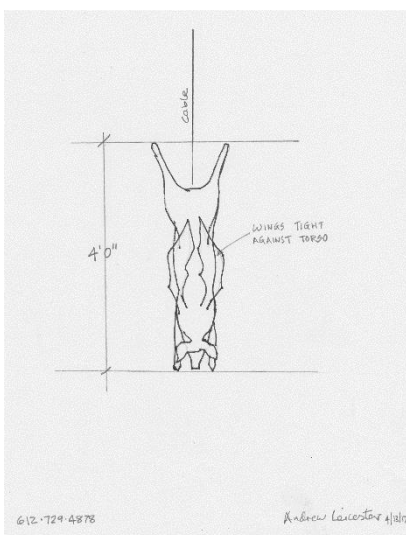
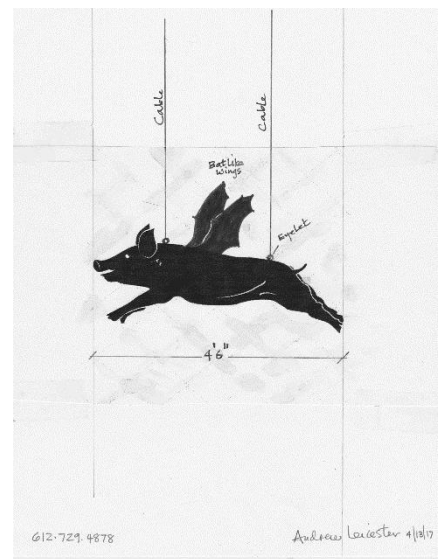


ANDREW LEICESTER

CINCINNATI GATEWAY REVISITED

What Goes Around Comes Around, 2019
Mixed media

In the 19th century Cincinnati grew to be the world's largest producer of pork products. The city's slaughterhouses were clustered around the Miami Erie Canal which ran through the city before beginning its descent to the Ohio River. As the final leg of the canal required barges to negotiate twelve locks down the hill, on which Cincinnati sat, to reach the level of the Ohio, this arduous and lengthy procedure resulted in the barges offloading their cargoes and transferring to horse-drawn carts to make the journey to the riverside docks. However, the abandoned canal continued to be used as a convenient way to dispose of the copious amounts of blood and offal produced by the pig slaughterhouses. This stinking stream quickly became known as the Red River.



Later, with the demise of the slaughterhouses, the canal was bricked over and utilized as the City's main storm water conduit to the Ohio. The site for *Cincinnati Gateway* straddles the old canal storm sewer. In fact, great care was taken not to breach the ceiling of the brick tunnel, whose exact location could only be pinpointed by employing the expertise of the Army Corps of Engineers' official water diviner.

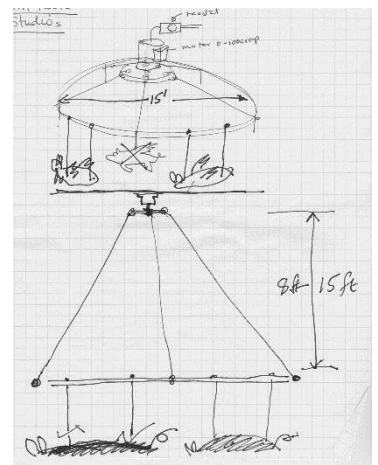
The pork packing industry gave Cincinnati the salubrious nickname "Porkopolis," a title which the city had long sought to wipe from its history as it strove to reimagine itself as a high tech center. Highlighting the artwork with

four flying pigs ran counter to this effort.

However, the four flying pigs are a tribute to the spirits of the countless millions of pigs who gave their lives in the city's early years. Procter & Gamble, Cincinnati's major corporation and a sponsor of the riverfront regeneration, which includes *Cincinnati Gateway*, originally started as a soap and candlemaker, both using the tallow gleaned from pig processing.

In 2019, the thirtieth anniversary of *Cincinnati Gateway* affords an opportunity to evaluate the work in light of the changing times—from the irritated and pompous attempt to whitewash its industrial past to the rather saccharine use of the flying pigs as mascots for the city's very popular Flying Pig Marathon.

Cincinnati Gateway now has a chance, in its own small way, to once again be a "fly in the ointment" as we attempt to Make America Great Again while conveniently forgetting humanity's inconvenient truths. It can remind us that what goes around comes around and ask, in the dialectical sense, are we at a stage of evolving or devolving? For the Flying Pigs this is a stage of metamorphosis—a desperate flurry of futile activity as depicted in the carousel.



Andrew Leicester