

Public Art Advisory Committee Meeting

April 22, 2025

12:00 p.m.

Council Chambers, 305 SW A Street

Contact skerr@bentonvillear.com to request participation via Zoom.

THE CITY OF BENTONVILLE



PUBLIC ART ADVISORY COMMITTEE

AGENDA

Members

- 1 Elizabeth Miller
- 2 Allan Paulose
- 3 Chad Nicholson, Chairperson
- 4 Kate Schaffer
- 5 Anne Jackson, Vice Chairperson
- 6 Clint Schaff
- 7 Tom Hoehn

Ex Officio

- Beckie Seba, City Council
Kalene Griffith, Visit Bentonville
Alison Nation, Visit Bentonville
Cynthia Post Hunt, Crystal Bridges/The Momentary
Melisa Durkee, OZ Art

Staff

- Shelli Kerr, Comprehensive Planning Manager
Josh Stacey, Deputy Director of Parks

CALL TO ORDER

ADMINISTRATIVE

1. Approval of Minutes * – March 25, 2025
2. Financial Report *
 - a. Inventory Software

OLD BUSINESS

3. Thaden School Urban Studies Library Mural
4. Final Condition Assessment - Maintenance Planning
5. The PAAC Race
6. Bus Shelter Grant /Storm Wood Repurpose

NEW BUSINESS

7. Extension of Tim Ernst Photography in City Hall
8. Promotion for *Essence of Being (Here)**

CURRENT PROJECTS

9. J and John DeShields Roundabout (PA: Tom)
10. Water Tower Rd Roundabout – Update on *Megafauna* and *Today*
11. *Fish of Bentonville*

OTHER BUSINESS

12. Amos Robinson Bike Sculpture *

ADJOURNMENT

*Attachment

Public Art Advisory Committee Meeting

March 25, 2025

12:00 p.m.

Council Chambers, 305 SW A Street

Contact skerr@bentonvillear.com to request participation via Zoom.



MINUTES

Attendance

Member	Attendance	Ex Officio	Attendance
1 Elizabeth Miller	Absent	Beckie Seba, City Council	Absent
2 Allan Paulose	In person	Kalene Griffith, Visit Bentonville	Absent
3 Chad Nicholson, Chairperson	In person	Alison Nation, Visit Bentonville	Absent
4 Kate Schaffer	In person	Cynthia Post Hunt, Crystal Bridges/The Momentary	In person
5 Anne Jackson, Vice Chairperson	Absent	Melisa Durkee, OZ Art	Absent
6 Clint Schaff	Virtual		
7 Tom Hoehn	In-person		
		Staff	
		Shelli Kerr, Comprehensive Planning Manager	In person
		Josh Stacey, Deputy Director of Parks	In person

Guests:

CALL TO ORDER Chairperson Nicholson called the meeting to order at 12:01 pm.

ADMINISTRATIVE

1. Approval of Minutes – Feb. 25, 2025

Tom made a motion to approve the minutes for January 28, 2025. Kate seconded. All in favor, motion passed 4-0 (Clint had not yet joined online).

2. Bentonville Schools/Crystal Bridges Partnership. Craig Ford, Erin Valentine, and Matthew Peoples shared their partnership with Crystal Bridges, the Wingate Foundation and Arkansas Schools to help Heartland communities celebrate their own uniqueness through creativity, critical thinking, collaboration, and the integration of American Art in the classroom. The program will culminate in two public art projects.

3. Financial Report. Shelli shared the budget for 2025.

Kate made a motion to set aside up to \$4,000 to purchase inventory management software. Tom seconded. All in favor, motion passed 5-0.

4. 2025 Strategic Plan. The committee was asked to revise the Strategic Plan to remove Singing Kites from the plan since the contract has been rescinded and to consider adding budgetary amounts to each item.

Tom made a motion to revise the wording for the roundabout artwork at Water Tower Rd but not include budgetary information in the strategic plan. Kate seconded. All in favor, motion passed 5-0.

OLD BUSINESS

5. The PAAC Race. Alan indicated he is talking to other entities and will provide additional details at the next meeting.

6. Vivid Uplift by Milan Kovacevic.

Tom made a motion to take no action on the proposal Vivid Uplift due to it not connecting to the PAAC strategy. Kate seconded the motion. All in favor, motion passed 5-0.

7. **Make Music.** The committee noted this is the same date as the Bentonville Film Festival.
Allan made a motion to take no action as the project is inconsistent with the role of the committee, but that the information will be shared with other organizations that may be a better fit. Clint seconded the motion. All in favor, motion passed 5-0.
8. **Bus Shelter/Storm Wood Repurpose.** No update.

NEW BUSINESS

9. **Thaden School Urban Studies Library Mural.** This presentation was heard second after item #2. Sam Slaton and his student Valeria Rodriguez Juarez shared the location and art concept. The art design was created to be relatively simply for installation on asphalt. Tom suggested they include signage for artwork. The library would like to work with the students to finalize the library logo and color scheme if they choose to use the library logo. They will submit a final design for the April PAAC meeting.

CURRENT PROJECTS

10. **J and John DeShields Roundabout.** Tom reported that Crystal Bridges has been negotiating details with the artist and the final design needs to go through their internal art committee.
11. **Water Tower Rd Roundabout Next Steps.**
Tom made a motion to reach back out to Megafauna (Danielle Hatch) and Today (Landon Perkins) and determine if they are still interested, would use the same design or would want to update, and if there is a new cost estimate since it's been a year and to have this ready to report for the next meeting. Kate seconded. All in favor, motion passed 5-0.
Josh suggested members visit the roundabout, review future road plans and NWACC campus plans to determine a need for a more wholistic approach.
12. **Final Condition Assessment - Maintenance Planning.** The final report has not been received.
13. **Fish of Bentonville.** Moving forward.

OTHER BUSINESS

14. **AFTA Public Opinion Study Highlights.** Information provided in the agenda packet.
15. **Announcements.** Josh indicated Essence of Being – supplies are being delivered, and art piece should be installed by next meeting. Consider an event to highlight that installation.

ADJOURNMENT

Tom made a motion to adjourn. Kate seconded. All in favor, motion passed 5-0.

Meeting adjourned at 1:18 pm.


Bentonville Public Art Advisory Committee

2025 Budget Report

Date: April 22, 2025

Column1	2025 Budget
INCOME	
Annual PAAC Budget	25,000.00
Inventory Management Software	1,200.00
21C / Red Ball Donation	1,000.00
FEMA Reimbursement for Monarch & Dandelion	25,822.00
Roundabout Projects	96,000.00
TOTAL INCOME	149,022.00
PLANNED EXPENDITURES	
Sewer Main Project	500.00
Inventory Management Software	2,000.00
Maintenance and repairs *	50,412.00
J & John De Shields Roundabout	50,000.00
Water Tower Road Roundabout	46,000.00
TOTAL PLANNED EXPENDITURES	148,912.00
REMAINING	110.00

* Attachment



CITY of BENTONVILLE
Outdoor Public Art
Condition Assessment and
Conservation and Maintenance Plan

Submitted to:
Shelli Kerr
Comprehensive Planning
City of Bentonville
805 SW A Street
Bentonville, AR 72712

Submitted by:
Debora Rodrigues
Past Matters, LLC
107 E Montgomery Street
Baltimore, MD 21230

March 2025

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INTRODUCTION

In September of 2024, the City of Bentonville retained Past Matters, LLC to assess its outdoor public artworks and prepare a plan for the conservation and ongoing maintenance of the collection. This report contains the results of the on-site assessment, which was conducted in October of 2024 by Debora Rodrigues, Principal Conservator and Owner of Past Matters, LLC, and Laura Pate, Objects Conservator and Owner of Brown Mountain Art Restoration. The two conservators worked together to provide the documentation and recommendations contained within this report.

Although the city's permanently owned collection consists of twenty-four public artworks, the contractual agreement was limited to twenty-two pieces. One of the artworks was removed from the list because it had been recently deaccessioned due to extensive damage caused by a storm, which occurred after the signing of the contract. This left twenty-one artworks included in the assessment, as follows: *A Tribute to the Forgotten Osage Prairie* by Jonathan Perrodin, *Art Feeds* by the Sunshine School, *Aura Activity* by Joan Lacey and Eric Williams, *Basketball Court Murals* by multiple student artists, *Blue Bike Tower* by Tylur French, *ColorFULL* by Sugar Creek Art Club, *Found* by Timothy Jorgenen, *Green Bike Tower* by Tylur French, *Hello* by Kenneth Siemens, *Hole in the Wall* by Joanne Lacey and Eric Williams, *Lil' Library in the Park* by Randy Townsend, *Monarch and Dandelions* by Amanda Wilshire, *Natural Skate* by The Mars Agency, *Open Heart* by Matthew Duffy, *Orange Bike Tower* by Tylur French, *PAC Man* by Craig Gray, *Red Bike Tower* by Tylur French, *Sassy* by Amanda Wilshire, *Seeds of Bentonville* by Justin Deister, *Sunkissed* by Nathan Pierce, and *Upper Cut* by Alvaro Bonfiglio. The deaccessioned artwork, which was not included, is *Always a Pupil* by Amanda Willshire. It should also be mentioned that the collection of public artworks contains one city-leased artwork, twelve privately-owned permanent artworks, and three privately-owned temporary artworks. The privately-owned artworks are installed on public properties. None of these public artworks were included in the contract/assessment.

The public artworks included in the assessment are mostly located along trails and parks. One piece is in front of City Hall and another is installed in the middle of a traffic roundabout. See Appendix A for a map with the locations of the city's public artworks. They consist of sculptures, murals, and a bookstand with an attached bench. Materials include but are not limited to painted and unpainted metal, painted and unpainted wood, rubber, plastic, painted concrete, and stone. One artwork is made from digitally painted ceramic.

METHODOLOGY

The work for this project was performed between October 2024 and March 2025. It included conducting an on-site examination of the twenty-one public artworks; describing the

condition of each artwork and providing treatment recommendations; prioritizing the work based on condition and treatment needs; producing budgetary cost estimates based on work undertaken by a Professional Associate or Fellow of the American Institute for Conservation (AIC); and submitting photographic documentation of the collection.

To facilitate the assessment process, the two conservators developed a form to document each public artwork with the following information: artwork title, artist name, date of fabrication or installation, materials, dimensions, address, brief description of the artwork, condition rating, condition of the artwork, comments on location, priority rating, recommendations for treatment and maintenance, estimated costs, and photographic documentation. The forms containing the aforementioned documentation for the twenty-one public artworks are included within this report under Appendix B. The associated informational signs for the public artworks were also inspected, with conditions and general recommendations provided in Appendix C.

Prior to arriving on site, the City of Bentonville provided some basic information for each piece, including proposals from the artists and contracts for the artworks. The city also made available email addresses and telephone numbers for the artists. Additional information on the collection was obtained through online research.

CONDITION RATING

The assessment indicates that all twenty-one public artworks need some form of treatment, which includes repairs as well as basic maintenance. To facilitate prioritizing the work, the public artworks were each given a condition rating of excellent, good, fair, poor, and serious, as described in the table below.

The public artworks were rated as follows for condition:

CONDITION RATING	DEFINITION
Excellent	The public artwork is in excellent aesthetic condition and material and structural integrity, and no treatment is currently required.
Good	The public artwork is in stable condition and exhibits soiling and/or minor cosmetic damage, which may require maintenance or minor treatment.
Fair	The public artwork exhibits damage and/or deterioration, which requires treatment within the next 1-5 years, the level of urgency depending on the extent of damage and/or deterioration.
Poor	Although the public artwork is in structurally stable condition and poses no immediate hazard, it shows material failure and/or excessive damage and deterioration. Treatment is required within the next 1-2 years to prevent worsening of conditions.

CONDITION RATING	DEFINITION
Serious	The public artwork is in unstable/hazardous condition and requires immediate action. This piece poses the highest risk of harm and personal injury due to the extent of damage and deterioration.

According to the rating system above, most of the collection is in fair to good condition. More specifically, of the twenty-one surveyed artworks, two are in excellent condition, five are in good condition, twelve are in fair condition, and two are in poor condition. There are no public artworks in serious condition. Most likely, this rating would have applied to the recently deaccessioned *Always a Pupil* by Amanda Willshire

TREATMENT PRIORITY

Each public artwork has been assigned a treatment priority based on its condition assessment. The priority rating is designed to help the City of Bentonville fund conservation and maintenance work within the limits of budgets and capacity of staff. In prioritizing the work, the City of Bentonville also needs to consider the intended permanence of the artwork. A high priority rating indicates those artworks in most need of treatment, while a low priority rating indicates artworks requiring basic maintenance or minimal treatment. It should be kept in mind that even a low priority rating requires careful consideration because the recommended work helps to maintain existing conditions and keeps the artwork from needing more extensive treatments down the road.

The public artworks were rated as follows for treatment priority:

PRIORITY RATING	DEFINITION
Low	The public artwork is in good to excellent condition and does not require immediate attention. Regular maintenance or minor treatment is usually required.
Medium	The public artwork displays some material deterioration and/or aesthetic issues that require treatment to return it to a more stable and visually acceptable condition. There is no immediate danger of significant deterioration and/or loss.
High	The public artwork presents imminent danger of accelerated deterioration and/or significant loss. This piece may also present structural instability and/or life-safety issues that require more immediate attention.

According to the rating system as defined above, four artworks are low priority, eleven artworks are medium priority, and six artworks are high priority, as follows:

Low Priority

A Tribute to the Almost Forgotten Osage Prairie

Art Feeds

Found

Sassy

Medium Priority

Aura Activity

Basketball Court Murals

Blue Bike Tower

Green Bike Tower

Hole in the Wall

Lil' Library in the Park

Orange Bike Tower

Red Bike Tower

Seeds of Bentonville

Sunkissed

Upper Cut

High Priority

ColorFULL

Hello

Monarch and Dandelions

Natural Skate

Open Heart

PAC Man

RECOMMENDATIONS

Treatment recommendations for each of the twenty-one public artworks are provided in the condition assessment forms contained within Appendix B. It is important to note that for any work that is undertaken, the City of Bentonville should request site visits to inspect the most current conditions followed by treatment proposals that include detailed methods and materials. Scopes of work for individual pieces should not rely on this assessment alone. They should be updated as conditions change over time.

General recommendations for the collection are as follows:

- Undertake treatment on high priority artworks as soon as possible. Of the five high-priority artworks, *Monarch and Dandelions*, *Natural Skate*, and *PAC Man* should be at the top of the list. Although all artworks in this category have the potential for

continued deterioration and material loss, these three public artworks present the greatest risk.

- Establish a regular yearly maintenance program for the collection. Regular maintenance and inspection also provide a good opportunity to monitor existing conditions. Although the high priority items represent the most urgent needs, it is important to provide funding for routine maintenance to be undertaken on a yearly basis.
- Maintain detailed documentation on all artworks to help inform future maintenance and conservation work. The City of Bentonville should consider adopting a maintenance and conservation guide, which provides a clear understanding of the requirements needed to care for each work of public art. Based on the limited background information, there does not appear to be a system in place to document new commissions or acquisitions in a standardized manner. The guide identifies the materials used, as well as the fabrication process and installation details in the construction of the artwork. It outlines maintenance and conservation requirements based on materials and construction and provides an understanding of the intent of the artist and how the work of art is expected to change over time. Photographs of the newly installed artwork from various angles are also included. This information is extremely useful when determining maintenance and repair needs. It may also help to understand and solve potential problems the City of Bentonville might encounter over the lifespan of an artwork. A template for this type of documentation is provided as Appendix D. The City of Bentonville should consider using this template or a version of it for all new acquisitions. If possible, the same information should be provided for existing artworks, contacting artists as possible to fill in any missing information.
- Ensure thorough documentation of all maintenance and treatment work in a consistent and permanent manner. Any work undertaken by a conservator must include a treatment report that clearly documents methods and materials and shows conditions before and after treatment. Images contained within the report should also be submitted as high-resolution JPEGs. This level of documentation will help to distinguish between original and repair and offer valuable information for future stewards of the artwork.
- Use repair methods and materials that are not only physically compatible with the original methods and materials of the artwork, but also proven not to produce adverse effects over time. In certain cases, this may not be the ideal solution because the choice of original methods and materials is problematic for the longevity of the artwork.
- Maintain landscaping elements around artworks to prevent encroachment. This is particularly true for *ColorFULL*, which has portions fully engulfed in vegetation. Hold

discussions with landscape maintenance personnel to avoid damaging artwork during maintenance activities. For example, care needs to be taken while cutting the grass around *Open Heart*. The damage observed around the edges of the concrete pad are possibly the result of tending the lawn in the vicinity of the artwork with large equipment.

- Address graffiti as soon as possible. In general, graffiti encourages more graffiti, and so quickly attending to damage can help to discourage further damage. Also, fast action may make it easier to remove. Depending on the nature of the graffiti, the longer it stays on the surface, the deeper it will penetrate, making it more challenging to remove.
- Establish the lifespan of artworks prior to moving forward with conservation treatments. *Natural Skate*, for example, is a good candidate for this, given its heavy use by the public. Consideration should be given to repairing concrete components and providing new artwork as a possible alternative to restoring the existing artwork.
- Provide signs or plaques that convey essential information such as artwork title and artist name for those artworks without one. In addition to conveying useful information about the artwork, the addition of signage also reminds the public that they are interacting with an artwork, which may help to prevent abuse such as climbing on top and vandalism such as graffiti tagging.

COST ESTIMATES

The list below provides cost estimates for conservation treatment undertaken by a Professional Associate or Fellow of the American Institute for Conservation. Work conducted by other professionals may produce lower or higher estimates. Not included in these estimates is the maintenance of surrounding landscapes, which is often recommended in cases where conditions may affect the public artwork, or the treatment of signage. The estimates assume that the City of Bentonville will provide power, water, street closures, permitting, and restroom facilities during all on-site work. It should also be kept in mind that the treatment of multiple artworks during one mobilization may save on costs. The estimates include administrative costs and documentation, with the submission of a treatment report.

NAME OF ARTWORK	CONSERVATION ESTIMATE	MAINTENANCE ESTIMATE
<i>A Tribute to the Almost Forgotten Osage Prairie</i>	\$1,330	\$505
<i>Art Feeds</i>	\$0	\$370
<i>Aura Activity</i>	\$6,570	\$1,180

NAME OF ARTWORK	CONSERVATION ESTIMATE	MAINTENANCE ESTIMATE
<i>Basketball Court Murals</i>	\$38,200	\$5,690
<i>Blue Bike Tower</i>	\$16,775	\$2,850
<i>ColorFULL</i>	\$18,820	\$3,135
<i>Found</i>	\$0	\$1,415
<i>Green Bike Tower</i>	\$16,775	\$2,850
<i>Hello</i>	\$22,760	\$3,170
<i>Hole in the Wall</i>	\$11,770	\$2,495
<i>Lil' Library in the Park</i>	\$5,220	\$775
<i>Monarch and Dandelions</i>	\$17,970	\$3,070
<i>Natural Skate</i>	Not provided	Not provided
<i>Open Heart</i>	\$6,045	\$775
<i>Orange Bike Tower</i>	\$16,775	\$2,850
<i>PAC Man</i>	\$6,760	\$640
<i>Red Bike Tower</i>	\$16,775	\$2,850
<i>Sassy</i>	\$1,665	\$640

NAME OF ARTWORK	CONSERVATION ESTIMATE	MAINTENANCE ESTIMATE
<i>Seeds of Bentonville</i>	\$2,155	\$640
<i>Sunkissed</i>	\$3,165	\$640
<i>Uppercut</i>	\$4,515	\$1,315

Memo



To: Public Art Advisory Committee
 From: Shelli Kerr, AICP, Comprehensive Planning Manager, PAAC Staff Liaison
 Date: April 22, 2025
 Re: Conservation and Maintenance Planning

Summary Report

The Public Art Condition Report, prepared by Past Matters, LLC, was submitted on March 31, 2025. Summary tables of priority and costs provided below.

PRIORITY	ARTIST	CONSERVATION	MAINTENANCE
High	\$ 42,877	\$ 72,355	\$ 10,790
Medium	\$ -	\$ 138,695	\$ 24,135
Low	\$ -	\$ 2,995	\$ 2,930
TOTAL	\$ 42,877	\$ 214,045	\$ 37,855

NAME OF ARTWORK	PRIORITY LEVEL	ARTIST ESTIMATE	CONSERVATION ESTIMATE	MAINTENANCE ESTIMATE
A Tribute to the Almost Forgotten Osage Prairie	Low		\$1,330	\$505
Art Feeds	Low		\$0	\$370
Aura Activity	Medium		\$6,570	\$1,180
Basketball Court Murals	Medium		\$38,200	\$5,690
Blue Bike Tower	Medium		\$16,775	\$2,850
ColorFULL	High		\$18,820	\$3,135
Found	Low		\$0	\$1,415
Green Bike Tower	Medium		\$16,775	\$2,850
Hello	High		\$22,760	\$3,170
Hole in the Wall	Medium		\$11,770	\$2,495
Lil' Library in the Park	Medium		\$5,220	\$775
Monarch and Dandelions	High	\$34,430	\$17,970	\$3,070
Natural Skate	High		Not provided	Not provided
Open Heart	High		\$6,045	\$775
Orange Bike Tower	Medium		\$16,775	\$2,850
PAC Man	High	\$8,447	\$6,760	\$640
Red Bike Tower	Medium		\$16,775	\$2,850
Sassy	Low		\$1,665	\$640
Seeds of Bentonville	Medium		\$2,155	\$640
Sunkissed	Medium		\$3,165	\$640
Uppercut	Medium		\$4,515	\$1,315
TOTAL		\$42,877	\$214,045	\$37,855

Program Goals. The goal of this program is to (1) conserve artwork with a significant initial investment, (2) key pieces within the Bentonville Public Art collection, and (3) remove artwork that has become cost prohibitive to maintain, repair or conserve.

Review Criteria. Upon reviewing the recommendations and costs for conservation and maintenance, establishing and analyzing with the review criteria below, the recommended conservation and maintenance plan through 2026 is explained below.

- The city or the A&P Commission had an initial investment in the artwork of over \$5,000.
- The artwork is commemorative, serves a special purpose, or is a well-recognized piece in the public collection.
- The artwork has a remaining lifespan of five years or more.
- The artwork was in response to a city or A&P Commission initiated project.
- The cost to conserve the artwork does not exceed 75% of the initial investment
- The cost to maintain the artwork does not exceed 50% of the initial investment. Note: Typical maintenance costs are around 5-10% of the value, however, our numbers will be higher since many have never received any maintenance.

NAME OF ARTWORK	PRIORITY LEVEL	\$5,000+ Investment	Commemorative/ Special Purpose	Remaining Lifespan 5+ yrs	City / A&P Initiated	Conserv. Est. Below 75% of Investment
ColorFULL	High					
Hello	High				✓	
Monarch and Dandelions	High	✓		✓	✓	
Natural Skate	High					
Open Heart	High	✓	✓	✓	✓	✓
PAC Man	High	✓	✓	✓	✓	
Aura Activity	Medium				✓	
Basketball Court Murals	Medium					
Blue Bike Tower	Medium	✓	✓	✓	✓	
Green Bike Tower	Medium	✓	✓	✓	✓	
Hole in the Wall	Medium				✓	
Lil' Library in the Park	Medium		✓	✓	✓	
Orange Bike Tower	Medium	✓	✓	✓	✓	
Red Bike Tower	Medium	✓	✓	✓	✓	
Seeds of Bentonville	Medium	✓	✓	✓	✓	✓
Sunkissed	Medium	✓	✓	✓	✓	✓
Uppercut	Medium	✓	✓	✓	✓	✓
A Tribute to the Almost Forgotten Osage Prairie	Low		✓	✓	✓	✓
Art Feeds	Low					✓
Found	Low	✓		✓	✓	✓
Sassy	Low	✓		✓	✓	✓

2025 Conservation & Maintenance Budget		
Artwork	Priority	Estimate
<p>Monarch and Dandelion (repair) The quote received from the artist was shared with FEMA for reimbursement from the May 2024 storm. FEMA has approved 75% reimbursement (\$25,822) and the city would be responsible for 25% (\$8608).</p>	High	\$34,430 (artist estimate)
<p>Open Heart (conservation) The piece is just five years old but is experiencing significant deterioration. It's best to proceed with conservation to protect the \$17,000 investment in this artwork. This piece also provides an opportunity to provide training for lawn maintenance around public art pieces.</p>	High	\$6,760
<p>PAC Man (conservation) This being one of the first pieces of Bentonville's public art collection, its conservation is imperative. We have received a quote from the artist and the budget is based on his quote.</p>	High	\$8,447 (artist estimate)
<p>Lil' Library in the Park (maintenance) While this is not a PAAC project, it is a city project and is serving a critical function of offering books in a different part of the community from the main library location. The library has reached out several times requesting maintenance. The artists has been consulted and is not available to make repairs.</p>	Medium	\$775
Total		\$50,412

2026 Conservation and Maintenance Budget		
Artwork	Priority	Estimate
Blue Bike Tower – (conservation)	Medium	\$16,775
Green Bike Tower – (conservation)	Medium	\$16,775
Orange Bike Tower - - (conservation)	Medium	\$16,775
Red Bike Tower - - (conservation)	Medium	\$16,775
Seeds of Bentonville - - (conservation)	Medium	\$2,155
Lil' Library in the Park (conservation)	Medium	\$5,220
Sunkissed – (conservation)	Medium	\$3,165
Uppercut – (conservation)	Medium	\$4,515
A Tribute to the Almost Forgotten Osage Prairie – (conservation)	Low	\$1,330
Art Feeds (maintenance)	Low	\$370
Found (maintenance)	Low	\$1,415
Sassy– (conservation)	Low	\$1,665
Total		\$86,935

Recommendation for Deaccession

Pieces that do not meet two or more of the review criteria are recommended for deaccession. It appears that the maintenance and conservation costs for murals are among the highest within the collection. Based on the criteria, six murals are recommended for deaccession.

Deaccession		
Artwork	Priority	Estimate
ColorFULL	High	TBD
Hello	High	TBD
Natural Skate	High	TBD
Aura Activity	Medium	TBD
Basketball Court Murals	Medium	TBD
Hole in the Wall	Medium	TBD

Next Steps

- Obtain quote on conservation of Open Heart from artist.
- Negotiate with Monarch and Dandelion artist for repair work. Enter Agreement.
- Enter agreement with Pac Man artist for conservation and upgrade.
- Issue RFQ for qualified artwork conservationist.
 - Start with library piece this year
 - Train mowers best practices on landscape maintenance around art pieces.
 - Train city staff on maintenance best practices.
- Determine best approach, cost estimates, and procedures to remove murals recommended for deaccession.
- Contact artists of artwork planned for 2026 conservation work for cost estimates.
- Prepare conservation/maintenance budget for 2026.
- Develop an Annual Maintenance Program.

The Physics of Being (“HERE”)

Justin Tyler Tate

2025

Wood, exterior composite siding, hardware, concrete

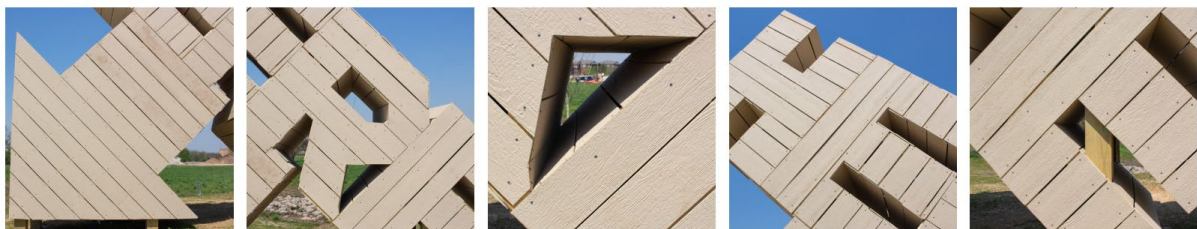
5.3m x 5.2m x 2.6m

Creekside Park



“You Are Here” is a common phrase. Every time you go to a new place—in a new city or country—and are in need of situating yourself within your new context, you look for the map that has those three recognizable words to situate you within space. To be “here” is a relative term, meaning that you are not elsewhere - not in time, nor in space. It is common to think about “here” as purely spatial in its meaning, but in fact it is also temporal. “Here” and “now” are synonymous because if you are in a place, you will not always be there, but are only there for a brief moment in time.

The Physics of Being (‘HERE’) is a public artwork which allows viewers to contemplate their own existence in relation to others across both space and time. For example, when people are taking and posting photographs of themselves, their friends and family with the installation, they’re announcing to the world that they are “here”, and those viewing the photographs are not; likewise, when looking back at photos of themselves, the work marks their past self at the public artwork, as different from their current self in the future. In doing so, the work highlights the relationships between those experiencing the work. In remembering all those times that we have seen “You Are Here”, and in seeing the exaggerated scale of the installation, we recognize that we’re standing on the map: be that of the city, county, state, national, as well as the globe, in addition to the timeline of humanity. In that moment of awareness we can understand that here is a place and a time, not better nor worse, but nevertheless unlike any other. In this recognition, the work brings an awareness of the need for building relationships with all others, through an empathetic understanding of those who are not—or not yet—“here”.



TRAFFIC ROUNDABOUT RFP: "Megafauna"

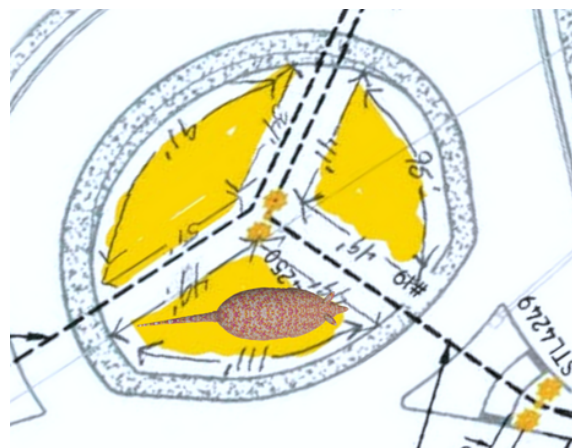
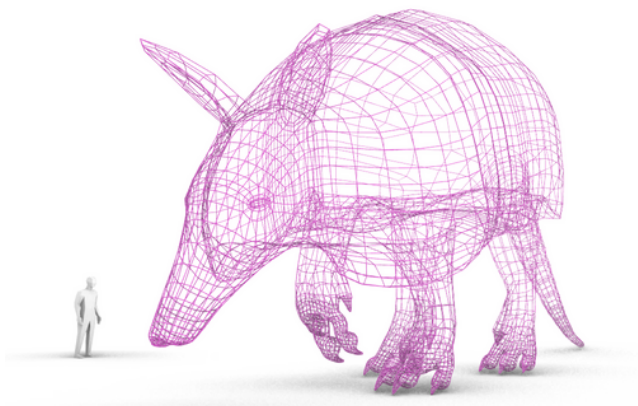
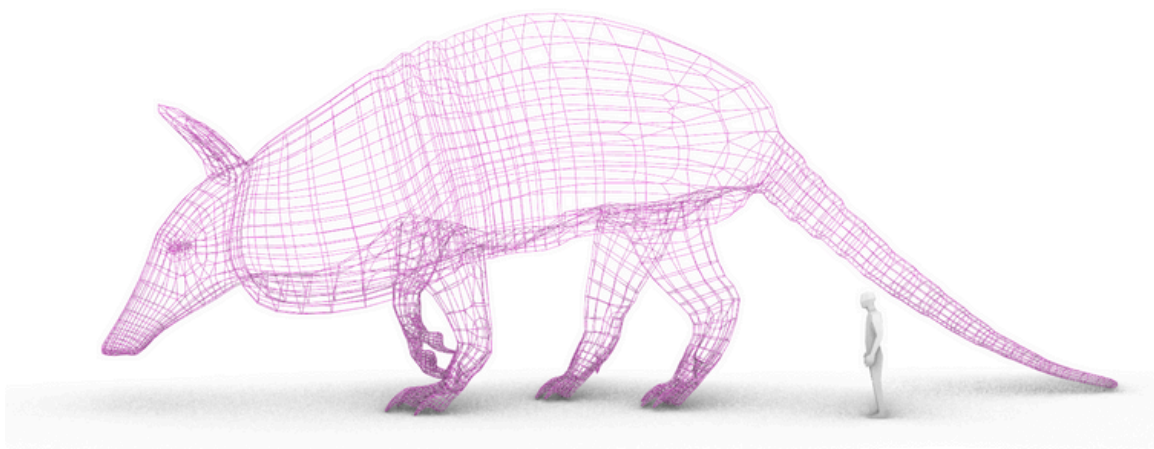
Schematic Design

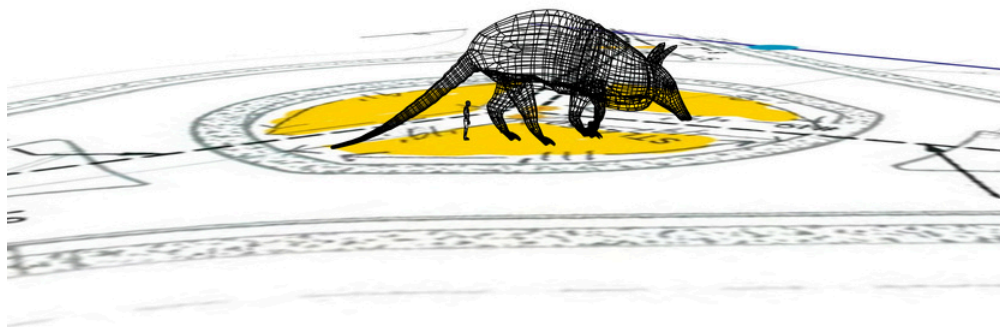
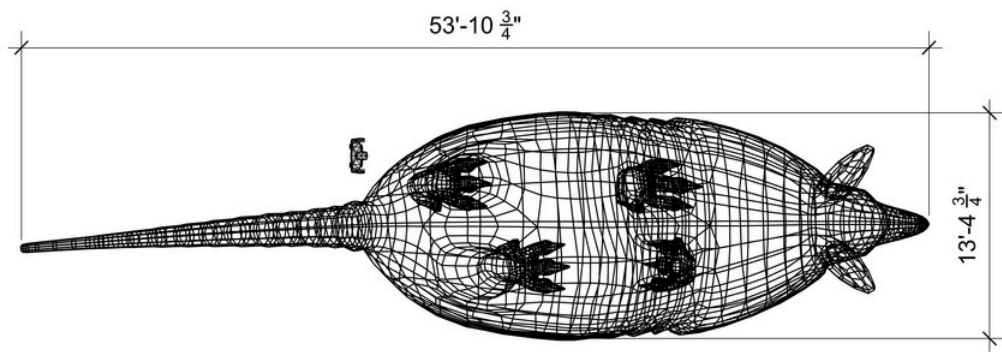
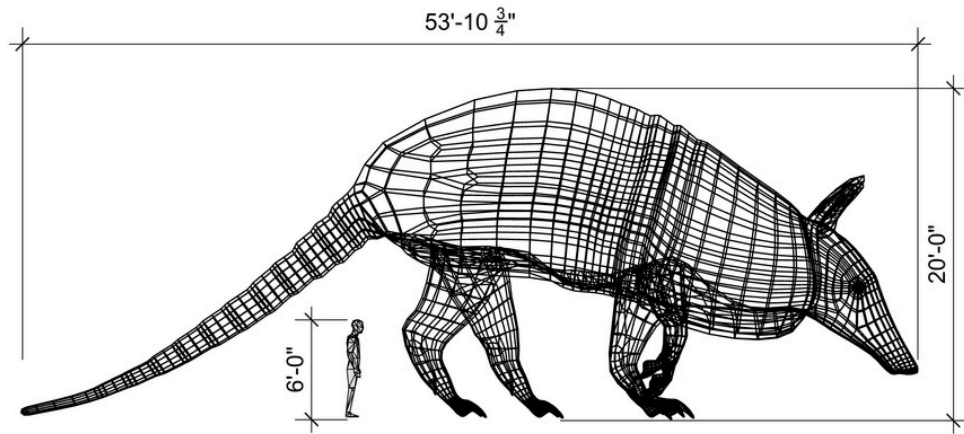
Artist - Danielle Hatch

Design Fabrication - Pond Creek Studios

Dimensions: 54' L x 13' W x 20'H

Materials: Pink Powder Coated Steel
with Eastern Gamagrass planting.





PROJECT DESCRIPTION

The proposed site specific public artwork takes inspiration from the relationship between the automobile and local ecology within the Arkansas Ozarks. The large scale topiary clad armadillo presents itself to the passing motorist as an inversion of the typical sedan to armadillo ratio, offering the motorist an opportunity to reflect on their engagement with wildlife and specifically fellow species that share our local roadways.

Suggested planting for the landscaping surrounding the sculpture is large areas of Eastern Gamagrass, a species which can grow up to 12' tall and mimic the scale of the sculpted armadillo form. The planting would situate the armadillo in one of it's natural habitats as well allude to the region's ecologic history of the grasslands of the ozark plateau.

The work's inversion of scale also connects to the large public art ecosystem, specifically Tony Tasset's Deer, in the North Forest of Crystal Bridges. Additional alternate large scale steel sculptures that could be placed in future roundabouts include representations of other road navigating species including an opossum or squirrel.



BUDGET

Megafauna (54'L x 13'W x 20'H)		
Steel Frame Structure (Materials and Labor)		\$39,456.00
Powder Coat		\$10,074.00
Transportation & Installation w/ crane		\$10,000.00
Engineering		\$10,000.00
Artist Fee		\$10,000.00
	TOTAL	\$79,456.00

Shelli Kerr

From: [REDACTED]
Sent: Sunday, April 13, 2025 11:22 AM
To: Shelli Kerr
Subject: Re: Megafauna proposal
Attachments: Danielle Hatch - Megafauna Updated Budget.pdf

Follow Up Flag: Follow up
Flag Status: Flagged

Hi Shelli,

Please see my attached proposal with an updated budget. Please note that my fabricator estimates the cost of steel may increase anywhere from 30-40% in the coming months due to the tariffs taking effect so the materials budget may need to increase accordingly. He also shared this estimated timeline for fabrication for your reference:

Engineering: 1 month
Fabrication: 3 months
Powder coat Finish: 1 month
Installation: 2-3 Days
Total: 5 months start to finish

Please let me know if I can provide any additional information about the proposed sculpture. Note that I've made a suggestion about the planting around the sculpture in the attached document as a way to engage with the larger area of the roundabout.

Best,
Danielle

On Tue, Apr 1, 2025 at 12:57 PM Shelli Kerr <skerr@bentonvillear.com> wrote:

Here's the dimension attachment I mentioned below.

From: Shelli Kerr
Sent: Tuesday, April 1, 2025 12:56 PM
To: Danielle Hatch <daniellehat@gmail.com>
Subject: RE: Megafauna proposal

Hi Danielle,

[REDACTED]

[REDACTED]

To:
Subject:

[REDACTED]

Wednesday, April 16, 2025 7:57 PM
Shelli Kerr
Re: Today proposal

Hi Shelli,

I hope you are doing well! I wanted to update you with some of the information you requested for this sculpture project before the next council meeting.

1.) In this [link](#) are the two versions of the sculpture I had drafted for consideration.

Version A is the original submission I sent; that version of the sculpture is more rectangular and shaped around the structure of a traditional billboard.

Version B is a new version I drafted of the sculpture in a circular format for a roundabout (knowing that was a concern raised by the council.) There is a flythrough video for this version.

In both versions I have the sculpture sized roughly 12-16'H x 20'W x 10-20'D (We can scale this to your specific needs). I see the roundabout is quite large so I think incorporating landscaping with the work would also really help with filling the space.

2.) Budget – I sent this out to get a quote with a local metal fabricator (L&L Metal) - I know I could work with this company to execute the fabrication of this sculpture with me. The pricing really depends on your budget and what scale the council is looking to accomplish with this work. The working estimate I received is \$30-50K. That number could go down or up based on wants / needs with the work. I am more than happy to work with you and the council on scope of work.

For example: Ideally, I would love to make this sculpture with 3D shaped letters constructed out of steel, but we could walk that back to 2D letters if that's all that can be afforded with this project. Same with incorporating electricity into the two "O" & "R" letters – I can look at other treatments outside of incorporating a lighting element in the letters if it gets too expensive. At the end of the day, I am just looking to get this sculpture made and would love to work with the council to make it happen.

3.) Addressing concerns around circular roundabout and 2D nature of the artwork – I created version B of the work for the council to show how the idea in the sculpture could adapt to a more circular structure. I also think that Version A could work in a roundabout by spreading the 3D letters that have fallen off the billboard in a more playful way around the roundabout, making it feel like a viewer is driving by after a moment of action and impact with the billboard has just occurred. Alternatively, Version A could be altered into a two-sided structure incorporating letters on both the front and the back.

In both instances, the work is meant to be meditative around the experience of encountering the word "Tomorrow!" with the "OR" letters highlighted. Encouraging a viewer to directly really think about *Today*. The present moment they are experiencing. What can they accomplish today? What is the "thing" they

have been putting off? What can they be doing to live their best life today – for others, for their community.

Please let me know if you have any more follow up questions or needs with information or next steps.

Best,

Landon

On Tue, Apr 1, 2025 at 12:51 PM Shelli Kerr <skerr@bentonvillear.com> wrote:

Hi Landon,

Attached is the dimensions for the roundabout.

Thanks for addressing these questions!

Shelli

From: Landon Perkins <landon.perkins@gmail.com>

Sent: Friday, March 28, 2025 4:47 PM

To: Shelli Kerr <skerr@bentonvillear.com>

Subject: Re: Today proposal

Hi Shelli.

Yes I can confirm size for you, based on the size of the roundabout and maybe get a mock up done by then. Can you confirm the roundabout size it would potentially go on?

I will get an updated quote / budget with that by April 18.

Also, yes - I can write about the circular nature of the work and the roundabout and some potential options for some more dynamic components to engage in a 360 nature if that is a concern from the committee.

Best,

Landon

On Fri, Mar 28, 2025 at 3:49 PM Shelli Kerr <skerr@bentonvillear.com> wrote:

Thank you for the quick response.

Additional architectural drawings are not necessary. But, can you confirm the scale you recommend based on the size of the roundabout? Then provide an updated cost quote based on your recommended scale?

Since this is a roundabout, there was a concern regarding appearance from the backside of the artwork. Would you provide a brief explanation of how the artwork relates to the circular nature of the roundabout?

I'd like to update the committee at their April 22 meeting. Any information you can provide by then is helpful.

Thanks!

Shelli

From: Landon Perkins <landon.perkins@gmail.com>

Sent: Friday, March 28, 2025 3:28 PM

To: Shelli Kerr <skerr@bentonvillear.com>

Subject: Re: Today proposal

Hi Shelli,

Thank you for reaching out to me about this.

Yes, I am definitely still interested in having this proposal considered.

I can certainly provide some more architectural drawings if that's helpful for scale - which does have a cost implications dependent on size. I should note I think this sculpture could work at a variety of scales if the committee is interested in a certain scale / price point.

I can update a rough budget if you would like and could get you a quote in the next week or two from the fabrication company I would be working with. How does that sound?

Knowing your timeline would be super helpful with planning.

Best,

Landon

Sent from my iPhone

On Mar 28, 2025, at 2:50 PM, Shelli Kerr <skerr@bentonvillear.com> wrote:

Hi Landon,

The Bentonville Public Art Advisory Committee has requested that I contact you regarding the proposal you submitted last year for *Today* in response to the city's Water Tower Rd Roundabout RFP. Your full proposal is attached.

The artwork originally selected for this RFP is no longer a viable option and the committee is revisiting original submissions. They have asked me to gather the following information from you.

1. Are you still interested in having this proposal considered?
2. If so, do you have, or would you like to, provide a new or updated design?
3. Can you provide an updated cost estimate?

Please note that the committee is in an information-gathering phase and has not yet selected a new art installation for this RFP. Feel free to reach out if you have any questions.

Thanks,

Shelli

<image001.png>

<Today_Perkins.pdf>

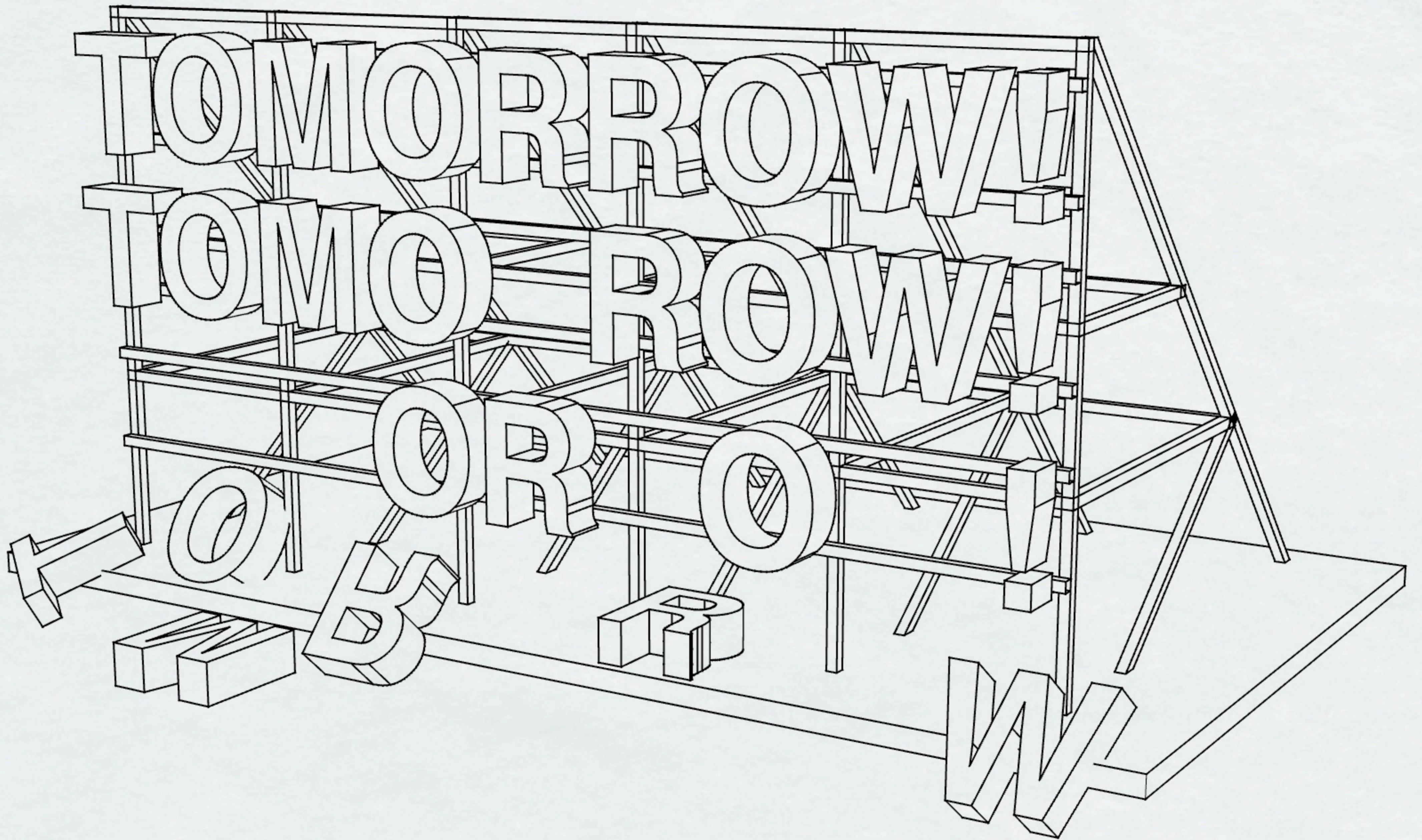
TOMORROW!

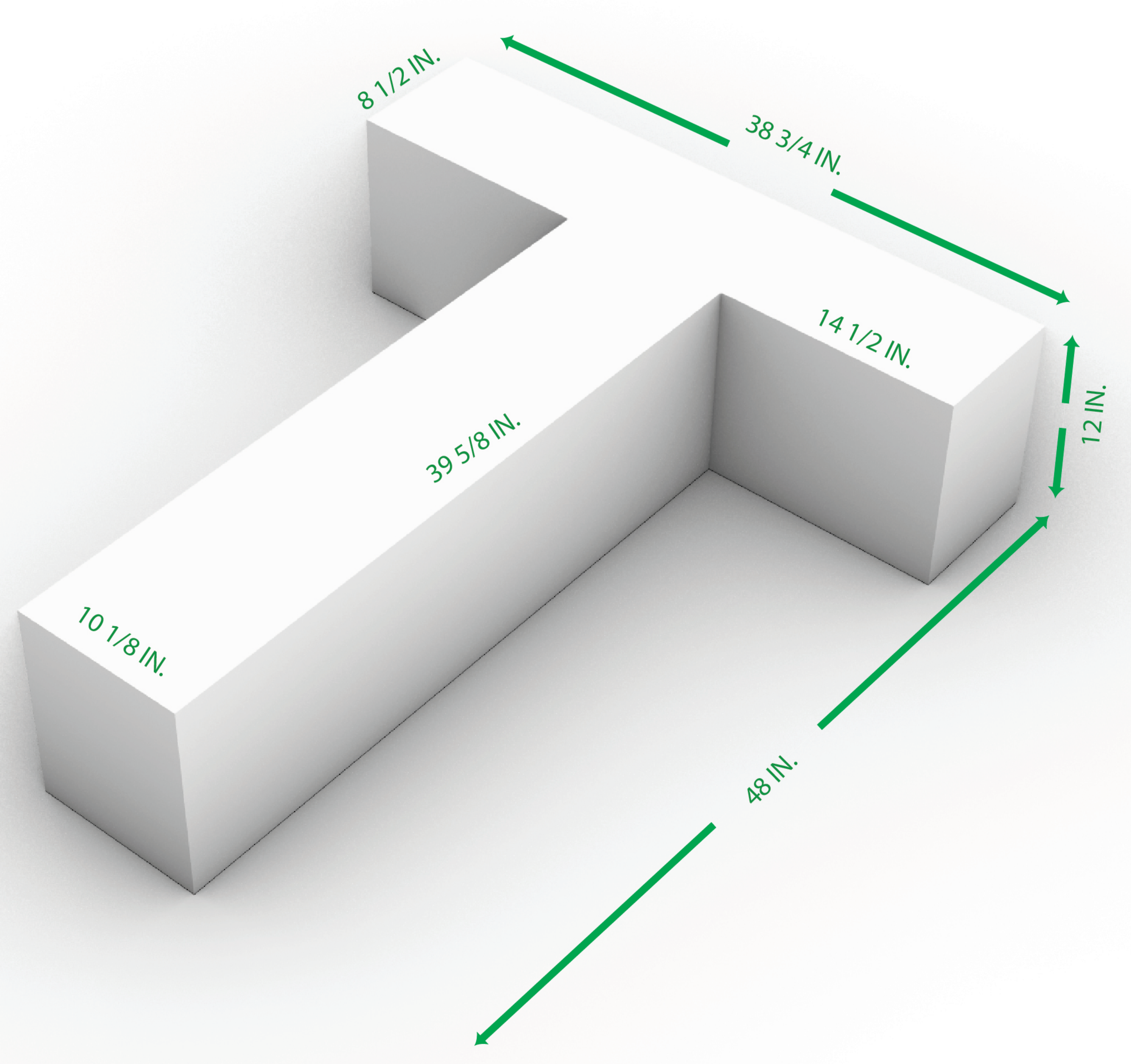
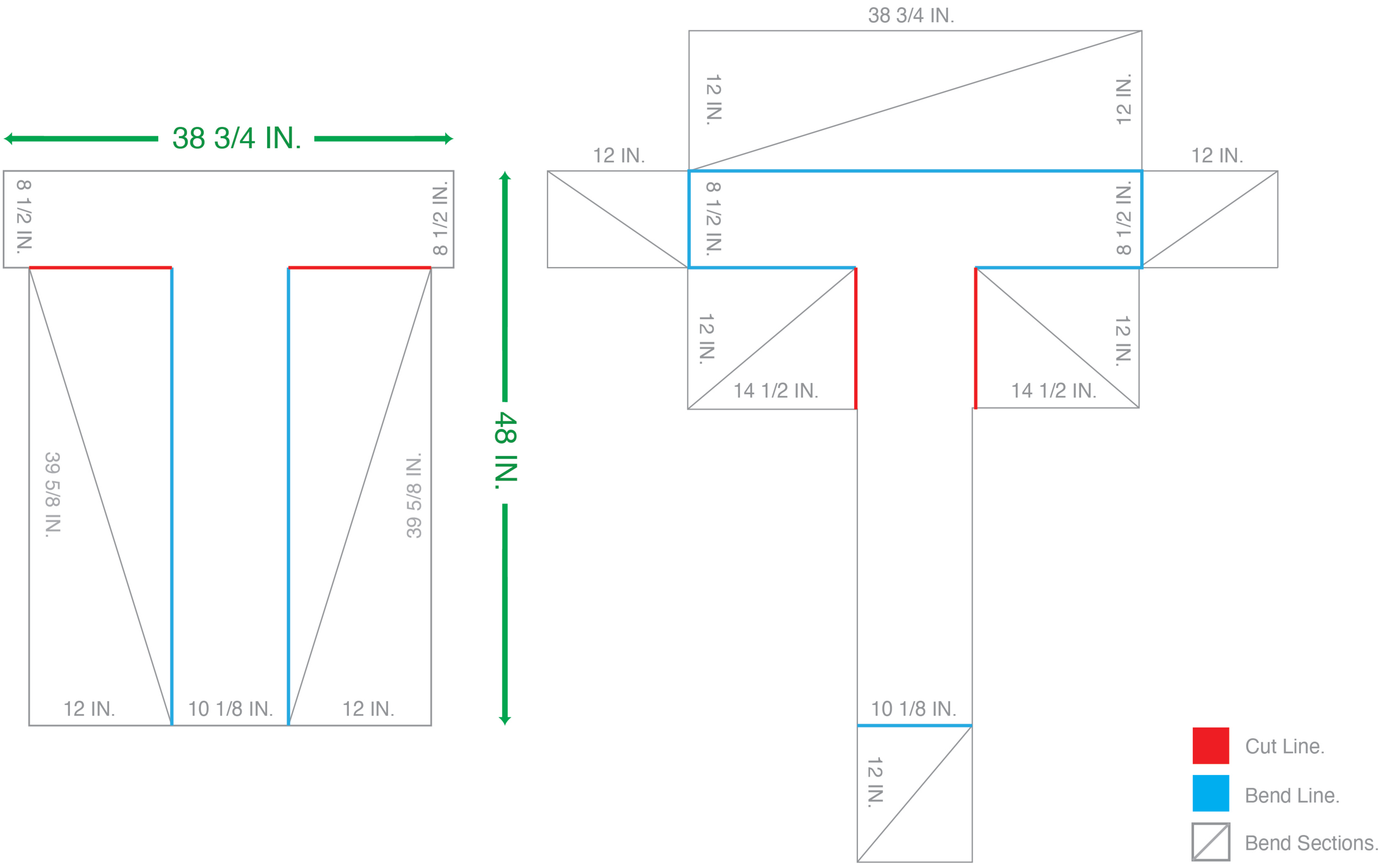
TOMORROW!

OR O

OR O





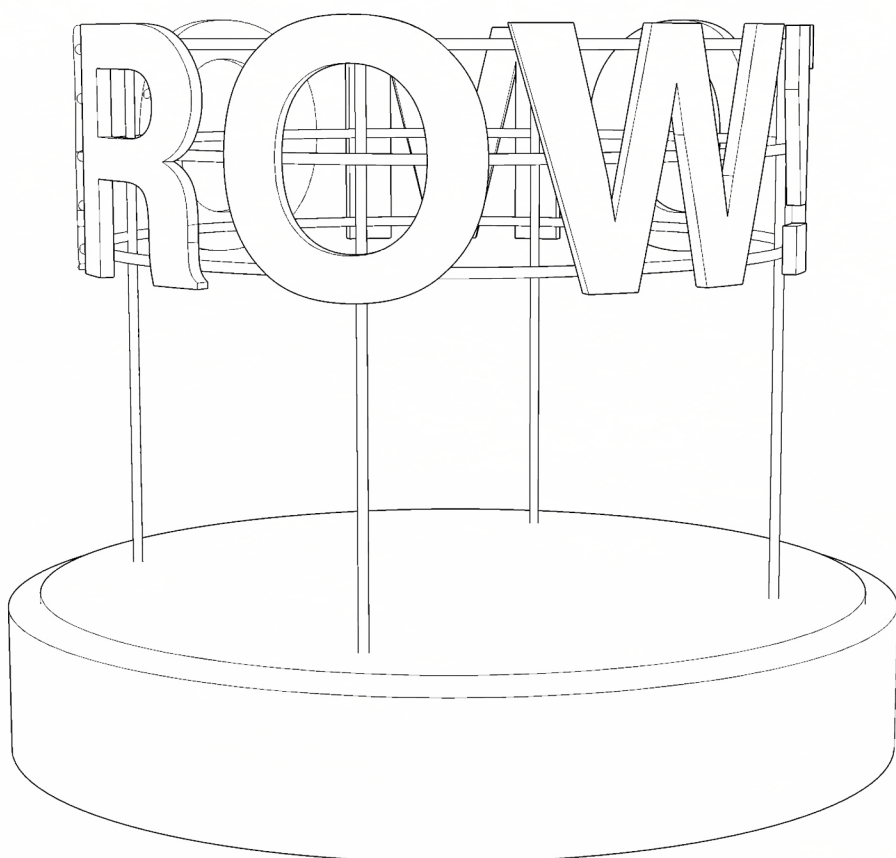
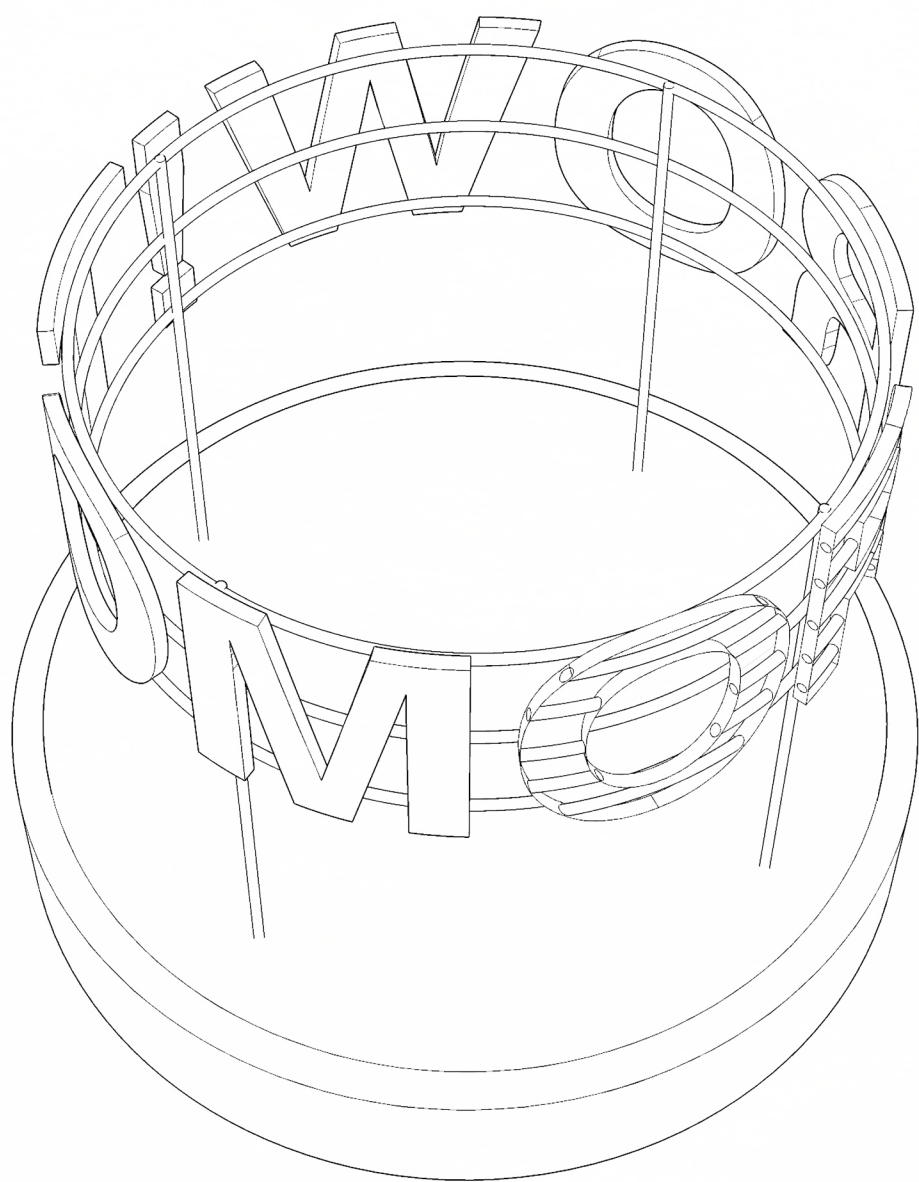
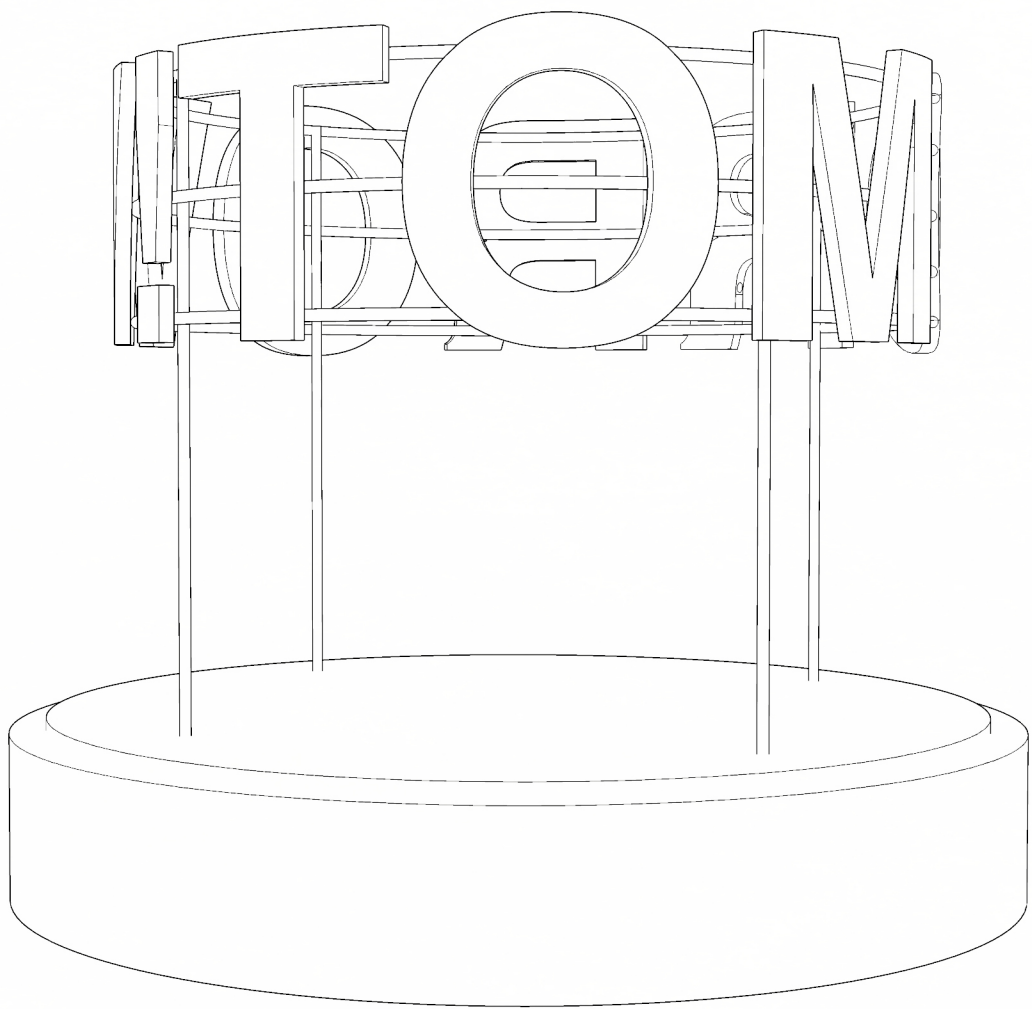












Shelli Kerr

From:

amosrobinson@me.com

Sent:

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

don't often get email from amosrobinson@me.com. [Learn why this is important](#)



[REDACTED]

Just read an article in the New York Times about Bentonville and its love of bicycles and bicyclists. And I wanted to introduce myself and sculptures.

In 2007 I created my first “Love My Bike” kinetic stainless steel sculpture and since then these sculptures are in several public art venues (Trail heads , Hospitals, Parks,).

Besides the public art installations we have Love My Bike sculpture in homes across country and in several other countries.

I hope I am not imposing but Bentonville being the epicenter of America’s bike scene my just be a great place for one of our sculptures. We would be happy to discuss any possibilities with u and others that maybe interested.

Video of “Bad Bobby Helfrich” sculpture. This will be installed at the trail head to the Bad Bobby trail head in Hutchinson KS. in July.

BAD BOBBY Kinetic Bicycle Sculpture
amosrobinson.com



Link to Love My Bike series page:

<https://amosrobinson.com/category/bicycle-sculptures/>

Resume:

PLANNING

SAN DIEGO'S
AMBITIOUS
FUTURE

5 WAYS TO
ENGAGE YOUTH
IN PLANNING

CAN TOURISM STILL
DRIVE ECONOMIC
DEVELOPMENT?

PLUS:
ZONING HACKS
FOR MISSING
MIDDLE HOUSING



Amos

[REDACTED]

[REDACTED] 5

AMOS ROBINSON

Kinetic Art
Mobiles
Sculpture



PERSONAL

Legal name: Steven Edward Robinson (I've used Amos since my teens)

Birthplace: New York City

San Diego resident since 1983

Artist: 2005 – Present. Self-taught. Metalworking and mechanical skills honed over decades developing industrial equipment (an earlier career) and restoring classic cars and motorcycles (a nearly lifelong interest).

SOCIAL MEDIA ACCOUNTS

Instagram: @amosrobinsonartist

Facebook: @amosrobinson

PUBLIC ART REFERENCES

Anthony Helfrich, Parks Department, City of Hutchinson, KS - Tel 785-341-3596

Vanessa Berger, VP of Advancement, Brethren Home Foundation, New Oxford, PA - Tel 717-624-5208

Kelly Purvis, Senior Management Analyst, Arts & Culture, City of Coronado, CA - Tel 619-522-2633

Mark Radelow, Sr. VP, Director of Development, Sudberry Properties, San Diego, CA – Tel 858-220-7226

Ninia Hammond, Project Manager, Integral Communities, Encinitas, CA - Tel 760-944-7511

Bob David or Julie Vaught, Partners, Leadership Properties, Bentonville, AR – Tel 918-808-6792

Allan Tait, Project Manager, Waterfront Arts & Activation Dept., Port of San Diego, CA – Tel 619-686-7247

Heather Dugdale, PTSA President, Earl Warren Middle School, Solana Beach, CA – Tel 858-922-6425

PUBLIC ART INSTALLATIONS

2025 (expected installation August) -- Permanent, "TRINITY II" (working title)

Kinetic sculpture, stainless steel

18'H x 4'W (approx.)

Orchard Station Park, Goldsmith Metropolitan District, Denver, CO

2025 (expected installation, delayed due to developer's construction schedule) -- Permanent, "BEACON"

Kinetic sculpture, stainless steel, glass, LED light, motor drive

15'H x 5'W (approx.)

Palomar Heights, East Grand Avenue at Valley Blvd., Escondido, CA

July 2024 - Permanent, "BAD BOBBY" (Robert Helfrich Memorial)

Kinetic bicycle sculpture, stainless steel, polished & powder-coated

42"H x 55"W x 8"D with 20.5" dia. wheels, displayed atop stainless steel pole

"Bad Bobby" Memorial Bike Path, Parks & Facilities Department, City of Hutchinson, KS

June 2024 - Permanent, "EAGLE SOARING" (Marlene's Memorial)

Kinetic sculpture, stainless steel

101"H x 68"W ~ 38" spin radius

Cross Keys Village, New Oxford, PA

AMOS ROBINSON – PUBLIC ART INSTALLATIONS (continued)

October 2023 - Permanent, "MARTY'S RIDE"
Kinetic bicycle sculpture, stainless steel, polished & powder-coated
34"H x 55"W x 6"D with 20.5" dia. wheels, displayed atop stainless steel pole
Velodrome in the Morley Field Sports Complex, Balboa Park, San Diego, CA

April 2022 -- Permanent, "CROSSING PATHS"
Kinetic sculpture, stainless steel
10.5'H x 5'W (approx.)
Coronado Shores, Coronado Island, CA

November 2020 -- Permanent, "SNOWFALL"
Kinetic sculpture, stainless steel
59"H x 51"W x 32"D (atop pedestal 3'H x 12" x 12")
Cable Building Lofts, San Diego, CA 92103

September 2020 – Permanent, "LIHUE GEARS"
Kinetic sculpture, stainless steel – qty. two
31"H x 37"W x 10"D – each
Wayfinding Signage for Lihue Town Core Mobility & Revitalization Project, Kauai, HI

May 2020 – Permanent, "KEN GRANT MEMORIAL FRAME"
Amenity for photo opportunities, stainless steel
10'H x 10'W x 4"D
Civita Park at Civita Master Planned Community, San Diego, CA

November 2019 – Permanent, "SCISSORTAILS"
Kinetic sculpture, stainless steel
113"H x 78.5"W
Scissortail Residential Development, Bentonville, AR

November 2018 – October 2020, "BLUEBIRD"
Kinetic sculpture, stainless steel & glass
94"H x 42"W x 42"D
El Paseo Sculpture Exhibition, Palm Desert, CA

June 2017 – Permanent, "THE SEAHAWK"
Kinetic sculpture, stainless steel, safety glass, LED light
163"H x 54"W x 27"D
Earl Warren Middle School, Solana Beach, CA

January 2017 – Permanent, "TRINITY"
Kinetic sculpture, stainless steel
15'H x 5'W (approx.)
Civita Master Planned Community, 7845 Westside Drive, San Diego, CA

October 2016 – Permanent, "RIDE THE WIND" (aka Rudy's Ride – the Rudy Radosevich Memorial)
Kinetic bicycle sculpture, polished & powder-coated stainless steel on carbon steel pole
14.5'H x 56"W (approx.)
Aztec Avenue at South Second Street, Downtown Gallup, NM

AMOS ROBINSON – PUBLIC ART INSTALLATIONS (continued)

September 2016 – May 2017, “REVELATION”

Kinetic sculpture, stainless steel, glass, LED light

163”H x 54”W x 27”D

2017 International Kinetic Art Exhibit / Boynton Beach Art in Public Places Program

135 East Ocean Avenue, Boynton Beach, FL

April 2016 – Permanent, “REDONDO SEAHAWKS”

Kinetic bicycle sculpture, polished & painted stainless steel on carbon steel pole

14.5’H x 56”W (approx.)

Redondo Union High School, Redondo Beach CA

August 2015 – January 2016, “BRINGING METAL TO LIFE”

Solo exhibition of eight kinetic sculptures

Carlsbad Sculpture Garden, 2955 Elmwood Street, Carlsbad, CA

June 2015 – Permanent, “REDONDO BEACH SWEETHEARTS”

Kinetic bicycle sculpture, polished & powder-coated stainless steel on carbon steel pole

14’H x 59”W (approx.)

Harbor Drive Gateway Park, Redondo Beach, CA

August 2014 – Permanent, “GREELEY SWEETHEARTS”

Kinetic bicycle sculpture, polished, brushed & powder-coated stainless steel on aluminum pole

18’H x 10’W (approx.)

Josephine B. Jones Park, Greeley, CO

July 2014 – Permanent, “LIFT ME WITH YOUR LOVE”

Kinetic unicycle sculpture, polished & powder-coated stainless steel on aluminum pole

24’H x 4’W (approx.)

Wolfstein Sculpture Park, Scripps Memorial Hospital, 9888 Genesee Avenue, La Jolla, CA

November 2013 – Permanent, “LOVE MY BIKE”

Kinetic bicycle sculpture, polished & powder-coated stainless steel on carbon steel pole

14’H x 56”W (approx.)

Gossett Park, Edmond, OK

November 2013 – Permanent, “LOVE MY BIKE”

Kinetic bicycle sculpture, polished & powder-coated stainless steel on carbon steel pole

14’H x 56”W (approx.)

Olive Street Shopping Center, Fort Collins, CO

June 2013 – Permanent, “BRING THE FAMILY”

Five kinetic bicycle sculptures, polished & powder-coated stainless steel on carbon steel poles

Boardwalk Shopping Center, 243 N. Hwy 101, Solana Beach, CA

May 2012 – April 2013, “CELESTIAL SAILOR”

Kinetic sculpture, polished, brushed & powder-coated stainless steel

8’H x 6’W x 13”D

Sculpture in the Garden Program, San Diego Botanic Garden, Encinitas, CA

AMOS ROBINSON – PUBLIC ART INSTALLATIONS (continued)

April 2012 – Permanent, “LOVE MY BIKE”
Kinetic sculpture, polished & powder-coated stainless steel on aluminum pole
18’ H x 10’ W (approx.)
Cedros Design District, Solana Beach, CA

December 2011 – Permanent, “FOUR SEASONS”
Kinetic sculpture, polished & powder-coated stainless steel on aluminum pole
18’ H x 16’ W (approx.)
Manpower Corporate Office, 1855 First Avenue, San Diego, CA

April 2011 – Permanent, “GREEN DOTS”
Mobile, painted & polished stainless steel
17’L x 7’H (approx.)
The New Children’s Museum, 200 West Island Avenue, San Diego, CA

October 2010 – December 2011, “SWEET MUSIC”
Kinetic sculpture, painted & polished stainless steel on aluminum pole
14’H x 6’W (approx.)
City of Manhattan Beach Sculpture Garden II Exhibition

September 2010 – Permanent, “WEEEEEE”
Kinetic sculpture, painted & polished stainless steel on aluminum pole
19’H x 12’W (approx.)
Wolfstein Sculpture Park, Scripps Memorial Hospital, 9888 Genesee Avenue, La Jolla, CA

November 2009 – Permanent, “MY BIKE”
Kinetic sculpture, painted & polished stainless steel on aluminum pole
17’ H x 10’ W (approx.)
Tidelands Park, Coronado Island, CA
(from the permanent collection of the San Diego Unified Port District)

October 2009 – October 2019, “ASCENSION”
Kinetic sculpture, polished stainless steel
35”H x 18”W (approx.)
Tiowaga Playhouse, Owego, NY

August 2009 – September 2010, “SWEET MUSIC”
Kinetic sculpture, painted & polished stainless steel on aluminum pole
14’ H x 6’ W (approx.)
Urban Trees 6, Port of San Diego Public Art Program, North Embarcadero on Harbor Drive, San Diego, CA

June 2009 – October 2010, “LOVE MY BIKE”
Kinetic sculpture, painted, polished & powder-coated stainless steel on aluminum pole
18’H x 10’W (approx.)
City of Manhattan Beach, CA Sculpture Garden Exhibition

June 2009 – October 2010, “FOUR SEASONS”
Kinetic sculpture, painted, polished & powder-coated stainless steel on aluminum pole
18’H x 16’W (approx.)
City of Manhattan Beach, CA Sculpture Garden Exhibition

AMOS ROBINSON – PUBLIC ART INSTALLATIONS (continued)

July 2008 – July 2009, “MY BIKE”

Kinetic sculpture, painted & polished stainless steel on aluminum pole

17'H x 10'W (approx.)

Urban Trees 5, Port of San Diego Public Art Program, North Embarcadero on Harbor Drive, San Diego, CA

June 2007 – June 2008, “FOUR SEASONS”

Kinetic sculpture, polished & powder-coated stainless steel on aluminum pole

18'H x 16'W (approx.)

Urban Trees 4, Port of San Diego Public Art Program, North Embarcadero on Harbor Drive, San Diego, CA

April 2008 – Permanent, “CALDERBERRY TREE”

Kinetic sculpture, painted & polished stainless steel on aluminum pole

18'H x 12'W (approx.)

Arts for Healing Program, Scripps Memorial Hospital, 354 Santa Fe Drive, Encinitas, CA

June 2006 – Permanent, “WINDANCER” (created with Ken Chytraus)

Kinetic sculpture, copper on carbon steel pole

18'H x 8'W (approx.)

Wolfstein Sculpture Park, Scripps Memorial Hospital, 9888 Genesee Avenue, La Jolla, CA

April 2006 - April 2007, “CALDERBERRY TREE”

Kinetic sculpture, painted & polished stainless steel on aluminum pole

18'H x 12'W (approx.)

Urban Trees 3, Port of San Diego Public Art Program, North Embarcadero on Harbor Drive, San Diego, CA

February 2005 – April 2006, “WINDANCER” (created with Ken Chytraus)

Kinetic sculpture, copper on carbon steel pole

18'H x 8'W (approx.)

Urban Trees 2, Port of San Diego Public Art Program, North Embarcadero on Harbor Drive, San Diego, CA