THE STORY OF: ART CELEBRATION!

ART AND COMMUNITY IN JACKSONVILLE, FLORIDA

1973-1992

From a 1973 Art Celebration! brochure, this statement became the group's mantra:

"ART CELEBRATION! began last April with a discussion over dinner. It centered on the fact that Jacksonville artists were so spread out geographically throughout the city that there was little chance to share serious thoughts and exchange criticisms of one another's work. The group, which was formed from this conversation, has met regularly in the ateliers of its artists. It represents a cross-section of ideas, with each artist in the group acting as an individual. The group, then, is not similar to those famous groups in Vienna, Paris and New York, who came together out of a need to express similar ideas. Rather, ART CELEBRATION! is simply THAT: a celebration of our collective, individual creativity and fruits thereof. Celebrate! With us!"

PREFACE

In 1972 Jacksonville, Florida celebrated its 150th anniversary. A sesquicentennial exhibition at the Cummer Museum provided a timeline of artists in Jacksonville, from Harold Hilton and Martin Johnson Heade to the more contemporary artists of the day, namely Ben'h Usry, Mark Howard, Ray Wiley, Margaret Koscielny, and Memphis Wood. In 1973 these contemporaries, along with a few others, formed the artist collective known as Art Celebration!. While a sesquicentennial year was an opportunity for reflection, it was also likely a catalyst for these artists to examine the current state of the art community and imagine a new path forward. At this time, contemporary artists found that there were few places in Jacksonville for local artists to show their work, and although these artists may have earned recognition outside of their city, they were still somewhat unknown inside of it. Art Celebration! not only created more opportunities for its own artists to exhibit and have deeper conversations about art, but the group also became an inspiration for other collectives in Jacksonville and remains a turning point in the city's art history.

My introduction to Art Celebration! was the December 2014 edition of Arbus. In the article "Asked & Answered, Ben'h Usry Enters Art History", a quote from art appraiser Alan Ransdell intrigued me with its directness: "Along with Ben'h Usry I believe these artists share a rich history in the roots of the early and present major art movements of Jacksonville, Florida. This is why I am working with him... making sure the history of the group (Art Celebration!) does not become forever lost." Having never heard of the group, I was eager to learn more.

The best, and virtually only, place to find information about Art Celebration! is in the archives of the Florida Times-Union and Jacksonville Journal. Through reading this news coverage, I learned about a group whose strength was the quality of its artists, who knew their worth enough to create their own infrastructure for art and community in Jacksonville. I thought the group was inspiring, but I felt that, through the news articles alone, I was left with more questions than answers.

It is only thanks to David Engdahl, artist and former Art Celebration! member, that the creation of this booklet was possible. Thanks to his record-keeping and generosity, readers can learn about this important moment in Jacksonville's history, and keep the story of Art Celebration! alive.

Megan Lester
2026

AN INTERVIEW WITH DAVID ENGDAHL



Background image from previous page



L-R: Jerry Dodge, Allison Watson, Ben'h Usry, Margaret Koscielny, Ray Wiley, Marilyn Taylor, Charlie Brown, David Engdahl

Q: Could you mention a couple of factors that prompted the need or desire to create a group like Art Celebration!?

A: In 1973 there was no venue specifically for artists to get together to talk about art in general, being creative, and to discuss/provide critical reviews of their work. In April of that year, Riverside artists/friends Margaret Koscielny and Ben'h Usry discussed this need, then created a group of diverse artists to meet that need. These two artists invited about eight of the prominent area artists to join the group and named it Art Celebration!.



From the The Florida Times-Union
Photo by Frank Smith
Image courtesy Jacksonville
Public Library Special Collections

Q: How did the group operate when it first started?

A: The first activity of the group was to meet at the various artists' studios to discuss art in general and to be respectfully critical of that artist's new work. The group particularly did not want to be aligned or associated with any galleries or institutions in Jacksonville. Annie Tiques was an outparcel restaurant at Regency Square, the premier shopping mall in Jacksonville. The restaurant moved leaving the space vacant. Before I came to Jacksonville, the Art Celebration! group decided to operate a gallery in that restaurant space. Members of the group took turns sitting at the gallery on the days it was open. There were very few places in Jacksonville at that time for artists to exhibit their work, thus that was an obvious intitiative.

Q: How did you personally become involved with the group?

A: The Art Celebration! group gallery in former Annie Tiques building was still operating in June 1973 when I moved to Jacksonville (the gallery closed before I became a member of the group). Anxious to get involved in the local art community, I visited the gallery and inquired about the group. Looking at the work on display along with the background I heard was exciting to me, and I requested contact information. I don't recall the person who was on duty at the time (I didn't know any of these artists), but they gave me the phone number of Charlie Brown, a potter and member of the group. I called Charlie and he said that he would confer with his friend, Mandarin neighbor and group member Memphis Wood and call me back. Charlie called back and suggested that I bring some of my work to the studio of Memphis Wood and he'd meet me there. I took some of my sculptures and photos to the meeting with Charlie and Memphis. They thought the work was worthy and said that they would present it to the group for decision. The group accepted me as another local artist and provided the time and directions for the next meeting.



From the The Florida Times-Union
Photo by Frank Smith
Image courtesy Jacksonville
Public Library Special Collections

Q: How did the group operate after leaving Regency Square?

A: Margaret Koscielny was the general leader of the loosely associated group. I worked closely with Margaret during the first year, then assumed ad hoc leadership for the next 18 years until the group faded into non-existence. As leader, I was constantly on the lookout around the area for vacant space where we could exhibit our work. Occasionally a group member would suggest a space. I would negotiate the arrangements with the space owner and organize the event. The group would convene only when I had the time, around my career as an architect and my growing family, to call a meeting. We had nine exhibitions in twenty years, one year with two exhibitions. We only paid for space once, for the exhibition at the city owned City Auditorium Exhibition Hall at the Performing Arts Center—for all others there was no fee for use of the space.

Q: Did you feel that Art Celebration! remained cohesive in other ways, despite the fact that each member had a unique approach to creating art?

A: I am not aware of how the Art Celebration! members were first selected since I was not here in Jacksonville during the group formation. There were a limited number of well-known artists in Jacksonville at that time, and those artists had their studios throughout Duval County and the St. Augustine area. Likely the early members were friends of Margaret and Ben'h. Some of the original 1973 group artists left Jacksonville and the group before I arrived. All seemed to be good friends with each other, keeping in mind the focus on art conversations, the gallery and potential venues to show work. None of the critiques of new work were taken personally, but rather in the interest of learning.

In the original group when I joined, there were a few senior artists such as Charlie Brown, Memphis Wood, and Joseph Jeffers (Jerry) Dodge, second director of the Cummer Museum. The rest of the group were of younger generations. A few of the artists were what I refer to as craftsmen. Jeff Dunn, an attorney friend of Jerry Dodge, was a non-exhibiting but participating member of the group and assisted with any legal issues.

Art Celebration! started with a group of nine artists and grew to thirteen. We added more artists by group agreement. Another process we used was to invite guests on a trial basis to ascertain whether their personalities were compatible with the group. Some artists were added through the guest process, and some were not.There were small rifts in the group but quickly patched over. I remember preparing for one exhibition where artists brought their new work at different times. During his absence, one of Charlie Brown's pots got broken. We all felt bad, but no one in the group took responsibility. Although it bothered him, he soon got over that incident. I suppose that the group got along so well because we had mutual respect for each other and each other's work.

We would meet irregularly at the various artists' studios and view their new work. Most often, we would meet at Jerry Dodge's studio, on Pottsburg Creek just off Atlantic Boulevard, because it was centrally located. Jerry was an excellent host and always provided a great spread of food. Always the same food. Jerry became ill and wheelchair bound after Art Celebration! no longer existed and died in 1997. Group member and Jerry's friend Jeff Dunn staged a celebration of Jerry's life at Jerry's home for the Art Celebration! group, with exactly the same food as before.

Charlie Brown's studio, detached from the family house where his four unmarried sisters lived, burned down during the time of Art Celebration!. Under local architect Bob Broward's leadership, the creative community, including most of the Art Celebration! artists, pitched in and, over a few weekends, rebuilt Charlie's studio.

Most of Charlie's pots were Raku, where the pottery was taken hot from the kiln and immersed in sawdust. Being a wood sculptor, I made plenty of sawdust and took it to Charlie.



From the The Florida Times-Union
Photo by Dan McCormack
Image taken from jaxpsychogeo.com (Tim Gilmore)

Q: How did the group start from scratch, choose a new venue for each exhibition, install the shows and create its own promotional material?

A: As group leader, I was constantly looking for possible exhibition locations. At times I would just drive around searching. Each possible location required determining ownership, obtaining permission and planning logistics. Each of the artists would contribute $100 to pay expenses for the exhibition. Most of the group exhibitions were open for one or two weeks and it took us about two weeks to prepare for the show. We developed a list of task assignments for each member and a schedule for members to sit at the show during the time it was open. Art Celebration! was the only opportunity in Jacksonville showing area artists' work and we could draw a crowd of 600 to 800 at the opening night reception. Those were different times and different circumstances. The crowd which we could draw was generally affluent and would purchase much of the art, some coming early to have the best selection for their purchase. Our average sales totaled $17,000 for each of our exhibitions. Some of the sales were to other artists in the Art Celebration! group. Each artist would handle his/her own sales, with no commission back to the group.

Being able to draw such a crowd was the enticement for building owners to provide the space to us at no charge. We had a mailing list of 1200 (likely borrowed from one of the museums). Prior to each exhibition, we would all get together and vet that list, keeping it as current as we could. We would have printed invitations and would hand address them from the list, adding a note if the artist doing the addressing knew the recipient.

Spaces which we chose for exhibitions varied widely in size, configuration and finish. We would meet in the space and discuss preparing it for the exhibition.

To provide more hanging space, other than existing walls, I would order cheap hollow-core wood doors and 1"x2" wood scantling strips. We lined up the doors and nailed the wood strips top and bottom. At the end of the row of doors, and sometimes in the middle, we would attach one or two doors 90 degrees for stability. We would obtain a 4' wide roll of white butcher paper and staple it to the doors to provide a background for the art.

A key aspect of the exhibits was lighting the work. In the beginning, we had a few miscellaneous fixtures, bulbs and extension cords which we could attach to the ceiling and plug into existing outlets. We decided that clamp-on emergency light fixtures were the most flexible, so we purchased a few of those each year until we ultimately had 100. Bulbs were 75-watt flood and spot, which provided sufficient lightning for the exhibition. Some of the newer spaces had few outlets to plug in our extension cords, so we engaged an electrician to make some long strings of Romex cabling with four-plex outlet boxes located periodically. We would hire an electrician to hook these cable strings into the main electrical panel. The cable strings would be attached to the ceiling or structure above, providing ample places to plug in our clamp-on lights. Everyone pitched in during designated work time in the space. This added to our group's comradery and provided a festive atmosphere.

For each exhibition, in addition to the mail out invitations, we would design and print a brochure, some more elaborate than others. These we would hand out at the opening reception and have available the remainder of the exhibition. I have what is likely the only full set of those brochures in existence.

For the opening reception, we would prepare snacks for the attendees. We would have alcoholic beverages free for the first drink if the attendees brought their invitation with them. The second drink was a voluntary contribution to the group , not to be in conflict with liquor licensing laws.

Our exhibitions, being a noteworthy occurrence, would be covered by the press, mainly the Florida Times-Union, who had a staff art writer at that time. We would get publication before and during the exhibition which helped attendance. And there was occasionally a critical review of the exhibition published. Prior to one of the exhibitions, Margaret and I were invited for a short live TV segment at WJCT public television studios.



—TIMES-UNION PHOTO BY SAXTON WEIR

Local Artists On Parade

Joseph Dodge, a painter, (left) and Margaret Koscieiny-Parker, sculptor, study a sculpture, "Lamelli Form 12," by David Engdahl at Art Celebration, a special exhibition of Jacksonville artists on display at the Ortega Village Shopping Center, 2923 Manitou Ave. The show is open Tuesday through Fridays from 10 a.m. to 5 p.m. through Dec. 21.

From the The Florida Times-Union
Image courtesy of Jacksonville Public Library Special Collections

Q: What was the most exciting exhibition the group staged?

A:Our most innovative exhibition was our two-day exhibition at the City of Jacksonville's exhibition hall adjacent to the civic auditorium (now the location of symphony hall) in November 1978. Group members had contacts with the noted Jacksonville Symphony. We generated the idea to stage one of our shows in the city exhibition hall adjacent to the symphony auditorium targeting nights of symphony performances to leverage the large art-oriented crowd of those attendees. Rental of the space was expensive, thus our exhibit needed to be short. The civic auditorium was a huge space with no interior walls. It was suitable for conventions but not necessarily for a much smaller art exhibition using only a small portion of the room. How to stage an art show in that space.....? I got the idea of building an artwork exhibition structure within the space using construction scaffolding supports and horizontal scaffolding planks for hanging the artwork. I rented a few sections of scaffolding which we erected in my backyard to try out the idea. It worked so we alerted the press, and we had an article published in the newspaper indicating the design intent of our exhibition with a picture of the scaffolding in my backyard. I designed an octagonal structure to fit in the center of the exhibition hall and counted the number of sections of scaffolding and planks we needed. We ordered the scaffolding to arrive Sunday morning at 9:00 AM for an informal opening that same evening. The loaded truck pulled into the exhibition hall right on time and we immediately set about unloading and assembling the scaffolding components, relatively simple to set up and stabilize. Some of the sections we made taller and at some locations we created a void at floor level for variety. We created a tall and grand scaffolding tower entrance at the bottom of the wide stairs leading down from the lobby of the auditorium. After the configuration was in place, we began to hang the artwork. We needed to hire the city electrician to install the lighting. Lighting was confined to the interior of the octagon, leaving the remainder of the hall dark, which emphasized our exhibition.



Postcard depicting the Civic Auditorium in the 1970s. Photo courtesy State Library and Archives of Florida

All was completed just in time for the informal opening on Sunday evening. The symphony performance was on Monday and Tuesday evenings and the exhibition was in place for those performances. We arranged to have the symphony MC make an announcement of our show from the stage at the performance conclusion. Then crowds from the symphony came flowing down the steps and through the gate into our octagon exhibition. What a thrill! Early Wednesday morning we removed the artwork and lighting, the scaffolding truck arrived, we loaded the scaffolding back on the truck and the show was over. Except in our minds!

Q: What do you hope people remember about Art Celebration!?

A: Pioneers: Art Celebration! artists were pioneers in the Jacksonville art world

Art Discussions: Many of the artist groups that have formed since 1992 are modeled after Art Celebration!. However I don't believe that any of the current groups hold formal discussions of art and creativity in general, nor critiques of their own work.

Diversity of Artists: The success of Art Celebration! was in the diversity of artists. Each artist in the group had a following, and the other artists could leverage that to expand their own following.

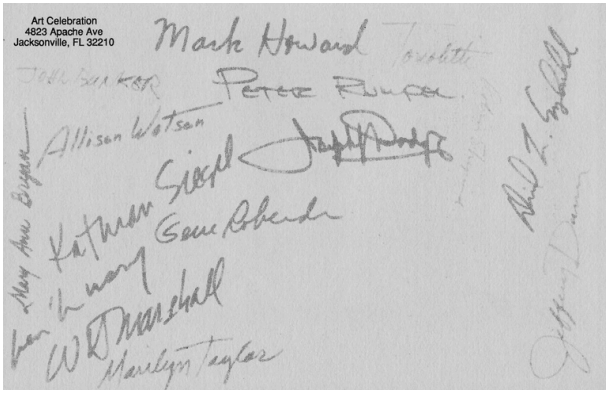
Do it Yourself: If you want to have a career as an artist, you have to create the opportunities yourself— no one else is going to just hand you an art career.

HAVE FUN!: We always did.



Top row, L-R: Robin Shepherd, David Engdahl, Jeff Dunn, Ben'h Usry, Gene Roberds, Bill Marshall, Peter Rumpel, Allison Watson
Bottom row, L-R: Mary Ann Bryan, Enzo Torcoletti, Mark Howard, Marilyn Taylor, Jerry Dodge

PARTICIPATING ARTISTS



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Charles M. Brown

Charles " Charlie" Brown was a ceramicist local to the Mandarin area of Jacksonville. He became a full-time artist in 1962 after retiring from 30 years as a bookkeeper and office manager for a produce house. He is best-known for using the Raku method of firing in his work, and his pieces can be found in major museum and private collections including the Smithsonian Institute,

Mary Ann Bryan

Mary Ann Bryan's paintings encompass a wide range of genres, from portraiture and abstraction to her floral arrangements and still lifes. She spent over 50 years working as an artist in Jacksonville, and her works can be found in the collections of museums throughout the southeast.





John Bunker

John Bunker has been a professional artist for over 50 years. He also spent time as the long term associate director of the Jacksonville Art Museum (now MOCA Jacksonville), and as the director of the Cummer Museum. He is best-known for his paintings and collages which are included in numerous museum, corporate, public, and private collections in the United States and abroad.

Joseph Jeffers Dodge

Joseph "Jerry Dodge" Dodge was a painter as well as the former director of the Cummer Museum from 1962-1972. He exhibited across the southeast. His works can be found in museum collections, as well as major private and corporate collections in Florida. He was the subject of articles in national art publications, as well as the book Passion & Clarity: The Art of Joseph Jeffers Dodge by Debra Murphy-Livingston, which is the chronicle of his life.





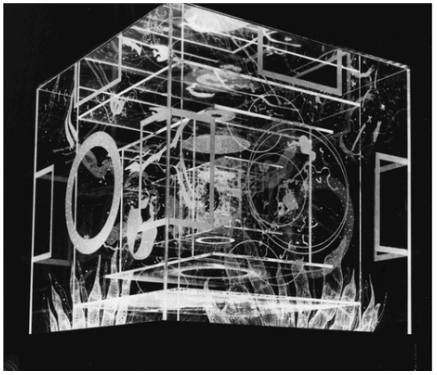
David Engdahl

David Engdahl is an artist who has been working in sculpture since 1971. His work has been exhibited in over 20 U.S. states, as well as in the U.S. embassies of Bahrain, Latvia, Angola, and Zimbabwe. In 1978 he received an Individual Artist Fellowship from the National Endowment for the Arts. His works are included in both corporate and museum collections.

Mark Howard

Mark Howard is a watercolor artist known for his plein air landscapes. He was born in Tampa, Florida but moved to Jacksonville to teach both art and business at FCCJ (now FSCJ). He has been in numerous local and national exhibition including a Smithsonian exhibition of 50 American drawings which traveled worlwide.





Margaret Koscielny

Margaret Koscielny is an artist best-known for her plexiglass sculptures, assemblages and two-dimensional artworks. In her career she has also been a teacher and museum curator. She has been in numerous exhibitions across the United States , and her work can be found in museum collections as well as in other public and private collections throughout the U.S. and Europe.

William Marshall

William Marshall pursued careers as both an architect and as a full-time artist beginning in 1982. He painted important buildings in the Jacksonvillle area, many of which have since been demolished. His work appeared in over 40 exhibitions in Florida, the greater southeast, and New York City. His works can be found in corporate and private collections.





Gene Roberds

Gene Roberds' paintings depict scenes of remote wilderness, away from civilization. Painted on location, his works also serve as documentation for areas in nature which may not exist in the future. Roberds taught at the college level for over thirty years, and has exhibited throughout the United States since 1955. His work can be found in corporate and private collections throughout the United States.

Peter L. Rumpel

Peter Rumpel is a painter, sculptor, mixed media artist, and architect. He has received awards from the Jacksonville Arts Assembly, and the St Augustine Art Association. He was the selected artist for the Cancer Survivors Park Public Art Competition in 2001, as well as the Art in Public Places selection for the Ed Austin Regional Park in 2006. His works can be found in various private and public collections.





Robin Shepherd

RobinShepherd has been creating art for over 50 years. He founded his own design and advertising studio in 1984, now known as the Shepherd Agency. He has exhibited in solo exhibitions in Florida, New York, and Los Angeles, and his paintings and commissioned works can be found in numerous public and private collections

Marilyn Taylor

Marilyn Taylor's ceramic sculptures combine elaborate forms and patterns with a mythological weight. Her subjects range from figurative work to patterns and architectural forms. Taylor taught middle school in Duval County and later taught at the Jacksonville Museum of Arts and Sciences, Jacksonville Art Museum, Jacksonville University, as well as the University of North Florida. She exhibited in solo and dual exhibitions in Florida, and her works are held in several corporate collections.





Enzo Torcoletti

Enzo Torcoletti has been working in sculpture since 1969. He has exhibited in the United States, Canada, Italy, Belgium, and the United Kingdom. His works are held in the collections of local museums and in corporate and private collections in the United States, Italy, the United Kingdom and the Netherlands. He has completed numerous commissioned works, and he has had work published in The Sculpture Reference Book, Beginning Sculpture by Arthur Williams, and other magazine publications.

Ben'h Usry

Ben'h Usry's works are in private and permanent collections of museums and more than five hundred corporate collections throughout the U.S. In his early twenties, Usry spent time in Europe to experience first-hand the art and the culture. As a self-taught artist and attributed his art education to this experience and his mentor Elizabeth Bates. Usry and his art were the subject of the film American Artist. His art was selected for the touring show 'Florida Creates.'





Allison Watson

Allison Watson began her professional career as a studio artist in her early twenties. She has been employed as an illustrator, animator, licensed interior designer, textile artist and art teacher. Her work is represented in more than five hundred public, corporate and private collections internationally. She is a life-long resident of Florida and paints from her own photography taken in north Florida and at international locations.

Ray Wiley

Ray Wiley worked in painting, drawing and assemblages from 1967 through 1982. In 1973 he was a part of the 'Florida Creates' exhibition. He received multiple awards including the Davison National Print and Drawing Exhibition in 1976. His works can be found in numerous public, corporate and private collections.



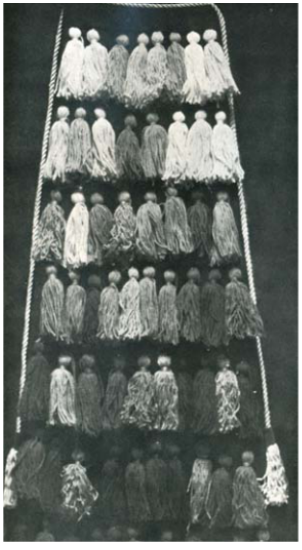


Ger Williamson

Get Williamson was a figurative painter who, in the 1970s, was represented by galleries in Boston, New York, Atlanta, Jacksonville and St. Petersburg. He participated in 28 group shows, 12 of which were by invitation and two were traveling. His works are represented in the collections of eight museums and corporate buildings, and in numerous private collections.

Memphis Wood

Memphis Wood was a multidisciplinary artist who specialized in fiber art and painting. Her time in Jacksonville began in San Marco where she taught at Landon High School until 1962. After moving to her home in Mandarin, she became a member of the Crown Craftsmen, and taught art at the Jacksonville Art Museum, Jacksonville Children's Museum, and Jacksonville University. In 1970, the Florida Times-Union called her "Jacksonville's First Lady of Art".



Guest Artists:

Charles Charles
Steve Lotz
Louise Freshman Brown
Hiram Williams
Jim Couper
Nellie Lynch
Vance Shrum
Kathran Siegel

Jeff Dunn (non-exhibiting member)

EXHIBITION HISTORY





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1973



Location:
Regency Square

Artists:
Charlie Brown
Joseph Dodge
Mark Howard
Margaret Koscielny
Ben'h Usry
Allison Watson
Ray Wiley
Ger Williamson
Memphis Wood

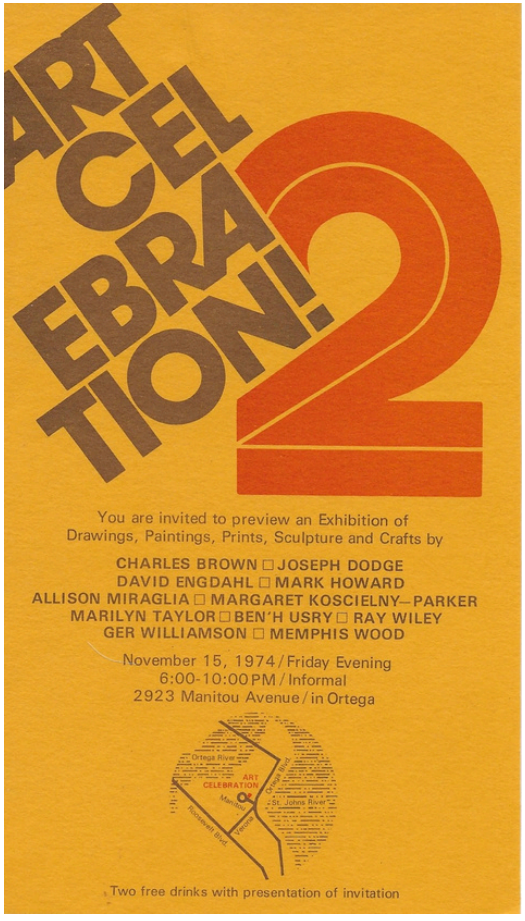
Guest Artists:
Charles Charles
Steve Lotz

ART CELEBRATION! 1

1974

Location:
Vacant 7-11 in Ortega

Artists:
Charlie Brown
Joseph Dodge
David Engdahl
Mark Howard
Margaret Koscielny
Marilyn Taylor
Ben'h Usry
Allison Watson
Ray Wiley
Ger Williamson
Memphis Wood



ART CELEBRATION! 2

FEB 1976



Location:
Solar Building

Artists:
Charlie Brown
Joseph Dodge
David Engdahl
Mark Howard
Margaret Koscielny
Marilyn Taylor
Ben'h Usry
Allison Watson
Ray Wiley
Ger Williamson
Memphis Wood

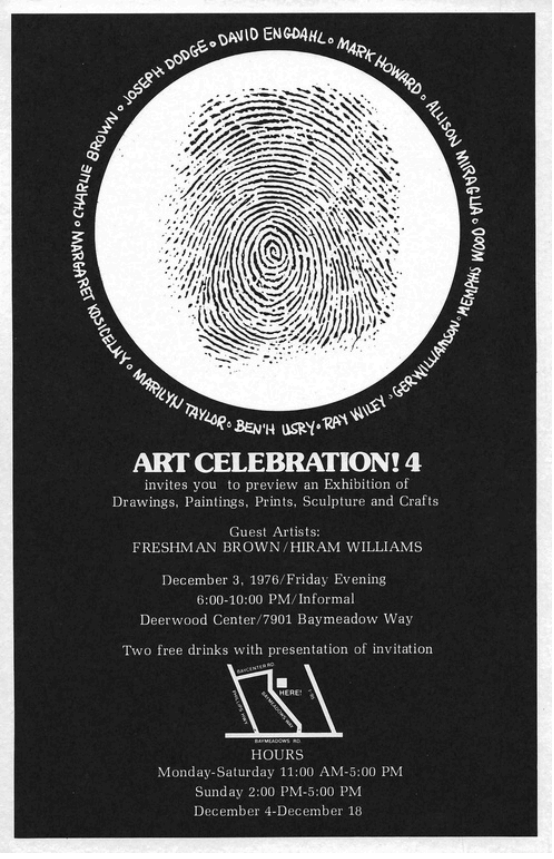
ART CELEBRATION! 3

DEC 1976

Location:
Deerwood Center

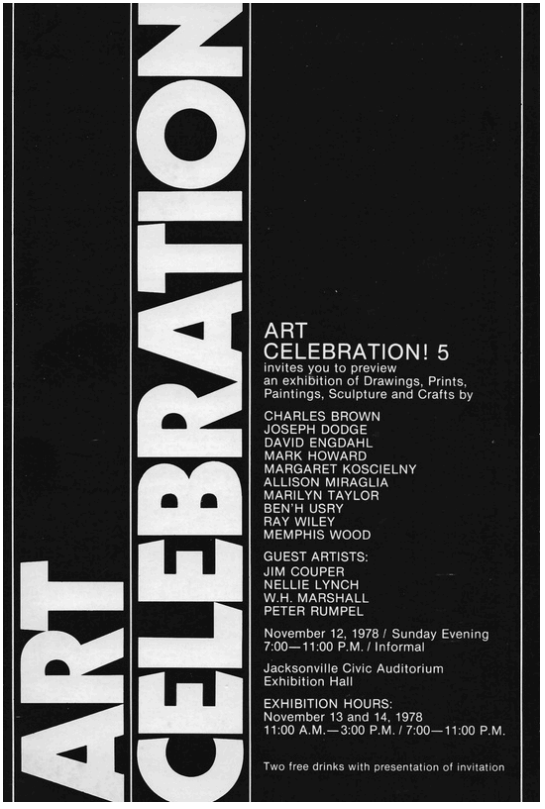
Artists:
Charlie Brown
Joseph Dodge
David Engdahl
Mark Howard
Margaret Koscielny
Marilyn Taylor
Ben'h Usry
Allison Watson
Ray Wiley
Ger Williamson
Memphis Wood

Guest Artists:
Louise Freshman Brown
Hiram Williams



ART CELEBRATION! 4

1978



Location:
Civic Auditorium

Artists:
Charlie Brown
Joseph Dodge
David Engdahl
Mark Howard
Margaret Koscielny
Marilyn Taylor
Ben'h Usry
Allison Watson
Ray Wiley
Memphis Wood

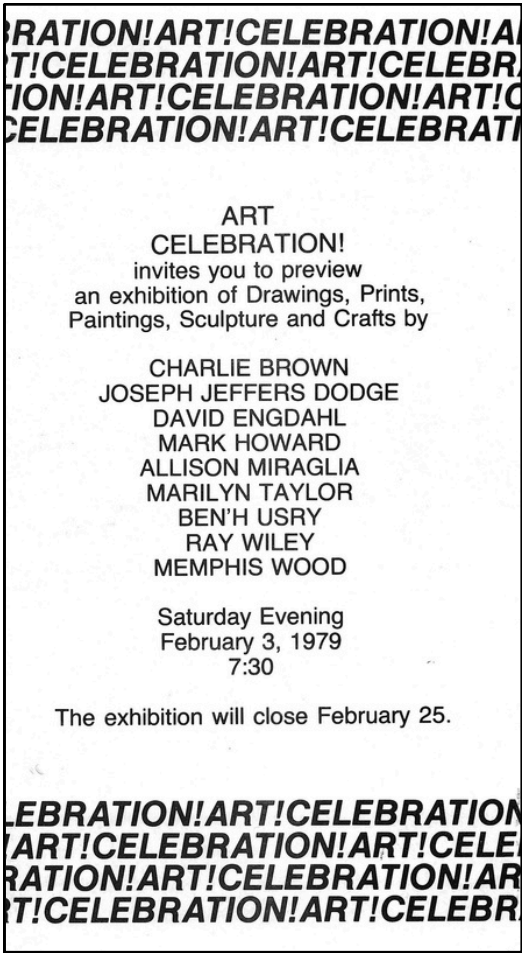
Guest Artists:
Jim Couper
Nellie Lynch
William Marshall
Peter Rumpel

ART CELEBRATION! 5

1979

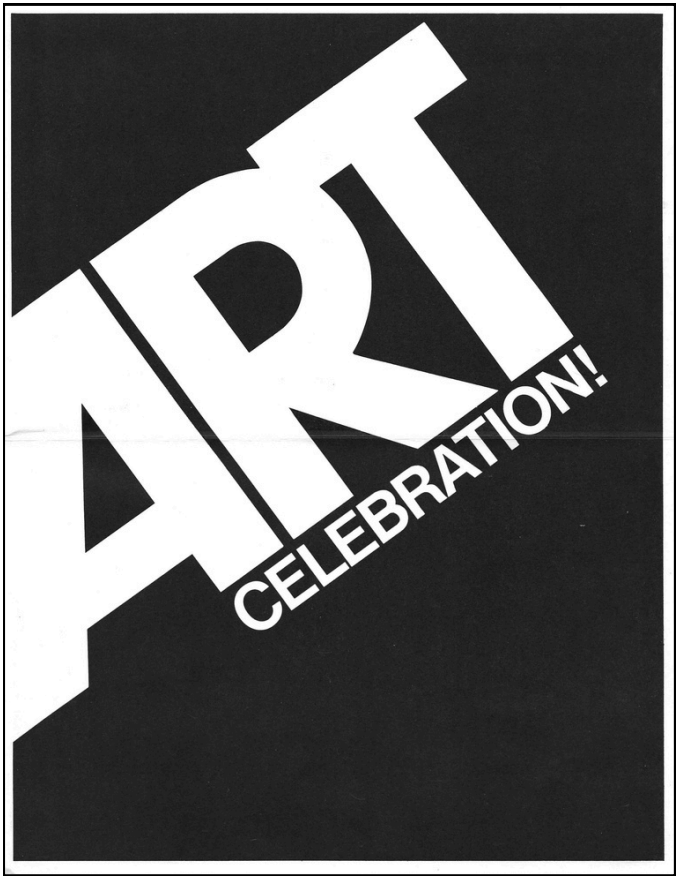
Location:
Le Moyne Art Foundation Inc., Tallahassee, Florida

Artists:
Charlie Brown
Joseph Dodge
David Engdahl
Mark Howard
Marilyn Taylor
Ben'h Usry
Allison Watson
Ray Wiley
Memphis Wood



ART CELEBRATION! 6

1981



Location:
Dyal-Upchurch Building

Artists:
Charlie Brown *
Joseph Dodge
David Engdahl
William Marshall
Peter Rumpel
Marilyn Taylor
Ben'h Usry
Allison Watson
Memphis Wood

Guest Artists:
Enzo Torcoletti
Vance Shrum

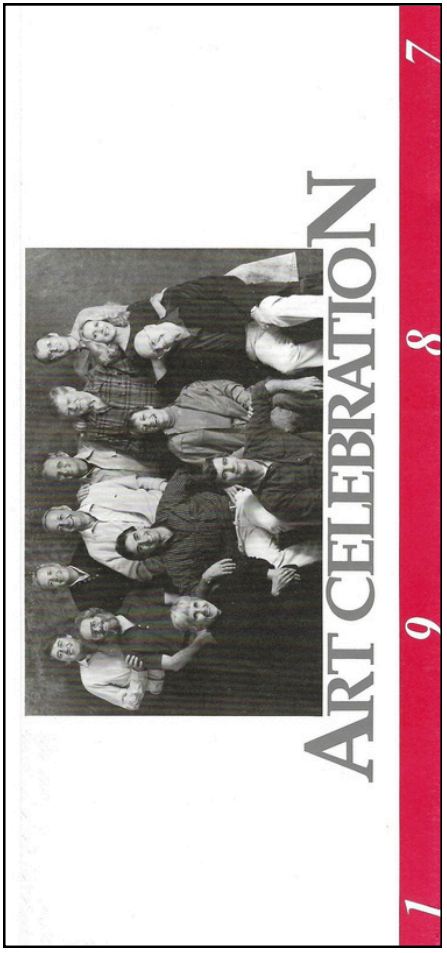
*Posthumously represented

ART CELEBRATION! 7

1987

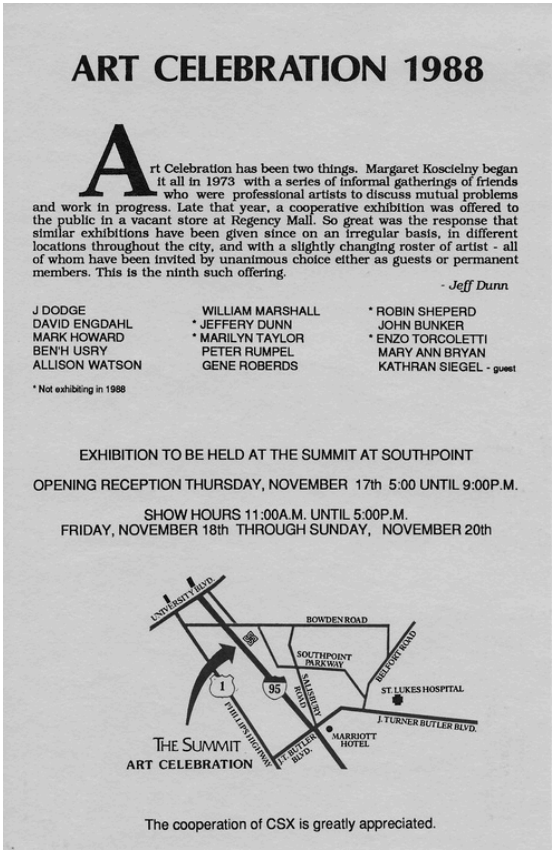
Location:
Grande Boulevard Mall

Artists:
Mary Ann Bryan
John Bunker
Joseph Dodge
David Engdahl
Mark Howard
William Marshall
Gene Roberds
Peter Rumpel
Robin Shepherd
Marilyn Taylor
Enzo Torcoletti
Ben'h Usry
Allison Watson



ART CELEBRATION! 8

1988



ART CELEBRATION 1988

Art Celebration has been two things. Margaret Koscielny began it all in 1973 with a series of informal gatherings of friends who were professional artists to discuss mutual problems and work in progress. Late that year, a cooperative exhibition was offered to the public in a vacant store at Regency Mall. So great was the response that similar exhibitions have been given since on an irregular basis, in different locations throughout the city, and with a slightly changing roster of artist - all of whom have been invited by unanimous choice either as guests or permanent members. This is the ninth such offering.

- *Jeff Dunn*

J DODGE
DAVID ENGDAHL
MARK HOWARD
BEN'H USRY
ALLISON WATSON
WILLIAM MARSHALL
* JEFFERY DUNN
* MARILYN TAYLOR
PETER RUMPEL
GENE ROBERDS
* ROBIN SHEPERD
JOHN BUNKER
* ENZO TORCOLETTI
MARY ANN BRYAN
KATHRAN SIEGEL - guest

* Not exhibiting in 1988

EXHIBITION TO BE HELD AT THE SUMMIT AT SOUTHPOINT

OPENING RECEPTION THURSDAY, NOVEMBER 17th 5:00 UNTIL 9:00P.M.

SHOW HOURS 11:00A.M. UNTIL 5:00P.M.
FRIDAY, NOVEMBER 18th THROUGH SUNDAY, NOVEMBER 20th

The cooperation of CSX is greatly appreciated.

Location:
The Summit at Southpoint

Artists:
Mary Ann Bryan
John Bunker
Joseph Dodge
David Engdahl
Mark Howard
William Marshall
Gene Roberds
Peter Rumpel
Robin Shepherd
Marilyn Taylor
Enzo Torcoletti
Ben'h Usry
Allison Watson

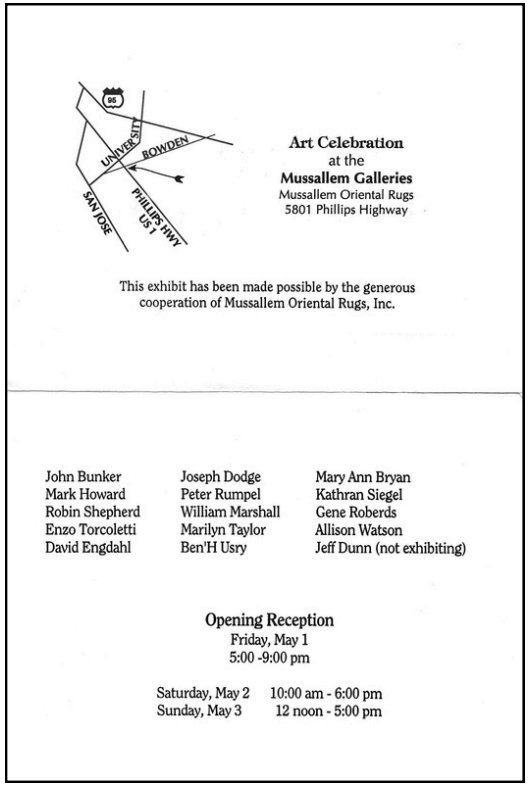
Guest Artist:
Kathran Siegel

1992

Location:
Mussallem Galleries

Artists:
Mary Ann Bryan
John Bunker
Joseph Dodge
David Engdahl
Mark Howard
William Marshall
Gene Roberds
Peter Rumpel
Robin Shepherd
Marilyn Taylor
Enzo Torcoletti
Ben'h Usry
Allison Watson

Guest Artist:
Kathran Siegel



ARTCELEBRATION! 10


Allison
Mark
Jerry
Margaret
Charlie
Ben'h
TAYLOR


Memphis

Press Coverage Summary

Celebration's in Order
The Florida Times Union – Cynthia Parks
December 4, 1973

State of the Arts
Jacksonville Journal – Tracy Conners
November 17, 1974

Local Artists On Parade
The Florida Times Union
November 18, 1974

New Art Celebration On Exhibit
Jacksonville Journal – Elihu Edelson
November 23, 1974

Art Celebration-Part II
Jacksonville Journal – Elihu Edelson
November 30, 1974

Art Celebration Members Stage Annual Exhibition
The Florida Times Union
February 20, 1976

Celebration! 3 In Solar Show
Jacksonville Journal – Elihu Edelson
February 28, 1976

Art Abounds To Light Up The Holiday Season
Times Union and Journal – Harriet Ludwig
December 5, 1976

Art Celebration! Show: Gets Bigger And Better
Jacksonville Journal – Elihu Edelson
December 11, 1976

Artists Start Celebrating Today
The Florida Times Union – Judy Martin
November 13, 1978

Art Celebration! will begin on Saturday
The Florida Times Union – Judy Wells Martin
December 2, 1981

They Gave An Art Show And Everybody Came
The Metropolis
December 16, 1981

Celebrate
?
1988

Art Celebration
Flexibility and simplicity helping artists' co-op remain together through the years
The Florida Times Union
November 17, 1988

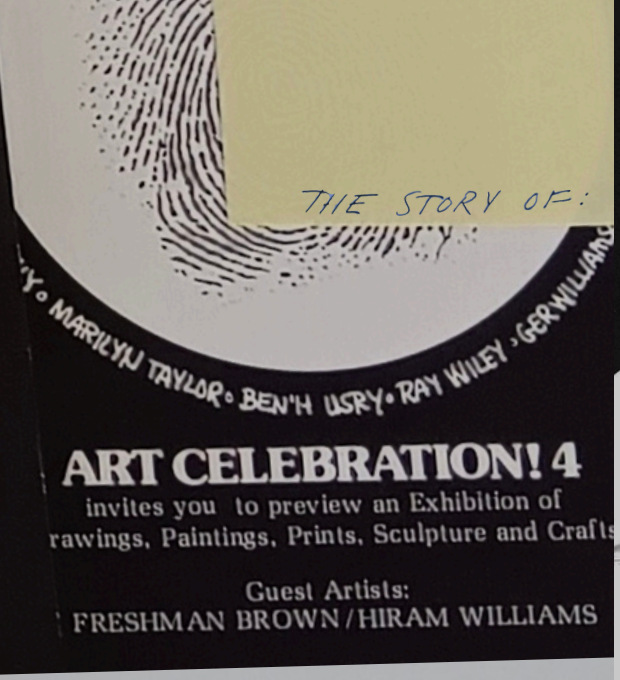
Artists Celebrate Their Own Show
Folio Weekly – Ted Weeks
April 28, 1992

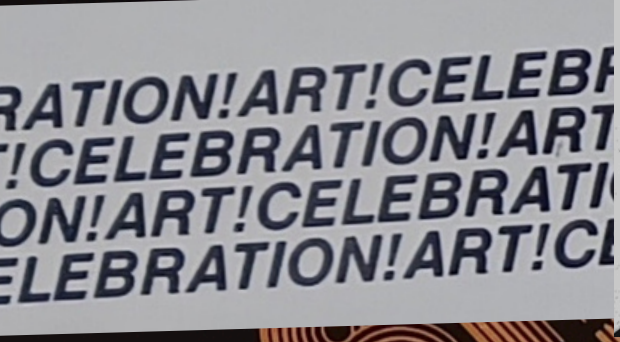
'Art Celebration' is a short sweet, visual treat
(Show long on beauty, short on time)
The Florida Times Union – Cynthia Parks
April 30, 1992

Art Celebration! Brochures:

https://docs.google.com/document/d/1A54MQr7QDWyHDRMzD_zpqwbspbIFA7IpV7-wYlopZCA/edit?usp=sharing

Show long on beauty, short on time


THE STORY OF:
MARILYN TAYLOR • BEN'H USRY • RAY WILEY • GER WILLIAMS
ART CELEBRATION! 4
invites you to preview an Exhibition of
rawings, Paintings, Prints, Sculpture and Crafts
Guest Artists:
FRESHMAN BROWN / HIRAM WILLIAMS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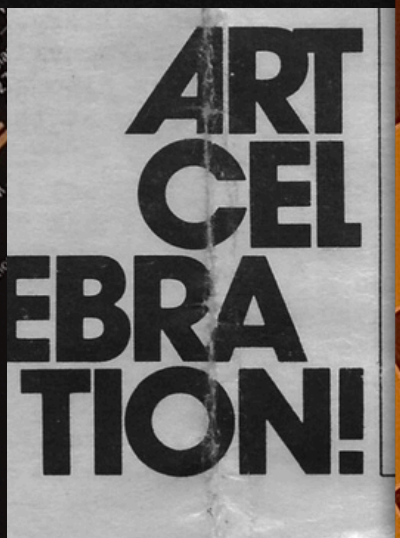
CELEBRATION!


Two free drinks with presentation


ART
CEL
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