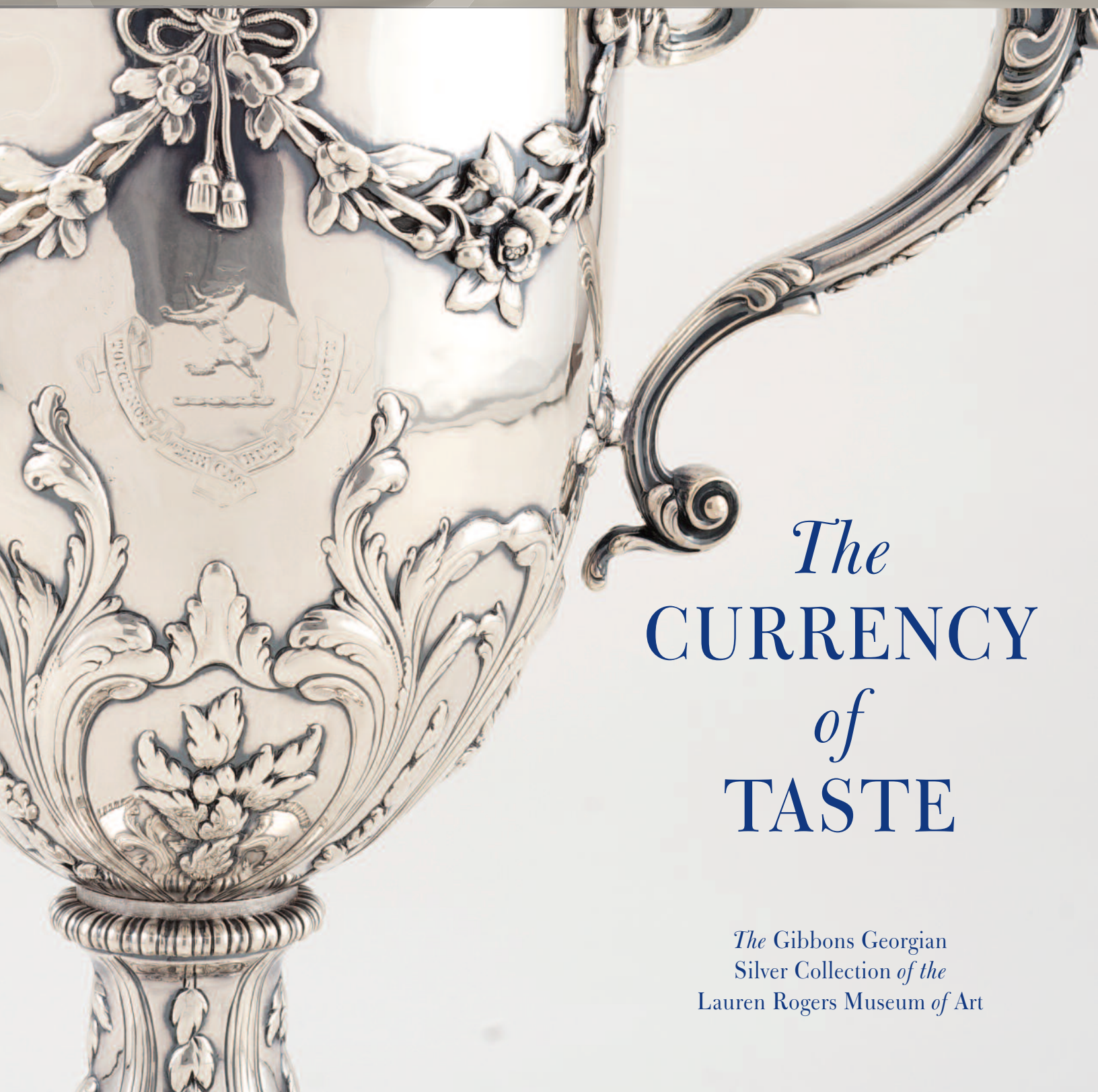




LRMA *News*

SUMMER 2018



The CURRENCY *of* TASTE

*The Gibbons Georgian
Silver Collection of the
Lauren Rogers Museum of Art*

DIRECTOR'S REPORT

The month of May officially marks the 95th anniversary of the Museum. To celebrate the milestone, we are pleased to announce the publication of *The Currency of Taste*, a catalogue on our Gibbons Georgian Silver Collection. The 136-page book includes an impressive essay by LRMA Curator Kristen Miller Zohn, stunning photographs by Owen Murphy, and beautiful design work by Nathan Moehlmann of Goosepen Press.



The Currency of Taste catalogue

Harriet and Thomas Gibbons donated their incredible silver collection to us in the 1970s, and this book honors their collecting vision and legacy. I am grateful to Gene Gilchrist who provided the financial support to make this catalogue a reality. Her gift in memory of her husband, Stewart, a long-time Museum board member, is a fitting tribute to him.

In association with the new catalogue, we are pleased to organize *Elegance and Industry in the Era of the Georges*, an exhibition featuring decorative arts in 18th century England and America. The exhibit will be on view in our Lower Level Galleries until July 15. Additionally, the exhibit *Silver Lining: Contemporary Works in Silverpoint* provides a modern look at the use of silver in creating dramatic works and will be on view in the Sanderson Gallery until July 29.



Lauren Eastman Rogers

Not only are we celebrating the 95th anniversary of LRMA, but this summer marks the 120th birthday of Lauren Eastman Rogers. Lauren's parents and grandparents wanted to build something that would stand the test of time upon his untimely death at the age of 23 in 1921. Our continuing mission is to honor their intent to create a place of learning for our community and beyond.

Education programs and events abound this summer as Free Family Art, art classes, Art Camp, teacher workshops and our Laurel Housing Authority programs fill most of June and July. I hope you will make plans to be with us on Friday, June 8, for our unofficial kick-off to summer with our 25th annual Blues Bash. Advance tickets are \$25 and include food, drinks and soulful music.



Christina Strum of Colonial Williamsburg Foundation (l-r), Gene Gilchrist, and LRMA Curator Kristen Miller Zohn at reception celebrating *The Currency of Taste* catalogue

We end the summer with the largest exhibition installation in our history! *Da Vinci: Machines* opens August 11 and will be on view for three months. The show brings the innovation of Leonardo Da Vinci to life featuring over 75 inventions reconstructed from his illustrations and writings. It includes interactive stations, computer animations, working models, and reproductions of 15 of his paintings. An exhibition preview and reception will be on the evening of Friday, August 10, followed by a variety of programs and events throughout the length of the exhibit.

2017-18 membership support provided over \$200,000 this past year, a new LRMA membership record. This issue includes our annual membership listing and is a small way for us to recognize the families, individuals and businesses that donate to us through our membership campaign. Although every effort is made to get names and listings correct, please let us know if there is an error.

The Museum's fiscal year begins June 1 and with it comes the departure of Jeannette Walker from the Eastman Memorial Foundation Board of Directors. Jeannette has served numerous terms on our governing board over the past 35 years, and her unwavering devotion to this Museum and its collection will be greatly missed.

Vivian Blackledge completes a successful term as President of the Guild of Docents & Volunteers in May. She is a tireless supporter of the Museum and the Guild, and I am grateful for her leadership this past year. I am pleased to welcome Becky Dalton as the new Guild President and know she will carry the torch for this important organization.

Lastly, we have been fortunate this past year to have Samantha Nowicki serve as our Education Assistant helping with our classes, festivals and education outreach activities. She is leaving at the end of May to attend college in Colorado, and we wish her the best.

— George Bassi

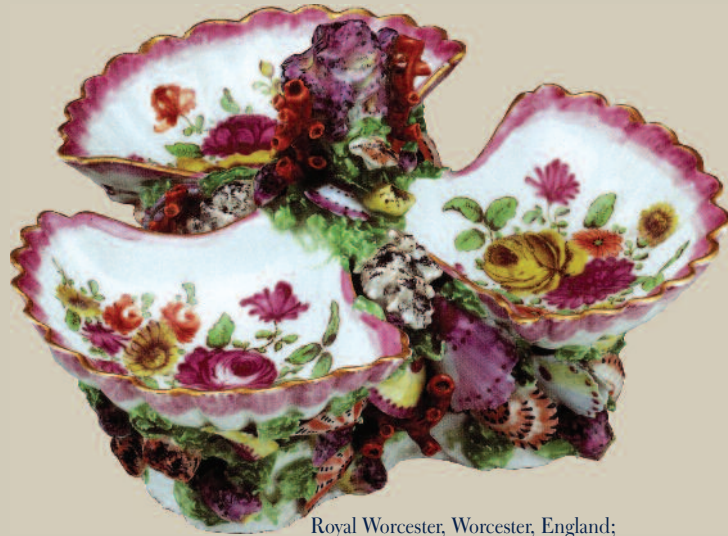
EXHIBITIONS

ELEGANCE *and* INDUSTRY *in the ERA of the GEORGES*



Decorative Arts *in* Eighteenth-Century
England *and* America

MAY 1 - JULY 15, 2018
LOWER LEVEL GALLERIES



Royal Worcester, Worcester, England;
Triple Sweetmeat Stand, ca. 1765, Porcelain;
Montgomery Museum of Fine Arts,
Gift of Mr. and Mrs. James Lucien Loeb 1993.3.3

The 18th century was a high point in elegance and refinement in the decorative arts. The enjoyment of luxurious objects was not limited to the aristocracy; a growing middle-class in England and America sought to display their newly gentrified status with well-decorated homes. The potter Josiah Wedgwood, the furniture maker Thomas Chippendale, the silversmith Hester Bateman, and Worcester Royal Porcelain Company founders Dr. John Wall and William Davis were entrepreneurs who pursued industry and innovation in the production of sophisticated domestic objects.



Sauce Tureen and Cover, Paul Storr, London, 1802, Silver,
Gift of Thomas M. and Harriet S. Gibbons, 73.45



Unknown English maker; *Side Chair*, 1725,
Walnut; Louisiana State University Museum of Art,
Anonymous Donor's Purchase Fund

Exhibition generously sponsored by:



THE JEAN CHISHOLM LINDSEY
EXHIBITION ENDOWMENT FUND

EXHIBITIONS

Silver Lining: Contemporary Works in Silverpoint

MAY 22 – JULY 29, 2018 | SANDERSON GALLERY

THURSDAY, JUNE 14, 2018 | 5:30 P.M. GALLERY TALK
6:30 – 8:00 P.M. RECEPTION

Please join us for a Gallery Talk with Curators Kristen Miller Zohn and Hannah Israel and artist Aj Smith. They will discuss the history of silverpoint and its recent resurgence as a medium in contemporary art. Audience members may participate in the discussion.

Exhibition generously sponsored by



**BlueCross BlueShield
of Mississippi**

It's good to be **Blue**.

Artists are breathing new life into techniques and forms found in centuries-old fine and decorative arts, and they are incorporating contemporary attitudes and approaches in their work. Our Contemporary Connections series of exhibitions uses the strengths of our collection to make connections to contemporary art. This year's installment relates to our Georgian silver collection, in honor of our new book *The Currency of Taste: The Gibbons Georgian Silver Collection of the Lauren Rogers Museum of Art*, published in celebration of the Museum's 95th Anniversary.

A silverpoint drawing is made by dragging a silver object across a surface, often prepared with some type of primer. The silver is usually in a rod or wire form, but a drawing can also be made with the edge of a piece of silver flatware. Over time, the lines of silver oxidize, or mix with oxygen, and this causes subtle changes in their tonality. Images made in this medium can seem ethereal and mysterious because of the low contrast between the colors of the silver and the paper.

Works by six artists are included in the exhibition. Aj Smith creates silverpoint portraits of individuals who live in relatively remote isolated communities of the Arkansas and Mississippi Delta to celebrate their gifts of honesty and majestic ordinariness, even when they are faced with political, economic, and social deprivation. Koo Schadler's mixed-media drawings, which include silverpoint and other metalpoint as well as egg tempera and gold leaf, are akin to Renaissance works that highlight the beauty of human and animal subjects alike. Susan Schwalb juxtaposes a wide variety of metals, including silver, gold, tin, and copper in horizontal bands to evoke an atmosphere of serenity in her abstract works. Tom Mazzullo's silverpoint drawings begin with observation and are done from life to find the beauty, balance, and perfection in everyday objects. The silverpoint medium, with its delicate lines and gentle tones, is perfectly suited to capture the intimate still life subjects of Jeffrey Lewis. Carol Prusa covers spherical shapes in silverpoint drawings and ground graphite and then embeds fiber optics and lights to evoke the grandeur of the cosmos and complicated systems of the human body.

Silver Lining: Contemporary Works in Silverpoint was co-curated by Kristen Miller Zohn, Curator of Collections and Exhibitions at LRMA, and Hannah Israel, Gallery Director of the Illges Gallery at Columbus State University in Georgia, where the exhibition will travel this fall.



Aj Smith, *Boy from Jonestown*, 2011, from the *Faces of the Delta Series*, silverpoint on paper, 16" x 14", courtesy of the artist



Carol Prusa, *Pythia*, 2010, silverpoint, graphite, titanium white with acrylic binder on acrylic hemisphere with fiber optics, 20" x 20" x 10", courtesy of the artist

THE HANDWROUGHT IRONWORK of **SAMUEL YELLIN** and the LAUREN ROGERS MUSEUM OF ART

MARCH 20 – JULY 22, 2018 | PERMANENT COLLECTION AND STAIRWELL GALLERIES

Exhibition generously sponsored by

Morgan Stanley

**LAUREL MACHINE
& FOUNDRY CO.**

This exhibition is the second in the “Collection Intervention” series, which places objects and special signage within the permanent collection gallery displays. The Lauren Rogers Museum of Art is a beautiful illustration of early 20th century interiors, the design of which was overseen by the Chicago firm of Watson and Walton. The spaces are accented by the handwrought ironwork of master blacksmith Samuel Yellin. Born in Mogilev, Russia, Yellin was apprenticed to an iron master at age 11. He left Russia and arrived in America at the age of 21. He eventually opened his own shop in Philadelphia, where he worked in traditional methods while encouraging creativity and contemporary design. During the building boom of the 1920s, the studio included as many as 250 artisans, and their work is found in some of the finest buildings in America.

When the studio’s workload slowed during the Depression, Yellin looked for a way to keep his workers busy. He created intricate designs on paper and asked them to experiment by executing them in “sketches of iron.” These works demonstrate a great ability to control metal, giving the impression that the material is far more flexible than it actually is.

The exhibition provides introductory signage in the Museum’s lobby, informational panels highlighting Yellin features throughout the building, actual paper records of the Museum building’s work from the Yellin archives, and iron sketches on loan from the artist’s granddaughter, Clare Yellin, an ironsmith who still runs the family business.

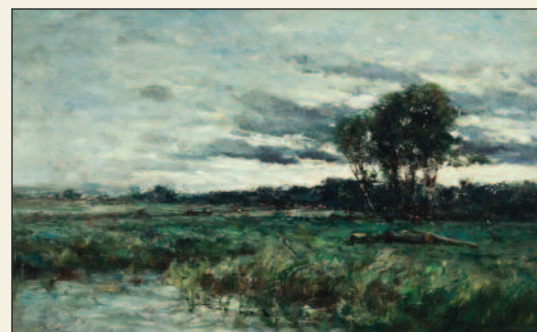


Photograph of a Swinging Gate for the Laurel Library, Order No. 2131 placed March 6, 1923 from Samuel Yellin Metalworkers, Philadelphia, Pennsylvania. Courtesy of The Leeds Art Foundation.

BANNISTER ACQUISITION

LRMA was recently awarded a \$25,000 grant from the Mississippi Arts Commission to support the purchase of *Landscape with Four Trees* by Edward Mitchell Bannister. Through a new special initiative, the Dille Fund for Art Acquisition, the Mississippi Arts Commission awarded a total of \$125,800 in funding to organizations across the state to enhance visual art collections. The Dille Fund for Art Acquisition is a program created as the result of Avery B. Dille, Jr.’s bequest to the Mississippi Arts Commission to be used for the acquisition of landscapes and seascapes.

The work of Edward Mitchell Bannister was included on the Museum’s Strategic Acquisition Plan. Bannister was born in November 1828 in St. Andrews, New Brunswick, Canada and moved to Boston in 1848. He learned to paint at the Boston Studio Building, and at Lowell Institute with noted sculptor-anatomist Dr. William Rimmer. He later moved to Providence, RI, and soon after, his painting, *Under the Oaks*, was selected for the first-prize bronze medal at the Philadelphia Centennial Exposition of 1876. His 1870s landscapes evoke a tranquil mood that became a hallmark of his style while those from the 1880s and 1890s employed a loosely applied, broken color. Although the majority of his paintings are landscapes, he also painted figure studies, religious scenes, seascapes, still lifes, and genre subjects.



Edward Mitchell Bannister (ca. 1828-1901), *Landscape with Four Trees*, unknown date, oil on canvas, a Lauren Rogers Museum purchase with funds from the Mississippi Arts Commission, through the Avery B. Dille, Jr. Fund for Art Acquisition, and the Moran R. Berbett Acquisition Endowment, 2018.1

EDUCATION

CHILDREN'S ACTIVITIES & CLASSES

FREE FAMILY ART

Wednesdays, May 30, June 6, 13, 20 and 27

1:00 - 4:00 p.m. Museum Annex

Each class will offer a new art experience. No reservations are needed for this free make-and-take art program for families.



Homeschool art class in March

SUMMER ART CAMP

Tuesday - Friday, July 10 - 13 or July 17 - 20

10 a.m. - Noon Museum Annex

Grades 1st - 6th

The theme for this year's camp is *Around the World*. Children will explore a variety of art mediums and techniques including batik, encaustic painting, fabric collage, paper mache and block printing.

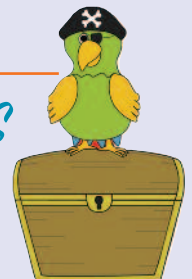
Cost: Members \$55; Non-members \$70



NOW AVAILABLE FOR EDUCATORS

Lauren Rogers Museum of Art's newly revised ART TRUNKS

- * The "Native American Basketmaking" Trunk
- * The "Printmaking" Trunk
- * The "African-American Heritage" Trunk
- * The "Mississippi Artists" Trunk, spotlight on Walter Anderson
- * The "Mississippi Artists" Trunk, spotlight on Ethel Wright Mohamed (needlepoint/textile artist), suitable for grades 4+
- * The "Working with Color" Trunk



Art Trunks accommodate approximately 30 students. Art Trunks are subject to availability and must be requested two weeks before the desired check-out date. Once checked out, Art Trunks must be returned within two weeks.

To request an Art Trunk for your class, please contact Kelly Rosa at the Lauren Rogers Museum of Art: 601.649.6374 or krosa@LRMA.org.

EDUCATION

ADULT CLASS

WATERCOLOR LANDSCAPE DEMONSTRATION & CLASS

Led by Bobby Walters

THURSDAY, JUNE 7

5:30 - 7:30 p.m.

Carriage House Studio

Hattiesburg watercolor artist Bobby Walters will lead this demonstration and class as participants create watercolor landscapes. All materials are included, and class size is limited. Cost: Members \$35; Non-members \$45



WORKSHOP: **DRAWING WITH METAL** **FRIDAY, JUNE 15**

10:00 a.m. to Noon

Join curator and artist Hannah Israel in this drawing workshop to explore the materials and techniques used in silverpoint. Learn how to prepare the drawing surface, draw with silver wire, and heighten drawings with white and colored chalks. You may also bring your own piece of silver flatware with which to draw. Course fee: Members \$20.00, Non-members \$25.00



THE ART OF TEACHING: LEONARDO DA VINCI MACHINES

*Led by Suzie Walker,
North Jones Elementary teacher*
THURSDAY, JULY 26
9:00 A.M. - 3:00 P.M.
CHRISTIAN GALLERY

Using the LRMA exhibition *Da Vinci: Machines* as inspiration, this workshop for teachers offers participants a collection of arts-integrated ideas for various subjects, with an emphasis on higher order thinking skills and mathematics. A lunch break will be provided and CEU credit will be offered. Cost: \$25

INTRODUCTION TO ILLUSTRATION WORKSHOP FOR TEACHERS

"Show Me a Story"

*Led by Kelly Rosa, LRMA Education Outreach Coordinator and
children's book author and illustrator*

THURSDAY, JUNE 28 9:00 A.M. - 3:00 P.M. MUSEUM ANNEX

Rosa will lead participants in basic illustration practices as well as provide lesson ideas for the classroom. Cost: \$25; CEU credits offered

HIGH SCHOOL & ADULT CLASS

DRAWING TECHNIQUES

Led by Kelly Rosa, LRMA Education Outreach Coordinator

THURSDAYS, AUGUST 16, 23 and 30

5:30 - 7:00 P.M. CARRIAGE HOUSE STUDIO

Working with graphite and charcoal, this class is for beginners and experienced artists alike, focusing on perspective and rendering and utilizing line, shape, tone and texture. The class is open to high school students and adults. All materials are included. Cost: Members \$25; Non-members \$35



SPECIAL EVENTS

25th Annual LRMA BLUES BASH

FRIDAY, JUNE 8 6:30 - 10:30 P.M. FEATURING CARY HUDSON and WES LEE & BLUE ROUX

The 25th annual LRMA Blues Bash will serve up barbecue and blues better than ever before, featuring two blues acts this year on the Museum's front lawn. Cary Hudson will treat Bash-goers to his own brand of folk, country, acoustic guitar, harmonica, and whistling. Wes Lee & Blue Roux will amaze with electric and acoustic Mississippi blues reaching back to the early 1900s to present day.

Tickets purchased in advance are \$25 and there will be a limited number of tickets available at the event for \$30. Tickets include a BBQ dinner by Hog Heaven and beverages by Southern Beverage Company, Slowboat Brewing Company, and Coca-Cola of Laurel.



CARY HUDSON



WES LEE

Tickets may be purchased at the LRMA front desk, by contacting 601-649-6374 or info@LRMA.org or www.LRMA.org. Bring your own blanket or lawn chair.



Sponsors:

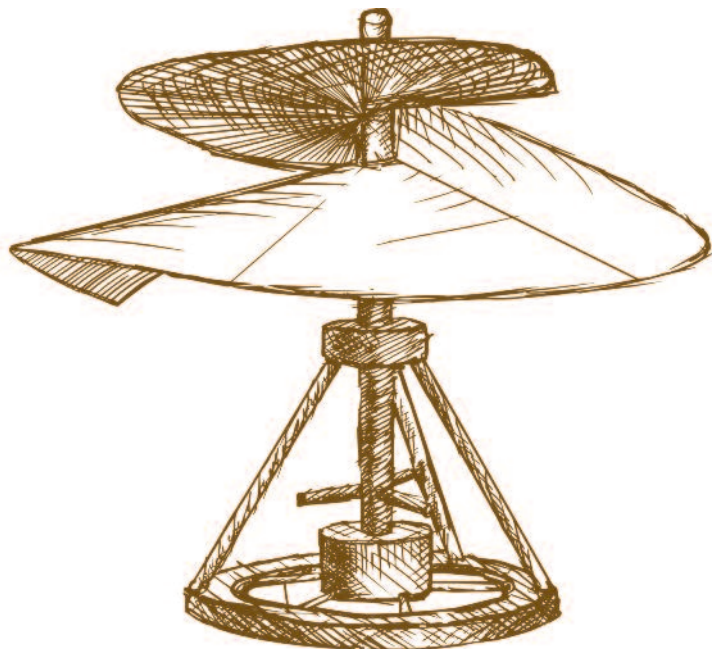
Bok Homa Casino, Southern Beverage Company, Burson Entreklin Orr Mitchell & Lacey, Chris Albritton Construction, Eagle Transportation, Ellis & Walters Dental Care, Kim's Toyota, Magnolia State Bank, Woodland Realty, Coca-Cola Bottling Company, Rock 104, WDAM-TV

The Art of Taking Tea

SATURDAY, JUNE 16, 2018 1:00 - 3:00 P.M. COST: \$20

Our afternoon will begin with gallery tours of *Elegance and Industry in the Era of the Georges: Decorative Arts in 18th-Century England and America* and *The Gibbons Georgian Silver Collection*. Then, while tea and refreshments are served, curator Kristen Miller Zohn will speak about the customs associated with taking tea during the Georgian era.





LAUREN ROGERS
MUSEUM of ART
Laurel, Mississippi

Da Vinci's MACHINES

August 11 - November 11, 2018



Exptent sint

ABOUT THE EXHIBITION

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Da Vinci's Machines brings the innovations of Leonardo da Vinci to life. Featuring over 75 inventions reconstructed from his illustrations and writings, guests will encounter and test these amazing inventions, from flying machines and war weapons to diving gear and a self-propelled car.

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The interactive machines are the focus of the exhibition, as visitors can touch and handle these models to gain a first-hand appreciation of how they work. Many of these recreations are scale models, though some are life sized. Explanatory notes and illustrative panels with da Vinci's drawings accompany each model.

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All of the machines are presented and displayed in five interactive areas: Flying Machines, War Machines, Nautical & Hydraulic Machines, Civil Engineering Solutions and Robotics. Also featured are copies of the rare Codices, *Codex Atlanticus* (1478-1519) and *Codex on Anatomy* (1502-1513), 15 high quality reproductions of da Vinci's artwork, computer animations and film clips.

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Da Vinci's Machines has travelled the world showing in major cities and centers such as Florence, Siena, Venice, Naples, Warsaw, Madrid, Berlin, Hong Kong, Dubai, Melbourne, Sydney, Perth, and Taipei. Previously visiting U.S. cities such as Hollywood, Detroit, Chicago, and Charlotte, *Da Vinci's Machines* is on exhibition at the Lauren Rogers Museum of Art in Laurel, MS from August 11- November 11, 2018.

Da Vinci's MACHINES

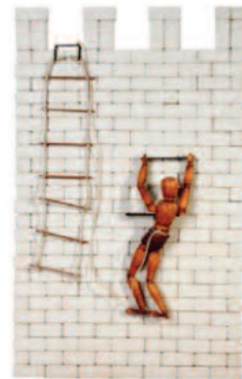
EXHIBITION THEMES: WAR MACHINES – Theme 1

The Italian Renaissance peaked in the late 15th century as foreign invasions plunged the region into turmoil.

Although Leonardo's work on 'War Machines' seems to contradict his respect for nature, he was still a man of his time and the need for military engineers provided him with employment, travel opportunities and the chance to continue his scientific work unhindered.

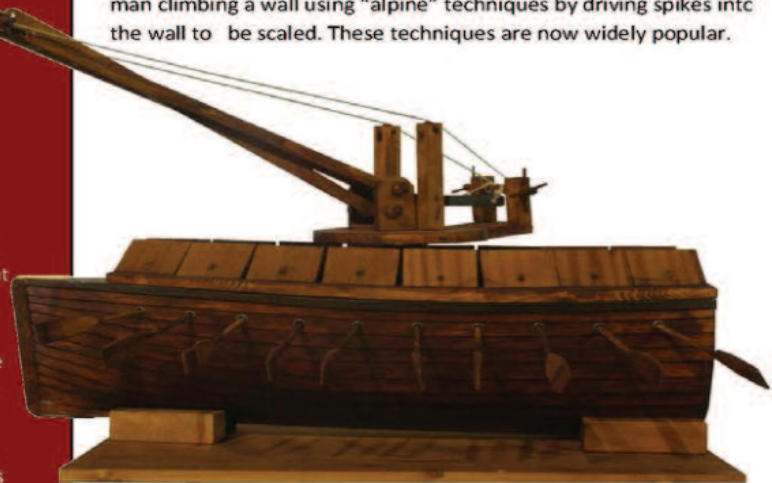


The Escorpio (Scorpion) project is remarkable not only for the aggressive power of the instant drop of the large scythe but also for its manoeuvrability by means of a revolving platform. The mechanism for lifting the scythe worked by crank and gears, and its rapid drop together with this mechanism ensured the effectiveness of the machine. The movement of the scythe mimics the articulation of a bird's wing – showing that Leonardo was once again a pathfinder for the new science: BIOMIMETICS



Above: Assault techniques (*Tecnica D'assalto*)
LV 45 Codice Atlantico F.59v

Leonardo invented many attack and defence systems. Here we see man climbing a wall using "alpine" techniques by driving spikes into the wall to be scaled. These techniques are now widely popular.



Above: Boat with blades 'The Scorpion' (*Barca con Falce-Escorpio*)
LV 43 Codice Ashburnham 2037 F.8r

Below: Leonardo's design for an armoured vehicle made from wood and operated by eight men was made in circa 1487. The 'tank' was operated by turning the cranks. The solution of making this tank 'operational' was only achieved by the uncovering of a 'hidden mechanism'.



Above: Tank (*Carro Armato*) British Museum F.1030

EXHIBITION THEMES: FLYING MACHINES – Theme2

From his childhood days, roaming the hillsides of Tuscany, Leonardo was thoroughly mesmerised by birds. He dreamed of man being able to fly. Later, he filled notebooks with sketches and studies that focused on the way wings move – their curve, their strength and their flexibility. He studied how creatures of flight become and stay airborne, noting how wings interact with air currents, demonstrating an unprecedented knowledge of aerodynamics.



Based on his observations of birds in flight, Leonardo designed many man-powered flying machines.



Left and Above: Air screw (Vite aerea) LV Manoscritto B F.83v

The drawing on the left is certainly one of Leonardo's most famous designs since in it one recognises an ancestor of the helicopter. This craft made of reeds, linen, and iron thread would have been operated by four men who, by rotating a shaft, could lift themselves off the ground.

It is clear that the mechanism so conceived could never have taken off, but the idea remains that with an adequate force the machine could actually have spun itself into the air and surely enough, Leonardo had hidden such mechanism into his drawing.



Above: Vertical Ornithopter 'Vertical Flying Machine' operated by one man Codice Atlantico F.824v



In the image below, Leonardo has based the wings on those of a bat. He usually substituted wood for bone, leather for muscle and cloth for skin, and constructed an elaborate system of hinges, ropes and pulleys which enabled the pilot to operate the wings with his feet, as detailed in the image above.



Da Vinci's MACHINES

EXHIBITION THEMES: NAUTICAL AND HYDRAULIC – Theme 3

The drawing of the breathing apparatus on the right is one of Leonardo's most famous ideas to aid humans to remain underwater, no doubt based on his anatomical studies on the behaviour of fluids in the lungs and the heart.

Leonardo had realized that the ancient apparatus of a single breathing tube was inadequate, if not deadly, since it did not allow for an effective air replacement; in the long run, the expired air would only stagnate in the pipe, obstructing the incoming fresh air. To function, the apparatus must then channel fresh air and stale air separately. For this Leonardo adopts two tubes, each fitted with a valve that regulates the opening and closing. The two valves are operated by breathing and work alternately: when one opens the other closes. In this way, by inhaling, fresh air flows in the first tube, while exhaling, stale air is pushed in the second and drained to the outside.



Above: Diver (Palombaro) LV 55 Codex Arundel F.24v

EXHIBITION THEMES: PRINCIPLES OF MECHANICS – Theme 4

Throughout his life, Leonardo da Vinci was an inventive builder who thoroughly understood the principles of mechanics of his time and largely contributed in many ways to advancing them.

According to Leonardo's observations, the study of mechanics, with which he was quite familiar as an architect and engineer, also reflected the workings of nature.



Left: Bicycle (Bicicletta) LV 31 Codice Atlanticus F.133v



Above: Corkscrew mechanism (Meccanismo Elicoidale) LV 07 Codex Madrid I F.17v

Leonardo's machines often require the transformation of motion from one plane into another using a "universal screw" – a mechanism often employed by Leonardo because it spread frictional resistant forces over the many grooves providing extra safety for its users – a concept quite revolutionary for the time.

EXHIBITION THEMES: ARTWORK (Reproductions) - Theme 5

As a child Leonardo da Vinci showed precocious genius in math, music and art.

His greatest desire was to be apprenticed to a painter, a profession which was looked down upon at the time.

Eventually, his father was worn down by the boy's undeniable talent, and took him to Florence to study painting, sculpting and engineering under the great Andrea del Verrocchio.

Leonardo quickly outstripped his master (though he continued to study with Verrocchio until around 1476) and was admitted to the Florence painters' guild in 1472.

Only 15 paintings directly attributed to Leonardo da Vinci survive. There are others that remain contentious, or those that are actually lost.

The known masterpieces of Leonardo da Vinci have been reproduced for this Exhibition, including the most famous and most valued of all, the Mona Lisa. The Exhibition reveals the findings of recent scientific research including x-ray analyses, adding to the mystic of the painting that each year, six million people visit the Louvre in Paris, to view.



Portrait of Lisa del Giocondo (Mona Lisa) oil on poplar 77 x 53cm c. 1503-

GUILD NEWS



Guild trip in March to the Mississippi Museum of Art



Catherine Nowicki at Spring Break Festival



Pat Myers and Pam Oglesby at Spring Break Festival



Docent Carolyn Mulloy at the glassblowing demonstration in the LRMA Carriage House Studio in March



Linda Patterson and Dianne Dudley working on a mailout

Annual Guild Membership Coffee

**Tuesday, August 28
10:00 - 11:30 a.m.**

**We need YOU to
join the Guild!**

*Please encourage all potential
members to attend and learn
more about the Guild.*

*Contact Elizabeth Patterson with
names and addresses at
601.649.6374 or info@LRMA.org.*

2017-18 MEMBERSHIP REPORT

Eastman

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Mr. & Mrs. Gardiner Green Jr.

Mr. & Mrs. William McLean
Mr. & Mrs. Joe Sanderson Jr.

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The Lauren Rogers Museum of Art provides exposure to the visual arts through focused collections, diversified exhibitions, and educational programs; encourages awareness of the aesthetic and cultural values of the visual arts; and seeks to enhance the quality of life in Laurel and Jones County, the state of Mississippi, and the Southern region.

LRMA is a private, non-profit organization operating for the benefit of the public.

HOURS OF OPERATION:
Tues-Sat, 10 a.m. - 4:45 p.m.
Sunday, 1 - 4 p.m.
Closed Mondays

ADMISSION IS FREE.

LRMA is supported by Memberships, Donations, The Eastman Memorial Foundation, Jones County, Laurel Arts League, Mississippi Arts Commission and The National Endowment for the Arts. This publication is funded in part by a grant from The Mississippi Arts Commission and The National Endowment for the Arts.

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MEMBERSHIP CAMPAIGN

I am pleased to announce that LRMA had its most successful membership campaign to date in 2017-18, bringing in a total of \$203,945. Thanks to your generous gifts, which included 88 increased and 67 new memberships, we were able to surpass our goal of \$200,000! A vital source of our funding, memberships make up almost 20% of the Museum's operating budget, which is why membership contributions are so vital.

While it is tempting to bask in our recent success, the 2018-19 Membership Campaign is right around the corner, which means there is important work ahead. At the end of May, renewal letters will go out to all our current members as well as to prospects. Our campaign goal is \$210,000, a five percent increase over last year's goal and a number we feel certain we will reach – with your help!

When you receive your renewal letter and are making a decision on your particular level, please keep in mind where your dollars will go. Your membership dollars allow LRMA to offer world-class art at no admission charge, to every child or adult who walks through our doors. Your membership dollars also allow LRMA to take its top-notch education outreach program to public housing, nursing homes, mental health facilities, as well as to schools that lack funding to travel to the Museum.

I thank you for your outstanding membership support last year and ask you to help us realize our membership goal of \$210,000 this year. Your gift will help LRMA to truly make a difference in our community, state, and region.

– Holly Green, Director of Development

For more information about LRMA membership, please contact Director of Development Holly Green at 601-649-6374 or hgreen@LRMA.org.

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AROUND THE MUSEUM



The Museum hosted the Laurel Arts League's City-wide Art Contest reception in April.



Greg Brown and his granddaughter enjoy the Spring Break Festival in March.



Bill Thames participated in the glassblowing demonstration in March.



Guild members Barbara Sauls and Mary Ann Sumrall chaired the State Garden Clubs of Mississippi Annual Meeting held at the Museum in April.



Trent Mulloy and Clare Yellin spoke at the opening of the Samuel Yellin exhibition in April.



Winners from the South Mississippi district of Poetry Out Loud at the Museum in February



Earl Travillion Attendance Center second grade art project

LRMA CALENDAR

MAY

- 3 *Elegance and Industry* opening reception
- 5 Day in the Park
- 22 *Silver Lining* opens
- 22 Guild Appreciation Lunch
- 28 Memorial Day – Museum offices closed
- 30 Free Family Art

JUNE

- 6 Free Family Art
- 7 Watercolor Class
- 8 Blues Bash
- 13 Free Family Art
- 14 *Silver Lining* Lecture & Reception
- 15 Silverpoint Workshop
- 17 The Art of Taking Tea
- 20 Free Family Art
- 27 Museum Board Meeting

- 27 Free Family Art
- 28 Illustration Workshop for Teachers

JULY

- 4 Independence Day – Museum closed
- 10-13 Summer Art Camp
- 15 *Elegance and Industry* closes
- 17-20 Summer Art Camp
- 22 Samuel Yellin exhibition closes
- 26 Da Vinci Workshop for Teachers
- 29 *Silver Lining* closes

AUGUST

- 11 *Da Vinci: Machines* opens
- 16 Drawing class
- 23 Drawing class
- 28 Guild Membership Coffee



William Owen (English, 1769-1825)
Family Group, c. 1810
Oil on canvas
Gift of the Family of Julius W. King, 2007.2

30 Drawing class

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Send your email address to info@LRMA.org if you would like to receive membership e-blasts with updates on events and art classes.

UPCOMING EXHIBITIONS

Leonardo da Vinci: Machines
August 11 – November 11, 2018


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