Lauren Rogers Museum of Art has been a source of inspiration, education, and reflection for four generations. Since our opening in 1923, I doubt there has been a time when we needed the Museum to be such a source for the world around us more than today. We are not only a place of respite but so much more. When I see the work on display in our galleries or see images from fellow art museums around the country, I’m reminded daily of the power of art and creativity to soothe souls, relieve tension, and lift people.

Likewise, I have never been more proud of our institution and its educational mission than while we were closed for almost three months and during the summer. Hundreds of grab-and-go art kits were distributed either outside our front door, as part of the Laurel Housing Authority summer feeding program, or delivered to partner agencies in our community like Jones County Rest Home and Pine Belt Mental Health. We will continue with our Art@Home program on Saturdays beginning September 12.

We reopened the Museum without Thomas “Buddy” Penniston, our long-time head security guard at LRMA. Mr. Buddy, as he was affectionately called, passed away at the end of May following a brief illness. He was a fixture in the Museum for twelve years – he loved his job, and we loved him.

An additional change to our staff came with the retirement in March of Elizabeth Patterson as our Visitor Services Coordinator and Gift Shop Manager after six years in that position. Elizabeth was the warm greeting on the telephone and the enthusiastic welcome as you came in our front door. She also served the critical role as the staff liaison for our Guild of Docents and Volunteers. We will surely miss her! I am pleased to welcome Angie Jolly back full-time on staff to serve in this role. Angie held the position for almost five years beginning in the late 1990s and has been our events coordinator for the Rogers-Green House since 2003.

One last major change over the past six months has been with our Board of Directors. Three board members – Bill Carter, Peyton Green and Barbara Sauls – rotated off the board following two terms of service. Each of them has been outstanding in their service and leadership to this institution and its educational mission. They have been wonderful ambassadors, supporters, and advisors. Moreover, Barbara’s leadership as Chair these past three years as well as Bill and Peyton’s commitment of time, traveling to and from meetings, is commendable!

I am excited to welcome Brad Kent, Laura Parish, and Larry Thomas as our three new Board members. I know they will contribute greatly to the Board, and I look forward to working with them. Additionally, I am pleased to welcome Lillous Ann Shoemaker as the new Chair of the Board. Her leadership will be invaluable as we continue to maneuver during these trying times.

As our world changes, so does our institution and its relevance. For the past 18 months, our Board has been participating in a new national initiative, Facing Change, which looks at diversity, equity, inclusion, and accessibility. As the national narrative examines these issues, so, too, is our Museum in our areas of collections, exhibitions, programs and leadership.

– George Bassi

Part of our mission is to look at the time we are experiencing and document its effect on our lives. Artists of all skill levels and ages are encouraged to participate in Seeing 2020: Creativity During COVID-19, a virtual exhibition we are organizing this fall to mark this novel moment in time. Works created and submitted will become a permanent part of our archives; more information can be found on page 8 of this newsletter.

Of course, COVID has required a few changes in the Museum since we reopened on June 2. All visitors are asked to wear face coverings, hand sanitizer is at our entrance, social distancing is required, and all of our hands-on areas have been removed or closed. The larger effect has been on our programming which has been moved to digital sources through the fall. We are grateful for support from the Mississippi Arts Commission and the Mississippi Humanities Council which provided grant assistance to get us back open and to offset lost revenue.

We are, however, excited to offer a few outdoor activities – weather permitting! Led by Ann Barrow, Yoga will resume on Wednesdays for the month of October on our historic grounds. Paint Days with Education Outreach Coordinator Kelly Rosa will be under our live oaks on Tuesday mornings. We are pleased to work with the Pine Belt Fine Arts Cooperative, a new group of local artisans, on Saturdays this fall. Artists working in various media will be demonstrating and selling their work on our front lawn.
Bill Scott is an American painter known for his use of animated lines and blocks of intense color to create vibrant abstractions. Showcasing works produced from 2003 through 2019, this exhibition demonstrates his status as one of America’s foremost colorists. Scott’s artworks bridge abstraction and representation by using lush color and fantastic forms inspired by nature. The garden-like images he creates are idealized remembrances of things he has seen (or wished he had seen) in the world around him. Scott paints stylized still lifes while he contemplates objects in his studio such as a bucket of silk flowers or a droopy philodendron, or landscapes while he looks out of his studio window at the urban skyline. These scenes are filtered through his imagination to become energetic lines and patterns that he sets against backgrounds of overlapping rectangles of varying colors. The surfaces have differing levels of opacity and transparency, giving his paintings and prints the effect of having been collaged from different materials.

continued on page 4
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The artist begins each piece without predetermined ideas, allowing his subconscious to direct him. Scott works over the course of many weeks on several paintings at a time, building up texture and depth on each canvas as he applies, scrapes away, and reapplies paint to the surface. Only after a work is complete does he give it a title, based on associations that come to him as he looks at the paintings.

Scott continues to live and work in Philadelphia and has exhibited extensively for three decades at venues such as Swarthmore College, Hollins University, the State Museum of Pennsylvania, the National Academy Museum, and the University of Delaware. His work can be found in the permanent collections of the British Museum in London as well as numerous museums throughout the United States, including the Cleveland Museum of Art and the Philadelphia Museum of Art. In 2006, he was awarded a Distinguished Alumni award from the Pennsylvania Academy of Fine Arts. Throughout his career, Scott has transformed the objects that he sees in his studio into vivid garden-like images that exude the pure joy of painting.

Bill Scott, Late October, 2016, etching with aquatint in four colors on Rives BFK paper, paper: 22 ½ x 30 inches, plate: 14 ½ x 24 inches, edition of 25 impressions printed by Cindi R. Ettinger, published by the artist

Bill Scott, May Landscape, 2003, oil on wood, 30 x 36 inches, courtesy of the artist and Hollis Taggart Gallery
This exhibition displays a complete body of work by one of the 20th century’s most significant artists. Helen Hardin was the daughter of artist Pablita Velarde from the Santa Clara Pueblo near Albuquerque, New Mexico. Unlike her mother, who painted scenes of traditional Pueblo life, Hardin chose to interpret images of ancient pottery and rock art designs into contemporary, abstracted, highly individualized compositions. *Spirit Lines* features all 23 first editions of Hardin’s collection of copper plate etchings completed by the artist from 1980 to 1984.

Shortly after birth, Hardin was given the name Tsaa-Sah-Wee-Eh, meaning Little Standing Spruce, in the Tewa language. As Helen’s father was Anglo, she was unable to participate in Pueblo ceremonies. Starting at a young age, Hardin won many awards and exhibited her work at various galleries and markets including the Gallup Inter-Tribal Ceremonials, New Mexico State Fair Indian Village, Santa Fe Indian Market, Western Artists Show in New Jersey and solo shows including one in Bogota, Colombia in 1968. In 1970, she was featured on the cover of *New Mexico Magazine* and in a segment on American Indian artists produced by Public Broadcasting Service in 1976. Until her death in 1984 at age 41, Hardin continued to produce and sell her work across the nation as well as in her home state of New Mexico. Her work can be found in private and museum collections across the nation. Through her groundbreaking career, Hardin created avenues for other Native women to break from traditionalism.

Etching, practiced by artists since the early 15th century, has evolved to the present day as an important form of artistic expression. *Spirit Lines: Helen Hardin Etchings* illustrates the variety of techniques used in the copper plate etching process. The exact processes and precise techniques of copper plate etching were fitting for the labor-intensive, detailed compositions created by Hardin. With the use of repeated geometric forms and layering techniques, viewers gain insight into a female artist whose work is divided between traditional and modern worlds.

*Spirit Lines: Helen Hardin Etchings* is on loan from Helen Hardin #1’s LLC – a Nevada Corporation.
The latest installation in the Collections Interventions series, which places “guest” objects in our permanent collection galleries, features art professors at colleges and universities across the state of Mississippi. The artists have created new works in response to objects in the Museum’s collection that interest them in terms of the formal qualities, compositional techniques, and subject matter, or to which they share some personal connection. For example, Transitory Spaces: Muscadines & Fragments by Philip R. Jackson (The University of Mississippi), as well as the John Peto still life painting that inspired it, turn the seemingly unimportant subject of ripened grapes into a monumental matter through composition and dramatic lighting. For Sue Carrie Drummond (Millsaps College), the Museum’s Georgian silver Candelabra symbolizes the historical use of women as vehicles for the exchange of property and wealth between men, and A Dowry depicts a female figure using the design features of the candelabrum. Mark Rigsby (University of Southern Mississippi) created Tea Bones, Dangling from a Dark Thread in response to the design and craftsmanship of a set of Georgian silver tea canisters in the Museum’s collection and in contemplation of the dark history and cultural impact of tea as a commodity. In “Blessed is the Fruit of Thy Womb...,” Phoenix Savage (Tougaloo College) takes her inspiration from Elizabeth Catlett’s Mother and Child, contrasting that celebration of motherhood with her own lament for the vulnerability of the African-American body. Inspired by the surface quality and limited color palette of Frightened Figure by her teacher and friend Hiram Williams, Chatham Kemp (William Carey University) created an emotionally rich visual experience for the viewer in her painting Geography.

Additional artists in the exhibition include: Marcus Michels (University of Southern Mississippi), Critz Campbell (Mississippi State University), Lauren Cardenas (The University of Mississippi), Virginia Rougon Chavis (The University of Mississippi), Janet Gorzegno (University of Southern Mississippi), and Cetin Oguz (Delta State University). Each of the artworks created for this exhibition is hung next to the inspiration piece and sheds new light on the works from our collection. The Museum is thrilled to provide a forum for the creativity of these artists and to showcase the diversity of art being produced by art faculty in Mississippi today.
Exhibitions

Phoenix Savage, “Blessed is the Fruit of Thy Womb... (Detail),” 2020, mixed media, courtesy of the artist

Chatham Kemp, Geography, 2019, oil on canvas, courtesy of the artist

Mark Rigsby, Tea Bones, Dangling from a Dark Thread (Detail), 2020, porcelain, wood, and black twine, courtesy of the artist

Installation of Sue Carrie Drummond (right), A Dowry, 2020, screenprints on handmade overbeaten abaca paper with Candelabrum (left), c. 1780, fused silverplate, gift of Thomas M. and Harriet S. Gibbons, 82.22
Lauren Rogers Museum of Art invites artists from across our community to submit work for our Seeing 20/20: Creativity during COVID online exhibition. A truly contemporary exhibition, Seeing 20/20 seeks art produced since March 2020 that represents a diverse spectrum of perspectives, ideas, and reflections upon the past six months of our lives.

In many ways, our collective worlds and everyday existences have changed dramatically in the first half of 2020, and we strive to present an exhibition that showcases how artists – student, amateur and expert – have engaged with and considered this novel moment in time.

Works selected for Seeing 2020 will be featured as part of the virtual exhibition on the LRMA website. Artists may be invited and have the opportunity to share the stories behind their works. There is no entry fee and all ages and skill levels are encouraged to apply. Visit our website for details on the digital submission process.
Examples of British Georgian silver tea implements, including kettles, pots, and canisters, are abundant and are very well represented in the Museum’s collection. However, objects associated with chocolate, another popular drink of the Georgian era, are rarer. The Museum is thrilled to add a chocolate pot to its collection. Attributed to Daniel Sleamaker of London, the pot was produced in 1717, three years after George I came to the British throne.

The Spaniards first brought chocolate, served as a warm beverage and flavored with peppers and spices, to Europe from Mesoamerica, and its popularity spread throughout Europe. In the early 1650s, chocolate drinks were sold in coffee houses in London, and beginning in 1657, chocolate houses were opened in luxurious neighborhoods. An elite clientele of men discussed politics and business while drinking the delicious beverage. Men and women alike consumed the drink at home at breakfast and bedtime.

Chocolate did not dissolve well in liquid and needed to be stirred with a mixing rod, called a mill, to keep it from settling to the bottom of the serving vessel. Chocolate pots look similar to coffeepots, including sometimes having a handle attached on the side instead of the back. However, they have a movable finial to accommodate the mill and allow the stirring of the chocolate with the lid down to avoid heat loss and splashing.

The Museum’s chocolate pot was purchased with funds given in memory of Betty Mulloy. Her close friend Michael Jefcoat comments, “If Miss Mulloy were reincarnated as a piece of Georgian silver, she would be this chocolate pot. For Betty, chocolate was as necessary as beauty for a well-lived life. This addition to the Museum’s silver collection, which she so admired, is a uniquely appropriate memorial to her.”

Attributed to Daniel Sleamaker, London, Chocolate Pot; 1717, silver and wood, a Lauren Rogers Museum purchase in memory of Betty Mulloy, 2020

MUSEUM PHOTO ARCHIVES ONLINE

The LRMA Archives contain hundreds of photos related to the early history of Laurel to the founding of the Museum. Thanks to summer intern Jess Cooley, these photos are now available to view on the LRMA website (LRMA.org) under collections.

DIGITAL RESOURCES ONLINE

LRMA Curator Kristen Miller Zohn has a series of artist interviews available on the Museum’s YouTube channel. Artists from current exhibitions and recent acquisitions are included and the videos are a great way to learn more about their work and career.
New Memberships (11/16/2019 through 8/15/2020)

From: Mr. and Mrs. William Mullins III From: Mr. and Mrs. William Mullins III
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Tributes (12/16/2019 through 8/15/2020)

Donations (12/16/2019 through 8/15/2020)

Development

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.

LRMA CONTRIBUTIONS: HOW MUCH IS DEDUCTIBLE?
If you have questions concerning the deductible limits of your Museum contributions for IRS purposes including fund-raising events (i.e. Gala), please call the Museum Office.

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From: Mr. Anthony Thaxton
From: Mr. and Mrs. Richard Yoder

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Tues-Sat, 10 a.m. - 4:45 p.m.

From: Mr. and Mrs. William Nation Jr.
From: Dr. and Mrs. John Neill
From: The Overby Company
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In-Kind Donations
(12/16/2019 through 8/15/2020)

From: Mr. William Goodman
The Eastman Memorial Foundation Board of Directors is pleased to announce that Nancy and Bob Billingsley will chair the 2020 LRMA Gala. The Billingsleys have tapped Jade and Lew Yoder as Live Auction chairmen and Hilary and Michael Burroughs as Silent Auction chairs.

The Gala committee is hard at work securing items that will be appealing to bidders. Fabulous art, exciting trips, and unique jewelry will highlight the auctions along with dinners and travel opportunities, gifts for ladies and gents, artwork, and lovely items for the home and garden.

At the time of this publication, it seems unlikely this year’s event will look like the black-tie galas of past years. It is an understatement to say that the Museum staff and board have given thought to what this year’s Gala will look like and what format it will take; in reality, hours of discussion have taken place around these decisions. All can be assured that Museum officials will make these decisions in keeping with the most up-to-date COVID-19 and CDC guidelines to ensure the health and safety of all Museum patrons.

If, when the moment arrives to finalize logistical details, it is decided to hold auctions online in lieu of a full-scale onsite event, we hope our committed supporters will embrace this year’s event and support it generously! The LRMA Gala remains the single largest fundraiser for LRMA with proceeds benefiting programs and exhibitions. The full and vigorous support of our donors is needed this year, as always before, to accomplish our mission.

We appreciate your patience as we work daily to arrive at appropriate solutions for this year’s Gala and look forward to sharing details with you all in the very near future.

**GALA MMXX**

**SILENT AUCTION COMMITTEE**

**Hilary and Michael Burroughs,** Chairmen

**Entertaining**
- Elizabeth and Trent Mulloy
- Tan and Will Burroughs
- Lila and Risher Caves

**Ladies and Gentlemen**
- Lauren and Casey Butts
- Lindsey and Brian Schmoekel

**Home and Garden**
- Amanda and Hunter McLeod
- Angela and Brad Payne

**Travel**
- Bryn and Hoss Nasajpour
- Chrissy and Parker Leggett
- Molly and Paul Read

**Art**
- Laura and Eric Parish
- Elizabeth and Brad Kent
- Ginger and Fred Walters

* category chairs

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**GIFT TO THE COLLECTION**

*Firebird* is a mixed media work on canvas recently donated by artist William Goodman, who lives and works in Jackson. Goodman combines photography, graphic design, graffiti, and traditional painting to produce work that is inspired by the music and literature of the American South. His photographs of architectural features, signage, and figures are printed on architecture paper in order to transfer them to canvas using polymer medium. The artist adds layers of imagery to the canvas with a variety of techniques and media, including painting and scrubbing away, charcoal, and diamond dust, inks and acrylic paint, newspaper transfers, and airbrush. The artist says that his compositions “evolve their own obscure and implied narrative.”

*William Goodman, Firebird, 2019, mixed media on canvas, gift of the artist*
Poetry Out Loud participants representing south Mississippi at LRMA in February

Poetry Out Loud judges in February were Katrina Cox, Mark Malone, and Michael Marks.

Poetry Out Loud judges in February were Katrina Cox, Mark Malone, and Michael Marks.

Around the Museum

Ailrick Young (left) and Felecia Jackson (right) of the Laurel Housing Authority with Education Outreach Coordinator Kelly Rosa (center) at the opening of the LHA Coffee House, where Rosa painted indoor murals and art

Bob Thibodeaux, Mary Anne Sumrall, Frank Thibodeaux, Sydney Swartzfager, and George Bassi in Gardiner Park in February for the planting of a live oak tree donated by Bob’s Tree Preservation

Pianist Brenda Twyner Thordarson (third from left) with her family and friends following her Museum concert in March

Guild members enjoyed a drive-through appreciation lunch in May.

Follow LRMA on Facebook at Lauren Rogers Museum of Art and Twitter@LaurenRogersMoA.

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

Collections Intervention by Kristen Tordella-Williams: HOME//WORK
January 26 – April 25, 2021