

# THE CITY OF OKLAHOMA CITY'S 2018-20 PRE-QUALIFIED ARTIST POOL

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For public art projects under \$25,000



# 2018-20 PRE-QUALIFIED ARTIST POOL

## PRE-QUALIFIED POOL SELECTION COMMITTEE

Elizabeth Eickman  
 Stephen Kovash  
 Alan Atkinson

The Oklahoma City Pre-Qualified 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.

If you need help with a project, or have questions about the pre-qualified artist pool, contact:

Robbie Kienzle, Arts Liaison and Program Planner  
 Oklahoma City Planning Department  
 Office of Arts & Cultural Affairs  
 420 W. Main, Suite 930  
 Oklahoma City, OK 73102  
 405/297-1740  
[robbiel.kienzle@okc.gov](mailto:robbiel.kienzle@okc.gov)  
[www.okc.gov/arts](http://www.okc.gov/arts)

## OKLAHOMA CITY ARTS COMMISSIONERS:

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

# 2018-20 PRE-QUALIFIED ARTIST POOL

We're proud to announce the Oklahoma City 2018-2020 Pre-Qualified 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 ten 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.

Included in this document is 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:

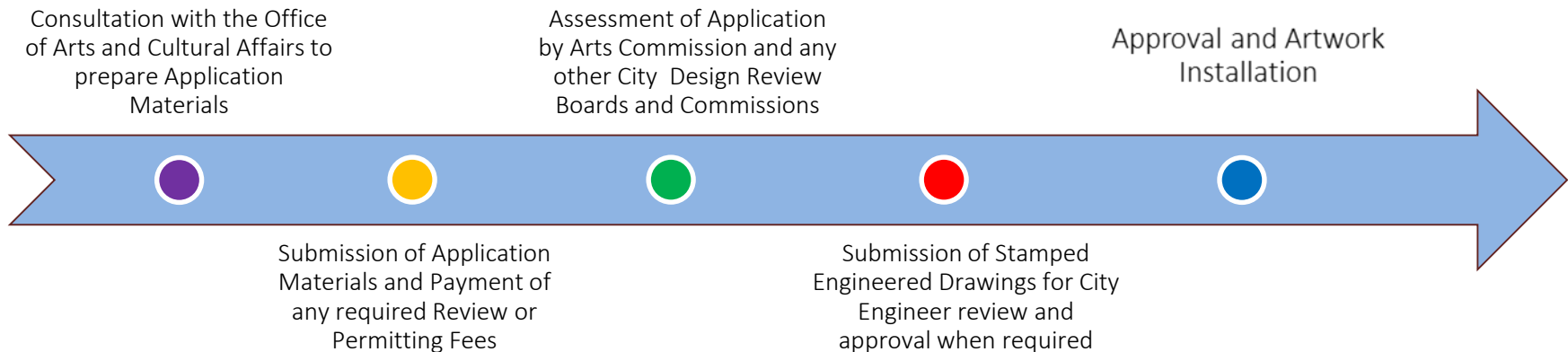
- Analyze the site, existing drawings, history of the area, project information, client goals, etc. and develop some ideas, which are refined down to the final idea.
- Create some sort of site plan and section drawing in AutoCAD (or favored format). Sometimes the artist is not provided with these drawings 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.



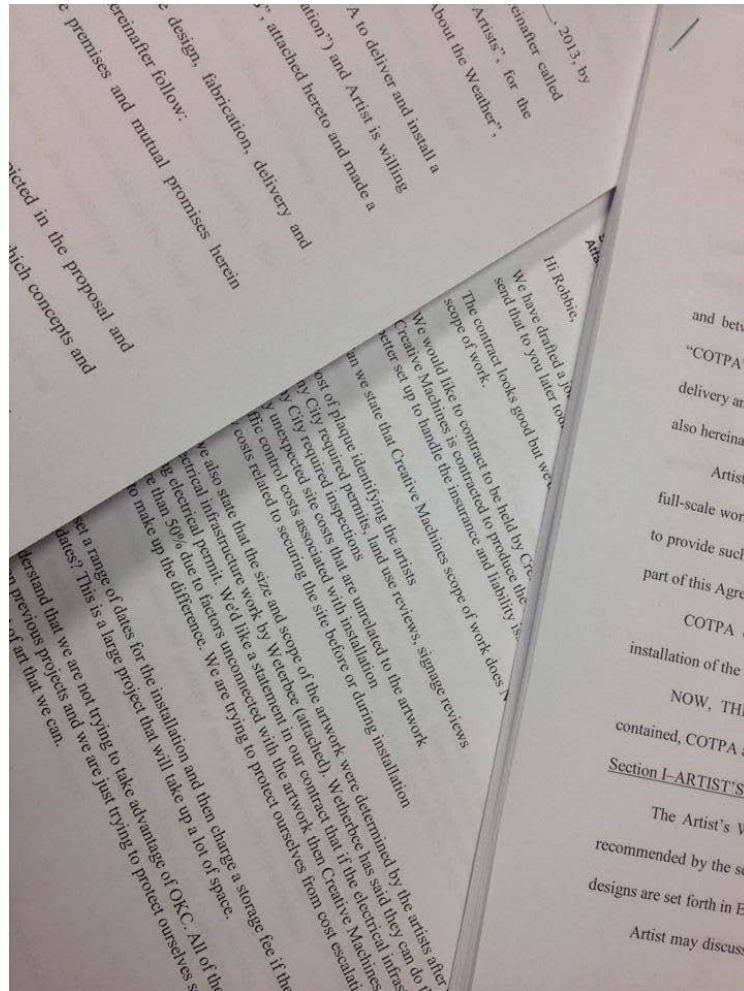
# PUBLIC ART REVIEW AND PERMITTING PROCESS

Applicants are strongly encouraged to consult with The Office of Arts & Cultural Affairs before preparing application packets for review and permitting. By doing this at least six months prior to the intended installation date will 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 IS REQUIRED FOR PUBLIC ART



For 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 plan 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.

**PAUL BAGLEY**

**CLINT HOWARD**

**KLINT SCHOR**

**ARTEMIS FINE ARTS**

# Paul Bagley

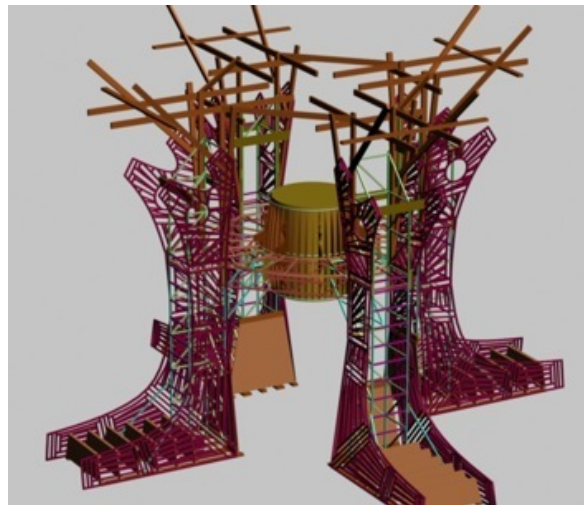
Paul Bagley has been a contracted Art Handler for The City of Oklahoma City from 2014-2017. He has handled installations, restorations, lighting, art markers and public art relocation for the Oklahoma City's Office of Arts & Cultural Affairs.

## 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

President/Owner

Deep in the Heart Art Foundry

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



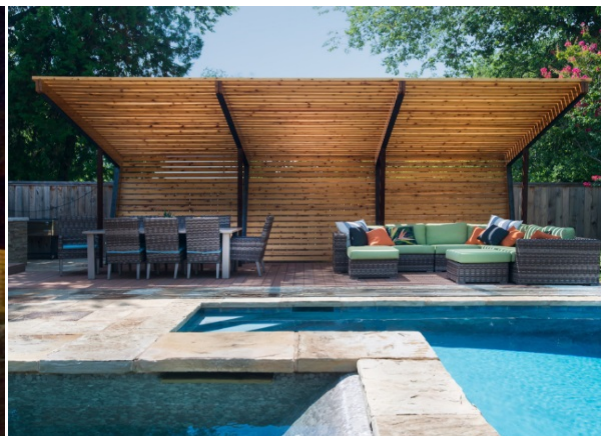
# Klint Schor

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 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**

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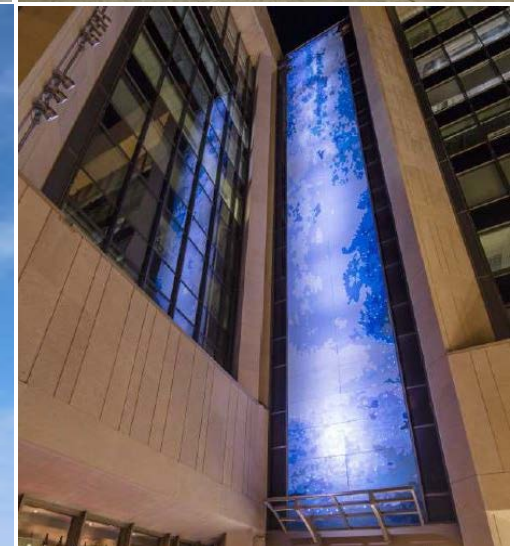
# Artemis Fine Arts

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

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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

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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.

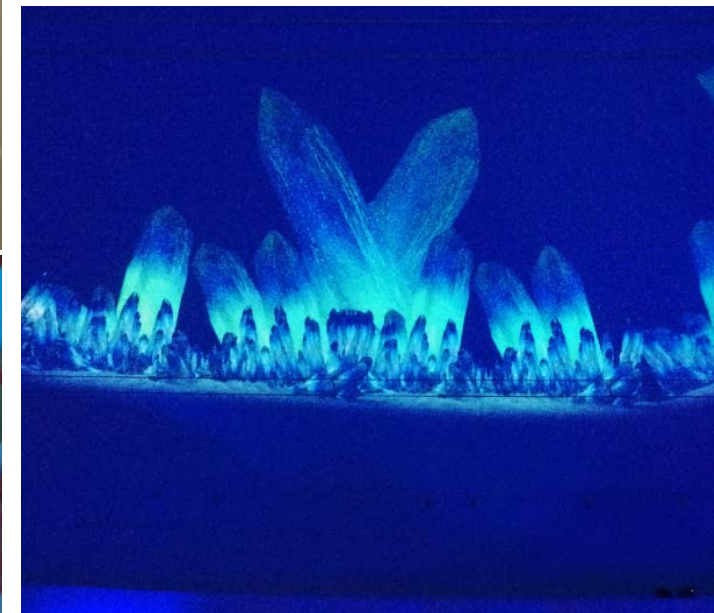
## Kelsey Karper

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# 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

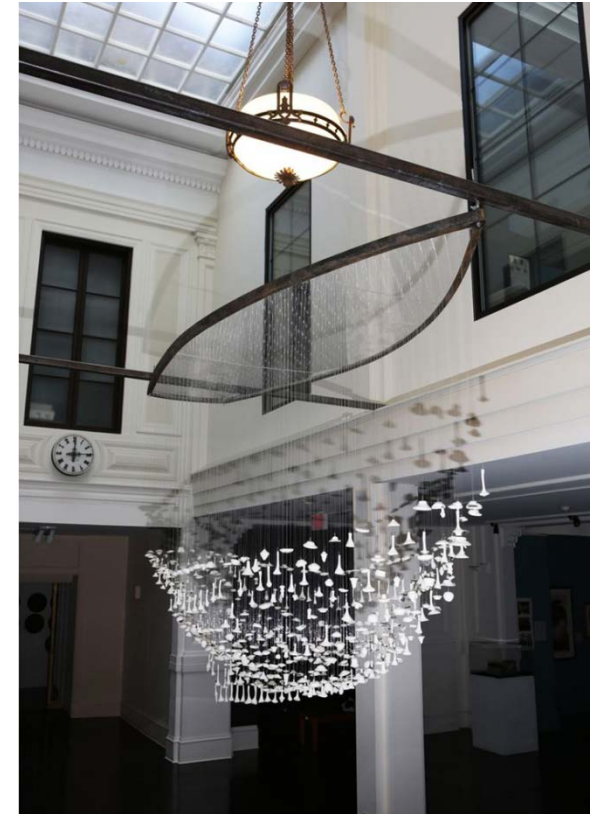
As a creative visionary I have strived to apply my professional skills, as an ally, to the arts industry for more than 16 years. I've had the opportunity to work professionally in the arts, via multiple organizations, companies and individuals, as a Gallery Director, Curator, Preparator, Installer/Handler, 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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# 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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Website: [www.1n3.org](http://www.1n3.org)



# 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**

**SUSAN MORRISON-DYKE**

**SCOTT HENDERSON**

**KRISTOPHER KANALY**

**romy owens**

**BOB PALMER**

**CHRIS PRESLEY**

**CHRIS ROGERS**

**JULIE ROBERTSON**

**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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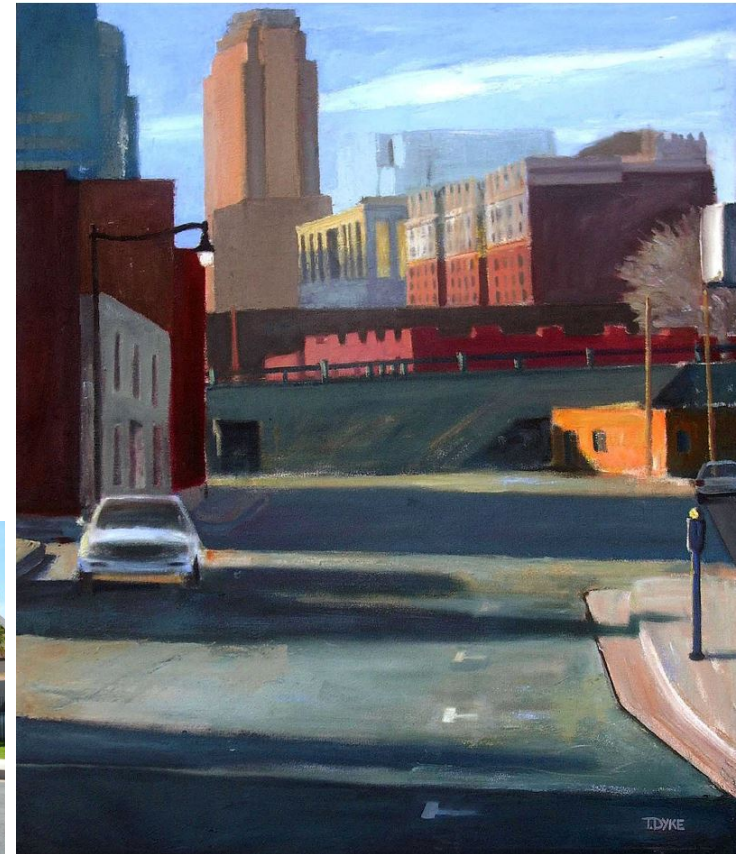
# Anthony Dyke

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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# Susan Morrison-Dyke

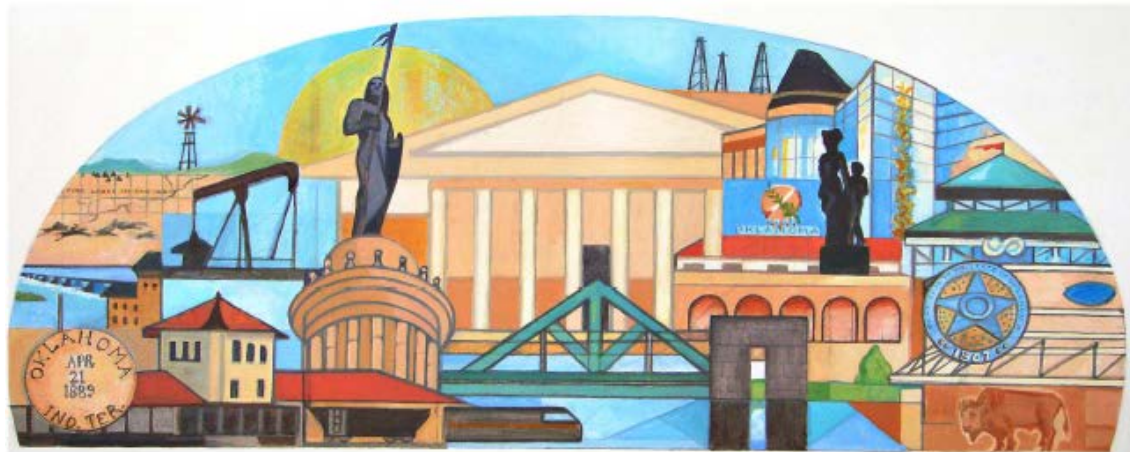
I have discovered that among the many rewards of creating Public Art is the opportunity to work closely with a lot of interesting people from city planners, architects, engineers, builders, business owners and historians. From an artist's perspective it is also very engaging and challenging to meet the strict criteria involved in creating a piece for public viewing that will endure and move people from all walks of life.

## Susan Morrison-Dyke

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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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Email: [Schmurals@gmail.com](mailto:Schmurals@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

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# 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.

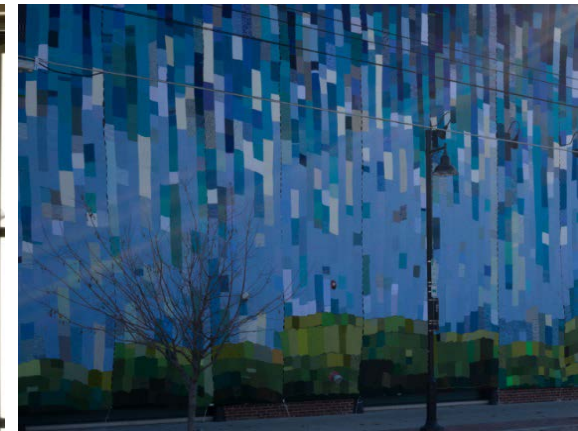
## romy owens

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

Website: [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

Phone: 405-206-2438

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# Chris Presley

I painted my first mural 20 years ago. I have been doing full-time freelance art professionally since completing my BFA in painting in 2007. My main form of commission comes in the form of murals, but I also do contemporary studio work, drawing and illustration, 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.

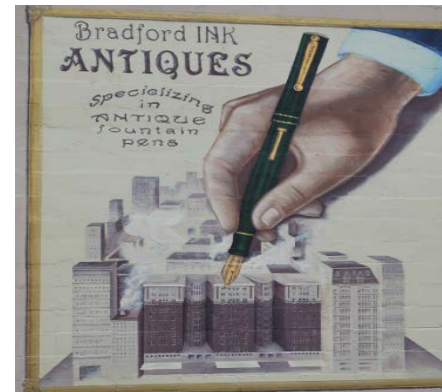
I do my best on each project and apply a strong working knowledge of material and mediums, including paint grades and colorfastness. Eighty percent of my commissioned work comes from repeat customers, which is why I strive to make clients happy. I'm always looking forward to making something beautiful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

**Chris Presley**

Phone: 405-410-4023

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

Email: [okcmurals@yahoo.com](mailto:okcmurals@yahoo.com)



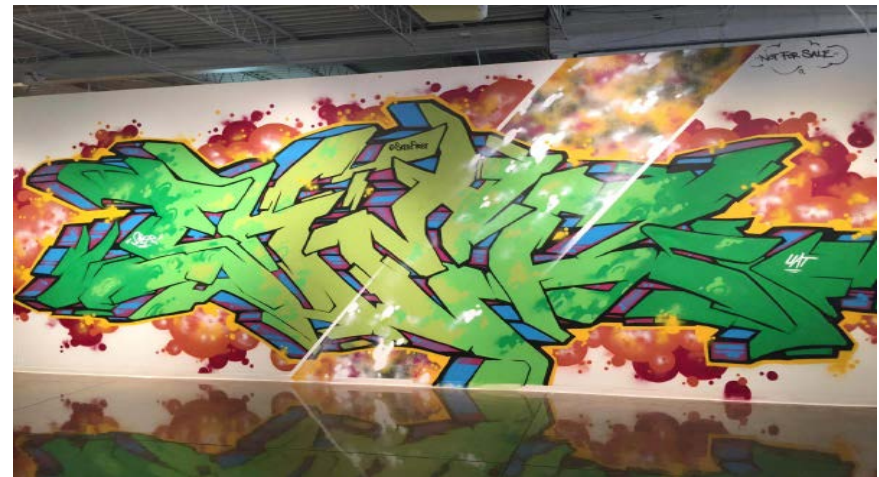
# Chris Rogers SKER

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

Phone 918-706-6465

Email: [sker@mail.com](mailto:sker@mail.com)





# Julie Robertson “JUURI”

My murals and art are a never-ending attempt to find this elusive thing called home. As a mixed-race person with a multicultural and multi-geographic upbringing, I have always felt like a stranger and sojourner on the earth. I am able to find a deep sense of peace in my melancholy girls’ faces surrounded by lush florals, Japanese motifs, and gold leaf. They are often bloodied yet strangely defiant in their nonchalance—a nod to the inexorable fellowship of suffering that defines a person and their purpose.

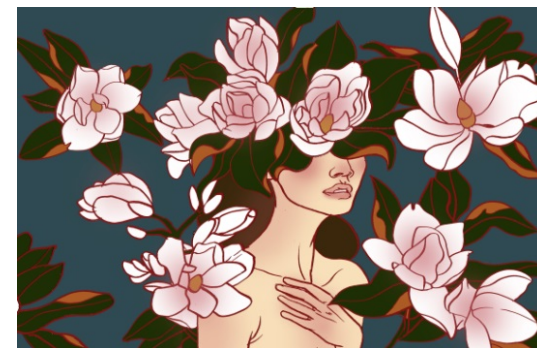
With each new artwork, I feel I become closer to both the comforting dark forest of my past, and the hope of a yet-unknown shimmering city of light.

I have several murals in the OKC/Norman area, and have traveled to Newark NJ, Orlando FL, and overseas to Israel to complete large mural commissions.

**Julie Robertson aka JUURI**

Phone: 405-464-5658

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

Phone: 626-497-5151

Email: [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. I am interested in expanding my public presence in Oklahoma City through large scale projects. Some of my experience includes 2-dimensional media such as painting and drawing, illustration as well as large scale installations and sculpture. For the past decade, I have also been steadily building a portfolio of art projects outside of a traditional gallery setting. I work well collaboratively with other artists as well as individually to produce quality work on time and within budget. My experience includes successful commissions with community agencies such as Strong Neighborhood Initiative, Classen Ten Penn Neighborhood Association, Western Avenue Association and the Plaza District Association as well as corporate entities such as the Fowler Auto Group. In the past year I have grown familiar with many City of Oklahoma City policies and processes related to permitting structures and murals. I look forward to being a part of our city's growth in a creative capacity and hope you will consider me for future projects.

## Amanda Zoey Weathers

Phone: 405-371-2460

Email: [byamandabradway@gmail.com](mailto:byamandabradway@gmail.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 illustrators.



**MARC BARKER**

**ERICA BONAVIDA**

**CARGILL SMART ART**

**STU CHAIT**

**ANTHONY DYKE**

**SUSAN MORRISON-DYKE**

**DAVID HOLLAND**

**MARY KETCH**

**CINDY MASON**

**LIZ ROTH**

**STEVE WHITFIELD**

**JASON WORTHAM**

# Marc Barker

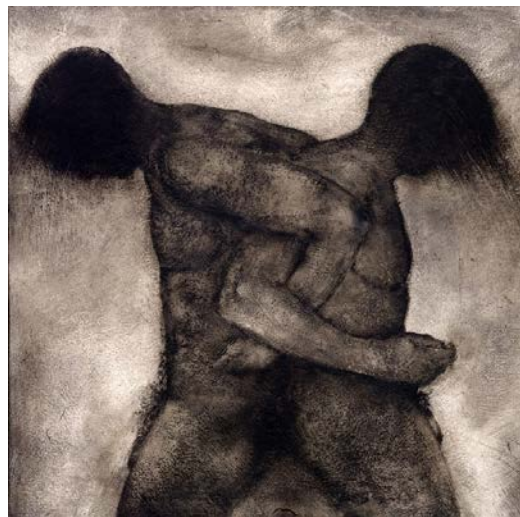
I create large oil drawings of cloudscales on modeling paste textured canvas & panels. The choreographed brushwork suggests impermanence and transformation, while the heavy texturing simulates the atmospheric energy that charges the work to connect with viewers on an emotional level.

## Marc Barker

Phone: 405-843-5292

Email: [marc@marcbarker.com](mailto:marc@marcbarker.com)

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



# Erica Bonavida

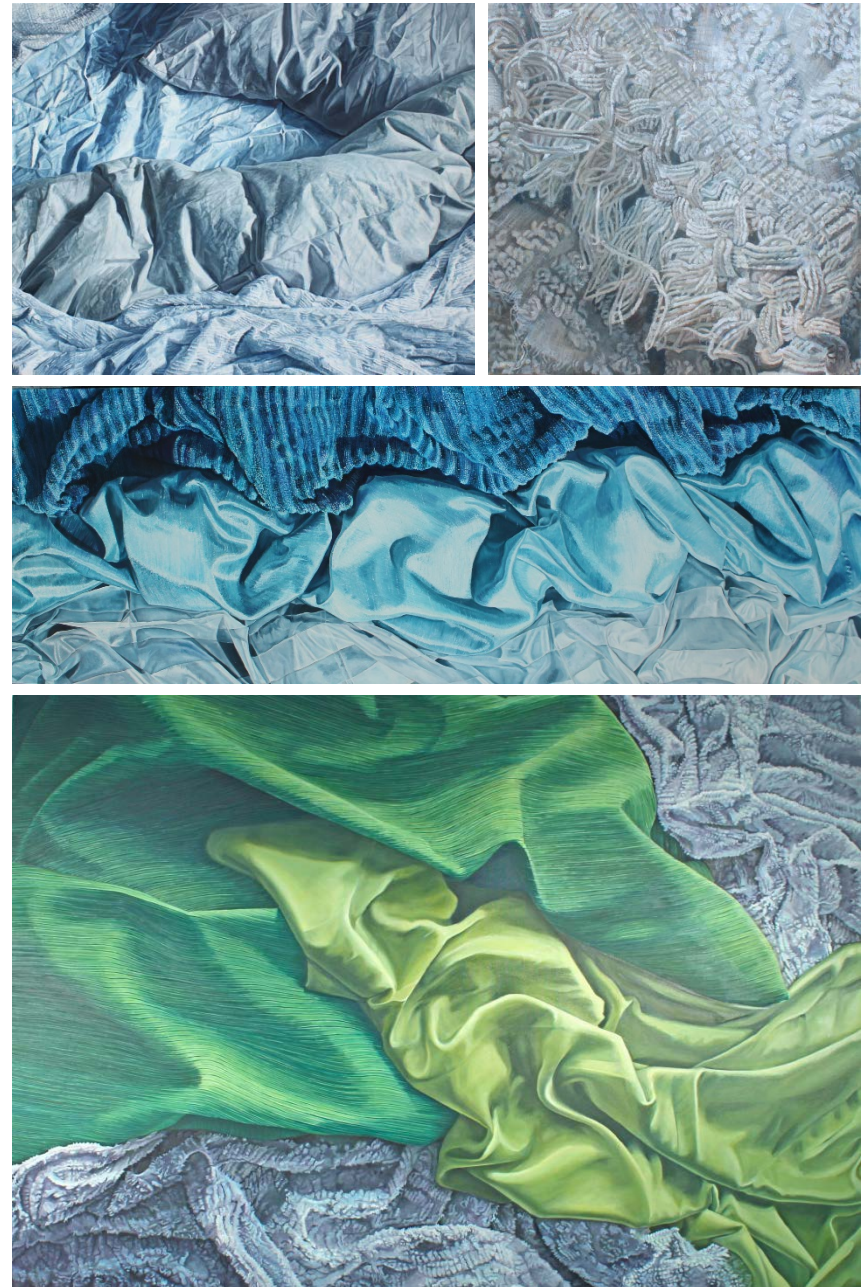
The unending possibilities and challenges of textures and color inspire my paintings. I pair individual fabrics and textures together based on personal, tactile, and experiential memories to create my imagery. These memories are composed and translated through visual textures, undulating forms, and distinct, 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 Bonvinda

Phone: 405-474-8311

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

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



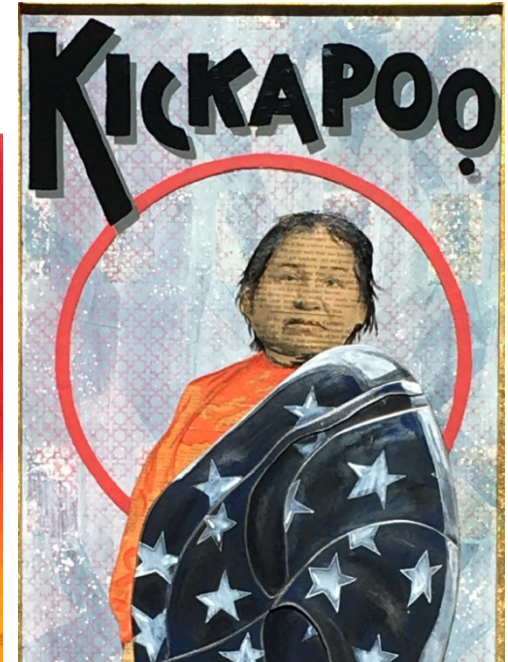
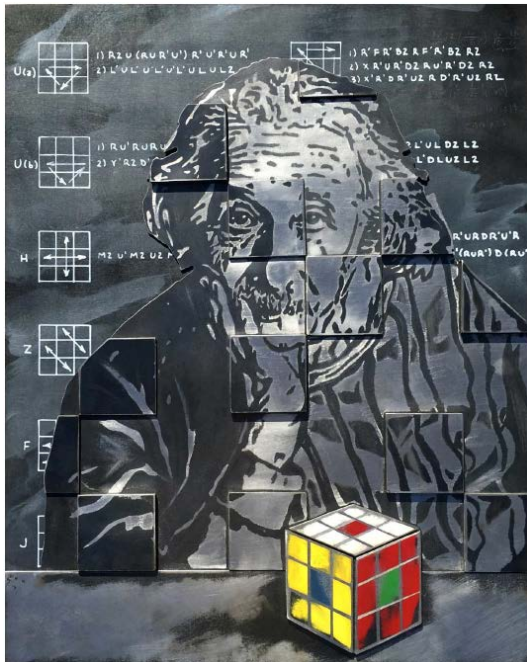
# Cargill Smart Art

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

Phone: 405-397-4977

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



# Stu Chait

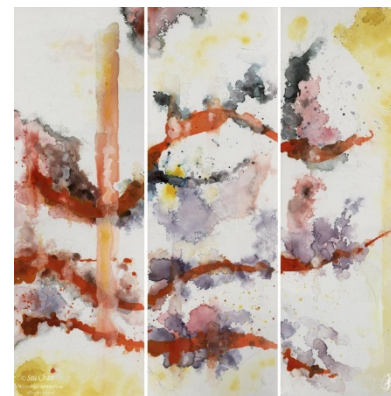
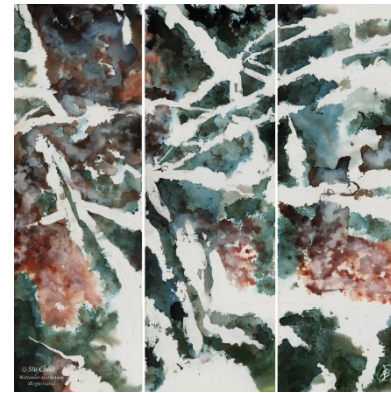
Educated as an architect, my studies include natural compositions and formations, and architectural structures and spaces all portrayed in non-representational ways. I employ watercolor for my imagery to invoke emotion from the viewer. The resultant imagery is versatile, flexible and confident, which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

Phone: 585-747-8746

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

Website: [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

Phone: 405-802-1183

Email: [vandygraphic@aol.com](mailto:vandygraphic@aol.com)



# Susan Morrison-Dyke

I have discovered that among the many rewards of creating Public Art is the opportunity to work closely with a lot of interesting people from city planners, architects, engineers, builders, business owners and historians. From an artist's perspective it is also very engaging and challenging to meet the strict criteria involved in creating a piece for public viewing that will endure and move people from all walks of life.

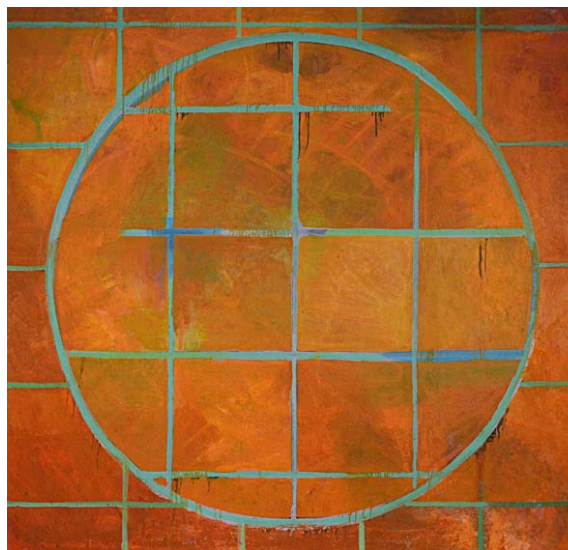
## Susan Morrison-Dyke

Phone: 405-232-5053

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

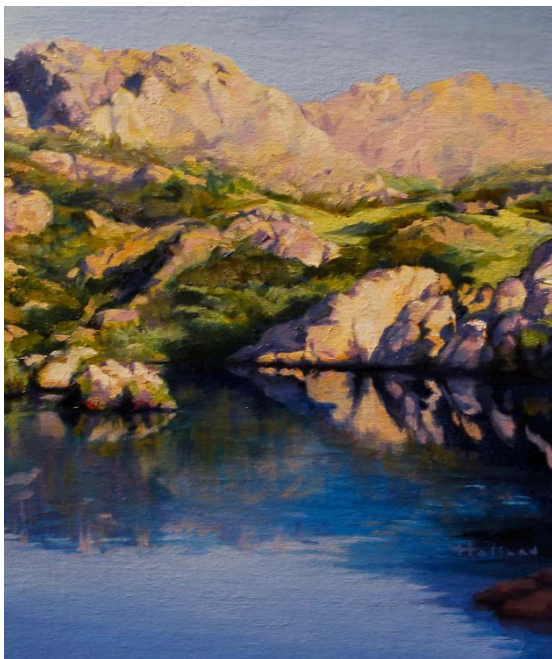
Website:

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



# David Holland

I am an avid sky watcher. Oklahoma is where I was born in 1959 and where I landed for good in 1977. The skies and cloudscapes I watch here, are among the most varied and entertaining to be found anywhere in the world. I think of the storms I witness as an essential blessing that distribute the building block of all life on Earth -- water. I relish every moment of time I spend observing and photographing storms, and then I use my photographs to capture in oil paintings their timeless beauty and undeniable power. I consider each painting to be a portrait of an individual storm frozen in motion with accurate colorful details that work to represent its unique personality.



**David Holland**

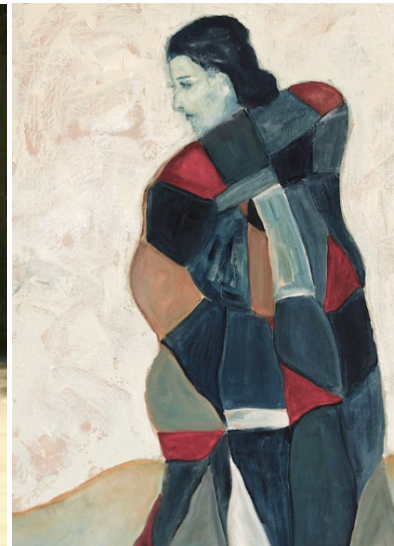
Phone: 405-923-1577

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

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

# 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

Phone: 405- 496-1469

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

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

# 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

Phone: 405-210-6612

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



# 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

Phone: 405-410-4274

Email: [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. Hopefully, I am succeeding.

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**

Phone: 405-514-5567

Email: [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

Phone: 580-574-0791

Email: [jwortham151@gmail.com](mailto:jwortham151@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  
 JIM GALLUCCI  
 CLINT HOWARD  
 JONATHAN HILS  
 TODD JENKINS  
 BEATRIZ MAYORCA  
 BRETT MCDANEL  
 DON NARCOMY  
 JESSICA PETRUS  
 JOEL RANDELL  
 LAQUINCEY REED  
 PATRICK RILEY  
 COLLIN ROSEBROOK  
 SHAHLA REYNOLDS  
 KLINT SCHOR  
 ASIA SCUDDER

AMANDA ZOIEY WEATHERS  
 CHRIS WOLLARD  
 JASON WORTHAM  
 CARL WRIGHT  
 BOBBY ZOKAITES

# Art Form

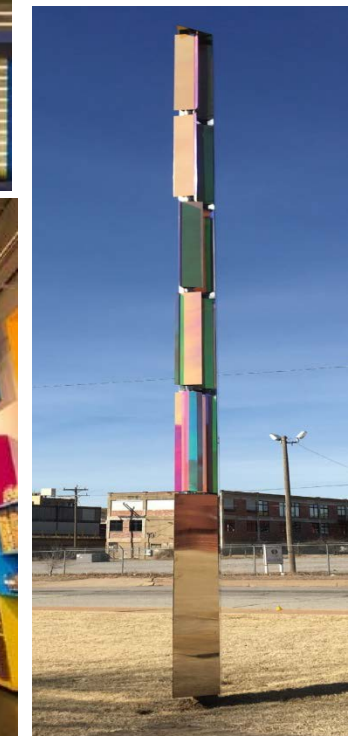
Artform is an architectural fabrication company with our roots in architectural manufacturing going back over twenty years. We are in unison with the City that an investment in the arts is crucial and beneficial on many levels. Not only is it proven to benefit the community economically, but it also,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

Phone: 405-232-2256

Email: [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

Phone: 405-209-5425

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

Website: [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

Phone: 405-209-0243

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

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

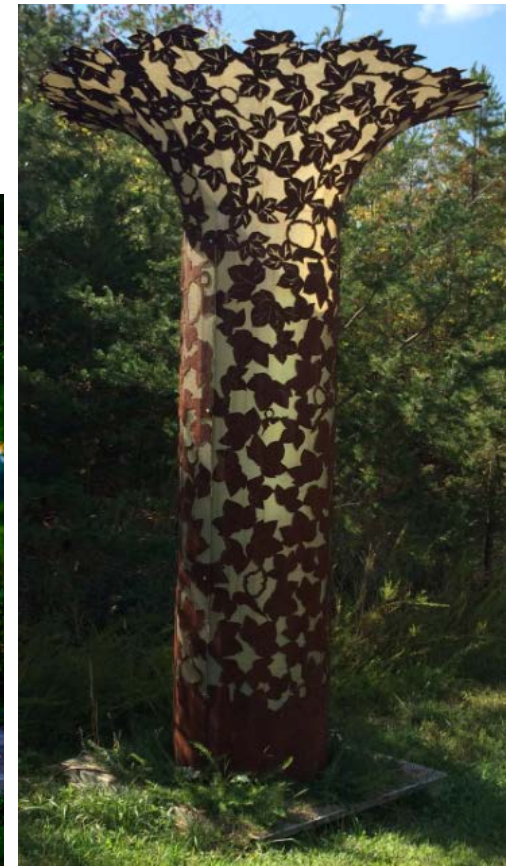
My experience in public art has given me an in-depth understanding of the process of creating, fabricating and installing art as well as the knowledge to address long term durability, maintenance and safety issues of the pieces. I am comfortable working with State and Municipal regulatory agencies as 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.

Phone: 336-370-9001

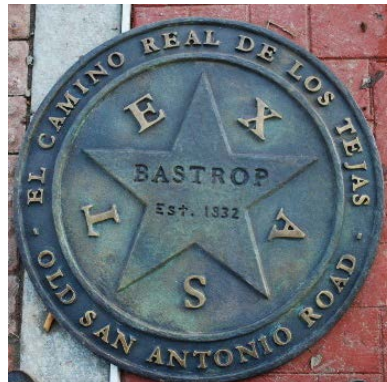
Email: [jgall63051@aol.com](mailto:jgall63051@aol.com)

Website: [www.jimgalluccisculptor.com](http://www.jimgalluccisculptor.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**

Phone: 512-321-7868

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

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

# Jonathan Hils

I have completed a number of public, corporate, and private commissions over the past decade and have placed works both domestically and internationally. Most recently I have created a public sculpture entitled SEED for Will Rogers Park in OKC that was initiated through this program. Most of the projects I have created under civic or corporate commissions have ranged from \$6,000 to \$66,000. These have included discrete sculpture placements in space, suspended works, designed architectural steel, and wall pieces.

My ability to create unique works in welded steel, welded aluminum, cast metal, or laser etched acrylics within a variety of scales is extensive. Although the majority of my sample works supplied for this submission are larger, individual works, I am looking forward to designing works that explore the wall, suspensions, utilitarian function, and multiple objects that can be displayed as one work of art. 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.

## Jonathan W. Hils

Phone: 405-219-1955

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



# Todd Jenkins

My career as a foundry man began in Berkeley, California. From 1991 to 2000, I worked on casting small to monumental scale sculptures for artists such as Ruth Asawa, Richard MacDonald, and Peter Voulkos. In October 2000 we moved our family to Oklahoma and since then I have been casting metal at The Crucible foundry in Norman. I chose to work in this industry because, as a sculptor, it has given me the best opportunity to learn and master metal working skills. I count myself extremely blessed to have acquired the necessary metal working skills and knowledge that I now possess.

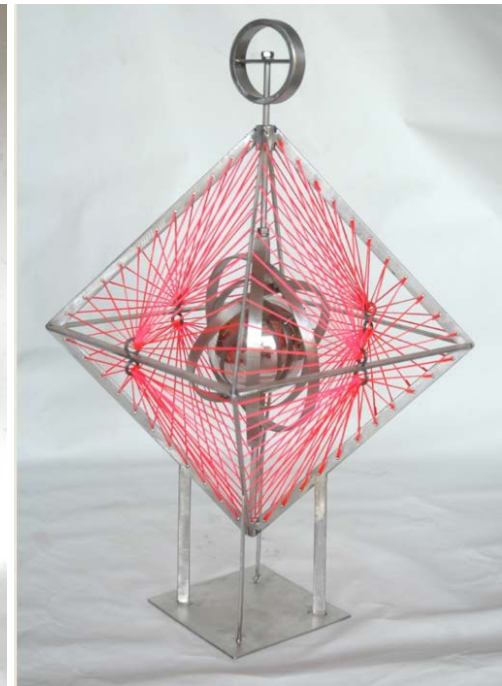
Along with the physical skills, I've also gained practical knowledge about producing large-scale public artwork. Three of the most important requirements to consider when contemplating a public art installation are safety, engineering for installation, and maintainability. These issues are best dealt with when incorporated into the design of a work from the very beginning. The importance of these requirements is always in the forefront of my thinking while designing any publicly accessible artwork.

## Todd Jenkins

Phone: 405-230-0887

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

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





# Beatriz Mayorca

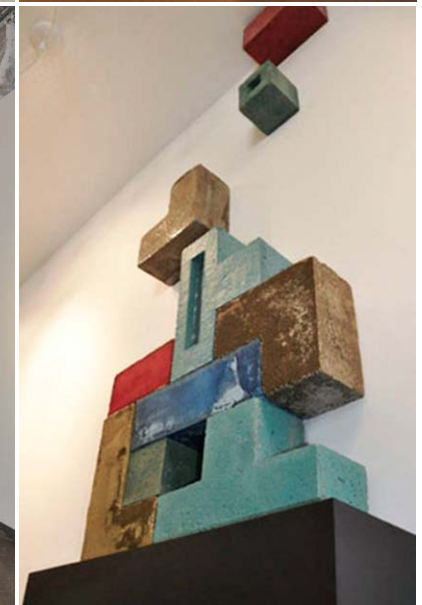
This past four years I have gained valuable experience in public and monumental artwork having my art studio and practicing next to the renowned Oklahoma public artist David Phelps. My interior design background gives me the experience to deal with codes, construction processes, accessibility, and also the ability to listen and understand the different needs of the community involved, always taking care of their health, safety, and wellbeing. My knowledge of AutoCAD and 3-D rendering computer programs provides me the opportunity to work with the same software that most architects, engineers, and designers use to produce their construction and working drawing documents. Speaking the same language facilitates the coordination and collaboration between the diverse ranges of stakeholders. Finally, I have the fortune throughout my training and professional development as an artist, designer and maker to have obtained many awards and recognition such as my recent, Most Outstanding Hispanic Artist 2014 Award and the AHAS Award for the Academy of Handmade Artists & Supporters from Los Angeles, California.

## Beatriz Mayorca

Phone: 405-625-6796

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

Website: [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**

Phone: 405-830-8125

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

Website: [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 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 experiences as a person or a human being.

Having made sculptures and functional art for over thirty years, my works have ranged from small jewelry pieces to large outdoor sculptures. Two notable examples of my public works are at the Myriad Gardens in Oklahoma City, where I placed a large sculpture consisting of a carved pecan root system now residing at the north end of the Crystal Bridge in the Myriad Gardens as well as a Storyteller Chair carved from section of a bois d' arc tree that is now in the Children's Garden in the Myriad Gardens. Lately, I have been researching and experimenting with resin composites together with wood as well as using steel and concrete in my works to increase the durability and weather resistance of my outdoor works.

**Don Narcomey**

Phone: 405-473-1350

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



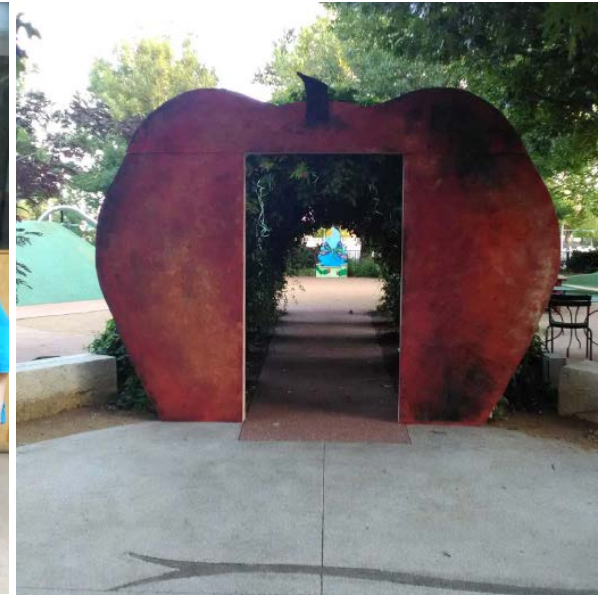
# Jessica Petrus

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

Phone: 405-889-0962

Email: [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

Phone: 405-657-4722

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

Website: [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

Phone 405-824-6885

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



# Patrick Riley

My public works of art have been enjoyed by many hundreds of people in Oklahoma during my visual art career. 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 am very grateful for the opportunities which I have been awarded during my art career and I hope I can continue to offer more. 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

Phone: 405-831-3905

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

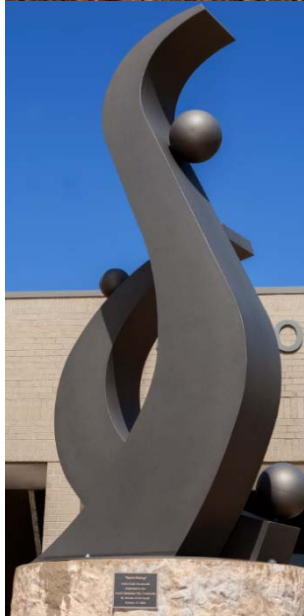
Drawing on all my experience as artist, sculptor and teacher, I welcome the opportunity to be a part of displaying this state's talents and fervor for showcasing public works of art. I have been blessed to work with a myriad of materials from different types of steel, glass, ceramic and others, matching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

Phone: 405-525-3017

Phone: 405-919-3117

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





# 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**

Phone: 405-642-5307

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



# Klint Schor

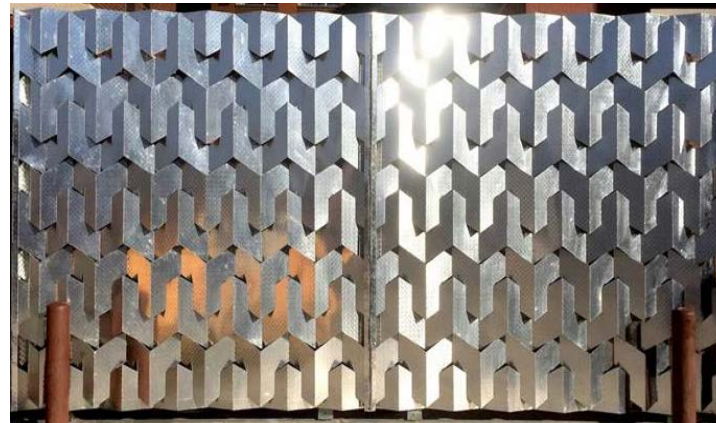
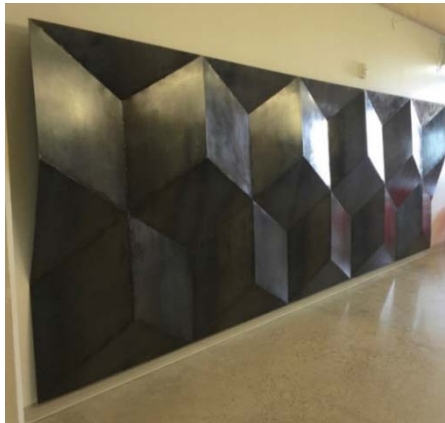
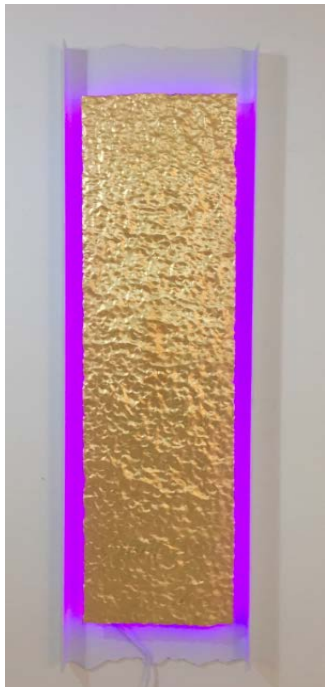
My experience with architectural renderings, design, construction, budgets, and scheduling on previous projects of this nature show that I am a problem solver capable of executing and completing a project of this scope in a timely manner. Projects include public art sculptures for the City of Oklahoma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

Phone: 405-922-0229

Email: [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.

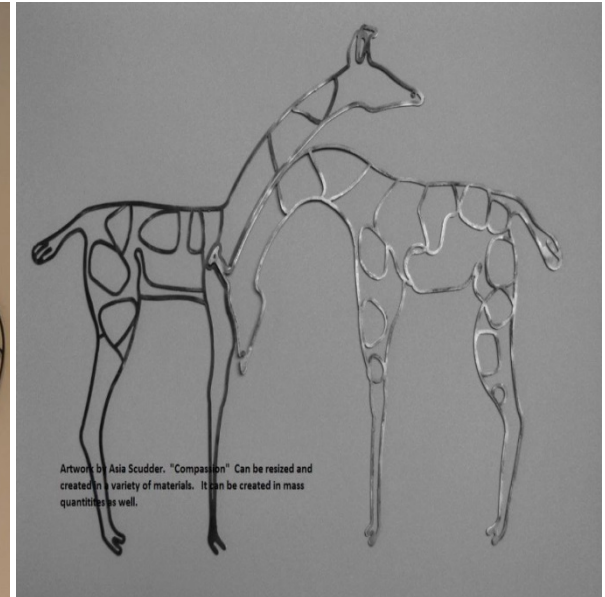
These sculpture pieces invite the viewer to see our lives with a bit of humor and compassionate, thoughtful understanding. My work is thus abstract, fluid, and whimsical; quite often reflecting poetic interpretations of animals and of indigenous figures which are representative of iconic cultural mythologies 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

Phone: 405-826-0181

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

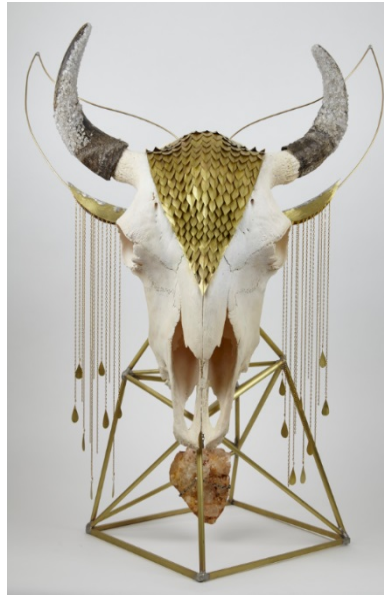
Website: [www.asiascudder.blogspot.com](http://www.asiascudder.blogspot.com)



Artwork by Asia Scudder. "Compassion" Can be resized and created in a variety of materials. It can be created in mass quantities as well.



# 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**

Phone: 405-371-2460

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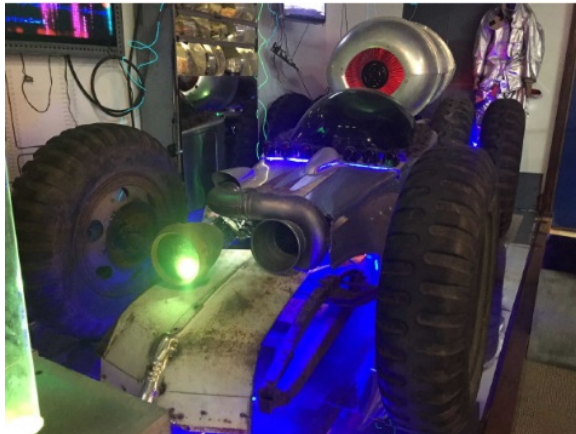
# Chris Wollard

I am constantly working towards creating public art that is ambitious, engaging, and durable. I feel it is important that the works have a daytime presence as well as a nighttime presence, and often use interactive LEDES to illuminate and engage the audience. I am dedicated To the pursuit of public art and would love to share the opportunity to create works to share with the community.

**Chris Wollard**

Phone: 918-270-0039

Email: [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

Phone: 580-574-0791

Email: [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**

Phone: 304-263-2391

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

Website: [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**

Phone: 540-392-2541

Email: [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**

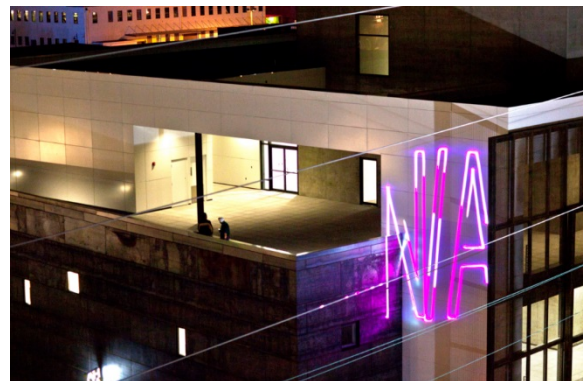
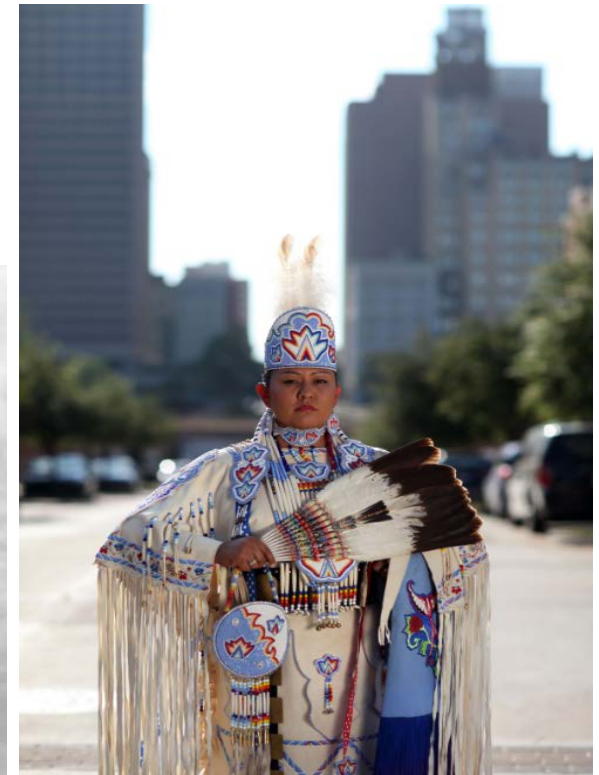
# Narciso Arguelles

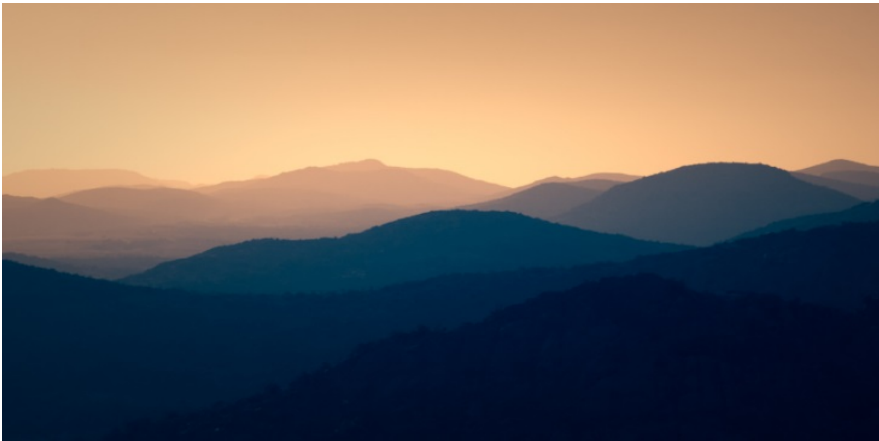
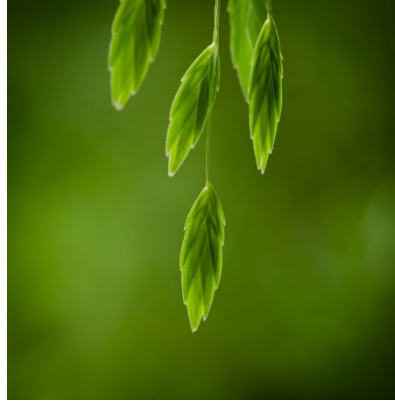
I grew up in Tijuana, Mexico. This background influences my art. My artwork can have an “outsider art” look, similar to Guillermo Gomez Peña. Years later during college at the University of California, San Diego, I met Rick Smolan the famous photographer from Time/Life and this meeting led me to get 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 Fist 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

Phone: 405-410-5635

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





# Rick Cotter

Rick Cotter is a very positive and motivated 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

Phone: 405-623-7943

Email: [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.

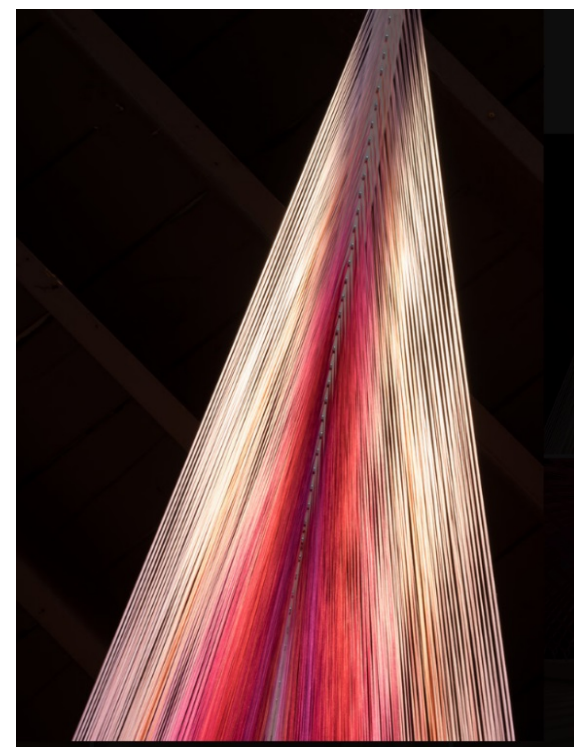
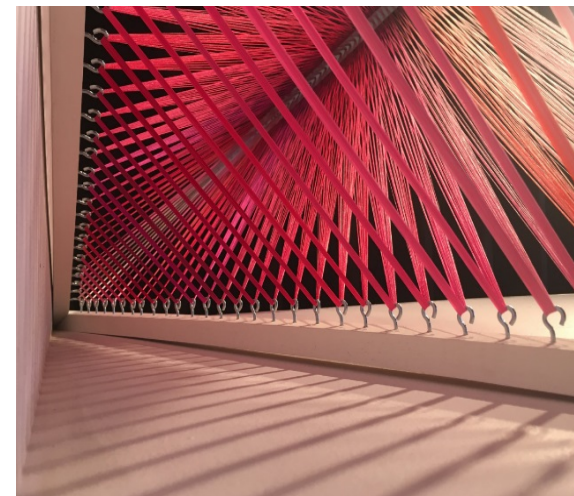
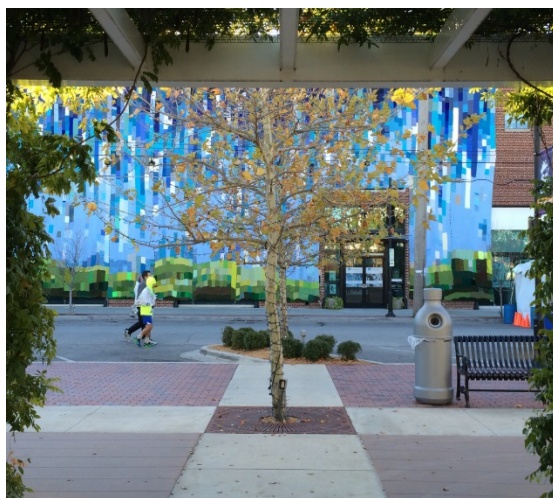
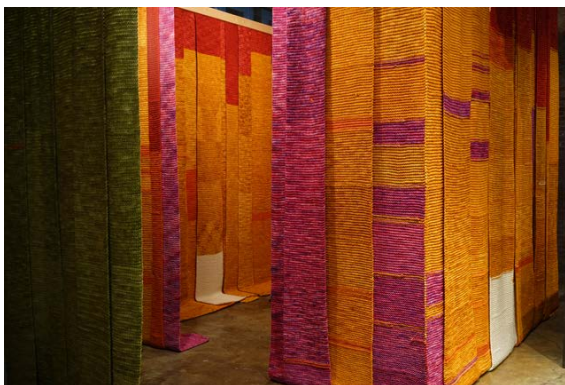
## romy owens

Phone: 405-990-2448

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

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

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



# Jenny Woodruff

Public Art is a hallmark of great cities. The chance to participate in the aesthetic growth of my city would be a real privilege. I have a substantial body of work in 2 or 3D. My primary medium is photography both film (large format) and digital. I have been building my archive for over 30 years. New work can be created to suit any setting. The values change with size and printing materials. They range from about 200.00 – 800.00 plus. The archival silver prints start at 375.00 and the digital prints from film or digital media depend on what they are printed on plus size starting at around 200.00. The digital printing materials are vast, it could be aluminum, plexiglas, fabrics or many different papers depending on your purpose and or site. Work can also be backlit.

## Jenny Woodruff

Phone: 405-528-9011

Email: [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

**SUSAN MORRISON-DYKE**

**BEATRIZ MAYORCA**

**MAUREEN MELVILLE**

**JASON WORTHAM**

# Susan Morrison-Dyke

I have discovered that among the many rewards of creating Public Art is the opportunity to work closely with a lot of interesting people from city planners, architects, engineers, builders, business owners and historians. From an artist's perspective it is also very engaging and challenging to meet the strict criteria involved in creating a piece for public viewing that will endure and move people from all walks of life.

**Susan Morrison-Dyke**

Phone: 405-232-5053

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

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



# Beatriz Mayorca

This past four years I have gained valuable experience in public and monumental artwork having my art studio and practicing next to the renowned Oklahoma public artist David Phelps. My interior design background gives me the experience 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 wellbeing. My knowledge of AutoCAD and 3-D rendering computer programs provides me the opportunity to work with the same software that most architects, engineers, and designers use to produce their construction and working drawing documents. Speaking the same language facilitates the coordination and collaboration between the diverse ranges of stakeholders. Finally, I have the fortune throughout my training and professional development as an artist, designer and maker to have obtained many awards and recognition such as my recent, Most Outstanding Hispanic Artist 2014 Award and the AHAS Award for the Academy of Handmade Artists & Supporters from Los Angeles, California.

## Beatriz Mayorca

Phone: 405-625-6796

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

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





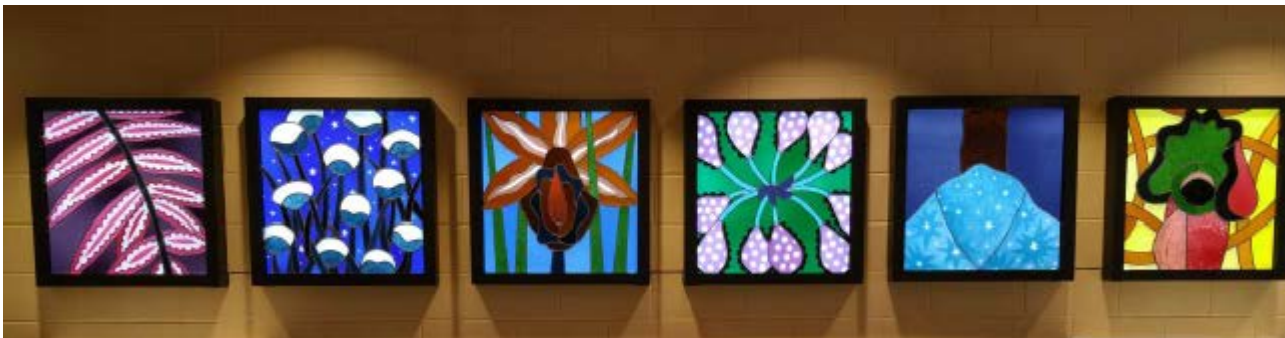
# Maureen Melville

I am a glass artist. I make stained glass that is modern and contemporary. My work is often a colorful, joyous mix of the abstract and the recognizable. The imagery is rooted in familiar things but not realistic. It is glass art that breaks free from typical stained glass conventions in both design and technique. I do traditional stained glass with lead or copper foil as well as employing more contemporary processes such as fused glass, hand blown glass laminated to plate glass, LED lit glass or enamel painting on clear glass. I work in glass because I am drawn to the reflections, the transparent color and the beautiful response to varying light conditions.

**Maureen Melville**

Phone: 703-963-1775

Email: [melvilleglauber@gmail.com](mailto:melvilleglauber@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**

Phone: 580-574-0791

Email: [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**

**JIM GALLUCCI**

**BEATRIZ MAYORCA**

**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

Phone: 405-232-2256

Email: [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

Phone: 405-209-0243

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

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

## **Jim Gallucci Sculptor, Ltd.**

Phone: 336-370-9001

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

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



# Beatriz Mayorca

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**Beatriz Mayorca**

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



# Don Narcomey

My functional works are inspired by nature and landscape and I consider them to be an evolution of forms. 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 experiences as a person or a human being.

Having made sculptures and functional art for over thirty years, my works have ranged from small jewelry pieces to large outdoor sculptures. I have placed several works in public and private settings both indoors and outdoors. Two notable examples of my public works are at the Myriad Gardens in Oklahoma City, where I placed a large sculpture consisting of a carved pecan root system now residing at the north end of the Crystal Bridge in the Myriad Gardens as well as a Storyteller Chair carved from section of a bois d' arc tree that is now in the Children's Garden in the Myriad Gardens. Over the years, I have had a chance to visit these works to see how they have lived in their environment and am always looking for ways to decrease their vulnerability and need for maintenance. Lately, I have been researching and experimenting with resin composites together with wood as well as using steel and concrete in my works to increase the durability and weather resistance of my outdoor works.



**Don Narcomey**

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

Phone: 405-922-0229

Email: [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 landscaping, water, etc.

**KLINT SCHOR**



# 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

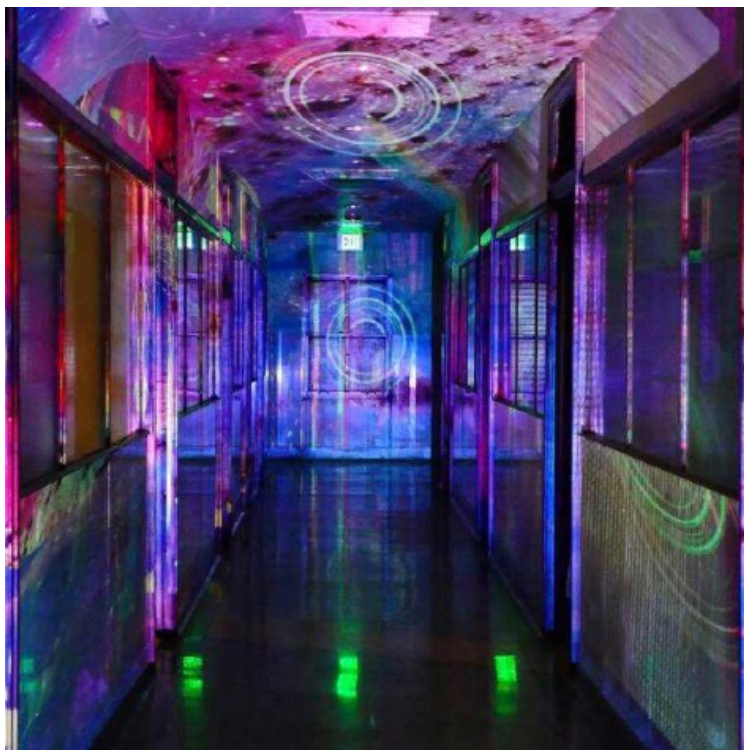
Phone: 405-922-0229

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

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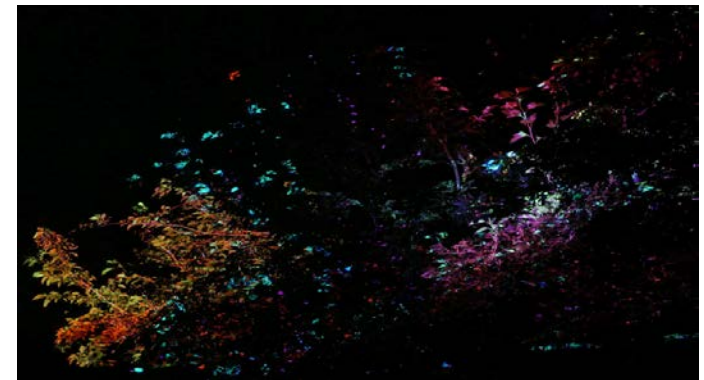
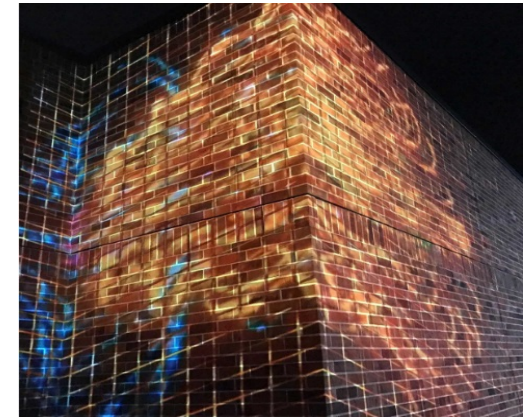
# Chad Mount

Pulling inspiration from the natural world by observing the visual similarities found in the biodiversity of life that inhabits our oceans of the earth to the celestial bodies far above in space. Much of my work explores the relationship between oceanography and astronomy, distilled from both orderly and random dialogues of imagination. With influences as diverse as Gustav Klimt and Jacques Cousteau, new fluidic combinations of painted light bloom from both explicit and implicit details, often presented in an ephemeral approach.

## Chad Mount

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# QUESTIONS?

## Contact:

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## ADDITIONAL RESOURCES:

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