

Public Art Advisory Committee Meeting

January 15, 2026

3:30 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 Sara Asplund
- 4 Catherine Bays
- 5 Anne Jackson, Chairperson
- 6 Clint Schaff
- 7 Tom Hoehn, Vice Chairperson

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

1. Call to Order
2. Approval of Minutes * – December 16, 2025

OLD BUSINESS

3. Murals Discussion *
4. Cricket RFP *
5. Water Tower Rd Roundabout RFP *
6. Priority Installation Locations *

NEW BUSINESS

7. 250th Commemorative Project *

PROJECT UPDATES

8. Public Art Improvement Package
9. Maintenance RFQ
10. Proposals
 - Community Center Painting
 - Old Tree Sculpture
11. Installations
 - J and John DeShields Roundabout
 - *Thaden School Urban Studies Library Mural*
 - *Trout Crosswalk Mural*

OTHER BUSINESS

ADJOURNMENT

*Attachment

Public Art Advisory Committee Meeting

December 16, 2025

12:00 p.m.

Council Chambers, 305 SW A Street

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



MINUTES

| Member | Attendance | Ex Officio | Attendance |
|----------------------------------|-------------------|--|-------------------|
| 1 Elizabeth Miller | Absent | Beckie Seba, City Council | In person |
| 2 Allan Paulose | Virtual | Kalene Griffith, Visit Bentonville | Absent |
| 3 Sarah Asplund | Absent | Alison Nation, Visit Bentonville | Absent |
| 4 Kate Schaffer | In person | Cynthia Post Hunt, Crystal Bridges/The Momentary | Virtual |
| 5 Anne Jackson, Vice Chairperson | Virtual | Melisa Durkee, OZ Art | Virtual |
| 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 |

- 1. Call to Order** – Vice Chairperson Tom Hoehn called the meeting to order at 12:02 pm. Chairperson Anne Jackson had not yet arrived.
- 2. Approval of Minutes**

Kate made a motion to approve November 25, 2025, minutes. Clint seconded. All in favor, motion passed 4-0.

Anne arrived at 12:04.
- 3. Service Recognition.** PAAC commended Kate Schaffer for her service to the committee. Staff noted that she was involved in the RFP and selection of 31 art installations with a \$200,000 investment in the Bentonville community.
- 4. 2026 Budget.** Shelli shared the approved 2026 public art budget. The technical/data processing and insurance are recurring annual costs. There's \$20,000 in general activities – can be used for artwork, and then \$50,000 for maintenance. Requesting a quote from Tylur French about the bike towers. Also preparing an RFQ for a conservator/maintenance provider. For capital projects, there's \$50,000 for roundabouts – that can be adjusted to a different project if we need to. Then rolling over the \$50,000 which is our portion of the installation at J and John DeShields.

PROPOSALS - None

OLD BUSINESS

5. 2026 Project Ideas.

- Recommended Action Plan.** Shelli presented a recommended 2026 action plan based on the approved budget. For maintenance, will be seeking a conservator for general maintenance, have requested a quote from Tylur French about the bike towers, and should consider removal of a few murals or request artists to touch up if interested. Tom will take current photos of mural conditions. For installations, prepare an RFP to replace Upper Cut and one for the roundabout at Water Tower Rd and 8th St. Coordinate with Crystal Bridges to complete installation at J and John De Shields.
- Location Prioritization.** The agenda packets included a list of possible locations for artwork along with a map. The committee agreed to work on prioritizing this list at the next meeting, to develop a program over the next couple of years that would guide budget requests.

NEW BUSINESS - None

PROJECT UPDATES

6. **Public Art Improvement Package.** Working with legal to finalize the amendments. Staff will notify PAAC when it goes back to City Council.

7. **Upper Cut Removal.** The committee requested that the last RFP be sent to the cricket league to get their feedback on any improvements to the RFP before issuing again. Shelli noted that she would send the RFP to artists who submitted last time.

Alan made a motion to issue an RFP to replace Upper Cut. Kate seconded. All in favor, motion passed 5-0.

8. **Proposals.** The Community Center Painting and *Old Tree Sculpture* will be brought through council once the policy has been approved.

9. Installations

- *Sewer Main – Fish of Bentonville.* Yenuli has completed this installation. Shelli will get photos and post on social. Tom suggested a thank you note to Yenuli.
- *J and John DeShields Roundabout.* The artist has completed a small-scale mockup of the colors which has been forwarded to the fabricators. The engineers are getting final cost estimate to determine the city's portion of funding.
- *Thaden School Urban Studies Library Mural and Trout Crosswalk Mural.* Shelli reached out to Sam to determine intent for installation but has not received a response. She will reach out again in January.

OTHER BUSINESS

- Tom expressed kudos to Allan for putting on the public art panel discussion.
- Shelli noted that a new member will be joining the committee in January, Catherine Bays.

ADJOURNMENT

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

Meeting adjourned at 12:42 pm.

CONDITION ASSESSMENT
CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *Art Feeds*

Artist: Sunshine School

Date: 2020

Materials: Digital painting on ceramic

Dimensions: 6'-11" W x 3'-11.5" H; 28 tiles, each measuring 11.75" x 11.75"

Address: Citizens Park

Description: Twenty-eight grouted tiles are inlaid into the sidewalk and surrounded by mortar. The digital image is a child-like depiction of children playing. They are in a green space surrounded by trees, animal life, and houses. Running through the middle of the scene is a river filled with aquatic life. A smiling sun and clouds are in the sky above the quote, "Kindness is a vast color that only your heart knows how to paint." - Raktivist

Condition Rating: Excellent

Condition:

- The public artwork is in excellent condition, without any chipping or scratching to the surface or edges of the tile.
- If there is fading, it is minimal. The artwork is in shade for a portion of the day due to overhanging tree branches.
- There is general soiling on the tiles, with a layer of dust and dirt and accretions from organic matter. Footprints and scuff marks visible on the surface are due to the artwork being on a trail and next to a playground.

Comments on Location: The artwork is located next to a small, gated playground. It is inlaid into the sidewalk, which is part of a one-mile trail that loops the entirety of the park. This location exposes it to a large amount of foot traffic. There is a tree nearby and its branches hang over the artwork.

Priority Rating: Low

Recommendations for Treatment:

Treatment includes yearly maintenance. No additional treatment is currently needed.

Estimated Cost: \$0

Recommendations for Maintenance:

1. Wash the artwork with a pH-neutral, conservation-grade detergent diluted in water. Use only sponges, lint-free cloths, or very soft nylon bristle brushes to scrub surfaces. Rinse thoroughly with clean water to remove all detergent residue. Dry surfaces with a microfiber cloth.
2. Remove any stubborn accretions mechanically with bamboo skewers and/or solvents, testing first to ensure appropriateness.
3. Inspect tiles and grout to ensure soundness.

Estimated Cost: \$370

Additional Comments and Recommendations:

- Avoid using any harsh chemicals or proprietary cleaning products to wash the artwork. Similarly, do not use any metal brushes or excessively stiff bristle brushes on the artwork because this can scratch and abrade the ceramic surface. Take special care and always test the use of any solvents.
- Monitor the tiles for losses in the grout. Any regrouting should be carried out with a grout that matches the existing in color.

Photographic Documentation:



(Left) Location of Art Feeds next to a playground. (Right) The artwork is inlaid into the sidewalk.



(Left) Soiling and debris on surfaces. (Right) Biological accretions and scuff marks.



(Left and right) The public artwork remains in excellent condition, with no material damage or grout loss. There appears to be little to no fading.

CONDITION ASSESSMENT CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *Aura Activity*

Artist: Joan Lacey and Eric Williams

Date: 2016

Materials: Paint on concrete

Dimensions: West side, 25' L x 7' H; east side, 25' L x 7' H

Address: Tunnel at S Walton Boulevard

Description: Aura Activity consists of two identical murals located at opposite ends of a trail tunnel. Painted in vibrant colors, including yellow, orange, red, and green, the murals depict two cartoon-like figures in motion. There is also a bicycle, a kite, and the words “walk,” “bike,” “run,” and “play” written in bold letters. According to the artist, the use of bright colors is meant to boost positive energy in everyone who passes through the tunnel.

Condition Rating: Good

Condition:

- There is a considerable amount of insect activity and associated debris, especially on the west wall of the tunnel. This is due to the fluorescent light fixtures at the top of the wall, which emit intense UV light that attract insects. This activity has spilled over onto the surface of the mural.
- Heavy soiling is evident on both the east and west sides of the tunnel.
- On the west side of the tunnel, there are two long and thin vertical cracks through the paint layer, with mineral deposits leaching out of the cracks. This is likely where there are joints in the wall. Some of the paint is flaking and bubbling in areas next to the cracks.
- The anti-graffiti coating is peeling in localized areas. This condition is noted on the west side.
- The colors remain vibrant; there does not appear to be significant fading. This is likely due to the lack of direct sunlight in this area of the tunnel.
- On the east side, there are four cracks in the location of joints, with associated peeling of paint in these areas.
- The numerous black circular accretions found on the east elevation are somewhat waxy and can be easily removed with a fingernail.

- The loss of the cementitious parge and paint coats is noted on the right edge of the mural on the east side of the tunnel. This condition is present on the upper half and measures approximately 3” wide by 35” high. A similar loss of both parge and paint coatings is seen on the left edge, on the lower half of the mural.
- Linear horizontal marks along the tops of the walls appear to be tide lines from a past flooding event.
- There is a vertical strip on the east mural where the anti-graffiti coating was not applied. It looks cleaner than areas with the coating, indicating possible discoloration of the coating.

Comments on Location: The two murals are located inside the trail tunnel, one on the west end and the other on the east end, at the entrances to the tunnel on the north and south sides. The tunnel is located below grade. Above the tunnel is a street with vehicular traffic.

Priority Rating: Medium

Recommendations for Treatment:

1. Access the artwork with ladders or scaffold.
2. Document all treatment with high-resolution digital photography and written narrative.
3. Dry clean surfaces and remove all loose dust, dirt, and insect debris, using soft natural bristle brushes to aid in the removal.
4. Wash the murals with a pH-neutral, conservation-grade detergent, using soft synthetic bristle brushes to scrub surfaces and aid in the removal of soiling and tenacious accretions. Rinse surfaces until all residual cleaning agents are removed.
5. Perform additional cleaning as needed to remove waxy residues, using bamboo skewers and plastic probes. Use solvents as needed and appropriate.
6. Remove areas of peeling and unstable anti-graffiti coating.
7. Grout cracks with a vapor-permeable, micro-injection grout as appropriate. Use a conservation-grade adhesive rated for outdoor use in areas of lifting and peeling paint. Inject the adhesive or apply with a small artist’s brush.
8. Repair any significant losses in the existing parge coat (such as the two edges of the east mural) with a cementitious patching compound, applying it with a small trowel to match the texture and profile (thickness) of the existing coating. Allow the coat to cure prior to painting.
9. When cured, paint the parge coat to match the existing design of the mural. Use a paint system that matches adjacent surfaces in both color and reflectance. Similarly, inpaint additional losses in the paint coating to match adjacent surfaces.
10. Once inpainted areas are dry, perform localized touch-ups of the anti-graffiti coating, applying it according to the manufacturer’s specifications.

11. Provide a treatment report, with photographs of the artwork before and after treatment. Include detailed information on methods and materials, with clear identification of all products used.

Estimated Cost: \$6,570*

*Does not include the complete removal of the anti-graffiti coating; it includes only the peeling and unstable areas that can easily be removed. Reapplication of the coating is limited to touch-ups. The cost of equipment such as scaffolding or power washer are also not included.

Recommendations for Maintenance:

1. Access the artwork with ladders or scaffold.
2. Dry clean surfaces with soft natural bristle brushes.
3. Wash the murals with a pH-neutral, conservation-grade detergent diluted in water. Rinse thoroughly to remove all cleaning effluent.
4. Inspect the paint layer for finish loss, unstable conditions, and graffiti markings.
5. Document all treatment, describing methods and materials. Include photographic documentation.

Estimated Cost: \$1,180

Additional Comments and Recommendations:

- The public artwork should be inspected after major storms, given that these tunnels are prone to flooding. This should be done as soon as possible, but only when conditions are safe.
- The city should consider replacing the lighting within the tunnel. While all outdoor lighting tends to attract insects to some degree, there are bulbs that emit a warm, yellow tone that is less attractive than the cool, blue-tinted bulbs. Avoid using incandescent lights, which appear to attract the most insects. LED is the safest option. Alternatively, remove the lighting from above the mural and install it on the east elevation. This would be limited to the fixture above the mural.
- Any work on the tunnel will entail closing it off during treatment and maintenance activities due to the danger of speeding cyclists.
- Although the mural is in relatively good condition, there are noted conditional issues that need to be addressed to prevent further damage.
- It is unclear if the anti-graffiti coating used on the mural is sacrificial, which is easier to remove than a non-sacrificial coating. If it can be removed safely and effectively, consideration should be given to removing the coating entirely and reapplying a new coating.

Photographic Documentation:



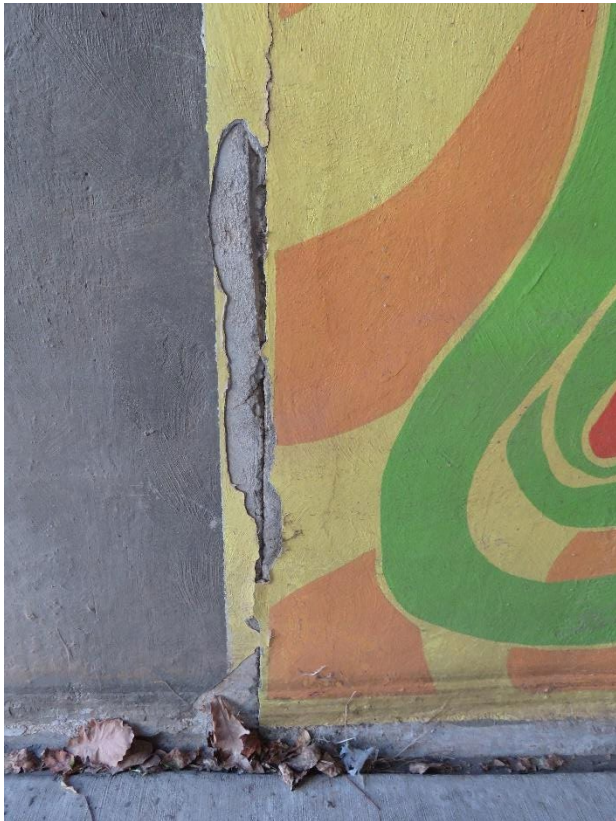
(Left) The entrance to the tunnel as seen from the south end. (Right) The mural on the west side of the tunnel, with fluorescent lighting above it.



(Left) A significant amount of insect activity and associated debris found directly below the lighting fixture. (Right) Vertical cracking in the paint layer. Note the bubbling paint on the left side of the crack.



(Left) Actively peeling anti-graffiti coating on the west mural. Note also the heavy soiling on surfaces. (Right) The mural on the east side of the tunnel, identical to the one on the west side.



(Left and right) Loss of the parge and paint coats on the side edges of the east mural.



(Left) A vertical strip in the mural where there is no anti-graffiti coating. (Right) Cracking in the paint layer and black waxy accretions.

CONDITION ASSESSMENT
CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *Basketball Court Murals*

Artist: Mike Abb and Ignite students

Date: 2019

Materials: Murals, paint on asphalt; basketball hoops/backboards, painted metal, painted Plexiglas or tempered glass

Dimensions: 4 courts, each measuring 94' x 50'; 4 backboards, each measuring 4'-4" W x 3' H

Address: Memorial Park Basketball Courts

Description: These murals were a project between Runway Group and the Bentonville School District Ignite Program to redesign the Memorial Park basketball courts and give them a unique identity that speaks to the creativity of Bentonville. Each court has a mural that represents a specific decade, from the 1970s to the 2000s.

1970s Court: This mural is located at the northwest corner and has the word "Bentonville" in white letters over 8 stripes painted in white, red, dark orange, dark pink, light pink, orange, yellow, blue, and green. The stripes run the length of the court. Both backboards are yellow with a white square outlined in red.

1980s Court: This mural is located at the northeast corner and has a cassette tape design. The tape is black with a red and blue background. The words "80's Mix" is written in black on the title space of the tape. One backboard is blue with a red square outlined in white. The other backboard is red with a blue square outlined in white.

1990s Court: This mural is located at the southeast corner and has a turquoise, pink, black, and yellow abstract design that resembles the colors of clothing worn during the 1990s. Both backboards are pink with a blue square outlined in black.

2000s Court: This mural is located at the southwest corner and has a switchboard/computer type design. The background color is dark green with light green and yellow accents. The backboards are dark green with a light green square outlined in yellow.

Condition Rating: Fair

Condition:

1970s Court:

- There is general soiling over the entire court. Heavier soiling is present on the southwest corner of this court, including gum accretions and localized rust staining.
- The paint is very faded, with minor losses due to wear. Tire marks from cars and bikes are present.
- There are cracks in the asphalt that run in all directions, varying in width up to 2". The largest crack runs east/west on the north side of the court and travels through the 1980s court. Some of these cracks have widened over time and/or been repaired previously with sealant that has shrunk. Weeds are growing out of the cracks in various places.
- The backboards have general soiling as well as scuffs, scratches, and abrasions. There is loss of finishes around the edges and corrosion of hardware with associated rust staining.

1980s Court:

- There is general soiling over the entire court.
- The paint is very faded, with minor loss due to wear. Tire marks from cars and bikes are present.
- There are cracks in the asphalt that run in all directions, varying in width up to 2". The largest crack runs east/west on the north side of the court and travels through the 1970s court. Some of these cracks have widened over time and/or been repaired previously with sealant that has shrunk.
- Weeds are growing out of the cracks in various places.
- The backboards have general soiling as well as scuffs, scratches, and abrasions. There is loss of finishes on edges as well as corrosion of hardware with associated rust staining.

1990s Court:

- There is general soiling over the entire court.
- The paint is very faded, and there is heavy wear and loss of paint due to wear in front of the basketball hoops on both sides of the court. Losses are more prominent in front of the hoop on the south side. Tire marks from cars and bikes are present.
- There are cracks in the asphalt that run in all directions. A crack that runs north/south has been repaired previously with sealant. Weeds are growing out of the cracks in various places.
- The backboards have general soiling as well as scuffs, scratches, and abrasions. There is loss of finishes on edges as well as corrosion of hardware with associated rust staining.

2000s Court:

- There is general soiling over the entire court.

- The paint is very faded with minor loss of paint due to wear. Tire marks from cars and bikes are present.
- There are cracks in the asphalt that run in all directions. Some cracks have been previously repaired with sealant. Weeds are growing out of the cracks in various places.
- The backboards have general soiling as well as scuffs, scratches, and abrasions. There is loss of finishes on the edges as well as corrosion of hardware with associated iron staining.

Comments on Location: One side of the courts is not fenced, which allows cars to access the area.

Priority Rating: Medium

Recommendations for Treatment:

1. Access basketball hoop assemblies with ladders, scaffold, or lift.
2. Document all treatment with high-resolution digital photography and written narrative.
3. Wash entire basketball assemblies including eight basketball poles, backboards, and hoops with a pH-neutral, conservation-grade detergent, using soft synthetic bristle brushes to scrub surfaces and aid in the removal of soiling and tenacious accretions. Rinse thoroughly with clean water to remove all detergent residue.
4. Remove corrosion from hardware mechanically with conditioning pads. If needed, use a cotton swab to apply a mild acidic cleaner, allowing for the appropriate dwell time and rinsing thoroughly. Alternatively, replace hardware with stainless steel grade 316.
5. Prime and inpaint scuffs, scratches, and losses on backboards with appropriate paint system.
6. Wash all four basketball courts with a pH-neutral, conservation-grade detergent, using a power washer to aid in the removal of soiling and tenacious accretions. Rinse thoroughly with clean water to remove all detergent residue. Using heated water may improve results.
7. Remove all deteriorated sealant from cracks in the ground.
8. Fill all cracks in asphalt with appropriate sealant. Consider using a sealant that allows for movement of cracks and is paintable and long lasting.
9. Inpaint losses and blend in heavily faded areas on all courts with appropriate paint system to match the color and reflectance of the existing paint.
10. Provide a treatment report, with photographs of the artwork before and after treatment. Include detailed information on methods and materials, with clear identification of all products used.

Estimated Cost: \$38,200

Recommendations for Maintenance:

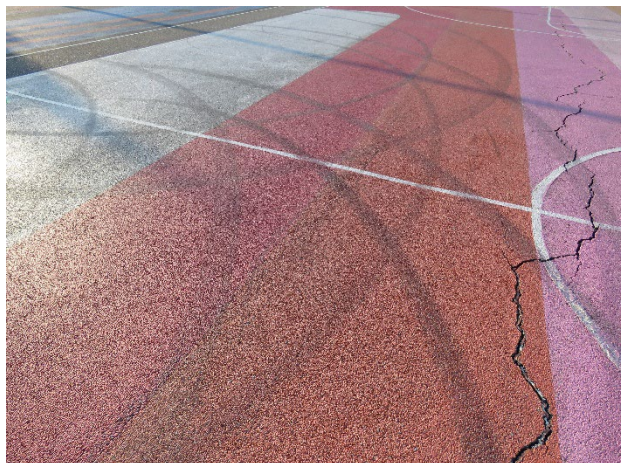
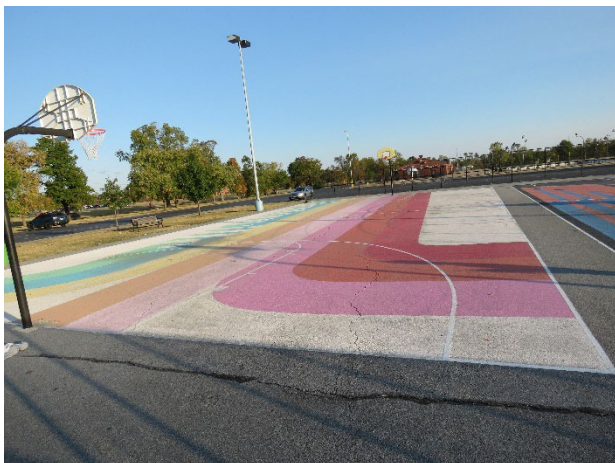
1. Access basketball hoop assemblies with ladders, scaffold, or lift.
2. Document all treatment with high-resolution digital photography and written narrative.
3. Wash the public artwork with a pH-neutral, conservation grade detergent, using soft synthetic bristle brushes to scrub surfaces and aid in the removal of soiling and tenacious accretions. Rinse thoroughly with clean water to remove all detergent residue. If using power washing equipment, set on a low setting to avoid damaging surfaces.
4. Inspect hoop assemblies and courts for any paint losses or unstable conditions, as well as graffiti tagging.
5. Document all treatment, describing methods and materials. Include photographic documentation.

Estimated Cost: \$5,690

Additional Comments and Recommendations:

- If using a power washer, it will be important to set it at the appropriate psi to help clean surfaces without causing any damage.
- Asphalt-based sealants are flexible and good for asphalt-based surfaces. Hot-pour fillers are good for high-traffic areas and provide long-lasting seals. Further research will be needed to determine the most suitable sealant for filling in cracks, one that fulfills all requirements if possible.
- Consider fencing the basketball courts on all sides to prevent vehicular access.

Photographic Documentation:



(Left and right) The 1970s court, with numerous tire marks and cracking.



(Left) The 1980s court, with heavy soiling noted on surfaces. (Right) There are minor losses of the paint finish on the basketball hoop, which also exhibits soiling.



(Left) The 1980s court has large cracks, some of which have been repaired with sealant.



(Left) The 1990s court. (Right) Heavy wear, with finish loss in localized areas.



(Left) Cracking and tire marks. (Right) Corrosion of hardware and associated iron staining.



(Left) The 2000s court, with overall soiling. (Right) Wear and fading of the finishes, which is more pronounced in localized areas.



(Left) The crack runs through the 2000s and 1990s court. In some areas the crack is very wide. It has been repaired with sealant, which has failed. (Right) Losses in the paint finish is mostly seen around the edges of the backboard.

CONDITION ASSESSMENT
CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *ColorFULL*

Artist: Chance Snyder and the Sugar Creek Art Club

Date: 2021

Materials: Paint on concrete

Dimensions: 5 pillars, measuring 4'-4" W x 8'-4" H x 1' D; 4'-6" W x 10'-8" H x 1' D; 5' W x 14' H x 1' D; 4'-10" W x 10'-8" H x 5" D; 5th pillar inaccessible (width taken at widest measurement for each)

Address: Park Springs Park

Description: This artwork consists of murals painted on five triangular concrete supports for a sewage pipe located above the hiking trail behind Park Springs Park. The images painted are based on the story and illustrations in the book *ColorFULL* by Dorena Williamson. It is meant to inspire the viewer to see and experience the wonderful differences we were put on this earth to share. For clarity of description, the wider front and back sides will be called faces, and the narrow short sides will be called sides.

The first pillar, which is the westernmost pillar, is closest to the main trail. It is painted on one face and one side. It depicts a boy in a purple shirt with a red background. He is blowing bubbles toward the sky.

The second pillar, which is center-west, is painted on both faces and sides. On one face it depicts a boy in a striped shirt with a black background. He is peeking around a corner and there are bubbles floating in the air above him. His arm curves around to the other face of the pillar, and it is holding a bubble gun. The artist's signature is located at the bottom of this face. Also, the sign for the artwork is next to this pillar.

The third and center pillar depicts a large hand on each face with bubbles. One face has a purple background and the other has a pink background. There is no paint on the sides of the pillar.

The fourth pillar, which is center-east, is painted on two faces and two sides. One face depicts a girl's profile with a green background. The other face depicts a girl's profile with a red background.

The fifth pillar is completely engulfed in vines, thorns, and bushes. Given that the painting is completely hidden, an assessment cannot be completed. This is the easternmost pillar.

Condition Rating: Fair

Condition:

Pillar One (westernmost):

- There is general soiling on both faces and sides of the pillar.
- Graffiti is present in the form of permanent marker writings on the painted surface.
- Losses in the paint finishes are primarily at the bottom and top of the pillar. The paint is actively flaking in localized areas.
- The pockmarks in the concrete surface appear to be pre-existing. This is noted on all pillars. Chips are present along the edges.
- The landscape is encroaching on the pillar and may eventually cover the painted mural.
- The colors of the mural (on all pillars) remain vibrant, with only minimal fading. This is most likely because the pillars are in shade for most or a great portion of the day.

Pillar Two (center-west):

- A tree has collapsed over this pillar, and it is very difficult to see it from the trail or gain proper access to inspect it.
- There is general soiling on both faces and sides of the pillar.
- Graffiti is present in the form of permanent marker writing on the painted surface.
- Losses in the paint finishes are prominent along the bottom and sides of the pillar. The paint is actively flaking in localized areas.
- Biological growth can be observed on the unpainted section at the top.
- There are minor losses and chips in the concrete.

Pillar Three (center):

- There is an excess of brush surrounding this pillar and a brook is located directly in front of one of the faces, making it very difficult to see it from the trail or gain access to inspect it.
- General soiling is present on both faces and sides of the pillar.
- Paint losses are prominent along the upper section of the two faces of the pillar, and the paint is actively flaking.
- Biological growth is noted on the unpainted parts of the pillar.

Pillar Four (center-east):

- There is extreme plant encroachment and vine attachment on the face with the red background.
- General soiling is present on both faces and sides of the pillar.
- Paint losses are more prominent at the bottom and top of the pillar, and there is active flaking of paint.

- Biological growth is present on the unpainted areas of the pillar.

Pillar Five (easternmost):

- This pillar is completely engulfed in vines and thorns and cannot be accessed.
- Although there is clear loss of painted finishes, it is not possible to determine to what degree.

Comments on Location: This series of murals is mostly covered by branches, bushes, and other foliage. It is difficult to see the public artwork from the trail. Also, due to its location, the artwork will always be at risk of damage from falling branches and trees.

Priority Rating: High

Recommendations for Treatment:

1. Remove all encroaching branches, brush, and fallen trees to aid in visibility from the trail and protect the artwork from damage that could occur during storms.
2. Access the artwork with step stools and ladders.
3. Document all treatment with high-resolution digital photography and written narrative.
4. Remove all loose dust, dirt, and debris, using soft natural bristle brushes to aid in the removal.
5. Wash the murals with a pH-neutral, conservation-grade detergent, using soft synthetic bristle brushes to aid in the removal of stubborn and tenacious accretions. During cleaning, scrub surfaces to free all loose, flaking, and otherwise unstable paint.
6. Rinse thoroughly with clean water to remove all detergent residue.
7. Perform local application of a non-toxic biocide to eliminate biological growth. Use the product according to the manufacturer's specifications. Rinse thoroughly.
8. Perform additional cleaning as needed to remove graffiti, using cotton swabs dampened with appropriate solvents, testing first to ensure suitability. Alternatively, inpaint the affected areas.
9. Inpaint areas of loss to match adjacent surfaces in both color and reflectance. Use a paint system rated for outdoor use and high UV exposure.
10. Provide a treatment report, with photographs of the artwork before and after treatment. Include detailed information on methods and materials, with clear identification of all products used.

Estimated Cost: \$18,820*

*Some of the larger, more extensive vegetation will have to be removed by the city to enable access. The cost does not include the entire recreation of pillar five (if it is mostly gone, following an up-close inspection).

Recommendations for Maintenance:

1. Remove all encroaching branches, brush, and fallen trees to prevent buildup.
2. Access the artwork with step stools or ladders.
3. Wash the murals with a pH-neutral, conservation-grade detergent, using soft synthetic bristle brushes to scrub surfaces and aid in the removal of stubborn and tenacious accretions. Rinse thoroughly to remove all cleaning residue.
4. Apply a non-toxic biocide to affected areas of biological growth, using the product according to the manufacturer’s instructions.
5. Inspect for graffiti, paint losses, or any unstable conditions.
6. Document all treatment, describing methods and materials. Include photographic documentation.

Estimated Cost: \$3,135

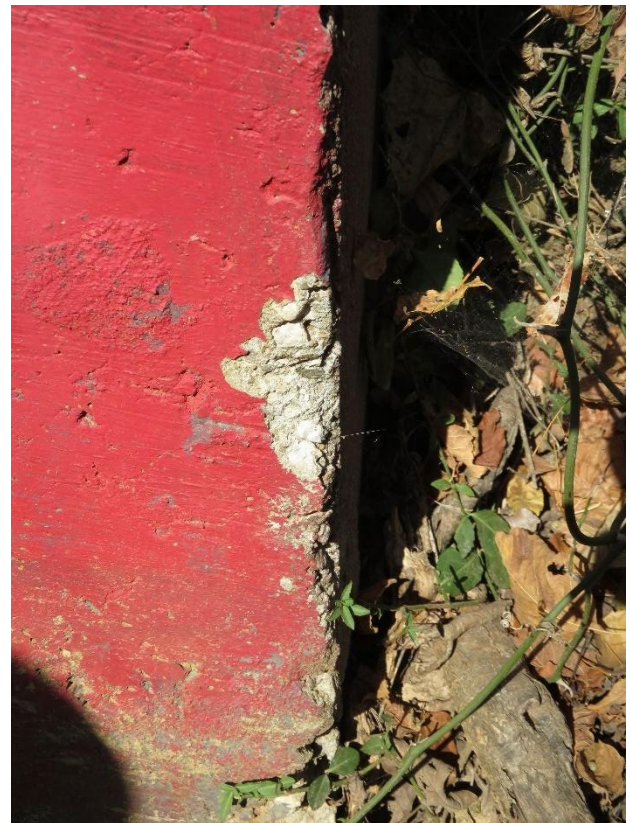
Additional Comments and Recommendations:

- The public artwork should be inspected for damage after major storms, given that it is surrounded by so many trees and brush. Clearing of branches, brush, and other organic matter should be undertaken on a quarterly basis, if feasible. At minimum, it should be performed yearly. This will also be a good time to inspect for graffiti.
- It does not seem that consolidation of flaking and peeling paint is financially feasible or realistic for this public artwork. The recommendation is therefore to remove all flaking and unstable paint and prepare surfaces for inpainting.
- Inpainting may be required to mitigate graffiti because the solvents used to remove it will also remove the original paint layer. Graffiti removal may entail a combination of these two methods.
- Although there are chips and minor losses in the concrete, they are not so great or distracting that patching is needed currently.
- Graffiti tags were noted on the two pillars that are the easiest to access by the public.
- Pockmarks and pitting in the concrete are apparent on all pillars. Known as “bugholes,” these small irregular cavities result from the entrapment of air bubbles in the surface of the formed concrete during placement and consolidation. They commonly occur in vertical cast-in-place concrete surfaces.

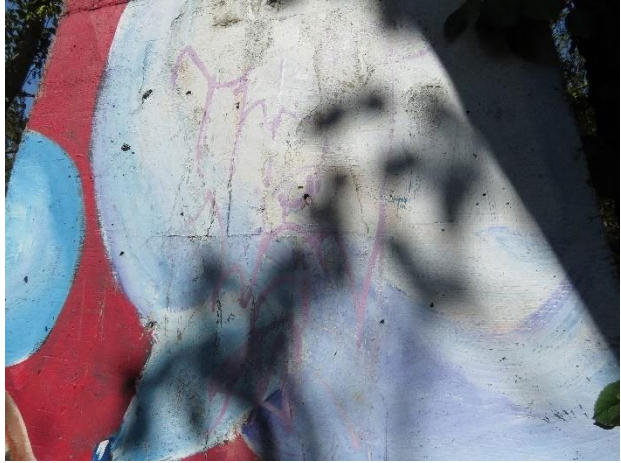
Photographic Documentation:



(Left) The pillars as observed from the trail. They are completely engulfed in foliage. (Right) A closer view, with some pillars completely hidden.



(Left) The first or westernmost pillar, painted on one face and extending onto the side, giving the mural a 3-D effect. (Right) A chip in the concrete, with loss of the paint finish.



(Left and right) Graffiti using permanent markers on the westernmost pillar.



(Left and right) The second pillar (or the west-center pillar) is painted on all both faces and sides.



(Left) Similar to the first pillar, the second pillar is more easily accessible to the public and contains graffiti markings. (Right) Pillar two has heavy biological growth around the top.



(Left) The third and center pillar is painted on two faces. (Right) Note the peeling and flaking paint on one face, with losses. This is an active condition, and more losses can be expected.



(Left) The third and center pillar exhibits biological growth on the sides. (Right) Pockmarks, small pits, and indentations are noted on surfaces. This is a pre-existing condition that was present prior to painting.



(Left) Pillar four or the center-east pillar. (Right) Note the active peeling and flaking of paint.



(Left) One side of pillar four has heavy plant encroachment and vine attachment. (Right) The easternmost pillar, or pillar five, is completely engulfed in plants and cannot be easily accessed.

CONDITION ASSESSMENT
CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *Hello*

Artist: Kenneth Siemens

Date: 2017

Materials: Paint on concrete

Dimensions: Northwest side, height varies between 3'-3" and 9' x 32' L (woman astronaut), 1'-10.5" L x 9' H (hello); southeast side, height varies between 5'-6" and 9'-3" x 46' L (robot), 9' H x 25' L (hello)

Address: Tunnel at NE A Street

Description: *Hello* is a large-scale mural painted on both sides of a trail tunnel. Using comic book styling, the artwork explores what every kid does when they walk through a tunnel: they yell "hello" to check for an echo. The artist provided two takes on this activity, counteracting with each other under the bridge. On one trail entrance, a robot with a sonic blaster beams out "hello." At the opposite end of the tunnel is an astronaut saying "hello" into a clunky handset. The paint is bright with bold colors designed to draw people in and interact with the artwork.

Condition Rating: Fair

Condition:

- There appears to be some discoloration of the anti-graffiti coating. Alternatively, the coating could simply be heavily soiled, giving it a yellowed appearance.
- Deterioration and losses in the anti-graffiti coating are noted. Peeling is present in areas where there are pockets/air bubbles in the coating.
- The word "hello" on the northwest side of the tunnel (which includes the female astronaut) has paint losses above the letters "o," "e," and "l." The "h" appears to have graffiti in the form of red spray paint outlining the entire letter.
- On both sides of the tunnel, a few spots were missed when the anti-graffiti coating was applied. There is no complete coverage of this coating on the walls.
- The southeast side of the tunnel (which includes the robot) exhibits more pronounced fading and heavier soiling. There are numerous scratches and abrasions, including horizontal scratches along the bottom half of the mural, close to ground level. The "o" in the word "hello" on this part is very faded due to its location, which receives greater sun exposure.

- Cracking and mineral deposits are present on the southeast robot side.
- There are localized paint/design losses throughout.
- Discoloration of the paint layer is observed on both sides of the mural. Areas on the outside of the tunnel are more discolored due to UV degradation.
- There are several small losses, which are not actual losses but areas that did not receive paint due to the texture of the concrete, which has many small surface voids. These voids are irregular cavities resulting from the entrapment of air bubbles in the surface of the formed concrete during placement. It commonly occurs in vertical cast-in-place concrete walls.
- The mural is moderately to heavily soiled.

Comments on Location: The murals are painted on both sides of a trail tunnel. The painting starts at the interior edge and extends outwards, with the greater portion of the painted mural immediately outside the tunnel, which is below grade. There are grassy areas beside the sections of the mural outside the tunnel. The tunnel receives a fair amount of traffic, particularly from cyclists.

Priority Rating: High

Recommendations for Treatment:

1. Access the artwork with ladders or scaffold.
2. Document all treatment with high-resolution digital photography and written narrative.
3. Dry clean surfaces to remove all loose dust, dirt, and insect debris, using soft natural bristle brushes to aid in the removal.
4. Remove mineral deposits with hammers and chisels, five-in-ones, and surgical scalpels.
5. Wash the murals with a pH-neutral, conservation-grade detergent, using soft synthetic bristle brushes to scrub surfaces and aid in the removal of soiling and tenacious accretions. Rinse surfaces until all residual cleaning agents are removed. During cleaning operations, remove areas of peeling and unstable anti-graffiti coating and paint.
6. Determine if red outline on the “h” of “hello” is indeed graffiti. If so, remove with cotton swabs dampened with appropriate solvent.
7. Grout cracks with a vapor-permeable, micro-injection grout as appropriate. If needed, patch any major or disfiguring losses in the concrete with a conservation-grade patching mortar. Allow these products to cure prior to painting and coating.
8. Inpaint losses in the paint to match adjacent surfaces in color and reflectance. Tone areas of irregular fading and discoloration to blend with the design of the mural.

9. Once the paint has dried, perform localized touch-ups of the anti-graffiti coating. Apply the coating following the manufacturer's specifications.
10. Provide a treatment report, with photographs of the artwork before and after treatment. Include detailed information on methods and materials, with clear identification of all products used.

Estimated Cost: \$22,760*

*Does not include the complete removal of the anti-graffiti coating. Reapplication of the coating is limited to touch-ups. The cost of equipment such as scaffolding or power washer are also not included.

Recommendations for Maintenance:

1. Access the artwork with ladders or scaffold.
2. Dry clean surfaces with soft natural bristle brushes. If desired, perform additional cleaning with conservation sponges such as latex-free foam wedges or soot sponges.
3. Wash with a pH-neutral, conservation-grade detergent diluted in water. Rinse thoroughly to remove all cleaning effluent.
4. Inspect the paint layer for losses, graffiti, and any unstable conditions.
5. Document all treatment, describing methods and materials. Include photographic documentation.

Estimated Cost: \$3,170

Additional Comments and Recommendations:

- The public artwork should be inspected after major storms, given that these tunnels are prone to flooding. This should be done as soon as possible, but only when conditions are safe.
- Any work on the tunnel will entail closing it off during treatment and maintenance activities due to the danger of speeding cyclists.
- It is unclear if the anti-graffiti coating used on the mural is sacrificial, which is easier to remove than a non-sacrificial coating. If it can be removed safely and effectively, consideration should be given to removing the coating entirely and reapplying a new coating.

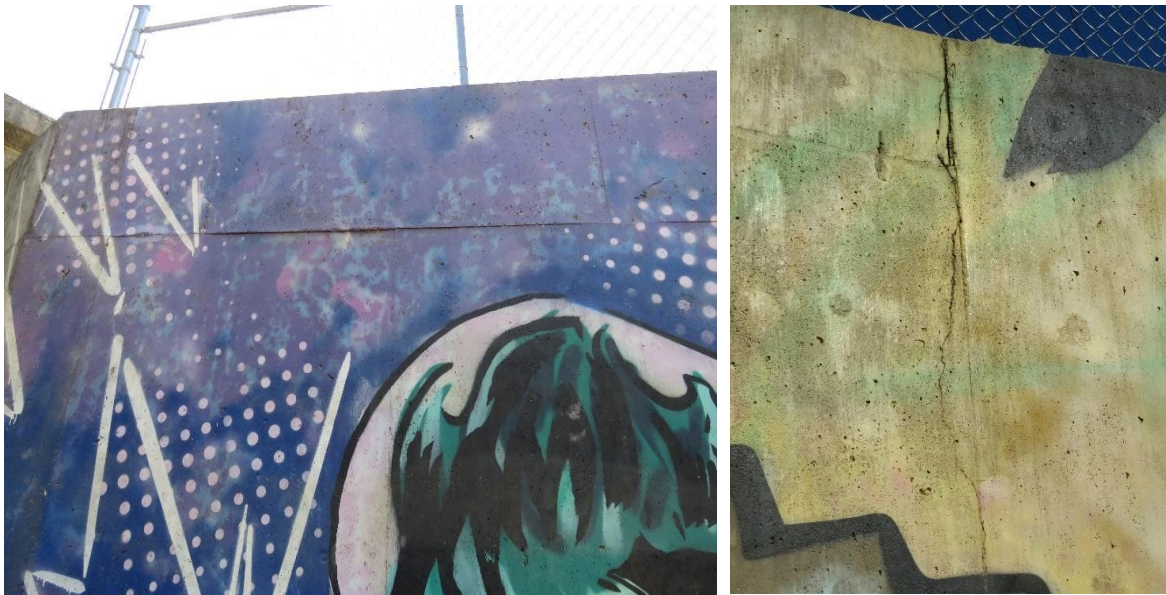
Photographic Documentation:



(Left and right) Mural on northwest side of the tunnel. Note possible red graffiti outlining the “h” in the word “hello.”



(Left and right) Mural on the southeast side of the tunnel. Note the heavy soiling and discoloration.



(Left) Discoloration of the paint is pronounced in certain areas. (Right) Cracking in the concrete, with heavy soiling of surfaces.



(Left) Cracking in the concrete and bubbling and peeling of the anti-graffiti coating. Note also the heavy soiling. (Right) Linear abrasions on the mural, in an area outside the tunnel.



(Left) Cracking in the concrete with mineral deposits leaching out of the cracks. (Right) Voids and cavities in the concrete, small areas where paint did not reach.

CONDITION ASSESSMENT
CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *Hole in the Wall*

Artist: Joanne Lacey and Eric Williams

Date: 2018

Materials: Paint on Concrete

Dimensions: West side of tunnel, blue cyclist (inside tunnel), 8'-3" W x 6'-4" H, yellow cyclist (outside tunnel), 7'-6" W x 5'-4" H; east side of tunnel, basketball player, 3'-11" W x 4'-9" H; circles starting on NE side inside tunnel next to ball player, 1'-5" W x 1'-4" H, 2' W x 1'-10" H, 2'-3" W x 2'-2" H, 2'-3" W x 2'-3" H, 2'-3" W x 2'-4" H, 2'-3" W x 2'-3.5" H, 2'-3" W x 2'-3" H, 3'-7" W x 4' H

Address: Tunnel at Ridgefield

Description: *Hole in the Wall* is a series of small murals on the inside walls of a tunnel on Crystal Bridge Trail. There is a basketball player along with eight circles depicting holes painted on the east side of the tunnel, with the basketball player close to the entrance and the last and largest circle at the other end immediately outside of the tunnel. The colors of the player and the first five circles include layers of blue, black, white, and green. The circles change color as they progress through the tunnel to layers of orange, yellow, green, and black. There are two cyclists painted on the west side of the tunnel; one cyclist is inside the tunnel and the other is outside, close to the entrance opposite the basketball player. The cyclist inside the tunnel is painted in layers of blue, black, white, and green, while the cyclist outside the tunnel is painted in layers of orange, yellow, green, and black. All images are depicted with rigid layers of different colors to create the effect of receding into the concrete of the tunnel. These rigid layers are simple illusions created through color changes in a hard-edged line design, giving the illusion of a cutout "hole in the wall."

Condition Rating: Fair

Condition:

- There is general soiling over all painted surfaces on both sides of the tunnel. In some areas, the soiling is moderate to heavy.
- The painting of the basketball player exhibits more soiling at the bottom than toward the top. There are horizontal linear abrasions that run along the east wall, which go through the basketball player and the circle next to it.

- There is graffiti on the east side of the tunnel between the third and fourth circles when coming in from the south side. The third circle also exhibits scuffs, abrasions, paint losses, and graffiti markings from a red crayon.
- Incised graffiti and linear scuffs can be observed on the large circle outside of the tunnel on the west side.
- Bird droppings are present in areas of the mural outside of the tunnel.
- The cyclist painted on the outside of the tunnel on the west side exhibits fading and discoloration due to sun exposure. There are scuffs present at the bottom of the image. Biological growth on the wall is encroaching on the painted section.
- The cyclist on the interior of the tunnel is in good condition.
- The colors remain vibrant on all paintings inside the tunnel. This is likely due to the lack of direct sunlight.
- There is no clear evidence of an anti-graffiti coating on the murals.

Comments on Location: The murals are painted inside and immediately outside both sides of the trail tunnel. The tunnel is located below grade. Above the tunnel is a street with vehicular traffic. The tunnel is frequently used by both pedestrians and cyclists.

Priority Rating: Medium

Recommendations for Treatment:

1. Access the artwork with ladders or scaffold.
2. Document all treatment with high-resolution digital photography and written narrative.
3. Dry clean surfaces and remove all loose dust, dirt, and insect debris, using soft natural bristle brushes to aid in the removal.
4. Wash the murals with a pH-neutral, conservation-grade detergent, using soft synthetic bristle brushes to scrub surfaces and aid in the removal of soiling and tenacious accretions. Rinse thoroughly with clean water to remove all detergent residue.
5. Apply a non-toxic biocide to affected areas. Use according to the manufacturer's instructions to reduce biological growth.
6. Remove graffiti using cotton swabs dampened with appropriate solvents and/or inpaint areas of graffiti as needed to match adjacent surfaces in both color and reflectance.
7. Touch up and inpaint scuffs and scratches, as well as areas of paint losses, incised graffiti, and ghosting to match the existing design of the mural. The paint should blend with adjacent surfaces in both color and reflectance.

8. Provide a treatment report, with photographs of the artwork before and after treatment. Include detailed information on methods and materials, with clear identification of all products used.

Estimated Cost: \$11,770

Recommendations for Maintenance:

1. Access the artwork with ladders or scaffold.
2. Dry clean surfaces with soft natural bristle brushes.
3. Wash with a pH-neutral, conservation-grade detergent diluted in water. Rinse thoroughly to remove all cleaning residue.
4. Inspect the paint layer for any losses or unstable conditions, as well as graffiti tagging.
5. Document all treatment, describing methods and materials. Include photographic documentation.

Estimated Cost: \$2,495

Additional Comments and Recommendations:

- The mural is in good to fair condition, with some areas in better condition than others. Since there is disfiguring damage and deterioration, it has been given a “fair” overall rating.
- The public artwork should be inspected after major storms, given that the tunnel is below grade. This should be done as soon as possible, but only when conditions are safe.
- Any work on the tunnel will entail closing it off during treatment and maintenance activities due to the danger of speeding cyclists.
- It is not known if this mural has an anti-graffiti coating. If a coating is not present, consideration should be given to applying one.
- It is unclear if the linear abrasions observed on both sides of the tunnel are caused by cyclists riding too close to the wall, damaging surfaces as they pass through the tunnel.

Photographic Documentation:



(Left) The east side of the tunnel, with the basketball player next to the north entrance. (Right) Linear abrasions observed on the mural.



(Left) Large area of graffiti between circles on the east wall. (Right) Abrasions and paint loss, with red crayon graffiti markings.



(Left) Cyclist on the west side of the tunnel. Note the linear abrasions, soiling, fading, and biological growth. (Right) Incised graffiti on one of the circles on the west side of the tunnel.



(Left) The cyclist inside the tunnel on the west side is in good condition. (Right) Heavy soiling and biological growth on surfaces.



(Left) Bird guano and biological growth on surfaces. (Right) Entrance to the tunnel from the south end.

CONDITION ASSESSMENT CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *Natural Skate*

Artist: The Mars Agency

Date: 2017

Materials: Paint on concrete, steel

Dimensions: Footprint, 71.5' x 197'; bowl (on sloped landscape), 5' H (or deep); stairs (on sloped landscape), 6' H

Address: Memorial Park Skate Park

Description: The design of *Natural Skate* is a collaboration between the Mars Agency and students who were involved in the 2017 Bentonville Ignite Program. The park is inspired by elements that make Arkansas a beautiful state, depicting its topography in shades of blues, greens, and yellows. It includes a large bowl on the west side of the park. South of the bowl is a staircase with concrete bannisters. The center and east sides contain numerous ramps, handrails, flat rails, and other features typical of a skate park.

Condition Rating: Poor

Condition:

- The skate park exhibits heavy wear, with considerable fading and losses in the paint coating. This is due to high UV exposure and a significant amount of human interaction with the park. There are numerous large areas without any paint coverage, where the surface of the concrete is fully exposed.
- An accumulation of dirt and leaf debris can be found inside the bowl. Tire marks and losses in the concrete are noted around the top edge of the bowl, along the seams. There are numerous skid marks breaking through the paint layer.
- Graffiti is observed in the bowl area. There are attempts to mitigate the graffiti by overpainting these areas in similar colors. The paints used do not provide a close match to surrounding surfaces and the repairs appear as large, conspicuous squares. The east end also contains graffiti.
- There are numerous gum accretions on the surface of the concrete.
- Cracking of the concrete is seen throughout, on both vertical and horizontal surfaces. Some of the wider cracks present on the ground have been repaired with sealant, which has been painted to match the surrounding color. For the most part, there is shrinkage and edge separation of the sealant within the crack.

- Black electrical tape has been added to cover wide gaps or joints to prevent skateboard wheels from getting caught within them.
- The stairs on the southwest side of the park exhibit loss of paint finishes on both the concrete and metal components. The metal stair nosing is missing from the second step going up. There is significant cracking in the southern banister, with movement and slight separation. The cracked section is no longer aligned with the rest of the banister.
- All metal edging and rails have paint and other accretions, as well as numerous scrapes and scratches from heavy use. There is corrosion of these metal components, which has led to iron staining on the concrete from water run-off.
- There are numerous stickers and labels on the metal components.
- There is general cracking, chips, and material losses in the concrete from frequent use.
- The south center ramp exhibits significant cracking on both side walls of the ramp. Weeds are growing out of the joints and cracks in this ramp and also present in other areas of the park.

Comments on Location: Natural Skate is located south of NE John Deshields Boulevard, with parking lots to the east and west. It is surrounded by an open lawn area, with trees at a safe distance.

Priority Rating: High

Recommendations for Treatment:

1. Retain a structural engineer to review the staircase and south center ramp to inspect deficiencies and provide recommendations.
2. Perform repairs as recommended by the structural engineer. This will address any possible structural deficiencies observed to the southwest stairs, south center ramp, and any other elements as deemed necessary.
3. Document all treatment with high-resolution digital photography and written narrative.
4. Clean the entire park with power washing equipment set at low to medium pressure. Use a pH-neutral, conservation-grade detergent for washing. If possible, wash with hot water, which may improve results. If needed, use a slightly stronger proprietary cleaner suitable for painted concrete surfaces, testing first to determine appropriateness.
5. Remove black electrical tape and deteriorated sealant and determine the best filler and patching material to repair large openings, cracks, and losses in the concrete ground and walls. The choice of material must take into consideration the heavy use of repaired surfaces.
6. Remove stickers and labels from metal railings. Clean, remove accretions, reduce scratches, and refinish surfaces of metal.

7. Replace missing nosing on south central stair.
8. Repaint the entire skate park to match the existing design and color. Use a high-quality paint system that is suitable for concrete surfaces and rated for outdoor use and high UV exposure. Follow the manufacturer's instructions for application.
9. Provide a treatment report, with photographs of the artwork before and after treatment. Include detailed information on methods and materials, with clear identification of all products used.

Estimated Cost: Given the level of repairs needed, an estimated cost can be provided by a structural engineer. Also, the cost will depend on whether the city pursues restoration of the existing design scheme or the creation of a new design scheme.

Recommendations for Maintenance:

1. Clean the entire park with power washing equipment set at low to medium pressure. Use a pH-neutral, conservation-grade detergent for washing. If possible, use hot water, which may improve results. Depending on the level of soiling present, use a slightly stronger proprietary cleaner suitable for painted concrete surfaces, testing first to determine appropriateness.
2. Remove all gum accretions and stickers and labels during cleaning.
3. Inspect for cracks, graffiti, and other conditional issues requiring attention.
4. Document all treatment, describing methods and materials. Include photographic documentation.

Estimated Cost: Maintenance should be provided by the city's maintenance personnel.

Additional Comments and Recommendations:

- There are two options for the design scheme. Option 1 would be to keep the existing design, using the same color scheme as before. Option 2 would be to create a completely new design. This latter option could be a way to draw renewed interest in the park.
- Given the noted deficiencies, recommendations include retaining a structural engineer to provide additional recommendations not included here. The estimated costs for treatment are unknown at this time because they do not include addressing recommendations provided by the engineer (i.e., the structural and other repairs).
- Further research will be necessary to choose the most suitable flexible sealant or epoxy filler to restore the surface of the concrete. Rubberized sealants are flexible and handle movement from changes in the temperature, while epoxy fillers have strong adhesion and are ideal for concrete cracks. Polyurethane sealants are durable and weather resistant and silicone sealants are long-lasting and resistant to extreme

temperatures. Acrylic sealants are not good for high-traffic areas such as the skate park.

Photographic Documentation:



(Left) The bowl, located on the western end of the skate park. (Right) Square patches on the side of the bowl appear to be attempts at covering up graffiti.



(Left) The stairs located south of the bowl, on the western end of the skate park. (Right) The south concrete bannister exhibits pronounced cracking at top. Note also losses in the paint finishes on the stair treads.



(Left) A missing metal stair nosing. (Right) A crack repaired with sealant, painted to match surrounding surfaces.



(Left and right) Areas of complete loss of the paint coating.



(Left and right) Areas where paint remains show heavy wear, with fading and scratches and abrasions. Note weeds growing in the joint at ground level.



(Left and right) Stickers and labels on the metal, with heavy scratches, accretions, abrasions, and corrosion. Localized iron staining is seen in areas where the metal meets the concrete.



(Left) Electrical tape is used to cover a large joint. (Right) Graffiti on the concrete.



(Left) Cracking on the side walls of a ramp. (Right) The skate park looking southwest, as viewed from the east end.

THE CITY OF BENTONVILLE



PUBLIC ART ADVISORY COMMITTEE

Mural Assessment

January 15, 2026

Aura Activity – Tunnel at S. Walton

Artists: Joann Lacey & Eric Williams



West side



East side

- No Action Required Remove Refresh Replace

Hello – 2017: Tunnel at NW A St

Artist: Kenneth Siemens



- No Action Required
- Remove
- Refresh
- Replace

Natural Skate

– 2017: Skate Park
at Memorial Park

Artist: the MARRS Agency



Input from skaters: Like graffiti vibe don't cover it or make that the design, it should feel like concrete not paint (slippery), solid color blocks are less distracting.

- No Action Required
- Remove
- Refresh
- Replace

Hole in the Wall – 2018: Tunnel at Ridgefield

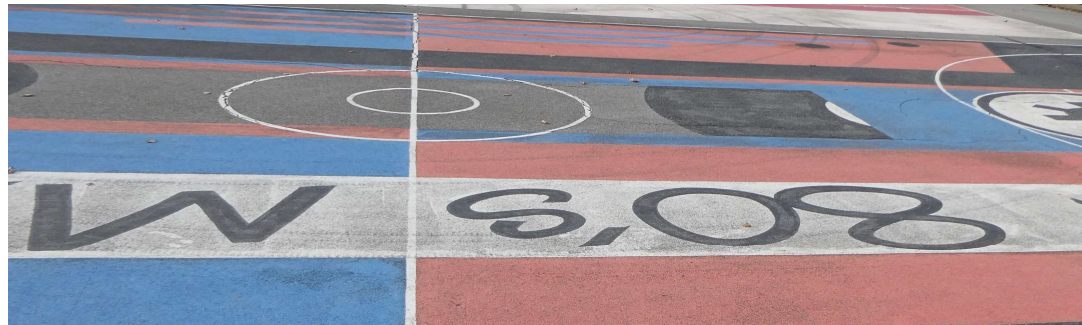
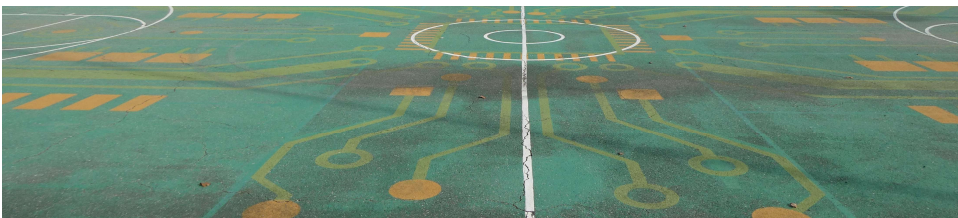
Artists: Joann Lacey & Eric Williams



No Action Required Remove Refresh Replace

Basketball Court – 2019: Basketball Courts at Memorial Park

Artists: Multiple Students



No Action Required Remove Refresh Replace

ColorFULL – 2020: Park Springs Park

Artists: Sugar Creek Art Club - Chance Snider



- No Action Required
- Remove
- Refresh
- Replace

Art Feeds – 2020: Citizens Park

Artists: Sunshine School



- No Action Required
- Remove
- Refresh
- Replace

All Bikes Welcome – 2025: Tunnel at NW 3rd Street

Artist: Paige Dierksen



- No Action Required
- Remove
- Refresh
- Replace

Bentonville Fish – 2025: Town Branch Park

Artist: Yenuli Wickramasinghe



- No Action Required
- Remove
- Refresh
- Replace

Request for Art Proposals: Near the Pitch

City of Bentonville, Arkansas



A. Project Details

| | |
|---------------------|---|
| Project Name | Near the Pitch |
| Request | The City of Bentonville’s Public Art Advisory Committee is seeking proposals for permanent artwork to be installed adjacent to the state’s first regulation-size cricket pitch. |
| Location | Creekside Park, 3104 SW Bright Rd, Bentonville, Arkansas |
| Deadline | Wednesday, February 11, 2026, before Midnight Central Time |
| Contact | Shelli Kerr, AICP, Comprehensive Planning Manager City of Bentonville, Arkansas 305 SW A Street, Bentonville, AR 72712 479-271-3122 skerr@bentonvillear.com |

B. Eligibility

| | |
|-------------------------|--|
| Eligible Artists | <ul style="list-style-type: none">• Any artist, architect, designer, or team is encouraged to submit.• Background in, experience with, and/or interest in cricket is preferred.• Those without extensive experience or capabilities in fabrication are encouraged to submit a proposal. If requested, the Committee will work to make agreeable connections for cost estimation, fabrication, delivery and installation. |
| Eligible Art | <ul style="list-style-type: none">• Artwork suitable for continuous outdoor display and minimal maintenance requirements, with a minimum life expectancy of 10 years.• Artwork that follows all the regulations in <u>Art. 2-IX of the Bentonville Municipal Code</u>, including:• Artwork without logos, tag lines or be in any way thematically linked to a commercial business, establishment, product or service.• Artwork that is not obscene as defined by A.C.A. 5-68-302 et sq.• Artwork that is or will not be used by any non-city entity to generate revenue or for fundraising |

C. Display Site

| | |
|---------------------------------|--|
| Location | Creekside Park, 3104 SW Bright Rd, Bentonville, Arkansas |
| Display Site Description | <p>Creekside Park is a 35-acre community park. It is home to Bentonville's first regulation cricket field. Other amenities include eight pickleball courts, an evening-lit dog park, splash pad, shade structures, playground and passive recreation space with a group pavilion.</p> <p>The park is adjacent to an elementary school, a Hindu temple and two apartment complexes. Little Osage Creek runs through the park. Artwork will be displayed near the cricket pitch.</p> |
| Community Description | <p>Bentonville, located in Northwest Arkansas, is in one of the fastest growing regions in the country with a population over 60,000. In the past 20 years, Bentonville has transformed itself from a sleepy small Arkansas town to a bustling center of commerce and a hub for arts, culinary and outdoor experiences. Bentonville is home to Walmart and <u>Crystal Bridges Museum of American Art</u>, and is the self-proclaimed "mountain bike capital of the world" with an extensive network of nearly 70 miles of trails connected to the 400-mile <u>Oz trail systems</u> across Northwest Arkansas</p> |

D. Creative Brief

| | |
|------------------------|--|
| Objective | Enrich and energize this public space with an original work that becomes a landmark and physical recognition of cricket in the area. |
| Insights | <ul style="list-style-type: none">• Cricket is played by millions and enjoyed by billions all over the world. Northwest Arkansas has over fifty cricket teams with more than 1,000 athletes. While it isn't a traditional sport for this region, Bentonville isn't a traditional city.• Every year, Northwest Arkansas welcomes new residents from all over the world. Bentonville places a high value on outdoor activity and works to provide facilities for all forms of recreation.• Cities become more than just municipalities when its people connect in new shared experiences. Sports are one way – just like food – to connect in a memorable way even across traditions and cultures.• Audience is visitors to Creekside Park, particularly cricket players, coaches and volunteers. |
| Creative Prompt | What will grab the attention of every visitor? What about the work will have special meaning to those who play the game? |

E. Budget

| | |
|--------------------------|---|
| Funding Available | The Committee has earmarked \$30,000 for this project but is seeking reasonable proposals regardless of cost. |
| Detailed Budget | <p>Artists are required to submit a detailed budget. Proposals without a detailed budget will not be accepted. Budget should include the amount and description of the following, which are outline on the submittal form:</p> <p>Total Fabrication : Material costs, production costs, and installation costs (if applicable, cost for foundation and equipment rental).</p> <p>Artist Fee: Cost including fee for artistic development (not to exceed 20% of total cost).</p> <p>Travel Costs: If applicable, proposed travel fee (including travel, lodging and meals).</p> |

F. Submissions

| | |
|-----------------------------|--|
| Submittal Format | Proposals must be submitted via the online application form at http://www.bentonvillear.com/FormCenter/ Planning-8/Public-Art-Proposal-70 . Only those proposals submitted through the online application form with all required attachments uploaded will be accepted. |
| Information Required | <ul style="list-style-type: none">• Online application. Completely filled-out online proposal form that requires the following information:<ul style="list-style-type: none">• Contact Information for Artist(s) and Collaborator(s)• Artwork title, medium, and dimensions• Narrative describing the artwork and the inspiration• Requirements for access to electricity or water• Fabrication time• Requirements for installation, including foundation needs• Life expectancy• Maintenance requirements• Budget consistent with Section E. Budget above• Attachments. The following items must be uploaded to the online application. Required attachments may be uploaded in a Word or PDF format.<ul style="list-style-type: none">• 8 ½ X 11 sketch/image of artwork with dimensions and materials.• Artist’s CV/Resume• At least three (3) images of previous artwork including the title, date, media, location and brief description |
| Submittal Deadline | All proposals must be submitted before the deadline Wednesday, February 11, 2026 before midnight Central time . Only those proposals submitted by the deadline will be accepted. |

G. Selection

| | | |
|----------------------------------|---|--|
| Selection Process | <p>Using the review criteria below, the Board will evaluate all proposals submitted by the deadline. At a regularly scheduled Public Art Advisory Board meeting, the committee will select the preferred proposal. The committee meets once per month.</p> <p>The selected artwork must then be approved by both the Parks and Recreation Advisory Board (meets once per month) and City Council (meets twice per month). This process can take up to three months.</p> | |
| Review Criteria | RFP Objectives (20%) | Responds, reflects and designed to meet the objectives and intent of the RFP. |
| | Artistic Quality (20%) | Strength of the artist's concept, vision, innovation, execution, experience and craftsmanship. |
| | Context (20%) | Suitability of the art to the scale, character, natural features, historical, and geographic. |
| | Durability (20%) | Ability to withstand the environment of the display site and feasibility of maintenance costs. |
| | Public Safety (10%) | Proposed artwork does not create an unnecessary safety hazard to the public or impede traffic. |
| | Cost (10%) | Finding that the cost for the artwork is reasonable for the proposals and that the city has available funding. |
| Notification | Notification of selection non-selection will be sent to all artists upon approval by City Council. | |
| Agreement Required | Selection and funding are contingent upon a signed Letter of Agreement between the artist(s) and the City of Bentonville. Before a contract agreement, detailed cost estimates will be required and will be evaluated. The final design will be attached to the agreement and the final project must be consistent with that shown in the agreement. | |
| Invoicing | Artist will be requested to submit the invoices according to the agreement and a completed W-9. Payment is dispersed as follows: 50% upon a signed agreement and receipt of invoice and the remaining 50% upon complete installation and receipt of invoice. | |
| Installation | The City will coordinate with the artist(s) on timing and assistance needed during installation. | |
| Ownership and Maintenance | Upon acceptance by the city after installation, the city will assume ownership and maintenance responsibilities for the artwork. Details on maintenance requirements for the artwork must be provided by the artist(s). | |

Request for Art Proposals: Water Tower Rd Roundabout

City of Bentonville, Arkansas



A. Project Details

| | |
|---------------------|---|
| Project Name | Water Tower Rd Roundabout |
| Request | The City of Bentonville’s Public Art Advisory Committee is seeking proposals for permanent artwork to be installed inside the roundabout at Water Tower Rd and SE 8 th Street. |
| Location | Roundabout at intersection of Water Tower Rd and SE 8 th St, Bentonville, Arkansas |
| Deadline | Wednesday, February 11, 2026, before Midnight Central Time |
| Contact | Shelli Kerr, AICP, Comprehensive Planning Manager City of Bentonville, Arkansas 305 SW A Street, Bentonville, AR 72712 479-271-3122 skerr@bentonvillear.com |

B. Eligibility

| | |
|-------------------------|---|
| Eligible Artists | <ul style="list-style-type: none">• Any artist, architect, designer, or team is encouraged to submit.• Those without extensive experience or capabilities in fabrication are encouraged to submit a proposal. |
| Eligible Art | <ul style="list-style-type: none">• Artwork suitable for continuous outdoor display and minimal maintenance requirements, with a minimum life expectancy of 10 years.• Artwork that follows all the regulations in <u>Art. 2-IX of the Bentonville Municipal Code</u>, including:• Artwork without logos, tag lines or in any way thematically linked to a commercial business, establishment, product or service.• Artwork that is not obscene as defined by A.C.A. 5-68-302 et sq.• Artwork that is or will not be used by any non-city entity to generate revenue or for fundraising |

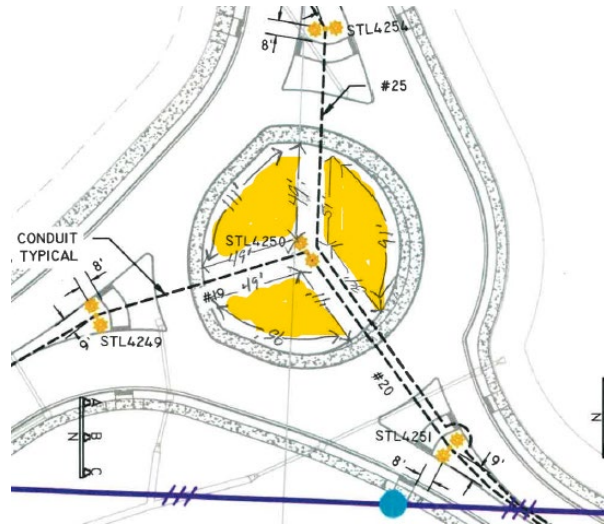
C. Display Site

Location Bentonville, Arkansas inside the roundabout located at Water Tower Road and SE 8th Street. The display location is a newly constructed roundabout in the northeast quadrant of the city. It is located at the intersection of Water Tower Rd, oriented north/south, and SE 8th St, oriented east west.

Display Site Description The roundabout is located approximately 1,200 feet from the SE 8th Street interchange with I-49. The surrounding land uses included Northwest Arkansas Community College (NWACC) to the south, a single-family residential neighborhood to the east, vacant property to the north owned by NWACC, and new Walmart Campus to the west.

The roundabout is flat and currently sodded with grass. The diameter of the roundabout is 115 feet. However, the space available for artwork and foundation is limited to avoid the streetlight in the center and underground electric conduits. The area highlighted on the interior of the roundabout in the map below is available for artwork.

Community Description Bentonville, located in Northwest Arkansas, is in one of the fastest growing regions in the country with a population over 60,000. In the past 20 years, Bentonville has transformed itself from a sleepy small Arkansas town to a bustling center of commerce and a hub for arts, culinary and outdoor experiences. Bentonville is home to Walmart and Crystal Bridges Museum of American Art, and is the self-proclaimed “mountain bike capital of the world” with an extensive network of nearly 70 miles of trails connected to the 400-mile Oz trail systems across Northwest Arkansas.



D. Creative Brief

Objectives Our city and its guests will benefit from a moment's interaction with art as they bike, walk, or drive through this heavily trafficked public space.

- **Work that becomes a landmark.** Special consideration will be given to concepts that easily become casually referenced as navigational aids (e.g., "Take the second left at the big blue penguin sculpture.") Consider that the city's street grid is primarily made up of letters and numbers. Submissions that include letters or numbers could create confusion.
- **Work that contributes to safety.** Safety is an important impetus for this project. Artwork can aid in more easily recognizing the intersection as a roundabout that requires a driver's attention. Special consideration will be given to works that are not distracting to drivers. For example, a work that uses multiple shades of blue would not be considered distracting – even with great amounts of visual detail in structure. Something with extreme, varied color contrast and great detail in structure might.
- **Work that feels planned for this space.** Special attention will be given to the scale and its interaction with available space.
- **Works that have potential to create a theme in future roundabouts.** There are other roundabouts near this one. Consideration will be given to works that could be paired or grouped to play off each other in theme, color, or meaning.

Insights

- Scale should be appropriate to the size of the roundabout.
- Reflection of the community and surrounding land uses pertaining to education and commerce.
- Audience is visitors, residents and employees of Bentonville, specifically the Walmart Campus and Northwest Arkansas Community College.

E. Budget

| | |
|--------------------------|---|
| Funding Available | The Committee has earmarked \$50,000 for this project but is seeking reasonable proposals regardless of cost. |
| Detailed Budget | <p>Artists are required to submit a detailed budget. Proposals without a detailed budget will not be accepted. Budget should include the amount and description of the following, which are outline on the submittal form:</p> <p>Total Fabrication : Material costs, production costs, and installation costs (if applicable, cost for foundation and equipment rental).</p> <p>Artist Fee: Cost including fee for artistic development (not to exceed 20% of total cost).</p> <p>Travel Costs: If applicable, proposed travel fee (including travel, lodging and meals).</p> |

F. Submissions

| | |
|-----------------------------|--|
| Submittal Format | Proposals must be submitted via the online application form at http://www.bentonvillear.com/FormCenter/ Planning-8/Public-Art-Proposal-70 . Only those proposals submitted through the online application form with all required attachments uploaded will be accepted. |
| Information Required | <ul style="list-style-type: none">• Online application. Completely filled-out online proposal form that requires the following information:<ul style="list-style-type: none">• Contact information for artist(s) and collaborator(s)• Artwork title, medium, and dimensions• Narrative describing the artwork and the inspiration• Requirements for access to electricity or water• Fabrication time• Requirements for installation, including foundation needs• Life expectancy• Maintenance requirements• Budget consistent with Section E. Budget above• Attachments. The following items must be uploaded to the online application. Required attachments may be uploaded in a Word or PDF format.<ul style="list-style-type: none">• 8 ½ X 11 sketch/image of artwork with dimensions and materials.• Artist’s CV/Resume• At least three (3) images of previous artwork including the title, date, media, location and brief description |
| Submittal Deadline | All proposals must be submitted before the deadline Wednesday, February 11, 2026 before midnight Central time . Only those proposals submitted by the deadline will be accepted. |

G. Selection

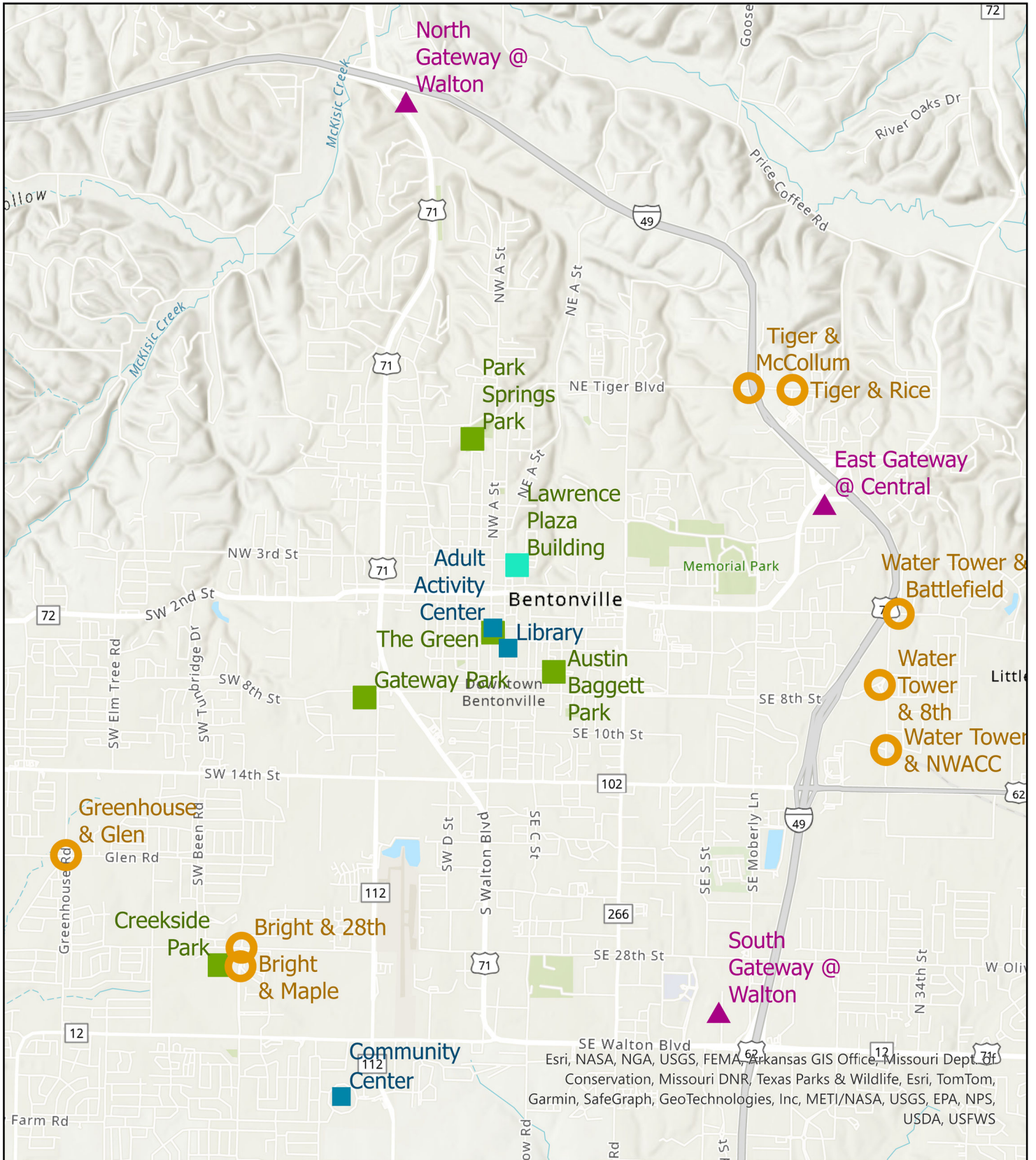
| | | |
|----------------------------------|---|--|
| Selection Process | <p>Using the review criteria below, the Board will evaluate all proposals submitted by the deadline. At a regularly scheduled Public Art Advisory Board meeting, the committee will select the preferred proposal. The committee meets once per month.</p> <p>The selected artwork must then be approved by both the Parks and Recreation Advisory Board (meets once per month) and City Council (meets twice per month). This process can take up to three months.</p> | |
| Review Criteria | RFP Objectives (20%) | Responds, reflects and designed to meet the objectives and intent of the RFP. |
| | Artistic Quality (20%) | Strength of the artist's concept, vision, innovation, execution, experience and craftsmanship. |
| | Context (20%) | Suitability of the art to the scale, character, natural features, historical, and geographic. |
| | Durability (20%) | Ability to withstand the environment of the display site and feasibility of maintenance costs. |
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Public Art Installation Locations

Dec-25

| ID | Location | Description |
|-----------------------------|---------------------------|---|
| F <u>Facilities</u> | | |
| F1 | Community Center | Makes sense after the success of the mushroom art piece. |
| F2 | Adult Activity Center | Interior and/or exterior by the pickle ball courts. |
| F3 | Library | Once OZ Art NWA loan term is up. |
| G <u>Gateways</u> | | |
| G1 | North Gateway | at N Walton |
| G2 | East Gateway | at E Central |
| G3 | South Gateway | at S Walton |
| P <u>Parks</u> | | |
| P1 | Creekside Park | <i>Upper Cut</i> replacement. |
| P2 | Austin-Baggett Park | Something to tie-in with the Momentary. |
| P3 | Park Springs Park | Search and discover opportunity (like the giant trolls). |
| P4 | Gateway Park | West of 8th and I. |
| P5 | The Green | The area between the Adult Activity Center and City Hall. |
| P6 | Lawrence Plaza | Blank wall on back side of brick building |
| R <u>Roundabouts</u> | | |
| R1 | Bright & 28th | |
| R2 | Bright & Maple | |
| R3 | Greenhouse & Glen | |
| R4 | Tiger & McCollum | |
| R5 | Tiger & Rice | |
| R6 | Water Tower & 8th | If funding is secured to support scale. |
| R7 | Water Tower & Battlefield | |
| R8 | Water Tower & NWACC | |

Locations for Art Installations (2026)



- Parks
- Facilities
- Gateways
- Roundabouts

SE Walton Blvd
 Esri, NASA, NGA, USGS, FEMA, Arkansas GIS Office, Missouri Dept. of Conservation, Missouri DNR, Texas Parks & Wildlife, Esri, TomTom, Garmin, SafeGraph, GeoTechnologies, Inc, METI/NASA, USGS, EPA, NPS, USDA, USFWS

Project Summary:
250th Commemorative Art Project (2026)



Working Title: "Our City, Our Stories - America 250" (subject to committee refinement)

Inspiration Source: Combine concepts from Allan's proposed project and Mayor's intent to implement National League of Cities examples of similar commemorative projects.

Core Concept

- **250 student-created tile artworks** celebrating what students (3rd -4th grade) love about Bentonville
- **12" x 12" ceramic tiles** with visual art and brief narrative of intent and design (≤50 words)
- **Installed on north side of City Hall** by end of 2026 with QR code to narratives.
- **Companion documentation** of submissions and process

Project Management

- Staff support from Planning
- Curatorial/Artist Lead
- 250th Art Committee: 2 PAAC Representatives, 2 City Council Representatives, 2 Community Representatives

Engagement

- Bentonville public, private, charter and independent elementary schools, home school programs.
- Summer art camps
- Amazeum and Crystal Bridges Creative Area
- Farmers market booths with live drawing stations
- Community workshops and tile painting opportunities

Budget

- Preliminary estimate: \$30,000-\$40,000
- Cost considerations:
 - Student materials and tile fabrication
 - Lead artist compensation
 - Installation and mounting system
 - Educational programming and workshops
 - Marketing and promotional materials
 - Unveiling event and celebration
 - Documentation and companion materials
- Funding Strategy – sponsorships, donations, grants, in-kind contributions
- City-led sponsorship outreach

Proposed Schedule

| | |
|-----|--|
| JAN | PAAC support for project |
| JAN | City Council support for project |
| FEB | Identify funding sources, RFQ for lead artist, Mayor appointments special committee |
| MAR | Special committee meeting - prepare creative brief and details/requirements for submittal and selection, discuss funding, other details. |
| APR | Special committee meetings - finalize RFP, promotions, funding and outreach. |
| MAY | Promotional Kick-off |
| SEP | Submission deadline, |
| OCT | Special Committee meeting to select artworks, begin fabrication |
| DEC | Installation and public unveiling |