

Aug
20

The Alexander Brest Gallery is located at the main entrance of the Phillips Fine Arts building at Jacksonville University, 2800 University Blvd. N Jacksonville, FL 32211. For more information or accommodations, please contact Vickie Jones at vjones11@ju.edu or Jim Benedict, Gallery Director at jbenedi@ju.edu

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SCHOOL OF ART AND DESIGN

FACULTY BIENNIAL EXHIBITION

AUG 20 - OCT 12

Alexander
Brest
Gallery



Directors statement, *The School of Art & Design Faculty Biennial Exhibition* August 20 – October 12

The Alexander Brest Gallery's commitment to providing culturally significant artist showcases will continue through this new chapter that is unveiling before us. As we are faced with the challenge of closing the physical gallery doors for the fall semester, we are opening new virtual opportunities to strengthen community partnerships and share artistic projects to an even larger audience. Our current exhibition, *The School of Art & Design Faculty Biennial*, highlights the exceptional creative research of our faculty artists and designers. Please follow along on our website, Instagram and Facebook pages for updates. We are excited to share another wonderful lineup of artists and exhibitions with the Jacksonville University community, Northeast Florida, and beyond.

Sincerely,

Jim Benedict, Gallery Director



Jim Benedict
I-10
Texture painted wood and steel
10' x 5' x 1'
2019

Associate Professor of Sculpture and Alexander Brest Gallery Director, Jim Benedict, came to Jacksonville University in 2009. He received his MFA in 3D Art from the University of Arizona in Tucson, AZ and his BFA in Sculpture at the University of Northern Iowa in Cedar Falls, IA. For the last two decades, Benedict has worked as a sculptor, arts advocate, and public artist. His award-winning sculptural, 2D, and video works have been exhibited throughout the U.S. and internationally. His commissioned artworks can be found in the collections of universities, cities, businesses, and private patrons. Benedict has served on the board of an international arts education organization, ITI, and regularly shares pedagogical research at national conferences.

Jim Benedict:

Humor is universally present in all aspects of humanity, yet it is culturally dependent and isolated by knowledge. I am fascinated by this duality. To perceive humor requires only being human, yet to grasp its profound nature requires the comprehension of the cultural signification. Humor creates culturally signified connections that require knowledge beyond the immediate subject. This concept creates the outward spiral of my work. I see art as a hub on which a mediated cultural understanding can be produced.

The outward spiral and its conceptual recreation of culture have influenced my most recent studio practice. I have begun to explore the teleological core of our social structure. Through a simple key we can mentally construct the lock and door, which following this eurhythmic course produces the house, the block, the city, and on to the bounds of physical existence. There is also a contiguous spiral that sees in the key a cultural need and begins to construct the society around a need for possession and order. My interest is in making a core sample of our world. To think that a geologist might infer the whole of earth in a rock is no different than conjuring the world in a sign.

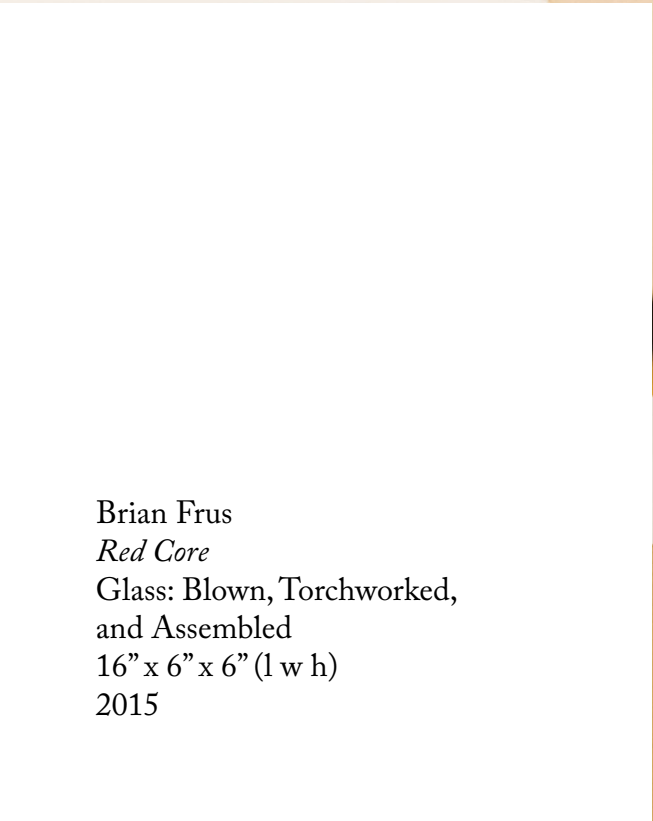


Brian Frus
Spikey Seed Urn
Glass: Blown, Bitworked,
& Assembled
9.5" x 9.5" x 29" (l w h)
2020

Brian Frus is an artist and educator currently heading the Glass Art program at Jacksonville University. With a BFA from JU and an MFA from RIT, Frus previously held notable posts at the Pittsburgh Glass Center and UrbanGlass, is an active member of the Glass Art Society, and has worked with the molten medium since 1996. His sculptural and award winning glass artwork has been exhibited internationally, including *River Table* debuted at the Cummer Museum of Art in 2015. Frus takes inspiration from the natural world, and explores Seeds as a recurring symbol in his contemporary glassworks.

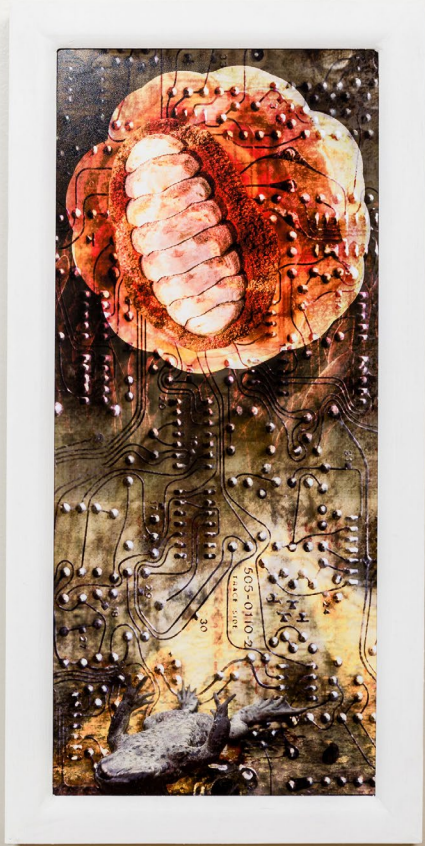
Brian Frus:

I create to understand the complex and sublime nuances of the natural world around me. Most of my work is inspired by nature: organic structures and forms which mirror the symmetries found around us. I am particularly interested in seeds, and seed inspired sculptures have been at the core of my art making for many years. I see each seed as a precious object that carries the potential for new life. While an acorn, for example, is exceptionally precious when considered individually, I remain aware that acorns are mass produced by each Oak. This contrast is one aspect of my interest: it allows me to explore qualities both unique and ubiquitous. In nature, the seed casing has evolved into a massive variety of distinctive forms, each a tool specifically designed to best spread the species. I aim to capture the spirit of a seed in each sculpture. Sometimes I get caught up exploring their form, texture, and colors, other times referencing the function of their design, and always celebrating beauty as I create sculptures that investigate the journey each seed takes.

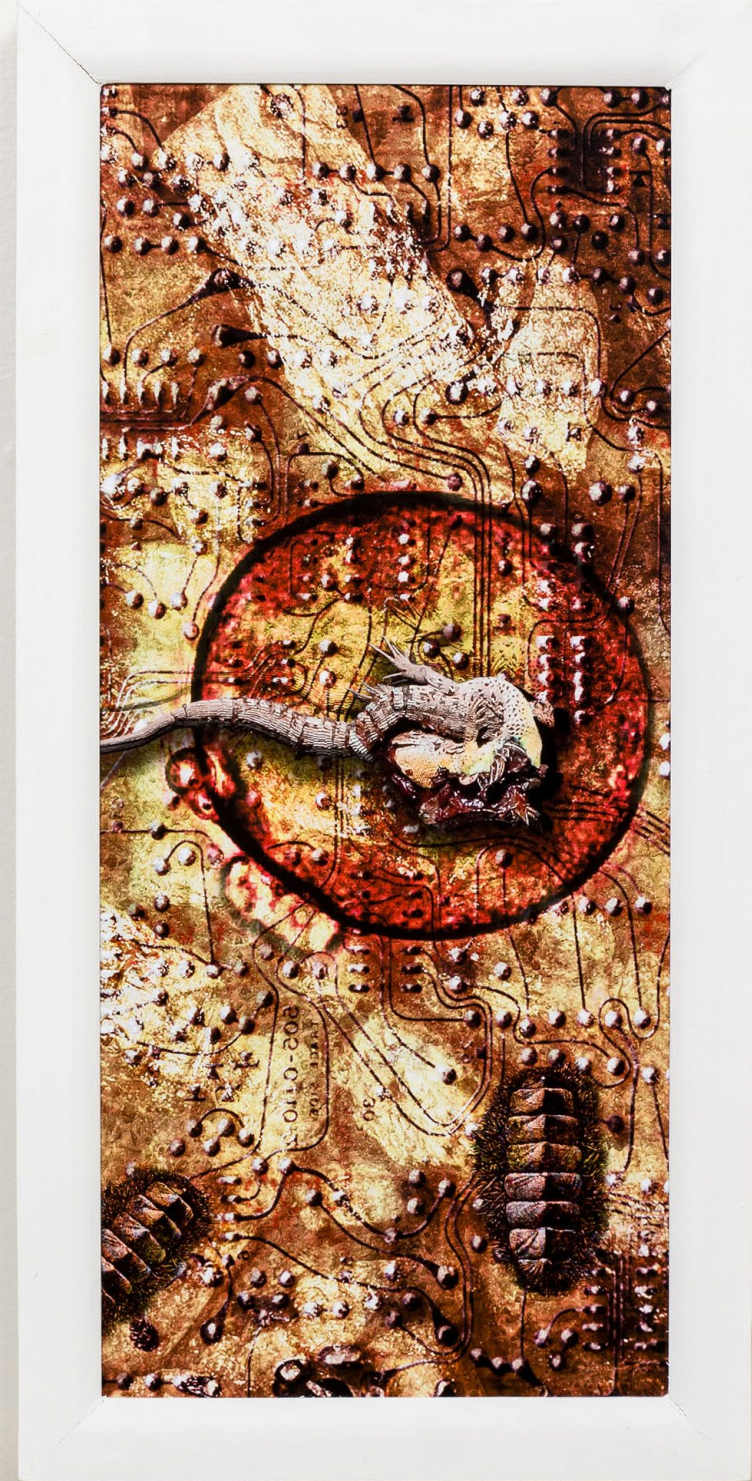


Brian Frus
Red Core
Glass: Blown, Torchworked,
and Assembled
16" x 6" x 6" (l w h)
2015





Bill Hill
Untitled
Digital Print
24" x 12"
2020



Bill Hill
Untitled
Digital Print
24" x 24"
2020



Bill Hill
Untitled
Digital Print
24" x 12"
2020

Bill Hill is a tenured Professor and serves as Department Chair of Media Arts. His work has been exhibited internationally, including Thailand New Media Arts Festival in Bangkok, the Venice International video art, Concept: an International Exhibition on Conceptual Art at Czong Institute for Contemporary Art Museum, Korea, as well as in galleries, festivals and museums throughout the United States. His work has been published in numerous periodicals and newspapers including *Computer Arts*, *Exposure and Leonardo*. Presentations on his work have been given at national and international conferences including *Siggraph*, *CAA*, *ISEA* and *Consciousness Reframed*.

Bill Hill:

Conceptually my work is concerned with the transformation of the human species, specifically its biological components and its behavioral characteristics. This transformation or evolution is an environmental reaction to the manifestations of science and technology. Increasingly the “landscape” is used metaphorically to explore the human condition.

I am interested in the way that our increasingly enhanced and extended human capabilities allow us to perceive the world and explore it more thoroughly. That technology can simultaneously ruin, reveal, reinvent and repair nature is a paradox I investigate in my work.

Integration of the organic and electro-mechanical elements asserts a confluence and co-evolution between living and evolving technological material. I am fascinated and encouraged with human kinds struggle to evolve technological systems toward intelligence and autonomy, modeled from our current conceptions of the natural. My art works are influenced by theories on living systems, artificial life, interspecies communication and the underlying pattern and beauty inherent in the nature and organization of matter, energy, and information. I have chosen interactive art in particular because it encourages active, self determined relationships with a work of art and points to a co-evolved coupling between human, machine, nature and culture.



Lily Kuonen
Assemblé (1)
Acrylic, graphite, gouache,
& tape on paper
18" x 24"
2020



Lily Kuonen
Assemblé (2)
Acrylic, graphite, gouache,
& tape on paper
18" x 24"
2020

Lily Kuonen
Assemblé (3)
Acrylic, graphite, gouache,
& tape on paper
18" x 24"
2020



Lily Kuonen has exhibited artwork on 3 continents, 4 countries, and in 20+ different U.S. states. She has been an artist in residence nationally and abroad in France. She's given numerous artist presentations, and actively seeks opportunities for collaborative, engaged arts programming, and public art initiatives. Lily earned an MFA in painting from Savannah College of Art and Design, but enjoys working across media. She has served the boards of ITI and FATE, and she has received numerous local and national grants that have impacted the scope of her studio production. Kuonen is also an arts writer and editor.

Lily Kuonen:

My work explores hybrid combinations - part painting, part drawing, part text, part installation, and site responsive sculptural constructions. I create PLAYNTINGS, a self-prescribed moniker, which involves the synthesis of painting with additional forms, materials, surfaces, and actions (PLAY + PAINTING). I explore visual relationships and material interactions to construct layered yet distinctive surfaces with optical variance. My works explore intermediacy, the state of being in between, where materials intermix to evoke a sentiment or alter a perception. This playful integration of materials enables interpretation and promotes interaction.

I have learned to stretch and repurpose materials, alter forms to connect to place, and respond to surrounding visual and temporal cues. I am influenced by my relationship to place, both in the geographic sense, but also in the awareness of current time and culture, as a kind of place. I combine these references with symbolic concepts related to interpersonal relationships, observed cultural paradoxes, and personal desires. I am curious about cultural dynamics. This curiosity finds its way into color relationships, surface interaction, and visual weight. I am a southern artist, making art in the south, with hopes to continue adding to the ever-changing identity of this region.

Lily Kuonen
Assemblé (4)
Acrylic, graphite, gouache,
& tape on paper
18" x 24"
2020





Tiffany Leach
At Play
 Stoneware, glaze, luster, resin
 12" x 9" x 9"
 2020



Tiffany Leach
30 More Days to Flatten the Curve
 Stoneware, glaze, resin, wax, luster, string
 5' x 9'
 2020



Tiffany Leach
Dancing With Domestication
 Stoneware, glaze, luster, wax, acrylic
 38" x 12" x 11"
 2020

School of Art & Design Faculty Biennial Exhibition 2020



Tiffany Leach
Little Nutbrown Hare
 Stoneware, glaze, luster, decal
 10" x 9" x 8"
 2020

School of Art & Design Faculty Biennial Exhibition 2020

Tiffany Leach is a tenured Associate Professor of Art and is the Chair of the Department of Visual Arts and Co-Director of the MFA in Visual Arts at Jacksonville University. Her work has been exhibited during *Rome Art Week*, selected as an international ceramic artist to exhibit in the Du Bol exhibition in Lille, France, at the Museum of Contemporary Art in Jacksonville, and Boca Raton Art Museum and was selected for an international artist residency at C.R.E.T.A. Leach has presented at conferences including SECAC, NCECA, on the *Mother/Artist Podcast series*, the *National Clay Week* platform, and numerous universities and workshop venues.

Tiffany Leach:

This body of work is empowered by the associations of cultural influence in terms of relationships, language and the exploration of journey. The traditional use of the vessel as a means of containment is a starting point for the works. A vessel is a relatable object for human interaction.

The vessels and forms are hybrids of figurative shapes, animal traits and horizon lines. With the flower motif, it is shared standards of proportion and scale to draw qualities of harmony, rhythm and balance. While the orbs created from visual lines, are elements used as a stand in for emotional and psychological space while attempting to address experienced time or memory. Through this series the work explores the role of the female in contemporary society and social norms associated with those roles. Specific to the work exhibited are revealing moments of mothering during a pandemic.

The medium of ceramics lends itself to the mission of this work through historical references and the tactile nature of the material. The objects of this body of work are self-reflective, and strive to be narrative in nature, while allowing for the viewer to find their own story and reflective moment.



Nicholas McNally
Le Chevalier
Inkjet Print on Rag Paper
9" x 12"
2020



Nicholas McNally
Le Incorruptible
Inkjet Print on Rag Paper
9" x 12"
2020



Nicholas McNally
Le Chevalier Imprisoned
Inkjet Print on Rag Paper
9" x 12"
2020



Nicholas McNally
The Law of Suspects
Inkjet Print on Rag Paper
9" x 12"
2020



Nicholas McNally
Le Chevalier Leading the Légion St.-Georges
Inkjet Print on Rag Paper
9" x 12"
2020

For over a decade, Nicholas McNally has taught various courses in Illustration, Painting, Figure Drawing, and Art History. McNally has published children's illustrations with Carus Publishing and Pauline Media. He has exhibited his work at The Museum of American Illustration in New York City, Gallery Nucleus in Los Angeles and various locations in between. His work is inspired by the literature of the pre-Modern Western canon, and its surrounding cultural history. Academic presentations include: *#nofilter: Idealization in the Portraits of Hans Holbein the Younger* and *Metaphor in Myth and Image: Darwin's Influence on The Visual Arts*.

2020 Hindsight: The Regin of Terror and America Today

By Nicholas McNally

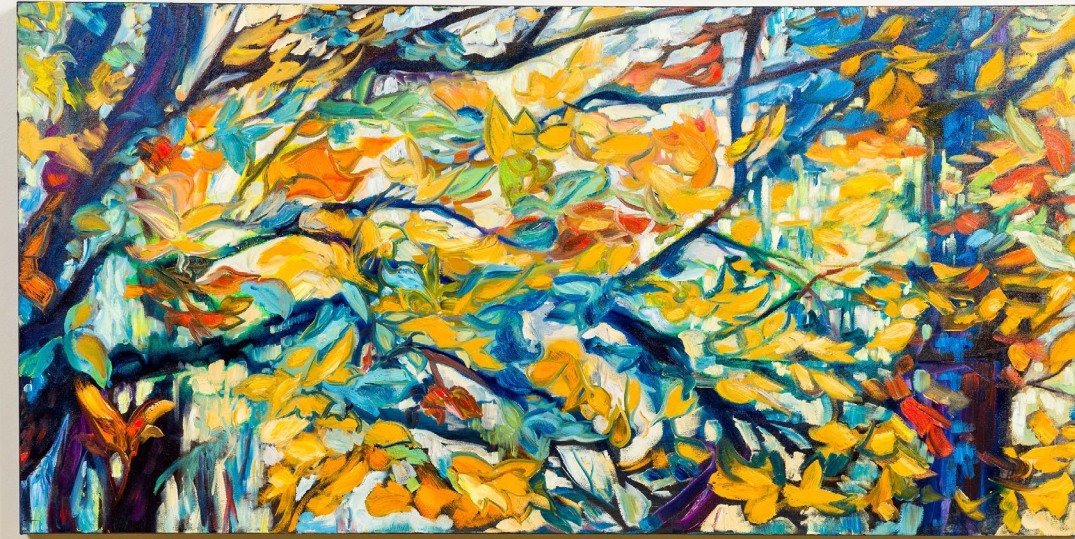
Joseph Bologne was born a slave, but eventually he rose to the highest circles of Aristocratic society, distinguishing himself as a masterful violinist and composer, becoming Marie Antoinette's music teacher, and one of the greatest fencing champions in all of Europe.

Maximillian Robespierre was an idealistic lawyer with strong objections to the death penalty. His ideals of liberty, equality, and fraternity – and the political actions that made those ideals manifest – earned him the title of The Incorruptible.

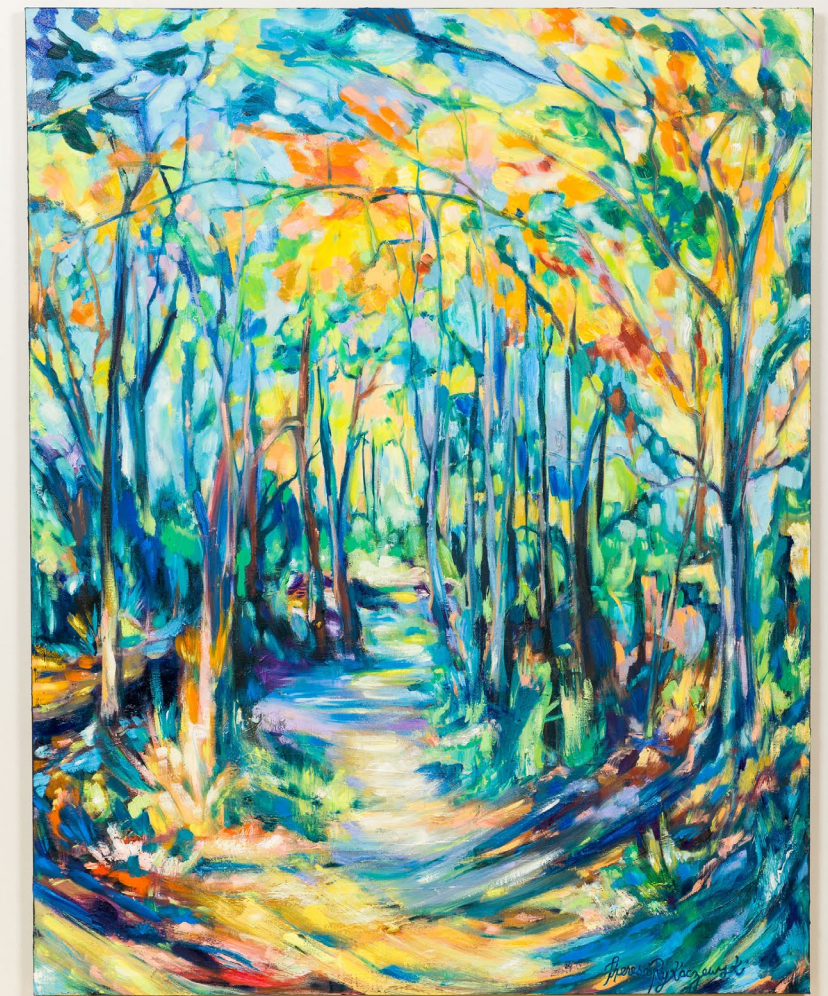
The French Revolution brought promise of liberty and equal rights for all people, so Bologne left high society and led the Légion St.-Georges, the Revolution's all-Black regiment.

The newly liberated France quickly sank into strife and paranoia. The new Law of Suspects allowed the authorities to detain anyone suspected of counterrevolutionary activity. Thus began the Regin of Terror, during which 17,000 citizens were executed – under the leadership of Robespierre himself.

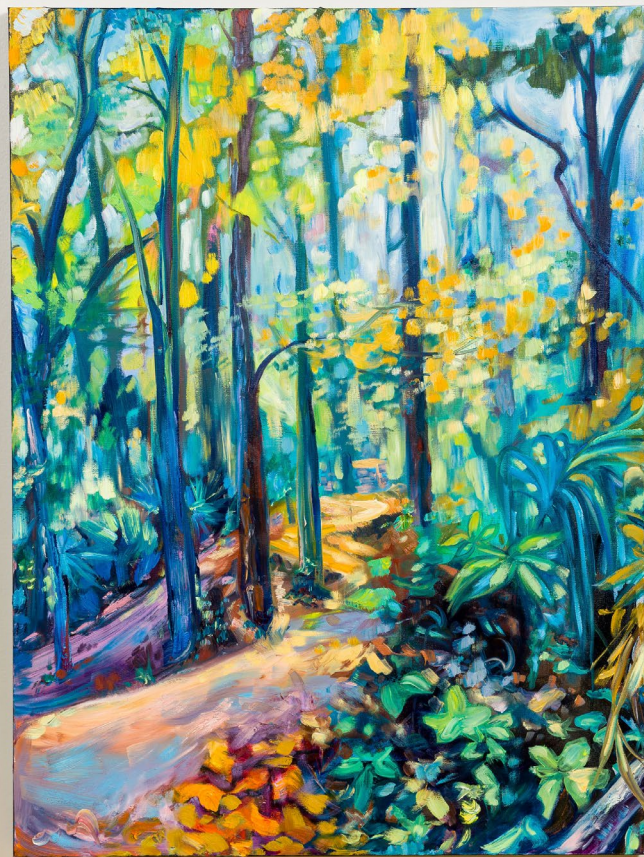
The Republic ended up accusing Bologne of counterrevolutionary activity too. But he avoided the guillotine. Instead, he spent a year in prison, where he could contemplate the liberty and equality that the revolution had brought to him and to his beloved country.



Theresa Rykaczewski
Leaf Canopy II
Oil on canvas
24" x 48"
2020



Theresa Rykaczewski
Illuminated Canopy
Oil on canvas
60" x 48"
2020



Theresa Rykaczewski
Golden Hour
Oil on canvas
30" x 40"
2020

Theresa Rykaczewski is a professional artist, Adjunct of the Fine Arts Faculty at Jacksonville University and the Program & Curatorial Director at her Atlantic Beach based non-profit, Word Revolt Art Gallery.

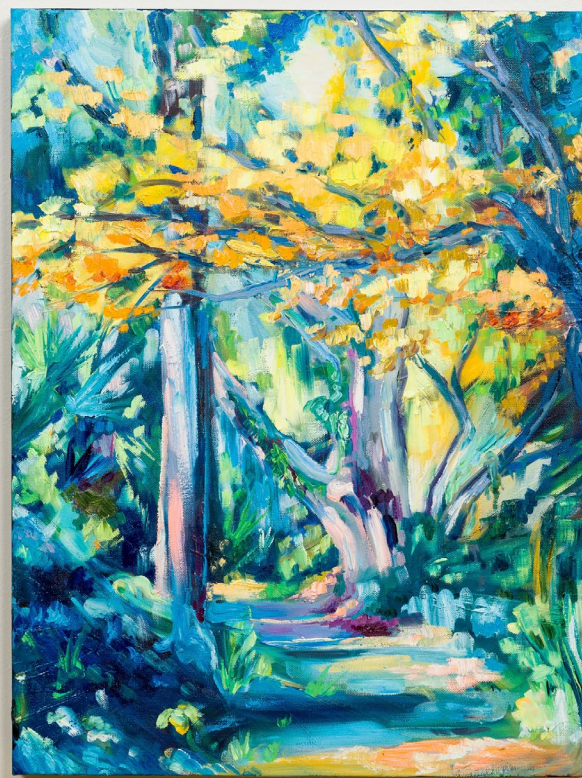
Theresa has been painting and teaching art for the last ten years, including community based workshops, university and museum guest lectures. She has exhibited in over 40 exhibitions and curated more than 25 exhibitions nationally. Through her teaching, curatorial practice and professional work, she has demonstrated a commitment to leadership in cultivating our vibrant arts community

She is an alumna of Jacksonville University, who graduated as a member of Phi Kappa Phi with an MFA in painting and drawing in 2020. She received her BFA in 2014 from the University of Missouri St. Louis with an emphasis in painting and a minor in Art History.

Theresa Rykaczewski - Vibrant Forest Collection:

In this next generation series of ultra bright paintings sourced locally from subtropical Florida parks, inspiration is lifted from a luminescent palette that depicts forest paths that take a magical adventure through powerful tree canopies while whispering about the impact of digital technology and its preference to hyper-saturate nature, drawing reference from modern scenery and Virtual Reality.

This collection of impressionist style oil paintings feature bold and true color with optical blending of foliage laden sandy paths illuminated by a rainbow of gestural strokes to capture the glow of the sun through leaves during the magical golden hour of the day. The scenes take place at multiple subtropical island parks located at the Eastern coast of Florida tucked between ever-expanding cities. A thick sense of atmosphere with impasto oil paint texture guides the viewer through inspired long walks in a forest where Plein air meets imagination in a vibrant nature paradise surrounded by daily life. Nostalgia for exploring our environment threads the series together while the allure of the wild is idealized in comparison to the reality of the invasive technology all around.



Theresa Rykaczewski
Dutton Island VII
Oil on canvas
18" x 24"
2020

Ginger Sheridan
A Summer Silence
 Photo on Aluminum
 9 - 12" x 12" panels in Grid
 2019



Ginger Sheridan is currently ranked as a full professor of photography at Jacksonville University. She holds a Master of Fine Arts degree with a concentration in photography from Ohio University and a Master of Arts degree with a concentration on the history and criticism of art from Florida State University.

Professor Sheridan grew up at Jacksonville Beach, Florida and Florence, Italy. As an image maker, she believes that the concept of an artwork should dictate the presentation medium. Most of her work is intimate in scale as well as subject matter. Her work has been exhibited locally, throughout the United States and also in Europe.

Ginger Sheridan: A Summer Silence

I created A Summer Silence in respond to the hot and humid conditions found in Florida in the summer months. Everything slows down as we melt into malaise brought on by the intense heat. As a result of these conditions plant life abounds, if only we can get ourselves to go outside and look.

But not in the South:

I derived my title from a BBC story. A young man was applying for an entry level position at BBC when he was mistaken for an international expert. He was whisked into an on-air program. He survived the ordeal by repeating the interviewer's questions and then responding, "but not in the south".

I shot But not in the South while teaching in southern Italy. Having grown up partially in northern Italy, I had never before spent time in the south due to family prejudices. The amusing fact is that, in the USA, I and my family are Southerners. This body of work demonstrates how there is rich culture everywhere, if only in glimpses.

Ginger Sheridan
But not in the South: Italy
 Photo on Aluminum
 9 - 18" x 18" panels in Grid
 2020



Dana C. Tupa
A New Kind of Blue
Clay/Glass/Wire
72" x 18" x 3"
2020



Tupa is a history making, award winning artist whose work on the ephemerality of memory has been exhibited, lectured, and collected throughout the U.S. Noted for naturalized renditions of nostalgic objects, she is recognized for uplifting the art quilt beyond a textile audience. Tupa is the recipient of Artist Grants, Excellence Awards, and holds a 20 year partnership at Soren Christensen Gallery in New Orleans. She presents nationally with acquisitions in museums, public art venues, corporate purchases and university collections. Professor of Art and Associate Dean, she has an MFA from Tulane, BFA from Texas Women's University and owns Ginger Bridge Studios in TN.

Dana Tupa:

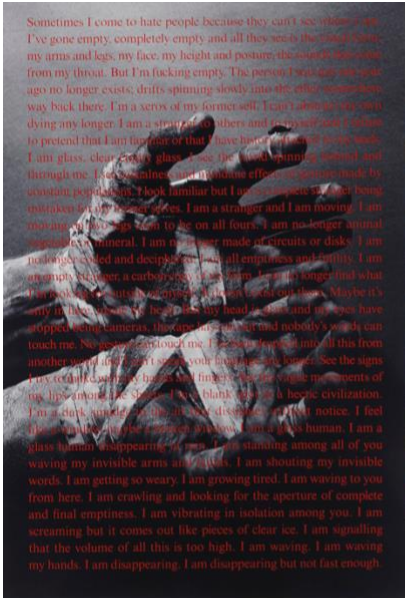
Tupa is a maker of objects that consider the wonderment of human experience. Creating nostalgic dialogue-of-knowing between maker and viewer is important. She concentrates on capturing moments in time through simulated objects. Tupa's sculptures, independent of intended symbolism and layering of viewer inspired interpretations, encourage viewers to reflect personally.

The recent series reacts to assimilating past and recent communications, and asks viewers to consider what may happen when someone else's untruths catch up to their own. In looking at the proposed experience head on Tupa believes we oscillate, that reality is perspective and not truth or lie, but an opportunity for clarity. What remains a constant is the fluidity of assumptions occurring during the process of oscillation. In actuality the experience is unpredictable yet we continue to attempt predictable outcomes in our comprehensions.

Tupa remains true to her aesthetic of simulating nostalgic objects, yet interestingly in this work, she returns to mixed media to express tools of illumination. Works in the series give nod to calendaring, entry way lanterns and mandorla canon as referential beacons. She continues to explore alluring surface characteristics, enhancing form and scale to set in motion mnemonic connectors. Relationships between objects allude to connectivity of our own desires in attempts at predicting personal realities.



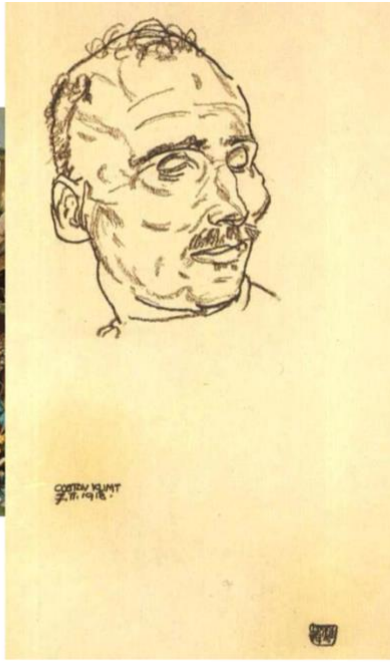
Dana C. Tupa
The Evolution of Unreality
Mixed Media
24" h x 60" w x 8"
2020



David Wojnarowicz, *Untitled (Sometimes I come to hate people)*, 1992.



Pieter Bruegel the Elder, *The Triumph of Death*, ca. 1562.



Egon Schiele, *Gustav Klimt in deathbed*, 1918.

also have the agency to actively shape and produce new ideology and meaning.¹ Each artist represented here has made creative choices that reflect their ideas, experiences, and individual realities. The formal, material, and content choices offer visual expression and form to their experiences and perspectives. Yet, as Pollock contends, these images and objects do not merely or passively reflect the lived experiences of the past year and the current state of society. Artists have the power to produce and envision the world as they perceive it, but also as they want it to be.

These deliberations manifest themselves in the Biennial through works that question both the stability and instability of history, the progression and tracking of time, mobility and the freedom—or lack thereof—to travel. Idealized and manufactured forms populate the gallery, which allude to both the strength and fragility of our mental, spiritual, and corporeal health and existence. The work asks us to cherish and hold close to us what is important, to savor in the quotidian, while also calling upon the regenerative comfort and escape that can be found in nature and abstraction.

Historically, epidemics have transformed the ways individuals, and society as a whole, have communicated. COVID-19 has already revolutionized the manner and forms through which we learn, conduct business, and socialize. While physically isolated from one another, this crisis has made us more accessible than ever through technology. As an art historian, I am both fascinated by and invested in how these new means of visual communication and the consumption of images through technology will shape our vision and perception as a culture. Keeping in mind that vision and access to imagery has been shaped by technological advances throughout history, today, new devices and media platforms including Twitter, Instagram, and Facebook have already indelibly shaped the rapid pace with which we experience and consume images.

In part due to the extraordinary quantity of media we are confronted with each day, this generation has become especially adept in deciphering imagery with speed and efficiency. While this may be a necessary skill required to negotiate the excessive information impressed upon us through our multiple devices and platforms, I believe, that in time, history will reveal that we have adapted to the prodigious levels of content by reading and absorbing images with great speed but doing so on a superficial level. As Jennifer Roberts has argued, “just becomes you have *looked* at something doesn’t mean that you have *seen* it. Just because something is available instantly to vision does not mean that it is available instantly to consciousness...What turns access into learning is time and strategic patience.”²

While recognizing the privilege and exceptional access that technology affords us to safely host and share the Faculty Biennial Exhibition during a pandemic, I am also struck by how my experience of the work in a virtual setting reinforced the tensions already present in the objects and images themselves. The digital experience of *looking* through the exhibition generated a push and pull effect of being drawn in by the intricate details and thoughtfully crafted and worked surfaces only to be confronted by the flat, uniform surface of my laptop screen. I am thankful for the great efforts that went into making this body of work available within a safe, virtual environment, while also saddened and discouraged by the physical inaccessibility to works of art that were created with

¹ “Art is a social production: it is productive and actively produces meaning. Furthermore, art is constitutive of ideology, it does not merely illustrate it. It is one of the social practices through which particular views of the world, definitions, and identities for us to live by, are constructed, reproduced, and even redefined.” Griselda Pollock, “Women, Art, and Ideology: Questions for Feminist Art Historians,” *Women’s Studies Quarterly*, vol. 15, no. 1/2 (Spring-Summer 1987): 5-6.

² Jennifer L. Roberts, “The Power of Patience: Teaching Students the Value of Deceleration and Immersive Attention” *Harvard Magazine* (Nov-Dec 2013),” 42.

Art in the Age of COVID: Reconciling Tensions through the Power of Patience Laura M. Winn, Ph.D.

This fall semester’s School of Art and Design Faculty Biennial Exhibition opens at a time unlike any other in our University’s history. We are witnessing social injustice and unrest in our own community and across the nation, while contending with ongoing public health and financial crises that will shape our lives for the foreseeable future. In the midst of intersecting crises and conflicts, it is natural that the artists represented in this exhibition have creatively and uniquely responded to the uncertainty, anxiety, frustration, and fear that the COVID pandemic and its many challenges have presented.

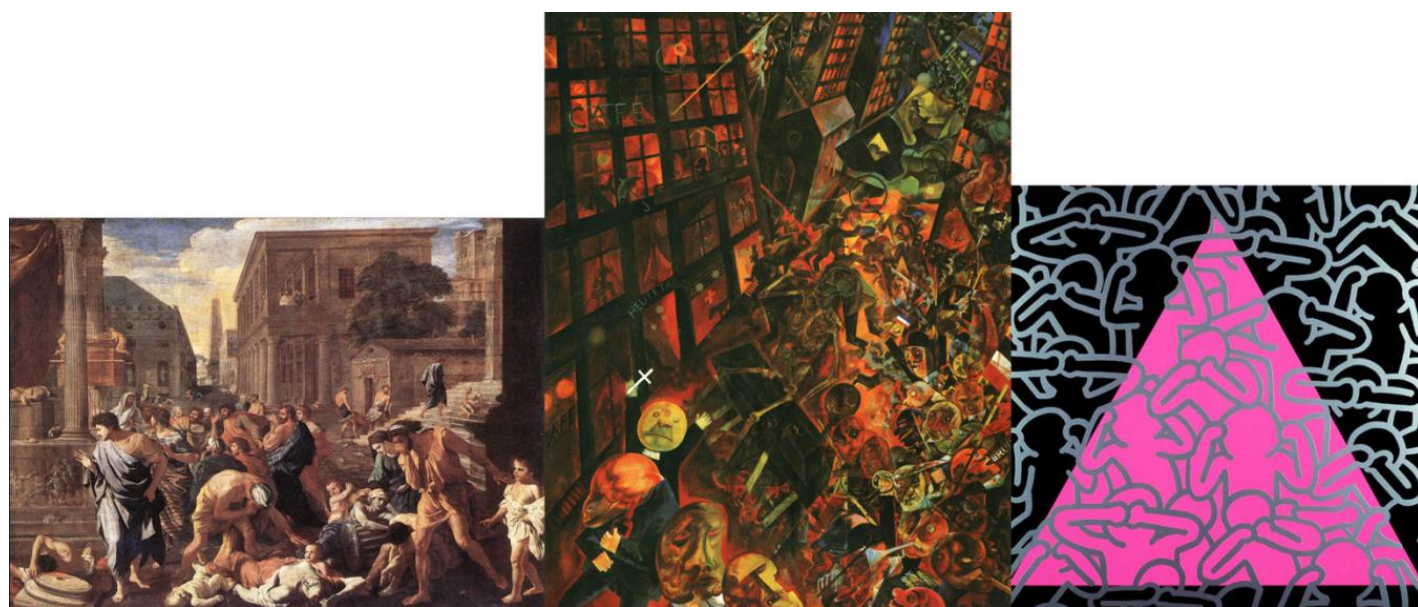
In March of 2020, when the world around us shifted dramatically, journalists, academics, as well as, the average social media user sought to give visual expression to the COVID pandemic. Historical works of art that conveyed the terror, devastation, and human suffering of previous health emergencies, including the Bubonic Plague, the 1918 Influenza, and more recently the HIV/AIDS epidemic, were frequently called upon to illustrate the current crisis. Meanwhile, to promote social distancing, a second trend emerged on social media that encouraged the public to recreate famous works of art by employing household items—the most noteworthy of these being the “Getty Challenge.” The impulse to provide visual form and definition for what we have felt and experienced in 2020 has resulted in very different approaches and interpretations, yet, it demonstrates a collective desire to classify or explain—through humor or horror—the chaos of these crises, thereby exerting a small sense of control within a period where many feel helpless and lacking agency.

Similarly, as the faculty contemplate and negotiate their multifarious and overlapping roles as educators, partners, parents, community members, and artists in the age of COVID, what yokes the diverse work of this Biennial exhibition are a series of dualities that highlight precarious relationships between the past and present, real and ideal, escape and presence, corporality and the intangible, all of which perforates the work with tension. In contemplating these negotiations and dynamic oppositions, I am reminded of Griselda Pollock’s assertion that artists do not simply act as a mirror to society or reflect their particular age. Artists do reinforce dominant beliefs and values, but

the intention of being experienced in person. In the age of COVID, museums and galleries across the globe have invested in making their collections and exhibitions available virtually. Today we are granted unprecedented access to art, while at the same time the phenomenological, non-visual aspects of the gallery experience remain elusive and even frustrating. I feel that I am *looking* at the work but still have a desire to *see* it.

If we can learn from and apply anything from history or past pandemics, it is the power of patience. To dedicate the time and contemplation that each work in this exhibition deserves, I am challenging myself to consciously embrace an anachronistic, pre-digital, slow, and even meditative mode of *seeing*. Cultivating a resistance to and inoculation against the technologically driven impulse to scan, scroll, and move rapidly through images, and instead take time to linger on the individual works to fully absorb their nuance and details as I would if in the Alexander Brest Gallery.

As the School of Art and Design, Jacksonville University, and the world at large, faces the task of defining and redefining what is possible in an age wrought with tension, I challenge all of us to employ strategic patience not just in the act of *seeing*, but to all experiences and encounters as we work to collectively shape a new sense of normalcy for ourselves and our community. “Patience becomes an active and positive cognitive state...where patience once indicated a lack of control, now it is a form of control over the tempo of contemporary life that otherwise controls us. Patience no longer connotes disempowerment—perhaps now, patience is power.”³



Nicholas Poussin, *The Plague of Ashdod*, ca. 1630.

George Grosz, *The Funeral (Dedicated to Oskar Panizza)*, 1918.

Keith Haring, *Ignorance = Fear*, 1989.

³ Roberts, “The Power of Patience,” 43.

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Linda Berry Stein
College of Fine Arts
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Performing Arts Series upcoming events:

MFA: In The Works Online

Thursday, July 23

School of Art & Design Faculty Biennial Exhibition

Thursday, August 20 through Monday, October 12

Before Moonlight

Tuesday, September 1 at 7:30 PM

Spring Sing!

Thursday, September 3 at 7:30 PM

Faculty Showcase Concert

Friday, September 11 at 7:30 PM

The Jacksonville University Jazz Faculty Concert

Tuesday, September 22 at 7:30 PM

Diastole: Songs for Inspiration in Turbulent Times

October 2nd and 3rd at 7:30 PM

October 4th at 3:00 PM

Lunch Music with the Jacksonville University Singers

Wednesday, October 7 at 12:00 PM

Subscribe to the Linda Berry Stein College of Fine Arts YouTube channel to experience our virtual Performing Arts Series events.

For the latest updates and news, follow us on social media and email lpscfa@ju.edu to join the Linda Berry Stein College of Fine Arts electronic mailing list.

Virtual Events at www.ju.edu/lpscfa