

THE



WALTER ANDERSON  
MUSEUM of ART

SUMMER/FALL 2022

# ISLANDER

INSIDE!

ART + COMMUNITY ACTION

*toolkit*



30 YEARS  
& COUNTING

THE CANVAS  
*of* COMMUNITY



Walter Inglis Anderson's four children navigating  
the Museum campus, guided by their father's timeless designs

# Letter from the Director

**“I saw a magnificent thistle bursting into bloom – every thorn tense with anticipation of the presentation of its first flower to the sun. I am to be court painter and celebrate the christening.”**

– Walter Inglis Anderson

As both a regional and global community, we have found ourselves in an extended period of trial on several fronts, public health and economic among them. Yet, hardship is to promise as briar is to flower. For a museum positioned a stone’s toss away from the Mississippi Sound, the uncertainty of wind and wave has always been commonplace. Current challenges have called for new resilience, encompassing not only physical recovery and structural integrity, but also attention to the more ephemeral foundations of well-being and community cohesion.

In the past year and a half, we have paddled canoes on the churning Mississippi River with teams of students and educators; developed ambitious virtual programs connecting scholars, artists, and audiences from across the country with the magic of the collection; bathed the exterior of the museum with animated and novel light projections of Walter Anderson’s work; and marked our 30th anniversary. We’ve celebrated art’s capacity to help us make sense of death and loss, and brought back performances of music and dance that enlivened the streets with multicultural expression. As the museum campus in Ocean Springs continues to grow—including the ground-breaking of the multi-million-dollar Creative Complex—so too has our impact beyond our locality, including new sculptures designed and fabricated by students for downtown Pascagoula (made partially from steel reclaimed from the goliath yards of Ingalls Shipbuilding).

The future has not always been clear. The horizon is often shrouded in uncertainty. It is here that Anderson’s wisdom once again shines through, reminding us to direct our vision to the here and now, where we can adapt, invent, and lead within our own communities. The artist knew that dedication to the home front was not a myopic project. Rather, it illuminates the unified theory that governs all things near and far; that gives every stem and stream its capacity for growth and momentum.

**“All movement is to invisible music although few people hear it,” writes Anderson. “It comes from the sun and the wind and the movement of water and a running rabbit and a crowing cock.”**

**All together it is part of a great symphony.”**

When the world’s problems loomed large, the Museum rededicated itself to the environments that birthed it more than thirty years ago: the meandering coastline, the island chain, the oak-lined neighborhoods, the brimming bayous, the life-giving watershed, the anchored industries, the South writ large.



Julian Rankin  
Executive Director

## TRUSTEES

Misty Shaw-Feder  
President

Julie Cwikla  
Vice President

Jamie Dent  
Treasurer

Paige Riley  
Secretary

Vicki Rosetti-Applewhite

Courtney Blossman

Cathy Chandler

Joe Cloyd

Natalie Danon

Mike Davis

David Duhé

Kelly Lucas

Jenny Nicaud

Rich Westfall

Hank Zuber

## STAFF

Allene Chatham

Mattie Codling

Tony DiFatta

Sarah Dutton

Ceejay Lewis

Meghan Lyman

Jennifer Nelson

Julian Rankin

Amanda Wymer

Donna Van Loon

Elizabeth Van Loon

## MISSION:

To empower lifelong curiosity and connection to the natural world through the art of Walter Anderson and kindred artists.

SEP 19, 2022 - AUG 7, 2023



Return to  
**Oldfields**

RETURN TO OLDFIELDS AND ITS PROGRAMS ARE PRESENTED BY  
**THE HEARIN-CHANDLER FOUNDATION**

This exhibition explores the artistic, ecological, and cultural significance of the Southern home, through the lens of the historic Lewis House (also known as Oldfields) where Walter Anderson famously lived and worked during the 1940s.

ADDITIONAL SUPPORT FROM



the early years

# A JOURNEY across time

30 YEARS & COUNTING



Friends of Walter Anderson  
Seal of Incorporation, circa 1974



West Elevation of planned Museum, circa 1990



1990 WAMA groundbreaking and construction

John and Leif Anderson, dancing.

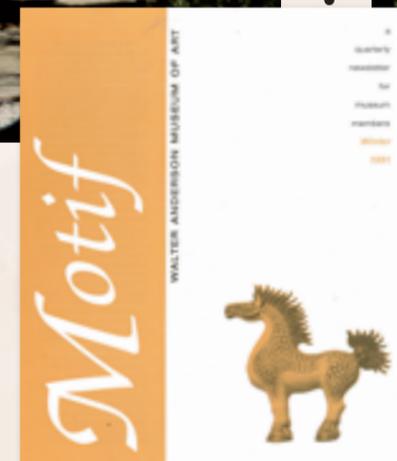


Student campers



Anderson's Little Room  
being moved to the Museum.

Winter 1991 newsletter



Walter Inglis Anderson: *Everything I See is New and Strange*, at the Smithsonian in Washington D.C. (2003)



PRESS PLUS  
Special submission to Wednesday,  
May 28, 1995, Washington Press

## Features

Founding force,  
Courtney Blossman



*The Islander* (1977),  
starring James Best.

One of the first of many  
films focused on the  
life of Walter Anderson.

## Friends hope to build home for artist's work

By SUZAN RIDDIMAN  
The Atlantic City Times-Star



ART AND SCIENCE — Art is represented by the  
Walter Anderson just on the wall. Decide Courtney  
Blossman's desk, science by the home computer she  
uses to keep up with the membership of the Friends of  
Walter Anderson, Inc. Mrs. Blossman says she  
couldn't keep up with the membership without the aid  
of her handy computer. As president of the group, she  
works out of her home which is just up the road from  
the Shepley Drive property where Walter Anderson  
lived and worked.

# recent history



APRIL 2021: Volunteers helping to beautify Museum entryway and garden.



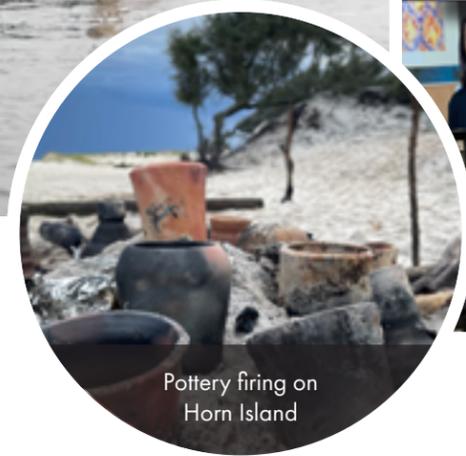
MAY 2021: Luther Dickinson's "Music Inspired by the Seven Climates" (COVID-19 adaptation)



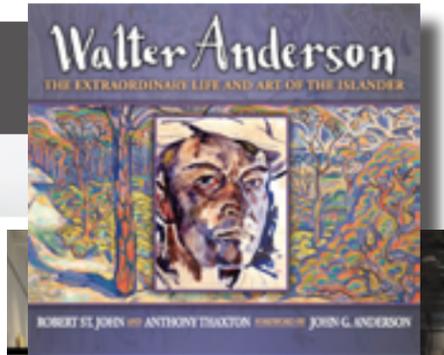
John Anderson (son of Walter Anderson) greeting visiting students



SPRING 2021: Deer Island science excursion with high school students



Pottery firing on Horn Island



WINTER 2021/22: Release of new Emmy-award-winning Anderson film and book.



Adult printmaking class



Preserving Anderson block prints

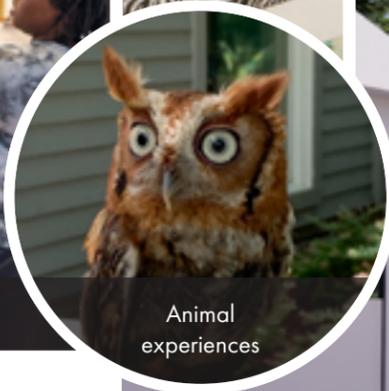
SPRING 2022: Rendering of Phase 2 of Creative Complex



MAY 2021: Ribbon cutting of the renovated Courtney Blossman Art Cottage, Phase I in the Creative Complex campus expansion.



Student visits during Museum Summer camps



Animal experiences



# "MARY PICKARD AND WALTER ANDERSON"

BY MUSEUM MEMBER DIANE STEVENSON  
(FROM MY MISSISSIPPI CATS)

**Mary's a painter and her father  
Walter Anderson was a painter**

he lived like a hermit  
he rowed all the way  
to Horn Island (a long way)  
to paint plants and animals  
clouds and sunlight  
it's a long way  
but Walter Anderson's  
longing was great  
and his water colors  
are great

Once, he strapped himself to a tree  
in order to feel a hurricane full blast  
inside out; Walter Anderson wanted  
to experience a storm in the raw, and  
I bet afterwards he was left in the raw.  
I bet afterwards his clothes were ripped  
away but Walter wasn't washed away

Once I was on Horn island for a bird fallout.  
All across Horn Island a carnival of all-out  
outrageous color, a silent Mardi Gras--  
birds too stunned to sing, so exhausted  
you could touch them but you didn't  
because you respected their exhaustion  
the fact they'd flown from South America  
across the Gulf of Mexico, from Mexico  
all the way to Mississippi

Even hummingbirds make this flight.  
How do they do that?  
And Monarch butterflies.

After Katrina, you thought maybe the color brown  
would never again turn green. Mary longed  
for her old world of green. She missed the colors  
her father put on paper, the multiple browns  
of marsh grass, for example. After Katrina,  
even multi-colored marsh grass  
turned monochromatic

Walter Inglis Anderson (1903-1965), *Pines and Dunes*, c. 1960. Watercolor on Paper.  
Collection of the Family of Walter Anderson

Mary Anderson Pickard (b. 1937), *Oyster Collection*, 2021.  
Watercolor on Paper. Copyright the artist.



Mary wanted  
to get back  
to painting  
she wanted back  
the colors  
she used  
to paint  
the ones  
her father  
painted

As far as Walter Anderson goes  
here's what people say: once you see  
a pine tree he painted, you never see  
a pine tree the same again, your  
vision is alterered as if you'd  
walked out of a movie theatre  
and the world looks like a movie  
everything at once familiar  
and unfamiliar

Walter Anderson does that.  
Colors take on the color  
they really are  
you hadn't noticed  
before you noticed  
Walter Anderson's  
colors

**Diane Stevenson**, Ph.D. received her M.F.A. from  
Columbia University, and studied under poets  
Galway Kinnell and David Ignatow. Stevenson is  
included in an early edition of *The Pushcart Prize*, is  
the recipient of a Mississippi Arts Commission grant  
in memoir, and is the author of a book of poems,  
*The Beauty Shop Monologues, Ocean Springs,  
Mississippi, 1964* (Four Zoas Press).

# canvas of community:



## ECONOMY & WORKFORCE

### PASCAGOULA PUBLIC ART ENTERPRISE

THIS PROJECT MADE IS POSSIBLE THROUGH FUNDING FROM



MARK EVERSON



/Sparklight



The **Pascagoula Public Art Enterprise** fuses public art with workforce training and economic development. Led by the Museum in partnership with the Pascagoula-Gautier School District's College and Career Technical Institute, the project enlists students to design, fabricate, and install large-scale steel sculptures at key arteries in Pascagoula's downtown redevelopment plan.

Collaborating with visiting artists Erica Larkin Gaudet and Earl Dismuke, student welders, machinists, engineers, marketers, electricians, and painters are converting thousands of pounds of steel (including material sourced from Ingalls Shipbuilding) into totems of community identity that define the city's downtown flagship district. The first of three sculptures was dedicated in Spring 2022, with two additional sculptures now underway. The program creates a model for cross-sector collaboration that supports Mississippi's future home-

grown workforce, while creating a sense of place necessary for economic flourishing. Additional partners include the Jackson County Chamber of Commerce, Chevron, Pascagoula Redevelopment Authority, the Jackson County Economic Development Foundation, and the City of Pascagoula.

**ABOUT THIS SCULPTURE:** *Building Blocks* is inspired by the ubiquitous toy blocks of youth, and the boundless creativity and experimentation that they foster. Each of four visible faces are programmed with: 1) Letters spelling G-O-U-L-A; 2) Symbols associated with community pride; 3) Pascagoula zip code; 4) Maritime flags (corresponding to each letter) celebrating Pascagoula as the "Flagship City".

**FUTURE PLANS:** With the success of the Pascagoula program, we're now developing Public Art Enterprise projects in other coastal cities!



**MATERIAL:** Teaching artists Erica Larkin Gaudet and Earl Dismuke source steel from Ingalls Shipbuilding; student design team converts a vacant storefront into a functioning studio and solicits input from the community.

**DESIGN & PROTOTYPING:** Students conceptualize the sculpture and create scale models—using analog and digital processes—to guide fabrication teams.



**FABRICATION:** 15-foot tall steel sculpture is welded, painted, and prepped for installation, before being wired with solar-powered lighting.

(Pictured above): SENIOR STUDENT INTERNS Matthew Pauls, Valerie Pasternak, and Justin Jones

# canvas of community:



SCAN for a conversation with storyteller and river guide Mark "River" Peoples, pictured here.

## THE MOST SOUTHERN PLACE



THIS PROJECT MADE IS POSSIBLE THROUGH FUNDING FROM



**Space Between the Trees** is a cross-sector, nature-based educational initiative serving public middle school students and educators from Mississippi and Arkansas through a series of outdoor engagements in public lands that supplement classroom learning and make connections between science, agriculture, culture, self-expression, and environmental stewardship.

The project's 3-day Delta Pilot occurred June 4-7, 2021 at locations including the Mississippi River, Delta State University, and Tallahatchie National Wildlife Refuge. Three full days of engagements in art, science, leadership, and history transformed environments into labs for outdoor learning, echoing the life and philosophies of Walter Anderson. Project faculty included Robin Whitfield (artist and naturalist), Mark "River" Peoples and additional wilderness guides from Quapaw Canoe Company, biologist and Hattiesburg sustainability officer,

Nkrumah Frazier, and public school educator and consultant, Chelsea Frazier.

The program was organized around three thematic questions informed by state standards:

**Who are you?**  
Considering personal values and connections to place and time.

**Where are we?**  
Considering connections to history, culture, and nature, including public lands, land use, and biodiversity.

**Where do we fit?**  
Considering community connections to the land, including histories of freedom, slavery, and sharecropping, as well as the environmental effects of human development.



"True art consists of spreading wide the intervals so that imagination may fill the space between the trees." – WALTER INGLIS ANDERSON

**DAY ONE:** A canoe trip on the the Mississippi River to Buck Island, where teams spent the day rotating through modules focused on geology, biology, and botany.

**DAYS TWO & THREE:** Spent at Tallahatchie National Wildlife Refuge exploring swamps, cane breaks, and savanna. Culminating in a collaborative artwork inspired by Delta topography, history, and culture; and creative writing exercises that expressed students' experiences and new-found perspectives.



≈ In a pre-assessment, 45% of students expressed a high-degree of fear of nature, as well as a lack of confidence expressing ideas. By the end of the program, all students had successfully paddled the open waters of the Mississippi, departed from trails into wild environments, and shared their own narratives, poems, and reflections.

More than 80% responded initially that they did not consider themselves scientists. All had hands-on scientific experience during the program, articulating new information to their peers, such as how the silt in the Mississippi River contributes to its "muddy" reputation, or about how the environment and its ecosystems have been shaped over time by natural and human forces.

*"Walking through the woods, fear of everything in sight. Over time, nature took over, and my body started to adapt..."*

– EXCERPT, FROM A STUDENT'S FREE-VERSE POEM

canvas of community:



SCAN to watch a short film by Anthony Thaxton documenting the project's impact.

ENVIRONMENTAL ACTION



THIS PROGRAM WAS CONDUCTED IN PARTNERSHIP WITH PLASTIC FREE GULF COAST (A PROGRAM OF MISSISSIPPI STATE UNIVERSITY EXTENSION SERVICE) AND ST. MARTIN HIGH SCHOOL.

SUPPORTED BY NATIONAL GEOGRAPHIC SOCIETY AND FUNDED, IN PART, BY A GRANT FROM SOUTH ARTS IN PARTNERSHIP WITH THE NATIONAL ENDOWMENT FOR THE ARTS AND THE MISSISSIPPI ARTS COMMISSION. ADDITIONAL SUPPORT IS PROVIDED BY THE MISSISSIPPI DEPARTMENT OF MARINE RESOURCES.

SOUTH ARTS H



**Arts & Environmental Action** is a program of the Museum in partnership with Plastic Free Gulf Coast (Mississippi State University Extension Service) and St. Martin High School.

Conducted during the 2020-21 and 2021-22 academic years, the program empowered student-led environmental action through film production, art making, citizen science, and multimedia dialogue targeting the root causes of microplastics and Styrofoam use within the school cafeterias and area communities that negatively impact coastal ecosystems.

Guest artists Anthony Thaxton (documentary film and photography) and Robin Whitfield (illustration, mural-making, natural pigments) helped students hone their visual communication skills in service to the program's goals.

A diverse team of student-actors fostered peer-to-peer knowledge

and skill acquisition, guided further by experts in fields of science, research, and conservation. Students explored ecosystems central to their region's geography such as islands, bayous, and wetlands. They grew their capacities as citizen-scientists, and learned how to use art and design to effectively communicate and deploy data to address a localized need.

The project culminated with a student-produced exhibition and guerilla-marketing campaign, film screening, and public dialogue.

Student-created print poster



1.8 MILLION pieces of single-use plastic per school year

\*student estimates for cafeteria waste if status quo continues



**ARTISTIC ACTION:** Students learned techniques for multimedia art making inspired by their landscapes, allowing them to translate experiences and data through sculpture, film, printmaking, and illustration.

**CITIZEN SCIENCE:** Through microplastic sampling, marine debris collection, plastic audits, and research, students built a body of science that they used to draw conclusions about the impacts of single-use plastics on their school campus and within their coastal communities.



*"I'm just hoping that people can keep a better mind of what's going on, being able to see the world around them and how it will not only affect them, but their ecosystems, their surroundings. What is going to happen to the plants of your neighborhood, the food supply, the oceans? We don't live away from that.... It's our duty to do our best; to try and keep it in this balance, this harmony."*

-STUDENT-PARTICIPANT



# COMMUNITY *toolkit* ACTION

This toolkit for communities outlines approaches and guiding questions used by the Museum to develop action-oriented community art projects. While it focuses on the Museum's Arts & Environmental Action program, its methodologies are widely applicable.

1

## TARGET THE ISSUE/OPPORTUNITY

**What do you want to change and whose help do you need to change it?**

*For Arts & Environmental Action, we addressed the prevalence of microplastics and Styrofoam on the Gulf and on the St. Martin High School campus, targeting students, school administrators, and community members.*

**What landscapes, stories, and truths are present within your community that can be engaged to further the project?**

*We understood the importance of coastal waterways to regional identity, economy, and society—from the coast's aquaculture*

*and shipbuilding industries, to its blue economy tourism, to its leisure and culture that are intimately tied to the health and vitality of its natural resources.*

**Who are the key players that can strengthen your coalition?**

**INSTITUTIONAL PARTNERS:** *Our team included the Museum, Plastic Free Gulf Coast, and St. Martin High School. Though operating in different sectors, all three shared the goal.*

**HUMAN ENERGY:** *We activated the passionate students and educators who share a desire for a more sustainable world, and artists and scientists with relevant expertise.*

**CAPITAL:** *We identified resources and sought funding and external support from those who shared our aspirations for cross-sector impact.*

2

## EXPLORE & OBSERVE

**Educate yourselves about the root causes of the issue at hand to help you understand the "how" and "why".**

*We took advantage of National Geographic multimedia resources from around the globe, studied reports about plastics within our community, and had dialogue with one another to help understand the downstream effects and future implications of plastic pollution.*

**Engage community members about their beliefs and preferences and observe the issue in action. Make notes, photographs, or otherwise record what you find.**

*For our project, we took excursions into nature to gather data and to experience the effects of plastics within the ecosystem first-hand.*

3

## SYNTHESIZE & DESIGN

**Involve artists, creators, and experts to learn how to turn facts and figures into compelling and evocative content.**

*We worked with artist-naturalist Robin Whitfield and with filmmaker Anthony Thaxton to develop storytelling and art making skills. We learned about how Walter Anderson employed printmaking to propagate his art widely. Many students came to the project from a science background, and were empowered to creatively express themselves and to understand the role of art in communicating complex ideas.*

**What media, presentations, or artworks will best work for your audience and community? What distillations of image and language can speak to the data?**

*We chose documentary film, collaborative mural, and printmaking as three of our key vehicles, informed in part by consumer trends of video engagement, meme-making, and guerilla marketing.*

4

## CREATE & COMMUNICATE

**Produce and share your work.**

*Working in tandem with visiting artists, we dedicated time to producing work for exhibition and display. In addition to displaying our original posters around the school and delivering PSAs through the public address system, we mounted an exhibition and film screening for the community which was covered by local media.*

**Evaluate your impact and harness the momentum.**

*Just as in nature, action is cyclical and generative. During the course of our project, St. Martin High School has taken steps to decrease its reliance on single-use plastic and Styrofoam, and students expressed newfound awareness for the role of art in amplifying their voices. Moving forward, our coalition will continue to empower students, administrators, and community members to make purchasing decisions and personal choices that prioritize the sustainability of the Gulf for present and future generations.*



Tips from Plastic Free Gulf Coast to eliminate plastic pollution:

- **Be an educated and aware consumer** and skip plastic products and packaging when you can.
- **Choose reusable** to prevent waste and save money.
- **Keep learning** and share information with others.
- **Lead by example** and help normalize skipping the plastic.
- When ordering to-go meals **skip the single-use cutlery.**
- A **refillable water bottle can save you money** (consumers spend over \$1,200 on bottled water a year).
- **Use DIY personal care and home cleaning products** (split the cost of bulk ingredients with friends and make lotion bars, shampoo bars, beeswax wraps, and more).
- **Buy in bulk** and skip the single serving packaging (when packing school lunches, split larger bags of chips and cookies into reusable containers or paper bags).

# LET THERE BE



Walter Anderson was a master of countless artistic mediums. He created both in the studio and under open skies. So it seems fitting that the Museum's presentations of his work would not be confined to the galleries, and would leverage 21st century multimedia forms—such as digital animation and light. Twice over the past year we've partnered with light artists, projectionists, and performers to transform the very fabric of downtown Ocean Springs into an illuminated and interactive tapestry.

We first debuted the animated projections of Anderson's art during Luther Dickinson's 2021 "Seven Climates" concert, which moved outside of its traditional venue of the Ocean Springs Community Center and into the streets due to COVID-19. In December of 2021, we unveiled the Museum's new annual benefit, *Silent Light*, a free light festival, exhibition, and silent disco which paired the innovative projections with lighted sculpture, DJs, shadow dancers, and thousands of glittering bulbs inspired by nature's dynamism and the winter solstice.

*Projections by Colin McQuilkin Design, with animations by Ben Prisk, Casey Byars, and Amanda Sulcer.*



SILENT LIGHT AND  
LUTHER DICKINSON'S  
"MUSIC INSPIRED BY  
THE SEVEN CLIMATES"  
ARE PRESENTED BY



## SAVE *the* DATES

**fri, nov 18**  
LUTHER DICKINSON'S "MUSIC  
INSPIRED BY THE 7 CLIMATES"

**sat, dec 3**  
SILENT LIGHT FESTIVAL &  
SILENT DISCO



# MEMBERS FUEL *the* MISSION

**Five bucks is steep for a gallon of gas.**

*But that same humble investment goes a long way in keeping vibrant one of the South's most stunning cultural treasures.*

**For as little as \$5.50 a month,** members from across the nation are fueling the Walter Anderson Museum of Art's dynamic work and impact.

**And we're fuel-efficient.** Every penny of every membership dollar goes to educating lifelong learners and preserving the priceless collection for the future.

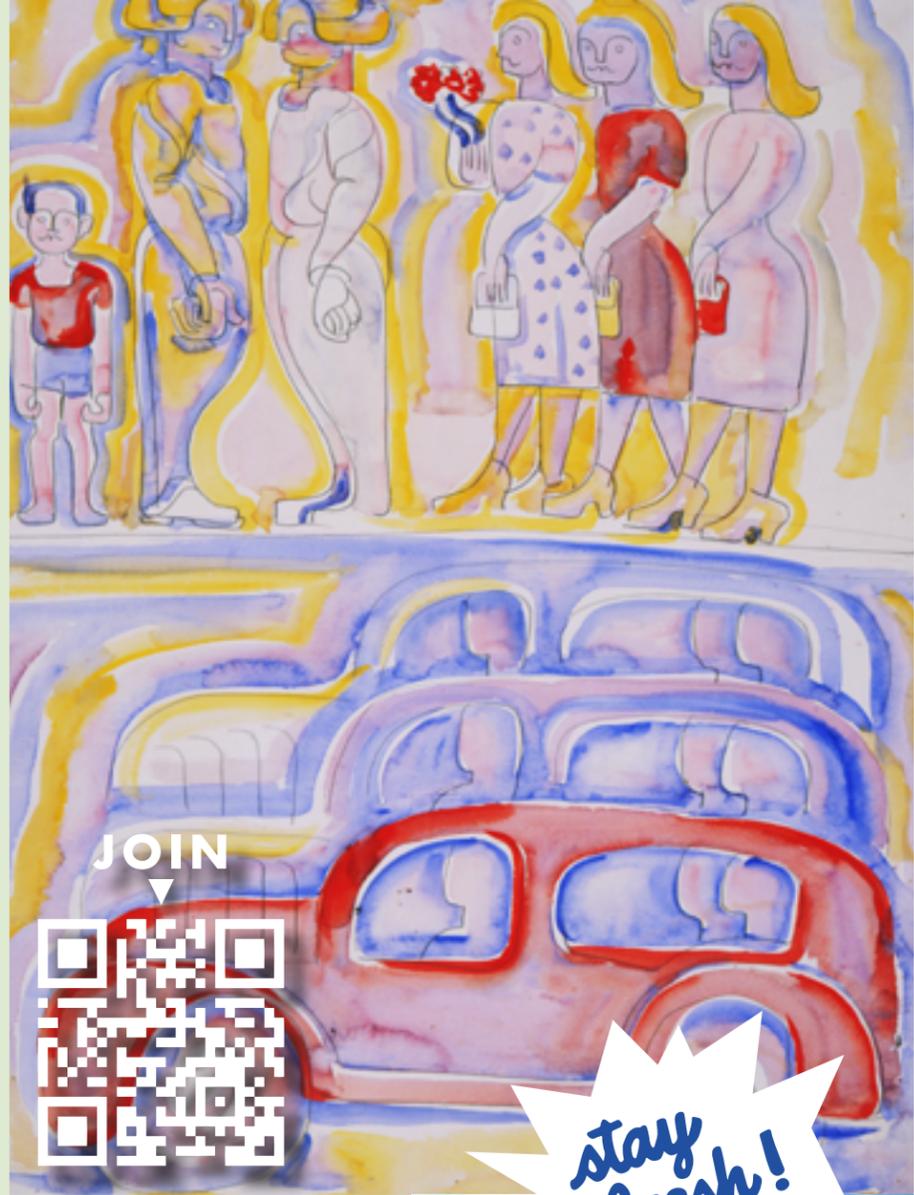
Sometimes that means we're canoeing the Mississippi River and exploring its magical islands with public school students who have never stepped off its banks. Or helping communities redefine themselves through artworks made of paint or welded steel that speak to resilience and shared identity. Or offering free student and educator memberships and complimentary admission to veterans and active-duty military and their families. We publish new volumes of original scholarship to help make sense of the world around us, and we deploy self-expression and multimedia art making to empower environmental action. We host scientists and scholars and authors and music-makers who share the indispensable gifts of curiosity and adventure. We push beyond our walls, and seek out new collaborations that meet the challenges of the moment with energy and vision.

**We're giving it all we've got. That's what you make possible when you "give a gallon."** (And if you really want to zero-out the fuel cost, substitute a bike ride here and there. It would make Walter proud.)

JOIN OR RENEW AT [WALTERANDERSONMUSEUM.ORG](http://WALTERANDERSONMUSEUM.ORG)

**FRESHEN UP TODAY TO CLAIM YOUR EXCLUSIVE GIFT!**

Walter Inglis Anderson (1903-1965), *People and Cars*, c. 1943. Watercolor on Paper. Museum Collection. Gift of the Friends of Walter Anderson.



*stay fresh!*



## NEW ACQUISITIONS



### John and Avis Switzer were avid supporters

Walter Inglis Anderson, designer and decorator, Peter Anderson, caster, *Decorated Lion*, c. 1950. Ceramic. Donated in Memory of John A. and Avis V. Switzer.

Walter Inglis Anderson, designer, Peter Anderson, caster, *Trojan Horse*, c. 1930. Ceramic. Donated in Memory of John A. and Avis V. Switzer.

of the Museum throughout the past thirty-plus years of its existence. Over the years, the Switzers have donated objects to the collection and loaned others for various exhibitions. When works from their collection appeared in the Museum's 2018 annual calendar as the September features, Avis replied that she was "Miss September".

The Switzers had a unique connection to the story of Walter Anderson. The hardware store that Mr. Switzer's father owned in Biloxi was where Anderson first purchased discontinued wallpaper on which he printed his monumental linoleum block prints. As the story goes, the elder Mr. Switzer was very confused as to what this man would want with scraps of wallpaper. After Anderson explained that he was going to print on the backs of the paper, Mr. Switzer gave him a whole box of additional and unopened rolls for free.

Across the decades, the Museum staff has had the opportunity to get to know

John and Avis. They shared their humor and gracious approach to life with all of us at the Museum. We were deeply saddened to hear of their passing in 2020, but we will remember them through their legacy and love of Anderson's artwork. Two ceramic pieces were donated by their family in their memory: the *Trojan Horse* and *Decorated Lion*, shown here. These two pieces join two block prints, *Frigate Birds* and *Vertical Pelican*, which are also from the Switzer's collection. We are honored to have the opportunity to care for these works and to make them available to our Museum guests. Thank you, Mr. and Miss September.



John and Avis Switzer. Photograph courtesy of the Switzer family.



## INGLIS SOCIETY AND BENEFACTOR MEMBERS

Melanie Allen  
 Scarlett Anderson Dunn  
 Vicki Applewhite  
 Kay Benton  
 Courtney Blossman  
 Anne Bradburn  
 Jaemi Bremner  
 Elie-Anne Chevrier Lewis  
 Jephtha Cole  
 Ted and Roxy Condrey  
 Mark Everson  
 Marc Foster  
 Benjamin and Brandi Gatewood  
 Brenda Geier  
 Randy Harelson  
 Dos and Lucy Hetrick  
 Mike and Julie Illanne  
 Dr. Kelly Lucas  
 Maria Mavar  
 John Paul Defrank  
 Julian Rankin and Caroline Croom  
 Marie and Brian Sanderson  
 Dickie and Diane Scruggs  
 Misty Shaw-Feder and Ron Feder  
 Dr. Scott Shows  
 Marilyn Vlahos  
 Betty Walker  
 Maureen Ward  
 Kay Webber Cochran  
 Stuart Weidie  
 Cay Wisner

## SUSTAINER & BUSINESS MEMBERS

Dr. Edward Aldridge  
 Ann Jackson Anderson  
 William and Carolyn Anderson  
 Leif Anderson  
 Mary Anderson Pickard  
 Linda Bloom  
 Boot Outlet, LLC  
 Jason Bouldin  
 Mary Helen and Ernest Bowen  
 Barry and Noell Campbell  
 Richard and Nancy Christmas  
 James Clark  
 Joe and Jessica Cloyd  
 The Cornerstone Group LLC  
 Kenneth Fenster  
 Phillip Fuselier  
 Ellen Gabardi  
 Bert and Susan Green  
 Jeanne and David Grigsby

Janet Groue  
 Ann Guice  
 Hillyer House  
 Paul and Joyce Jurik  
 Rex and Becky Kelly  
 Lamar Advertising Co.  
 Philip Levin  
 Eric and Jane Luce  
 Marilyn and Alan Malone  
 Kyle and Chelsea Marcellus  
 Reb McMichael and Jack Lyons  
 Patrick Millegan  
 Julia O`Neal  
 Millie Page  
 Gayle Petty-Johnson and Darrell Johnson  
 Pink Rooster Art Gallery  
 Raspberry Producer Group  
 Sandra and Thomas Shellnut  
 Joanna Shows  
 Jim and Mary Sukiennik  
 Katherine Swetman  
 Kathy and Michael Tosch  
 Lillian Wade  
 Mark Wall  
 Julia Weaver and Robert Wiygul  
 Greer and Sandy Whitacre  
 Karen and James Whitley  
 Kathryn and Julian Wiener  
 Hank Zuber

## MEMORIALS

FOR: Nicholas Van Wiser  
 FROM: Jennifer and Devin Drawdy  
 FOR: Mildred Richard  
 FROM: Elaine Horn  
 FOR: Charles LeBourgeois  
 FROM: Lois Downing  
 FOR: David Mohler  
 FROM: Dickie Roberts & Sam Tucker  
 FOR: Joyce Williamson  
 FROM: Dickie Roberts & Sam Tucker  
 FOR: Windy Wright  
 FROM: Dickie Roberts & Sam Tucker  
 FOR: Susie Moran  
 FROM: Bryan Parr, George and Rose Sliman,  
 Diana Glover, Jonathan &  
 Leane Parr, Dickie Roberts & Sam  
 Tucker, Melissa Marion, JeNell  
 Blocher, Cloyd and Associates,  
 Cynthia & Daniel Webster,  
 Piltz, Williams, LaRosa & Company,  
 Virginia McCall, Roy & Kathy Teeters  
 FOR: Hugh Samuel Beaugez, Jr.  
 FROM: Dickie Roberts & Sam Tucker  
 FOR: Kathleen Cospier  
 FROM: Cosco Inc.  
 FOR: Al "Ay" Harper

FROM: Dickie Roberts & Sam Tucker  
 FOR: Elizabeth Brown Nolen  
 FROM: Susan Nolen  
 FOR: Fred Messer  
 FROM: Joyce Rutherford, Sharon Wallace,  
 Mark Berry, David & Nancy  
 McKinney, Erin & Matt Harris,  
 Nicole Faulk, Bentina Terry, Valerie  
 Hendrickson, Walt Farrell, Kristi &  
 Robert Highsmith, Sterling Spainhour,  
 Anne Bradburn, Aaron Abramovitz,  
 Lisa Smith, Michelle Scott, Kyle &  
 Carmen Leach  
 FOR: Eleanor Rogers  
 FROM: Dickie Roberts & Sam Tucker  
 FOR: Henry Williams  
 FROM: Dickie Roberts & Sam Tucker  
 FOR: Zach Harvey  
 FROM: Dickie Roberts & Sam Tucker  
 FOR: Ginny Martin  
 FROM: Dickie Roberts & Sam Tucker  
 FOR: JeNell Blocher  
 FROM: Mary Anderson Pickard,  
 Charlene Thompson, Carol Daly,  
 Doris Harper, Lindsay Mann  
 FOR: Barbara Melchert  
 FROM: Dickie Roberts & Sam Tucker  
 ALSO REMEMBERED:  
 The late Dr. Isaac Fred Dale  
 The late Nell Pehtel  
 The late Joey Rice  
 The late John and Avis Switzer  
 The late Susan Townsend

## IN HONOR OF

FOR: Sallie Hogancamp  
 FROM: Christine Mizell  
 FOR: Josephine Rice  
 FROM: Mary Fritz  
 FOR: John Anderson  
 FROM: Jackson Symphony League  
 FOR: Devin and Mary Carolyn Watson  
 FROM: Charlotte Watson

## DONATIONS, GRANTS & SPONSORSHIPS

ABC Rental  
 Teresa Abell  
 Ann L. Anderson  
 Allen Beverages  
 Melanie Allen  
 Alpha Tent and Event  
 The Art House  
 Bacot McCarty Foundation  
 Kelly Bailey

Balch and Bingham LLP  
 The Baltoro Trust  
 John and Taylor Banahan  
 BancorpSouth  
 Jonathan Beaugez  
 Ford Watson Bell  
 The James Ford Bell Foundation  
 Kay Benton  
 Cathead Distillery  
 Chandeleur Island Brewing Company  
 Courtney Blossman  
 Blossman Gas  
 Blue Cross & Blue Shield of Mississippi  
 Anne Bradburn  
 Betsy Bradley  
 Mary Briggs  
 Mary Brinnick  
 Celia Burnham  
 Connie Burns  
 Gloria Car  
 Mike Chaney  
 Chevron  
 The Chisholm Foundation  
 Yvon Chouinard Family Trustees  
 Citizens Bank  
 City of Ocean Springs  
 Rod Clement  
 Cloyd & Associates  
 Coastal Mississippi  
 Coastal Storage Solutions  
 Community Foundation of Greater Memphis  
 Dr. Isaac Fred Dale & Lauren Drummond-Dale  
 David & Martha Dantzic  
 Mike Davis  
 Alva Dillon Jr MD  
 Anne Dowdle  
 DPH LLC  
 Jennifer & Devin Drawdy  
 Tommy & Sue Dulin  
 Eagle Plaza LLC  
 Vince Evans  
 Mark Everson  
 Carla Fahhoum  
 Torina A Fambro  
 FEB Distributing Company, Inc.  
 Misty Shaw-Feder & Ron Feder  
 R&B Feder Foundation  
 Patricia Findeisen  
 First Bank  
 R. Ann Ford  
 Charles Fothergill  
 Mary Fritz  
 Sarah Gannon  
 Kimberly Goetz  
 Government Street Grocery  
 Grants for Her  
 Gulf Coast Community Foundation  
 Hancock Whitney

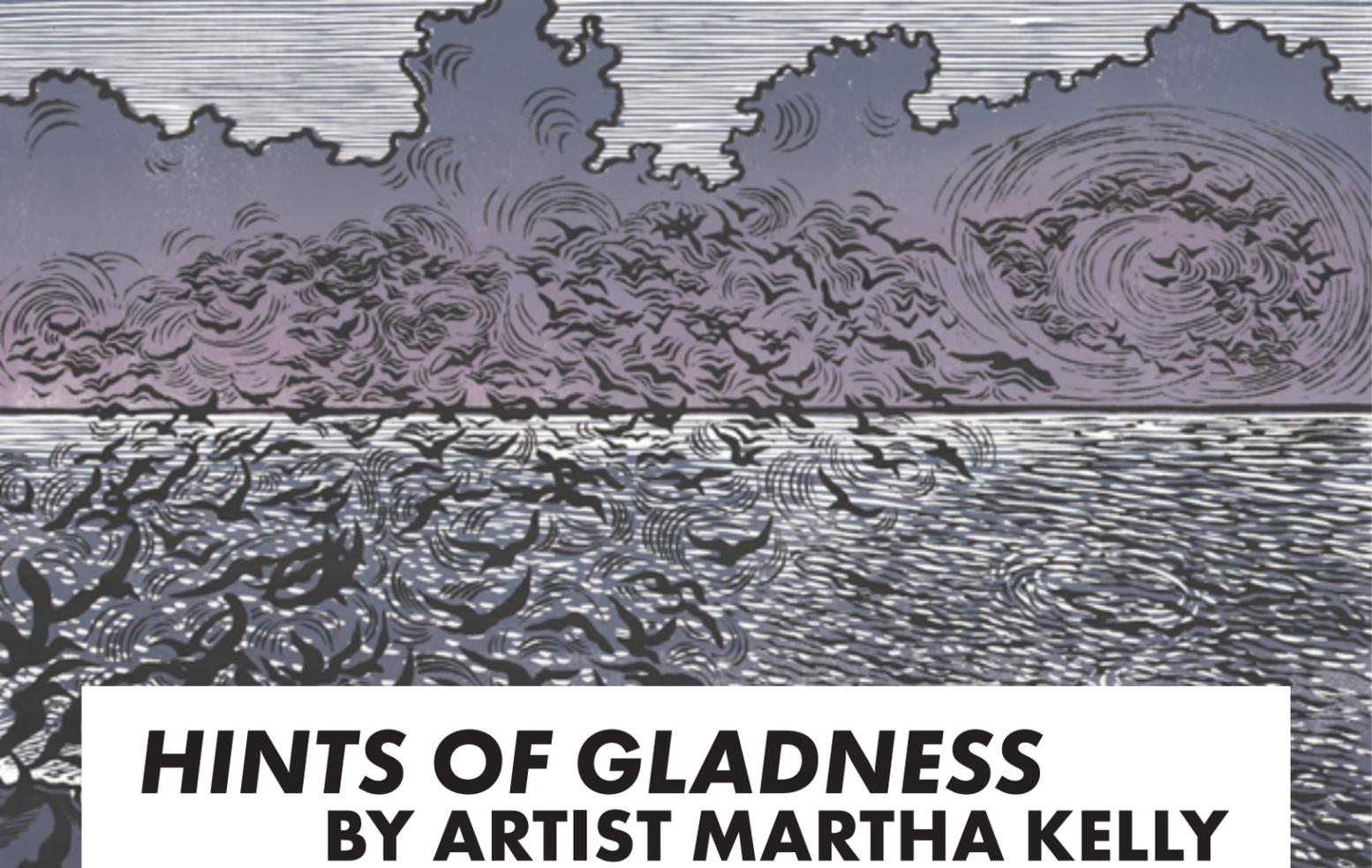
Dos & Lucy Hetrick  
 Hillyer House  
 Jaime Hockin  
 Mary Hooper  
 Sheri Horton  
 Mike & Julie Illanne  
 Norman and Emmy Lou Illges Foundation  
 Infinity Science Center  
 Ingalls Shipbuilding  
 Inspired Financial Planners, LLC  
 Institute of Museum and Library Services  
 IP Casino Resort Spa  
 Jackson County  
 Ernest Joyner  
 Paul & Joyce Jurik  
 Judith Kneisley  
 Angie Ladner  
 Phillip Ladner  
 Chester Ladner  
 Lamar Advertising Co.  
 Mark Lasalle  
 Lemon-Mohler Insurance  
 Jason Lott  
 Dr. Kelly Lucas  
 Mary & Arno Lutz  
 Kathryn Manthey  
 Catherine & Andrew Marsh  
 John Maxwell  
 Susan McCready  
 Merchants & Marine Bank  
 Joy and Kenny Milam  
 David Minkler  
 Mississippi Arts Commission  
 Mississippi Department of Marine Resources  
 Mississippi Development Authority  
 Mississippi Gulf Coast National Heritage Area  
 Mississippi Humanities Council  
 Mississippi Power  
 Mitchell Distributing  
 Christine Mizell  
 Moss Point Main Street  
 Linda Munoz  
 National Endowment for the Arts  
 National Endowment for the Humanities  
 National Geographic Society  
 Ray & Nancy Neilsen  
 Network For Good  
 Nurse in the Neighborhood  
 OSPREYS  
 Palace Casino Resort  
 Jaime Parker  
 Becky Pettigrew  
 The Phil Hardin Foundation  
 Pink Rooster Art Gallery  
 Patricia Pinson  
 Julia & Wayne Porter  
 Rain Residential  
 Alex Rankin

Thomas Rankin  
 Lolly Rash  
 Angel & Walt Risley  
 Dickie Roberts & Sam Tucker  
 Robin & Kathryn Roberts  
 Carolyn Sanders  
 Marie & Brian Sanderson  
 Scarlet Pearl Casino Resort  
 Scranton's Restaurant & Catering  
 Claudia Ann Shapiro  
 Brenan Sharp  
 Julie Sharp  
 Shell Oil Company  
 Sierra Club, Mississippi Chapter  
 Silver Slipper Casino & Hotel  
 Becky Simmons  
 Singing River Foundation  
 Carolyn Smith  
 Daniel & Sara Smith  
 Wendy Smith  
 South Arts  
 South Mississippi Living  
 The Sorting Table  
 Sparklight  
 St. Alphonsus Elementary School  
 Natalie Stringer  
 Michael & Mary Sunderman  
 Anthony Thaxton  
 Gretchen Upholt  
 Wall Charitable Fund-Vanguard Charitable  
 W.G. Yates & Sons Construction Company  
 Walmart Community Grants  
 Charlotte Sloan Watson  
 Julia Weaver & Robert Wiygul  
 Willena White  
 M.D. Whitfield  
 Robin Whitfield  
 Pamela Wiegandt  
 Sallye Wilcox  
 Cay Wisner  
 Charlotte Wood  
 Teri Wyly  
 Y'all Folks Signs

## GIFTS OF ARTWORK

John Switzer in memory of  
 John A. and Avis V. Switzer  
 Bequest of Jean Butler Baker  
 The Family of Walter Anderson in memory of  
 Joey Rice

**TO MAKE OR PLAN A TAX-DEDUCTIBLE GIFT,  
 CONTACT JULIAN RANKIN AT  
 JULIAN@WALTERANDERSONMUSEUM.ORG**



# HINTS OF GLADNESS BY ARTIST MARTHA KELLY

## Like the rest of the world,

I was shocked and scared the week the country shut down with a pandemic in March 2020. Unlike a lot of the world, my work life changed very little since I already worked at home under my own steam. It felt like I should be able to carry on seamlessly, but “should” is rarely a useful word.

Just that January, I had been offered a years-long dream of mine, a solo exhibition at WAMA, and I was in the early stages of scaling up my work for a museum show. A new press was giving me the chance to work twice as large as I had been able to before, and I had ambitiously chosen a first block with an intricate, interlocking image of seagulls taking off over the water.

Printmaking is a brain-intensive operation for me, with the technical issues, the reversed images, and the immutability of every cut. Unlike painting, where you can dive back in and rework areas that bother you, once you cut a piece away, it's gone forever. I found myself in the middle of this intimidating but promising block, unable to concentrate and afraid I would ruin it if I pushed forward while I was still reeling from world events.

As I do when I'm struggling (or celebrating, or really anything in between), I reached for my sketchbook. Sketching slows me down, makes me look deeply, and helps me work through my larger thoughts by, ironically, keeping me from thinking about anything except what's right in front of me for the length of the sketch. It's a meditative, mindful practice for me, and it always helps lift my spirits. What I needed was a big, fat pen

and a lot of bright colors. I turned 50 the week the world closed, and I had planned a Jubilee year with lots of travel, dancing with friends, and minor celebrations along the way. What the world handed me instead was a master class in the jubilee of daily beauty and home comforts. I started a Quarantine Journal sketchbook to document the long, strange year we were in for, drawing my birthday cake, my knitting, my dog, and my immediate surroundings.

Like Walter Anderson, I live in a family home near nature that inspires me. I'm in the old part of Memphis just six blocks away from the 125-acre Old Forest in Overton Park. Unlike Anderson, I strongly prefer plumbing and a real bed. But I walk daily in the forest, and it has been my version of Horn Island over the years, the natural place where I watch and record the minute changes from day to day, season to

“When I am among the trees, especially the willows and the honey locust, equally the beech, the oaks and the pines, they give off such hints of gladness. I would almost say that they save me, and daily.”

— MARY OLIVER

season, and year to year. I always sketch the wildflowers in the spring, but I now found myself paying more attention to the birds than I ever had before. A friend gave me her mother's old binoculars, and the barred owl in the forest seemed to wait for me all Spring, watching and talking to me, letting me draw her.

Slowly a book about the forest began to emerge, and I sat working on my back porch, watching cardinals and mourning doves build nests in my back yard. Sketching and watercolor were easier for the moment than the prints. I surprised myself by creating an entire book, *P is for Possum*, about the flora and fauna of the Old Forest. In some ways this project felt

like a distraction from the museum show I was supposed to be creating, but in others, it felt deeply true to the spirit of Anderson. He also sketched ceaselessly from life and used those sketches in his larger work. He also created children's books, including an ABC book. I had been reading his Horn Island logs as I worked, and *P is for Possum* felt like my way back into the WAMA show as well as a tribute to the joyful, all-encompassing way Anderson worked across almost every medium.

***Hints of Gladness: Block Prints by Martha Kelly* was on view at the Museum in 2022. *P is for Possum* is available through the Museum Store.**



Sketches by Martha Kelly, including Walter Anderson's muraled cottage at Shearwater Pottery.



## ARTIST IN RESIDENCE

WAMA's Courtney Blossman Art Cottage includes lodging for artists, musicians, and scholars.

When Hurricane Ida hit in August of 2021 and left thousands without power across the Gulf South, the Museum hosted displaced writer and journalist Boyce Upholt. Boyce's work explores the way we use and imagine the non-human world. He covers, among other subjects, public lands, exploration, biodiversity, foodways, infrastructure, and the cultural history of "wilderness."

He left us with this essay.

by Boyce Upholt

# One of the creation stories told by Indigenous people in Louisiana suggests the world began as an expanse of water.

Then the Great Creator instructed the crawfish to dive down and bring up a bit of mud. Thus began the solid world.

Geologists tell a similar story, though they say the sculptor was the Mississippi River: for eight millennia, the river has carried soils off the continent and dumped them in the ocean, piling muddy strips of land. Atop this foundation, marsh and forest sprouted—forming, incidentally, a natural buffer against hurricanes.

Now the mud is disappearing: Louisiana is losing a football field's worth of marshland every hundred minutes; over the past nine decades, a landmass the size of Delaware has gone.

At the same time, the hurricanes seem to be picking up their pace.

There's a small Indigenous community in Louisiana called Pointe-Au-Chenes, or "Oak Point." There are indeed oaks here, though most have been leafless

for years now. Their skeletons—"ghost trees," as they're often called—mark sites where, thanks to land loss, too much salt has invaded the soil. The coastline near Pointe-Au-Chenes is disappearing faster than almost any other place on Earth.

I drove to Pointe-Au-Chenes, which was savaged by Hurricane Ida, to help clear yards. From between stacks of crab traps—carefully tied in place and undisturbed by the storm's fury—I plucked out soggy photographs. Some had been washed into abstract swirls of color; others were only partly marred by the water, leaving the captured memory legible, though smeared. I pulled panels of sheet metal out of a grove of willow trees, the remnants of a shattered roof, now crumpled like tissue paper. The torn-open houses reminded me of burst seed husks, emptied of their livelihood, desiccating into nothingness now. I dragged together bits and pieces

of synthetic foamboard and rotting wood that was spackled with nails and dangling cloudbursts of insulation, remnants of the burst.

This would all be burned, the homeowner told me. It's the fastest means of disposal: he figured it would be weeks before a truck arrived to haul away trash.

Reduced to an ashy residue—and, later, buried by rising oceans—these materials are likely to remain in the geological record for thousands of years. As good as forever, from the human point of view. Perhaps some future archeologist will stumble upon the burn scar and attempt to tell its story. What is there to say here? The ashes will mark one family's tragedy; they will also be a record of the materials—the compounds and chemicals—carried here from across the world to build this house. It will tell the tale, then, of our economy, stretching its supply-chain tentacles across the world.

The causes of land loss are varied, and often debated. One culprit, almost certainly, are the canals dredged by oil and gas companies, which have altered the hydrology of the marshes. The levees we've built along the Mississippi River are a major factor, too: these stopped floods, but they also stopped the pulse of flood-carried soils.

An Indigenous elder recently told me that rather than try to contain floods, her ancestors had simply gotten out of the way. "I still think our way was

the better way," she said.

Her ancestors did not build levees, but they did build mounds—carefully and elegantly constructed earthworks, made of dirt and shells, arranged in patterns. Many archeologists suppose these were built in an attempt at "world renewal"—a dramatic reenactment of the earth's beginnings. It's not an effort to stop the world's changes or to control the landscape. More like reset: a chance to start again.

It's 72 feet tall, and contains enough dirt to fill 15,000 dump trucks. The work to build it would have required 2,000 people, perhaps more.

Hundreds of soapstone vessels were carried here from six-hundred miles away in the Georgia foothills, then smashed and buried together. It was a practice common in burials of the era, conducted at Poverty Point at its largest-known scale. Strangely, though, there are no bodies found here.

The Southeast was suffering a different climate apocalypse, then: the seas were falling instead of rising. (Like today, though, the Mississippi River may have been flooding badly.) Soon after construction of the mounds was finished, Poverty Point was abandoned. For several centuries, people had been living in settlements of growing size and complexity; now, suddenly, they scattered into small hamlets instead. Some archeologists suppose that if a funeral was held at this mound, it was not for any particular person, but for a way of life. This mound could have been a culture's way of saying goodbye to itself. If the world was changing, the people would have to, too. A funeral, and a reset, too.

That's just one of many possible stories, an informed piece of fiction. It's a story I like, though, today especially, because it's a reminder that we can change. It's a reminder that we cannot yet tell the story of the burn pile. It will depend on the choices we make next.



Walter Inglis Anderson (1903-1965), *After the Fire*, c. 1960. Watercolor on Paper. Courtesy of the Family of Walter Anderson.

Four thousand years ago and two hundred miles north of Pointes-Aux-Chenes—near where the river's delta ends and more solid ground begins, at a site known now as Poverty Point—a group of people erected one such mound that still stands today.



510 WASHINGTON AVENUE  
OCEAN SPRINGS, MS 39564

228.872.3164  
WALTERANDERSONMUSEUM.ORG

NONPROFIT ORG  
U.S. POSTAGE  
PAID  
OCEAN SPRINGS, MS  
PERMIT NO. F1 97



WALTER INGLIS ANDERSON (1903-1965)  
**PELICANS AND TERRAPINS**  
C. 1950, PEN AND INK  
**TUCKER-ROBERTS ACQUISITION FUND**

## NEW ACQUISITION

MUSEUM SUPPORTERS DICKIE ROBERTS & SAM TUCKER BEGAN AN ACQUISITIONS FUND WITH MEMORIAL DONATIONS FOR MEMBERS OF THE COMMUNITY. TO DESIGNATE A CONTRIBUTION OR MEMORIAL TO THIS ACQUISITIONS FUND, CONTACT [CURATOR@WALTERANDERSONMUSEUM.ORG](mailto:CURATOR@WALTERANDERSONMUSEUM.ORG).

**"A GOOD MANY YOUNG PELICANS** HAD BEEN DRIVEN IN AHEAD OF ME SO WHEN I TIED UP UNDER THE BRANCHES I WAS VERY CLOSE TO THEM. **A TERRAPIN SLIPPED INTO THE WATER** AND THERE WERE FIDDLERS BECKONING WITH THEIR CLAWS."

**- WALTER INGLIS ANDERSON**, HORN ISLAND LOGS