



LAUREN ROGERS
MUSEUM *of* ART

LRMA News

SUMMER 2026



**THE PRINTS
OF SAM GILLIAM**

Lower Level Galleries
May 26 - July 26, 2026

DIRECTOR'S REPORT

Summer is always a busy time at the Museum as education programs and events abound. Free Family Art, Drop-In Drawing, Art Camp, classes, a teacher workshop, and our annual Laurel Housing Authority programs fill most of June and July. Blues Bash is our unofficial kick-off party for the summer, and we are again grateful to the support of our sponsors. The event is free with music on our front lawn with a variety of food trucks available along 5th Avenue. Again this summer we will host a series of jazz concerts in the Sanderson Gallery at 6:00 p.m. on three Fridays in June,

AMERICA



July, and August. We are grateful to local musician John Milham for organizing this special series highlighting the birth of jazz as we us celebrate 250 years of America.

We are hosting two temporary exhibitions this summer featuring the works of Mississippians. Sam Gilliam, a native of Tupelo, is known for his colorful draped canvases and is one of America's best-known abstract artists. *The Prints of Sam Gilliam* features 36 of his finest prints and will be on view through July 26th. Also on view will be *In Threes: Photographs by Maude Schuyler Clay, Langdon Clay, and Sophia Clay* through August 30th. This talented family of photographers from Sumner, MS is presented by the Do Good Fund of Columbus, GA, and the exhibit is curated by Ashley Gates.

In January we began the renovation of our British Georgian silver gallery and our Japanese print gallery. That work continued for several months, and the new spaces are stunning! I must commend the tireless efforts of the museum staff in tackling this major project especially Curator Kristen Miller Zohn, Registrar Tommie Rodgers, Perparator Joe Prine, Building Superintendent Todd Sullivan, and Curator of Education Hillary Steinwinder. I hope you will visit the museum soon to see the transformation.

The LRMA Guild of Docents and Volunteers continues to be an invaluable organization for the Museum, and they provided 3650 hours of support and service to the Museum this

past year. Darlene Montgomery completes a successful term as president of the Guild of Docents & Volunteers in May, and I am grateful for her leadership this past year. I am pleased to welcome Sammie Sue Hendrix as the new Guild president and know she will carry the torch well for this important organization. My congratulations to Docent of the Year Mary Anne Sumrall and Volunteer of the Year Cookie Bruck, both of whom are very deserving. The Guild will have their annual membership coffee in August; if you know someone interested in joining this amazing group, please let us know.

Trent Mulloy recently completed his tenure of two terms on the museum board including his service these past two years as chair of the board. Trent has provided steadfast leadership and we will miss his service to the museum. I am pleased to welcome Gwen Deakle as the newest member of the board and Brad Kent as the new chair of the board. I know that both will be excellent, and I look forward to working with them.

We are excited to welcome Jade Yoder to the museum staff as our new Development Coordinator. Jade joins us to take on a critical role for the museum in fundraising including membership, grant writing, and our annual gala among other development functions.



Jade Yoder
Development Coordinator

As we embark on our new membership campaign, I must recognize the 2025-26 membership support which provided more than \$290,000 this past year. This issue of our newsletter includes our annual membership listing and is a small way for us to thank the families, individuals, and businesses that donate to us through our membership campaign. We certainly appreciate your support!

– George Bassi

EXHIBITIONS

THE PRINTS OF SAM GILLIAM

Lower Level Galleries
May 26 - July 26, 2026

Exhibition generously sponsored by



It's good to be Blue.

*The Jean Chisholm Lindsey
Exhibition Endowment Fund*

This exhibition highlights Sam Gilliam's groundbreaking achievements in printmaking, a field he transformed with the same restless invention that defined his painting practice. Born in Tupelo, Mississippi, in 1933 and raised in Louisville, Kentucky, Gilliam grew up in a household that nurtured both discipline and creativity. After earning his BFA and MFA from the University of Louisville and serving in the U.S. Army, he settled in Washington, D.C., where he taught at several institutions and emerged as a major force in postwar American abstraction.

Gilliam began with crisp, hard-edged paintings associated with the Washington Color School before shifting toward more experimental methods—pouring and soaking color into canvas, folding it for texture, and ultimately, in 1965, removing stretcher bars to create his iconic draped canvases.

In the early 1970s, Gilliam turned to printmaking, discovering in the medium a space for rapid experimentation and collaboration. Initially apprehensive, he quickly embraced silkscreen, lithography, etching, woodcut, monotype, and

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Sam Gilliam (American, 1933-2022), *Prelude to New Columbia*, 1994, silk screen

PROGRAM

THURSDAY, JUNE 18, 2026

5:30 p.m. Lecture

6:30 – 7:30 p.m. Reception

Free and open to the public

Join us as Sadé Ayorinde — Curator at the Columbia Museum of Art in South Carolina and a scholar with an interest in African American art and visual culture — explores Sam Gilliam's groundbreaking approach to abstraction and considers the ways in which he approached printmaking with the same experimental spirit.

EXHIBITIONS



from the Michael K. and Marian E. Butler Collection

Lower Level Galleries
May 26 - July 26, 2026

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hybrid processes, creating prints entirely by his own hand. He treated the press as a site of invention, seeking “the amount of freedom really necessary to bring a print to conclusion,” and often cut, recombined, stitched, or built his prints into sculptural forms as boldly exploratory as his paintings.

This exhibition features 36 of Gilliam’s finest prints created between 1972 and 2009, from the Michael K. and Marian E. Butler Collection of Miami, Florida. It is organized by Landau Traveling Exhibitions, Los Angeles, CA, in association with the Griots Gallery, Miami, FL.



Sam Gilliam (American, 1933-2022), *Pantheon*, 1984, print



Sam Gilliam (American, 1933-2022), *Think Tank*, 1996, silk screen



Sam Gilliam (American, 1933-2022), *Niagara on the Potomac*, 1995, silk screen

In Threes: Photographs by Maude Schuyler Clay, Langdon Clay, and Sophia Clay

CHRISTIAN AND FOIL GALLERIES | JUNE 16 – AUGUST 30, 2026

In Threes brings together the intertwined visions of a married pair of celebrated Southern photographers and their youngest daughter, who is forging her own artistic path. Rooted in Sumner, Mississippi, their collective work spans decades and reflects both shared craft and shared history.

Maude Schuyler Clay is a celebrated Southern photographer whose work is deeply rooted in the Mississippi Delta town of Sumner, where she continues to live and create. Her photographs, known for their vivid color and intimate sense of place, span decades and form a central thread in the family's shared artistic legacy.

Langdon Clay is an acclaimed photographer whose work, shaped by years of travel across the United States and Europe, now anchors itself in the Delta community where he and Maude have made their life together. His images of the built environment bring a quiet stillness that complements and deepens the family's collective visual dialogue.

Sophia Clay, the youngest member of the family, is forging her own artistic path at age 30 with a practice that wryly and lovingly bridges the sensibilities of both her parents. Her photographs reveal a keen observational eye and a growing voice within the family's multigenerational conversation.

The exhibition arranges their images in groups of three, highlighting echoes, divergences, and recurring motifs. Some sets build a narrative; others isolate a single visual idea. Across generations, the Clays share a reverence for late-afternoon light and an awareness that every subject—person, place, or object—is shaped by time. These works offer a fresh view of a family's evolving artistic legacy.

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Maude Schuyler Clay (American, born 1953), *Children on Bikes*, Friars Point, Mississippi, 2018, Archival pigment print
Maude Schuyler Clay (American, born 1953), *Children on Bikes*, Friars Point, Mississippi, 2018, Archival pigment print



Sophia Clay (American, born 1994), *Thrones of Clarksdale*, Clarksdale, Mississippi, 2024, Archival pigment print

EXHIBITIONS

In Threes: Photographs by Maude Schuyler Clay, Langdon Clay, and Sophia Clay

CHRISTIAN AND FOIL GALLERIES | JUNE 16 – AUGUST 30, 2026

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The exhibition is presented by The Do Good Fund, Columbus, Georgia and is curated by Ashley Gates. She is a photographer from Jackson, Mississippi, whose work has been exhibited nationally, including at the Ogden Museum of Southern Art, Aperture Foundation, and the Griffin Museum of Photography. She holds degrees in philosophy and English literature, spent thirteen years developing her photographic practice in New York City, and now maintains a studio in Jackson.



Langdon Clay (American, born 1949), *Largest Battalo*, Highway 82 near Eupora, Mississippi, 2016, Archival pigment print

artTALK: Conversation with the Photographers

THURSDAY, JUNE 18

12:00 noon to 1:00 p.m.

Sanderson Gallery

Free and open to the public

Join us for a special conversation with photographers Maude Schuyler Clay, Langdon Clay, Sophia Clay, and Exhibition Curator Ashley Gates as they reflect on the intersections of family, place, and artistic practice. Together, they will discuss the shared landscapes that shape their work, the distinct ways each approaches portraiture and the built environment, and the evolving dialogue that emerges when their images are seen side by side.

KIMONO: Garment, Canvas, and Artistic Muse

LOWER LEVEL GALLERIES | AUGUST 18 – NOVEMBER 8, 2026

The Japanese kimono is one of the world's most recognizable garments—a tall, T-shaped robe worn by women and men in Japan for more than a thousand years. Over centuries, it has served as a canvas for extraordinary woven, dyed, painted, printed, and embroidered designs created by master textile artists. After Japan opened to international trade in the late nineteenth century, the kimono also captivated Western painters and fashion designers, and in recent decades it has

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Karen LaMonte, *Odoriko (Dancer)*, 2011, Ceramic, glazed, gold leaf, 48³/₄" x 26¹/₄" x 15³/₄", Photographed by Martin Polak, Image courtesy of Karen LaMonte, © Karen LaMonte.



Itchiku Kubota, *Fuji Standing in a Sunset Glow*, 1994, Tye-dye, ink painting, and embroidery on silk crepe (chirimen) with gold wefts, 58" x 60", Image courtesy of the Itchiku Kubota Foundation, © Itchiku-Tsujigahana Ltd.

EXHIBITIONS

KIMONO: Garment, Canvas, and Artistic Muse

LOWER LEVEL GALLERIES | AUGUST 18 – NOVEMBER 8, 2026

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inspired contemporary artists around the world working in media such as paper, fiber, metal, glass, and ceramic.

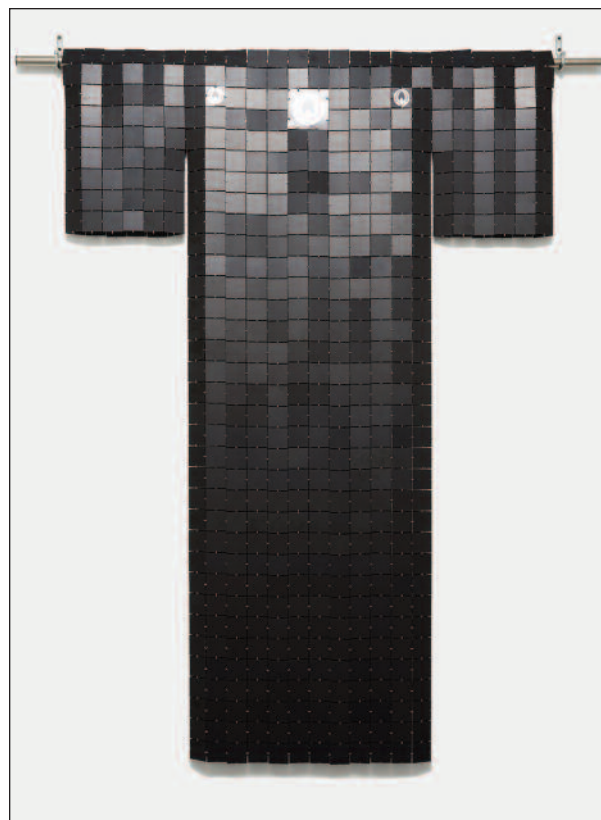
This exhibition explores the kimono's role in Japanese history and culture, its use as a surface for spectacular design and messaging, and



its influence on global contemporary art. Presented in three sections, it features 46 works, including 20 kimonos, woodblock prints, a printed book, photographs, and 19 contemporary artworks in diverse materials.

The exhibition is curated by Meher McArthur and presented by International Arts & Artists.

Maria Papatzelou, *Kawakami Mythical Dream*, 2021, Japanese handmade paper (washi), pigments, aquarelle pencils, monoprints, collage with old Japanese maps and sumi-e painting, 62.9" x 59.8", Photographed by Maria Papatzelou, Image courtesy of Maria Papatzelou, © Maria Papatzelou.



Miya Ando, *Mofuko (Formal Mourning Kimono)*, 2024, Dyed Anodized Aluminum, Steel Rings, 71" x 48½" x 1½", Image courtesy of Miya Ando, © Miya Ando.

PROGRAM

THURSDAY, SEPTEMBER 17, 2026

5:30 p.m. Lecture • 6:30 – 7:30 p.m. Reception

Free and open to the public

Join us for a presentation by Leon Wiebers on the history and evolution of the kimono, offered in celebration of the exhibition. Wiebers will trace the garment's origins, its changing forms and meanings, and its lasting influence on global fashion.

Wiebers is a costume designer, curator, and scholar whose work spans theatre, opera, and international exhibition projects. He serves as Professor of Costume Design at Loyola Marymount University, and he was awarded a prestigious Fulbright Research Award to South Korea examining traditional dress. His research focuses on global dress histories and cross-cultural design practices.



Leon Wiebers

EDUCATION

PUBLIC PROGRAMS

Free and Open to the Public | No reservations required


Free Family Art: Red, White, and YOU!

Wednesdays · June 3, 10, 17, 24, and July 1

1:00 – 4:00 p.m.

2:00 p.m. – Story Time with the Laurel and Jones County Public Library

Celebrate America's 250th birthday with star-spangled afternoons of creativity! Drop in for *Red, White, and YOU* fun with festive, hands-on art activities inspired by American symbols, history, and summertime traditions. From painting and crafting to cutting, gluing, and creating, there's something for artists of all ages.



DROP-IN DRAWING

Thursdays in June and July
2:00 – 4:00 p.m.

Join artist and LRMA Outreach Coordinator Kelly Rosa for a fun and informal drawing experience in the galleries. Drawing prompts will change weekly and a range of drawing supplies and materials will be available. All ages and experience levels are welcome.

CHILDREN'S CAMPS

(advance registration required)

CLAY CREATIONS: SUMMER POTTERY CAMP

Monday – Thursday, June 15 – 18
(Session 1)

or

Monday – Thursday, June 22 – 25
(Session 2)

9:30 a.m. – Noon · Carriage House Studio

Ages: entering 3rd grade – 6th grade

\$60 members / \$70 non-members

Instructor: Jeremy Brooke of Bullfrog Pottery

Students will discover the basics of hand-building and throwing on the wheel. From learning the fundamentals to exploring underglazes and textures – participants will do it all! No prior experience is necessary, and all supplies are included.

ART EXPLORATIONS: SUMMER ART CAMP

Monday – Thursday · July 13 - 16 9:30 a.m. - Noon (Session 1)

or

1:30 p.m. - 4:00 p.m. (Session 2)

Museum Annex Studio

Grades: entering 3rd through 6th

\$55 Members / \$70 Non-members

This vibrant art camp encourages young creators to explore diverse mediums, from painting and sculpting to drawing and collage. Through guided projects and open-ended exploration, children will develop their artistic skills and discover their creative voices.

EDUCATION

ADULT CLASSES & WORKSHOPS

(advance registration required)

ONE-NIGHT WATERCOLOR WORKSHOP

Friday, May 22 • Friday, July 10 • Friday, August 7

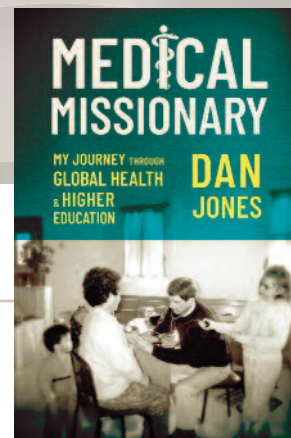
6:00 – 7:30 p.m.

Carriage House Studio

\$25 members / \$30 non-members

Instructor: Laura Jones

Looking for a creative night out? Join us for a relaxed and fun guided painting experience. From the set-up to the supplies to the step-by-step instructions, everything you need to confidently create your own original piece of art will be provided. No experience is necessary.



MEDICAL MISSIONARY:
My Journey Through Global Health & Higher Education

Book talk and signing
with Dr. Dan Jones

Tuesday, June 2

Noon-1:00 p.m.

Bring a bag lunch; desserts
and drinks provided

ADULT POTTERY: THROWING ON THE WHEEL

Tuesdays • August 5, 12, 19, 26, and September 9

5:30 – 7:00 p.m. • Carriage House Studio

\$120 members / \$140 non-members

Instructor: Byron Myrick

Join us for this 5-session class focusing on the art and technique of throwing on the wheel. Supplies are included and ceramic enthusiasts of all experience levels are welcome. Space is limited and registration is required.

*Class will not meet on September 2

EDUCATOR WORKSHOP

POWERFUL PRINTS: Artmaking through Process, Play, and Possibility

Thursday, June 18

9:00 a.m. – 3:00 p.m.

FREE

Inspired by the exhibition *The Prints of Sam Gilliam*, this engaging professional development workshop invites educators to explore how experimentation, collaboration, and creative risk-taking can transform teaching across disciplines. Participants will begin with a guided tour and discussion of the exhibit, focusing on Gilliam's innovative approach to printmaking and abstraction. In the studio, teachers will gain hands-on printmaking experience, experimenting with layering, texture, and unconventional materials to create their own works. Designed for elementary through high school educators, this workshop offers adaptable, classroom-ready strategies that emphasize process, creativity, and student engagement.

.5 CEU credits will be offered at an additional cost.

PROGRAMS & EVENTS

MUSIC *in the* MUSEUM

Born in America

Friday, June 19

Friday, July 31

Friday, August 28

6:00 p.m.

Celebrate 250 years of American musical spirit in this unique summer concert series. Set in our intimate gallery, these free performances explore the sounds of jazz—an art form born in America—through lively, engaging performances. Open to all, come enjoy great music and a shared celebration of American creativity.

AMERICA



LRMA GUILD OF DOCENTS
& VOLUNTEERS INVITES YOU TO A

High Tea

CELEBRATING THE NEW INSTALLATION
OF THE MUSEUM'S
BRITISH GEORGIAN SILVER COLLECTION

SUNDAY, JUNE 14, 2026

2:00 P.M.

Tickets are \$20/adults & \$10/children age 12 and under

Call 601-649-6374
for more information



BLUES BASH

FRIDAY, JUNE 5 • 6:30 - 9:30 p.m.

on the FRONT LAWN with THE RUSTED STRINGS

Bring your lawn chairs and blankets and enjoy the sounds of The Rusted Strings
on the Museum's front lawn.

NO TICKETS NEEDED!

FREE • LIVE MUSIC • FOOD TRUCKS

Food and beverages available for purchase. See LRMA.org for full vendor list.

Blues Bash is generously sponsored by



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PROGRAMS & EVENTS



MISSISSIPPI

The Lauren Rogers Museum of Art was proud to serve as host for the Mississippi Scrollathon, part of a nationwide collaborative art initiative celebrating the 250th anniversary of the United States.

Founded by artist-brothers Steven and William Ladd, Scrollathon is rooted in a simple but powerful idea: that every person has a story worth sharing. Last summer, participants from across the state gathered at the Museum to create artworks inspired by their own memories, experiences, and identities.

Each contribution became part of *Full Circle*, a Collaborative Masterwork reflecting the richness of Mississippi's voices and capturing moments of connection—between people, across backgrounds, and within a shared creative experience.

As part of the National Scrollathon and American Storytellers initiatives, this work will join others from all 50 states, U.S. territories, and Washington, DC at the John F. Kennedy Center for the Performing Arts from May 29 through June 29, 2026, in a historic celebration of America's Semiquincentennial.



MISSISSIPPI Collaborative Masterwork



MISSISSIPPI Scrollathon Participants



BREJENN ALLEN ARTIST-IN-RESIDENCE HIGHLIGHTS



COLLECTIONS

NEW ACQUISITIONS

The Museum is pleased to announce a recent gift from Laurel native Michael Foil. Based in Jackson, Foil is the cofounder of Foil Wyatt Architects & Planners. He designed the 1983 and 2013 additions to the Museum's building, including the gallery named for Mike and his wife Linda in honor of his work at the Museum. A longtime supporter of regional artists, he has assembled a thoughtful collection of work by painters from Mississippi and Louisiana. His recent donation brings several of these pieces into the Museum's permanent collection, strengthening our ability to share the story of art in the Gulf South.

This group of acquisitions highlights the richness and diversity of modern and contemporary art from the region. Marie Hull's lively gouache scene from Marrakech reflects her global travels and keen eye for color and architecture. Andrew Bucci's expressive landscape reveals the distilled forms and rhythmic brushwork of midcentury modernism. Dusti Bongé's *Void #6* showcases her pioneering role in Abstract Expressionism through glowing, orb-like forms that animate the surface. Ida Kohlmeyer's early abstract composition demonstrates the bold color and energetic structure that emerged from her studies with Hans Hofmann and Mark Rothko. Drawings by Richard Kelso offer an intimate look at the observational discipline behind his luminous landscapes. Two works by Mildred Wohl, a New Orleans modernist, display her distinctive use of deep blacks and vibrant color to evoke mystery and emotional depth.

Together, these works celebrate the creativity of artists who shaped the visual culture of Mississippi and Louisiana across the twentieth century.

The Museum is delighted to announce the acquisition of *Reflections* by William Anderson Coffin, made possible through the generous support of Mr. and Mrs. William T. Green. Coffin, born in Allegheny, Pennsylvania, trained in Paris under Louis-Marie-François Jacquesson de la Cheveruse and Léon Bonnat, absorbing the influence of Corot, Daubigny, and Rousseau before returning to the United States in 1882. His 1885 painting is a graceful example of the Tonalist figurative style, depicting a young woman seated along a quiet riverbank, her contemplative pose mirrored in the still water. The striking black bands of her gown and the vivid pink lining of her parasol enliven the otherwise soft, subdued palette, heightening the work's serene, introspective mood.

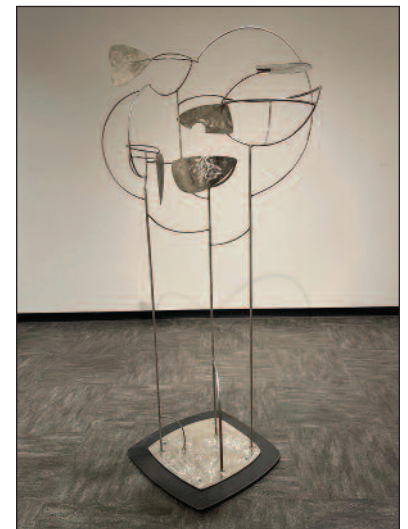
We are also pleased to welcome a new work by sculptor and educator Jennifer Torres, who has spent more than two decades refining her practice in Hattiesburg, Mississippi. With training from the Art Students League, the Cooper Union, and the University of Georgia—and early experience as a fine cabinetmaker—Torres brings both precision and poetry to her sculptural forms. *Cloud Boats*, part of her Garden Boats series, transforms the familiar vessel into a metaphor for journeys, community, and reflection. Appearing to hover between earth and sky, the sculpture evokes both movement and stillness, inviting viewers to consider personal and collective histories through the enduring symbolism of the boat.



Dusti Bongé (American, 1903-1993), *Void #6*, 1982, oil on board, Gift of Michael Foil, 2026.11



William Anderson Coffin (American, 1855-1925), *Reflections*, 1885, oil on canvas, LRMA purchase with funds from Mr. and Mrs. William T. Green, 2026.10



Jennifer Torres (American, born 1965), *Cloud Boats*, 2024, stainless steel, LRMA purchase with funds in memory of Marna Ward, 2026.9

2025-26 MEMBERSHIP REPORT

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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.

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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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Opportunities for Supporting LRMA

Our donors are our greatest asset and many offer support to the Museum in multiple areas. If you are looking for ways to support LRMA, allow us to offer the following opportunities.

Our **Membership Campaign** for 2026-27 begins at the end of May so be on the lookout for your renewal letter and please give generously! Encourage someone to join for the first time or purchase a gift membership for someone. Membership is a key part of our fund-raising efforts as it makes up approximately 20% of our annual operating budget.

Corporate partnerships range from sponsorships for events including **Blues Bash** and **Heritage Arts Festival** and underwriting for traveling exhibitions. There is a wide range of options, with varying price tags.

Planned gifts can represent a way to continue support and create a legacy of generosity for the future. There exists a variety of ways to accomplish such a gift – a **will**, a **charitable remainder trust**, **charitable lead trust**, or **life insurance**. Ideas about a planned gift should be discussed with your accountant or attorney who can advise you about the tax advantages of a planned gift in your particular situation.

The **Museum's black-tie Gala** is held the first Saturday in December and is our single largest fundraiser. You must be an LRMA member at the **Sponsor (\$100) level or higher** to receive an invitation and purchase tickets. Additionally, there are opportunities to underwrite an Auction item, and of course, spirited bidding is encouraged!

Gifts to one of the Museum's endowment funds are welcomed and include the Education Outreach Endowment, Special Exhibition Endowment, and Collections Enhancement Fund. **Naming opportunities** exist, as well, for large gifts for the Stairwell Gallery and Lower Level Galleries.

Tribute or Memorial Gifts are also graciously accepted and appreciated.

COLLECTIONS

The Museum is celebrating two beautifully reimagined gallery spaces as the Silver Gallery and Japanese Print Gallery switch locations. The new Silver Gallery—now in the former print space—features new cases manufactured in Germany under the direction of 10-31 Incorporated, with object placement and graphic design by Kelton Design. Its installation follows the thematic groupings introduced in our 95th-anniversary publication *A Currency of Taste*, brought to life against deep period-appropriate blue walls and case fabrics, and showcasing more silver than ever before. In the adjacent gallery, the Japanese Print Gallery now occupies the former silver space, where higher walls allow for an expanded display of prints set against beautifully bright green walls that complement the artworks. Together, these refreshed galleries honor the generosity and vision of their donors—Thomas and Harriet Gibbons for the silver collection and Wallace B. Rogers for the prints—and offer visitors an inspiring new way to experience these treasured holdings.



AROUND THE MUSEUM



Spring collage activity at the Laurel Senior Center



Home school art monthly activity



South Mississippi Poetry Out Loud participants in February



Spring Break Festival in March



Glassblowing demonstration and ornament class with Mohawk Steel and Glass in April



Jim DelPrince flower demonstration in February

Follow LRMA on Facebook at [Lauren Rogers Museum of Art](#) and X@[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.


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