APPLICATION INFORMATION
Title: Mississippi Stories: Visions of a Changing South
Grant period: From 2018-08-31 to 2019-07-31
Project field(s): Arts, General; Art History and Criticism

Description of project: The Mississippi Museum of Art respectfully requests an Exhibitions Implementation grant from the National Endowment for the Humanities through its Public Humanities Projects grant program for the re-installation of its award-winning permanent exhibition, The Mississippi Story. In this next iteration of the permanent collection, however, the overall framework of the galleries will be known as Mississippi Stories: Visions of a Changing South. These re-imagined spaces will explore themes related to history, migration, memory, and place using art pulled from the permanent collection as well as strategic long-term loans that amplify and deepen the significance of the spaces. By incorporating a variety of voices and stories that relate to lived experiences of and around Mississippi in the 19th, 20th, and 21st centuries, this exhibition will delve into the identity of the state and its place in the contemporary world.

BUDGET

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Mississippi Stories: Visions of a Changing South

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Mississippi Stories: Visions of a Changing South

1. Nature of the Request

The Mississippi Museum of Art (MMA) seeks $275,000 (in both outright and federal matching funds) for an Exhibition Implementation grant from the National Endowment for the Humanities through its Public Humanities Program grant program. This funding will be used for the redesign and reinstallation of the MMA’s permanent collection spaces which formerly displayed The Mississippi Story, and for the development and implementation of accompanying interpretive tools and programs.

The MMA opened The Mississippi Story in 2007 when the Museum reopened in a new building after a successful capital funding effort. Divided into four themes – Land, People, Daily Life, and Exporting Mississippi Culture – the exhibition showcased Mississippi art and artists in a variety of media, primarily from the 20th century. To celebrate Mississippi’s bicentennial in December 2017, the MMA deinstalled The Mississippi Story and cleared all the galleries to make room for its bicentennial exhibition, Picturing Mississippi, 1817-2017: Land of Plenty, Pain, and Promise. This unprecedented six-months long exhibition includes more than 200 works of art that examine the evolving story of Mississippi, beginning with artifacts left by native peoples and romantic European and American depictions of the landscape’s and river’s natural beauty, through the Civil War, Reconstruction, Jim Crow, the Civil Rights Movement, and contemporary reflections on the state by ex-patriot artists and local artists struggling with issues related to our state’s complicated history. Each of these sections of the exhibition offers, through artwork contemporary to its period, an awareness of narratives depicting history as recorded. At the same time, a contemporary work that indicates emerging and newly discovered narratives, are placed within these historic sections to offer visitors opportunities to consider the evolution of our understandings about history, place, and identity through the lenses of artists.

Honest explorations of our state’s image and identity have been central to the work of the MMA in the past 15 years. The current and former strategic plans articulate, as primary goals, the museum’s commitment to a continual strengthening of its relevance to the community and context in which it operates. In early 2017, the MMA and Tougaloo College, a local HBCU that has a significant art collection built during the Civil Rights Movement in Mississippi, established The Art and Civil Rights Initiative, which received generous funding from the Henry Luce Foundation. This institutional alignment brings the resources of both institutions (for Tougaloo, its faculty, collection, and students; for the MMA, its collection, staff, and galleries) to bear on creating new exhibitions about artistic responses to the Civil Rights Movement, a series of public programs at both institutions, shared student interns, and a shared Curator for Art and Civil Rights, a most appropriate position for a state like Mississippi.

To extend the work of this partnership into our community in meaningful ways, the MMA (in October 2017) established the Center for Art and Public Exchange (CAPE) under the auspices of the Museum. Funded by a W.K. Kellogg Foundation grant, CAPE conducts programs that bring nationally-recognized artists, community members, and other partners together to explore issues of equity, culture, and our own state’s history through contemporary art. Part of the Kellogg grant will also support the MMA’s acquisitions of relevant artwork to build a permanent resource for educational and interpretive programs and exhibitions.

These intentional efforts are the latest in a series of planning and collaboration efforts that position the MMA to re-install its permanent collection galleries with exhibitions and activities that demonstrate its deepened understanding, increased intellectual control over its collection, and years of interpretive prototyping that position it to yield opportunities for visitors and the cultural community to find new and evolving experiences with art. Retitled Mississippi Stories: Visions of a Changing South, the overall framework of the galleries will now encompass humanities-based ideas related to history, migration, memory, and
place, using art pulled from the permanent collection as well as strategic long-term loans that amplify and deepen the significance of the spaces. By incorporating a variety of voices from academia and the community, stories that relate to lived experiences and the recorded history of Mississippi in the 19th, 20th, and 21st centuries, this exhibition will delve into the identity of the state and its place in the contemporary world.

2. Project Information

Eudora Welty wrote, “It seems plain that the art that speaks most clearly, explicitly, directly and passionately from its place of origin will remain the longest understood.” Mississippi Stories: Visions of a Changing South explores art that is explicitly and passionately derived from Mississippi but also makes connections with artists and works of art that move beyond the state’s borders in order to situate Mississippi in a broader framework.

A key aspect of the exhibition will be the continuous examination of past and present side by side, which disrupts the standard chronological approach to interpreting works of art and opens new possibilities for understanding Mississippi through alternate frameworks. As local, iconic Mississippi artists are viewed alongside work by national, contemporary artists, new dialogues will unfold, and truths will be discovered about this place, its past, and its path forward. As memory scholars Larry J. Griffin and Peggy G. Harris note in their research, “The South’s past is continually recreated and renewed from within and without…reflecting on the horrors of racial segregation and the legacy of the civil rights movement…The past, it seems, is always present in the South.” Yet interestingly, they note that a number of southerners would prefer to put its “unpleasant” history behind them. This paradox is where visual artists and writers have mined so much rich material for their work about the South. By allowing these moments of contrast, conflict, and truth to occur within the MMA gallery spaces, visitors will come away from the experience with a renewed appreciation for Mississippi’s place in history as well as its significant contributions to the art world.

As visitors explore the gallery spaces, Mississippi Stories: Visions of a Changing South will coalesce through contemporary works that expand the local voices through connections with artists of national and international renown and examine various themes. Contemporary pieces newly acquired through the MMA’s CAPE initiative, such as Hank Willis Thomas’ Flying Geese and Jeffrey Gibson’s Sharecropper, will be placed in conversation with other works in the collection such as pieced quilts, historical paintings, and self-taught artwork, which provide the visitor with an alternate lens to consider the types of work seen in previous gallery spaces. Visitors will experience work by well-known Mississippi artists in conversation with new acquisitions and loans that interpret our identity and sometimes expose the oftentimes divisive history of this state, with the ultimate goal of gaining a new appreciation of the resonance that art objects can have in interpreting the state’s history and contemporary life. As the Pulitzer Prize-winning, New York Times art critic Holland Cotter challenged in his December 18, 2017, review of the new Mississippi Civil Rights Museum: “And it’s a museum (the new Mississippi Civil Rights Museum) that privileges truth-telling, messy facts over clean-cut aesthetics. Fine art museums have a lot to learn from its example…At least one, the Mississippi Museum of Art, has already taken up the challenge. The museum’s biennial [sic] show is a lesson in how objects from across eras, cultures and genres can be brought together to yield both ethical awareness and visual allure.” He further stated, with a nod towards the MMA, “We don’t need our museums – any of them – to calm us down; we need them to sound alarms.” Mississippi’s unique artistic voices will not be lost or overshadowed, but amplified through thematic spaces that situate local art in a broader framework, merging past and present, global and local.

A. Exhibition Section Headings, Brief Descriptions, and Key Pieces

Mississippi Stories: Visions of a Changing South will take viewers on a journey through Mississippi’s history from four viewpoints:
1. **Rooted in Place**

Examining past and present through the nuanced mythologies created by artists within the state, this space will mine the memory of a place seemingly outside of the historical timeline but nevertheless integral to its visual identity. Artists whose unique, visionary approaches to place are palpable in their work reveal Mississippi as a site of myth-making, memory, and vivid stories of our own making. The artworks in this space—whether from self-taught or academically trained artists—come from those for whom place informs an authentic and powerful expression in their work. Notable self-taught artists include Mary T. Smith, Luster Willis, Sutton Rogers, and those academically trained are Walter Anderson, George Ohr, Alex O’Neal. Other examples from this section include the following:

- L.V. Hull, *Jesus is Coming to Kosciusko, Mississippi, 39090, Mind Your Business*, ca. 2000. enamel and acrylic on found object.
- George Ohr, *no title*, ca. 1900. clay with glaze.

2. **Visual Respite and Meditations on Home**

Is this section, the work appears calm, orderly, even surreal, yet the artists use history, memory, and physical connections to space in their artworks. Structured pieces encourage reflection and contemplation about home, one’s own history, and the memories of formative places. Black and white photography, a particular strength in the MMA collection, will create a space of respite and contemplation, as both aesthetic beauty and historical complications found in Mississippi are exposed through this medium, in addition to key paintings and sculptures that also address the theme. Specific artworks in this section include:

- George “Sky” Miles, Jr., *Backyard Mississippi Series, Below the Heavens*. digital photograph on canvas.

3. **The Living Land**

More vivid representations of place and land will occupy gallery space with objects that are familiar to visitors of *The Mississippi Story*, yet are nevertheless interpreted through the lens of a changing South, such as Marie Hull’s *Bright Fields* and Hale Woodruff’s *Mississippi Wilderness*. These galleries will examine Mississippi’s environment; social and political changes that have shaped the land over the course of centuries and how that plays out through the visual arts; and narrative landscapes in addition to abstractions that allude to social changes in the South and nationwide. Some artworks will include:

4. **History and Identity**

Here, Mississippi’s history will be emphasized as part of a global story, one of continuous movement and change. This section will continue the contrast between historical works and contemporary work, drawing connections between the wider African Diaspora, slave histories, Jim Crow horrors, as well as other issues relating to personal identity and social justice, situating Mississippi as a place of continuous movement and change. Notable artworks include:

- Jeffrey Gibson, *Sharecropper*, 2015. glass beads, oxidized copper beads, artificial sinew, steel on repurposed punching bag.

B. **Interpretation**

An integral feature of the educational philosophy at the MMA is that the objects in the collection are central to the visitor experience and that all physical and programmatic engagement leads back to the original object, which must be situated in the context of the time and place in which it was created. This humanities-based approach is embodied both in our guided teaching experiences for school and adult audiences as well as in gallery-based interpretation throughout the physical installation of exhibitions. Opportunities for visitors to have a personalized and meaningful experience with works of art on display is an important priority for the Museum, and our educators and curators employ several different strategies for engagement.

For every exhibition the MMA presents, it produces an interpretive plan that articulates goals for the visitor experience, from intellectual context creation, to immersive experiences within installations, to emotional and personal connections to narratives. As the framework and checklist for the reinstallation is finalized, the development of an interpretive plan is underway (see supplementary material for institutional example from *Picturing Mississippi*). During the presentation of *Mississippi Stories: Visions of a Changing South*, we hope visitors will:

1. Explore stories through art objects that, presented through a multidisciplinary approach, reveal Mississippi as a place of cultural and historical relevance in contemporary society;
2. Consider historical, social, and cultural factors that artists explore in their work;
3. Connect one’s own stories to those presented through artists;
4. Explore artist materials and process as they engage with individual works of art; and
5. Consider contemporary visions of Mississippi and one’s own ideas of this place, present and future.

Engagement spaces are always a central piece of interpretation at the MMA, and *Mississippi Stories: Visions of a Changing South* will include at least three of these spaces. These “Family Corners” and “Closer Look Galleries” are integrated into the galleries to allow visitors to stop and linger. Each space presents an opportunity to mine an idea that is embedded in the exhibition, deeply explore a work of art, or consider another related theme or idea. Most all engagement spaces are multi-modal, intended to engage our youngest audience members to our oldest, and to provide several ways to engage a single concept.
A successful interpretive device of *Picturing Mississippi* that we will continue to use in *Mississippi Stories: Visions of a Changing South* will be our “In Dialogue” series. This series was used in *Picturing Mississippi* to disrupt the chronology and to show that artists are still addressing many of the themes that run throughout Mississippi’s history. In this next iteration of “In Dialogue,” we will instead juxtapose a work of art from our collection alongside an artifact from the newly opened Mississippi History Museum and Mississippi Civil Rights Museum. These side-by-side placements will challenge the viewer to consider both the aesthetic and historical value of these objects, creating a dialogue between the two.

In addition to the engagement spaces, we plan to engage an artist to respond to a theme of the exhibition through a site-specific installation. Proposed artists, though not confirmed, include Titus Kaphar, Latoya Ruby Frazier, Swoon, V.L. Cox, Ruth Miller, and Ke Francis. Other in-gallery interpretation will include a family guide as well as multi-media tours available via the Museum’s new app.

3. **Project Formats**

   After its reinstallation, the public will explore *Mississippi Stories: Visions of a Changing South* in a variety of project formats, including:

   A. **Events**
   
   The Museum will host a series of intellectually and aesthetically stimulating events related to exhibition themes through a new monthly program called Re: frame, featuring a work of art from the collection as the nexus for conversation with local scholars and community members in open dialogue.

   B. **Lectures and Gallery Talks, and Annual Symposium**
   
   The Museum will invite humanities scholars to bring their expertise to bear on questions raised by *Mississippi Stories: Visions of a Changing South*. These focused talks will pinpoint specific pieces within the exhibition and offer the opportunity for a more traditional engagement experience. In February 2018, the MMA will present a symposium entitled, “Bringing Forward the Past: Art, Identity, and the American South” (see supplementary information for the schedule) that will mine many of the ideas embedded within *Mississippi Stories: Visions of a Changing South*. This convening, supported by both the National Endowment for the Arts and the Mississippi Humanities Council, will bring together scholars, artists, and the community to engage in a timely and relevant conversation related to place, memory, trauma, and race. We wish to build upon this work by continuing and expanding this conversation during 2019-2021.

   C. **School Programs**
   
   *Mississippi Stories: Visions of a Changing South* is the locus of activity between the MMA and local K-12 schools and Institutions of Higher Education (IHL). Core K-12 initiatives include our 2nd and 3rd Grade Initiative, currently a pilot project with four Jackson public elementary schools who bring all of their 2nd and 3rd graders to the MMA twice per year for meaningful guided experiences. These guided visits are led by our Teaching Fellows, a cohort of eight students from Jackson’s four IHLs in the greater Jackson area. The Teaching Fellows work with teachers to align classroom learning with their museum visit and to provide dynamic opportunities for these students to hone observation and critical thinking skills through active and engaging discussions around works of art. The MMA also regularly offers teacher workshops to introduce teachers from a variety of disciplines to our collections and to our teaching methods. These focused, multidisciplinary workshops offer continuing education credits for teachers. In 2018, our symposium will also be offered for CEU credit.

   D. **Family Programs**
   
   The MMA offers a wide array of programs geared towards families, all of which will regularly utilize *Mississippi Stories: Visions of a Changing South*. Look and Learn with Hoot is a reading and art-making program that emphasizes literacy. Our Family Creation Lab is a monthly program that ties directly to
objects in our collection, and our Museum School offers a robust array of studio-based art camps, all of which make direct connections to the permanent collection.

E. Digital Formats

The Museum completed approximately 75% of its Digitization Initiative in 2017, which made high resolution images of more than three thousand objects from its collection publicly available online. These images are an asset for scholars, educators, as well as anyone seeking to appreciate or understand the visual arts in Mississippi or to use the Museum’s collection as a resource to study other subjects. The Digitization Initiative coincided with the launch of the Museum App in late 2017, which promotes engagement and education through personalization, play and socialization. The app combines the unique experience of encountering original works of art in a museum setting with the familiar experience of interacting with the social and physical world using digital media to open the door to meaningful knowledge and enhanced inquiry skills for people of all ages and backgrounds through multi-sensory learning, discovery, critical thinking, and problem solving. New avenues of feedback were created specifically for the MMA by CultureConnect, as they designed a “Social Stream,” which aggregates prompts across multiple social media platforms and can be customized as the MMA desires. Another unique feature in the App is the Q&A, which allows for questions or open dialogue related to works of art on view. Visitors can write in and receive answers from Museum staff. The next phase of the Museum App will be a complete overhaul of thematic content that relates to Mississippi Stories: Visions of a Changing South and upgrades features that receive positive feedback through user testing. Eventually, the digitized collection will be merged into the Museum App for a more streamlined visitor experience.

4. Project Resources

American art comprises approximately 85% of the Museum’s permanent collection of over 5,500 objects. With an emphasis on art and artists from the mid-1800s to the present, the Museum has amassed a meaningful survey of paintings, sculptures, prints, drawings, and photographs, more than half of which constitutes art related to Mississippi. The Mississippi collection comprises a unique representation of works, including G. Ruger Donoho, Eudora Welty, and self-taught artists Theora Hamblett and Sultan Rogers. The MMA fulfills its mission to collect and exhibit art related to Mississippi’s artistic heritage with important collections of works by natives Walter Anderson, Marie Hull, George Ohr, and William Hollingsworth. The MMA also collects contemporary Mississippi natives such as Jason Boulin, William Dunlap, Sam Gilliam, Birney Imes, Valerie Jaudon, Tom Rankin, Randy Hayes, and Joe Overstreet. The Mississippi collection also includes works of and about Mississippi by artists who have visited or lived in the state such as John James Audubon, Henri Cartier-Bresson, Thomas Hart Benton, Gwen Magee, and Jeffrey Gibson.

As part of the establishment of CAPE, the MMA recently acquired contemporary works by artists such as Jeffrey Gibson, Hank Willis Thomas, and Deborah Luster; that will continue to spur conversations about race, identity, memory and trauma, and that will add to the Museum’s permanent collection, and ultimately be a part of Mississippi Stories: Visions of a Changing South.

The Museum’s Digitization Initiative provides an online database of high-quality digital images of objects from the permanent collection that will be a resource to humanities scholars, educators, and students. And the new Museum app allows visitors to have a greater knowledge of the artworks in various MMA exhibitions.

In addition, an award-winning, Jackson-based design firm (Kyomi) that has worked with the MMA on numerous publication and exhibition-design projects, will assist with two phases of designing Mississippi Stories: Visions of a Changing South - a planning phase which will begin in February 2018 and last until July, 2018, and a production phase that will begin in August, 2018-March, 2019. For the planning phase, Kyomi
will work with project leads Elizabeth Abston and Elizabeth Williams in developing an exhibition design plan, working with them to translate the stated goals for the visitor experience into a design suite of colors, graphics, and other visuals to support these goals. They will also work with the Museum team to help bring ideas for interpretive tools to fruition, crystallizing ideas related to the in-gallery engagement spaces, in Dialogue series, and other tools we may develop. Beginning in August 2018, Kyomi will oversee the exhibition production and implementation. This will include designing spaces to support each section of Mississippi Stories: Visions of a Changing South and overseeing the production of these spaces. Finally, to ensure a coherent feel between the exhibition and publication series, Kyomi will also oversee the publication presented in tandem with the exhibition.

5. Project History

Ten years after The Mississippi Story first opened, the MMA is preparing for the implementation and installation of Mississippi Stories: Visions of a Changing South. Planning began four years ago as the MMA planned and prepared for its bicentennial exhibition, Picturing Mississippi, and has continued since. Outlined below is information pertaining to the planning process and where it has led the MMA to today.

A. Planning Activity 1

In March 2013, the Museum began a formal evaluation of The Mississippi Story by commissioning external research from Reach Advisors Museums R+D to determine how people best engage and connect with art in exhibitions in general as well as with The Mississippi Story specifically. Reach Advisors used their findings to work with curatorial, engagement and participation staff to consider how encounters with original works of art lead to meaningful experiences. A sample of responses from interviews, surveys and panel discussions reported by Reach Advisors to the Museum in September 2013 is provided below:

- “I enjoy The Mississippi Story and think it is a great visual representation of our state.”
- “I appreciate the Museum’s emphasis on welcoming the entire community.”
- “Mississippi’s cornerstone for art and art appreciation.”
- “The civil rights exhibits over the past few years are another great example of how the Museum can connect to what else is going on in the city/state and attract some people who don’t think they are ‘arty.’”

As a result, Reach Advisors made the following recommendation about the reinstallation of The Mississippi Story: “Since stories are the linchpin of meaningful visitor experiences, storyboard the exhibition and plan it around the empathy-engendering stories that Mississippi art can share, prior to planning what artworks are installed in the exhibition. This planning will drive a more meaningful museum experience for visitors while giving the Museum a clear guide for what artworks need to be either purchased or borrowed.”

B. Planning Activity 2

The MMA applied for and received funding from the NEA for the Mississippi Byways Research Project, an 18-month (January 2015 – June 2016) initiative to explore the deeply rooted arts traditions that distinguish Mississippi’s visual arts. Using grassroots fieldwork, the MMA engaged artists and communities across the rural state and will incorporate some of their stories into Mississippi Stories: Visions of a Changing South. An explicit goal of Mississippi Byways was to identify stories and communities that thus far were underrepresented in The Mississippi Story. Indeed, Mississippi Byways presents an important opportunity for the MMA to contribute to the extant scholarship on the visual arts in Mississippi, as it will help unearth some of the creative exploits of native Mississippians whose work has never made its way into the recognized “canon” of the state’s visual arts.
On December 9, 2017, the MMA opened the exhibition *Picturing Mississippi, 1817-2017: Land of Plenty, Pain, and Promise* to commemorate and celebrate the 200th anniversary of statehood for Mississippi. This temporary exhibition replaced *The Mississippi Story* which had been on view for ten years and was based on highlights from the permanent collection. *Picturing Mississippi* included some works from the collection but consisted mainly of loans from public and private collections from the United States and abroad, including the National Gallery of Art, National Portrait Gallery, Hirshhorn Museum, and Smithsonian American Art Museum in Washington, D.C., the High Museum in Atlanta, the Museum of Fine Arts in Houston, the New Orleans Museum of Art in New Orleans, the Terra Foundation for American Art in Chicago, and the Fondation Henri Cartier-Bresson in Paris, France.

The planning of *Picturing Mississippi* began in 2015 when the MMA staff was also considering the future reinstallation of *The Mississippi Story* exhibition. The research and planning that went into organizing *Picturing Mississippi*, as well as the editing and writing of the accompanying catalog, significantly impacted the MMA’s thinking about the next iteration of *The Mississippi Story*. The MMA learned much about the pre-statehood history when Mississippi was a territory contested by European colonizers and Native Americans. Working with anthropologists and anthropological collections such as the Peabody Museum of Archaeology and Ethnology at Harvard University, the MMA staff included Mississippian artifacts next to Euro-American romantic paintings of Native Americans. In exploring early statehood, the MMA was able to highlight the forced migration and survival of Choctaw Indians through select artifacts and paintings. The Mississippi River itself figured in the exhibition planning as a major theme. In nineteenth-century visual arts, it emerged as a place of both mythic celebration and a symbol of internal struggle, a place that represented Americas national potential as well as its sectional divide. Other areas of research that brought to light an expanded view of artistic perceptions and responses were the Great Depression, the Civil Rights era, and the arts after 1950.

A significant component of the bicentennial exhibition was the focus on art responding to the Civil Rights Movement. The display of these pieces represents the MMA’s commitment to the important work that will be done at the Mississippi Civil Rights Museum, which opened in December 2017. Included in the work of recognizing artists influenced by the Civil Rights Movement will be the acquisition of major artworks from this era, and a commitment to establishing the MMA as a national leader in building scholarship and collections of American art inspired by the Civil Rights Movement. Coinciding with the research that went into the Civil Rights section of *Picturing Mississippi*, MMA staff were able to broaden the narrative of Mississippi’s contribution to twentieth- and twenty-first century art by building stronger relationships with African-American artists considered part of the “Great Migration,” especially McArthur Binion, Joe Overstreet, and Sam Gilliam.

With *Picturing Mississippi*, the MMA was able to expand the idea of place and identity that formed the core of *The Mississippi Story* into a deeper historic and cultural understanding of statehood, as well as broaden the range of artistic voices that shaped the image of Mississippi over time. The bicentennial exhibition proceeded both chronologically and thematically, organized around eight sections:

- A Contested Place: Native Americans and Europeans
- Natchez: Culture and Slavery
- From Statehood to Confederacy: Mississippi in Times of Peace and War
- Art in the Age of Reconstruction
- Land and Sea: Artists Explore Mississippi and the World
- Mississippi, the Great Depression, and Regional Identity
- Art in the Age of Civil Rights
- Shaping the Future: Art of Mississippi Since 1950
Across these sections, the MMA explored broader themes such as memory, migration, racial equity, and environment. The sense of continuity and disruption was reinforced by placing a contemporary work of art into a historic section or vice versa. Overall, *Picturing Mississippi* has allowed the MMA staff to approach *Mississippi Stories: Visions of Changing South* with a greater understanding of the complexity of looking at the state through the visual arts.

D. Planning Activity 4

Planning for the Civil Rights section of *Picturing Mississippi* dovetailed with planning for the Art and Civil Rights Initiative at the MMA and Tougaloo College. The Art and Civil Rights Initiative had its genesis in four exhibitions organized by the Museum on the occasion of major anniversaries of the Civil Rights Movement and the role that Tougaloo, a historically black college founded in 1869 as a land-grant college, played as an epicenter and intellectual battleground for the Civil Rights Movement in Mississippi. Another factor that contributed to the inception and growth of the initiative between the two institutions was the opening of the Mississippi Civil Rights Museum. The confluence of these circumstances, and the gracious support of the Henry Luce Foundation, resulted in the creation of long-term strategic synergies between the MMA and the College. The goals of the Art and Civil Rights Initiative are to leverage the Museum’s experience and intellectual base in art and civil rights programs into a more permanent structure that continues to benefit all Mississippians in perpetuity, and to increase the capacity for compassion, understanding, and civil discourse in our communities. Components of the Art and Civil Rights Initiative include: a shared position between the MMA and Tougaloo College to increase scholarship, teach students, and develop exhibitions; a series of four exhibitions, rotating between the MMA and Tougaloo College, exploring artistic perspectives on the Civil Rights Movement; a lecture series that will begin each rotating exhibition and that will feature a nationally recognized scholar to offer a workshop/class for the interns and a public lecture; a gallery guide, explanatory text panels, and other interpretive tools for the exhibitions; a paid internship program supporting six Tougaloo students annually, who will work for the Tougaloo Art Gallery and the MMA; and to create collections documentation for the Tougaloo Art Collection.

The Arts and Civil Rights Initiative led the MMA to apply for funding, which it received, to establish the Center for Art and Public Exchange (CAPE). CAPE’s purpose is to use original artworks, exhibitions, programs, and engagements with artists to increase understanding and inspire new narratives in contemporary Mississippi. The grant also provides funding for new acquisitions that will be used as part of CAPE’s programming, but also for *Mississippi Stories: Visions of a Changing South*. In addition, funding is provided for racial equity training to better develop the capacity of MMA staff and the board to manage difficult conversations. Another important aspect of CAPE will be in evaluating the work to track the impact on narrative change and thereby create a national model for other institutions.

These initiatives add to the MMA’s overall effort to install *Mississippi Stories: Visions of a Changing South* and will ultimately guide the Museum as it showcases Mississippi’s history through a visual arts lens.

E. Reinstallation

Plans for reinstallment include efforts to enhance the aesthetics of the gallery space itself. The galleries will be repainted to resolve issues related to the deinstallation of *Picturing Mississippi*. Each large gallery will have wall space devoted to vinyl or panels describing each section or theme. *Mississippi Stories: Visions of a Changing South* will feature works from the permanent collection and new acquisitions. In addition to strategic long-term loans through partnerships with Jack Shainman Gallery and Kenkeleba House in New York City, and an art/artifact section that dissects the similarities and differences between artworks in the collection and cultural objects owned by the Mississippi Department of Archives and History, Artists based in Mississippi, or interested in working here, will be invited to work in the space. Visiting artists will be asked to reflect on their time in Mississippi and how it informs their art. The MMA’s engagement
spaces will be updated to support the rollout of the MMA’s updated app and to exploit the fruits of its Digitization Initiative. Finally, the companion volume to the permanent exhibition will be updated and feature essays by humanities scholars on the various themes.

6. **Audience, marketing and promotion**

   The reinstallation and expansion of the MMA’s flagship exhibition represents a continued commitment toward inclusion of new voices and perspectives. The Museum’s stated participation goal is to have our audience align demographically with the population of our state. While our numbers do cohere for the statewide population, we do not yet have participants who closely enough mirror Jackson’s municipal demographics.

   The marketing and communications goals are further to communicate the new exhibition experience to Mississippians across the state, expand our relevance by reaching new audiences with new stories, attract these visitors, and enter a meaningful dialogue through visual art that continues beyond the threshold of the gallery walls. A comprehensive marketing plan will target several populations, including museum members, metro-area residents, K-12 classrooms statewide, families, and tourists. In addition to reaching audiences in our state and region, the MMA actively participates in professional development opportunities, and seized opportunities to share our learnings with colleagues in the Southeastern Museums Conference (which will occur in Jackson in October 2018), the American Alliance of Museums, the Association of Art Museum Directors, the Association of Art Museum Curators, and the informal Southeastern Art Museum Directors. Additionally, the MMA retains a national PR firm, Bow Bridge, which assists with obtaining national editorial coverage of the MMA, as evidenced by the recent *New York Times* article.

   **A. Advertising**

   Print efforts will announce the reinstallation and accompanying programs, including a statewide visibility campaign and outreach targeted at group tours, travelers, and families. Local markets will be heavily messaged, including a portfolio of publications reaching into African-American communities, which represent 80% of the citizenry of Jackson and are not yet adequately represented in the museum’s membership database. Digital advertising will include tailored messages online, sending traffic to landing pages that encourage deeper engagement. Off-channel marketing, billboards, and signage will be placed strategically around the city and suburbs; traditional, well-trafficked placements for incoming visitors, as well as billboards and communication in underserved communities, rural enclaves, and unexpected places to tout the exhibition’s free admission and explicitly communicate the exhibition’s connection to the grit and beauty of Mississippi place.

   **B. Public Relations**

   Using the new content and fresh scholarship contained in *Mississippi Stories: Voices of a Changing South*, media pitches will be tailored to publications with storylines including art, civil and human rights, business, innovation, food, faith, and music – all themes embraced inside the galleries. Likewise, the stories of artists featured in the exhibition will be shared anew, with living artists leveraged as influencers to spread messaging into their own media and community networks. These efforts are directly supported by Visit Jackson and Visit Mississippi, our local and statewide tourism agencies.

   **C. Website**

   Every object in *Mississippi Stories: Voices of a Changing South* will be available for public search on the MMA website and in a mobile application that bring the stories of the MMA’s artwork together in new and exciting ways. Website updates and upgrades will allow visitors to customize their experience, whether through curated content like videos from their favorite artists, personalized
galleries of digital artworks, or tools to respond in conversation to online to help Museum staff continue to improve gallery experiences.

D. Content & Storytelling
Content is central to every component of the strategy. It informs design and advertising, fuels public relations and earned media, and allows personal connection with audiences through advocacy and storytelling, rather than promotion. It also provides an engine for data collection, lead generation, and sales. By embedding data collection tools into web pages and collecting contact information onsite, inbound traffic either to website or to the visitor building, coming because of advertising campaigns, will enter the system for continued engagement and repeat visitation. Here, diverse themes contained inside Mississippi Stories: Voices of a Changing South will once again prove essential. Our target audiences will see themselves in the content we generate and deliver. Quality storytelling increases the quality of the brand connection, appreciating the value of Mississippi Stories: Voices of a Changing South in the life of the community.

E. Social Media
Social media and email are the interstates for most outbound content. By tracking the online behavior of our website visitors and email recipients, we will segment audiences to ensure our content is reaching the right people at the right time. Content like artists’ letters and notes, apocryphal origin stories, and inside information about the provenance of rare. This content, designed for engagement and virality, will be ignited with social media advertising and sponsored stories.

F. Measurement & KPIs
Attendance numbers, new members, website traffic and social engagement, growth of K-12 teaching initiatives and schools engaged, as well as new email contacts, community partners, and earned media footprint.

7. Evaluation
In January 2018, the MMA launched its most recent strategic planning process, a regular, five-year discipline of ongoing evaluation, accountability, and examination of research, national trends, and environmental scans. For this process, largely led by museum leadership, the MMA has hired consulting services from Brocade Studio, which specializes in museum planning, research, design, evaluation, and training. Brocade will focus its work with the museum in two areas: training the staff in human-centered design, a user-focused and iterative process heralded by the Smithsonian Institution; and in re-forming evaluation metrics to align more specifically with some of our qualitative goals of creating narrative change and individual meaning-making. The MMA understands that the complexity of humanities-based content and learning and our quickly changing world require a more nuanced approach to determining impact than simply counting participants who enter our space.

While the specific metrics will be formed by the staff and board in consultation with Brocade, we anticipate that the MMA will evaluate this project in both formative and summative ways. Examples of those activities include the following formative methods:

- Observation of visitors by Museum staff, who will be watching to see which objects visitors studied, what interpretive tools were used, and if the exhibition visits led to further inquiry or visits to other galleries.
- Mining of social media and use of the Museum app to study qualitative data about visitor experiences and personal reactions to the exhibitions, as well as dialogue sparked in the community as a response to the exhibitions.
- Performance of Teaching Fellows, including growth in capability and confidence over the course of the semester and year.
• Attendance at exhibitions and public programs. If attendance is sparse or homogenous, marketing strategies will be evaluated and refined, according to the need.
• Evaluations by audience members of lectures and public programs. Suggestions made in surveys will inform the selection of subsequent speakers.
Summative evaluation will examine the following:
• Trends demonstrated over the course of the project in public access to exhibited artworks via the online databases, social media applications, and requests for further information.
• Additions to the Mississippi collection via donations, acquisitions, and bequests.
• Presentations at national convenings of scholarship produced during the project.

Of course, the ultimate success will be the less tangible impact on our institutions and our community. The extent to which engaging with art responding to Mississippi leads visitors to deeper reflection about the world in which they live, and the roles they play in that world, will determine if this focus for collection building, exhibition development, and scholarship production has a profound impact both here in Mississippi and beyond. The MMA wants to create a hub of intellectual activity around Mississippi Stories: Voices of a Changing South so compelling that any art historian, humanities scholar, or intellectually curious person finds the prospect of a visit to the Museum irresistible.

8. Organization Profile

The MMA mission is to engage Mississippians in the visual arts. The MMA fulfills this mission by presenting exhibitions of the highest caliber, organizing exhibitions that travel across the state, developing object-based educational programs aligned with state standards, and implementing community programs that address the immediate needs of the individual and collective community. With a diverse staff of 31, the Museum annually presents 12 to 18 exhibitions, diverse in content, medium, time, and target audience.

Founded in 1911 as the Mississippi Art Association, the MMA was incorporated as a full-time professional museum in 1979 and relocated to a renovated facility in June 2007. The MMA is a proud steward of public support from the Mississippi Humanities Council, the Mississippi Arts Commission, Visit Jackson, a state appropriation for our recently-launched bicentennial exhibition, and multiple awards from federal agencies such as the National Endowment for the Arts and the Institute of Museum and Library Services, including the 2010 IMLS National Medal for Museum and Library Service in recognition of its outstanding commitment to public service.

Ongoing signature programs for schools, families, and the public include the Teaching Fellows and the Second and Third Grade Initiative; Art in Mind for Alzheimer’s patients; Look ‘n Learn with Hoot, a storytelling and art-making monthly program for pre-school children. In Fall, 2011, the Museum opened The Art Garden, which transformed a city-owned parking lot into a green space complete with public art, a children’s foundation, and an outdoor theater.

In addition to its 1,800 members, the Museum’s exhibitions and programs annually benefit more than 160,000 participants. Because Mississippi is largely rural and of limited resources, the Museum has made it its mission to make the visual arts accessible to all Mississippians. Free admission is provided on Tuesdays and Thursdays for all students as well as on Family Days each year. The Museum nurtures reciprocal relationships with 30 communities through a statewide Affiliate Network and provides free exhibitions to them. More than two-thirds of these communities have school districts in which more than half of the students are eligible for free school lunches. The Museum engages minority scholars and artists in symposia and other programming in response to issues significant to its community, including four major exhibitions about important Civil Rights anniversaries.

9. Project Team

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Betsy Bradley was appointed director of the Mississippi Museum of Art in December 2001. At the MMA, she oversees the Museum in Jackson which has 30 affiliates statewide. Since arriving at the MMA, Bradley has overseen significant growth of the institution, shepherding two capital campaigns, totaling $20 million, that resulted in a move to a completely renovated facility, and the creation of The Art Garden, the first new public green space in downtown Jackson since the 1970s. Participation at the MMA has quadrupled under Bradley’s leadership, and an aggressive schedule of public programs attracts a growing audience of Mississippians and tourists alike. Committed to making the MMA relevant to its immediate community, Bradley works in partnership with many local cultural, social services, and history organizations to create opportunities for collaborations that benefit the entire community. This work has resulted in prestigious federal and national foundation grant awards, and recognition for the MMA, including the Governor’s Award for Excellence in the Arts for Leadership, the Mississippi Tourism Association Travel Destination of the Year Award, and the 2010 National Medal for Museum and Library Service from the Institute of Museum and Library Services, among others.

Elizabeth Abston is the Curator of the Collection. She organizes exhibitions related to the permanent collection, manages the acquisition of new works, and contributes to a digitization project that will provide the public online access to the Museum’s permanent collection. She also oversees the Affiliate Network, traveling exhibitions loaned from the MMA’s permanent collection to museums and non-profit galleries throughout the state. She is a 2006 graduate of Rhodes College with a BA in art history. She received her MA in art history from the University of Texas San Antonio in 2013.

Elizabeth Williams is the Director of Interpretation. She oversees the strategies for visitor engagement, including adult and family programs. From 2013-2016, Williams was the John Walsh Senior Fellow in the Education Department at the Yale University Art Gallery. Prior to Yale, Elizabeth was the Director of Engagement and Learning at the Mississippi Museum of Art, where she oversaw the museum’s family, school, and community programs. Elizabeth has held positions at The Phillips Collection, Harvard Art Museums, and Americans for the Arts. She is a 2005 graduate of Vanderbilt University with a BA in art history. She received an M.Ed. in 2010 from Harvard University.

Kathleen Funchess Varnell joined the Museum staff at the beginning of 2013 as the Curator of Exhibitions. A native of Jackson, Kathleen received her bachelor’s degree in art with a concentration in ceramics and graphics from Jackson State University. She earned her master’s degree in ceramics from Howard University, Washington, D.C. Prior to coming to the MMA, Kathleen was employed as an Exhbits Specialist (Graphics) in the Office of Exhibits Central, Smithsonian Institution.

LaTanya S. Autry is the inaugural Curator of Art and Civil Rights at the MMA and Tougaloo College. During her recent fellowship at Yale University Art Gallery, she curated the national touring exhibition Let Us March On: Lee Friedlander and the Prayer Pilgrimage for Freedom that features photography of a groundbreaking civil rights demonstration. Through her graduate studies at University of Delaware, where she is completing her Ph.D. in art history, LaTanya has developed expertise in art of the United States, photography, and museums. In her dissertation The Crossroads of Commemoration: Lynching Landscapes in America, which analyzes how individuals and communities memorialize lynching violence in the built environment, she concentrates on the interplay of race, representation, memory, and public space.

McKenzie Drake is the MMA’s William R. Hollingsworth Fellow. She works with the Director of Interpretation to develop family programs related to exhibitions, assists the Curator of the Collection with research relating to the permanent collection, and assists with public programs such as “Art in Mind” and “Creative Healing Studio,” among other responsibilities. McKenzie joined the MMA after receiving a BA in art and political science from Rhodes College in Memphis, TN. She is a graduate of the Nashville School of the Arts in 2013.
10. **Humanities Scholars and Consultants**

*Stuart Rockoff, PhD* is the executive director of the Mississippi Humanities Council. Rockoff graduated from Wesleyan University in 1991 with a bachelor’s degree in history and earned a Ph.D. in U.S. history with an emphasis on immigration and American Jewish history from University of Texas at Austin in 2000. Rockoff served as the director of the history department at the Goldring/Woldenberg Institute of Southern Jewish Life and the Museum of the Southern Jewish Experience from 2002 to 2013, where he preserved and documented the history of southern Jews. He became the executive director of the Mississippi Humanities Council in 2013.

*William R. Ferris, PhD* is a professor of history at UNC-Chapel Hill and an adjunct professor in the Curriculum in Folklore. He is associate director of the Center for the Study of the American South, and is widely recognized as a leader in Southern studies, African-American music and folklore. He is the former chairman of the National Endowment for the Humanities. Prior to his role at NEH, Ferris served as the founding director of the Center for the Study of Southern Culture at the University of Mississippi, where he was a faculty member for 18 years. Ferris has written and edited 10 books and created 15 documentary films, most of which deal with African-American music and other folklore representing the Mississippi Delta.

*Elise L. Smith, PhD* is a professor of art history at Millsaps College in Jackson and the Sanderson Chair in Arts and Sciences. She has taught a wide array of art history courses, including all the major periods from Ancient to Contemporary as well as certain specialized subjects such as Women Artists, Images of Women in Art and Literature, History of Architecture, and Topics in World Art. As the founder of the Museum Studies program at Millsaps, she teaches the introductory Museum Studies course and oversees all student internships. She has offered a number of core humanities courses, including Art Talk: Controversies in the Visual Arts and Social Justice and the Arts: Images of Race and Gender, and interdisciplinary premodern and modern Topics courses.

*Shawnya Harris, PhD* is the curator of African American and African Diaspora art at the Georgia Museum of Art at the University of Georgia in Athens. Harris earned her BA in African-American Studies from Yale University, and her MA and PhD in art history from UNC-Chapel Hill, where her dissertation topic was “Conceptualizing African-American Art: The Market, Academic Discourse and Public Reception.”

*Robert Luckett, PhD* received a BA in political science from Yale University and his PhD from the University of Georgia with a focus on modern civil rights movement history. Luckett is a tenured Associate Professor of History and Director of the Margaret Walker Center for the Study of the African American Experience at Jackson State University. He is an Advisory Board Member for the Mississippi Civil Rights Museum and serves as Chairman of the Board of Trustees of Leadership Greater Jackson.

*Robin Dietrick* is founding partner at Kiyomi LLC, a creative studio that specializes in book and exhibition design. She has worked in the art field for more than fifteen years, and has experience as a curator, editor, exhibit designer, and registrar. She worked for the Mississippi Museum of Art, Jackson for twelve years, as well as for the Art of Disney Gallery Epcot, Orlando, Fl., and the Longyear Museum of Anthropology at Colgate University, Hamilton, N.Y. In her tenure as Curator of Exhibitions at the Mississippi Museum of Art (MMA), she installed or curated hundreds of exhibitions. Dietrick studied graphic design at Loyola University, New Orleans, and art and art history at Colgate University, Hamilton, N.Y.
Madge Bemiss of Brocade Studio combines broad experience, an ability to manage complex projects, and a personal commitment to fostering inclusivity and collaboration through the design process. Trained as an architect, she is a creative strategist with a passion for developing solutions that respond to a project’s unique context and aspirations. Equally comfortable designing a new approach as she is managing the current one, she embodies a rare balance of vision and pragmatism and is at home in projects with headache-inducing complexity.

11. Work Plan

The work plan below represents only those project activities that will be performed by the Museum’s curators, preparators, and designers that will be hired for the project.

January - February 2018:
- Finalize budget for implementation;
- Research galleries and artists for acquisitions or loans to enhance section themes
- Finalize gallery spaces and make checklists
- Meet with advisory panel to discuss framework, section headings, and artists included

March – May 2018:
- Write letters for long-term loans
- Begin layout for gallery spaces; exhibition design
- Identify Family Corner themes;
- Discuss interpretive plan including wall text, printed matter, and digital information

June – August 2018:
- Finalize checklist for reinstallation of MS Story;
- Continue work on App tours and layout; record community voices, humanities scholars for audio component
- Write interpretive wall labels and introductory text;
- Begin work on Family Guide and Visitor Guide (map);
- Discuss new programming and marketing

July 9 – 20, 2018:
- Deinstall Picturing Mississippi and clear back galleries

October 2018:
- Finalize edits of wall labels and any interpretive materials
- Finalize Winter 2019 programming
- Order printed materials (Family Guide and Visitor Guide/map)

January 2019:
- Begin construction/paint galleries
- Print wall vinyl;
- Print wall labels;
- Finalize and test any digital elements for galleries

February 2019:
- Install artwork in galleries;
- Add vinyl, wall labels, interpretive spaces

12. Project Funding

The project will be funded by cost sharing (applicant cash and outside matching funds raised) of $138,463; and the NEH request of $200,000 in outright funds, and $75,000 in federal match.
Mississippi Stories: Visions of a Changing South

WALKTHROUGH


Overview of Gallery Space and Layout

Upon entering the open area of the Grand Hall at the Mississippi Museum of Art, the visitor will make a quick stop to Visitor Services, where resources such as Family Guides, exhibition brochures, and iPod rentals are kept. Since *Mississippi Stories: Visions of a Changing South* will be free to the public, visitors are encouraged to come and go, or linger in the galleries at their leisure.

Entering the main corridor of *Mississippi Stories*, the visitor is welcomed with a title wall that provides an overview of the exhibition and the organizing framework of the galleries. This space also introduces the visitor to additional self-guided resources, including an app that contains audio tours, multimedia content, and soundtracks curated by musicians and music scholars. After an introduction, the visitor is free to explore however she chooses; the galleries are intentionally organized in a non-linear and open way to support fluid movement and exploration. Each gallery space, clusters of several rooms, presents a focused theme within the broader framework of *Mississippi Stories* and each gallery space is designed and organized to support the individual theme. The color palette for the installation reflects soft, muted colors, setting a contemplative tone for visitors to wander through the space and to reflect upon individual works of art, groupings of objects, and the larger themes that the exhibition presents. Accent walls painted in brighter tones will designate certain spaces for engagement and interpretive interactions. Seating is placed throughout the installation to encourage looking and lingering, with related artist monographs and exhibition catalogues placed throughout for visitors to peruse.
During the development of *Picturing Mississippi*, the curatorial and engagement teams collaborated with Kiyomi to design new interactive components—experimental tools that allowed for varying levels of visitor engagement—from fun and playful to deeply contemplative. The time and effort taken to develop these spaces and technologies were done with the upcoming installation of *Mississippi Stories* in mind. Existing Family Corner and Closer Look spaces were upgraded and redesigned (Appendix A), and a new in-gallery tool known as In Dialogue was created in each section. In addition, particular effort was taken to merge the App experience with in-gallery wayfinding by paying special attention to object layout and visual cues. Gathering user feedback on design, content, and how these tools have been used within *Picturing Mississippi* is of primary importance as the interpretive tools for *Mississippi Stories* are refined.

**Individual Gallery Clusters**

**Section One: Rooted in Place**

The first space off the main corridor will introduce the visitor to the rich self-taught, visionary culture found in Mississippi and across the South. Presenting self-taught objects as the starting point for the gallery’s theme, the visitor will also encounter contemporary work by artists such as Alex O’Neal, Ke Francis, Ellen Langford, and Betye Saar, whose own practices use the self-taught aesthetic as the foundation for their work and pay homage to these artists who are often marginalized.

An In Dialogue comparison located in the second space of *Rooted in Place* might offer visitors a chance to investigate the idea of “authenticity” as it relates to a folk aesthetic, and how that term complicates how self-taught art is received critically. Tying these ideas
to original objects, and relating it firmly to Mississippi’s own marginalized status in broader American culture, visitors can have a more focused experience in this area. A Family Corner, located in the back corner of this space, will uncover the religious and literary foundations in the symbolism and storytelling of artworks by artists such as Luster Willis and Theora Hamblett. These areas provide the opportunity for a multi-disciplinary understanding of the objects in the space and begin to assess the traditional frameworks through which art, history, and culture have traditionally been understood and displayed.

Section Two: Visual Respites and Meditations on Home


As the visitor enters this gallery space, located across from Rooted in Place, immediately she will perceive a different mood through more muted lighting and color. This section will investigate the aesthetic approaches of artists as it relates to memory, home, and sacred spaces. The visitor will be encouraged to reflect upon their own memories and important spaces in their past. The In Dialogue space in this section might explore the architecture in small communities in the rural South and compare how personal histories are visualized. In another example, works of art that depict interior spaces with no human presence can nevertheless reveal psychic connections to place, whether through objects or atmosphere. Mining the psychology of these works can reveal intimate moments that connect viewers to works of art across time and place.
Section Three: The Living Land


Moving again across the main corridor, the galleries associated with The Living Land will incorporate a variety of iconic Mississippi artists whose work has long been appreciated for their vivid representations of the Southern landscape and look more deeply into the environment’s effect on its inhabitants, whether physical space or internal. As such, vivid abstractions by artists like Mary Lovelace O’Neal and Sam Gilliam, and allegorical work by artists like Lee Renninger and Kevin Turner will also be included in this gallery. The In Dialogue comparison in this section might ask the viewer to reflect upon geological changes to the land, as in Hale Woodruff’s *Mississippi Wilderness*. The visitor will see connections between more traditional landscapes that chronicle the changing environment over the course of centuries in addition to the more freeing abstractions that are deeply connected to personal expression.

Sample Extended Object Label


Lee Renninger manipulates clay and fiber in her artwork, elevating traditional craft materials into intricate, delicate, and visually stunning sculptures. Her interest in patterning and repetition often takes the form of floral or botanical installations, which carries over into her *Relinquished* series of sculptural dresses. This body of work followed the destruction of her studio and house during Hurricane Katrina. Several years after losing everything, Renninger became drawn to the idea of using different types of dresses as a metaphor for parts of life that are lost or left behind. Displayed flat, almost as though discarded, *Relinquish* is a meditation on the power of objects to evoke memories and experiences.
Section Four: History and Identity

In the final galleries of Mississippi Stories, the visitor will encounter a variety of art objects that speak to histories and personal identities that connect to life in the South. Contemporary work with special interpretive components like Radcliffe Bailey’s Haitian Postcard will reveal aspects of Mississippi’s history that look at the state’s role in the trans-Atlantic slave trade and how that story played out through the Jim Crow Era and the Great Migration (Appendix B). Intermingled with historical works, such as John Steuart Curry’s Mississippi Noah or a Harper’s Weekly sheet from the Civil War era, the contemporary and historical will merge, focusing the visitor’s attention on the complications and conflict inherent in the past. Through works such as these, contextual material ranging from the socioeconomic impact of the Great Mississippi Flood of 1927 to visualizing historical moments during the Civil War will give visitors the opportunity to feel a sense of connection to those who have come before. Avenues for empathy and new perspectives will be offered through a variety of comparisons and interpretive texts. These spaces are more open and can be accessed from a variety of entry points, and one entrance can even serve as another title wall for Mississippi Stories, thus allowing the visitor to enter at Section Four and move through to Section One, without losing anything intellectually in the experience.

In-Gallery Interpretive Spaces

As the visitor moves through each of the four exhibition sections, she will encounter numerous opportunities for close encounters with works of art as well as additional information to enrich and personalize her experience. Each gallery will have a space for traditional wall text, in addition to extended object labels. One critical success from The Mississippi Story was the strategic use of quotes along the tops of the gallery walls,
Mississippi Stories: Visions of a Changing South

directly above the artwork. The visitor will encounter these again in some form, as they will continue to be used as a way to reflect multiple voices, perspectives, and disciplines as they relate to each theme. Voices of musicians, writers, and scholars help to augment the works of art, providing visitors with an opportunity to mine the theme at hand by making other connections to Mississippi’s rich cultural traditions.

In addition to the more traditional exhibition elements, the visitor also encounters other interpretive tools in Mississippi Stories, building upon a strong tradition at the MMA of in-gallery interpretive tools meant to encourage active, participatory learning that supports people of different backgrounds and levels of familiarity with visual art. These tools intend to pose questions for consideration, to encourage visitors to explore the materials with which objects are made, and to offer one’s own perspective on a work of art. As the visitor meanders through the galleries, she will encounter an In Dialogue interactive in each themed section. The visitor pulls a lever, revealing a question, prompt, or tidbit of information for closer consideration (Appendix C).

As the visitor moves through the galleries, she will also encounter two Family Corners and one Closer Look Gallery. These dedicated engagement spaces are embedded within the exhibition and delve into an idea, an artist, a material, or some other single concept. For example, in Picturing Mississippi, the first Family Corner used mapping and the early history of Mississippi to uncover questions about borders, cultures, and political power. These spaces are built with parents and small children in mind, but observational research shows that audience members of all ages utilize these spaces and participate in them. These will be designed with tactile experiences in mind and dive more deeply into a theme or narrative strand within the gallery space.

A new interpretive tool will investigate the idea of Art/Artifact. Using objects borrowed from the Museum of Mississippi History or the Mississippi Civil Rights Museum (under the auspices of the Mississippi Department of Archives and History), this space, located strategically within a designated gallery, will devote attention to the formal qualities in cultural objects as well as the historical importance of art objects. A guest artist might be invited to design this feature, using a creative approach to connecting art, artifacts, and how visitors experience objects in museum spaces.

In an effort to unburden the visitor experience from an abundance of technology, screens will be limited. Visitors who choose to be more active with technology can walk through the space using the MMA App (on their own handheld device or on one borrowed from MMA Member Services) and earbuds.
In-Gallery Engagement and Technology

As a way to encourage immediate visitor feedback and continued engagement, we are exploring new ways to incorporate the types of interdisciplinary quotes that existed in The Mississippi Story but through newer models.

One example would be the possibility of projecting quotes onto the floor down a section of the central corridor. This projection would move subtly as the quotes changed, evoking a slowly-moving waterway, reminiscent of the Mississippi River.

In another location, a screen might contain user generated scrolling comments and images based on a prompt. One prototype of this idea was created for Picturing Mississippi in collaboration with CultureConnect. Called the Social Stream, the screen displays images based upon the prompt, “Show us your Mississippi!” (Appendix D). It gathers postings across social media platforms and is vetted by education staff for relevant content before appearing on a custom-designed map of the state. Once sufficient data is gathered as to the effectiveness of this type of engagement, Social Stream will be redesigned and updated to reflect themes within Mississippi Stories, offering an immediate contribution mechanism for visitors. The backdrop of Social Stream is a map of Mississippi divided into primary regions, and each post is geotagged to show where it originated. The screen will likely be located down the central corridor near the Closer Look space, so as not to distract from the in-gallery objects, and for those who choose not to engage with this tool.

The MMA Museum App will be updated with new tours and audio files to relate to each space. Themed audio tours will offer visitors connections between the galleries and will incorporate voices from writers, musicians, historians, and folklorists whose scholarship might bring together new and rich connections among the collection.

For example, in the App created for Picturing Mississippi, scholars such as Robbie Luckett from the Margaret Walker Center at Jackson State
University, Lance Harris from the Natchez Grand Village, and Vin Steponaitis from the Archaeology and Anthropology Department at UNC Chapel Hill provided audio interpretations of works of art based on their areas of expertise.

If a visitor opts for a less academic approach to the App, a curated soundtrack will provide the visitor with an opportunity to listen as she moves through the space.

Seen as an optional tool for those who want to use digital technology and engage more deeply with object and artist content through video clips, images, and other resources and links that can be imbedded into each tour stop, the App will continue to be refined and tested to create a more impactful user experience.

**Final Reflections and Feedback**

As the visitor leaves, she is invited to leave her own story behind for future visitors to encounter. This final reflection space will contain books related to each section’s themes, additional information on artists and American art history, and journals for reflection to give her the chance to process what she saw and to respond to it as she wishes. She is left with an invitation to return again to *Mississippi Stories*, hopefully making new discoveries along the way as objects switch out, new loans are secured, and interpretive spaces are renewed and updated.
Appendix A: Elevation of Family Corner designed for *Picturing Mississippi*
Appendix B: Elevation of Radcliffe Bailey, *Haitian Postcard* and Engagement Corner

Take a Closer Look

**Radcliffe Bailey’s *Haitian Postcard***

Radcliffe Bailey's interest in the notion of the black body in a post-colonial art context is evident in his art. His work is often autobiographical, and he uses themes of migration, identity, and memory to explore the roles of history, race, and memory in contemporary art.

*Haitian Postcard* depicts multiple layers of identity and culture, and its highly repetitive style makes it a perfect study tool. The artist has used this work to instill the connections to other works of art in the gallery.

Reference the page and passage in *Haitian Postcard*, but you don't have to be exact in locating the correct place. Make it a mental note. Check thoroughly that the page and passage are correct.
Take a Closer Look
Radcliffe Bailey’s *Haitian Postcard*

Radcliffe Bailey, like many of the artists whose work you’ve seen today, draws on history as a way to understand the present. His work is often autobiographical, and he uses themes of migration, family, and slavery to explore the roles of history and memory in a contemporary context.

*Haitian Postcard* contains multiple layers of information, and to fully experience it takes time. We invite you to take a little extra time to look and learn more about this work and to consider its connections to other works of art in this gallery.

References to the past are pervasive in *Haitian Postcard*, but you don’t have to be an artist to investigate history or consider it in relation to today. How strongly does the past inform your present?
Appendix B: In Dialogue piece used for *Picturing Mississippi*

101117
MMA Exhibit
vignette popup concept
(with rounded tip lever)
Appendix B, continued: In Dialogue text sample

The invention of the cotton gin and the boom of the British textile industry in the 1790s catapulted the production of cotton in America from 156,000 bales in 1800 to 4 million in 1860. As a result, the number of enslaved people in America grew from 700,000 to 4 million in 1860. Mississippi led the country in cotton production, profits for which relied upon forced labor from the enslaved.

As you walk around the space proximate to the Morland painting, pay particular attention to the titles of the works. What stories do the words alone tell?
Appendix C: Mock-up for Social Stream elevation

The Generous Gift Of The Selby and Richard McRae Foundation

Show us your Mississippi!

Share a picture on social media—a drawing, a painting, a photograph—that captures Mississippi through your eyes.

Use maritnms when you post a photo on Instagram, Facebook, or Twitter and tag the location to see your image appear on our map.

You can submit Maritnms pictures after you leave the museum, too!

Not on social media? Draw a picture using the supplies on the table, or email a photo maritnms@maritnms.org and we will share for you.

Column
Appendix C, continued: Social Stream screenshot
http://picturingmississippi.mma.yourcultureconnect.com/e/artinms
Mississippi Museum of Art  
Staff Biographies

Betsy Bradley

Betsy Bradley was appointed director of the Mississippi Museum of Art in December, 2001. At the Museum, she oversees the Museum in Jackson which has 30 affiliates statewide. Since arriving at the Museum, Bradley has overseen significant growth of the institution, shepherding two capital campaigns, totaling $20 million, that resulted in a move to a completely renovated facility, and the creation of The Art Garden, the first new public green space in downtown Jackson since the 1970s. Participation at the Museum has quadrupled under Bradley’s leadership, and an aggressive schedule of public programs attracts a growing audience of Mississippian and tourists alike. Committed to making the Museum relevant to its immediate community, Bradley works in partnership with many local cultural, social services, and history organizations to create opportunities for collaborations that benefit the entire community. This work has resulted in prestigious federal and national foundation grant awards, and recognition for the Museum, including the Governor’s Award for Excellence in the Arts for Leadership, the Mississippi Tourism Association Travel Destination of the Year Award, the Visionary and Attraction of the Year Awards from the Jackson Convention & Visitors Bureau, the MS AIA Friend of Architecture Award, the Global Arts and Culture Award from the MS World Trade Center, and the 2010 National Medal for Museum and Library Service from the Institute of Museum and Library Services.

Previously, she served as executive director of the Mississippi Arts Commission for six years after four years as its deputy director and community arts director. Under Bradley’s direction, the Commission’s budget grew to $3.8M annually, and she secured legislation to fund a $6M program to support capital improvements to cultural facilities throughout the state.

Bradley is a graduate of Vanderbilt University with a master’s degree in English, and of Millsaps College with a bachelor’s degree in English. Elected to membership of the Association of Art Museum Directors in 2012, Bradley has also served on the boards of Americans for the Arts, the National Assembly of State Arts Agencies, and the Southern Arts Federation. She has served as a grants panelist for the National Endowment for the Arts and the Institute for Museum and Library Services. Bradley was selected to participate in the National Arts Strategies’ Chief Executive Program and the Innovation Lab for Museums.

She was appointed by the Governor to serve on the Advisory Panel of the Mississippi School for the Arts, and the Mississippi Commission for Volunteerism. She has chaired the boards of the Mississippi Center for Nonprofits, the Millsaps Arts and Lecture Series, and the Jackson Servant Leadership Corps. She has also served on the Steering Council for the Mississippi Economic Council’s Blueprint Mississippi Project, the 50th Reunion of the Mississippi Freedom Riders, and is currently on the executive committee of Downtown Jackson Partners. She was named one of the state’s Top 50 Business Women by the Mississippi Business Journal, is a graduate of Leadership Jackson, and is a member of the International Women’s Forum in Mississippi.
Curriculum Vitae

Jochen Wierich
Mississippi Museum of Art
380 South Lamar Street
Jackson, MS 39201
Phone: (662) 355-2135
E-mail: [e-mail]

Education Summary:
College of William and Mary, Williamsburg, Virginia
Ph.D. in American Studies, December 1998
Dissertation: “The Domestication of History in American Art, 1848-1876”
Directed by Alan Wallach, Nominated for Ralph Henry Gabriel Dissertation Prize for 1999

Universität Frankfurt, Frankfurt am Main, Germany
Magister (M.A.) in American Studies; February 1990
Thesis: John Ashbery and Poetic Self-Constitution

University of Massachusetts, Amherst, Massachusetts, DAAD Exchange Student, 1985 - 1986

Universität Düsseldorf, Düsseldorf
Grundstudium (B.A. equivalent), May 1985

Employment History:
Consulting Curator and Interim Chief Curator, Picturing Mississippi, 1817-2017: Land of Plenty, Pain, and Promise, Mississippi Museum of Art, Jackson, Mississippi, Dec. 2015 - present

Curator of Art/Chief Curator, Cheekwood Botanical Garden & Museum of Art, Nashville, December 2005 to September 2015

Curator of Art, Northwest Museum of Arts & Culture, Spokane, July 2002 to November 2005

Visiting Assistant Professor, Whitman College, 1999-2001

Senior Lecturer, Vanderbilt University, 1998-1999

Grants
Senior Scholar, Terra Summer Residency Program, Giverny, July 18-22, 2011

Terra Foundation Visiting Professorship, Freie Universität Berlin, J.F. Kennedy Institut, Summer 2011

Smithsonian Institution, Postdoctoral Fellowship, 2001-2002
Short-term Visitor Fellowships, Summer 2000, Summer 2017
Winterthur Museum, Garden, and Library, Research Fellowship, August 2000
List of Peer Reviewed Publications
Emmanuel Leutze, Washington Crossing the Delaware and American History Painting (Penn State Press, 2012)


"War Spirit at Home": Lilly Martin Spencer, Domestic Painting, and Artistic Hierarchy," Winterthur Portfolio (Spring 2002).


List of Exhibition Catalogues


Education:

**University of Texas at San Antonio**
*Master of Arts in Art History and Criticism, 2013*
*Thesis: Reconstructing the Past: The Power of Visual Culture in Works by Glenn Ligon, Carrie Mae Weems, and Michael Ray Charles*

**Rhodes College**
*Bachelor of Arts in Art History, 2006*

**Richmond University of London**
*Study Abroad Semester, 2006*

Current Employment:

**Curator of the Collection**
*Mississippi Museum of Art, Jackson*
*2015-present*

*Manage permanent collection; curate exhibitions from permanent collection to travel around the state’s affiliate network*

**Recent Curated Exhibitions:**
*Hank Willis Thomas: Flying Geese*
*Kate Freeman Clark: Sunlight and Shadows*
*Leon Kroll and Artists of the Armory Show*
*Reflections: Modern Masters from the Permanent Collection*
*Fine/Folk: African American Art from the Collection*
*Common Passages: Reconsidering the American Scene*
*Art Across Mississippi: Twelve Exhibitions for Twelve Communities*

Employment History:

**Collection Database Assistant**
*McNay Art Museum, San Antonio, TX*
*2014-2015*

*Worked with museum collection and updated public web browser; educated docents on browser use for tours*

**Teaching Assistant, Intro to Modern Art History**
*University of Texas San Antonio, TX*
*2012-2013*

*Lead instructor of survey art history courses*

**Cross-Curriculum Writing Tutor**
*Northwest Vista College, San Antonio, TX*
*2011-2013*

*Tutored students in coursework and papers in all subjects, working with grammar and punctuation in addition to developing other paper-writing skills*

**Associate Educator**
*Artpace, San Antonio, TX*
*2010-2012*

*Taught lessons on contemporary art, lead student and adult tours of the galleries, and helped create lesson plans for tours and activities*
Studio Art Teacher
Rosa Scott Ninth Grade, Madison, MS
Taught Art I and Art II classes. 2009-2010

Arts Consultant
Brown’s Fine Art and Framing, Jackson, MS
Organized and hung art in gallery spaces, met with artists regularly to discuss shows and openings, and developed media to promote the monthly showings. 2006-2009

Selected Publications:
"Understanding the Elements and Principles of Art"
"Writing a Formal Analysis"
Northwest Vista College Writing Lab

"A Tradition of His Own: The Art of Andrew Bucci" 2007-2008
"The Outsiders: Four Mississippi Women Paint"
"Inside Inspiration: At Home with Elizabeth Johnson"
Mississippi magazine

"From Le Charivari to His Private Paintings: Portrayals of Class Division in Daumier’s Art of Public Transportation" May 2006
Rhodes Historical Review

Symposium Presentations:
COLFA Research Paper Symposium
Sacrificing Reality: George Bellows Confronts War San Antonio, TX, 2012

2012 Post-Independence Latin American Symposium
The Issue of ‘Authenticity’ in the Art of Maria Izquierdo San Antonio, TX, 2012

2006 URCAS Undergraduate Research Symposium
Portrayals of Class Division in Daumier’s Art of Public Transportation Memphis, TN, 2006
EDUCATION

Harvard Graduate School of Education, May 2010
Ed.M., Arts in Education

Vanderbilt University, B.S., cum laude, May 2005
Majors: Art History and Human and Organizational Development; Minor: American Studies

New York University, Florence, Italy, Summer 2003
Intensive Art and Art History Immersion Program

EXPERIENCE

Mississippi Museum of Art, Jackson, MS  August 2010-present

Director of Interpretation  December 2016-present
- Work directly with curatorial and educational teams to ensure that all exhibition-related content is visitor-centered and appeals to a broad range of audiences; develop interpretive plans for special and changing exhibitions to articulate visitor goals and to guide all school, adult, and public design and programming; design in-gallery content and dynamic programming to support exhibitions, offering new ways of interpreting objects in the collection.

Education and Development Consultant  December 2012-November 2016
- Worked on a number of initiatives for the museum, including designing and implementing the Teaching Fellows project, developing exhibition-specific educational content for the museum, and working directly with MMA Director to secure funding for key initiatives, including the Mississippi Byways Project, the Teaching Fellows Project, and the MMA Digitization Initiative.

Director of Engagement and Learning  August 2010-November 2012
- Oversaw all aspects of museum's educational initiatives, including family, school, adult, and community programs, and managed staff of two full-time and one part-time employees; Developed educational strategic plan to focus museum activities for deeper impact, with emphasis on K-12 and community initiatives, and worked to align funding with educational priorities; Curated in-gallery spaces in both permanent collection and special exhibitions; Represented the Museum to the Board of Directors and to the broader community, working to forge new partnerships with schools and community-based organizations; Enhanced Museum outreach in the community through development of innovative school programs in neighborhood schools as well as an annual participatory art project, C3: Community, Conversation, and Creativity, to bring together disparate parts of Jackson through public art; Designed and oversaw docent training to ensure quality in gallery teaching;

Yale University Art Gallery, New Haven, CT  September 2013-September 2016

John Walsh Fellow in Education
- Regularly taught K-12, college, and adult audiences in the galleries;
- Provided assistance in training and oversight of student guide programs, the graduate Gallery Teachers and undergraduate Gallery Guides, throughout academic year, implemented a feedback mechanism into the Gallery Guide program for ongoing reflection and assessment of the program;
- Designed and ran Teaching Lab, a monthly convening in the education and programs departments for reflection on teaching; in June, 2016, this program was piloted to the entire staff, an initiative which will continue;
- Oversaw and ran Fellows Forum, a peer development project for Gallery fellows;
- Conducted regular teacher workshops for local schools, examples of which include: Taft AP Art History Teachers Workshop, Yale Summer Teaching Institute, Yale Repertory Theater's WILL POWER Teacher Workshop, Seedlings Teacher Workshop, and Workshop for the Jewish Coalition for Literacy;
- Co-initiated and led the Gallery's Sidewalk Studio program, a hands-on project meant to engage passersby to the Gallery with art making;
- Helped establish and deepen collaborations with community partners, examples of which include: All our Kin, Worthington Hooker School, and the New Haven Free Public Library;
- Initiated and oversaw several initiatives intended to better understand visitors to the Gallery, including:
  - Organizing and helping lead Visitor Focus Groups in Summer, 2015, with new Nolen Curator of Education and Academic Affairs, Ryan Hill
  - Planning and implementing the first Audience Engagement Survey, a project intended to gather information about visitors to the Gallery and to begin to better understand how the Education Department can meet their needs as learners;
ELIZABETH J. WILLIAMS

- Provided ongoing support for Public Education initiatives, including: the conception and implementation of the first Teen program at the Gallery, working with and helping to manage the New Haven Promise Interns, providing assistance for Educators’ Open House and Teacher Leadership, and helping to organize the annual Family Day.

Harvard Art Museum, Cambridge, MA

Education Intern
- Worked with Education Department staff to develop curriculum for the museum’s K-12 School Programs;
- Developed content, using works in the gallery, based on Visual Thinking Strategies, and aligned lessons with both Massachusetts state standards as well as child developmental stages.

Americans for the Arts, Washington, DC

Individual Giving Coordinator
- Managed all aspects of the Individual Giving Program, including the Annual Fund, donor circles, and major gifts;
- Served as liaison between Development and the Board of Directors;
- Responsibilities included communicating with donors to convey the value and effectiveness of their investment in the organization as well as planning programming that gives donors the opportunity to further engage with the organization.

The Phillips Collection, Washington, DC

Executive Assistant to the Director of Development, September 2006-April 2007
- Provided direct support to activities associated with the operation of the Major Gifts program ($10,000+ gifts) including both solicitation and cultivation;
- Directly supported the Director of Development and the Board of Trustees, serving as the liaison between the two;
- Conducted prospect research.

Membership Coordinator, November 2005-August 2006
- Coordinated activities ensuring successful operation of the general membership program including direct mail acquisition;
- Oversaw benefit fulfillment program;
- Managed content for membership website, members’ magazine, and monthly e-newsletter.

GALLERY TALKS, CONFERENCES, AND INVITED TALKS
- “Art of the Everyday,” All our Kin Conference, Gateway Community College, May, 2015
- “Creative Placemaking,” panelist with NEA Chairman Roeco Landesman, MMA Director Betsy Bradley, and Jackson Mayor Harvey Johnson, Mississippi Museum of Art, May, 2012
- “Teaching and Learning with Objects,” Mississippi Art Educators Association Conference, November, 2010

SELECTED PUBLICATIONS
- Teaching Students to Teach: A Case Study from the Yale University Art Gallery, Journal of Museum Education, Fall, 2015
- Family Childcare Providers at the Yale University Art Gallery, All our Words (All our Kin blog), June, 2016
- Towards an Institutional Culture of Learning, Art Museum Teaching (artmuseunteaching.com), August, 2016

SKILLS and AFFILIATIONS

Microsoft Word, Excel, PowerPoint, The Museum System; Trained in Visual Thinking Strategies (VTS)
National Arts Education Association, New York City Museum Educators Roundtable
Ms. Kathleen Funches Varnell

Kathleen Funches Varnell was born in Jackson, Mississippi and received her Bachelor of Arts degree in Art with a concentration in Ceramics and Graphics from Jackson State University in 1990. She earned her Master of Fine Arts in Ceramics from Howard University, Washington, DC, in 2001. Formerly, Varnell was employed as an Exhibits Specialist (Graphics) with the Office of Exhibits Central, Smithsonian Institution. Presently, she is Curator of Exhibitions at the Mississippi Museum of Art.

As an artist, Ms. Varnell has shown her work in solo and group shows across the United States. Recently, Varnell was invited to exhibit with a group of artists in "20 years: A Retrospective at Arts/Harmony Hall Regional Center;" in Fort Washington, MD. Varnell was honored in her hometown as a featured artist at the Mississippi Museum of Art in "Kathleen Varnell: Recent Transitions in Clay." Varnell was one of one hundred and twenty-two artists exhibiting at her Alma Mater in "A Proud Continuum: Eight Decades of Art at Howard University." In May, 2005, Varnell had her first solo exhibition in the Washington, DC metropolitan area at Parish Gallery-Georgetown. In March, 2003, Varnell exhibited with ten artists in "Mixed Bag," also held at Parish Gallery. In April, 2002, she exhibited solo as the Honorary Artist of the "Tougaloo College Humanities Festival" in Jackson, Mississippi. While there she delivered gallery talks and conducted workshops. In May 2001, Varnell was one of eight artists exhibiting in the "Mississippi Invitational" at the Mississippi Museum of Art in Jackson. Varnell exhibited with "Our New Day Begun: African American Artists Entering the Millennium" at the Lyndon Baines Johnson Library and Museum in Austin, Texas, in February of 2000.
LaTanya S. Autry

LaTanya Autry is the inaugural Curator of Art and Civil Rights at Mississippi Museum of Art and Tougaloo College. During her recent fellowship at Yale University Art Gallery, she curated the national touring exhibition Let Us March On: Lee Friedlander and the Prayer Pilgrimage for Freedom that features photography of a groundbreaking civil rights demonstration.

Through her graduate studies at University of Delaware, where she is completing her Ph.D. in art history, LaTanya has developed expertise in art of the United States, photography, and museums. In her dissertation The Crossroads of Commemoration: Lynching Landscapes in America, which analyzes how individuals and communities memorialize lynchings and violence in the built environment, she concentrates on the interplay of race, representation, memory, and public space.

Social justice is central to her work. LaTanya advocates for equity in museums and is the co-founder of The Art of Black Dissent, an interactive program that promotes public dialogue about the African-American liberation struggle.
McKenzie Drake

Education
Bachelor of Arts in Political Science and Art, cum laude (GPA 3.66). Rhodes College, Memphis, TN
Studied Fall of 2015 at the University College of London’s Slade School of Fine Art

Awards and Honors
- Omicron Delta Kappa: Honor society for leadership and service in extracurricular activities. (2017 initiate)
- Mortar Board, Torch Chapter: Honor society for outstanding academics, leadership, and service. (2016 initiate)
- Pi Sigma Alpha: National Political Science Honor Society. (2016 initiate)
- Buckman Scholarship for Study Abroad for University College of London’s Slade School of Fine Art (Fall 2015)

Work Experience
William R. Hollingsworth Fellowship, Mississippi Museum of Art, 2017 - present
- Prepare and lead studio programs such as “Art in Mind,” “Family Creation Lab,” and “Look and Learn with Hoot”
- Member of a team to help develop the Mississippi Museum of Art App
- Schedule and arrange workshops, Museum School, and classroom events

Communications Coordinator for Ruka Civic Engagement Fellowship, Rhodes College, 2016 - 2017
- Complete service at Carlitas Village, a Memphis community center, weekly
- Host dinners for Rhodes faculty, staff, and community leaders
- Manage Ruka budget, website, and complete weekly blog entries
- Create brochures, handle social media pages, and create a community-based newsletter

Assistant Visual Resource Curator, Rhodes College, 2014 - 2016
- Conduct photography of student artwork
- Operate wood shop and studio tools
- Upload and resized student artwork to Dlynx, the Rhodes College Digital Archive

Studio Assistant to Professor Erin Harmon, Rhodes College, 2015
- Work one-on-one with Professor Erin Harmon in her studio to create handmade paper collages
- Record studio and business information

Studio Coordinator, Flicker Street Studio, Spring 2014 - 2015
- Prepare and organize studio spaces and materials for workshops and classes
- Conduct photography of workshops and student artwork
- Update social media pages and responded to emails
- Advertise class schedules and offerings to Memphis schools and organizations

Art Camp Coordinator, Refugee Empowerment Program, 2014, Four-week art camp
- Plan curriculum and activities for elementary and middle school students in Memphis, Tennessee
- Conduct an art show at Crosstown Arts featuring the student’s work and collaborative projects for silent auction
- Respond to needs of students and the Refugee Empowerment Program

Extracurricular Activities and Leadership
- Volunteer for Big House Books in Jackson, Mississippi
- Alpha Omicron Pi, Kappa Omicron Chapter (2013 initiate)
- Rhodes Ultimate President, 2016-2017
- AphRhodesiac: Ultimate Frisbee Captain 2015-2017
- Global Rhodes Diplomat 2015-2017: Encouraging and helping Rhodes students to study abroad
- Adult Leader for Appalachian Service Project in McCreary County, Kentucky, Summer 2016
ELISE LAWTON SMITH
Professor of Art History
Sanderson Chair in Arts and Sciences
Department of Art, Millsaps College
smithel@millsaps.edu

Box 150390
Millsaps College
Jackson, Mississippi 39210

EDUCATION
University of North Carolina, Chapel Hill, NC, 1976-1981; Ph.D. in Art History, December 1981
Vanderbilt University, Nashville, TN, 1975-1976; M.A. in Art History, December 1977
Florida State University, Tallahassee, FL, 1971-1973; B.A. in Art History, August 1973
Magna Cum Laude, Phi Beta Kappa
Florida Presbyterian College, St. Petersburg, FL, 1970-1971

DISSERTATION
The Paintings of Lucas van Leyden (J. Richard Judson, advisor)

SELECTED AWARDS AND HONORS
Sanderson Chair in Arts and Sciences, 2008-
Distinguished Professor Award, Millsaps College, 1994 and 2005
Mississippi Humanities Council Humanities Teacher Award for Millsaps College, 2004
Fulbright-Hayes Grant to Belgium, 1984-1985
Chester Dale Fellowship, National Gallery of Art, 1980-1981
Fulbright-Hayes Grant to the Netherlands, 1978-1979

BOOKS
Women, Literature, and the Domesticated Landscape: England’s Disciples of Flora, 1780-1870

SELECTED ARTICLES
“Whom the gods love die young”: Evelyn De Morgan and the Legend of the Wandering Jew.” British Art
"Myth as Spiritual Allegory in the Art of Evelyn De Morgan (1855-1919)." The Journal of Pre-Raphaelite Studies n.s. 7 (Fall 1998): 53-73.

SELECTED PRESENTATIONS
"Image and Text in the Correspondence of Dora Carrington," SECAC, Columbus, OH, October 2017
"Enframing Memories: A Decorative Photo Album by Mary Watts," Nineteenth Century Studies Association, Charleston, February 2017
"The Cultural Continuum of Text and Image," Nineteenth Century Studies Association, Charleston, February 2017
"Women and the Watering Pot: Victorian and Edwardian Women at Work in the Garden," Southeastern College Art Conference, Pittsburgh, PA, October 2015
"What you hate doing": Edith Nesbit's Conception of Work in The Red House (1902)." Victorians Institute, Converse College, Spartanburg, SC, October 2015
"Contemporary Museum Architecture: the 'Selfless' or 'Sexy' Controversy," University of Little Rock, Arkansas, September 2015 (invited keynote, 25th Annual Arkansas College Art History Symposium)
"Asphalt or Turf. Pose or Repose": The Rural Garden as Respite," Nineteenth Century Studies Association, Chicago, March 2014
"Making Her Mark: Dora Carrington and the Art of Landscape," Southeastern College Art Conference, Greensboro, NC, October 2013
"Trim as the Corporal's boots': Order and Proportion in Victorian Garden Style," co-presented with Judith Page, Victorians Institute Conference, Charlottesville, VA, October 2010
"To amuse and instruct": Children's Sketchbooks in the Georgian and Early Victorian Period," Irish Society for the Study of Children's Literature, Dublin, Ireland, March 2010
"The Performance of Domesticity in the Paintings of Maria Spilsbury," Nineteenth Century Studies Association, Tampa, FL, March 2010
Robin C. Dietrick is founding partner at Kiyomi LLC, a creative studio that specializes in book and exhibition design. She has worked in the art field for more than fifteen years, and has experience as a curator, editor, exhibit designer, and registrar. She worked for the Mississippi Museum of Art, Jackson for twelve years, as well as for the Art of Disney Gallery Epcot, Orlando, FL, and the Longyear Museum of Anthropology at Colgate University, Hamilton, N.Y.

In her tenure as curator of exhibitions at the Mississippi Museum of Art (MMA), she installed hundreds of exhibitions, including Georgia O’Keeffe: Color and Conservation; Between God and Man: Angels in Italian Art; Raoul Dufy: A Celebration of Beauty; The Orient Expressed: Japan’s Influence on Western Art, 1654–1918; and Old Masters to Monets: Three Centuries of French Painting from the Wadsworth Athenaeum. Among exhibitions curated by Robin are: Backbone: Dean Mitchell’s Images of African American Men; GladRags: Sketches, Swatches, and Costume Designs by Myrna Colley-Lee; Breathing Art: The Work of Myra Green and Lynn Green Acot; Merriment on the Midway: Eudora Welty’s State Fair Murals and Photographs; and To Paint and Pray: The Art and Life of William R. Hollingsworth, Jr. Her installation design has garnered praise from multiple sources, including art critic Peter Plagens, New York, N.Y., who wrote in Art in America, "Dietrick’s installation of the Invitational…was astonishingly good."

Beyond her work on exhibitions and public programs related to those exhibitions, Robin served as editor for publications and gallery guides produced by MMA. Recent titles produced under her direction include The Four Dog Blues Band, OR How Chester, Boy, Dog in the Fog, and Diva Took the Big City by Storm (2007); The Mississippi Story (2007); Between God and Man: Angels in Italian Art (2007); A Painter’s Odyssey: The Art of Marshall Bouldin III (2008); The Orient Expressed: Japan’s Influence on Western Art, 1654–1918 (2011); and To Paint and Pray: The Art and Life of William R. Hollingsworth, Jr. (2012). Dietrick’s article on Raoul Dufy was featured in Veranda magazine, and she recently authored the books To Paint and Pray: The Art and Life of William R. Hollingsworth, Jr. (MMA, 2012) and I am a Craftsman: 40 at 40, Celebrating the 40th Anniversary of the Craftsmen’s Guild of Mississippi with 40 of its Exhibiting Members (Craftsmen’s Guild of Mississippi, 2012).

Robin is a board member for the Mississippi Institute of Arts and Letters and the Craftsmen’s Guild of Mississippi, and in 2011–2012 she served on the artwork selection committee for the new federal courthouse in Jackson, facilitated through the General Services Administration’s Art in Architecture Program. She has served as a juror for the Excellence in Crafts Awards at the Chimneyville Crafts Festival (Jackson, Miss.), a juror for the Renaissance Fine Arts Festival (Ridgeland, Miss.), and an adjudicator for the Mississippi Arts Commission’s Artist Roster, among many other art-related competitions in the area. Robin was responsible for the development of the "Museum on Wheels" project, initiated by the Mississippi Arts Commission, and she has given public talks/lectures for MMA, the Mississippi Department of Archives and History, various social and art clubs, and presentations for classes at Millsaps College and Belhaven University.

Robin studied graphic design at Loyola University, New Orleans, and art and art history at Colgate University, Hamilton, N.Y.
KIYOMI PROJECT (MMA1004K-4)

Mississippi Stories: Serial Publication 1
[9.25"x9.25": 68pp + softcover + perfectbound]
Time Frame: begin Spring 2018; books deliver February 2019

CLIENT CONTACT
Elizabeth Williams, Education Consultant; ewilliams@msmuseumart.org
Elizabeth Abston, Curator of the Collection; eabston@msmuseumart.org
Mississippi Museum of Art / 380 South Lamar Street / Jackson, MS 39201 / 601.960.1515

MANAGEMENT, EDITORIAL, & CREATIVE SERVICES:

This publication would serve as the first in a series of approximately three publications, to be released at about 18-month intervals, that focus on themes explored in the exhibition and include reproductions of artwork from the collection.

Editorial/content management includes working with client to finalize content, outline, and chronology of book; copyediting one essay and other content in book per Chicago Manual style; tracking edits; and monitoring overall quality control of content and design. Kiyomi will obtain high-resolution images from owners and manage image permissions with copyright holders (usage fees for images billed separately and directly to MMA). Kiyomi will facilitate obtain cataloguing-in-publication data from the Library of Congress. Creative services include concept, design, and document setup, three rounds of edits with pdf proofs supplied, final file preparation for the printer, and supervising the production of the publication. Includes obtaining cost estimates from printers for prepress and production. Kiyomi will supply a digital file of the book’s front cover for PR purposes, and a low-res pdf of the final book, if requested.

Notes:
- Printing costs estimate and bill separately through Kiyomi and require a 50% deposit before printing can begin.
- Please reserve 20 printed pieces for Kiyomi.

PRINTING 520 BOOKS: (b) (4)
[based on 2018 estimate for a 9.25"x9.25", 68pp, softcover, perfectbound publication]

This estimate has been drafted for planning and fundraising purposes, based on early plans for the publication. The estimate and agreement will need to be updated, resubmitted with terms and conditions, and signed at the onset of the project itself.
KIYOMI PRELIMINARY ESTIMATE  01.09.18 6

KIYOMI PROJECT (MMA1004K-28)
Mississippi Stories: Planning for Exhibition's Interpretive Spaces
Time Frame: February–July 2018
Exhibition Opens: March 2, 2019

CLIENT CONTACT
Elizabeth Williams, Education Consultant; ewilliams@msmuseumart.org
Elizabeth Abston, Curator of the Collection; eabston@msmuseumart.org
Mississippi Museum of Art / 380 South Lamar Street / Jackson, MS 39201 / 601.980.1515

PLANNING, EDITORIAL, & PROJECT MANAGEMENT FEE: (b) (4)

KIYOMI will assist with planning, editing, and content layout/structure of the following interpretive components in Picturing Mississippi:
- 2 Family Corners
- 1 Closer Look Gallery
- 6 vignettes (defined as small focus areas near key works)

Includes collaborating with Elizabeth Williams and Elizabeth Abston to organize, edit, and finalize content for the above locations within and related to the exhibition Mississippi Stories. Work in this planning phase will result in final text and a plan for physical layout of the content, which will provide a clear structure for design (estimated separately). This estimate does not include originating any content or design.

This estimate has been drafted for planning and fundraising purposes, based on early plans for the publication. The estimate and agreement will need to be updated, resubmitted with terms and conditions, and signed at the onset of the project itself.
Kiyomi Project (MMA1004K-2c)

Mississippi Stories: Design for Exhibition's Interpretive Spaces

Time Frame: July 2018–March 2019
Exhibition Opens: March 2, 2019

Client Contact
Elizabeth Williams, Education Consultant; ewilliams@msmuseumart.org
Elizabeth Abston, Curator of the Collection; eabston@msmuseumart.org
Mississippi Museum of Art / 380 South Lamar Street / Jackson, MS 39201 / 601.960.1515

Creative & Management Fee: $19,470.00

Kiyomi will design and oversee production/installation of the following interpretive components in Mississippi Stories, the content of which will be provided by MMA and reflect outlines set forth in the exhibit's interpretive space planning phase:

- 2 Family Corners
- 1 Closer Look Gallery
- 5 Vignettes (reskinning the existing pop-up bases + potential new intro panel)
- Formatting 20 app tour icons, using existing icon design from Picturing Mississippi

Designs will incorporate colors and branding consistent with the overall exhibition design plan for Mississippi Stories, while introducing new, complementary looks that set the educational components apart from the main exhibition. Fee includes project management; site visits; content review and editorial input; concept; design; meetings; developing production budget*; preparing final design documents for fabrication, managing and overseeing orders for production; and overseeing installation of Kiyomi designs.

*Production costs estimate and bill separately through Kiyomi and require a 50% deposit before production can begin.

MMA is responsible for:
- preparing original objects for exhibit if required
- clearing out the areas above and applying base layer of paint (color TBD)
- providing assistance, as needed, with typical exhibition installation items, like hanging an artwork, or delivering a pedestal to a location (Kiyomi will handle specialty painting, installation of graphics, and installation of dimensional elements).

This estimate has been drafted for planning and fundraising purposes, based on early plans for the publication. The estimate and agreement will need to be updated, resubmitted with terms and conditions, and signed at the onset of the project itself.
Kiyomi Project (MMA.1004.K-3)

Mississippi Stories: Family Guide
Time Frame: Final content to Kiyomi by December 1, 2018; exhibition opens March 2, 2019

Client Contact
Elizabeth Williams, Education Consultant; ewilliams@msmuseumart.org
Elizabeth Boston, Curator of the Collection: eboston@msmuseumart.org
Mississippi Museum of Art / 380 South Lamar Street / Jackson, MS 39201 / 601.960.1515

Creative & Editorial Services: (b) (4)
Includes editorial management, format and font exploration, concept, design, and supervising production of the printed pieces.
Editorial services include working with client to finalize draft content, basic proofing, tracking edits, and monitoring overall quality control of content and design. Creative services include standard design (text/images/basic graphics) for up to 16 panels/pages; document setup and final file preparation for the printer; one proof out of 10 pages to size for first proof, if desired; and two rounds of edits with pdf proofs supplied. Includes preparation of image files for reproduction and obtaining cost estimates from printers for production and prepress. Includes press checks if printed in the Jackson area. Kiyomi will provide a pdf of the finished guide to MMA.

Optional add-ons (which may or may not be needed, depending on content/design requirements):
A) Custom Icons: $60 each / Defined as a small image that would appear throughout the printed guide and exhibition to indicate family guide stops or serve as a mascot/tour guide, similar to Hoot. Kiyomi would provide a digital folder with multiple file formats of the custom icon to be used in other areas of the exhibit.
B) Custom Activity Graphics: $60 each / Defined as design work that falls outside the standard layout needs that requires custom drawings and additional time. Examples of these types of graphics could be: infographic, chart, puzzle, game, etc.

Notes:
- Printing costs estimate and bill separately through Kiyomi and require a 50% deposit before printing can begin.
- MMA will provide final text and images, including artwork + MMA info and map, if needed.
- Please reserve 20 printed pieces for Kiyomi.

Approximate Print Costs, for Reference:
Specifications:
Based on 2017 estimate for a 24pp + 4pp cover, full-color, saddle-stitch, vertical, folds to 5.5” x 11”; actual costs will vary once updated to 2019 pricing and with specs customized for this project.

<table>
<thead>
<tr>
<th>Quantity</th>
<th>1,000</th>
<th>2,500</th>
<th>5,000</th>
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<tbody>
<tr>
<td>Approx Cost</td>
<td>(b) (4)</td>
<td>(b) (4)</td>
<td>(b) (4)</td>
</tr>
</tbody>
</table>

Note: This estimate does not include any font and/or stock image fees.

This estimate has been drafted for planning and fundraising purposes, based on early plans for the publication. The estimate and agreement will need to be updated, resubmitted with terms and conditions, and signed at the onset of the project itself.
KIYOMI PROJECT (MMA1004K-2b)

Mississippi Stories: Exhibition Design
Time Frame: July 2018–March 2019
Exhibition Opens: March 2, 2019

CLIENT CONTACT
Elizabeth Williams, Education Consultant: ewilliams@msmuseumart.org
Elizabeth Abston, Curator of the Collection: eabston@msmuseumart.org
Mississippi Museum of Art / 380 South Lamar Street / Jackson, MS 39201 / 601.960.1515

PROJECT MANAGEMENT & CREATIVE SERVICES FEE: (B) (4)

Scope of exhibition is defined as four thematic sections, to be installed in the permanent collection galleries that housed the original Mississippi Story exhibition from 2007 to 2017. Approximately 150 original works of art will be included.

Fee includes:
- project management
- input/recommendations for exhibition’s narrative plan
- overseeing placement of artwork in galleries, with input and approval by MMA
- developing and overseeing project and installation schedule
- drafting and overseeing production budget*
- developing branding for exhibition, including custom title lock-up, brand colors, fonts, and supporting design elements, along with paint colors for galleries
- editorial input and copyediting related to in-gallery texts such as introductory panels and object labels
- designing and setting up production files for all graphics appearing in the Mississippi Stories galleries
- managing and overseeing orders for production
- managing and overseeing installation of exhibition
- installation of graphics
- supplying final title logo and other relevant design files for MMA’s use in publicity and collateral materials

*Production costs estimate and bill separately through Kiyomi and require a 50% deposit before production can begin.

MMA is responsible for:
- preparing original objects for exhibit if required, including conservation, framing, custom mounts, etc.
- prepping and painting galleries for installation, according to established Kiyomi design plan
- actual installation of artwork, according to established Kiyomi design plan

This estimate has been drafted for planning and fundraising purposes, based on early plans for the publication. The estimate and agreement will need to be updated, resubmitted with terms and conditions, and signed at the onset of the project itself.
January 4, 2018

Mr. Jon Parrish Peede  
Chairman, National Endowment for the Humanities  
400 7th Street SW  
Washington, DC 20506

Dear Chairman Peede,

I am writing in support of the Mississippi Museum of Art’s application for a Public Humanities Projects Grant for the reinstallation of its “Mississippi Story” exhibit. The MMA is one of our state’s most important cultural institutions - not just because of the quality of its work, which is substantial, but also because of their public-facing programs, which reach beyond the usual audience of major art museums. Simply put, MMA serves its diverse community extremely well, and for this reason I strongly endorse its application.

Befitting its leading role in Mississippi’s cultural landscape, the museum has put together a major exhibit in conjunction with our state bicentennial that explores how Mississippi has been portrayed by outside artists during its 200-year history. “Picturing Mississippi, 1817-2017: Land of Plenty, Pain, and Promise” is a major undertaking for the museum, which has been extremely successful in attracting both state and private funding for the project.

Following on this major special exhibit, MMA is redesigning its signature, free permanent exhibit, “The Mississippi Story” which has hung in the museum since its dedication in 2007. This rethinking of the exhibit will incorporate new voices and mediums. They will assemble a team of humanities scholars to discuss the larger intellectual framework for the exhibit, including such questions as: how are memory, history, and identity represented in art that originates in Mississippi?; how have artists presented narratives that either support or undermine prevailing narratives?; and how are new technologies influencing artists working in the 21st century?

True to its longtime commitment to outstanding public programming, the MMA plans a series of events, lectures, and educational initiatives that will highlight the newly reconfigured “Mississippi Story.” The Mississippi Humanities Council has a long history of partnering with the museum, and we look forward to continuing this relationship in conjunction with the reinstallation. In a state where public spaces are often segregated by informal custom, MMA is that rare venue that draws both black and white audiences. This is a testament to its outreach.
efforts, its willingness to serve as a community meeting space, and the diversity and accessibility of its public programs. It is not too grandiose to say that the MMA is in the cultural forefront of building a better Mississippi.

For all of these reasons, I am in strong support of their grant application, and urge you to give it serious consideration.

Sincerely,

[Signature]

Dr. Stuart Rockoff
Executive Director
Mississippi Humanities Council
January 7, 2018

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

Dear Sir/ Madam:

It is with special pleasure that I write to express my strong support for the Mississippi Museum of Art’s grant to reinstall their permanent collection in a new exhibition titled Mississippi Stories: Visions of a Changing South. As a folklorist and documentarian who has worked in Mississippi for over forty years, I have long applauded the Museum for The Mississippi Story, an exhibition whose unique approach helped visitors have a very personal connection with the visual history of Mississippi. Based on the success of that exhibition, their Mississippi Byways research project, and the current landmark exhibition Picturing Mississippi, 1817-2017: Land of Plenty, Pain, and Promise, the Museum now plans to deepen the powerful role of the arts in Mississippi through their new exhibition Mississippi Stories.

The Museum’s long commitment to the regional art and artists in its collection will soon be viewed through a new framework that incorporates contemporary artists who articulate the region’s histories through their work. This new approach to their permanent collection will resonate with both in-state and out-of-state visitors and will provide a vision of the region’s cultural history that addresses Mississippi history in an honest, clear, forceful manner. The Museum will also publish a series of collection-based publications over the next five years that will contain important new contributions to scholarship on Mississippi art and culture.
As a member of the Museum's Advisory Committee, I will assist their staff during the development of this important project. I strongly support funding of this historic exhibition by the National Endowment for the Humanities. I am confident that *Mississippi Stories: Visions of a Changing South* will make a profound contribution to the Mississippi Museum of Art. It will also deepen our understanding of the historical and cultural impact of art on both the State of Mississippi and our nation. This project has my strongest support.

With very best wishes.

Sincerely,

[Signature]

William Ferris  
Joel R. Williamson Eminent Professor of History  
Senior Associate Director
January 04, 2018

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

To Whom It May Concern,

I am writing to express my support of the Mississippi Museum of Art’s grant application for the reinstallment of their permanent collection. As an advisor, I will be committed to this project throughout the rest of the planning and implementation process.

As a professor of art history and museum studies at Millsaps College, I believe that the Museum provides a vital cultural resource in its continuing efforts to update and reinterpret its collection through new lenses and new stories. As beloved as The Mississippi Story has been, after ten years the Museum understands that new research, new acquisitions, and new viewpoints are necessary to keep the exhibition relevant in this changing world. Their recent exhibition Picturing Mississippi, 1817-2017: Land of Plenty, Pain, and Promise began the process of unpacking the complications, conflicts, and national relevance of art created about Mississippi’s history. This new installation will delve into these areas even further and provide a place of truthfulness and reflection to its visitors, many of whom are school-aged and need visual literacy and critical thinking skills now more than ever. The Museum’s robust interpretation and recently-established Teaching Fellow program will be an integral aspect of Mississippi Stories: Visions of a Changing South.

I am excited to be involved in this process and will lend whatever assistance is necessary for the Museum staff to succeed in this endeavor.

All the best,

[Signature]

Elise L. Smith
Professor of Art History  
Sanderson Chair in Arts and Sciences  
Chair, Art Department  
Millsaps College
Betsy Bradley  
Executive Director,  
Mississippi Museum of Art  
380 South Lamar Street,  
Jackson, MS 39201

6 December 2017

Re: Strategic Planning Proposal

Dear Betsy,

It is my great pleasure to submit this proposal to facilitate a strategic planning process that will engage your staff, trustees, and community stakeholders in developing a new framework for decision-making, and ultimately advance the museum’s commitment to share art and strengthen its relationships with visitors and communities.

Brocade Studio is a design consultancy that provides planning, research, design, evaluation, and training services to organizations engaged in work with a positive social impact. As the sister company and planning arm of Madge Beniss Architect, Brocade Studio is our response to the need, expressed by many of our museum clients, for a partner who would bring strong analytical skills, design thinking methods, and a human-centered approach to planning projects across the full organizational spectrum.
At Brocade, our process is defined by careful listening, rigorous research and analysis, design as on-going experimentation, and iterative refinement. We believe that there is a genuine alignment between your desired outcome and the methods that we have honed through our work with other clients.

As you review the enclosed materials, we hope you can sense our passion for finding answers to complex questions as well as our excitement about this particular assignment for MMA. This would be an extremely important project for our firm, and you can be assured of our total commitment to its success. I am available to answer any questions you may have about our qualifications and proposal.

Sincerely,

[Signature]

Madge Bemiss, Director
BROCADE STUDIO
<table>
<thead>
<tr>
<th>TABLE OF CONTENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>PROJECT APPROACH  06</td>
</tr>
<tr>
<td>PROCESS MAP       08</td>
</tr>
<tr>
<td>PROPOSED WORKPLAN 10</td>
</tr>
<tr>
<td>BROCADE TEAM      13</td>
</tr>
<tr>
<td>FEE PROPOSAL      16</td>
</tr>
</tbody>
</table>
The three-pronged process outlined in this document was generated in response to our initial conversations. As our best approximation of your needs, it is both a recommendation and the beginning of a conversation.

**STRATEGIC PLANNING**

(b) (4)

**DEVELOPMENT OF EVALUATION TOOLS AND METRICS**

(b) (4)
HUMAN-CENTERED DESIGN TRAINING FOR MMA STAFF

(b) (4)

(b) (4)
<table>
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<th>RESEARCH</th>
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<td>Jan. 23 - Mar. 6</td>
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<td>Mar. 7 - May 29</td>
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(b) (4)
## Proposed Workplan for Strategic Plan

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<th>Task</th>
<th>Time</th>
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<tr>
<td>Launch</td>
<td>(b)</td>
<td>(4)</td>
</tr>
<tr>
<td>Research</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
MADGE BEMISS
Developing solutions in the service of people

BIOGRAPHY
Madge Bemiss is a Director at Brocade Studio. She combines broad experience, an ability to manage complex projects, and a personal commitment to fostering inclusivity and collaboration through the design process. She embodies a rare balance of vision and pragmatism. Equally comfortable designing a new approach as she is managing the current one, Bemiss is at home in projects with headache inducing complexity.

RELEVANT EXPERIENCE
Bemiss currently acts as a planner and project manager for the American Civil War Museum, in Richmond. This multi-year project requires an unwavering focus on the purpose of the work, as politics and funding require constant revisions to the team structure and workplan. Her ability to navigate ambiguity, without losing sight of the heart of a project, is invaluable when working with decentralized and diverse constituencies.

ROBERT BURACK
Facilitating research-based decision making

BIOGRAPHY
Robert Burack is a Director at Brocade Studio. He helps nonprofits, local governments, and philanthropies use human-centered design and data-driven insights to address social issues. He maintains an appointment at the Ash Center for Democratic Governance and Innovation, at Harvard’s Kennedy School, where he works with U.S. municipalities to incorporate data and design across city government. Previously, he was a Fellow at the Richard King Mellon Foundation, where he focused on redesigning evaluation tools, and prior to that was Programs Director for Break Away, where he provided strategic planning and facilitation services to 300+ universities and colleges.

RELEVANT EXPERIENCE
Burack currently acts as the project lead for a program design account with Montmade. He is leading representatives from the foundation community, museum professionals, community development practitioners, and the Brocade team to scale maker businesses and artist entrepreneurs. His ability to convene diverse stakeholder coalitions to collaboratively solve problems will be a significant asset in the staff training and strategic planning process.
**SHANNON MORRISSEY**
Combining quantitative and qualitative methods to answer complex questions

**BIOGRAPHY**
With a background in sociology, Shannon brings a focus on identity, place, and culture to all aspects of her work. She earned a Master of Arts in the social sciences and wrote her thesis on the role of graffiti and street art communities in Atlanta's gentrifying neighborhoods. As a social science researcher, Shannon believes in combining quantitative and qualitative methods to answer complex questions and develop innovative solutions. Her previous research interrogates the intersections of identity, art and culture, law and policy, and education.

**RELEVANT EXPERIENCE**
Shannon brings experience in facilitation, research design, data mapping, and analysis.

---

**JILLIAN CHAPIN**
Designing for data visualization and infographics

**BIOGRAPHY**
With a Master of Fine Arts in interior environments, Jillian brings a wide array of design experience to her projects. She has a strong working knowledge of design software to bring visualization and design to complicated subjects. She designed and implemented graphics and wayfinding in both printed and 3-D forms. She is a talented and thoughtful designer with a command of the graphic tools needed to communicate design concepts and detailed solutions clearly.

**RELEVANT EXPERIENCE**
Jillian brings experience in creating data visualization and infographics, 3-D modeling and renderings, graphic presentations and printed design, interior wayfinding.
LYNDA KELLY
Measuring impact and meeting people's needs

BIOGRAPHY

Lynda Kelly has been working in the research, evaluation and visitor research fields since 1994 and in the museum industry since 1987. She has published widely on audience research, museum learning and digital trends in the cultural sector. In 2007 she completed her PhD in museum learning, and in 2010 released, Hot Topics, Public Culture, Museums, co-edited with Dr. Fiona Cameron, University of Western Sydney. She is a member of the Museums Australia National Council, 2015-2017, and was previously on the Boards of ICOM CECA and INTERCOM and ICOM Australia.

RELEVANT EXPERIENCE

Lynda argues for the need for “mixed methods” approach to evaluation “where the object of evaluation is a process or a practice…, rather than the more easily quantifiable measurement of the delivery of a service”. Relevant articles include “Measuring the impact of museums on their communities: The role of the 21st century museum” and “Evaluation, Research and Communities of Practice: Program Evaluation in Museums”.

BROCADE STUDIO
REIMBURSABLE EXPENSES

(b) (4)

ADDITIONAL SERVICES

Brocade Studio will provide additional services upon request of the client at the fixed hourly billing rate of $60/hour unless otherwise agreed in writing.
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<tr>
<th>Computational Details/Notes</th>
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<td>08/01/2018-7/31/2019</td>
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**1. Salaries & Wages**

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<tr>
<th>Name</th>
<th>Percentage</th>
<th>Hours</th>
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<tbody>
<tr>
<td>Betsy Bradley - Director</td>
<td>7%</td>
<td>(6)</td>
</tr>
<tr>
<td>La Tanya Autry - Curator of Art and Civil Rights</td>
<td>20%</td>
<td>(6)</td>
</tr>
<tr>
<td>Elizabeth Abston - Curator of the Collection</td>
<td>50%</td>
<td>(6)</td>
</tr>
<tr>
<td>Elizabeth Williams - Director of Interpretation</td>
<td>40%</td>
<td>(6)</td>
</tr>
<tr>
<td>Kathleen Varnell - Curator of Exhibitions</td>
<td>20%</td>
<td>(6)</td>
</tr>
<tr>
<td>McKenzie Drake - Education Fellow</td>
<td>20%</td>
<td>(6)</td>
</tr>
<tr>
<td>4 Preparators</td>
<td>30%</td>
<td>(6)</td>
</tr>
<tr>
<td><strong>Total salaries and wages</strong></td>
<td>$153,000</td>
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</table>

**2. Fringe Benefits**

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<td></td>
<td>163500</td>
<td>9%</td>
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<tr>
<td></td>
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<td>$14,715</td>
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**3. Consultant Fees**

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<tbody>
<tr>
<td>Evaluation design: Brocade</td>
<td>$8,000</td>
</tr>
<tr>
<td>App updates: Culture Connect</td>
<td>$5,000</td>
</tr>
<tr>
<td>Publication editing and design: Kiyomi</td>
<td>$21,058</td>
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<tr>
<td>Interpretive spaces planning and design: Kiyomi</td>
<td>$31,515</td>
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<td>Family guide design: Kiyomi</td>
<td>$8,910</td>
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<tr>
<td>Exhibition design: Kiyomi</td>
<td>$38,456</td>
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<td><strong>Total Fees</strong></td>
<td><strong>$112,939</strong></td>
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Click for Budget Instructions | Project Grant Period: 08/01/2018-7/31/2019 | (b) (6) |
### 4. Travel

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost</th>
<th>Quantity</th>
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<tbody>
<tr>
<td>9 Symposium speakers: USA to JAN to USA</td>
<td>$350</td>
<td>9</td>
<td>$3,150</td>
</tr>
<tr>
<td>9 speaker per diem @ $51 x 2 days</td>
<td>$918</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9 speaker hotels @ $93 x 2 days</td>
<td>$1,674</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Brocade consultants @ same rates; 2 trips from Richmond, VA to JAN</td>
<td>$988</td>
<td>2</td>
<td>$1,976</td>
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<tr>
<td><strong>Total Travel</strong></td>
<td><strong>$7,718</strong></td>
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### 5. Supplies & Materials

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<th>Description</th>
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<th>Quantity</th>
<th>Total</th>
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</thead>
<tbody>
<tr>
<td>Supplies for three engagement spaces $850</td>
<td>$850</td>
<td>3</td>
<td>$2,550</td>
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<tr>
<td>Pedestals and vitrines</td>
<td>$7,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total Supplies</strong></td>
<td><strong>$9,550</strong></td>
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### 6. Services

<table>
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<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>Vinyl printing and installation for title wall, 6 gallery thematic introductions, and three engagement spaces</td>
<td>$8,500</td>
</tr>
<tr>
<td>Painting of 1200 sf of gallery space</td>
<td>$12,500</td>
</tr>
<tr>
<td>Production of 200 object labels and 100 object descriptions</td>
<td>$5,500</td>
</tr>
<tr>
<td>Advertising (print and electronic)</td>
<td>$65,000</td>
</tr>
<tr>
<td>Printing marketing brochure</td>
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<tr>
<td>Printing family guide</td>
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<tr>
<td>Printing publication</td>
<td>$3,541</td>
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<tr>
<td>9 Speaker stipends</td>
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<tr>
<td><strong>Total Services</strong></td>
<td><strong>$115,541</strong></td>
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### 8. Total Direct Costs

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<th>Per Year</th>
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</thead>
<tbody>
<tr>
<td><strong>Total Direct Costs</strong></td>
<td><strong>$413,463</strong></td>
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</table>

### 9. Total Indirect Costs

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost</th>
<th>Per Year</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Indirect Costs</strong></td>
<td><strong>$413,463</strong></td>
<td></td>
</tr>
</tbody>
</table>


### 10. Total Project Costs

<table>
<thead>
<tr>
<th>(Direct and Indirect costs for entire project)</th>
<th>$413,463</th>
</tr>
</thead>
</table>

### 11. Project Funding

#### a. Requested from NI
- Outright funds: $200,000
- Matching funds: $75,000

#### b. Cost Sharing
- Applicant cash: $63,463
- W. K. Kellogg Foundation: $15,000
- MS Corporate sponsors: $50,000
- Local foundation: $10,000

### 12. Total Project Funding

Total Project Costs must be equal to Total Project Funding  
Third-Party Contributions must be greater than or equal to Requested Federal Matching Funds
Bibliography for *Mississippi Stories: Visions of a Changing South*


Raengo, A. [2006]. The visibility of race: epidermality and black vernacular in the popular and visual culture of civil rights America.


Mississippi Stories: Visions of Changing South

Additional Information

§1. WORK SAMPLES
The MMA proposes utilizing its Museum App during Mississippi Stories: Visions of a Changing South. The URL below constitutes how the app is currently in use by showcasing the MMA’s bicentennial exhibition, Picturing Mississippi.

§2. ACCESSIBILITY
The Mississippi Museum of Art seeks to attract visitors from all parts of our communities and to constantly increase its relevance to our city and state by expanding its audience beyond the traditional museum visitor. The institution’s strategic plan, adopted in 2014, and soon to be updated in the coming year, calls for the Museum to push itself to have an audience truly reflective of its community through radical hospitality and a schedule of exhibitions and public programs that investigate issues relevant to a broad cross section of Mississippi’s population. The MMA eliminates barriers from participation by always sharing its permanent collection exhibitions free of charge, by admitting students to ALL exhibitions free of charge on Thursdays, and by offering FREE year-round programs in The Art Garden.
§3. PUBLICATIONS

The primary publications associated with *Mississippi Stories: Visions of a Changing South* will be a series of three or four books relating to focused aspects of the Museum’s collection. The first will be *(b) (4)*, which will provide special emphasis on the Museum’s rapidly-expanding self-taught collection. One or two guest essayists will provide the primary written content of the essays, with new research contributing to the field of self-taught art and contemporary life in the South. Discussions of religious symbolism, visionary storytelling, and art as a reflection of rural life will contribute to the publication’s interdisciplinary approach. The final half of the publication will be devoted to images and interpretive labels that situate the Museum’s collection as an important center of new research for these objects. The Center for the Study of Southern Culture at the University of Mississippi, the Southern Folklife Collection at UNC Chapel Hill, and the Souls Grown Deep Foundation in Atlanta will be integral partnerships in researching this collection. Funding is requested for the first publication in the series, which will be delivered in late February 2019 to coincide with the exhibition opening.

*Mississippi Stories: Rooted in Place*

<table>
<thead>
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<th>Page</th>
<th>Title</th>
<th>Author</th>
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<tr>
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<tr>
<td>65</td>
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</tbody>
</table>
Family Guide
Printed piece for children and families to take throughout the exhibition space; includes writing and drawing activities.
11 x 5.5 in.
24pp + cover, full color, saddlestitch
Distributed through Member Services check in desk
Designed and printed through Kiyomi (see attached estimate)
Free

Exhibition Booklet
Printed piece for any visitor to the Museum, which includes introductory text and section text, with images and some interpretive material. Full checklist of exhibition will be printed in the back.

Mississippi Stories: Visions of a Changing South
9 x 6 in.
12pp + cover, full color
Distributed through Member Services check in desk
Designed and printed in-house
Free
Mississippi Museum of Art Interpretive Plan for Picturing Mississippi

As the Mississippi Museum of Art joins in the bicentennial celebration of Mississippi’s statehood with its exhibition, *Picturing Mississippi*, it seeks to ensure that all visitors have an opportunity to engage with and respond to the material in a meaningful way. Crucial to interpretation in this Gallery will be offering many opportunities for reflection on the content in the show.

In correspondence with the Museum’s strategic plan, we hope visitors will:

1. Consider the extant (and available) body of artwork about Mississippi from the last 200 years and how that has historically contributed to one’s understanding of Mississippi as a place;
2. Consider pictures as artists’ interpretations, imagined or real, of a place;
3. Consider the social, political, and economic factors that changed Mississippi (e.g. Colonization and Native American removal, cotton and slavery, interest in the Mississippi River as a trade route, the Great Migration, etc.) and artists’ responses to these influences;
4. Consider contemporary visions of Mississippi and one’s own ideas of this place, present and future; and,
5. Have an empathetic response to works of art that represent a perspective different from their own.

All interpretation in the galleries will seek to meet one of the aforementioned objectives. There will be three family corners and one Closer Look gallery in the space, ideas for which are detailed below. Historic/Contemporary juxtapositions will be found throughout the exhibition to encourage the visitor to consider how the past informs the present. In addition, a family guide will engage young children in the exhibit, and a digital app will be available to visitors with audio and supplemental content on individual objects and overall themes. A final reflective space will focus on cotton, connecting with both *Picturing Mississippi* and White Gold, and acknowledging cotton’s profound influence in shaping Mississippi.

In-Gallery Engagement

Extended Wall Labels and App Content

Curatorial staff have written over sixty extended wall labels to give the visitor detailed information about the artist and the object’s significance. In addition, each wall label will show whether or not there is corresponding content in our new app, which will include audio and other supplemental material and is organized thematically rather than chronologically.

Family Corner 1: Map-making and Culture Shaping

This interactive space will encourage close looking at the historic maps on display in the first section of *Picturing Mississippi*, with particular emphasis on the subjectivity of these maps and the importance of the maps in shaping the Mississippi we know today. Visitors will be encouraged to make their own maps within the galleries.

Family Corner 2: America’s 19th Century Highway
This space is designed to encourage visitors to consider the important role that visual artists played in shaping ideas about the Mississippi River during the 19th century. Building on George Caleb Bingham's *The Jolly Flatboatmen*, this interactive space will encourage visitors to think about the River, as well as the mood of the painting and ideas such as composition and color.

**Closer Look Gallery: What's in a picture?**

This space is designed as creative space meant to encourage visitors to explore the most basic elements of art to make connections with the works of art in the exhibition. Emphasizing line, color, and shape, visitors can choose several related activities, and will also be encouraged to make a finished collage for display in this space. A reading nook with children's books related to Mississippi and the artists in the exhibition will be part of this space as well and is envisioned as a space where visitors, especially those with children, can linger and explore for a while.

**Family Corner 3: Memory and Identity**

Using Radcliffe Bailey's *Haitian Postcard* as the starting point, this space will make connections between many of the works in the adjacent galleries, including those by Jean-Michel Basquiat, Carrie Mae Weems, Melvin Edwards, and Sam Gilliam. This space will encourage visitors to consider the ways in which Bailey explores his own individual and collective history, connecting the past to the present. The interactive in this space will be a wall where visitors can respond, considering their own personal story as part of a larger narrative.

**Juxtapositions**

Throughout the exhibition, historical and contemporary work will be integrated together, asking the visitor to consider the connections between past and present. These moments will be designed to have a similar look throughout and will be accompanied by a visitor prompt that encourages close consideration. There will be five "Juxtapositions" throughout the show, focused on works by: Benny Andrews, Noah Saterstrom, Kara Walker, Jeffrey Gibson, and George Moreland.

**Robert Indiana**

The Robert Indiana will hang on its own wall, and will be accompanied by reference images from the rest of the series that the artist created. Additional quotations will surround the work, giving different perspectives and reactions to the work.

**Closer Look Gallery/Reflection Space**

This space will be the final stop as visitors leave both *Picturing Mississippi* and *Thomas Sayre: White Gold* and will allow visitors to sit and reflect. The focus of this space will be on cotton, and include different ways that visitors might process the exhibition, including, journals in which to respond, curated music, and reading poetry and essays made available on a table. This space will also have books related to Mississippi, especially literature, and themes from both exhibitions. Blank bookmarks will be available so visitors can write a response to a text and tuck it into a book. As visitors exit this space, they'll be invited to respond as they leave, leaving a word or image that they are taking with them as they exit the experience.

**Family Guide**
A printed family guide will offer families a way through which to engage young children in looking closely at works of art in the exhibition.

### Public Tours

**Self-guided Public tours**
- Content will largely be available through the App
- A Family Guide will be available for families

**Guided School and Public tours**
- Teaching Fellows will deliver K-12 Tours
- A weekly public tour will be offered, as will group tours as requested

### Programming

#### Symposium

February 16-17, 2018

*Bringing Forward the Past: Art, Identity, and the American South*

This interdisciplinary symposium will bring together artists, curators, scholars, and the public to explore issues related to identity, race, indigeneity, trauma, and memory. Using the bicentennial show *Picturing Mississippi: Land of Plenty, Pain, and Promise* as a lens through which to consider historical conceptions of Mississippi, as well as the larger South, this symposium will engage artists and scholars who are translating this history into new, multi-dimensional narratives and who are helping to chart a new path forward. Confirmed speakers (impartial list) include: Sarah Lewis (art historian and keynote speaker); Noah Saterstrom (artist); Dell Upton (historian); Nona Faustine (artist); Gwendolyn Dubois Shaw (art historian).

#### Lectures

January (TBD)
Pre-Statehood Culture (Tite, TBD)
Robbie Etheridge, University of Mississippi

May (TBD)
19th Century River Culture
Andrew Walker, Amon Carter Museum

#### Gallery Talks

Gallery talks will be presented by MMA curatorial and education staff, as well as by local historians, scholars and artists, every other week. Gallery talks will begin at 11:30 and visitors will be encouraged to stay in the cafe for lunch.

#### Unburied Treasures
This popular series will be reactivated for *Picturing Mississippi* and beyond. Using a work of art from the MMA collection, this interdisciplinary program will explore the work through a segment focused on the object, a reading of literature, and a musical component. Objects will be chosen based on their connection to the ideas embedded within the show.

**Family and Studio Programs**

In addition to a Family Day, which will focus on printmaking and connect many works throughout the show, family and studio programs will make material connections to both *Picturing Mississippi* and *White Gold*. During each month of the show, Family and Studio programs will focus on a different medium: Textiles/Embroidery, Photography, Printmaking, Painting, Mixed-Media, and Sculpture. This will be embedded into ongoing programs such as Look and Learn with Hoot and Family Creation Lab, but also into new programs like Adult Studio workshops and other drop-in workshops.

**School Programs**

MMA has partnered with the Mississippi Arts Commission as they’ve developed a bicentennial curriculum that will be distributed statewide. Many of the images from *Picturing Mississippi* will be included in this curriculum, and it will serve as the primary teacher resource for our exhibition. In addition, we plan to deliver two teacher workshops to teachers to assist them in connecting *Picturing Mississippi* with their classrooms. One will take place in early January, and one will offer CEU credits in conjunction with the symposium mentioned above. In addition, we are in conversation with both Angie Thomas (author of *The Hate U Give*) and Howard Craft (playwright and poet) to present a series of creative writing workshops to both students and teachers during the run of *Picturing* and *White Gold*. 
Bringing Forward the Past: Art, Identity, and the American South
February 16 and 17, 2018

On February 16 & 17, 2018, the Mississippi Museum of Art will present: “Bringing Forward the Past: Art, Identity, and the American South,” an interdisciplinary symposium bringing together artists, curators, scholars, and the public to explore issues related to identity, race, trauma, and memory. Using the bicentennial show *Picturing Mississippi: Land of Plenty, Pain, and Promise* as a lens through which to consider historical conceptions of Mississippi, as well as the larger South, this symposium engages artists and scholars who are translating this history into new, multi-dimensional narratives and who are helping to chart a new path forward.

SYMPOSIUM SCHEDULE

**Friday, February 16**
5:30-8:00 p.m.

Keynote address: “Vision and Justice: Art and Activism in a Contested Democracy”
Dr. Sarah Lewis, Harvard University
5:30 p.m. followed by reception

What is the relationship between art, justice, and the contestation for citizenship in a radicalized America, from the Civil War to the Black Lives Matter movement, from World War I to the Muslim Ban? This talk will address this urgent question through a framework inspired by Frederick Douglass’s ideas about the role of images for American progress. Today, protests, state violence, natural disasters, grief and loss are all played out in photos and videos in real time unlike anything we thought possible just a few decades ago. This talk makes a case for why images are playing an increasingly crucial role in justice in contemporary life.

**Saturday, February 17**
9:00 a.m. - 4:00 p.m.

9:00 - 10:15 a.m.
Panel 1: Place in Contemporary Practice

This panel explores the ways that personal histories have shaped the artistic practices of two Mississippi-born artists. Using the Mississippi landscape and its literary precedents as the backdrop of the conversation, this panel looks at how drawing on memories of a place expand upon contemporary readings of identity, memory, history, and even myth. Moderated by Curator Elizabeth Abston, panelists include McArthur Binion and Noah Saterstrom.

**BREAK 10:15 - 10:30 a.m.**

10:30 -11:45 a.m.
Panel 2: Trauma and Memory
From the institution of slavery to the racial terror of the Jim Crow era to the present, pain has marked the history of Mississippi, the larger South, and the nation at large. This panel considers the role that visual art, particularly monuments and memorials, plays in constructions of history, heritage, and collective memory. Moderated by art historian La Tanya Autry, panelists include artist Nona Faustine and scholars Dell Upton (UCLA) and Robert Luckett (JSU).

**Lunch**
Noon – 1:00 p.m.

**Art + Conversation in the Galleries**
1:00-2:00 p.m.

Visitors will spend time together looking at works of art, guided by Museum staff and artists, and reflect on the content of the symposium panels.

**BREAK 2:00 -2:15 p.m.**

**Panel 3: Race, Space, and Abstraction in the American South**
2:15- 3:30 p.m.

This panel investigates race, space, and abstraction as it relates to the legacy of civil rights. The panelists are artists whose work brings these issues to the surface: imagined space, space regulated and sectioned by laws (the black body in space), and forms of visionary representation which respond to the world and imagine it differently: the convergence of poetics and politics. Their work also leads into a broader question: what does it mean to make art at this heated moment and in the wake of segregation's legacy? Moderated by LeRonn Brooks, panelists include artists Torkwase Dyson, Felandus Thames, and Sheila Pree Bright.

**Concluding Conversation and Reception**
3:30-4:30 p.m.

Moderated by Director Betsy Bradley

**Performance**
7:00 p.m.
Rhiannon Giddens
<table>
<thead>
<tr>
<th>Image</th>
<th>Artist</th>
<th>Title</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions [in]</th>
<th>Accession #</th>
<th>Location</th>
<th>Credit Line</th>
<th>Artist Dates</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Bearden, Romare</td>
<td>Three Women in a Garden</td>
<td>not dated</td>
<td>collage and acrylic on board</td>
<td>24 x 27 in.</td>
<td>MMA</td>
<td>Collection of</td>
<td>(loan)</td>
<td>1977.000</td>
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<tr>
<td></td>
<td>Hamblett, Theora</td>
<td>Walking, Meditating in the Woods</td>
<td>1963</td>
<td>oil on canvas</td>
<td>31 1/8 x 43 1/8 in. (79.06 x 109.54 cm)</td>
<td>1966:018</td>
<td>Ariba</td>
<td>(Paris, MS, 01/15/1995 - 03/06/1997, Oxford, MS)</td>
<td>1963</td>
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<td></td>
<td>Ohr, George E.</td>
<td>no title</td>
<td>ca. 1900</td>
<td>clay with glaze</td>
<td>8.25 in. x 4.25 in. x 3.5 in. (20.96 cm x 10.8 cm x 8.89 cm)</td>
<td>1978:004</td>
<td>MS Story :</td>
<td>Landscape</td>
<td>Purchase</td>
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<tr>
<td></td>
<td>Thomas, James</td>
<td>Skull</td>
<td>1987</td>
<td>clay, teeth and tin foil</td>
<td>7 x 3 7/8 x 6 1/4 in. (17.78 x 9.84 x 15.88 cm)</td>
<td>1993:022</td>
<td>C : A : Sh : 2</td>
<td>Gift of</td>
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<td></td>
<td>Simmons, Earl</td>
<td>Cor</td>
<td>1986</td>
<td>mixed media</td>
<td>11 7/8 x 21 1/2 x 11 in. (30.16 x 54.61 x 27.94 cm)</td>
<td>1996:053</td>
<td>Vault : Open :</td>
<td>Shaving</td>
<td>Gift of</td>
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<tr>
<td></td>
<td>Jennings, James</td>
<td>Blindy Bees Fall Out of the Devil</td>
<td>1986</td>
<td>painted wood</td>
<td>13 1/2 x 14 1/2 x 4 1/8 in. (34.29 x 36.83 x 10.48 cm)</td>
<td>1995:034</td>
<td>C : A : Sh : 1</td>
<td>Gift of</td>
<td>-1999</td>
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<td></td>
<td>Saar, Betye</td>
<td>L.A. Sky with Spinning Hearts</td>
<td>1989</td>
<td>color offset lithograph with collage and stitching on paper</td>
<td>25 x 30 in. (63.5 x 76.2 cm)</td>
<td>2004:029</td>
<td>Vault : C : G : D : 8</td>
<td>Purchase with funds from Los Angeles, CA, (1926 -)</td>
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<td></td>
<td>Blanchard, Andrew</td>
<td>Dixie Totem X</td>
<td>2014</td>
<td>silkscreen on mounted on board with found wood frame</td>
<td>36 x 24 in. (91.44 x 60.96 cm)</td>
<td>2015:029</td>
<td>Vault : S : 57</td>
<td>Gift of</td>
<td>(born: 1977)</td>
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<tr>
<td></td>
<td>Hollingsworth, William</td>
<td>Road to the Petrified forest</td>
<td>Nov-42</td>
<td>watercolor on paper</td>
<td>1987:099</td>
<td>Bin : 8 : G : 5</td>
<td>Bequest of</td>
<td>(Jackson, MS, 2/17/1910 - 8/1/1944, Jackson, MS)</td>
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<tr>
<td></td>
<td>Hollingsworth, William</td>
<td>December</td>
<td>4-Dec-43</td>
<td>watercolor on paper</td>
<td>1987:045</td>
<td>Bin : 8 : G : 2</td>
<td>Bequest of</td>
<td>(Jackson, MS, 2/17/1910 - 8/1/1944, Jackson, MS)</td>
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<td></td>
<td>Moore, Deacon Eddie</td>
<td>With Love My Bulls</td>
<td>1993</td>
<td>painted wood and metal</td>
<td>16 1/8 x 8 3/4 x 7 7/8 in. (40.6 x 22.33 x 20 cm)</td>
<td>1996:075</td>
<td>C : A : Sh : 1</td>
<td>Gift of</td>
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<td>Artist</td>
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<td>Goekjian, Karekin</td>
<td>Earl Simmons</td>
<td>not dated</td>
<td>chromogenic print</td>
<td>16 x 20 in. (40.64 x 50.8 cm)</td>
<td>1999.020</td>
<td>Vault : Out on table</td>
<td>Gift of (Beirut, Lebanon, 11/11/1949 - )</td>
<td>photosgraphs</td>
<td></td>
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<tr>
<td>Lewis, Thalls</td>
<td>Untitled (arrowhead)</td>
<td>ca. 1992</td>
<td>bead, felt, cotton</td>
<td>23 1/2 x 23 1/2 in. (59.69 x 59.69 cm)</td>
<td>2016.031</td>
<td>Gift of (Beirut, Lebanon, 11/11/1949 - )</td>
<td>textile</td>
<td></td>
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<tr>
<td>Francis, Ke</td>
<td>Close Contact</td>
<td>2004</td>
<td>mixed media</td>
<td></td>
<td>2005.022</td>
<td>C : K : Sh : 1</td>
<td>Purchase, with funds from (Tupelo, MS, 1945 - )</td>
<td>book</td>
<td></td>
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<tr>
<td>Hull, L.V.</td>
<td>Jesus is Coming to Kosciusko, Mississippi, 1976/Mind Your Business</td>
<td>1999</td>
<td>enamel and acrylic on found object</td>
<td>18 3/4 x 22 1/2 x 14 1/4 in. (47.63 x 57.15 x 36.2 cm)</td>
<td>2005.025</td>
<td>Vault : Open Shelving</td>
<td>Gift of (McAdams, Mississippi, 1942 - 2008)</td>
<td>mixed media</td>
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<td>West, Bruce</td>
<td>Mrs. L.V. Hull, MS, #3, 2000</td>
<td>2000</td>
<td>chromogenic print</td>
<td>16 x 20 in. (40.64 x 50.8 cm)</td>
<td>2006.019</td>
<td>C : E : D : 8</td>
<td>Purchase, with funds from Mary Phnon Endowment</td>
<td>(Baltimore, MD, 2/16/1953 - )</td>
<td>photosgraphs</td>
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<td>Ferris, William</td>
<td>Head of order walking cane carved by Luster Willis, Crystal Springs, Mississippi, 1976/printed 2016</td>
<td>1976</td>
<td>archival pigment print</td>
<td>16 x 24 in. (40.64 x 60.96 cm)</td>
<td>2016.104</td>
<td>Vault : C : F : D : 7</td>
<td>Gift of (Bolzberg, MS, February 6, 1942 - )</td>
<td>photosgraphs</td>
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<tr>
<td>Anderson, Walter Inglis</td>
<td>Girl King Cole</td>
<td>no date</td>
<td>hand colored block print on wallpaper</td>
<td>72 in. x. 19 in. (182.88 cm x 48.26 cm)</td>
<td>2012.013</td>
<td>Vault : Unit : I : Sh : 1</td>
<td>Gift of (New Orleans, LA, 8/29/1903 - )</td>
<td>(New Orleans, LA)</td>
<td>print</td>
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<td>Parker, Edgar</td>
<td>Edgar's Hand Holding Princess</td>
<td>ca. 1960</td>
<td>ink and graphite on paper</td>
<td>10 3/4 x 7 3/4 in. (27.31 x 19.69 cm)</td>
<td>1997.070</td>
<td>C : G : D : 2</td>
<td>Gift of (Meridian, MS, 1925 - 1960)</td>
<td>drawing</td>
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<td>O'Neal, Alex</td>
<td>New Looks and Accessories for the Delta Scene</td>
<td>2009</td>
<td>oil pastel on paper</td>
<td>37 1/2 x 53 1/4 in.</td>
<td>[loan]</td>
<td>Collection of</td>
<td></td>
<td></td>
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<tr>
<td>Weithers, Ernest</td>
<td>Elvis Presley with B.B. King, &quot;The Two Kings&quot;, Goodwill Review, Memphis, TN</td>
<td>1957</td>
<td>fiber-based silver gelatin</td>
<td>20 x 16 in. (50.8 x 40.64 cm)</td>
<td>2017.01</td>
<td>Vault : C : E : D : 3</td>
<td>Purchase with funds from the Mary Phnon Endowment</td>
<td>(1922 - 2007)</td>
<td>photosgraphs</td>
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<tr>
<td>Rogers, Sultan</td>
<td>Two Blues Singers</td>
<td>1989</td>
<td>wood and paint</td>
<td>16 3/4 x 4 1/2 x 8 in. (42.55 x 11.43 x 20.32 cm)</td>
<td>1994.051</td>
<td>Vault : C : D : 7</td>
<td>Gift of (Oxford, MS, 5/22/1922 - 4/5/2003 Oxfod, MS)</td>
<td>sculptures</td>
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<td>Section Two</td>
<td>Artist</td>
<td>Title</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
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<td>Binion, McArthur</td>
<td>DNA: Black Painting IV</td>
<td>2015</td>
<td>oil paint stick, graphite, and paper on board</td>
<td>84 x 84 in.</td>
<td>GL10185</td>
<td></td>
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<td>Overstreet, Joe</td>
<td>Laurel</td>
<td>2002</td>
<td>oil on stainless steel cloth</td>
<td>48 x 42 in.</td>
<td>2017.097</td>
<td></td>
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<tr>
<td>Norris, Don</td>
<td>Plantation Quarters (mid-19th c.), Jefferson County, Mississippi</td>
<td>not dated</td>
<td>archival pigment print</td>
<td>11 in. x 17 in. (27.94 cm x 43.18 cm)</td>
<td>2012.019</td>
<td>C : E : D : 11</td>
<td>Gift of Miles, Jr., George “Sky” Backyard Mississippi Series, Below the Heavens 2015 digital photograph 20 x 24 x 1 1/2 in. (50.8 x 60.96 x 3.81 cm) 2017.015 Vault : S : 54 Purchase with funds from the Imes, Birney Clarksdale, April 22, 1985 22-Apr-85 chromogenic print 20 x 16 in. (50.8 x 40.64 cm) 1986.033 Vault : C : G : D : 11 Mississippi Museum of Art purchase 1977 Rural Church, Highway 74, West of Vicksburg, Mississippi, March 1977 archival pigment print 16 x 24 in. (40.64 x 60.96 cm) 2016.097 Vault : C : F : D : 7 Gift of Press, Betty Cabrook ca. 2010 archival pigment print 18 x 18 in. (45.72 x 45.72 cm) 2017.093 Vault Gift of Welty, Eudora Storekeeper, Rankin County ca. 1936 negative; 1992 print gelatin silver print 17 1/4 x 12 5/8 in. (43.82 x 32.07 cm) 2001.042 Vault : Unit : 1 : Sh : 4 1989 Hexforger cast stone and mirrors 42 1/2 x 47 1/8 x 2 5/8 in. (107.96 x 119.7 x 6.67 cm) 1991.284.a Vault : Pallet near security window Gift of Carraway, Charles Departure 2004 oil on linen 27 in. x 24 in. (68.58 cm x 60.96 cm) 2005.094 Vault : S49 Purchase 1999 Attic gouache and pastel on paper 20.75 in. x 22.25 in. (52.7 cm x 56.52 cm) 2005.001 Vault : B : II : G : 5 Gift of Meade, Myra Where I Came From 2016 oil on canvas 31 x 40 x 2 in. (78.74 x 101.6 x 5.08 cm) 2017.005 Vault : B : III : C : 8 Gift of Seawright, James</td>
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<tr>
<td>Artist</td>
<td>Title</td>
<td>Date</td>
<td>Medium and/or Materials</td>
<td>Dimensions</td>
<td>Accession Number</td>
<td>Location</td>
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<td>Wolfe, Mildred</td>
<td>The Old Studio</td>
<td>1957</td>
<td>oil on canvas</td>
<td>22 x 27.7/8 in. (55.9 x 70.8 cm)</td>
<td>2015.014</td>
<td>Vault : S : 21</td>
<td>Gift of Dunlap, William Morris Sidneyland</td>
<td></td>
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<td>Dunlap, William</td>
<td>Real Soil—Summer</td>
<td>ca. 1996</td>
<td>mixed media on paper</td>
<td>20 3/4 x 29 3/8 in. (52.71 x 74.61 cm)</td>
<td>2001.037</td>
<td>Bin : E : 3</td>
<td>Gift of Mr. and Mrs. Morris Sidneyland</td>
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<tr>
<td>Campbell, Gritz</td>
<td>Eudora</td>
<td>not dated</td>
<td>fiberglass, painted fabric, polyester resin, two fluorescent bulbs</td>
<td>31 in. x 31 in. x 36 in. (78.74 cm x 78.74 cm x 91.44 cm)</td>
<td>2007.033</td>
<td>MS Story : Exporting Mississippi's Culture</td>
<td>Gift of Dunlap, William Morris Sidneyland</td>
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<tr>
<td>Lawrence, John D.</td>
<td>Bastion and Breakbark—Posy, Rowan Oak</td>
<td>1988</td>
<td>gelatin silver print</td>
<td>22 x 26 in. (55.88 x 66.04 cm)</td>
<td>2010.021</td>
<td>C : E : D : 11</td>
<td>Gift of Lawrence, John D.</td>
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<tr>
<td>Lawrence, John D.</td>
<td>Vase on Table, Eudora's Bedroom</td>
<td>1992</td>
<td>gelatin silver print</td>
<td>16 1/2 x 12 3/4 in. (41.91 x 32.39 cm)</td>
<td>2010.022</td>
<td>Bin : E : 1</td>
<td>Gift of Lawrence, John D.</td>
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<tr>
<td>Nester, David</td>
<td>Decatur, MS</td>
<td>1979</td>
<td>gelatin silver print</td>
<td>7 x 5 1/2 in. (17.78 x 13.97 cm)</td>
<td>1979.090</td>
<td>C : E : D : 9</td>
<td>Gift of Lawrence, John D.</td>
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<tr>
<td>Francis, Ke</td>
<td>Untitled, from The Tornado series</td>
<td>not dated</td>
<td>gelatin silver print</td>
<td>11 x 13 1/2 in. (27.94 x 34.29 cm)</td>
<td>1984.050</td>
<td>C : E : D : 7</td>
<td>Purchase</td>
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<tr>
<td>Clark, Sandra</td>
<td>Per, Bay St. Louis, Mississippi</td>
<td>2001</td>
<td>toned gelatin silver print</td>
<td>14 x 14 1/4 in. (35.56 x 36.2 cm)</td>
<td>2001.032</td>
<td>Affiliate</td>
<td>Purchase</td>
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<tr>
<td>Ferris, William</td>
<td>Alice Walker, Rowan Oak, Miss</td>
<td>1994</td>
<td>archival pigment print</td>
<td>16 1/2 x 11 5/8 in. (41.91 x 29.53 cm)</td>
<td>2013.049</td>
<td>Vault : C : F : D : 7</td>
<td>Gift of Happy Valley, GA</td>
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<tr>
<td>Hudnall, Jr, Earlie</td>
<td>Window View</td>
<td>1992</td>
<td>gelatin silver print</td>
<td>20 x 16 in. (50.8 x 40.64 cm)</td>
<td>2017.009</td>
<td>Vault : C : E : D : 3</td>
<td>Purchase with funds from the gallery</td>
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<tr>
<td>Haisen, Gretchen</td>
<td>Interior Franses</td>
<td>2006</td>
<td>gelatin silver print</td>
<td>15 3/8 x 14 3/8 in. (39.05 x 36.51 cm)</td>
<td>2007.032</td>
<td>C : E : D : 11</td>
<td>Purchase, with funds from Mary Mhoon Endowment</td>
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<tr>
<td>Woodruff, Hale</td>
<td>Mississippi Wilderness</td>
<td>ca. 1944</td>
<td>oil on canvas</td>
<td>22 in. x 27.5 in. (55.88 cm x 69.85 cm)</td>
<td>2011.02</td>
<td>Vault : S : 35</td>
<td>Purchase</td>
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<tr>
<td>Gilliam, Sam</td>
<td>Birds Not Flying</td>
<td>2005</td>
<td>acrylic on birch with piano hinges</td>
<td>53.25 x 48.5 x 2.75 in. (135.26 cm x 123.19 cm x 6.99 cm)</td>
<td>2006.060</td>
<td>Vault : BIII D4</td>
<td>Purchase, with funds from the gallery</td>
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<td>Name</td>
<td>Title/Description</td>
<td>Year</td>
<td>Medium/Details</td>
<td>Dimensions</td>
<td>Entry Code</td>
<td>Exhibit/Location</td>
<td>Purchase Details</td>
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<tr>
<td>O’Neal, Mary Lavellese</td>
<td>Angel of the Hand</td>
<td>1995</td>
<td>Mixed media on canvas</td>
<td>84 x 60 x 3 in. (213.4 x 152.4 x 7.6 cm)</td>
<td>2007.018</td>
<td>Exhibit: Main Corridor</td>
<td>Purchase, with funds from the Mississippi Museum of Art</td>
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<tr>
<td>Turner, Kevin</td>
<td>Siphon 1</td>
<td>2008</td>
<td>Porcelain</td>
<td>96 in. x 36 in. x 36 in. (243.8 cm x 91.4 cm x 91.4 cm)</td>
<td>2009.010</td>
<td>MS Story: Exporting Mississippi’s Culture</td>
<td>Gift of the artist, made possible by the Mississippi Museum of Art</td>
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<tr>
<td>Reiniger, Lee</td>
<td>Requiem</td>
<td>2013</td>
<td>Porcelain, fiber, glass beads</td>
<td>16 x 96 x 96 in. (40.6 cm x 243.8 cm x 243.8 cm)</td>
<td>2015.020</td>
<td>Vault: Unit 3, Shelf 4</td>
<td>Gift of the artist, courtesy of the Mississippi Museum of Art</td>
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<tr>
<td>Haimos, Ruth Miller Atkinson</td>
<td>For the Space Age</td>
<td>ca. 1945</td>
<td>Oil and found objects on canvas</td>
<td>10 x 54 in. (25.1 cm x 137.1 cm)</td>
<td>1965.09</td>
<td>Affiliate</td>
<td>Purchase, with funds from the Mississippi Museum of Art</td>
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<tr>
<td>Hull, Marie</td>
<td>Bright Faith</td>
<td>1967</td>
<td>Oil on canvas</td>
<td>45 x 36 in. (114.3 cm x 91.4 cm)</td>
<td>1972.008</td>
<td>Vault: S 50</td>
<td>Gift of the artist, purchase</td>
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<tr>
<td>Welty, Eudora</td>
<td>A woman of the stories, Jackson</td>
<td>ca. 1936-1944</td>
<td>Contemporary print</td>
<td>14 x 11 in. (35.6 cm x 27.9 cm)</td>
<td>1981.249</td>
<td>Room 1, Display 7</td>
<td>Purchase, with funds from the Mississippi Museum of Art</td>
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<tr>
<td>Hull, Moris</td>
<td>Sharecroppers</td>
<td>1938</td>
<td>Oil on canvas</td>
<td>40 x 40 in. (101.6 cm x 101.6 cm)</td>
<td>1978.146</td>
<td>Vault: S 53</td>
<td>Gift of the artist, purchase</td>
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<tr>
<td>Gibson, Jeffrey</td>
<td>Sharecropper</td>
<td>2015</td>
<td>Glass beads, oxidized copper beads, artificial snow, steel on repurposed packing bag</td>
<td>30 x 12 1/2 x 12 1/2 in.</td>
<td>2017.098</td>
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<tr>
<td>Carney, John Stuart</td>
<td>Masquerade Mask</td>
<td>18-45-05</td>
<td>Lithograph</td>
<td>14 1/2 x 19 in. (36.8 cm x 48.3 cm)</td>
<td>2016.019</td>
<td>Vault: C 11, Display 14</td>
<td>Purchase, with funds from the Mississippi Museum of Art</td>
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<tr>
<td>Peterzell, Lyle</td>
<td>The Wall (Gulfport, Mississippi)</td>
<td>2005</td>
<td>Giclee</td>
<td>12 x 1 37 in. (30.4 cm x 91.9 cm)</td>
<td>2010.014</td>
<td>Room 1, Display 11</td>
<td>Gift of the artist, Mississippi Museum of Art</td>
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<tr>
<td>Shepard, Steve</td>
<td>n/a</td>
<td>1992</td>
<td>Colored pencil and graphite on watercolor</td>
<td>33 1/2 x 33 1/2 in. (85.9 cm x 85.9 cm)</td>
<td>2016.026</td>
<td></td>
<td>Gift of the artist, purchase</td>
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<tr>
<td>Thomas, Henry Willis</td>
<td>Flying Geese</td>
<td>2012</td>
<td>Mounted digital c-prints on African mahogany</td>
<td>51 x 51 in.</td>
<td>2017.096</td>
<td></td>
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<tr>
<td>Montgomery, Edna</td>
<td>Sunflower and Shadows</td>
<td>1994</td>
<td>Quilted fabric</td>
<td>35 x 31 7/8 in. (89.9 cm) x 36.04 cm)</td>
<td>2008.094</td>
<td>Affiliate</td>
<td>Purchase, with funds from the Mississippi Museum of Art</td>
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Section Four
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<tr>
<th>Artist</th>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Size</th>
<th>Catalog</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Rankin, Hysteresis</td>
<td>Memories of Hypocrite Rankin</td>
<td>1999</td>
<td>quilted, appliquéd, and embroidered cotton</td>
<td>45 1/2 x 46 in. (115.57 x 116.84 cm)</td>
<td>2008.083</td>
<td>Purchase, with funds from the PSC</td>
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<tr>
<td>Magen, Gwendolyn A.</td>
<td>When Hitler Ushers Had Died</td>
<td>2004</td>
<td>piccad, appliquéd, quilted cotton, rayon, tissue lame, organdy, cotton, burlap, cotton</td>
<td>50 x 72.5 in. (127 cm x 184.15 cm)</td>
<td>2013.022</td>
<td>Purchase, with funds from MFA</td>
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<tr>
<td>Hali, Marie</td>
<td>An American Citizen</td>
<td>1936</td>
<td>oil on linen</td>
<td>30 x 25 1/2 in. (76.2 x 64.77 cm)</td>
<td>2009.155</td>
<td>Gift of Ms. Myrna Colley-Lee</td>
</tr>
<tr>
<td>Bailey, Rudolfe</td>
<td>Hidden Passage</td>
<td>1999</td>
<td>acrylic, photograph, oil stick, collage, and rust on paper</td>
<td>82.5 x 60 in. (209.55 cm x 152.4 cm)</td>
<td>2011.019</td>
<td>Exhibit: Main Corridor, Gift of the artist</td>
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<tr>
<td>Ligon, Glenn</td>
<td>Candide Rejact</td>
<td>2000</td>
<td>linocut, risograph</td>
<td>32 x 22 3/4 in. (81.3 x 57.6 cm) each</td>
<td>2008.328</td>
<td>Lubkin-Atchison [long term loan or purchase]</td>
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<tr>
<td>Withers, Ernest</td>
<td>Dr. King Reading the Magna Carta</td>
<td>1968</td>
<td>Mer-based silver gelatin</td>
<td>16 x 20 in. (40.64 x 50.8 cm)</td>
<td>2017.011</td>
<td>Vault: C.E.D.: 3, Purchase with funds from the Mary Mooney Endowment</td>
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<tr>
<td>Martin, Cinard</td>
<td>Guardian Angel</td>
<td>2000</td>
<td>graphite, chalk, ink, and colored pencil on paper</td>
<td>15 1/2 x 22 1/4 in. (39.37 x 56.96 cm)</td>
<td>2007.053</td>
<td>Gift of Mr. and Mrs. John Dorey</td>
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<tr>
<td>Hubbard, Robert</td>
<td>Parchman Prison Caps, Camp 8</td>
<td>1960</td>
<td>gelatin silver print</td>
<td>7 1/8 x 5 5/8 in. (19.37 x 13.91 cm)</td>
<td>1982.024</td>
<td>Purchase</td>
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<tr>
<td>Hubbard, Robert</td>
<td>Parchman Prison Camp 10</td>
<td>1960</td>
<td>gelatin silver print</td>
<td>7 1/2 x 7 1/2 in. (19.05 x 19.05 cm)</td>
<td>1982.018</td>
<td>Purchase</td>
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<tr>
<td>Luster, Deborah</td>
<td>Untitled</td>
<td>2005</td>
<td>gelatin silver print on aluminum</td>
<td>5 x 4 in.</td>
<td>2017.308</td>
<td>Pleasure purchase</td>
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<tr>
<td>Mourhead, Milly</td>
<td>Schneez, Chance &amp; Godson</td>
<td>1983</td>
<td>chronogram print</td>
<td>31 x 14 in. (77.44 x 35.56 cm)</td>
<td>1997.099</td>
<td>Purchase</td>
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<tr>
<td>Name</td>
<td>Title</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Location</td>
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<tr>
<td>Overstreet, Joe</td>
<td>Strange Fruit</td>
<td>ca. 1965</td>
<td>oil on linen</td>
<td>46 x 40 in.</td>
<td>Kentucky Gallery</td>
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<tr>
<td>Kasery, Eyd</td>
<td>Bent Forest - 1962</td>
<td>1958</td>
<td>gelatin silver print</td>
<td>20 in. x 14 in. (50.8 cm x 35.6 cm)</td>
<td>1999.017</td>
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<td>Cowart, John C.</td>
<td>King Cotton</td>
<td>c. 1907</td>
<td>gelatin silver print</td>
<td>10 in. x 8.5 in. (25.4 cm x 21.6 cm)</td>
<td>2006.050</td>
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<tr>
<td>Anderson, Henry Clay</td>
<td>Student Enjoying a First Class Vacation at Collman High</td>
<td>ca. 1960, printed 2007</td>
<td>gelatin silver print</td>
<td>14 x 11 in. (35.6 x 27.9 cm)</td>
<td>2016.141</td>
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<tr>
<td>Moorhead, Milly</td>
<td>Patience at Her Mirror</td>
<td>1983</td>
<td>color photograph</td>
<td>26 3/4 x 31 1/2 in.</td>
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<tr>
<td>Keating, Franka West</td>
<td>Kiss and Calabria</td>
<td>ca. 1992</td>
<td>chromogenic print</td>
<td>13 7/8 x 10 7/8 in.</td>
<td>2004.150</td>
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<td>Sully, Thomas</td>
<td>Portrait of Mrs. Trinity</td>
<td>1857</td>
<td>oil on canvas</td>
<td>36 in. x 25 in. (91.4 cm x 63.5 cm)</td>
<td>2008.163</td>
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<tr>
<td>Johnson, Jaime Erin</td>
<td>Rose Boro</td>
<td>2014</td>
<td>tea-stained</td>
<td>40 x 30 in. (101.6 x 76.2 cm)</td>
<td>2017.013</td>
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<td>Mayes, Randy</td>
<td>Overlook Cemetery</td>
<td>1987</td>
<td>print on paper</td>
<td>63 x 53 in. (160.0 x 134.6 cm)</td>
<td>1983.005</td>
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<td>Adams, Derrick</td>
<td>The Journey</td>
<td>2017</td>
<td>mixed media collage</td>
<td>51 x 72 in.</td>
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