

Public Art Advisory Board Meeting

June 18, 2026

3:30 p.m.

Council Chambers, 305 SW A Street

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



AGENDA

Members

- 1 Elizabeth Miller
- 2 Vacant
- 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
- Payton Wiedner, OZ Art

Staff

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

1. Call to Order
2. Approval of Minutes * – May 21, 2026

OLD BUSINESS

3. *Near the Pitch*: Feedback and Final Recommendation *
4. *America 250*: Deadline July 15

NEW BUSINESS

5. *Water Tower Rd Roundabout*: Proposal Evaluations *

PROJECT UPDATES

6. Dr. Compton Sculpture

OTHER BUSINESS

7. 2027 Project Planning *
8. Other Business

ADJOURNMENT

*Attachment

Public Art Advisory Board Meeting Minutes

May 21, 2026

3:30 p.m.

Council Chambers, 305 SW A Street

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



AGENDA

Members	Ex Officio	Staff
1 Elizabeth Miller	Beckie Seba, City Council	Shelli Kerr, Comprehensive Planning Manager
2 Allan Paulose, online	Kalene Griffith, Visit Bentonville - absent	Baylea Birchfield, Planner 1
3 Sara Asplund	Alison Nation, Visit Bentonville - absent	Josh Stacey, Deputy Director of Parks
4 Catherine Bays	Cynthia Post Hunt, Crystal Bridges/The Momentary	
5 Anne Jackson, Chairperson, online	– absent	
6 Clint Schaff	Payton Wiedner, OZ Art	
7 Tom Hoehn, Vice Chairperson		

1. Call to Order – Anne Jackson called the meeting to order at 3:31
2. Approval of Minutes * – April 16, 2026
 - a. Tom Hoen made a motion to approve. Elizabeth seconded. Motion passed.

OLD BUSINESS

3. Skate Park Mural Removal

The Board's recommendation is to keep the mural as is for the time being. The ultimate plan is to expand the skate park in the future and at that time the board can look at other art options.

NEW BUSINESS

4. Near the Pitch Proposal Evaluations *
 - Staff shared that 14 proposals were received for the Near the Pitch public art project. Staff completed a compliance review, and the evaluation form was sent to the board in accordance with the new policy. The review criteria were presented to each board member, and staff displayed each proposal digitally for board discussion.
 - Anne began the discussion with the highest-scoring proposal, The Delivery, listed as number 14 on the evaluation form. Elizabeth noted that the artist appeared to have strong sculpture experience. Clint shared that this was also his highest-scoring proposal.
 - Tom shared that The Delivery was his fourth-highest score. He expressed concern about the proposed 6-foot height and noted that the narrow metal pieces may not hold up well long term. Catherine agreed that some of the more delicate details could create durability or safety concerns and suggested working with the artist to limit potential issues. Elizabeth added that the height may be more appropriate for the project budget.
 - Anne then moved to the second-highest-ranked proposal, Team Spirit, listed as number 7 on the evaluation form. This was Anne's top choice. Elizabeth appreciated that the proposal came from a local artist. The board liked that the piece was colorful, fun, and energetic. Tom shared that Team Spirit was his first choice because many people in Northwest Arkansas may not be familiar with cricket, and he felt the piece was engaging and helped bring energy to the sport.

- Clint also liked Team Spirit but noted that the paint could fade over time. However, because the piece is modular, he felt individual pieces may be easier to replace if needed.
- Anne then discussed the third-highest-scoring proposal, Wicket, listed as number 11. The board felt this proposal was very different from the others and had a more subdued appearance. Clint said he had originally scored it higher on the evaluation form, but after further discussion, felt it may be less fun than some of the other options. Tom described the piece as more serious, and both Tom and Anne felt it had a more memorial-like quality. Elizabeth said that, for this location, the selected artwork may need to feel more fun and engaging.
- Anne then moved to Corka, listed as number 8. Elizabeth said she would prefer a piece that more directly acknowledges the cricket theme. Sara thought Corka was fun and interactive but liked other proposals better. Tom also liked the interactive element but felt the concept required too much explanation.
- The board then discussed Knocking It Out of the Park, listed as number 3. Elizabeth expressed concern that the artist did not appear to have sculpture experience. Tom agreed, noting that the artist's background appeared to be primarily architectural work. Sara was concerned that the ball elements may not be durable. The group agreed that the durability of the balls in the first two pieces could be a concern in this setting.
- Tom mentioned the marble sculpture proposal from Egypt, listed as number 5. He noted that Bentonville does not currently have anything like it in the area. Elizabeth said it was interesting that the proposal came from a company rather than an individual artist.
- Clint brought up Three Brothers, listed as number 6. Allan noted that the proposal should include two circles instead of three, but felt the piece may be easier to maintain than some of the other options.
- Josh asked whether the use of certain colors could unintentionally offend members of the cricket community. Shelli clarified that the board's recommendations would be shared with the Parks and Recreation Advisory Board and the cricket league for feedback. If more than one option remains under consideration, the feedback would come back to the board for approval.
- Tom summarized that the board appeared most interested in Team Spirit, The Delivery, and Three Brothers, and the board agreed. The board requested that scale be included in the list of the top three proposals. Shelli agreed to include a one-page summary and the full proposals for each option. The board also discussed sharing the options with the cricket league and the Ravi Foundation. Josh clarified that City Council will receive one final recommendation, not all three options.
- The board's top three options were:
 - Team Spirit
 - Three Brothers
 - The Delivery
- Elizabeth made a motion to recommend that the proposal be taken to the Parks and Recreation Advisory Board and community groups for feedback. The board's primary recommendation is Team Spirit, but the board is open to feedback on the other top options. Tom seconded the motion. The motion carried.
- Allan clarified that staff should reach out to the Three Brothers artist to ask whether the three circles were intentional and whether the design could be revised to reflect two circles instead. Becky agreed. Shelli said she would contact the artist for clarification.

PROJECT UPDATES

5. America 250 Call for Art

- Staff shared an update on the America 250 Call for Art. Local teachers currently have students submitting artwork, and 18 submissions have been received so far.
- One challenge has been the quality of the photos submitted with the artwork. Staff has contacted the schools to let them know that original artwork may need to be collected and scanned by staff to ensure the final images are high enough quality for printing.
- Staff also shared that they are connecting with Crystal Bridges about the possibility of offering a summer art program related to the project. The board has also discussed a potential new installation location on an exterior wall along Main Street, which would make the artwork more accessible to the public. The current plan is to print the selected artwork on vinyl.
- Staff is also sharing the opportunity with Bentonville History Museum and Bentonville Public Library programming.
- Sara recommended opening the call to high school students. The board discussed concerns that students outside of 7th and 8th grade had not yet had an opportunity to submit artwork.
- Elizabeth recommended extending the deadline. Josh suggested sharing the opportunity through Peachjar specifically with junior high students. Elizabeth also suggested promoting the call for art at the Farmers Market. The board discussed the possibility of hosting a booth where students could create artwork on site. Shelli mentioned that Crystal Bridges has done a similar setup at First Friday. Elizabeth also suggested offering an art-making opportunity during a Downtown Bentonville Inc. Movie Night.
- Beckie supported opening the call to high school students now and revisiting the deadline at the next meeting to determine whether it should be extended or whether additional outreach booths are needed.
- The board also recommended sharing the opportunity with EverHope Children's Center.
- Sara made a motion to expand the age range from 7th and 8th grade students to students in grades 7 through 12. Elizabeth seconded the motion. The motion passed.
- **Action Item:** Staff will edit the call to include 7th–12th grade students and share it with the public.

OTHER BUSINESS

6. J and John DeShields Roundabout

- a. Tom shared that the plants have been installed and the sculpture is in place. He noted that the artist was very excited about the installation, as this is her first outdoor sculpture. The artist will be present for the June 6 opening of Crystal Bridges; however, no formal reveal is planned for the sculpture. Tom explained that the solid-color pieces are powder coated. The other elements are infused into the aluminum. Tom also shared that he received a comment from Becky McCoy asking whether the back of the sculpture would be painted or remain black and white. Tom clarified that the design is intentional and represents some of the seedlings still growing. Shelli said she would like to work with Crystal Bridges on any marketing materials related to the piece. Tom said he will ask what the signage will look like and where it will be located.

7. Adult Recreation Center – Artwork Loan

- a. Agreement is signed, approved from Council, and installed

8. Public Art Event at Library

- a. BHM and library are doing a pie and public art event on June 13th at 2:00. A panel discussion with Randy Townsen, Shelli, and Oz Art.

9. Application deadlines:

- a. Water Tower Rd Roundabout: May 27 (15 submittals)
- b. America 250: July 15 (18 submittals)

a. Other Business

Allen announced his resignation from the Public Art Advisory Board due to personal reasons and thanked the board for their guidance.

ADJOURNMENT




*Attachment

Clint motioned to adjourn. Tom Seconded. Motion passed.

Adjourned at 4:35

Near the Pitch

Summary of Feedback Received

Top three proposals identified by the Public Art Advisory Board:				
1	Team Spirit	Jessica Colangelo	\$ 30,000.00	
2	Three Brothers	Jeffie Brewer	\$ 30,000.00	
3	The Delivery	William Virgil	\$ 30,000.00	

Feedback Received

From Srividya Venkatasubramanya, Executive Director of Ra-Ve Foundation:

- I like the yellow stumps - Three brothers? - but why yellow? Stumps are largely white in color, if I remember correctly.
- I love the figures of the cricketers in motion. It seems more visually appealing. But I would make sure they look like cricketers and not any sports person with a helmet and pads.
- Team spirit felt too abstract for my Indian aesthetic! :)

From James Ryan Hollingsworth, Parks and Recreation Advisory Board Member:

- My only concern for Team Spirit is the aluminum being hot to the touch in the summer.
- For what it's worth, my personal favorite is The Delivery.

From Jeffie Brewer:

I am not fixed on the design. I have a very limited understanding of the sport— nevertheless, it does seem fascinating. 30 million people can't be wrong.

The knowledge I have of cricket is 30 years old and came from three Indian friends I played tennis with one summer in grad school. They gave me a crash course in how to bowl and an overwhelmingly simple understanding of the game. As a Texan, albeit well-rounded, overeducated, creative Texan... I'm doing my best. :). The call did jump out to me, and the idea of anthropomorphized wickets seemed hilarious. I'm pretty game to make the three brothers work and to adhere to the group's suggestions. Happy to chat with the cricket players if that helps smooth it out. The Bails will work great to stabilize the 3 individual "brothers" too.

Let me know if this is what you needed. I'll attach a revised image. Note that this is a rendering, and there will be more comprehensive drawings of the sculptures where I can address scale, design, and hardware issues. I'm also open to color and to incorporating a ball.

Name	Jessica Colangelo
Address	[REDACTED]
City	Fayetteville
State	AR
Zip Code	72701
Country	USA
Email Address	[REDACTED]
Phone Number	[REDACTED]
Upload artist resume / CV	Colangelo Resume.pdf
Artist portfolio	Portfolio.pdf
Artist Website	https://somerherestudio.com/
Is the project a collaboration among multiple artists?	Yes

3) ARTWORK DETAILS

Title of artwork Team Spirit

Medium Painted Aluminum

Height 14'

Width 12'

Depth 4'

Can the artwork be scaled smaller or larger? Yes

Is the artwork best suited for indoor or outdoor display? Outdoor

What is the life expectancy of the artwork? 7-10 years

Description of artwork Our proposed public artwork, Team Spirit, is a bold, welcoming sculptural landmark honoring the game of Cricket. Standing 14 feet tall, the piece is composed of a group of cricketers—bowlers, batters, wicketkeepers, fielders, and umpires — whose bodies collectively form the recognizable shape of a wicket, turning the sport's most iconic symbol into an immersive, larger-than-life celebration of the game.

Created with bright colors and graphic patterning, the sculpture is intended to function as both a beacon and a discovery. From a distance, the work reads as a striking form that immediately signals energy, play, and movement. As visitors walk closer, the sculpture reveals layered details: expressive faces, uniforms, equipment, and playful character-based elements that reward curiosity and encourage repeated viewing. The piece is designed to feel approachable to children and families while still resonating with dedicated cricket players who recognize the references embedded throughout the figures. The work becomes a visual marker of gathering: a meeting point near the pitch where players,

spectators, and park visitors can take photos, orient themselves, and engage with the site in a memorable way.

This proposal comes from the collaborative practices of Somewhere Studio and Studio Blinky, drawing on our experience producing vibrant, character-driven public artworks such as Wildlife Scramble in Winnipeg, Canada. Our work merges playful visual language with strong sculptural design, creating large-scale installations that feel both iconic and interactive. With this project, we aim to create a durable, joyful landmark that reflects Bentonville's evolving community and celebrates cricket as a sport that connects people across many backgrounds and generations.

Upload description of artwork *Field not completed.*

Upload image of artwork [Team Spirit Sketches.pdf](#)

(Section Break)

4) INSTALLATION

Is the artwork already complete? No

If artwork is complete, is it currently on display? Not applicable

If artwork is currently on display, when will it be available? *Field not completed.*

If artwork is not complete, how much time is needed for fabrication? 7-10 months

Is a foundation required to install the artwork? Yes

If a foundation is required, provide the size and depth required.	The foundation for each of the three "character stumps" is designed as 18" diameter by 36" deep foundation tubes. Exact size of the foundations to be confirmed by an engineer as included in the production budget.
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Does the artwork require access to electricity?	No
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Does the artwork require access to water?	No
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Is special equipment needed for installation?	Yes
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Describe any special equipment needed.	Installation will require half day rental of a small crane truck for setting the sculpture into place.
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5) MAINTENANCE

Annual Maintenance Needs	Periodic cleaning with a mild detergent and microfiber rag.
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Long-term Maintenance Needs	The painted panels could be detached and replaced independent of the frame should they be subject to vandalism or extreme weathering.
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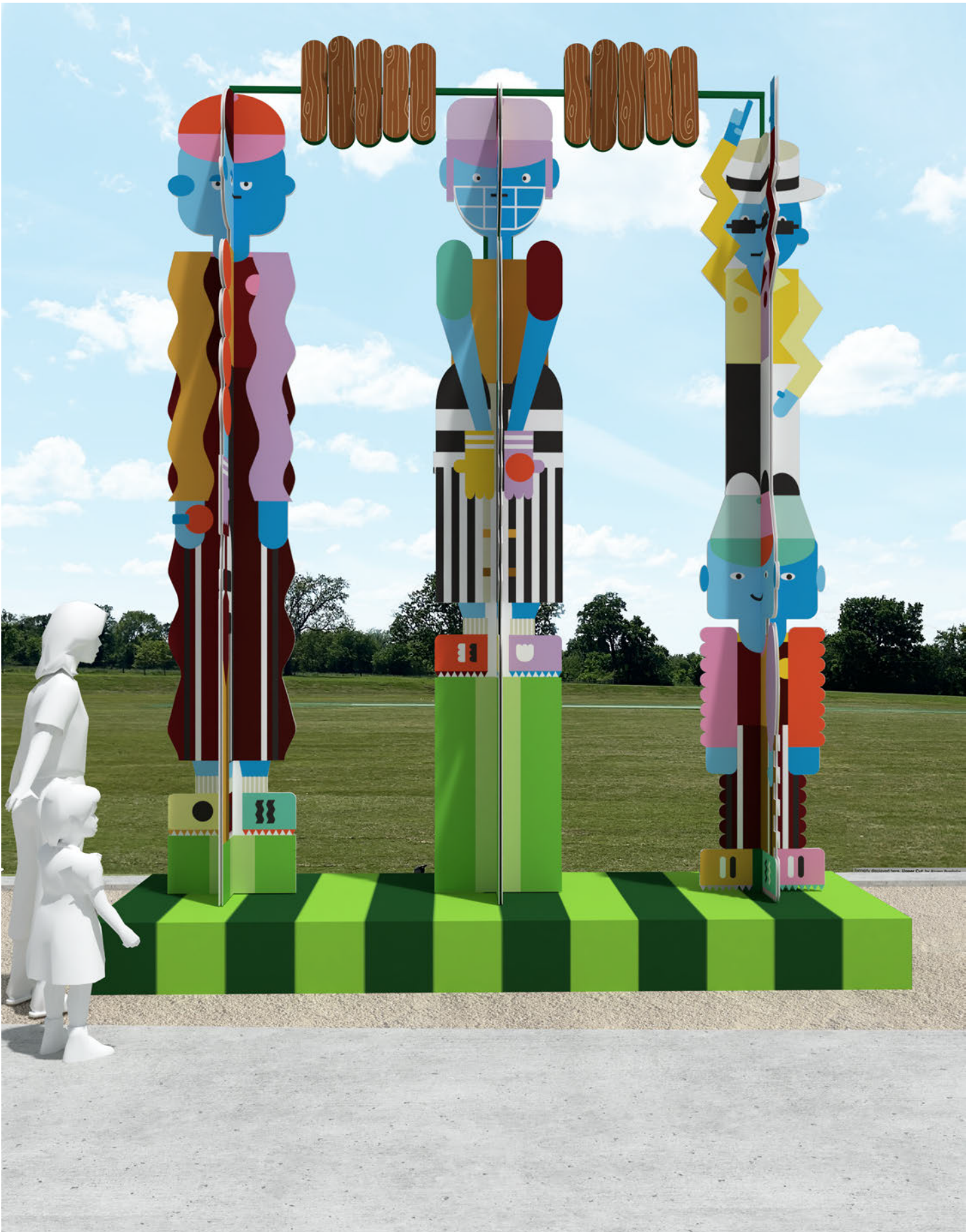
Other Needs	<i>Field not completed.</i>
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6) BUDGET

(a) Material costs	\$9,200
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Describe materials costs.	Each character stump is constructed with a welded aluminum structural frame that is faced with custom-cut and painted aluminum sheets fastened to the structural frame. The material budget includes line items for 1/8" aluminum sheets, 1/2" aluminum flat bar, and an allowance for fasteners.
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(b) Production costs	\$9,800
Describe production costs.	The production budget includes line items for engineering and fabrication of the structural frame, as well as finishing processes and assembly of the character panels. The 1/8" aluminum sheets are laser cut into custom shapes and painted single colors with stenciled details. The finished pieces are then fastened to the aluminum structural frame.
(c) Installation costs	\$5,500
Describe installation costs.	Installation costs include delivery to site, installation of the "character stump" foundations and a 12" high painted concrete pad that serves as the visual base of the sculpture, as well as half day rental of a small crane truck for setting the sculpture into place.
(d) Artist's fee	\$4,900
(e) Travel costs	\$600
(f) Total budget	\$30,000



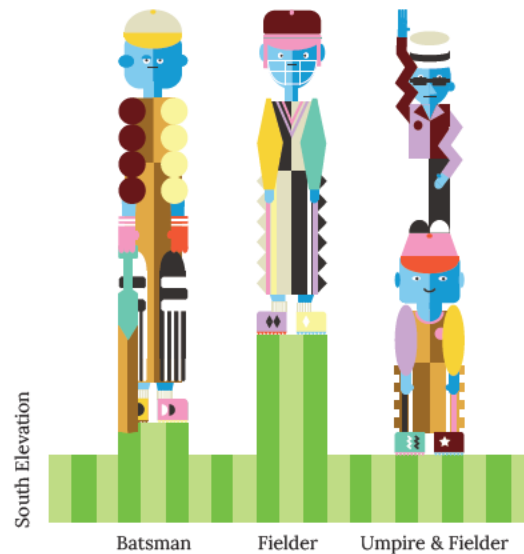
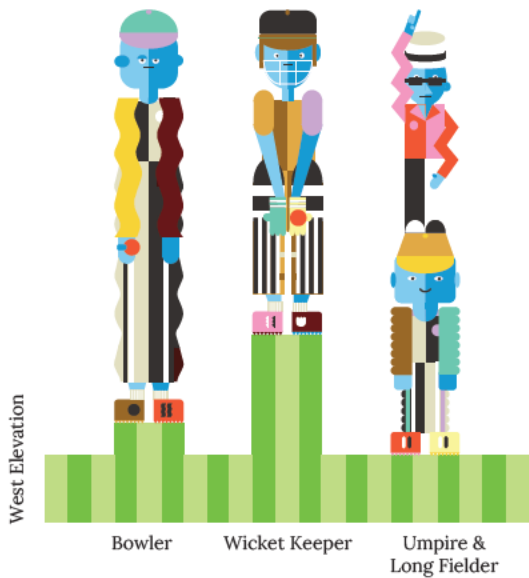
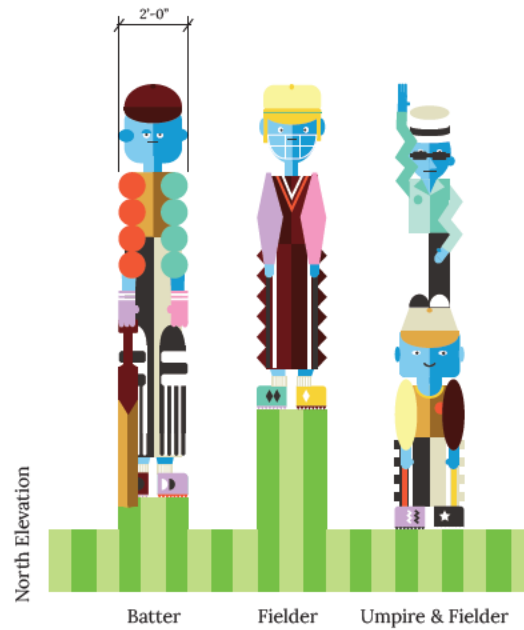
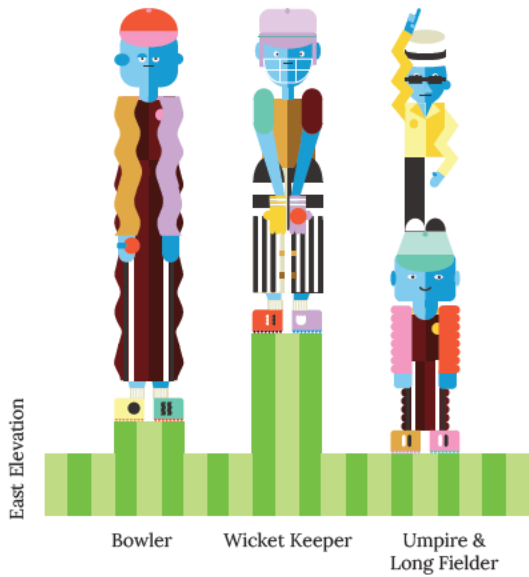
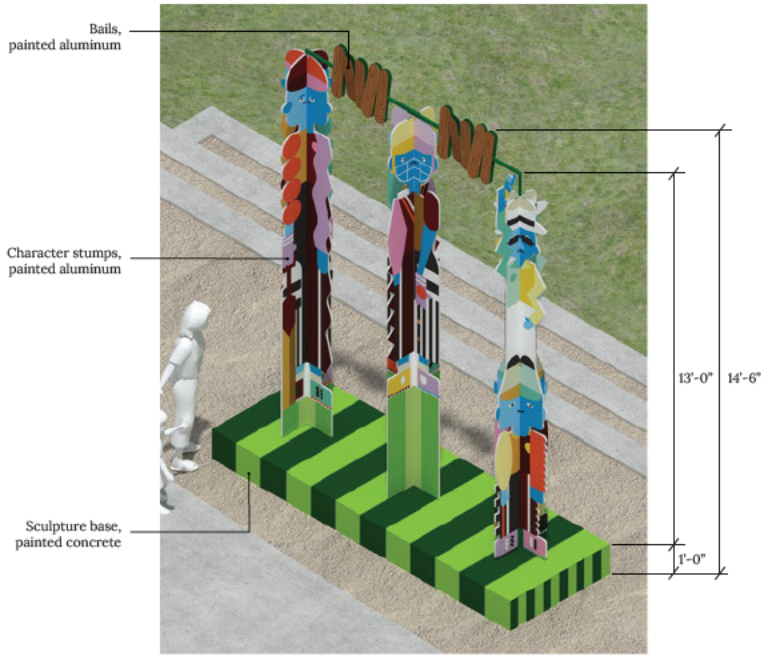
Team Spirit, View looking west towards the pitch



Team Spirit, Side view looking south



Team Spirit, View from path to the roundabout looking west



Team Spirit, Aerial View and Character Illustrations



FORM CENTER

[VIEW SITE](#)

MAIN

LEGACY FORMS

BACK

PRINT

SAVE CHANGES

Form Center ► Planning ► Submission Form for Public Art Proposals ► Submission #5116

CANCEL

1) REQUEST FOR PROPOSALS

Proposals for artwork will only be accepted in response to an active Request for Proposals (RFPs).

[Active RFPs](#)

Select the applicable RFP : *

Near the Pitch ▼

Form Details

Submitted By:

Submitted On:

April 14, 2026 2:17 PM

IP Address:

98.97.82.227

Referrer:

https://bentonvillear.com/FormCent...
8/Submission-Form-for-Public-Art-Proposals-70

Answered 44 of 48 (91.7%)

2) ARTIST INFORMATION

Complete this section with the primary artist's information. If this is a collaborative project with multiple artists, we will reach out for additional information on the other artists.

Name *

Jeffie Brewer

Address *

City *

Nacogdoches

State *

Texas

Zip Code *

75964

Country *

United States

[REDACTED] *

[REDACTED]

[REDACTED] *

[REDACTED]

[REDACTED] resume / CV *

[JeffieBrewerShortCV2026.pdf](#)

Artist portfolio *

[JeffiePromo8.pdf](#)

Provide at least three (3) images of previous artwork. Include title, date, media, location and brief description.

Artist Website

jeffiebrewer.com

Is the project a collaboration among multiple artists?*

We will reach out for additional information on partnering artists.

3) ARTWORK DETAILS

Title of artwork *

3 brothers

Provide the title of the artwork. This will be used for all agreements, signage and promotions.

Medium *

stee

What are the primary materials used to create the artwork?

Height *

12'

Width *

8'

Depth *

3'

Can the artwork be scaled smaller or larger?*

Yes

No					
Maybe	HOME PAGE	DASHBOARD	MODULES	BAYLEA B	HELP

Istheartwork best suited for indoor or outdoor display?*

- Indoor
- Outdoor
- Both
- Not sure

Whatisthelifeexpectancy of the artwork?*

- 1-2 years
- 3-6 years
- 7-10 years
- 11 or more years

Description of artwork *

Three vertical forms, clearly derived from stumps, but widened just enough to feel like bodies instead of poles. Flat planes, your typical thickness, clean edges. No added limbs.

They stand shoulder-to-shoulder with small gaps between them. Center figure: straight, grounded. The anchor. Left figure: leans slightly inward, like it's listening. Right figure: just a touch off the other way, a little independent or distracted. Each stump gets two small voids—not perfectly aligned—placed high enough to read as eyes but subtle enough to still feel like structure.

You may either type directly into this application form or attached a Word or PDF document. If attaching a document, type in "See attachment" here to ensure the application is complete.

Upload description of artwork

Choose File No file chosen

Upload image of artwork*

Three Brothers Jeffie 2026.png

clearly depict the artwork, including dimensions, materials, and colors.

4) INSTALLATION

Is the artwork already complete?*

- Yes
- No

If artwork is complete, is it currently on display?*

- Yes
- No
- Not applicable

If artwork is currently on display, when will it be available?

mm/dd/yyyy

If artwork is not complete, how much time is needed for fabrication?*

- 1-2 months
- 3-6 months
- 7-10 months
- 11 months or more
- Not applicable

Is a foundation required to install the artwork?*

- Yes
- No

Be sure that the cost of the foundation and any engineering needed for installation is included in the budget.

If a foundation is required, provide the size and depth required.

8' round 24" deep or rectangle per sculpture.

Provide in inches.

Does the artwork require access to electricity?*

- Yes
- No

Does the artwork require access to water?*

- Yes
- No
- Not sure

Is special equipment needed for installation?*

- Yes
- No
- Not sure

Describe any special equipment needed.

5) MAINTENANCE

Annual Maintenance Needs *

Cleaning annually, touch-up pen.

Describe the actions needed for annual maintenance.

Long-term Maintenance Needs *

Re-coating in 10-20 years, depending on color.

Describe longer term maintenance needs and frequency.

Other Needs

Describe any other necessary actions to help maintain the artwork to reach its anticipated life expectancy.

6) BUDGET

(a) Material costs *

6000

Describe materials costs. *

Steel sheet and strap, welding supplies, grinding prep, powder coating materials, and consumables.

Describe all materials needed to fabricate the proposed artwork.

(b) Production costs *

9000

Describe production costs. *

Labor, shop upkeep, CNC, surface prep, and finish labor.

Describe the costs associated with producing the proposed artwork.

(c) Installation costs *

3500

Describe installation costs. *

On-site labor (2–3 person crew, 1–2 days)
Equipment rental (lift, trailer, tools)
Anchoring and final assembly

Describe costs specifically related to installation, such as rental of installation equipment and installation

(d) Artist's fee *

9500

The artist's fee should not exceed 20% of the total fabrication budget, the sum of (a)+(b)+(c) above.

(e) Travel costs *

2000

Include cost estimates for gas, truck rental, food and lodging associated with site visits and installation.

(f) Total budget *

\$30,000

The sum of (a)+(b)+(c)+(d)+(e) above.

Please review the following:

- [Bentonville Art on City Property regulations](#)
- [Bentonville Public Art Policy](#)
- [Arkansas Code on Obscenity](#)

By typing in my name below I acknowledge:

- This proposal complies with State law and city codes and policies;
- This proposal does not include any images, text, logos or patterns affiliated with a commercial, non-profit or non-city entity;
- Nothing in this proposal meets the definition of "obscene" in A.C.A. 5-66-302 et. seq.;
- If selected, the artwork in this proposal will not be used for marketing, fundraising or revenue-generating purposes; and
- If selected, the artist or representative will be required to enter into an agreement with the City of Bentonville.

Name of Applicant *

Date *



2) ARTIST INFORMATION

Complete this section with the primary artist's information. If this is a collaborative project with multiple artists, we will reach out for additional information on the other artists.

Name*

William Virgil

Address*

[Redacted]

City*

Los Angeles

State*

CA

Zip Code*

90013-1100

Country*

United States

Email Address*

[Redacted]

Phone Number*

[Redacted]

Upload artist resume / CV*

Virgil_CV.pdf

Artist portfolio*

Virgil_PastWork.pdf

Provide at least three (3) images of previous artwork. Include title, date, media, location and brief description.

Artist Website

<https://brashcollective.com/>

Is the project a collaboration among multiple artists?*

- No
- Yes
- Not sure

3) ARTWORK DETAILS

Title of artwork*

The Delivery

Provide the title of the artwork. This will be used for all agreements, signage and promotions.

Medium*

Cor-Ten weathering steel, UV-printed surfaces

What are the primary materials used to create the artwork?

Height*

6ft

Width*

3ft

Depth*

12in

Can the artwork be scaled smaller or larger?*

- Yes
- No
- Maybe

Is the artwork best suited for indoor or outdoor display?*

- Indoor
- Outdoor
- Both
- Not sure

What is the life expectancy of the artwork?*

- 1-2 years
- 3-6 years
- 7-10 years
- 11 or more years

Description of artwork*

See attachment

You may either type directly into this application form or attached a Word or PDF document. If attaching a document, type in "See attachment" here to ensure the application is complete.

Upload description of artwork

Virgil_TheDelivery_NearThePitch_Bentonville.pdf

Upload image of artwork*

Virgil_TheDelivery_ArtworkImage.pdf

Provide at least one detailed sketch, drawing or digital illustration of the proposal artwork, scaled to fit 8 1/2 x 11 paper. Proposal illustrations should accurately and clearly depict the artwork, including dimensions, materials, and colors.

4) INSTALLATION

Is the artwork already complete?*

- Yes
- No

If artwork is complete, is it currently on display?*

- Yes
- No
- Not applicable

If artwork is currently on display, when will it be available?

mm/dd/yyyy

If artwork is not complete, how much time is needed for fabrication?*

- 1-2 months
- 3-6 months
- 7-10 months
- 11 months or more
- Not applicable

Is a foundation required to install the artwork?*

- Yes
- No

Be sure that the cost of the foundation and any engineering needed for installation is included in the budget.

If a foundation is required, provide the size and depth required.

Two concrete pier foundations, approximately 18 inches diameter x 42 inches deep each

Provide in inches.

Does the artwork require access to electricity?*

- Yes
- No
- Not sure

Does the artwork require access to water?*

- Yes
- No
- Not sure

Is special equipment needed for installation?*

- Yes
- No
- Not sure

Describe any special equipment needed.

Forklift or crane for placement of fabricated figures onto foundations

5) MAINTENANCE

Annual Maintenance Needs*

Visual inspection of foundation anchors and UV-printed surfaces. No chemical treatment required.

Describe the actions needed for annual maintenance.

Long-term Maintenance Needs*

Cosmetic touch-up to UV-printed panel surfaces as needed, estimated every 5 years at under \$500. Cor-Ten steel weathers naturally to a self-protecting patina requiring no painting or sealing.

Describe longer term maintenance needs and frequency.

Other Needs

none

Describe any other necessary actions to help maintain the artwork to reach its anticipated life expectancy.

6) BUDGET

(a) Material costs*

8,500

Describe materials costs.*

Cor-Ten weathering steel plate, plasma-cut panels, UV-printed color surfaces, anchor hardware, concrete pier materials

Describe all materials needed to fabricate the proposed artwork.

(b) Production costs*

10,500

Describe production costs.*

Northwest Arkansas fabricator: plasma cutting, welding, surface preparation, UV printing, shop labor for two figures

Describe the costs associated with producing the proposed artwork.

(c) Installation costs*

5,000

Describe installation costs.*

Foundation excavation, concrete pour, equipment rental, on-site assembly and finishing

(d) Artist's fee*

3,600

The artist's fee should not exceed 20% of the total fabrication budget, the sum of (a)+(b)+(c) above.

(e) Travel costs*

2,400

Include cost estimates for gas, truck rental, food and lodging associated with site visits and installation.

(f) Total budget*

30,000

The sum of (a)+(b)+(c)+(d)+(e) above.

THE DELIVERY

Proposed for Creekside Park | Near the Pitch | Bentonville, Arkansas

William Virgil / Brash Collective | brashcollective.com | [REDACTED]



The Delivery, Creekside Park, Bentonville AR. Cor-Ten weathering steel with UV-printed surfaces. Two figures, 6ft tall each, installed 10ft apart. Artist's rendering, final work subject to fabrication development.

SCULPTURE DETAILS

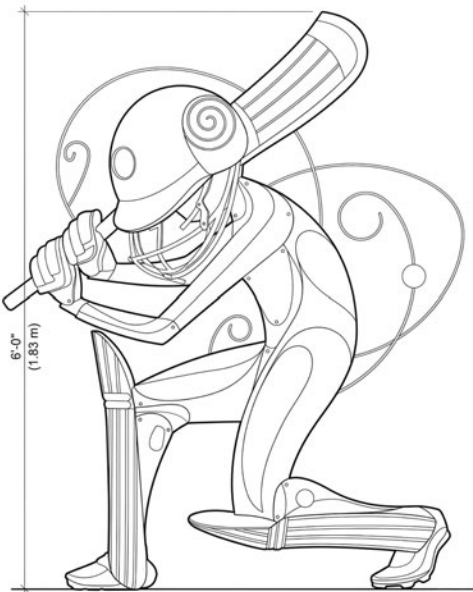


The Batter. Layered Cor-Ten steel, UV-printed surfaces. 6ft tall.



The Wicket-Keeper. Layered Cor-Ten steel, UV-printed surfaces. 6ft tall.

TECHNICAL DRAWINGS



The Batter. 6'-0" (1.83m) height.



The Wicket-Keeper. 6'-0" (1.83m) height.

THE WORK

The Delivery is a pair of semi-abstract steel sculptures: a cricket wicket-keeper crouched in anticipation and a batter locked in guard position, installed 10 feet apart at Creekside Park. They are not facing each other. They are oriented in the same direction, two bodies caught in the same suspended moment: the batter's weight forward on the crease, the keeper's hands ready behind the stumps. Both are watching the same event. Visitors passing between them move through the electrified interval between two figures who share the same pitch, the same moment, the same delivery.

Each figure stands 6 feet tall, fabricated from layered Cor-Ten weathering steel plates with UV-printed flat color surfaces in teal, cobalt, warm orange, and gold. Bold, graphic, and unmistakable from a distance, The Delivery functions immediately as a landmark: a permanent marker that says cricket has always belonged here.

WHY THIS SITE

Creekside Park sits adjacent to a Hindu temple, an elementary school, and two apartment complexes. That is not incidental context. It is the identity of this location. Northwest Arkansas has over 1,000 cricket athletes across more than fifty teams, the majority of them immigrants and first-generation Americans for whom cricket is not a recreational preference but a cultural inheritance: something carried from home and practiced here as an act of continuity. For those players, seeing their sport rendered at civic scale carries a weight that goes beyond decoration. The Delivery is not an introduction to cricket for an outsider audience. It is a recognition. It tells the community that built this pitch and plays on it every week: your game is permanent here. Your presence is worth material.

The RFP asks what about the work will have special meaning to those who play. The answer lives in the postures. Any cricketer will feel the keeper's crouched readiness and the batter's weight-forward guard in their own body before their eye fully processes the form. That recognition, physical before it is intellectual, is the design goal. Cities become more than municipalities when their people connect in new shared experiences. The Delivery is built for that connection: across traditions, across backgrounds, across the ten feet between two figures locked in the oldest conversation in the game.

CONSTRUCTION AND EXECUTION

Each figure is built using layered flat-plate silhouette fabrication: multiple profiles of flat Cor-Ten steel plate, each plasma-cut to a unique contour, are stacked and welded at their edges to build a figure with genuine three-dimensional depth. The visible steel edge of each plate becomes the structural expression of the work. Face surfaces receive UV-direct printing for the flat color blocking. A central steel armature runs through all layers and anchors into a concrete pier foundation below grade.

Fabrication will be carried out by a Northwest Arkansas steel fabricator, keeping production local to the community that will live alongside the work. Local fabrication invests the project budget directly in the NW Arkansas economy and brings regional knowledge into the build process.

Cor-Ten weathering steel requires no painting, no sealing, and no ongoing chemical treatment. It weathers to a stable iron-oxide patina that is self-protecting and permanent. UV-printed exterior surfaces are rated for a minimum ten-year outdoor lifespan. No moving parts, no electrical requirements, no water connections. Long-term maintenance is limited to periodic inspection of the foundation anchor and any cosmetic touch-up to printed surfaces, estimated at under \$500 every five years. Life expectancy: minimum 25 years.

Timeline from award: approximately five months. Four weeks design development and structural engineering, ten weeks local fabrication, three weeks site preparation and installation.

BUDGET

Line Item	Description	Amount
Materials	Cor-Ten weathering steel plate, plasma-cut panels, UV-printed color surfaces, anchor hardware, concrete pier materials	\$8,500
Fabrication	Northwest Arkansas fabricator: plasma cutting, welding, surface preparation, UV printing, shop labor for two figures	\$10,500
Installation	Foundation excavation, concrete pour, equipment rental, on-site assembly and finishing	\$5,000
Artist Fee	Design development, structural engineering coordination, project management, fabrication oversight (15% of \$24,000)	\$3,600
Travel	Two trips LA to Bentonville: site visit pre-fabrication and installation supervision. Flights and lodging.	\$2,400
TOTAL		\$30,000

ARTIST QUALIFICATIONS

William Virgil is co-founder of Brash Collective, a Los Angeles-based practice working at the intersection of public art, architecture, and sculpture. In 2025, he served as lead architect and exhibitor on Traces, the Sultanate of Oman's inaugural national pavilion at the 19th International Architecture Exhibition of La Biennale di Venezia: a 10x10x4-meter aluminum civic structure fabricated and installed for an international audience in Venice, Italy, designed for permanent reinstallation in Oman. Additional public work includes The Projection, a large-scale civic installation for Oman Design Week 2026 in Muscat, and Intentionally Opaque, an immersive 30x13-foot installation at SCI-Arc Gallery in Los Angeles. Virgil is faculty at SCI-Arc, a US Army veteran, and a member of the National Organization of Minority Architects. His work has been realized at civic scale across the US, Oman, and Italy.

COMMUNITY

I came to the United States as an immigrant, not speaking the language, navigating systems that were not designed for people who came from where I came from. That experience is the foundation of my practice. I make work for communities whose presence in a place has not always been acknowledged by the spaces built around them. Creekside Park: adjacent to a Hindu temple, next to the apartment complexes that house the families of those 1,000 cricket players, is exactly that kind of site.

The Delivery is not a public art piece about a sport. It is a public art piece about belonging. About a community that built something in Bentonville, shows up every week to play, and deserves to see themselves recognized at the scale of the city.


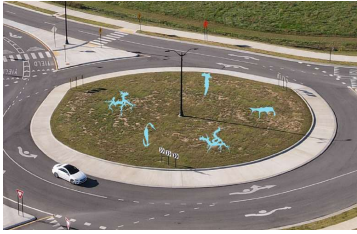




Prior to finalizing the design, I will conduct a site visit and a community session with local cricket players and coaches to ensure the figures' postures and character reflect the specific people who will live alongside this work permanently.

City of Bentonville
Public Art Collection
Proposal List

Project Title Water Tower Rd Roundabout

Call Type Call for Art

Ref. No.	Title	Artist	Cost	Design
1	Drift Ring	Alvaro Bonfiglio	\$ 93,804.00	
2	Three Fields	Andrew Kovacs	\$ 50,000.00	
3	Alchemy	Brady Wedman	\$100,000-150,000	
4	Three Works	Cheri Bohn	\$ 6,500.00	
5	NORWOOD TIGER PAW PRIDE	Chivas Davis	\$ 45,000.00	
6	Continuum	Daniel	\$ 96,000.00	 CONTINUUM PUBLIC ART PROGRAM, IDENTIFIABLE SPANISH LANDSCAPE ARCHITECTURE APPROVED ARTIST BY THE CITY OF BENTONVILLE DESIGNED BY DANIEL J. JENSEN ARTIST: DANIEL J. JENSEN CONCEPT ART: DANIEL J. JENSEN CONCEPT ART: DANIEL J. JENSEN CONCEPT ART: DANIEL J. JENSEN
7	Forest Light	David Hartman	\$365,000 minimum	 FOREST LIGHT PUBLIC ART PROGRAM, IDENTIFIABLE SPANISH LANDSCAPE ARCHITECTURE APPROVED ARTIST BY THE CITY OF BENTONVILLE DESIGNED BY DANIEL J. JENSEN ARTIST: DANIEL J. JENSEN CONCEPT ART: DANIEL J. JENSEN CONCEPT ART: DANIEL J. JENSEN CONCEPT ART: DANIEL J. JENSEN

8	Recess: Reads	Fitzhugh Karol	\$ 20,000.00	
9	waterlines	gunhild kreuzer	\$ 50,000.00	
10	Resala Sculpture	Hazem Shoukry	\$ 68,000.00	
11	Nest	Json Kimes	\$ 58,444.00	Need image
12	Bearing Forward	Jesse Weegens	\$ 79,925.00	
13	Circular Round Model	Jose Trejo Maya	\$ 50,000.00	
14	Circular Round Model	Jose Trejo Maya	\$ 50,000.00	

15	A Wonder Hiding In Plain Sight	Justin Deister	\$ 44,000.00	
16	Larger than life low poly animals	Kirk Seese	\$ 50,000.00	
17	Helix	Kris Connors	\$ 46,000.00	
18	Confluence	Maxwell Emcays	\$ 45,000.00	
19	fiddleheads	Michael J. McLaughlin	\$ 70,000.00	
20	Jewel Truss	Nichole F Cross	\$ 50,000.00	
21	Habitat Spires	Paul Siebenthal	\$ 50,000.00	

22	The Rocking Chair	Pontus	\$ 50,000.00	
23	Infinity Zero	Russ Connell	\$ 50,000.00	
24	Crystalline DNA / The Carbon Genome	Sarah Ikerd	\$ 50,000.00	
25	Abhaya	Sonny Behan	\$ 50,000.00	
26	Ascent	Sonny Behan	\$ 49,500.00	
27	Full House	Suzanne Jones	\$ 1,500.00	
28	Trail Rhythm	Suzanne Reed	\$ 47,390.00	

29	Vessels	Tim Jorgensen	\$ 50,000.00	
30	City Lights	Trey Holt	\$ 63,500.00	
31	Faces of Bentonville	Vito Di Bari	\$ 94,000.00	
32	Onwards and Upwards (OWUW)	Yanique Graham	\$ 178,273.44	

2026 FOCUS – Theme: **A-R-T**



A Tribute to the Almost Forgotten Osage Prairie, Jonathan Perrodin

A – ADD to our body of work

R – REFRESH existing works that need maintenance

T – TOGETHER with the community and our partners

Goals and Strategies

GOAL 1

Build a public art collection of the highest quality to enhance Bentonville's growing art and cultural offerings

- Install a work on the roundabout at Water Tower Rd and 8th St
- Install Natasha Bowdoin artwork at John DeShields an J St
- Install a new work near the cricket pitch at Creekside Park
- Establish and fund a maintenance program
- Assist Bentonville Public Library with developing rotating art installations

GOAL 2

Support Local Artists

- Training/video on how to submit a proposal
- Identify a collaborative project that includes multiple local artists



Sunkissed, Nathan Pierce



Thaden School students – Public art project

Partnership and/or Temporary Installations



NuPenny's Last Stand, Randy Regier
Ozark Topography, Ed Pennebaker
Liquid Shard Inspired, Napoleon Dezaldivar
Truth Booth, Cause Collective (pictured left)
Grow with this Tree, Tree & Landscape e
Story Walk, Bentonville Public Library

Universal Inseparability, Ben Pierce
Guide These My Hands, D. Hatch T. Manos
Flight, Bob Doster (pictured right)
Art Feeds, Sunshine School
Box Turtle, Private Commission
Double Slit Skyline, Dewane Hughes
Canoe Canoe, Jeff Zischke
Mull It Over, Nina Chanel Abney

