

# THE CITY OF OKLAHOMA CITY'S 2019-2022 PREQUALIFIED ARTIST POOL

For public art projects under \$25,000



# 2019-2022 PREQUALIFIED ARTIST POOL

## PREQUALIFIED POOL COMMITTEE

Alan Atkinson  
Staci Sanger  
Paul Sweeney

Randy Marks, Project Coordinator  
Jennifer Swann, Graphic Layout and Design

The Oklahoma City Prequalified Artist Pool was a recommendation of the adopted **Public Art Master Plan – AMP UP OKC**. During the Planning process, consultant interviews revealed that the development community and other neighborhood groups and community organizations needed help in finding qualified public art professionals to carry out uniquely artistic projects. The Pool is also helpful in providing greater exposure for local artists and is often used by the Office of Arts & Cultural Affairs staff to seed ideas when providing technical assistance for neighborhood, commercial, school and private development public art projects.

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## OKLAHOMA CITY ARTS COMMISSIONERS:

Bryon Chambers, Chair  
Allison Bailey, Vice-Chair  
Krystal Yoseph, Commission Advocate  
Scott Booker  
Teresa L. Cooper  
Peter Dolese  
Elizabeth Eickman  
Jim Hasenbeck  
Steve Hill  
Stephen Kovash  
Jim Loftis  
Michael Owens  
John Seward  
Paul Sweeney  
Jabee Williams

# 2019-2022 PREQUALIFIED ARTIST POOL

We're proud to announce the Oklahoma City 2019-2022 Prequalified Artist Pool. The artists represented in the pool have gone through a rigorous submission and review process and were screened by local professional art jurors. The jurors' recommendations were also evaluated and approved by the Oklahoma City Arts Commission at their March 2018 meeting. This year's Pool showcases artists in eleven categories that include:

- **Art Handling:** Cleaning, restoration, foundations, installation, welding, art markers, etc.
- **Curatorial & Art Selection Services:** To include research, scope development, selection, contracting, project management oversight, documentation, educational markers.
- **Murals:** Interior, exterior, and large-scale murals.
- **2-Dimensional Work:** To include painting, print making, graphics, illustration, etc.
- **3-Dimensional Work:** To include sculpture, wall relief, glass, etc.
- **Photography:** To include traditional photography, manipulated methods, and digital printing on a variety of media that includes paper, plexiglas, metal, vinyl, cloth, etc.
- **Mosaics:** Vertical and horizontal work involving tiles, stones, etc.
- **Functional:** To include benches, chairs, tables, lighting, art screens, bicycle racks, shade structures and more.
- **Environmental:** Involving materials from the natural environment that includes, but is not limited to earth, stone, willow, landscaping, water, etc.
- **New Genre:** A variety of media and combinations of media including video art, projection, and interactive works.
- **Small Works:** Projects under \$2,500 including works in all media.

We've included helpful guidance on selecting, contracting, and working with art professionals, along with recommendations on ways to engage the public with the investment you plan to make.

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



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# SELECTING AN ARTIST

When reviewing the artists' work in the registry, please keep in mind that many of the artists 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 their maintenance, care and longevity should all be presented and discussed at the presentation meeting.

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 of the materials and work.
- Maintenance costs and requirements that align with the client's operational expectations.
- Good work habits based on references that are checked before the final selection is made.

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 a sliding scale resulting from a national survey of public art network professionals.



# HOW AN 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:

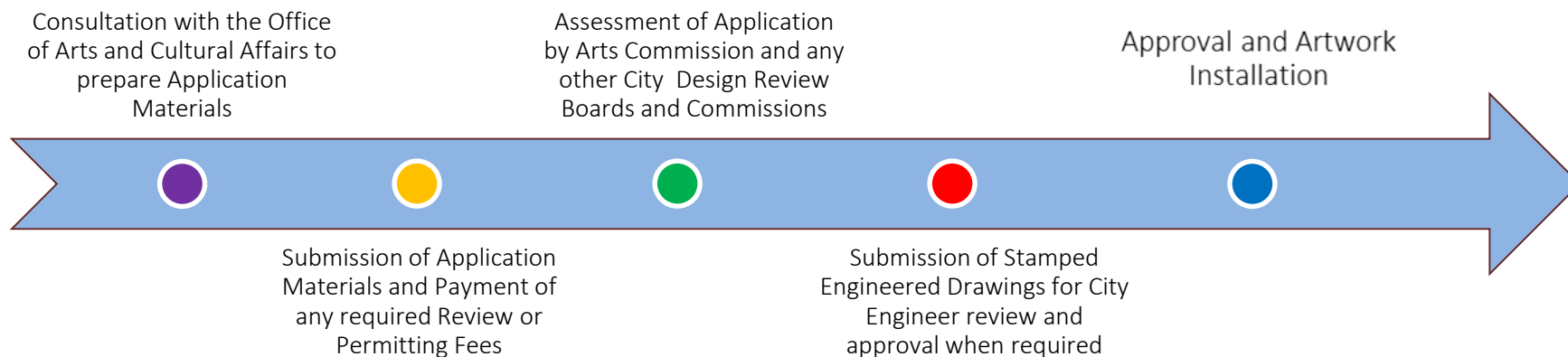
- Analyze the site, existing drawings, history of the area, project information, client goals, etc. and develop some ideas, which are refined down to the final idea.
- Create some sort of site plan and section drawing in AutoCAD (or favored format), as these artworks do not exist in a vacuum. Sometimes the artist is not provided with these drawings by the client because they are not under contract as of yet so they have to be created from google earth images or pdfs or anything else the artist can find.
- Develop drawings that are rendered so that the artist's concept is fully explained as to color, scale, materials, setting, fabrication methods, foundations, etc., usually in AutoCAD and Photoshop.
- If subcontractors or fabricators are involved, the artist will develop drawings of the artwork that are similar to construction documents so they can send them out to get pricing from various subcontractors or a structural engineer.
- Research what type of design review or permitting may be required for the work to be approved and installed.
- Develop a cost estimate for materials, shipping, fabrication, lighting, permits, installation, etc.
- If the client requires it, the artist may hire someone to create a 3D model or animation. This can be VERY costly. Some artists generate physical models, also time-consuming and costly.
- Write a project narrative, because the client should have a statement about the work they may ultimately commission.
- Develop a presentation, often in PowerPoint, 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 both the client and the community goals.
- Sometimes obtain material samples to leave with the client.
- Create handouts for the client and any committee the client may use. Have them printed and bound nicely to make a good impression.
- Sometimes travel is involved to visit the site and this can involve travel costs like gas, automobile rental, air travel, hotel and meals.



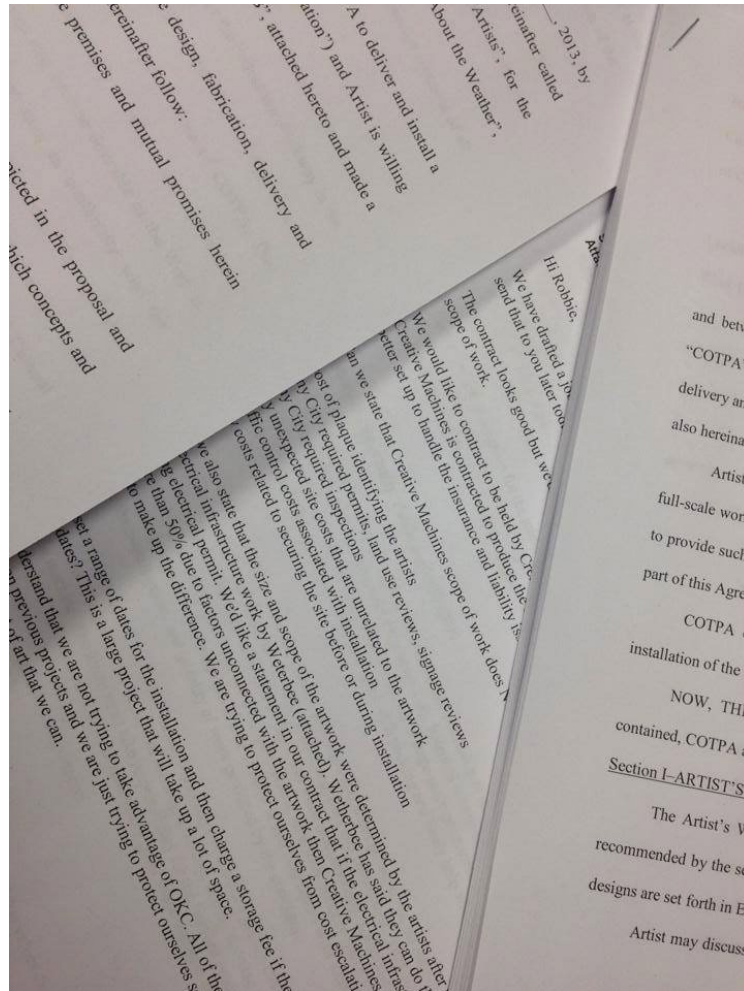
# PUBLIC ART REVIEW AND PERMITTING PROCESS

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.

Lastly, you should 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](#). An Art Easement is also useful to for an agreement about the stated time for display of a public artwork. If you have any questions about use of the registry, 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.



# ENGINEERING REVIEW FOR PUBLIC ART



For the fastest possible review of footings/foundations for sculpture, Artists must submit one set of plans to the Arts Liaison in the Office of Arts & Cultural Affairs. All submittals should include 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).

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 in Oklahoma of 18". Rebar reinforcements should be clearly shown and described in detail.

Sculpture Elevations: Drawing or elevation rendering of the sculpture must accurately depict the final "look" of the sculpture and the base. The size, weight, and material of the sculpture must be clearly described.

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.

*Tip- An architect or engineer licensed in the State of Oklahoma is often involved in foundation design and can help calculate weight load requirements, appropriate fastening and foundation depths.*

## 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.

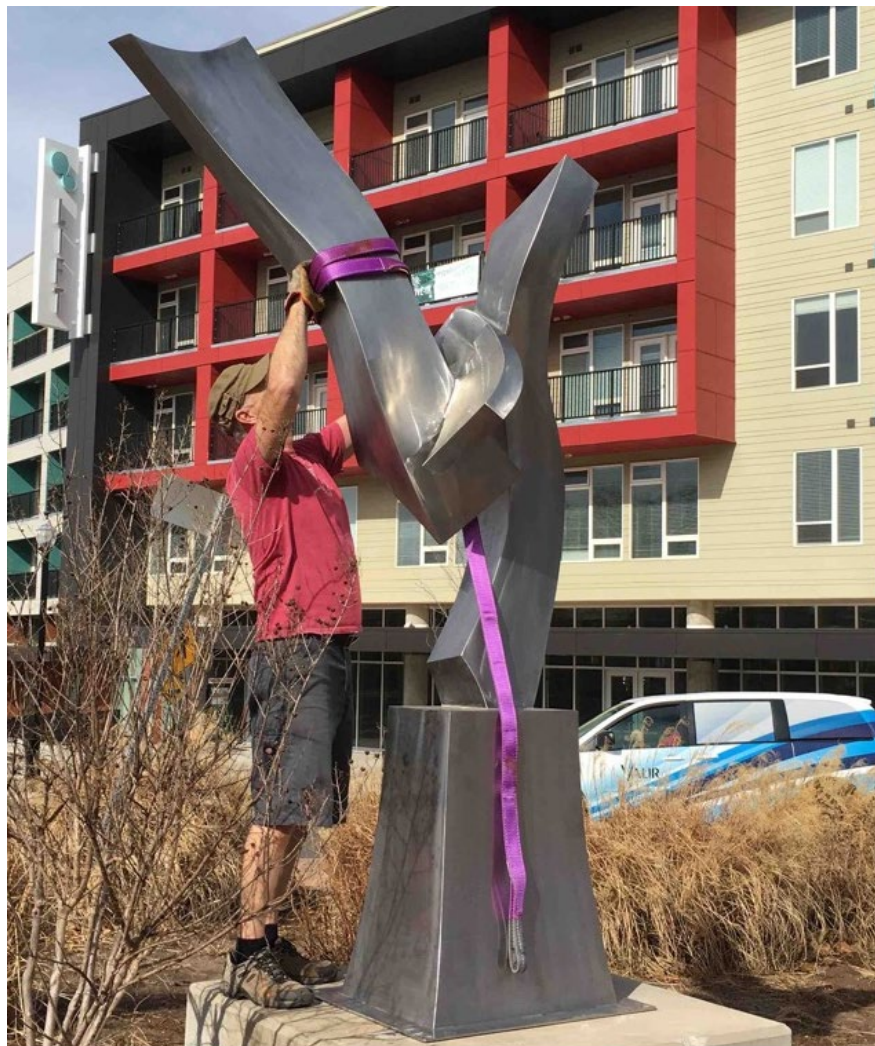
Intellectual connection to the public artwork and artists is a vital part of ensuring community support of public art.

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.



# ART HANDLERS



The Art Handling category includes professionals who can clean, restore, install foundations, install artwork, weld, 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

CLINT HOWARD

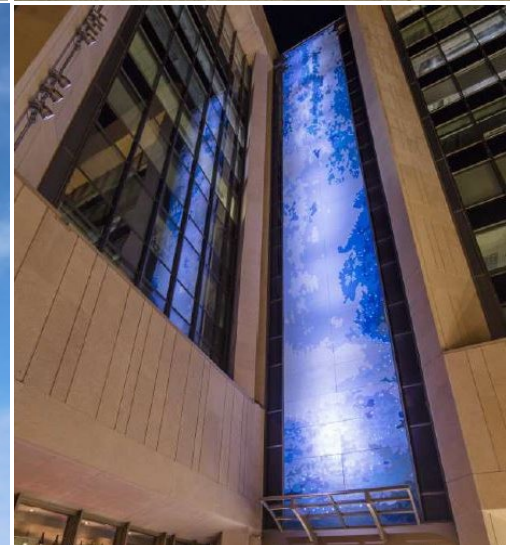
TONY MORTON

KLINT SCHOR

# Artemis Fine Arts

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.

Artemis Fine Art  
817-993-2896  
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# Paul Bagley

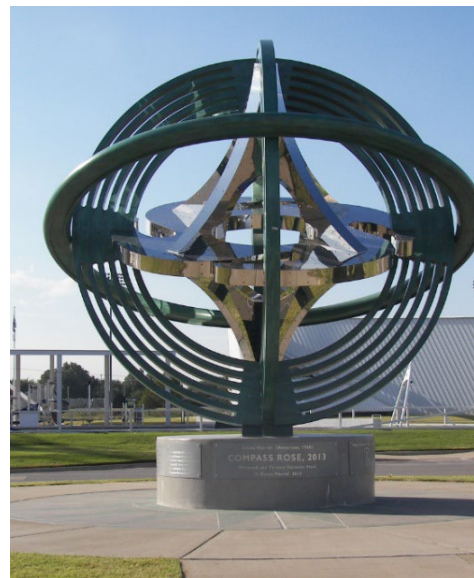
Paul Bagley has been a contracted Art Handler for The City of Oklahoma City for over 6 years. He has handled installations, restorations, lighting, art markers and public art relocation for the Oklahoma City's Office of Arts & Cultural Affairs.

**Paul Bagley**

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# Clint Howard

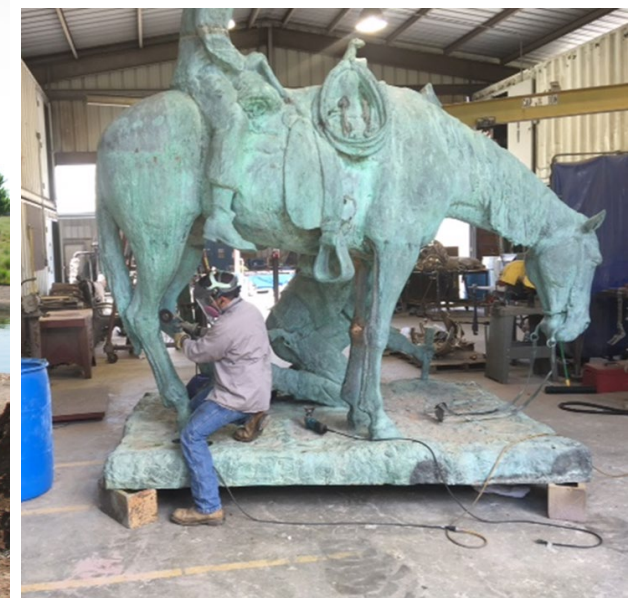
As Owner of Deep in the Heart Art Foundry, Howard has the unique ability to offer a one-stop-shop for projects, from concept to completion, and even perpetual maintenance. He has experience working in several diverse and durable materials, including bronze, stainless steel, cupronickel and fiberglass. 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.

**Clint Howard**

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# Tony Morton

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.

Anton R. T. Morton/Kasum

405-818-2174

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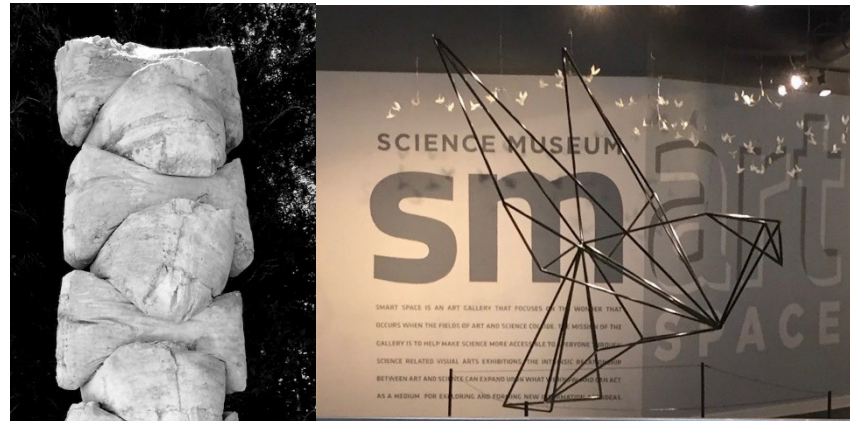
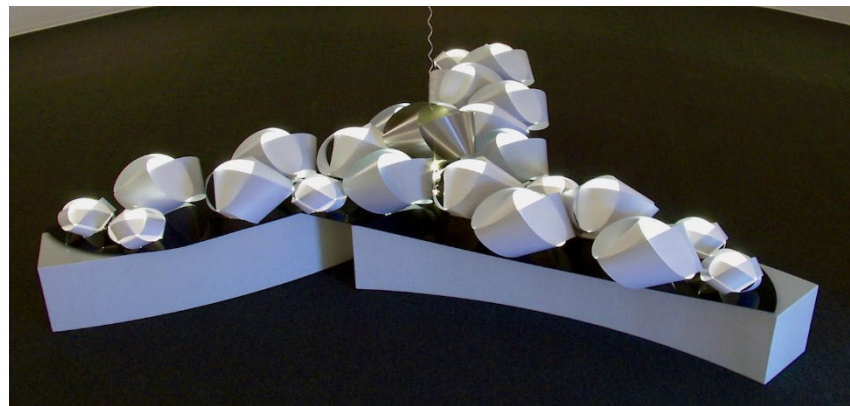
# Klint Schor

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.

**Klint Schor**

405-922-0229

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# CURATORIAL AND ART SELECTION SERVICES



The Curatorial and Art Selection Services category includes artists and art professionals who are qualified to conduct public art research, develop scope 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.

**ERINN GAVAGHAN**

**KELSEY KARPER**

**SUNNI MERCER**

**TONY MORTON**

**LAURA WARRINER**

# Erinn Gavaghan

I began my career in the visual arts as a graduate student in Art History at Webster University in St. Louis. In addition to amassing knowledge of art throughout modern history (sixteenth century to contemporary), the program instilled in me the importance of excellent research practices and writing skills, particularly as they relate to visual arts. Appropriate language and industry terminology must be used when expressing visual art concepts through the written word. My studies, research experience, and writing have served me well in my career in the arts and I know they would be put to good use on any public art team.

**Erinn Gavaghan**

405-620-3003

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# Kelsey Karper

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.

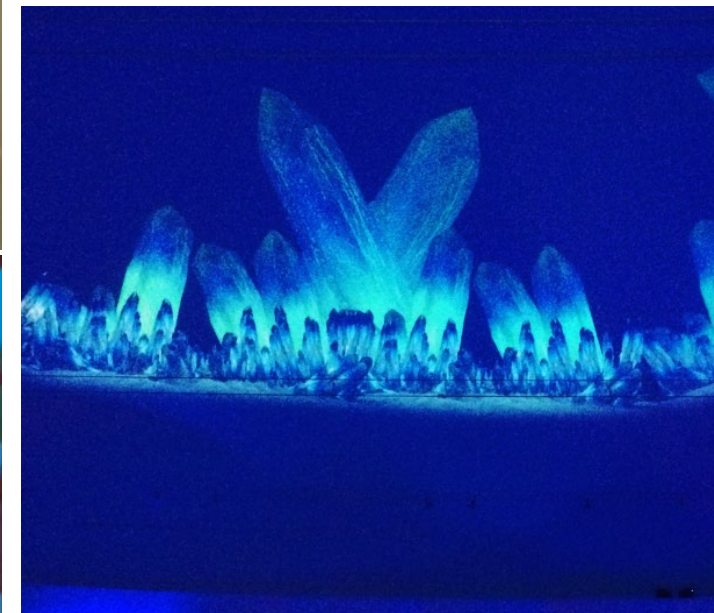
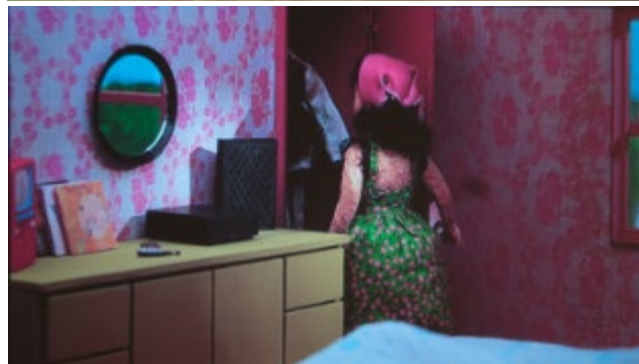
## Kelsey Karper

405-642-1920

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[www.currentstudio.org](http://www.currentstudio.org)



# Sunni Mercer

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.

## Sunni Mercer

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# Tony Morton

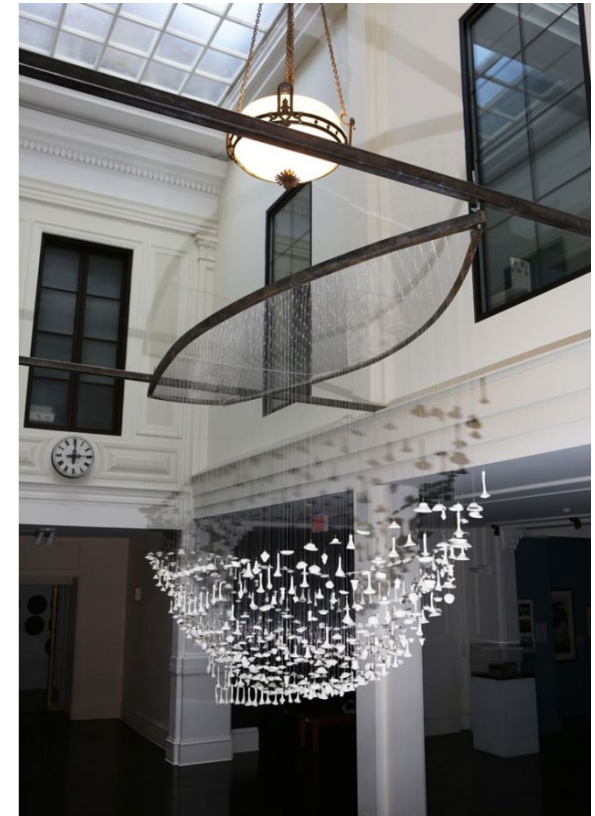
As a creative visionary I have strived to apply my professional skills, as an ally, to the arts industry for more than 16 years. I've had the opportunity to work professionally in the arts, via multiple organizations, companies and individuals, as a Gallery Director, Curator, Preparator, Installer/Handler, 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.

**Anton R. T. Morton**

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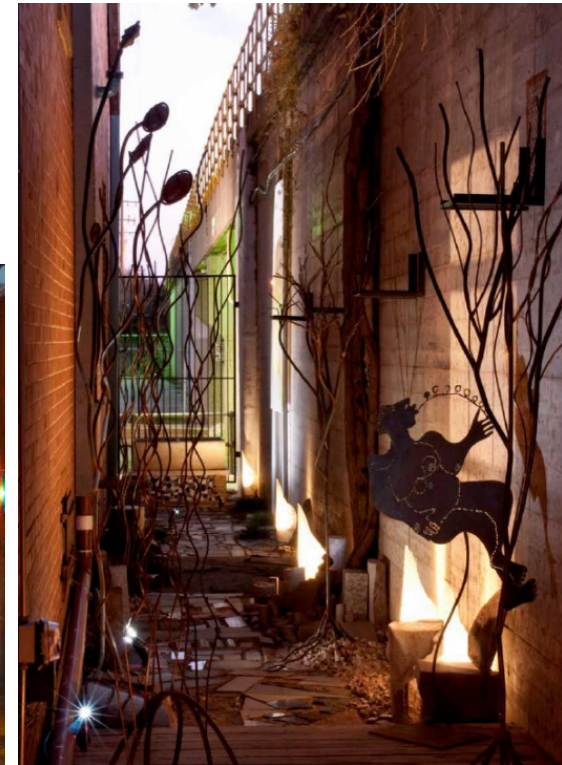
[www.KasumContemporary.com](http://www.KasumContemporary.com)



# Laura Warriner

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.

Laura Warriner  
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# MURALS

The murals category includes artists who can create, plan and implement large-scale interior and exterior murals. Murals are defined as visual depictions and/or works of art applied, painted, implanted or placed directly onto a wall. Exterior murals shall not be considered Signs under the Oklahoma City Municipal Code. Code requires that all exterior murals, whether painted on public or private property, must receive Arts Commission review and a permit. Those in Design Review Districts must also be reviewed by the appropriate design review commission. [Link for more information.](#)



**NICK BAYER**

**MOLLY DILWORTH**

**ANTHONY DYKE**

**DUSTY GILPIN**

**SCOTT HENDERSON**

**JUURI**

**KRISTOPHER KANALY**

**SUSAN MORRISON-DYKE**

**romy owens**

**BOB PALMER**

**CHRIS PRESLEY**

**CHRIS ROGERS**

**BROOKE ROWLANDS**

**CODAK SMITH**

**AMANDA ZOEY WEATHERS**

# Nick Bayer

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.

**Nick Bayer**

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# Molly Dilworth

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.

Molly Dilworth

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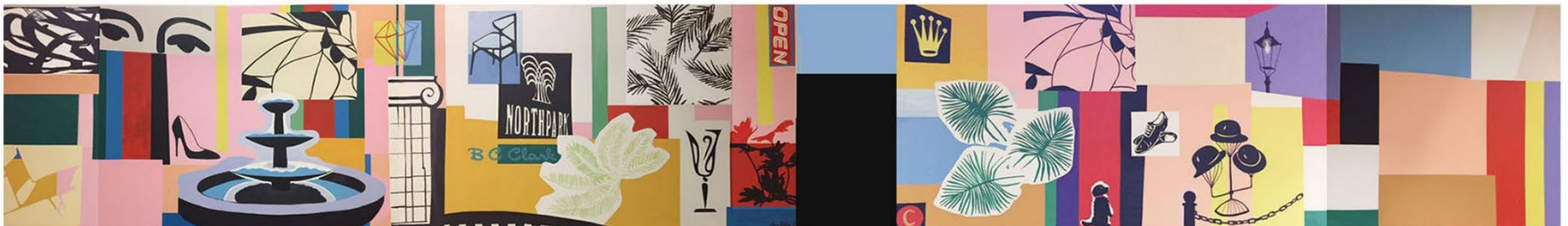
# Anthony Dyke

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.

Anthony Dyke

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# Dusty Gilpin

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.



Dusty Gilpin

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# Scott Henderson

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.

Scott Henderson  
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# JUURI (Julie Robertson)

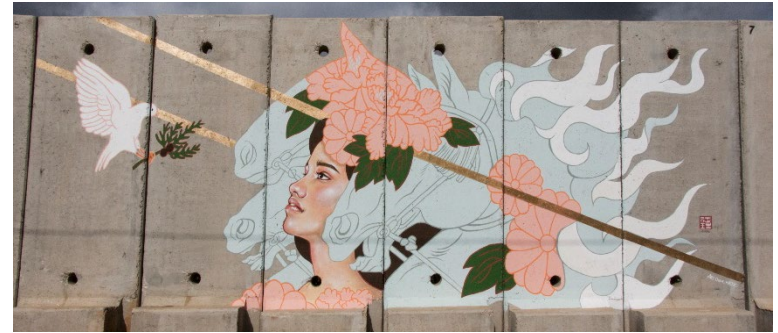
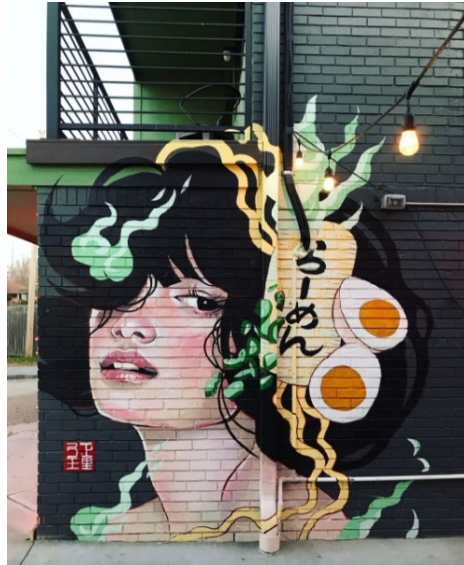
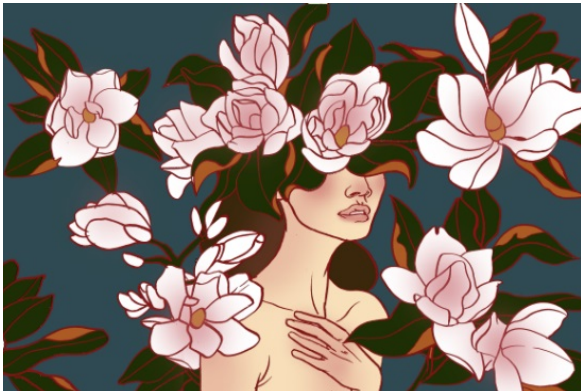
My murals center around beautiful faces, florals, pattern, and symbolic imagery appropriate to the client's needs. Many of my motifs are inspired by my Japanese heritage, and I am honored to be able to weave this touch of colorful diversity into the fabric of Oklahoma City.

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 an international mural. 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.

JUURI (Julie Robertson)

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[julietromeo83@gmail.com](mailto:julietromeo83@gmail.com)



# Kristopher Kanaly

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.

Kristopher Kanaly

503-729-8065

[kanalydesign@gmail.com](mailto:kanalydesign@gmail.com)



# Susan Morrison-Dyke

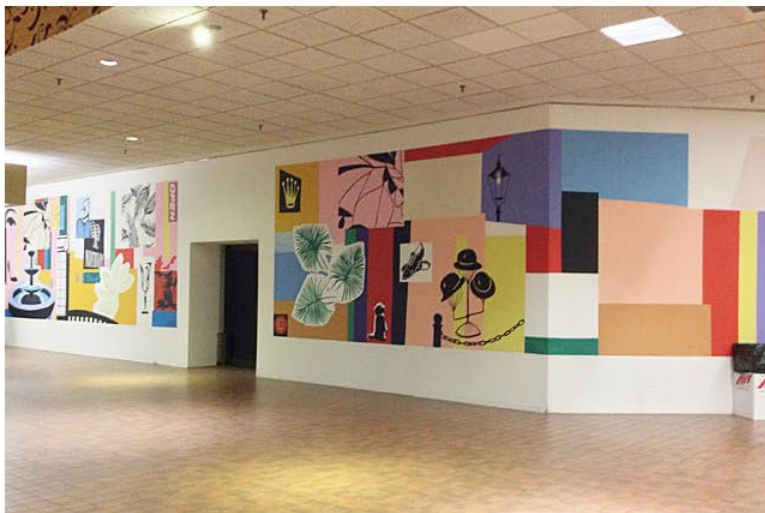
Susan Morrison is an artist, OK Artist-in-Residence and visual arts educator. In Oklahoma City, her most notable works are the monumental Bricktown Ballpark Murals *The History of Bricktown* located at Homeplate Entry. In 1996, Susan re-located from NYC to her downtown Oklahoma City Studio and has worked 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.

## Susan Morrison-Dyke

405-232-5053

[smorrison6@aol.com](mailto:smorrison6@aol.com)

[www.smorrison652.wix.com//susanmorrison](http://www.smorrison652.wix.com//susanmorrison)



# romy owens

romy owens is an artist and curator living in Oklahoma City. 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 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. She is currently the curator in residence for Downtown OKC Initiative's annual [Artist Invitational](#).

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

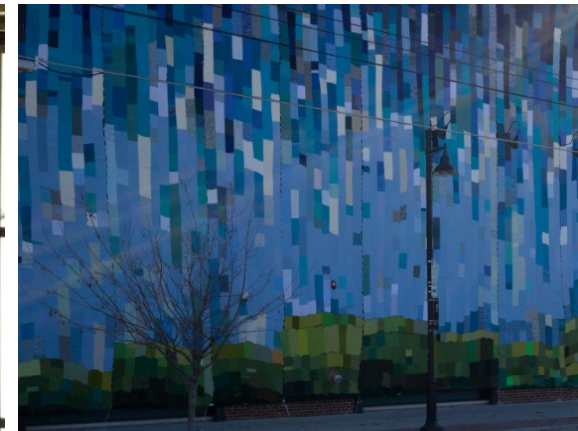
**romy owens**

405-990-2448

[romyfredrica@hotmail.com](mailto:romyfredrica@hotmail.com)

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[www.currentstudio.org](http://www.currentstudio.org)





# Bob Palmer

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.

**Bob Palmer**

405-206-2438

[palmerstudiosinc@gmail.com](mailto:palmerstudiosinc@gmail.com)



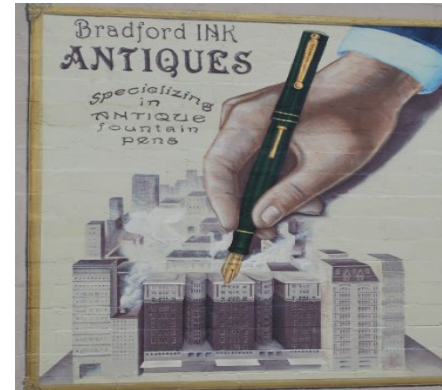
# Chris Presley

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, woodworking, 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.

Chris Presley  
405-410-4023

[www.okcmurals.com](http://www.okcmurals.com)  
[okcmurals@yahoo.com](mailto:okcmurals@yahoo.com)



# Chris Rogers SKER

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.

Chris Rogers aka SKER  
918-706-6465  
[sker@mail.com](mailto:sker@mail.com)



# Brooke Rowlands

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.

## Brooke Rowlands

[Brookerowlandsart@gmail.com](mailto:Brookerowlandsart@gmail.com)

[www.brookerowlandsart.com](http://www.brookerowlandsart.com)



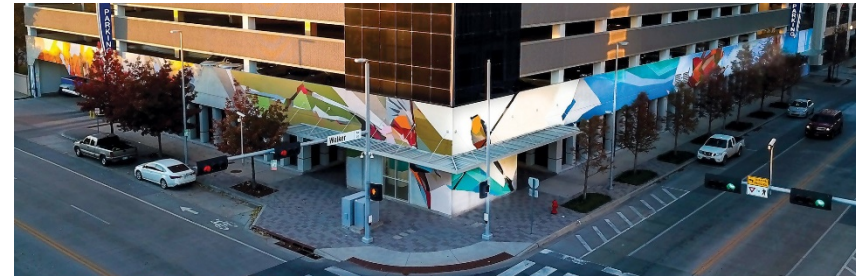
# Codak Smith

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.

Codak Smith

626-497-5151

[info@codak38exp.com](mailto:info@codak38exp.com)



# Amanda Zoey Weathers

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. Some of my experience includes 2-dimensional media such as painting and drawing, illustration as well as large scale installations and sculpture. I work well in a team or 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. I am familiar with City of Oklahoma City policies and processes related to permitting structures and murals. **Amanda Zoey Weathers**

405-371-2460

[amanda@amandazoe.com](mailto:amanda@amandazoe.com)



# 2-Dimensional Work

The 2-Dimensional category includes artists who create paintings in either water or oil based media, are print makers, graphic designers, and/or illustrators.



PAUL BAGLEY

MARC BARKER

ERICA BONAVIDA

BRYAN BOONE

CARGILL SMART ART

STU CHAIT

ANTHONY DYKE

DUSTY GILPIN

DAVID HOLLAND

MARY KETCH

BRIAN LANDRETH

MIKE LARSEN

CINDY MASON

SUSAN MORRISON-DYKE

DANNY ROSE

LIZ ROTH

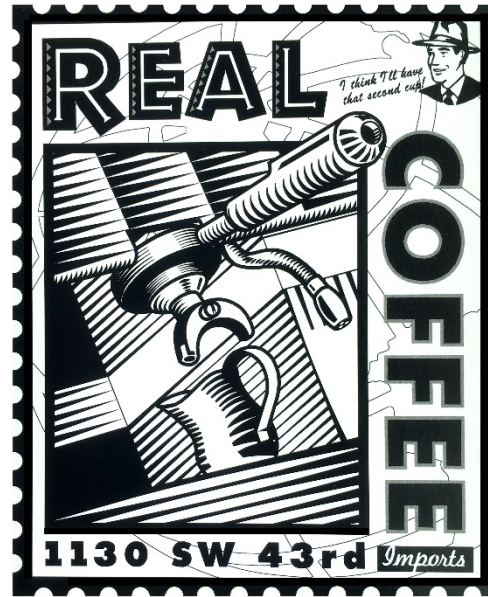
STEVE WHITFIELD

JASON WORTHAM

ADRIENNE WRIGHT

# Paul Bagley

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.



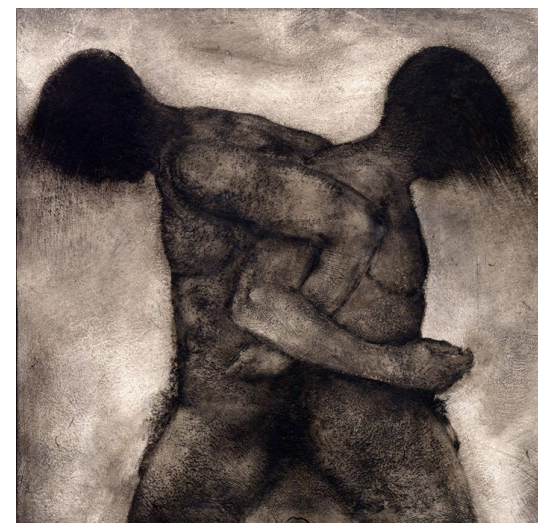
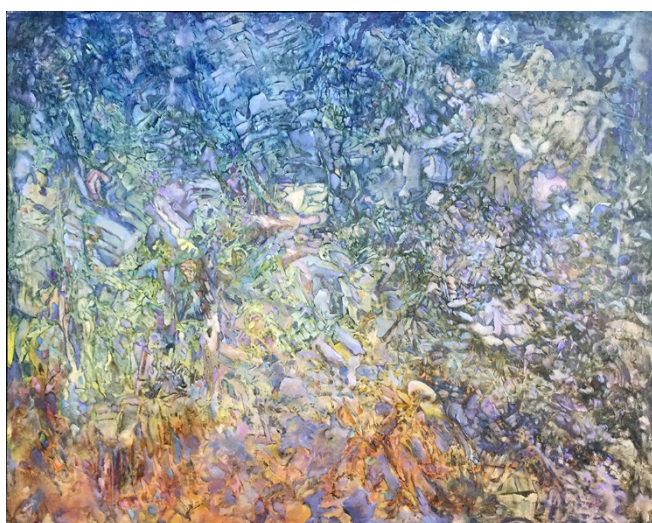
Paul Bagley  
 Phone: 405-209-5425  
[paulbagley@me.com](mailto:paulbagley@me.com)  
[www.paulbagley.com](http://www.paulbagley.com)



# Marc Barker

I create large oil drawings of cloudscares 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.

Marc Barker  
405-843-5292  
[marc@marcbarker.com](mailto:marc@marcbarker.com)  
[www.marcbarker.com](http://www.marcbarker.com)



# Erica Bonavida

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.

**Erica Bonavida**

405-474-8311

[ericabonavida@gmail.com](mailto:ericabonavida@gmail.com)

[www.ericabonavida.com](http://www.ericabonavida.com)



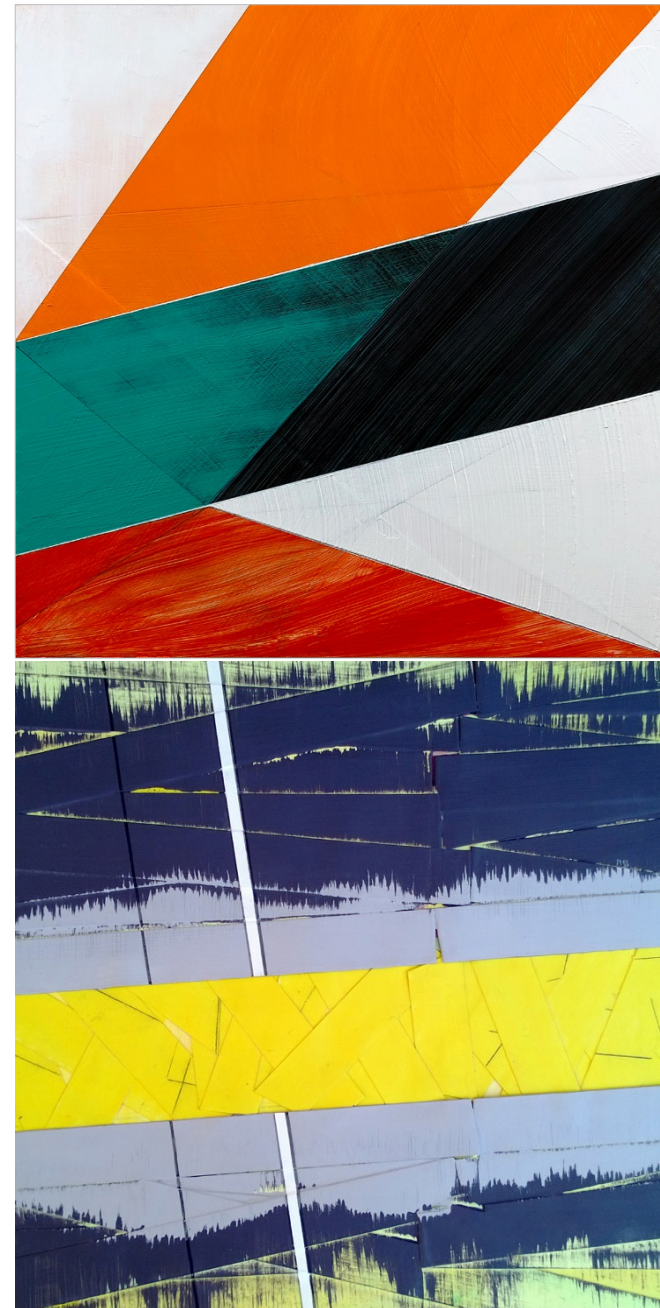
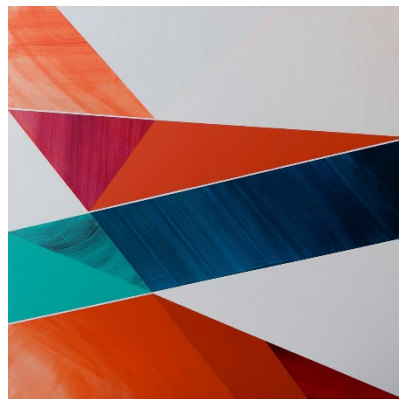
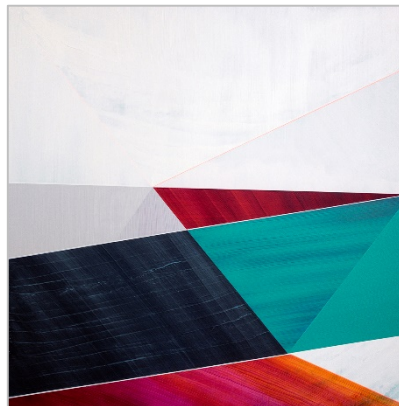
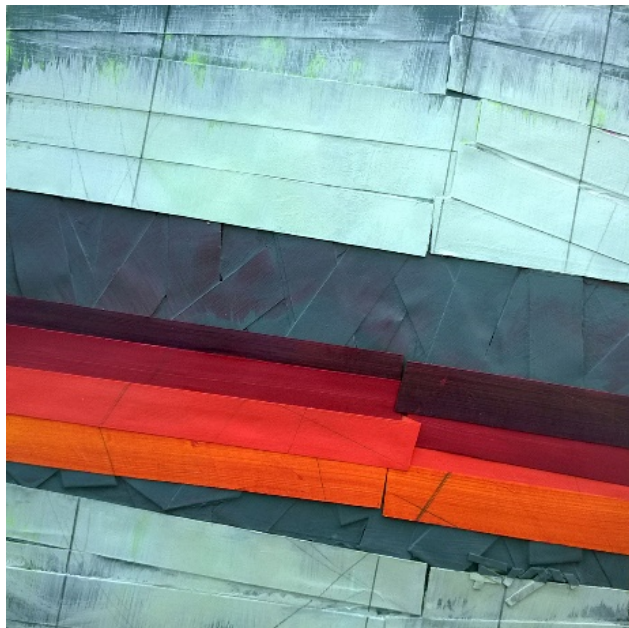
# Bryan Boone

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.

**Bryan Boone**

[www.bryan@bryanboone.com](mailto:www.bryan@bryanboone.com)



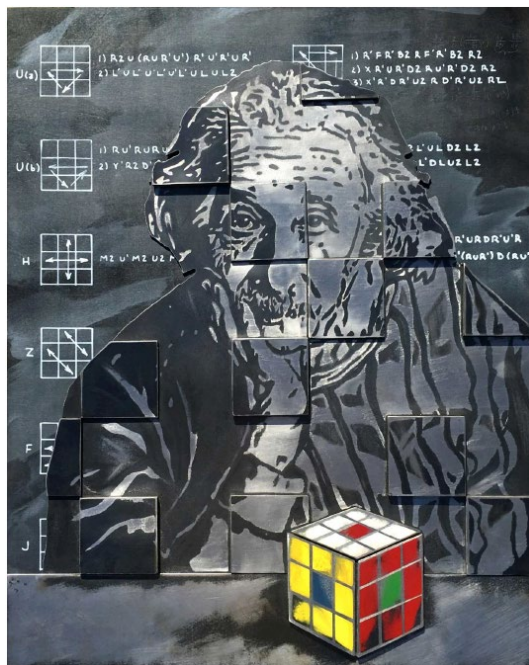
# Cargill Smart Art

The art team of Chris Cargill and Don Martin follow the adage that collaboration divides the task and multiplies 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.

Cargill Smart Art

405-397-4977

[www.cargill.smart.art@gmail.com](mailto:www.cargill.smart.art@gmail.com)



# Stu Chait

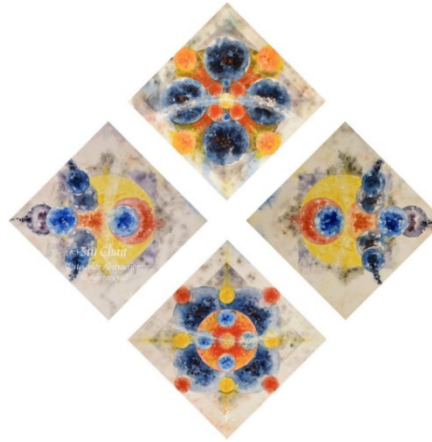
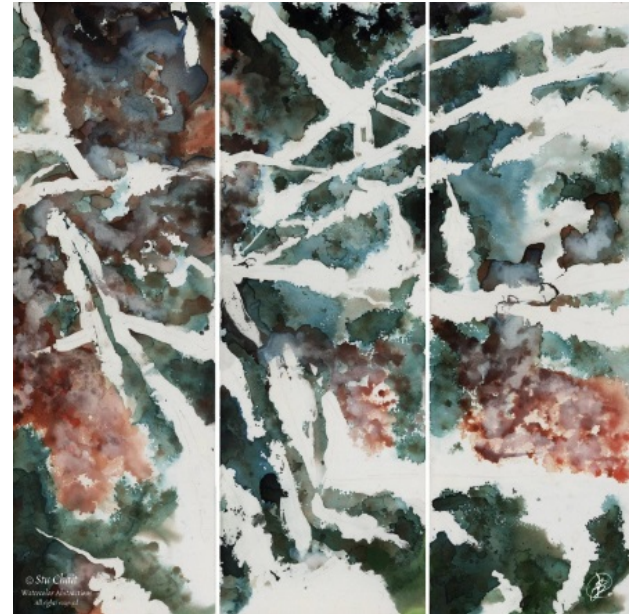
Educated as an architect, my studies include natural compositions and formations, and architectural structures and spaces all portrayed in non-representational ways. I employ watercolor for my imagery to invoke emotion from the viewer. The resultant imagery is versatile, flexible and confident, which 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.

**Chait Fine Art**

585-747-8746

[schait@chaitstudios.com](mailto:schait@chaitstudios.com)

[www.chaitfineart.com](http://www.chaitfineart.com)



# Anthony Dyke

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.

Anthony Dyke  
405-802-1183  
[vandykgraphic@aol.com](mailto:vandykgraphic@aol.com)



# Dusty Gilpin

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.

## Dusty Gilpin

Phone: 405-833-4371

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[www.okiedust.com](http://www.okiedust.com)

@okiedust

@treeandleaf



# David Holland



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 cloudscaapes 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 enjoy and work exceptionally well with both curators and administrators.

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.



David Holland

405-923-1577

[hollandhill1@cox.net](mailto:hollandhill1@cox.net)

[www.davidhollandartist.com](http://www.davidhollandartist.com)

Website: [www.davidhollandartist.com](http://www.davidhollandartist.com)

Facebook: davidhollandartist

Instagram: davidhollandartist





# Mary Ketch

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.



Mary Ketch

405- 496-1469

[www.maryjamesketch.com](http://www.maryjamesketch.com)

[info@maryjamesketch.com](mailto:info@maryjamesketch.com)

# Brian Landreth

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.

Brian Landreth  
405-830-0190



# Mike Larsen

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.



Mike Larsen

[mike@larsenstudio.com](mailto:mike@larsenstudio.com)

[marthalarsen@icloud.com](mailto:marthalarsen@icloud.com)

405-210-4945



# Cindy Mason

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.

Cindy Mason

405-210-6612

[cmason101@att.net](mailto:cmason101@att.net)



# Susan Morrison-Dyke

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.

**Susan Morrison-Dyke**

405-232-5053

[smorrison6@aol.com](mailto:smorrison6@aol.com)

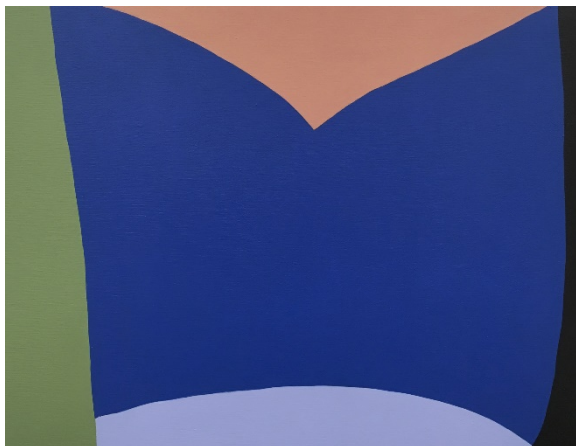
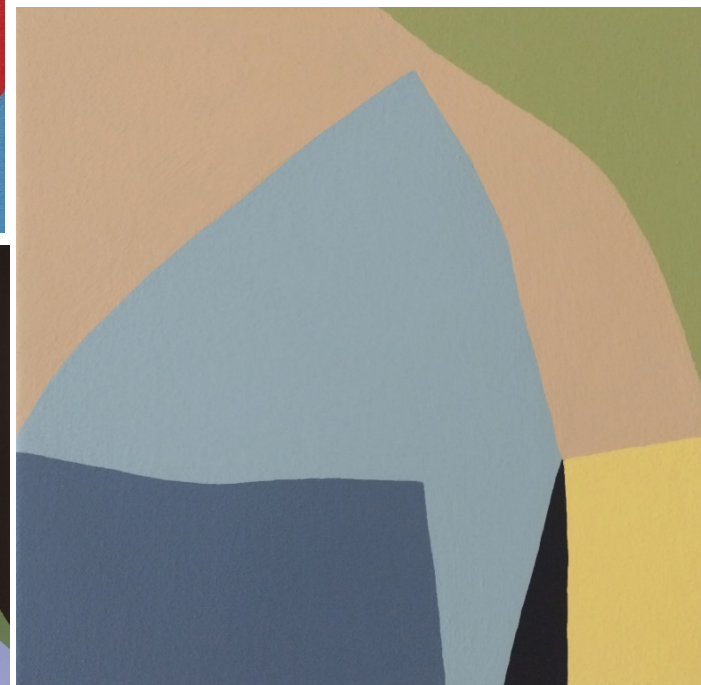
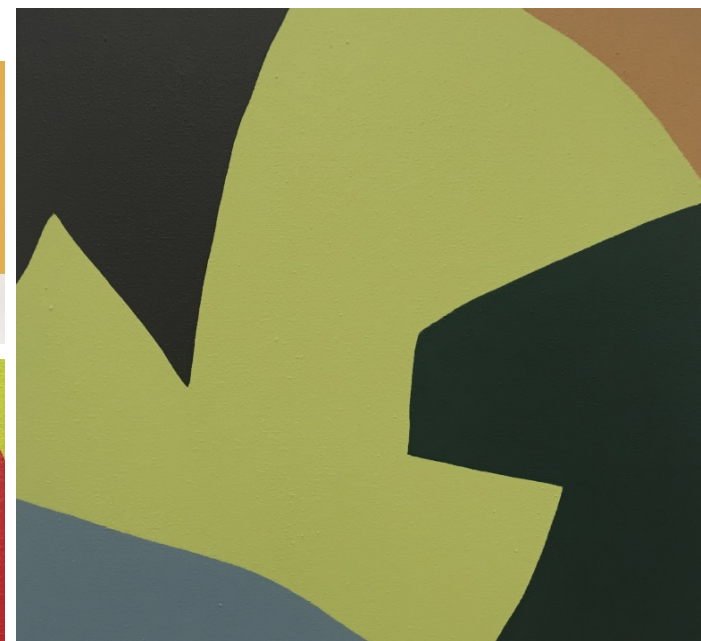
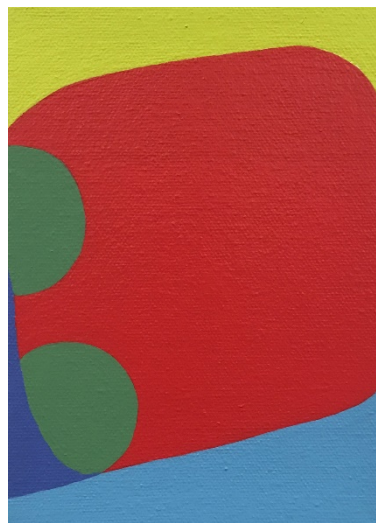
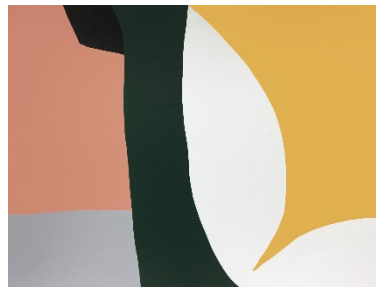
[www.smorrison652.wix.com//susanmorrison](http://www.smorrison652.wix.com//susanmorrison)



# Danny Rose

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.

Danny Joe Rose III  
[dannyrosestudio.com](http://dannyrosestudio.com)  
[dannyrosestudio@gmail.com](mailto:dannyrosestudio@gmail.com)  
405-757-5865



# Liz Roth

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.

Liz Roth

405-410-4274

[liz.roth@okstate.edu](mailto:liz.roth@okstate.edu)



# Steve Whitfield

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.

Steve Whitfield

405-514-5567

[stevewhitfieldart@gmail.com](mailto:stevewhitfieldart@gmail.com)





# Jason Wortham

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.

Jason Wortham

580-574-0791

[jwortham151@gmail.com](mailto:jwortham151@gmail.com)



# Adrienne Wright



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.

Adrienne Wright

[adrienne.wright82@gmail.com](mailto:adrienne.wright82@gmail.com)



# 3-Dimensional Work

The 3-dimensional category includes artists who create sculpture, wall relief, glass and other 3-dimensional artworks.



## ART FORM

**PAUL BAGLEY**  
**RICK AND TRACEY BEWLEY**  
**STAN CARROL**  
**RANDY COLOSKY**  
**GABRIEL FRIEDMAN**  
**JIM GALLUCCI**  
**JONATHAN HILS**  
**CLINT HOWARD**  
**TODD JENKINS**  
**MIKE LARSEN**  
**BEATRIZ MAYORCA**  
**BRETT MCDANEL**  
**DANIEL MOORE**  
**DON NARCOMIEY**  
**TOMOAKI ORIKASA**  
**SETH EMERSON PALMITER**  
**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**  
**BOBBY ZOKAITES**

# Art Form

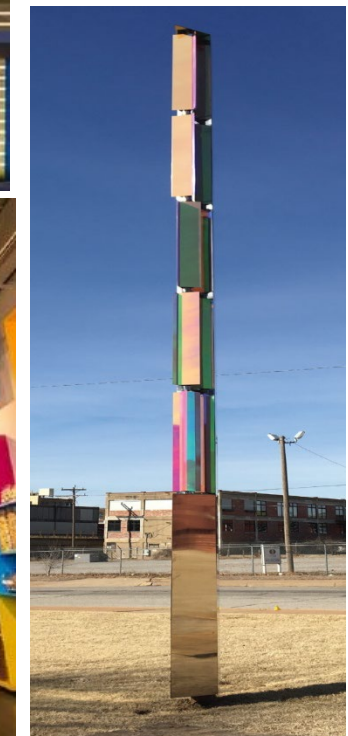
Artform is an architectural fabrication company with our roots in architectural manufacturing going back over twenty years. We are in unison with the City that an investment in the arts is crucial and beneficial on many levels. Not only is it proven to benefit the community economically, but it also, 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 be 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.

## Art Form

405-232-2256

[www.art-form.com](http://www.art-form.com)



# Paul Bagley

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.

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.

**Paul Bagley**

405-209-5425

[paulbagley@me.com](mailto:paulbagley@me.com)

[www.paulbagley.com](http://www.paulbagley.com)





# Rick and Tracey Bewley

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.



**Rick and Tracey Bewley**

405-209-0243

[Bewley@artfusionstudio.com](mailto:Bewley@artfusionstudio.com)

[www.artfusionstudio.com](http://www.artfusionstudio.com)

# Stan Carroll

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. He uses a research based approach to create towering material arrays, at once intricate and monolithic, hulking and weightless, abstracted and specific.



**Stan Carroll**

[scarroll@beyondmetal.com](mailto:scarroll@beyondmetal.com)

[www.beyondmetal.com](http://www.beyondmetal.com)

# Randy Colosky

Public art works are a form of meditative disruption in the landscape, an opportunity to break people out of their routine and focus on something that is optical and contemplative. My art often seeks clarity and depth in objects seemingly one dimensional and invites a continuative conversation that happens with time and investigation. In my art practice, I explore material and how they interact with architecture, light and space. Often this plays with the optical nature of materials and its relationship to viewer engagement. I have been a licensed contractor in California for the last 20 years and am well versed in how to create projects in collaboration with architects, designers and contractors. The skills and experience I bring with architectural drawings, estimating, working with city permit offices, along with a developed sense of history and context of public art will prove to be advantageous for the assembly and completion of public art projects for Oklahoma City.

Randy Colosky

[rcolosky@gmail.com](mailto:rcolosky@gmail.com)

[www.rjcart.com](http://www.rjcart.com)





# Gabriel Friedman

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 “magical” experiences. 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.



Gabriel Friedman  
[friedmanway@gmail.com](mailto:friedmanway@gmail.com)

# Jim Gallucci

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. Thank you for your consideration and I look forward to hearing from you soon.

Jim Gallucci Sculptor, Ltd.

336-370-9001

[jgall63051@aol.com](mailto:jgall63051@aol.com)

[www.jimgalluccisculptor.com](http://www.jimgalluccisculptor.com)



# Jonathan Hils

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.

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.

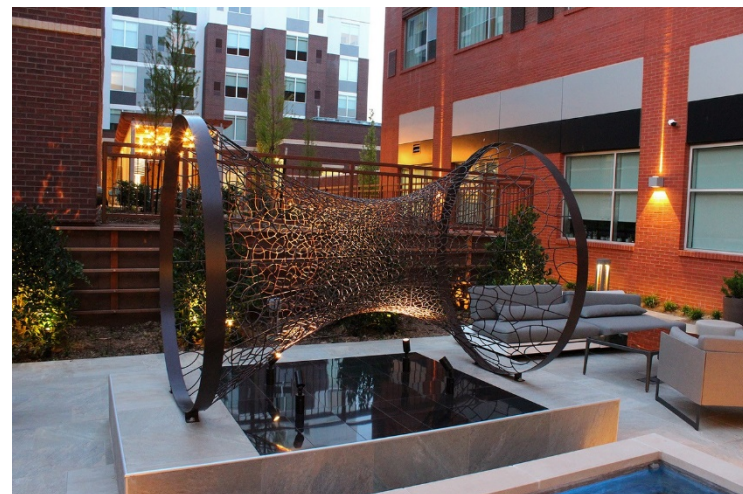
My primary visual vocabulary is rooted in abstract art that draws upon aesthetic interests in natural structures, data-driven visual information, and organic emergent systems. I use the line as the basis for much of my work and employ dimensional articulated drawing to manipulate light and space. The 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.

**Jonathan W. Hils**

405-219-1955

[jwhils@me.com](mailto:jwhils@me.com)

[www.jonathanhils.com](http://www.jonathanhils.com)



# Clint Howard

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.

Clint Howard

512-321-7868

[clint@deepintheheart.net](mailto:clint@deepintheheart.net)

[www.deepintheheart.net](http://www.deepintheheart.net)



# Todd Jenkins

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.

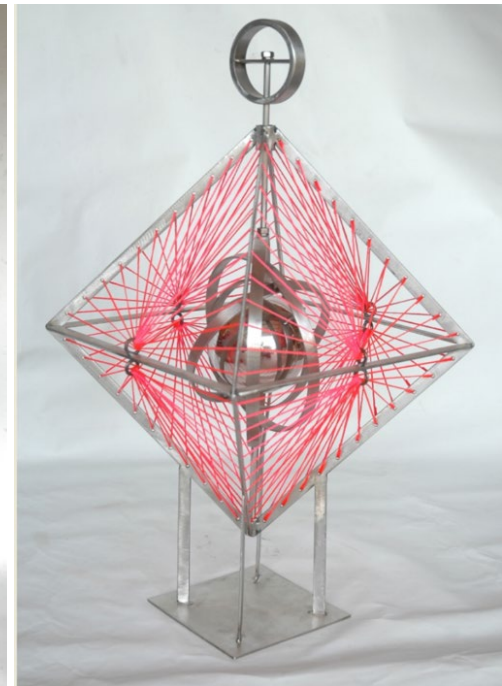
My primary materials are bronze and stainless steel and many of my themes are inspired by astrophysics, human relations, psychology and theology.

**Todd Jenkins**

405-230-0887

[tandr7@cox.net](mailto:tandr7@cox.net)

[www.Toddjenkinsart.com](http://www.Toddjenkinsart.com)



# Mike Larsen

Mike Larsen

405-210-4945

[mike@larsenstudio.com](mailto:mike@larsenstudio.com)

[marthalarsen@icloud.com](mailto: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 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.



# Beatriz Mayorca

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.

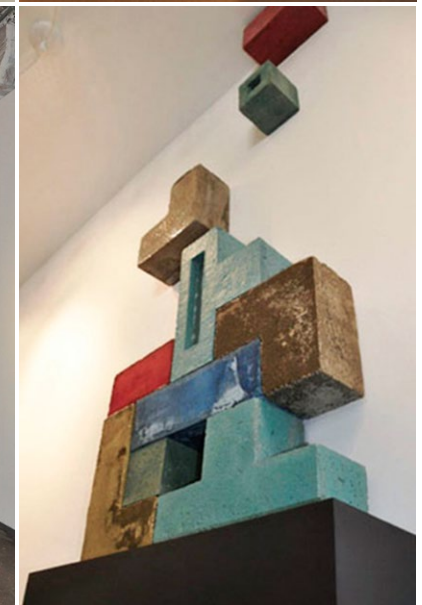
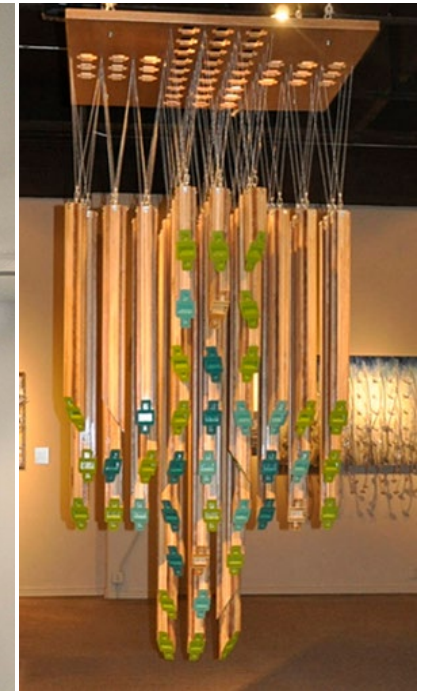
My background and practice have given me the knowledge to deal with codes, construction processes, accessibility, and also, the ability to listen and understand the different needs of the community involved, always taking care of their health, safety, and well-being. My design process includes intensive 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.

**Beatriz Mayorca**

405-625-6796

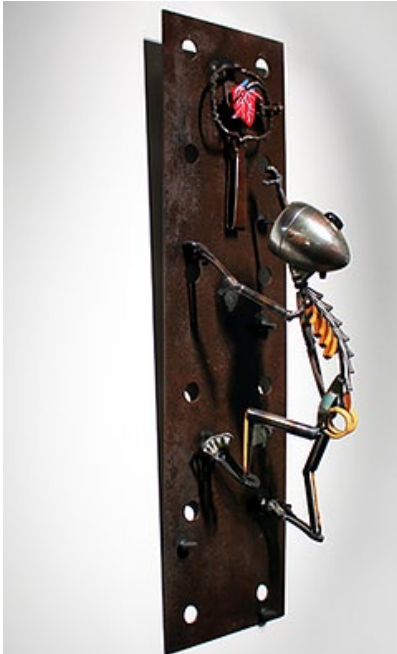
[bm@bmayorca.com](mailto:bm@bmayorca.com)

[www.bmayorca.com](http://www.bmayorca.com)



# Brett McDanel

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.



Brett McDanel

405-830-8125

[alittlehandy@yahoo.com](mailto:alittlehandy@yahoo.com)

[www.brettmcdanelsculpture.com](http://www.brettmcdanelsculpture.com)



# Daniel Moore

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 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.

Daniel Moore

602-614-2709

[www.Dan@theoxidestudio.com](mailto:www.Dan@theoxidestudio.com)



# Don Narcomey

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.

**Don Narcomey**

405-473-1350

[don@narcomey.net](mailto:don@narcomey.net)

[www.narcomey.net](http://www.narcomey.net)



# Tomoaki Orikasa

Tomoaki Orikasa 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 design and expressive figural forms in bronze. 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.

Tomoaki Orikasa

405.818.2174

[Orikasa.Mngt@KasumContemporary.com](mailto:Orikasa.Mngt@KasumContemporary.com)



# Seth Emerson Palmiter

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 lifeline to my growth and education. It is an honor to employ these skills to improve the cultural narrative for many.

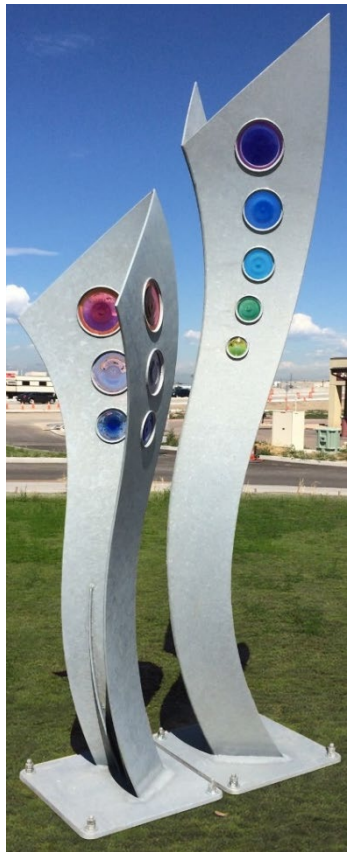
I develop freestanding, suspended, and wall integrated public art for a myriad of environments. I am well versed in a range of durable materials, processes, and budgets. I design, fabricate, and install all my work. I do not use subcontractors to fabricate my concepts; I believe in artist-implemented 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 Oklahoman public art experience.

**Seth Palmiter**  
207-706-4140

[Seth@MotivatedMetal.com](mailto:Seth@MotivatedMetal.com)

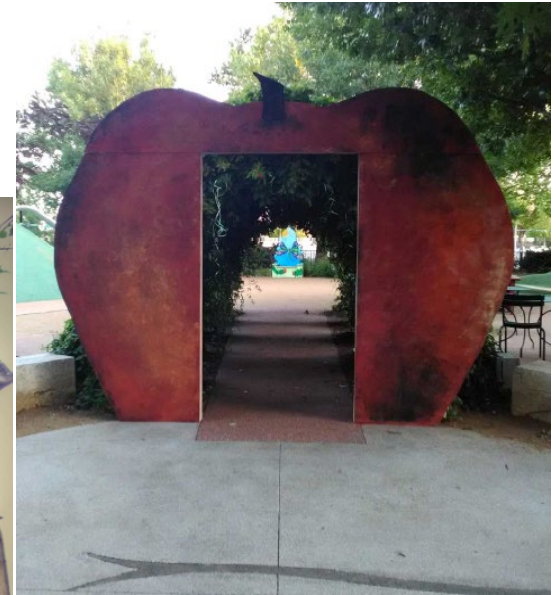
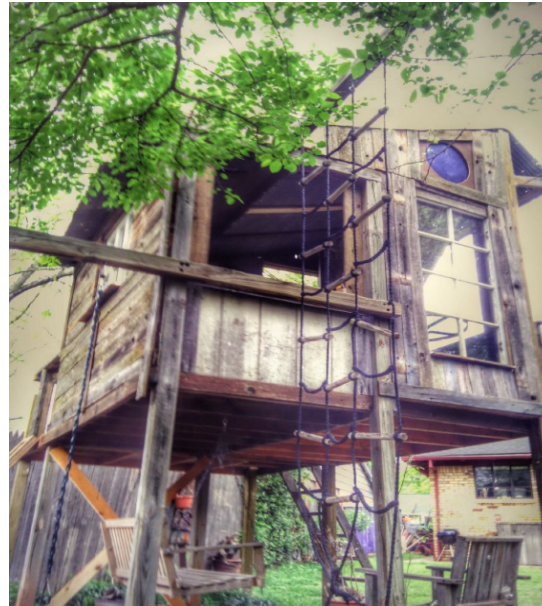


# Jessica Petrus

Specializing in large scale, spot specific, mixed media installations, mural work and collage, Jessica Petrus brings the simpleness of silly to the serious world of art. Working as the Set Designer for the Northwest Optimist Performing Arts Center for more than 10 years, her art works are the face of all community theater productions within Oklahoma City Parks and Recreation. Ever been into a Hideaway Pizza and seen the gigantic collages that grace the walls? That's her work also. Impossible to capture all the details in a single photograph, some span as long as 40 feet.

Jessica Petrus  
405-889-0962

[JPETRUS40@GMAIL.COM](mailto:JPETRUS40@GMAIL.COM)



# Joel Randell

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.

Joel Randell

405-657-4722

[randell97@aol.com](mailto:randell97@aol.com)

[www.SculptorJoelRandell.com](http://www.SculptorJoelRandell.com)



# LaQuincey Reed

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.

LaQuincey Reed

405-824-6885

[laquincey@gmail.com](mailto:laquincey@gmail.com)



# Shahla Reynolds

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.

**Shahla Reynolds**

405-642-5307

[contact@sonarta.com](mailto:contact@sonarta.com)





# Patrick Riley

I have had the opportunity to create, design, and build large copper sculptures, small copper butterfly trees, bronze bust 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.

**Patrick Riley**

405-831-3905

[geraldpart@aol.com](mailto:geraldpart@aol.com)





# Morgan Robinson

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.

**Morgan Robinson**

405.880.2042

[morgankylrobinson@gmail.com](mailto:morgankylrobinson@gmail.com)

[www.morgan-robinson.com](http://www.morgan-robinson.com)



# Collin Rosebrook

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.

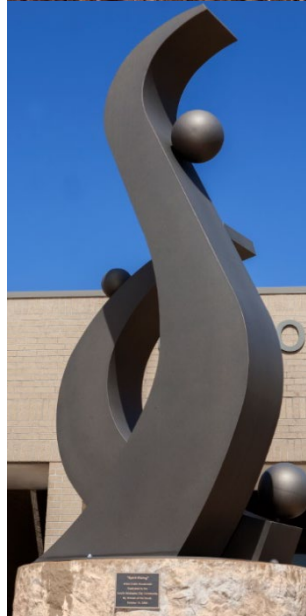
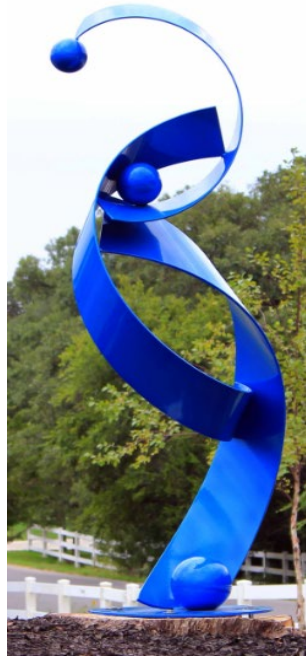
Drawing on all my experience as artist, sculptor and teacher, I welcome the opportunity to be a part of displaying this state's talents and fervor for showcasing public works of art. I have been blessed to work with a myriad of materials from different types of steel, glass, ceramic and others, matching 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.

**Collin D. Rosebrook**

405-525-3017

405-919-3117

[paseopotter@cox.net](mailto:paseopotter@cox.net)



# Klint Schor

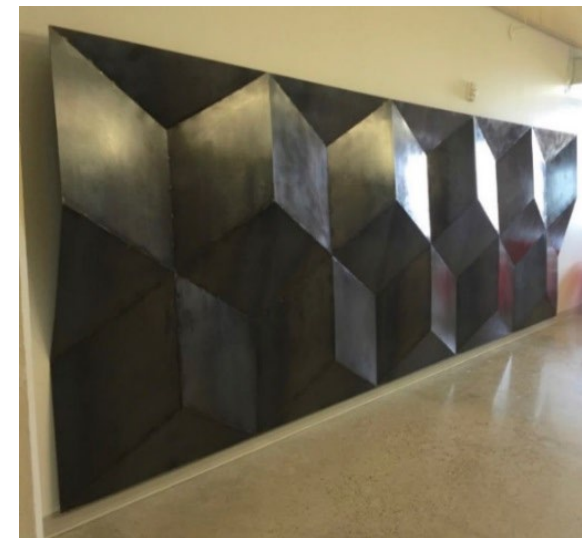
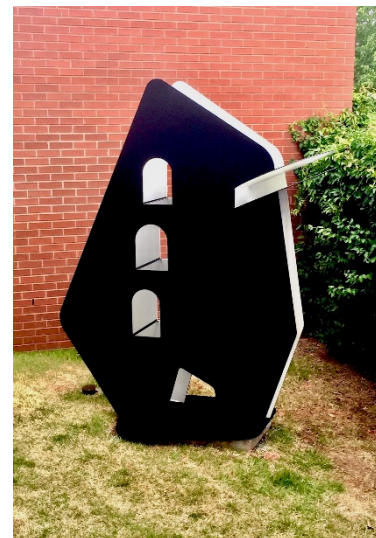
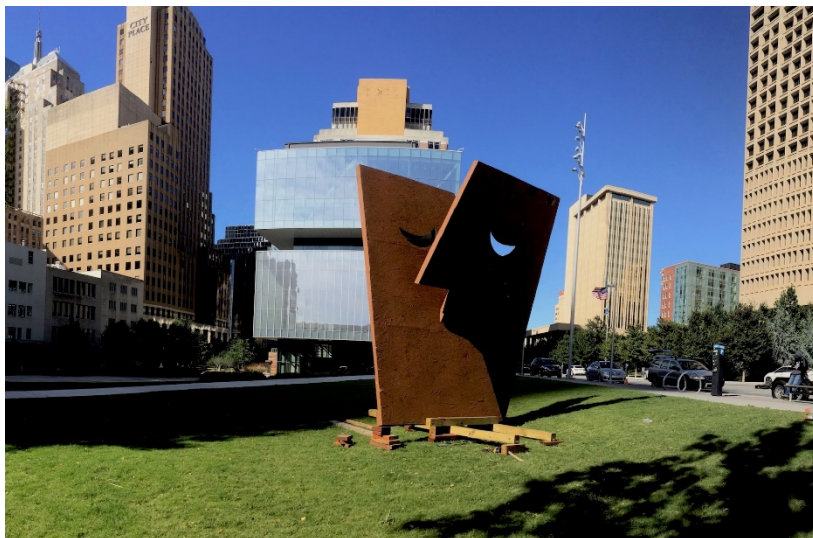
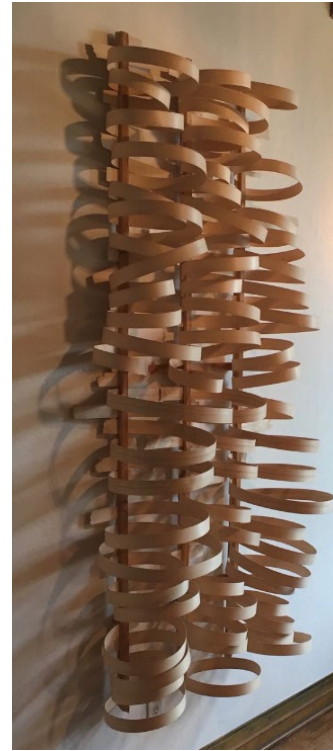
My experience with architectural renderings, design, construction, budgets, and scheduling on previous projects of this nature show that I am a problem solver capable of executing and completing a project of this scope in a timely manner. Projects include public art sculptures for the City of Oklahoma 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.

**Klint Schor**

405-922-0229

[klintschor@gmail.com](mailto:klintschor@gmail.com)



# Asia Scudder

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. These paintings influenced me greatly, defining for me an early desire to create visionary and artistic representations of my own life experience.

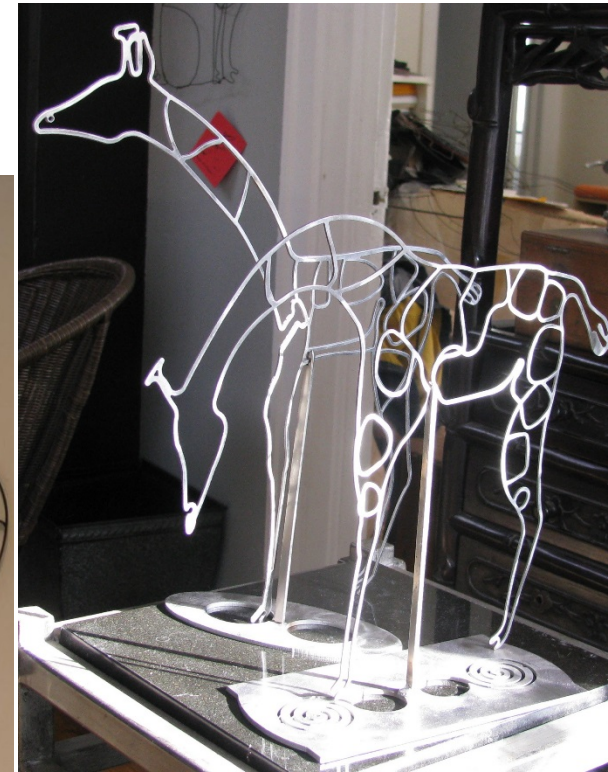
These sculpture pieces invite the viewer to see our lives with a bit of humor and compassionate, thoughtful understanding. My work is thus abstract, fluid, and whimsical; quite often reflecting poetic interpretations of animals and of indigenous figures which are representative of iconic cultural mythologies as well as variable emotional states of being. I have worked diligently, creating hundreds of original artworks which have evolved over the course of many years.

**Asia Scudder**

405-826-0181

[asiascudder@gmail.com](mailto:asiascudder@gmail.com)

[www.asiascudder.blogspot.com](http://www.asiascudder.blogspot.com)



# Joe Slack

“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.”

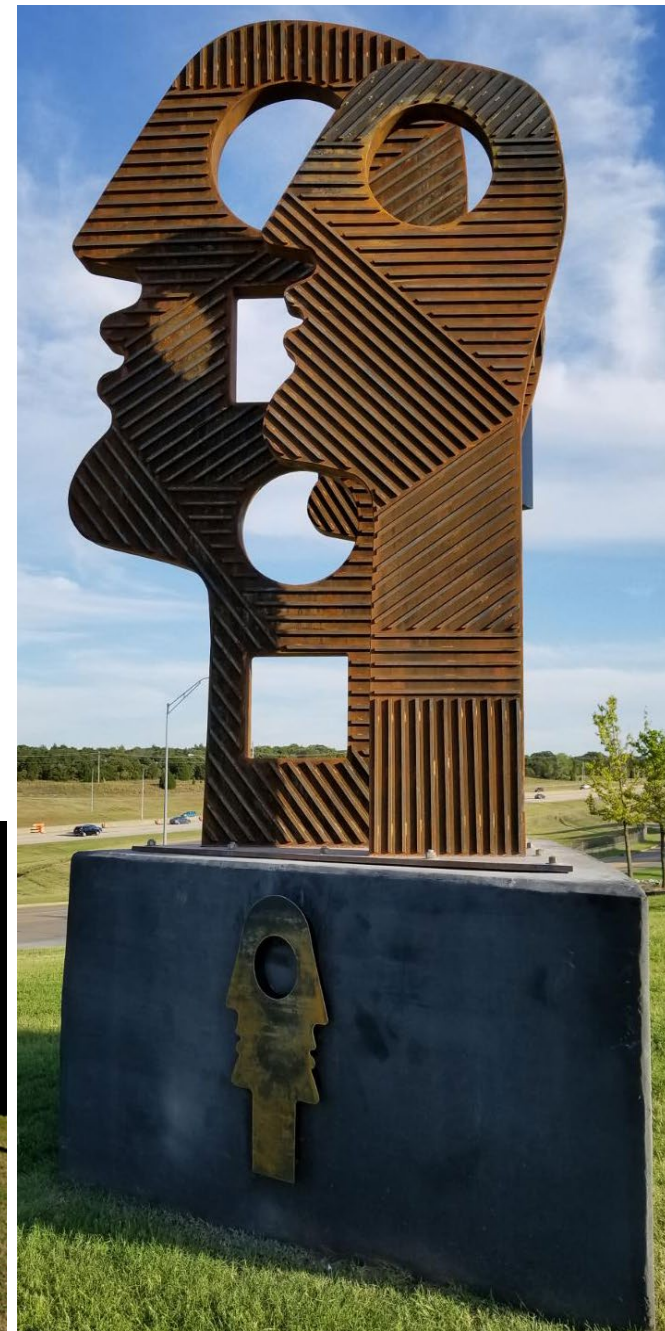
Slack attended art school at Oklahoma City University and began his sculpting career with wood, a material he’d been drawn to since he was a kid building skateboard ramps in his backyard. Woodworking was his primary medium for several years after college, but once he discovered the magnitude and the 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.”

**Joe Slack**

405-812-7175

[slack101@cox.net](mailto:slack101@cox.net)

[www.JoeSlack.com](http://www.JoeSlack.com)



# Amanda Zoey Weathers

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.

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. 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 SNI, 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 policies and processes related to permitting structures and murals.

**Amanda Zoey Weathers**

405-371-2460

[byamandabradway@gmail.com](mailto:byamandabradway@gmail.com)



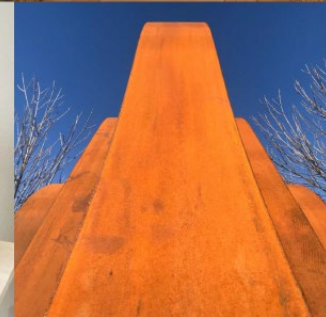
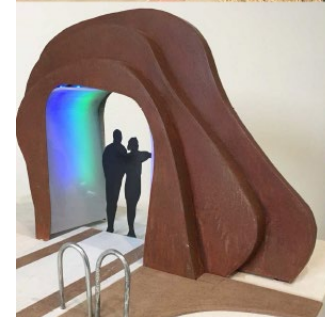
# Chris Wollard

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 titled "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.

**Chris Wollard**

918-270-0039

[whitemoai@gmail.com](mailto:whitemoai@gmail.com)





# Jason Wortham

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.

Jason Wortham

580-574-0791

[jwortham151@gmail.com](mailto:jwortham151@gmail.com)



# Carl Wright

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.

Carl L. Wright

304-263-2391

[carl@wsggallery.com](mailto:carl@wsggallery.com)

[www.wsggallery.com](http://www.wsggallery.com)



# Bobby Zokaites

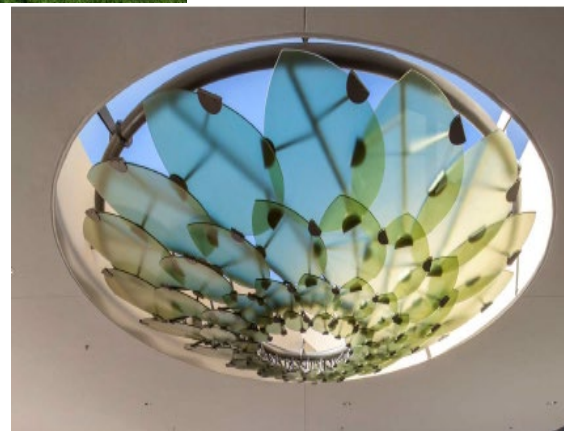
Bobby Zokaites specializes in large-scale installations ranging from stand-alone sculpture with kinetic or interactive elements to architecturally-integrated artworks and infrastructure design. His work utilizes a variety of design, fabrication and installation processes that incorporate 20th century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

**Bobby Zokaites**

540-392-2541

[bzokaites@gmail.com](mailto:bzokaites@gmail.com)



# Photography



The photography category includes artists who practice in traditional photography methods, those who manipulate photography, and those who digitally print photographs on materials other than papers including metals, resins, glass, and canvas.

**Narciso Arguelles**

**Rick Cotter**

**romy owens**

**Jenny Woodruff**

# Narciso Arguelles

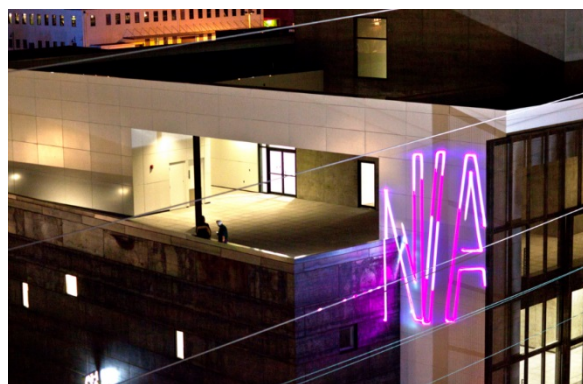
I grew up in Tijuana, Mexico. This background influences my art. My artwork can have an “outsider art” look, similar to Guillermo Gomez Peña. Years later during college at the University of California, San Diego, I met Rick Smolan the famous photographer from Time/Life and this meeting led me to get into photography in a meaningful way. My subject matter involved life along the US/Mexican border. Subject matter I was familiar with. I soon became a member of the international art group the Border Art Workshop. One of my first exhibits with the workshop was the Ninth Biennale of Sydney, Australia. Later I also exhibited with the workshop at the First Johannesburg Biennale in South Africa. I now live in Oklahoma. I served as the CFO of this collaborative group. The budget I managed in Australia was over \$10,000, funded by Lili-Wallace Readers Digest.



Narciso Arguelles III

405-410-5635

[borderart@hotmail.com](mailto:borderart@hotmail.com)



# Rick Cotter

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.

**Rick Cotter**

405-623-7943

[www.exodusphotography.com](http://www.exodusphotography.com)



# romy owens

romy owens is an photographer, artist and curator living in Oklahoma City. She makes site-specific mural installations, as well as smaller objects, in reaction to place, community, and transformation. Her artistic and 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. She is currently the curator in residence for Downtown OKC Initiative's annual Artist Invitational.

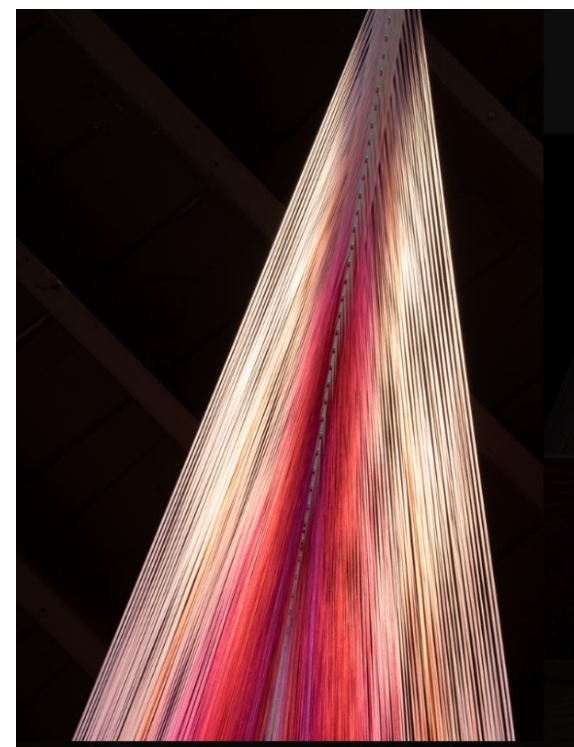
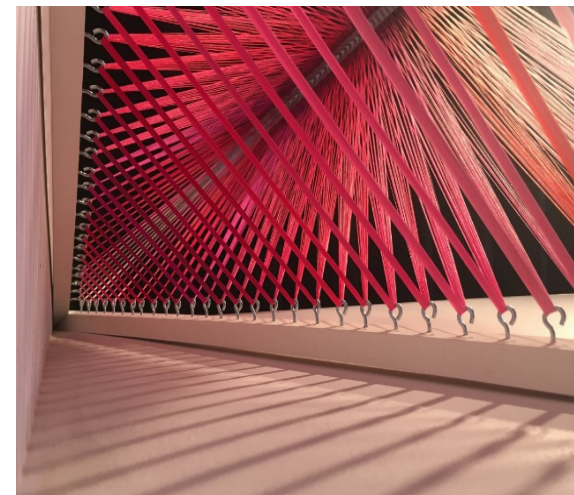
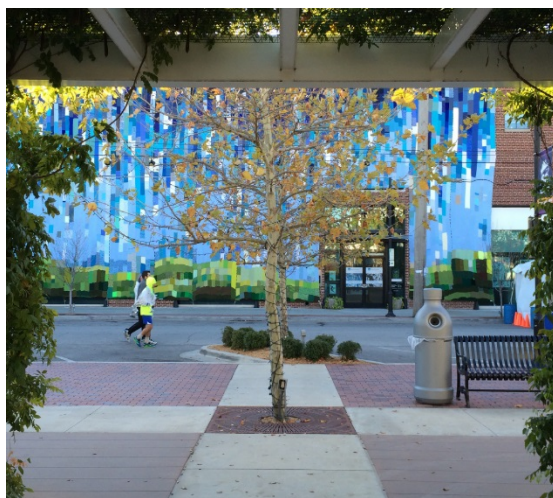
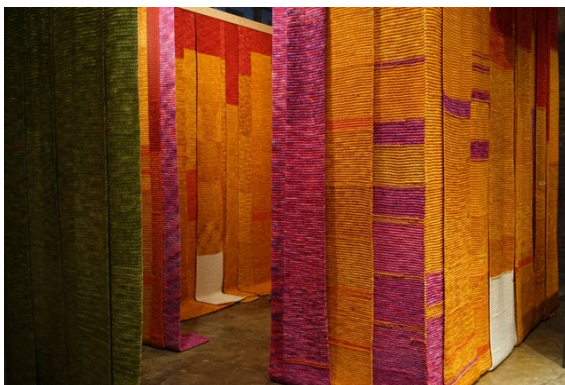
romy owens

405-990-2448

[romyfredrica@hotmail.com](mailto:romyfredrica@hotmail.com)

[www.romyowens.com](http://www.romyowens.com)

[www.currentstudio.org](http://www.currentstudio.org)



# Jenny Woodruff

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.

Jenny Woodruff

405-528-9011

[she\\_mule@swbell.net](mailto:she_mule@swbell.net)





# Mosaics



The Mosaics category includes vertical and horizontal work involving tiles, stones, glass and other materials. It also includes stained glass work and collage

**BEATRIZ MAYORCA**

**MAUREEN MELVILLE**

**SUSAN MORRISON-DYKE**

**JASON WORTHAM**

# Beatriz Mayorca

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.

## Beatriz Mayorca

405-625-6796

[bm@bmayorca.com](mailto:bm@bmayorca.com)

[www.bmayorca.com](http://www.bmayorca.com)



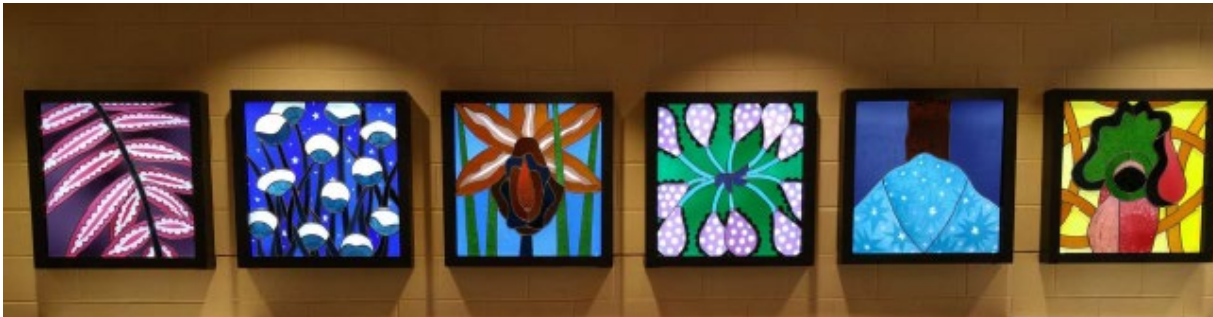
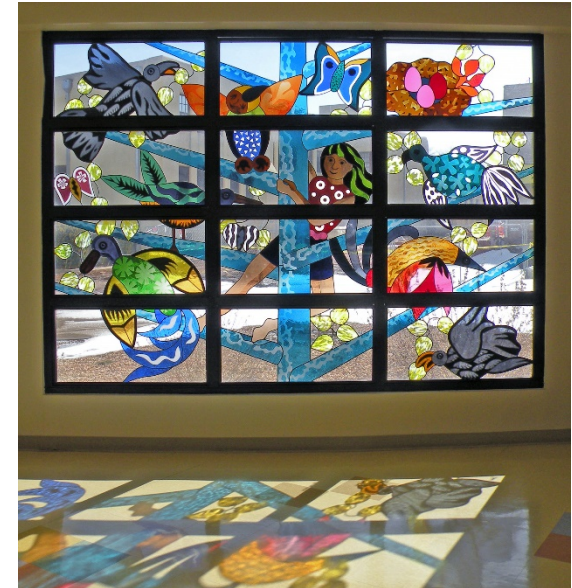
# Maureen Melville

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.

Maureen Melville

703-763-1775

[maureenmelville@gmail.com](mailto:maureenmelville@gmail.com)



# Susan Morrison-Dyke

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.

**Susan Morrison Dyke**

405-232-5053

[smorrison6@aol.com](mailto:smorrison6@aol.com)

[www.smorrison652.wix.com//susanmorrison](http://www.smorrison652.wix.com//susanmorrison)



# Jason Wortham

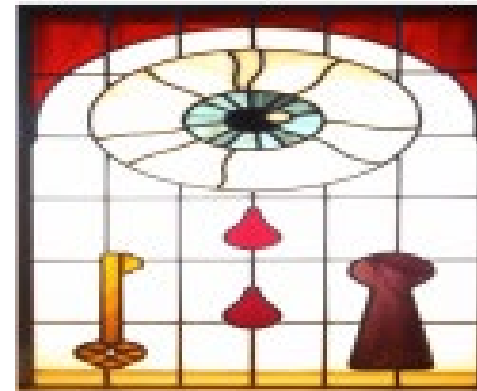
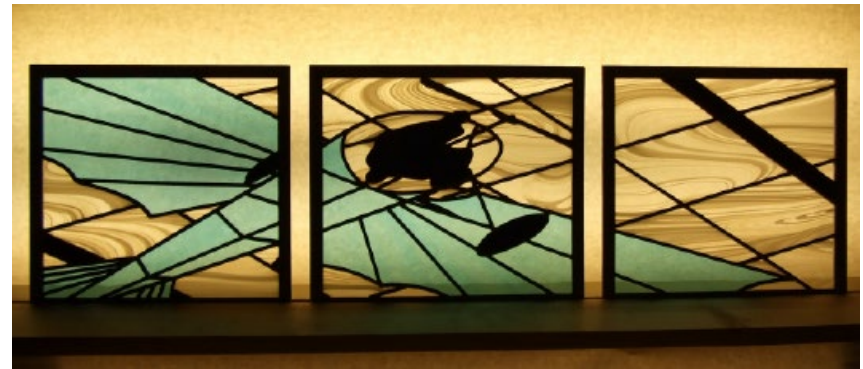
I was born in Duncan OK, where I made several attempts at drawing as soon as I could pick up a crayon. Reading comic books, both well- and poorly-drawn and/or written, began influencing and focusing my artistic interests and expressions at the age of seven (and continues to do so to this day, some 30+ 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.

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Jason Wortham

580-574-0791

[jwortham151@gmail.com](mailto:jwortham151@gmail.com)



# Functional Work



The Functional category includes benches, chairs, tables, lighting, art screen fencing, bicycle racks, and shade structures.

## ART FORM

**RICK AND TRACEY BEWLEY**

**GABRIEL FRIEDMAN**

**JIM GALLUCCI**

**BEATRIZ MAYORCA**

**BRETT MCDANEL**

**MORGAN ROBINSON**

**DON NARCOMEY**

**KLINT SCHOR**

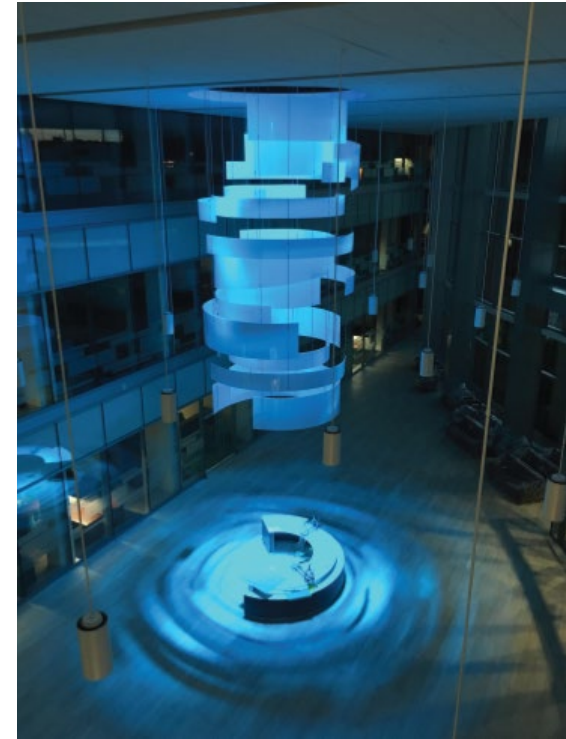
# Art Form

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.

## Art Form

405-232-2256

[www.art-form.com](http://www.art-form.com)



# Rick and Tracey Bewley

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.

**Rick and Tracey Bewley**

405-209-0243

[Bewley@artfusionstudio.com](mailto:Bewley@artfusionstudio.com)

[www.artfusionstudio.com](http://www.artfusionstudio.com)



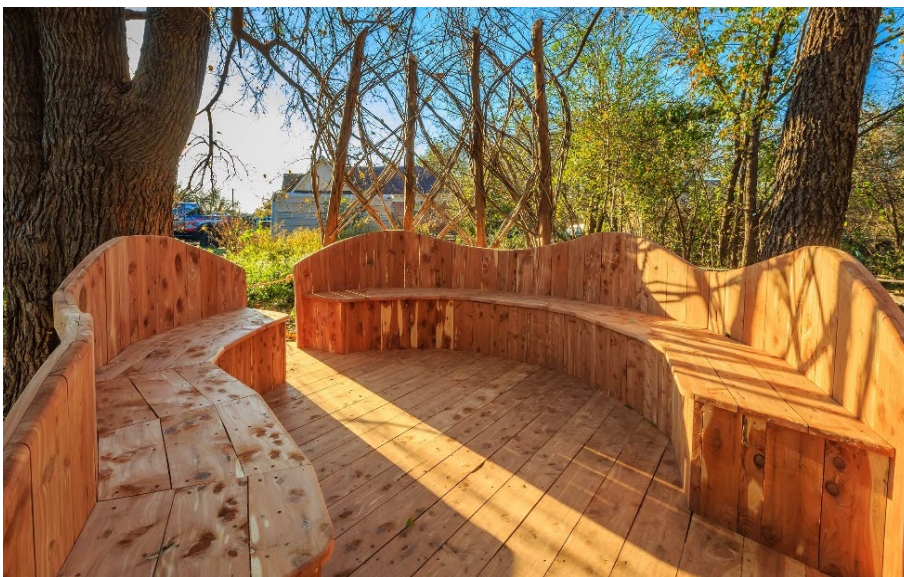


# Gabriel Friedman



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 “magical” experiences. 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.

Gabriel Friedman  
[friedmanway@gmail.com](mailto:friedmanway@gmail.com)  
@g.e.buildman



# Jim Gallucci

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.

## Jim Gallucci Sculptor, Ltd.

336-370-9001

[jgall63051@aol.com](mailto:jgall63051@aol.com)

[www.jimgalluccisculptor.com](http://www.jimgalluccisculptor.com)



# Beatriz Mayorca

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 functional public art.

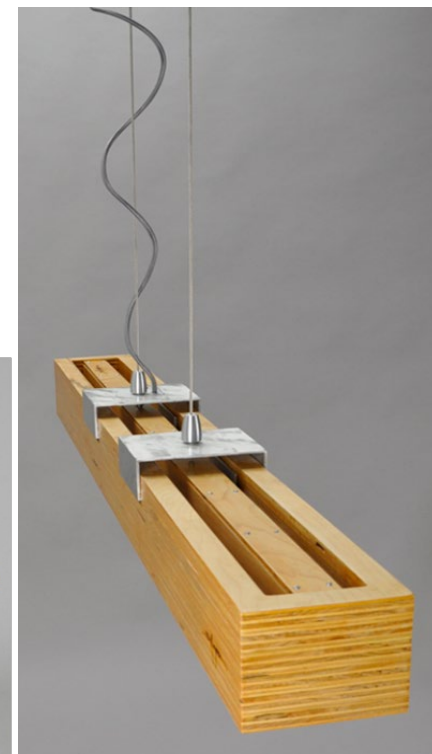
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Beatriz Mayorca

405-625-6796

[bm@bmayorca.com](mailto:bm@bmayorca.com)

[www.bmayorca.com](http://www.bmayorca.com)



# Brett McDanel



For the last twelve years I have been working as a professional artist constructing innovative industrial sculptures from found objects. Prior to moving fulltime as an artist I operated a construction company focusing on custom shelter, pergola, screen wall, deck, and gate applications. 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, often incorporating subjective themes.

**Brett McDanel**

405-830-8125

[alittlehandy@yahoo.com](mailto:alittlehandy@yahoo.com)

[www.brettmcdanelsculpture.com](http://www.brettmcdanelsculpture.com)



# Don Narcomey

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.

**Don Narcomey**

405-473-1350

[don@narcomey.net](mailto:don@narcomey.net)

[www.narcomey.net](http://www.narcomey.net)



# Morgan Robinson

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.



Morgan Robinson

405.880.2042

[morgankylrobinson@gmail.com](mailto:morgankylrobinson@gmail.com)

[www.morgan-robinson.com](http://www.morgan-robinson.com)

# Klint Schor

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.

Klint Schor

405-922-0229

[klintschor@gmail.com](mailto:klintschor@gmail.com)



# Environmental Work



The Environmental Work category includes use of materials from the natural environment that include, but are not limited to, earth, stone, willow, water, etc.

**PAUL BAGLEY**

**GABRIEL FRIEDMAN**

**KLINT SCHOR**

**CONNIE SCOTHORN AND BRIAN PARTIC**



# Paul Bagley

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.

Paul Bagley

405-209-5425

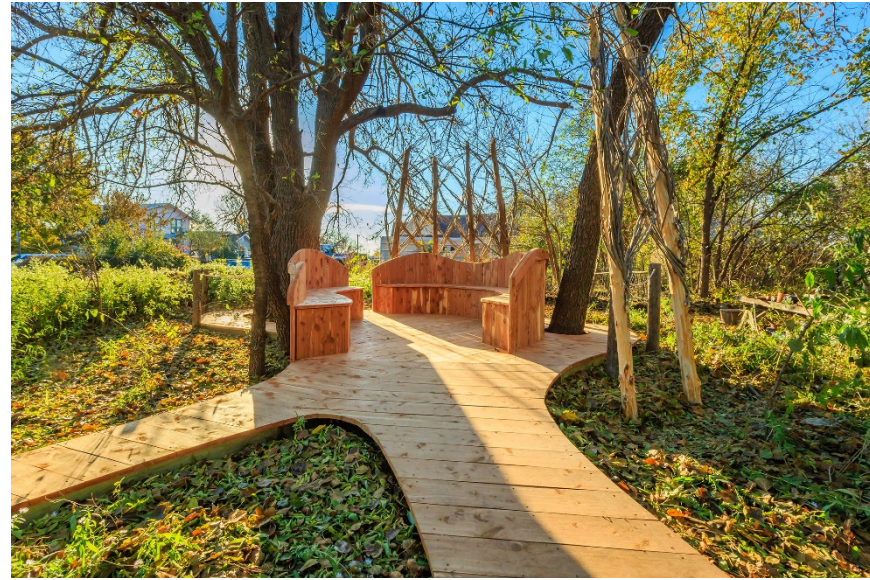
[paulbagley@me.com](mailto:paulbagley@me.com)

[www.paulbagley.com](http://www.paulbagley.com)



# Gabriel Friedman

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Gabriel Friedman  
[friedmanway@gmail.com](mailto:friedmanway@gmail.com)

# Klint Schor

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.

**Klint Schor**

405-922-0229

[klintschor@gmail.com](mailto:klintschor@gmail.com)



# Connie Scothorn and Brian Patric

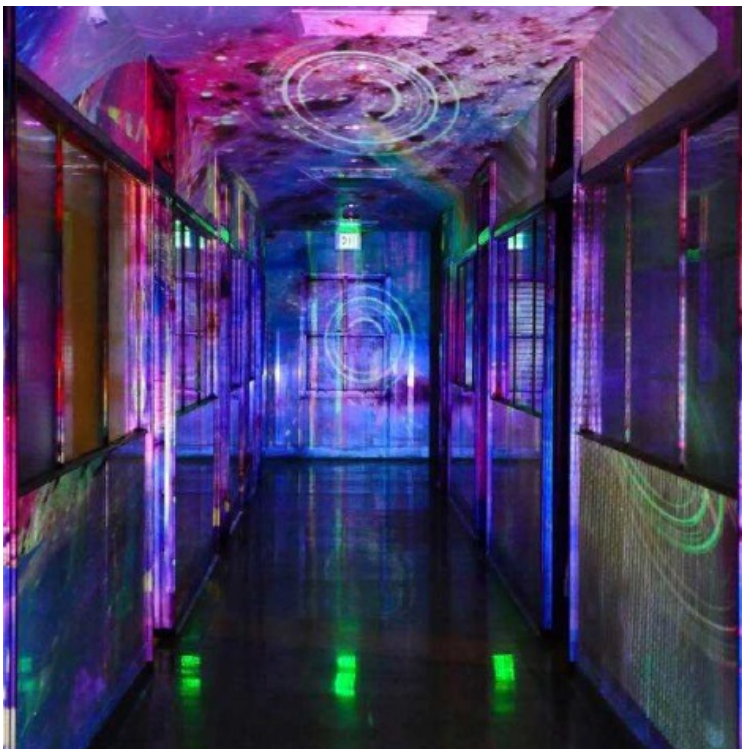
We specialize in design that encourages a relationship between people and nature in the outdoor environment. Our media primarily includes earth and plants. This might be accented with pavement, walls, lighting and other features.

Connie Scothorn and Brian Patric  
[www.connie@clsokc.com](mailto:www.connie@clsokc.com)



# New Genre

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



**CRYSTAL Z CAMPBELL**

**CHAD MOUNT**

# Crystal Z Campbell

I am interested in site-specific projects. I respond to each site unearthing a history through what remains, and what is absent. Whenever possible, I tend to employ research and often use archives or word-of-mouth or photographs to fill narrative gaps of stories I am partially retelling, and partially reinventing. My works span many different mediums and can include light, sound, projection, sculpture, photography, and painting. Collaboration is an important part of my process—past collaborators have included scientists, writers, fabricators, professional singers, performers, and other artists and I am interested in expanding my practice and working with engineers, designers, and other professionals to execute temporary and permanent art projects. I have been working for over a decade professionally in the US and abroad, and look forward to developing permanent site-specific installations in my home state.

Crystal Z Campbell

405-308-1395

[crystalzcampbell@gmail.com](mailto:crystalzcampbell@gmail.com)



# Chad Mount

My experience as a professional artist spans over fifteen years. My artistic practices are presently focused around crossing creative disciplines between the arts, sciences and technology industries to create new experience-driven, next generation art works from paintings to site-specific immersive art installations. One of my current pursuits involves exploring the realms between abstract painting, A.R. technologies and the viewer's experience.

A few examples of the creative industries that I am experienced in are Contemporary Painting, 3D Character Animation, 3D Game Developer (Playstation), Editorial Illustration (Spin Magazine), Brand Designer, Video Art, and Art Build Member (Coachella). I also have exhibited extensively with solo exhibitions and in group exhibitions.

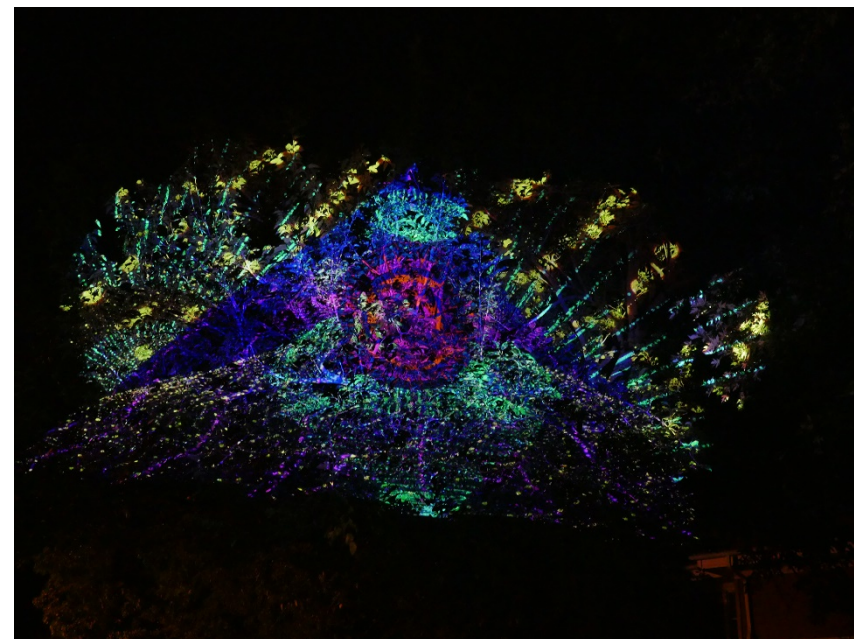
June 2018 marked the beginning of a with a Professor of Biotechnology and Biomedicine currently at the Technical University of Denmark. Exploring the creative potential of Plant Synthetic Biology as a central medium to be used in the creation of interactive, bio/tech/art installations. I'm extremely excited about this entirely new frontier of crossing the art, digital-engineering and bio-engineering.

**Chad Mount**

405-850-8410

[dots@chadmount.com](mailto:dots@chadmount.com)

[www.chadmount.com](http://www.chadmount.com)



## Small Works

Small Works: for projects under \$2,500. All media are eligible. If making a submittal in this category use images of works with a value of \$2,500 or less, only.



BRETT MCDANEL



TOMOAKI ORIKASA





# Brett McDanel

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.

**Brett McDanel**

405-830-8125

[alittlehandy@yahoo.com](mailto:alittlehandy@yahoo.com)

[www.brettmcdanelsculpture.com](http://www.brettmcdanelsculpture.com)



# Tomoaki Orikasa

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. 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.

Tomoaki Orikasa

405.818.2174

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# QUESTIONS?

## Contact:

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Find public art in OKC at [OKC Public Art](#).

## ADDITIONAL RESOURCES:

Oklahoma Public Art Network  
<http://oklahomapan.wixsite.com/opan>

