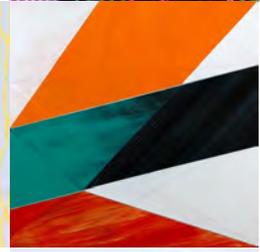


The City of Oklahoma City's

2019-2020

Prequalified Artist Pool

for public art projects under
\$25,000



2019-2020 Prequalified Artist Pool

2019-2020 Prequalified Pool

Selection Committee

Stephen Kovash
Jennifer Scanlon
Jarica Walsh

Office of Arts & Cultural Affairs

Robbie Kienzle, Arts Liaison & Program Planner
Randy Marks, Public Art Project Manager
Jennifer Swann, Administrative Coordinator
Mary Jane Dossett, Graphic Design

Oklahoma City Arts Commissioners

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Allison Barta Bailey, Vice-Chair
Krystal Yoseph, Commission Advocate
Scott Booker
Teresa L. Cooper
Elizabeth Eickman
Jim Hasenbeck
Steve Hill
Stephen Kovash
Jim Loftis
Michael Owens
Meg Salyer
John Seward
Paul Sweeney



Contact:

Oklahoma City Planning Department
420 W. Main, 9th Floor
Oklahoma City, OK 73102
okcarts@okc.gov
405/297-1740 or 405/297-1274

Oklahoma City's Prequalified Artist Pool for projects under \$25,000 was a recommendation of the [public art master plan](#) for Oklahoma City, AMP UP OKC. During the planning process, consultant interviews revealed that the development community and other groups and organizations need help in finding qualified public art professionals to carry out uniquely artistic projects for their schools, parks, neighborhoods and offices.

Some of the artists represented in this year's pool were recruited through a Public Art & Inclusion Boot camp and all have gone through a rigorous submission and review process. Artist submissions were screened by local public art experts. The experts' recommendations were evaluated by the Oklahoma City Arts Commission at their July 15, 2019 meeting. Each of the artists in this portfolio has received a recommendation from the Arts Commission. Included are examples of each artist's work and their contact information. The artists are separated into eleven media categories. You'll see several artists in more than one category. You'll also find recommendations on selecting, contracting, and working with artists, as well as design review, engineering, and other permitting requirements.

Oklahoma City leaders understand that public art and thriving arts and cultural organizations and districts play a large role in making this city a great place to live, work, and study. National studies have shown that communities that demonstrate a love and support of their community through public art and place making have even better economies. We wish you success and hope that you contact the Office of Arts & Cultural Affairs if you have questions or need technical assistance.

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2D

Painters, illustrators, print makers, graphic designers, and photographers are all 2D artists

MJ Alexander

Paul Bagley

Marc Barker

Erica Bonavida

Bryan Boone

Aundria Braggs

Cargill Smart Art

Stu Chait

Ebony Iman Dallas

Anthony Dyke

Lauren Florence

Dusty Gilpin

David Holland

Holey Kids

Mary Ketch

Brian Landreth

Mike Larsen

Cindy Mason

Tiffany McKnight

Paul Medina

Susan Morrison-Dyke

Markus Muse

Danny Rose

Liz Roth

Steve Whitfield

Jason Wortham

Adrienne Wright

MJ Alexander

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My work is an ode to the land and its people, a celebration of the extraordinary in the everyday. For the past two decades, I have chronicled faces and places of the Great Plains and the American West, with an emphasis on my adopted home state of Oklahoma. Through reportage, photographs, and poetry, my work embraces the sometimes timeless, often fleeting beauty found in the changing of the seasons, the cycles of life, and the vast and varied vistas of the state, its people, and their stories.



1. **77 Counties: Texas** photography 2010
2. **Third Grade** photography 2008
3. **77 Counties: Pottawatomie** photography 2010
4. **77 Counties: Cimarron** photography 2017





3

4



2 Dimensional

Paul Bagley

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www.paulbagley.com

Typical of many artists, I set out on a career path of commercially applied art. Eventually I started making fine art and discovered grants to help realize work and proposals. My experience as an Industrial Designer and Art Director are strategically applied in site-specific public art proposals. This compels me to explore the value of art and how it (emotionally and figuratively) connects with the individual or society. Fundamentally I'm attempting to understand the origins of art, how that might reverberate within a post-modern art culture and how the two might resonate together in a relevant and timely manner. As I continue to make art, subject matter and increasing levels of abstraction have merged into new directions. Remembrance, ritual, and paradox are common threads in some of my work, further applied through conscious material considerations.

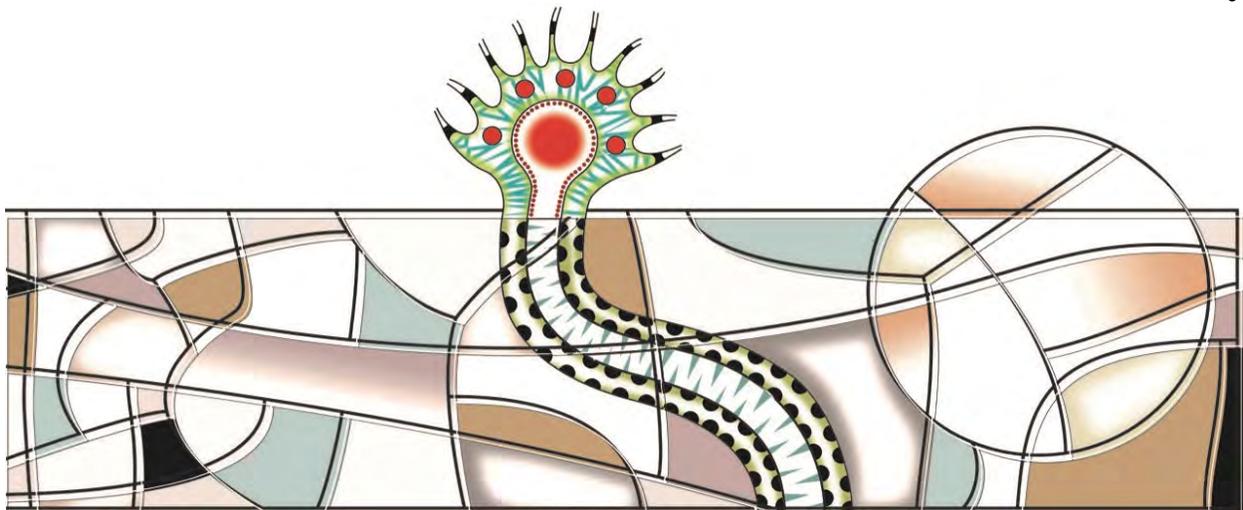
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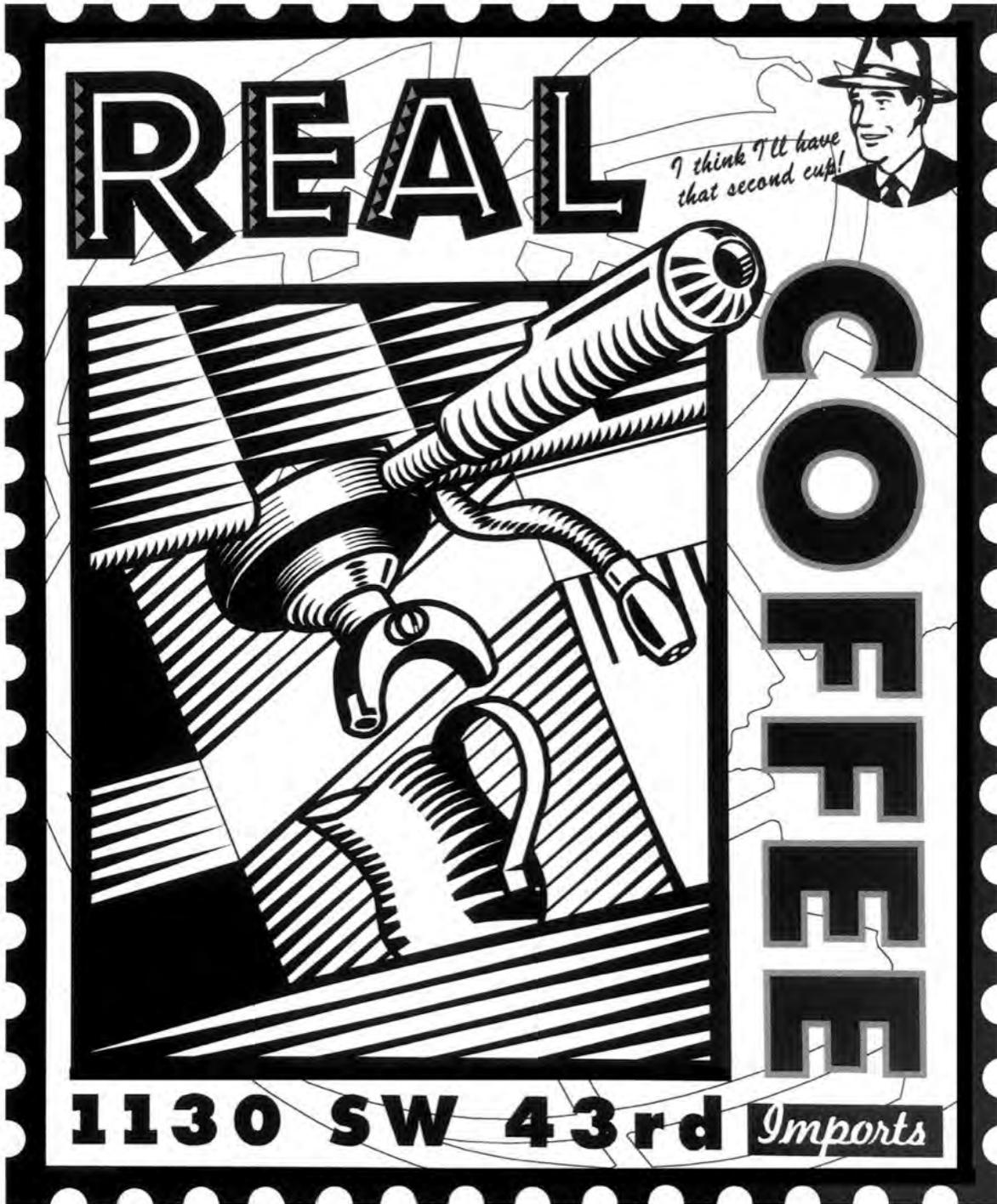


2



3





4

1. **Fossil Series: Nomads** (detail) plaster, acrylic 2014
2. **The Road West** (detail) digital 2018
3. **Death Valley** digital (Adobe Illustrator) 2018
4. **Café Illustration for multiple applications** digital 1990

2 Dimensional

1

Marc Barker

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www.marcbarker.com

I create large oil drawings of cloudscapes on modeling paste textured canvas & panels. The choreographed brushwork suggests impermanence and transformation, while the heavy texturing simulates the atmospheric energy that charges the work to connect with viewers on an emotional level.



2





1. **Sky the Color of Water (detail)** oil on panel 2017 3
2. **Pareidolia** oil on canvas 2018
3. **Favored Currents** oil on panel 2016
4. **Forthcoming** oil on panel 2018 4



2 Dimensional

Erica Bonavida

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www.ericabonavida.com

The unending possibilities and challenges of textures and color inspire my paintings. I pair individual fabrics and textures together based on personal, tactile, and experiential memories to create my imagery. These memories are composed and translated through visual textures, undulating forms, and distinct, limited color harmonies. The fluid movement and scale of the work allows a personal intimacy between my subject and my process. I become enveloped in the memories, subtle shifts in color, the technical application of paint and the minute, labor intensive details that drive me as a painter.

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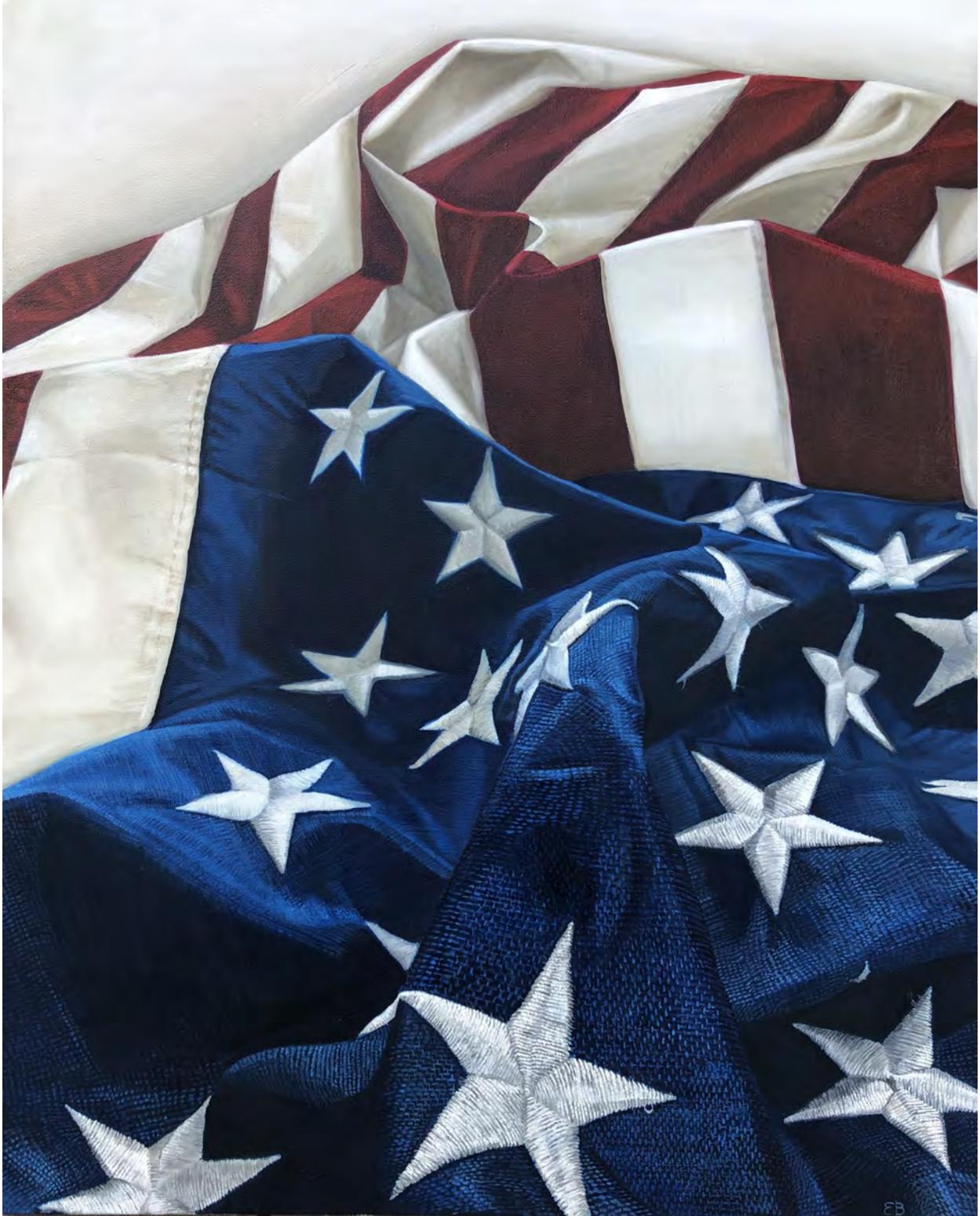


3



4





1. **The Promise** oil on canvas 2019

2. **Between You and Me (detail)** oil on canvas 2017

3. **Thin Blue Line** oil on canvas 2019

4. **Comfort in Security** oil on canvas 2017

5. **Star Spangled** oil on canvas 2019

5

2 Dimensional

Bryan Boone

405.326.1534

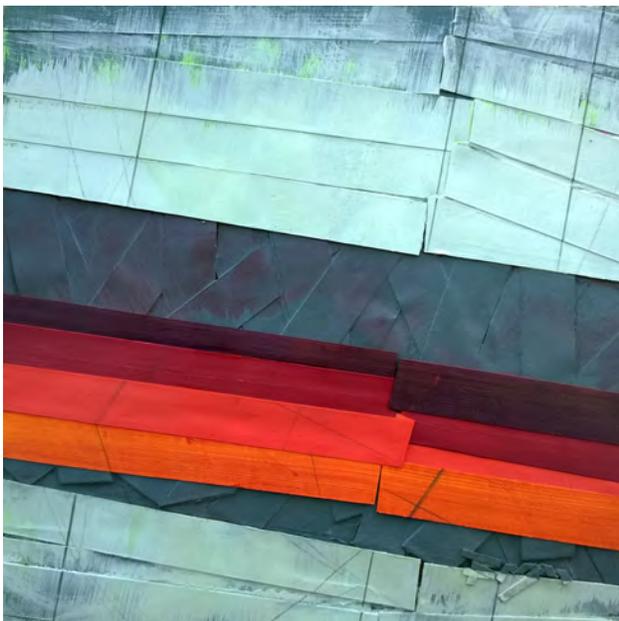
bryan@bryanboone.com

www.bryanboone.com

@bryanboone

My work draws on architecture, infrastructure and landscape to create geometric designs with clean lines and fields of bold color and texture. Each piece is the culmination of multiple layers of varying translucency. Forms may repeat through layers, getting stronger, while others slowly fade into the background.

I begin with a focused drafting process to construct a core design and then explore that model in a series of iterations across several pieces. In the first part, I am creating a world and its rules. In the second, I give myself room to work with, shift and bend those principles to explore the composition's possibilities.

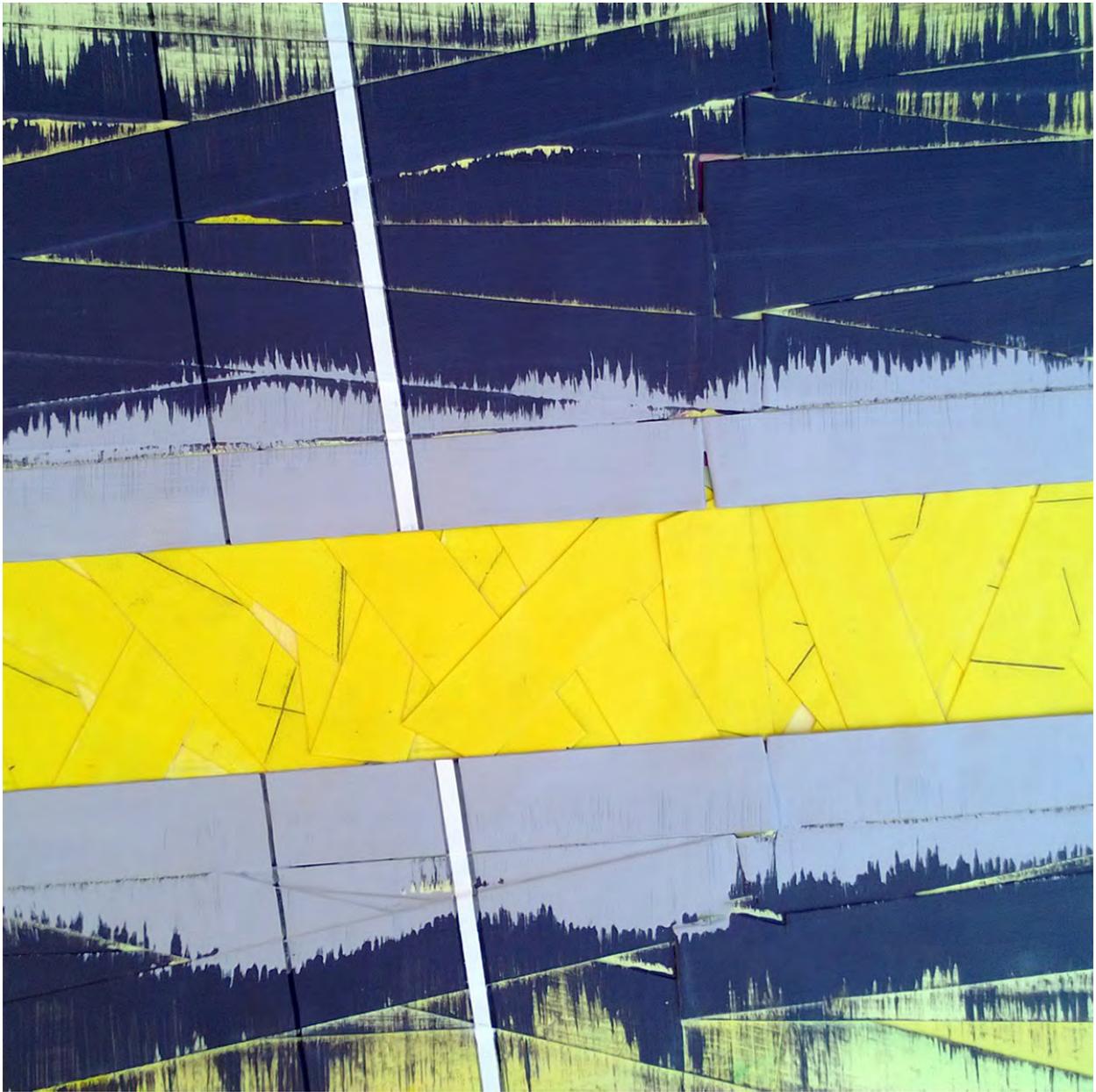


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2



1. **Happenstance** acrylic and paper on panel 2013
2. **Unknown Steps #5** acrylic on panel 2018
3. **Diversions** acrylic and paper on panel 2013
4. **Wave Form #1** acrylic on panel 2015
5. **Unknown Steps #3** acrylic on panel 2017
6. **Unknown Steps #9** acrylic on panel 2018



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6



2 Dimensional

Aundria Braggs

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www.AundriaBraggs.com

My work explores my personal experience of being a black woman growing up in the United States. I want my paintings to encourage self-acceptance and build tolerance for unique appearances. I hope to relate to women of color who have felt as isolated as I have within European beauty standards. Additionally, I want to start informative conversations about a marginalized group of people within American society. I draw inspiration from the natural hair movement, which encourages non-conformity and legitimacy of afro textured hair. I want to put an emphasis on the power that comes from individuals embracing their unique characteristics. Using a highly saturated and bright color palette, I fabricate surreal depictions with no anchor in space and time. I create with an undercurrent of my visual influences from sci-fi and fantasy. My work is also heavily inspired by Afrofuturism, which concentrates on placing people of color in a futuristic or fantasy aesthetic. This genre can be found in books, music, productions, and various art forms. All with the hopes of uplifting the black community to see a future in which they are represented and thrive.



2



1. **untitled** oil on MDF 2017
2. **Power** oil on canvas 2018
3. **Self Discovery** oil on MDF 2017
4. **Grace** oil on canvas 2018
5. **untitled** oil on MDF wrapped in canvas 2017



3

4



ARTS

5



2 Dimensional

Cargill Smart Art

405.397.4977

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www.chriscargill.com

The art team of Chris Cargill and Don Martin follow the adage that collaboration divides the task and multiples the success. By weaving the acrylic mixed-media art of Chris Cargill with the metal art of Don Martin, our goal is to express the diverse tapestry that has formed our history and guides our future.

1



2



2 Dimensional

Stu Chait

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www.chaitfineart.com

Educated as an architect, my studies include natural compositions and formations, and architectural structures and spaces all portrayed in non-representational ways. I employ watercolor for my imagery to invoke emotion from the viewer. The resultant imagery is versatile, flexible and confident, which makes my artwork transitional and appreciated across generations. Utilizing current technology, my imagery can be transferred onto other substrates (glass, metals, etc.) that can then be transformed into 3 dimensional pieces that can be placed outside or in other venues that are not limited to just 2 dimensional wall art. Understanding the importance of creating and collaborating on livable space for others, I always complete the circle and look at my artwork as an opportunity and partnership with the building itself. This is how I as an artist create my art, believing that it is not just that the art might transcend being a visual object, it must.

1



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1. **Stars and Moonbeams** watercolor on canvas 2018
2. **Floral** watercolor on canvas 2018
3. **Mimosa** watercolor on canvas 2018
4. **Angelus** watercolor on canvas 2018
5. **Brasilia** watercolor on canvas 2018

3





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2 Dimensional

Ebony Iman Dallas

405.514.5239

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www.ebonyimandallas.com

I am a storyteller, a painter, muralist, and founder of Afrikanation Artists Organization. Inspired by travel and individual tales of resilience — I paint to encourage hope in others while amplifying voices through representation. My paintings often feature characters adorned with intricate, colorful wings reminiscent of a butterfly. These wings represent internal beauty radiating out for the world to see and challenge ideas of what it means to be beautiful, strong, and resilient. Combining rich, fiery hues with whimsical forms is how I bring the energy and spirit of my subjects to life. With a focus on authenticity and progress, my work takes form organically with each line determining the shape and direction of the next. This process has brought forth results that were unexpected and true on a subconscious, spiritual level.



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1. **Past, Present, Future** (detail) acrylic, golden leaf, fabric 2019
2. **The Bird Who Chased the Sun-Indian Sun Bird** acrylic, golden leaf 2018
3. **Seeds Sown from the Heartland** acrylic, golden leaf, fabric 2019
4. **Between Chaos and Fear Lies the Present** oil, acrylic, golden leaf 2018
5. **Love sets Free** acrylic, golden leaf 2018
6. **Kernel of Eternity** acrylic, golden leaf 2018

3





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6

Anthony Dyke

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My affinity for working large-scale canvases comes from painting old houses and barns in New England while working my way through art school. This led to an MFA in painting and drawing from The Museum School of Fine Arts and Tufts University in Boston. Influenced by the ephemeral and bold paintings of Rothko and Diebenkorn, I was able to develop my own landscape abstraction that intrinsically lent itself toward mural design.

My first experience with Public Art was in 1991, transposing a number of thumbnail sketches designed by post-modern architect, Michael Graves, at the Dolphin Hotel in Disney World. In 1998, I began collaboration with my wife, artist Susan Morrison-Dyke on the Bricktown Ballpark Murals (MAPs Project). Together we have completed numerous projects through private and public art venues while continuing to be exhibiting artists. It has been a great pleasure collaborating with the many patrons and supporters of public art in Oklahoma City and the metropolitan area.



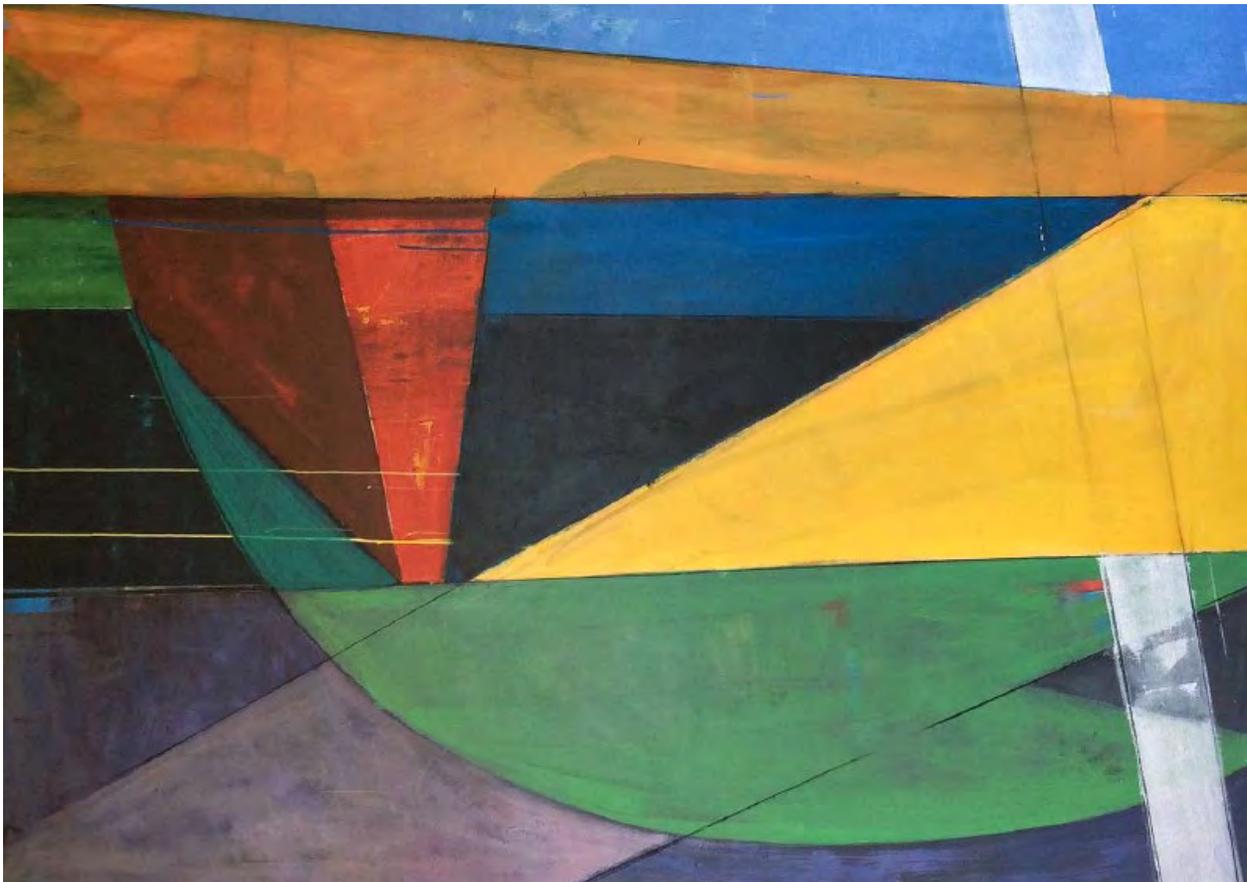
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1. **Intermezzo and Bridge Totem** (installation view) oil on canvas 2018
2. **Pool** (detail) oil on canvas 2016
3. **Mirage Quad** oil on canvas 2017
4. **Bridge Totem** oil on canvas 2017



3

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2 Dimensional

Lauren Florence

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www.laurenflorence.com

With a background in silk dyeing, Oklahoma City based artist, Lauren Florence turned to acrylics and canvas after the birth of her son in 2013. With the same vibrant colors she used on silk, her paintings now have form in vibrant, realistic expressionism. Her subject matter is inspired by a deep love of the people and wildlife of Oklahoma and the American West. In 2017, Lauren became interested in working with old photographs after a short stay in an old hotel in West Texas. She became fascinated by the character and stories existing in some photographs. And she began including them in her work. Photographs of a few of these pieces helped her secure a spot in the 2018 Festival of the Arts, Oklahoma City. In December 2018, Lauren agreed to create mini, or one hour workshops to be offered through Allied Arts Corporate Giving Campaign. In the process of retooling a couple of the exercises from her one day workshops, Lauren began to think of how some of her abstract and expressive techniques could be used to create even more of a narrative around the images in old photos, as well as greater visual interest in her work as a whole. The result has been a new series in 2019 that uses layers of images, color, and pattern to compel the viewer to pause and consider the story behind the piece. The series will premiere at The Lyon Gallery in Bartlesville, September 14, 2019, and will show again November and December at The Vault, Pauls Valley, Oklahoma. Lauren has a BFA in Textile Design from the University of Kansas, 1994.

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4

1. **A Day at the Races** acrylic on panel 2019
2. **Wild Bull** acrylic 2017
3. **Marfa Cattlemen** acrylic 2017

4. **What a Catch!** acrylic 2018
5. **A Gift from the Fishes** acrylic 2019



5



6

2 Dimensional

Dusty Gilpin

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www.okiedust.com
@okiedust

My entire childhood was cultivated around my mother's bakery and my father's graphic design studio. Visual creativity has always been my core expression. Now, as a full-time artist, my work can be driven by a client's needs or by my personal creativity. My style is influenced by 1950's-to-late-70's graphic design, cartooning, and lettering. I also source much inspiration from my long history with graffiti and know how to incorporate spray paint, acrylic, enamel, resin, and screen printing.

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1. **Sonic Burger** acrylic 2018
2. **49 Chevy** spray paint, acrylic 2018
3. **Graffiti Kid** spray paint, acrylic 2018
4. **OKC Skyline** acrylic, spray paint 2018
5. **Chevy LUV** spray paint, acrylic 2018
6. **Iguana Triangles** spray paint 2018

6



2 Dimensional

David Holland

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fb: davidhollandartist

I am an oil painter. As an Oklahoman I have a deep respect and love for the variety of weather phenomenon we experience, particularly thunderclouds. With traditional oil painting methods, I paint dramatic, visually dense cloudscape and landscapes derived from photographs I take of our beautiful land and skies. I have been commissioned to produce large works for private home owners and completed the projects on time and on budget. I have worked for several public organizations to organize, curate and install shows of my work. I worked for a fine art gallery for 3 years, curating and installing exhibitions. I would enjoy the challenge of creating paintings for specific projects in public spaces, which will establish and/or deepen the connection viewers of my work have with the beauty of the natural world that surrounds them.



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1. **Cloud Face** oil on canvas 2017
2. **The Towers** oil on canvas 2013
3. **The Heart of the Storm** oil on canvas 2013
4. **The Fleeting Light of Day** oil on canvas 2017



2 Dimensional

Holey Kids

Katie Rake and Eli Scott
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405.831.2556
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Holey Kids is a multi-disciplinary masked duo, based out of Oklahoma City. Throughout their various processes, they strive to drop their individualism in order to be seen as one. Creating together since 2010, the couple's work ranges from murals, paintings, performance, self-publications, and photo manipulations. With each of their practices reliant on collaboration, their work attempts to highlight the importance of connectivity and handmade production. Their experiential paintings and designs are created in the moment. This allows the process to be influenced directly from their environment and forces each of them to drop control of any given piece. The use of abstracted shapes and color pools in their paintings hint at relatable objects/feelings but never specify, to allow the viewer to interpret and form their own attachments.



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1. **Untitled; Holey Matrimony** (detail) acrylic on grommated fabric 2016
2. **Sorry We Missed You** (detail) acrylic on grommated fabric 2017
3. **Embrace** acrylic on grommated fabric 2017
4. **In Dedication** acrylic on grommated fabric 2017
5. **Untitled; Negative Spaces** acrylic on grommated fabric 2018
6. **Untitled; Negative Spaces** acrylic on grommated fabric 2018

3





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2 Dimensional

Mary Ketch

405.496.1469

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www.maryjamesketch.com

I am a painter and multi-media artist, living in Norman, Oklahoma. I mix figurative with abstract, and am excited to translate to a larger format. I am interested in the emotions of awe and wonder. I am heavily influenced by evolutionary psychology, and while my artwork is about particular things that have happened to me, I am also looking for images that have a universal appeal. The characters in the paintings are rarely portraiture—rather, it's about an experience of being human. I want the viewer to be able to enter into the painting fully, and have it call upon their vast wellspring of memories and emotions, which is why the images are often ambiguous and the figures missing faces.



2



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1. **Looks Like Rain** oil on canvas 2017
2. **Yesterday You Were Here** oil on canvas 2017
3. **Dig Deep** oil on canvas 2016
4. **Dreaming of Caramels** oil on canvas 2015
5. **Passenger** acrylic on panel 2013

5



2 Dimensional

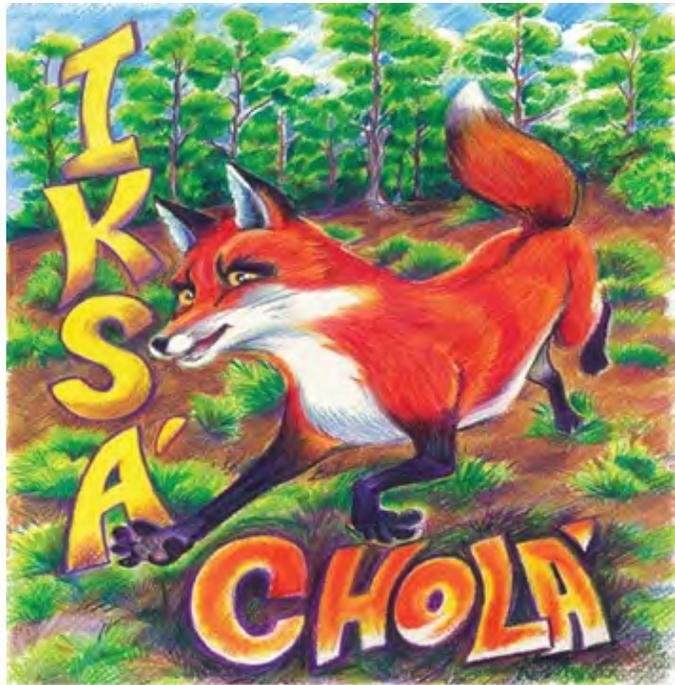
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Brian Landreth

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As an art lover and artist, I've always been attracted to powerfully emotional themes and examples of great imagination. With each new piece, my purpose is to convey the intended emotion or message. The nature of the piece determines my choice in style and color palette. Overall, I have discovered that I favor strong color and a dramatic statement. The pleasure I get from creating art is very internal and personal. It is an experience that educates me both emotionally and mentally. I've done my job if I've conveyed the intended emotional impact so the viewer experiences them also. In that moment the viewer and I have shared the moment together. This is also the moment I know I have succeeded again as an artist.



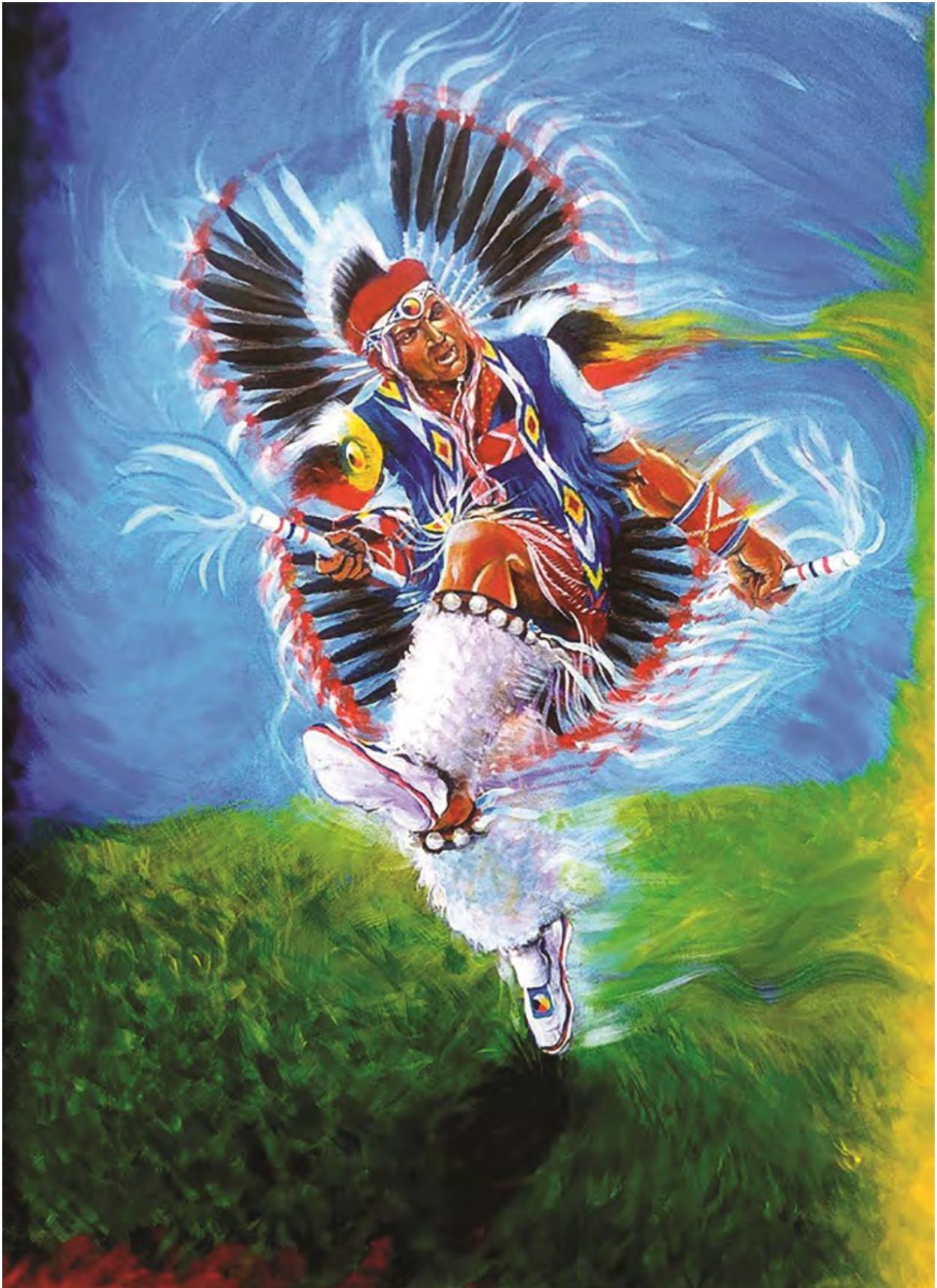
1. **Rose Colored Glasses** acrylic 2017
2. **Fox Clan** prismacolor 2018
3. **Butterfly Shawl** (detail) acrylic 2018
4. **Flight of Fancy** (opposite page) acrylic 2019

1



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2 Dimensional

Mike Larsen

405.210.4945

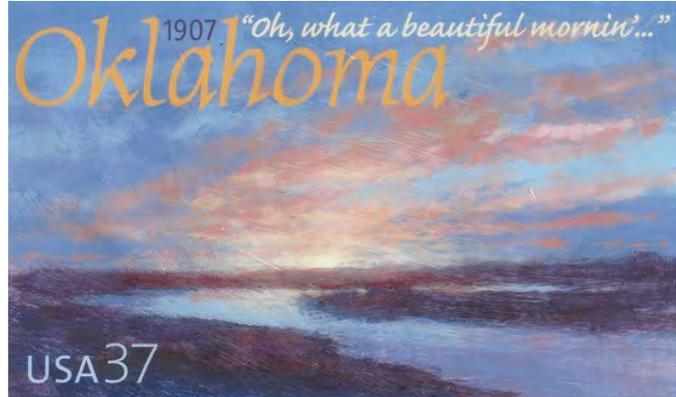
mike@larsenstudio.com

marthalarsen@icloud.com

www.larsenstudio.com

I have been a professional artist for nearly 50 years. I have shown that my paintings and bronzes can instill emotion. When set in a public venue, people have responded positively. People especially like to spend time with the bronzes and touch them, and that's as it should be. My mural of the Five Native American Ballerinas at the Oklahoma State Capitol Building has become the backdrop for many portraits—especially bridal pictures. In the past 27 years I have been commissioned to work on six mural projects, with a total of 26 separate canvases, and five monumental-sized bronzes. In addition, I have been commissioned to create individual paintings and groups of paintings for Companies and Governments.

1



1. **United States Postage Stamp** original: watercolor on board Completed in 2005 for circulation in 2007
2. **Mural for Heritage Trust** acrylic on canvas 2017
3. **Flight of Spirit** acrylic, on canvas 1991
4. **Kiowa Black Legging Society** acrylic on canvas 2002

2





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2 Dimensional

2

Cindy Mason

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My subject is nature, capturing a moment or memory that in just seconds transforms our hectic, high-tech world into a world of peaceful beauty and majesty. In that few seconds, we are allowed the time to take a deep breath, imagine, wonder - rest.

I am intrigued with the process of different formats and materials on which to paint. Being a part of the Pre-Qualified Artist Pool offers that chance to have a fresh perspective on composing and problem solving in my art process.

1





3

1. **From the Shore** acrylic 2018
2. **Color of Summer** acrylic 2018
3. **Fog in the Morning** acrylic 2017
4. **Summer's Beauty** acrylic 2018

4



2 Dimensional

Tiffany McKnight

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Tiffany McKnight creates artworks that feature both digitally manipulated and hand-drawn creations that are vibrant in color, highly detailed and visually complex in nature.

Largely inspired by African textiles, Art Nouveau, biology, and natural flora and fauna, she uses pattern design as a visual language to fully engage viewers using one of our most impressionable senses: sight.

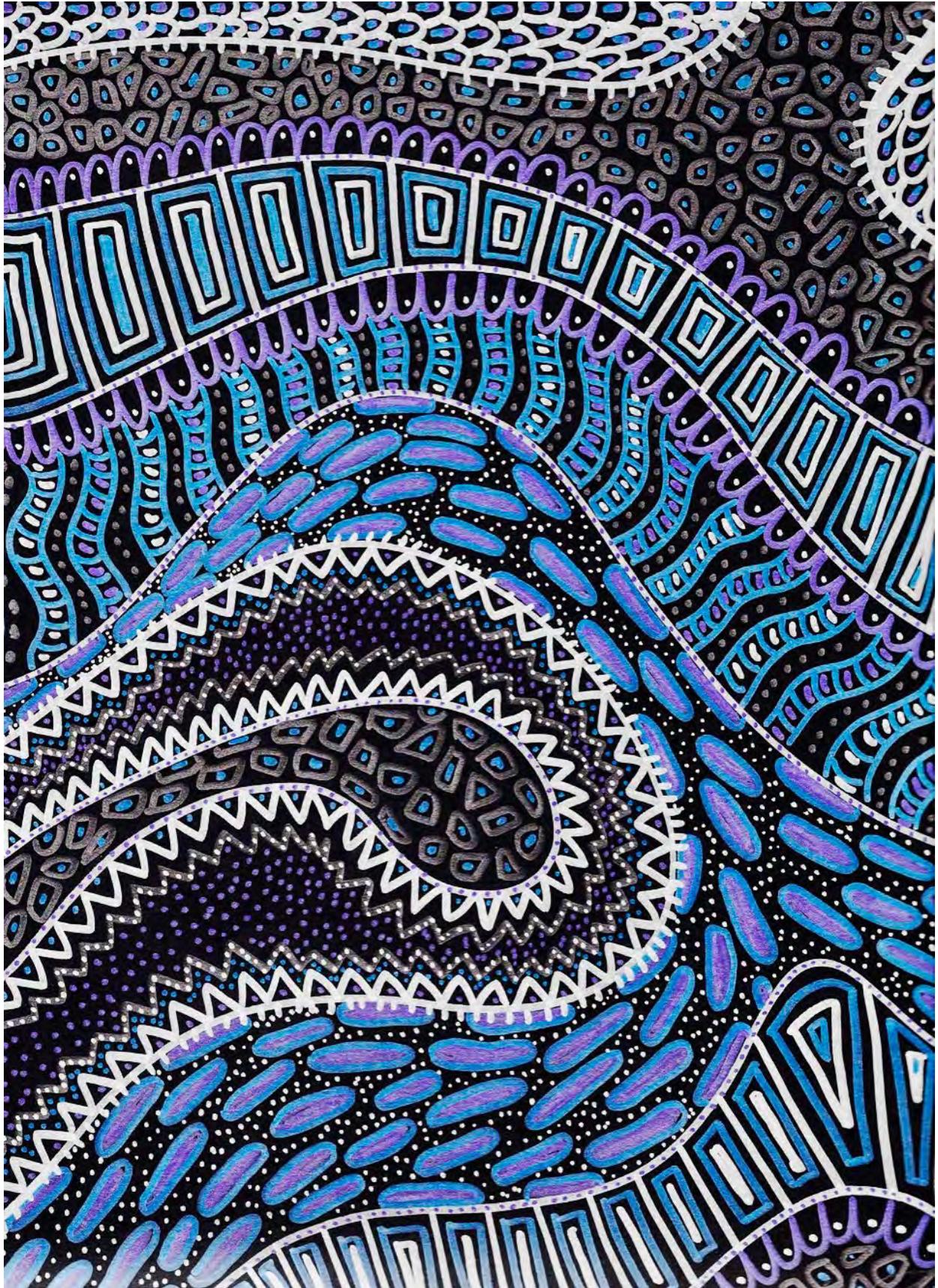
Teetering between over stimulating chaos and repetitious balance, her works give life, energy and movement to any surface.



2



1. **God Particle 1** mixed media 2016
2. **Shades of Sunshine (detail)** digital 2016
3. **God Particle 2** mixed media 2016



2 Dimensional

1

Paul Medina

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I have been working as a professional artist for well over 40 years and have created countless works of art. I am primarily a mixed media artist who works with most mediums, both in 2D and 3D, switching from one to another throughout my life. Although I was a gallery artist for most of my career and exhibited my works throughout the United States, I now concentrate on commissions, and a few exhibitions in Oklahoma and sell directly from my studio. I have a reputation as a perfectionist and a professional in the art world. I have collectors all over the world.

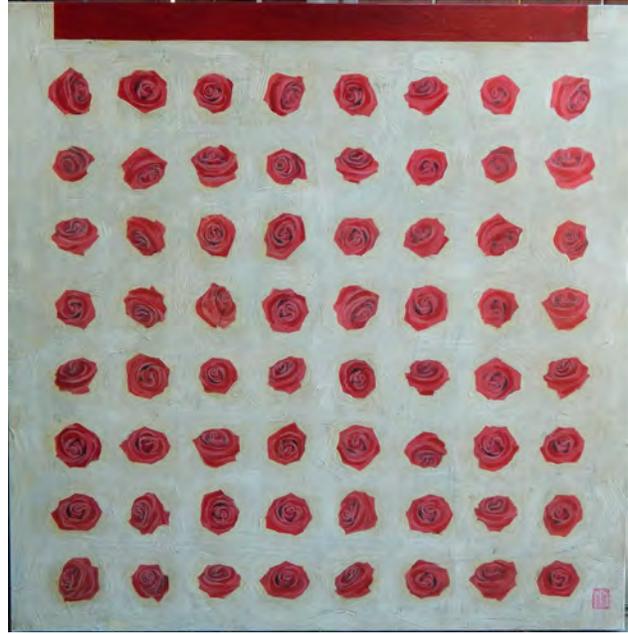


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1. **Ring** mixed media on plastic and steel 2016
2. **Red Wall** mixed media on plastic and steel 2017
3. **Cloud** mixed media on plastic and steel 2018
4. **Roses Row** mixed media photo collage on canvas 201
5. **Golden Smoke** acrylic on paper and wood 2015
6. **Rose Bed (detail)** fabric dye, acrylic on paper 2016

2 Dimensional

Susan Morrison-Dyke

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www.smorrison652.wix.com//susanmorrison

Susan Morrison is an artist, OK Artist-in-Residence and visual arts educator. In Oklahoma City, her most notable works are the monumental Bricktown Ballpark Murals *The History of Bricktown* located at Homeplate Entry. In 1996, Susan relocated from NYC to her downtown Oklahoma City Studio and has worked there for the past eighteen years. Susan Morrison's paintings and public art murals oscillate between the "refined and the raw". Employing the use of color that evokes both naturalistic and non-naturalistic light, the grid informed structure loosely creates an unpredictable geometry. She has been successful in creating public art works that have evolved through the use of constructivism and figuration in order to employ specific narrative content. Morrison has found inspiration in the balanced geometry of ancient art as well as the inventiveness of primitive art and cubism. Continuously in search of authenticity, her works draw inspiration and ideas from these varied sources and executed through an intuitive process that leads the work toward painterly and modern abstraction.

1



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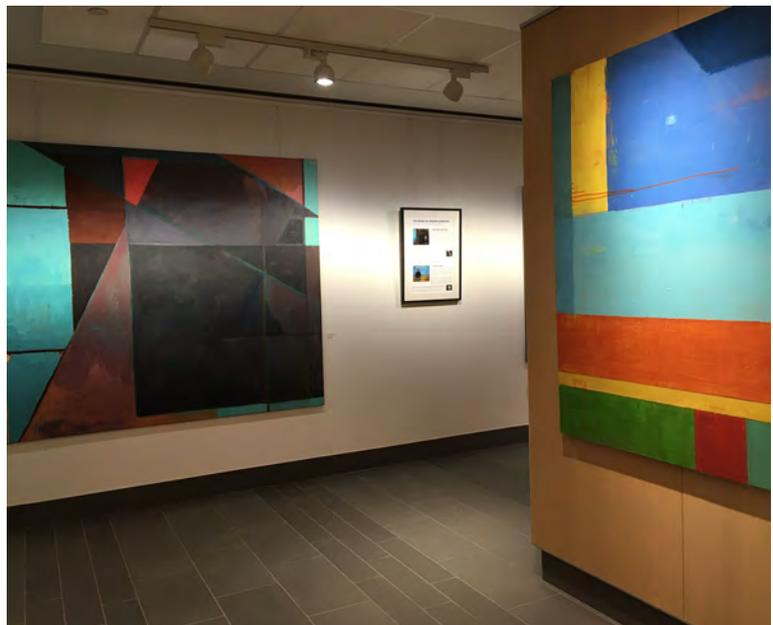




3

4

1. **Blue Peonies** (detail) oil on canvas 2018
2. **Rosy Tinted Studio** oil on canvas 2018
3. **Matchstick** oil on canvas 2017
4. **Slate and Sky** (installation view) oil on canvas 2018



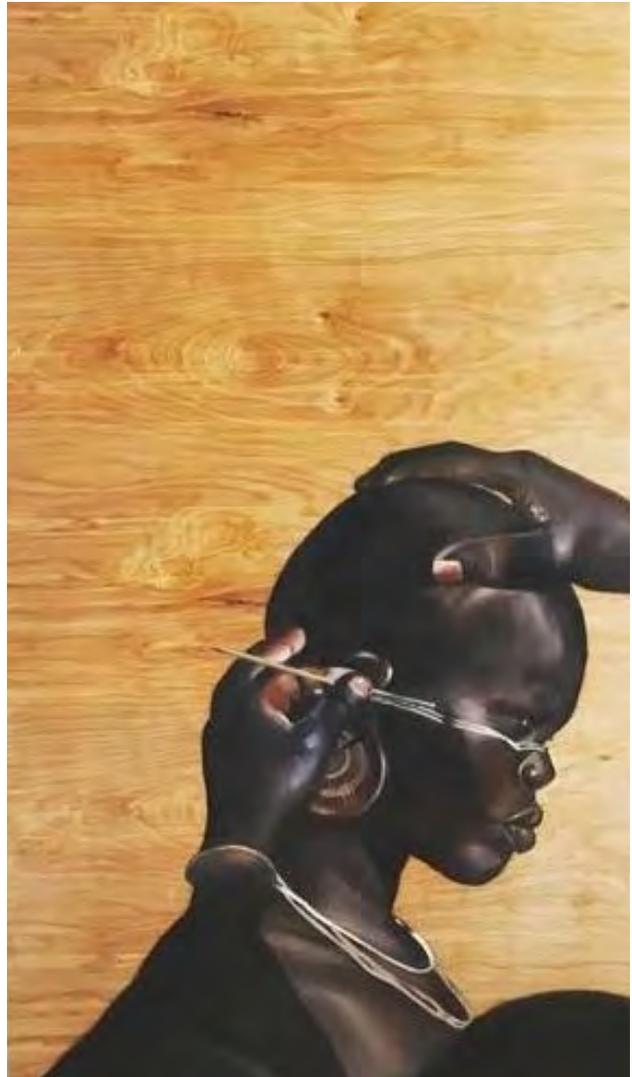
Markus Muse

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m_marc06@yahoo.com
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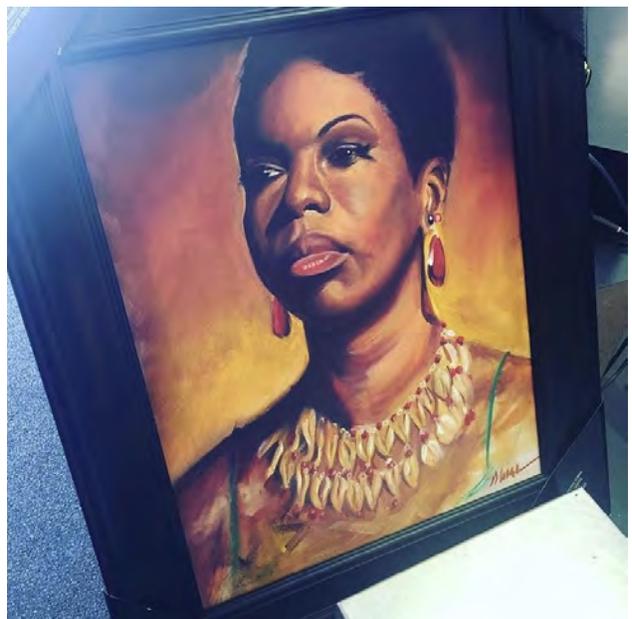
Art is life, and life is art. Every medium becomes the utensil that we use in our own paintings of life. Every memory becomes a brushstroke amongst a lifetime of bristles that have been and will continue to stroke these canvases of our minds.

Our ever changing perspectives give us the ability to reach for progression. Evolution is what we are painting, self expression is our reference. The more we fail in the process , the livelier is our sketch , the more constructed is our illustration, the more exact is our perspective of reality.

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1. **Roots and Culture** oil on wood panel 2018
2. **AddisAbaba** oil on wood panel 2018
3. **Nina Simone** oil on linen 2015
4. **Baquiati** oil on linen 2014
5. **Angel Study** oil on linen 2015



2 Dimensional

Danny Rose

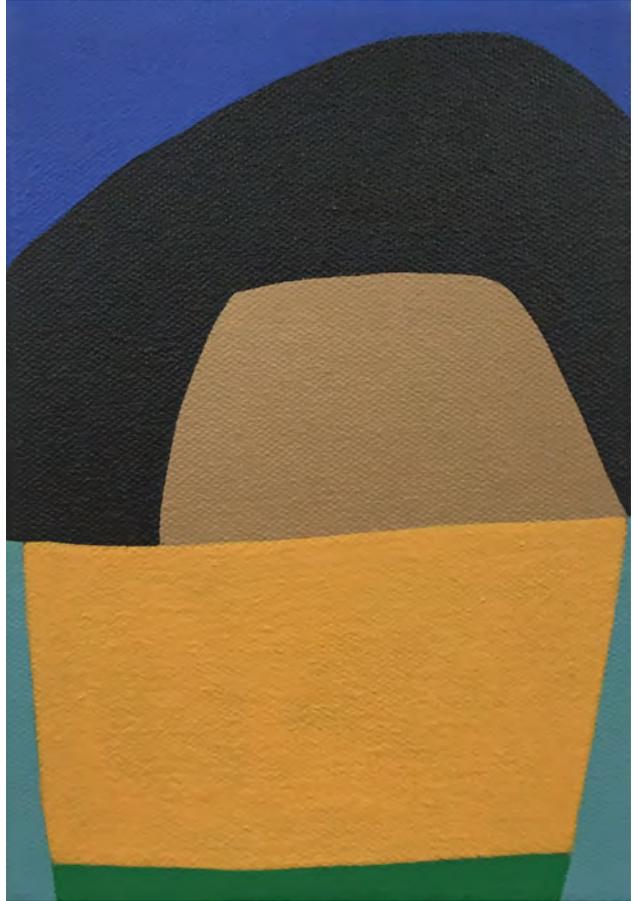
405.757.5865

dannyrostudio@gmail.com

www.dannyrostudio.com

I am inspired by the colors and forms seen in nature and work to push those forms into abstraction. I discover my images through a meditative process of drawing and painting. The paintings that emerge from this practice are often associated with my memories of the natural world and my desire to connect with it.

2



1



1. **Untitled** enamel on canvas 2018
2. **Untitled** enamel on canvas 2018
3. **Untitled** enamel on canvas 2018
4. **Untitled** (opposite page) enamel on canvas 2018

3





2 Dimensional

Liz Roth

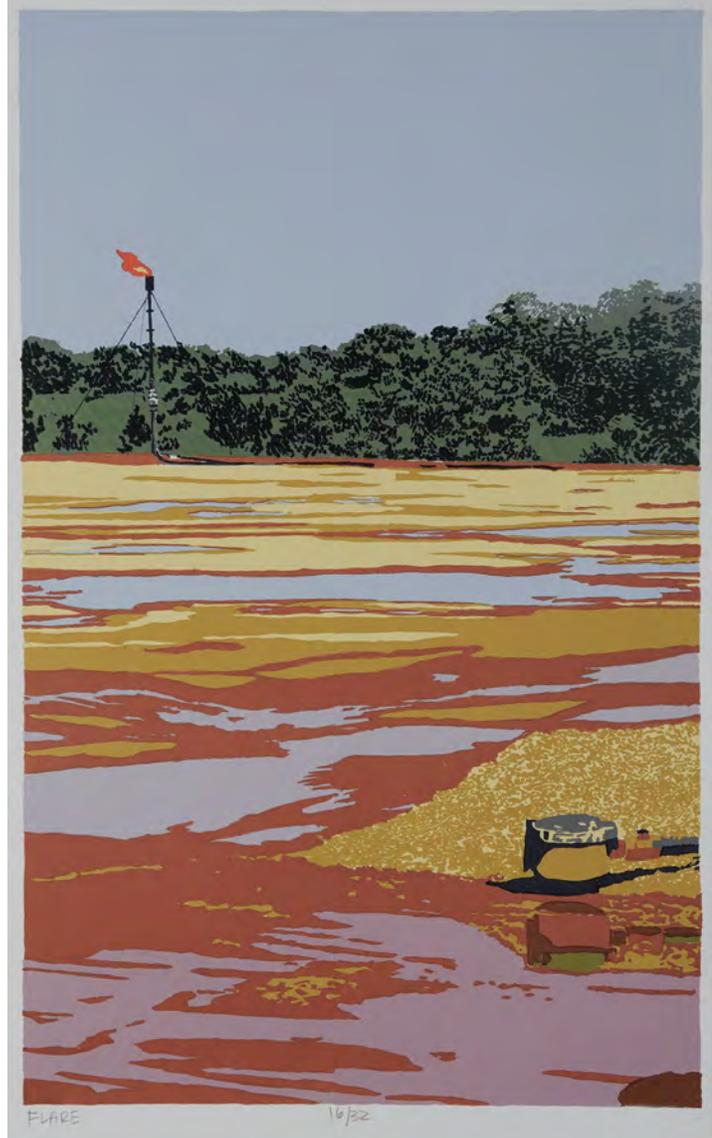
405.410.4274

liz.roth@okstate.edu

I am a landscape painter, and many of my paintings and screen prints depict Oklahoma. I am interested in exploring the idea of Oklahoma's space and distance physically, visually and psychologically. My works explore visual or pictorial distance by mimicking the sweeping movement from looking down while walking, to seeing a scenic view ahead and finally to looking up and considering the landscape as quite small against the endlessness of the sky. Each work embodies a psychological experience of the land. They provide a way to organize and understand our place in the world, experience the wonder of complexity and scale and way to connect us to the sublime, the unknowable and transcendent.

1. **Flare** screen print on paper 2018
2. **Oklahoma Landscape: Before** screen print on paper 2016

1



3. **Washington Springs, Oklahoma** screen print on paper 2018
4. **Trout Lake, Mt. Adams** screen print on paper 2018

2





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4



Trout Lake, Mt Adams

1/30

W.D. Doherty

2 Dimensional

Steve Whitfield

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stevewhitfieldart@gmail.com

I have spent my entire life immersed in the world of art in one way or another, most of this as an art educator. I became an art educator primarily because of a couple of influential mentors/teachers who created my love of the arts while I was a young man, searching for an identity. They were such an important part of my life that I wanted to try and give those same kinds of gifts to another generation of young people.

In addition to Art Education, I have always strived at the same time be a “working artist.” Many times the challenges of teaching and parenting have kept me from producing either the volume of work I’d like to produce, or the type or scale of work I feel strongly about. Now that my children are grown and educated, my family obligations are fewer. In addition to that, my professional teaching program is at a comfortable level, which has provided me more time for my artwork. With that newfound time, I have recently begun developing artwork which shows my love for my home town and state, including the dynamic changes that are taking place here. My paintings are designed to creatively celebrate the historic past, the dynamic present, and the exciting future of our unique community with those of us lucky enough to live or visit Oklahoma City

1



1. **Route 66** oil on canvas 2018
2. **OKC** oil on canvas 2018
3. **Paseo** oil on canvas 2017
4. **Turner Falls** oil on canvas 2018

2





3

4



Jason Wortham

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I was born in Duncan, OK, where I made several attempts at drawing as soon as I could pick up a crayon. Reading comic books, both well- and poorly-drawn and/or written, began influencing and focusing my artistic interests and expressions at the age of seven (and continues to do so to this day, some 30+ years later). With little previous formal art instruction, I became a Fine Arts major during my fourth year at the University of Oklahoma, at which point I quickly realized I had had my fill of college (in general) and art school (specifically). I worked building and designing sculpted lighting pieces at Independent Vision, Inc. (Oklahoma City) from 1995-2002. I currently reside in Medicine Park where I work in printmaking, stained glass work, drawing, needleworking, sculpting (steel-reinforced concrete), and woodworking.

I enjoy creating visually interesting, attractive, and often functional objects/images in a variety of mediums. Experimenting with scale and juxtaposing a combination of traditionally incongruent/counterintuitive elements is also an intriguing motivation for my work.



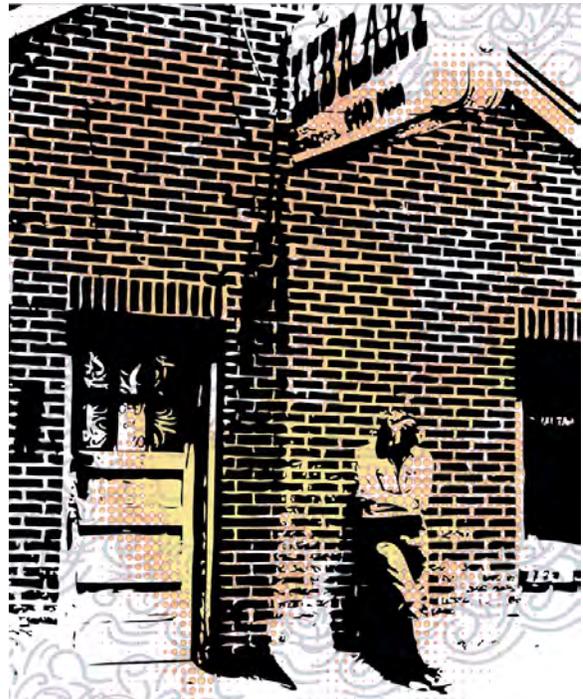
1. **untitled (3D glasses)** digital print on paper 2013
2. **Close Shave** digital print on paper 2013
3. **Whose Party Is This Anyway?** graphite on paper 2013
4. **Stick 'Em Up** digital print on paper 2013
5. **A Boy and His Door** digital print on paper 2013



3

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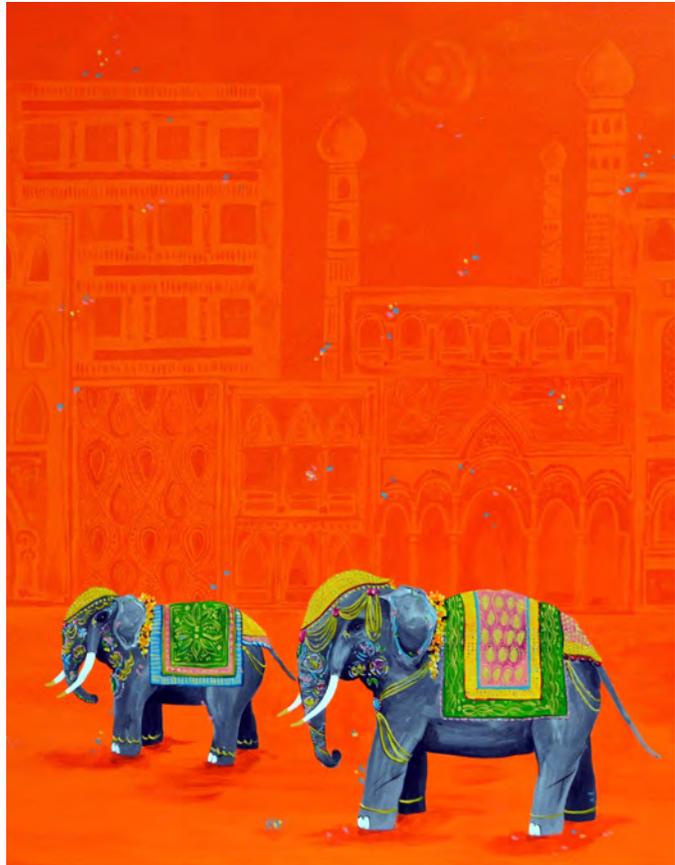


2 Dimensional

Adrienne Wright

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Adrienne Wright is an educator, designer, and artist in Oklahoma City. Her professional background consists of practice in landscape architecture and an MFA in interior design. A lifelong artist, she views her work as an opportunity to visualize concepts inspired by surrounding built and natural environments. Her primary concentration is painting, with an emphasis in acrylic and other water-based media. Her canvases are studies of color, where animals, plant forms, and architectural motifs are the main subjects of interest. Compositional components, media, and techniques are explored through rigorous study, including a progression of detailed sketches and mock-ups that eventually become the finished piece. Although the bulk of her work consists of painting, she also has experience in drawing and mixed-media installation work. Also inspired by nature and architecture, her interest lies in creating immersive exhibits wherein people directly interact with the artwork, engaging all the senses. Every piece is a direct representation of her professionalism and commitment to producing work of the highest quality.



1

1. **Curry** (detail) acrylic on canvas 2011
2. **Pick Me** acrylic on canvas 2018
3. **Rex the Rooster** acrylic on canvas 2017
4. **Plate 01** acrylic on canvas 2010
5. **Phalaenopsis** acrylic on wood 2018
6. **Turmeric** (detail) acrylic on canvas 2011

2

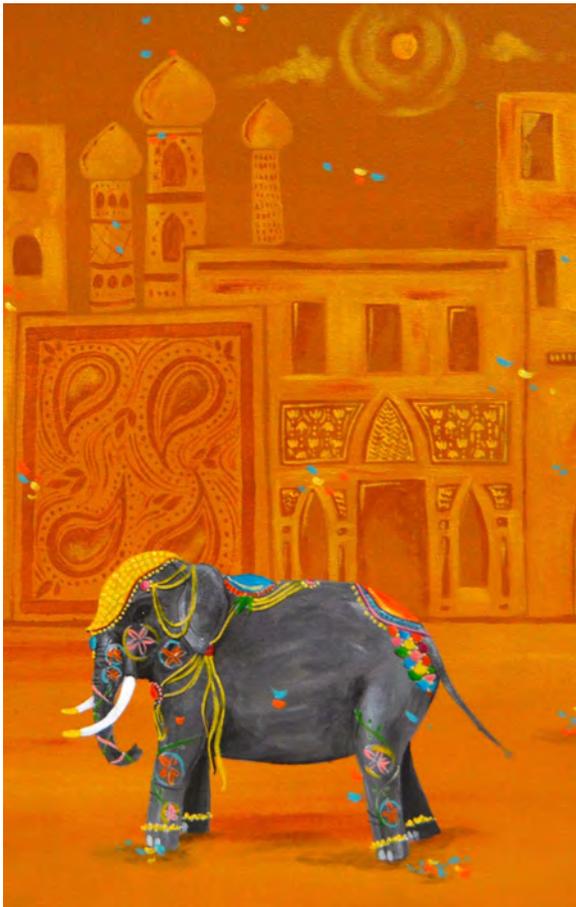




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5

3D

The 3 dimensional category includes artists who create interior or exterior sculpture in a variety of media

Art Form

Paul Bagley

Nick Bayer

Rick and Tracey Bewley

Stan Carrol

Randy Colosky

Shane Darwent

Gabriel Friedman

Jim Gallucci

Christie Hackler

Ken Hartman

Jonathan Hils

Clint Howard

Todd Jenkins

Mike Larsen

Beatriz Mayorca

Brett McDanel

Kenny McCage

Paul Medina

Daniel Moore

Don Narcomey

Tomoaki Orikasa

Seth Emerson Palmiter

Christine Partigianoni

Bob Pavlik

Jessica Petrus

Joel Randell

LaQuincey Reed

Shahla Reynolds

Patrick Riley

Morgan Robinson

Collin Rosebrook

Klint Schor

Asia Scudder

Joe Slack

Amanda Zoey Weathers

Chris Wollard

Jason Wortham

Carl Wright

Malcolm Zachariah

Tom Zimmer

Bobby Zokaites

3 Dimensional

Art Form

405.232.2256

www.art-form.com

Artform is an architectural fabrication company with our roots in architectural manufacturing going back over twenty years. We would be honored to be considered for the pre-qualified pool of artists for public art projects under \$25,000 for 2017-2020. We are in unison with the City that an investment in the arts is crucial and beneficial on many levels. Not only is it proven to benefit the community economically, but it also perhaps more importantly, cultivates a sense of place for the community, provides a feeling of welcoming for visitors, and creates a reflection of the unique life and spirit of the people within the city.

While art and architecture have always gone hand in hand, we are living in an age where visual art is increasingly architectural. It should notably celebrated here, where the community of artists and architects is so vital to the city's growth. The Artform team is well suited for Oklahoma City's future art projects as we have been serving the local design and construction community for over ten years, working with notable architectural firms such as Miles Associates, Elliott + Associates, TAP Architecture, Frankfurt Short Bruza, Rees Associates and more. Our CNC based technology can provide products to the most exacting tolerances while being capable of significant volume. Our capabilities allow fabrication from a variety of materials including aluminum, aluminum composites, steel, stainless steel, glass, plastics, fiberglass, wood, as well as custom resins. Our range of products share a single and important characteristic: they create strong visual impact for the environments in which they are installed. Architectural metal wall panels, sunscreens and louvers, site furnishings, public art and environmental graphics each make a significant impact on the look, feel and function of today's modern cityscape.

We are designers and craftsmen but most of all we are problem solvers. We enjoy the meticulous nature of architectural fabrication and we live in the details. We are a design centered fabrication firm who believes that details are what

1



make form and function work in harmony. We hire architects and designers to manage our clients' projects, we hire skilled artisans and craftsmen to work in our shop with the belief that we are not here to merely be a fabricator but to be a creator of beautiful things. We are passionate about what we do and it shows. Over the years we have developed a loyal following in the architecture and construction industry that has enabled our growth from a single employee in 1994 to a firm of 30+ today.

2





3

1. **Uptown Candy Lollipop**, Polycarbonate, Aluminum, 2013
2. **Pops Nichols Hills Suspended Bubbles**, Polycarbonate, Vinyl, SS Cable, 2015
3. **OU Kinetic Sculpture**, Polycarbonate, Stainless steel, 2016
4. **Playhouse**, Wood, Aluminum, translucent rooftop, date?
5. **Spinner Tower**, Stainless Steel, Dichroic Film, 2011



4 5



3 Dimensional

Paul Bagley

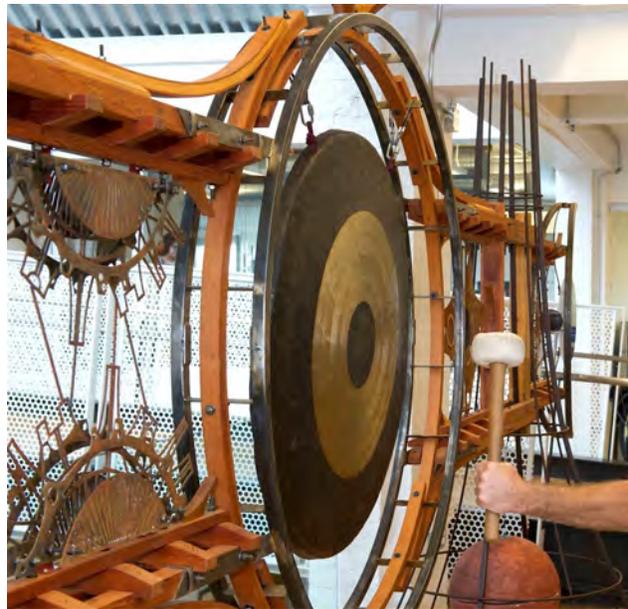
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paulbagley@me.com
www.paulbagley.com

I'm actively seeking commissions for temporary and permanent public art. The images herein represent site-specific or event-specific proposals and commissions. My relevant experience includes a career as an Art Director, Industrial Designer, Construction Manager, Museum Preparator, Artisan, and commissioned site-specific Artist. Aside from teaching, my professional activity and achievement as an artist is historically applied art and design that started in 1990 when was hired into an art department. In 2006 I learned of and began to seek available grants to fund my personal but public art projects. During the summer of 2011, I reinvested a fellowship award to advance my qualifications for permanent public art. The commission was built in San Francisco for a site-specific event. The materials budget exceeded \$130,000 for a 23,000 pound steel sculpture, a prime example of industrial level artwork. My role was lead fabricator for accurately calculating the rotating truss components into its final composition for structural integrity. Additional collaborations to qualify for public art commissions have included periodic partnerships with Butzer Architects and Urbanism in OKC and Arco Santi (the Cosanti Foundation), Arizona. Earlier this year I was a finalist for Dallas Love Field Airport Public Sculpture in partnership with Butzer Architects. Notable influences include working with Architect and Artist Paolo Soleri, exposure to contemporary art while residing in Chicago, exposure to art and architecture throughout China, exploring my direct Irish heritage in Ireland, regularly participating at Burning Man in Nevada, and immersion in the extremities of biology and geography of the Western U.S. while living in Arizona and New Mexico.

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1. **Flaming Lotus Girls** (night, detail)
2. **Solar Eclipse** recycled wood, steel, bronze, brass chau gong, plexiglass, vinyl, mallets, concrete, amplification electronics, 12 volt LED lights, deep cycle battery, candles, fasteners 2009
3. **Energy FC Trike** multi-media 2014
4. **Looking Glass Prairie** recycled wood (old growth Douglas fir rescued from demolition); recycled discarded steel, copper, reused tire tread, scrap awning cloth, reused antique gas lanterns, rail station cart wheels, bell, and analog weather gauges; acrylic paint and spar varnish, adhesives, twelve volt LED lighting, battery, copper wiring and transformer 2010
5. **Flaming Lotus Girls** metal, liquid methanol, propane, motors, various electronics, LED's, gas plumbing 2011



4

5



3 Dimensional

1

Nick Bayer

405.210.7971
nick.bayer7@gmail.com
www.createcostudios.com
@createcostudios

I have been contributing to the creativity of Oklahoma as a working artist for over fifteen years and held multiple positions in the field of arts education during this time. I am currently the Art Director of Createco Studios where I fabricate creative solutions for a variety of clients. I am constantly pushing my ideas and media to create regionally inspired work that speaks to a broad audience. I am currently working to push the boundaries of my work to create memorable interactions for the viewer. I transform space to create transformative experiences, and I always work to find ways to bring new audiences to art.



2





3

1. **Barnyard** (detail) hard coated EPS Foam, acrylic, wood and marine sealer 2018
2. **Seven Swans Swimming** hard coated EPS Foam, acrylic, wood and marine sealer 2017
3. **The Elephant Temple Entrance** hard coated EPS Foam, acrylic, wood and marine sealer 2018

3 Dimensional

Rick & Tracey Bewley

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Bewley@artfusionstudio.com

www.artfusionstudio.com

We are both drawn to mixing materials that highly contrast each other, like glass and concrete, or acrylic and rusted steel. This dichotomy of materials leads you to examine each more closely - the natural blend of colors in rust, the complexity of reflections off a polished surface and the strong contrast of organic next to industrial. In particular we love to include an element of transparency so that lighting, natural or otherwise, also becomes an important part of the sculpture. The transparency also adds depth as the layers of construction are revealed and the landscape on the other side becomes a part of the design. Add to this many years of experience in mixed media and you will find that we can design art that fits the specific location and context rather than trying to make one style of art fit all projects. We love a challenge and feel we can design a sculpture that will be a perfect fit.

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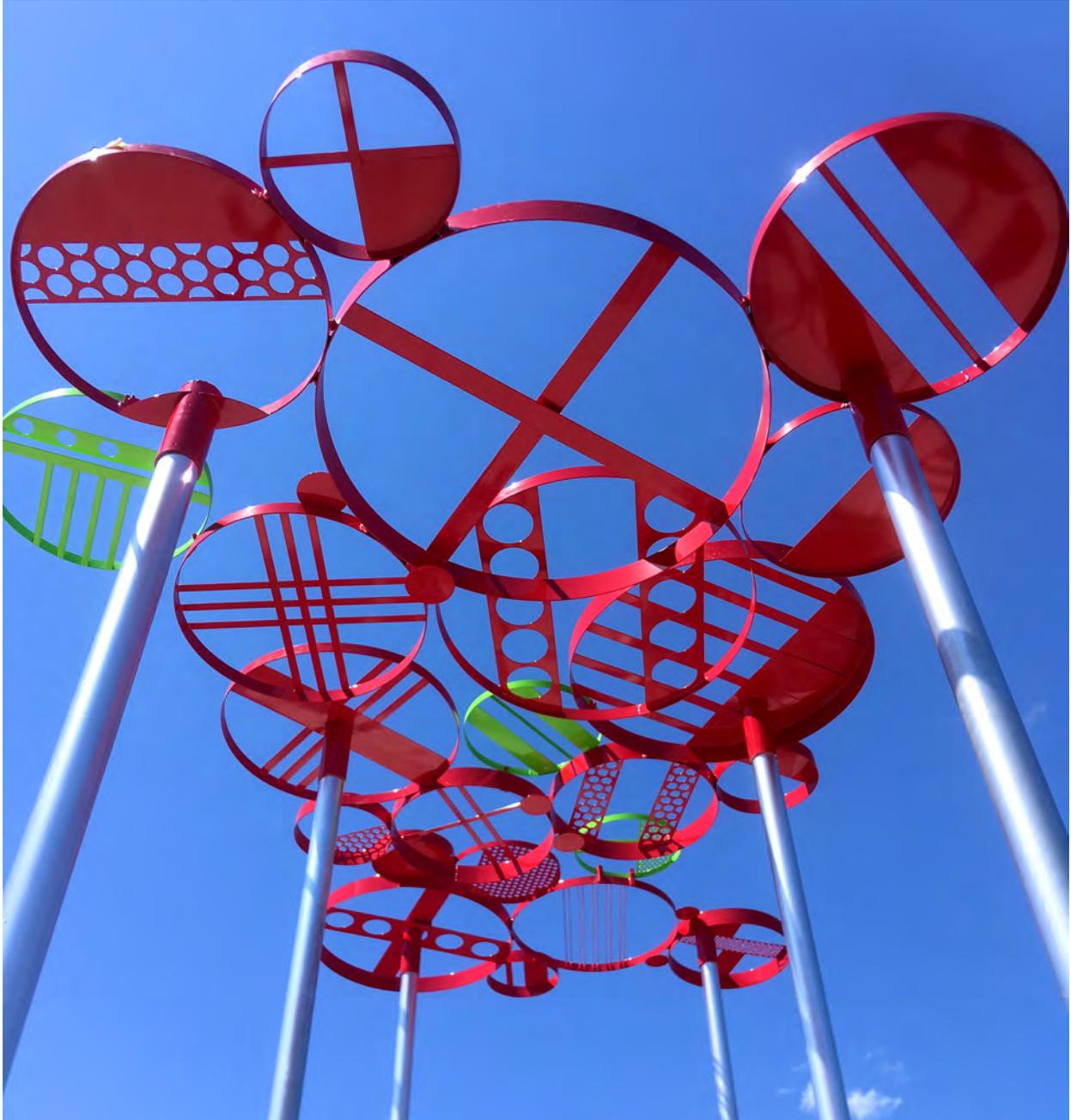


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4

1. **untitled** (one element of a large project)
fused glass, steel 2014
2. **KimRay 70th Anniversary** 70 kiln cast
glass bars, aluminum 2019
3. **Japanese Umbrellas** frosted clear and
black acrylic 2011
4. **Slam Dunk (Red Andrews Park)** powder
coated steel, 2019
5. **Leipzig** fluorescent acrylic, steel spheres,
cable 2014



5

Stan Carroll

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scarroll@beyondmetal.com
www.beyondmetal.com

Living and breathing a digital 3D design-centric career, Stan Carroll is an award winning computational sculptor based in Stillwater, Oklahoma. During the past decade, he has regularly tested the limits of geometry with his distinctive computational design methodology to create complex material systems in metal and light. His 25 year career as an architect/artist informs his current public art practice that playfully explores material physics and rhythms. He uses his singular vision and technical expertise to build monuments that re- envision the “cannon in the park”, the results becoming a context collage informed by its place in geography and role in community. Within these placemaking collages, the interplay of material and light results in a dynamic ambience all made possible by extreme spatial interrogation, algorithmic form making, and digital fabrication. He uses a research based approach to create towering material arrays, at once intricate and monolithic, hulking and weightless, abstracted and specific.



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1. **Experiment in Corrugation** corrugated cardboard and white glue 2018
2. **(In)Dependence** painted steel 2011
3. **Gate to Atlas Shrugged** (detail) polished stainless steel 2008
4. **Oklahoma Wind** painted stainless steel 2011
5. **Many Sailors Make a Ship, Doris Miller Memorial** stainless steel, bronze, concrete, water 2018

5



3 Dimensional

Randy Colosky

415.370.3969

rjcpublicart@gmail.com

www.randycoloskypublic.com

Instagram – Randy Colosky

What I bring to public art projects is the academic knowledge of the history of art and architecture to design engaging projects and the pragmatic experience required to bring them to completion. The visual language of my work is formal, material and process based. I strive to set up a visual polarity of what is familiar and unfamiliar as a way to engage the viewer about time passing and the continuous state of change in nature both on a human and geologic timescale. I look to create approachable works that have layer of visual data that can unfold for the viewer. I investigate ways to transform universal concepts from nature, technology and history into a formal geometric language of shape, color, pattern and form. This kind of work invites the viewer to bring their own experience and imagination to the viewing experience. To me the audience completes the works. Space itself is an object architecturally and my works are design in collaboration with the areas they art placed. Public spaces, museums, galleries, open fields, window spaces, all have attributes that can be capitalized on esthetically as avenues to create exuberant disruptions in the landscape. As we move closer to our personal technology I want to offer opportunities for people to momentarily step out of their routine, engage in the present moment and contemplate the physicality of the world.

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1. **Axis Mundi** 700-1" aluminum tubes, steel hardware grid, 2011
2. **Now in Technicolor** engineered ceramic block, cement, epoxy paint 2014
3. **The Shape of Things to Come Part 7** stainless steel spheres cut & welded 2016
4. **Polymer** (detail) stainless steel spheres cut & welded on steel base 2015

4



3 Dimensional

Shane Darwent

443.310.2033

shanedarwent@gmail.com

Shane Darwent is a studio artist whose interdisciplinary practice fuses architecture, sculpture, painting and photography to explore the poetic potential of our built environment. Working with and through the materials and processes embedded within working class landscapes, his projects reflect the resilience and transformation of the ongoing civic renaissance taking place in Oklahoma and elsewhere. Darwent monumentalizes the commonplace through sculptural works that explore store front awnings, various building veneers, and large scale photographic processes. He has extensive experience in fabrication and has collaborated with various commercial outfits in the Tulsa region to execute large scale works. Darwent is currently a fellow in the Tulsa Artist Fellowship and eager to work on larger and more permanent projects in his new home state of Oklahoma. Exhibiting nationally and internationally, Shane has worked on projects in New York, Detroit, Kansas City, Miami, Oklahoma City and Tulsa as well as in Canada and Mexico.

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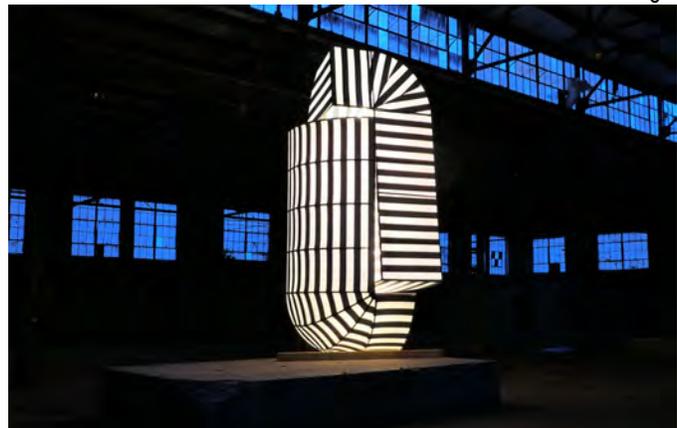
1. **Ballast** custom fabricated store front awnings, fluorescent lighting 2018
2. **Coney Island** custom fabricated water fountain with UV print on Dibond, aluminum, galvanized steel, limestone, photographic reproductions from the Gilcrease Museum Collection 2019
3. **Monolith/Mirage (Windsor)** vinyl siding, plywood, acrylic, galvanized landscape edging, pea gravel 2017
4. **Future Bryte** custom fabricated store front awnings, fluorescent lighting 2016
5. **303 North Main** custom fabricated store front awnings, fluorescent lighting, UV print on Dibond, wood, paint, stucco 2018
6. **Basalt (after Noguchi)** custom fabricated store front awnings, fluorescent lighting 2018

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6



3 Dimensional

Gabriel Friedman

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friedmanway@gmail.com

@g.e.buildman

Wonder, Uncertainty, Discovery, Experimentation,
Exploration, illusion, Magic, Childhood....

These are the feelings and experiences that might, at the same time, be the most crucial and the least accessible in the modern urban world that we live. Some things seem to be going extinct...The little pockets of hidden forests, the overgrown alleyways, the roving packs of exploring neighborhood children, the abandoned hospital on the edge of town that inspires the best ghost stories. These experiences that I'm hinting at are being replaced by video games, the mall, gentrification, smart phones, basic modern safety and convenience. These changes aren't inherently bad or evil. They may be improving the present day human life, but the side effects of them are eating away at the mystery and magic of life. As an artist, a designer, a builder, an Okie, a father, and a human animal in our current times I aim to create and reconstruct this "magic" that is slipping away. For adults as well as children, I want to create spaces and opportunities to find that wonder, to be mystified, to feel drawn and compelled to play, to probe to find out what is behind that tree or that odd looking fence. I prefer to be a creator in a culture that rewards people for walking off the path, for embracing diversity and individuality at the same time. Art is reflection of existence and values, one always dancing with the other. And if my creations and art can establish a stage for this dance for anyone that chooses to discover it or even happens to upon it, then I will have succeeded in my intentions. But to be explicit, lately I have been building functional sculptural art for all ages out of appropriate materials designed to be relevant for specific environments.

1



1. **Booya Car** (detail)
2. **Fairy Houses Tree Sculpture** tortoise shell, cedar 2019
3. **Booya Car** (Lake Draper Trail) 1959 Buick LeSabre, steel, paint 2019
4. **Children's Fort** cedar logs first year willow shoots 2017

2





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3 Dimensional

Jim Gallucci

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jgall63051@aol.com

www.jimgalluccisculptor.com

I enjoy creating sculpture that is related to people, places and events. I believe a commissioned work of public art should speak to the public at large but should also satisfy those who have commissioned the work. I have conceptualized, fabricated and installed public sculpture for 40 years and strive to create works that are not only accessible to the public, but also inspire them.

My experience in public art has given me an in-depth understanding of the process of creating, fabricating and installing art as well as the knowledge to address long term durability, maintenance and safety issues of the pieces.



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3

1. **Cisterns** stainless steel 2018
2. **Key West Monstera Shade Benches** powder coated steel 2019
3. **Prairie Blanket Flower Bench (OKC South Lakes Park)** powder coated steel 2019
4. **Guardian Angel** stainless steel 2018
5. **Flutter Gate III** galvanized steel 2011



4



5

3 Dimensional

Christie Hackler

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christiehackler.com

I create three dimensional wall installations of metal butterflies and butterfly sculptures. My installations consists of hundreds of colorful butterflies in various sizes and shapes. Each butterfly is my own design, which I have cut out on a water jet CNC machine. The butterflies are then fabricated, welded, and formed by hand. They are coated in vitreous enamel, which is glass baked on to the metal in a kiln. They attach to the wall via stand-offs and magnets. My interest in butterflies stems from an experience I shared with my sons in 1996 while the monarchs were at their highest numbers and migrating through Oklahoma. It was an Indian summer afternoon and we became engulfed in thousands of butterflies while coming home from school. It was a magical moment and the pure definition of happiness to me. It is this memory which influences my installations and my need to recreate an environment which envelopes my viewers in happiness and stirs a childlike wonder and playfulness that resides in all of us.

1



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2

1. **Hover: A Migratory Experiment** steel, vitreous enamel 2016
2. **Blush: A Migratory Experiment** steel, vitreous enamel 2017
3. **IM/mortal: A Migratory Experiment** steel, vitreous enamel 2018
4. **Thomas The Swallowtail (detail)** steel, vitreous enamel, stone 2018
5. **Celestial: A Migratory Experiment** steel, vitreous enamel, stone 2017



3



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5

3 Dimensional

Ken Hartman

405.203.3753

kenlh_79565@live.com

The stone sculpture that the ancient Egyptians created with simple tools of copper and bronze intrigued me for years. I wondered how they did that. I started working with modern tools carving granite to see if I could understand the process. This experience has taught me that each piece of stone is unique and has its own characteristics. I work with those characteristics to create the images that I see in the stone. I like to explore methods that others may not use to create unique works.



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1. **Scissortail** mixed media 2011
2. **On the Hunt** wood, stone 2018
3. **Armadillo** limestone 2012
4. **Baby Armadillo** marble 2013
5. **Eagle's Nest** mixed media 2014

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3 Dimensional

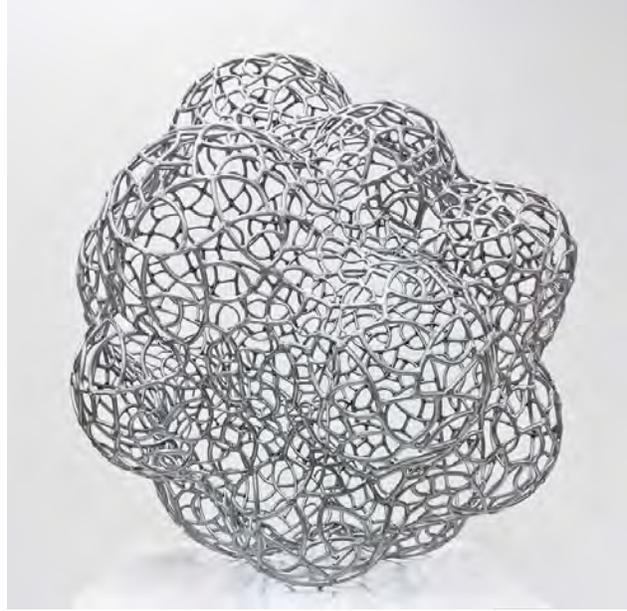
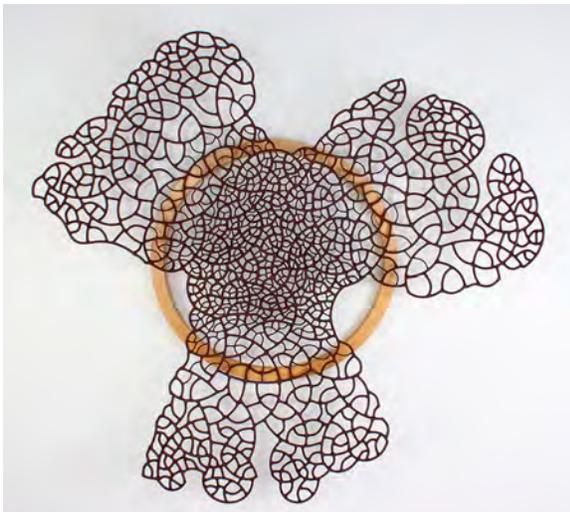
Jonathan W. Hils

405.219.1955
jwhils@me.com
www.jonathanhils.com

I have completed several public, corporate, and private commissions over the past 12 years having completed works both domestically in the U.S. and internationally including China, Malaysia, the United Arab Emirates, Australia, and Japan. 1

My ability to create unique sculptural works in steel, aluminum, cast metal, laser, and CNC augmented acrylics, and 3d printed materials, at a variety of scales, is extensive. Aside from discreet free-standing objects, my creative interests also extend into both wall mounted and possibly mural and/or mosaic pieces for future projects. 2

My primary visual vocabulary is rooted in abstract art that draws upon aesthetic interests in natural structures, data-driven visual information, and organic emergent systems. I use the line as the basis for much of my work and employ dimensional articulated drawing to manipulate light and space. The resulting works explore the relationships between interior and exterior spaces, transparency, and complexity. In some cases, my pieces also reference time through the intricacy of welding thousands of individual linear elements together.





4

1. **Silver Cloud**, welded and powder coated steel, 2012
2. **Sarus**, welded and powder coated steel, 2016
3. **Denudate**, powder coated steel and wood, 2016
4. **Soar** (MAPS 3 Senior Health and Wellness 1) powder coated steel and laser cut weathering steel 2019
5. **Flamenco** welded and powder coated steel 2016
6. **Conduits #2 & #3**, welded and powder coated steel 2016



5

6



3 Dimensional

Clint Howard

512.321.7868
clint@deepintheheart.net
www.deepintheheart.net

As the owner of Deep in the Heart Art Foundry, one of the top fine art foundries in the country, I have the unique ability to offer a one-stop-shop for your projects, from concept to completion, and even perpetual maintenance. We have experience working in several diverse and durable materials, including bronze, stainless steel, cupronickel and fiberglass. We also are well versed in the logistics of complex site development and maintain great working relationships with several local engineers, designers, and other subcontractors.

As a sculptor, I have had the privilege to work primarily as a commission artist, making work to fill a client's need rather than working on speculation. As my portfolio reflects, I typically lean toward emotion-rich realism: the whimsy of Buc-ee's buck-toothed beaver; the heroism of a firefighter rescuing a child from a burning building; the 10,000-yard stare of a battle-worn soldier.



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1. **Texas A&M Class Ring** bronze and granite 2014
2. **Winston Churchill** bronze 2007
3. **Buc-ee** bronze 2007
4. **Moosey** bronze 2007
5. **Deer Family** bronze 2016



3 Dimensional

Todd Jenkins

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toddjenkinsart.com

Art is a form of play. However, play is often very serious and requires dedication. Anyone who has watched the Olympic Games knows how serious play can be.

I have been playing with metal since 1991. I started in Berkeley, CA at Artworks Foundry and in 2000 my family and I moved to Norman, OK where I have continued my playful exploration in metal art making as a metal caster at The Crucible Foundry in Norman, OK.

In my playful art pursuit I use conventional and non-conventional metal working methods. I weld, I cut, I cast, I roll, I grind, I splash metal on the floor, and I drip metal in order to achieve aesthetically pleasing forms that I assemble into wall hangings, free standing work and suspended sculpture. I make pieces for interior and exterior projects at any scale.

My primary materials are bronze and stainless steel and many of my themes are inspired by astrophysics, human relations, psychology and theology.



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1. **Dark Star** stainless steel 2013
2. **Lightning Source** stainless steel 2009
3. **Delicate Balance** stainless steel, bronze, 2011
4. **3D Sketch** Lycra, stainless steel, rare earth magnets 2014
5. **Time Bender** stainless steel 2016
6. **Galileo's Muse** stainless steel, Lycra 2012



6



3 Dimensional

Mike Larsen

405.210.4945

mike@larsenstudio.com

marthalarsen@icloud.com

I have been a professional artist for nearly 50 years. I have shown that my paintings and bronzes can instill emotion. When set in a public venue, people have responded positively. People especially like to spend time with the bronzes and touch them, and that's as it should be. My mural of the Five Native American Ballerinas at the Oklahoma State Capitol Building has become a backdrop for many portraits - especially bridal pictures. In the past 27 years I have been commissioned to work on six mural projects, with a total of 26 separate canvases, and five monumental-sized bronzes. In addition, I have been commissioned to create individual paintings and groups of paintings for companies and governments.

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4





5

1. **St. Joseph's Regional Medical Center** bronze 2010
2. **The Conductor** bronze 2007
3. **The Ballerina** (Civic Center Music Hall) 2007
4. **Forging Oklahoma** bronze 2017
5. **The Arrival** (Chickasaw Cultural Center) bronze 2012

3 Dimensional

Beatriz Mayorca

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bmmayorca.com

As a fine artist and interior designer, my art practice moves between sculptures and functional artistic pieces, focused on a modern and contemporary mood, but also influences from cultures around the world. This is reached by combining the coldness of industrial media, like concrete and metal, with the warm feeling of wood, and a splash of alternative materials. Their conception took place in the application of architectural and design elements with interactive qualities, based on the essence of geometric figures, which brings about memories of pleasant moments and playful sensations. In my artistic practice, the attention to details, the aesthetic, the function and the improvement of the human well-being fuse to achieve creations that bring art and life together. In this quest, I have been crafting different art forms, but one of the ways I can touch the general community in a broad spectrum is through the implementation of public art.

My background and practice have given me the knowledge to deal with codes, construction processes, accessibility, and also, the ability to listen and understand the different needs of the community involved, always taking care of their health, safety, and well-being. My design process includes intensive research and dialogue which helps me to complete reliable and precise projects. Additionally, my work as a public artist and my interior design experience has provided me with the ability to develop and prepare working drawings using design principles and techniques, the knowledge and training to monitor and track submittals, permit application and approvals. Experiences which help me to maintain fluid communication, collaboration, and coordination with architects, engineers, designers and the diverse ranges of stakeholders.

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1. **Matching Tiles** stained concrete, epoxy 2011
2. **Crown Shyness & Wind chimes in orchestration...touched by the hand** mixed media 2012
3. **[Evolue]** steel 2019
4. **Newton's Cradle** concrete, wood, metal, metal hardware, nylon 2011
5. **The Courage to Keep going** laminated plywood, stained concrete, natural fiber 2016

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3 Dimensional

Brett McDanel

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For the last twelve years I have been working as a professional artist constructing innovative industrial sculptures and functional works from found objects, steel and wood. Prior to moving fulltime as an artist I operated a construction company focusing in custom shelter, pergola, screen wall, deck and gate applications; and my proclivity towards building keeps me fabricating for more artistic projects today. I have experience working with designers, architects, engineers and fabricators in completing functional works for commercial entities. I also have significant experience working with independent parties. My functional style ranges from organic form work to architectural design and my designs often incorporate subjective themes.





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1. **Heavy is the Crown** repurposed materials 2019
2. **The Warden** repurposed materials 2019
3. **Artificial Heart** repurposed materials 2019
4. **Babysitter's Worst Nightmare** repurposed materials 2019
5. **The Yellow Baron** reclaimed materials 2018

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3 Dimensional

Kenneth J. McCage

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My objective is to create a connection between industry, art, functional, and art deco styles. My subjects are centered on negative and positive space distribution to create contrast. I use organic forms to fit into natural spaces without causing conflict to the local environment. I feel that art should naturally age and feel like it belongs to the natural world and has always existed in that space.



2



1. **Irenic**, Copper and Steel, 2004
2. **Reactor**, Steel, 2016
3. **Yard Ball**, Steel, 2014
4. **Samurai**, Steel and Stone, 2012
5. **Bird Bath with Hanging Stone**, Copper, Steel and stone, 2017
6. **Flying Discs**, Steel, 2015



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3 Dimensional

Paul Medina

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I have been working as a professional artist for well over 40 years and have created countless works of art. I am primarily a mixed media artist who works with most mediums, both in 2D and 3D, switching from one to another throughout my life. Although I was a gallery artist for most of my career and exhibited my works throughout the United States, I now concentrate of commissions, a few exhibitions in Oklahoma and sell directly from my studio. I have a reputation as a perfectionist and a professional in the art world. I have collectors all over the world.

2



1. **When All the Bees are Gone** acrylic paint on clay 2016
2. **Balancing Acts 1 & 2** acrylic paint on clay 2017
3. **Crown of Thorns #5** acrylic on clay 2019
4. **Circle of Bees** acrylic paint on clay 2017
5. **Trap** mixed media, gold leaf on wood 2017
6. **Cage** mixed media, gold leaf on wood 2017

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Daniel Moore

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www.theoxidestudio.com

My approach to all projects begins with an assessment of the request and the vision for the project while considering the environment of the final installation. Conceiving, in collaboration, which materials will enhance the space, work well within the setting, simultaneously applying form and style that complements and adds a distinctive and memorable component to its surroundings. I have found this process to be reliable, no matter the scale of the project. I embrace public art projects that represent an organization and reflects a theme that is common to their location and purpose. A piece of art, while important for its obvious aesthetic appeal, can also have profound symbolic value. Nature provides me with the richest inspiration of all and my goal is to create spaces that enhance the built environment, invite personal interaction, and reveal the unspoken relationships between nature and humanity.

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1. **Bee 52** (detail)
2. **Bee 52** (MAPS 3 Lake Draper Trail) steel 2019
3. **Eyes on the Ball: Mike Jacobs Sports Park** steel 2018
4. **Eyes on the Ball** (detail)
5. **MariSol** steel 2017



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3 Dimensional

Don Narcomey

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www.narcomey.net

I have been creating sculptures for over thirty-five years, with works ranging from small jewelry pieces to large outdoor installations. Working in wood, ferrous and non-ferrous metals, concrete, stone, glass and mixed media, my conceptual inspiration often arises from the materials at hand. Although my work takes shape in a variety of media, the shared thread is the reference to the natural world and its parallels to the human experience. In addition to placing works in the private sector, I have placed works in public settings both indoors and outdoors. The quality of execution and attention to detail is just as important to me as the concept in any sculpture that I create, and my goal is to make public art works that will be as enduring as the themes that they express.

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1. **Crucifix** maple, fiberglass and polyester resin overlaid with copper and copper plated weather-strip nails 2018
2. **Welcome** bois d' arc with exterior oil finish, stainless steel, bronze, natural stone 2018
3. **Ribbon** steel, concrete, cedar 2010
4. **Portal** water oak root system, sycamore, gesso, oil finish 2014
5. **The Elders** bois d'arc, exterior oil finish, flagstone 2016

3 Dimensional

Tomoaki Orikasa

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Orikasa.Mngt@KasumContemporary.com

Working as a master mold maker and fabricator Tomoaki Orikasa has been an extension of other artists' studios in addition to his own. He has assisted in the completion of large bronze public works dappling the globe at landmark sites such as The Federal Reserve Bank in Kansas City, the Oklahoma State Capital Building Dome and the Ground Zero Memorial Site in New York. Tomoaki has enjoyed the opportunity to work with a long list of well-established sculptors including Douwe Blumberg, Paul Moore, Enoch Kelly Haney, Tuck Langland and Jocelyn Russell. Their creative projects, alongside his own, challenged him to perfect his technical craft over the last two decades. The artist's earliest works focused on abstract concepts in jewelry design and expressive figural forms in bronze which both stayed at the vanguard of his works until he began constructing anamorphic creations in 2005. Having become comfortable blurring the lines between reality and his artistic vision Tomoaki now creates studies in narrative work. Living between spoken languages was what brought body language to the forefront of Tomoaki's narrative figural studies and eventually led to the first of the artist's Eggtion Figures being created in early 2016. Over the year that followed Orikasa perfected the production and assembly of small parts that allow him to articulate his works into emotional fluency before freezing their forms and scaling them up as needed. The moments his sculptures capture portray simple, relevant human experiences that are commonplace. Orikasa's current ambitions in public art have him seeking opportunities to turn his own concepts into life-size or larger cast works.



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1. **Cross** steel 2007

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2. **Lepidoptera** steel 2003

3. **Sharing** cast bronze with hand patina mounted on granite 2005

4. **To The Moon, Try IV** copper, stainless steel, poly carb cast and hand patina 2018

4



3 Dimensional

Seth Emerson Palmiter

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I have been fortunate that the arc of my life's work has been the creation of public art. As a born three-dimensional thinker, I have been a maker for the entirety of my life. Growing up, fabricating things, designing things, creating solutions to complex mechanical problems, these endeavors were a life-line to my growth and education. It is an honor to employ these skills to improve the cultural narrative for many.

I develop freestanding, suspended, and wall integrated public art for a myriad of environments. I am well versed in a range of durable materials, processes, and budgets. I design, fabricate, and install all my work. I do not use subcontractors to fabricate my concepts; I believe in artist-implemented craftsmanship in all the museum-quality public art I create. As a confluence of design, material knowledge, and craftsmanship are the foundation of enduring public art features, I strive to bring these attributes and integrity to every project.

My mandate as a public artist is to listen, communicate, collaborate and develop innovative, apt designs. I feel successful public art is achieved when I balance the needs of a site with stakeholder goals; it is my job to interpret the criteria and develop a relevant, durable artwork. My public art features honor the commissioning entity and they are accessible to a broad audience by improving the daily lives of everyday people.

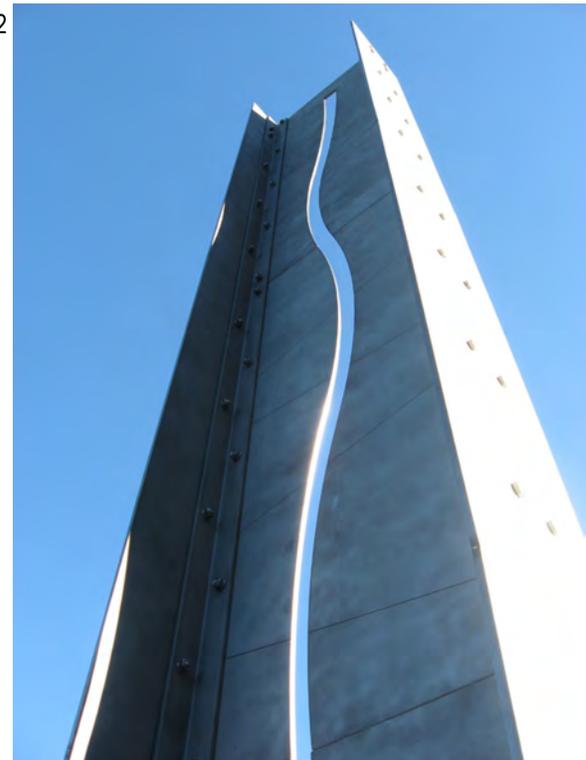
Employing site-specific art to encourage discussion, inspire innovation, and elevate community is a cornerstone of my work. I create art to function as a cultural bridge, bringing people and ideas together through a shared art experience. Often the commissions I develop are a tool for new perspective, encouraging civic pride, and strong support of area businesses. Apt public art helps achieve larger civic goals; I am especially proud to contribute to the Oklahoma public art experience.

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1. **Roosevelt's Phoenix** stainless steel, formed acrylic, stainless steel cable 2016
2. **Hanover** stainless steel, native stone, and integrated LED lights 2012
3. **Boise SkyBridge** acrylic mobile & etched glass 2014
4. **Foundry Place** etched glass mural 2019
5. **Aurora** galvanized steel, cast glass 2014

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ARTS



3 Dimensional

Christine Partigianoni

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I grew up in St. Petersburg, Florida. I started collecting skills in the arts as early as learning how to sew at age 9. I joined the Air Force in January of 1996 and retired from military service in 2014. While serving in the military I sustained an artistic interest, practice and continuation of learning. The end of active military service served as the beginning of full time artistic pursuit. I continue to draw from my experiences from active duty military through my very active imagination, as well as a desire to continue to grow as a person and artist. I use my collection of skills in each of my projects and/or bodies of work, most commonly utilizing glass, steel, wood, paint and collected ephemera.

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1. **The Grind** steel 2017
2. **Bee Signal** steel 2017
3. **It Grows** (detail) steel 2017
4. **Unstable Ground** steel 2018
5. **Ivory Tower** steel 2018

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3 Dimensional

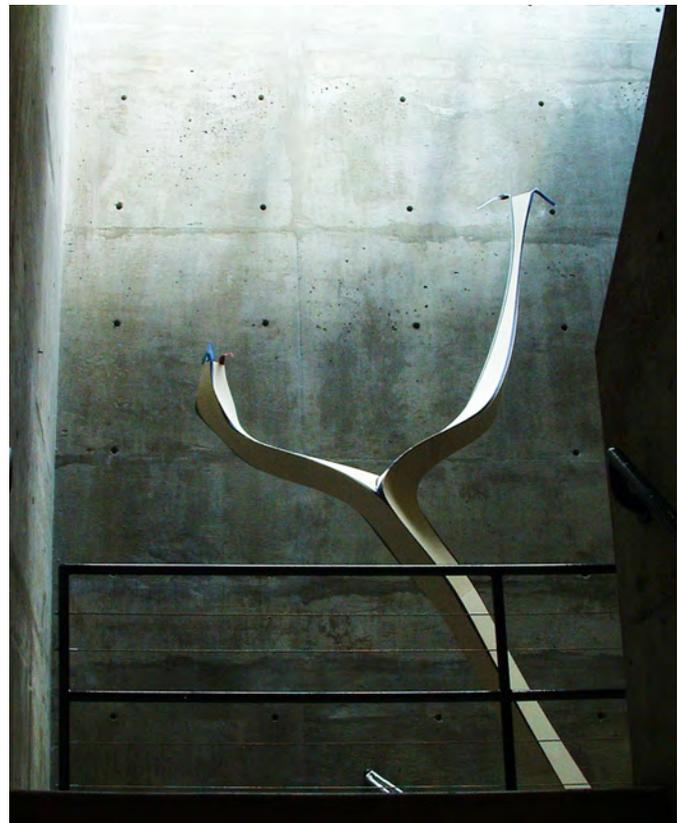
Bob Pavlik

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www.bobpavlik.com

My work focuses on novel experiments with materials and methods of making. It has a strong emphasis on physical structure, often highlighting unique connections and joinery. It blends advanced computational design methods and computer-controlled fabrication equipment with analog hand-craft techniques. I have held a fascination since I was a child with how things are assembled and the act of making. I was educated and employed as an architect and hold the belief that there is an innate human fascination with artifacts that defy gravity or display their structural characteristics. For the past thirteen years I have been a professor of architecture, with academia providing a setting for both theoretical research as well as physical experimentation. The resulting physical artifacts have been sculptural in nature, investigating a wide range of materials and fabrication techniques. Many of these have been large scale structures that could be inhabited or interacted with in a tactile way. It is my goal to design and construct objects that create memorable and unique experiential spaces within the public realm. It is my goal to create artifacts that instill curiosity and reflection about how they were made, how they were put together, how they stand, and that reveal the aesthetic beauty that is possible by expressing these principles.



1. **Crumpled Alloy** aluminum sheet, threaded rod, welded steel frame 2014 2
2. **Carbon Nodes**, CNC milled plywood blocks, carbon fiber cloth, epoxy resin, Baltic Birch plywood 2017
3. **Zero-K** 3mm Italian poplar plywood, nylon zippers, welded steel 2011
4. **Computational Tectonics** welded steel plate 2011
5. **Bone Truss**, CNC milled MDF, enamel paint 2016
6. **Optimizations and Fabrications** welded steel plate, Parallam composite lumber, Baltic birch plywood 2017





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3 Dimensional

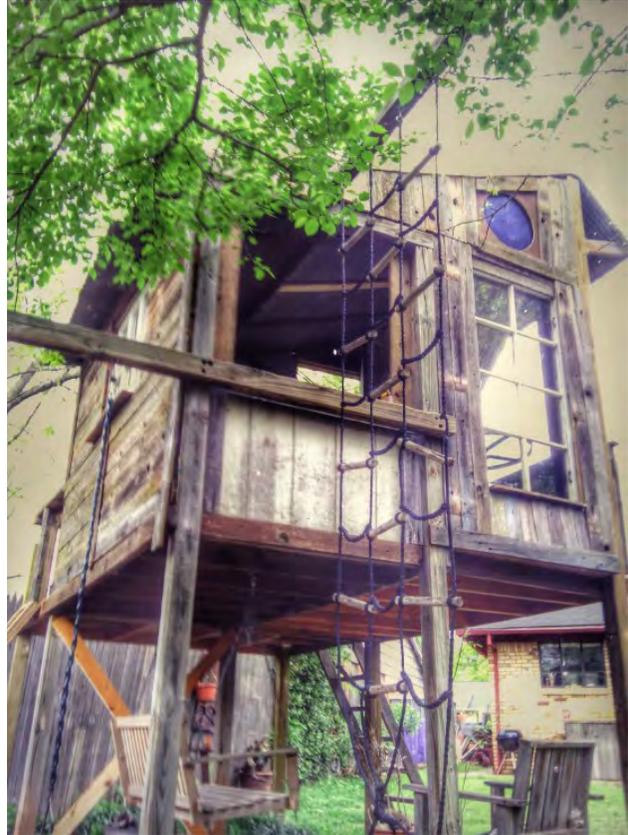
Jessica Petrus

405.889.0962

jpetrus40@gmail.com

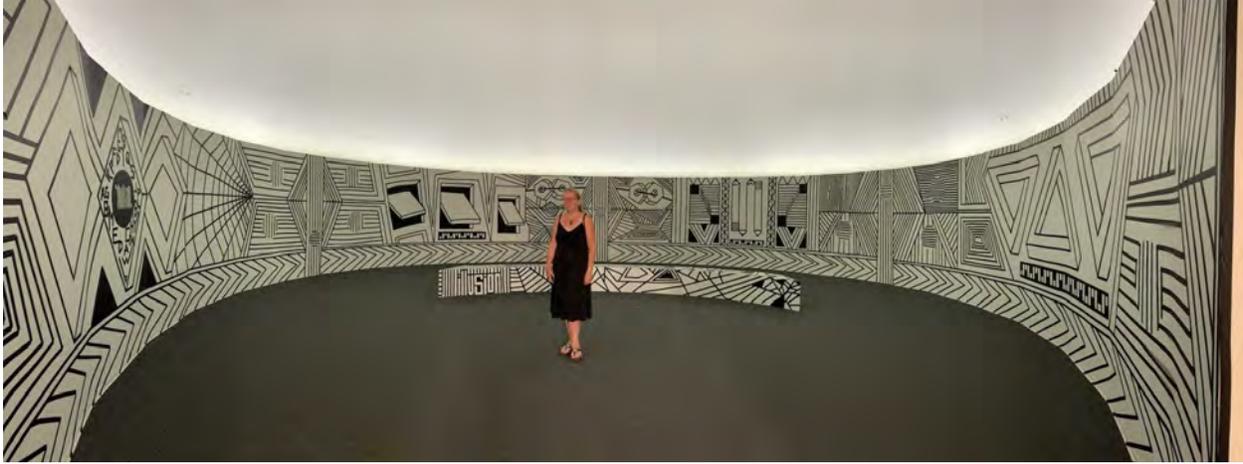
I am self taught mixed media artist living in Oklahoma City. Bringing silly and non sense to the serious world of art, I specialize in collage, large scale mural work and mixed media installation. Working as the Set Designer for the Northwest Optimist Performing Arts Center, I have been able to master my skills as an installation artist. With more than 10 years in this position my art works are the face of all community theatre productions within Oklahoma City Parks and Recreation. Ever been into a Hideaway Pizza and seen the beautiful collages that grace the walls? That's my work also. Impossible to photograph, some span as long as 40 feet.

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1. **Treehouse** mixed media: wood, metal, glass 2014
2. **Hungry Caterpillar One Apple** mixed media: wood, fiber 2017
3. **Oklahoma Contemporary Circle Gallery** 2019
4. **Oklahoma Contemporary Circle Gallery** (detail)
5. **Pumpkinville** mixed media: fiber, wood, metal, corn 2015
6. **Pumpkinville** mixed media 2019



5



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3 Dimensional

Joel Randell

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randell97@aol.com

www.SculptorJoelRandell.com

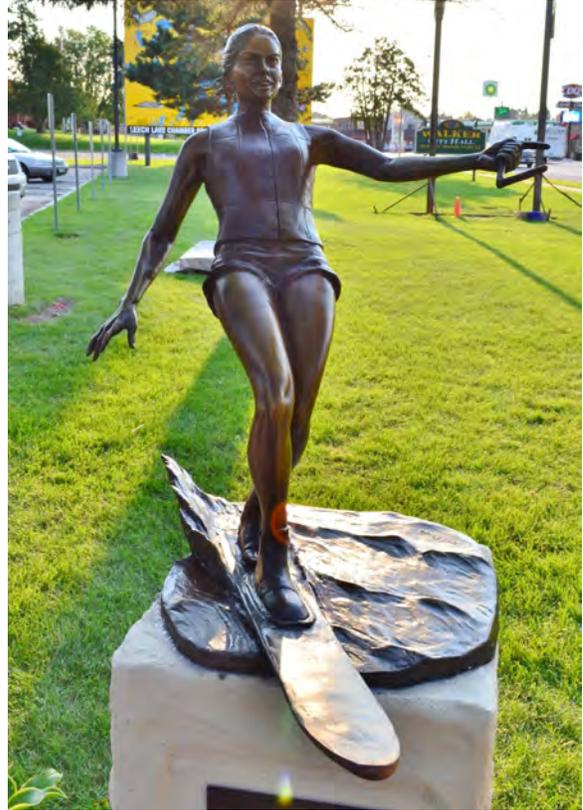
Early on, figurative classical sculpture appeared to me as the grandest of aspiration. I realize immense fulfillment in creating figurative sculpture that transcends mere imitation to communicate a higher objective. That goal being to honor the achievements of human endeavor. This effort of representation, results in the worthy elevation of historical events, narratives, and individuals of prominence.

To capture the figure or portrait in the permanence of bronze, is to inspire untold generations. Figurative sculptors must possess the greatest of skill, creativity, and diligence given the long term impact of public art. I believe a high quality sculpture conveys an obvious realism, in part through the illusion of motion. This sense of movement is employed through strategic positioning of the figure and by directing the flow of the clothing. It is this combination that ignites the spark of imagination, conveying a life like essence in a memorable experience.

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1. **Chief Hole in the Day** (detail) bronze 2016
2. **Water Skier** bronze 2016
3. **WWI Doughboy** bronze 2016
4. **Del City Women's Veterans Monument** bronze, granite 2014
5. **Fur Trader** bronze 2016
6. **Jubilee** bronze 2016



6

3 Dimensional

LaQuincey Reed

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My sculpture uses the human figure as an allegory and the personification of abstract concepts. People relate to the figure easily and tapping into this familiarity allows an artist to display a wide array of emotions that broaden the communication between the artist and the viewer. My goal is that the viewer is able to recall their own experiences and develop new connections between those experiences and what I am expressing.



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1. **Black Kettle** hydrostone 2017
2. **Ain't a killer but don't push me** bronze 2018
3. **0 to 100 Real Quick** bronze 2018
4. **Only one to get the Job Done** bronze 2017
5. **Famine's Family** bronze 2016
6. **I Profit off Me** bronze 2017

3 Dimensional

Shahla Rahimi Reynolds

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In my career as an artist, I have had the honor of creating two significant public art pieces for the State of Oklahoma. In 2000, the State of Oklahoma honored its firefighters, with a memorial dedicated to not only Oklahoma's fallen firefighters, but also to all paid or volunteer firefighters from across the state since statehood. This opportunity led me to create a 29' tall piece titled "Just Another Day."

In the spring of 2003, I was awarded another project to create a memorial titled "Going Home" in memory of the 14 victims of the I-40 Bridge collapse tragedy that happened near Webbers Falls, Oklahoma. Currently I am working with the Oklahoma National Guard to place a memorial sculpture "Some Gave All." This memorial is dedicated to the fallen soldiers who served in the Iraq and Afghanistan wars. As a result of my previous work with architects, engineers, civil engineers, Army Corps of Engineers, FEMA and the Oklahoma Department of Transportation on these public art projects, I clearly understand the processes involved from the concept and design phase all the way through to completion. I work to create a piece that embodies an aesthetic link with the architecture of any site. I am a multi-media artist, with works in stone and various metals that include bronze. I will work with a suitable material creating a piece co-existing harmoniously within its environment.



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1. **They Gave the Last full Measure of Devotion** (detail) bronze
2. **Eternal Flame –Oklahoma State Firefighters Memorial** stainless steel
3. **Just Another Day** bronze 2000
4. **Prancing Cranes** copper and steel
5. **Going Home –I-40 Bridge Memorial** granite, bridge girders, bronze 2003



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3 Dimensional

Patrick Riley

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I have had the opportunity to create, design, and build large copper sculptures, small copper butterfly trees, bronze busts of recognized historical heroes, a steel eagle sculpture, leather wall sculptures, mosaic school murals and painted wall murals as public works of art. I have currently been working with musical instrument parts and creating large leather wall murals using the metallic parts of the instruments to accentuate the work of art. Leather is a primal material that I find compatible with several others such as metal, bone, wood, dye, and paint. I enjoy combining the materials and combining leather with found objects to form works of art. I like to shape, bend, and stitch the leather with my hands into a sculptural form which when placed in an architectural wall area will generate a feeling of warmth and human upliftment to the viewer. I also enjoy the primal feeling in the making of leather masks combined with soft copper metal. The dominant power of my works of art is generated by the inner power which exist in each of us which makes us human.

1. **Blue Eagle Man** mixed leather and copper 2018
2. **Magic Shell totem (detail)** mixed leather, copper, shells 2018
3. **Music Man** mixed leather, copper, musical instruments, feathers 2018
4. **Stairway to Heaven** mixed leather, wood, musical instruments 2018
5. **Silver Eagle** leather, copper 2018
6. **Golden Eagle Man** (detail) mixed leather and copper 2018

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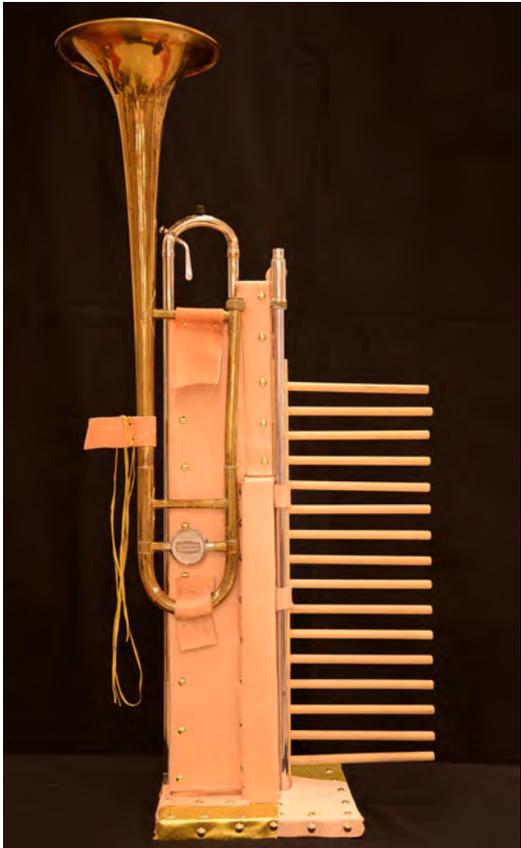
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Morgan Robinson

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www.morgan-robinson.com

Following the completion of his Bachelors of Fine Arts degree, at the University of Central Oklahoma, Morgan Robinson discovered his style during cultural studies abroad in Japan. The artist has been working full time as a designer and sculptor since establishing his works in the art's market in 2009. Robinson is represented at galleries across the United States and has exhibited internationally. The artist draws inspiration from the otherwise mundane subjects that surround us such as shadows, branches, reflections or moss. By focusing on the details that define an inspirational form rather than the overall subjective appearance the artist is able to extract the essence of a subject while keeping the end result abstract.

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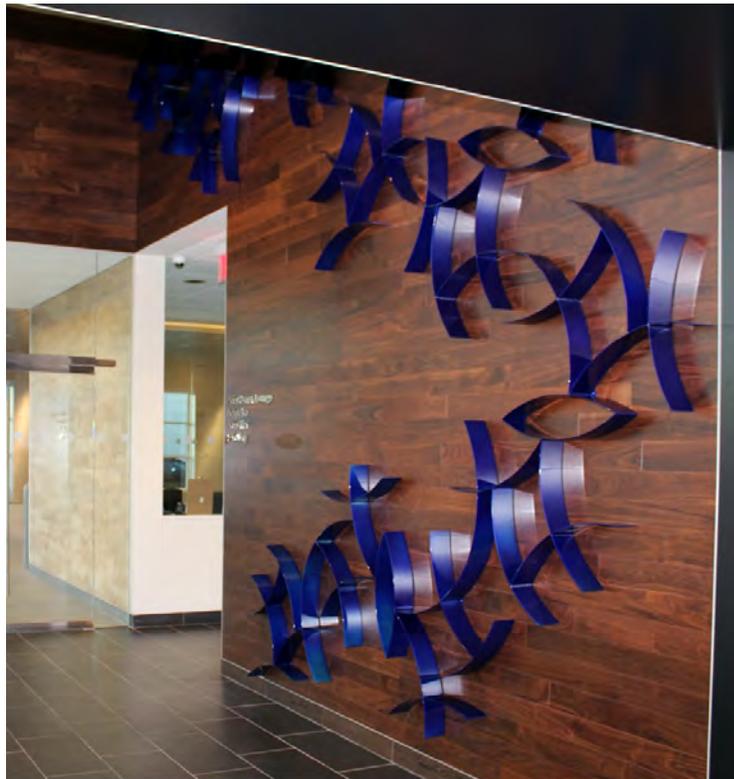
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1. **Tulip** steel, acrylic urethane 2016
2. **Swoon** bronze 2017
3. **Hold Still** powder coated steel 2014
4. **Curves 15** powder coated steel 2017
5. **Angles** powder coated steel 2016



3



4

Collin D. Rosebrook

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As an Oklahoma Native and a professional artist/sculptor for over 30 years, I count it a privilege to have participated in the cultural growth of Oklahoma City. Developing a reputation and forming relationships with art organizations throughout the state, I have worked along side architects, engineers and institutions to stay within time frames, budgets and construction guidelines. Participating in this pool gives me cause for great excitement, from developing concepts to creating a lasting contemporary sculpture for generations to enjoy.

Drawing on all my experience as artist, sculptor and teacher, I welcome the opportunity to be a part of displaying this state's talents and fervor for showcasing public works of art. I have been blessed to work with a myriad of materials from different types of steel, glass, ceramic and others, matching the media to the concept or project. Most recent projects include the construction and installation of a 24' wall hung stainless steel collaboration sculpture for the Oklahoma Supreme Court Building, a 15' powder coated steel work for South OKC Chamber of Commerce, and construction of two 16', four-part stainless steel sculptures for Oklahoma City Community College Visual and Performing Art Center.



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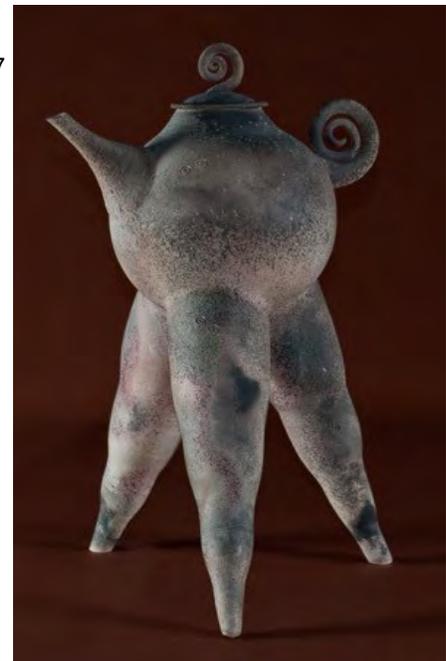
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1. **Orchid** sodium vapor fired clay
2. **Imagine** powder coated steel 2012
3. **Ascending** stainless steel 2011
4. **Spirit Rising** powder coated steel 2009
5. **Scissortails** sodium vapor fired clay
6. **Eagle** stainless steel 2011



6



7

3 Dimensional

Klint Schor

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klintschor.com

My experience with architectural renderings, design, construction, budgets, and scheduling on previous projects of this nature show that I am a problem solver capable of executing and completing any project in a timely manner. Past projects include public art sculptures for the City of Oklahoma City, installations for institutions such as hospitals and museums, and design/build for private residences and restaurants.

I have managed project budgets of over \$100,000 and have served as both an artist and construction manager working in concert with property owners/managers, architects, designers, site foremen and subcontractors. I have been a self-employed artist/builder for nine years. Let me also add that I design and physically build each project myself. The images show some of the behind the scenes look at the work required for finished product. This includes: Permitting, excavation, pouring concrete footings, welding, carpentry, and electrical. There is also delivering, raising and installing work fabricated off site to the premises all while maintaining safety and an orderly and clean job site.

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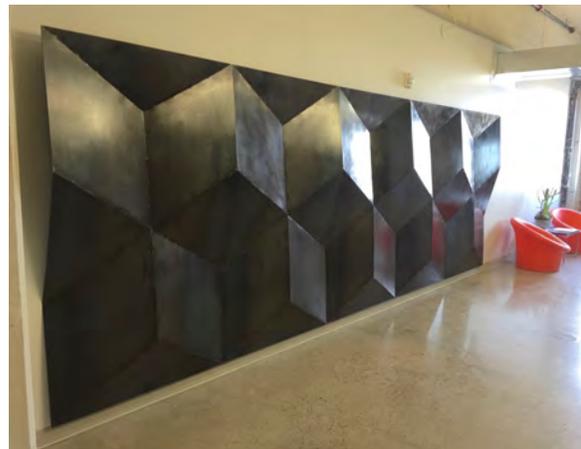
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1. **The Kiss** (temporary) OSB to emulate steel 2017
2. **Internal Dialog** Cedar, pine 2016
3. **Origami Bird Outlined** steel 2018

4. **Origami Wall** steel 2016
5. **Glacial Erratics** (MAPS 3 West River Trail) steel 2019

5

Asia Scudder

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www.asiascudder.blogspot.com

I was inspired to be an artist by my grandfather who was a sculptor of regional fame – his having been included in the World's Fair of 1939. Personally my interest as an artist grew as I began to create visionary and artistic representations of my own life experience. What a challenge! I want to invite the viewer of my sculptural work to see life with a bit of humor and compassion in a sharing of our human experiences. More often my artwork denotes animals or mythic faces and figures. Overall the objective is towards a fluid and intentional, well-constructed line. I work diligently, to create that "just right" piece. Having built and sold hundreds of original artworks, which have now evolved from simple wire to heavier sculptural forms, with my hope being to retain fluidity and spirit of the piece but with a much greater impact in large, open spaces. Alternately these can be optimally placed to adhere to walls taking full advantage of cast light and shadow. 1





3

1. **When Angels Pass By** waterjet cut steel 2009
2. **On Belay** waterjet cut steel , stone 2016
3. **Joy** waterjet cut steel 2016
4. **Mustang** waterjet cut steel, stone 2014

4



Joe Slack

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www.JoeSlack.com

Primitive art and mid-century modern design is what inspires Joe Slack's figurative abstract steel sculptures. The Oklahoma City artist intuitively works with simplified forms and repetitive patterns influenced by human observation and the effects of positive and negative space. Tongue-in-cheek sentiments often find their way into his titles, and Slack encourages viewers to find their own meaning when it comes to his art.

"I want people to walk away with their own perspective on the work," explains Slack. "Once you create it and put it out there, you can't control what people think. I want them to see their version of my piece. And I hope people walk away a littler happier than before they saw it."

Slack attended art school at Oklahoma City University and began his sculpting career with wood, a material he'd been drawn to since he was a kid building skateboard ramps in his backyard. Woodworking was his primary medium for several years after college, but once he discovered the magnitude and the permanence of steel, he shifted his vision. "I like that with steel you can work on a monumental scale," says Slack. "I like seeing people walk up to a piece and look up."

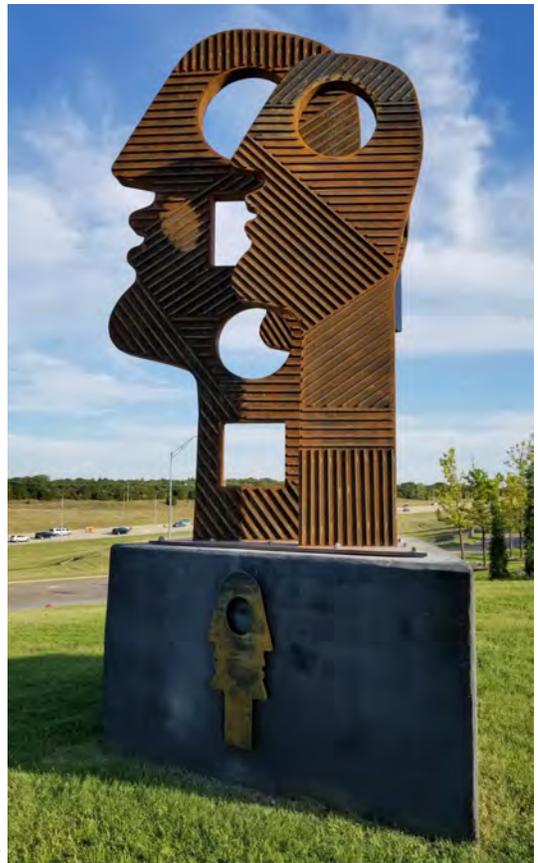
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1. **Voids and Who** (detail) powder coated steel 2009
2. **Direction** corten steel, powder coated steel 2014
3. **T-bone and Sassy** powder coated steel 2015
4. **Cover to Cover** corten steel and powder coated steel 2012
5. **Directions** corten steel, powder coated steel 2018



5



4

3 Dimensional

Amanda Zoey Weathers

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As a lifelong resident and full time artist residing in Oklahoma City I am extremely passionate about creating a unique creative footprint in our urban core. I am interested in expanding my public presence in Oklahoma City through large scale projects. Some of my experience includes 2-d media such as painting and drawing, illustration as well as large scale installations and sculpture.

1



1. **Rites of Passage**, hand cut archival paper, chain, quartz, brass and crystallized skulls, 2015
2. **Adventure is the Lifeline** hand cut archival paper, hot glue, spraypaint on birch plywood 2015
3. **Into the Storm**, Bison Skull, brass, raw Arkansas quartz, and crystallized horns, 2015

2



2



3 Dimensional

Chris Wollard

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whitemoai@gmail.com

Chris Wollard is a full time artist and owner of Wollard Studios, LLC based in Tulsa, Oklahoma. The studio has a gallery space for hosting shows, a complete woodworking and metal working area, is spacious enough to allow for the in house construction of large-scale sculpture, and even has a tiki bar. Chris creates sculptural work that often incorporates metal, thermoformed acrylic, electronics and interactive LEDs. He draws upon his experience in theatrical set construction, rigging, photography, museum preparator/art handling, art collection management, welding, blacksmithing, and metal shaping to create works that are unique to each opportunity. His most recent work of public art is an installation of three interactive sculptures tilted "Arbor Lights" located in the Tulsa Arts District. The twelve-foot tall arched cor-ten sculptures become illuminated at night and are reactive to park visitors passing through them.

Chris is skilled in the manipulation of thin sheet metal, but realized public art needs to be made of thicker, more durable material. To solve this problem he took the basics of traditional metal shaping, supersized everything, and built a massive hydraulic press and custom tooling to be able to manipulate and shape heavy steel and aluminum plate into difficult compound curves like he does with thin sheet metal (imagine the stylish curves of a vintage Ferrari with the durability of a Sherman Tank). This supersizing of techniques allows him to execute his vision on a large scale using durable material suitable to withstand public consumption.

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1. **Cristallum** (detail, two views) thermoformed acrylic, LEDs, electronic controls, aluminum, rigging 2017
2. **Sergeant Fletcher the Moai** found military surplus, hand formed aluminum, copper, fire, propane tank 2013
3. **Auto Disco Dance Bot** Ford van, steel, aluminum, LEDs 2018
4. **Mad Mooner** automotive parts, military surplus, found objects, LEDs 2014



4

3 Dimensional

Jason Wortham

580.574.0791

jwortham151@gmail.com

I was born in Duncan OK, where I made several attempts at drawing as soon as I could pick up a crayon. Reading comic books, both well- and poorly-drawn and/or written, began influencing and focusing my artistic interests and expressions at the age of seven (and continues to do so to this day, some 30+ years later). With little previous formal art instruction, I became a Fine Arts major during my fourth year at the University of Oklahoma, at which point I quickly realized I had had my fill of college (in general) and art school (specifically). I worked building and designing sculpted lighting pieces at Independent Vision, Inc. (Oklahoma City) from 1995-2002. I currently reside in Medicine Park where I work in printmaking, stained glass work, drawing, needleworking, sculpting (steel-reinforced concrete), and woodworking.

I enjoy creating visually interesting, attractive, and often functional objects/images in a variety of mediums. Experimenting with scale and juxtaposing a combination of traditionally incongruent/counterintuitive elements is also an intriguing motivation for my work.



1. **Tres Amigos** tile, river rock, marble 2016
2. **Labyrinth** brick, stone 2015
3. **untitled** (collaboration with Bill Patty; opposite page) concrete, tile 2013

2





4

3 Dimensional

Carl Wright

304.263.2391
carl@swgallery.com
www.wsgallery.com

Most of the sculptures I carve are about making ephemeral, hard-to-quantify subjects real and tangible. These positive subjects include: freedom, working together towards a goal, joy, being motivated, and perseverance. These are all subjects that most people recognize and embody as values in their personal and professional lives.

As an sculptor who carves exterior sculpture, my work will be seen all hours of the day and night. The work I make is a celebration of what is noble about people and should be applauded. I deeply believe that public artists have a responsibility, through their artwork, to be supportive of the people that take the time to view their artwork. In addition, the artist should be making artwork that can grow and change with the passing of time and not become a out-of-fashion eyesore. 1



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1. **Journey** Indiana limestone 2013
2. **Coordinate Harmony** Indiana limestone 2013
3. **Sound of Joy** Indiana limestone 2015
4. **Eihei** Indiana limestone 2012
5. **Motion** Indiana limestone 2011
6. **Aria** Indiana limestone 2007

3 Dimensional

Malcolm Zachariah

405.314.0941

malcolm@malcolmezachariah.com

www.malcolmezachariah.com

Trained as a biochemist, I draw lines between science and art, with nature as my guide. Plants, animals (birds), and marine life continue to inspire me, which I experience when visiting family in India. I learn from each medium I try, but I focus on watercolors, ceramics, and pen drawings. Also, I returned to my unique kirigami (cut and folded paper) style I developed over twenty years, and I have been making successively larger installations to push the boundaries of this medium. I love to experiment with reducing biological forms into abstract geometries and exploring the intersection of planes.



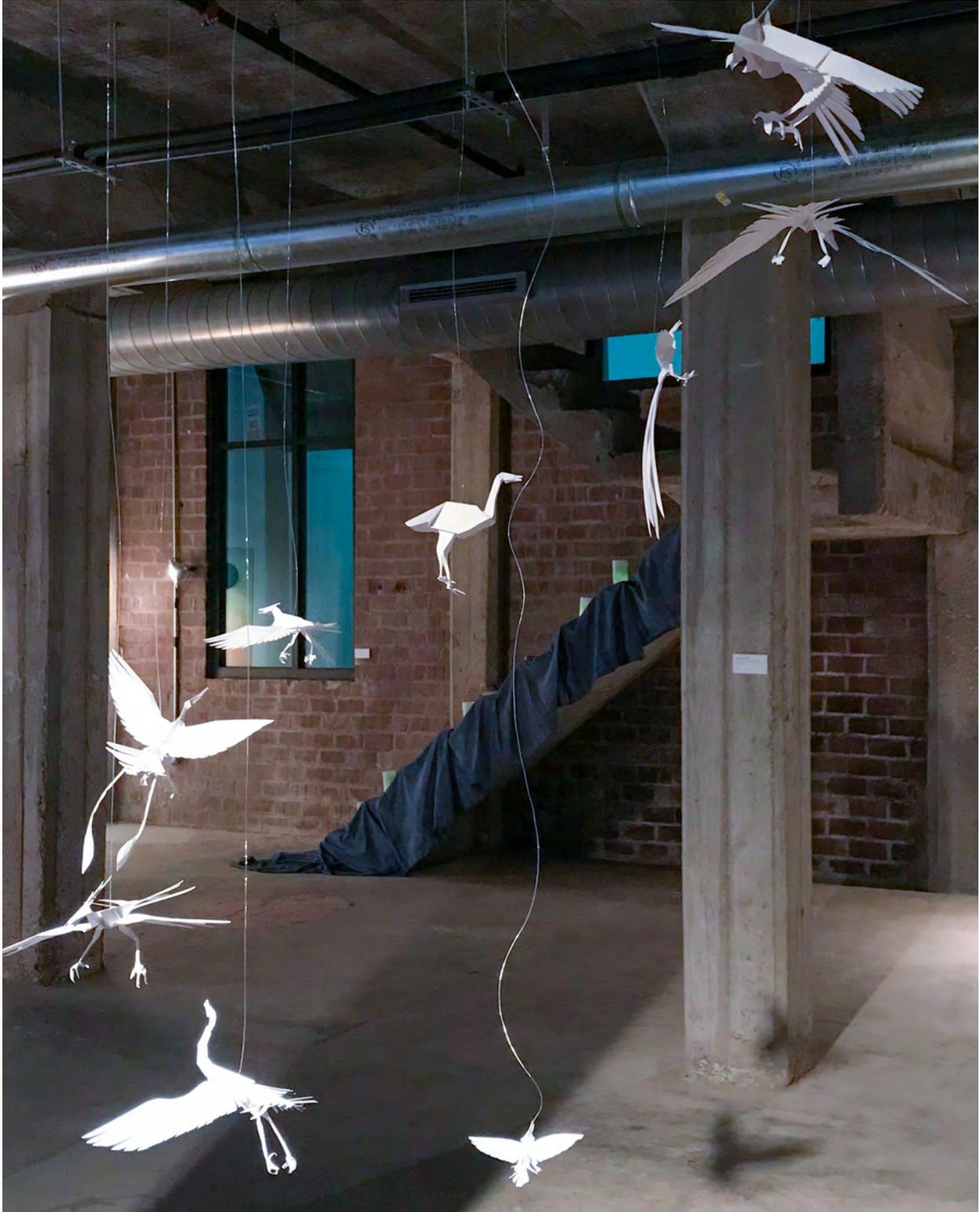
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1. **Medusozoa elongata** paper 2018
2. **Medusozoa** vellum Bristol paper, monofilament 2018
3. **Aeranthos** vellum Bristol paper 2019
4. **Aviary** Paris paper, monofilament, wire 2018

4

3 Dimensional

Tom Zimmer

405.550.7364

okchainsawcarvings@gmail.com

Each tree/log has a story to tell, and my chainsaws are the tools that help me to bring those stories to life, bringing second purpose for them to keep on living, and keep on giving.



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1. **Squatchie** catalpa 2018
2. **Wild About Texas** catalpa 2017
3. **Kingsley** (detail) EPS foam 2019
4. **Fairies' Tree House** (OKC Denniston Park) catalpa 2019

3





4



3 Dimensional

Bobby Zokaites

540.392.2541
bzokaites@gmail.com

Bobby Zokaites specializes in large-scale installations ranging from stand-alone sculpture with kinetic or interactive elements to architecturally-integrated artworks and infrastructure design. His work utilizes a variety of design, fabrication and installation processes that incorporate 20th century industrial techniques and cutting-edge digital technologies.

Accustomed to working with municipalities and industry professionals as well as the general public, Zokaites' community research process considers all stakeholders and seeds each design concept, providing the foundation for each installation to speak to the history, culture and natural setting of the site. Each artwork is designed specifically to connect surrounding residents to one another and their community in new ways, creating lasting and welcoming projects.

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1. **Oculus** steel, polyurethane 2015
2. **HooDoo** shrink wrap, steel 2019
3. **Boon's Flugelhorn** steel, seatbelt webbing 2013
4. **Twistedly Dandified** steel, seatbelt webbing 2014
5. **Yucca Oraxlie** powder coated steel 2019



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Art Handling

Art handlers are professionals who can clean, restore, weld, and build; install artwork, bases, and foundations; create and install art markers; and, handle other work associated with the proper installation, care and maintenance of public art

Artemis Fine Arts

Paul Bagley

BR Howard

Clint Howard

Tony Morton

Klint Schor

Smith Art Conservation

Art Handler

2

Artemis Fine Arts

817.993.2896

dmcleod@artemis.com

Artemis Fine Arts Services is a small Dallas based company with over 18 years of experience serving the arts community in 48 states. We specialize in the care, packing, transport and installation of fine art. Our teams of skilled professionals provide solutions to the logistical needs of museums, galleries, collectors, and other members of the fine art community. We offer the most comprehensive transportation, crating, packing, and installation services to clients throughout the nation. We also offer short and long term storage options at our hub, located in Dallas, Texas. We have worked with city and state governments large and small to install large scale artworks and decorations as well as more traditional art gallery installations. In addition to these services we also offer digital photography services, documentation including condition reporting, and project management services.

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1. Steel elements , Dallas TX, installed 2015
2. Hardie board, LED lights, acrylic, Madison WI, installed 2016
3. Steel elements, Dallas TX, installed 2016
4. "If you can imagine it, our project management department can help achieve it"
5. Artemis' services include a detail- oriented registration office capable of assessing and managing estates and institutions with customized care.

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Art Handler

2

Paul Bagley

405.209.5425
paulbagley@me.com
www.paulbagley.com

Paul Bagley has been a contracted Art Handler for The City of Oklahoma City for over 6 years. He has handled installations, restorations, lighting, art markers and public art relocation for the Oklahoma City's Office of Arts & Cultural Affairs.



1





3

1. Vietnam War Monument plaque design, fabrication, installation; ceremonial urn installation, bench relocation, Military Park, Oklahoma City, 2017
2. Runners sculpture repair, upgrade, flame modification, Oklahoma City 2017
3. Flaming Lotus Girls Artists Collective at Burning Man, lead fabricator and crew leader, 2011
4. Footing and sculpture installation at Fire Station No. 21, Oklahoma City 2016
5. Sculpture assembly and installation with artist Marsh Scott at Santa Fe Depot, Oklahoma City, 2017



5

Art Handler

B.R. Howard

888.264.2959

office@brhoward.com

brhoward.com

B. R. Howard & Associates, Inc. is an art conservation / preservation company that focuses upon the treatment of sculpture, public art, large scale artifacts, objects constructed of diverse materials, stone and other architectural elements. Our staff is comprised of graduate trained conservators, historic preservation experts, and technicians who are members of the American Institute for Conservation and have a wealth of experience. Chief Conservator Brian Howard managed the Objects Laboratory for the Pennsylvania Historic and Museum Commission from 1988 to 2005; he was on the Board of Directors for AIC/FAIC for 6 years. Our employees are also members of the Society for Protective Coatings (SSPC) and are certified in mold remediation and lead paint removal.

When a piece of public art needs conservation / maintenance, a condition assessment along with a treatment report and digital photos will be provided so you can see the before, during and after treatment stages of the project. Within the last three years our company has secured contracts for the maintenance of bronze and marble sculptures for the U. S. Senate in Washington, D. C., military vehicle conservation for the U. S. Army at Fort Belvoir, VA as well as small weapons for the U. S. Navy in Washington, D.C. We are working on collections for the Milton Hershey Museums, Pennsylvania Historic and Museum Commission, Edison Foundation vehicles, sculpture and small artifacts for the Central Intelligence Agency. We are working on lead sculptures for the National Park Service, bronze sculptures for Dickinson College, and marble and stone sculptures for the Texas State Preservation Board and the Texas Capitol's interior.

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1. **Nathan Hale** granite, bronze, refurbished 2015; maintenance cleaning 2019
2. **Toshiko Takaezu bell** wood, bronze, steel; Dickinson College; regular bi annual cleaning and maintenance
3. **Francis Scott Key monument** Baltimore MD; one of 23 monuments refurbished in 2014
4. **Daguerre sculpture** bronze, granite; National Portrait Gallery, Washington DC; refurbished 2013; maintenance 2016, 2018
5. **Senator Russell** marble with granite base; Washington DC; maintenance 2015

4



5



Art Handler

Clint Howard

512.321.7868

clint@deepintheheart.net

www.deepintheheart.net

As Owner of Deep in the Heart Art Foundry, Howard has the unique ability to offer a one-stop-shop for projects, from concept to completion, and even perpetual maintenance. He has experience working in several diverse and durable materials, including bronze, stainless steel, cupronickel and fiberglass. He is also well-versed in the logistics of complete site development and maintains a great working relationship with several local engineers, designers, and other subcontractors.





1. **Land Run Monument** installation of all 45 sculptural elements created by Paul Moore from 2008 through 2019
2. **Pioneers of 1889** repair, cleaning, and re-installation of sculpture by Leonard McMurry 2016
3. **Pioneers of 1889** refurbished

Art Handler

Tony Morton

405.818.2174

director@kasumcontemporary.com

www.kasumcontemporary.com

With more than 15 years of professional arts industry experience Anton R.T. Morton is accustomed to accessing and completing all types of art handling jobs. His art services organization, Kasum Contemporary Fine Art Services, is based in Oklahoma City and has been providing art services internationally since 2014. Kasum Contemporary Fine Art Services' highly experienced art handlers provide professional art handling services to museums, galleries, private, and commercial clients. Handling services available include soft shell packing, hard shell crating, global shipping, dedicated shuttle delivery, foundation construction, on site installation, assembly and weld up, inspection, appraisal, maintenance, archiving, art marker creation and installation, logistics planning and installation site management.



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1. Cataloguing artwork (artist: John Self) 2017
2. Assembling kinetic art (artist: Brad Howe) 2017
3. Laying out measurements for security cleats for a multi panel installation 2018
4. Installing modular installation panels (artist: Stephen St. Claire) 2018
5. Relocating artworks: artworks prepared for domestic shipping 2017

5



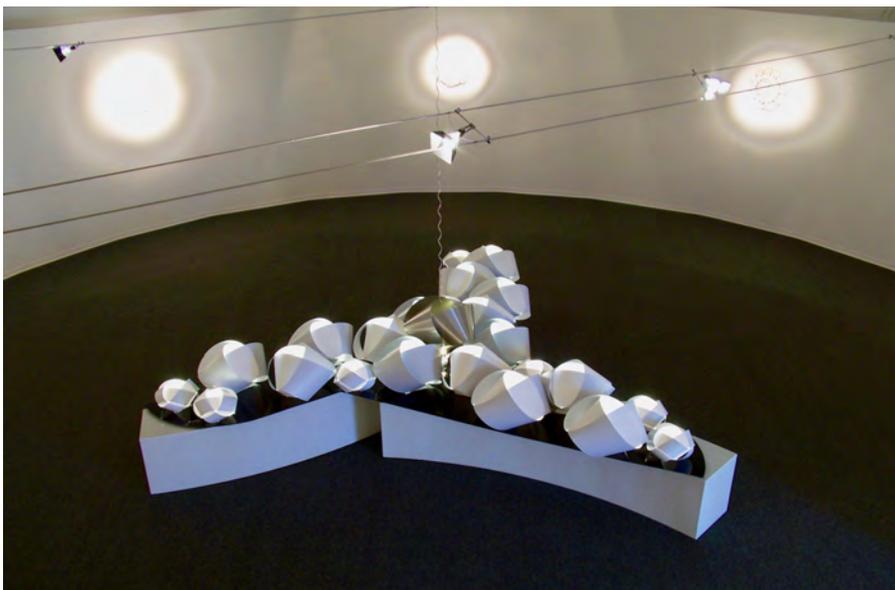
Art Handler

Klint Schor

405.922.0229
klintschor@gmail.com

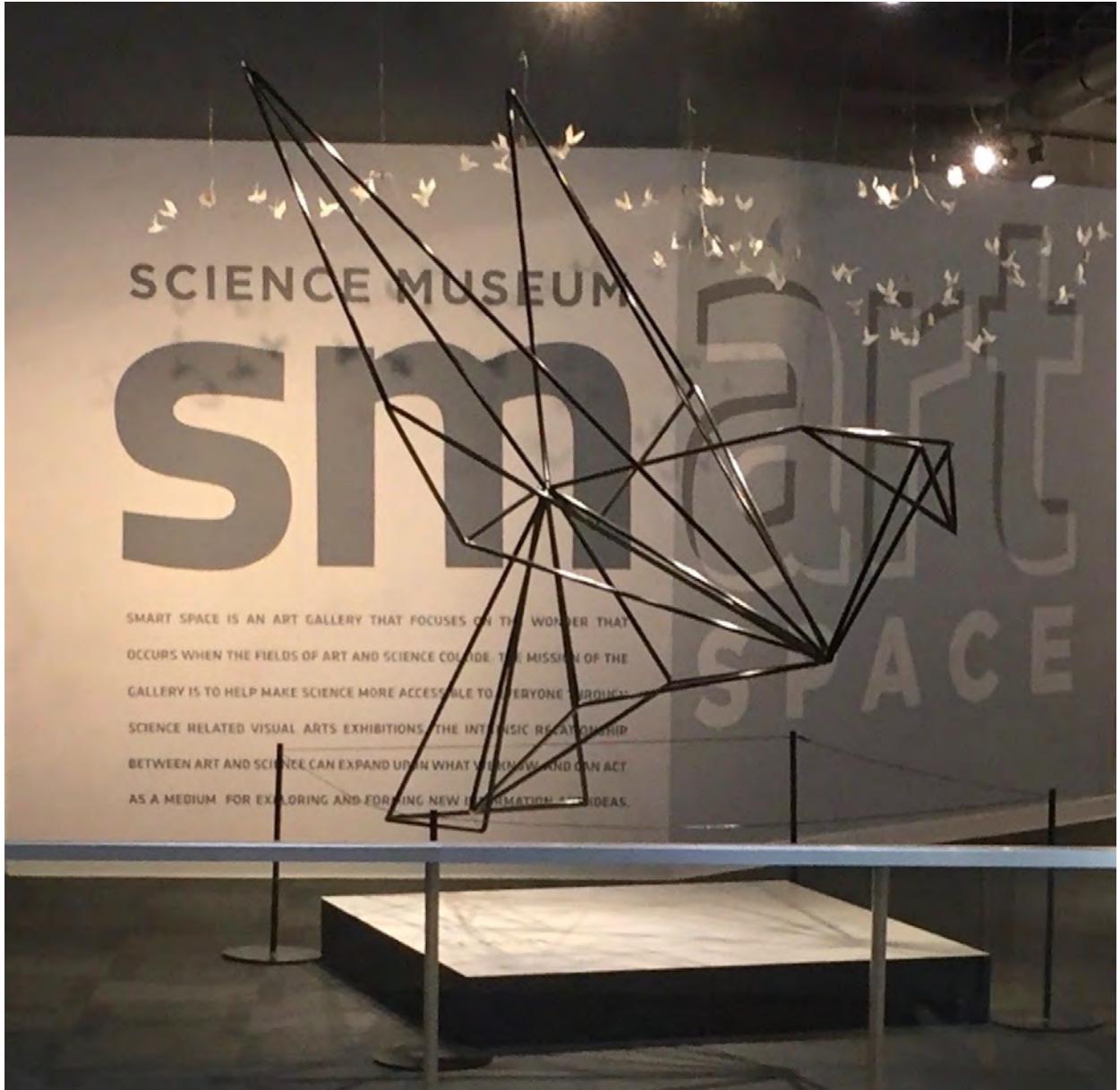
My experience with architectural renderings, design, construction, budgets, and scheduling on previous projects of this nature show that I am a problem solver capable of executing and completing a project of any size and scope in a timely manner. Projects include public art sculptures for the City of Oklahoma City, installations in institutions such as hospitals and museums, design/build for private residences and restaurants. I have managed project budgets of over \$100,000 and have served as both an artist and construction manager working in concert with property owners/managers, architects, designers, site foremen and subcontractors. I have been a self-employed artist/builder for nine years. I design and physically build each project myself. I have extensive experience in: Permitting, excavation, pouring concrete footings, welding, carpentry, and electrical. My projects often involve site delivery, raising and installing work fabricated off-site to the premises all while maintaining safety and an orderly and clean job site.

1



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1. **Concrete sculpture at [untitled] artspace 2017**
2. **Lighting installation**
3. **Origami Bird installed at Oklahoma Science Museum 2017 (opposite page top)**
4. **Lighting installation at Main Street Arcade 2018 (opposite page bottom)**



Smith Art Conservation

562.277.8420

www.smithartconservation.com

While SAC is proud of the wide, accomplished skill we offer in a variety of aspects, it is the conservation and restoration of large-scale outdoor sculpture and monuments that continues to be our flagship service and propels our vision. In the past five years we have:

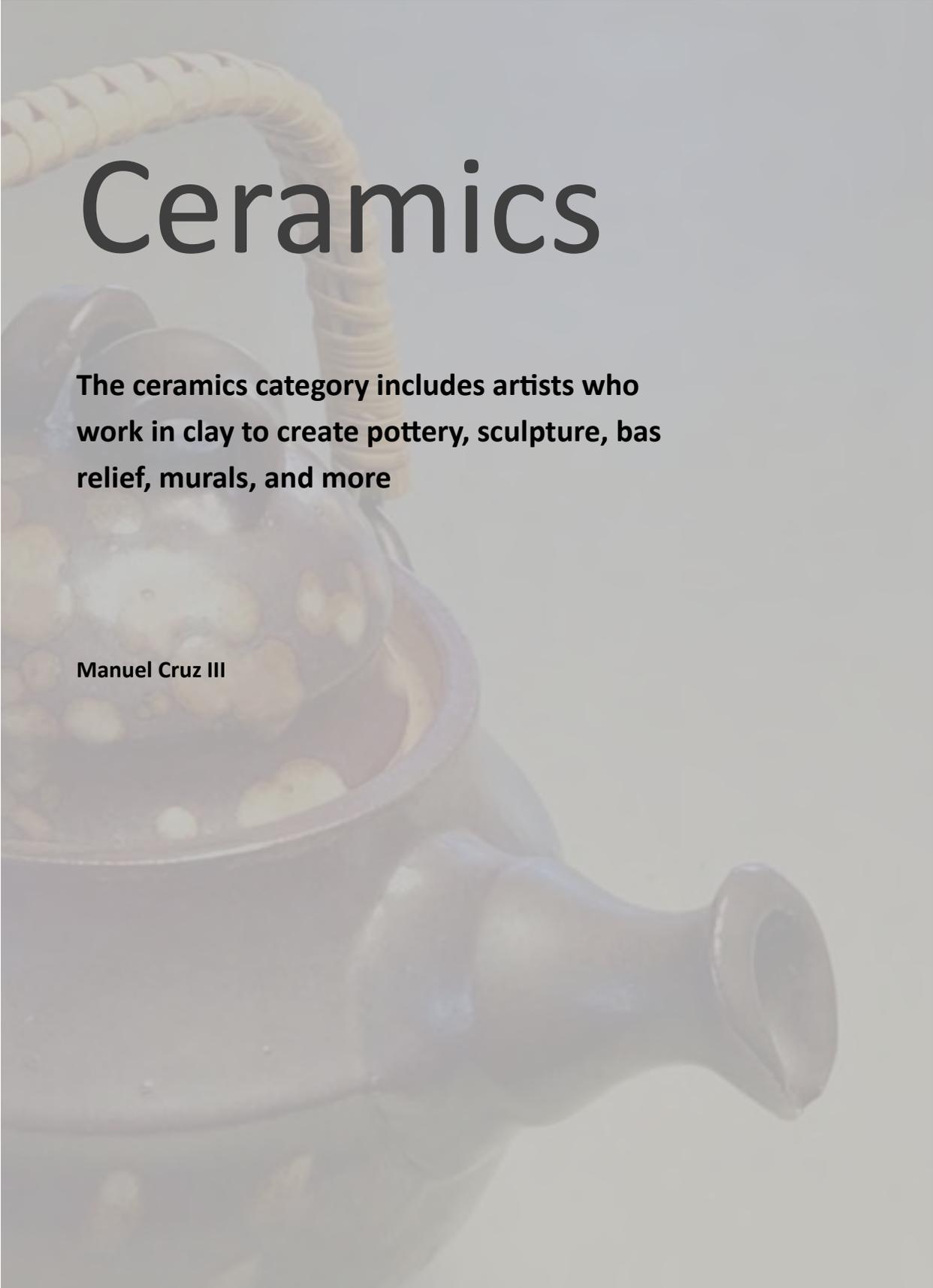
- Completed extensive conservation of over 250 high-profile public sculptures, statues, and monuments
- Completed conservation of large-scale public artworks in California, Alaska, New York, Texas, Montana, Tennessee, Illinois, Virginia, Colorado, Pennsylvania, Rhode Island, Oklahoma, and Washington DC including extensive treatments of bronze, natural stone, and masonry
- Completed extensive conservation of 130 large-scale bronze statues 10 feet or taller
- Performed ongoing annual/multi-annual maintenance on 19 permanent sculpture collections
- Completed conservation at 8 sites given National Register of Historic Places designation by the National Park Service

1



1. **Texas State Cemetery historic bronze conservation, three contracts from 2015-2017**
2. **Tennessee State Capitol complex ongoing public art conservation**
3. **Land Run Monument cleaning, repair, waxing , Oklahoma City, 2018 (opposite page)**





Ceramics

The ceramics category includes artists who work in clay to create pottery, sculpture, bas relief, murals, and more

Manuel Cruz III

Ceramics

Manuel Cruz III

510.366.4279

artistmanuelcruz@gmail.com

www.manuelcruz.com

I have been a professional artist for 31 years, based in California and now residing in Oklahoma. I seek to discover and master many forms of visual expression, using Trompe-l'oeil to a large extent in my work, which is an art technique that uses realistic imagery to create a three-dimensional optical illusion of the subject. I have done site specific murals and paintings in private homes, schools, hotels, and malls around the country. Aside from excelling in most other mediums, I also have created gardens and topiaries, which further share my joy for life and the beauty of nature. I believe that we can find beauty in most everything around us, from the sea life in the ocean, to the plant and animal life on Earth, to the sky and stars above. I enjoy working on projects on-site or in places open to spectators, to create art and touch souls with "Art and Heart."

1. **Adobe Façade** clay slab 1989
2. **Monroe's bust** clay coil sculpted and wheel thrown 1989
3. **Tea Anyone?** Clay hand thrown 1980
4. **Art Nuevo Ruins** clay hand sculpted 1989



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Curatorial

Artists and art professionals who are qualified to conduct public art research, develop scopes of work for public art projects, plan and coordinate art selection, assist with contracting artists, provide project management and oversight, and ensure compliance with best practices for public art management: curatorial and art selection professionals

Erinn Gavaghan

Kelsey Karper

Sunni Mercer

Tony Morton

Laura Warriner

Curatorial

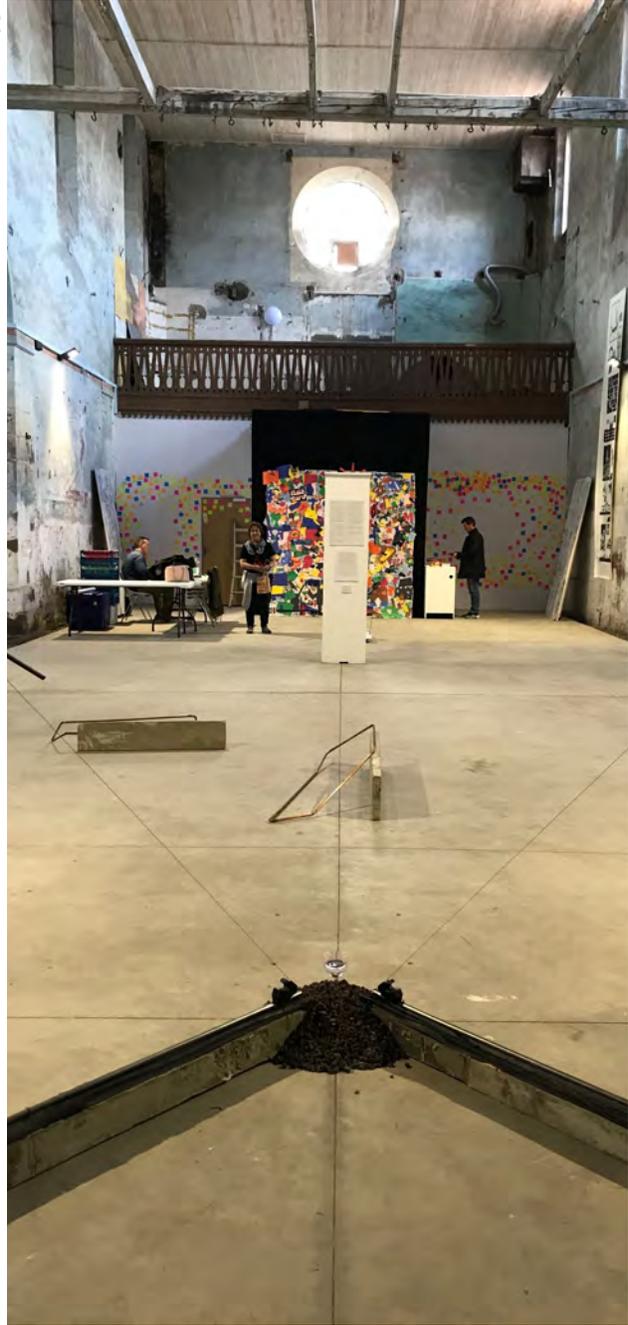
Erinn Gavaghan

405.620.3003

erinn@erinnfgavaghan.com

Erinn Gavaghan is an art historian, arts advocate, and photographer. She has served as the Executive Director of the Norman Arts Council since 2010 and is a current PhD student at the University of Oklahoma in Art History specializing in late 19th Century French art. She has curated exhibits in Arezzo, Italy; Clermont-Ferrand, France; and Norman and Oklahoma City, OK. In addition to traditional gallery curation, she has worked on multiple public art projects in Oklahoma.

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1. **Cultural Connections: Clermont-Ferrand, France in Norman** 2017
2. **Cultural Connections: Norman in Clermont-Ferrand, France** 2017
3. **Cultural Connections: Arezzo, Italy in Norman** 2015
4. **Cultural Connections: Norman in Clermont-Ferrand, France** 2017



3

4



Kelsey Karper

405.642.1920

kelsey@kelseykarper.com

www.kelseykarper.com

In April 2015, I left my position at OVAC to make space for the pursuit of my own creative practice, which for me is not only art-making, but also contributing to the work of other artists through curatorial practice and project management. I believe that the success of one artist is a success for all artists, particularly when it comes to work in the public realm, and the role of the curator or project manager can be critical to that success. As an example of my commitment to this work, in early 2016 my collaborator romy owens and I founded Current Studio, an experimental art space dedicated to supporting artists in creating ambitious new work and pursuing creative solutions to challenges that exist within our community. Current Studio provided a space and umbrella for us to experiment with new models for presenting art, supporting artists, and engaging the public with contemporary art.

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1. **Erin Shaw: the Stream of Stories at Current Studio** 2016
2. **Please Touch the Art at Tulsa Community College Center for Creativity** 12 artists 2016
3. **Nicole Emmons-Willis: Domesticity OK at Current Studio** 2016
4. **ArtNow at Oklahoma Contemporary** 24 artists 2016
5. **Please Touch the Art**



4

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Curatorial

Sunni Mercer

405.863.3488

405.789.2729

www.MercerAssociates.net

I am an assemblage sculptor. I have been putting materials together for many years. My assemblage process extends beyond my personal studio, as I have also developed a business where I assemble teams of artists and fabricators to work with me in developing public installations and exhibits. Whether created independently by me or through the development of a team approach, I desire to create art that utilizes and unites groups within communities. I believe art can signify communities in a positive way, while at the same time serve to educate and challenge individuals concerning widespread issues of social justice, personal and corporate responsibility.

In curatorial and project management, I believe preparing for public art requires a unique blend of services and skills. A successful public installation will inspire, intrigue, and often serve to educate viewers over an extended period of time.



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1. **Chickasaw Capitol** 2003
2. **The Living Room** 2003
3. **Lament** 2015
4. **MOMS** 2010



Curatorial

Tony Morton

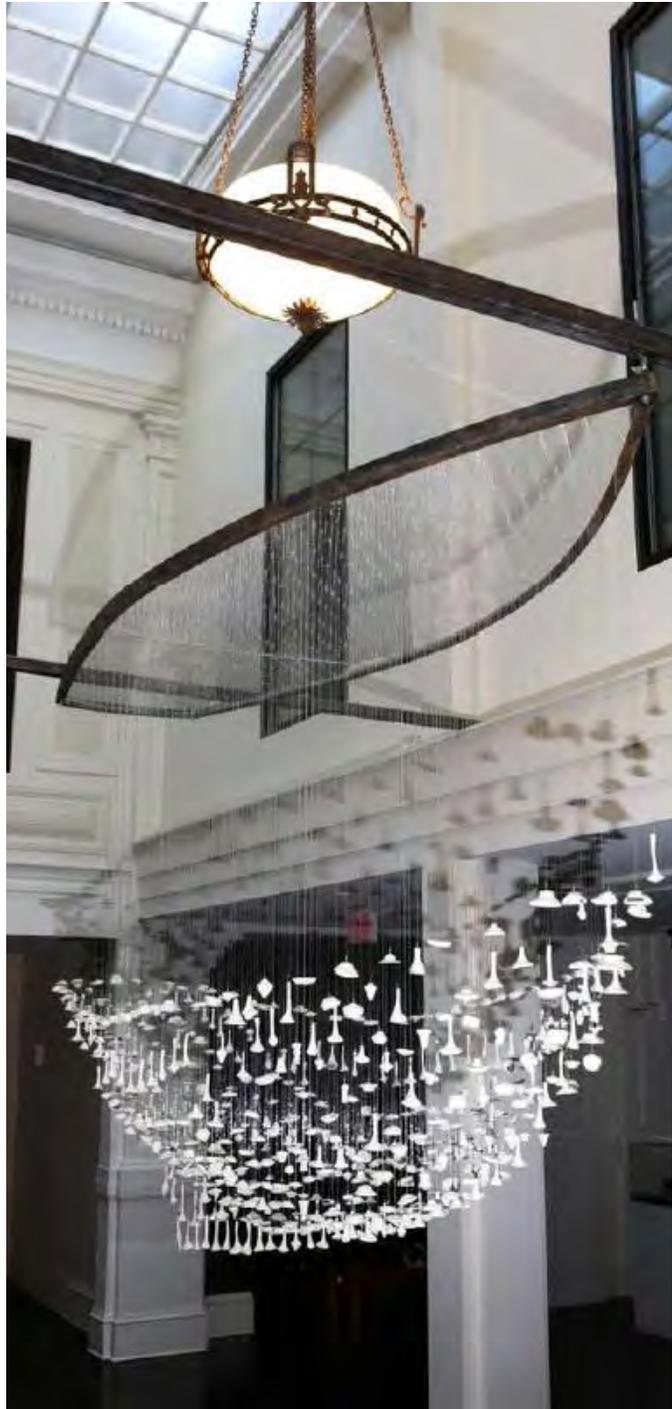
405.818.2174

director@kasumcontemporary.com

www.kasumcontemporary.com

As a creative visionary I have strived to apply my professional skills, as an ally, to the arts industry for more than 16 years. I've had the opportunity to work professionally in the arts, via multiple organizations, companies and individuals, as a Gallery Director, Curator, Preparator, Installer/Handler, Appraiser, Broker, Collection Advisor and Project Manager. I have a deep passion for providing greater access to, and understanding of, fine art by nurturing the needs of the companies and individuals I work with. When consulting on developing projects my objective focus is always to provide an atmosphere that allows for discovery while offering honest and astute consultation. As a Project Manager I aim to facilitate top quality service and service persons; while staying on budget and putting safety first. I have an extensive network of artists, fabricators, designers, galleries and arts services providers to manage any scale service contract and have completed projects in the private, commercial and government sectors. Prior to gaining my experience in the arts I worked as a woodcrafter, restorer and carpenter; having obtained a Journeyman Carpenter Licenses (From the United Brotherhood of Carpenters and Joiners) in addition to multiple OSHA Rigging, Equipment and Safety Certifications.

1



1. **Sheer Lines** Elizabeth Kendall Installation porcelain, steel, wire 2017
2. **Untitled (Magnolias in the Wind project)** Stephen St. Claire installation oil on gild on topographical atypical panel 2017
3. **Dichotomy** solo exhibit, Morgan Robinson powder coated steel, automotive paint, wood 2017



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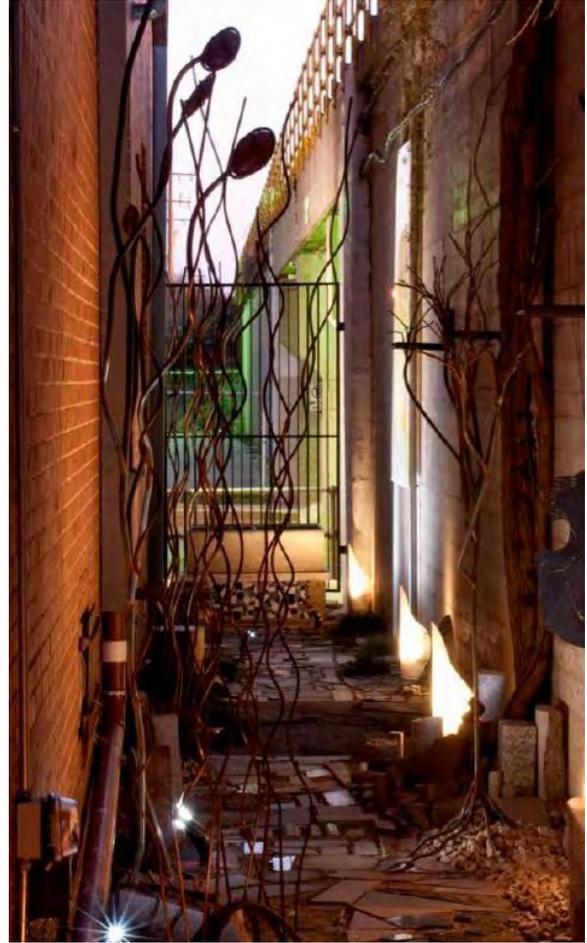
Curatorial

Laura Warriner

405.834.6086
laura@1ne3.org
www.1ne3.org

I seek a balance between old and new – repurposing discarded objects creates new meaning. A place’s history matters, and art can lift individuals in that place to their greatest potential. Purchasing the building now housing ARTSPACE at Untitled in 1995 was my reaction to the demolition of many buildings in downtown Oklahoma City during the 1960s and ‘70s. From that point on, my artwork has applied a mixture of painting, sculpture, mixed media and found art to convey to the importance of historical preservation. My goal is to inspire a sense of curiosity that ignites a public dialogue.

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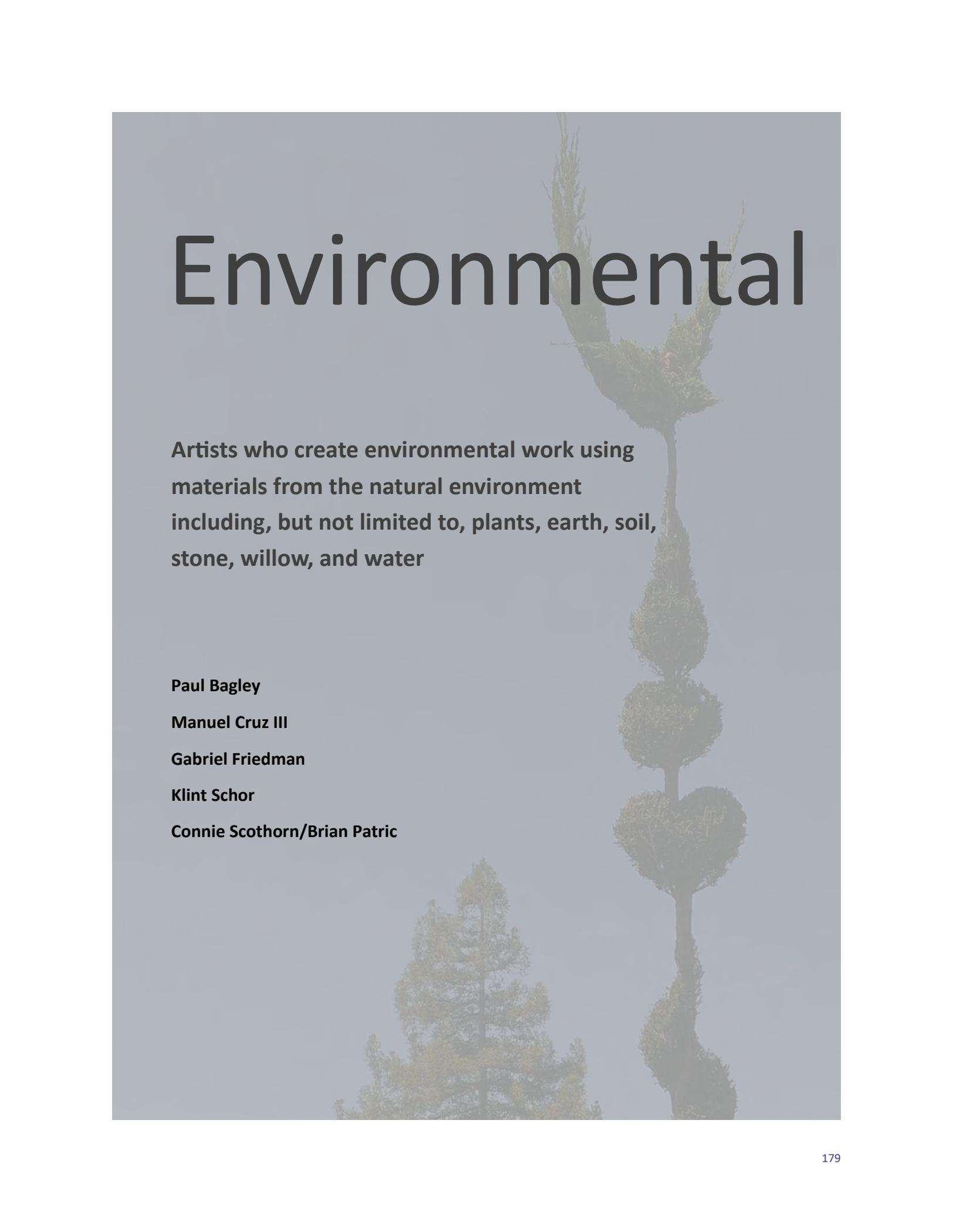
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1. **Garden patio** mixed media installation, multiple artists 2006
2. **Living Room** mixed media installation, multiple artists 2006
3. **Reclamation Re-Creation Installation** mixed media 2017
4. **Gallery** mixed media installation, multiple artists 2006

4



Environmental



Artists who create environmental work using materials from the natural environment including, but not limited to, plants, earth, soil, stone, willow, and water

Paul Bagley

Manuel Cruz III

Gabriel Friedman

Klint Schor

Connie Scothorn/Brian Patric

Paul Bagley

405.209.5425

paulbagley@me.com

www.paulbagley.com

I'm actively seeking commissions for temporary and permanent public art. The images herein represent site-specific or event-specific proposals and commissions. My relevant experience includes a career as an Art Director, Industrial Designer, Construction Manager, Museum Preparator, Artisan, and commissioned site-specific Artist. Aside from teaching, my professional activity and achievement as an artist is historically applied art and design that started in 1990 when was hired into an art department. In 2006 I learned of and began to seek available grants to fund my personal but public art projects. During the summer of 2011, I reinvested a fellowship award to advance my qualifications for permanent public art. The commission was built in San Francisco for a site-specific event



1. **Symbiosis, site specific land art** (dusk) wood, steel, incandescent lights, fasteners, fabric 2010
2. **Home, site specific land art** wood ,metal, glass, LEDs 2012
3. **Symbiosis** (night)
4. **Home** (detail)





3

4



ARTS

Environmental

Manuel Cruz III

510.366.4279

artistmanuelcruz@gmail.com

www.manuelcruz.com

I have been a professional artist for 31 years, based in California and now residing in Oklahoma. I seek to discover and master many forms of visual expression, using Trompe-l'oeil to a large extent in my work, which is an art technique that uses realistic imagery to create a three-dimensional optical illusion of the subject. I have done site specific murals and paintings in private homes, schools, hotels, and malls around the country. Aside from excelling in most other mediums, I also have created gardens and topiaries, which further share my joy for life and the beauty of nature. I believe that we can find beauty in most everything around us, from the sea life in the ocean, to the plant and animal life on Earth, to the sky and stars above. I enjoy working on projects on-site or in places open to spectators, to create art and touch souls with "Art and Heart."

2



1

1. **Topiaries Gone Wild** junipers 1991
2. **Bowls of Oleanders** 2005
3. **Juggling Balls** junipers 2008
4. **Gateway to Paradise** Italian cypress 2010
5. **Bird on Topiary** 2000



3



4



5

Environmental

Gabriel Friedman

405.818.4786
friedmanway@gmail.com
@g.e.buildman

Wonder, Uncertainty, Discovery, Experimentation,
Exploration, illusion, Magic, Childhood....

These are the feelings and experiences that might, at the same time, be the most crucial and the least accessible in the modern urban world that we live. Some things seem to be going extinct...The little pockets of hidden forests, the overgrown alleyways, the roving packs of exploring neighborhood children, the abandoned hospital on the edge of town that inspires the best ghost stories. These experiences that I'm hinting at are being replaced by video games, the mall, gentrification, smart phones, basic modern safety and convenience. These changes aren't inherently bad or evil. They may be improving the present day human life, but the side effects of them are eating away at the mystery and magic of life. As an artist, a designer, a builder, an Okie, a father, and a human animal in our current times I aim to create and reconstruct this "magic" that is slipping away. For adults as well as children, I want to create spaces and opportunities to find that wonder, to be mystified, to feel drawn and compelled to play, to probe to find out what is behind that tree or that odd looking fence. I prefer to be a creator in a culture that rewards people for walking off the path, for embracing diversity and individuality at the same time. Art is reflection of existence and values, one always dancing with the other. And if my creations and art can establish a stage for this dance for anyone that chooses to discover it or even happens to upon it, then I will have succeeded in my intentions. But to be explicit, lately I have been building functional sculptural art for all ages out of appropriate materials designed to be relevant for specific environments.

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1. **Children's Fort** cedar logs and willow shoots 2017
2. **Central Park tree sculpture** mixed wood and tortoise shells 2019
3. **Tree House** cedar logs, willow shoots, reclaimed lumber, cedar shingles 2017
4. **612 Garden Wall** willow 2017



4

Environmental

Klint Schor

405.922.0229
klintschor@gmail.com
www.klintschor.com

My experience with architectural renderings, design, construction, budgets, and scheduling on previous projects of this nature show that I am a problem solver capable of executing and completing a project of this scope in a timely manner. Projects include public art sculptures for the City of Oklahoma City, installations in institutions such as hospitals and museums, design/build for private residences and restaurants. I have managed project budgets of over \$100,000 and have served as both an artist and construction manager working in concert with property owners/managers, architects, designers, site foremen and subcontractors. I have been a self-employed artist/builder for nine years. Let me also add that I design and physically build each project myself. The images show some of the behind the scenes look at the work required for finished product. This includes: Permitting, excavation, pouring concrete footings, welding, carpentry, and electrical. There is also delivering, raising and installing work fabricated off site to the premises all while maintaining safety and an orderly and clean job site.



1

2



1. **Gods of Fertility** recycled wood, mixed media 2016
2. **AMM coffee table** recycled lumber 20
3. **Gods of Fertility**
4. **Oklahoma City residence** wood, stone, river rock 2015
5. **Private residence high tunnel** recycled materials, plants 2016

3





4

5



Environmental

1

Connie Scothorn, Brian Patric

connie@clsokc.com

We specialize in land art and design that encourages a relationship between people and nature in the outdoor environment. Our media primarily includes earth and plants. This might be accented with pavement, walls, lighting and other features.



2





3

1. **Plaza at “The Pointe”** stylized berm 2015
2. **Buffalo site** Oklahoma red sandstone, native and adapted plants 2015
3. **Dean McGee Eye Institute Courtyard** river rock, plants 2011

Functional

Functional art includes sculptural benches, chairs, tables, lighting, art screens, fencing, bicycle racks, and shade structures

Art Form

Nick Bayer

Rick and Tracey Bewley

Gabriel Friedman

Jim Gallucci

Beatriz Mayorca

Kenny McCage

Brett McDanel

Bob Pavlik

Morgan Robinson

Don Narcomey

Klint Schor

Functional

Art Form

405.232.2256
www.art-form.com

Artform is an architectural fabrication company with our roots in architectural manufacturing going back over twenty years. We are in unison with the City that an investment in the arts is crucial and beneficial on many levels. Not only is it proven to benefit the community economically, but it also, perhaps more importantly, cultivates a sense of place for the community, provides a feeling of welcoming for visitors, and creates a reflection of the unique life and spirit of the people within the city. While art and architecture have always gone hand in hand, we are living in an age where visual art is increasingly architectural. It should notably celebrated here, where the community of artists and architects is so vital to the city's growth. The Artform team is well suited for Oklahoma City's future art projects as we have been serving the local design and construction community for over ten years, working with notable architectural firms such as Miles Associates, Elliott + Associates, TAP Architecture, Frankfurt Short Bruza, Rees Associates and more. Our CNC based technology can provide products to the most exacting tolerances while being capable of significant volume. Our capabilities allow fabrication from a variety of materials including aluminum, aluminum composites, steel, stainless steel, glass, plastics, fiberglass, wood, as well as custom resins. Our range of products share a single and important characteristic: they create strong visual impact for the environments in which they are installed.



1



2

1. **Pops Nichols Hills Graphic Drapes**, Poly-carbonate, Vinyl, SS Cable, Oklahoma City OK
2. **Playhouse** wood and steel, Oklahoma City OK
3. **Art Wall** high-reflective vinyl on steel , Phoenix AZ

3

Functional

Nick Bayer

405.210.7971
nick.bayer@gmail.com
www.createcostudios.com
@createcostudios

I have been contributing to the creativity of Oklahoma as a working artist for over fifteen years and held multiple positions in the field of arts education during this time. I am currently the Art Director of Createco Studios where I fabricate creative solutions for a variety of clients. I am constantly pushing my ideas and media to create regionally inspired work that speaks to a broad audience. I am currently working to push the boundaries of my work to create memorable interactions for the viewer. I transform space to create transformative experiences, and I always work to find ways to bring new audiences to art.



2



1

1. **Happy Camper** Wood, hard coated EPS, acrylic, marine sealer 2017
2. **Skyward** Wood, hard coated EPS, acrylic, marine sealer 2018
3. **Sev66 mini golf** Wood, hard coated EPS, acrylic, marine sealer 2018
4. **Hungry Caterpillar course** Wood, hard coated EPS, acrylic, marine sealer 2018
5. **Frontier Town** Wood, hard coated EPS, acrylic, marine sealer 2017

3





4

5



Functional

Rick and Tracey Bewley

405.209.0243

Bewley@artfusionstudio.com

www.Artfusionstudio.com

We are both drawn to mixing materials that highly contrast each other, like glass and concrete, or acrylic and rusted steel. This dichotomy of materials leads one to examine each closely—the natural blend of colors in the rust, the complexity of reflections off a polished surface and the strong contrast of organic next to industrial.

In particular we love to include an element of transparency so that lighting, natural or otherwise, also becomes an important part of the sculpture. The transparency also adds depth as the layers of construction are revealed and the landscape on the other side becomes a part of the design.

Add to this many years of experience in mixed media and you will find that we can design art that fits the specific location and context rather than trying to make one style of art fit all projects. We love a challenge and feel we can design a work of functional art that will be perfect fit.



1



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5



1. **kitchen chandelier** fused glass, steel, copper. LED lights 2015
2. **kitchen chandelier 2** fused glass, steel, LED lights 2018
3. **dining table** sapele wood, glass, steel 2013
4. **coffee table** matte red acrylic, steel 2015
5. **light sculpture** fused glass, aluminum tube, LED lights 2019



Functional

Gabriel Friedman

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@g.e.buildman

Wonder, Uncertainty, Discovery, Experimentation,
Exploration, illusion, Magic, Childhood....

These are the feelings and experiences that might, at the same time, be the most crucial and the least accessible in the modern urban world that we live. Some things seem to be going extinct...The little pockets of hidden forests, the overgrown alleyways, the roving packs of exploring neighborhood children, the abandoned hospital on the edge of town that inspires the best ghost stories.

These experiences that I'm hinting at are being replaced by video games, the mall, gentrification, smart phones, basic modern safety and convenience. These changes aren't inherently bad or evil. They may be improving the present day human life, but the side effects of them are eating away at the mystery and magic of life.

As an artist, a designer, a builder, an Okie, a father, and a human animal in our current times I aim to create and reconstruct this "magic" that is slipping away. For adults as well as children, I want to create spaces and opportunities to find that wonder, to be mystified, to feel drawn and compelled to play, to probe to find out what is behind that tree or that odd looking fence. I prefer to be a creator in a culture that rewards people for walking off the path, for embracing diversity and individuality at the same time. Art is reflection of existence and values, one always dancing with the other.

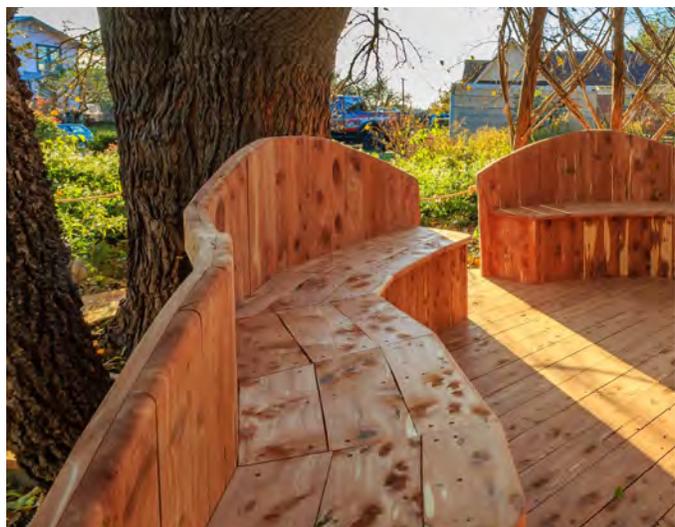
And if my creations and art can establish a stage for this dance for anyone that chooses to discover it or even happens to upon it, then I will have succeeded in my intentions. But to be explicit, lately I have been building functional sculptural art for all ages out of appropriate materials designed to be relevant for specific environments.

1



1. **Tree House** cedar logs, willow shoots, reclaimed lumber, cedar shingles 2017
2. **Community garden deck, benches** (detail)
3. **Kid's Hut** cedar, willow, shingles, corrugated metal 2019
4. **Community garden deck, benches, walkway and shades** eastern red cedar and willow 2018

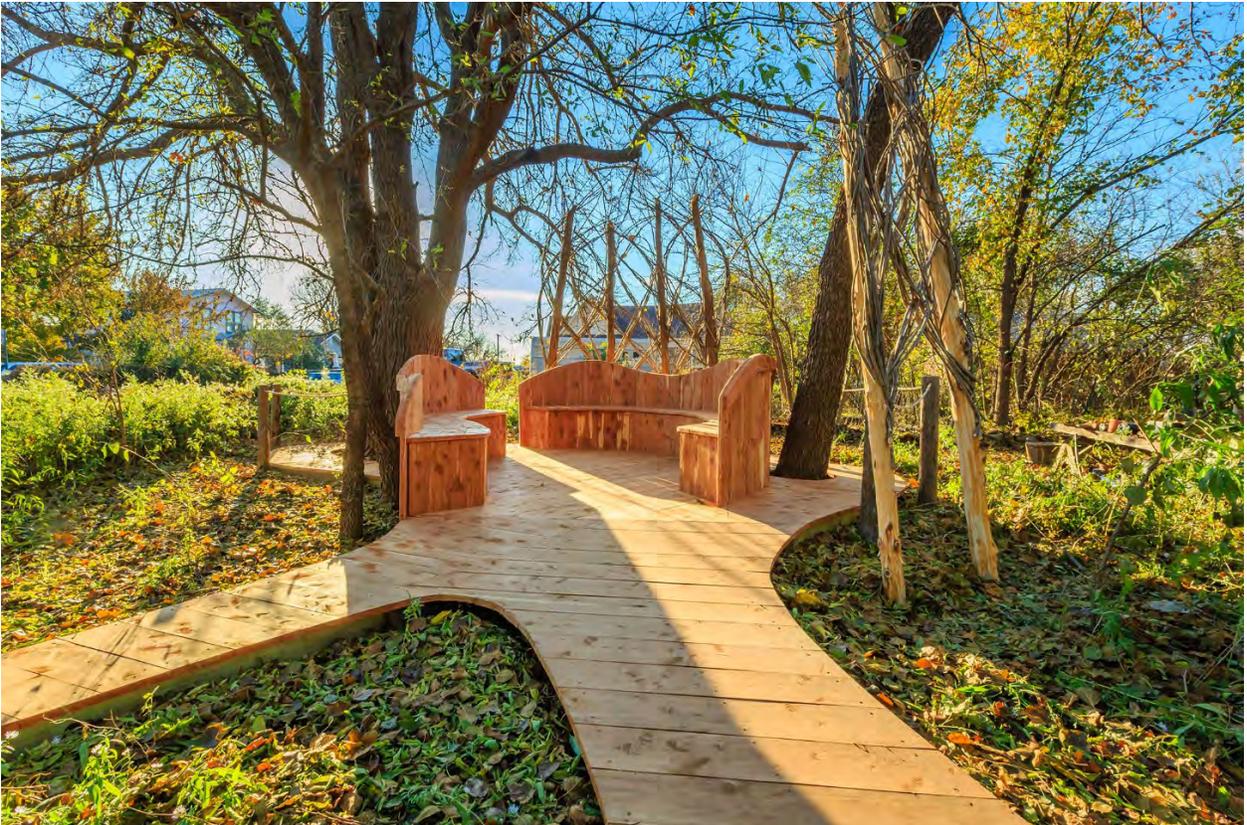
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Functional

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Jim Gallucci

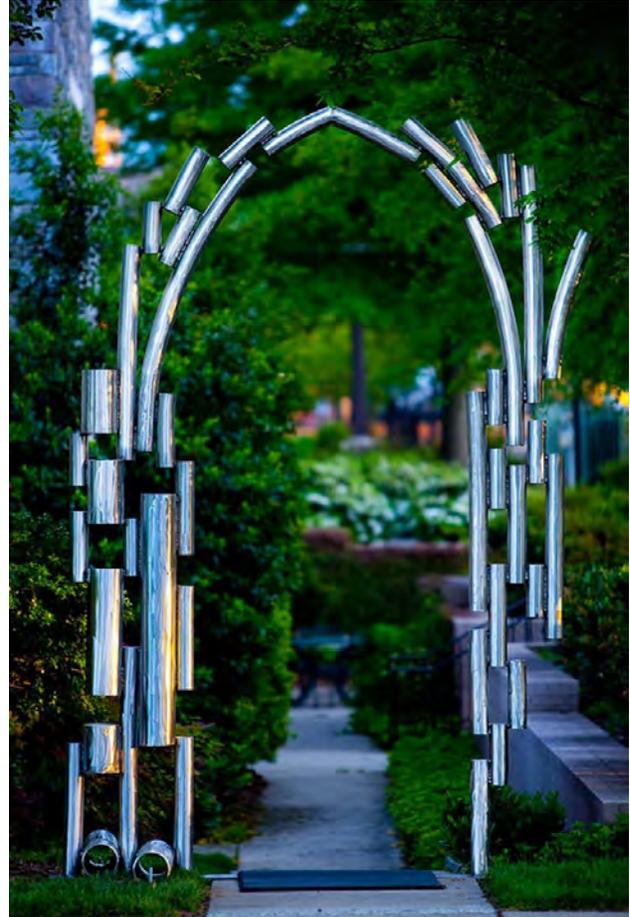
336.370.9001

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www.jimgalluccisculptor.com

I enjoy creating sculpture that is related to people, places, and events. I believe a commissioned work of public art should speak to the public at large but should also satisfy those who have commissioned the work. I have conceptualized, fabricated, and installed public sculpture for 40 years and strive to create works that are not only accessible to the public, but also inspire them.

My experience in public art has given me an in-depth understanding of the process of creating, fabricating, and installing art, as well as the knowledge to address long-term durability, maintenance, and safety issues of the pieces. I am comfortable working with state and municipal regulatory agencies, as well as their engineering and architectural constraints. I have never gone over budget and have never missed a deadline.



1. **Digital Gothic Gateway** stainless steel 2010
2. **Artist Circle bench** powder coated steel 2007
3. **Koi bench** powder coated steel 2015
4. **Venice Biennale Gate** steel 2018

2





3



4

Functional

Beatriz Mayorca

405.625.6796
bm@bmayorca.com
bmayorca.com

As a fine artist and interior designer, my art practice moves between sculptures and functional artistic-pieces, focused on a modern and contemporary mood, but also, influences from cultures around the world. This is reached by combining the coldness of industrial media, like concrete and metal, with the warm feeling of wood, and a splash of alternative materials. Their conception took place in the application of architectural and design elements with interactive qualities, based on the essence of geometric figures, which brings about memories of pleasant moments and playful sensations. In my artistic practice, the attention to details, the aesthetic, the function and the improvement of the human wellbeing fuse to achieve creations that bring art and life together. In this quest, I have been crafting different art forms, but one of the ways I can touch the general community in a broad spectrum is through the implementation of public art.

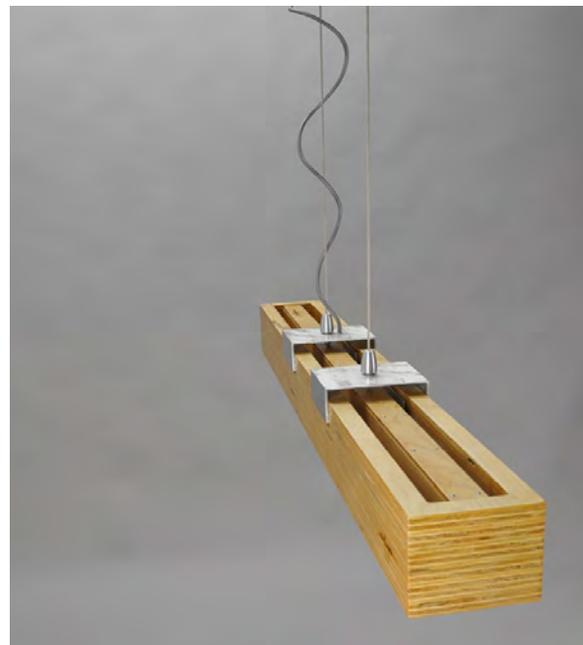
My background and practice have given me the knowledge to deal with codes, construction processes, accessibility, and also, the ability to listen and understand the different needs of the community involved, always taking care of their health, safety, and well-being. My design process includes intensive research and dialogue which helps me to complete reliable and precise projects. Additionally, my work as a public artist and my interior design experience has provided me with the ability to develop and prepare working drawings using design principles and techniques, the knowledge and training to monitor and track submittals, permit application and approvals. Experiences which help me to maintain fluid communication, collaboration, and coordination with architects, engineers, designers and the diverse ranges of stakeholders.

1



1. **Cata Lounge Chair** plywood, steel 2016
2. **SEls linear chandelier** wood, aluminum, LED lights 2014
3. **Evolve** powder coated steel 2019 (opposite page top)
4. **Nurture** powder coated steel, polished concrete 2019 (opposite page bottom)

2





Functional

1

Kenny McCage

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kjmccage@earthlink.net

My objective is to create a connection between industry and art, and functional and art deco styles. My subjects are centered on negative and positive space distribution to create contrast. I use organic forms to fit into natural spaces without causing conflict with the local environment. I feel that art should naturally age, feel like it belongs to the natural world , and that it has always existed in that space.



1. **Red Vanity Stool** powder coated steel, vinyl 2017
2. **Coffee Table** copper, steel, wood 2006
3. **Copper Chair (opposite page)** copper, steel, wood 2006

2





Functional

1

Brett McDanel

405.830.8125

alittlehandy@yahoo.com

B.mcdanel.mngt@kasumcontemporary.com

www.brettmcdanelsculpture.com

For the last twelve years I have been working as a professional artist constructing innovative industrial sculptures and functional works from found objects, steel, and wood. Prior to becoming a fulltime artist I operated a construction company focusing on custom shelter, pergola, screen wall, deck, and gate applications: and, my proclivity towards building keeps me fabricating for more artistic projects today. I have experience working with designers, architects, engineers, and fabricators in completing functional works for commercial entities. I also have significant experience working with independent parties. My functional style ranges from organic form work to architectural design; and, my designs often incorporate subjective themes.



2





1. **Industrial stair railing** steel 2016

3

2. **Industrial planters** repurposed steel 2017

3. **Open air divider wall with gate and modern pergola** polished steel, powder coated steel and treated hardwoods 2017

4. **Pheasant Gate** weathering steel 2017

5. **Seasons Change screen wall** acid washed steel and treated hardwoods 2017



4



5

Functional

Bob Pavlik

860.806.0624

bob.pavlik@gmail.com

www.bobpavlik.com

My work focuses on novel experiments with materials and methods of making. It has a strong emphasis on physical structure, often highlighting the unique connections and joinery. It blends advance computational design methods and computer-controlled fabrication equipment with analog hand-crafted techniques. I have held a fascination since I was a child with how things are assembled and the act of making..

I was educated and employed as an architect and hold the belief that there is an innate human fascination with artifacts that defy gravity or display their structural characteristics. For the past thirteen years I have been a professor of architecture, with academia providing a setting for both theoretical research as well as physical experimentation. The resulting physical artifacts have been sculptural in nature, investigating a wide range of materials and fabrication techniques. Many of these have been large scale structures that could be inhabited or interacted with in a tactile way. It is my goal to design and construct objects that create memorable and unique experiential spaces within the public realm. It is my goal to create artifacts that instill curiosity and reflection about how they were made, how they were put together, how they stand, and that reveal the aesthetic beauty that is possible by expressing these principles.



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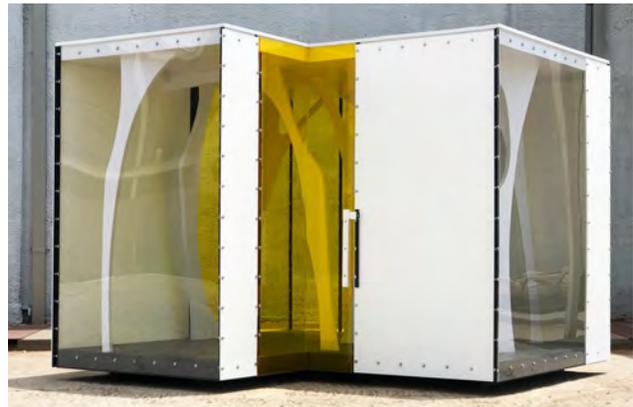


4

1. **Superegg-CASA Playhouse 2016** Baltic birch plywood, yellow acrylic sheet, welded tube steel 2016
2. **Superleggera** carbon fiber twill-weave fabric, epoxy resin, extruded polystyrene core 2017
3. **HQ** industrial shrink-wrap, GFRP composite, wood studs, 3/8" plywood (reclaimed) 2016
4. **CAPPA Canopy** 16 ga. plasma cut sheet steel, LED lighting 2018
5. **CAPPA SpaceFRAMES** spruce dimensional lumber, CNC plasma cut steel plate, welded, steel square tube 2019
6. **Diaphysis-CASA Playhouse 2017** Baltic birch plywood, yellow acrylic, clear polycarbonate, white high density polyethylene 2017



5



6

Functional

Morgan Robinson

405.880.2042

morgankylrobinson@gmail.com

www.morgan-robinson.com

Following the completion of his Bachelors of Fine Arts degree, at the University of Central Oklahoma, Morgan Robinson discovered his style during cultural studies abroad in Japan. The artist has been working full time as a designer and sculptor since establishing his works in the art's market in 2009. Robinson is represented at galleries across the United States and has exhibited internationally. The artist draws inspiration from the otherwise mundane subjects that surround us such as shadows, branches, reflections or moss. By focusing on the details that define an inspirational form rather than the overall subjective appearance the artist is able to extract the essence of a subject while keeping the end result abstract.



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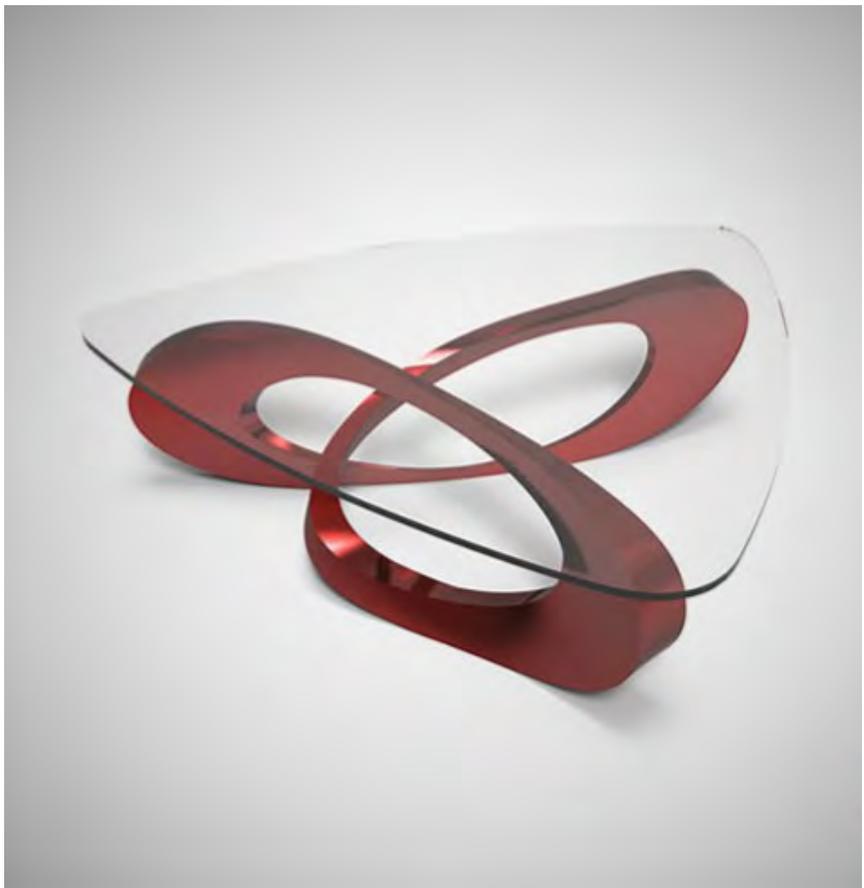
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1. **Conceal and Reveal II**
Powder coated steel 2014
2. **Wisp** teak 2010
3. **Gusuku** jatoba, stacked laminated Baltic birch 2011
4. **Wishbone** oak, India ink, Douglas fir, milk paint 2014
5. **Deja Vu** steel, glass, automotive paint 2014



Functional

2

Don Narcomey

405.473.1350

don@narcomey.net

www.narcomey.net

My functional works are inspired by nature and landscape and I consider them to be an evolution of forms. The domestic and exotic hardwoods that I use are chosen for their inherent color, texture and grain pattern. The various elements must be shaped and carved to fit one another in a way that makes them appear as if they have grown out of each other or have assimilated together over a long period. Consequently, these works do take some time to create as they are all sculptural and one of a kind. The forms echo the powerful forces of wind, rain, erosion and time. When I carve or cut into these materials I am looking to expose the essence of their inner being and meld them into my as a personal experiences as a human being.

1



1. **King size fence post bed** bois d'arc, olive, zebra-wood, wenge 2016
2. **Bloodlines** walnut, bloodwood, wenge, cherry, bocote, goia bao 2016
3. **Mesa** walnut, maple, goncalo alves, zirricote, paduk 1997
4. **Ascention** purpleheart, maple, bubinga, cocobolo, ebony, goia bao, recycled ivory 2002
5. **Higher Places** purpleheart, cherry, maple, cocobolo, ebony 2013
6. **Spawn** mixed hardwoods 1997



3



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6

Functional

Klint Schor

405.922.0229

klintschor@gmail.com

www.klintschor.com

My experience with architectural renderings, design, construction, budgets, and scheduling on previous projects of this nature show that I am a problem solver capable of executing and completing a project of this scope in a timely manner. I have managed project budgets of over \$100,000 and have served as both an artist and construction manager working in concert with property owners/managers, architects, designers, site foremen and subcontractors. I have been a self-employed artist/builder for nine years. Let me also add that I design and physically build each project myself. The images show some of the behind the scenes look at the work required for finished product. This includes: Permitting, excavation, pouring concrete footings, welding, carpentry, and electrical. There is also delivering, raising and installing work fabricated off site to the premises all while maintaining safety and an orderly and clean job site.

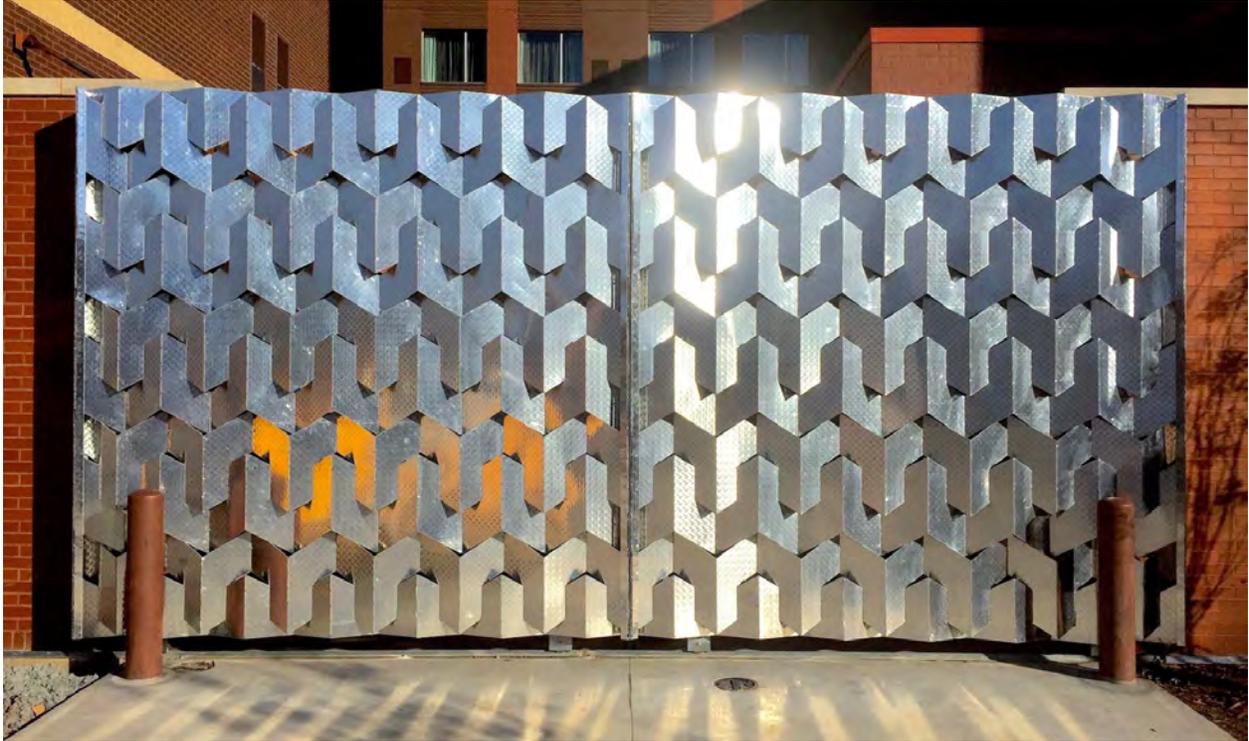
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1. **Illuminated fence** acrylic, aluminum, LED lights 2015
2. **Table** 1/4" steel plate 2016
3. **Marriott Hotel gate** reverse-side aluminum tread 2018
4. **Woven fence** steel 2017



Glass

Glass art includes a variety of techniques from traditional stained and leaded glass panels, to fused, slumped, and other kiln-formed works; and, etched, painted, fritted and laminated glass

Rick and Tracey Bewley

Martin Donlin

Jeff Gullett

Maureen Melville

Jason Wortham

Specialty Center

Glass

Rick and Tracey Bewley

405.209.0243

Bewley@artfusionstudio.com

www.Artfusionstudio.com

We are both drawn to mixing materials that highly contrast each other, like glass and concrete, or acrylic and rusted steel. This dichotomy of materials leads one to examine each closely—the natural blend of colors in the rust, the complexity of reflections off a polished surface and the strong contrast of organic next to industrial. In particular we love to include an element of transparency so that lighting, natural or otherwise, also becomes an important part of the sculpture. The transparency also adds depth as the layers of construction are revealed and the landscape on the other side becomes a part of the design. Add to this many years of experience in mixed media and you will find that we can design art that fits the specific location and context rather than trying to make on style of art fit all projects. We love a challenge and feel we can design a work of functional art that will be perfect fit.

1. **untitled (Allied Arts office)** fused glass, steel posts, hardware 2009
2. **untitled (NBC Bank lobby)** fused glass, steel frame 2017
3. **untitled (Samis Education Center)** fused glass, acrylic spacers 2012
4. **untitled (Samis Education Center)** 2012

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Glass

Martin Donlin

0044 1273 690 561

0044 7890 454 187

martin@martindonlin.com

www.martindonlin.com

I am an architectural glass artist working on large and small scale site specific artworks, I have completed and project managed a large number of commissions in the UK, Europe and the USA.

The majority of the projects I produce are intended to work on a variety of levels, with bold images for impact yet containing small intricate details to be seen close up. In previous projects I have collaborated with local writers and poets to tell the story of the local area that in turn have inspired my artwork.



1. **Astana (detail)** hand painted ceramic enamel, cast glass, etc 2017
2. **River of Life** hand painted ceramic enamel on tempered laminated glass 2018
3. **Metamorphosis** hand painted ceramic enamel, acid-etched 2014
4. **Mapping St. James's** screen printed ceramic enamel with acid-etching 2016

2





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Jeff Gullett

405.397.2745
ccartglass@cox.net

I am a self taught glass artist working in the medium since 1995 and began experimenting with fused glass in February 2002. My work has been influenced by Nature and the Native American Culture as well as the inspiration and work of masters of the craft of glass. The works of Louis Comfort Tiffany, Frank Lloyd Wright and Dale Chihuly encourage constant inspiration. Works that I have produced include pieces of flat and multi-dimensional design that may be found in collections around the world. My goal is to continue my education and creative aspirations to include architectural and cast glass works as well as sculptural fused and stained glass.

2



1. **Loving flower** leaded art glass, brass, copper, etched glass 2005
2. **Grace Episcopal Church** leaded art glass 2014
3. **Southwest Diversity Flower** leaded art glass, brass, copper, etched glass 2005
4. **Willow Way B&B transom** leaded art glass 2004





3

4



Glass

Maureen Melville

703.963.1775

mayueenmelville@gmail.com

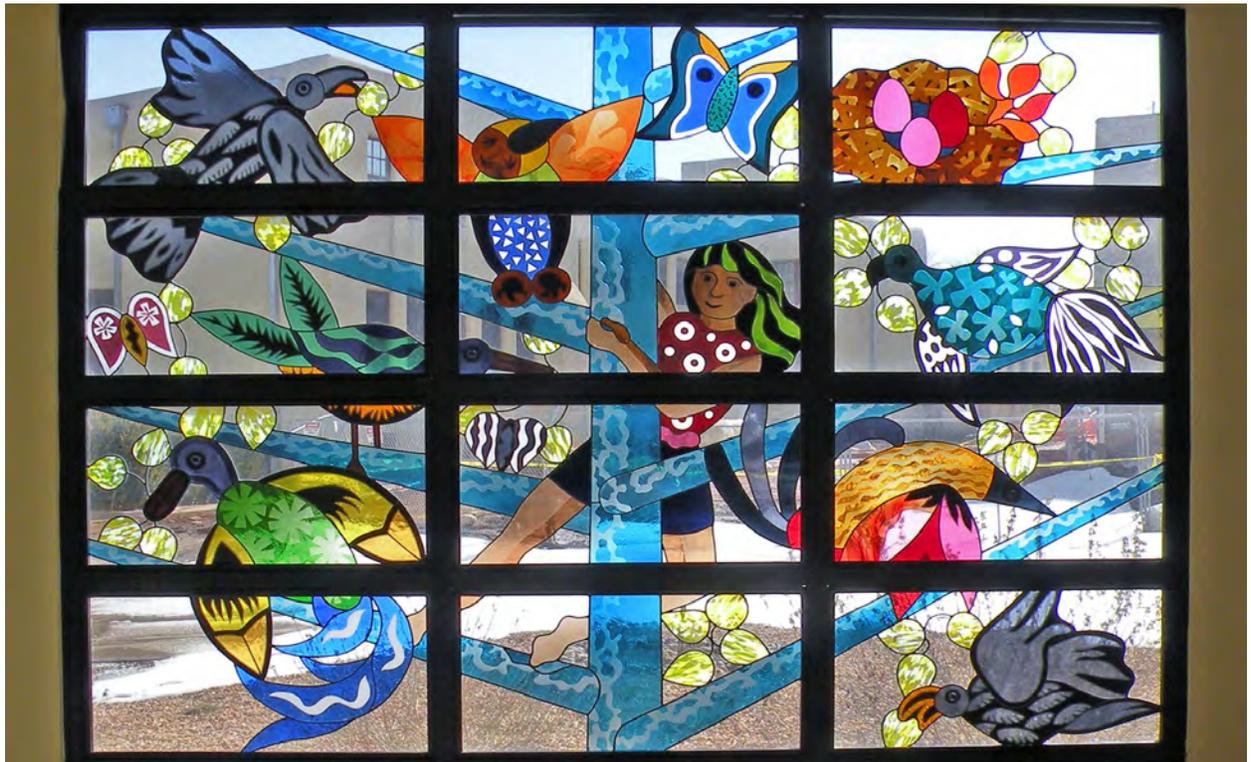
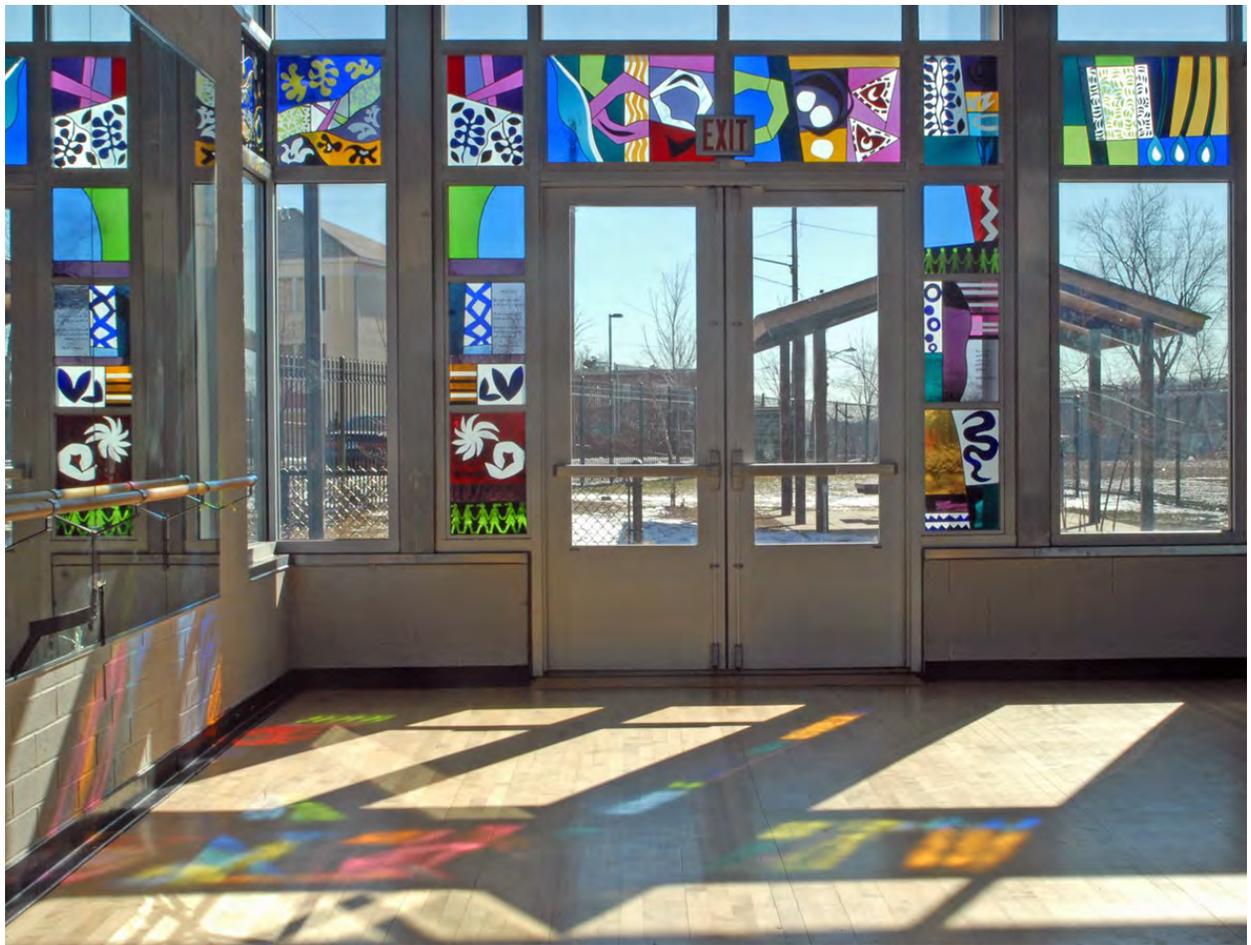
www.maureenmelville.com

Maureen Melville is an architectural glass artist who has been awarded 20 public art commissions in institutional settings such as schools, health clinics or recreation centers. She has been a finalist for many more. She pursues public art projects because each is different. She attempts to respond to the particular site and the intended viewers and to make stained glass that is modern. Maureen creates with both traditional stained glass techniques using lead or copper foil as well as employing more contemporary processes such as stained glass laminated to plate glass or glass back lit with LED's. Her work is a colorful, joyous mix of the abstract and the recognizable. It is glass art that breaks free from typical stained glass conventions in both design and technique. Craftsmanship is very important to her so she fabricates all her own work. All commissions have been completed on time and on budget. Because she was trained as an architect she is easily able to work with the contractors, engineers and architects involved in a project.



1

1. **Einstein** leaded stained glass 2007
2. **Brentwood** leaded stained glass 2007 (opposite page top)
3. **Land of Enchantment** leaded stained glass 2009 (opposite page bottom)



Glass

2

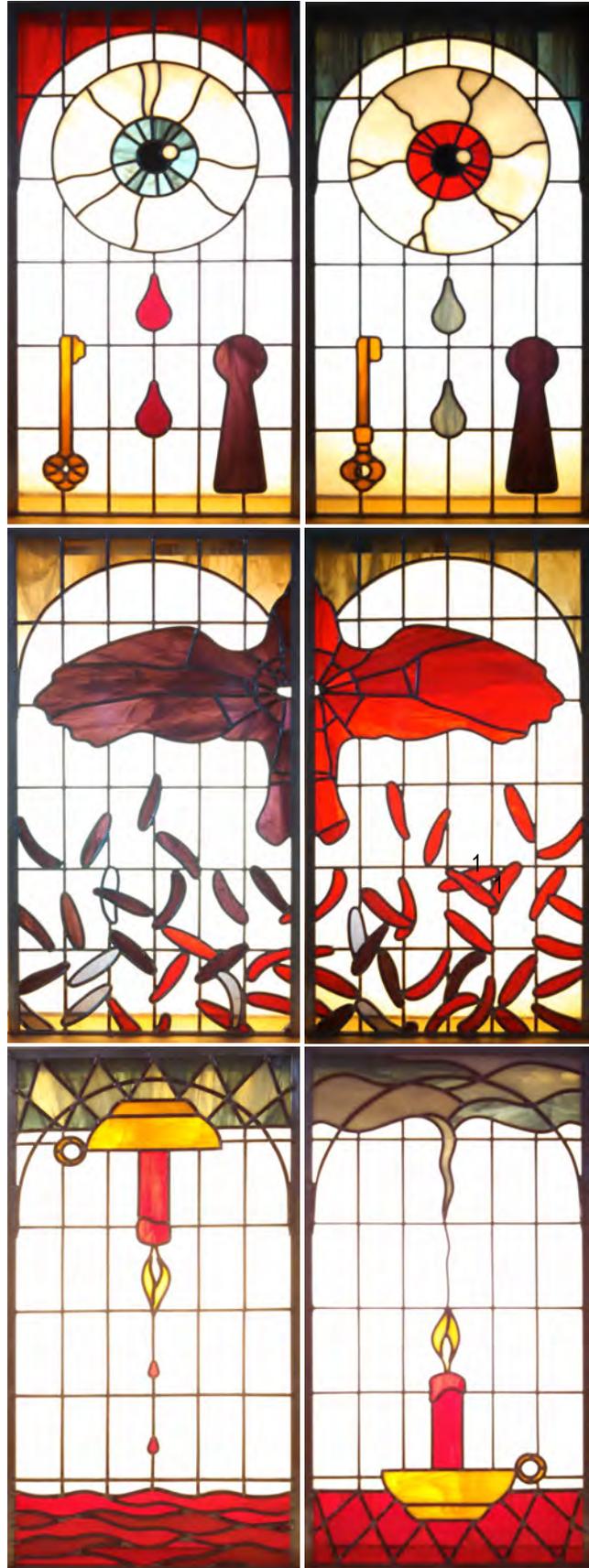
Jason Wortham

580.574.0791

jwortham151@gmail.com

I was born in Duncan OK, where I made several attempts at drawing as soon as I could pick up a crayon. Reading comic books, both well- and poorly-drawn and/or written, began influencing and focusing my artistic interests and expressions at the age of seven (and continues to do so to this day, some 30+ years later). I worked building and designing sculpted lighting pieces at Independent Vision, Inc. (Oklahoma City) from 1995-2002. I currently reside in Medicine Park OK where I work in printmaking, stained glass work, drawing, needleworking, sculpting (steel-reinforced concrete), and wood-working. I enjoy creating visually interesting, attractive, and often functional objects/images in a variety of mediums. Experimenting with scale and juxtaposing a combination of traditionally incongruent/counterintuitive elements is also an intriguing motivation for my work.

1





3

1. **La Bamba Heart** leaded stained glass 2019
2. **Southwestern Gothic Double Triptych** leaded stained glass 2016
3. **Pipes** leaded stained glass 2007
4. **Dissociation** leaded stained glass 2014
5. **Banjo** leaded stained glass 2007
6. **Bees** leaded stained glass 2007



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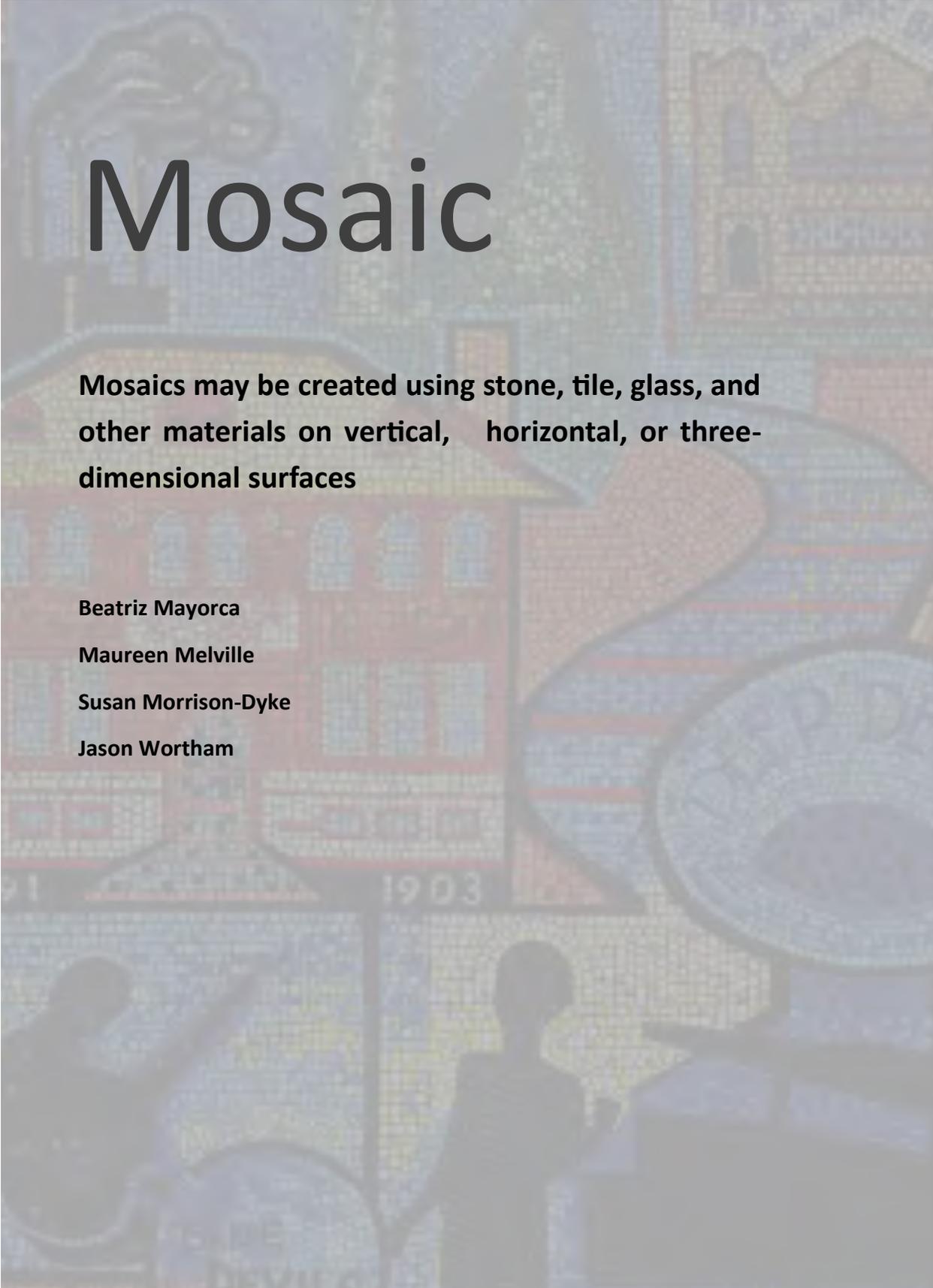
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6



Mosaic



Mosaics may be created using stone, tile, glass, and other materials on vertical, horizontal, or three-dimensional surfaces

Beatriz Mayorca

Maureen Melville

Susan Morrison-Dyke

Jason Wortham

Mosaics

Beatriz Mayorca

405.625.6796
bm@bmayorca.com
www.bmayorca.com

As a fine artist and interior designer, my art practice moves between sculptures and functional artistic-pieces, focused on a modern and contemporary mood, but also, influences from cultures around the world. This is reached by combining the coldness of industrial media, like concrete and metal, with the warm feeling of wood, and a splash of alternative materials. Their conception took place in the application of architectural and design elements with interactive qualities, based on the essence of geometric figures, which brings about memories of pleasant moments and playful sensations. In my artistic practice, the attention to details, the aesthetic, the function and the improvement of the human wellbeing fuse to achieve creations that bring art and life together. In this quest, I have been crafting different art forms, but one of the ways I can touch the general community in a broad spectrum is through the implementation of public art.

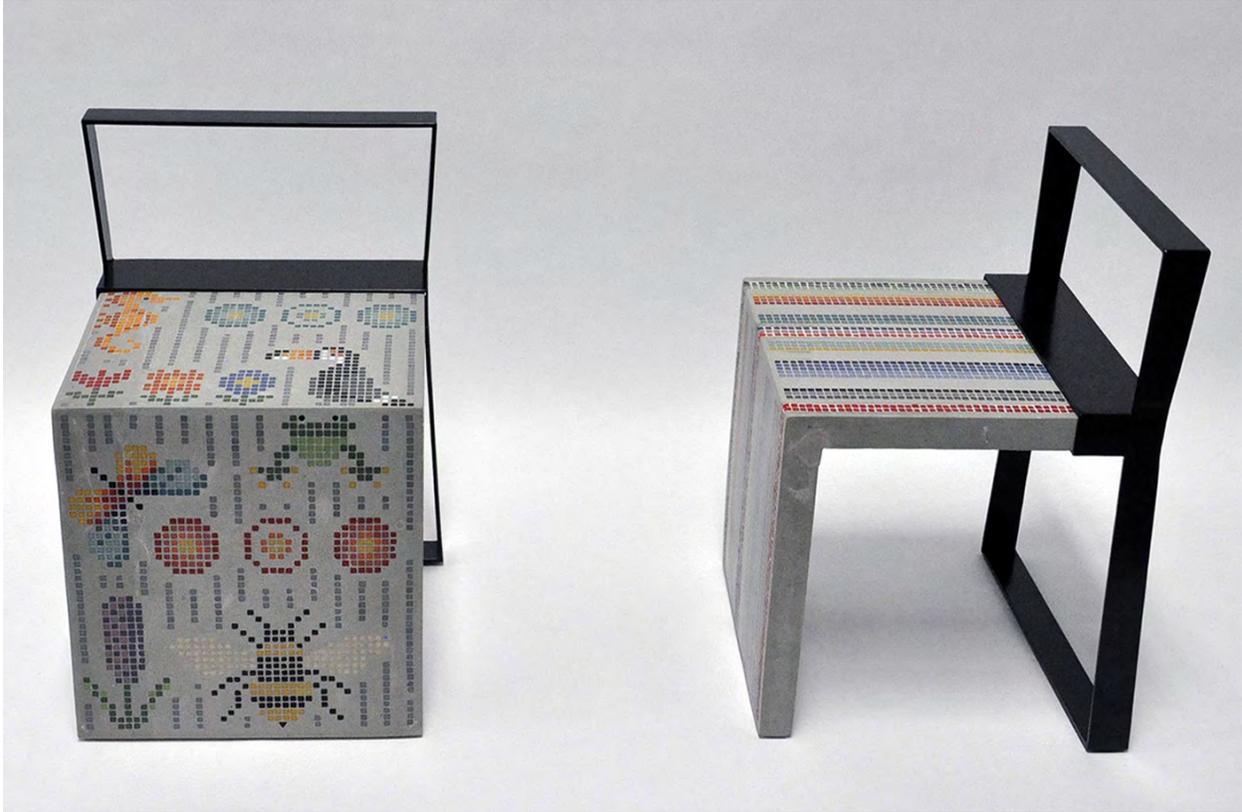
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1



2





1. **Roots Chair (detail)**
2. **Nurture (detail)** polished concrete, glass mosaic tile 2018
3. **Roots Chairs** polished concrete, powder coated steel, glass mosaic tiles 2017
4. **Life, bench and stools** polished concrete, glass mosaic tile 2015
5. **Life (detail)**

3



4

5

Mosaic

Maureen Melville

703.963.1775

mayreenmelville@gmail.com

www.maureenmelville.com

Maureen Melville is an architectural glass artist who has been awarded 20 public art commissions in institutional settings such as schools, health clinics or recreation centers. She has been a finalist for many more. She pursues public art projects because each is different. She attempts to respond to the particular site and the intended viewers and to make stained glass that is modern. Maureen creates with both traditional stained glass techniques using lead or copper foil as well as employing more contemporary processes such as stained glass laminated to plate glass or glass back lit with LED's. Her work is a colorful, joyous mix of the abstract and the recognizable. It is glass art that breaks free from typical stained glass conventions in both design and technique. Craftsmanship is very important to her so she fabricates all her own work. All commissions have been completed on time and on budget. Because she was trained as an architect she is easily able to work with the contractors, engineers and architects involved in a project.



1



2

1. **Flowers on a Table** (detail)
2. **Brentwood** glass 2007
3. **Happiness Runs** glass 2015
4. **Dream Big** glass 2018



3

4



Mosaic

Susan Morrison-Dyke

smorrison@aol.com

www.smorrison652.wix.com//susanmorrison

Susan Morrison is an artist, OK Artist-in-Residence and visual arts educator. In Oklahoma City, her most notable works are the monumental Bricktown Ballpark Murals *The History of Bricktown* located at Homeplate Entry. In 1996, Susan re-located from NYC to her downtown Oklahoma City Studio and has worked there for the past eighteen years. Susan Morrison's paintings and public art murals oscillate between the "refined and the raw". Employing the use of color that evokes both naturalistic and non-naturalistic light, the grid informed structure loosely creates an unpredictable geometry. She has been successful in creating public art works that have evolved through the use of constructivism and figuration in order to employ specific narrative content. Morrison has found inspiration in the balanced geometry of ancient art as well as the inventiveness of primitive art and cubism. Continuously in search of authenticity, her works draw inspiration and ideas from these varied sources and executed through an intuitive process that leads the work toward painterly and modern abstraction.

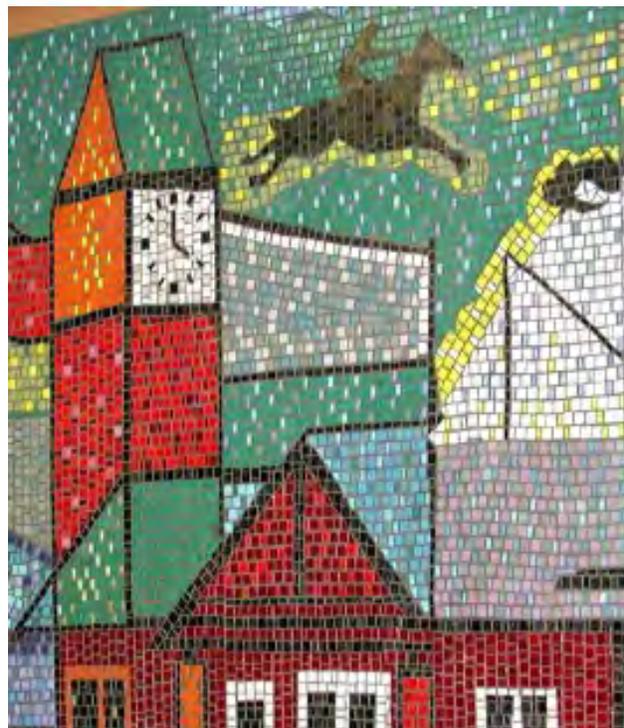
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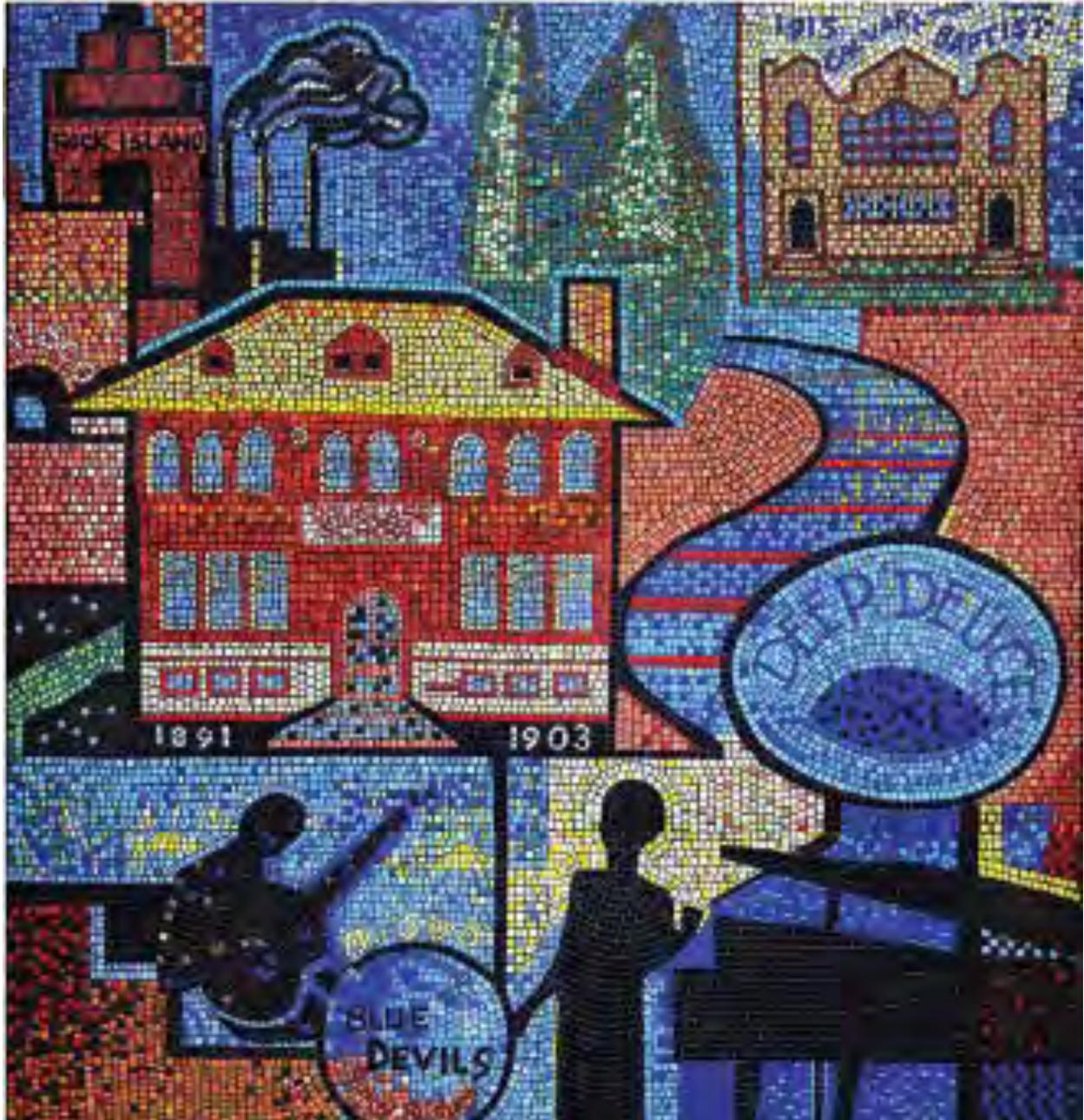


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1. **The Kingdom of Heaven** (detail) glass tile 2002
2. **The History of Bricktown, Renewal** (detail) glass tile 2000
3. **Tulsa Boys Home Mural** glass tile 2005
4. **Crossroads of Community** glass tile 2000
5. **The History of Bricktown ,Commerce** (detail) 2000



5

Mosaic

Jason Wortham

580.574.0791

jwortham151@gmail.com

I was born in Duncan OK, where I made several attempts at drawing as soon as I could pick up a crayon. Reading comic books, both well- and poorly-drawn and/or written, began influencing and focusing my artistic interests and expressions at the age of seven (and continues to do so to this day, some 30+ years later). With little previous formal art instruction, I became a Fine Arts major during my fourth year at the University of Oklahoma, at which point I quickly realized I had had my fill of college (in general) and art school (specifically). I worked building and designing sculpted lighting pieces at Independent Vision, Inc. (Oklahoma City) from 1995-2002. I currently reside in Medicine Park where I work in printmaking, stained glass work, drawing, needleworking, sculpting (steel-reinforced concrete), and woodworking.

I enjoy creating visually interesting, attractive, and often functional objects/images in a variety of mediums. Experimenting with scale and juxtaposing a combination of traditionally incongruent/counterintuitive elements is also an intriguing motivation for my work.

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1. **Tres Amigos** (detail)
2. **Stasis (aka Fin/Fang)** ceramic tile on concrete 2019
3. **Box Step** (detail)
4. **Box Step** ceramic tile on cement board 2019
5. **Tres Amigos** ceramic tile, marble, river rock 2015
6. **Medusa** ceramic tile on cement board 2019

5

6



Murals

“Visual depictions and/or works of art applied, painted, implanted or placed directly onto a wall.” ... in other words, “Murals”.

Nick Bayer

Manuel Cruz III

Ebony Iman Dallas

Molly Dilworth

Denise Duong

Anthony Dyke

Dusty Gilpin

Matt Goad

Scott Henderson

Holey Kids

JUURI

Kristopher Kanaly

Tiffany McKnight

Susan Morrison-Dyke

Markus Muse

romy owens

Bob Palmer

Chris Presley

Chris Rogers

Brooke Rowlands

Codak Smith

Amanda Zoey

Nick Bayer

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www.createcostudios.com

[@createcostudios](https://www.instagram.com/createcostudios)

As a professional artist I have over ten years of mural experience and have painted over 100 murals. My goal is always to transform space to create transformative experiences for the public. I work with a wide variety of clients and understand that the process is a collaborative effort. I treat every project large or small with a keen sense of detail and strive for only the best results. I understand that every project is site specific and design my projects to be engaging and appealing to a wide public audience. I use only 100% acrylic paints for my projects and can add 3D elements to further engage the space when desired. I have never run over budget and always meet my deadlines. I am excited about the potential of creating new works with new clients.

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1. **The Rowan** (two walls) acrylic on brick 2019
2. **Hidden Treasures** acrylic 2017
3. **Out for a Swim** (Senior health and Wellness 1) hard coated EPS foam, acrylic, marine sealer 2017
4. **Redlands** acrylic 2014
5. **Wilderness on Western** acrylic with 3D overlay 2016



5



Murals

Manuel Cruz III

510.366.4279

www.manuelcruz.com

artistmanuelcruz@gmail.com

I have been a professional artist for 31 years, based in California and now residing in Oklahoma. I seek to discover and master many forms of visual expression, using Trompe-l'œil to a large extent in my work, which is an art technique that uses realistic imagery to create a three-dimensional optical illusion of the subject. I have done site specific murals and paintings in private homes, schools, hotels, and malls around the country. Aside from excelling in most other mediums, I also have created gardens and topiaries, which further share my joy for life and the beauty of nature. I believe that we can find beauty in most everything around us, from the sea life in the ocean, to the plant and animal life on Earth, to the sky and stars above. I enjoy working on projects on-site or in places open to spectators, to create art and touch souls with "Art and Heart."

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1. **Trompe L'oeil Facade** acrylic and glaze 2011
2. **Waterfall** latex paint 1997
3. **The Grand Canal** acrylic and glaze 2018
4. **Touching Souls With Art and Heart** acrylic and glaze 2016

4

Murals

Ebony Iman Dallas

405.514.5239

eid@ebonyimandallas.com

www.ebonyimandallas.com

I am a storyteller, a painter, muralist, and founder of Afrikanation Artists Organization. Inspired by travel and individual tales of resilience — I paint to encourage hope in others while amplifying voices through representation. My paintings often feature characters adorned with intricate, colorful wings reminiscent of a butterfly. These wings represent internal beauty radiating out for the world to see and challenge ideas of what it means to be beautiful, strong, and resilient. Combining rich, fiery hues with whimsical forms is how I bring the energy and spirit of my subjects to life. With a focus on authenticity and progress, my work takes form organically with each line determining the shape and direction of the next. This process has brought forth results that were unexpected and true on a subconscious, spiritual level.



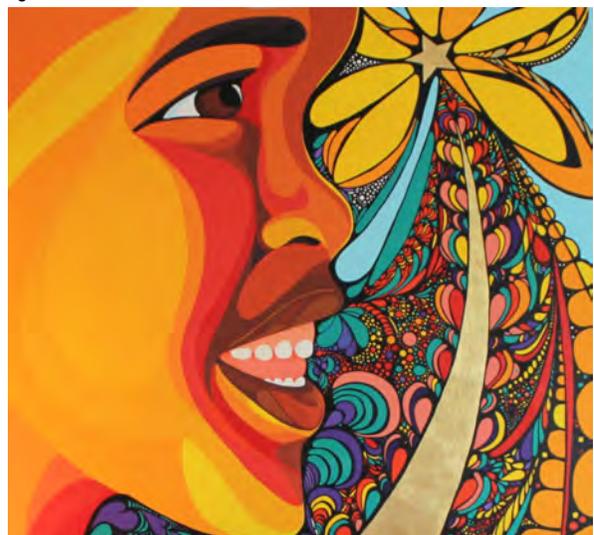
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1. **Urban Roots Mural** acrylic 2014
2. **Urban Roots Mural 2** acrylic, spray paint 2013
3. **Hope for the Horn** acrylic, golden leaf 2018
4. **St. Jude Baptist Church** acrylic 2012
5. **Good Shepherd Ministries** acrylic 2015

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Murals

Molly Dilworth

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madilworth@yahoo.com
mollydilworth.com

My projects are built from the ground up, beginning with research about a particular site, with an emphasis on things that have an effect on our daily lives but exist below the level of conscious experience. The work is always drawn from data – historical, geological, sociological – from the site so the resulting piece is relevant and engaging to the community in which it is made.

I have partnered with government agencies, green building and climate change activists, arts organizations and community organizations to make public art pieces that offer viewers an opportunity to reflect on their surroundings.

1



1. **Grande Ronde, Forgotten Space, B-Corp and The Future** powder coated metal 2017
2. **Fort Industry** masonry paint on concrete 2015
3. **Time Present** painted metal 2016
4. **Cool Water, Hot Island** Ride-a-Way on asphalt 2010

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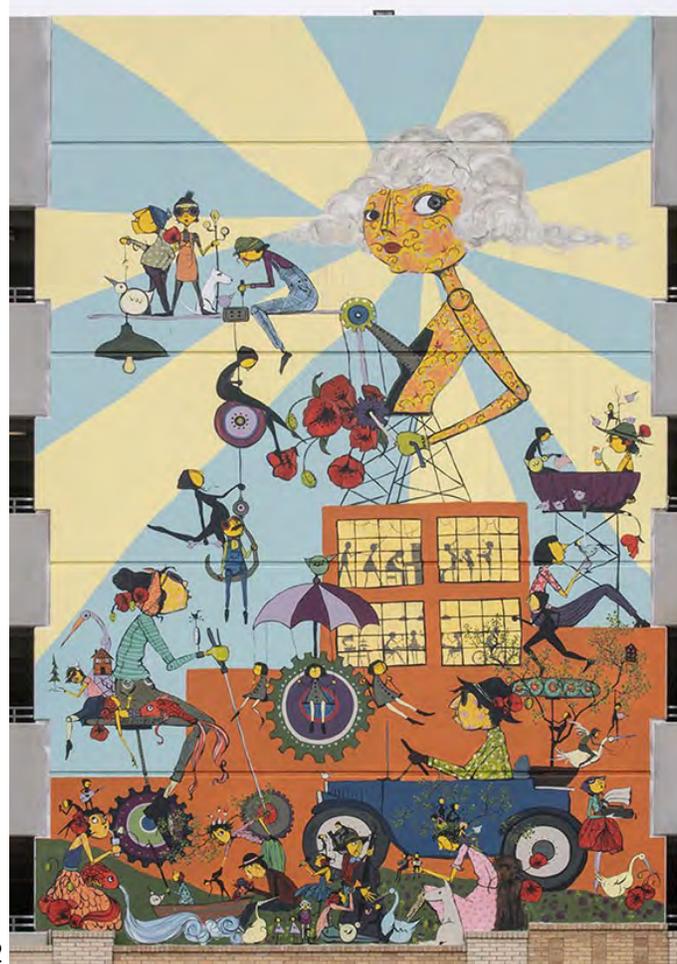
Murals

Denise Duong

deniseduong@gmail.com
www.deniseduongart.com

Drawing inspiration from the location I am working at, along with the life that encompasses it, is how I draw inspiration for majority of my public works. There are personal and history references that have humor, emotion, and depth in each piece. I like to use bright wonderful colors and character that triggers the edges of your mouth to perk up into a smile. Through having to go through the Arts commission and design review, I have learned how to preplan each piece with a design and scale it out accordingly, along with being prepared with a budget and timeline. The last two murals I created went exceptionally smooth with timing out paint and lift deliveries. I work fairly quickly and like to meet deadlines without compromise of the work.

The murals first start out with primer, if needed, and then a very rough sketch is laid out either free hand or a projector (depending on size). The background layer is added and then the characters each get painted and brought to life. The stories within one another play and bounce off of one another. A nice cohesive image.





4



1. **Lyric** exterior latex paint 2018
2. **Lifelight** exterior latex paint 2019
3. **UpUpUpandAway** exterior latex paint 2017
4. **Lifelight** exterior latex paint 2019
5. **The Gardens** exterior latex paint 2018
6. **Muralfest66** exterior latex paint 2017

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Murals

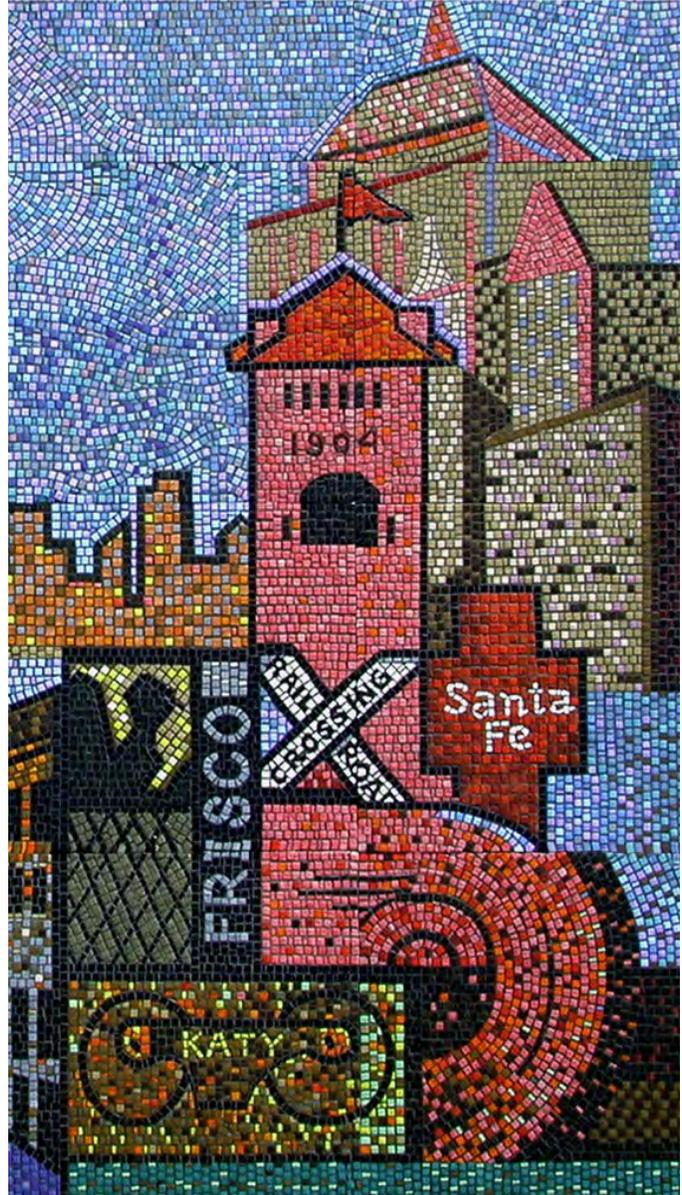
Anthony Dyke

405.802.1183
vandykgraphic@aol.com

My affinity for working large-scale canvases comes from painting old houses and barns in New England while working my way through art school. This led to an MFA in painting and drawing from The Museum School of Fine Arts and Tufts University in Boston. Influenced by the ephemeral and bold paintings of Rothko and Diebenkorn, I was able to develop my own landscape abstraction that intrinsically lent itself toward mural design.

My first experience with Public Art was in 1991, transposing a number of thumbnail sketches designed by post-modern architect, Michael Graves, at the Dolphin Hotel in Disney World. In 1998, I began collaboration with my wife, artist Susan Morrison-Dyke on the Bricktown Ballpark Murals (MAPs Project). Together we have completed numerous projects through private and public venues while continuing to be exhibiting artists. It has been a great pleasure collaborating with the many patrons and supporters of public art in Oklahoma City and the metropolitan area.

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3

1. **History of Bricktown: Commerce** (detail)
glass mosaic 2000
2. **The Shoppes of Northpark** (two details) acrylic paint 2017
3. **The Special Care Murals** acrylic on board 2013
4. **First Woman governor of Oklahoma** (detail)
ceramic tile 2012



4

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Murals

Dusty Gilpin

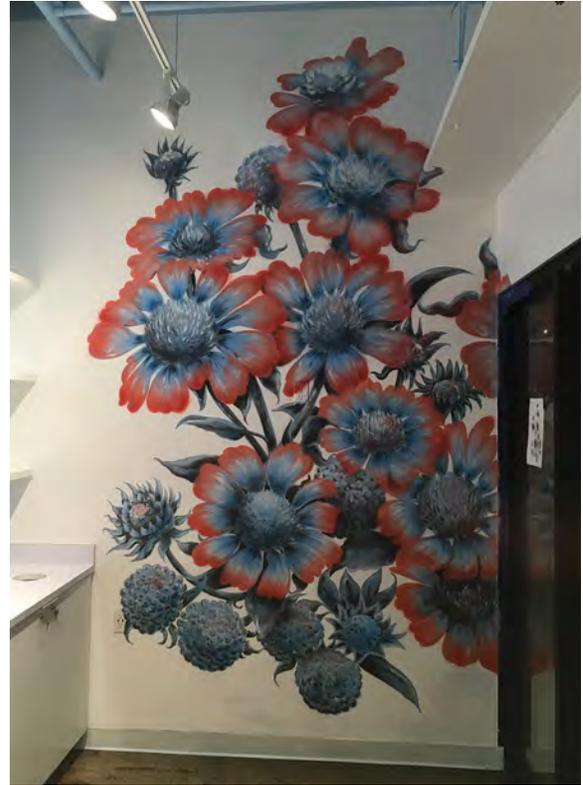
405.833.4371
dusty@okiedust.com
www.okiedust.com
@okiedust

My entire childhood was cultivated around my mother's bakery and my father's graphic design studio. Visual creativity has always been my core expression. Now, as a full-time artist, my work can be driven by a client's needs or by my personal creativity. My style is influenced by 1950's-to-late-70's graphic design, cartooning, and lettering. I also source much inspiration from my long history with graffiti and know how to incorporate spray paint, acrylic, enamel, resin, and screen painting.

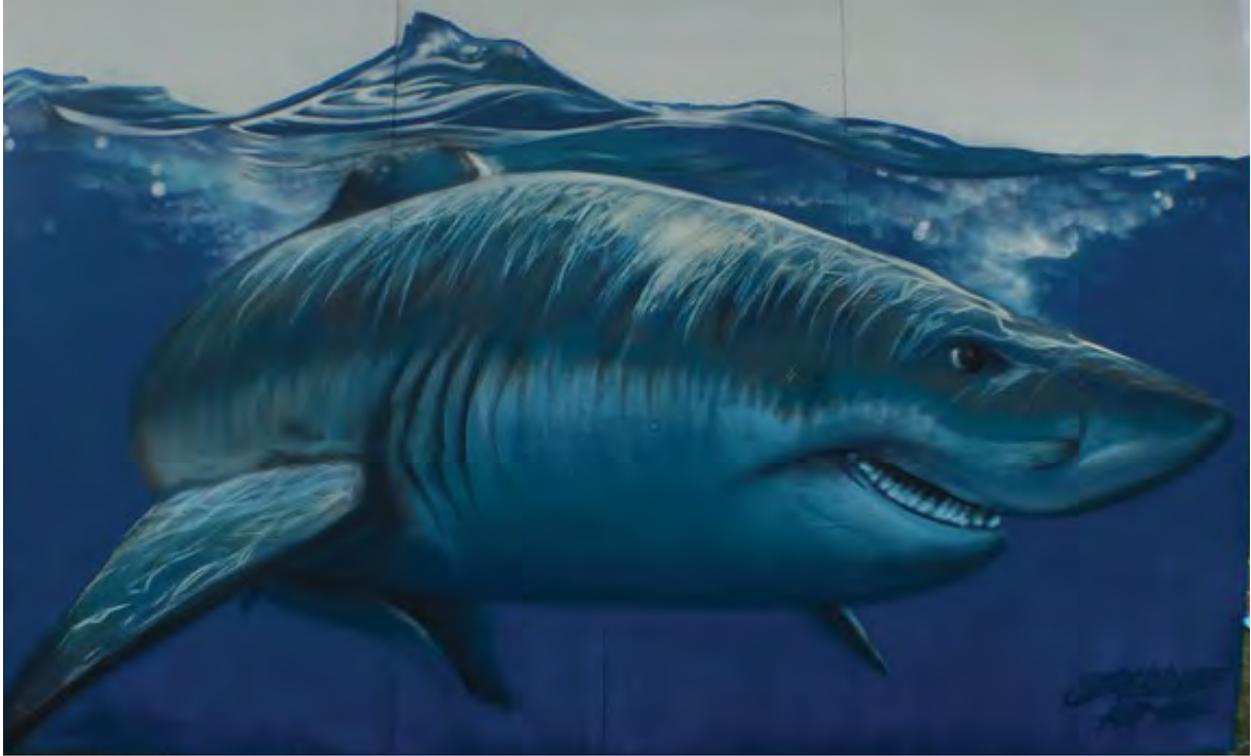
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2



1. **Alegria** spraypaint 2018
2. **Capitals** acrylic 2018
3. **Great White** spraypaint 2018
4. **Bleu Lebowski** spraypaint 2018



3

4



Murals

2

Matt Goad

405.820.4623

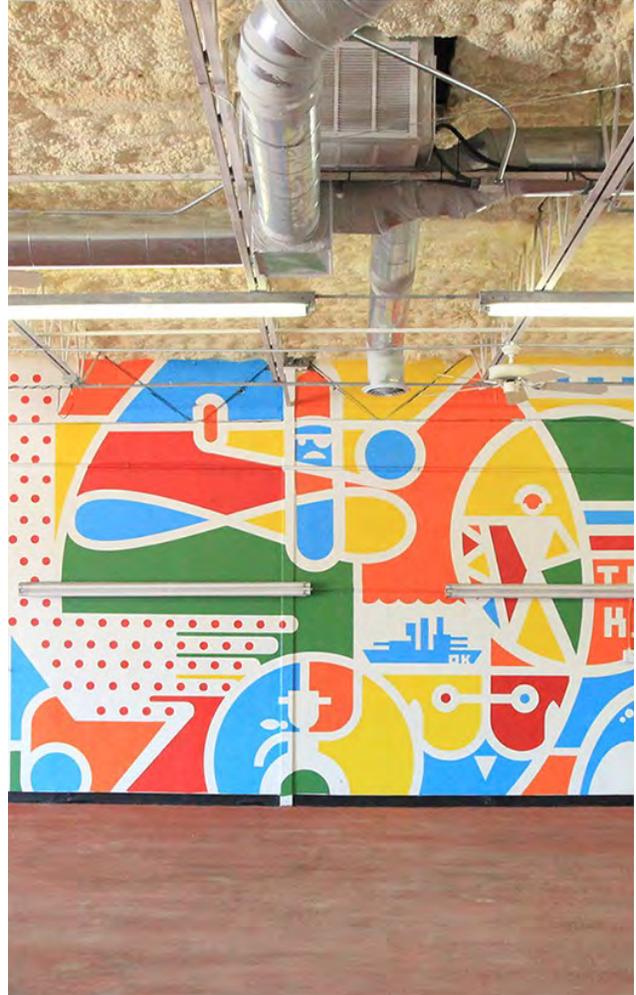
matt@goadabode.com

www.mattgoad.com

Instagram:goadabode

My love for Oklahoma and it's heritage offers an amazing "whirlwind" of stories to illustrate. The modern linear style I've developed utilizes interlocking identifiable symbols and shapes in a compositional flow that pulls the viewer into a narrative. I am passionate about history, nature and culture because it not only gives the viewer a sense of place but also lets them "in" on the story. This is why my work is easily accessible to the public and enjoyed by all, young and old, across cultural identities.

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1. **Think Small Dream Big** acrylic on drywall 2015
2. **An OK History** (detail) acrylic on drywall 2014
3. **Goliath** acrylic on Baltic birch 2018
4. **Tread Lightly** (detail) acrylic on drywall 2014
5. **Oklahoma Icons** Vinyl application 2018

4



5



Scott Henderson

405.315.6067
schmurals@gmail.com

I try to look past the obvious; close observation and commitment of the subject is my process. The challenge is to get away from distraction of the apparent, and inspire the viewer to see the world in new perspectives. Most importantly concentrating on wonder, imagination and discovery. I believe that site-specific art plays a powerful part in enhancing the human experience because it makes purposeful connections to context and use. I also believe that my murals are made more meaningful by following art-making processes that include the sharing of ideas and knowledge. My style contains a realistic foundation that can include a collage of imagery with overlaps into graphic design and sign painting.

1



1. **PT-22 Trainer** acrylic 2016
2. **Boxcar Woody** (north wall) exterior acrylic latex 2019
3. **Vibratory Messages Generated by Tethered Bees** (collaboration with Ben Stookey) mixed exterior acrylics 2015
4. **Interconnected** mixed exterior acrylic 2018



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Murals

Holey Kids

Katie Rake & Eli Scott
405.641.1331 &/or 405.831.2556
holeykids@gmail.com

Holey Kids is a multi-disciplinary masked duo, based out of Oklahoma City. Throughout their various processes, they strive to drop their individualism in order to be seen as one. Creating together since 2010, the couple's work ranges from murals, paintings, performance, self-publications, and photo manipulations. With each of their practices reliant on collaboration, their work attempts to highlight the importance of connectivity and hand-made production. Their experiential paintings and designs are created in the moment. This allows their process to be influenced directly from their environment and forces each of them to drop control of any given piece. The use of abstracted shapes and color pools in their paintings hint at relatable objects/feelings but never specify, to allow the viewer to interpret and form their own attachments.



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1. **untitled** acrylic latex on brick 2019
2. **untitled** acrylic latex on brick 2018
3. **untitled** vinyl 2018
4. **untitled** acrylic latex on brick 2019
5. **Clasp** acrylic latex with anti-skid 2018
6. **untitled** acrylic latex 2018

4





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Murals

JUURI

Julie Robertson
405.464.5658
info@juuriart.com
www.juuriart.com

My murals center around beautiful faces, florals, pattern, and symbolic imagery appropriate to the client's needs. Many of my motifs are inspired by my Japanese heritage, and I am honored to be able to weave this touch of colorful diversity into the fabric of Oklahoma City.

I am able to produce projects of any size, indoor or outdoor. Currently I have 5 projects in Oklahoma City (ranging from a massive 2-story building exterior to a small ping pong table in Kerr Park), several more out of state, and several overseas murals. I hold an OSHA certification for lift operation, should a lift be necessary for large walls. I use high-quality exterior latex paints and take pride in my excellent communication and collaborative skills. My clients include government agencies, airports, business owners, celebrities, and international organizations.



2

1. **Fortune Favors the Brave** exterior latex paint 2014
2. **Ramen Girl** exterior latex paint 2017
3. **Little Purse Girl** interior latex paint 2016
4. **Fear Not: I Have Called You By Name** exterior latex paint 2018
5. **Life Triumphs Over Death** exterior latex paint 2018
6. **Magnolia Jungle** interior latex paint 2018

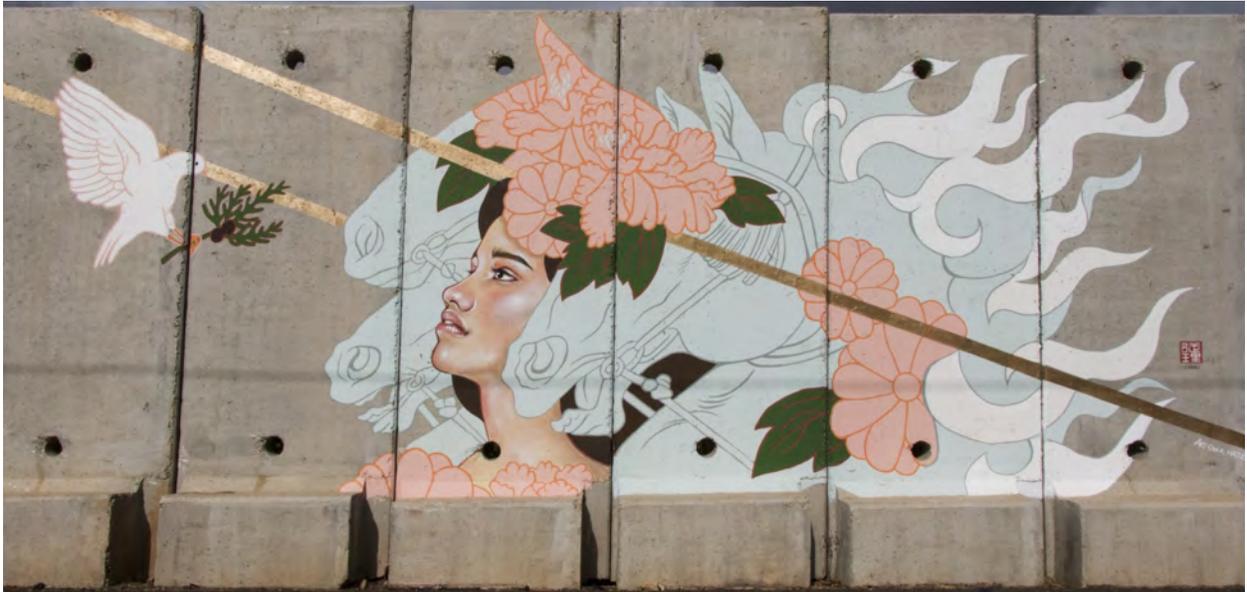
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Kristopher Kanaly

503.729.8065
kriskanaly.com
kanalydesign@gmail.com

For the past four generations, my family has been active in the arts, as either art educators, art restorationists, art dealers, graphic designers or illustrators. It is my lifelong commitment to join this family legacy in creating my own impact on the world of art. With a heavy focus on public art, I aim to inspire creativity in multiple generations, improve their quality of life, and increase the moral and pride of community members. With this dedication to art, I hope to become a culturally significant artist of stature with increased valuations in art and public awareness.

1



1. **Norman mural** spraypaint 2017
2. **Plaza Walls** spraypaint 2017
3. **Habit Mural Fest** spraypaint 2017
4. **Abstract Passages** Spraypaint 2017





3

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Murals

Tiffany McKnight

918.361.7959

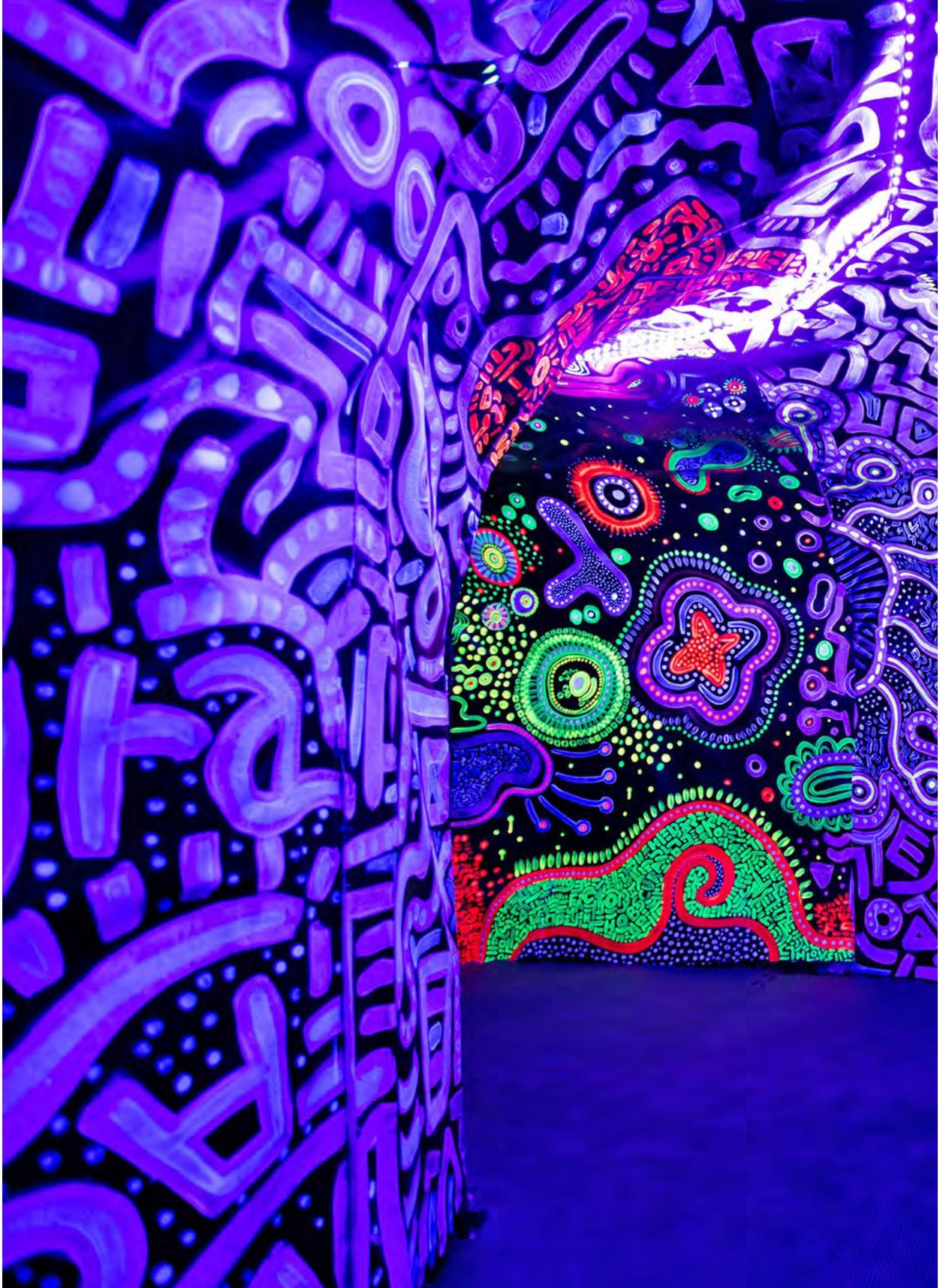
tlmcknight@gmail.com

Tiffany McKnight creates artworks that feature both digitally manipulated and hand-drawn creations that are vibrant in color, highly detailed and visually complex in nature. Largely inspired by African textiles, Art Nouveau, biology, and natural flora and fauna, she uses pattern design as a visual language to fully engage viewers using one of our most impressionable senses: sight. Teetering between over stimulating chaos and repetitious balance, her works give life, energy and movement to any surface.



1. **untitled: Mix Tape murals** (all images) paint, felt 2019





Murals

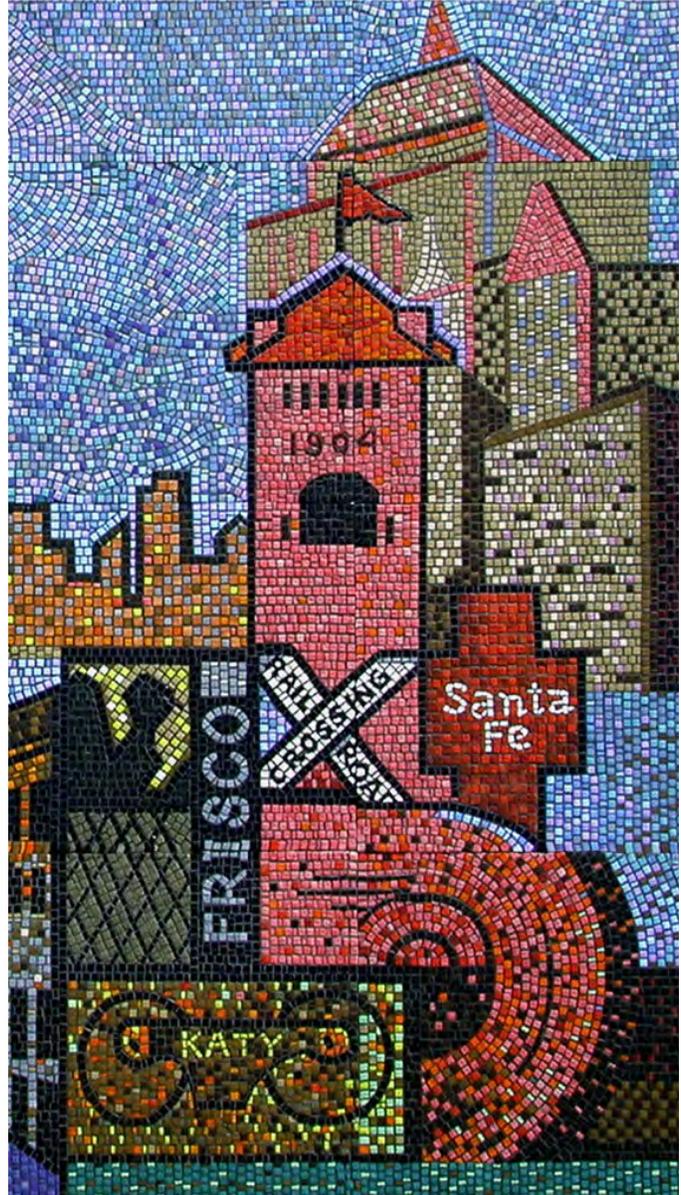
Susan Morrison-Dyke

smorrison6@aol.com

www.smorrison652.wix.com//susanmorrison

OK Artist-in-Residence and visual arts educator. In Oklahoma City, her most notable works are the monumental Bricktown Ballpark Murals *The History of Bricktown* located at Homeplate Entry. In 1996, Susan re-located from NYC to her downtown Oklahoma City Studio and has worked there for the past eighteen years. Susan Morrison's paintings and public art murals oscillate between the "refined and the raw". Employing the use of color that evokes both naturalistic and non-naturalistic light, the grid informed structure loosely creates an unpredictable geometry. She has been successful in creating public art works that have evolved through the use of constructivism and figuration in order to employ specific narrative content.

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1. **History of Bricktown: Commerce** (detail) glass mosaic 2000
2. **The Shoppes of Northpark** (two details) acrylic paint 2017
3. **The Special Care Murals** acrylic on board 2013
4. **First Woman governor of Oklahoma** (detail) ceramic tile 2012



4



Markus Muse

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www.museartsociety.com
m_marc06@yahoo.com

Art is life, and life is art. Every medium becomes the utensil that we use in our own paintings of life. Every memory becomes a brushstroke amongst a lifetime of bristles that have been and will continue to stroke these canvases of our minds. Our ever changing perspectives give us the ability to reach for progression. Evolution is what we are painting, self expression is our reference. The more we fail in the process , the livelier is our sketch , the more constructed is our illustration, the more exact is our perspective of reality.



1. **Patterson Mural** aerosol on latex wall 2018
2. **La Fortuna** aerosol on latex wall 2017
3. **Masjid Mural** Aerosol on Latex 2019
4. **Sauced (facing north)** Aerosol on Latex wall 2011

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Murals

romy owens

405.990.2448
theromyowens@gmail.com
romyowens.com

romy owens is an artist and curator currently living in Enid, Oklahoma. She makes site-specific mural installations, as well as smaller objects, in reaction to place, community, and transformation. Her artistic practices are presently centered around community art designed to cause social change, using art as a method to work within specific issues.

owens' art is part of private, public, corporate, and museum collections. She holds an MA in Photography and a BA in Media Studies.



2

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1. **Neo** archival inkjet photographs 2012 3
2. **Down in the Basement We Hear the Sound of Machines** archival inkjet photographs 2010
3. **The Unbearable Absence of Landscapes** hand-knitted acrylic yarn, PVC pipe, metal hooks 2015
4. **A Bright Golden Haze on the Meadow** archival inkjet photographs 2013 4



Bob Palmer

405.206.2438
palmerstudiosinc@gmail.com

I am interested in continuing to do mural work for Oklahoma City. Having completed many already, it would be a pleasure to continue! Watching OKC grow and embrace the arts is a dream come true. Like OKC, Palmer Studios Inc. started from humble beginnings. Now, with over 25 years of experience, we have grown and matured into one of the feature mural companies in the world. We have completed some of Oklahoma City's most iconic images and look forward to continuing our quality of work while embracing our growth together.



1. **WWII** (for Ardmore; detail) acrylic 2016
2. **Nature Conservancy** acrylic, fiberglass 2015
3. **Oklahoma Centennial/Oklahoma Flag** acrylic 2006
4. **Davenport Oilfield** acrylic on panels 2014





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Murals

Chris Presley

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okcmurals@yahoo.com

I painted my first mural 20 years ago. I have been doing full-time freelance art professionally since completing my BFA in painting in 2007. My main form of commission comes in the form of murals, but I also do contemporary studio work, drawing and illustration, wood-working, sculpture, carving, graphic design, sign-work, and generally anything artistic. Murals captivate me because it gives the world a brief, unexpected artistic interaction. I love the idea of injecting some whimsy and magic into something as simple as a drive to the grocery store or a walk around the block. Plus it gives the public a jumping-off point to create a memory. I have completed more murals than I can count in my career (at least 100), by myself and with teams of artists. I have worked very large scale, all over the state, working in at least a dozen cities just in the last year.

I do my best on each project and apply a strong working knowledge of material and mediums, including paint grades and colorfastness. Eighty percent of my commissioned work comes from repeat customers, which is why I strive to make clients happy. I'm always looking forward to making something beautiful for the public.

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1. **Deco Atlas** exterior acrylic over metal 2015
2. **Milk Bottle Buffalo Goddess** exterior acrylic wood panel 2011
3. **Bradford Ink Lady Liberty** exterior acrylic over cinder block 2010
4. **Bradford Ink Skirvin** exterior acrylic over cinder block 2010

4



Murals

Chris SKER Rogers

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sker@mail.com

Chris SKER Rogers is a Tulsa graffiti artist and muralist with over 25 years of experience. A pioneer of the graffiti movement in Oklahoma, Sker stays active and relevant through continual effort and development. From organizing graffiti art events, to curating shows, painting commission works, and painting public art murals, SKER's motivation remains the same: to move forward. His work is large-scale and fully immersive, showing the viewer the intricacies of graffiti art while displaying the technical aspects that set his artwork apart from others. While SKER works primarily with aerosol, he is skilled with latex as well, enabling him to execute multi-media works. SKER's graffiti art focuses on the concept of style, bending letters and abstracting images to create a new urban dynamic that is at once challenging and exciting.

2



1. **Chamber Mural** aerosol 2019
2. **Bubblicious** aerosol 2019
3. **SKER** aerosol 2017
4. **REKS** aerosol 2017
5. **Graffiti Abstract** (detail) aerosol 2019





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6



Brooke Rowlands

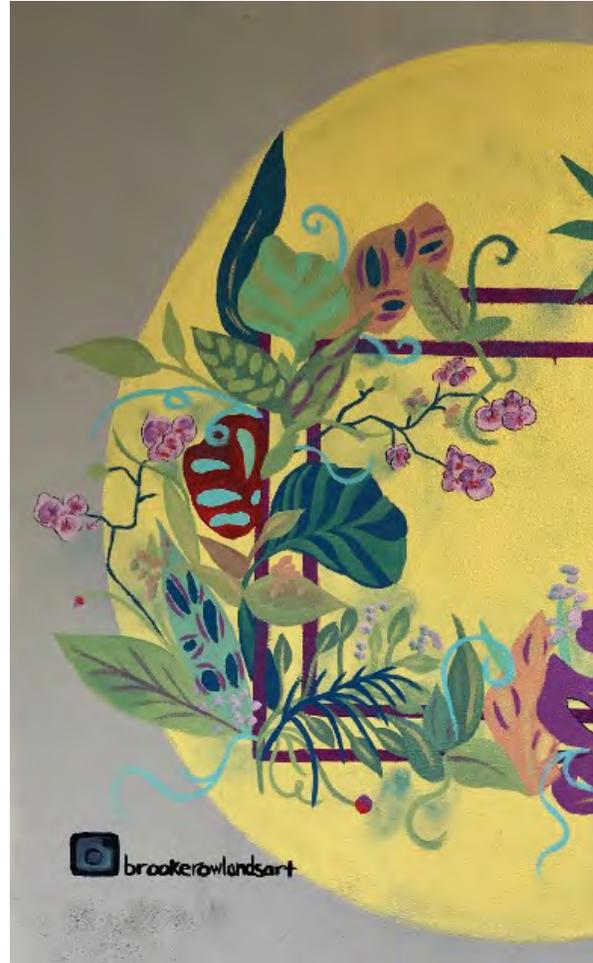
brookerowlandsart@gmail.com

www.brookerowlandsart.com

I paint to paint. In a perfect world I'd have time enough to paint everything; to dip the world's toes in color so everyone could experience just a little portion of what I feel when I'm painting. I'm mesmerized by endless aisles of color swatches. They make me feel like a child; I need all of the colors. I'm emotionally inspired by bold muddy strokes, charismatic contrasts, and lines that have a life of their own.

I'm a transplant via New Jersey and the U.S. Air Force, and have been showing art since shortly after relocating to Oklahoma in 2002. My work has exhibited nationally in galleries, museums, and publicly interactive digital art experiences. I've had works show in major TV series, created site specific art, and found some opportunities to create murals as well. I have professional experience as a Design Project Manager and have been active in local arts organizations since 2010. I'm interested in opportunities to create a more sustainable career through public art.

1



1. **Blooming** (collaboration with Shakurah Maynard) exterior acrylic 2019
2. **Tropical Mural Hubbly Bubbly** (detail) exterior acrylic, spray paint 2018
3. **Abstract for ARTini** spray paint 2018
4. **Tropical Oasis** exterior acrylic 2019





3

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Codak Smith

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info@codak38exp.com
www.codak38exp.com
www.codaksmith.com

First touched earth in Stillwater, Oklahoma, received misinformation and miseducation in Portland, Oregon, followed family roots from the northwest throughout the mid-west, and landed back on the left-coast in Los Angeles. Currently an artist in residence with the Tulsa Artist Fellowship in Tulsa, OK. From a family background in architecture and interior design, Adam Smith/Codak developed a fascination with "line" - its quality, ambiguity, and emotion. From early experiences of doodling his favorite comic book characters and falling off his skateboard and riding the bus, Codak would find himself drawn to graffiti and its artistic interaction with the urban landscape. He first noticed the random symbols of "Zely," a graffiti writer active in the mid to late 80's in his native Portland. Followed shortly by exposure to Spraycan Art (Henry Chalfant & James Prigoff, 1987) and a group of writers from Los Angeles, Codak was set on the path that got him where he is today.

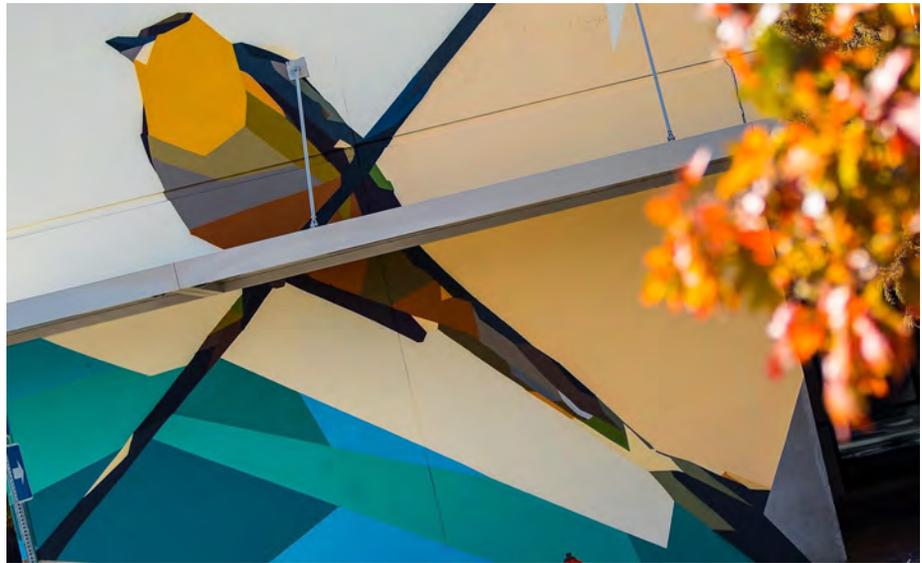
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1. **untitled** aerosol, exterior latex paint 2017
2. **Tulsa Arts Alliance** (with Yatika Fields) aerosol, exterior latex paint 2017
3. **Fly On...Fly On** (OKC Sheridan Walker garage) aerosol paint 2018
4. **Fly On** (detail)
5. **Fly On** (detail)



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Murals

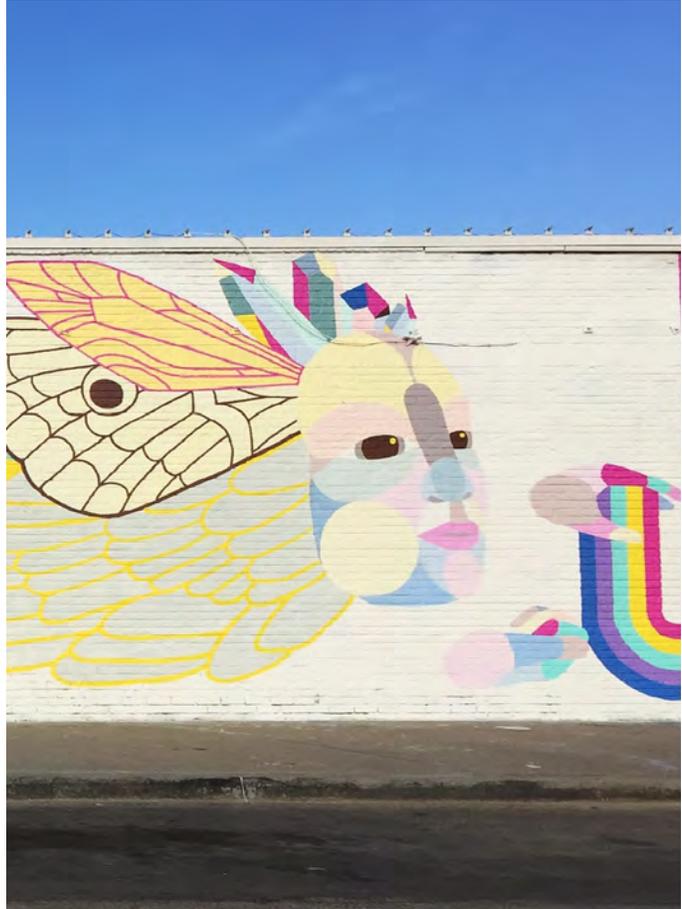
Amanda Zoey Weathers

405.371.2460

amanda@amandazoey.co

As a lifelong resident and full time artist residing in Oklahoma City I am extremely passionate about creating a unique creative footprint in our urban core. I am interested in expanding my public presence in Oklahoma City through large scale projects. Some of my experience includes 2-dimensional media such as painting and drawing, illustration as well as large scale installations and sculpture. For the past decade, I have also been steadily building a portfolio of art projects outside of a traditional gallery setting. My latest projects include murals in the Plaza District, Western Avenue, the Wheeler District and one in McKinley Park which is permitted and ready to start March 1st, 2017. In addition, I am currently working on an outdoor light box installation to be installed in Bricktown early 2017, as well as a recycled mixed media facade for a building in Paseo. I work well collaboratively with other artists as well as individually to produce quality work on time and within budget. My experience includes successful commissions with community agencies such as Strong Neighborhood Initiative, Classen Ten Penn Neighborhood Association, Western Avenue Association and the Plaza District Association as well as corporate entities such as the Fowler Auto Group. In the past year I have grown familiar with many City of Oklahoma City policies and processes related to permitting structures and murals. I look forward to being a part of our city's growth in a creative capacity.

1



1. **Release/Receive** (detail) exterior latex acrylic 2018
2. **Plains Pioneers** (detail) exterior latex acrylic 2016
3. **Resilience** (with William Walker Larason) exterior latex acrylic 2019
4. **Rainbow Xeriscape** exterior latex acrylic 2018
5. **Healing Plants** Valspar Signature exterior latex 2019

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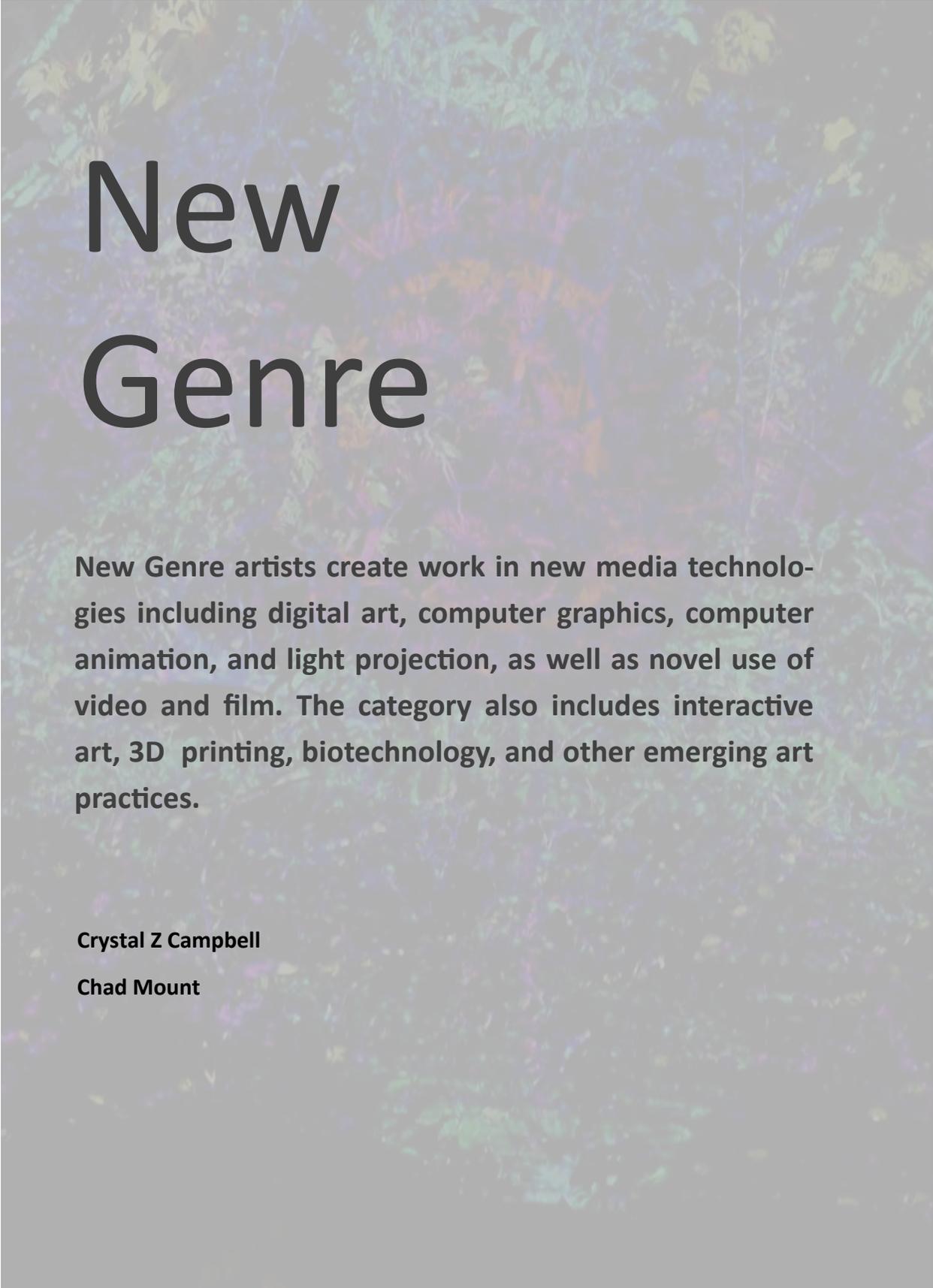
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New Genre

New Genre artists create work in new media technologies including digital art, computer graphics, computer animation, and light projection, as well as novel use of video and film. The category also includes interactive art, 3D printing, biotechnology, and other emerging art practices.

Crystal Z Campbell

Chad Mount

Crystal Z Campbell

crystalzcampbell@gmail.com

www.crystalzcampbell.com

Crystal Z Campbell's interdisciplinary art practice is an excavation of public secrets. Campbell's work is drawn from research around the history of a site, archives, whispers, and community workshops. Using light, sound, projection, sculpture, photography, and painting, Campbell's work often lends shape to a story or persons awaiting acknowledgment. A native Oklahoman, Campbell is interested in expanding her practice to permanent public sculptures and mixed-media installations. Campbell exhibits internationally: The Drawing Center (US), Nest (Netherlands), ICA-Philadelphia (US), Studio Museum of Harlem (US), Project Row Houses (US), and Sculpture-Center (US), amongst others. Selected awards include: Pollock-Krasner Award, MacDowell Colony, Skowhegan, Rijksakademie, Whitney ISP. Campbell is a concurrent Drawing Center Open Sessions Fellow and fourth-year Tulsa Artist Fellow, who lives and works in Tulsa, Oklahoma.

2



1. **Searcher** Public Light Meditation Commemorating Tulsa Race Massacre Of 1921 and Juneteenth 2016
2. **On the Way to the Moon We Discovered the Earth** detail 2012/2018
3. **Model Citizen** Installation with 5 Banners, 3 videos, live performance 2019
4. **Go-Rilla Means War** 35mm film transferred to digital video, paint, bench, LEDs etc 2017





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New Genre

Chad Mount

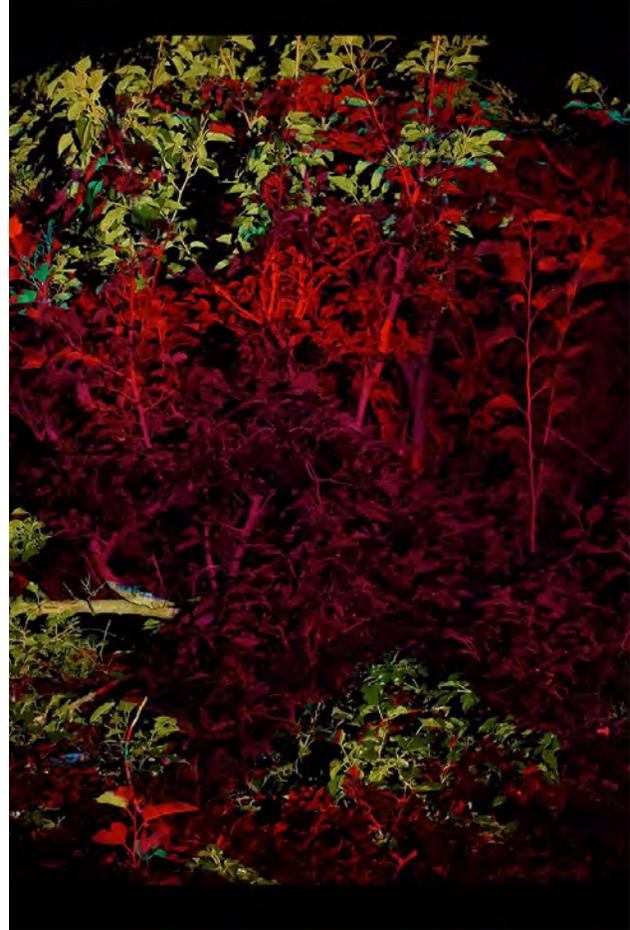
405.850.8410
dots@chadmound.com
www.chadmound.com

I'm artist and technologist, with a painter's sensibility, primarily exploring realms between abstract painting and A.R. technologies with seven years' experience as an artist, contributing to the advancement of several A.R. Design Software Tools as a beta user.

I've been working for over fifteen years as a professional artist, crossing industries and creative disciplines, some of note are 3D Character Animation, 3D Game Developer (Playstation), Editorial Illustration (Spin Magazine), Brand Designer, Video Art, Art Build Member (Coachella) and Painter. Presently I'm very interested in site broadening my experience with site-specific art installations.

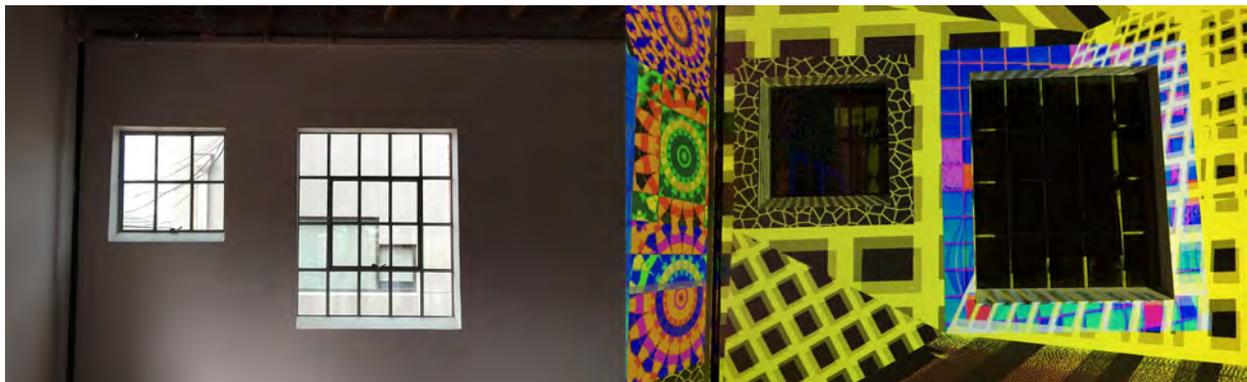
As of June 2018 I began collaboration with an Associate Professor of Biotechnology and Biomedicine currently at DTU Bioengineering, Denmark. Embarking on exploring the creative potential of incorporating Plant Synthetic Biology as primary components of interactive site-specific bio-art installations. I'm extremely excited about this entirely new frontier where digital-engineering crosses with bio-engineering.

1



1. **Norman Porch Fest Trees 2** projection mapped animation 2017
2. **MSA Augmentation** projection mapped animation 2017
3. **Sewer Room** projection mapped animation 2017
4. **Norman Porch Fest Trees 3** projection mapped animation 2017

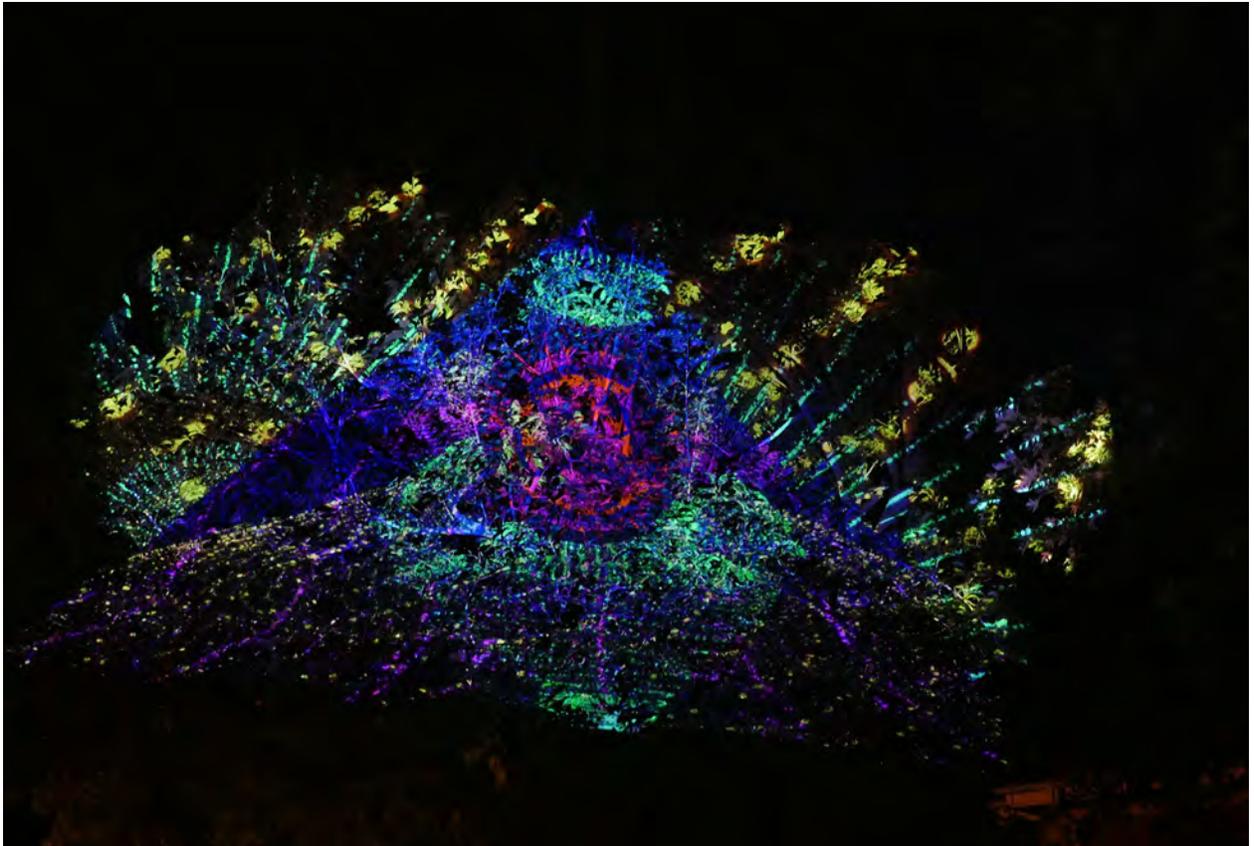
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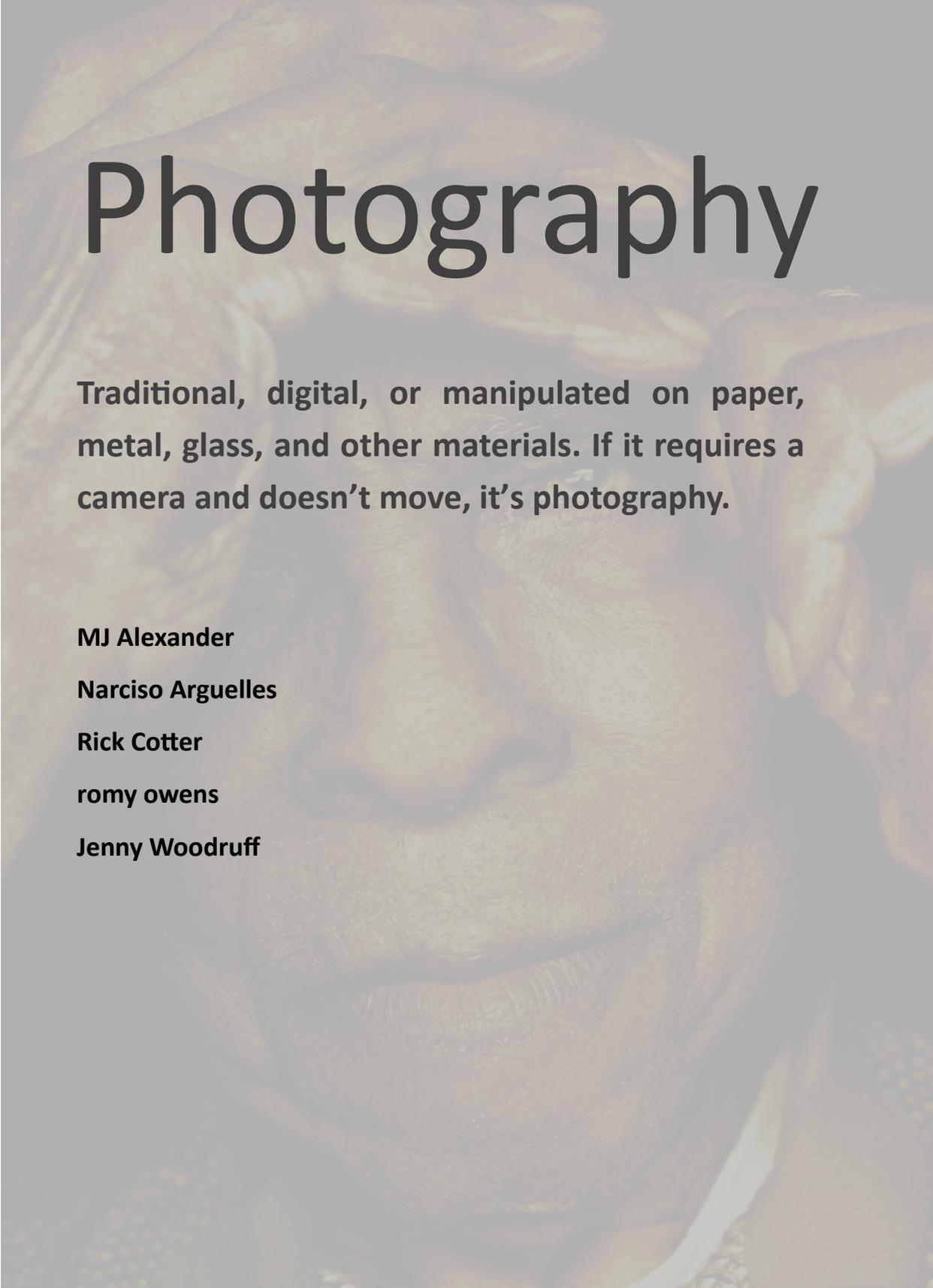




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Photography

Traditional, digital, or manipulated on paper, metal, glass, and other materials. If it requires a camera and doesn't move, it's photography.

MJ Alexander

Narciso Arguelles

Rick Cotter

romy owens

Jenny Woodruff

Photography

M J

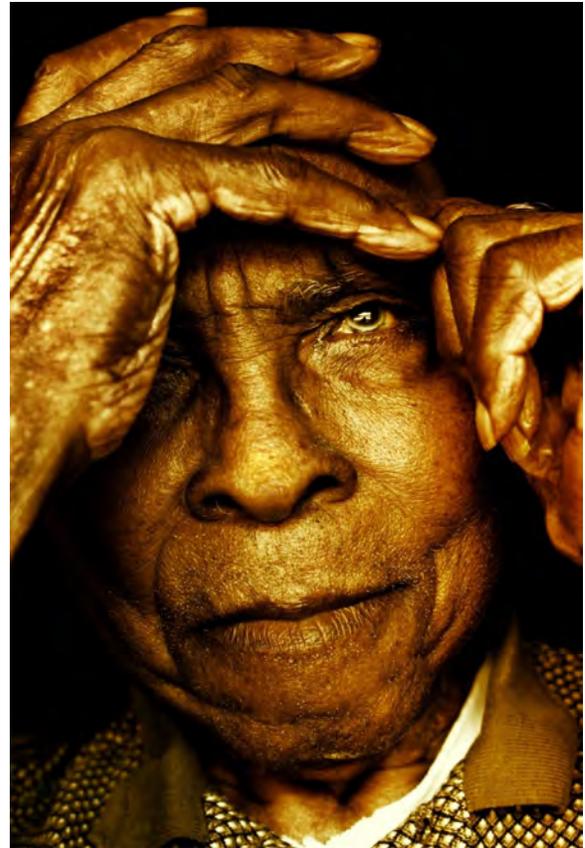
Alexander

405.695.7550

maryjanealexander@gmail.com

www.mjalexander.com

My work is an ode to the land and its people, a celebration of the extraordinary I the everyday. For the past two decades, I have chronicled faces and places of the Great Plains and the American West, with an emphasis on my adopted home state of Oklahoma. Through reportage, photographs, and poetry, my work embraces the sometimes timeless, often fleeting beauty found in the changing of the seasons, the cycles of life, and the vast and varied vistas of the state, its people, and their stories.



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1. **The Centenarians: Thomas Jefferson Brown** 2007
2. **Independence Day** 2010
3. **Three Generations of Wheat Farmers, Kingfisher County** 2010
4. **Jane Jayroe, Miss America 167: 51st Anniversary** 2018
5. **Cloud Cabin, Kiowa County** 2015
6. **Beyond the Pow Wow: Zuni:** 2014



6

Narciso Arguelles

405.410.5635

bordeerart@hotmail.com

I grew up in Tijuana, Mexico, a background that influences my art. My artwork can have an “outsider art” look, similar to Guillermo Gomez Peña. Years later during college at the University of California, San Diego, I met Rick Smolan the famous photographer from Time/Life and this meeting led me to get into photography in a meaningful way with subject matter I was familiar with: life along the US/Mexican border. I soon became a member of the international art group the Border Art Workshop and served as the CFO of this collaborative group. One of my first exhibits with the workshop was the Ninth Biennale of Sydney, Australia, funded by Lili-Wallace Readers Digest. Later I also exhibited with the workshop at the First Johannesburg Biennale in South Africa. I now live in Oklahoma.

2



1. **Angels Among Us** 2017
2. **Galeria de Los Muertos** 2012
3. **The Occupied: Sophia** 2014
4. **Still from the film: Imaginary Spaces** 2017
5. **Trojan Pinata** 2012

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Photography

Rick Cotter

405.623.7943

rick@exodusphotography.com

www.exodusphotography.com

Rick Cotter is a photographic artist born in Oklahoma. After years of traveling across the United States learning from the very best mentors to hone his gift, Rick received his Master of Photography degree in 2016 from the Professional Photographers of America.

His delight in excellence and creativity leads to very unique and exclusive work. Rick also excels when commissioned to create new angles and views of the simple and complex by using his education and always evolving processes ranging from digital painting to classic black-and-white.

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1. **Geo (detail)** 2019
2. **Wind 3** 2019
3. **Devine Devon** 2019
4. **Field 4** 2019

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Photography

romy owens

405.990.2448

theromyowens@gmail.com

www.romyowens.com

romy owens is an photographer, artist and curator living in Oklahoma. She makes site-specific mural installations, as well as objects, in reaction to place, community, and transformation. Her artistic practices are presently centered around community art designed to impact social change, using art as a method to work within specific issues.

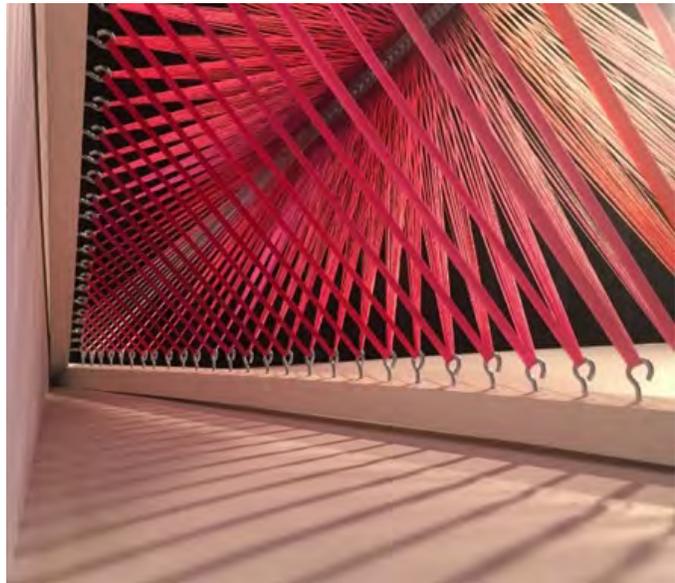
owens began her practice as an artist in 2006, and quickly entrenched herself in the artist community of Oklahoma. She was selected as the first Emerging Curator for Momentum OKC (2009), the first Emerging Artist of the Year by the Paseo Art Association (2010), and the first Artist in Residence (2012) at the Skirvin Hotel in downtown Oklahoma City. She has exhibited extensively with solo exhibitions and in group exhibitions.

1. **An Imagined Otherhood** 2014
2. **That's Not Yours Series** 2016
3. **The Unbearable Absence of Landscapes** 2016
4. **That's Not Yours Series** 2016

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Photography

Jenny Woodruff

405.528.9011

she_mule@swbell.net

My primary medium is photography. I still maintain my darkroom and enjoy hand coloring some of my black and white prints. The most formal aspect of my work is still large format '4"x5" Neg', archivally processed photographs. Digital photography has emerged to expand photographic image production into a different medium. The two processes can be merged or practiced exclusively to produce equally relevant images. I have been a productive artist in Oklahoma City for all of my life. Nothing would please me more than the opportunity to contribute to the aesthetic growth of my community. Public art is a wonderful way to expand the visual and intellectual life of our city.



2



1. **Carnie** 2018
2. **Baa Ram Ewe** 2018
3. **Apple** 2018
4. **Beach Huts (detail)** 2018
5. **Audrey** 2018





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Small Works

Small works may be any size and be in any medium. All works are priced at \$2,500 or less

MJ Alexander

Rick and Tracey Bewley

Aundria Braggs

Holey Kids

Brett McDanel

Tomoaki Orikasa

Small Works

M.J. Alexander

405.694.7550

maryjanealexander@gmail.com

My work is an ode to the land and its people, a celebration of the extraordinary in the everyday. For the past two decades, I have chronicled faces and places of the Great Plains and American West, with an emphasis on my adopted home state of Oklahoma. Through reportage, photographs and poetry, my work embraces the sometimes timeless, often fleeting beauty found in the changing of the seasons, the cycles of life, and the vast and varied vistas of the state, its people and their stories.

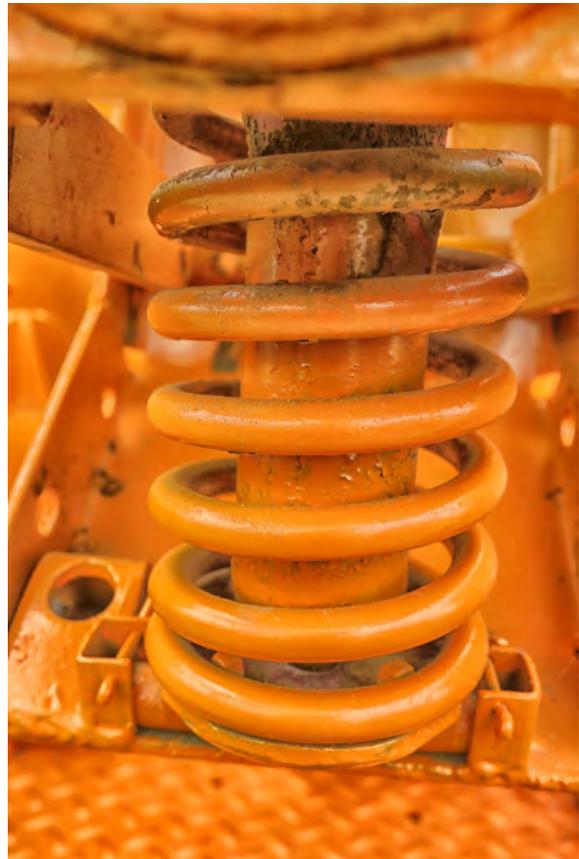


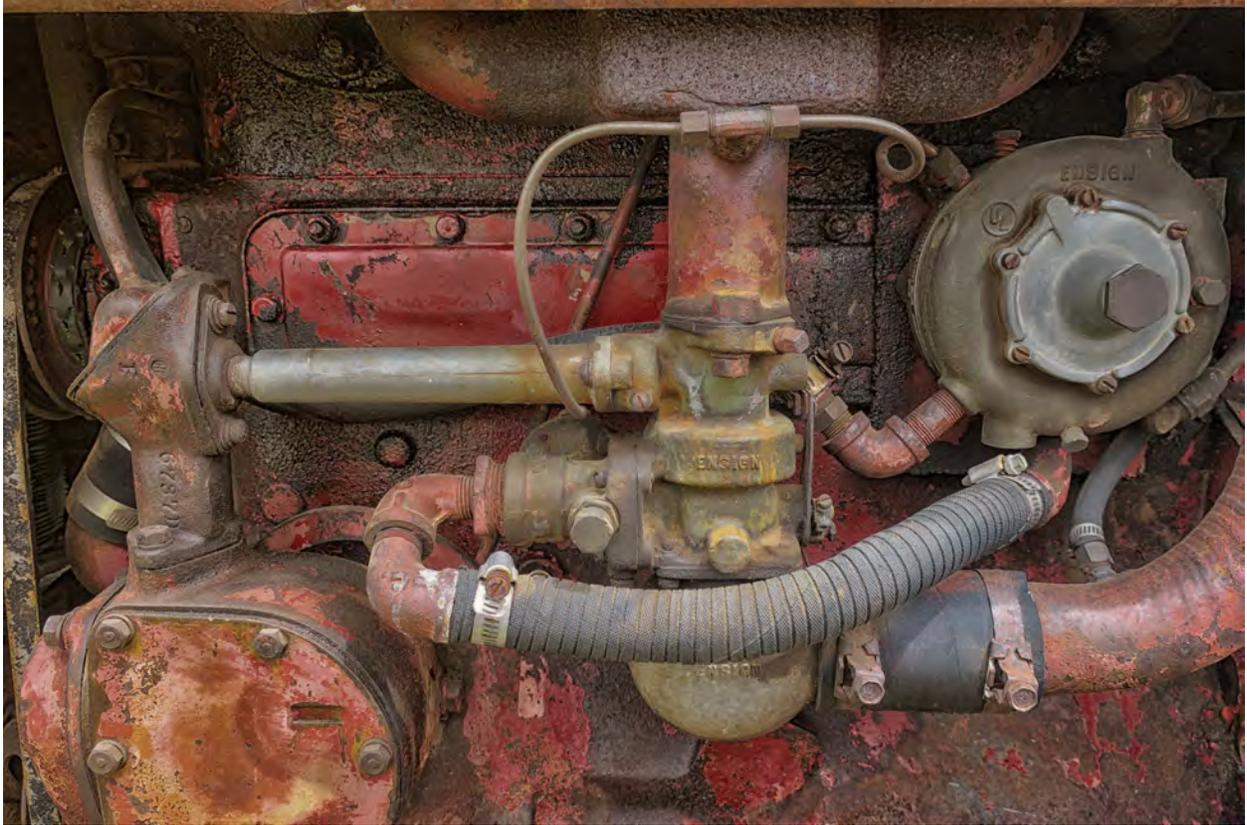
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1. **Oklahoma At Work: The Cattle Pen**, Photography, 2016
2. **Oklahoma At Work: Tire Cleats**, Photography, 2017
3. **Oklahoma At Work: Orange Tractor**, Photography, 2017
4. **Oklahoma At Work: Red Tractor**, Photography, 2016
5. **Oklahoma At Work: Green Tractor**, Photography, 2016
6. **Oklahoma At Work: Heritage Wheat**, Photography, 2016





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Small Works

Art Fusion

Rick & Tracey Bewley
405.209.0243
Bewley@artfusionstudio.com
www.artfusionstudio.com

We are both drawn to mixing materials that highly contrast each other, like glass and concrete, or acrylic and rusted steel. This dichotomy of materials leads one to examine each more closely – the natural blend of colors in rust, the complexity of reflections of a polished surface and the strong contrast of organic next to industrial. In particular we love to include an element of transparency so that lighting, natural and otherwise, also becomes an important part of the sculpture. The transparency also adds depth as the layers of construction are revealed and the landscape on the other side becomes a part of the design. Add to this many years of experience in mixed media and you will find that we can design art that fits the specific location and context rather than trying to make one style of art fit all projects. We love a challenge and feel we can design a sculpture that will be a perfect fit.



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1. **Untitled**, fused glass, steel frame, 2017
2. **3 Panel Screen Reflections**, fused glass, steel frame, 2018
3. **Triangle Reflections**, dichroic glass, acrylic & steel, 2018
4. **Untitled**, fused glass & walnut, 2019
5. **Kitchen Chandelier**, fused glass, steel & copper LED lights, 2015

Small Works

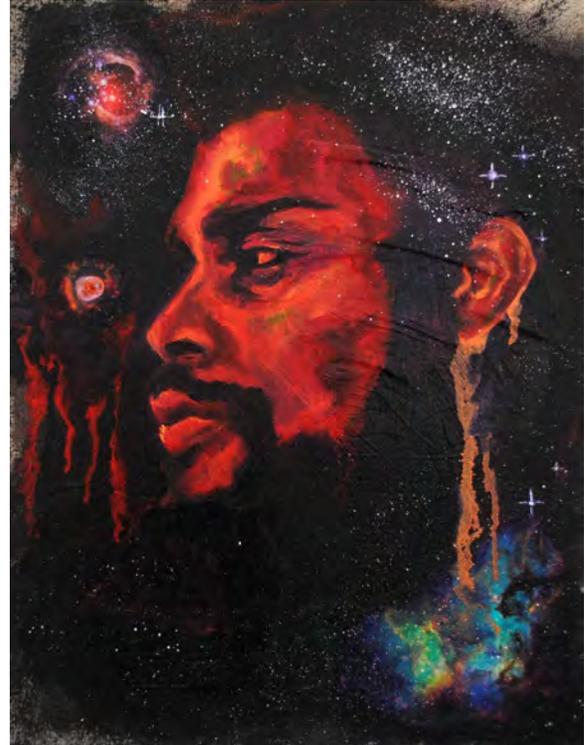
Aundria Braggs

918-402-0623

Aunj2021@gmail.com

www.AundriaBraggs.com

My work explores my personal experience of being a black woman growing up in the United States. I want my paintings to encourage self-acceptance and build tolerance for unique appearances. I hope to relate to women of color who have felt as isolated as I have within European beauty standards. Additionally, I want to start informative conversations about a marginalized group of people within American society. I draw inspiration from the natural hair movement, which encourages non-conformity and legitimacy of afro textured hair. I want to put an emphasis on the power that comes from individuals embracing their unique characteristics. Using a highly saturated and bright color palette, I fabricate surreal depictions with no anchor in space and time. I create with an undercurrent of my visual influences from sci-fi and fantasy. My work is also heavily inspired by Afrofuturism, which concentrates on placing people of color in a futuristic or fantasy aesthetic. This genre can be found in books, music, productions, and various art forms. All with the hopes of uplifting the black community to see a future in which they are represented and thrive.



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1. **Untitled**, Oil on MDF, 2017
2. **Untitled**, Oil on MDF wrapped in Canvas, 2017
3. **Grace**, Oil on Canvas, 2018
4. **Self Discovery**, Oil on MDF, 2017
5. **Power**, Oil on Canvas, 2018
6. **Untitled**, Oil on MDF, 2017



5 6



Small Works

Holey Kids

Katie Rake & Eli Scott
(405) 641-1331 &/or (405) 831-2556
holeykids@gmail.com

Holey Kids is a multi-disciplinary masked duo, based out of Oklahoma City. Throughout their various processes, they strive to drop their individualism in order to be seen as one. Creating together since 2010, the couple's work ranges from murals, paintings, performance, self-publications, and photo manipulations. With each of their practices reliant on collaboration, their work attempts to highlight the importance of connectivity and hand-made production. Their experiential paintings and designs are created in the moment. This improvisational approach allows their process to be influenced directly from their environment and forces each of them to drop control of any given piece. The use of abstracted shapes and color pools in their paintings hint at relatable objects/feelings but never specify, to allow the viewer to interpret and form their own attachments.



2

1. **Face Study 2**, Acrylic on grommated canvas, 2018
2. **Her Chair**, Acrylic on grommated canvas, 2018
3. **Face Study 1**, Acrylic on birch panel, 2019
4. **Sorry We Missed You**, Acrylic on grommated fabric, 2017
5. **Untitled**, Oil on MDF, 2017



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Small Works

Brett McDanel

405.830.8125

alittlehandy@yahoo.com

www.brettmcdanelsculpture.com

For the last twelve years I have been working as a professional artist constructing innovative industrial sculptures from found objects. The recurrent theme in my sculptural work is pushing through to overcome struggle; and I seek to inspire strength through the narratives I depict. The subjective nature of my work is driven by universally relevant experiences and materials that are commonplace. Repetitive subjects in my work include figures, birds and other animal life. Though my creations are rooted in personal experience I also work by commission, collaborating with my patrons to render their concepts in my known style. Prior to moving fulltime as an artist I operated a construction company focusing in custom shelter, pergola, screen wall, deck and gate applications; and my proclivity towards building keeps me fabricating for more artistic projects today. My sculptural works have been exhibited throughout the United States and are collected internationally.



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1. **The Dreamer**, Repurposed Metals, Wood and Fabric, 2017
2. **Lie To Me**, Repurposed Metals, Wood and Enamel, 2017
3. **Middle America**, Repurposed Metals and Wood, 2018
4. **When Everything Falls In Place**, Acrylic Steel, Repurposed Metals, Wood and Enamel, 2018
5. **Time Out**, Repurposed Metals, Wood and Enamel, 2018



4

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Small Works

Tomoaki Orikasa

405.923.2815

Japone25@yahoo.com

Orkasa.Mngt@KasumContemporary.com

Working as a master mold maker and fabricator Tomoaki Orikasa has been an extension of other artists' studios in addition to his own. He has assisted in the completion of large bronze public works dappling the globe at landmark sites such as The Federal Reserve Bank in Kansas City, the Oklahoma State Capital Building Dome and the Ground Zero Memorial Site in New York. Tomoaki has enjoyed the opportunity to work with a long list of well-established sculptors; to include Douwe Blumberg, Paul Moore, Enoch Kelly Haney, Tuck Langland and Jocelyn Russell. Their creative projects, alongside his own, challenged him to perfect his technical craft over the last two decades. The artist's earliest works focused on abstract concepts in jewelry design and expressive figural forms in bronze which both stayed at the vanguard of his works until he began constructing anamorphic creations in 2005. Having become comfortable blurring the lines between reality and his artistic vision Tomoaki now creates studies in narrative work. Living between spoken languages was what brought body language to the forefront of Tomoaki's narrative figural studies and eventually led to the first of the artist's Eggtion Figures being created in early 2016. Over the year that followed Orikasa perfected the production and assembly of small parts that allow him to articulate his works into emotional fluency before freezing their forms and scaling them up as needed. The moments his sculptures capture portray simple, relevant human experiences that are commonplace. Orikasa's current ambitions in public art have him seeking opportunities to turn his own concepts into life-size or larger cast works.

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1. **You Silly**, Mixed Media - Copper, Steel and Polymer Resin, 2018
2. **Let's Make Friends**, Mixed Media - Copper, Steel and Polymer Resin, 2018
3. **Tangled Up**, Mixed Media - Copper, Steel and Polymer Resin, 2018
4. **Barrel Rolling**, Mixed Media - Copper, Steel and Polymer Resin, 2018
5. **Oh My Love**, Mixed Media - Copper, Steel and Polymer Resin, 2018
6. **To the Moon, Try II**, Mixed Media - Copper, Steel and Polymer Resin, 2018



5 6



Written Word

Poems, aphorisms, text, ... with or without images:
the written word as art

MJ Alexander

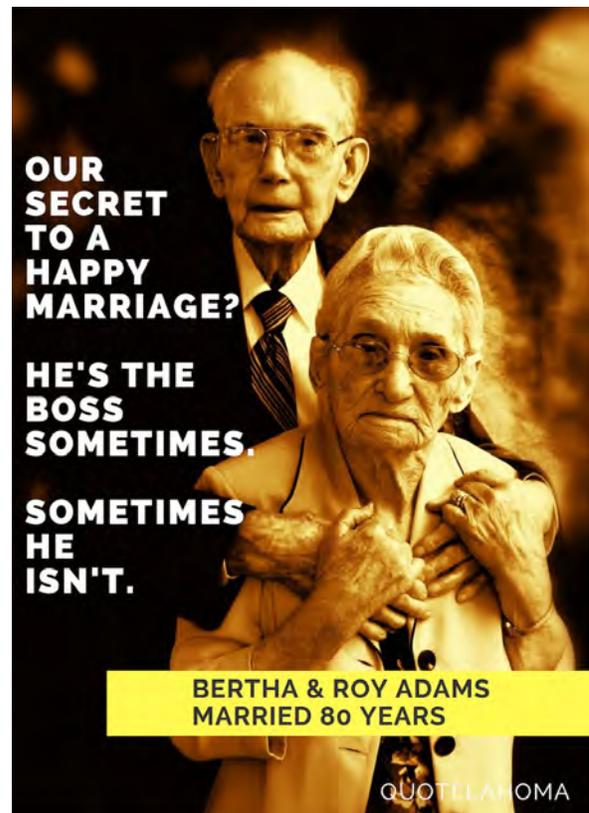
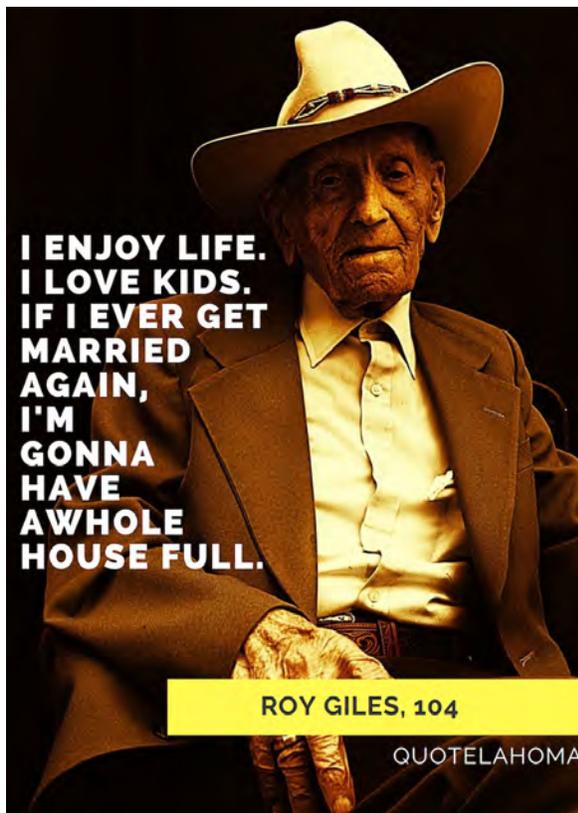
Kerri Shadid

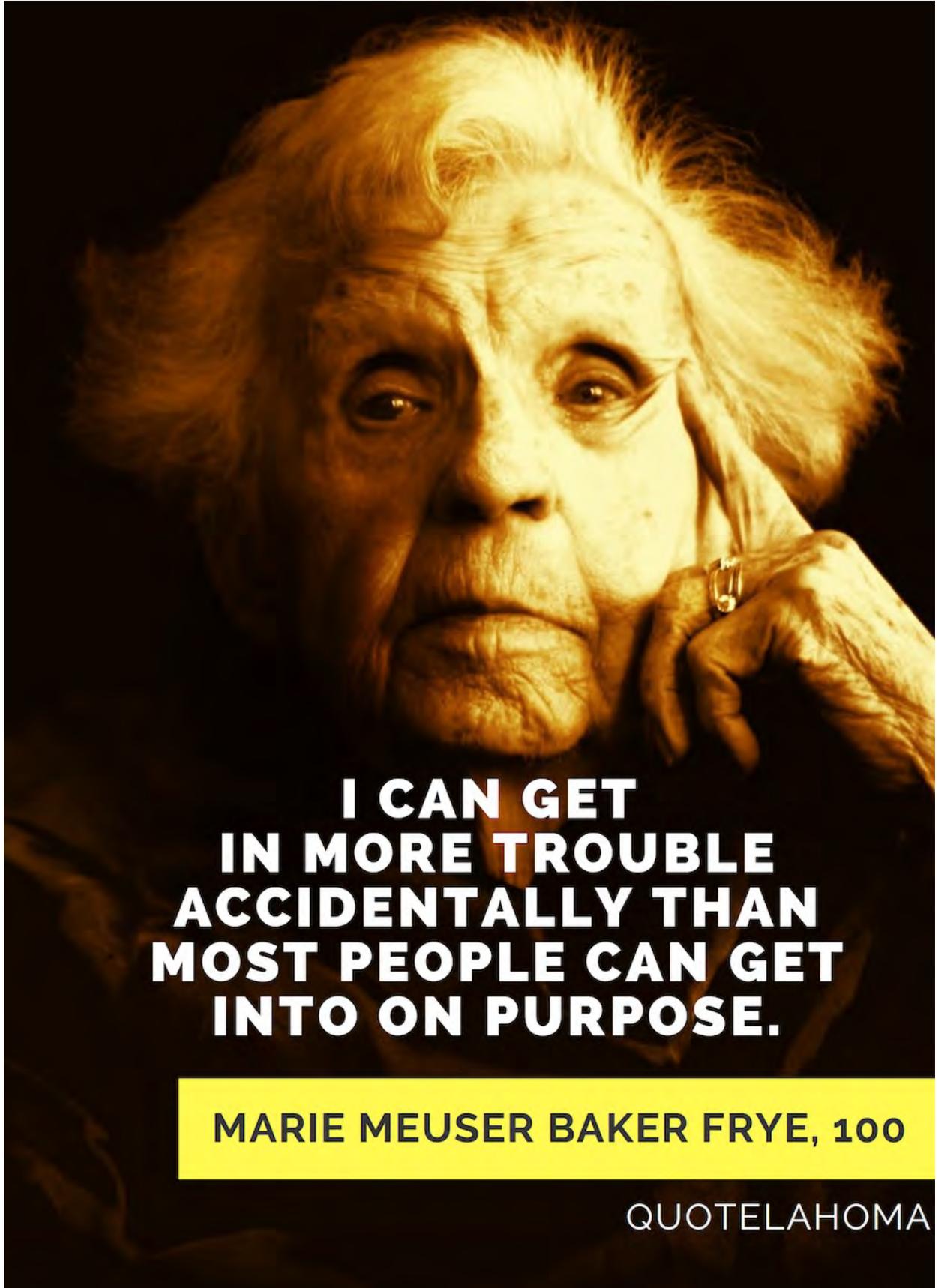
I CAN GET
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INTO ON PUR

MJ Alexander

405.694.7550
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www.mjalexander.com

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**I CAN GET
IN MORE TROUBLE
ACCIDENTALLY THAN
MOST PEOPLE CAN GET
INTO ON PURPOSE.**

MARIE MEUSER BAKER FRYE, 100

QUOTELAHOMA

Kerri Shadid

405.822.0830
ks@kerrishadid.com
www.kerrishadid.com

Kerri Shadid is an Oklahoma City-based poet, writer, and visual artist. Her poetry and art are often absurd or whimsical and celebrate playfulness and curiosity. Kerri was the 2014-2015 SPACE Artist-in-Residence at the Skirvin Hilton Hotel in downtown OKC and has had solo and group shows at galleries in Oklahoma City, Tulsa, Norman, and Lawton. She marbles papers to create adorable animal scenes, abstract art, and handmade books of poetry. She writes spontaneous, custom poems for visitors to her Poetry Stand, which she often performs around the metro and the region.

Suitcase

The shiny new suitcase had leather that smelled as rich as a billionaire man.
“I hope that I stay exactly this way, always new, always gleaming and tan.”
“You’re a fool,” the old suitcase, bunged up with scratches, smelling of dust replied,
“For the only way you could stay that was is to live your whole life inside.
But that is no way for a suitcase to be—we were made to explore these lands.
Yes, looks are not all, there’s experience too, and that’s what makes a suitcase a man.”

Written for Poetry Stand at Authors in Focus OKC 2014

“Loose Ends”

Adam and Eve rock-paper-scissored for who
Got to be more free and Adam won.
Men hold their wildness like a trophy and
Wear their loose ends like a shield.
Women have neatly tied off each thread
For generations, but that doesn’t mean
She wouldn’t rather cut the knots that bind
Wouldn’t rather walk into the forest with him,
For she is no more a domesticated
Creature than he.
Run with him, drink outside like an elixir—
Then come home together
When the cold wind whispers that the
Time for roaming is done.

Poems for Collaborative Artwork with Marilyn Artus Featured Artwork for Planned Parenthood’s Choices 2014 Banquet

Betty and Paul

If only Paul had told Betty that he liked her haircut,
She wouldn't have had to tie him to their dining room chair,
Gag him with the Hermes scarf she bought herself last Christmas,
And jab him with her knitting needles until he cried.
He really had no excuse for not knowing
That Betty required a mere four words:
"I like your haircut," for appeasement.
When Paul got home from work,
She had looked at him not once, but twice,
And thought about how much she wished he would notice her new style.
But instead, he said four other words:
"What's for dinner, hun?"
So now he was tied and poked.
To Betty, this seemed a reasonable enough punishment,
For not knowing her.
Life often doles out more drastic consequences
For the slightest offense.
Betty indented Paul's skin with her knitting needle for the 52nd time,
And still he said nothing about her hair.
Of course, now he was gagged,
So that could have had something to do with it.
But no matter—
People can be so disappointing.

From An Eclection: A Handmade Book of Poems by Kerri Shadid

Selecting an artist:

When reviewing the artists’ work in the pool registry, please keep in mind that the artists in the registry can provide more types of work than the images represent. The Arts Commission recommends a process similar to the one that the City uses that includes selecting up to three artists to be considered for each project opportunity, based on the requirements for the site and the appropriateness of the artist’s work and style. These artists are paid a stipend to meet with the client, learn about client goals for the project and visit the site to evaluate, photograph, and measure in order to develop a site specific conceptual design. The artist should be asked to personally present the proposal to the client and/or a selection committee that may include those involved in architecture, interior design, use of the site, and who are responsible for maintenance. The artist’s rendering or model, experience, artist statement about the meaning of the artwork, references, details about the budget, proposed materials and maintenance requirements should all be presented and discussed before choosing the final work.

The recommended criteria to use when making your decision includes:

- Appropriateness of proposed work and materials for the site
- Artist’s skill and willingness to effectively communicate and work with the client and/or team involved on the project
- Safety, durability and longevity
- Maintenance costs and requirements that align with the client’s operations expectations
- Good work habits based on references that are checked before entering into a contract

The selected artist is ultimately commissioned for the project based on the combined strength of a proposal, interview and references. When you contact an artist, to discuss preparing a conceptual design, it is recommended that you pay the artist a fee for their time to evaluate the site and to produce and present the conceptual design. The City of Oklahoma City uses the following fee schedule recommended by the Arts Commission:

Conceptual Design Fee Schedule:	
Up to \$25,000 commission	\$500
\$25,001 to \$74,999	\$1,000
\$75,000 to \$149,999	\$2,000
\$150,000 to \$249,999	\$3,000
\$250,000 to \$499,999	\$5,000
\$500,000 and above	\$7,500



Oklahoma at Work: Orange Tractor by MJ Alexander

How and artist approaches a public art project:

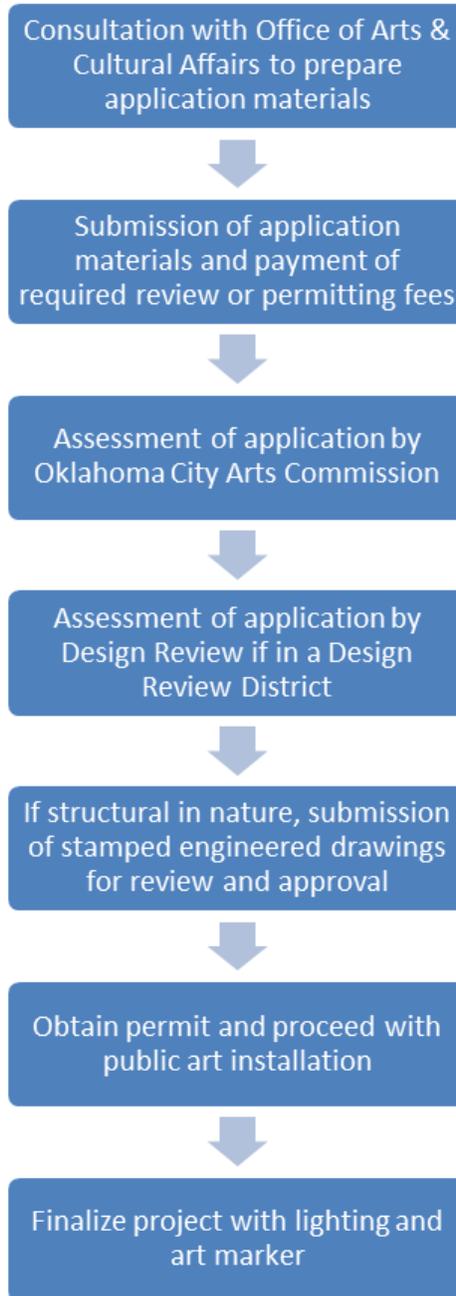
Here's a glimpse into the work an artist may do to produce a site-specific, conceptual design for their client:

1. Photograph, measure and analyze the site, existing drawings, history of the area, project information, client goals, etc. and develop some ideas, which are refined down to the final idea.
2. Create a site plan and conceptual drawing. Artists often research using Google earth images, online county maps, pdfs or anything else they can find to develop a site plan. Some artists create their conceptual designs by hand or use design software like Photo Shop or AutoCAD.
3. Develop presentation drawings that are rendered so that finalist's concept is fully explained as to color, scale, materials, setting, fabrication methods, foundations, etc.
4. Develop drawings of the artwork that are similar to construction documents so that one can send them out to get pricing from various materials suppliers and subcontractors.
5. Develop a cost estimate based on information received from materials suppliers and subcontractors. These include all things the artist cannot do on their own and include cost for materials, additional labor, equipment rental, shipping, fabrication, etc. An adequate artist fee will also be included in the cost estimate.
6. For larger projects, finalists will often hire someone to create a 3D model or animation. This is often the case for projects over \$250,000. This is the high bar being set in the competitive public art market and can be VERY costly. Some artists generate physical models which are also time-consuming and costly.
7. Write a project narrative that explains the meaning behind the conceptual design and how the concept responds to what the finalist understands the client desires.
8. Develop a power point presentation that tells the story of past work and the new artwork concept, how one came up with the idea and how it works in the site, the region and meets the project goals.
9. Sometimes obtain or create material samples.
10. Create handouts for the Selection Committee and print them in adequate quantities for the final presentation meeting.
11. If not a local artist, air flight, hotel, rental cars, and meals and up to 3 days of travel may be required to meet the terms of the invitation. This includes the mandatory site tour and the final presentation to the Selection Committee.

Public art review and permitting:

Applicants are strongly encouraged to consult with The Office of Arts & Cultural Affairs before preparing application packets for review and permitting and at least six months prior to the intended installation date to allow time for the required review, approvals, and permits. Both Artists and Applicants are also encouraged to be present for all Arts Commission and Design Review meetings. Failure to do so may result in delays costing the applicant both time and money.

Here's a diagram of what the review and permitting process looks like:



Fees, contracts, and commissions:

Always be clear with the artist about the fees/payments for the services they will render. This should be done in writing and before any work begins and should specify the amount, artwork deliverables, and timing for payment. By paying the artist a fee and being clear about client expectations for the conceptual design, the client will be assured that all aspects of the commissioned work have been considered. You should also enter into a contractual agreement with the artist that stipulates the total commission amount and scope of work, location, timeline and when and how the commission amount will be paid. The contract should stipulate all expectations between the artist and the client, including the length of time the artwork is expected to last.

Certain review and permitting by the City also requires that the artist release their Visual Arts Rights Act rights. You can access a sample Visual Arts Rights Act waiver for sculpture or murals at www.okc.gov/arts. An Art Easement is also useful tool for an agreement between client and artist about the stated time for display of a public artwork. If you have any questions about use of the artist pool, selection and contracting of public art artists, or about design review and permitting of public artwork, please do not hesitate to contact the Office of Arts & Cultural Affairs.



Between Chaos and Fear Lies the Present by Ebony Iman Dallas

City engineer review and approval process:

Public Art, by its presence in a space open to the public needs to be safe and capable of withstanding the forces applied to it whether from its own weight, the forces applied by wind/water/earthquake, by people or accidentally. A professional architect or engineer can assess these loads and using the characteristics of the proposed materials to determine the structural requirements of the piece. The basic requirements of structural engineering include stability and equilibrium, strength and resistance together with support from the ground. These also include assessing the flexibility or stiffness of the

piece as well as the durability of the structure for its environment.

Public sculpture can be large in scale. The forces involved, self-weight, live or imposed loads, wind loads and the other applied loads cause disproportionate increases in stresses as the size of the piece increases. The proportions vary with scale due to the increase in forces and their related stresses and the movements, which may occur. The forces apply within the body of the piece and at connections internally within the piece and between it and its supports, be they a building or the ground. There is a vast range of materials. All of these have different characteristics of strength, stiffness, durability and so on. The material chosen must be suitable for the use and exposure and must be capable of being fabricated efficiently and economically and of being placed in position safely. Besides sizing a piece and its connections, a professional architect or engineer should be able to help with the Health and Safety requirements. These can apply both during fabrication and installation and also during the life of the sculpture. Even temporary structures must be safe and an architect or engineer can help assess the limitations of use.

An evaluation of whether public art is structural in nature is made on a case-by-case basis through submittals to the City's Office of Arts & Cultural Affairs. For the fastest possible review of the bases/footings/foundations for sculpture, you must submit one set of plans with the following information:

- Site plan: The site plan must accurately depict location and dimension, in feet, of all property lines, right-of-way lines and public and private easements. Location and dimensions of all structures, drives, parking, landscaping, screening and any other proposed improvements (existing and proposed). Also need information regarding utility locations on the site. Depending on the type of improvements proposed, drainage and/or floodplain information, paving design and a lighting plan may be requested.
- Footing and foundation plan: Footing details or foundation plans should show what type of foundation is proposed and clearly show that it will comply with the minimum frost depth of 18". Rebar reinforcements should be clearly shown and described in detail. Plans will need to be signed and sealed by Oklahoma licensed architect/engineer for review and permit.
- Sculpture elevations: Drawing or elevation renderings of the sculpture must accurately depict the final "look" of the sculpture and the base. The size, weight and materials of the sculpture must be clearly described or shown on the drawings. Need to have plans scaled to help with dimensions.
- Structural plans: Structural plans and details must show how the sculpture will be connected to the foundation. Connection drawings showing sizes, types of fasteners and materials must be included. Plans will need to be signed and sealed by Oklahoma licensed architect/engineer for review and permit.
- Other information: Depending on the installation, the reviewer may need electrical or other drawings for review and permitting.

Oklahoma City Arts Commission standards and prohibitions for murals

Definition

A mural shall be an original work of art that is applied to an exterior building facade or structure and permitted to consist of any size, shape, form, color, material, medium or combination thereof.

Purpose and Intent

The purpose is to permit and encourage the production of exterior murals that are original works of art which foster a positive community identity and appearance. Inasmuch, murals are intended to contribute to and advance: streetscape aesthetics; architectural features or character of a building or other human made structures; create a unique identity; sense of place; civic pride; encourage community interaction; the preservation of local history and/or culture; and deterrents to trespass, vandalism, graffiti and other illicit acts against public or private property on which a mural is located.

Design Standards

- Murals shall be an original work of art;
- Murals shall be designed and constructed under the supervision of a qualified artist/muralist or other qualified professional who has sufficient knowledge and experience in the design and execution of such projects, as well as with the application of the selected medium;
- Murals must exhibit excellence in design, content, material, and application while incorporating high- quality materials that will enhance the overall development and appearance of the site;
- Murals materials shall be securely attached to the building or structure to which it is applied;
- Mural materials shall be durable and weather resistant to prevent premature deterioration or other unintended change in appearance;
- Mural materials must be appropriate for its outdoor location and climate, with special considerations for longevity and if possible, graffiti-resistant;
- Mural materials used may be, but are not limited to, paint and other artistic mediums such as tile or mosaic;
- Mural colors should be complementary and harmonious with the exterior colors of the building or structure;
- Mural design, location, scale, and content should be in keeping with and enhance the building, wall, windows, fence or other surface on which it is located, as well as the local environment;
- Murals may contain or encompass a sign. However such signs shall be in accordance with sign code regulations, i.e., size, etc.;
- Murals may contain some, all or none of the following: electrical components three dimensional structures, lighting; moving elements and/or images, and any method that causes periodic changes in the appearance.

Prohibitions

- Murals shall not be applied to any surface that was unlawfully established;
- Murals shall not constitute or create a traffic hazard for passing motorists;
- Murals shall not obscure or detract from the significant architectural features of the said structure or have an adverse affect on adjacent properties or facing properties;
- Murals shall not compromise the proper function of any building or use or diminish public safety;
- Murals shall not be installed in locations that conflict with setback requirement of the district in which it is located;
- Murals shall not be above a height that is or would be nonconforming to current building height limitations;
- Murals shall not contain a logo or trademarked symbol, except for official government seals;
- Murals shall not include commercial text or products displaying, mimicking or construed as symbolizing a specific brand;
- Murals shall not incorporate recognized signs of hatred or discrimination against any race, color, sex, age, national origin, disability, religion, ancestry, marital status, familial status, gender identity or expression, or sexual orientation;
- Murals shall not be obscene or harmful to minors as defined by law;
- Murals shall not consist of any reproduction, copy or mass-produced work of visual art of any type;
- Murals shall be located in a manner that is visually and physically accessible to the public.



Healing Plants (detail) by Amanda Zoey Weathers

Policy for obtaining permission to place privately funded artwork on public property

To obtain permission from the Owing Department for Arts Commission, Design Review and Permitting, the applicant must first submit the following to the Arts Liaison:

- Submit a plan with as much detail about the proposed artwork including size, materials, and potential placement so that Owing Department staff can determine if the proposal meets standards, policy and procedures for public facilities.
- Proposer must agree in writing that they are responsible for all costs associated with design review, permitting, engineering costs, transportation and installation, art markers and all associated lighting and other amenities associated with a successful art project.
- Proposer should state their expectation for the length of time the artwork could remain at the site and agree to maintain the artwork, and possibly the landscaping around it, for that length of time.
- All agreements for installation and maintenance require that the proposer and its contractors meet the minimum insurance requirements required by state law.

The Arts Liaison will review the proposal for completion and provide the proposal to the Owing Department. The Owing Department will evaluate the artwork's impact to buildings, landscaping and infrastructure, the artwork's impact to all known or anticipated uses by regular user groups, and future plans for the site's development.

If all questions and issues can be satisfied by the proposer, the representative for the Owing Department will sign the proposer's applications to allow for Arts Commission review, design review, and permitting. Final approval of the project must be obtained by the Owing Department and any Committee, Board or Commission associated with location's use, Art Commission, and City Council before any promotion of or work on the art piece begins.



Is an art easement right for you?

What is an Art Easement?

An Art Easement authorizes the easement holder as having exclusive control over the property that is the subject of the easement. For instance, an Art Easement may state that a wall where a mural is painted may not be removed or changed for the period of time stated in the Art Easement, unless the holder of the easement allows it. This means that if an Art Easement exists for a particular mural, neither a property owner nor a tenant may change or remove the mural without the mural holder's release of the Art Easement.

How do you create an Art Easement?

An Art Easement can be created in a written document (sample attached). Creation of an easement requires the same formalities as the transfer or creation of other interests in land—typically a written instrument, a signature, and recording in the county records.

Who can be the holder of an Art Easement?

The holder of an Art Easement can be an Artist who paints a mural on a property owner's wall, or a Commercial District who sponsors a series of murals in a particular commercial district. A sponsor who pays for the murals may also be the holder of an Art Easement.

How much does it cost to record an Art Easement?

In Oklahoma County, the fee to record an easement of record is \$13.00 for the first page and \$2.00 for each additional page.

How long does an Art Easement last?

Easements are typically are created to last forever unless otherwise indicated in the document creating the easement. It is important to thorough discuss expectations between artist and property owner and come to some type of an agreement before entering into an Art Easement that specifies the term. This will help avoid future disputes.

Can I release my interest in an Art Easement if I want to?

Yes. You can release your rights if you are the holder of an Art Easement. This release must also be in writing with a signature and should also be filed in the county records.

Other important information:

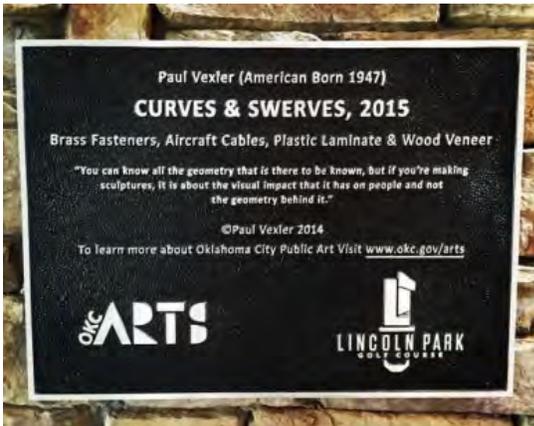
This document is not intended to offer legal advice. It is provided to educate and inform Artists, Sponsors, and the Public about the potential value of using an Art Easement.

T-Bone and Sassy (previous page) by Joe Slack

At completion:

At completion of any public art project, an art marker should be installed so that anyone who sees the work will know who made it, what the artist meant to convey, and who owns it. Following is the art marker standard recommended by the Oklahoma City Arts Commission:

- Use Tombstone Information similar to museum that includes: Artist name, Country of origin, birth and death, title of work, year completed, copyright symbol, and organization who sponsored or owns the asset.
- Explore ways to include a brief Artist Statement or a portion of the Artist Statement on the marker so the public can learn about the meaning behind the artwork.
- Public art is an asset, so be sure to include a statement or icon to indicate ownership.
- A website address may be used to help the public find and connect with information available on the internet connecting them with fabrication and installation photos, artist/owner narrative, audio and video. This information helps the viewer understand the who, what, when, where, and why of each work. Intellectual connection to the public artwork and artists is a vital part of ensuring community support of public art.



Marker for "Slam Dunk" by Rick and Tracey Bewley, designed and installed by Paul Bagley

Other important things to consider include:

- Adequate lighting. Lighting also helps to avoid theft and vandalism.
- Insurance for vandalism or theft. Public art is a valuable asset.