



ColumbusPublicArt2012



A NOTE FROM THE MAYOR As we continue to make Columbus one of the best cities in the nation, it is crucial that we harness the remarkable energy and creativity of our community. We will invest in arts and culture, develop signature parks and public spaces, and celebrate the urban experience that only exists Downtown. *Finding Time: ColumbusPublicArt2012* represents a vibrant and ambitious approach toward these goals.

Finding Time: ColumbusPublicArt2012 is the result of a broad and unique partnership for Columbus that includes the National Endowment for the Arts, The Ohio State University, Columbus Art Commission, Capital Crossroads Special Improvement District, The Columbus Foundation, Ohio Arts Council, Greater Columbus Arts Council, and many other partners, sponsors, and collaborators that have been integral in the success of sowing the seeds for future programs of public art.



Mayor Michael B. Coleman



Finding Time: ColumbusPublicArt2012 is a temporary public art project that explores the physical and philosophical measurement of TIME. The artworks in the exhibition investigate and question the notion of time, while making the City of Columbus aware of the passing of time, the use of time, measurement of time, the chronology of a life, world time, and the notion of temporary and permanent.

INTRODUCTION It was an honor to be appointed by Mayor Coleman in August 2007 to serve on the newly constituted Columbus Art Commission. The idea for creating this body, it turned out, was not new: legislation was written and passed in 1960 to establish an Art Commission. For reasons that are hard to fathom, it took 47 years and Michael B. Coleman to act on the legislation.

The six other commissioners and I learned that our primary role was "...to approve all art purchased, commissioned, or accepted as a gift by the City, as well as all art proposed for placement anywhere within the Public Right of Way or on property owned or leased by the City." We embraced that charge—and at the same time aspired to be more than gatekeepers. Two years into the life of the commission, our desire to do more was reinforced when Mayor Coleman challenged us to advocate actively for public art in Columbus and to build community support for public art programming. When the door closed as he left the meeting, we wondered out loud, "How... and with what resources?" Be careful what you wish for.

In early 2010 I noticed the annual call for applications for Engagement/Impact Grants, "...a program to support innovative, creative and scholarly outreach and engagement

initiatives that partner the academic/research excellence of The Ohio State University with communities." Our attempts to advocate by showing PowerPoint presentations and passing out PDFs about public art in other cities had fallen flat. Perhaps we could advocate more effectively by showing rather than telling. Planning for the 2012 bicentennial was in the air, and the other commissioners agreed that it seemed an opportune time to demonstrate the possibilities and benefits of public art. But the Commission had no budget, and a requirement of the OSU grant was to apply with an off-campus partner willing to commit matching fund of 25% of the grant request.

The summer before I had met Cleve Ricksecker, Executive Director of the Capital Crossroads Special Improvement District. Cleve lived up to his reputation as being the go-to guy to locate vacant storefronts and buildings in the downtown in which the 25 students in my graduate studio could do special projects. "Art Squatters," as they dubbed the venture, was hugely successful, both for the students and for the downtown.

With this experience still fresh in mind, I asked Cleve if the SID would be interested in being the off-campus partner for the grant application. The SID Board approved the request in less than a week. We were fortunate

to be awarded one of four grants in spring 2010, and the program of temporary public art in the downtown was launched. The OSU and SID commitments allowed us to assemble a curatorial team, develop a roster of artists to be invited to propose works, and undertake serious fundraising. To make the proverbial long story short, 30 months later, *Finding Time: ColumbusPublicArt2012* is the result.

Our vision was to treat downtown as an open-air gallery that would create memorable experiences for downtown workers, residents and visitors. We wanted to reflect the broad range of approaches, forms, and media in contemporary public art. We were dead against limiting projects to a particular location such as a park or only along the riverfront, yet we recognized that it would be a mistake to spread things too thin. The program boundaries, we decided, would be Spring Street to the north, Main to the south, COSI to the west and the Columbus Metropolitan Library to the east.

Defining physical site alone was not enough to shape the program. The curatorial team identified the overarching theme of TIME that would dovetail with events being planned by the Bicentennial Commission to showcase Columbus' past, present and future. Given the relatively short window in which to

develop and realize projects, we determined that participation would be by invitation. Our roster of international, national, and local artists included some who had proven track records, and others whom we felt were ripe for their first opportunity to work in the public realm. Artists were invited to select sites in the program area and to respond to the general context of the downtown and to the overarching theme of time. Projects would be temporary; budgets would be modest; we hoped to stretch what funds we could raise. What could they come up with?

More than 50 artists are represented in the thirteen projects that comprise *Finding Time: ColumbusPublicArt2012*. The works range from the familiar—sculpture, drawing, and painting—to forms that may raise eyebrows or cause viewers to wonder, "Why is this art?" Public art need not be relegated to decoration: some projects are readily understood; others inspire wonder and raise questions. They require reflection and time—our operative word—to be appreciated. We aimed not to emulate what other cities have done but to capitalize on sites and resources unique to our downtown. An example of this is the project to commission new works by twelve composers for the chime at Trinity Episcopal Church. Art, architecture, planning, and design often intersect in the public art world.

In this context, we conceived the project to commission local architects to design attendant booths for surface parking lots. Civic occasions often inspire commemorative books, as well as parades, cake-cutting ceremonies, and displays of fireworks. In a contemporary take on this tradition, we have commissioned an artist's book to be placed in all branches of one of the city's most public institutions, the Columbus Metropolitan Library.

At the start of this venture it was impossible to imagine the collective resources and energy that would be required to pull it off. We have been buoyed by the support of local, state, and national organizations and agencies. Private donors have given generously. The level of cooperation and collaboration from project partners has been remarkable. City commissions and departments have risen to the occasion as we have figured out together how to make public art happen in Columbus. The pages of acknowledgements and logos at the end of this book do not begin to convey our gratitude.

I would like especially to thank the core organizing team: Cleve Ricksecker, Shelly Willis, Dow Kimbrell, Jennifer McNally, Diane Nance, and Lori Baudro. They have been deeply committed to the program, and their contributions have been invaluable.

The ultimate goal of *Finding Time: ColumbusPublicArt2012* has been to lay the groundwork for establishing an ongoing public art program for the City of Columbus. We have aimed to jump-start that. We hope that you will join us in supporting that effort.

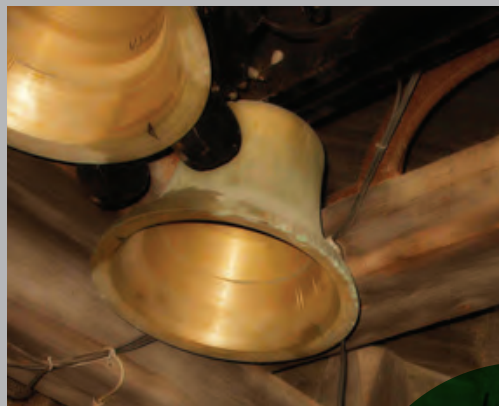


Malcolm Cochran

Professor, Department of Art
The Ohio State University
Program Director / Curator
Finding Time: ColumbusPublicArt2012

FINDING TIME PROGRAM TEAM

Shelly Willis, Curator / Program Consultant
Dow Kimbrell, Curatorial Assistant
Cleve Ricksecker, Downtown Liaison
Jennifer McNally, Program Assistant
Lisa Dent, Curator



“In order to thrive, Downtown needs to engage creative people and build emotional ties with creative communities.”

—Cleve Ricksecker



PHOTOGRAPHS:
Malcolm Cochran

Columbus Composers

Compositions for the Trinity Episcopal Church Chime

THE BELLS AT TRINITY EPISCOPAL CHURCH, are played by hand by carillonneur Nick Tepe and—with the addition of new equipment a few years ago—can be programmed to ring mechanically. Twelve composers, ranging from contemporary masters to jazz musicians to writers of sacred and secular music, were commissioned to create new pieces for the bells. Beginning with an inaugural performance of the first composition on January 1 and continuing with a new composition each month, these works reinforce the overarching theme of time that weaves through all *Finding Time* projects. The use of church bells recalls their history as a mode of communication, while the compositions themselves are uniquely modern reflections of our time.

Trinity Episcopal Church,
East Broad & South Third streets
Initiated January 1, 2012

COMPOSERS (IN CHRONOLOGICAL ORDER)

Sheena Phillips / Donald Harris / Sue Harshe / Vera Stanojevic / Gerald Harvey / Jacob Reed / Mark Flugge / Derek DiCenzo / Mark Gunderson / Brian Harnetty / Richard Smoot / Bobby Floyd

PRIMARY SUPPORT

Johnstone Fund for New Music at The Columbus Foundation and a Private Donor

SPECIAL THANKS

The Rev. Richard A. Burnett, Rector / Nick Tepe, Carillonneur / Kevin N. Wines, Director of Music/Liturgist



Stuart Williams NEW YORK, NY

Breath of Life / Columbus

MAYOR MICHAEL COLEMAN threw the switch on *Breath of Life / Columbus* the evening of February 1, 2012, illuminating environmental artist Stuart Williams' installation of colored LED lighting on the east façade of COSI.

The work was programmed to create slowly undulating waves of light that changed hue and repeatedly swept up and down the building. Williams likened the relaxed pace of the rising and ebbing washes of light to slow breathing, as though the building were in a Zen-like state of meditation. Scioto Mile Park was an ideal vantage point from which to view this northern-light-like installation and its reflection on the river.

COSI Scioto Riverfront
Old Central High School Façade
February 1–March 17, 2012

SPECIAL THANKS

COSI: Brian Lobaugh and Jay Mumford;
Vincnet Lighting, Cincinnati / Dresden Sister City
and Columbus Sister Cities International for
consideration of a possible companion light work
by Stuart Williams in Dresden, Germany

PHOTOGRAPH:
Craig Collins





Reinigungsgesellschaft BERLIN, GERMANY

The Bus to the Future



“WHAT WOULD YOU NAME THE BUS LINE that leads your city to the future?” This is the question posed by the German art collaborative, Reinigungsgesellschaft. The goal of their project, created in partnership with COTA, is to spur community thought and discussion on creating sustainable transportation options in and around downtown and throughout greater Columbus.

As part of their research, Martin Keil and Henrik Mayer spent more than two weeks in Columbus in late winter. Much of this time was spent riding COTA busses from one end of the city to the other while talking with riders and drivers. They concluded the research part of their project by holding a workshop on March 15 with COTA employees, riders, and community members. From their research, they developed

three interventions: signage naming 35 bus routes ranging from the utopian to the prosaic and ironic; large maps of the renamed routes; and placards that encourage riders to offer further suggestions for route names. Keil and Mayer returned in May to install the works at downtown bus shelters and stops along the crossroads of Columbus—High and Broad streets—and in 80 busses.

Bus shelters and stops on High and Broad streets and in 80 buses.
February–December 2012

SPECIAL THANKS
COTA: Jamison Pack, Marty Stutz, drivers and mechanics / Elena Harvey Collins

PHOTOGRAPHS:
LEFT: Nick George
RIGHT: Reinigungsgesellschaft

David Best PETALUMA, CA

Bicentennial Towers

BEST's most notable works are monumental, highly articulated wooden temples for the Burning Man festivals. For Columbus, he created four sculptures for the plinths at the termini of the Broad Street Bridge. Each spire-like, intricately-cut wooden element is different, though the family of shapes throughout is reminiscent of elaborate towers or finials. The bridge was designed with sculptural elements in mind, but they were never completed. Best's temporary project brings new life to these prominent—yet empty—features of Columbus's major downtown bridge.

Broad Street Bridge
Initiated May 2012

PRIMARY SUPPORTER
Franklin County

SPECIAL THANKS
County Commissioners: Paula Brooks,
Marilyn Brown, John O'Grady / Dean Ringle,
Franklin County Engineer / Mark Sherman,
Chief Deputy Engineer

PHOTOGRAPH:
Malcolm Cochran





PHOTOGRAPHS:
Central Ohio Plein Air

Central Ohio Plein Air COLUMBUS, OH

Urban Plein Air Paintings

MEMBERS OF CENTRAL OHIO PLEIN AIR created 20 discrete paintings on buildings in the downtown core. The artworks are painted in the style called plein air, a French term meaning “in open air,” which refers to a process in which the artist paints a subject on location. In this case, the artists focused on sites in unexpected urban locations: side streets, alleys, parking lots, nooks, and crannies. The paintings are meant to be discovered by pedestrians going about their everyday business.

Various locations throughout the downtown
Initiated February 2012

SPECIAL THANKS

Bill Westerman, President, Central Ohio Plein Air / Valerie Goettler / Golden Artist Colors, Inc. / Building owners and tenants

PAINTERS

Tom Cole / Michael Crapser / Aida Garrity / Jim Glover / Carol Granger / Deb Haller / Marty Husted / Marianne Miller / Ruth Ann Mitchell / Susan Otten / Janet Painter / Marcao Pozza-Mendes / Andy Quisumbing / Julie Ricketts / Bob Tanner / Bill Westerman



Janet Zweig BROOKLYN, NY

“Columbus never...”

ZWEIG'S PROJECT IS A GENERATIVE SENTENCE on a blank wall behind Key Bank developed through collaboration between the artist and the people of Columbus. The first words were written by the artist—“Columbus never came here, but...”—and were revealed over the course of six weeks. Additions to the sentence are installed phrase-by-phrase at approximately two-week intervals. By the project's end, the wall will be covered with text written by the public.

Generative text can tap into an unconscious that often discovers hidden, insightful, poetic, and sometimes humorous truths. The new words are chosen by Zweig and curators from online submissions by people who live, work, or visit Columbus. The choices depend on words that

create the possibility of one meaning that can shift with the addition of subsequent words. The goal is to change the meaning of the sentence (or sentences) each time a new section is added, in an attempt ultimately to capture the soul of Columbus as described by its residents. Columbus' statement about itself will be writ large over the course of the year. Since the sentence is gradually generative, what Columbus has to say about itself collectively won't be known until early 2013.

88 East Broad Street
Initiated May 29, 2012

SPECIAL THANKS

Orange Barrel Media / Oasis Parking / Schottenstein Property Group / KeyBank / and the many contest contributors

PHOTOGRAPHS:
Jaynie Grothe



Transit Arts COLUMBUS, OH

We Want Your Voice

TRANSIT ARTS is a citywide youth arts development program based at Central Community House. The program works in partnership with the Columbus Federation of Settlements and the Ohio Alliance for Arts Education to engage young people, ages 12–21, in intensive, free, interdisciplinary programs of coaching/mentoring by outstanding professionals from the creative industries.

TRANSIT ARTS' participation in the *Finding Time* program is an extension of Janet Zweig's "Columbus never..." project. As the generative sentence has developed on the wall behind Key Bank, program participants have come to the site twice a month to record live responses to the existing text. On each occasion, they

set up a small stand directly in line with the center of the wall and position a video camera to capture speakers from the same vantage point. Outfitted in custom TRANSIT ARTS/ *Finding Time* T-shirts, the youth coax passersby into "...participating in a public art project on YouTube." Most decline, but many do not. Participants are asked to speak the words written on the wall at that time and then complete the sentence with whatever comes to mind. Comments have ranged from one-word additions to paragraph-long musings on the state of the city. When business is slow, the youth offer their own conclusions to the generative sentence, and on occasion have given the dynamic dance performances for which they are well known.

The multiple segments will be edited into a time-lapse recording of how Columbus sees itself in 2012. In the process, mundane aspects of life—changes in the seasons, vernacular speech, typical clothing and hairstyles, the shapes and colors of cars in the parking lot—are being captured for posterity.

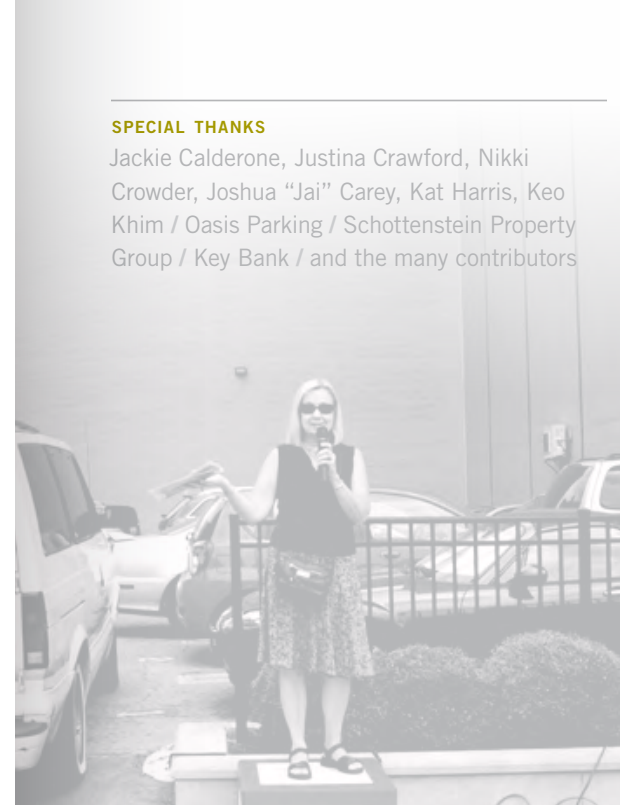
In association with "Columbus never..."
88 East Broad Street
Initiated June 5, 2012

PRIMARY SUPPORTER

This project was made possible through the generous contributions of several organizations in support of the Neighborhood Partnership Grants program



PHOTOGRAPHS:
Transit Arts





PHOTOGRAPHS:
Keida Mascaro

Nikhil Chopra GOA, INDIA

inside out: As the stars viewed the Palace

OSU MASTER OF FINE ARTS ALUMNUS Nikhil Chopra returned to Columbus for a tour-de-force public performance during which he created a monumental charcoal drawing on the exterior of the Palace Theater. The work was based on a photograph from the 1940s taken from the theater stage looking toward rows of empty seats titled “As the stars viewed the Palace.” By reinterpreting the photograph in large scale on the building exterior, Chopra juxtaposed the perspective of inside/outside, performer/audience, time/space, and reality/illusion.

His dramatic, costumed performance began when he covered his face and hands with ghostly white makeup and clothed himself in a black cape that doubled as the tent in which he would sleep for the next three nights. Chopra

worked on the drawing primarily from the elevated platform of an electric lift, taking breaks for lunch and naps in the ornate lobby of the theater, and resuming work until dusk. Each evening he walked or rode a COTA bus to pitch his tent at OSU near Hopkins Hall, home of the Department of Art. As the days wore on and the charcoal dust settled, his white makeup turned to black, ultimately obscuring and transforming his identity over the four-day performance. *inside out: As the stars viewed the Palace* concluded when Chopra stopped drawing, broke his 78-hour silence, and interacted with the audience that had gathered to witness its completion.

Chopra’s drawing quickly faded from exposure to the elements. When asked about



the temporal nature of his work, he replied, “Nothing lasts.” In the context of *Finding Time*, Chopra was a charged, if fleeting, presence that left an indelible impression on all who witnessed his public performance.

East wall of the Palace Theater at North Wall St.
August 23–26, 2012

SPECIAL THANKS

CAPA: Todd Bemis & Mark Szwabinsky / Sunbelt Rentals / Documentation: Keida Mascaro, Jeff Sims, Nick George / The Ohio State University Department of Public Safety

Candace Black COLUMBUS, OH

Buckle

FEW PEOPLE WOULD NOTICE the roughly six-inch wide, two-story tall gap between 19th-century buildings across from the loading dock for the Rhodes Tower. Yet this is where Black found the potential for a creating a sculpture of warped architecture that responds both to the particulars of the site and to the overarching theme of time identified by the program curators.

Black's project is a composite of fragments of architectural details such as dentils and moldings typical of buildings in the area rendered in dense plaster. (The artist modeled the dentils after those on the original Huntington Bank on High Street just south of Broad.) These rest on the brick street at the base of what reads as an avalanche of sorts

spilling from the roofline of the buildings. The gesture is clearly metaphorical; this is no fool-the-eye installation meant to suggest that actual masonry has tumbled to the ground. Rather, the stark white of the plaster reads more as a slice of a glacier, an indication of the line Black would like to draw between historical and geologic time.

The site for this work is only a block north of the Statehouse, but it is a location full of contrasts that can feel miles away. Here Columbus's tallest skyscraper, a monument to our identity as the Capital of Ohio, butts up against modest brick buildings on a narrow street reminiscent of European cities. The tug of gravity and the implication of entropy in *Buckle* juxtaposed with multi-story office



towers may remind us that here, as everywhere, change is the only constant.

East Lynn Street
At rear of 43 & 47 East Gay Street
Installation October 2012

SPECIAL THANKS

Monk's Copy Shop / Vorys, Sater, Seymour
and Pease LLP

PHOTOGRAPHS:
LEFT: Nick George
RIGHT: Malcolm Cochran





PROPOSAL RENDERING:
Jon Rubin

Jon Rubin PITTSBURGH, PA

The Time and The Temperature

JON RUBIN responded directly to the curatorial premise that *Finding Time* presented to participating artists: to make "...the City of Columbus aware of the passing of time, the use of time, measurement of time, the chronology of a life, world time, and the notion of temporary and permanent." His project consists of a custom-made sign, similar to ones commonly seen in front of businesses, churches, and schools throughout the U.S. that give the exact time and temperature of the location where they are installed. Rubin's sign, however, tells the current time and temperature in Tehran, Iran—a city that is geographically distant, yet is in our news on a daily basis. *The Time and The Temperature* presents a moment in the city where the space between here and there is collapsed and the citizens of Columbus can

temporarily project themselves into a foreign place and circumstance. Throughout the run of the project, there will be open public forums with cultural, religious, academic, and political leaders discussing some of the complicated issues at stake in U.S. and Iranian relations.

Corner of South Lazelle & East Broad streets
November 2012–March 2013

SPECIAL THANKS

Trinity Episcopal Church / DāNite Sign Co.

“Public art is an open invitation to find time for what’s most important, to reflect on who we are together.”

—Rick Livingston

Tim Rietenbach COLUMBUS, OH

Grazing

IMAGINING THE CONTINUOUS MOVEMENT of the Scioto River as time passing is the “platform” for this installation of eight double-life-size cows grazing on the surface of the water. Using steel rod, Rietenbach drew in space the outlines of these representations of Columbus’s agrarian past. The rod is covered with red tubing, a material the artist settled on to make the sculptures stand out against the background of the tree-lined shore and to heighten the improbability of the floating herd. Both the image and the motion of the sculptures on the river speak to slowing down, and to some extent, defying the progression of time. The cows, even in this displaced incarnation, conjure a time when farms were smaller and cows were able to roam the fields in close proximity to downtown. Rietenbach’s project may be interpreted as

a drawing of the ghosts of Columbus’s past grazing contentedly at the heart of the city’s recently revitalized riverfront.

Scioto River across from North Bank Park
Installation date TBD

PRIMARY SUPPORTER
Crane Group

SPECIAL THANKS
Tim Donovan, Columbus Recreation & Parks Department



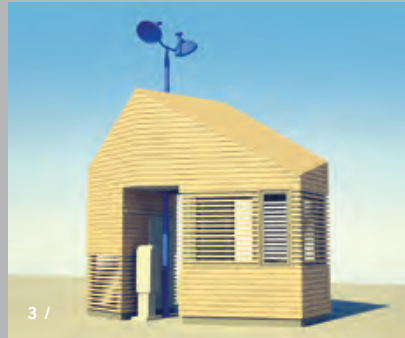
PROPOSAL RENDERING:
Tim Rietenbach



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6 /

Columbus Architects **Bold Booths!**

IN MANY U.S. CITIES after World War II, the emergence of office towers created an insatiable need for parking that was met by razing large swaths of what had been a diverse urban environment. These seemingly desolate, ubiquitous spaces are being reconsidered by architects who find unlikely potential for interesting urban design. As part of this larger dialogue, *Finding Time* has commissioned five local architects to design parking-attendant booths for surface-parking lots. In addition, *Finding Time* Curatorial Assistant Dow Kimbrell led a design seminar at the OSU Knowlton School of Architecture to create a proposal for the project.

Since these micro buildings are generally viewed as strictly functional, the project turns

our attention to the potential for innovative design in gaps in the urban infrastructure. At the same time, the architects will provide shelter for attendants, many of whom are immigrant workers largely invisible to the patrons they serve. These unique new structures will spark potential dialogue between commuters and attendants, bringing into sharp focus the role design can play in expanding the social capital within the city.

Finding Time has initiated *Bold Booths!* with the goal of finding partners and supporters to realize five or more booths in the downtown. This suite of distinct, one-of-a-kind structures will be a legacy of the program of predominantly temporary public art.

Various locations in the downtown
Planning and design initiated March 2012;
construction TBD

ARCHITECTS
BAworkshop / Blostein/Overly Architects /
DesignGroup / Jonathan Barnes Architecture
and Design / Neal Clements / Students of the
Knowlton School of Architecture

SPECIAL THANKS
Tom Eckl, Eckl Parking Company, LLC

RENDERINGS, CLOCKWISE FROM TOP:
1 / Jonathan Barnes Architecture and Design 2 / Neal Clements 3 / BAWorkshop
4 / Design Group 5 / Blostein/Overly Architects 6 / Knowlton School of Architecture

VOICES FROM THE COMMUNITY

CLEVE RICKSECKER, EXECUTIVE DIRECTOR

Capital Crossroads & Discovery
Special Improvement Districts

In order to thrive, Downtown needs to engage creative people and build emotional ties with creative communities. I believe Finding Time helps to establish Downtown as a place that welcomes creativity and entrepreneurship.

DIANE NANCE

Columbus Art Commission

It's been a delight to see new art placed throughout downtown. Finding Time samples the many ways Columbus can envision public art enlivening the city.

SEBASTIAN D. G. KNOWLES

Professor of English, Associate Dean for Faculty and Research, OSU Arts & Humanities

Kandinsky says that "the eye is the hammer," the mechanism by which the soul is set vibrating to the power of art. Finding Time: ColumbusPublicArt2012 is the hammer that has brought public art to this city, and through this splendid collaborative project Columbus has become a more spiritual place.

CHIP SANTER

Columbus Art Commission

Finding Time has been invaluable in elevating the importance of public art in Columbus. Although it is a temporary installation, this achievement makes it of great permanent value.

DENNY GRIFFITH

President, Columbus College of Art & Design

Finding Time has been complete home run. Inventive, thought provoking, progressive and inclusive, it made me proud to be a member of this community. It pushed our buttons and our boundaries in just the right ways, and demonstrates a level of civic maturity, confidence and inventiveness that suggests that Columbus has in some sense arrived. I'm in awe of what these folks pulled off and really delighted that the project so successfully broke so much ground. Hurray for Finding Time!

BARBARA NICHOLSON

Columbus Art Commission

Finding Time: ColumbusPublicArt2012 speaks volumes about the importance, value and potential of public spaces to connect and elevate Columbus, us, others and new ideas when viewed through the aesthetic vision of artists. This is a shining example of how all the arts can play a prominent role.

JOSEPH E. STEINMETZ, PHD

Executive Dean and Vice Provost
OSU College of Arts and Sciences

The arts awaken our imaginations and enrich our lives. We are Ohio State's College of Arts and Sciences, and a major part of our mission is to champion the arts and promote an atmosphere that inspires creativity and excellence, on our university campus and in our local community. As Columbus celebrates its bicentennial, we are honored to support the Columbus Public Art project, and we are proud of the immense talents of our faculty, students and alumni who have contributed to the transformation of downtown Columbus into a year-long, open-air gallery.

CHARLOTTE KESSLER

Member of the National Council on the Arts

Finding Time has placed art—literally and figuratively—in the center of the public square. I can think of no better way to celebrate all that has made Columbus great for the past 200 years.

PRISCILLA R. TYSON

Columbus City Councilmember

Public art enhances our quality of life and can be an agent of economic development in our community. My hope is that Finding Time continues the conversation about the place for public art in Columbus.

RICK LIVINGSTON

Associate Director, OSU Humanities Institute

Public art is an open invitation to find time for what's most important, to reflect on who we are together. The genius of Finding Time was to extend that invitation, in varied accents, over and over: a recurrent festival of welcome.

DAVID E. CHESEBROUGH

President and CEO, COSI

We valued having COSI's historic Central High School component used as the palette for one of the early art installations which transformed the large COSI facade into a "breathing" building. Art offers another window into understanding the world which to some people is more accessible through artistic exploration than going through the science door.

JAMIE A. GREENE

Program Manager, 200Columbus:
The Bicentennial

Finding Time: ColumbusPublicArt2012 was a fascinating initiative to celebrate the City's bicentennial. It was bold in concept and moving in execution. The project exposed many people to the potential of public art to elevate not only the aesthetic quality of the City's public realm, but also the deeper meaning and purpose of our physical environment.

NANNETTE MACIEJEUNES

Executive Director, Columbus Museum of Art

As Henri Matisse said, "Creativity takes courage." The National Endowment for the Arts recognized our courage when they awarded Finding Time one of a handful of their prestigious Our Town grants. Public art is a beautiful, provocative, and sometimes stunning reminder of the crucial role creativity plays in the vitality of a city and a reminder that the collective creativity of our citizens helps make Columbus a great place to work and to raise a family.

BARBARA A. PRATZNER

President, Columbus Sister Cities International

Public art gives life and breath and texture to a city. Permanent—and temporary—works challenge us, delight us, confound us and invite us to see our city in new ways. Pieces such as Stuart Williams' "Breath of Life" light installation enlivened our city throughout the Bicentennial year. May the Finding Time program inspire a legacy of new public art to enrich the lives of residents and visitors.

MILT BAUGHMAN

President, Greater Columbus Arts Council (GCAC)

Since the planning for Finding Time began, GCAC believed this project would be an important progression in the discussion about

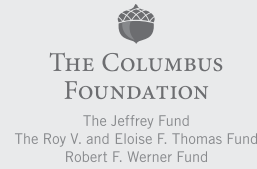
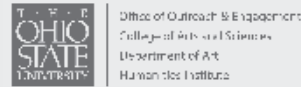
public art in Columbus. In addition, the National Endowment for the Arts Our Town grant awarded for Finding Time validates its importance in a national context, and the diversity of public art it encompasses has accomplished all that we hoped for and more for the project's contribution to the Columbus arts community.

NANCY RECCHIE

Benjamin D. Rickey & Co.

Finding Time: ColumbusPublicArt2012 has provided a glimpse of the breadth and diversity of public art. While temporary in nature, the public art installations and activities for 2012 have enriched the downtown environment and made me crave more and permanent public art throughout the city. As part of the program, I had the pleasure of leading a tour through the Ohio Judicial Center and seeing how excited people were to discover this gem of art and architecture hiding in plain sight!

SPONSORS



NEIGHBORHOOD PARTNERSHIP GRANTS PROGRAM



Finding Time: ColumbusPublicArt2012 is made possible with the financial support, grants, in-kind gifts, volunteer time, talents, dedication, and collaborative effort of many different organizations, individuals, local businesses, and public agencies. The program team is grateful for the generous and thoughtful contributions from these varied sources.

ORGANIZING PARTNERS

Capital Crossroads Special Improvement District
City of Columbus
Columbus Art Commission
The Columbus Foundation
Columbus Museum of Art
Experience Columbus
Greater Columbus Arts Council
OSU Department of Art
OSU Knowlton School of Architecture
Otterbein University
200Columbus: The Bicentennial

Columbus Sister Cities International
Eckl Parking Company, LLC
Franklin County Engineer
Orange Barrel Media
Trinity Episcopal Church
The Westin Columbus—Great Southern Hotel

OSU DEPARTMENT OF ART STUDENT INTERNS

Jama Bains
Logan Beach
Chelsea Bornheim
Matthew Courtright
Evan Dawson
MaKenzie Frank
Jaynie Grothe
Kimberly Havarnek

FISCAL AGENTS

Capital Crossroads SID: *Marc Conte, Jenny Devantier*
GCAC: *Ruby Harper, Paula Menhenett*
The Ohio State University: *Brad Harris, Mark Miller, Andrea Ward-Ross, Sheila Willman*
The Columbus Foundation: *Steven Moore, Michael Wilkos*
Central Community House

COLUMBUS ART COMMISSION

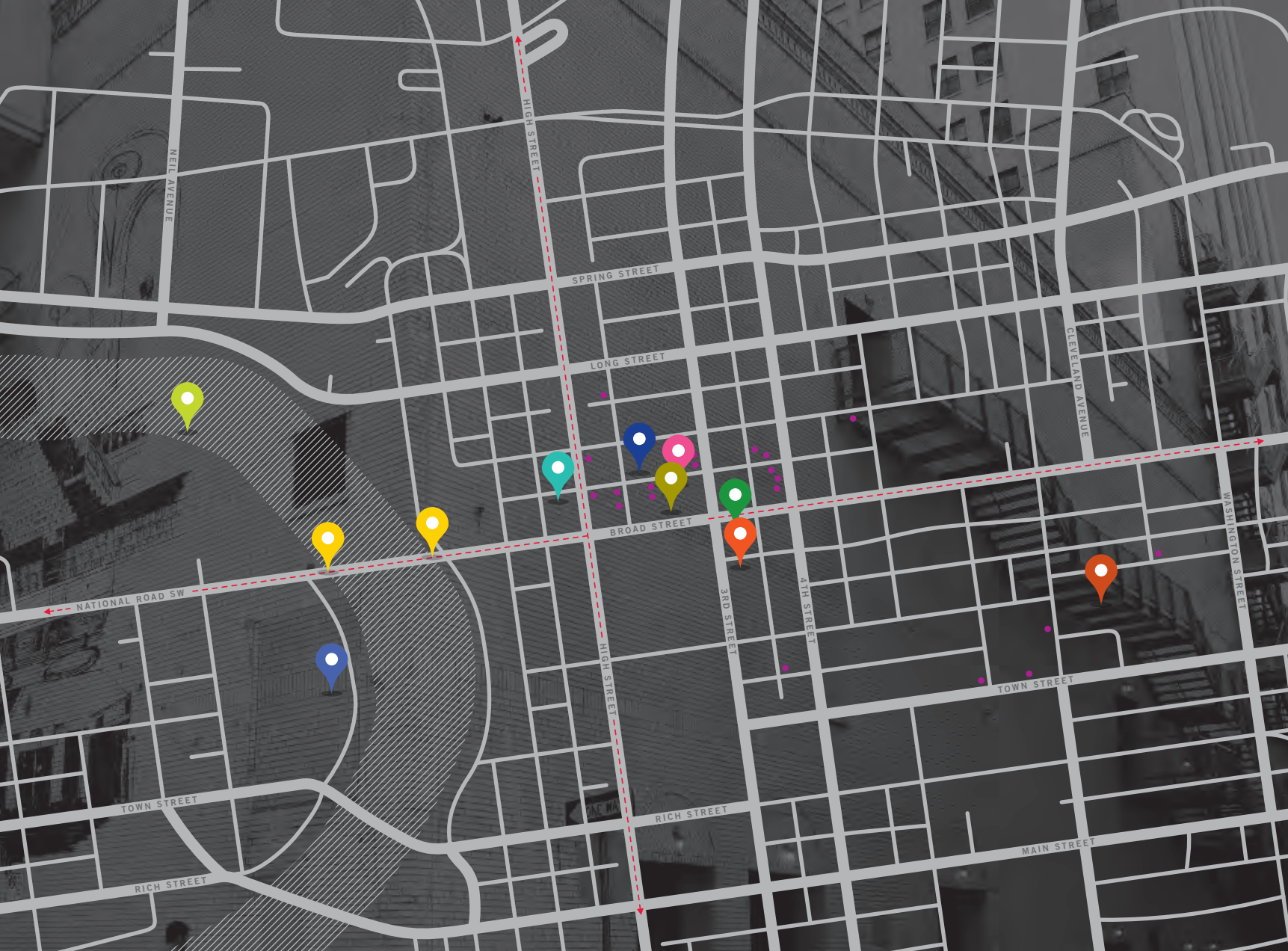
David Barker
Malcolm Cochran
DeeDee Glimcher
Diane Nance, Chair
Barbara Nicholson
Chip Santer
Lori Baudro, Staff/Columbus Planning Division

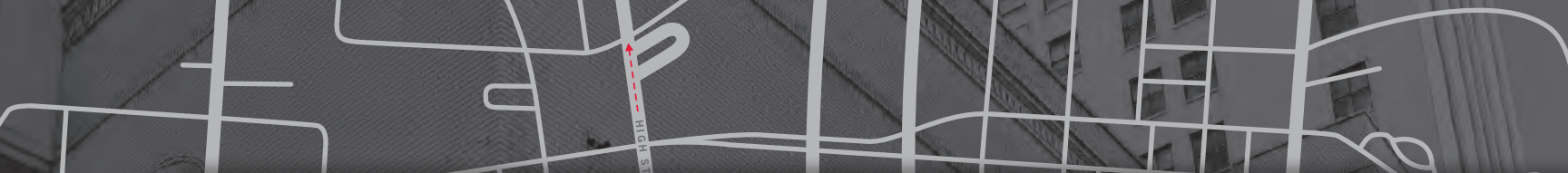
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