NEH Application Cover Sheet (GI-261067) Exhibitions: Implementation

PROJECT DIRECTOR

Mrs. Elizabeth Abston Curator of the Collection 380 South Lamar Street Jackson, MS 39201-4007 USA
 E-mail:
 eabston@msmuseumart.org

 Phone:
 601.960.1515

 Fax:
 601.960.1505

INSTITUTION

Mississippi Museum of Art Jackson, MS 39201-4007

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

Outright Request Matching Request Total NEH	275,000.00 0.00 275,000.00	Cost Sharing Total Budget	0.00 275,000.00
GRANT ADMINIST Mrs. Blair Kossen 380 South Lamar Stra Jackson, MS 39201-4 USA	eet	E-mail: Phone: Fax:	bkossen@msmuseumart.org (b) (6) 601.960.1505

Ι.	Table of Contents	
ΙΙ.	Project Narrative §1 – Nature of the Request §2 – Project Information §3 – Project Formats §4 – Project Resources §5 – Project History §6 – Audience, Marketing and Promotion §7 – Evaluation §8 – Organization Profile §9 – Project Team §10 – Humanities Scholars and Consultants §11 – Work Plan §12 – Project Funding	I-15
III.	Project Walkthrough (including floor plan) §1 – Overview of Gallery Space and Layout §2 – Floor Plan	16-31
IV.	Resumes, Letters of Commitment, and Estimates	32-72
V.	Budget	73-75
VI.	Bibliography	76-78
VII.	Additional Information §1 – Work Samples §2 – Accessibility §3 – Publications	79-8
VIII.	Supplementary Material §1 – Picturing Mississippi Interpretive Plan and Symposium	82-87
IX.	Object List	88-94

I. 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 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 conduct 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 selftaught 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 Pulitizer 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 truthtelling, 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:

I. 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, Sulton Roges, and those academically trained are Walter Anderson, George Ohr, Alex O'Neal. Other examples from this section include the following:

- James "Son" Thomas, Skull, 1987. clay, teeth, and tin foil.
- L.V. Hull, Jesus is Coming to Kosciusko, Mississippi, 39090, Mind Your Business, ca. 2000. enamel and acrylic on found object.
- Sulton Rogers, Snake Eating Woman, 1990. painted wood and plastic.
- Ke Francis, Dixie Compass, 2004. mixed media.
- George Ohr, no title, ca. 1900. clay with glaze.

2. Visual Respites 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:

- Don Norris, Plantation Quarters (mid-19th c.), Jefferson County, Mississippi, 1977. archival pigment print.
- Earlie Hudnall, Jr., Window View, 1992. gelatin silver print.
- Betty Press, Cakewalk, ca. 2010. archival pigment print.
- George "Sky" Miles, Jr., *Backyard Mississippi Series*, *Below the Heavens*. digital photograph on canvas.
- Critz Campbell, Eudora, not dated. fiberglass, printed fabric, polyester resin, two fluorescent bulbs.
- McArthur Binion, DNA: Black Painting: IV, 2015. oil paint stick, graphite, and paper on board.

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:

- Hale Woodruff, Mississippi Wilderness, ca. 1944. oil on canvas.
- Lyle Peterzell, The Wall (Gulfport, Mississippi), 2005. photograph.
- Mary Lovelace O'Neal, Angel of the Hood, 1995. mixed media on canvas.
- Lee Renninger, Relinquish, 2013. porcelain, fiber, glass beads.

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:

- Radcliffe Bailey, Haitian Postcard, 1999. acrylic, photograph, oil stick, collage, and resin on paper.
- Deborah Luster, One Big Self: Prisoners of Louisiana series, 1999. gelatin silver prints on aluminum.
- Hank Willis Thomas, *Flying Geese*, 2012. mounted digital c-prints on African mahogany.
- Edna Montgomery, Sunshine and Shadows, 1994. Quilted fabric.
- Gwendolyn Magee, *When Hope Unborn Had Died*, 2004. pieced, appliquéd, quilted cotton, rayon, tissue lamé, organdy, cotton bolls, burlap, cotton
- 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. <u>Events</u>

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-marking 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 Sulton 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 Bouldin, 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, crystalizing 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 I

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 'artsy."

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.

C. Planning Activity 3

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 brough 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. <u>Reinstallation</u>

Plans for reinstallation 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 seizes 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 Directors, 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. <u>Website</u>

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 data bases, 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

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 Exhibits 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. (b) (6) Luckett (b) (6) 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.

II. <u>Work Plan</u>

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.

WALKTHROUGH



Hank Willis Thomas, *Flying Geese*, 2012. mounted digital c-prints on African mahogany. Museum purchase, with W.K. Kellogg Foundation funds for the Center for Art & Public Exchange, 2017.096.

Overview of Gallery Space and Layout

Upon entering the open are 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



Luster Willis, No Title, 1983. Mixed media on paper. Gift of Warren and Sylvia Lowe, 1994.046.

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

Don Norris, *Plantation Quarters (mid-19th c.), Jefferson County, Mississippi*, not dated. archival pigment print. Gift of the artist, 2012.019.

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



Hale Woodruff, *Mississippi Wilderness*, ca. 1944. Oil on canvas. Museum purchase, 2011.020. 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, *Relinquish*, 2013. porcelain, fiber, glass beads. Gift of the artist, courtesy of the Jane Crater Hiatt Artist Fellowship, 2015.030.

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



Radcliffe Bailey, *Haitian Postcard*, 1999. acrylic, photograph, oil stick, collage, and resin on paper. Gift of the Unus Foundation, 2011.019.

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,

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 ingallery 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.

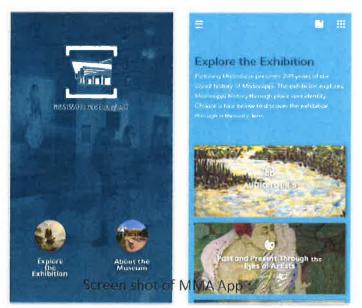
One example would be the possibility of projecting quotes onto the floor down a section of the central corridor. This projection would move subtly as the quotes changed, evoking a slowly-moving waterway, reminiscent of the Mississippi River.

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 is 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 to not 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



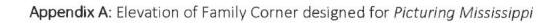
University, Lance Harris from the Natchez Grand Village, and Vin Steponaitis from the Archaeology and Anthropology Department at UNC Chapel Hill provided audio interpretations of works of art based on their areas of expertise.

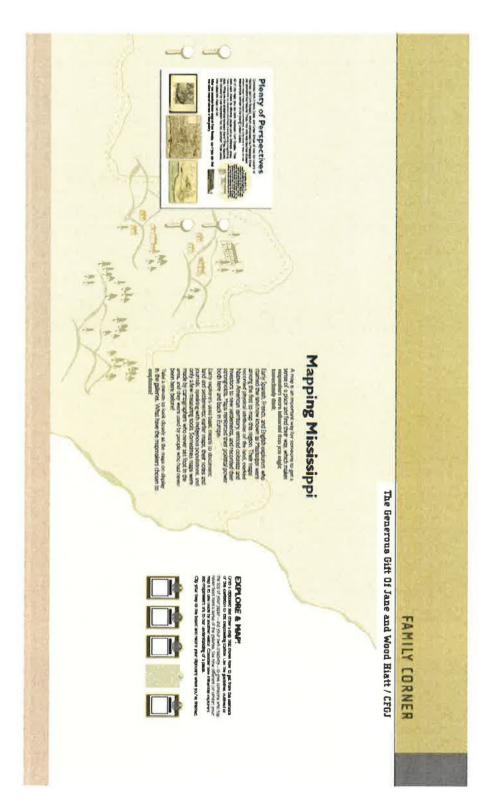
If a visitor opts for a less academic approach to the App, a curated soundtrack will provide the visitor with an opportunity to listen as she moves through the space.

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 B: Elevation of Radcliffe Bailey, Haitian Postcard and Engagement Corner



Take a Closer Look

Radeliffe Bailey's Haitian Postcard Radeliffe Baley, the many of the attain whose workyou're rece tody, dowe on haray as away to understail the percent. His work to often autobiographical, and he use themes ut nigorities, fraudy, and harry to explore the sole of history and anonogy in a colarizing posty control. *History Peersond* contate multiple layers of information, and to high expected or attains the lower you to take a latter war, at the to look and learn more about this works and so condider its connections to other works of at its this galley.



References to the part are pervasive in *Hniniss Pouvard*. Lut you don't have to be an artist to investigate history or consider it in relation to roday. How strongly does the past inform your present?

Appendix B, continued. Close-up of text.

Take a Closer Look Radcliffe Bailey's *Haitian Postcard*

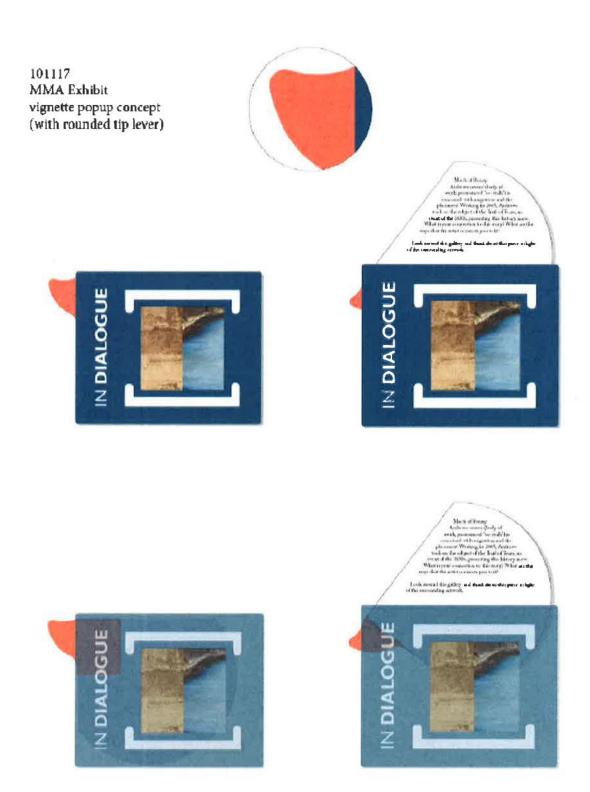
Radcliffe Balley, like many of the artists whose work you've seen today, draws on history as a way to understand the present. His work is often autobiographical, and he uses themes of migration, family, and slavery to explore the roles of history and memory in a contemporary context.

Heirian Parn and 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 *Haidan Pascard*, 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



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

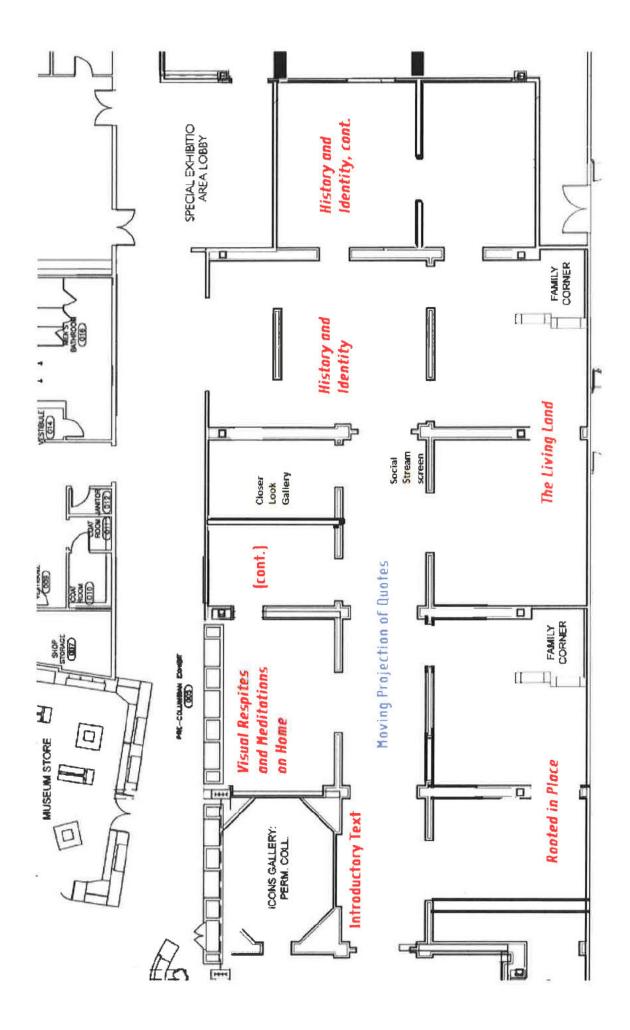
Column

The Generous Gift Of The Selby and Richard McRae Foundation



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 guadrupled under Bradley's leadership, and an aggressive schedule of public programs attracts a growing audience of Mississippians 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: (b) (6) 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

Emanuel Leutze, Washington Crossing the Delaware *and American History Painting* (Penn State Press, 2012)

Internationalizing American Art History: Views. Co-editor with Barbara Groseclose. (Penn State Press, 2009).

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

"Struggling Through History: Emanuel Leutze, Hegel, and Empire," American Art (July 2001).

"Vision and Revision: International Histories of American Art," *American Studies International* (February 2001).

List of Exhibition Catalogues

Chief Editor and Contributing Author, *Picturing Mississippi, 1817-2017: Land of Plenty, Pain, and Promise*, exhibition catalogue (Mississippi Museum of Art and University of Mississippi Press, 2017).

Chief Editor and Contributing Author, *Jaume Plensa: Human Landscape*, exhibition catalogue (Cheekwood Botanical Garden & Museum of Art, 2015).

"Woodville and the Düsseldorf School" in *New Eyes on America: Richard Caton Woodville*, exhibition catalogue (The Walters Art Museum and Yale University Press, 2013), 39-50.

"Against the Current: *Washington Crossing the Delaware* and the End of History Painting," in *The Düsseldorfer School of Painting and Its International Influence*, 1819–1918. Bettina Baumgärtel, ed., (Museum Kunstpalast, Düsseldorf, 2011).

"Ernest Lawson: Nostalgia for Landscape" in Elizabeth Kennedy, ed., *The Eight and American Modernisms*, exhibition catalogue (Terra Foundation for American Art and University of Chicago Press, 2009).

"American Wilderness and the Violence of History" in Elizabeth Mankin Kornhauser, ed., *New World. Creating an American Art*, exhibition catalogue (Munich, 2007).

Editor and Contributor, *Enchanted Visions. The Taos Society of Artists & Ancient Cultures*, exhibition catalogue (Spokane, WA, 2005).

Contributing Author, *Lasting Impressions, American Painters in France, 1865-1915* (Evanston, IL: Terra Foundation for the Arts, Exhibition Catalogue, 1992).

Contributing Author, *Winslow Homer in Gloucester* (Chicago, IL: Terra Museum of American Art, Exhibition Catalogue, 1990; with D. Scott Atkinson).

Elizabeth Ware Abston (b) (6) 601-209-3002 (b) (6)

Education:

University of Texas at San Antonio	San Antonio, TX
Master of Arts in Art History and Criticism, 2013 Thesis: Reconstructing the Past: The Power of Visual Culture in W Carrie Mae Weems, and Michael Ray Charles	orks by Glenn Ligon,
Rhodes College	Memphis, TN
Bachelor of Arts in Art History, 2006 Richmond University of London Study Abroad Semester, 2006	Florence, Italy
Current Employment:	
Curator of the Collection	2015-present
Mississippi Museum of Art, Jackson	2015-present
Manage permanent collection; curate exhibitions from permanent collection state's affiliate network	n to travel around the
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	5
Employment History:	
Collection Database Assistant	2014-2015
McNay Art Museum, San Antonio, TX	
Worked with museum collection and updated public web browser; educated use for tours	l docents on browser
Teaching Assistant, Intro to Modern Art History University of Texas San Antonio, TX Lead instructor of survey art history courses.	2012-2013
Cross-Curriculum Writing Tutor	2011-2013
Northwest Vista College, San Antonio, TX Tutored students in coursework and papers in all subjects, working with gra punctuation in addition to developing other paper-writing skills.	ammar and
Associate Educator	2010-2012
Artpace, San Antonio, TX	lawing and halmod

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 d openings, and developed media to promote the monthly showings.	2006-2009 liscuss shows and
Select	ed Publications: "Understanding the Elements and Principles of Art" "Writing a Formal Anslysis" Northwest Vista College Writing Lab	May 2011
	"A Tradition of His Own: The Art of Andrew Bucci" "The Outsiders: Four Mississippi Women Paint" "Inside Inspiration: At Home with Elizabeth Johnson" Mississippi magazine	2007-2008
	"From Le Charivari to His Private Paintings: Portrayals of Class Division in Daumier's Art of Public Transportation" <i>Rhodes Historical Review</i>	May 2006
Symp	osium Presentations:	
Symp	COLFA Research Paper Symposium Sacrificing Reality: George Bellows Confronts War	San Antonio, TX, 2012
	2012 Post-Independence Latin American Symposium <i>The Issue of 'Authenticity' in the Art of Maria Izquierdo</i>	San Antonio, TX, 2012
	2006 URCAS Undergraduate Research Symposium Portrayals of Class Division in Daumier's Art of Public Transportation	Memphis, TN, 2006

ELIZABETH J. WILLIAMS

(b) (6)

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

Director of Interpretation

• 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

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

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

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;

December 2016-present

August 2010-November 2012

September 2013-September 2016

December 2012-November 2016

August 2010-present

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;

(b) (6)

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. ٠

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 web page, members' magazine, and monthly e-newsletter.

GALLERY TALKS, CONFERENCES, AND INVITED TALKS

- . "Looking in Context," Gallery Talk, Yale University Art Gallery, July 13, 2016
- . "Developing a Museum-Wide Culture of Learning," National Arts Education Association Conference, Museum Division, March, 2016
- "Art of the Everyday," All our Kin Conference, Gateway Community College, May, 2015
- "Studying the Study: A Close Look at Artist Process," Gallery Talk, Yale University Art Gallery, April, 2015
- "Art as Experience: The Museum and Progressive Education," Gallery Talk, Yale University Art Gallery, May, 2014
- "Frameworks for Engagement: Cultivating New Relationships Between Teachers, Learners, and Objects," New York Museum Educators Roundtable Conference, May, 2014 "Creative Placemaking," panelist with NEA Chairman Rocco Landesman, MMA Director Betsy Bradley, and Jackson Mayor Harvey Johnson, Mississippi Museum of Art, May, 2012
- "Teaching Japonisme: A Workshop with Docents," McNay Museum of Art, September, 2011
- "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
- Framing as Interpretive Strategy, Interpreting the Art Museum: A Collection of Essays and Case Studies, Museums, • Etc., 2015.
- Family Childcure 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 (artmuseumteaching.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

November 2005-April 2007

May 2007-July 2009

September 2009-December 2009

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 lynching 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 cofounder of <u>The Art of Black Dissent</u>, 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 Caritas Village, a Memphis community center, weekly
- Host dinners for Rhodes faulty, 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 (b) (6)



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 (Cambridge, U.K.: Cambridge University Press, 2011; co-author Judith W. Page, Professor of English, University of Florida); paperback edition, 2014.

Evelyn De Morgan and the Allegorical Body (Madison, NJ: Fairleigh Dickinson University Press, 2002). The Paintings of Lucas van Leyden (Columbia: The University of Missouri Press, 1992).

SELECTED ARTICLES

- "Elizabeth Barrett Browning, Evelyn De Morgan, and the Progress of the Spirit." <u>Nineteenth Century</u> <u>Studies</u> 27 (2013 [publ. 2017]): 105-127.
- "Cruelty and Compassion in the Early Nineteenth Century: Garden Pests and the Inculcation of Virtue." Nineteenth Century Studies 26 (2012 [publ. 2017]): 101-114.
- "Dora Carrington's 'Phantom' Geography and the 'Crisis' of her Landscapes." <u>Disciples of Flora:</u> <u>Gardens in History and Culture</u>. Ed. Victoria Pagan, Judith Page, and Brigitte Weltman-Aron. Newcastle upon Tyne: Cambridge Scholars Publishing, 2015. 32-50.
- "Engaging the Visitor: Architectural Rhetoric and the Inclusive Art Museum." <u>The International Journal</u> of the Inclusive Museum 3.3 (2011): 15-26.
- "Centering the Home-Garden: The Arbor, Wall, and Gate in Moral Tales for Children." Children's Literature 36 (2008): 24-48.
- "The aged pollard's shade': Gainsborough's Landscape with Woodcutter and Milkmaid." Eighteenth Century Studies 41.1 (2007): 17-39.
- "Whom the gods love die young': Evelyn De Morgan and the Legend of the Wandering Jew." British Art

Journal 7.3 (Winter 2006/2007): 29-39.

- "Myth as Spiritual Allegory in the Art of Evelyn De Morgan (1855-1919)." <u>The Journal of Pre-Raphaelite</u> <u>Studies</u> n.s. 7 (Fall 1998): 53-73.
- "The Paintings of Evelyn De Morgan (1855-1919)." Woman's Art Journal 18:2 (Fall-Winter 1997-98): 3-10.
- "Evelyn Pickering De Morgan's Allegories of Imprisonment." <u>Victorian Literature and Culture</u> 25:2 (1997): 293-317.
- "The Turbulent Years: Selections from the Tougaloo Collection." Jackson: Mississippi Museum of Art, 1994. Catalogue essay for guest-curated exhibition.
- "Belle Kinney and the Confederate Women's Monument." <u>Southern Quarterly</u> 32:4 (Summer 1994): 2-27.
- "Women and the Moral Argument of Lucas van Leyden's <u>Dance Around the Golden Calf</u>." <u>Art History</u> 15:3 (September 1992): 296-316.

SELECTED PRESENTATIONS

- "Image and Text in the Correspondence of Dora Carrington," SECAC, Columbus, OH, October 2017
- "Visualizing the Spirit-World: Georgiana Houghton and Evelyn De Morgan," College Art Association, New York, February 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
- "Elizabeth Barrett Browning, Evelyn De Morgan, and the Progress of the Spirit," Nineteenth Century Studies Association Conference, Asheville, NC, March 2012
- "Cruelty and Compassion in the Garden: Women, Pests, and the Inculcation of Virtue," Mother/Nature Interdisciplinary Conference, The University of Southern Mississippi, Hattiesburg, MS, March 2012
- "New Variant of the Museum Essay: Writing a Catalogue Entry," Southeastern College Art Conference, Savannah, GA, November 2011
- "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
- "Open Wide: Architectural Signals for the Inclusive Museum," Third International Conference on the Inclusive Museum, Yildiz Technical University, Istanbul, Turkey, June-July 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
- "Digging in the Dirt: Middle Class Women and the Manual Labor of Gardening in Early 19th-Century England," *The Green Nineteenth Century* conference, Nineteenth Century Studies Association, Milwaukee, WI, March 2009.

KIYOMI Robin C. Dietrick Biography 🔘 02,26,15

robin@kiyomi.us.com 601.407.3311 Kiyomi, LLC 736 S. President St., Ste. 401 Jackson, MS 39201

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, 1854–1918; and Old Masters to Monet: Three Centuries of French Painting from the Wadsworth Atheneum. 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 Root; Merriment on the Midway: Eudora Welty's State Fair Mural 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 astoundingly 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, 1854–1918* (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, 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 Festivat (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.

heidi@kiyomi.us.com robin@kiyomi.us.com

Kiyomi, LLC 736 South President Street Suite 401 Jackson, MS 39201 601.407.3311

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

PRELIMINARY ESTIMATE 🌑 01.09.18_10

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:(0)(4)

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 bill 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 process. 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]

KIYOMI PRELIMINARY ESTIMATE 🌑 01.09.18_6

heidi@kiyomi.us.com robin@kiyomi.us.com

Kiyomi, LLC 736 South President Street Suite 401 Jackson, MS 39201 601.407.3311

KIYOMI PROJECT (MMA1004K-2a)

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 / 601.960.1515

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.

KIYOMI) PRELIMINARY ESTIMATE 🌑 01.09.18_8

heidi@kiyomi.us.com robin@kiyomi.us.com

Kiyomi, LLC 736 South President Street Suite 401 Jackson, MS 39201 601,407,3311

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: (b) (4)

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).

heidi@kiyami.us.com robin@kiyomi.us.com

Kiyomi, LLC 736 South President Street Suite 401 Jackson, MS 39201 601.407.3311

PRELIMINARY ESTIMATE 🔵 01.09.18_9

KIYOMI PROJECT (MMA1004K-3)

Mississippi Stories: Family Guide

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

CLIENT CONTACT

KIYOM

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 & 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 printout to size for first proof, if needed; 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 how content/design develops):

A) <u>custom icon</u>: +(b) (4) / 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) <u>custom activity graphics: +(b)(4)</u> 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, saddlestitch, vertical, folds to 5.5" x 11"; actual costs will vary once updated to 2019 pricing and with specs customized for this project.

Quantity	. <u>1,000</u>	2,500	5,000
Approx Cost	(b) (4)	(b) (4)	(b) (4)

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

KIYOMI PRELIMINARY ESTIMATE 🔘 01.09.18_7

heidi@kiyomi.us.com robin@kiyomi.us.com

Kiyomi, LLC 736 South President Street Suite 401 Jackson, MS 39201 601.407.3311

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: (D) (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

MississippiHumanities

The humanities are for everyone

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 to 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

The Mississippi **Humanities** Council Chair *Shannon Warnock **Ridgeland**

Vice Chair Wilma Mosley Clopton Jackson

Secretary Sharman Bridges Smith Brandon

Treasurer J. Brad Pigott Jackson

Eric Clark Brandon

Scott Colom Columbus

Ralph Didlake Jackson

Jack Garner Oxford

*Erik Hearon Ridgeland

Beverly Hogan Jackson

*Betty Lou Jones

Meridian Kathi yn Lewis

Perkinston Bill Luckett

Clarksdale

Pariny Flautt Maylield Clarksdale

Preselfannie McDaniels Jackson

Alisea McLeod Potts Camo

Andrew Mullins Oxford

Ronnie Nettles Wesson

*Brian Pugh

Brandon

William "Brother" Rogers Brandon

Sheila Varnado Hattiesburg

*Amile Wilson Jackson

***Governor's Appointees**

Staff Executive Director Stuart Rockoff

Assistant Director Carol Anciersen

Finance Director Brenda Thigpen Gray

Program Officer Caroline Gillespie

Outreach Coordinator Timothy Lampkin

Office Administrator Molly Conway

3825 Ridgewood Road, Room 317 · Jackson, MS 39211-6497 · ph. 601.432.6752 · fx. 601.432.6750 · www.mshumanities.org

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,

Dr. Stuart Rockoff

Executive Director Mississippi Humanities Council



THE UNIVERSITY ∮NORTH CAROEINA | # CHAPEL HILL

THE LOVE HOUSP AND BUTCHINS FOREM 100 TAST FRANKLIN STREET CAMPUS BOX 9127 CHAPTE HILL, NC 27590-9127

T 919-962-5665 T 919-962-1133

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 instate 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,

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 reinstallation 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,

Elin & Smith

Elise L. Smith Professor of Art History Sanderson Chair in Arts and Sciences Chair, Art Department Millsaps College

SUBMITTED BY Brocade Studio 1208 Rothesay Circle, Richmond, VA 23221

PREPARED FOR Mississippi Museum of Art

DATE 12-6-2017

PROJECT PROPOSAL

Mississippi Museum of Art

LETTER

OF INTENT

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 Bemiss 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,

Madge Bents

Madge Bemiss, Director BROCADE STUDIO

TABLE OF

CONTENTS

PROJECT APPROACH	06	
PROCESS MAP	08	
PROPOSED WORKPLAN	10	
BROCADE TEAM	13	
FEE PROPOSAL	16	

PROJECT

APPROACH

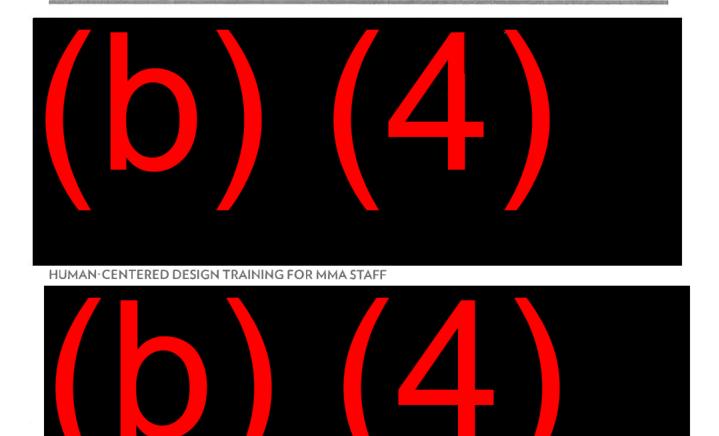
The three-pronged process outlined in this document was generated in response to our initial conversations. As our best approximation of your needs, it is both a recommendation and the beginning of a conversation.

STRATEGIC PLANNING



DEVELOPMENT OF EVALUATION TOOLS AND METRICS

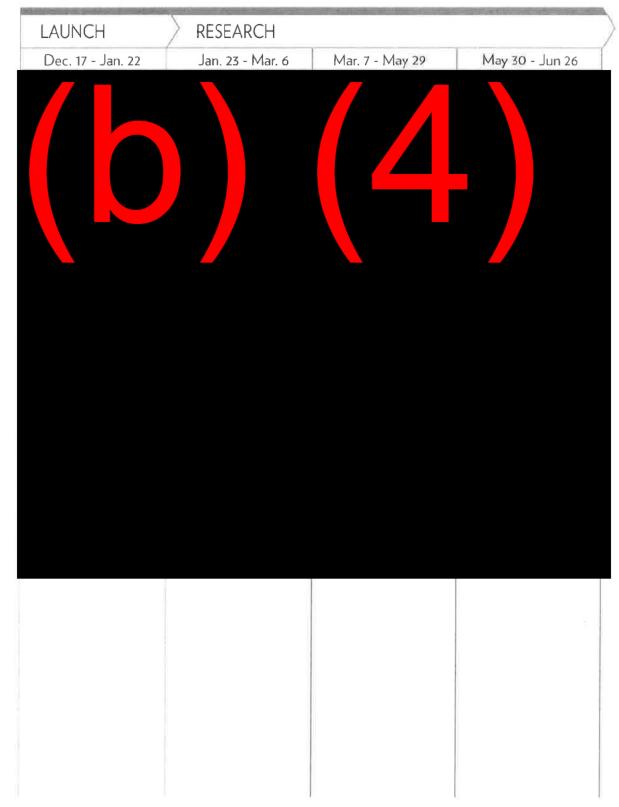




BROCADE STUDIO

PROCESS MAP

PROCESS MAP FOR STRATEGIC PLAN

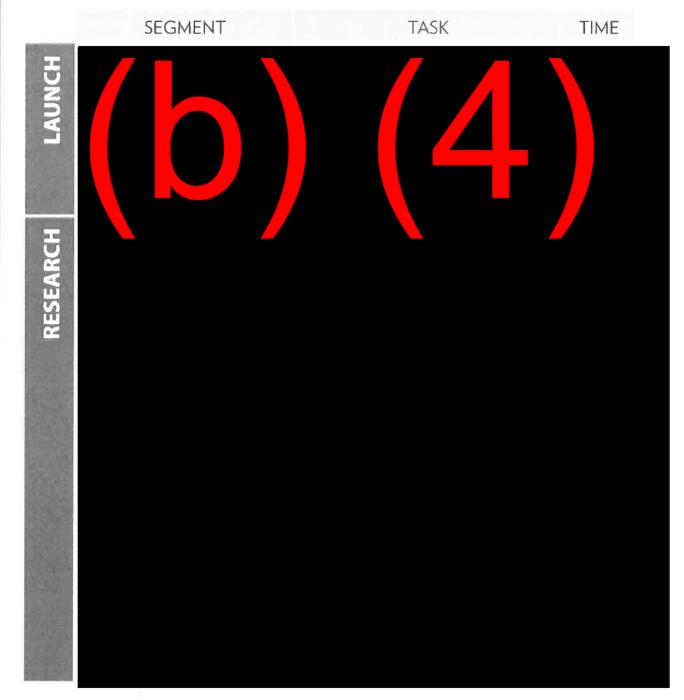


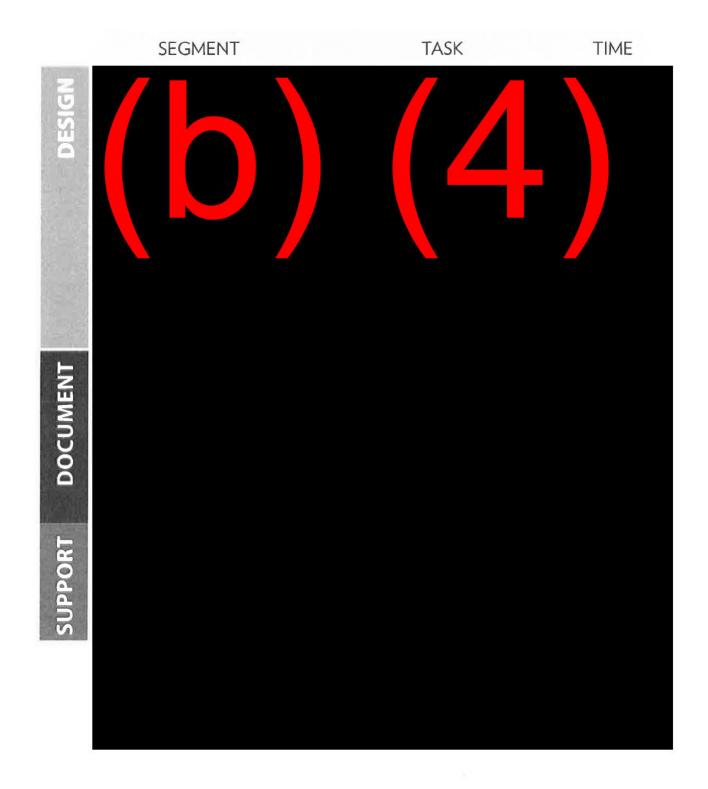
DESIGN	DOCUM	1ent Support
	Sept. 18 Sept. 19 - N	

BROCADE STUDIO

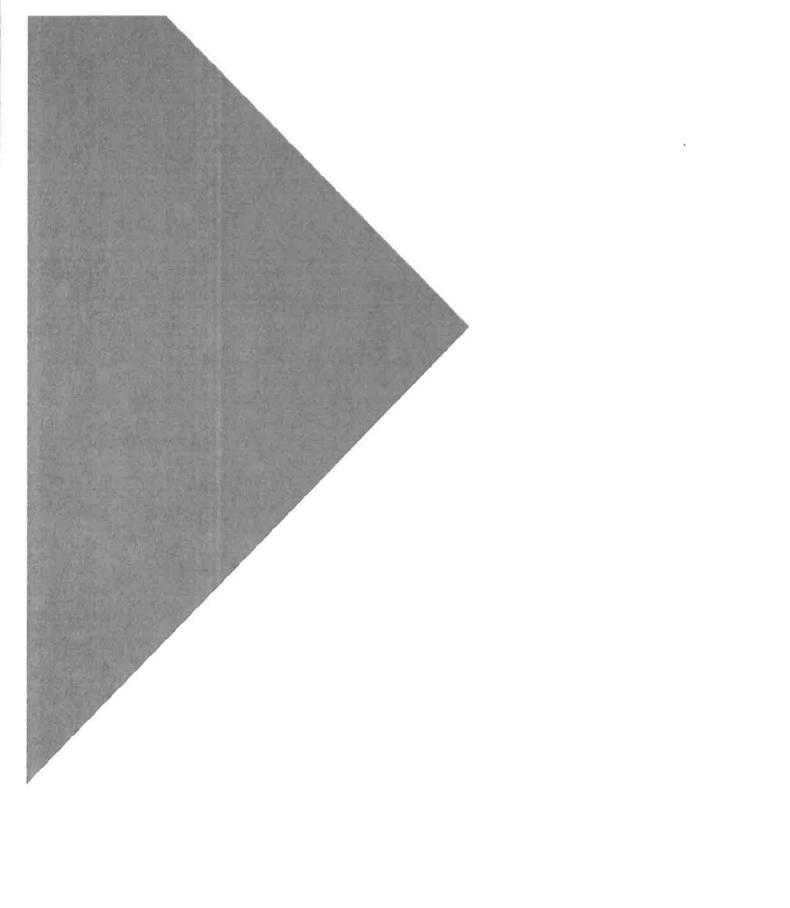
PROPOSED WORKPLAN

PROPOSED WORKPLAN FOR STRATEGIC PLAN





-



BROCADE TEAM

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

Butack currently acts as the project lead for a program design account with Monmade. 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.

JILLIÁN CHAPIN

Designing for data visualization and infographics



BIOGRAPHY

With a Master of Uine 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, 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".

COST OF SERVICES

FEE

PROPOSAL







REIMBURSABLE EXPENSES

ADDITIONAL SERVICES

Brocade Studio will provide additional services upon request of the client at the fixed hourly billing rate of "". hour unless otherwise agreed in writing.

BROCADE STUDIO

BROCADE STUDIO

1208 Rothesay Circle, Richmond, VA 23221





it Institution: ject Director:

click for Budget InstructionBroject Grant Period:

	Computational	<u></u>	
	Details/Notes	(notos)	Year 1
	Details/ Notes	(notes)	08/01/2018-
			7/31/2019
1. Salaries & Wages			
Betsy Bradley - Director	(b) (6)	7%	(b) (6)
La Tanya Autry - Curator of Art and Civil Rights	(b) (6)	20%	(b) (6)
Elizabeth Abston - Curator of the Collection	(b) (6)	50%	(b) (6)
Elizabeth Williams - Director of Interpretation	(b) (6)	40%	(b) (6)
Kathleen Varnell - Curator of Exhibitions	(b) (6)	20%	
McKenzie Drake - Education Fellow	(b) (6)	20%	
4 Preparators	\$ (b) (6)	30%	
Total salaries and wages			\$153,000
2. Fringe Benefits	163500	9%	\$14,715
3. Consultant Fees			
Evaluation design: Brocade			\$8,000
App updates: Culture Connect			\$5,000
Publication editing and design: Kiyomi			\$21,058
Interpretive spaces planning and design: Kiyomi			\$31,515
Family guide design: Kiyomi			\$8,910
Exhibition design: Kiyomi			\$38,456
Total Fees			\$112,939

4. Travel				
9 Symposium speakers: USA to JAN to USA		\$350	9	\$3,150
9 speaker per diem @ \$51 x 2 days				\$918
9 speaker hotels @ \$93 x 2 days				\$1,674
2 Brocade consultants @ same rates; 2 trips from				
Richmond, VA to JAN		\$988	2	\$1,976
Total Travel				\$7,718
5. Supplies & Materials				
Supplies for three engagement spaces \$850		\$850	3	\$2,550
Pedestals and vitrines				\$7,000
Total Supplies				\$9,550
6. Services				
Vinyl printing and installation for title wall, 6				
gallery thematic introductions, and three				
engagement spaces				\$8,500
Painting of 1200 sf of gallery space				\$12,500
Production of 200 object labels and 100 object				
descriptions				\$5,500
Advertising (print and electronic)				\$65,000
Printing marketing brochure				\$5,500
Printing family guide				\$6,000
Printing publication				\$3,541
9 Speaker stipends		\$1,000	9	\$9,000
Total Services				\$115,541
8. Total Direct Costs	Per Year			\$413,463
9. Total Indirect Costs				
	Per Year			

10. Total Project Costs	(Direct and Indirect costs for entire project)
	\$413,463
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

Black, Patti Carr. [1998]. Art in Mississippi: 1720 – 1980. University Press of Mississippi: Jackson.

----. [2007]. The Mississippi Story. Mississippi Museum of Art: Jackson.

Barilleaux, Rene Paul (Ed.). [2002]. *Passionate Observer: Eudora Welty Among Artists of the Thirties*. University Press of Mississippi: Jackson.

----. [2004]. Journey of the Spirit: The Art of Gwendolyn A. Magee. Mississippi Museum of Art: Jackson.

Beckert, S. [2015]. Empire of cotton: a global history. New York: Knopf.

Birns, N. [2005]. Ritualizing the past: Ralph Lemon's Counter-Memorials. *PAJ: A Journal of Performance and Art, 27*(3), 18-22. Retrieved from <u>http://www.jstor.org/stable/4140081</u>

Brown, A. [2000]. The Women Left Behind: Transformation of the Southern Belle, 1840-1880. *The Historian, 62*(4), 759-778. Retrieved from <u>http://www.jstor.org/stable/24451270</u>

Carawain, Guy and Candie. [1993]. Sing for Freedom: The Story of the Civil Rights Movement Through Its Songs. Bethlehem, PA: Sing Out Publications.

Conwill, K. [1991]. In Search of an "Authentic" Vision: Decoding the Appeal of the Self-Taught African-American Artist. *American Art*, 5(4), 2-9. Retrieved from http://www.jstor.org/stable/3109066

Dietrick, Robin C. and J. Richard Gruber. [2012]. *To Paint and Pray: The Art and Life of William R. Hollingsworth, Jr.* University Press of Mississippi: Jackson.

Dyani Reynolds-White Hawk. [2012]. Unexpected Parallels: Commonalities between Native American and Outsider Arts. *Wicazo Sa Review*, 27(1), 47-61. doi:10.5749/wicazosareview.27.1.0047

Ferris, W. R. [2013]. *The Storied South: voices of writers and artists*. Chapel Hill: The University of North Carolina Press.

----. [1982]. Local Color: A Sense of Place in Folk Art. New York: McGraw-Hill.

----. [2012]. Southern Literature: A Blending of Oral, Visual & Musical Voices. *Daedalus, 141*(1), 139-153. Retrieved from <u>http://www.jstor.org/stable/23240309</u> Ferris, W. R., & Rankin, T. (2016). *The South in color: a visual journal*. Chapel Hill: The University of North Carolina Press. Fitzgerald, D. G., Barbour, J., Cobb, A. J., Hogan, L., & Anoatubby, B. J. [2006]. *Chickasaw unconquered and unconquerable*. Ada, OK: Chickasaw Press.

Freeman, Roland L. [1996]. A Communion of Spirits: African-American Quilters, Preservers, and Their Stories. Nashville: Rutledge Hill Press.

Hine, D. [2007]. "Ar'n't I a Woman?: Female Slaves in the Plantation South": Twenty Years After. *The Journal of African American History*, 92(1), 13-21. Retrieved from http://www.jstor.org/stable/20064151

Gwin, M. [2008]. Introduction: Reading History, Memory, and Forgetting. *The Southern Literary Journal*, 40(2), 1-10. Retrieved from <u>http://www.jstor.org/stable/20077901</u>

Kelen, Leslie G. (Ed.). [2011]. This Light of Ours: Activist Photographers of the Civil Rights Movement. University Press of Mississippi: Jackson.

Klassen, T. [2009]. Representations of African American Quiltmaking: From Omission to High Art. *The Journal of American Folklore*, *122*(485), 297-334. Retrieved from <u>http://www.jstor.org/stable/40390070</u>

Lyons, A. H., Dietrick, R. C., & Boteler, C. C. [2017]. *Telling our stories: Museum of Mississippi History and Mississippi Civil Rights Museum*. Jackson: University Press of Mississippi.

McKee, Jesse O. and John A. Schlenker. [1980]. The Choctaws: Cultural Evolution of a Native American Tribe.

Mercer, V., Mooney, A., Beauchamp-Byrd, M., Harris, M., Sojka, N., & Buick, K. [2012]. New Art for a New Self-Awareness. *Bulletin of the Detroit Institute of Arts*, 86(1/4), 18-41. Retrieved from http://www.jstor.org/stable/43492324

Muri, S. [1999]. Folk Art and Outsider Art: Acknowledging Social Justice Issues in Art Education. *Art Education*, 52(4), 36-41. doi:10.2307/3193772

Wierich, J. (Ed.). [2017]. *Picturing Mississippi, 1817-2017: Land of Plenty, Pain, and Promise.* University Press of Mississippi: Jackson.

Quan, Robert Seto. [1982]. Lotus Among the Magnolias: The Mississippi Chinese. Jackson: University Press of Mississippi.

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

Raengo, A. [2013]. On the Sleeve of the Visual: Race as Face Value. Dartmouth College Press.

Rankin, Tom. [1993]. Sacred Space: Photographs from the Mississippi Delta. Jackson: University Press of Mississippi.

Reeves, Carolyn Keller, ed. [1985]. *The Choctaw Before Removal*. Jackson: University Press of Mississippi.

Russell, C. [2001]. Self-taught art: the culture and aesthetics of American vernacular art. Jackson: University Press of Mississippi.

Smith, S. [2015]. The Afterimages of Emmett Till. American Art, 29(1), 22-27. doi:10.1086/681653

Thompson, K. [2011]. A Sidelong Glance: The Practice of African Diaspora Art History in the United States. *Art Journal*, 70(3), 6-31. Retrieved from <u>http://www.jstor.org/stable/41430735</u>

Wahlman, Maude Southwell. [1993]. Signs and Symbols: African Images in African-American Quilts. New York: Studio Books.

Wells, Samuel J. and Roseanna Tubby, eds. [1986]. *After Removal: The Choctaw in Mississippi*, Jackson: University Press of Mississippi.

Willis, D. [2002]. Reflections in black: a history of black photographers, 1840 to the present. New York: Norton.

Wilson, Charles Reagan and William Ferris, eds. [1989]. *Encyclopedia of Southern Culture*. Chapel Hill: University of North Carolina Press.

Wojcik, D. [2008]. Outsider Art, Vernacular Traditions, Trauma, and Creativity. Western Folklore, 67(2/3), 179-198. Retrieved from <u>http://www.jstor.org/stable/25474913</u>

Wood, M. [2000]. Blind memory: visual representations of slavery in England and America 1780-1865. New York: Routledge.

Young, Stephen Flinn and D. C. Young. [1995]. *Earl's Art Shop: Building Art with Earl Simmons*. Jackson: University Press of Mississippi.

Mississippi Stories: Visions of Changing South

Additional Information

§I. 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*.

https://itunes.apple.com/us/app/mississippi-museum-of-art-mobi/id1318684964?mt=8

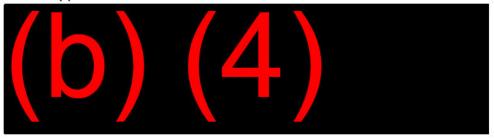
§2. ACCESSIBILITY

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



Page	Title	Author
vii		
xiii		
XV		4)(D)(4)
1		-/ \ / /
15		
30		
65		

Family Guide

Printed piece for children and families to take throughout the exhibition space; includes writing and drawing activities.

| | 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

Image	Artist	Title	Date	Medium	Dimensions (in)	Accession #	Location	Credit Line	Artist Dates	
Section One	Bearden, Romare	Three Women in a Garden	not dated	collage and acrylic on board	24 x 27 in.		ММА	Collection of [b] (4)		
	Hamblett, Theora	Walking, Meditating in the Woods	1963	oil on canvas	31 1/8 x 43 1/8 in. (79.06 x 109.54 cm)	1966.018	Affiliate	Gift of bra	(Paris, MS, 01/15/1895 - 03/06/1977, Oxford, MS)	painting
	Ohr, George E.	no title	ca. 1900	clay with glaze	8.25 in. x 4.25 in. x 3.5 in. (20.96 cm x 10.8 cm x 8.89 cm)	1978.004	MS Story : Landscape	Purchase	(Biloxi, MS, 1857 - 1918, Biloxi, MS)	sculpture
	Thomas, James "Son"	Skull	1987	clay, teeth and tin foil	7 x 3 7/8 x 6 1/4 in. (17.78 x 9.84 x 15.88 cm)	1993.022	C : A : Sh : 2	Gift of [b) (4)	(Eden, MS, 1926 - 1993, Greenville, MS)	sculpture
	Simmons, Earl	Car	1986	mixed media	11 7/8 x 21 1/2 x 11 in. (30.16 x 54.61 x 27.94 cm)	1994.053	Vault : Open Shelving	Gift of <mark>b) (4)</mark>	(Bovina, MS, 1956 -)	sculpture
	Jennings, James Harold	Blondy Beats Hell Out of the Devil	1986	painted wood	13 1/2 x 14 1/2 x 4 1/8 in. (34.29 x 36.83 x 10.48 cm)	1995.034	C : A : Sh : I	Gift of [b] (4)	-1999	sculpture
	Saar, Betye	LA. Sky with Spinning Hearts	1989	color offset lithograph with collage and stitching on paper	25 x 30 in. (63.5 x 76.2 cm)	2004.029	Vault : C : G : D : 8	Purchase with funds from	Los Angeles, CA, 1926 -)	mixed media
And and a second	Rogers, Sulton	Snake Eating Woman	1990	painted wood and plastic	7 3/8 x 50 x 11 1/8 in. (18.73 x 127 x 28.26 cm)	1997.110	C : A : Sh : 3	Gift of <mark>15) (4)</mark>	(Oxford, MS, 5/22/1922 - 4/5/2003, Oxford, MS)	sculpture
	Blanchard, Andrew	Dixie Totem X	2014	si kscreen on mounted on board with found wood frame	36 x 24 in. (91.44 x 60.96 cm)	2015.029	Vault : S : 57	Gift of <mark>(b) (4)</mark>	(born 1977)	print
	Hollingsworth, William	Road to the Petrified Forest	Nov-42	watercolor on paper		1987.099	Bin : II : G : 5	Bequest of <mark>D14)</mark>	(Jackson, MS, 2/17/1910 - 8/1/1944, Jackson, MS)	watercolo r on paper
	Hollingsworth, William	December	4-Dec-43	watercolor on paper		1987.045	Bin : II : G : 2	Bequest of D14	(Jackson, MS, 2/17/1910 - 8/1/1944, Jackson, MS)	painting
	Moore, Deacon Eddie	With Love My Bride	1993	painted wood and metal	16 1/8 x 8 3/4 x 7 7/8 in. (40.96 x 22.23 x 20 cm)	1996.075	C : A : Sh : 1	Gift of <mark>15) (4)</mark>	(Longview, TX, 1/31/1913 -)	sculpture

	Goekjian, Karekin	Earl Simmons	not dated	chromogenic print	16 x 20 in. (40.64 x 50.8 cm)	1999.020	Vault : Out on table	Gift of (b) (4)	(Beirut, Lebanon, 1/1/1949 -)	photograp h
	Finster, Howard	5000.737 Works Since 1976/Over 10 Years Work Night and Day by Howard Finster	1986	mixed media on wood		1999.038	Vault : C : B : D : 2	Gift of <mark>(b) (4)</mark>	(Valley Head, AL, 12/2/1916 - 10/22/2001, Rome, GA)	sculpture
	Lewis, Thallis	Untitled (Arrowhead)	ca. 1992	beads, felt, cotton	23 1/2 x 23 1/2 in. (59.69 x 59.69 cm)	2016.031		Gift of <mark>1) (4)</mark>		textile
	Francis, Ke	Dixie Compass	2004	mixed media		2005.022	C : K : Sh : I	Purchase, with funds from (8) (4)	(Tupelo, MS, 1945 -)	book
JONESTYLE TALBUN	Hull, L.V.	Jesus is Coming to Kosciusko, Mississippi, 39090, Mind Your Business	ca. 2000	enamel and acrylic on found object	18 3/4 x 22 1/2 x 14 1/4 in. (47.63 x 57.15 x 36.2 cm)	2005.025	Vault : Open Shelving	Gift of <mark>b) (4)</mark>	(McAdams, Mississippi, 1942 - 2008)	mixed media
	West, Bruce	Mrs. L.V. Hull, MS, #3, 2000	2000	chromogenic print	16 x 20 in. (40.64 x 50.8 cm)	2006.019	C : E : D : 8	Purchase, with funds from Mary Mhoon Endowment	(Baltimore, MD, 2/16/1953 -)	photograp h
	Ferris, William	Head of cedar walking cane carved by Luster Willis, crystal Springs, Mississippi, 1976	1976, printed 2016	archival pigment print	16 x 24 in. (40.64 x 60.96 cm)	2016.104	Vault : C : F : D : 7	Gift of 🕒 (4)	(Vicksburg, MS, February 5, 1942 -)	photograp h
	Anderson, Walter Inglis	Fall Foliage	not dated	watercolor on paper	11 x 8 1/2 in. (27.9 x 21.6 cm)	1967.031	C : J : D : 16	Purchase	(New Orleans, LA, 9/29/1903 - 11/30/1965, New Orleans, LA)	painting
	Anderson, Walter Inglis	Old King Cole	no date	hand colored block print on wallpaper	72 in. x 19 in. (182.88 cm x 48.26 cm)	2012.013	Vault : Unit : I : Sh : I	Gift of (b) (4)	(New Orleans, LA, 9/29/1903 - 11/30/1965, New Orleans, LA)	print
	Parker, Edgar	Edgar's Hand Holding Princess	ca. 1960	ink and graphite on paper	10 3/4 x 7 3/4 in. (27.31 x 19.69 cm)	1997.070	C : G : D : 2	Gift of <mark>b) (4)</mark>	(Meridian, MS, 1925 - 1982)	drawing

	O'Neal, Alex	New Looks and Accessories for the Delta Scene	2009	oil pastel on paper	37 1/2 x 53 1/4 in.	[loan]		Collection of the		
	Withers, Ernest	Elvis Presley with B.B. King, "The Two Kings", Goodwill Review, Memphis, TN	1957	fiber-based silver gelatin	20 x 16 in. (50.8 x 40.64 cm)	2017.01	Vault : C : E : D : 3	Purchase with funds from the Mary Mhoon Endowment	(1922 - 2007)	photograp h
ŕŕ	Rogers, Sulton	Two Blues Singers	1989	wood and paint	16 3/4 x 4 1/2 x 8 in. (42.55 x 11.43 x 20.32 cm)	1994.051	Vault : C : D : 7	Gift of (b) (4)	(Oxford, MS, 5/22/1922 - 4/5/2003, Oxford, MS)	sculpture

Section Two									
	Binion, McArthur	DNA: Black Painting: IV	2015	oil paint stick, graphite, and paper on board	84 x 84 in.	GL10185			
	Overstreet, Joe	Laurel	2002	oil on stainless steel cloth	48 x 42 in.	2017.097		Partial gift by big and purchase with funds provided by (b) (4)	
	Norris, Don	Plantation Quarters (mid-19th c.), Jefferson County, Mississippi	not dated	archival pigment print	11 in. x 17 in. (27.94 cm x 43.18 cm)	2012.019	C : E : D : 11	Gift of <mark>(b) (4</mark>)	
	Miles, Jr., George "Sky"	Backyard Mississippi Series, Below the Heavens	2015	digital photograph	20 x 24 x 1/2 in. (50.8 x 60.96 x 3.81 cm)	2017.015	Vault : S : 54	Purchase with funds from the (b) (4)	
	Imes, Birney	Clarksdale, April 22, I 985	22-Apr-85	chromogenic print	20 × 16 in. (50.8 × 40.64 cm)	1986.033	Vault : C : G : D : I I	Mississippi Museum of Art purchase	
	Ferris, William	Rural Church, highway 74, West of Vicksburg, Mississippi, March 1977	1977, printed 2016	archival pigment print	16 x 24 in. (40.64 x 60.96 cm)	2016.097	Vault : C : F : D : 7	Gift of (<mark>(b) (4)</mark>	
	Press, Betty	Cakewalk	ca. 2010	archival pigment print	18 x 18 in. (45.72 x 45.72 cm)	2017.093	Vault	Gift of <mark>(b) (4)</mark>	
	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 : I : Sh : 4	Gift of (b) (4)	
N) Hills de sections	Carraway, Charles	Departure	2004	oil on linen	27 in. x 24 in. (68.58 cm x 60.96 cm)	2005.094	Vault : S49	Purchase	
10 10 TO 10	Seawright, James	Hexflector	1989	cast stone and mirrors	42 1/2 x 47 1/8 x 2 5/8 in. (107.95 x 119.7 x 6.67 cm)	1991.384.a	Vault : Pallet near security window	Gift of (b) (4)	
	Edwards, Larry	Attic	1999	gouache and pastel on paper	29.75 in. x 22.25 in. (75.57 cm x 56.52 cm)	2003.081	Vault : B : II : G : 5	Gift of <mark>b) (4)</mark>	
	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 <mark>15) (4)</mark>	

	Wolfe, Mildred Nungester	The Old Studio	1957	oil on canvas	22 x 27 7/8 in. (55.9 x 70.8 cm)	2015.014	Vault : S : 21	Gift of <mark>ID (4)</mark>	
	Dunlap, William	Road Side—Summer Light	ca. 1996	mixed media on paper	20 3/4 x 29 3/8 in. (52.71 x 74.61 cm)	2001.037	Bin : II : E : 3	Gift of Mr. and Mrs. Morris Strickland	
	Campbell, Critz	Eudora	not dated	fiberglass, printed fabric, polyester resin, two fluorescent bulbs	31 in. x 31 in. x 36 in. (78.74 cm x 78.74 cm x 91.44 cm)	2007.033	MS Story : Exporting Mississippi's Culture	Gift of <mark>1) (4)</mark>	
/ Dilaticia	Lawrence, John D.	Bottles and Breadbox- -Pantry, Rowan Oak	1988	gelatin silver print	22 x 26 in. (55.88 x 66.04 cm)	2010.021	C : E : D : 11	Gift of 19) (4) LaGrange, GA	
	Lawrence, John D.	Vase on Mantle, Estelle's Bedroom	1992	gelatin silver print	16 1/2 x 12 3/4 in. (41.91 x 32.39 cm)	2010.022	Bin : II : E : 1	Gift of 10 (4) LaGrange, GA	
THE	Nester, David	Decatur, MS	1979	gelatin silver print	7 x 5 1/2 in. (17.78 x 13.97 cm)	1979.090	C : E : D : 9	Gift of <mark>(b) (4)</mark>	
	Francis, Ke	Untitled, from The Tornado series	not dated	gelatin silver print	11 x 13 1/2 in. (27.94 x 34.29 cm)	1984.050	C : E : D : 7	Purchase	
	Clark, Sandra Russell	Pier, Bay St. Louis, Mississippi	2001	toned gelatin silver print	14 x 14 1/4 in. (35.56 x 36.2 cm)	2001.032	Affiliate	Purchase	
	Ferris, William	Alice Walker, Rowan Oak, Miss.	1994	archival pigment print	16 1/2 x 11 5/8 in. (41.91 x 29.53 cm)	2013.049	Vault : C : F : D : 7	Gift of <mark>tb) (4)</mark>	
E Parto	Hudnall, Jr, Earlie	Window View	1992	gelatin silver print	20 x 16 in. (50.8 x 40.64 cm)	2017.009	Vault : C : E : D : 3	Purchase with funds from the (4)	

	Haien, Gretchen	Interior Frontiers 004.26	2006	gelatin silver print	15 3/8 x 14 3/8 in. (39.05 x 36.51 cm)	2007.022	C : E : D : 11	Purchase, with funds from Mary Mhoon Endowment	
Section Three									
	Woodruff, Hale	Mississiþþi Wilderness	ca. 1944	oil on canvas	22 in. x 27.5 in. (55.88 cm x 69.85 cm)	2011.02	Vault : S : 35	Purchase, with funds from Cheek Fund, Franks Fund, The Gallery Guild, Inc., Hederman Fund, Merle Tennyson Montjoy Fund, and Rexford T. Brown	
	Gilliam, Sam	Birds Not Flying	2005	acrylic on birch with piano hinges	53.25 in. x 48.5 in. x 2.75 in. (135.26 cm x 123.19 cm x 6.99 cm)	2006.060	Vault : Bin III D4	Purchase, with funds from the (b) (4)	

12	N		C	10		¢		-9	55 - 1955	a
	O'Neal, Mary Lovelace	Angel of the Hood	1995	mixed media on canvas	84 x 60 x 3 in. (213.4 x 152.4 x 7.6 cm)	2007.018	Exh bition : Main Corridor	Purchase, with funds from (()) (4)		
	Turner, Kevin	Solenopsis I	2008	porcelain	96 in. x 36 in. x 36 in. (243.84 cm x 91.44 cm x 91.44 cm)	2009.010	MS Story : Exporting Mississippi's Culture	Gift of the artist, made poss ble by the		
	Renninger, Lee	Relinquish	2013	porcelain, fiber, glass beads	16 x 96 x 96 in. (40.64 x 243.84 x 243.84 cm)	2015.030	Vault : Unit : 3 : Sh : 4	Gift of (5) (4) courtesy of the (5) (4)		
	Holmes, Ruth Miller Atkinson	For the Space Age	not dated	oil and found objects on canvas	48 x 54 in. (121.92 x 137.16 cm)	1965.059	Affiliate	(b) (d) purchase		
	Hull, Marie	Bright Fields	1967	oil on canvas	45 x 36 in. (114.3 x 91.44 cm)	1972.008	Vault : S : 50	(b) (4) purchase		
	Welty, Eudora	A woman of the 'thirties, Jackson	ca. 1936 negative, contemporary print	gelatin silver print	14 x 11 in. (35.56 x 27.94 cm)	1981.249	Bin : I : D : 7	Purchase, with funds from Mary Mhoon Endowment		
	Hull, Marie	Sharecroppers	1938	oil on canvas	40 x 40 in. (101.6 x 101.6 cm)	1978.146	Vault : S : 53	Gift of 🚯 (4)		
N FREE N	Gibson, Jeffrey	Sharecropper	2015	glass beads, oxidized copper beads, artificial sinew, steel on repurposed punching bag	30 x 12 1/2 x 12 1/2 in.	2017.098				
	Curry, John Steuart	Mississippi Noah	18-Apr-05	lithograph	14 1/2 x 19 in. (36.83 x 48.26 cm)	2016.039	Vault : C : H : D : 4	Purchase, with funds from the <mark>ID)(4)</mark>		
	Peterzell, Lyle	The Wall (Gulfþort, Mississiþþi)	2005	giclée	12 in. x 37 in. (30.48 cm x 93.98 cm)	2010.034	C:E:D:II	Gift of [5) (4) Moss Point, Mississippi		
	Shepard, Steve	no title	1992	colored pencil and graphite on navy- tinted paper	23 1/2 x 23 1/2 in. (59.69 x 59.69 cm)	2016.026		Gift of <mark>(b) (4</mark>)		
Section Four	Thomas, Hank Willis	Flying Geese	2012	mounted digital c- prints on African mahogany	51 x 51 in.	2017.096				
	Montgomery, Edna	Sunshine and Shadows	1994	quilted fabric	35 x 33 7/8 in. (88.9 x 86.04 cm)	2008.096	Affiliate	Purchase, with funds from ((5) (4)		-

				·				·	51	
	Rankin, Hystercine	Mernories of Hystercine Rankin	1999	quilted, appliquéd, and embroidered cotton	45 1/2 x 46 in. (115.57 x 116.84 cm)	2008.083	Vault : Waiting to be photographed	Purchase, with funds from (b) (4)		
	Magee, Gwendolyn A.	When Hope Unborn Had Died	2004	pieced, appliquéd, quilted cotton, rayon, tissue lamé, organdy, cotton bolls, burlap, cotton	50 in. x 72.5 in. (127 cm x 184.15 cm)	2013.022		Purchase, with funds from (6)(4)		
	Crichlow, Ernest	Underground I	1988	acrylic on paper	28 3/8 x 37 in.		Collection of Myrna Colley-Lee			
	Hull, Marie	An American Citizen	1936	oil on linen	30 x 25 1/2 in. (76.2 x 64.77 cm)	2009.153	Vault : S : 37	Gift of () (4) Jackson, MS		
	Bailey, Radcliffe	Haitian Postcard	Contraction of the Contraction o	acrylic, photograph, oil stick, collage, and resin on paper	82.5 in. x 60 in. (209.55 cm x 152.4 cm)	2011.019	Exh bition : Main Corridor	Gift of the Diff		
I AM A MAN MAN	Ligon, Glenn	Condition Report	2000	Iris print, iris print with serigraph	32 x 22 3/4 in. (81.3 x 57.8 cm) each		Luhring-Augustine [long term loan or purchase]			
C C	Withers, Ernest	Dr. King Reading the Memphis Press- Scimitar in the Lorraine Motel	1968	fiber-based silver gelatin	16 x 20 in. (40.64 x 50.8 cm)	2017.011	Vault : C : E : D : 3	Purchase with funds from the Mary Mhoon Endowment		×.
	Martin, Clinard	Guardian Angels		graphite, cha k, ink, and colored pencil on paper	15 1/2 x 23 1/4 in. (39.37 x 59.06 cm)	2007.051	Vault : C : J : D : 4	Gift of <mark>(5) (4)</mark>		
	Hubbard, Robert	Parchman Prison: Cage, Old Camp B	31-Mar-80	gelatin silver print	7 5/8 x 8 5/8 in. (19.37 x 21.91 cm)	1982.024	C:E:D:2	Purchase		
	Hubbard, Robert	Parchman Prison: Ovens, Camp 10	31-Mar-80	gelatin silver print	7 1/2 x 7 1/2 in. (19.05 x 19.05 cm)	1982.018	C:E:D:2	Purchase		

ALANA C									
And a field of the second seco	Luster, Deborah	Untitled from One Big Self. Prisoners of Louisiana Series	21-Jun-05	gelatin silver print on aluminum	5 x 4 in.	2017.108		Museum purchase	
	Moorhead, Milly	Schwerner, Chaney & Goodman	1983	chromogenic print	11 x 14 in. (27.94 x 35.56 cm)	1997.099	C:E:D:II	Purchase	

Overstreet, Joe	Strange Fruit	ca. 1965	oil on linen	46 x 40 in.	Kenkeleba Gallery [loan]			
Kazery, Eyd	Ross Barnett - 1982 Neshoba County Fair	1998	gelatin silver print	20 in. x 16 in. (50.8 cm x 40.64 cm)	1999.017	Vault : C : E : D : 10	Gift of Christopher Haddad	
Coovert, John C.	King Cotton	c. 1907	gelatin silver print	10 in. x 36.5 in. (25.4 cm x 92.71 cm)	2006.050	Vault : B : II : F : 8	Purchase, with funds from Mary Mhoon Endowment	
Anderson, Henry Clay	Students Enjoying a First Class Fountain at Coleman High	ca. 1960; printed 2007	gelatin silver print	14 x 11 in. (35.56 x 27.94 cm)	2016.141	Vault : C : E : D : 7	Purchase, with funds from Mary Mhoon Endowment	
Catlett, Elizabeth	New Generation	1992	lithograph	41 5/8 x 28 1/8 in.	Collection of Myrna Colley-Lee [long term loan]			
Moorhead, Milly	Paulette at her Mirror	1983	color photograph	26 3/4 x 31 1/2 in.	Collection of Myrna Colley-Lee [long term loan]			
Saar, Bettye	Two Women in Coats	2003	collage	16 1/4 x 16 1/4 in.	Collection of Myrna Colley-Lee [long term loan]			
Keating, Franke West	Kate and Caldonia	ca. 1952	chromogenic print	13 7/8 x 10 7/8 in. (35.24 x 27.62 cm)	2004.150	C:E:D:I	Gift of <mark>(b) (4</mark>)	
Sully, Thomas	Portrait of Mrs. Frisby Augustin Freeland, 1831-1905	1857	oil on canvas laid on masonite	36 in. x 29 in. (91.44 cm x 73.66 cm)	2008.163	Vault : Screen 21	Gift of (b) (4)	
Johnson, Jaime Erin	Bone Dress	2014	tea-stained cyanotype	40 x 30 in. (101.6 x 76.2 cm)	2017.013	Vault : C : G : D : 10	Purchase with funds from the (b) (4)	
Hayes, Randy	Overnight Sensation	1987	pastel on paper	63 x 53 in. (160.02 x 134.62 cm)	1989.005	Vault : Bin III, A-2	Purchase	
Adams, Derrick	The Journey	2017	mixed media collage on paper	51 × 72 in.	loan	Collection of the artist and Tilton Gallery, NYC		