

AN OKLAHOMA TRIBUTE

Art Collection from the Alfred P. Murrah Federal Building
Oklahoma City, Oklahoma



AN OKLAHOMA TRIBUTE

Art Collection from the Alfred P. Murrah Federal Building
Oklahoma City, Oklahoma

Alfred P. Murrah Federal Building **2**
Oklahoma City, Oklahoma

Works of Art Saved from the Alfred P. Murrah **8**
Federal Building Bombing

Works of Art Lost in the Alfred P. Murrah **38**
Federal Building Bombing

Art in Architecture Program **46**



ALFRED P. MURRAH FEDERAL BUILDING
OKLAHOMA CITY, OKLAHOMA

On April 19, 1995, a truck bomb explosion ripped through the Alfred P. Murrah Federal Building in downtown Oklahoma City. Killed in the blast were 168 people, including 19 children, some of whom were in the building's daycare center. In the days following the tragedy, fire fighters, law enforcement officers, and rescue workers worked tirelessly to save the injured and recover the dead.

As part of the search and rescue efforts, personal belongings and government property were also recovered, including works of art that were purchased or commissioned for the Murrah Federal Building. Found on the upper stories of the building were twenty works of art with little or no damage. Still standing on the east plaza outside was a three-piece kinetic sculpture that had survived the blast. A round acrylic sculpture, propelled through a window by the explosion, was discovered on the ground sheared in two and surrounded by broken fragments. Nine other pieces, originally located on the lower floors, were lost or damaged beyond repair.

The recovered works of art were initially taken for safekeeping to the state capitol and a downtown hotel being used by GSA as a command center. They were then transferred to a warehouse leased by GSA to collect and

store the personal effects from the bombing victims. "When I first saw the works of art at the state capitol, I was surprised at their remarkably good condition," recalls Ronald Lane, who was GSA's regional fine arts officer at the time. "I thought they would be singed or torn apart."

After an article about the retrieval efforts ran in the local newspaper, the most traditional piece in the original collection—a bronze sculpture by cowboy artist Grant Speed—was anonymously returned. "The sculpture was moved into our new GSA offices in June 1995 and was of some comfort to those of us who survived," recalls Richard Williams, who retired in 2003 as the Oklahoma District Manager for GSA's Public Buildings Service. "It still had shards of glass embedded in it from the bombing."

GSA subsequently moved the works of art from the warehouse to the basement of the U.S. Post Office and Courthouse for stabilization and to await conservation treatment. In 1999, the kinetic metal sculpture by artist William Scott was returned to the east plaza, which was preserved after the demolition of the Murrah Federal Building, and repaired in place. The following year, the 22 other surviving works were exhibited at the Chambers Library at the

America has evolved culturally to the point of having an aesthetic vision out of the museum and into people's daily lives – into their government buildings.

JAY SOLOMON, GSA ADMINISTRATOR, 1977 - 1979

University of Central Oklahoma in Edmond and used as a teaching tool within the university's visual arts and arts education programs. On hand to celebrate the opening of the exhibit were 14 of the original artists and art panelists.

This remarkable art collection, ranging from fiber tapestries and woven hangings to photographs and metal sculptures, marks an important milestone in American public art. "It is a very important collection, representing the height of the contemporary crafts movement during the 1970s," notes Pamela Husky, former assistant chair of the Department of Art at the University of Central Oklahoma, whose extensive research into the works of art assisted in the writing of this publication.

The Murrah Federal Building collection also helped break new ground in representing regional artists and a broad range of artistic media. Among the 23 surviving pieces are the first photographs, ceramic sculptures, finger weaving, and quilt chosen by GSA's Art in Architecture Program. Prior to the selection of these works, public art for Federal buildings typically consisted of one or two monumental sculptures or murals commissioned from nationally recognized artists.

The method for selecting the works of art for the Murrah Federal Building reflected a shift in GSA's Art in Architecture Program that began in 1972. Instead of selecting an artist recommended by the building architect, GSA broadened its search by choosing artists recommended by a panel appointed by the National Endowment for the Arts. In an effort to increase the acceptance of the art by communities around the country, regional artists, museum directors, and representatives from community arts groups were invited to serve on the NEA-appointed art selection panels.

For the Hale Boggs Federal Building and U.S. Courthouse in New Orleans, for example, the NEA-appointed art selection panel recommended that GSA purchase existing works of art for the first time, instead of commissioning artists for specific sites. The collection, installed in 1976, included several fiber pieces and tapestries in addition to large-scale sculptures.



Works of art after their removal from the Murrah Federal Building and in temporary storage.

Playing a significant role in this policy shift during the late 1970s was Joan Mondale, wife of Vice President Walter Mondale, and GSA Administrator Jay Solomon. A skilled potter and arts advocate, Mondale championed the inclusion of locally produced crafts—ceramics, wood carvings, weavings, quilts and other fiber art—in addition to more traditional fine art in government buildings. Solomon, who was appointed in 1977 by President Jimmy Carter, supported Mondale’s ideas by expanding GSA’s Art in Architecture Program to include the purchase of varied arts and crafts for both existing and new public buildings.

The expanded vision of public art blossomed within the Murrah Federal Building. Named to honor Oklahoma judge Alfred P. Murrah, the nine-story structure was designed by the joint venture firm of Shaw and Associates/Locke, Wright and Foster Architects as part of an effort to revitalize downtown Oklahoma City. It occupied an entire city block between Fourth and Fifth streets on the east and west, and Harvey and Robinson avenues on the north and south. On the south side of the concrete building was a raised, landscaped plaza, which was built over a parking garage shared with the adjacent U.S. Courthouse.

Architects William Shaw, James Loftus and their team designed the Murrah Federal Building to reflect the latest developments in energy conservation and workplace design. Windows were fitted with bronze-tinted glass, and heating and cooling systems were computer-controlled. Office areas were lighted by fluorescent fixtures and divided by vinyl-covered, moveable partitions. Housed within the 177,000 square feet of office space were several Federal agencies, including GSA; Department of Health, Education and Welfare; Department of Housing and Urban Development; Social Security Administration; Bureau of Alcohol, Tobacco and Firearms; and U.S. Customs Service.

Installed on the plaza and within the public lobbies and corridors of the building were 32 works of art purchased or commissioned by GSA for about \$80,000. The artists responsible for these works were chosen through an art panel that convened in August 1977. Panel members included William Shaw, Joy Reed Belt, an associate director of the Oklahoma Indian Affairs Commission; Elena Canavier, an NEA crafts coordinator who later became an art advisor to Joan Mondale; Ronald Hickman, director of the Phoenix Art Museum; Norman Geske, director of the Sheldon Memorial Art Gallery at the University of Nebraska; and Alice Parrott, a weaver from Santa Fe.

The panel reviewed hundreds of completed works of art and slides submitted by local and regional artists who had been notified of the selection process through the Oklahoma City Arts Council and Oklahoma Arts and Humanities Council. Other artist recommendations came from galleries, arts agencies, crafts organizations, educators and architects. The panelists worked through the day and most of the night examining the sculptures, weavings, ceramics, paintings, and other works that filled a large room in the new Federal building.

In October 1977, Solomon approved the panel’s selection of 32 original works of art, which were distributed throughout building. Eleven sculptures in wood, clay, metal, stone, and acrylic were installed in front of the curved, bay windows in the elevator lobbies. Thirteen fiber sculptures, weavings, and tapestries were hung on the walls flanking the elevator lobbies and at the ends of public corridors. They were subsequently encased in plexiglas vitrines to protect them from damage. Six black-and-white photographs were clustered on the third-floor public corridor.

You have a model here of what can be done when good architecture and art are combined in a truly human environment.

JOAN MONDALE

Of the 32 works of art, only one sculpture was actually commissioned under the guidelines mandated by GSA's Art in Architecture Program. Michigan-based fiber artist Gerhardt Knodel created a canopy of fabric panels inspired by Native American and pioneer weavings. The work of art, titled *Sky Ribbons*, hung in the building's entrance lobby, and sadly, was destroyed in the 1995 bombing. Two works of art selected by the panel were also commissioned, in the sense that they were modified for the Murrah Federal Building. California artist William Scott created a kinetic, outdoor sculpture for the south plaza by expanding the single metal panel to create a three-piece work of art that rotated in the wind. And, after panelists had selected her quilt with a giraffe motif, Ohio artist Terrie Mangat agreed to fabricate the more regionally expressive *Oklahoma Quilt* at the request of GSA.

In June 1978, a dedication ceremony was held for the "Environment of Art" of the Murrah Federal Building. Both Joan Mondale and Jay Solomon participated in the dedication, along with Oklahoma Governor David Boren, Congressman Tom Steed, Oklahoma City Mayor Patience Latting and Donald Thalacker, director of GSA's Art in Architecture Program. Mondale praised the Murrah Federal Building and its works of art as "a model for other governmental agencies and for the private sector – of what can be done when good architecture and art are combined in a truly human environment."

Mondale's sentiments are echoed in the recollections offered by Richard Williams, who worked as a maintenance mechanic and building manager in the Murrah Federal Building. "Most of the artwork grew on us and became a part of our daily lives," he says, "as did the building itself." He recalls the popularity of a number of the works in the Murrah Federal Building. He believes the quilt was one of the most memorable pieces of art in the building. "It really depicted Oklahoma and its heritage and spirit," he says. "Visitors and tenants related best to it." Another popular piece was Grant Speed's bronze sculpture, *Riders in the Distance Add to the Risks of Ruslin'*, which was

moved from its original location under the first-floor stairwell to the second-floor elevator lobby for better viewing. People also enjoyed artist Fred Eversley's acrylic disk, using it as a lens to view the city from the ninth floor.

Of the 26 artists, about half came from Oklahoma and the rest from the Midwest, Southwest, and West. The group was almost equally divided between men and women, and represented racial diversity, including several artists of Native American descent. Some of the artists were educated at the same art schools and have gone on to make teaching part of their careers. Several studied and taught at Cranbrook Academy in Bloomfield Hills, Michigan, one of the most prestigious art and design schools in the country. Most continue to pursue their artistic endeavors.

"The GSA commission *Sky Ribbons* gave me a lot of energy to move forward and do more ambitious projects," says fiber artist Gerhardt Knodel. "When the government reaches out to collect fiber art, that is verification that the work has importance and relevance."

Saving and preserving the Murrah Federal Building's works of art have led to new emergency planning procedures to ensure the safe recovery and preservation of GSA's Fine Arts Collection. These procedures are part of the larger Continuity of Operations Plan for Federal facilities developed by GSA in 2003. GSA has also established a new policy to treat the original works of art purchased and commissioned for a Federal building as a unique collection. Rather than reproducing lost works of art or adding new pieces for a building that were destroyed, GSA preserves and maintains whatever survives from the original collection as an historically intact artifact.

For viewers today, the surviving works of art from the Murrah Federal Building's landmark collection offer a unique opportunity to learn about the craft movement and public art created during the 1970s. These fiber sculptures, photographs, ceramics, and other objects not only hold strong significance for Oklahomans, but for all Americans in symbolizing our enduring cultural values, despite the tragic events of April 1995. As noted by survivor Richard Williams, "In their own way, the Murrah Federal Building artworks are survivors and victims just as we became after that horrific day."

Michael Anderson <i>Stellar Wheel</i>	22	Terrie Mangat <i>Oklahoma Quilt</i>	10
Sally Anderson <i>31 Flavors</i>	27	Joyce Pardington <i>Canyon Wall #2</i>	18
Anna K. Burgess <i>Carnival</i>	17	Joyce Pardington <i>October</i>	18
Curt Clyne <i>Cowboy in Coffee Shop</i>	20	Charles Pebworth <i>Lookout from San Bois</i>	30
Richard Davis <i>Storm</i>	33	Charles Pratt <i>Night Riders</i>	14
Albert D. Edgar <i>North of Cunningham's</i>	20	William Scott <i>Vigil</i>	34
Fred Eversley <i>Untitled</i>	24	Grant Speed <i>Riders in the Distance</i> <i>Add to Risks of Rustling'</i>	12
Rebecca Friedman <i>Fur Piece</i>	26	Bud Stalnaker <i>Precise Notations</i>	27
Betty Jo Kidson <i>Morning At Taos</i>	29	James Strickland <i>A Fallen Oak Tree</i>	32
Jane Knight <i>Double Layers</i>	31	Melanie Vandenbos <i>Sunburst</i>	23
Dena Madole <i>Sun Form</i>	16	Carol Whitney <i>Loyal Creek</i>	28

WORKS OF ART SAVED FROM THE ALFRED P. MURRAH
FEDERAL BUILDING BOMBING

OKLAHOMA QUILT

Materials/Medium: Cotton and polyester

Dimensions: 7' x 6' 9"

Location: Fourth-floor elevator lobby

Artist: Terry Mangat

Traditional symbols of Oklahoma—Indians on horseback, cowboys on bucking broncos, buffaloes, windmills and oil derricks—proudly march across this quilt. "I tried to capture some of my feelings about the land and spirit of Oklahoma," says Terrie Mangat, an artist based in Cincinnati, Ohio. "All of these images were achieved through reverse applique, a technique I find useful in making intricate shapes and in putting strong colored and printed fabrics together. The undersides of the buffalo clouds are airbrushed to reflect the setting sun."

The art panel originally selected a quilt by Mangat that had a giraffe motif, but GSA Administrator Jay Solomon thought a regional theme would be more appropriate. Mangat agreed and was commissioned to create this quilt specifically for the Murrah Federal Building.

Oklahoma Quilt was one of Mangat's first commissions and inspired her to pursue a career in art and design. After graduating from the University of Kentucky, she studied at the Penland School of Crafts in North Carolina and the William Gebhardt School of Design in Cincinnati. Mangat's quilts and fiber art have been widely exhibited and are part of several prestigious collections. She has received grants and awards from the Ohio Council of the Arts and the City of Cincinnati.



RIDERS IN THE DISTANCE ADD TO RISKS OF RUSTLING'

Materials/Medium: Bronze sculpture

Dimensions: 17" x 39"

Location: Second-floor elevator lobby window

Artist: Grant Speed

This representational bronze sculpture depicts a classic Western scene with convincing realism. A cowboy is shown approaching a roped steer while his horse turns his head in the direction of unseen, approaching riders. One of the few traditional works purchased by GSA for the Murrah Federal Building, *Riders in the Distance Add to the Risks of Rustlin'* was installed under the first-floor staircase and was later moved to a more visible location in front of the curved window in the second-floor elevator lobby.

Originally thought to be lost or destroyed in the explosion, the sculpture was anonymously returned to GSA after an article describing the fate of the art collection appeared in a local newspaper. "It was moved into our new GSA offices in June 1995 and was of some comfort to those of us who survived," recalls Murrah Federal Building survivor Richard Williams, who retired in 2003 as the Oklahoma District Manager for GSA's Public Buildings Service. "It still had shards of glass from the bombing embedded in it from the bombing."

Since creating *Riders in the Distance Add to the Risks of Rustlin'*, sculptor Grant Speed has gone on to become one of the most celebrated cowboy artists in the country. His work has

been exhibited in the U.S. and abroad, and is in numerous museum and private collections. Many of his figurative and equine sculptures are based on his experiences growing up in West Texas and his passion for horses and rodeo riding. Educated at Brigham Young University in Provo, Utah, Speed is a founding member of the Cowboy Artists of America and is on the boards of the Utah Arts Council and Cowboy Artists of America Museum in Kerrville, Texas.





NIGHT RIDERS

Materials/Medium: Wood and copper sculpture

Dimensions: 18" x 16"

Location: Third-floor elevator lobby window

Artist: Charles Pratt

Native American artist Charles Pratt creates diverse sculptures that reflect his Cheyenne-Arapaho roots in southwestern Oklahoma. Masked dancers, ears of blue corn, and ceremonial knives recall Indian rituals and traditions. Not bound by any particular material, Pratt welds sculptures in metal and carves them from stone. Color and texture are added through his skillful use of silver and semi-precious stones such as turquoise, lapis, and coral.

Pratt's wood and copper bust of an Indian wearing a cowboy hat is appropriately titled *Night Riders*. Darkly silhouetted on the lower portion of the face are figures on horseback. The piece was displayed in Washington, D.C., as part of an exhibition of Native American works of art from GSA's Fine Arts Collection and was returned to the Murrah Federal Building shortly before the 1995 explosion.

Pratt, who learned to weld while working in an automotive shop, has exhibited his work throughout the U.S. and Europe. He has won more than 350 honors, including the 1986 Artist of the Year Award from the Indian Arts and Crafts Association.



Detail, figures on horseback.

SUN FORM

Materials/Medium: Wool and synthetic textile

Dimensions: 5' 6" x 3' x 5-3/4"

Location: Fourth-floor public corridor

Artist: Dena Madole



Using rya-knot techniques, artist Dena Madole created this boldly textured sculpture from wool and synthetic fibers. In 1977, Madole submitted slides of *Sun Form* and other pieces to the art panel through the Oklahoma Designer Craftsmen organization.

Oklahoma-born Madole began her career as a dancer with the Eric Hawkins Company in New York. She also studied sculpture and earned a degree in art education at the University of Wisconsin. In 1970, Madole returned to Oklahoma City and studied fiber art. She combined her interest in sculpture with new skills in weaving and textile design to create large, three-dimensional pieces such as *Sun Form*.

CARNIVAL

Materials/Medium: Wool textile

Dimensions: 4' x 3'5"

Location: Eighth-floor public corridor

Artist: Anna K. Burgess



The double-woven tapestry called *Carnival* demonstrates a skillful layering of textures. Artist Anna Burgess used linen, wool, and curly white fleece to frame a centerpiece of vertical, red and white coiled threads, which allow a glimpse of a gold, woven wool background behind them.

Born in Oahu, Hawaii, Burgess earned degrees at the University of Hawaii in Manoa and Cranbrook Academy of Art in Bloomfield Hills, Michigan, where she also taught. She headed the fabric design and weaving program at the Cleveland Institute of Art, and worked as a designer for Jack Lenor Larsen and Russel Wright. After moving to Santa Fe, Burgess taught fiber arts at National Endowment for the Arts-sponsored textile workshops and the Institute of American Indian Arts. Her work has been widely exhibited and is part of the permanent collections at Cranbrook Academy of Art and several museums.

OCTOBER

top

Materials/Medium: Jute and feathers textile
Dimensions: 2' x 2' 8"
Location: Seventh-floor public corridor
Artist: Joyce Pardington



CANYON WALL #2

bottom

Materials/Medium: Linen and wool tapestry
Dimensions: 5' 2" x 5' 2"
Location: Eighth-floor elevator lobby
Artist: Joyce Pardington

Woven from waxy jute and guinea feathers, *October* creates an expressionistic abstraction through dynamic contrasts in materials and textures.

The warm tones and striated geology of the Southwestern desert inspired the fiber artist Joyce Pardington to create the textile *Canyon Wall #2*.

Pardington studied weaving with several notable fiber artists, including Alice Parrott. Her work has been exhibited at many museums and galleries, including the Museum of New Mexico, Detroit Gallery of Contemporary Crafts, and Los Angeles Craft and Folk Art Museum. Among Pardington's public installations were several weavings for the World Trade Center in New York.

PRECISE NOTATIONS

Materials/Medium: Wool, linen and synthetic tapestry
Dimensions: 17" x 39"
Location: Sixth-floor public corridor
Artist: Bud Stalnaker

Contrasts in color, texture, and shape contribute to the bold expression of this double-woven tapestry. *Precise Notations* was created by fiber artist Bud Stalnaker, who went on to teach textiles at the Indiana University School of Fine Arts and is now professor emeritus. It was selected in 1977 after juror Norman Geske, director of the Sheldon Memorial Art Gallery in Lincoln, Nebraska, presented slides of Stalnaker's work to the art panel.

The sensuous, geometric design focuses on a circle, outlined at the top in dark blue wool. The center of the circle is defined by the linen warp threads, which are left exposed and accented by shiny squares of lurex. Below the circle, a shimmering red rayon fringe allows glimpses of the tightly woven red background. Such dramatic layering is also evident in several other fiber pieces within the Murrah Federal Building collection.



COWBOY IN COFFEE SHOP

top

Materials/Medium: Photograph
Dimensions: 17" x 13"
Location: Third-floor public corridor
Artist: Curt Clyde

This black-and-white portrait of a cowboy slouched in a coffee shop booth reflects the Southwestern flavor of many works of art selected for the Murrah Federal Building. It was one of two Curt Clyde photographs purchased by GSA that hung on the third floor alongside other photos selected for the building. While this photo survived, Clyde's other image, *Winter Scene*, was lost in the bomb blast.

In 1977, when his artwork was selected by the art panel, Clyde was a graduate student at the University of Oklahoma in Norman. His current activities are unknown.

NORTH OF CUNNINGHAM'S

bottom

Materials/Medium: Photograph
Dimensions: 22" x 32"
Location: Third-floor public corridor
Artist: Albert D. Edgar

Oklahoman Albert Edgar captured this stunning view of horses grazing in front of the Grand Tetons on a trip to Wyoming. He produced the image using a massive camera that he rigged with a survey telephoto lens. Edgar's mountain scene was one of GSA's first purchases of photography for a Federal building.

Fascination with photographic imagery led Edgar to work for IBM and develop more than 65 patents for digital processing, printing, and film-scanning. His first patents were issued while he was a student at Northwestern University in Evanston, Illinois, and the University of Oklahoma in Norman, where he earned a doctorate degree in electrical engineering.

In 1995, Edgar co-founded Applied Science Fiction, a firm based in Austin, Texas, that develops new digital and photographic techniques for commercial applications. He still pursues fine art photography in his spare time. Edgar's photographs have been exhibited at the Chicago Field Museum, the Dallas Museum of Fine Arts, and several galleries.



STELLAR WHEEL

Materials/Medium: Wood and stainless steel sculpture

Dimensions: 30" x 35" x 33"

Location: Seventh-floor elevator lobby window

Artist: Michael Anderson



Aptly titled *Stellar Wheel*, this dynamic composition of staggered steel circles and radiating walnut spokes suggests a star or a wagon wheel. Phoenix artist Michael Anderson created the piece in 1977 as part of a series of segmented circle sculptures. His sculpture was chosen for the Murrah Federal Building after juror Ronald Hickman, director of the Phoenix Art Museum, brought it to the attention of the art panel.

In the decades since creating this sculpture, Anderson proceeded to shape monumental works in steel. His pieces were purchased for collections in Canada, Mexico, Switzerland, Australia, United Arab Emirates, and Zaire. Among Anderson's public works in the U.S. are sculptures for the Phoenix International Airport, Tempe Library, and Scottsdale Center for the Arts, which are all located in Arizona.

SUNBURST

Materials/Medium: Linen and wool textile

Dimensions: 42" diameter

Location: Seventh-floor elevator lobby

Artist: Melanie Vandenbos



Woven on a hexagon-shaped frame loom, this earth-colored textile was completed by artist Melanie Vandenbos just before the art panel convened for the Murrah Federal Building. Vandenbos had moved to Oklahoma after earning a masters degree at Florida State University. She was a member of the Tulsa Designer Craftsmen and learned about the GSA Art in Architecture selection process through the organization.

Active in the Oklahoma arts community, Vandenbos branched out from textiles to work in silver, gold, and paper. She has taught courses in art and crafts at Flaming Rainbow University in Stillwell, Oklahoma, and Northeastern State University in Tahlequah, Oklahoma.

UNTITLED

Materials/Medium: Acrylic Sculpture

Dimensions: 1'8" x 1'6"

Location: Ninth-floor elevator lobby

Artist: Fred Eversley



Sculpture as originally installed on the ninth-floor of the Murrah Federal Building.

Brooklyn-born artist Fred Eversley cast his round, untitled sculpture in clear polyester resin to form a concave, light-reflecting disk. The sculpture doubled as a fish-eye lens for viewing downtown Oklahoma City from the ninth-floor bay window of the Murrah Federal Building where it was originally installed. During the explosion, it was propelled through the window on to the outdoor plaza, causing a part of the disk to be broken and sheared off. The sculpture remains in pieces, testifying to the destruction of the bomb blast.

Eversley created the piece as part of a series of acrylic sculptures in the late 1960s and 1970s. He experimented with the various geometric shapes, colors, and degrees of transparency and opacity that were made possible by the new plastic materials of the postwar era. Many of his sculptures change in appearance according to the light, the surroundings, and the viewing angle.



FUR PIECE

Materials/Medium: Cotton and fox fur textile

Dimensions: 3' x 2' 9"

Location: Ninth-floor elevator lobby

Artist: Rebecca Friedman



Torn, painted muslin and canvas strips form a mottled fringe around the white fox fur in this hanging piece. Since completing *Fur Piece* early in her career, Oklahoma artist Rebecca Friedman has continued to create mixed-media paintings as well as lithographs and photo collages.

Nature continues to fascinate Friedman whose 1998 gallery exhibit in Shawnee, Oklahoma, called "Red Dirt Series" featured pieces that incorporated the earth of her native state. "I was born in Oklahoma and always liked the colors and textures of the soil here and what it meant to the people who farmed the land," Friedman says.

Friedman received a degree in art education and painting at Oklahoma City University. She studied with renowned painters Elaine De Kooning and Wayne Thiebaud in Paris before completing her masters degree in painting at the University of Oklahoma

After the bombing of the Murrah Federal Building, Friedman was one of the first artists to visit the GSA-leased warehouse where the retrieved works of art, including *Fur Piece*, were being stored.

31 FLAVORS

Materials/Medium: Wool, cotton and synthetic textiles

Dimensions: 5' 10" x 4' 7"

Location: Third-floor elevator lobby

Artist: Sally Anderson



Created by artist Sally Anderson, this nearly six-foot-wide sculpture is made from wool, cotton and synthetic threads, and exemplifies the cutting-edge fiber art produced during the 1970s. Its paired spheres are covered in weft-faced fabric of neutral-colored stripes and pulled apart to expose bright, coiled wool tubes at the center.

Santa Fe weaver Alice Parrott and National Endowment for the Arts crafts advisor Elena Canavier brought Anderson's fiber art to the attention of their fellow jurors on the art panel for the Murrah Federal Building. Canavier was familiar with Anderson's work as the fiber artist had been awarded a grant from the National Endowment for the Arts the previous year.

Born in Rockford, Illinois, Anderson studied at Beloit College in Wisconsin and the University of Wisconsin, Milwaukee. She has widely exhibited her work at galleries across the country.

LOYAL CREEK

Materials/Medium: Terra-cotta sculptures
Dimensions: (each sculpture) 16" x 9"
Location: Ninth-floor public corridor
Artist: Carol Whitney



Shaped from slabs of clay, these Native American figures were created by Oklahoma artist Carol Whitney. The artist was drawn to her subject by her Sioux ancestry and stories told by her grandfather about Oklahoma Indian territory. Her "people of the earth" represent legends from the Kiowa, Comanche, and Cherokee tribes. The pair of partially glazed stoneware figures, called *Loyal Creek*, were introduced to the art panel by juror Joy Reed Belt, the associate director of the Oklahoma Indian Affairs Commission.

Whitney studied art in Chicago and Kansas, and eventually settled in Norman, Oklahoma, with her family. Her stoneware and raku clay sculptures have widely been exhibited and published. In 1969, she co-founded Norman's Firehouse Art Center and served as its administrator until 1973. Whitney was one of the founders of the Jacobson Foundation, Native American Arts Center at the University of Oklahoma in Norman. The center is housed in the former home of Oscar Jacobson, founder of the university's art school and museum, who was an early supporter of Native American arts.

MORNING AT TAOS

Materials/Medium: Cotton textile
Dimensions: 3' 4" x 3' 1"
Location: Sixth-floor elevator lobby
Artist: Betty Jo Kidson

Depicting a sunrise over a Southwestern landscape, *Morning at Taos* is made from pieces of corduroy and burlap. To create the three-foot-wide wall hanging, Oklahoma artist Betty Jo Kidson combined a number of sewing techniques, including appliqué and trapunto, to create layered shapes and colors.

Kidson began her career as a fiber artist by taking classes in macramé while she and her family were living in Boulder, Colorado. She learned to weave and dye her own yarns, and began constructing abstract and landscape tapestries. Now living in Oklahoma, Kidson continues to weave and create fiber art. Her work is in public and private collections throughout the state.



LOOKOUT FROM SAN BOIS

Materials/Medium: Marble sculpture
Dimensions: 30" x 44" x 16"
Location: Sixth-floor elevator lobby window
Artist: Charles Pebworth

Hills, trees, rivers, and his own Native American heritage inspire artist Charles Pebworth, who grew up in Pawhuska, Oklahoma, with the Osage Nation. Pebworth shapes stone, wood, and other natural materials into freestanding and hanging sculptures. Many of his pieces are based on Indian forms and symbols, such as totems, pyramids, and shrines.

Lookout from San Bois was carved from black marble and mounted on a light-colored marble base. In April 1995, the sculpture had just been returned to the building from a Washington, D.C., exhibition of Native American works of art from GSA's Fine Arts Collection. It was still in a wooden packing crate when the explosion occurred and, though the case was damaged in the blast, the sculpture fortunately remained unharmed.

Pebworth has produced thousands of sculptures since he began his prolific career in the 1950s. He received a bachelor's degree in fine arts from the University of Houston and a master's degree in sculpture from Louisiana State University. From 1957 until his retirement in 1993, Pebworth taught art at Sam Houston State University in Huntsville, Texas. In 1987, he was named Texas Artist of the Year. The sculptor continues to produce and exhibit his work in museums and galleries.



DOUBLE LAYERS

Materials/Medium: Jute and wool textile
Dimensions: 4' x 2'5" x 5-3/4"
Location: Fifth-floor public corridor
Artist: Jane Knight

Michigan artist Jane Knight created *Double Layers* by wrapping colored woolen strands around heavy lengths of jute. The four-foot-high piece was exhibited in a San Francisco gallery as part of the group show "Art Fabric '77: The Contemporary American Tapestry" before it was purchased by GSA for the Murrah Federal Building. Like many of the other three-dimensional textiles collected for the building, *Double Layers* reflects the colorful, textural exuberance that was characteristic of fiber art during the 1970s.

Knight studied design at the University of Michigan and art education at the University of Wisconsin. Throughout her career, she has created freestanding, wall-mounted, and suspended fiber pieces for interior environments and stage sets. Her work has been featured in books on fiber design, widely exhibited in galleries, and included in several corporate collections.



A FALLEN OAK TREE

Materials/Medium: Wood sculpture

Dimensions: 6' x 6'

Location: Fifth-floor elevator lobby

Artist: James Strickland



Artist James Strickland constructed his large assemblage of carved and sawn oak pieces from a timber that fell on his uncle and killed him. Soon after GSA purchased *A Fallen Oak Tree*, Strickland received a commission from an Oklahoma City bank for another wood relief and went on to create several large-scale wood murals.

A native of Oklahoma, Strickland earned a master's degree in art from Arizona State University and attended divinity school during the height of the Vietnam War. Though he trained and worked as a sculptor for many years, Strickland eventually moved to New England and took up painting in watercolors and oils. Several of his realistic, finely detailed seascapes and Japanese-inspired scenes were recently exhibited at the National Theatre Workshop of the Handicapped Gallery in Belfast, Maine.

STORM

Materials/Medium: Bronze sculpture

Dimensions: 4' x 12"

Location: Fifth-floor elevator lobby window

Artist: Richard Davis



Topped by cloud shapes and rain drops, the four-foot-tall, tapered sculpture by Texas artist Richard Davis is appropriately titled *Storm*. Davis cast the bronze piece using plastic molds and clay. Pieces broken off during the blast were repaired and the sculpture was restored.

Davis is a professor of sculpture at the University of North Texas, Denton.



Contemporary artwork helps extend the function and environment of a federal building beyond the mundane.

JAY SOLOMON, GSA ADMINISTRATOR, 1977 - 1979

Vigil

Materials/Medium: Metal sculpture

Dimensions: 10' x 2'9"

Location: East plaza

Artist: William Scott

True to its name, *Vigil*, the outdoor sculpture created by California artist William Scott miraculously survived the 1995 bombing with little damage. After temporary removal, it was returned in 1999 to its original location on the east plaza of the Murrah Federal Building, where it was cleaned and repaired.

In 1977, the art panel selected a sculpture by Scott that had a single moving part. The artist expanded the piece into *Vigil* to better suit the Murrah Federal Building's east plaza with three, freestanding elements that rotate in the Oklahoma wind. The kinetic sculpture is composed of curved, stainless-steel panels mounted on swiveling bases, which allow the faceted surfaces of the metal to reflect light and revolve. "People interacted with the panels on a regular basis by spinning them around and around," recalls survivor Richard Williams, who worked in the Murrah Federal Building as a maintenance mechanic and building manager. "That caused us to replace the bearings on a regular basis."

After completing *Vigil*, Scott continued to design sculptures until the 1980s when he took up music and composing for the guitar.

Anna K. Burgess <i>Through the Looking Glass</i>	44
Karen Chapnick <i>Soaring Currents</i>	42
Curt Clyne <i>Winter Scene</i>	40
Albert D. Edgar <i>Columbines at Cascade Canyon</i>	40
David Halpern <i>Charon's Sentinels</i>	40
David Halpern <i>Morning Mist</i>	40
Gerhardt Knodel <i>Sky Ribbons: An Oklahoma Tribute</i>	38
Jerry McMillan <i>Palm Tree Coil</i>	45
Frank Simons <i>Monolith</i>	43

WORKS OF ART LOST IN THE ALFRED P. MURRAH
FEDERAL BUILDING BOMBING

SKY RIBBONS: AN OKLAHOMA TRIBUTE

Materials/Medium: Fiber sculpture

Dimensions: 11'7" x 14'6" x 8'

Location: First and second-floor lobbies

Artist: Gerhardt Knodel

These suspended 161 fabric panels formed a gateway into the Murrah Federal Building. *Sky Ribbons: An Oklahoma Tribute* was the only piece in the collection that was designed specifically for the interior of the building. Gerhardt Knodel received the commission based on his large-scale pieces.

Knodel, appointed head of Cranbrook's fabric design department in 1970, received an NEA grant in 1976. His work was presented a year later to the art panel and was selected for the Murrah Federal Building.



"I was interested in exploring the potential of textiles in architectural space," says Knodel, who went on to become one of the most celebrated fiber artists in the country. Describing his suspended strips of fabric as "a landscape and a skyscape," the artist explains that *Sky Ribbons* began with the idea of developing a flag into a three-dimensional object. "The Federal government was establishing an outpost [with the Murrah Federal Building] so I thought about the American flag and ribbons used to trade with Native Americans."

Knodel's interest in ethnic and regional weaving traditions is expressed in the fabric panels of his large-scale sculptures. The striped patterns of *Sky Ribbons*, for example, were inspired by Native American and pioneer textiles. Combined with the repeated patterns are colors and textures that reflect light and add visual excitement.

Since completing the Murrah Federal Building commission in 1978, Knodel has produced many large works for architectural interiors throughout the U.S. and abroad. "The GSA commission *Sky Ribbons* gave me a lot of energy to move forward and do more ambitious projects," he says. His work has been presented in galleries and museums throughout the U.S., Europe, and Canada.



COLUMBINES AT CASCADE CANYON*left*

Materials/Medium: Photograph
Dimensions: 22" x 28"
Location: Third-floor public corridor
Artist: Albert D. Edgar

Photographer Albert Edgar captured this image in 1968 on a trip to the Grand Tetons National Park in Wyoming. Edgar used a large-format camera that he built while he was a college student and illuminated the blooming columbines to make them appear white against the rocks. *Columbines at Cascade Canyon* was one of two photographs by Edgar that were purchased by GSA for the Murrah Federal Building and hung side by side. While his photo of the Grand Tetons, *North of Cunningham's*, survived the blast, *Columbines at Cascade Canyon* did not.

WINTER SCENE*bottom right*

Materials/Medium: Photograph
Dimensions: 17" x 13"
Original location: Third-floor public corridor
Artist: Curt Clyde

In this snowy downtown scene, a mailbox and a phone booth stand side-by-side almost like a human couple. The woman and man on either side of the frame reinforce this anthropomorphic connection. Underscoring an appreciation for ordinary daily life, *Winter Scene* was one of two photographs by Curt Clyde selected for the Murrah Federal Building. His other image, *Cowboy in Coffee Shop*, also caught the flavor of Oklahoma's people and places. Though both photos were hung near each other on the building's third floor, *Winter Scene* was destroyed in the explosion.

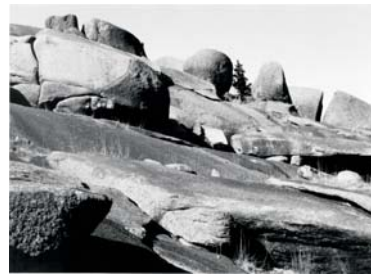
**MORNING MIST AND
CHARON'S SENTINELS***top right
middle right*

Materials/Medium: Photograph
Dimensions: (both photographs) 26" x 29"
Location: Third-floor public corridor
Artist: David Halpern

David Halpern's powerful landscapes, *Morning Mist* and *Charon's Sentinels*, were photographed in Oklahoma's Wichita Mountains National Wildlife Refuge. Prints of the pair were purchased by GSA for the Murrah Federal Building and hung next to each other.

These photographs represent the start of Halpern's career. In 1974, the Nashville-born photographer exhibited his black-and-white photos in Little Rock, Arkansas, and sold a print of *Morning Mist* to a New York gallery. Since then, his photographs have been exhibited in museums and galleries across America, and he has been the recipient of numerous awards.

Known for his landscapes, Halpern has worked as a photographer-artist-in-residence at Rocky Mountain National Park in Colorado, Bryce Canyon National Park in Utah, Black Canyon of the Gunnison in Colorado, Glacier National Park in Montana, and Acadia National Park in Maine. His recent projects include *Prairie Landsmen*, a documentary study of Oklahoma's Jews, and the book, **Tulsa Art Deco**, published in 2001 by the Tulsa Foundation for Architecture. Now living in Tulsa, Halpern also is an experienced teacher of photography, a writer, and a marketing and photographic consultant.



SOARING CURRENTS

Materials/Medium: Sisal and rayon textile

Dimensions: 8' x 3' x 3'

Location: First-floor stairwell

Artist: Karen Chapnick



Twists of colored yarn infuse this textured wall hanging with a sense of intense movement. Fiber artist Karen Chapnick's interest in hand-dyed fibers and braiding techniques stemmed from her studies with noted teacher Bernard Kester at the University of California, Los Angeles, where she earned a master's degree in 1976. Fresh out of graduate school, Chapnick participated in a group exhibition in San Francisco titled "Art Fabric '77: The Contemporary American Tapestry." The gallery show was instrumental in the selection of her textile and others by the art panel for the Murrah Federal Building.

The artist went on to participate in group exhibitions that have traveled to Europe, Japan, Africa and Canada, and solo gallery shows in Canada and the western U.S. Her work is included in the collection of the American Craft Museum in New York, among other institutions. Chapnick, who lives in Vancouver, British Columbia, is a recipient of several awards and fellowships. Afflicted with multiple sclerosis, she was forced to abandon her signature monumental fiber pieces for smaller works. Chapnick began this new phase of her work by braiding strips of painted fabric and then moved on to create colorfully patterned paintings and collages, which she continues to exhibit.

MONOLITH

Materials/Medium: Porcelain sculpture

Dimensions: 90" x 46" x 24"

Location: Fourth-floor elevator lobby window

Artist: Frank Simons



Molded with rounded projections, this seven-and-a-half-foot-tall porcelain sculpture resembles a totem from an ancient civilization. Artist Frank Simons produced the piece by applying clay slabs onto car doors and breasts of a store mannequin to create organic shapes. *Monolith* was one of two pieces by Simons submitted by the Oklahoma Designer Craftsmen organization to GSA's art panel. It was found crushed into shards after the blast.

Active in the Oklahoma Designer Craftsmen organization, Simons joined the art faculty of the University of Central Oklahoma in 1967. He taught courses in ceramics while continuing to create sculptural vessels in stoneware, porcelain, and low-fire clays. His interest in cultural meaning and the history of craftsmanship are revealed in "primitive" forms tied to ancient traditions. Simons has exhibited his ceramics throughout Oklahoma and his work is in the permanent collection of the University of Oklahoma Museum of Art.

THROUGH THE LOOKING GLASS

Materials/Medium: Wool textile
Dimensions: 3'4" x 3'4"
Location: First-floor elevator lobby
Artist: Anna Burgess



Artist Anna Burgess created two textiles that were purchased by GSA for the Murrah Federal Building: *Carnival*, a light-colored weaving of wool and fleece, and *Through the Looking Glass*, a brilliant textile shaped like an outstretched garment. Unlike *Carnival*, *Through the Looking Glass* did not survive the blast. This scarlet fiber piece was woven from linen and hand-dyed wool, and incorporated a field of colorful strips in the center.

PALM TREE COIL

Materials/Medium: Bronze sculpture
Dimensions: 12" x 23" x 20"
Location: Eighth-floor elevator lobby window
Artist: Jerry McMillan

This coiled bronze sculpture is acid-etched with a landscape of palm trees. California artist Jerry McMillan, who was born in Oklahoma City, created the image by exposing the metal to a photographic etching process. GSA purchased *Palm Tree Coil* after reviewing slides of McMillan's work, which were sent to the art panel by a Los Angeles art dealer familiar with the artist's Oklahoma roots. Mounted on a pedestal, the sculpture was never found after the bombing.

McMillan moved to Southern California in the 1950s at the urging of his childhood friend, Ed Ruscha, an internationally celebrated artist also from Oklahoma City. Like Ruscha, McMillan studied at the Chouinard Art Institute in Los Angeles and began developing works in various media. He took up photography and began applying it to three-dimensional objects to create "photo-sculpture." McMillan's work has been widely exhibited at galleries and museums in the U.S., Japan, and Europe. He lives in Pasadena, California, and continues to produce sculpture and multi-media pieces.



GSA's Art in Architecture Program commissions American artists, working in close consultation with lead designers and their project design teams, to create artwork that is appropriate to the diverse uses and architectural vocabularies of new federal buildings. These permanent installations of contemporary art within the nation's important civic buildings afford unique opportunities for promoting the integration of art and architecture, and foster a meaningful cultural dialogue between the American people and their government that contributes to the vibrancy of our democracy.

GSA's review and selection process for commissioning artists follows guidelines developed over the past four decades. The agency usually allocates one-half of one percent of the estimated construction cost of new or substantially renovated federal buildings for funding works of art. For each project, GSA relies upon a panel of experts—composed of the lead design architect, local and national art professionals, client and

community representatives, and GSA staff—to assist in the commissioning process. This panel suggests appropriate media, reviews artists' portfolios, and recommends a small pool of finalists. GSA evaluates this group and awards the commission to the strongest candidate, who develops a design concept. The panel and GSA review the artist's concept, and once approved, the artwork is fabricated and installed.