

Public Art Advisory Board Meeting

August 20, 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 Bronwen Gregory
- 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 * – June 18 and July 16, 2026

OLD BUSINESS

3. *Near the Pitch*: Feedback and Final Recommendation *
4. *Water Tower Rd Roundabout*

NEW BUSINESS

5. Proposal: *Old Tree* by Pamela Rosenkranz *
6. 2027 Project Planning *

PROJECT UPDATES

7. *America 250*

OTHER BUSINESS

8. Other Business

ADJOURNMENT

*Attachment

Public Art Advisory Board Minutes

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, absent
- 4 Catherine Bays
- 5 Anne Jackson, Chairperson
- 6 Clint Schaff, online
- 7 Tom Hoehn, Vice Chairperson

Ex Officio

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

Staff

- Shelli Kerr, Comprehensive Planning Manager
Josh Stacey, Deputy Director of Parks
Baylea Birchfield, Planner II
Audrey Mitchell

Guest: Christy – an applicant for the vacant position.

1. Call to Order

Anne called the meeting to order at 3:31 pm.

2. Approval of Minutes * – May 21, 2026

Catherine made a motion to approve. Tom seconded. Motion passed.

OLD BUSINESS

3. *Near the Pitch*: Feedback and Final Recommendation *

Shelli shared feedback collected by Josh and Tom from various groups. The artist, Jeffie Brewer, is open to adjusting the art piece as needed. The options were shared with the Parks and Recreation Board; however, they were not presented during a formal meeting. If the Board chooses to select a piece today, the recommendation will be sent to the Parks and Recreation Board for review.

Action Item: The Board would like to wait another month to receive feedback from the Circuit Board through Josh to ensure they have an opportunity to review all three options.

4. *America 250*: Deadline July 15

The Board has received 19 submissions, with approximately half submitted in a usable format. Anne recommended exploring additional options beyond the school children's concept. Elizabeth recommended continuing with the school children concept but extending the submission period through the end of the year. Beckie recommended incorporating a library component, potentially with a QR code.

NEW BUSINESS

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

Anne recommended eliminating any proposals that exceeded the stated budget. Shelli shared that, in the past, artists have been allowed to submit proposals over budget so they had the option to present their full concept. Tom noted that there was not one particular art piece that stood out as "the one," and Catherine agreed. Elizabeth stated that she was considering which proposal would make the best use of the space.

The Board reviewed each proposal one by one. Following the review, the Board felt generally uninspired by the submissions for the Water Tower Road roundabout. Josh recommended considering a smaller roundabout in Bentonville where one of the proposed pieces may better fit the space. He also mentioned the possibility of partnering with NWACC during its expansion to identify artwork that may be a better fit for the Water Tower Road location and scale. If the Board chooses this direction, all current applicants would be notified of the change. When considering a smaller-scale location, Anne expressed support for Proposal 28, Sunaner Reds. Elizabeth expressed support for Proposals 6, 29, and 26.

The recommendation was to revise the RFP and notify current applicants. The revised RFP should clarify that the artwork may be placed in a roundabout of varying size, include a shorter timeline, state that electricity may or may not be available, and clearly note the budget constraints. Current applicants would be welcome to resubmit.

Elizabeth made a motion to take no action on the Water Tower Road roundabout proposals and to reissue a new proposal for the roundabout at 28th Street and Bright Road, with submissions due in time for review at the August meeting. Catherine seconded the motion.

PROJECT UPDATES

6. Dr. Compton Sculpture

Shelli stated that the item will be presented to the Parks and Recreation Advisory Board at its June meeting. If approved, it will then move forward to City Council for consideration.

OTHER BUSINESS:

7. 2027 Project Planning *

Shelli shared that it is time to begin planning for 2027 projects or proposals the Board would like to identify for consideration in next year's budget.

Catherine asked Parks staff to provide a document or presentation outlining locations that may be ideal for future public art, specifically related to Gateway Park. Clint recommended considering the tunnel near J Street and 8th Street. Josh noted that beginning June 22, Parks and Walmart will be updating the wayfinding in that tunnel.

Action Item: Anne recommended that Board members come prepared to next month's meeting with ideas and thoughts on potential 2027 projects.

8. Other Business

Josh shared that Thaden students are installing a lighting and art project at Orchards Park, which is expected to be completed this weekend. Josh also mentioned Tom's comments regarding the possibility of incorporating art along trails.

ADJOURNMENT

Catherine Motioned to adjourned, Elizabeth seconded. Meeting ended at 4:45 pm

*Attachment

Public Art Advisory Board Meeting

July 16, 2026

3:30 p.m.

Site Visit: meeting location - 1802 Associates Drive

<https://maps.app.goo.gl/qguRTSUtphyTDBKt5>



MINUTES

Attendance			
Member	Attendance	Ex Officio	Attendance
1 Elizabeth Miller	In person	Beckie Seba, City Council	In person
2 Vacant		Kalene Griffith, Visit Bentonville	Absent
3 Sarah Asplund	In person	Alison Nation, Visit Bentonville	Absent
4 Catherine Bays	In person	Cynthia Post Hunt, Crystal Bridges/The Momentary	Absent
5 Anne Jackson, Chairperson	In person	Payton Weidner, OZ Art	In person
6 Clint Schaff	In person		
7 Tom Hoehn, Vice Chairperson	In person		
		Staff	Attendance
		Shelli Kerr, Comprehensive Planning Manager	In person
		Josh Stacey, Deputy Director of Parks	In person
		Baylea Birchfield, Planner II	In person
		Sammi Runnels, Bicycle & Ped Planner	In person
		Isabella Isaksen, Mktg & Comms Manager	In person

Meeting began at 3:30 pm.

1. **Updates:** Shelli gave an update on several projects.

a. *America 250 Student Art Project*

- Made good strides in marketing, we now have drop-off boxes at several locations throughout the community, a workshop scheduled for August.
- We've received a \$20,000 grant for the project.
- Looking at putting together packet with the form and colored pencils.
- There's an opportunity to set up a booth at movie night on Aug. 13 at 5:30.

b. *Cricket Artwork*

- Still haven't heard back from the Cricket League.
- Will invite them to attend the next PAAB meeting.

c. *Compton sculpture*

- Going to city council on July 28.

d. *Roundabouts*

- The roundabout at 28th St and Bright Rd won't work due to significant underground utilities.
- Have had an initial conversation with NWACC about the Water Tower Rd Roundabout and they will be reaching out to their team to determine interest.

e. *Maintenance*

- Issuing the request for qualifications for maintenance this weekend.

2. **Display Locations.** The board then discussed the variety of display sites identified by the Parks and Recreation Department.
- a. Josh described opportunities at the meeting location.
 - b. Suggestions included:
 - Coordinate with high school students or NWACC to design a creative space at the display site; include the neighborhood
 - OZ Art knows about an art piece that would need to be painted (\$1 million)
 - Lots of popularity of Humongous Fungus, which is currently in storage.
 - Art that lights up.
 - Longest tunnel will open this fall – good opportunity for murals.
 - Social media posts/website to solicit ideas and locations.
 - U of A ceramics teacher Linda Lopez has a piece designed, not fabricated yet.
 - Put out a blanket Call for Art for outdoor sculpture.
3. **Assignment:** Board members are asked to identify their top five locations from the map provided.

Meeting ended at 4:30 pm.

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	
City	Fayetteville
State	AR
Zip Code	72701
Country	USA
Email Address	
Phone Number	
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.
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Upload image of artwork	Team Spirit Sketches.pdf
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(Section Break)

4) INSTALLATION

Is the artwork already complete?	No
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If artwork is complete, is it currently on display?	Not applicable
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If artwork is currently on display, when will it be available?	Field not completed.
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If artwork is not complete, how much time is needed for fabrication?	7-10 months
--	-------------

Is a foundation required to install the artwork?	Yes
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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



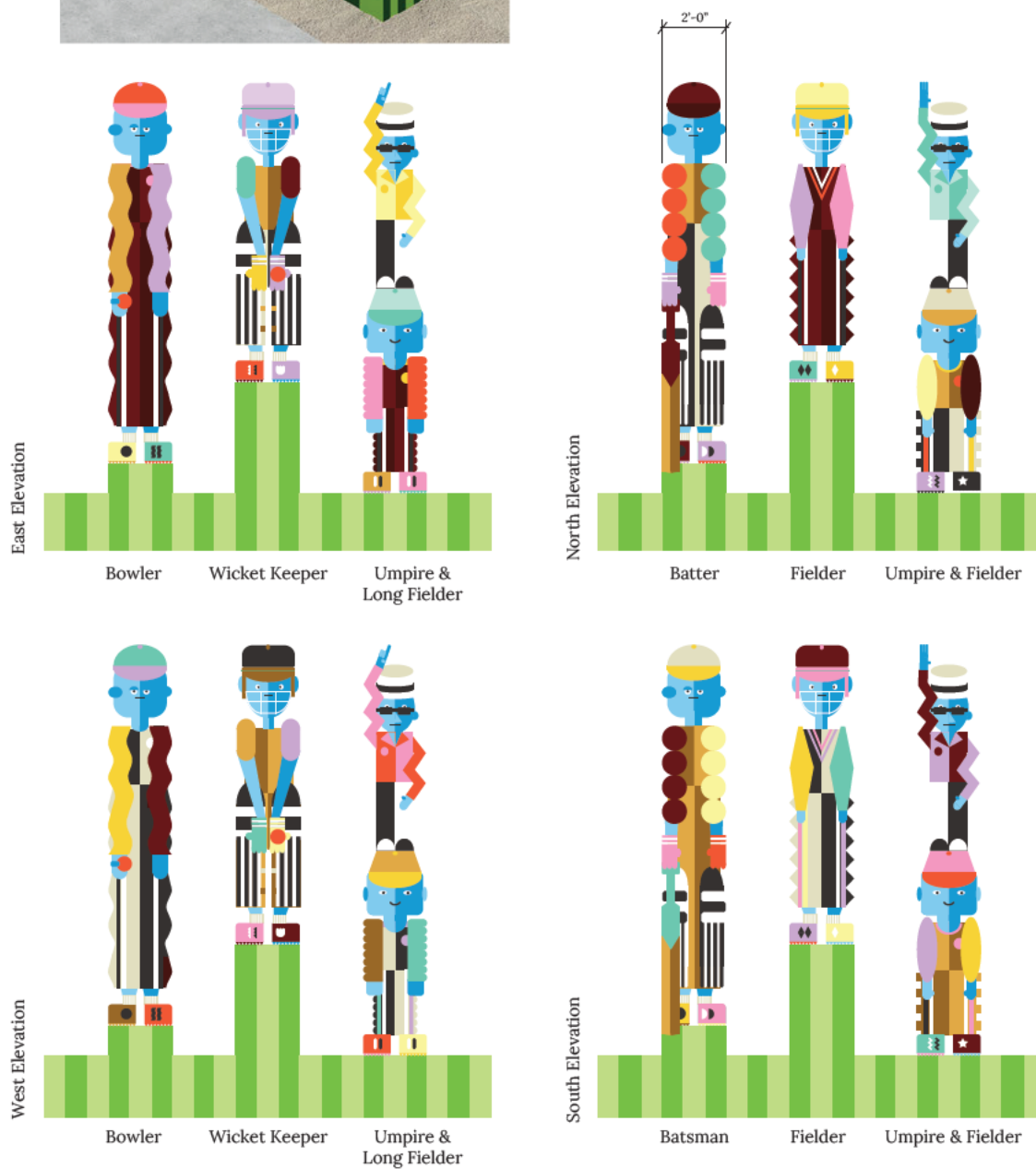
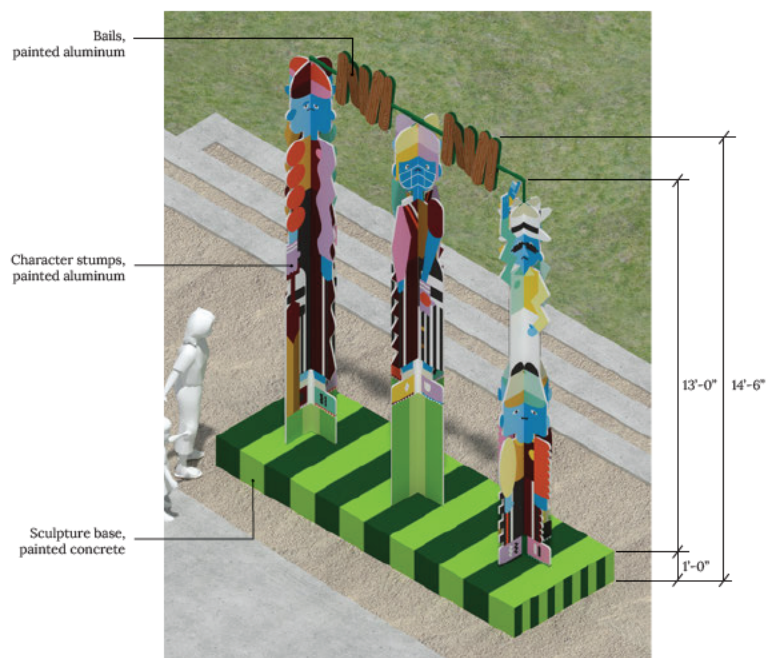
Team Spirit, View looking west towards the pitch



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

CANCEL

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

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 *

[HOMEPAGE](#)[DASHBOARD](#)[MODULES](#)[BAYLEA B](#)[HELP](#)**City ***

Nacogdoches

State *

Texas

Zip Code *

75964

Country *

United States

 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

[HOMEPAGE](#)[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.

Upload description of artwork

[Choose File](#) No file chosen

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 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

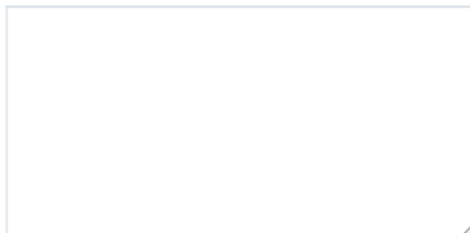
Does the artwork require access to water?*

- ☐ Yes
☒ No
☐ Not sure

Is special equipment needed for installation?*

- ☐ Yes
☒ No
☐ Not sure

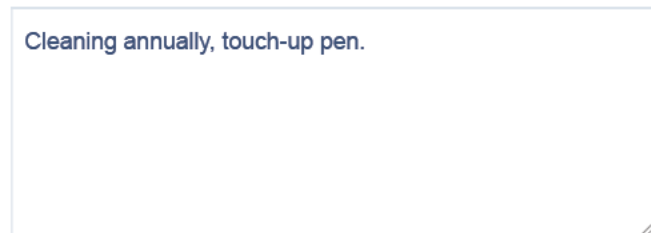
Describe any special equipment needed.



5) MAINTENANCE

Annual Maintenance Needs *

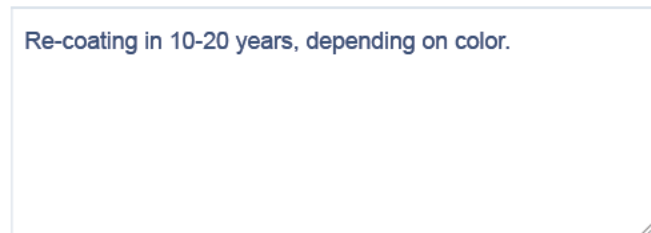
Cleaning annually, touch-up pen.



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 ***



Bunny
2018
Steel
Auburn, GA
Welded hollow construction
painted steel. Now in private
collection. 10'





YKB Heron
2021
Steel
Albuquerque, NM
Welded hollow construction
painted steel. Museum of
Natural History. 14'

Bull
2018
Steel
Boerne, TX
Welded hollow construction
painted steel. City of Boerne
art collection. 12'





Pop
2020
Steel
Bentonville, AR
Welded hollow construction
painted steel. Installation at
Crystal Bridges now in private
collection. 12'

Hydrant
2025
Stainless Steel
Allen, TX
Welded hollow construction
powder coated stainless steel.
One of 60 of our works for
Bark Yard dog park. 10'



Sneek
2025
Steel
Omaha, NE
Welded hollow construction
powder coated steel. 12'





Zorro
2020
Steel
Jackson, MS
Welded hollow construction
painted steel. 10'

HI MY NAME IS: JEFFIE.



JEFFIE BREWER

jeffie@jeffiebrewer.com

936.552.6078
305 County Road 813
Nacogdoches, TX 75964

Instagram.com/jeffie_brewer
Facebook.com/jeffiebrewer

JeffieBrewer.com

JEFFIE BREWER

Nacogdoches, Texas
jeffie@jeffiebrewer.com

EDUCATION

2000 – MFA, Sculpture & Painting, Stephen F. Austin State University, Nacogdoches, TX

1998 – MA, Sculpture & Metals, Stephen F. Austin State University, Nacogdoches, TX

1995 – BFA, Studio Art, Sam Houston State University, Huntsville, TX

PROFESSIONAL EXPERIENCE

President & Founder

Orange Cat, Inc. / Jeffie Brewer Studio, Nacogdoches, TX
2001–Present

Assistant Professor of Sculpture

Stephen F. Austin State University, Nacogdoches, TX
2014–2019

Adjunct Professor

Stephen F. Austin State University, Nacogdoches, TX
2007–2013

Adjunct Professor

Angelina College, Lufkin, TX
1998–2007

Adjunct Professor

University of Texas at Tyler, Tyler, TX
2003–2004

SOLO EXHIBITIONS

2026

Between Here and Happy, Redbud Art Center Houston, TX

All Work And Play, Rena Charles Galley, Healdsburg, San Francisco CA

2025

Joy Machine, Materiality, Santa Fe, NM

2024

Zoo Garden, Rena Charles Gallery, Healdsburg, CA

Joy Machine, Museum of East Texas, Lufkin, TX

Color Carnival, Lubbock Arts Alliance, Lubbock, TX

2023

Pop of Color, Tyler Museum of Art, Tyler, TX

New, GVG, Santa Fe, NM

2022

New Works, GVG contemporary, Santa Fe, NM

Apricity, Grogan Gallery, Houston, TX

Coming Home, Dogwood Art Council, Palestine, TX

2021

Afterthinker, GVG contemporary, Santa Fe, NM

2020

PDA (Public Display of Art), Lubbock, TX

SELECTED GROUP EXHIBITIONS**2026**

Color, Materiality, Santa Fe, NM
 Art on Richmond, Redbud Gallery, Houston Texas

2025

Sculpture Tour, Marietta, GA
 Inflatable, Tyler Museum of Art, Tyler, TX
 Corner Culture, 1000 Cranes Gallery, Longview, TX
 Debut, KK Gallery, Culver City, CA

2024

Art on Richmond, Redbud Gallery, Houston, TX
 Bloom, DK Gallery, Marietta, GA
 SculpTour, Abilene, TX
 Project 103, Dallas, TX

2023

Chicago Sculpture Exhibition, Chicago, IL
 Curated by Designer, DK Gallery, Marietta, GA
 Yokna Sculpture Trail, University of Mississippi, Oxford, MS

2022

AcreofArt Biennial, Sculpture Valley, Appleton, WI
 Yokna Sculpture Trail, University of Mississippi, Oxford, MS
 18th Sculpture Garden, Kemp Center, Wichita Falls, TX
 Outliers, The Center for Contemporary Arts, Abilene, TX
 Richmond Ave. Art Trail, Houston, TX
 Abilene Sculptour, Abilene, TX
 Marietta Public Art Program, Marietta, GA

2021

Color Field, Public Art of University of Houston, Houston, TX
 55th National Drawing and Small Sculpture Show, Delmar College, Corpus Christi, TX (Purchase Prize)
 On the Bayou, Redbud Gallery, Houston, TX

2020

Color Field, The Baker Museum, Naples, FL
 Midtown Sculpture Walk, Jackson, MS
 3D Invitational, Collin County Community College, Plano, TX
 State Fair of Texas Sculpture Show, Dallas, TX

2019

Color Field, Crystal Bridges Museum of American Art, Bentonville, AR
 Art on the Green, Kemp Center for the Arts, Wichita Falls, TX
 Sculpture Tucson, Tucson, AZ
 True North 2019, Houston Heights, TX
 Boerne Art al Fresco, Boerne, TX
 Assistance League® of Houston Celebrates Texas Art 2019, Houston, TX

2018

Odyssey Exhibition, Purdue Northwest University, Hammond, IN
 State Fair of Texas Sculpture Show, Dallas, TX
 Andy Brown Art Splash, Coppell, TX
 St. Joseph Sculpture Walk, St. Joseph, MO
 44 Artists From Texas, LHUCA, Lubbock, TX
 Transformations, Chautauqua National Exhibition, Eastern Kentucky University, Richmond, KY
 Boerne Art al Fresco, Boerne, TX
 Art Palm Springs, Palm Springs, CA

ABRIDGED PERMANENT COLLECTIONS

JEFFIE BREWER 3

Swamp Bunny, JT Fox, Pine Rest Pediatric Hospital, Grand Rapids, Michigan
Prey, Tyler Museum of Art, Tyler Texas
Group JT Fox, Owl, GiG, Kitty, Winner, Gator, Swamp Bunny, Flower, City of Greenville, South Carolina
Bark Art, Bark Yard City of Allen, Allen Texas
Bunnies, Heron, Foxy, Simon Group, Tulsa, Oklahoma
Foxy, Elephant Flowers, Flower, Flamingo, Nosy Burd, Douglas County Libraries, Castle Rock, Colorado
I do what I want, Flamingo, Gigaff, Pag, Modern Bunny, Fish, Argos, Cardinal, PoP, Meditations, Thin Bunny, Guitar and Bob with Bird, ARTAVIA by AIRIA Development Company, Conroe, Texas
Cole, Jarvis, Marina, Mary, Newt, Radish, Sandy and Steele, Madison County Transit Authority Agency for Community Transit, Madison County, Illinois
Heron, Willow Water Hole, Heron Lake, Houston, Texas
Pink, Stephen F. Austin State University, Nacogdoches, Texas
Big Zorro, City of Nolanville, Texas
Buffalo, Foxy, Bunny, Meta Platforms, Inc.
Tree of Knowledge, LC Public Art, Las Cruces, New Mexico
Gigaffe, City of Elgin, Texas
Winner and Blue Dog, The Smith, Boston, Massachusetts
Armadillo, Covenant Children's Hospital, Lubbock, Texas
Bunny in Repose and Meditations, Westin Houston Medical Center, Houston, Texas
Bear, Inn of the Turquoise Bear, Santa Fe, New Mexico
Burd, Wells Fargo Building, Lubbock, Texas
Paris Green Bunny, Center for Contemporary Arts, Abilene, Texas
Egret, Turtle Creek Association, Dallas, Texas
Tetelestai with Butterfly, Monarch Art Trail, Watersound, Florida
Diablito, Sculpture Garden Walking Trail at Lakewood Park, Leander, Texas
Meditations on Looking and Seeing, Art Council of Midland, Midland, Texas
CatDog, Sage Veterinary Imaging and Round Rock Animal Hospital, Round Rock, Texas
Cloud Sun, The Henry, Coral Gables, Florida
Dendrite Cell, Cells, NextCure, Inc., Beltsville, Maryland
Cloud Rain, Bee Bum, Tetelestai, The J - Jewish Community Center, St. Louis, Missouri
Yves Klein Blue Heron, New Mexico Museum of Natural History & Science, Albuquerque, New Mexico
Pink Chicken, Delmar College, Corpus Christi, Texas
Flamingo, Maestri Gallery, Dallas, Texas
Three Herons, Canals at Grand Park, Frisco, Texas
Bull, City of Boerne, Texas
Surf Dog, Ruff Range Dog Park, City of Frisco, Texas
Yves Klein Blue Heron, HomeTown, North Richland Hills, Texas
Hawk, The Jimmy Club, St. Rose, Louisiana
Ab's Chair, Friends of Historic Nacogdoches, Inc., Nacogdoches, Texas
Winking RedBird, City of Kenner, Louisiana
Bunny, City of Ames, Iowa
Cloud Rain, City of Greeley, Colorado
RedBird, West Canadian Digital Imaging, Inc., Calgary, Canada

GALLERY AFFILIATION

Adaro Art, Watersound, Florida	Gallery Wild, Jackson Hole, Wyoming
Materiality, Santa Fe, New Mexico	DK Gallery, Marietta, Georgia
Sorelle Gallery, Westport, Connecticut	Rena Charles Gallery, Healdsburg, California
Redbud Gallery, Houston, Texas	Schoonover Gallery, Steamboat Springs, Colorado
Shain Gallery Charlotte, North Carolina	K&K Gallery Culver City, California

REFERENCES

Elizabeth Regner, Executive Director
Lubbock Arts Alliance
P.O. Box 5092, Lubbock, TX 79408
806-744-2787, M 8062526162
execdir@lubbockarts.org
Several puplic art projects in Lubbock Texas

Blair Vaughn-Gruler
Materiality Gallery
241 Delgado Street, Santa Fe, NM 87501
9283010189
info@gvgcontemporary.com
Gallery representation for 15 years and coordinated with for projects in New Mexico

Matthew D. McComb, RLA, ASLA, CA
Park Planning and Development Manager
Allen Parks & Recreation
900 S. Greenville Ave. Allen, Texas 75002
2143670498
mmccomb@allentx.gov
Bark Yard Dog Park 2025

Erin Sellers, AICP
Inovationa Strategist
City of Pflugerville
(512) 990-6305
www.pflugervilletx.gov/arts
arts@pflugervilletx.gov
Park entrance sculpture for Lake Pflugerville

Lauren Selden, Professor of Art SFASU
Stephen F. Austin State University
P.O. Box 1300, Nacogdoches, TX 75962
936-615-6689
lselden@sfasu.edu
Colleague as a university professor and have worked with in past public art projects.

Tracy D. Ramseur
Cultural Arts Manager | Department of Parks, Recreation & Tourism
P.O. Box 2207 | 206 S. Main Street | Greenville, SC 29602
PHONE: 864.467.4404
tramseur@greenvillesc.gov | www.greenvillesc.gov
Placement of 8 works in parks in Greenville SC

Heather Boring MARKETING MANAGER
832.884.8394 Mobile 281.506.2301 Direct
19350 State Highway 249, Suite 210, Houston, Texas 77070
281.809.7800 Office 281.809.7801
Placement of 14 large works in model homes

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_FastWork.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 |



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

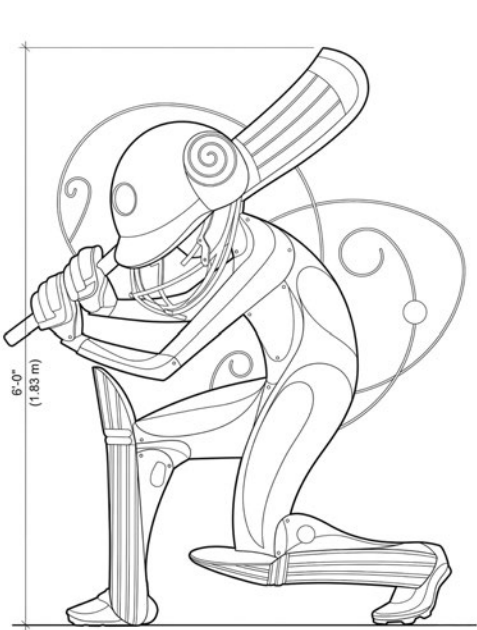


The Batter. Layered Cor-Ten steel, UV-printed surfaces. 6ft tall.



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.

MEMO

To: Public Art Advisory Board and Parks and Recreation Advisory Board
From: Shelli Kerr, AICP, Comprehensive Planning Manager
Josh Stacey, Deputy Director Parks and Recreation
Date: August 20, 2026
RE: Artwork Loan: *Old Tree* by Pamela Rosenkranz

Bentonville Parks and Recreation has partnered with OZ Art NWA to bring the Quilt of Parks and A Street Promenade to life with vibrant, engaging public art that adds energy, creativity, and visual interest to these downtown spaces.

As part of that effort, the proposed artwork, *Old Tree* by Pamela Rosenkranz, is curated by OZ Art NWA specifically for the new park under construction at the southeast corner of the A Street Promenade and SE 2nd Street. OZ Art NWA intends to lend the artwork to the city at no cost to the city.

Artwork. The artwork is an outdoor bright red and pink sculpture completed made of high-grade epoxy fiberglass and galvanized steel. The dimensions are 24.5' high x 19.5' wide x 19.5' deep. The artist statement is attached. Artist Pamela Rosenkranz is a Swiss multimedia artist.

Display Site. This artwork will be displayed in the Quilt of Parks in the new park under construction at the southeast corner of the A Street Promenade and SE 2nd Street.

Display Period. These artworks will be loaned to the city for a period of three (3) years with the option to extend the loan for a longer period upon City Council approval.

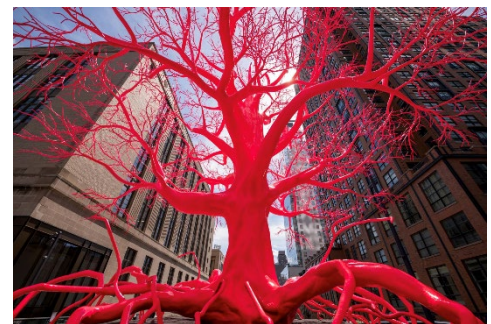
Cost and Funding. OZ Art NWA is lending the artwork to the City at no cost to the City.

Ownership. OZ Art NWA is the owner of the artwork.

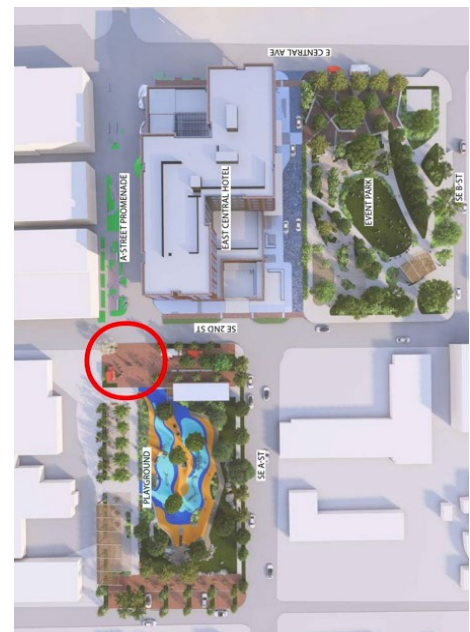
Maintenance. As the owner, OZ Art NWA will be responsible for installation, maintenance and deinstallation.

Compliance Check. The artwork is compliant with city codes and does not include advertising or obscenities.

Artwork:
Old Tree by Pamela Rosenkranz



Display Location:
Quilt of Parks



Notifications. The public has been notified about this proposed artwork through the publication of the Public Art Advisory Board meeting agenda on the city website and through a social media post.

Approvals: Recommendation of approval by Public Art Advisory Board and the Parks and Recreation Advisory Board are needed before proceeding to City Council for final approval

Evaluation Criteria. Per the Public Art Policy adopted February 10, 2026, the artwork should be evaluated using the following criteria.

1. *Artistic quality and merit.* Consideration of the strength of the artist's concept, vision, innovation, execution, experience, and craftsmanship.
2. *Context.* Evaluation of how the proposed artwork relates to the intended display site, including its scale, character, and surrounding natural features. Consideration of the artwork's alignment with the historical, geographic, social, and cultural context of the location. The artwork should be appropriate for placement in a highly visible public setting.
3. *Durability and maintenance.* Consideration of the art's ability to withstand the environment of the display site, the extent of maintenance requirements, and anticipated maintenance costs in relation to its expected life span.
4. *Public safety.* Finding that the artwork does not create an unnecessary safety hazard to the public or city employees and will be displayed in a manner that does not unreasonably impede traffic or interfere with public safety.
5. *Cost.* Finding that the cost for the artwork is reasonable for the proposal and that funding is available.
6. *Solicited Proposals.* If submitted in response to a call or RFP, the proposal should reflect and meet the objectives and intent of the call or RFP.

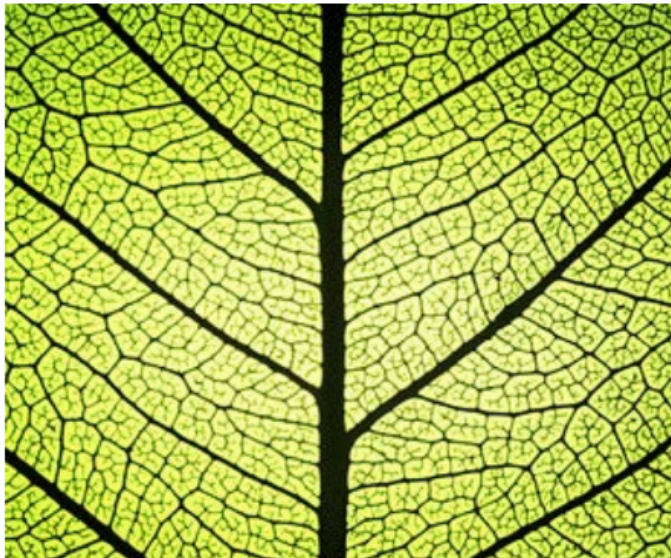
Old Tree is an imaginary tree created by the artist through a digital 3D process. Using generative design tools in CAD software, the artist explored a range of structural and aesthetic models to arrive at the sculpture's final form.

The sculpture's polyurethane coating draws from the artist's broader painting practice and is applied through a specialized color-shift process that creates a translucent, layered gloss. Its palette moves gradually from deep crimson at the trunk to softer pink tones across the branches and roots. The layered finish gives the colors a sense of depth and luminosity, appearing to emerge from within the sculpture itself.

The branching structure of *Old Tree* emphasizes growth, connection, and repetition. Rather than depicting conventional leaves, the sculpture extends into delicate, linear networks that recall the branching patterns found throughout the natural world. Three sizes of smaller branchlets repeat across the larger structure, creating an intricate system built from a relatively simple set of forms.

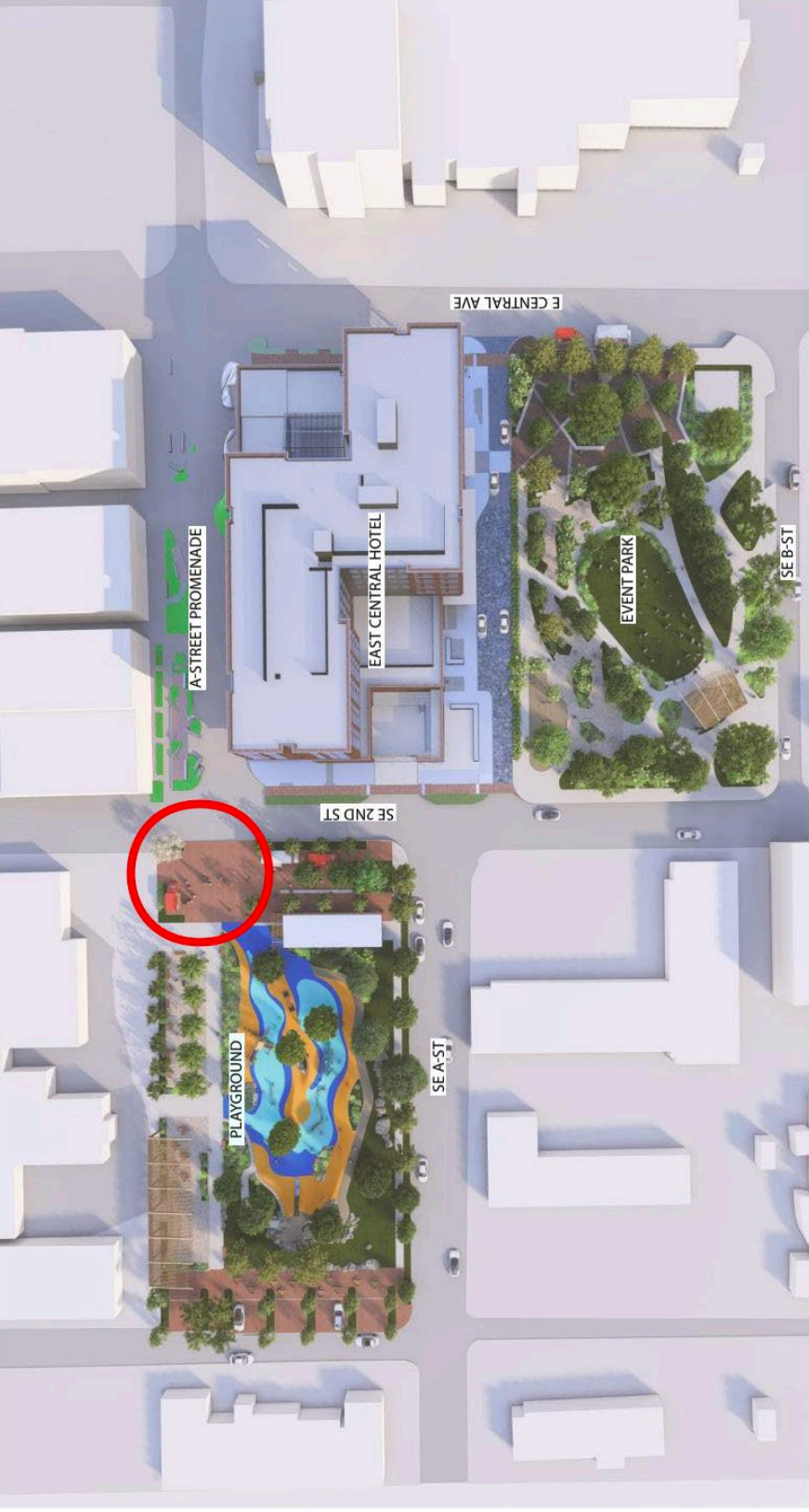
Although its underlying components are carefully designed and repeated, *Old Tree* conveys the irregularity and complexity of organic growth. The sculpture's fixed form is animated by an increasingly intricate branching system, balancing deliberate structure with the appearance of natural variation.

Rather than representing a tree at a particular stage of its life cycle, *Old Tree* imagines one in a state of continuous expansion. Its fractal-like repetition suggests a form that could continue growing outward indefinitely, transforming familiar patterns from nature into something imaginative, monumental, and unexpected.









Biography

Pamela Rosenkranz

Sprüth Magers

Born in Uri, Switzerland, 1979

Lives and works in Zurich

Education

2012

Rijksakademie, Independent Residency Program, Amsterdam

2005

Department of Comparative Literature, University of Zurich

2004

MFA, Academy of Fine Arts, Bern

Teaching

Kunstakademie Munich

Awards, Grants and Fellowships

2025

Prix Meret Oppenheim

2016

Paul Boesch Prize, Bern

Solo exhibitions (selected)

2025

Liquid Body, Stedelijk Museum, Amsterdam

2024

Spill Retina, Neuer Berliner Kunstverein

Education

2012 Rijksakademie, Independent Residency Program, Amsterdam
2005 Department of Comparative Literature, University of Zurich
2004 MFA, Academy of Fine Arts, Bern

Teaching

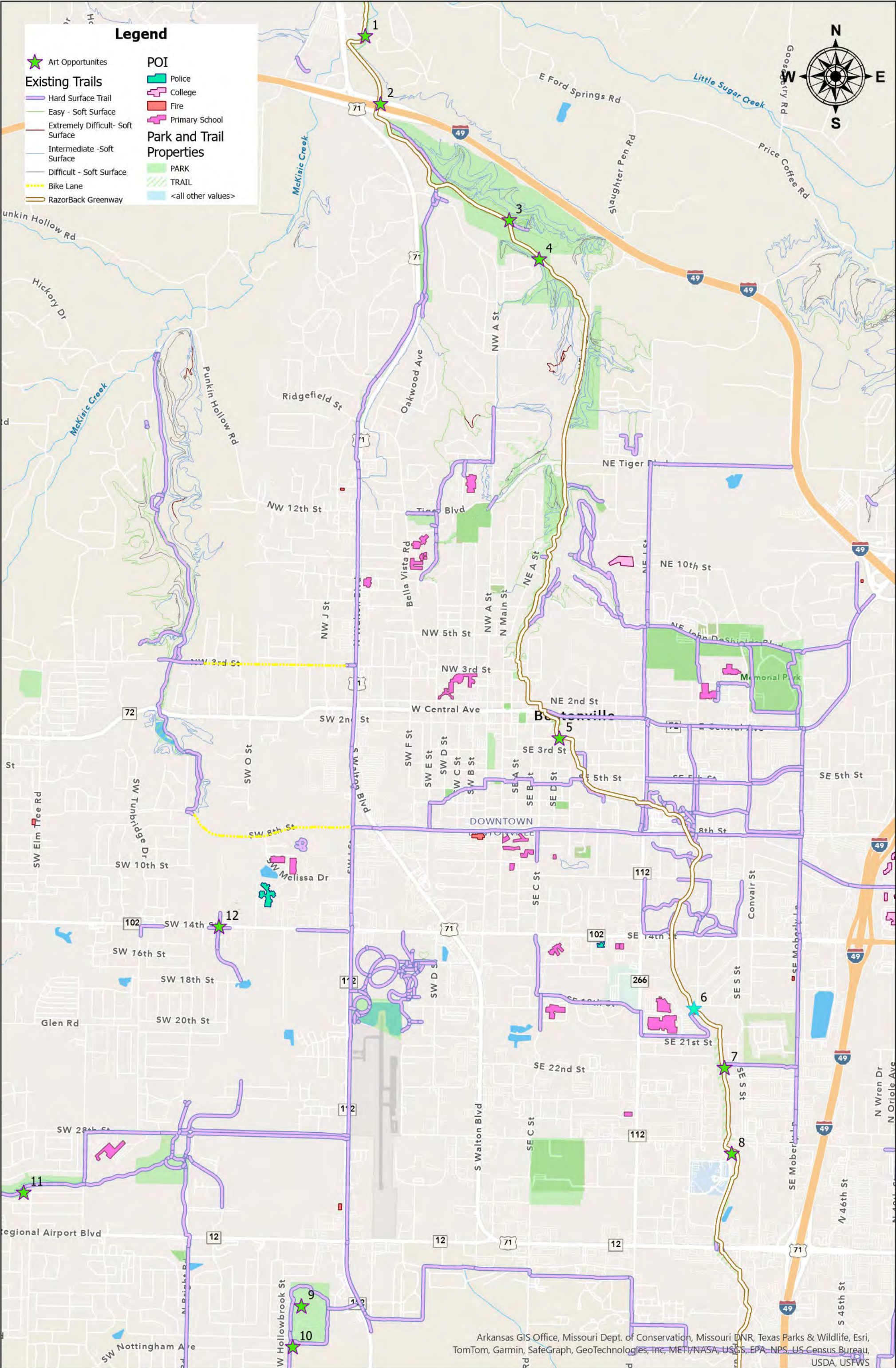
Kunstakademie Munich

Awards, Grants and Fellowships

2025 Prix Meret Oppenheim
2016 Paul Boesch Prize, Bern

Public Collections

Aishti Foundation, Beirut
Astrup Fearnley Museum of Modern Art, Oslo
Berezdivin Collection / Espacio 1414, Santurce
Boros Collection, Berlin
Centre Georges-Pompidou, Paris
Fiorucci Art Trust, London
Fondazione Sandretto Re Rebaudengo, Venice/Torino
Francois Pinault Collection, Venice/Paris
Ishikawa Foundation, Okayama
Israel Museum, Jerusalem
K11 Art Foundation, Hong Kong
Kunstmuseum Bern
Kunstmuseum Liechtenstein, Vaduz
Kunstmuseum Thun
Kunsthaus Glarus
Kunsthaus Zurich
Louisiana Museum of Modern Art, Humlebaek
Museum für Moderne Kunst, Frankfurt am Main
Museum of Contemporary Art, Chicago
Museum of Contemporary Art, San Francisco
Museum of Modern Art, New York
Migros Museum für Gegenwartskunst, Zurich
Palazzo Ruspoli, Fondazione Memmo, Rome
Pye Foundation, Hong Kong
Ricola Collection, Laufen
Rubell Family Collection, Miami
Sharjah Art Foundation
The Museum of Contemporary Art, Los Angeles
The Renaissance Society, University of Chicago
Zabludowicz Collection, London



Public Art Advisory Board- Art Opportunity Locations



1) On the north side of the tunnel along the Razorback Greenway, there is ample space between the bridge and the area known as Blue Hole to accommodate a public art installation.
 Note: A stream restoration project is planned for 2027 in this area. Any proposed artwork should be located and designed with the planned restoration in mind to avoid future conflicts.

2) This Razorback Greenway tunnel beneath Interstate 49 presents an excellent opportunity for mural installations. The tunnel is large enough to accommodate several individual murals or one large, continuous mural spanning the length of the space.



4) This section of the Razorback Greenway features a large open field across from a bench on the northbound side of Slaughter Pen. The site provides ample space for a sculpture or other large-scale public art installation that would be highly visible to trail users.
 This location is subject to potential flooding. Any public art installation should be designed with an elevated concrete foundation or other appropriate flood-resilient measures to minimize the risk of damage.



6) This area of the Razorback Greenway serves as an important intersection near Bentonville High School. The trail corridor is expansive, with an open near the road. This location create an opportunity for a public art installation that could serve as a landmark for students, trail users, and the surrounding community.



3) This section of the Razorback Greenway serves as a natural gathering point where trail users branch off to access the mountain bike trails and skills park. With benches, drinking water, and restrooms already available, the site functions as a key trail hub and would be an ideal location for a public art installation. A sculpture or other signature piece would enhance the space, create a memorable landmark, and strengthen the identity of this important trail destination.



5) This section of the Razorback Greenway includes a small gathering area with a bench and drinking water adjacent to the pocket park across from the newly donated Bud Mansion.



7) This area of the Razorback Greenway serves as a connection point to another trail and includes three benches and a bicycle repair station, making it a natural stopping point for trail users. The adjacent open field provides ample space for a larger-scale sculpture or public art installation.



8) This location along the Razorback Greenway features a natural stone seating area, a bicycle repair station, and an informational kiosk, making it a natural gathering point for trail users. The surrounding open space provides ample room for a sculpture or other public art installation that would enhance the visitor experience.

Note: This location should be confirmed to ensure that the planned 2027 pipeline construction will not impact the proposed public art site.



9) TLocated behind the Bentonville Community Center (BCC) adjacent to the pond and walking trail, this site offers multiple opportunities for public art. The large open field could accommodate a signature sculpture or large-scale installation visible from the walking trail, cycling trail, playground, and even from within the Community Center. Additionally, the adjacent concrete plaza provides an ideal location for a smaller art piece. As the park currently has no public art, this location presents an excellent opportunity to establish a strong artistic presence and create a memorable destination within the park.



10) This area serves as the trailhead for the Bright Field Trail and includes a parking lot, restrooms, and ample open space to accommodate a sculpture or other signature public art installation. As a key entry point to the trail, it presents an excellent opportunity to create a memorable landmark and enhance visitors' first impression of the corridor.

11) Past Creekside Park along the Osage Creek Trail, there is an opportunity for public art at the intersection of the neighborhood connector trail. This location could serve as a welcoming landmark and create a unique sense of place for both trail users and the surrounding neighborhood.



12) This tunnel connects Gateway Park beneath 14th Street and is the longest pedestrian tunnel in Arkansas. The space offers an excellent opportunity for public art, whether through a series of mural installations or one large, continuous mural spanning the length of the tunnel.