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: Columbus Public Art 2012 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.
It was an honor to be appointed and scholarly outreach and engagement. “…a program to support innovative, creative and with what resources?” Be careful what the meeting, we wondered out loud, “How…programming. When the door closed as he left the commission, our desire to do more was reinforced when Mayor Coleman challenged us to shape the program. The curatorial team 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. Cleveland had been buoyed by the support of local, state, and national organizations and agencies. Private donors have given generously. The level of collaboration and cooperation from public art patrons and agencies. Our attempts to advocate by showing PowerPoint presentations and passing over PFD’s 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 educational and to build community support for public art. By the City.” We embraced that charge—Right of Way or on property owned or leased for placement anywhere within the Public Art Commission. For reasons that are hard to explain, the Bicentennial Commission to showcase Columbus’ past, present and future. Given the end of this book do not begin to convey the possibilities and benefits of public art. 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 local artists to design projects for the newly launched Columbus Public Art Program. 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 collaboration and cooperation from public art patrons and agencies. 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, Lisa Dent, Curator...
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 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.

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

—Clive Ricksecker

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 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.

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—Clive Ricksecker
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; Vincent Lighting, Cincinnati / Dresden Sister City and Columbus Sister Cities International for consideration of a possible companion light work by Stuart Williams in Dresden, Germany.
“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
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
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
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 written 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.
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 coassemble 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

SPECIAL THANKS
Jackie Cekdinovic, Justina Crawford, Nikki Crowder, Joshua “Jai” Carey, Kat Harris, Keo Khime / Oasis Parking / Schottenstein Property Group / Key Bank / and the many contributors

PHOTOGRAPHS: Transit Arts

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

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 Szymborsky / Sunbelt Rentals / Documentation: Keida Mascaro, Jeff Sims, Nick George / The Ohio State University Department of Public Safety
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 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 tumbling 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
Public art is an open invitation to find time for what’s most important, to reflect on who we are together."

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.

The Time and The Temperature
Corner of South Lazelle & East Broad streets
November 2012–March 2013

SPECIAL THANKS
Trinity Episcopal Church / Da–Nite 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
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
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.
Mary Jo Bole has worked throughout the bicentennial year to create drawings for a commemorative book about Columbus. The artist’s delight in historical facts—and curiosities—has driven her extensive research in libraries and archives throughout the city where she has unearthed historical images of Columbus ranging from the profound and moving to the absurd and hilarious. Bole has distilled a smorgasbord of material into 36 drawings to be published in a contemporary version of a commemorative tome: an artist’s book with images and notes on Columbus’s past and present filtered through Bole’s idiosyncratic vision of the city she calls home.

Here you will find, for example, a rendering of a Christopher Columbus cartoon character from the centennial celebration soaking his sore feet surrounded by her tops picks of Doo Dah revelers. Did you know that there was an infestation of squirrels that brought about the Great Squirrel Hunt of 1822—followed in 1903 by the construction of a “miniature residence for the state house squirrels...placed in position on the Broad St. side of the lawn?” Neither did we. All this and much more awaits us between the covers of *Combing Columbus*. A copy of this treasure of the bicentennial will be placed in all branches of the Columbus Metropolitan Library.

*Combing Columbus: Photogenic Drawings for the Bicentennial*

Columbus Metropolitan Library
Book release winter 2013
Finding Time: time has become a more spiritual place.

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.

NANNETTE MAGUIRE
Executive Director, Columbus Museum of Art
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.

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!
Finding Time: Columbus Public Art 2012 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.

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Columbus Museum of Art
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Greater Columbus Arts Council
The Columbus Foundation
Columbus Museum of Art

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