



2016
PRE-QUALIFIED ARTIST POOL
for projects under \$25,000

2016 PRE QUALIFIED ARTIST POOL

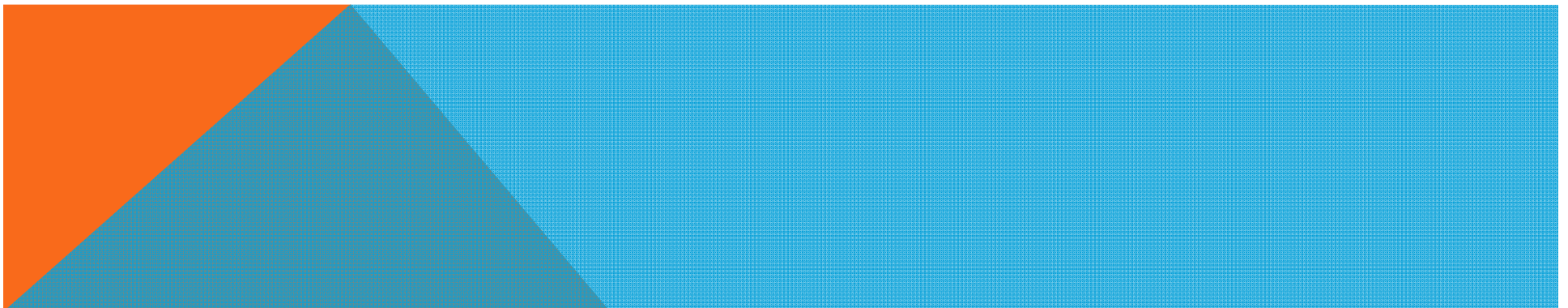
2016 PUBLIC ART JURORS:

- Scott Booker
- Elizabeth Eickman
- Stephen Kovash



OKLAHOMA CITY ARTS COMMISSIONERS:

James Loftis, Chair
John Seward, Vice-Chair
Paul Sweeney, Secretary
Allison Bailey
Scott Booker
Bryon Chambers
Teresa L. Cooper
Peter Dolese
Elizabeth Eickman
Gary Good
Jim Hasenbeck
Steve Hill
Stephen Kovash
Connie Mashburn
Michael Owens



2016 PRE QUALIFIED ARTIST POOL

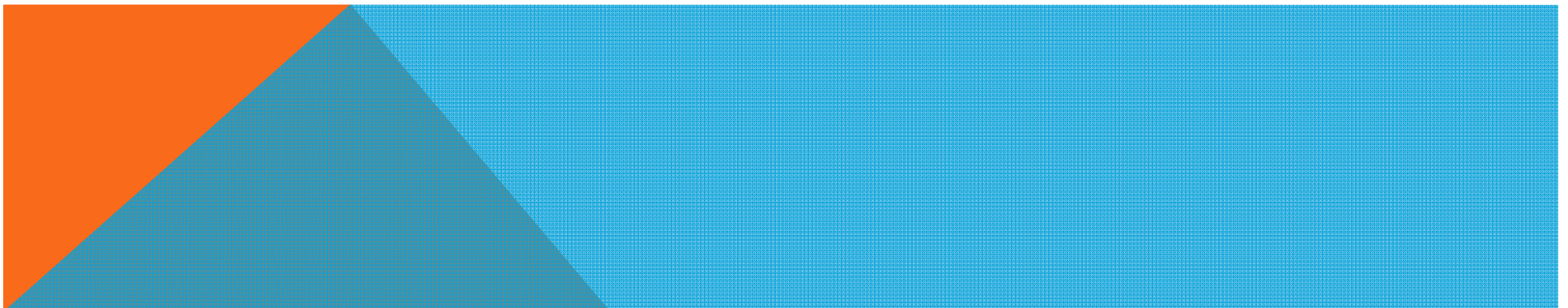
Oklahoma City's Pre Qualified Artist Pool for projects under \$25,000 was a recommendation of the recently adopted [public art master plan](#) for Oklahoma City. During the planning process, consultant interviews revealed that the development community and other groups and organizations needed help in finding qualified public art professionals to carry out uniquely artistic projects.

The artists represented in this year's pool have gone through a rigorous submission and review process and were screened by local professional art jurors. The jurors' recommendations were evaluated by the Oklahoma City Arts Commission at their February 2016 meeting. Each of the artists in this portfolio have received a recommendation from the Arts Commission. Included are examples of each artists' work and their contact information. The artists are separated into ten media categories: 2D painting, 3D sculpture, Functional Art, Graphics, Illustration, Mosaics, Murals, Environmental, Photography and Wall Relief. You'll also find recommendations on selecting, contracting, and working with art professionals.

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



Arts & Cultural Affairs Liaison
City of Oklahoma City Planning Department



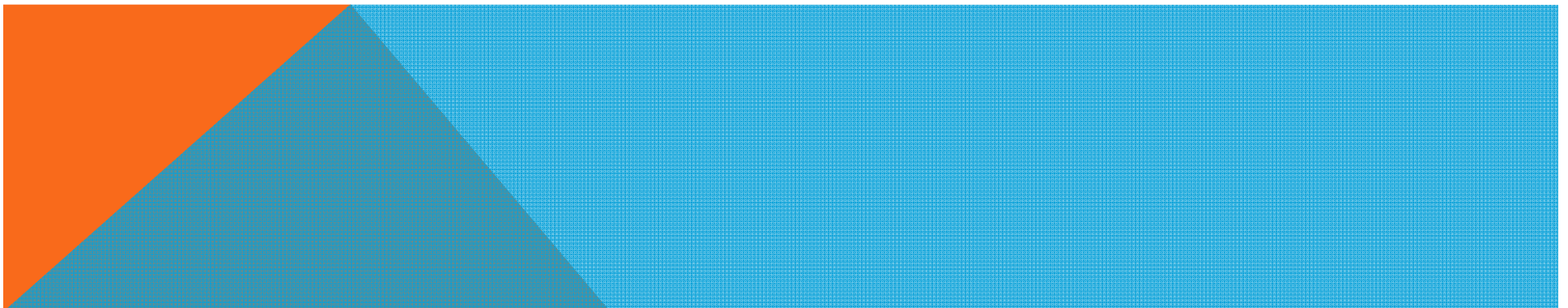
SELECTING AN ARTIST:

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

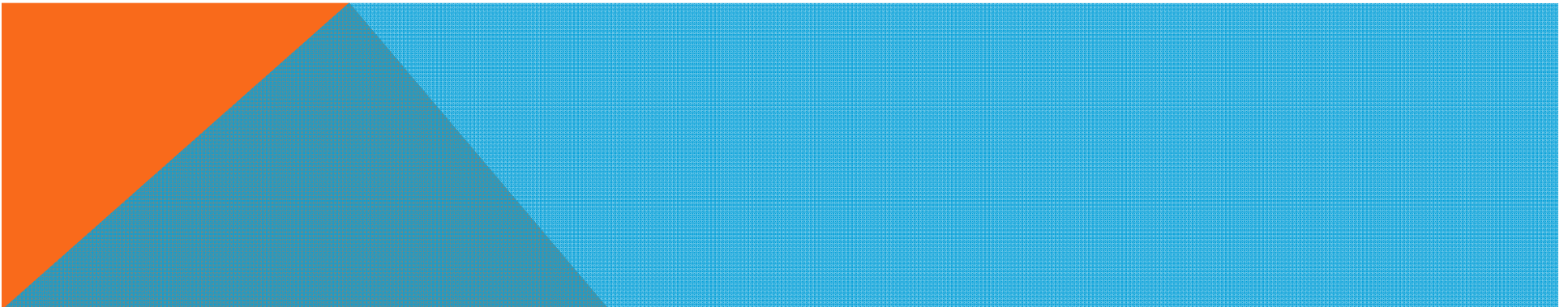
The selected artist is ultimately commissioned for the project based on the combined strength of a proposal, interview and references. When you contact an artist, to discuss preparing a conceptual design, it is recommended that you pay the artist a fee for their time to evaluate the site and to produce 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 power point, 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.



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.

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](#). If you have any questions about use of the registry, selection and contracting of public art artists, or with design review and permitting of public artwork, please do not hesitate to contact the Office of Arts & Cultural Affairs.

Robbie Kienzle, Liaison

Office of Arts & Cultural Affairs

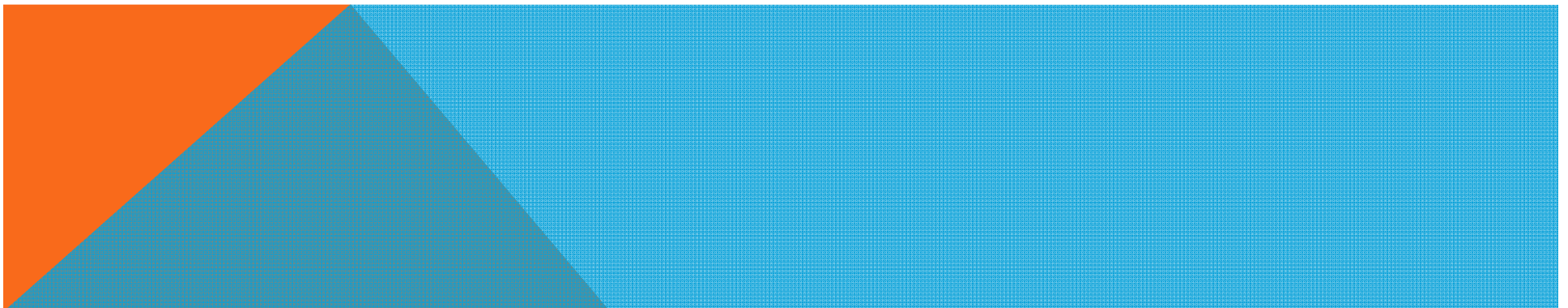
Oklahoma City Planning Department

420 W. Main, 9th Floor

Oklahoma City, OK 73102

p: 405/297-1740 m: 405/664-2363

<http://www.okc.gov/arts>



2-D PAINTING
8 ARTISTS

OKC **ARTS**

CARGILL SMART ART

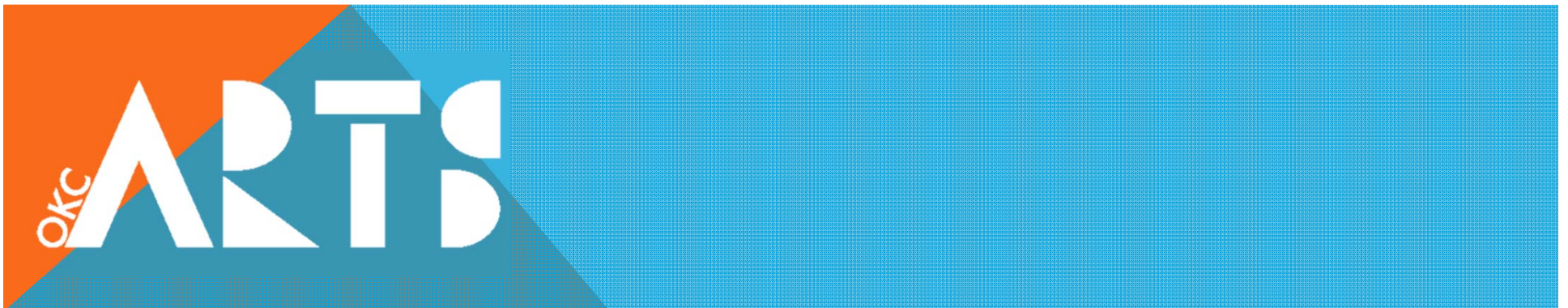
I have lived and worked in Oklahoma City for almost forty-eight years. During that time, I have seen many changes in our City. I am really excited about the current growth and direction the City has taken with the arts; and I would enjoy the opportunity to be a part of this growth. I have been painting professionally for about four years, with my art going mostly to private collectors. I have exhibited in many local shops, galleries and festivals. I have also donated art to many local charitable events. As an artist, I believe it is important to be involved in the community and to reflect its history through the language of art.

Chris Cargill

405/397-4977

Cargill.smart.art@gmail.com

Web: <http://www.chriscargill.com>















CHAIT STUDIOS

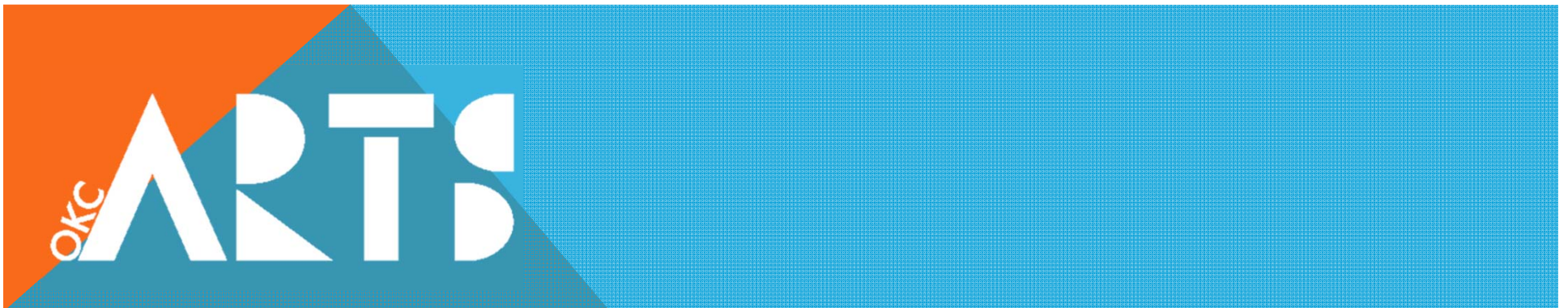
My creative process starts with the premise that everything has order and structure. How an object is respected or not, influences my thoughts. I employ watercolor to invoke emotion from the viewer. I want the viewer to abandon their pre-conceptions and study what I am suggesting. My approach is non-traditional. Using canvas as a substrate impacts the final piece. Through my varying applications and palette, I create movement and thought progression. The canvas then takes over where I stop. As the media dries, a journey independent of my expression occurs. Non representational images evolve resulting in celebrations of color and the exploration of surface and texture. As the artwork looks back at the viewer, a conversation is begun and a relationship started, allowing one to mentally perceive what they cannot see with their eyes. My nontraditional watercolor techniques as my vehicle result in compositions, pigmentation, spontaneity, and presentation not typically seen in watercolors or achievable in other paint media. The final imagery is also a result of a painstaking approach to look at the work throughout its creation in a monochromatic view. I am a firm believer that artwork is successful because of the contrast and interplay of shapes and space, and that color is the result that sells it. The resultant imagery is versatile, flexible and confident, which makes my artwork transitional and appreciated across generations.

Stu Chait

585 747-8746

schait@chaitstudios.com

www.chaitfineart.com



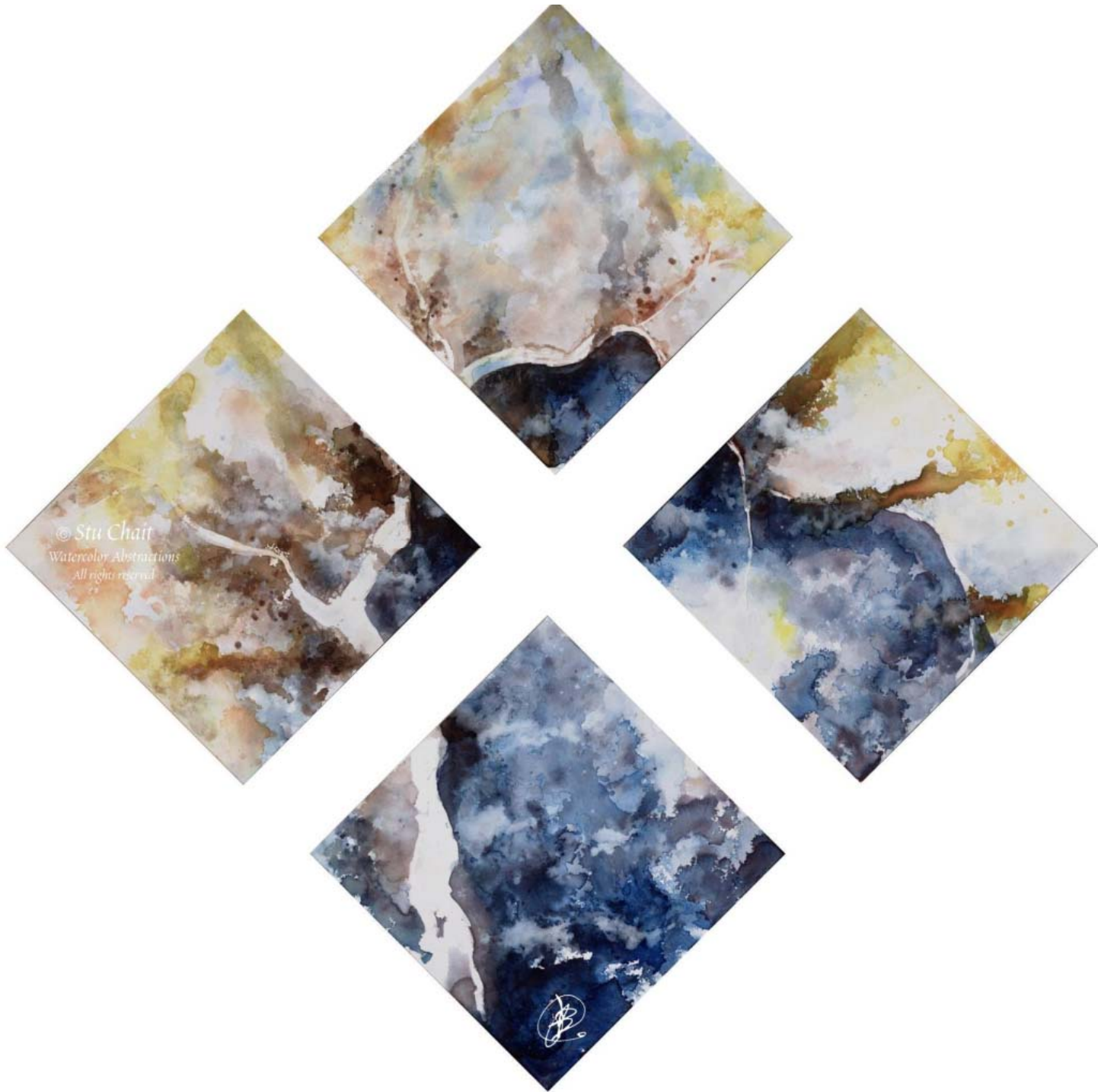


© Stu Chait

Watercolor Abstractions

All rights reserved







© Stu Chait
Watercolor Abstractions
All rights reserved



© Stu Chait
Watercolor Abstractions
All rights reserved





© Stu Chait
Watercolor Abstractions
All rights reserved.



A small, stylized signature or mark, possibly a monogram, located in the bottom right corner of the painting.

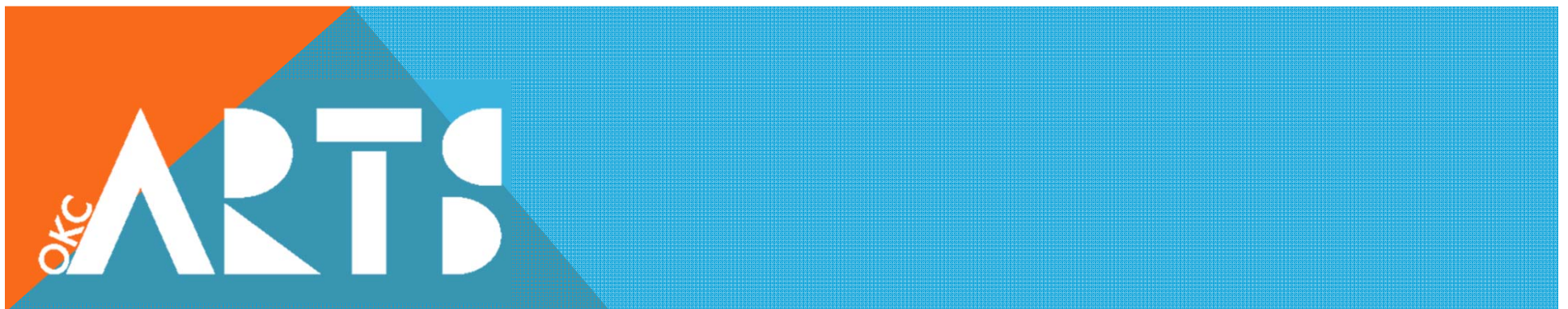


CINDY MASON ART

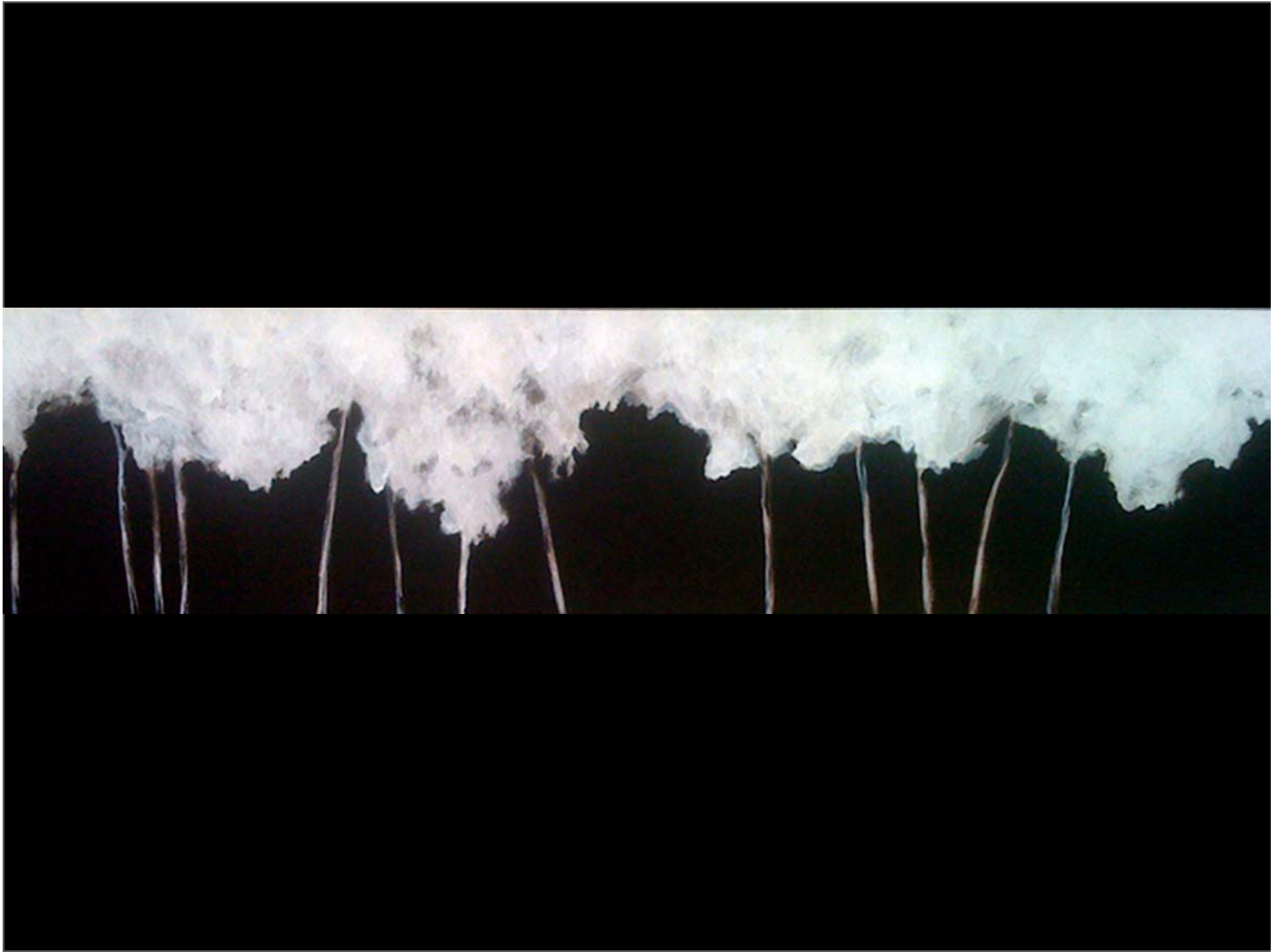
Public art is making our city come to life.

I believe the nature of my work would be of interest to businesses and individuals as impressions or work for either inside or outside installations. When I work, deadlines are important and I work closely with clients to guarantee a positive outcome.

Cindy Mason
405/210-6612
cmason101@cox.net















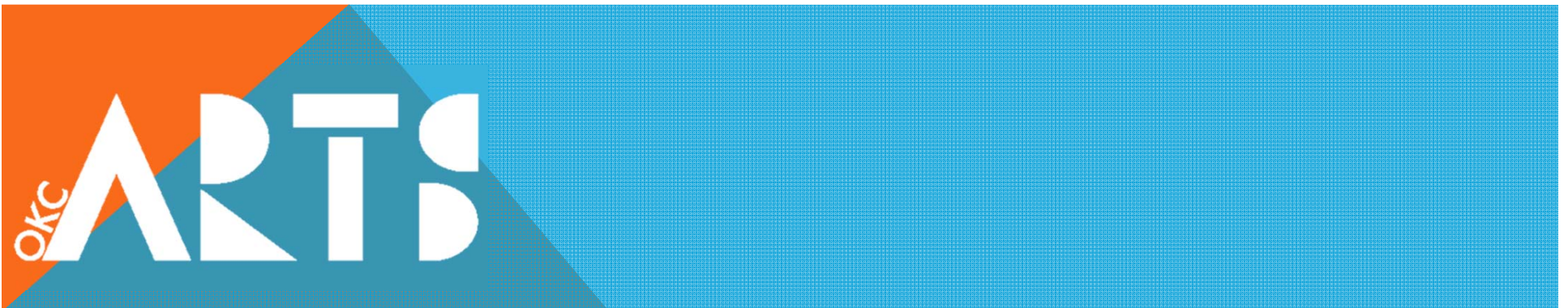
DAVID HOLLAND

As an Oklahoman I have a deep respect and love for the variety of weather phenomenon we experience. I paint dramatic cloudscapes derived from photographs I take of our beautiful 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 and curate shows of my work. I enjoy and work exceptionally well with both curators and administrators. I would enjoy the challenge of creating works for specific projects in public spaces, that would establish and strengthen a connection between viewers of my works and the beauty of the natural world that surrounds them.

David J. Holland
405/923-1577
hollandhill1@cox.net
www.davidhollandartist.com













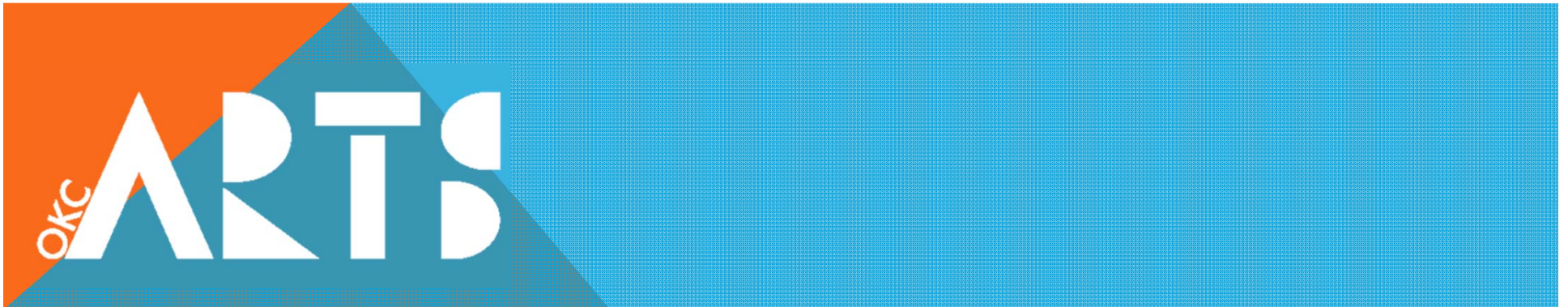


ERICA BONAVIDA

I am a realist oil painter who works on a large scale paintings ranging from 49"x60" to 42"x108". My subject matter is highly rendered aerial views of arrangements of fabric. I utilize bold limited color harmonies. My paintings appeal to a broad range of individuals who relate differently to the textures and compositions on a personal level.

I have recently returned from a personal hiatus and am developing new works in both encaustic and oil. I will be continuing my cloth series in oil and simultaneously developing a more abstracted and smaller scale version of my concept in encaustic.

Erica Bonavida
405/474-8311
erbon777@hotmail.com





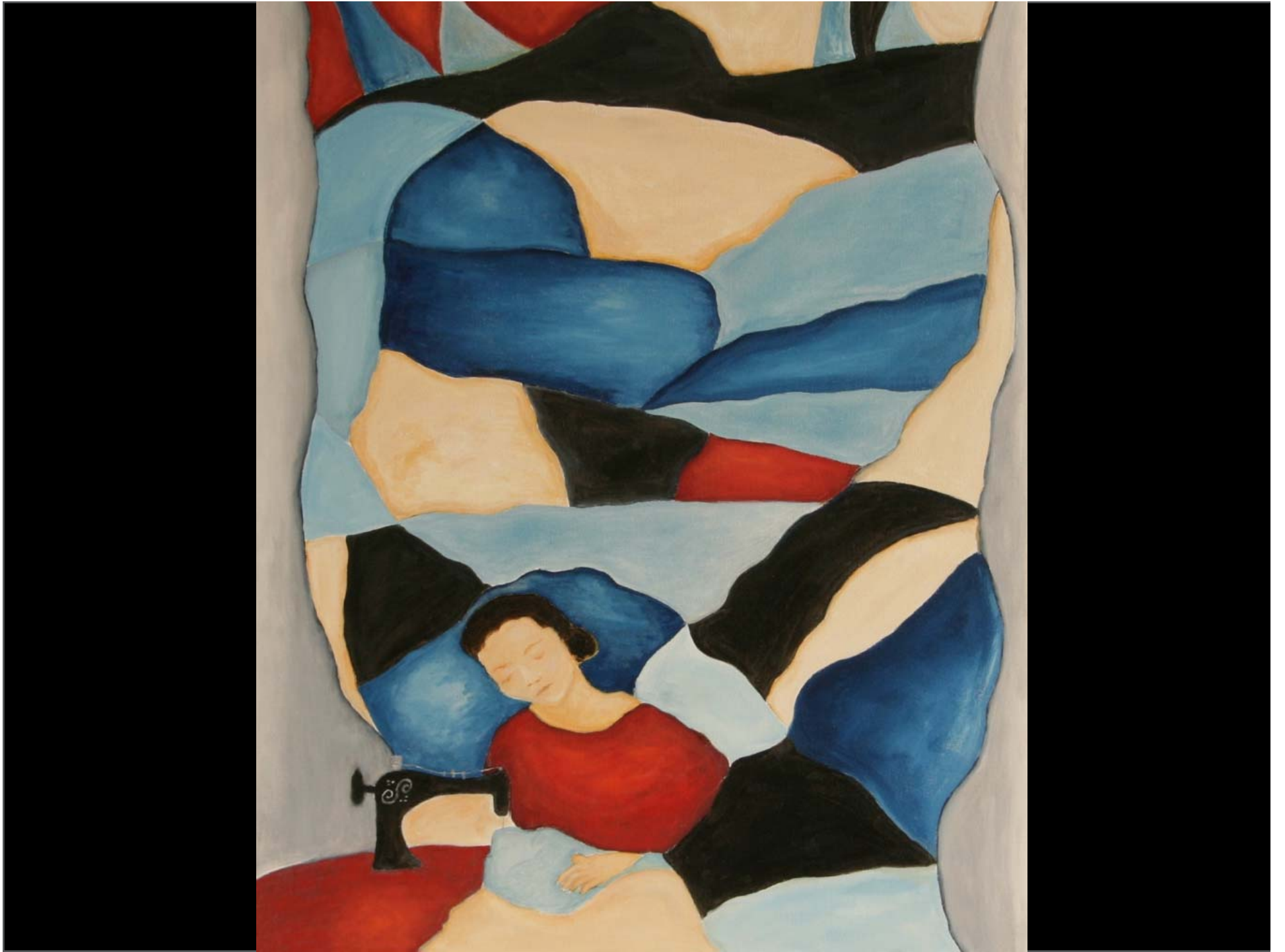


















VIKTOR E
FRANKL

MORE THAN
12 MILLION COPIES
IN PRINT
WORLDWIDE

...might be one of them."
...pped on a woolen wrapper before she left her room
...ce of it between his fingers.
...see how thick and warm it is," she said. "I will
...le if you like, to show you how real I am. For a
...ht you might be a dream too."
...you come from?" he asked.
...own room. The wind wuthered so I couldn't go to
...I heard some one crying and wanted to find out who it
...hat were you crying for?"
...ause I couldn't go to sleep either and my head ached. Tell
... name again."
...y Elenox. Did no one ever tell you I had come to live
...as still fingering the fold of her wrapper, but he began to
...ile more as if he believed in her reality.
...answered. "They dar'n't."
...asked Mary.
...e I should have been afraid you would see me. I won't
...me and talk me over."

anna
ina

A CONFEDERACY
OF DUNCES JOHN KENNEDY TOOLE

JOSEPH CAMPBELL
THE
POWER
OF MYTH
WITH BILL MOYERS

Me talk
pretty
ONE DAY
DAVID
SEDARIS

The
Cambridge
Edition
of the Works of

JANE AUSTEN

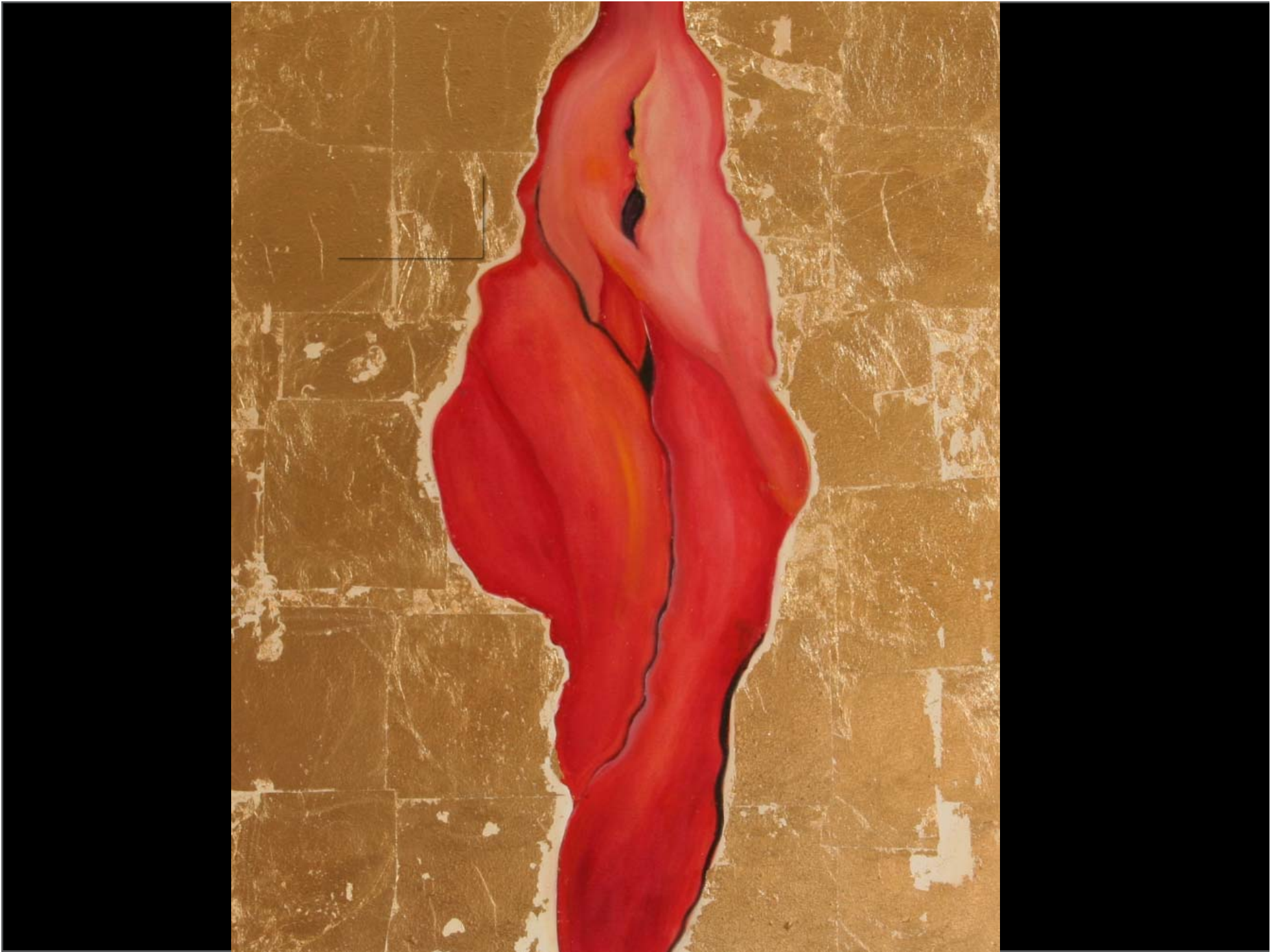
CHOLE



the prayer. ...at's exact. What's ...
so. Just because I'm choosy about what I want—
in this case, enlightenment, or peace, instead of
money or prestige or fame or any of those things
—doesn't mean I'm not as egotistical and self-
seeking as everybody else. If anything, I'm more
so! I don't need the famous Zachary Glass to tell
me that!" Here there was a ...
voice, and she be ...
Bloomberg as ...
minent, if r



MK

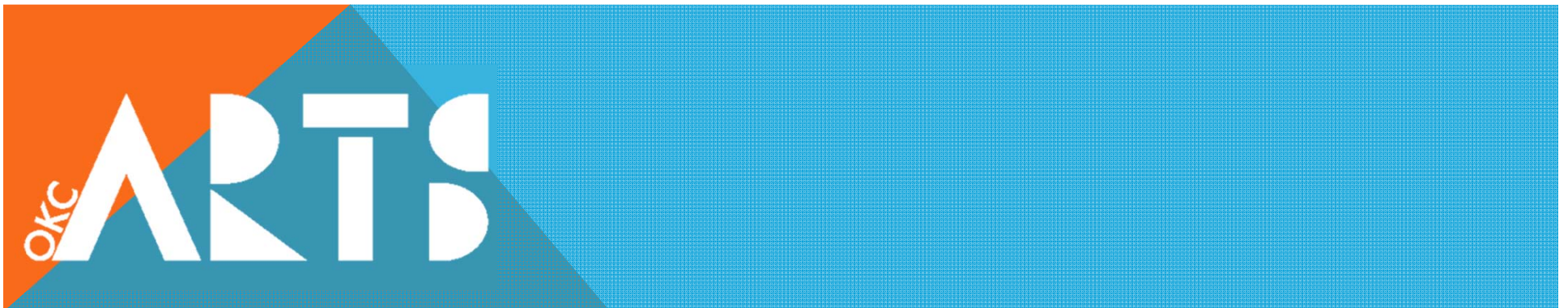


SEAN RYAN ELDRIDGE

I believe that if we expose society to more works of art we will create more culture oriented environment. In my opinion the more color is present in our life the more we are inspired to create. I believe that Oklahoma City needs an artist with potential to create landmark worthy works of art which will attract world wide attention.

It is time for Oklahoma City to take a part in the world wide movement of arts appreciation.

Sean Ryan Eldridge
405/595-1895
eldrini1@yahoo.com









FF







STEVE WHITFIELD ART

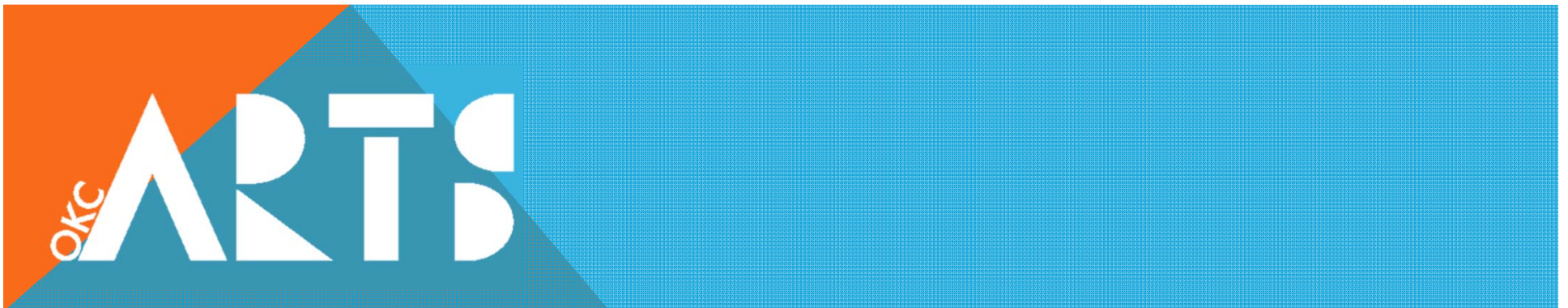
I have spent my entire life immersed in the world of art, in one way or another. Most of this has been as an art educator. I became an art educator primarily because of a couple of influential mentors/teachers who created my love of the arts while I was a young man, searching for an identity. They were 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. Hopefully, I am succeeding.

In addition to Art Education, I have always strived to, 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. The chance to create artwork for the citizens and organizations of our city and state would be a fantastic opportunity 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 here.

Steve Whitfield

405/514-5567

stevewhitfieldart@gmail.com





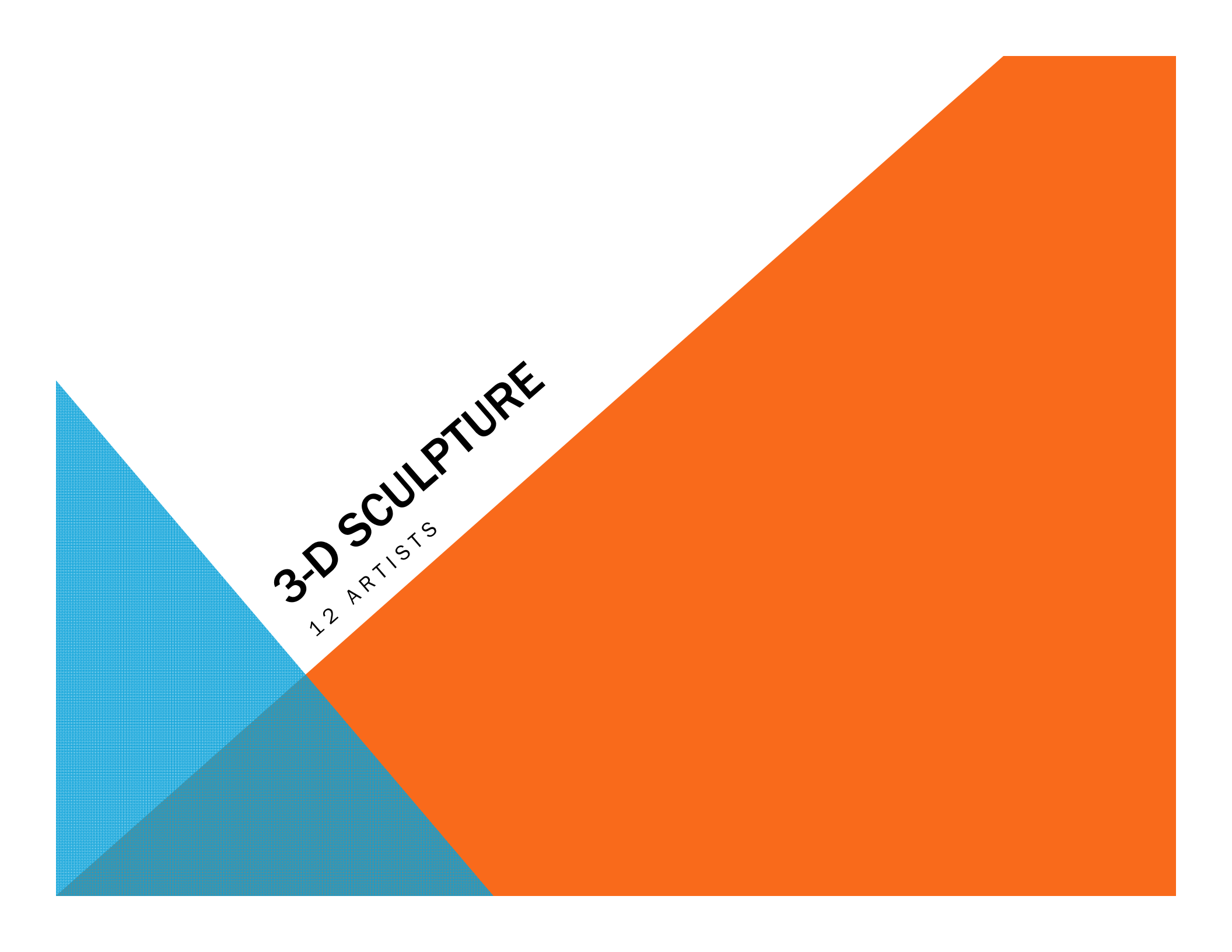










The background features a large orange shape on the right side, which is a trapezoid with a slanted top edge. On the left side, there are two overlapping triangular shapes: a light blue triangle with a fine grid pattern and a darker blue triangle with a coarser grid pattern. The text is positioned in the white space between these shapes.

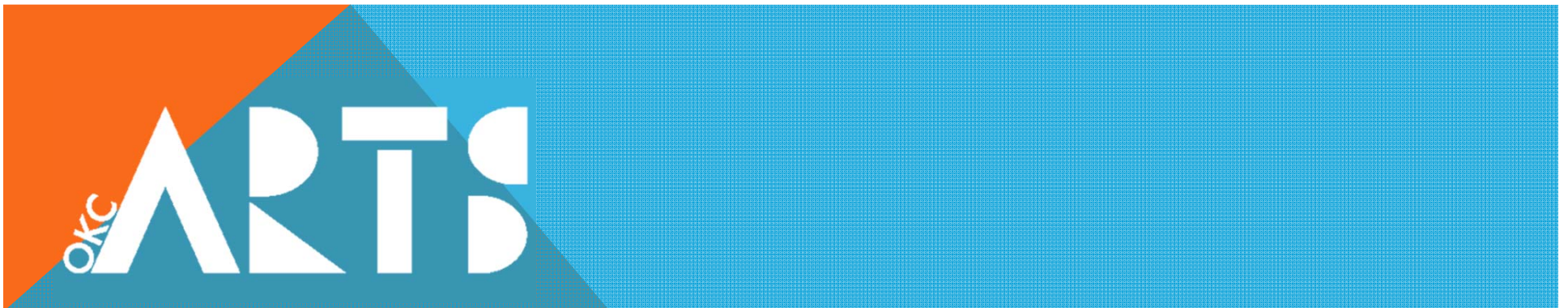
3-D SCULPTURE
12 ARTISTS

ANIMALIS WORKS LLC

As artists, we seek to measure the hidden metrics of public spaces. We are interested in the transformation of public spaces into sites for interaction, reflection, and contemplation. We aim to create work that is engaging and dynamic for cultural connectivity, as we believe public art has the capacity to leave an extraordinary impression on something that might otherwise only be ordinary. By enhancing community spaces, we want to generate interest in the urban landscape and the things that go unnoticed or have maybe been forgotten. In addition, we also place a strong emphasis on creating placemaking and beauty through story telling. We believe this can be an invitation to look more closely, to spend time in the space with the work where it otherwise might be looked over. Through the transformation and reinterpretation of everyday forms and landscapes, we invite the viewer to see and relate to the city and community in a new way. By reflecting the vibrant energy and community, we want to create an iconic work of art that generates a lasting impression.

As a collaborative team, our range of materials and ability are quite broad. Our projects are often site-specific and have been built from materials ranging from wood, stainless steel, and ceramics, to aluminum foil, and paper. We like to consider and address the unique challenges and possibilities of each project. Our medium is often chosen after careful consideration of the specific needs and parameters of the given project. We have the ability to create works of industrial strength as well as delicate handmade objects. Our combined experience includes small and large-scale installations and site-specific works in both private and public settings, often evolving from concepts and narratives based on ideas relating to identity.

Autumn Ewalt and Dharmesh Patel
512/537-6929
contact@animalisworks.com
www.animalisworks.com



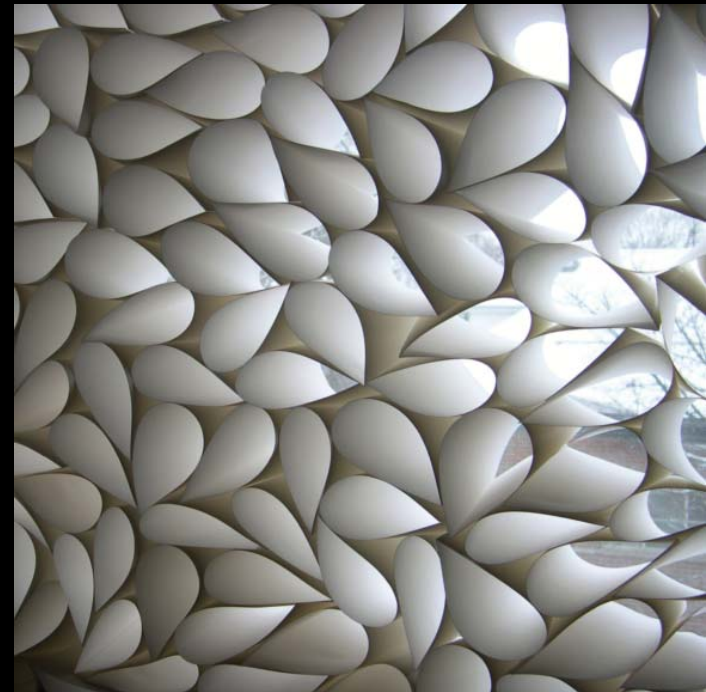












JOEL RANDELL

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, often initiated by the patron while artistically executed by the sculptor, 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.

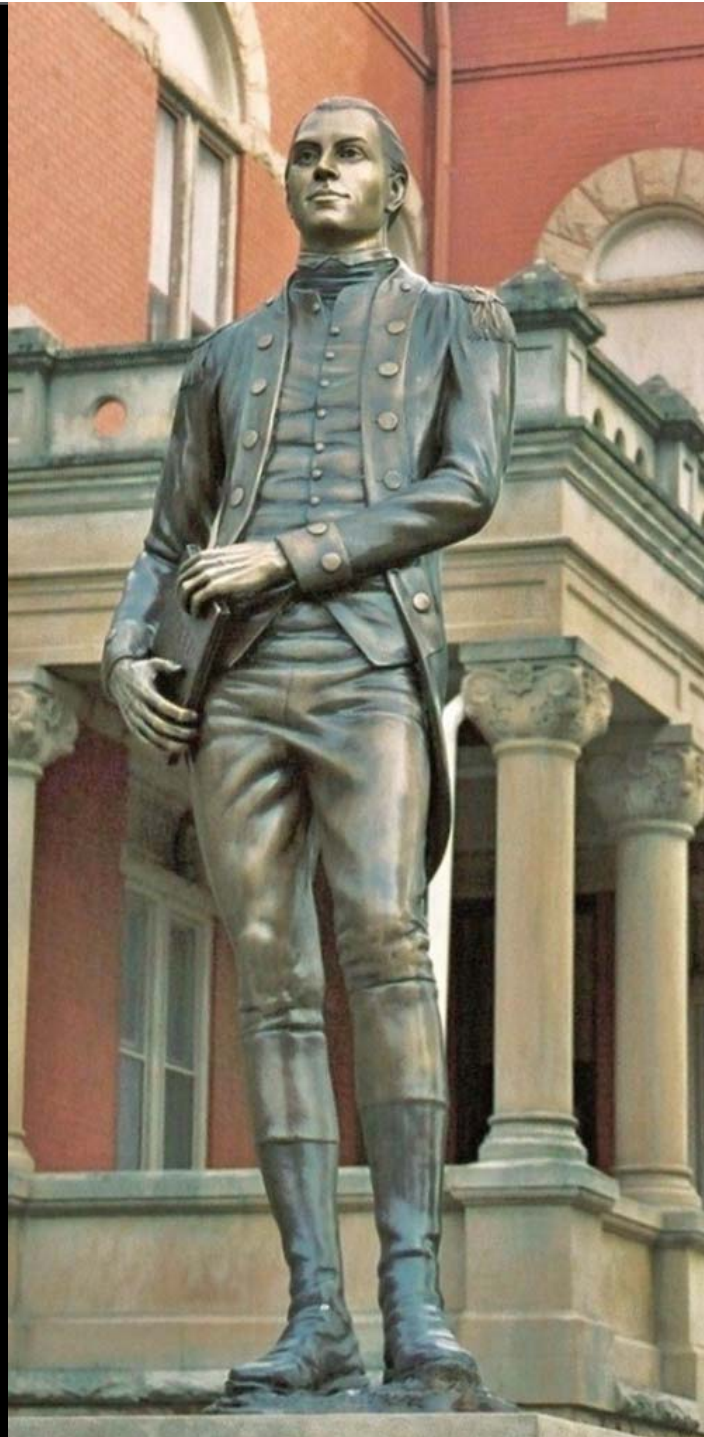
Joel Randell

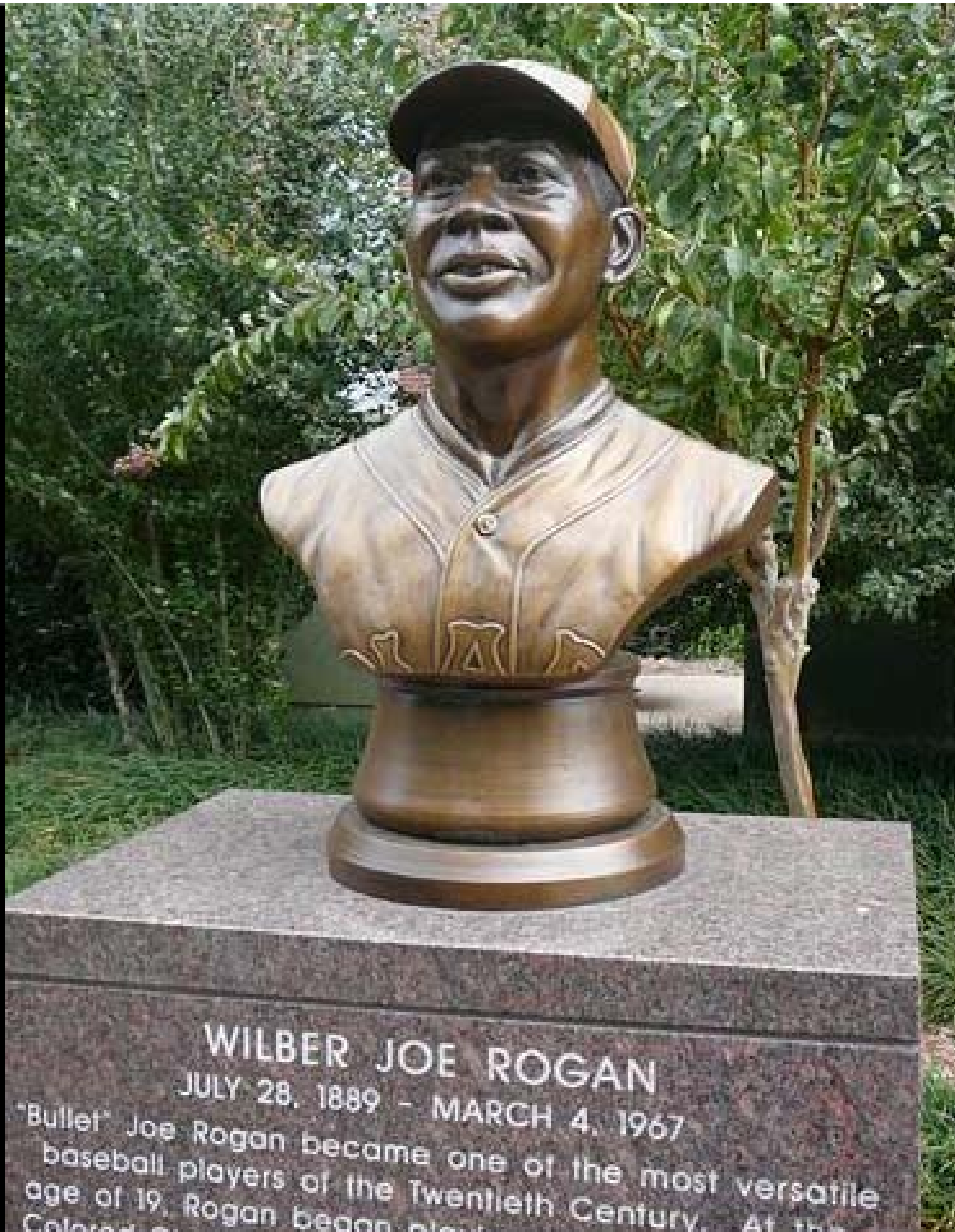
405/657-4722

randell97@aol.com

www.sculptorjoelrandell.com



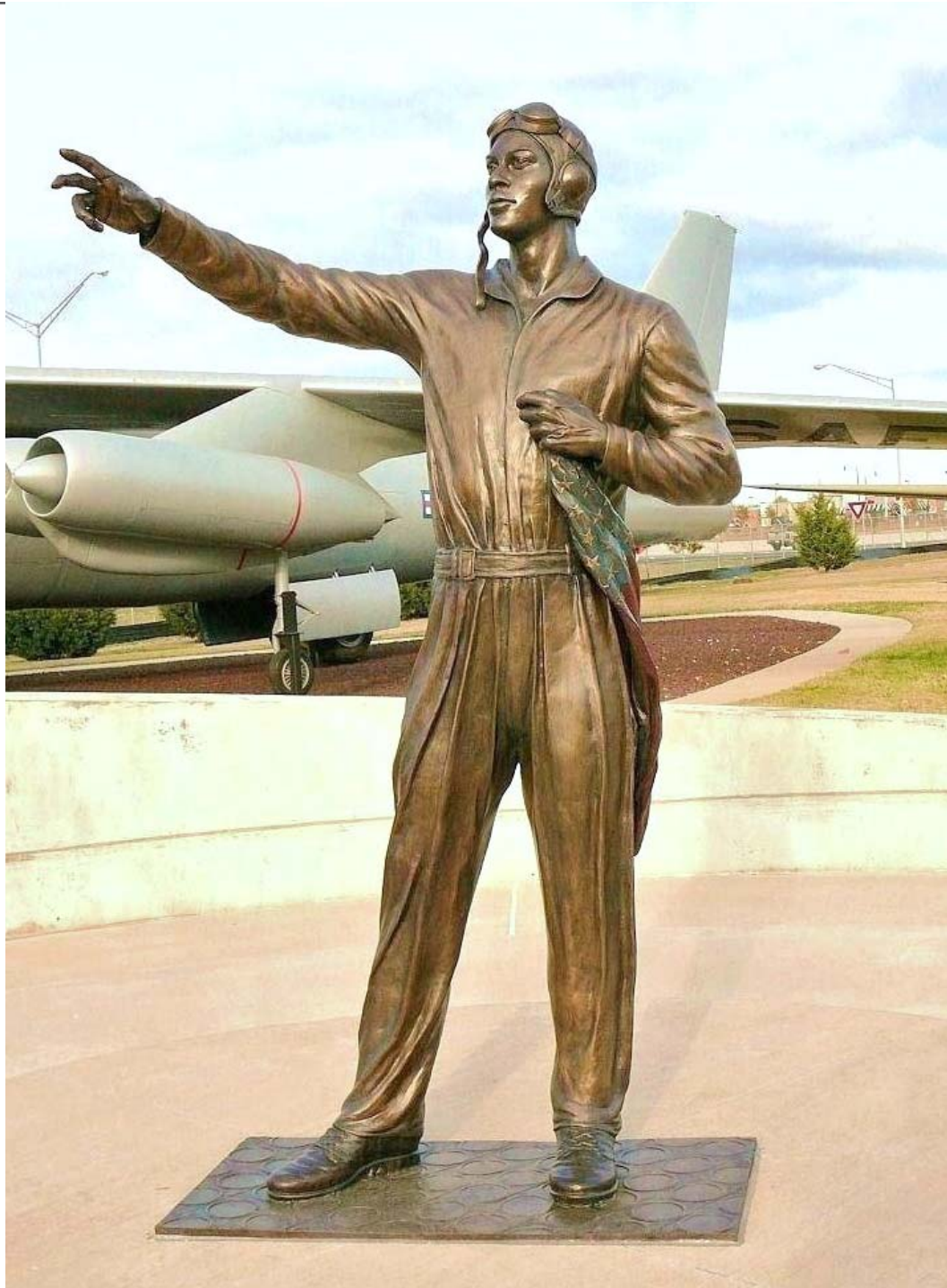




WILBER JOE ROGAN

JULY 28, 1889 - MARCH 4, 1967

"Bullet" Joe Rogan became one of the most versatile baseball players of the Twentieth Century. At the age of 19, Rogan began playing Colored...









Dedicated November 11, 2014
Dal City Native
REBECCA N. EDWARDS
First Sergeant
Oklahoma Army National Guard

May 3, 1999 Tornado 1345 Transportation Company Iraq 2008-2007		Hurricane Katrina 1345 Transportation Company Afghanistan 2013-2013
--	---	---


Recipient of Three Bronze Star Medals

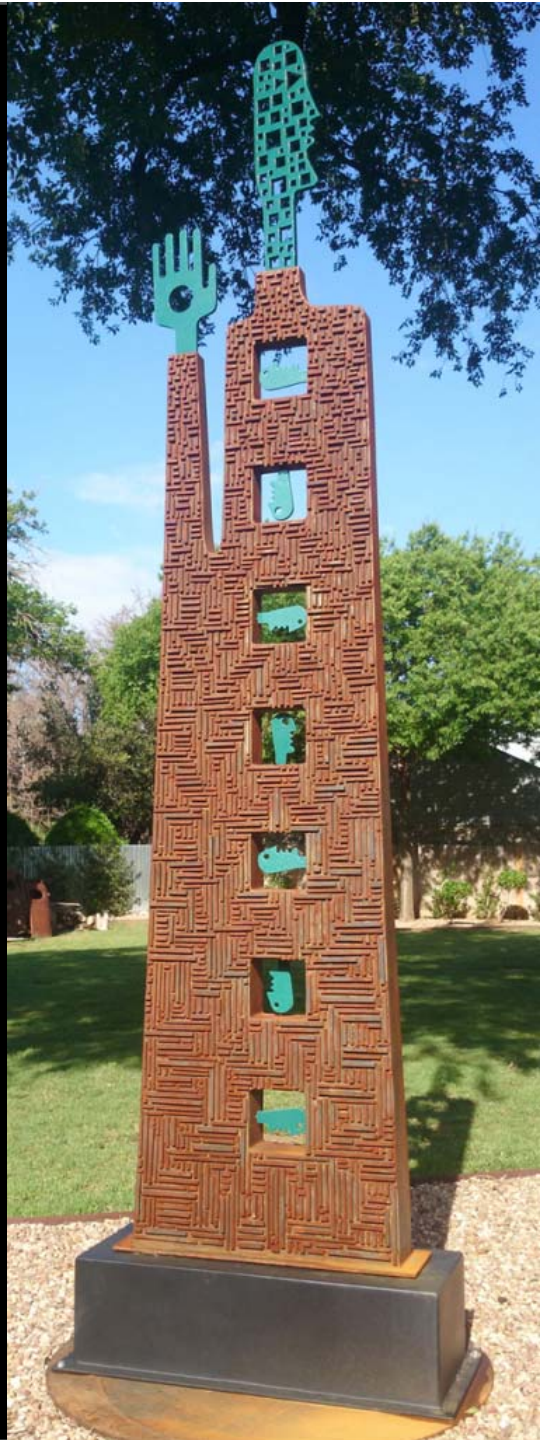
ELIZABETH DISNEY
Dedicated
November 11, 2014

JOE SLACK

I have a great appreciation for the importance and significance of public art in our community. For me there is no greater honor than to be a contributing factor in the growing artistic landscape of Oklahoma City.

Joe Slack
405/812-7175
slack101@cox.net
www.JoeSlack.com











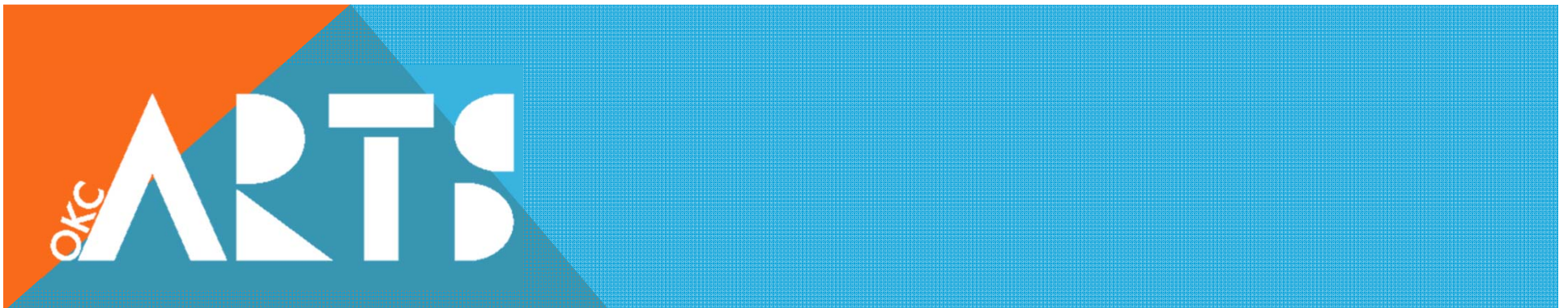




JOHN WOLFE

To me, creating a successful piece of art depends solely on that painting/sculpture being able to evoke a response without written clues that might guide the viewer to a predetermined conclusion. It should speak for itself.

John Wolfe
405/769-4226
jtwolfe@sbcglobal.net













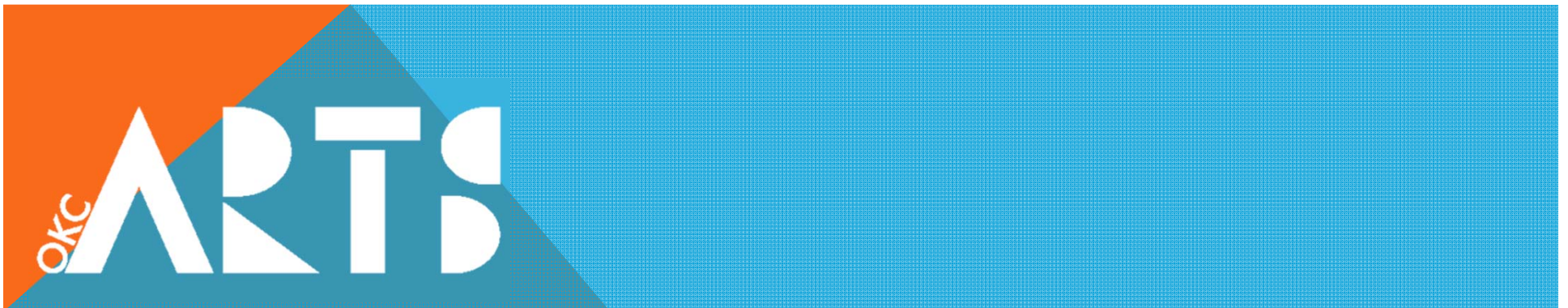


JONATHAN HILS

My work is very much abstract and not necessarily always relating to “recognizable” objects that the public is familiar with. I believe abstraction taps into a universal language of exploration and comprehension. Abstraction opens up dialogue and consideration in ways that representational artwork cannot communicate.

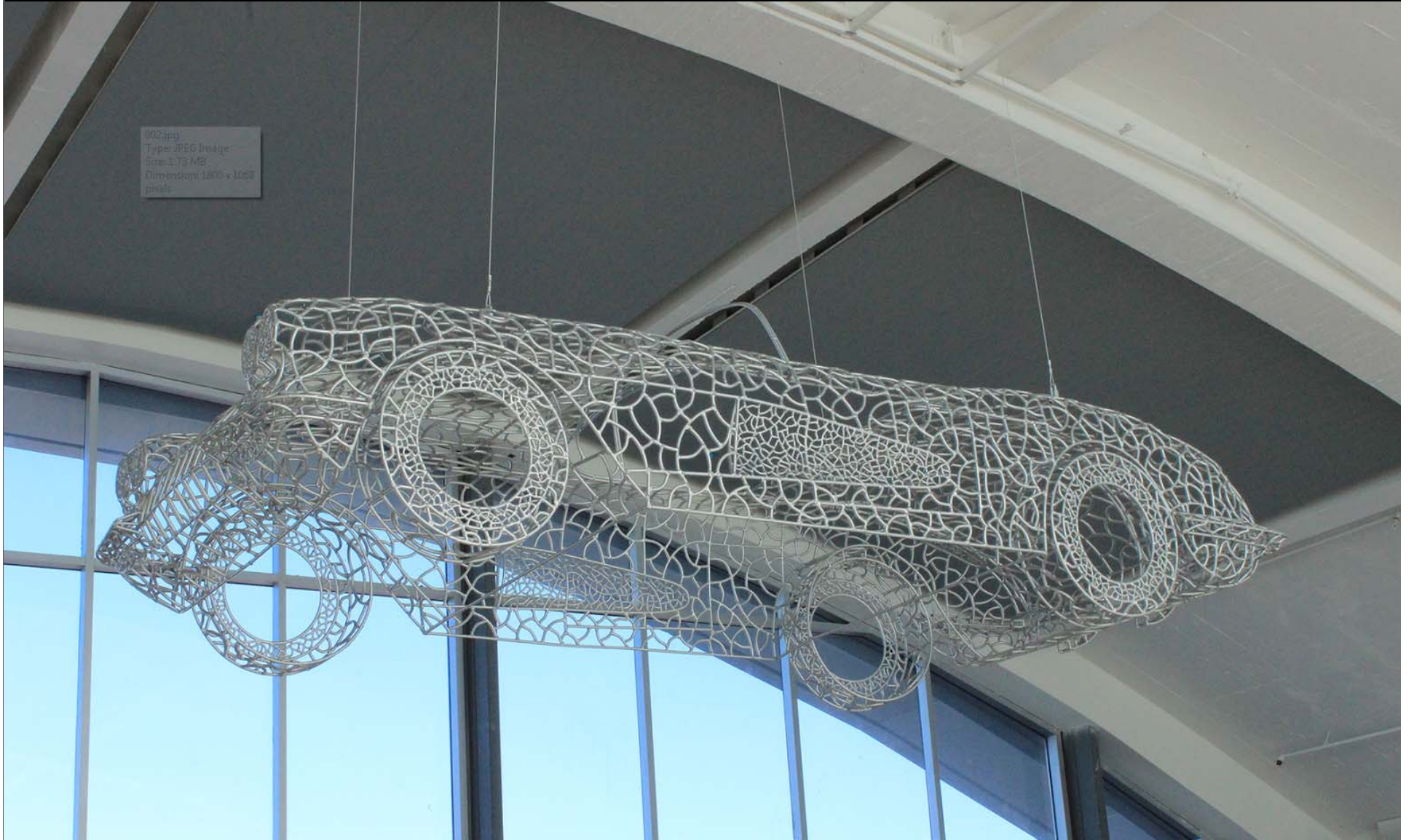
I enjoy the abstract method of working where the viewer has to add something to the work and investigate it on its own terms and add meaning to the piece or flush out some reference point to interact with the piece cognitively. I would generally classify my work as intricate... and this is where much of the interaction begins with the public. Aside from this, I strive to create works that are striking and formally exquisite in some sense of that word. My working methodology stems from biological and systemic organization that relates to the organic world and the industrial world at the same time.

Jonathan Hils
405/219-1944
jwhils@me.com
www.jonathanhils.com

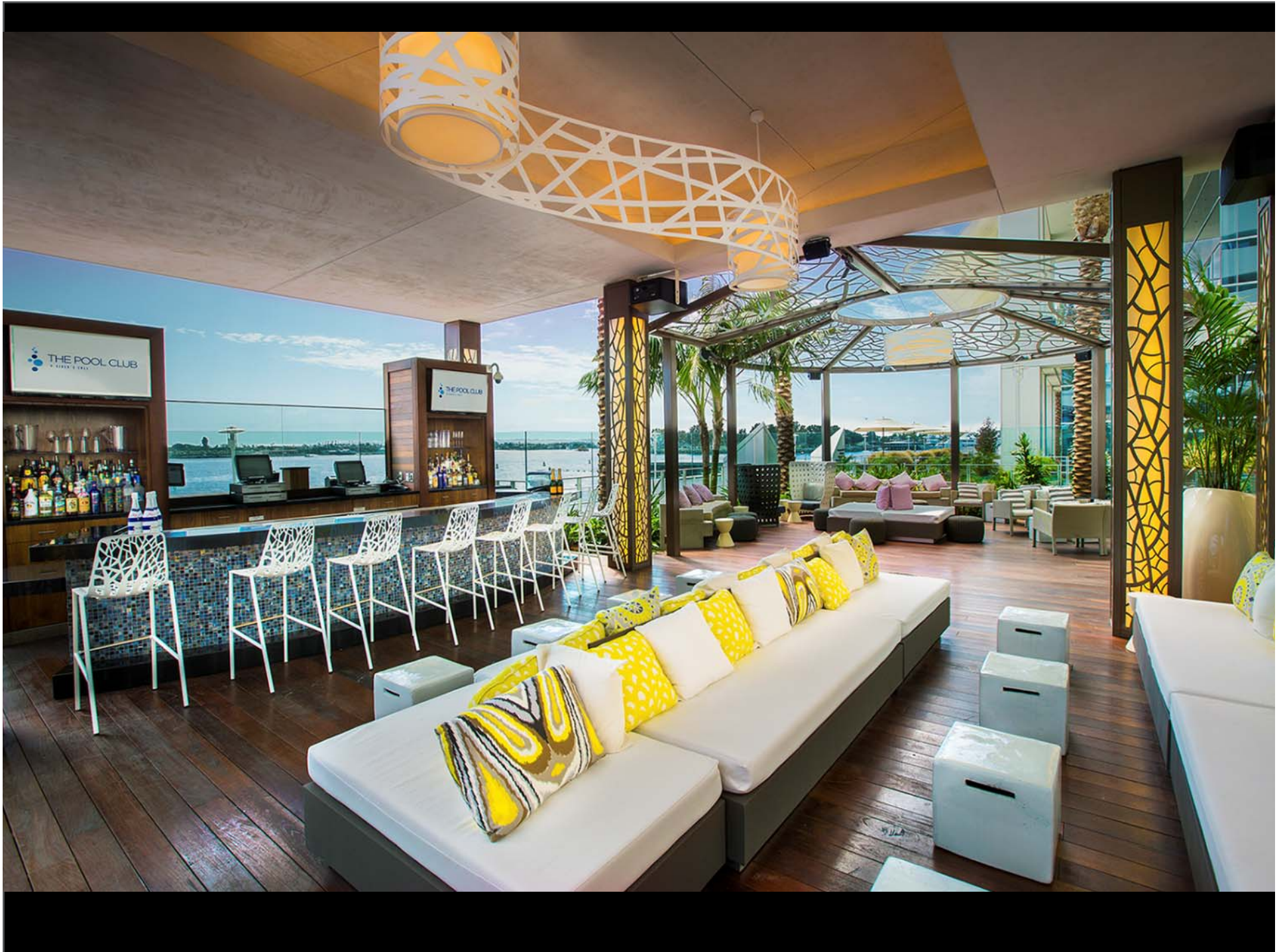




002.jpg
Type: JPEG Image
Size: 2.73 MB
Dimension: 1870 x 1028
pixels









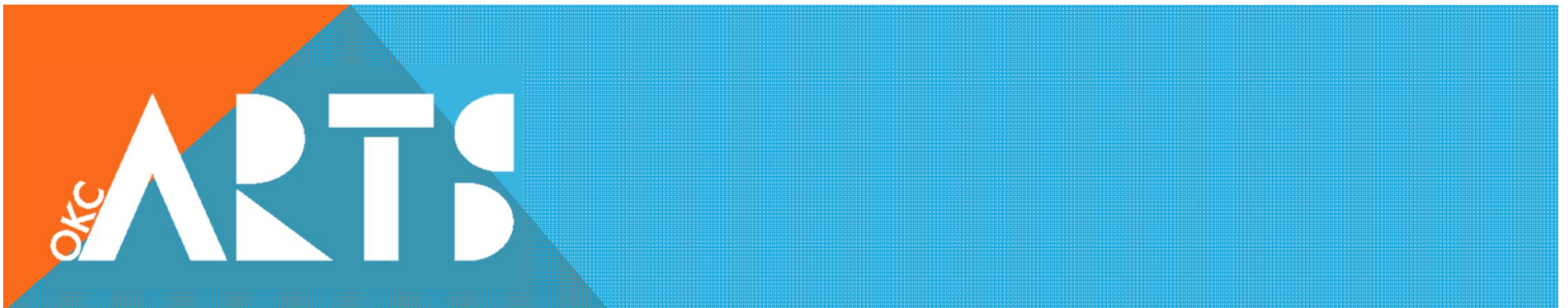


KLINT SCHOR DESIGN

From my prior experiences in site-specific art installations (both decorative and functional), I have developed a process of approaching each project independently. It begins by simply listening to the space. By allowing the architecture to speak via its volume, line, and light "it" will dictate the proper solution.

Next is to weigh the needs of the space to the needs of those utilizing the space. This requires balance. As a result my work and medium are constantly changing to strike a balance of space, user and function. My approach towards art making draws on my intrinsic connection with objects/materials and an attempt to see them for what they are not. I simply enjoy the curious aspects of materials. What they seem to do naturally, almost willingly, as if they want to be more than what they really are. Therefore, I try to use them in ways that seem unconventional in an effort to present them anew.

Klint Schor
405/922-0229
klintschor@gmail.com













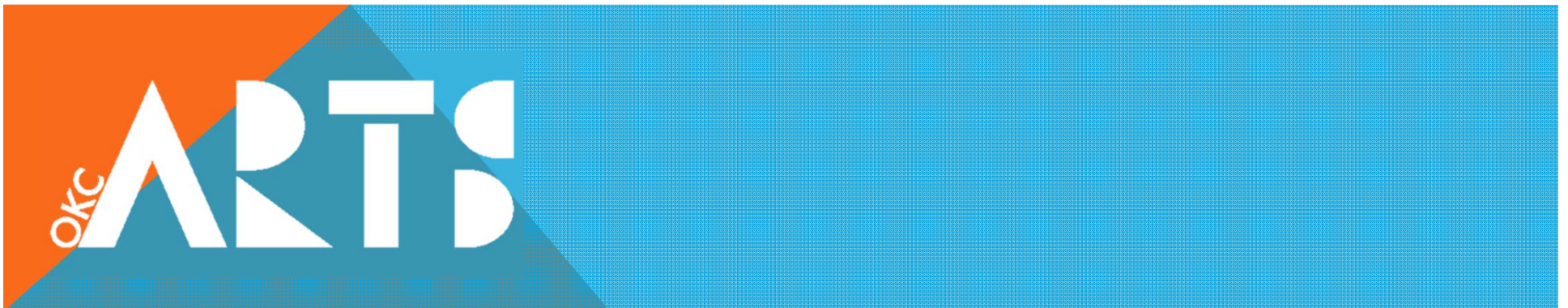


NARCOMHEY LLC

My works are inspired by nature and the natural materials that I use to construct my sculptures. The chunk of a tree that I pick up, the root system that I dig up, the sandstone rock that I crush up and the piece of metal that I cut up all tell stories of their existence and how they got to where they are. They are affected by 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 experiences as a person or a human being.

One of the things that I really like about this discovery is seeing the amount of grace and perseverance these materials have and being able to contribute to extending their existence.

Don C. Narcomey
405/473-1350
don@narcomey.net
www.narcomey.net











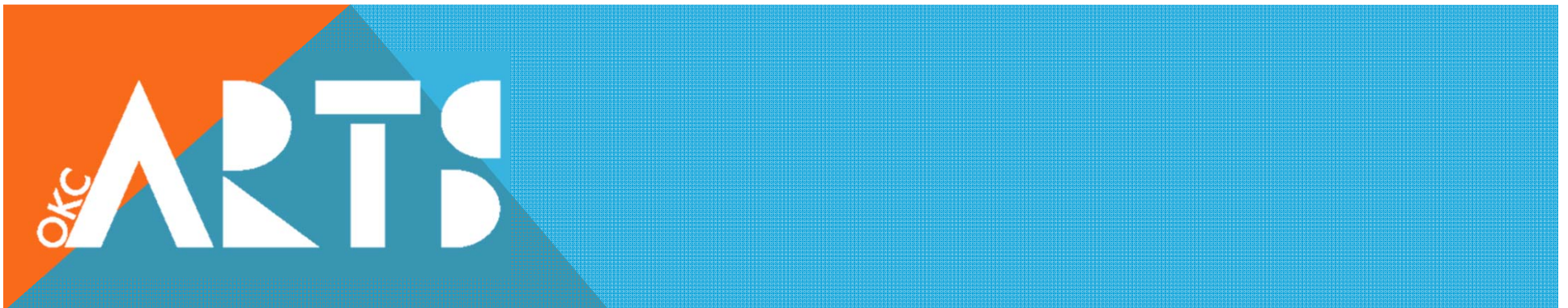




RAPP SCULPTURES

Public artwork should be original, meaningful, and visually enhance a location. I understand this unique function of sculpture and its relationship with the identity of a community; its values, heritage, evolution, and its place in time within the world it interacts.

Bryan M. Rapp
740/294-3069
brapp@OU.edu





Police Memorial Logo
1950-1960s
Size: 100cm x 100cm
Material: Bronze









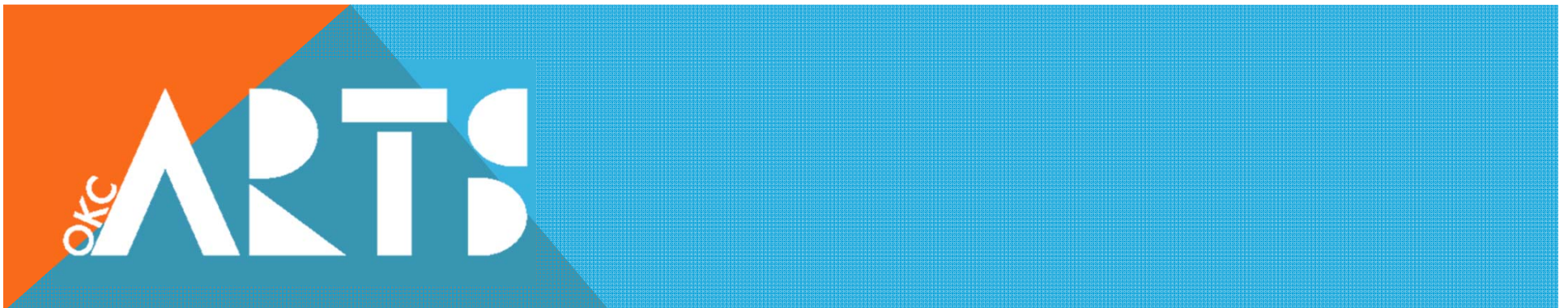


ROBIN ORBACH STARKE

I work in materials, which are meant for outdoor use as well as indoor installation. I use steel, which I powder coat and paint with auto enamel. I also work in stainless steel into which I grind to create a rich surface, and gives great depth to the sculptures. Furthermore, I have the ability to work in aluminum or silicon bronze. My background is in painting and drawing, therefore, I think of my sculpture as three dimensional paintings.

In my art I look for ways to celebrate my love for Oklahoma City and the new growth it is enjoying by opening great possibilities to share my work with its diverse population. My hope is that my work can play a role in helping to promote the arts and create joyful experiences for people who live, work and visit our wonderful city.

Robin Orbach Starke
405/401-9607
starkeart@icloud.com









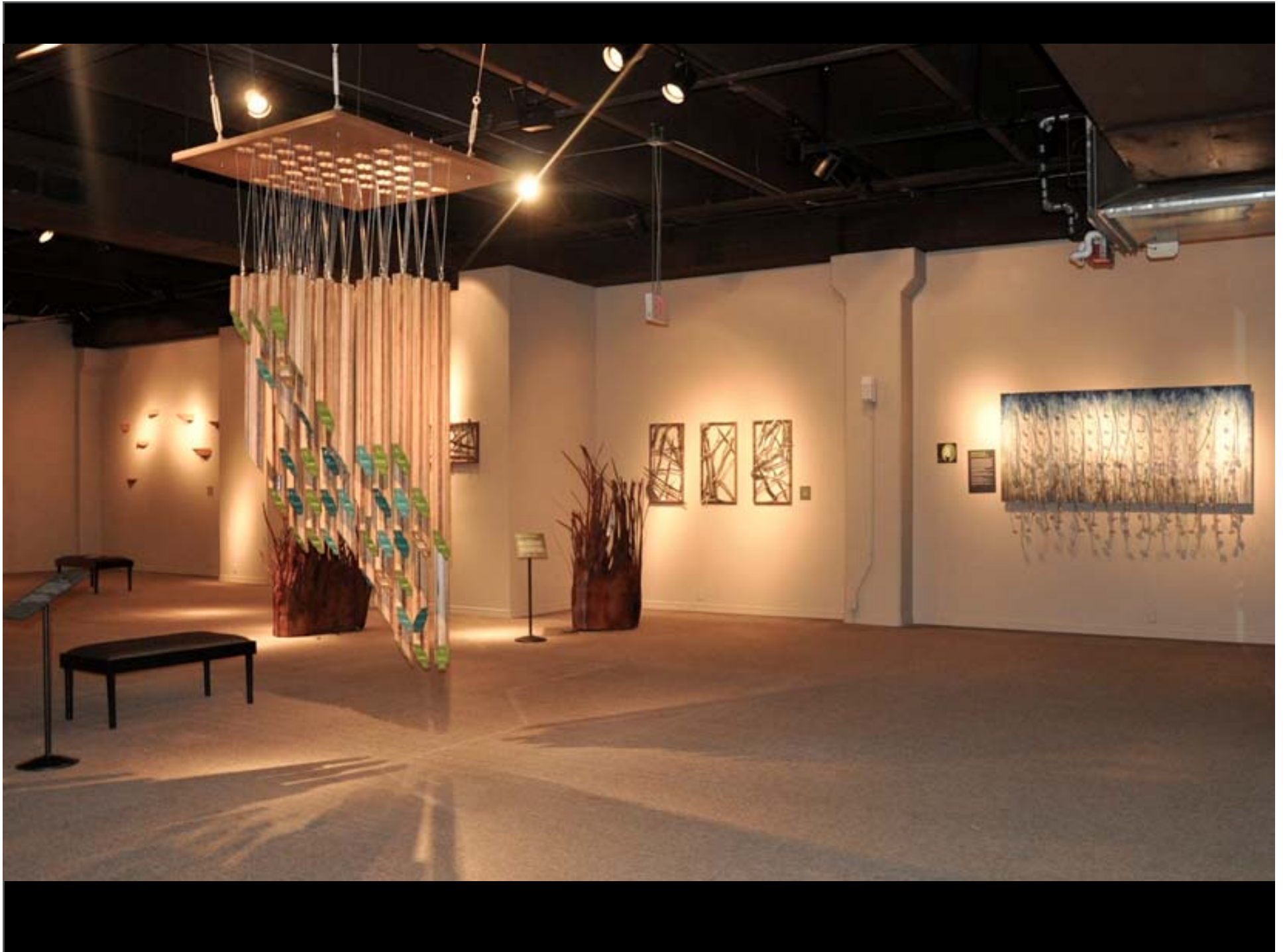
V-SUAL DESIGN

Being a Public Artist in this city is the perfect intersection where I can interlace my modern contemporary artistic career with my passion for architecture, civil structures, and urbanism which I have been strengthening through my interior design background and practice. The possibility to create art pieces that generate a sense of place, define the community and, at the same time, produce symbolic landmarks is a brilliant opportunity.

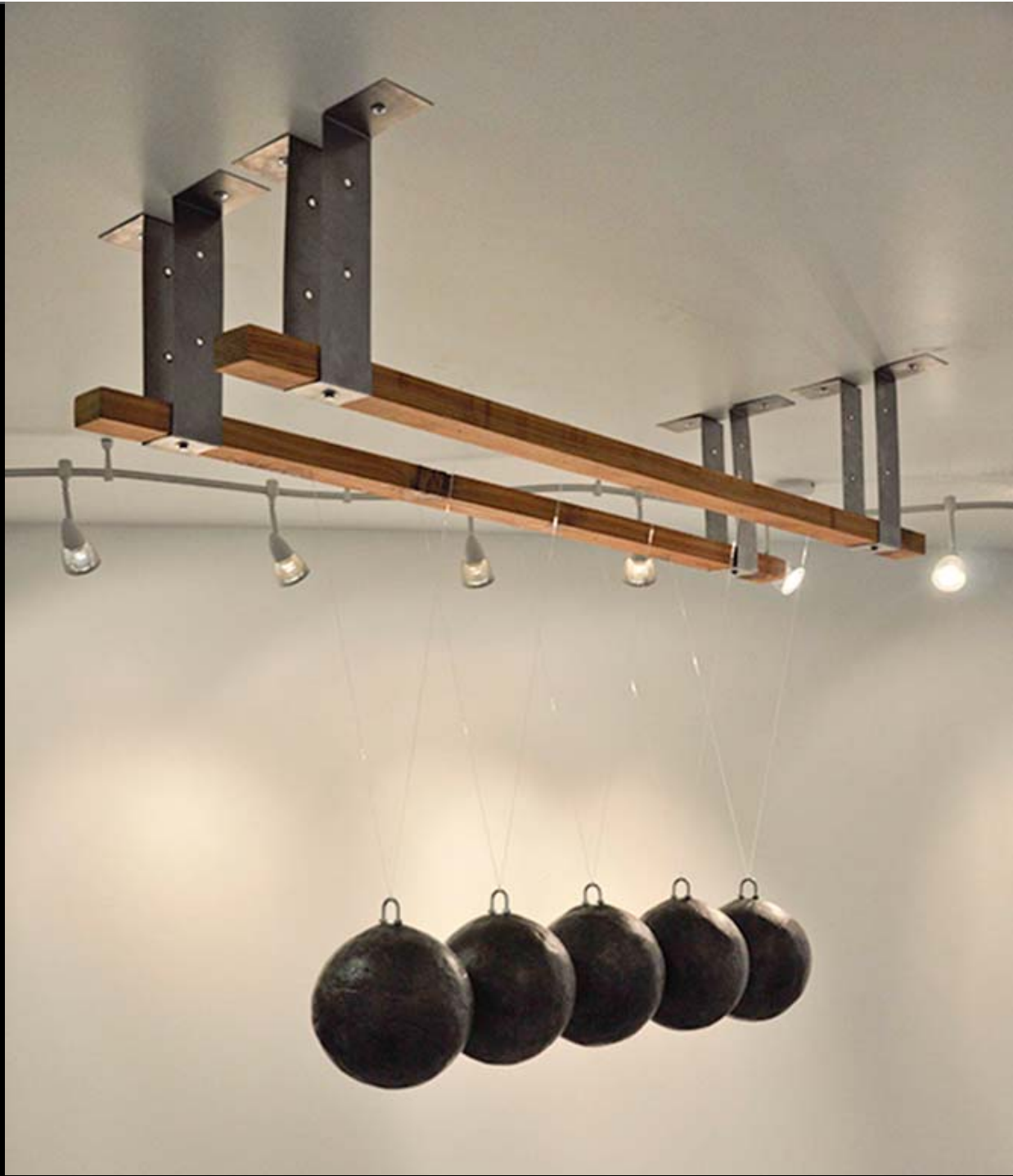
My design process includes intensive research and dialogue which helps me to achieve an assertive and precise design. Their conception takes place in the application of architectural and design elements, where every detail is important to be able to achieve a successful masterpiece.

Beatriz Mayorca
405/625-6769
info@bmayorca.com
www.bmayorca.com













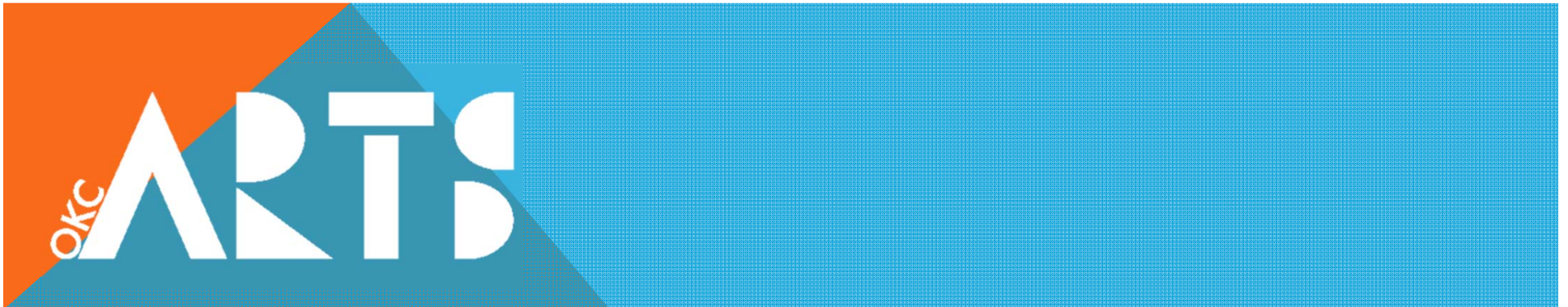


T AND R STUDIOS

With 24 years of experience in metal art work I've developed some skills in art production that will serve well those interested in working with me on a project. The primary metals I use are bronze and stainless steel, though I have a lot of experience with steel and some experience with casting and fabricating with aluminum.

My primary themes are cosmology, Christian theology/philosophy, psychology and particle physics. I've experimented with many unusual methods of art making and have a number of works that are outside the body of work you will view in this portfolio.

Todd Jenkins
405/230-0887
tandr7@cox.net
www.toddjenkinsart.com

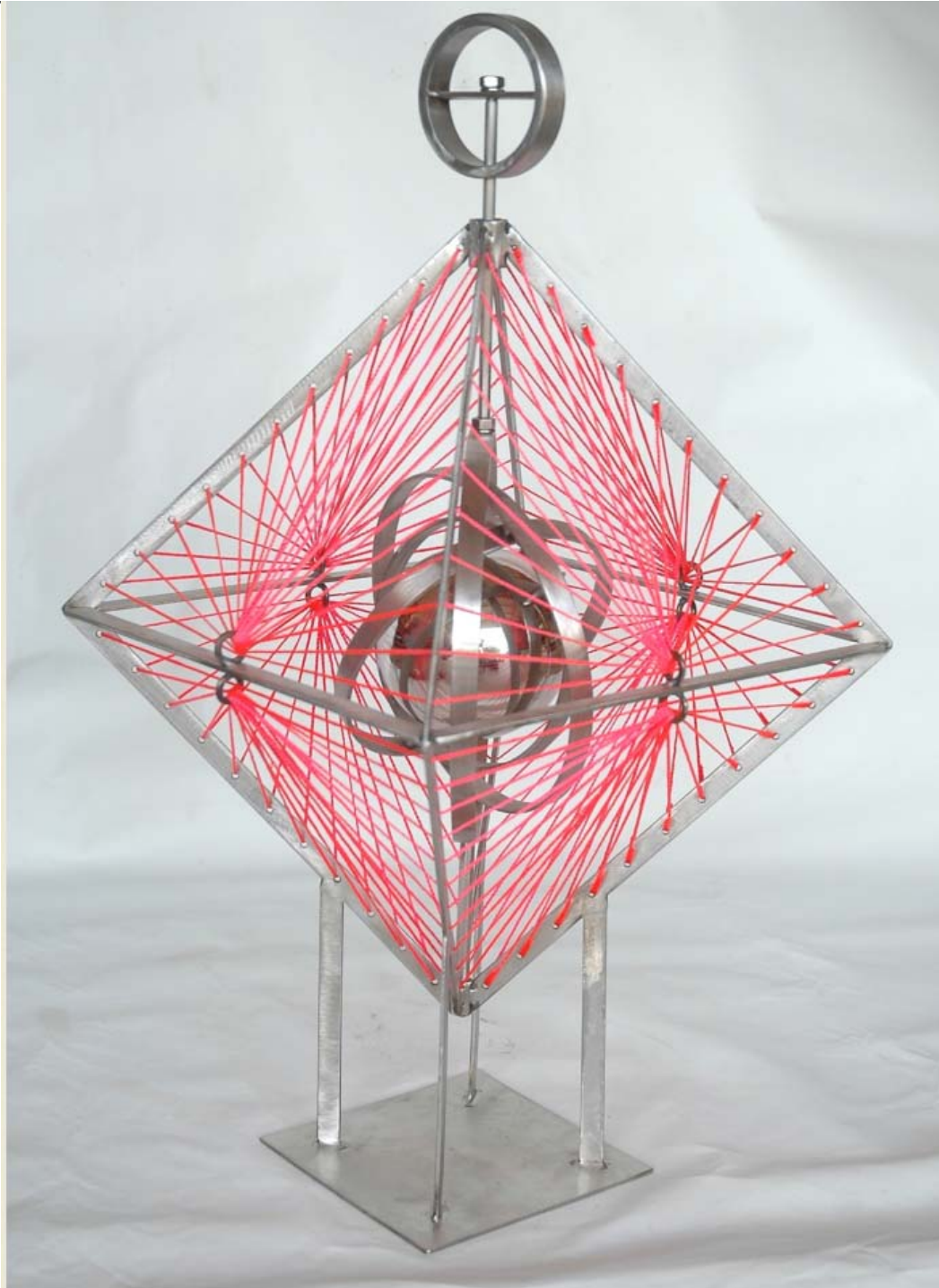














ART FUSION STUDIO

One thing exciting about glass is that whether someone is into the arts or not, everyone loves the glow of light through glass. The color, transparency and reflections are not only beautiful by themselves, but they affect the space around them, reflecting on walls, floors and even people, making the whole environment an ever changing part of the artwork. There is a richness and depth of color glass can add to a space that nothing else can match.

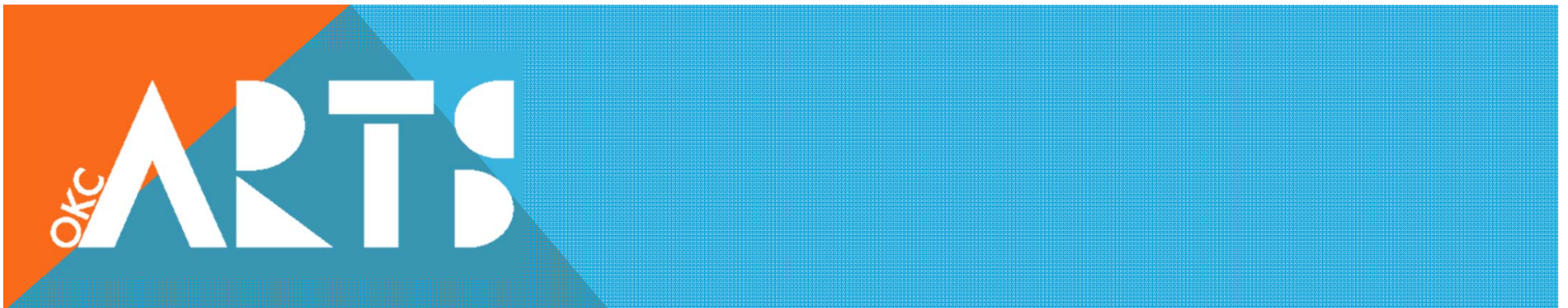
While we primarily work with fused and cast glass we are also are skilled in many other materials. We weld and fabricate metal, including steel and aluminum, as well as wood and acrylic fabrication. We have also incorporated lighting into our art, both as a decorative element and for illumination. These skills along with our ability as a husband and wife team with different, complementary skills allows us to design and fabricate very unique artwork. The range of materials we can work with allows for us to create both interior and exterior pieces, both large and small.

Rick & Tracey Bewley

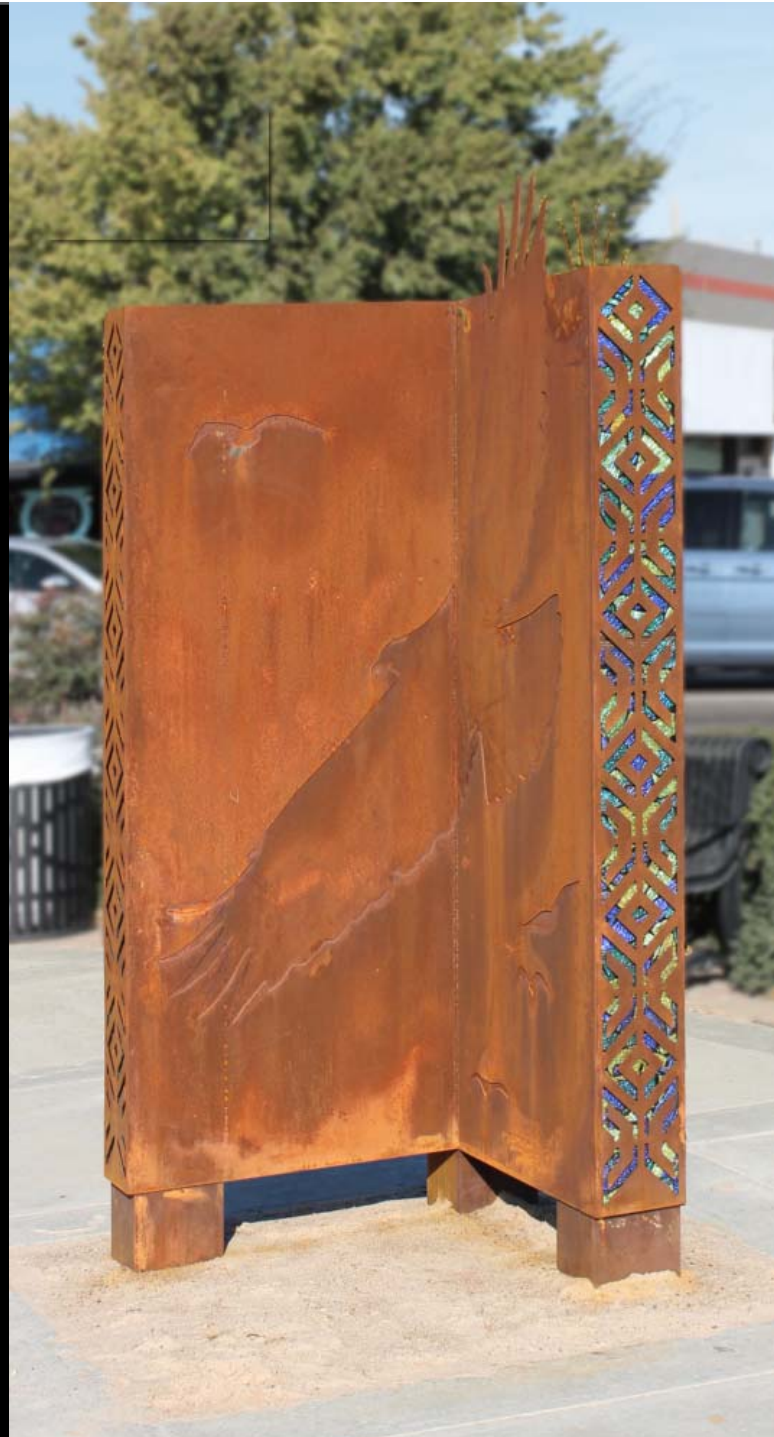
405/209-0243

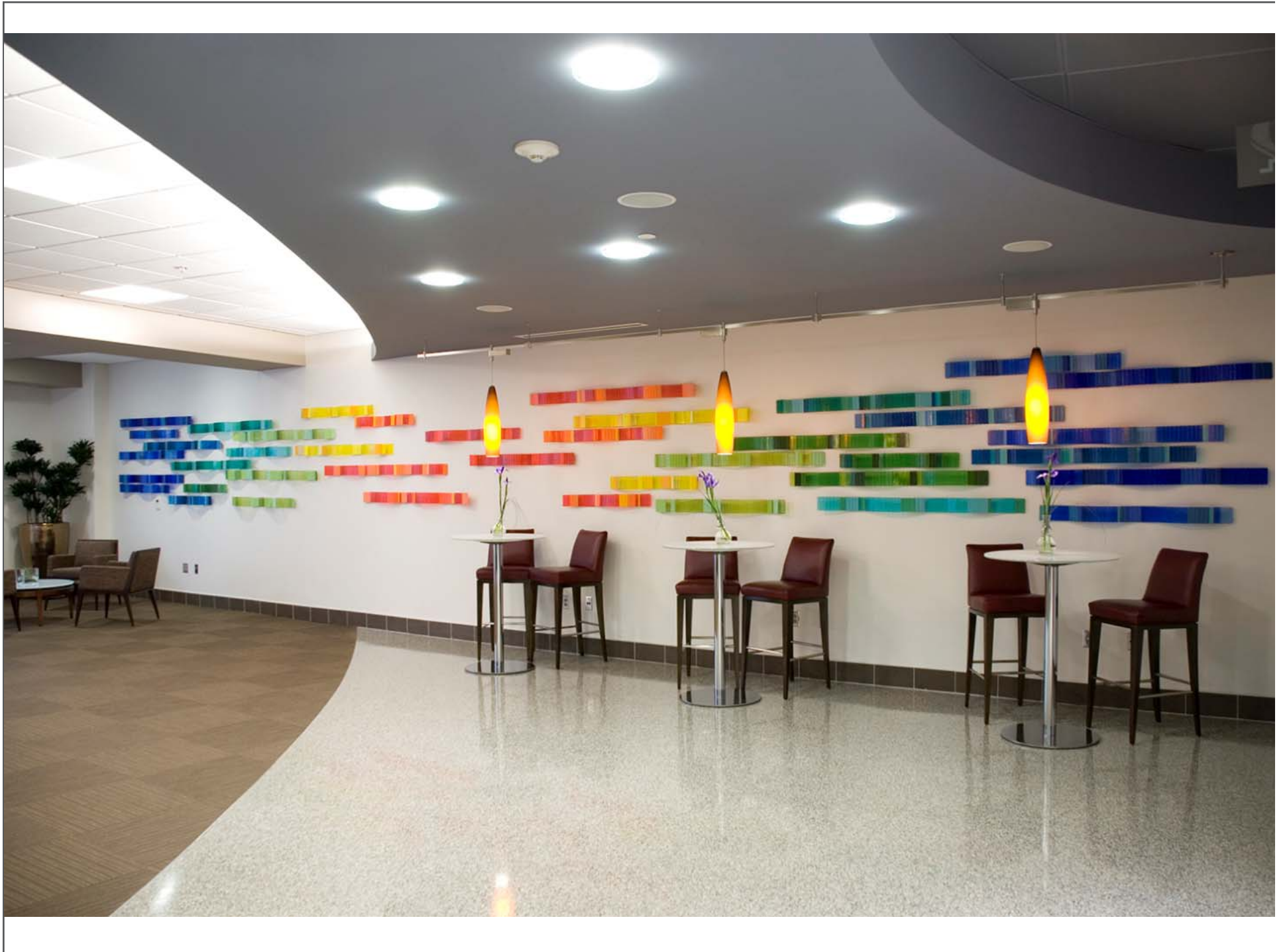
Bewley@artfusionstudio.com

www.artfusionstudio.com









The background features a large orange shape on the right side, which is a rectangle with its top-left corner cut off by a diagonal line. On the left side, there are two overlapping triangular shapes: a light blue triangle with a fine grid pattern and a darker blue triangle. The text is positioned in the white space between these shapes.

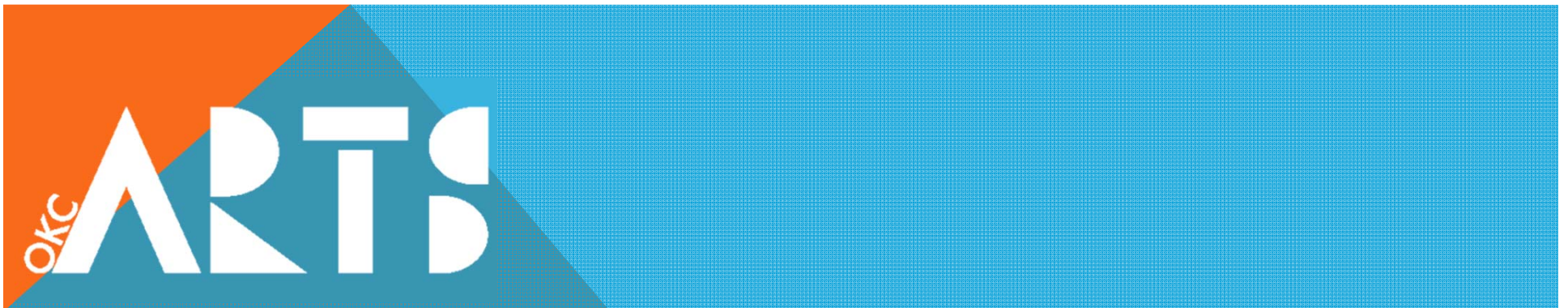
FUNCTIONAL ART

4 ARTISTS

JIM GALLUCCI SCULPTOR

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.

Jim Gallucci
336/370-9001
jgall63051@aol.com
www.jimgalluccisculptor.com













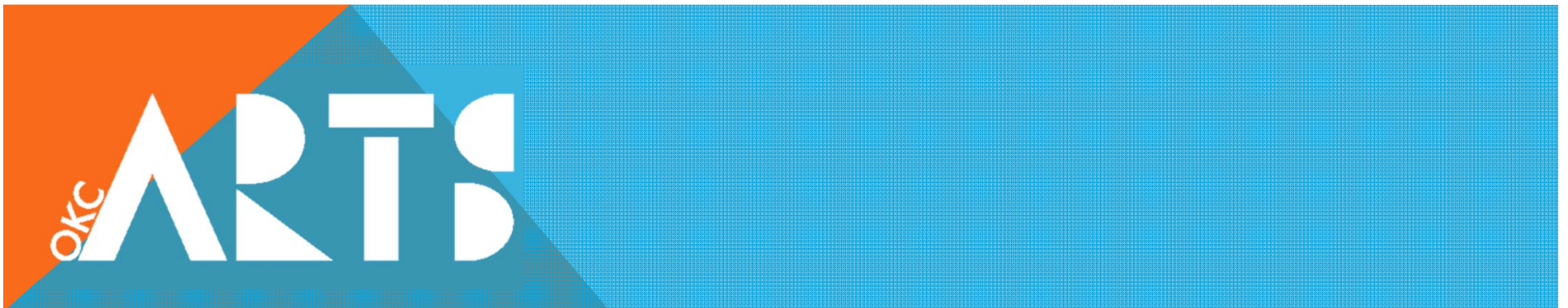


KLINT SCHOR DESIGN

From my prior experiences in site-specific art installations (both decorative and functional), I have developed a process of approaching each project independently. It begins by simply listening to the space. By allowing the architecture to speak via its volume, line, and light "it" will dictate the proper solution.

Next is to weigh the needs of the space to the needs of those utilizing the space. This requires balance. As a result my work and medium are constantly changing to strike a balance of space, user and function. My approach towards art making draws on my intrinsic connection with objects/materials and an attempt to see them for what they are not. I simply enjoy the curious aspects of materials. What they seem to do naturally, almost willingly, as if they want to be more than what they really are. Therefore, I try to use them in ways that seem unconventional in an effort to present them anew.

Klint Schor
405/922-0229
klintschor@gmail.com













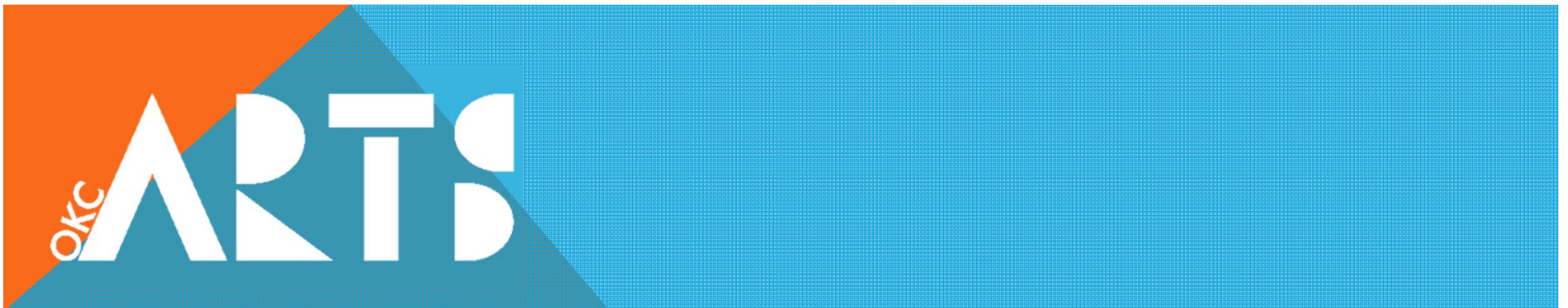


V-SUAL DESIGN

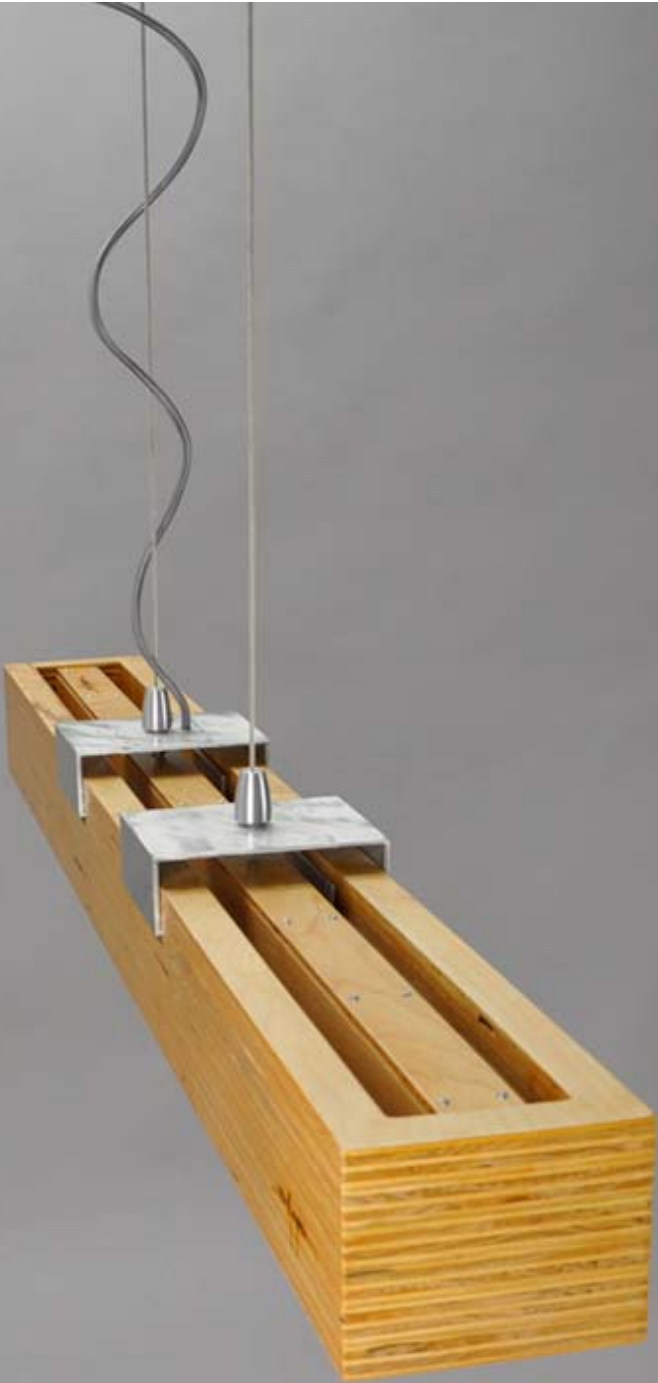
Being a Public Artist in this city is the perfect intersection where I can interlace my modern contemporary artistic career with my passion for architecture, civil structures, and urbanism which I have been strengthening through my interior design background and practice. The possibility to create art pieces that generate a sense of place, define the community and, at the same time, produce symbolic landmarks is a brilliant opportunity.

My design process includes intensive research and dialogue which helps me to achieve an assertive and precise design. Their conception takes place in the application of architectural and design elements, where every detail is important to be able to achieve a successful masterpiece.

Beatriz Mayorca
405/625-6769
info@bmayorca.com
www.bmayorca.com















ART FUSION STUDIO

One thing exciting about glass is that whether someone is into the arts or not, everyone loves the glow of light through glass. The color, transparency and reflections are not only beautiful by themselves, but they affect the space around them, reflecting on walls, floors and even people, making the whole environment an ever changing part of the artwork. There is a richness and depth of color glass can add to a space that nothing else can match.

While we primarily work with fused and cast glass we are also are skilled in many other materials. We weld and fabricate metal, including steel and aluminum, as well as wood and acrylic fabrication. We have also incorporated lighting into our art, both as a decorative element and for illumination. These skills along with our ability as a husband and wife team with different, complementary skills allows us to design and fabricate very unique artwork. The range of materials we can work with allows for us to create both interior and exterior pieces, both large and small.

Rick & Tracey Bewley

405/209-0243

Bewley@artfusionstudio.com

www.artfusionstudio.com











GRAPHICS
1 ARTIST

AK WESTERMAN

I am a knowledgeable and creative visual artist and graphic designer with over a decade of experience in the design and development of innovative marketing materials for print and web. Dual skill sets in visual arts and digital design ensure unique and visually engaging projects that exceed client expectations. I am able to adapt to any industry or audience, and can cite real estate agents and developers, interior designers, galleries, tech and software development companies, as well as performing and visual artists among my clients. I am accustomed to working in both individual and collaborative deadline-driven environments, as well as interacting with clients, peers and vendors in the implementation of projects.

I am inspired by the welcoming and receptive atmosphere cultivated by the local arts community as well the continued dedication to initiatives emphasizing the importance of the arts within our city.

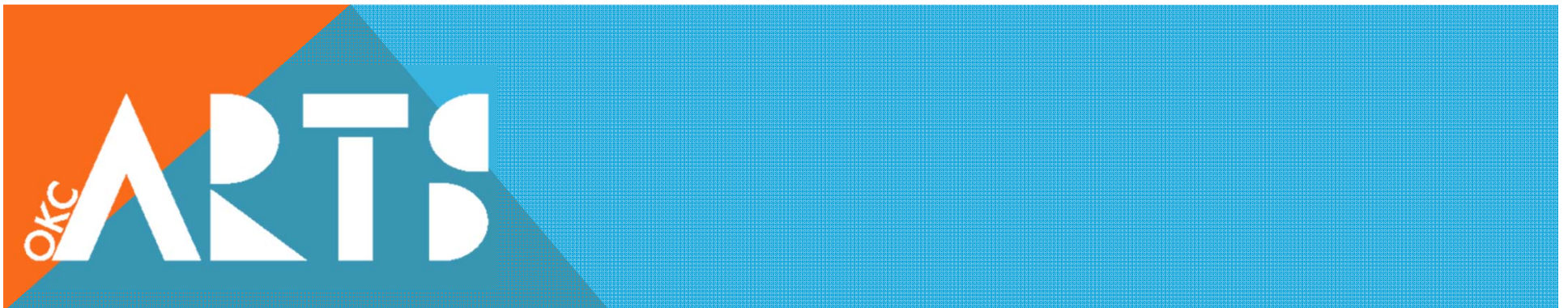
AK Westerman

405/203-5537

angela_westerman@yahoo.com

www.akorganicabstracts.com

www.behance.net/akwesterman





ORGANIC ABSTRACTS SKATEDECKS

FEATURING THE WORK OF AK WESTERMAN

AK Organic Abstracts now offers skateboards featuring original AK Westerman fantasy and surreal art. All boards are quality hard core Canadian Maple. Each design is digitally printed on quality vinyl, heat sealed and polyurethane coated for durability.



CONTACT



www.akorganicabstracts.com



ak@akorganicabstracts.com



[/organicabstracts](https://www.facebook.com/organicabstracts)



COBBLESTONE PARK III & the *Luxury* you deserve.

Featured
PARADE of HOMES
Community
| 2013 |

Featured
PARADE of HOMES
Community
| 2013 |

AMENITIES

LOCATION, LOCATION, LOCATION
Access to Kilpatrick Trpk, Mercy & Integris Medical Centers Plus Upscale Shopping & Restaurants

PICTURESQUE SETTING Private Streets | Security Gates | Two Spring Fed Lakes | High Architectural Standards | Stunning Homes | Established Builders

SCHOOLS Deer Creek & Putnam City North Schools
MARK DALE 405-210-8989
ALL INFORMATION IS BELIEVED ACCURATE BUT NOT GUARANTEED.



the *Luxury* you deserve.



Welcome to
COBBLESTONE PARK III
SECTION 2

Following a long, stable history as one of northeast Oklahoma City's most prestigious neighborhoods, the third section of Cobblestone Park offers it all: the perfect location in the newest phase of an established, sought-after development, two lakes, a waterway, walking paths and your choice of two academically acclaimed public school systems. No other neighborhood in north Oklahoma City can compare.

Cobblestone's proximity to the Kilpatrick Turnpike makes access to the rest of the city and surrounding communities extremely convenient. Located five minutes from Mercy Hospital, ten minutes from the Integris Medical Complex, five miles from Quail Springs Mall, and only two miles from prestigious Gaillardia Golf and Country Club. Parents enjoy their choice of Putnam City North or Deer Creek school systems.

Entering the handsome security gates into Cobblestone Park III, you will immediately feel the relaxing atmosphere of two spring fed lakes. High architectural standards have been maintained throughout Cobblestone's history and this consistency carries over into this third section. Our builders are well established and familiar with the covenants standards. Cobblestone Park, and the newest addition, Cobblestone Curve, are the perfect places to live offering a solid housing investment with two distinct price points to meet your needs.

MARK DALE 405-210-8989
www.CobblestoneParkOKC.com
ALL INFORMATION IS BELIEVED ACCURATE BUT NOT GUARANTEED.

AMENITIES

- Security Gates, Brick & Private Streets
- Quick Access to Integris Medical
- Two Lakes Off-Homesteads w/ Deer Creek Schools
- Close to K Establish with So
- Faster for R & U



ISTVAN GALLERY

presents

TONY WESTLUND | ASHLEY SMITH
TANNER FRADEY | BJORN BAUER
SCOTT HENDERSON

also featuring

LOCUS: THE WOMEN OF FRINGE

ISTVAN GALLERY

North Western
Oklahoma City, OK 73101
405.831.2874

ARTIST RECEPTION
& OPEN HOUSE
Friday, May 10th
Continues through

FEATURED

Tony
Scott



ISTVAN
GALLERY

February 14 - March 15

COURTNEY STRUTTMANN
DYLAN BRADWAY
MICHAEL HATCHER
NATHAN EVANS

LAURA REESE

SPIRITUAL HUNGER

Opening Reception Dec 5 // 6 to 10 pm



the
proj
BO

LAU

Spiri

minis

arts

on st

togr

Be

Ur

S

the
project
BOX

The background is a dark, atmospheric digital painting. It features a central, large, skeletal insect, possibly a mantis, with a white, ribcage-like structure and dark, segmented limbs. The insect is set against a backdrop of dense, dark foliage and trees, creating a sense of a deep, mysterious forest. The lighting is dramatic, with highlights on the insect's skeleton and deep shadows in the surrounding environment. The overall mood is eerie and surreal.

 **ORGANICABSTRACTS**
THE WORK OF AK WESTERMAN

LAD CLAIM
AND TO **VANQUISH**

ORIGINAL DIGITAL PAINTING

ACRYLIC
& MIXED
MEDIA ART

INNOVATIVE
GRAPHIC
DESIGN

SURREAL
& FANTASY
ART

WWW.AKORGANICABSTRACTS.COM

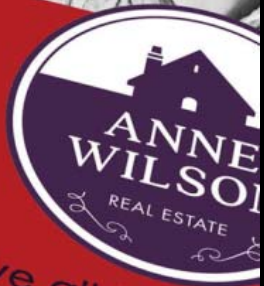
NEW ON MARKET

2224 BUFFALO PASS | EDMOND
IRON HORSE RANCH

Better Than New!
3873 SF (mo1)
4 BD | 3.5 BA
Custom Bluehaven
Pool, Spa, Waterfall
1st Floor Living with
Fireplace
\$9,900



320.8139 www.annewilson.com
All information is believed accurate but not guaranteed.



"I love all things
KW CENTRAL OKLAHOMA
KELLER WILLIAMS, R.
Office: (405) 330.2620

The image features a white background with abstract geometric shapes. On the left, a blue triangle with a fine grid pattern is positioned. To its right, a larger orange shape, resembling a trapezoid or a large triangle with a slanted top edge, is placed. The text 'ILLUSTRATION' and '1 ARTIST' is centered between these shapes, following the diagonal line of the orange shape's top edge.

ILLUSTRATION

1 ARTIST

AUSTIN L. BROOKS

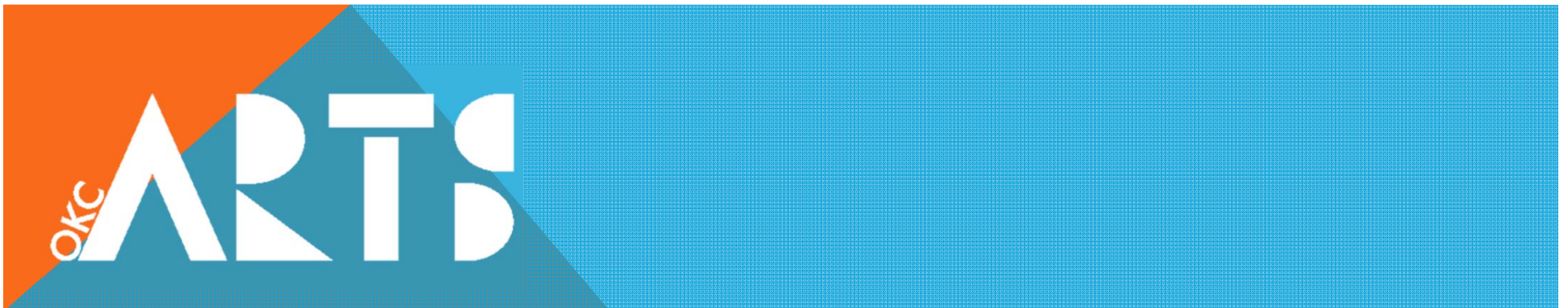
My interests are to open up the eyes to a new world of captivating and amazing art that I and everyone can create and enjoy, to take what I see and bring it to life for all to see. To open an animated/cartoon world to a younger generation of children, and bring back the wonderful and amazement that was done for me as I was a child for all to be inspired and enjoy. I believe I am very qualified for upcoming projects as I as an artist am in touch with where I came from as a child entertained and inspired by the art that caught my attention. The art of comic books, cartoons and more growing up inspired me as an artist to the best I can and children today need more art that entertains, inspires and educates. I have an endless desire to try and be a large part of this, to give back to the World of kids today that was given to me.

Austin L. Brooks

405/819-6597

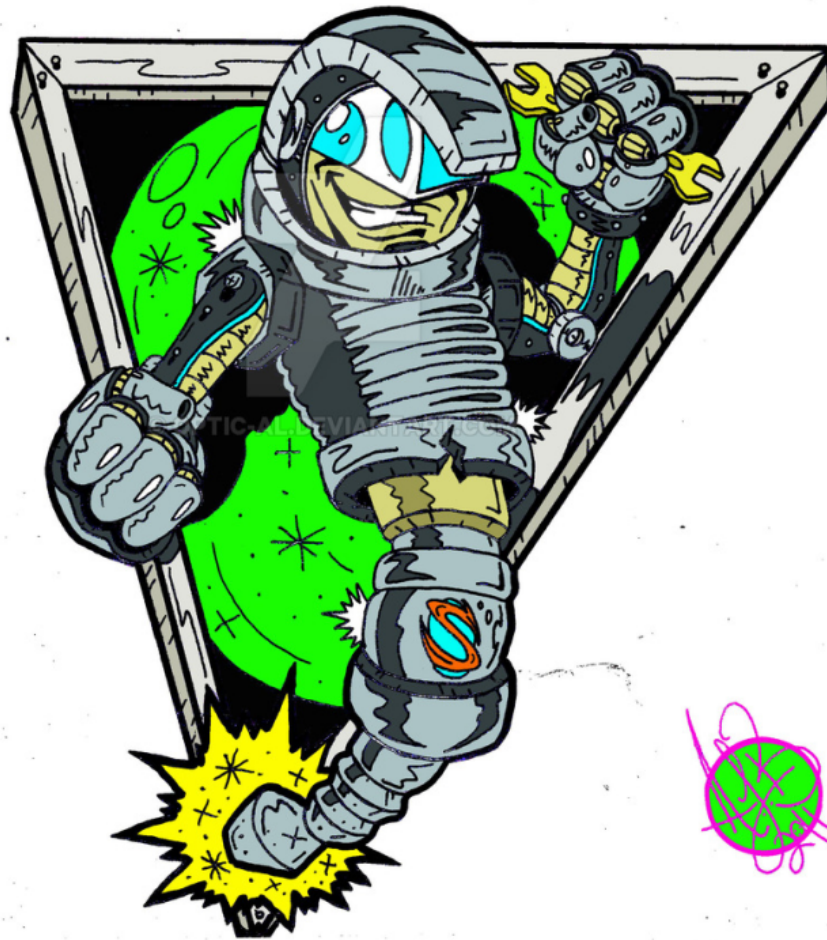
Austin.brooks@cox.net

<http://.austinbrooks.wix.com/albcomicbookartist.com>















MOSAICS

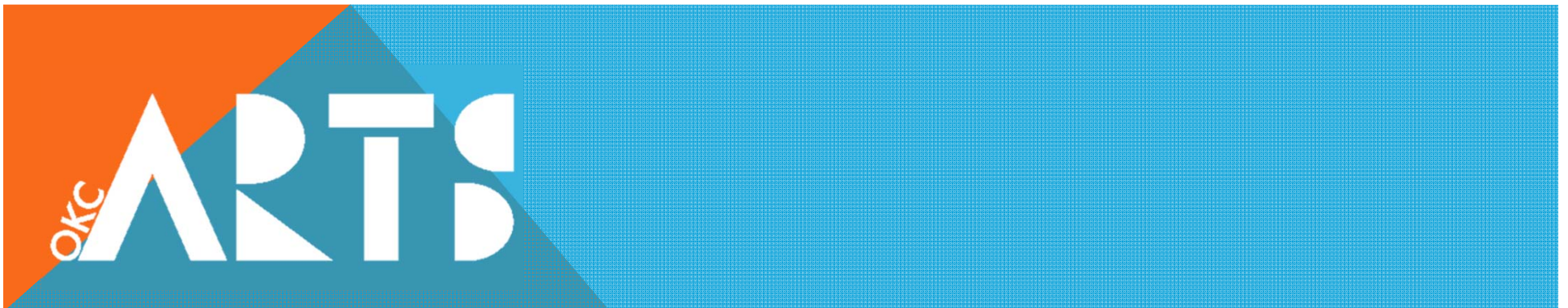
3 ARTISTS

MOAN INC.

I am primarily a tile artist and have been working making custom tile for the past 15 years. I love taking in the surrounding atmosphere and building in pieces that would both blend with and enhance the area.

My approach involves meeting with my client to enhance the ideas I bring . I begin creating the tiles by creating and outline on hardy backer. Once I have the outline finished, I cut pieces to fit into the mold so that the firing process can begin. After firing, I glaze the pieces as needed to fit the scheme and the area. Then I begin constructing the mosaic on the hardy backer. Materials I use are clay, glazes, hardy backer, thin set, grout, and concrete screws.

Nicole Moan
405/414-7723
nicolemoan@gmail.com













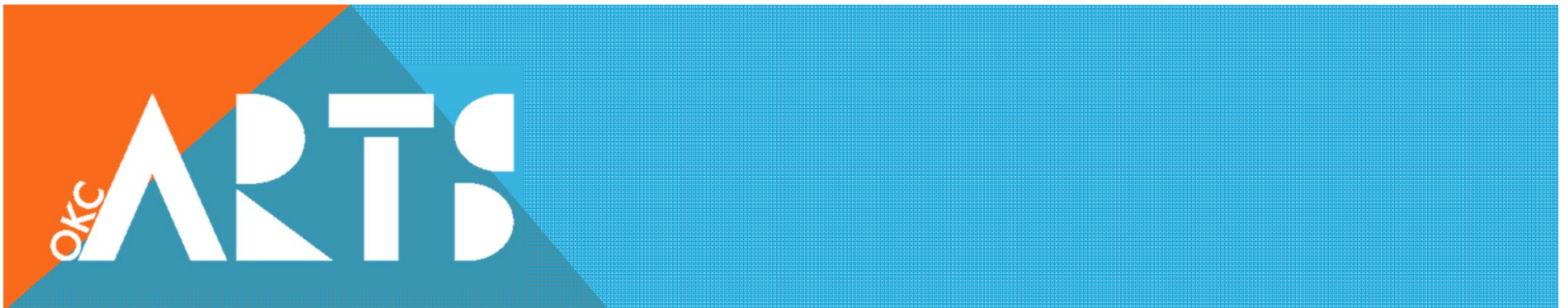


V-SUAL DESIGN

Being a Public Artist in this city is the perfect intersection where I can interlace my modern contemporary artistic career with my passion for architecture, civil structures, and urbanism which I have been strengthening through my interior design background and practice. The possibility to create art pieces that generate a sense of place, define the community and, at the same time, produce symbolic landmarks is a brilliant opportunity.

My design process includes intensive research and dialogue which helps me to achieve an assertive and precise design. Their conception takes place in the application of architectural and design elements, where every detail is important to be able to achieve a successful masterpiece.

Beatriz Mayorca
405/625-6769
info@bmayorca.com
www.bmayorca.com













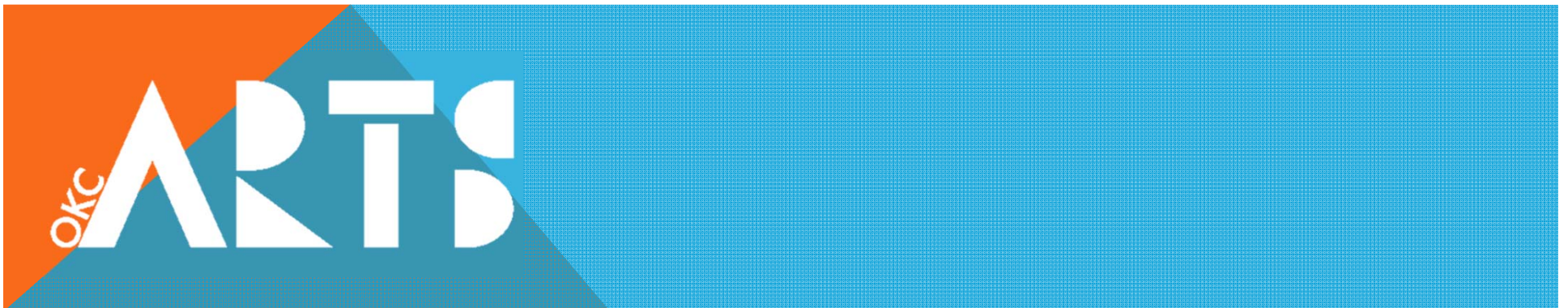


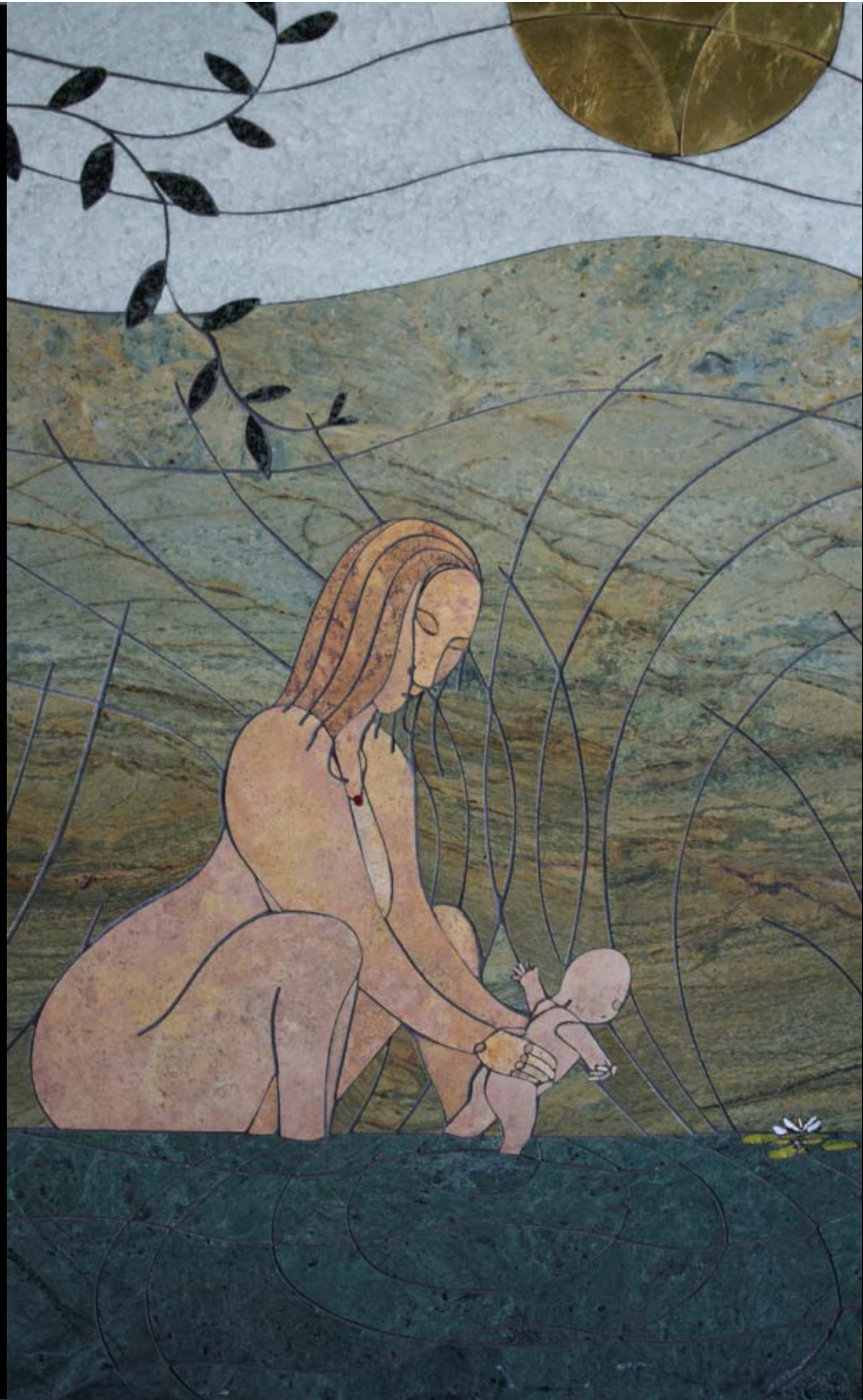
FINE MOSAICS

I am a fine art mosaicist, well known internationally for my innovative style and pioneering techniques in the practice of opus sectile, which is the sawing of stone, glass, and porcelain first practiced by the Romans. I am also well-versed in the tools, techniques and theory of traditional mainstream mosaic. Much of my art has been sold through galleries, but I have also designed, fabricated and installed various commissioned architectural, site-specific works.

Much of the time I work intuitively, sketching abstract line drawings that more often than not turn into a stylized representational piece. Stone constitutes my main material, but I also use ceramic, glass, smalti, brick, and in some gallery work, a whole range of mixed media.

Brooks Tower
405/528-0612
brookstower@hotmail.com
www.brooks-tower.com







TREE OF LIFE



THE LORD'S HAND IS STRONG

1909

BETHANY

FIRST

CHURCH OF

THE NAZARENE

2009

JOSHUA



HOLINES UNTO THE EARTH

4: 21,24









MURALS

1 ARTIST

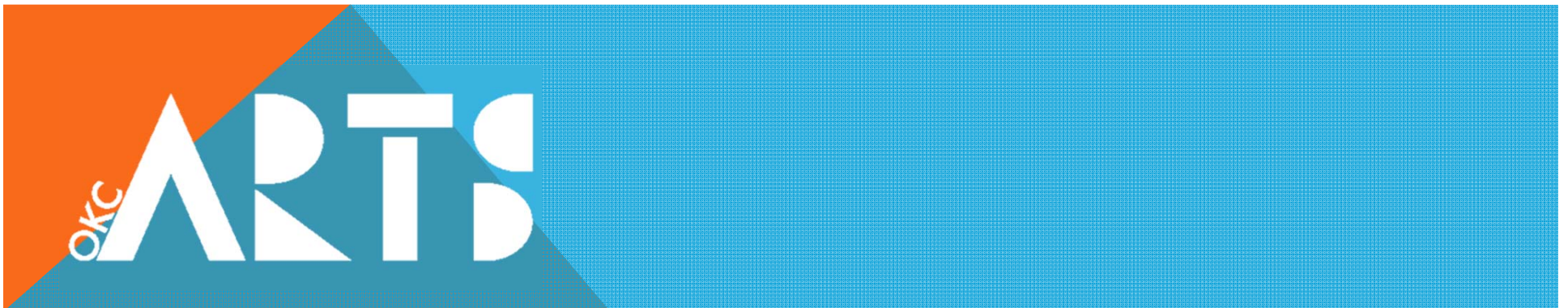
NICK BAYER MURALS

As a professional artist I have over ten years mural experience and have painted over 100 murals. 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 project to be engaging and appealing to public audiences. 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

405/210-7971

Nick.bayer7@gmail.com















The background features a white central area. On the left, a blue triangle with a fine grid pattern is partially visible. A large orange shape, resembling a trapezoid or a large triangle, occupies the right and bottom portions of the frame. The text is positioned in the white area, following the diagonal line of the orange shape.

ENVIRONMENTAL WORKS
1 ARTIST

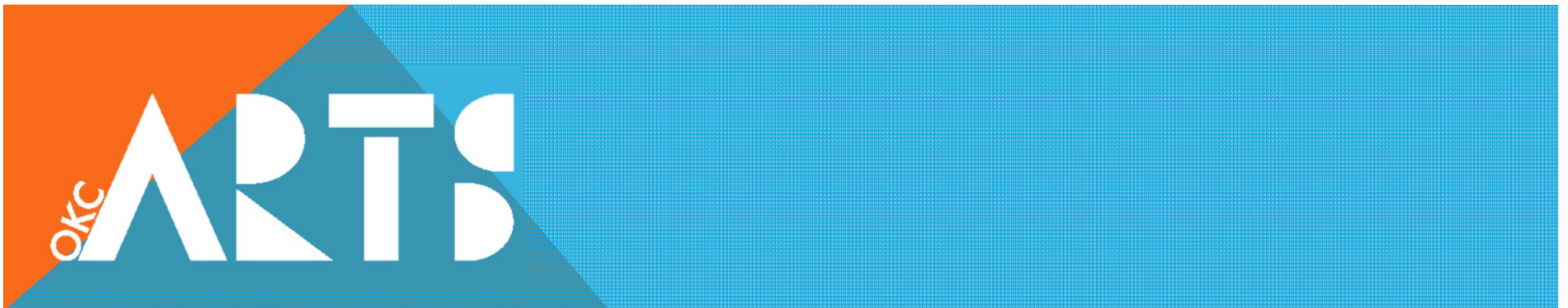
LAUD STUDIO

LAUD Studio is focused on creating places reflective of and responsive to the environments from which they are born. In short, we are mindful of the resources used to create and sustain landscapes. Our goal is to craft places for people which serve fundamental needs for comfort and enjoyment. We treat landscapes as habitat for people. Crafting outdoor and public spaces in this way sets the stage for social interaction and equity. Further, we recognize the need to provide eco-system services so that a systems based landscape may provide the essential ingredients needed to commune with nature. Just as clean air, water, wind and sky are fundamental elements of the natural environment, we believe the humanities play a large role in rounding out the experience of landscapes. Art and in particular public art provide human expression as a counterbalance to the natural world. When properly combined the interplay between nature and art is extraordinary. A fundamental function of our landscape architectural practice is to include art whenever possible by examining scale and context in an effort to properly place art in a meaningful way.

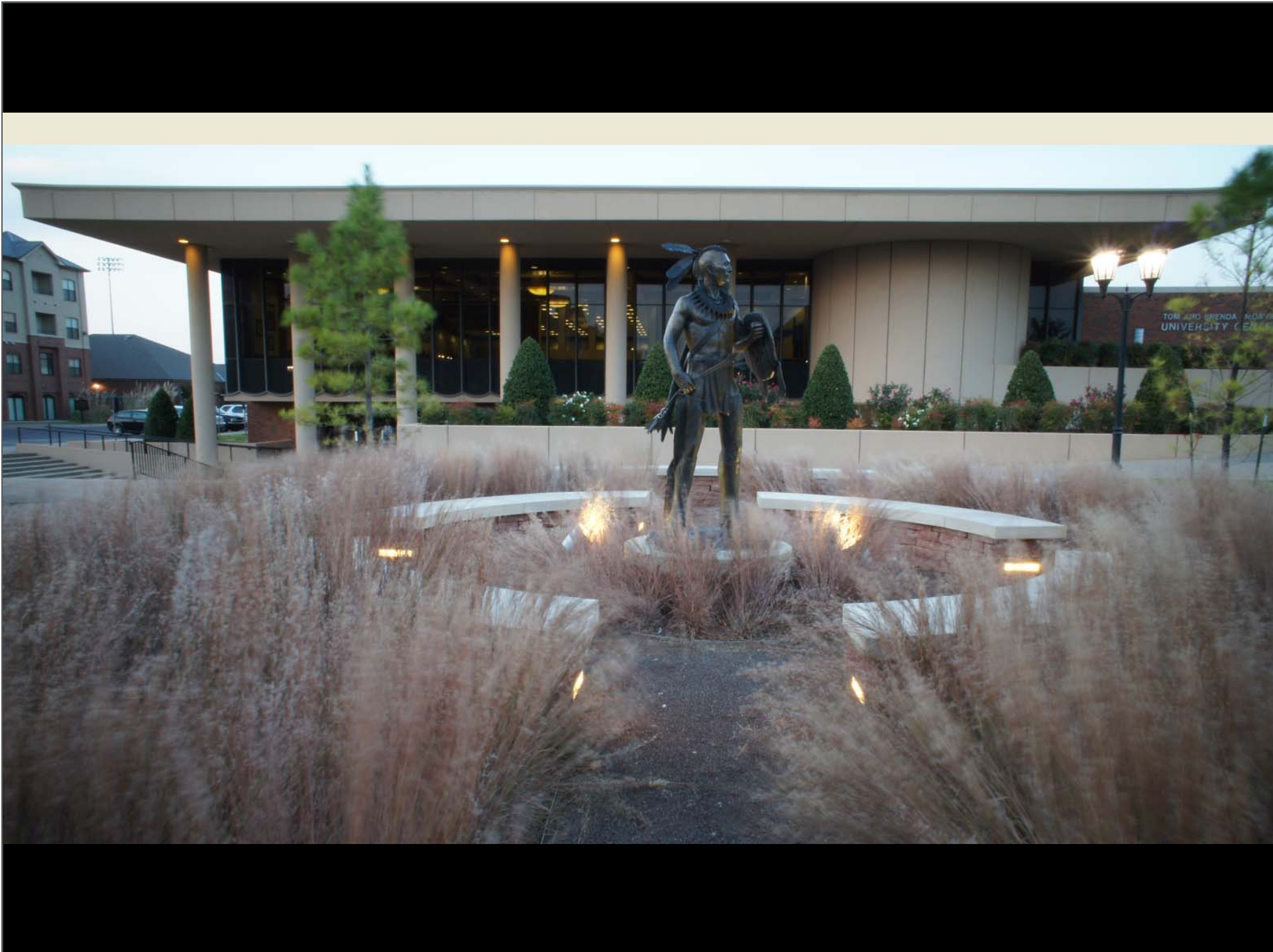
Brent Wall

405/517-8233

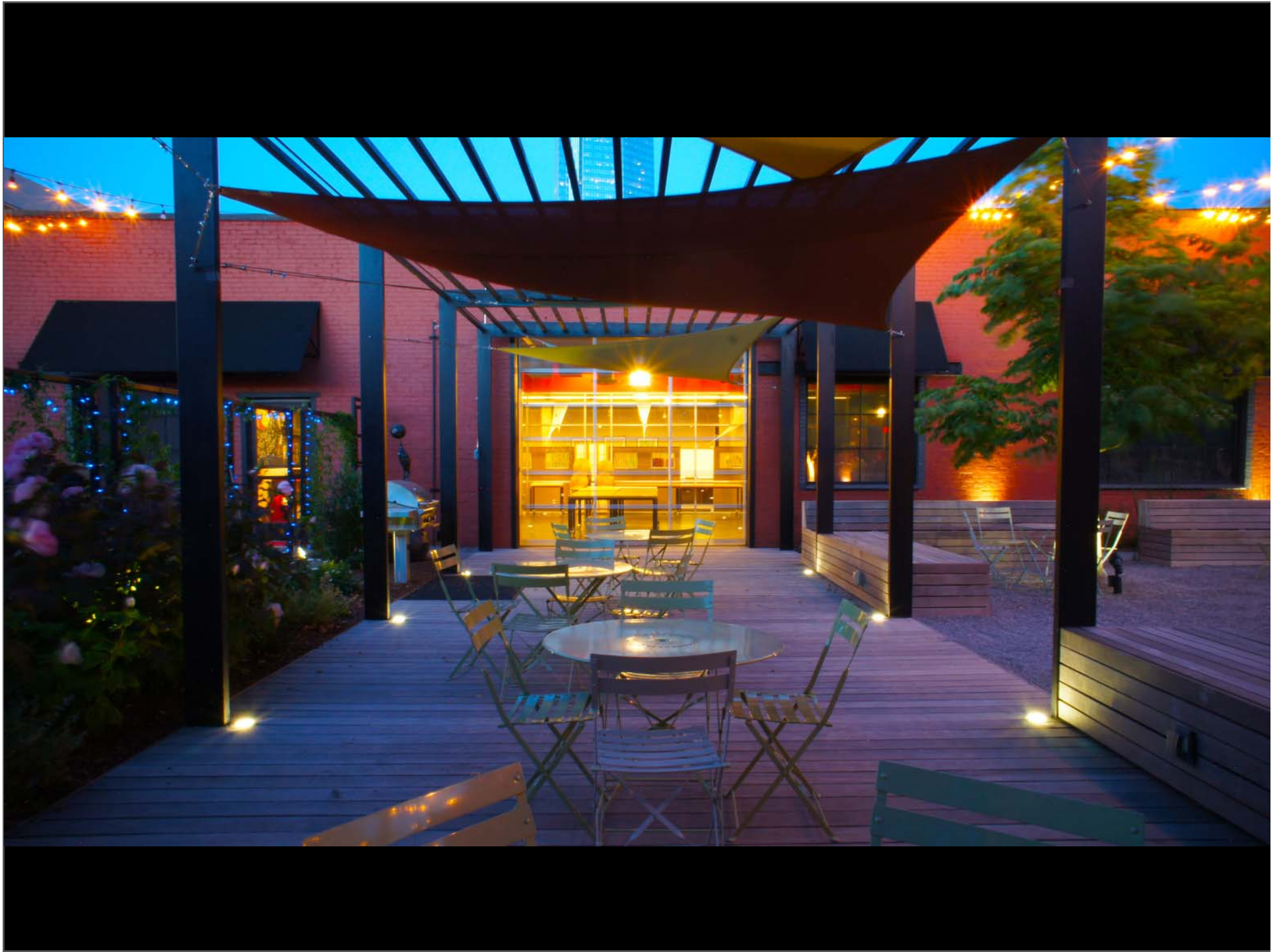
bwall@laudstudio.com

















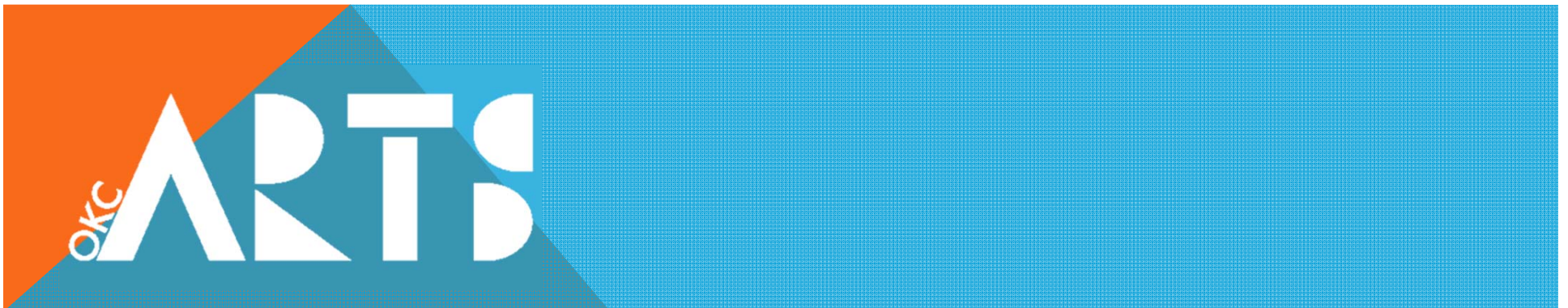
PHOTOGRAPHY
1 ARTIST

ERIC BLOEMERS PHOTOGRAPHY

Oklahoma has some extremely beautiful landscapes that often get overlooked by most people. I strive to find them and photograph them to give them their time in the lime light. When people see my images, I am often asked “Is THAT in Oklahoma?” Why yes, yes it is! I want people to know that Oklahoma is Beautiful!

One of the things I am known for, is that I like to print big. When I am out there photographing and I see a remarkable landscape panorama, I will take upwards of 20-30 images to capture the entire scene in great detail. When I am done processing the image, the image can sometimes be printed up to 15 feet wide with native resolution. That means it has incredible detail and wasn't artificially enlarged to be able to print it that big.

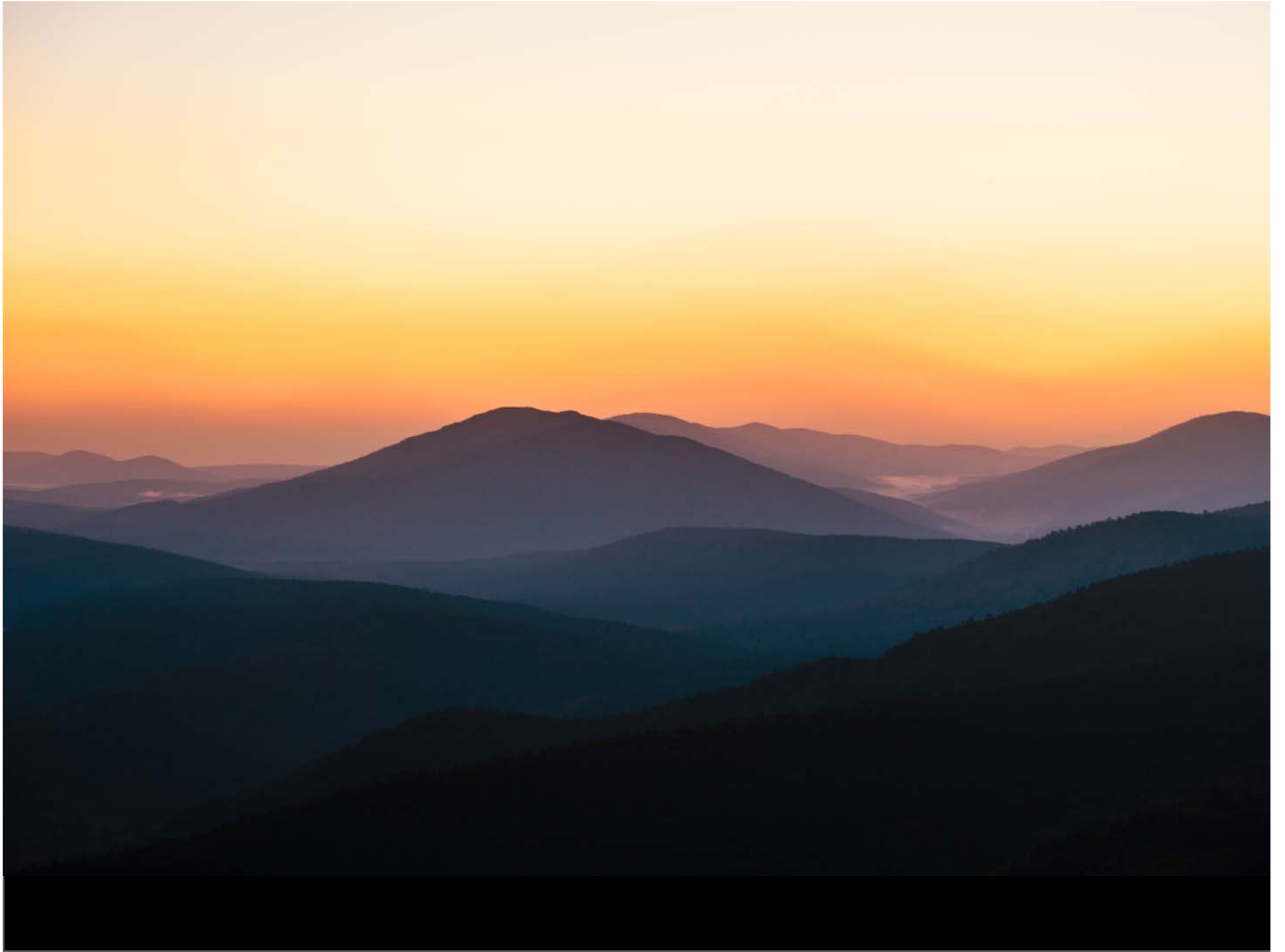
Eric Bloemers
405/314-0079
eric@ericbloemersphotography.com
www.ericbloemersphotography.com















The background features a large orange shape on the right side, which is a trapezoid with a slanted top edge. On the left side, there are two overlapping triangular shapes: a light blue one on top and a darker blue one on the bottom. The text is positioned in the white space between these shapes.

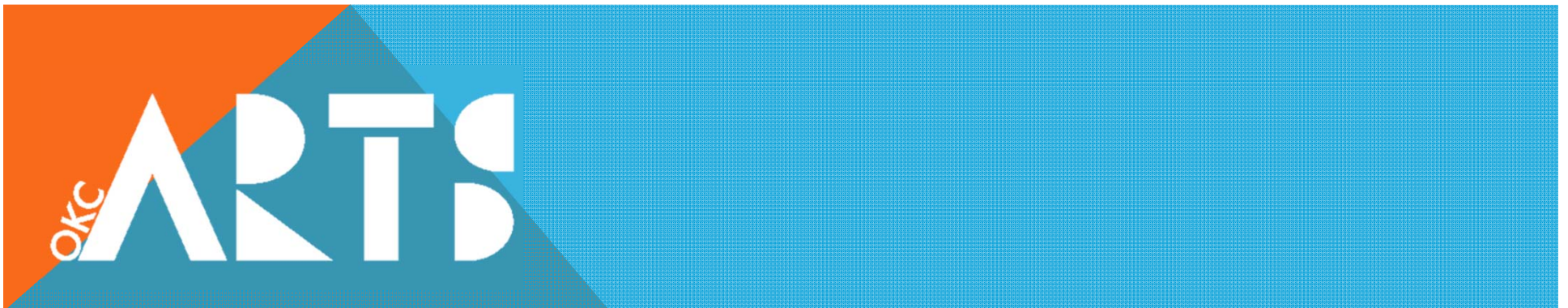
WALL RELIEF
3 ARTISTS

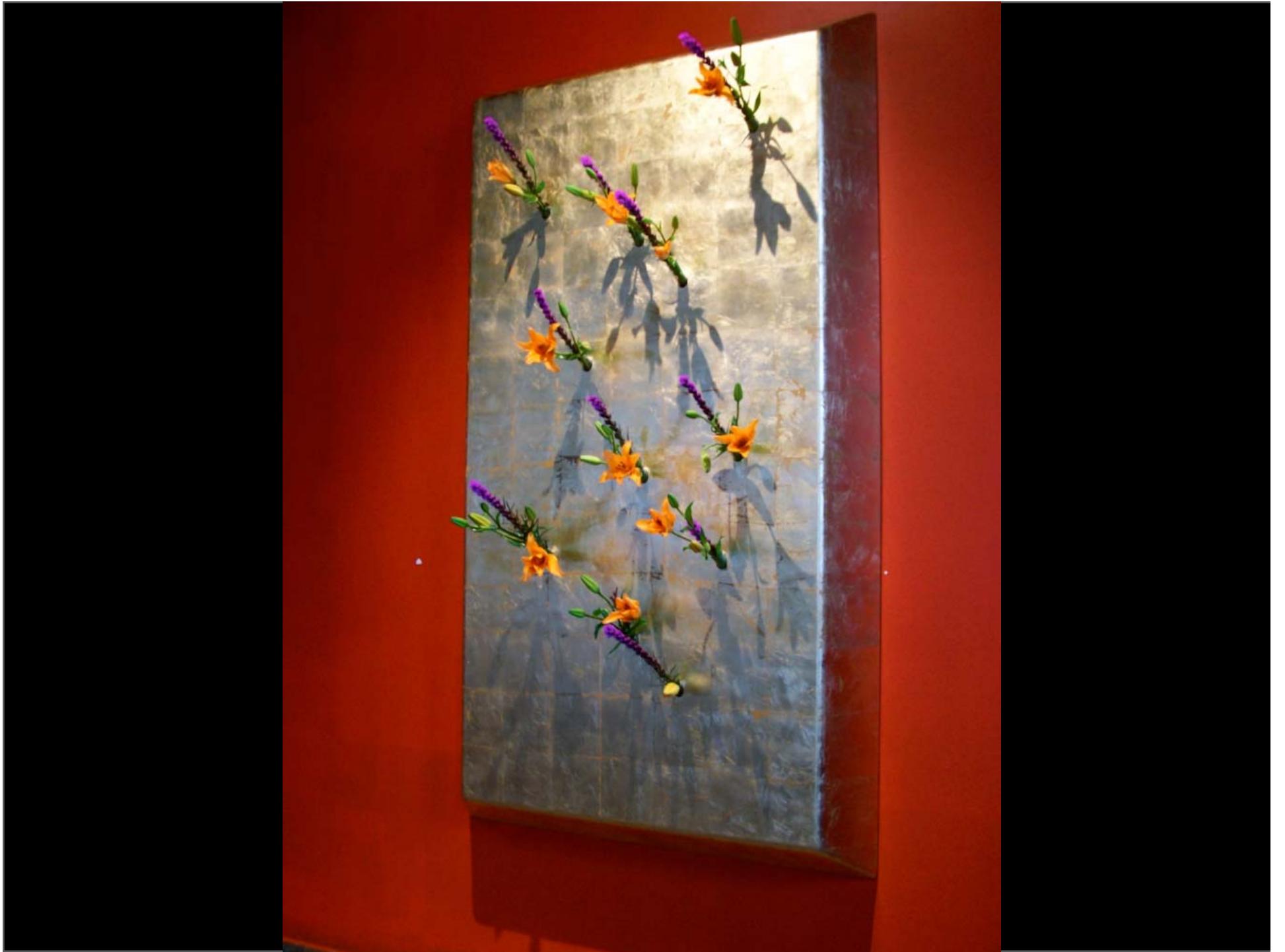
KLINT SCHOR DESIGN

From my prior experiences in site-specific art installations (both decorative and functional), I have developed a process of approaching each project independently. It begins by simply listening to the space. By allowing the architecture to speak via its volume, line, and light "it" will dictate the proper solution.

Next is to weigh the needs of the space to the needs of those utilizing the space. This requires balance. As a result my work and medium are constantly changing to strike a balance of space, user and function. My approach towards art making draws on my intrinsic connection with objects/materials and an attempt to see them for what they are not. I simply enjoy the curious aspects of materials. What they seem to do naturally, almost willingly, as if they want to be more than what they really are. Therefore, I try to use them in ways that seem unconventional in an effort to present them anew.

Klint Schor
405/922-0229
klintschor@gmail.com















ROBIN ORBACH STARKE

I work in materials, which are meant for outdoor use as well as indoor installation. I use steel, which I powder coat and paint with auto enamel. I also work in stainless steel into which I grind to create a rich surface, and gives great depth to the sculptures. Furthermore, I have the ability to work in aluminum or silicon bronze. My background is in painting and drawing, therefore, I think of my sculpture as three dimensional paintings.

In my art I look for ways to celebrate my love for Oklahoma City and the new growth it is enjoying by opening great possibilities to share my work with its diverse population. My hope is that my work can play a role in helping to promote the arts and create joyful experiences for people who live, work and visit our wonderful city.

Robin Orbach Starke
405/401-9607
starkeart@icloud.com

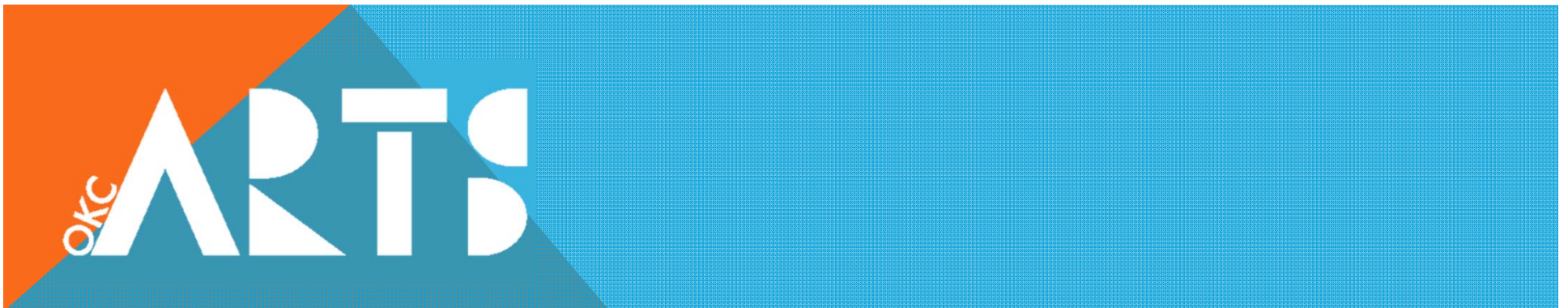
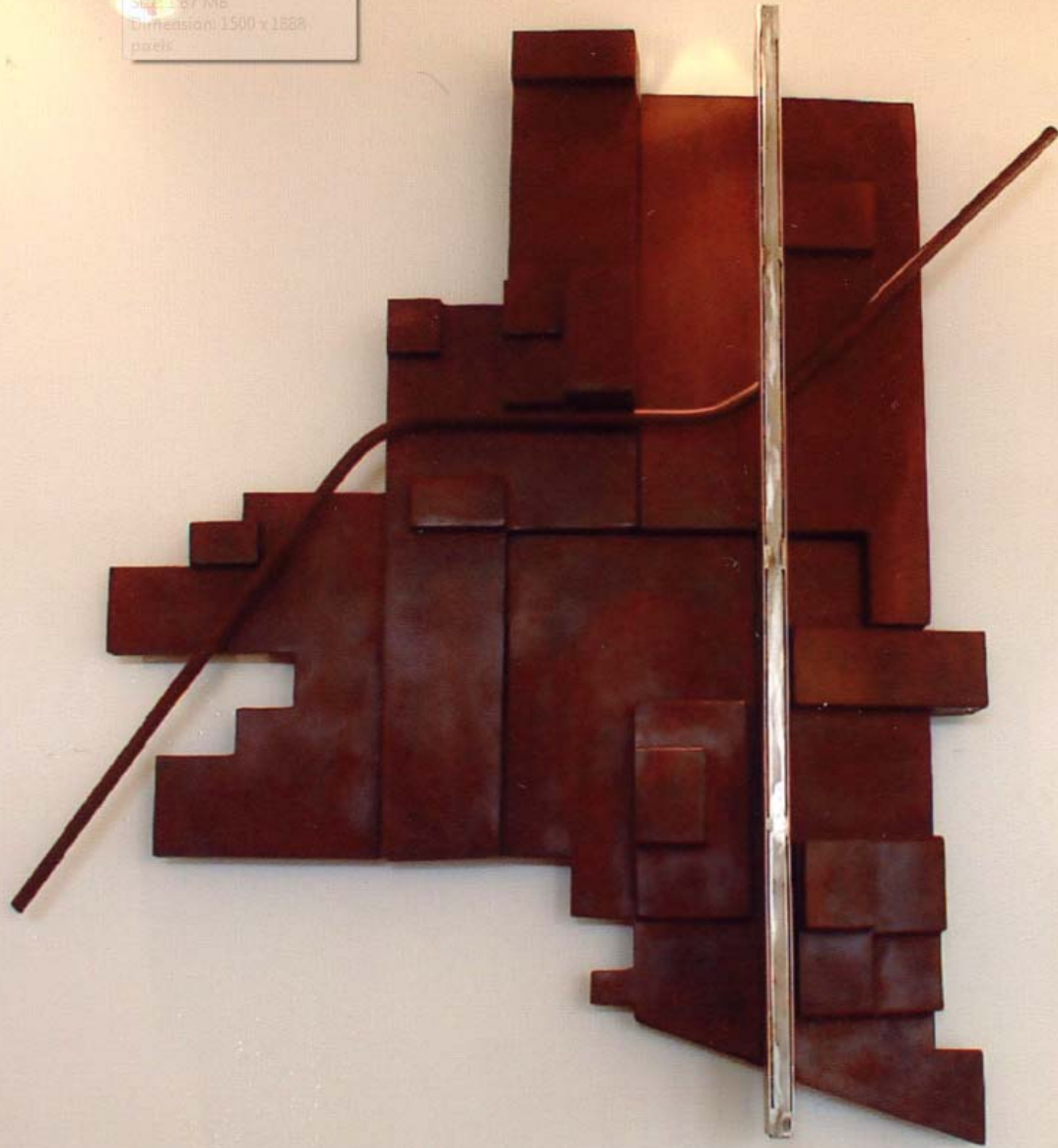




Image 04, Historical Perspec
Type: JPEG Image
Size: 57 MB
Dimension: 1500 x 1888
pixels



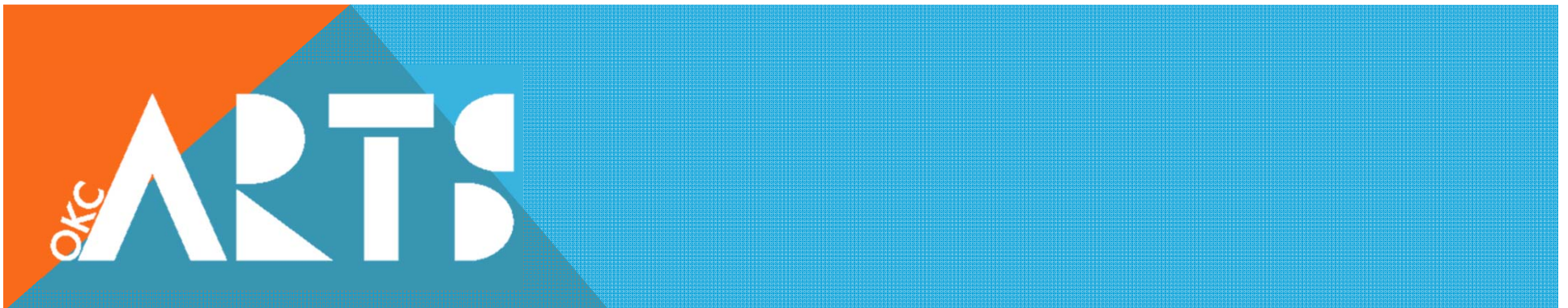


V-SUAL DESIGN

Being a Public Artist in this city is the perfect intersection where I can interlace my modern contemporary artistic career with my passion for architecture, civil structures, and urbanism which I have been strengthening through my interior design background and practice. The possibility to create art pieces that generate a sense of place, define the community and, at the same time, produce symbolic landmarks is a brilliant opportunity.

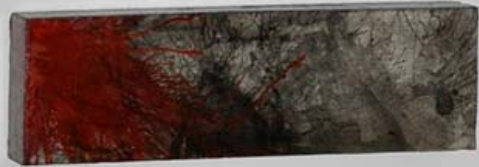
My design process includes intensive research and dialogue which helps me to achieve an assertive and precise design. Their conception takes place in the application of architectural and design elements, where every detail is important to be able to achieve a successful masterpiece.

Beatriz Mayorca
405/625-6769
info@bmayorca.com
www.bmayorca.com













2016 PRE QUALIFIED ARTIST POOL CONTACT INFORMATION

		Artist	Category 1
405/397-4977	cargill.smart.art@gmail.com	Cargill Smart Art	2D Painting
585-747-8746	schait@chaitstudios.com	Chait Studios	2D Painting
405/210-6612	cmason101@cox.net	Cindy Mason Art	2D Painting
405/923-1577	hollandhill1@cox.net	David Holland	2D Painting
405/474-8311	ericabonavida@gmail.com	Erica Bonavida	2D Painting
405/496-1469	maryketch@yahoo.com	Mary James Ketch	2D Painting
405/595-1895	seldridge56@gmail.com	Sean-Ryan Eldridge	2D Painting
405/514-5567	stevewhitfieldart@gmail.com	Steve Whitefield Art	2D Painting
512/537-6926	dharmesh@animalisworks.com	Animalis	3D Sculpture
405/657-4722	randell97@aol.com	Joel Randell Sculptor	3D Sculpture
405/812-7175	slack101@cox.net	Joe Slack Sculptor	3D Sculpture
405/769-4226	jt Wolfe@sbcglobal.net	John Wolfe	3D Sculpture
405/219-1955	jwhills@me.com	Jonathan Hills	3D Sculpture
405/922-0229	klintschor@gmail.com	Klint Schor Design	3D Sculpture
405/473-1350	don@narcomey.net	Narcomey LLC	3D Sculpture
740/294-3069	brapp@ou.edu	Rapp Sculptures	3D Sculpture
405/401-9607	starkeart@me.com	Robin Orbach Starke	3D Sculpture
405/625-6796	bmayorca@v-sual.com	V-sual Design	3D Sculpture
405/573-7833	tandr7@cox.net	T and R Studios	3D Sculpture
405/464-1025	traceybewley@gmail.com	Art Fusion Studio	3D Sculpture
336/370-9001	jgall63051@aol.com	Jim Gallucci Sculptor	Functional Art
405/922-0229	klintschor@gmail.com	Klint Schor Design	Functional Art
323/227-0955	jeanine@urbanrockdesign.com	Urban Rock Design	Functional Art
405/625-6796	bmayorca@v-sual.com	V-sual Design	Functional Art
405/464-1025	traceybewley@gmail.com	Art Fusion Studio	Functional Art
405/203-5537	angela_westerman@yahoo.com	AK Westerman	Graphics
405/819-6597	austin.brooks@cox.net	Austin L. Brooks	Illustration
405/414-7723	nicolemoan@gmail.com	Moan Inc.	Mosaic
405/625-6796	bmayorca@v-sual.com	V-sual Design	Mosaics
405/528-0612	brookstower@hotmail.com	Fine Mosaics (BTower)	Mosaics
405/210-7971	nick.bayer7@gmail.com	Nick Bayer Murals	Murals
405/517-8233	bwall@laudstudio.com	LAUD Studio	Other-Environmental
405/314-0079	eric@ericbloemersphotography.com	Eric Bloemers Photography	Photography
405/922-0229	klintschor@gmail.com	Klint Schor Design	Wall Relief
405/401-9607	starkeart@me.com	Robin Orbach Starke	Wall Relief
405/625-6796	bmayorca@v-sual.com	V-sual Design	Wall Relief

