



PUBLIC ART
IN DOWNTOWN
COLUMBUS, IN
SELF-GUIDED TOUR
MUST-SEE ART ▶



DALE CHIHULY



HENRY MOORE



CORK MACHESCHI



DESSA KIRK



CORK MACHESCHI



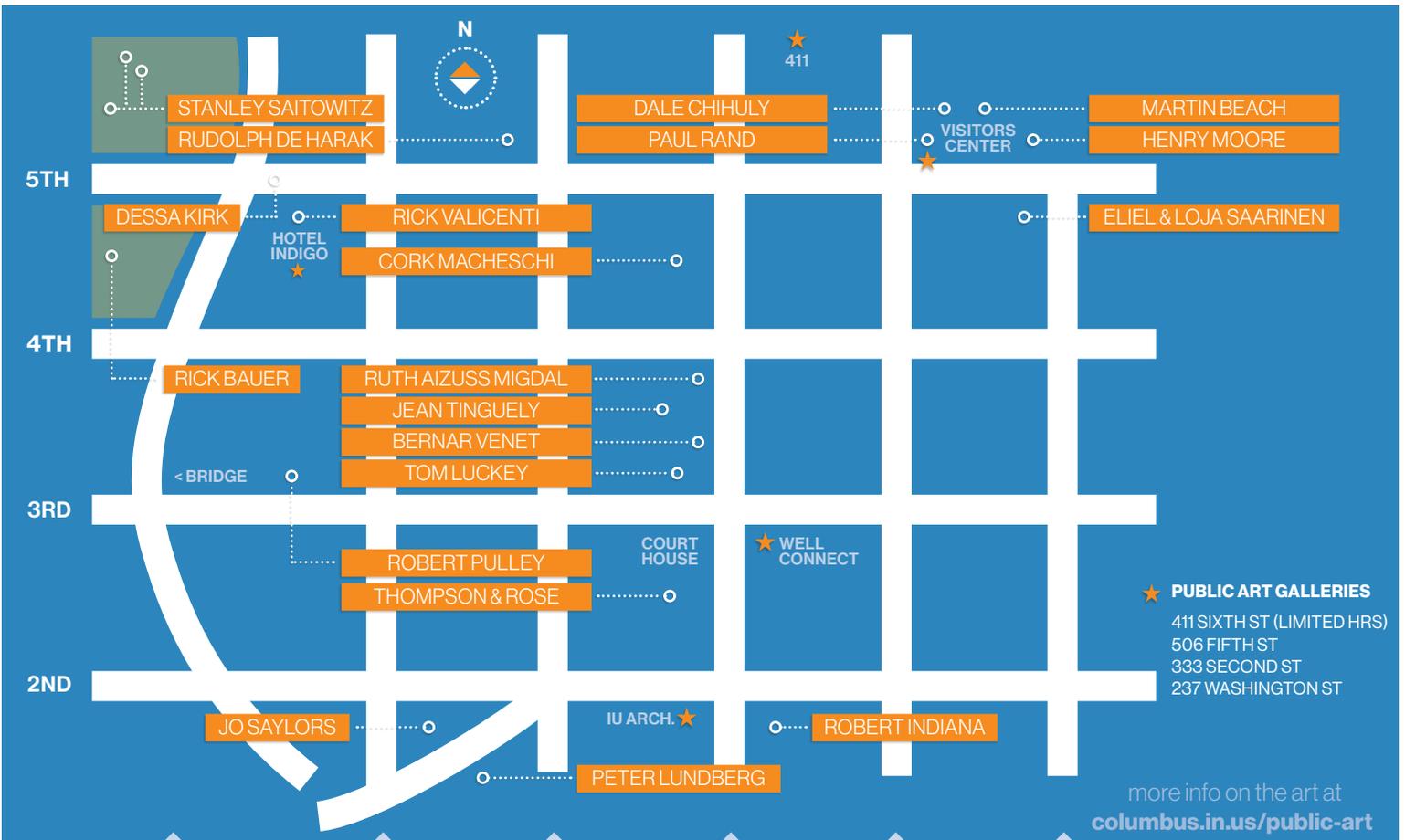
JEAN TINGUELY



TOM LUCKEY



THOMPSON & ROSE



LINDSEY

BROWN

JACKSON

WASHINGTON

FRANKLIN

LAFAYETTE

(IN PROGRESS...)

BERNAR VENET / 2 ARCS DE 212.5°

Also known as the "Red C" — is typical of Venet's minimalist work in steel. Seemingly precariously balanced, this work, like his others, reflects the artist's love of mathematics and his style of adapting material, form, balance, and spatial perception.

ROBERT PULLEY / ANCESTRAL WAY

Eleven organic forms appear to march in procession along the hillside as visitors exit the city. The hand-built stoneware fired ceramic sculptures combine references to the human figure with organic and geologic forms.

THOMPSON AND ROSE BARTHOLOMEW COUNTY MEMORIAL FOR VETERANS

Twenty five limestone pillars, each 40-feet high, in a five-by-five grid, comprise the Bartholomew County Memorial for Veterans. Engraved on the columns are the names of those who gave their lives, along with excerpts from selected correspondence. Though large, the piece offers a meditative and intimate experience from the letters to and from the soldiers. The memorial was designed by Thompson and Rose Architects and received the Boston Society of Architects Unbuilt Architecture Design Award in 1996.

JEAN TINGUELY / CHAOS I

Chaos I is a seven-ton, kinetic sculpture by Swiss artist Jean Tinguely - the largest work by Tinguely in the United States. It seems fitting that the centerpiece of Columbus, Indiana, a city known for both its great architectural designs and its world-class manufacturing operations, would be a sculpture that successfully marries art and engineering. Tinguely, a colorful character sporting a bushy moustache, took up residence in Columbus's former city powerhouse near Mill Race Park for nearly two years from 1973 to 1974.

ROBERT INDIANA / C PAINTING

C painting is indicative of his pop art pieces. It uses distinctive imagery in what he called "sculptural poems." The bold, simple representation melds the trendy with the philosophical, and centers around one basic focal point, the C in the center. Bold rays of color radiate from the center, and the piece is anchored by a composite of the Columbus skyline. The piece includes the date the city was founded (1821) and the date Robert Indiana finished the work (1981).

JO SAYLORS / CRACK THE WHIP

A 4-foot tall bronze by Jo Saylor of four children playing crack the whip, a children's game dating to the late 1800s. The piece is meticulous in detail, right down to the wrinkles in the clothes and the off-balanced positions of the children. Commissioned by Mr. and Mrs. James K. Baker as a gift to honor Arvin employees, the piece was originally placed at the former Arvin Corporate headquarters on Central Avenue. After Arvin left Columbus, the Baker's exercised their option to have the piece relocated to a spot more accessible to the public.

PETER LUNDBERG / DAQUIQI

This nine-ton sculpture by Peter Lundberg takes its name from a Rumi poem. The piece is made of concrete and stainless steel, and the stainless steel has been ground with circular patterns by the artist. Lundberg is known for his monumental concrete and steel sculptures and for his leadership in bringing sculpture to the public. His initiative and energy have resulted in the establishment of several new sculpture parks.

DESSA KIRK / EOS

Created by artist Dessa Kirk, who completed the project in Columbus in the Brand's Lumber warehouse. Eos'

arms extend into anthropomorphised leaves, which are made of welded sections of painted metal. Originally part of the 2006 Sculpture Invitational, the piece was so popular with the community that a fund drive raised the money to ensure she had a permanent home in Columbus.

RUDOLPH DE HARAK / EXPLODED ENGINE

The New York Times obituary for de Harak says, "For the centerpiece of the Cummins Engine Museum in Columbus, Mr. de Harak conceived a display he called an 'exploding' diesel engine; it hangs by wires in midair, revealing its every part, including all the tiny nuts and bolts. It was one of his many approaches to extracting useful, fascinating information from the most minute details."

RUTH AIZUSS MIGDAL / FLAMENCO

Created by artist Ruth Aizuss Migdal in 2010 in Chicago. The abstract, painted steel sculpture was part of the Columbus Sculpture Biennial for two years, until a fundraising campaign by community members raised money to make it a part of the Columbus permanent art collection in 2016.

CORK MARCHESCHI / NEON SCULPTURE

Friendship Way (Columbus Walkway Project) is an extension of Streetscape, featuring a similar rhythmic brick paving pattern and a neon sculpture by Cork Marcheschi. The project design and landscaping was by William A. Johnson. Citizens of Miyoshi, Japan, the sister city to Columbus, purchased bricks with their names engraved on the path. "I never knew I would end up in the world of public art. It was an accident and a good one. I really don't think of my public work as art. It is a cross between creative problem solving, designing, and engineering. If you are lucky enough to get a project that actually wants art –

BONUS! - WILIAM T. WILEY / HISTORY AND MYSTERY

Painted on the tympanum of the City Council Chambers, Wiliam T. Wiley's mural depicts the local history of Columbus. Wiley, a noted contemporary American artist, was born in Bedford, Indiana. Henry Moore may be the most influential public sculptor of the twentieth century, and his Large Arch is the largest of its kind in the nation. I.M Pei, the architect for the library, suggested that the plaza needed a sculpture to enliven and "hold the space," and he recommended Moore.

HENRY MOORE / LARGE ARCH

Its abstract and organic form provide a contrast to the geometric shapes of the buildings surrounding it. Pei wanted the piece be interactive and requested that it be big enough for a couple to stroll through. It was designed at Moore's home and studio in England, and sandcast in bronze in fifty sections in West Germany. The green patina is a natural aged look for bronze, and was created through a special process, directed personally by the sculptor at the foundry. Henry Moore was 73 when he created Large Arch. The sculpture was commissioned by J. Irwin and Xenia S. Miller as a gift to the City of Columbus in 1971.