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**ART in**  
CHARLOTTE AREA TRANSIT SYSTEM  
**TRANSIT**



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# CityLYNX Gold Line Art

Since 2002 CATS has committed one percent of design and construction funds to its Art in Transit program, ensuring art integration into capital projects. Artists were selected to work with the CityLYNX Gold Line project team to incorporate art into the stop shelters.

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## **West End / George Bates, 2021**

- 1** *The Worth of That, is That Which It Contains and That is This, and This With Thee Remains*

George Bates' illustrative imagery blends depictions of the present day with historical research from the Johnson C. Smith University archives, yearbooks and the Charlotte Library. He showcases individual and collective histories while also illustrating iconic images that speak to the "slice of life" moments in Charlotte's West End. Much of the city is laid out within a circular form, so Bates uses a circle motif in his designs to reference the city's growth, cultural intersections, complex relationships, and the value contained within them.

## **Center City West / Jim Hirschfield & Sonya Ishii, 2021**

- 2** *Gilded Threads*

Hirschfield and Ishii's art begins with the community's history and people and uniquely reaches out to people using the transit system today. They created gateways to Charlotte's past speaking to the importance of human relationships. Each of the shelters display a super-sized picture postcard image from the Charlotte Library's archives as if one could simply walk into the image and find themselves on the streets of Charlotte in an earlier period. However, an overlying gold leaf grid pattern, which references Charlotte's gold mining history as well as its current status as a banking center, metaphorically prevents the viewer from passing through the glass and traveling back in time. The side panels exhibit exact scaled historical postcards along with their personal messages of the time.

## **Elizabeth / Amy Cheng, 2021**

- 3** *Worlds Within Worlds*

Cheng's art highlights the difference between home and work life. At the office, workers focus, sift through data, and prize objectivity. In contrast, at home we, mentally and emotionally, live in a more liminal space. Her designs, with their sense of movement and layered complexity refer to the subjectivity of our emotions, the dreaminess of free association and the magic available to imagination. Trees appear in three of the designs, and the fourth features a single rose. The Elizabeth neighborhood was once home to a massive garden nurturing more than a thousand species of roses. The designs are enclosed within frames reminiscent of Art Deco, and the side panels show a variety of lace-like patterns. Cheng also designed the vehicle seating fabric and ceiling graphics.

## **Center City East / Nancy Gutkin O'Neil, 2015**

- 4** *Making Connections*

O'Neil, gathered materials from over 40 Charlotte neighborhood residents, local organizations, and archives to create historically rich compositions. Her collages incorporate historic and contemporary photos, as well as flora and fauna, maps, text and ephemera. They have a somewhat woven appearance, with strips of color and imagery moving in and out as they layer across the composition. Every stop's unique design reflects local character and highlights key features of each community without limiting them to a single definition. After acquiring extensive information on the people and history of each neighborhood, she developed vibrant and vivid designs, which hopefully spur thought about the past and spark imaginations about the future.