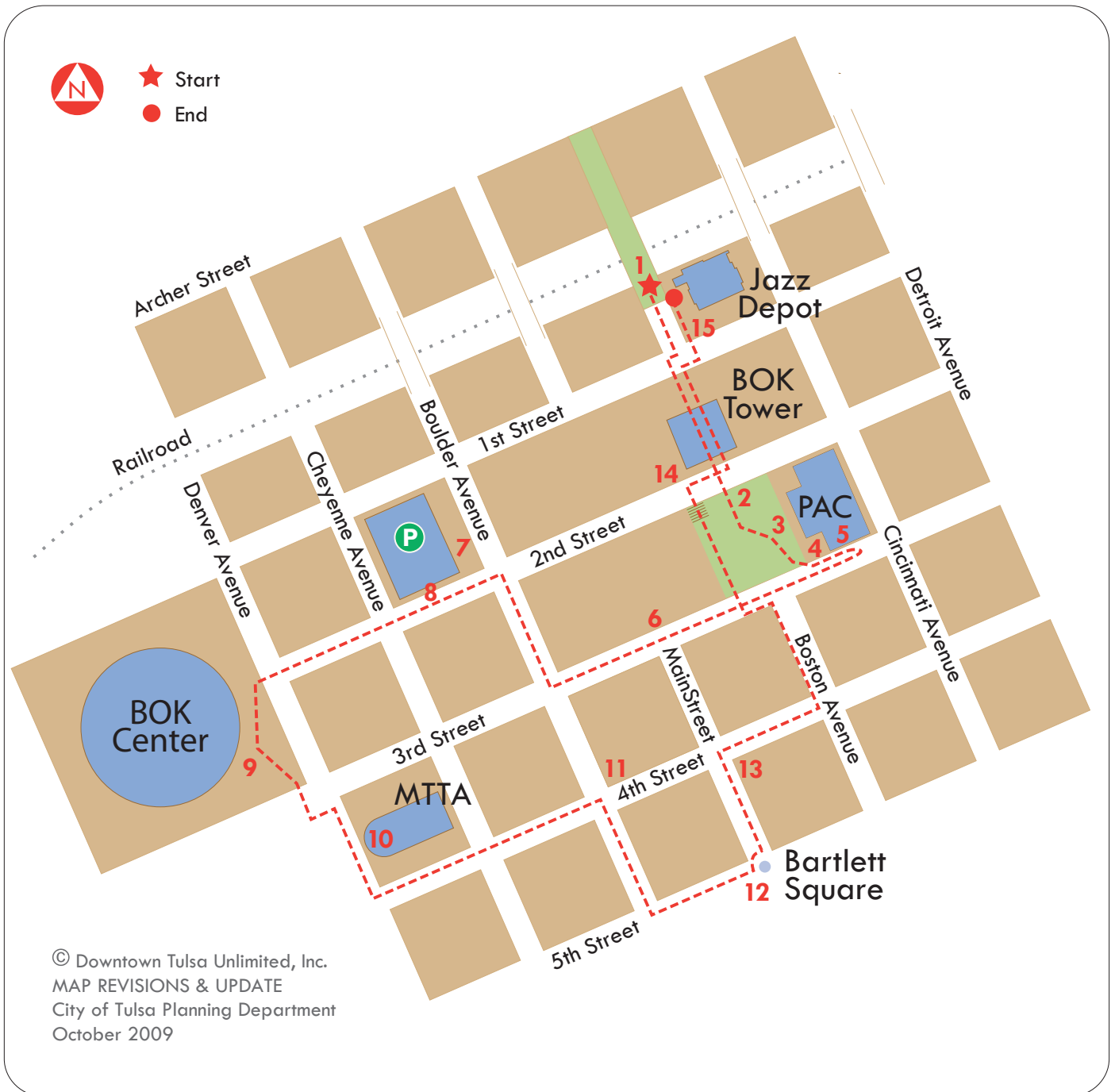


# PUBLIC ART TOUR OF DOWNTOWN TULSA



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|--|---|--|
| <b>1</b> <i>Artificial Cloud</i><br>Bob Haozous (1992)           | <b>6</b> <i>Mayfest Mural</i><br>William Franklin (2009)                              | <b>11</b> <i>Home Delivery</i><br>Blair Muhlestein (2005)      |
| <b>2</b> <i>Centennial Murals</i><br>Linda Allen (2007)          | <b>7</b> <i>Earthbound Spiral</i><br>Christine Rojeck (2005)                          | <b>12</b> <i>The Bird Family</i><br>Philip McCracken (2005)    |
| <b>3</b> <i>Oklahoma Indian Ballerina</i><br>Jay O'Mellia (1977) | <b>8</b> <i>Courage &amp; Compassion for<br/>100 years</i><br>Denise Rinkovsky (2007) | <b>13</b> <i>Metal Fountain</i><br>Harry Bertoia (1957)        |
| <b>4</b> <i>Untitled</i><br>David Lee Brown (1977)               | <b>9</b> BOK Center Collection  | <b>14</b> <i>Centennial Murals</i><br>Linda Allen (2007)       |
| <b>5</b> PAC Collection  | <b>10</b> <i>MTTA Denver Station Mural</i><br>Mason Nye (1998)                        | <b>15</b> <i>Centennial Mural "Jazz"</i><br>Linda Allen (2007) |



## The Arts Commission of the City of Tulsa

The City of Tulsa was one of the first in the nation to establish a one percent for public art program (1969), resulting in a vibrant collection of two- and three-dimensional art throughout the City.

The Arts Commission of the City of Tulsa is composed of eleven volunteer members appointed by the Mayor and approved by the City Council. The Commission is charged with assisting the City of Tulsa in matters concerning public artwork, giving guidance in purchases and maintenance of existing artwork, providing a source of respected opinions and advice concerning public matters having aesthetic implications, reviewing public signage issues, stimulating superior aesthetic quality in all phases of physical development within the community, and assisting in the procurement of additional works of public art.

### Tulsa Performing Arts Center

#### The jewel of our public art collection

The PAC's collection has created a special niche that sets it apart from any other in Oklahoma. Much of the collection is a product of the 1970s and complements the PAC's architecture. The Center, which opened in 1977, is the work of Minoru Yamasaki, who also designed Tulsa's BOK Tower and the World Trade Center towers in New York City.

The PAC Collection currently number 76 peices, including such notable works as Barbara Hepworth's "Seaform," Karel Appel's "Colorful World," and Stanley Landsman's "Untitled."



### BOK Center

Designed by internationally renowned architect, Cesar Pelli, the BOK Center contains the most expensive public art program in Tulsa's history - \$1.4 million.

#### *Stratum*, Kendall Buster

Designed to converse with the chosen space and hover weightlessly above the viewer. Inspired by the complex curves and folds of cloth in Baroque marble sculptures, it's constructed with industrially powder coated steel frames covered in greenhouse shade cloth from South Africa and suspended from stainless steel aircraft cable.

#### *Realms*, Bill Glass & Demos Glass

As Cherokee artists, the Glass's wanted to take this great opportunity to show the world a bit of their own cultural heritage through our art. In Cherokee beliefs, there are seven directions, not only the four basic directions of North, South, East and West, but also three more called the Upper, Lower, and Middle realms.

#### *The Tallgrass Prairies*, Mark Lewis

Lewis's paintings are about a way of seeing. He approaches the landscape in different ways and with different media but usually as a prolonged study over a period of months. He's become intrigued by the unique environment of the prairie in all its incarnations. He wants to observe and realize the uniqueness of each day at the prairie on site with paint.

#### *Dreamland*, Joe Andoe

"This is what I first pictured for the 9 foot by 24 foot painting for my hometown's new arena—I pictured the ending of a black and white western as the last credit rolled down over two horses rearing up as if to challenge one another for yet more excitement, leaving my 5-year-old imagination reeling as I sat in the back seat of my parents '57 Chevy, probably around 1960 at some drive-in called "The Riverside" or "Apache" or "The Admiral Twin," on a hot August evening."