

ARTIN

Charlotte Area Transit System

TRANSIT

The visual quality of the nation's mass transit system has a profound impact on transit patrons and the community at large. Good design and art can improve the appearance and safety of a facility, give vibrancy to its public spaces, and make patrons feel welcome.

Federal Transit Administration Circular 9400.1A

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Design by Brinkley Design

ISBN 978-0-692-15984-2

Charlotte Area Transit System
600 East Fourth Street
Charlotte, North Carolina 28202
www.ridetransit.org/art

Art in Transit

Charlotte Area Transit System

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From Studio to Site
Public Art in Charlotte-Mecklenburg
Partnership exhibition by CATS
and Arts and Science Council
January - March, 2009
Carillon Building Gallery

Photo © JoAnn Sieburg-Baker

A Celebration of Public Art

by David Walters

It's an oft-quoted cliché to say that art "is a mirror of society."

It's also wrong.

Art is far from a passive reflection. To believe this is to misread the impact of artistic production through the ages: Art is more often a dynamic agent of change. Think about how Filippo Brunelleschi invented the technique of perspective around the year 1420 in Florence, Italy, and changed forever the way the Western world understood the three-dimensions of space. Or how Pablo Picasso and Georges Braque transformed this static perspective viewpoint in the early 1900s by injecting a fourth dimension of time into painting. These artists depicted different and overlapping views of objects on the same two-dimensional picture plane, representing them as if they were seen from different angles at different times. In so doing, they invented what we know today as "Cubism" and changed our understanding of what the scope and purpose of a painting could be.

The statement that best illustrates this activist view of art, often attributed to the German playwright Bertolt Brecht (1898-1956), states: "Art is not a mirror held up to reality but a hammer by which to shape it." One excellent example of how art can foster new understandings and help develop new views of the world around them is the practice and discipline of public art,

that is, artwork integrated into urban spaces shared by all. Public art truly "shapes our world."

This kind of public art is far from the outdated conception of "plop art," that is, the simple placement of a sculpture in a plaza. Instead of this singular statement, public art in recent decades has developed a much more ambitious and noble agenda: to enrich and dignify the everyday experience of living in and moving through the city.

Public art may be an illustrated history lesson etched into glass for us to study while waiting at a bus stop. Or whimsical maps of the neighborhoods around transit stations welded into safety handrails between train platforms. Or a block-long series of mosaics that transform an ordinary wall into an evocation of the long-gone textile machinery that once clattered noisily in nearby historic mill buildings.

These examples are from earlier phases of CATS' Art in Transit initiatives. The completion in 2018 of the Blue Line Extension, a light rail track now running for nearly nineteen miles from I-485 in the south, through the center city to the campus of the University of North Carolina Charlotte to the north, provides the opportunity for a whole new set of public artworks to brighten and inform our daily travels.



LYNX Blue Line
Photo © JoAnn Sieburg-Baker

Charlotte's light rail line forms a vital spine of access, mobility, economic development, and physical change through a variety of urban and suburban areas. As such, it writes a new chapter in this city's narrative of public transit and urban history.

In the early twentieth century, American cities enjoyed an exciting period in the history of transit. Streetcars opened up cities across America to new investment and development, increasing mobility and expanding living and working opportunities for city dwellers. Charlotte was no exception.

But after the end of the Second World War, city life and city spaces became dominated by private automobiles as millions of American enjoyed new prosperity and new cars. But, over time, our individual experience of places changed. We became more detached from our surroundings as we travelled, usually on our own, to increasingly dispersed destinations. The long-term social and physical consequences of this "urban sprawl" are now more widely recognized, and fresh revolutions in transportation technologies have brought us to the edge of a new urban frontier. In the city of the immediate future, 21st century streetcars and light rail trains will partner with "on demand" driverless vehicles to create a new and fluid experience of the city.

This will usher in a new chapter in Charlotte's story as a city that struggles to retain its historical and regional roots at the same time as it strives to share the benefits of the global economy with all its citizens. Art and design have critical roles to play in this civic effort. Between them, they can enhance and enrich our city beyond the simple functionality of its systems.

Urban designers such as myself think of the city as a series of "urban rooms," that is, a series of public spaces shaped, framed and enclosed by the walls of buildings. These spaces are like rooms in a house: for example, streets lined by buildings are like hallways, and plazas are like large living rooms. In the same way we bring art into our homes to please the eye and mind, to recall memories of people and places, to express our personality, and for countless other reasons, so public art enriches, dignifies, and expresses our city's personality in its "urban rooms" that we use every day.

The most direct way we experience a city is by moving through it. Public art today is invested in objects and surfaces all around us as we journey through our neighborhoods and city districts, and nowhere is this ubiquitous agenda more clearly and enjoyably displayed than in the Charlotte Area Transit System's Art in Transit Program. Here, art is directly integrated with the design of our city's infrastructure – it is part of urban design, architecture, landscape architecture, engineering, and even product design.

The art at CATS' bus stops, train stations, park and ride lots, community transit centers, and maintenance facilities represents the work of artists from Charlotte, the wider southeast region, and distant parts of the USA. All of them have provided their own unique interpretations of our city, its people, and the elusive *genius loci*, the "spirit of place."

Our task in response is simple: Enjoy!

David Walters is a past co-chair of the CATS Art in Transit Advisory Committee and Professor Emeritus of Architecture and Urban Design at UNC Charlotte.



36th Street Station
 One of twelve illustrations of BLE art in situ.
 Aaron Cote © 2017

Introduction

Charlotte Area Transit System (CATS) opened the extension of its LYNX Blue Line in March of 2018. The light rail extension was CATS' largest capital improvement project to date, adding 11 stations and 9.3 miles to the line and integrating 577 works of art into the new stations and corridor. Since 2004 CATS has completed 22 capital projects and incorporated art into its rail, bus, park and ride, community transit centers, and maintenance facilities.

The Art in Transit (AiT) program was established by Resolution in 2002 by CATS' governing board, the Metropolitan Transit Commission (MTC), and committed one percent of the design and construction of capital budgets to the inclusion of art. CATS also supports the administration of the program. Per a second MTC Resolution passed in 2003, up to seven art professionals are appointed by CATS' CEO to an Art in Transit Advisory Committee (ATAC) to provide oversight to the program.

ATAC has proven to be critical to the building of the AiT program, its growth and success. The members appointed in 2003 were aware of the area's public art culture, including the City and County 1% for Art Ordinances administered by the Arts and Science Council and the private sector's commitment to publicly accessible privately funded art. The first committee oversaw the inclusion of art into 10 capital projects, including the LYNX Blue Line opened in November 2007.

The current committee began its work in 2008, overseeing the incorporation of art into 12 capital projects, including the extension of the LYNX Blue Line. Committee members – art educators, writers, museum directors, curators, artists, architects, conservators and art managers – represent a broad knowledge of art and understanding of the contributions contemporary artists can make to transit projects.

ATAC members voluntarily serve throughout the lengthy design and construction phases of each capital project. They provide continuity throughout multiple reviews of artists' evolving proposals and insightful decision-making that impacts each project. ATAC selects the art professionals who serve on artist selection panels, review artists' proposals and budgets, encourage education and outreach efforts, and ensure the meaningful involvement of community members.

Local art professionals serve on artist selection panels and are informed by the project team along with community and business representatives about the history and character of the place in proximity to each facility. Panelists review artists' qualifications and select artists based on their previous work. The criteria for art are excellence, relevance, durability, and sustainability.



When an artist is matched with an art opportunity, the decision is based on the artist's past work. Although there is an expectation of what an artist might do based on his or her past work, artists often do the unexpected particularly once they become engaged with the community and the site.

Smaller projects, such as Park and Ride facilities, provide excellent opportunities for emerging artists, with or without public art experience, to collaborate with a project team and constituents.

Commissioned artists interact with the AiT staff, project team, architects, engineers, planners, contractors, community representatives, stakeholders, and neighborhood residents during the design and construction phases of the transit project. These cooperative relationships are guided by AiT staff, project managers, and in larger projects by a specific art liaison from the project team.

Artists are introduced to the project community prior to starting work on their art proposals. They are provided project plans and background information already acquired by CATS during numerous community meetings and interactions with other City departments during the project planning phase. By 30% design and engineering, it is clear where an artist is able to incorporate art into the project. By 65% design, an artist has proposed where and what the art will be and has estimated costs. The goal is to integrate the art into the final design and construction bid documents; to ensure timely and cost-effective site preparation; and to clarify who is responsible for the fabrication and/or installation of the art during construction.

Creating site-specific public art that is relevant and meaningful to a community requires time and resources. The lengthy schedules required

to design and construct each transit project provide artists with ample opportunities to engage communities and stakeholders and to create art that influences how people see and connect with a place. Relevant information from various sources can provide context for art, attachment to a location and a positive response from transit riders and neighbors to the facilities.

For the LYNX Blue Line Extension (BLE), the Urban Design Framework (UDF) was a collaborative document created by members of Charlotte's Planning Department with the BLE project team and the design and engineering consultants. The framework provided design tier options – improvements – in proximity to stations and along the alignment, including opportunities and options for art. The UDF ensured additional and multiple options for art in the BLE project.

Also early in the design of the BLE project, the University of North Carolina Charlotte professor and director of the Public History Department proposed a partnership with AiT. The professor titled the project, "History at Light Speed: Discovering Charlotte's Northeast Corridor." She offered to have 12 graduate students research the cultural histories of neighborhoods adjacent to the Northeast Corridor. The results of their study were presented through a public exhibition and publication. The publication was provided to the commissioned artists to be used as potential content or inspiration for their art as they began work on their art proposals for the project.

Community engagement and education are critical to the success of a public art program. American Public Transportation Association (APTA) clearly advocates in *Best Practices for Integrating Art into Capital Projects* for ongoing community engagement

and education. Artists vary in how they engage, work with or respond to communities and stakeholders; interpreting cultural and historical information comes easily to some visual artists and they readily incorporate content into accessible art.

Each artist's process and proposed art is shared with the public through temporary exhibitions at locations in proximity to each project. UNC Charlotte worked with AiT to exhibit the BLE artists' proposals at the University's main campus. AiT also worked with McColl Center for Visual Art to exhibit the proposals in Uptown Charlotte at the Center's Innovation Institute. The CityLYNX Gold Line artist's collages and supporting community documents, photographs and manuscripts were exhibited at the Levine Museum of the New South.

Over the years, AiT's list of partners has grown and includes other City departments and agencies, area colleges and universities, public and private schools, arts councils, museums, galleries, art centers, foundations, public and private professional groups, senior organizations, non-profit organizations, stakeholders and neighborhood associations.

With its partners, AiT has supported artist residencies, permanent and temporary exhibitions, artists' talks and presentations, local and national presentations by AiT staff, art tours, workshops, studio visits, educational materials, web information, car cards, educational videos, and brochures and publications to inform the public about CATS transit art collection.

Equally important with Community Engagement and Education is Maintenance and Art Asset Management. Maintenance procedures for the transit art are incorporated into CATS established maintenance routines and adhere to standards in

the field of public art. An acquisition number is assigned to each artwork along with an insurance value; a complete Maintenance and Conservation Record is completed by each artist and AiT staff for future care of the art.

Partnerships foster participation and creative thinking when community engagement continues even after projects are completed. A relevant example was initiated by the SouthEnd Neighborhood Association in 2017. A group of their members requested permission to repaint the faded background wall of the 360' mosaic artwork facing Camden Road at the East/West LYNX Blue Line station in SouthEnd. The Association not only provided the labor but purchased the paint and supplies for their volunteers. The artist and AiT staff were present to ensure the mosaics were protected and the volunteers were personally thanked.

Over a thousand artworks are integrated into the LYNX Blue Line's 26 light rail stations and the 18.9 mile alignment running north and south from Charlotte's uptown. Art is in the light rail vehicles, passenger shelters, fencing, seating, platform concrete, landscapes, stair towers, walkways, bike parking, retaining walls, lighting, and signature stations. Huge works of art exist alongside small intimate artworks. The art is by established, experienced artists and by emerging artists, the majority of whom live and work in the Carolinas, and others from states throughout the U.S. Art in Transit is proud of these artists and their art designed specifically for this community and these facilities.

Nancy Doll, Chair
Art in Transit
Advisory Committee

Pallas C. Lombardi
Art in Transit
Program Manager

Opposite page
Top: The convening of the first Art in Transit Advisory Committee chaired by CATS CEO Ron Tober, 2003
Left to right: David Walters, Jeffrey York, Harriett Green, David Feltman, Ron Tober

Middle: Art in Transit Advisory Committee 2003-2007
Left to right: Theodore Monnich, Jeffrey York, David Walters, Becky Hannum, Harriett Green, Michael Godfrey. Absent: Craig Crawford, Vikkii Graham, Dian Magie

Bottom: Art in Transit Advisory Committee 2008-2018
Left to Right: Nancy Doll, Hasaan Kirkland, Wim Roefs, Carrie Gault, Linda Dougherty, Cheryl Palmer
Absent: Annabel Manning



Photos © JoAnn Sieburg-Baker
LYNX Blue Line
Pages 16-103, 106-137

CityLYNX Gold Line
Pages 138-141

RAIL



LYNX Blue Line

Carolyn Braaksma

Northeast Corridor/Walls and Bridges

Imagine being commissioned to use your artistic talent to impact 45 concrete retaining walls that cumulatively make up four miles of highly visible surfaces in a 9.3 mile light rail extension. Three different types of walls in variable heights – mechanically stabilized earth (MSE), pile panel and cast-in-place walls – would be constructed by multiple contractors. Also, imagine the commission would include enhancing four monumental bridges connecting to the art walls. Carolyn Braaksma is the artist who was chosen for this significant challenge, based on her demonstrated success with multiple other art infrastructure projects.

In the spring of 2013, Braaksma spent three months at Charlotte's McColl Center for Visual Art in a CATS-sponsored residency working with the project team and sharing her art with the public and stakeholders during studio visits at the Center. Early on she visited UNC Charlotte's Botanical Gardens and over time she developed her 17 different designs for the walls based on indigenous North Carolina plant life, including orchids and insectivores.

Subsequently, Braaksma mapped out over 300,000 square feet of wall designs and designed 2,672 total running feet of her green leaf railing for the Old Concord Road, I-85 Connector, University City Boulevard and the W.T. Harris Boulevard bridges. She specified a particular green paint color for the girders of each bridge, visually tying them to her art railing. Two of the bridges are supported by her *Pitcher Plant* Bridge Piers, each pier measuring 25' across and 18' high.



Above: *Leaf Fence*
University City Boulevard

Far left: *Pitcher Plant Piers*
Old Concord Road Bridge

Left: *Sarracenia Gingham*
W.T. Harris Boulevard



LYNX Blue Line

Carolyn Braaksma

Northeast Corridor/ Walls and Bridges

Braaksma's wall layouts were also influenced by textile patterns familiar to many Carolinians. She organized her wall designs to maximize efficiency during fabrication and installation and to minimize cost. Her designs often consist of modules with seven (or four) repeated stacks of rectangular panels of rotated images separated by a repeated pilaster design of a *Sundew* or *Pitcher Plant*. By rotating the imagery in her panel designs, she further increased the variations of the individual design schemes throughout the many miles of art wall reliefs. In a single 4.5' x 5' panel, a tiny recognizable insectivore like the Venus flytrap is depicted in macro proportions. Her art wall titles capture both her plant and textile references to further intrigue the viewers.



Above: *Drosera Gingham* wall
Toby Creek

Far left: *Carolina Chintz*
at UNC Charlotte station

Left: *Large Calico Kudzu*
Tunnel UNC Charlotte



LYNX Blue Line

Carolyn Braaksma

Northeast Corridor/Walls and Bridges

During her Charlotte residency, Carolyn Braaksma made her first full sized prototype of *Calico Kudzu*, a five-foot-by-five-foot square three-dimensional prototype for a master mold to be used for casting concrete. For each of her remaining 16 different designs, she spent over a year creating and carving her full-scale models for concrete formliner master molds, ranging in size from 5' square to 20' square. She managed her subcontractor, Scott Systems in Denver, during the production of the 17 masters produced from her prototypes. The masters were ultimately provided to CATS contractors for the production of formliners and construction of precast and site-cast walls.

The Craighead art wall, *Drosera Gingham*, in Charlotte's NoDa art district is the largest of her 45 walls: 53' high by 1,120' long made up of 737 panels each measuring 5' by 10' and weighing over 2 tons each. Her cast-in-place *Charlotte Challis* walls in the tunnel entering and exiting the main campus of the University of North Carolina at Charlotte are formed from her 20-foot square liners. Braaksma's *Zebra Plantain* panels are under each of the four bridges. Various contractors and their subcontractors constructed Braaksma's art walls, adhering to her surface reliefs ranging from 1¼" to 3". It took three years to build the art walls in the northeast corridor.

Above: *Charlotte Challis*
UNC Charlotte

Far left: *Drosera Gingham*
Craighead Road



UNC Charlotte Main

Mikyoung Kim Design

The Nexus Project

Mikyoung Kim's *Nexus Project* for the UNC Charlotte Main station and the adjacent plaza originated in the spirit of university learning, abstracting the idea of a core of knowledge. Her resulting designs communicate a message of movement, transition, and flux.

Sitting on a direct axis with the Student Union, the station plaza's most prominent feature is Mikyoung Kim's 100 plus running feet of functional sculpture that invites interaction. Her two large, elongated, undulating, and fluid perforated stainless steel forms are centered on her beige pavers.

Kim's choreographed lighting program, activated by motion sensors, enhances the plaza as students walk through to access the plaza or station platform. Colored light fixtures are attached to four poles around the perimeter of the sculpture. The light and shadow play of the sculpture reinforces the theme of constant transition.



UNC Charlotte Main

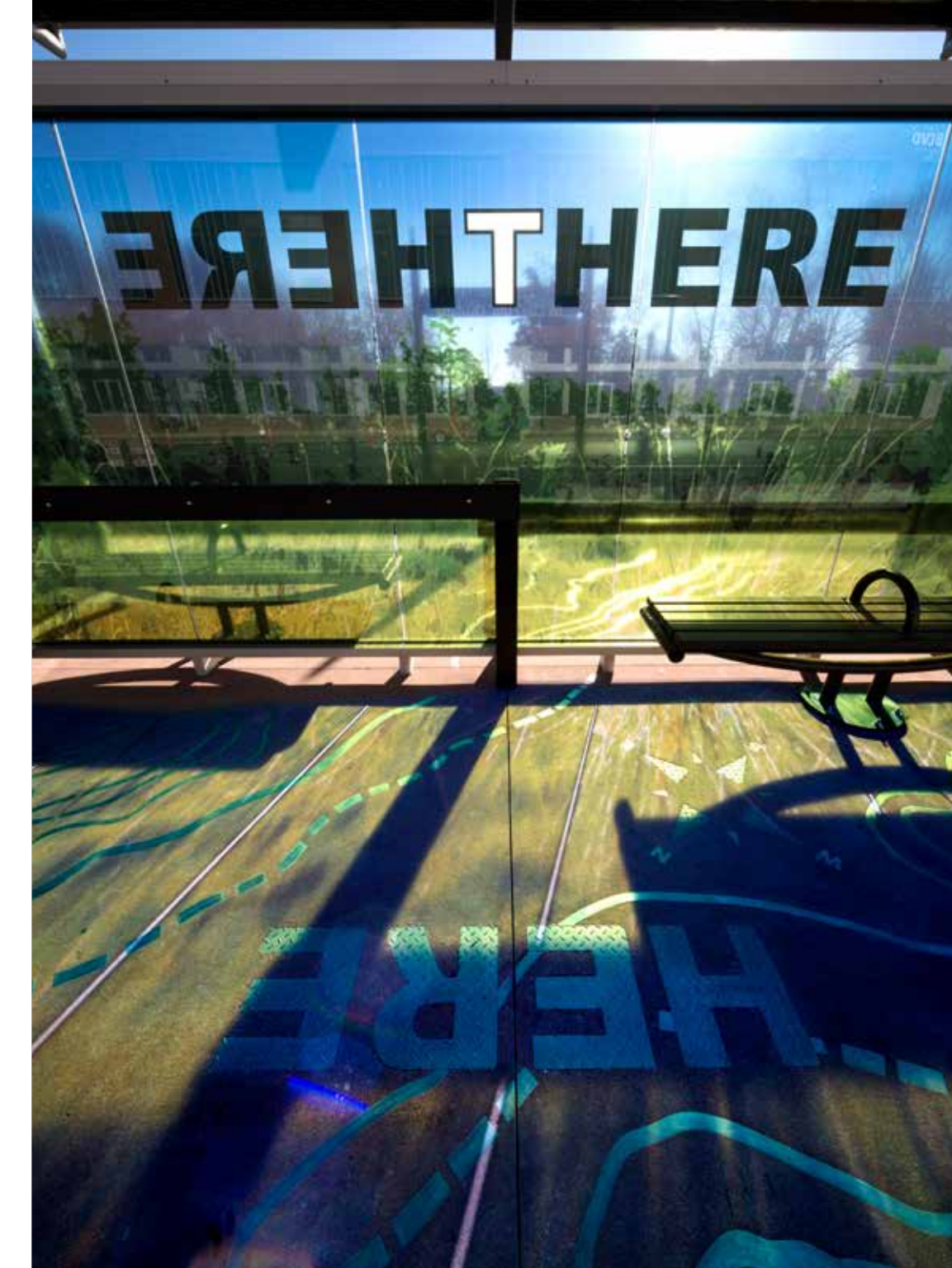
Mikyoung Kim Design

The Nexus Project

Mikyoung Kim's plaza landscaping is a collaborative effort between the artist and the project landscape architect, Kourtnie Vincent. Shade trees and a planting bed of contrasting grasses and shrubs curve around the plaza along with a group of Grape Myrtles situated next to the sculpture. Kim's dark granite and brick pathways radiate out from the plaza and lead to the station platform.

The artist's glass windscreen designs incorporate world maps with each continent's landmass outlined in blue and further defined by vertical white and grey lines curving through the maps representing the world's time zones in 5 minute increments. The shadow play here is conditioned by flux and time and will be exaggerated as the sun passes through the glass, lengthening and shortening the shadows throughout the day. The art on the metal cladding at each shelter column further mimics the linear nature of her art.

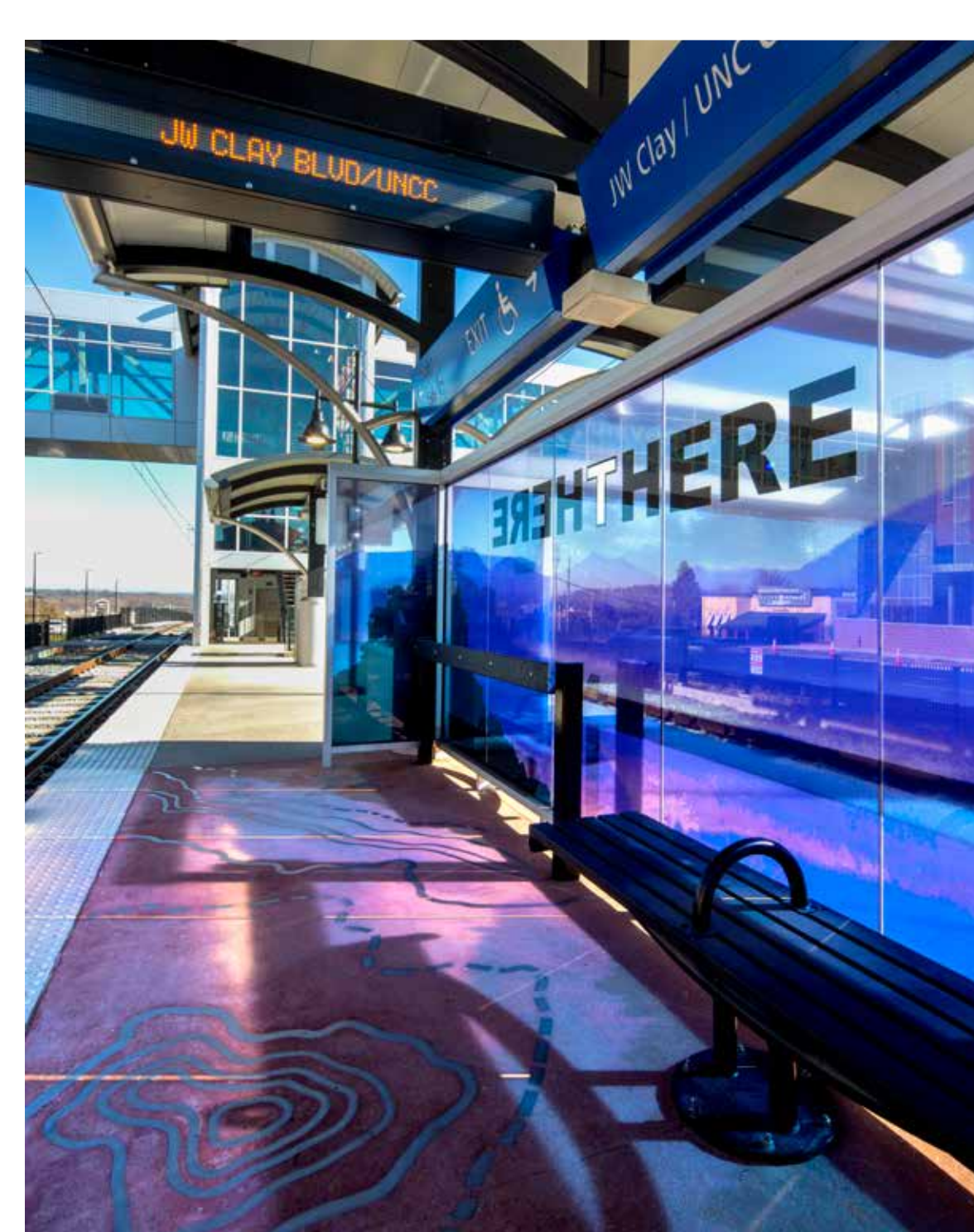




JW Clay Blvd/ UNC Charlotte

Jackie Chang
(T)HERE

Jackie Chang was influenced by the station and boulevard's namesake, James W. Clay, a geographer, traveler, and urban planner. The artist often blends text and images in her art, and for the station she incorporates the words "HERE" and "THERE". For the artist, "HERE" signifies one's current location and "THERE" indicates the horizon. Chang creates this distinction by inlaying the word *HERE* into the platform pavement and printing a combination of *THERE* - which incorporates *HERE* - into the glass windscreen above the horizon lines of each one of three recognizable North Carolina landscapes depicted in the glass. Chang digitally created representations of the verdant fields of the Piedmont in the middle passenger shelter art glass.



JW Clay Blvd/ UNC Charlotte

Jackie Chang

(T)HERE

The other two passenger shelters represent Chang's imagery of the coastal waters of the State and the Blue Ridge Mountains. Beneath each of the three passenger shelters on the platform is the word *HERE* inlaid into a red color concrete, 29' by 14' topographical map. *HERE* is in proximity to a stainless steel compass rose and maplines inspired by a 1907 contour map of Charlotte in homage to J.W. Clay.



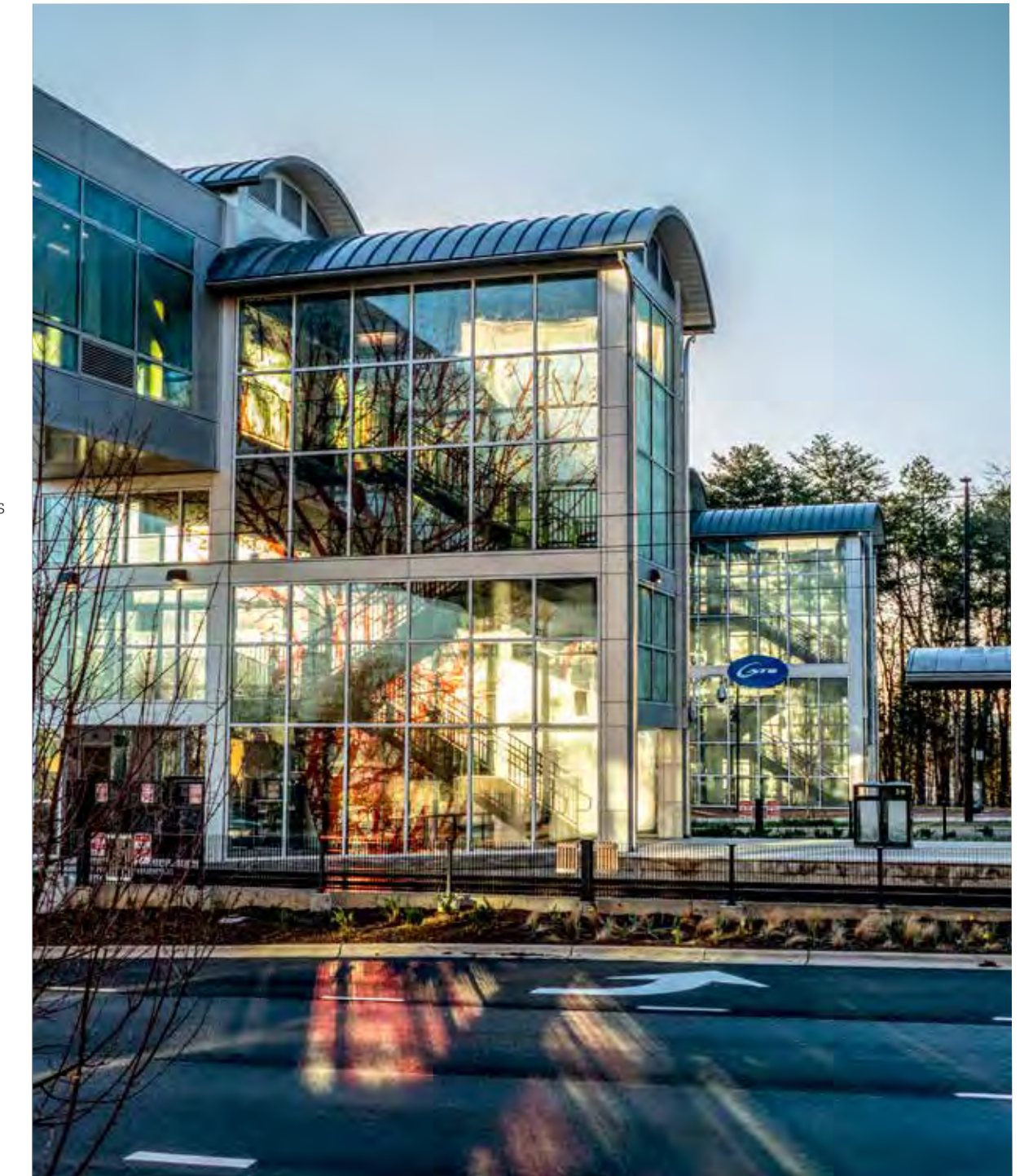
Stair Tower - JW Clay Blvd/UNC Charlotte

Susan Brenner

Red Tree

Susan Brenner's art at this station and garage stair and elevator tower is inspired by the branching structure of trees and the relationship of this structure to the patterns of growth and movement found throughout nature – at both the macro and micro scale. The artist says, "...the very same pattern can be found in blood vessels, the nervous system of living creatures, snowflakes, mountain formations, and many man-made forms." Awed by Charlotte's magnificent trees, she created *Red Tree* on a grand, three-story scale. She pieced together triangular segments to construct a large, overall tree-like form. Its dominant color is seen as a reference to Carolina red clay soil.

Brenner used a digital process to manipulate specific tree forms in a manner similar to how she creates her paintings. With her graphic designer, Leigh Brinkley, she cuts, assembles, filters, and resizes her images on the computer using layers of color and expressive lines to transform her imagery into an intricate abstraction. Her art is printed on glass by Peters Studios using colorful transparent inks. Each art glass panel is placed into an insulated glass unit to glaze each tower. The tower is 36' high and approximately 39' wide. Eighty-four of the insulated glass units include art and make up the east, west, and south elevations of the tower.





McCullough

Shaun Cassidy
Ebb and Flow

Shaun Cassidy abstracts the familiar and creates art that is often interpreted and experienced differently by each viewer. His curving lines and the use of a singular intense color is intended to connect to one's visceral experience of air, light, water, or shadows, according to the artist. Although movement is implied in his art, *Ebb and Flow*, is frozen in time.

The first visual translation of motion appears on the etched glass windscreens found in each passenger shelter. At each end of the platform is a custom blue sculptural bench formed into the shape of standing leaves. The seats and back rests are water jet cut stainless steel and reproduce the leaf veins, a design choice that is intended to reduce heat absorption and allow drainage. The three-sided perforated leaves allow for multiple interesting shadows to entertain waiting passengers.

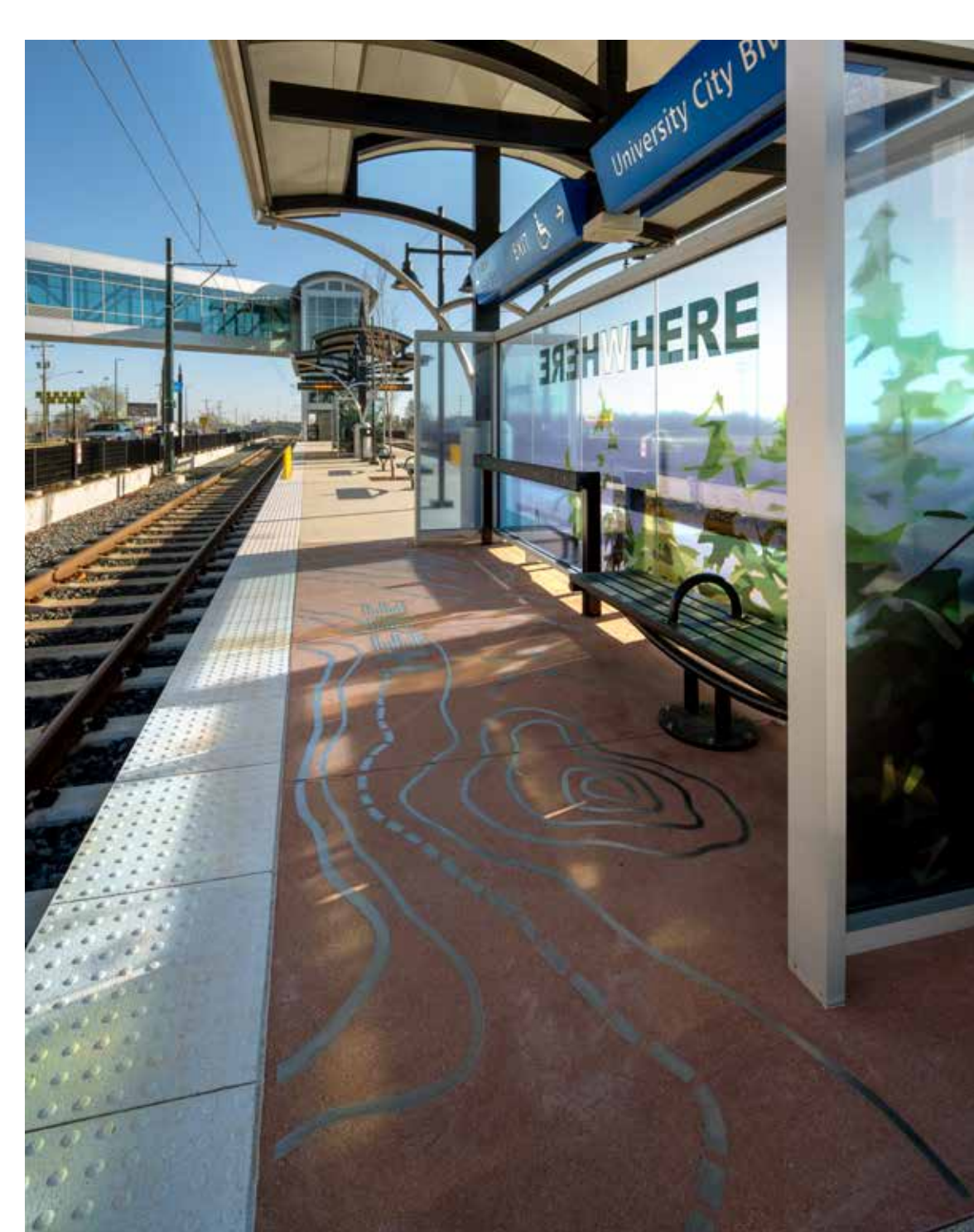


McCullough

Shaun Cassidy

Ebb and Flow

A flowing leaf pattern continues in Cassidy's stainless steel barrier fencing facing the station platform from each trackway. The 16 sections of fence are connected in groups of four, creating 27 foot long waving forms down the platform. Deftly defined laser cut leaves in a variety of linear forms, nonspecific to species, are seen in the metal cladding surrounding each shelter column. The subtle overlapping leaves in the fencing and etched glass are a visual link to the shelter columns as well as Cassidy's seating fabric and ceiling graphic in each LYNX light rail vehicle. Shaun Cassidy is the only artist whose work was commissioned for both the south corridor and northeast corridor of the LYNX Blue Line.



University City Blvd

Jackie Chang
(W)HERE

Jackie Chang blends text and images in her station art by incorporating the words "HERE" and "WHERE." *HERE* signifies one's current location and *WHERE* is an abstract term, belonging both to the past and to the future. Chang said in an interview, "... the City is looking to the future, but it is also taking the past with it." The word *WHERE*, with *HERE* embedded within it, is printed in the art glass windscreens for each passenger shelter, above the artist's digitally created images of foliage existing in a bright blue sky.



University City Blvd

Jackie Chang
(W)HERE

The terra cotta concrete sections beneath each of the three passenger shelters include a 406 square-foot section of an inlaid contour map of Charlotte. Also incorporated into the map is the word *HERE* and a compass rose, both laser cut in stainless steel.

The juxtaposition of the *HERE* underfoot and *WHERE* at eye level in the art glass provide the rider a chance to contemplate their own personal place in time and space and the complex meaning of the words that appear simple at first glance.

Chang's silver aluminum column cladding at each canopy has a smooth finish, deliberately providing a surface for the artist's intense colors spilling over from her art glass imagery as sunlight travels east to west during the day.





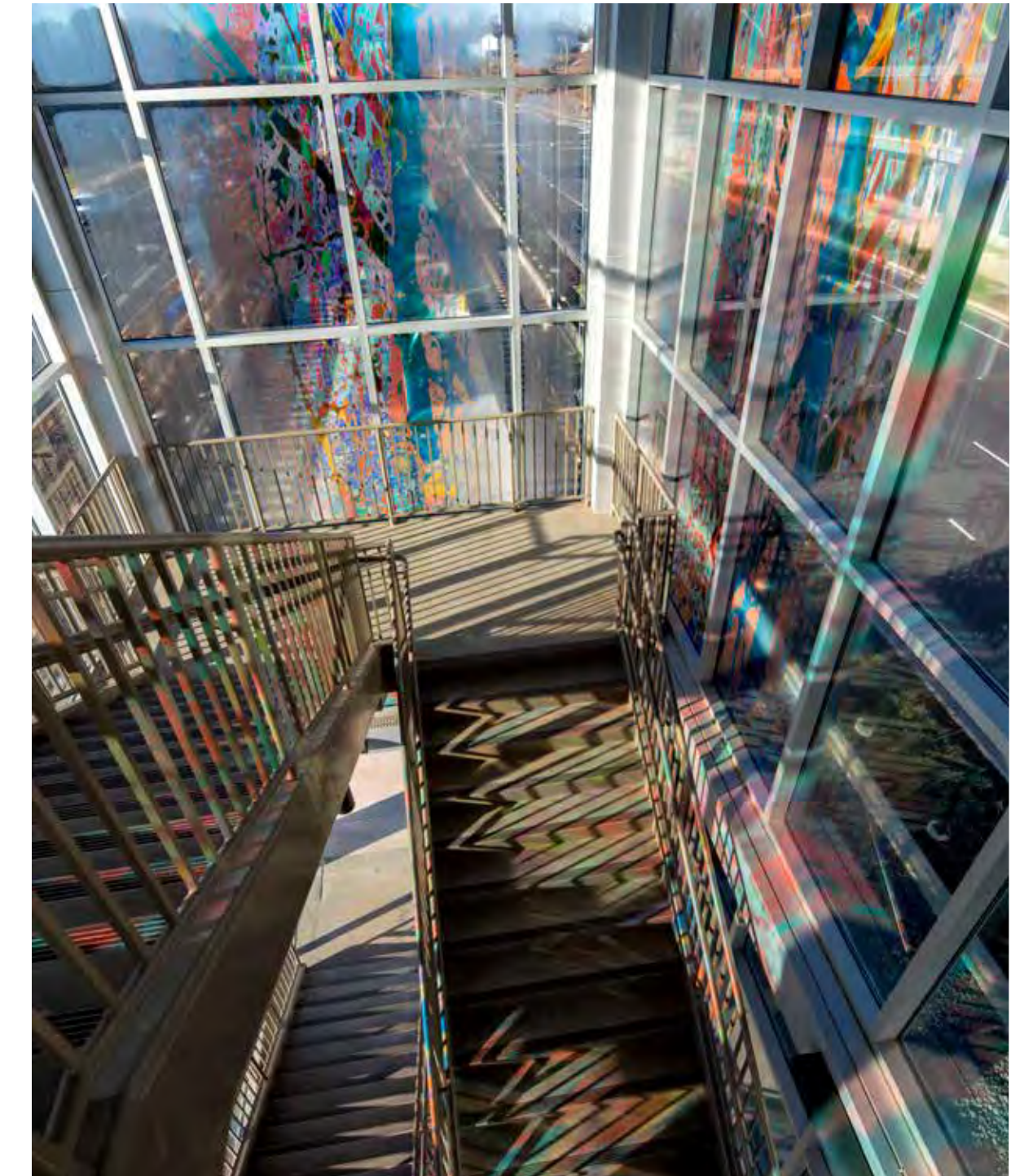
Stair Tower - University City Blvd

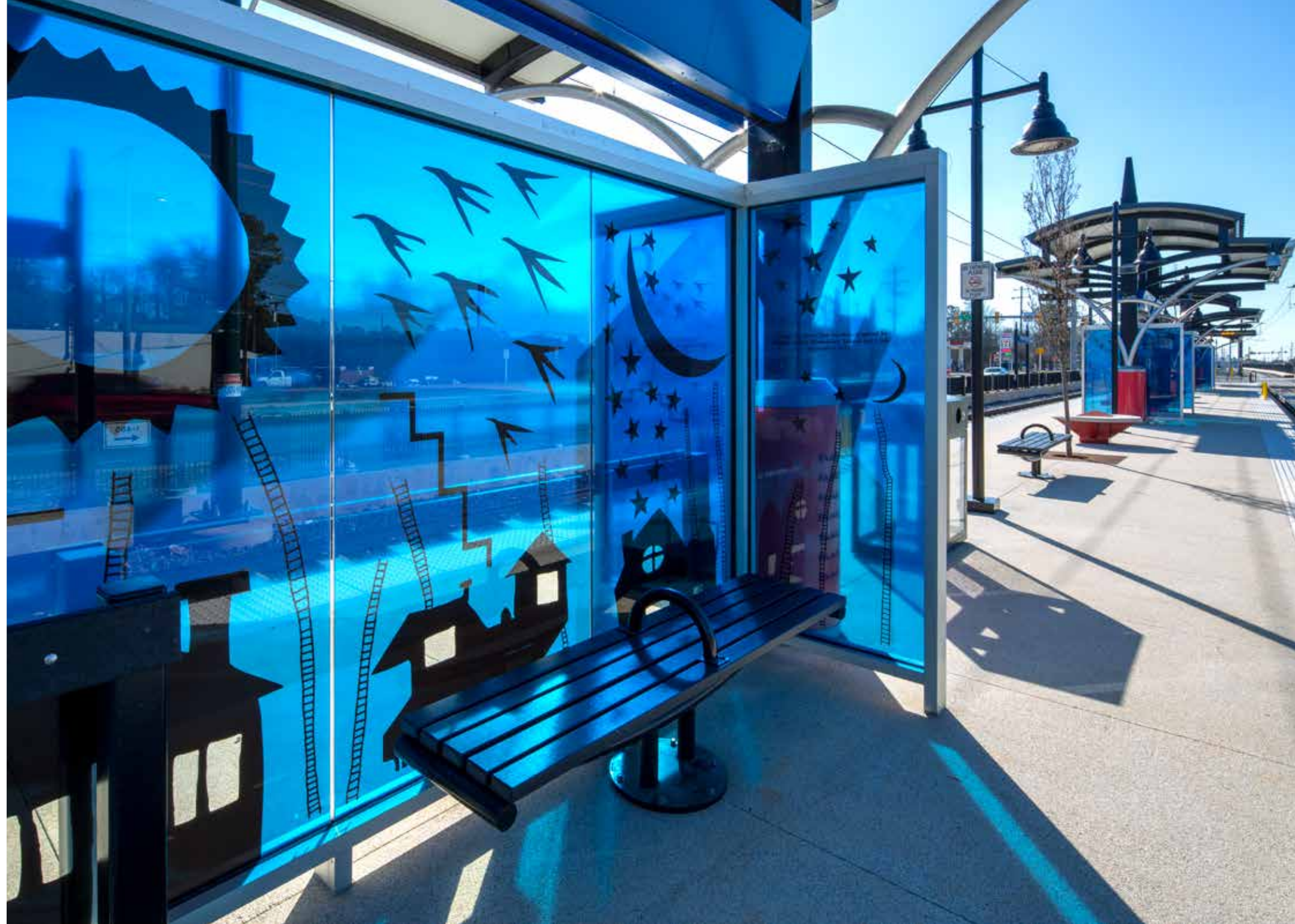
Susan Brenner

Waterfall

Susan Brenner's stair tower art is inspired by Charlotte's beloved tree canopy. She employed the branching structure of trees and the relationship of the structures to patterns of growth and movement found in nature. *Waterfall* at University City Boulevard is a result of Brenner's overlaid drawings of trees with abstract areas of color. Her stated goal was to transform the tree into something more abstract and evocative while still maintaining a tree form. The fluidity of the image she created reminds her of a waterfall; the way the image fades out on the edges is like a soft spray at the fall's periphery. The overall image has a strong sense of movement, implying change and transformation.

Brenner's art was printed on glass by Peters Studios using colorful transparent inks. The artist and her graphic designer, Leigh Brinkley, spent time with the art fabricator to ensure adherence to her design, color palette, and level of transparency required to achieve her desired designs. Eighty-nine insulated glass units make up the east, west, and south elevations of the glazed, three-story tower. During the day, passengers experience reflections of the art on surfaces throughout the structure when they pass through the tower. At night, when the tower is lit from within, the images are visible to vehicular and pedestrian traffic along North Tryon Street.





Tom Hunter

Tom Stanley

A Place Called Home

As both an artist and educator, Tom Stanley believes that sometimes the best ideas can be generated by young people, whose energy and intuitive approach to images and words can be refreshing, direct, and honest.

The art at Tom Hunter station is a result of Stanley's interaction with students from the Martin Luther King Jr. Middle School and Hidden Valley Elementary School. In 2012, in response to feedback from the Hidden Valley Community Association, Stanley developed an afterschool workshop curriculum for 5th and 6th grade students. The drawings and descriptive words from these students' participation were used in the designs for the art glass windshields and metal column claddings in the three passenger shelters on the platform.





Tom Hunter

Tom Stanley

A Place Called Home

In addition, the theme of "Home" that was continually emerging in the art spilled over into the designs for Tom Stanley's 34 art fencing inserts and two red metal and limestone art benches. Overall, the artist created a station that reiterates the community's emphasis that this is a neighborhood of families who have called Hidden Valley home for generations.



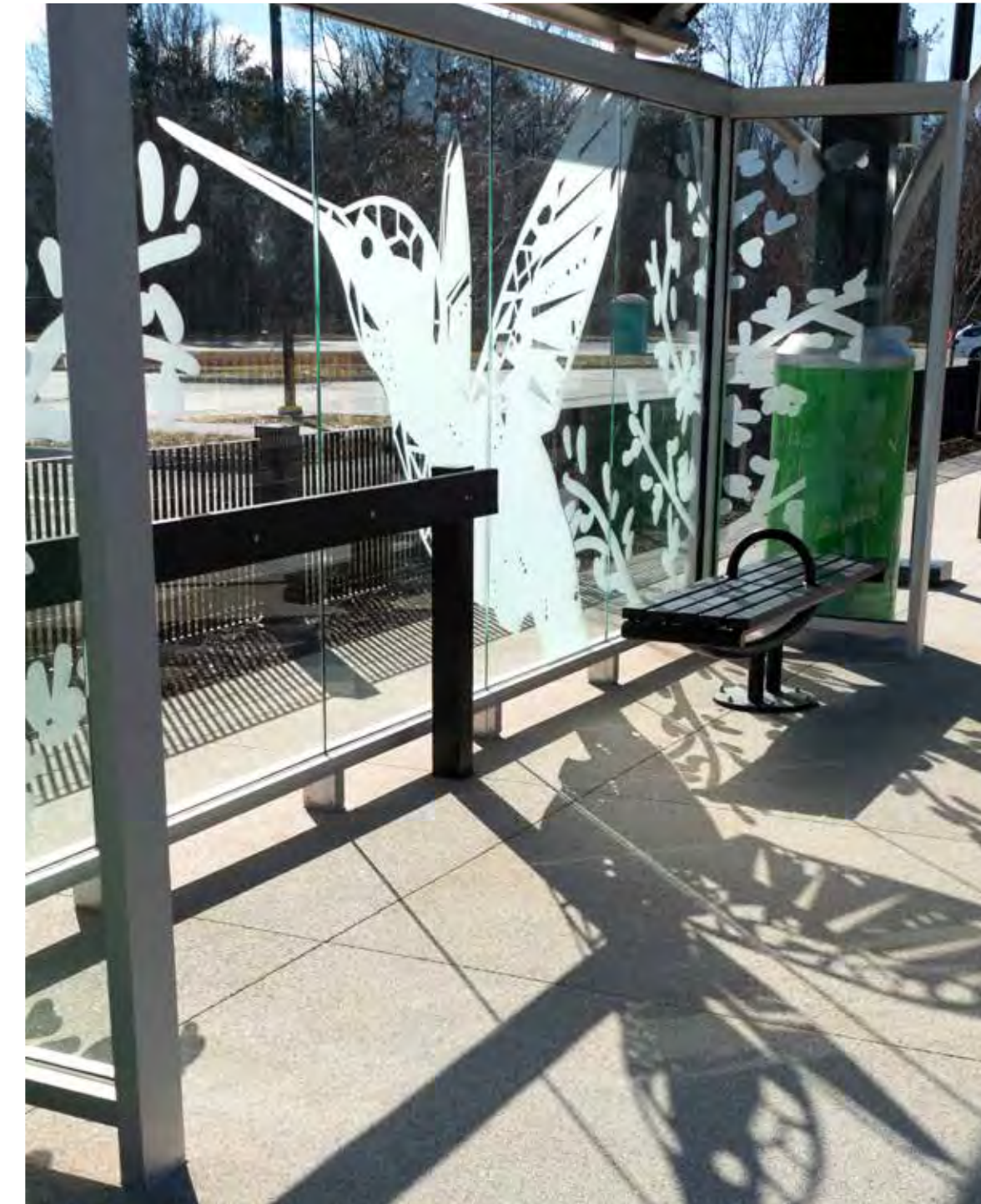


Old Concord Road

Chandra Cox
Nature's Sanctuary

The natural habitat adjacent to the Old Concord Road station and neighboring Eastway Park influenced Chandra Cox's content for her art at the station. Cox designed the 250' long *Birds and Cattails Fencing* erected at the back of the southbound platform, collaborating with architect Susan Cole Cannon and fabricator Matt McConnell. Eight clusters of water jet cut stainless steel birds modeled after indigenous mallards, raptors, woodpeckers, and doves emerge from rows of sparkling green metal reeds and cattails. The birds and reeds sit in an eight foot wide berm planted with tall ornamental grasses and perennials selected by the artist in collaboration with the landscape architect, Kourtnie Vincent. LED floodlights illuminate the birds at night.





Old Concord Road

Chandra Cox
Nature's Sanctuary

Under the canopies, each glass windscreen is etched with a supersized image of a mouse, hummingbird, ants, dragonfly, and other critters indigenous to the site. Cox's colorful metal cladding also has similar laser cut imagery of grass and birds complementing the etched glass critters. Noteworthy are the oversized art ants traveling around the bottom of each metal column cladding, whether in yellow or green.



Bike Parking

Darren Goins

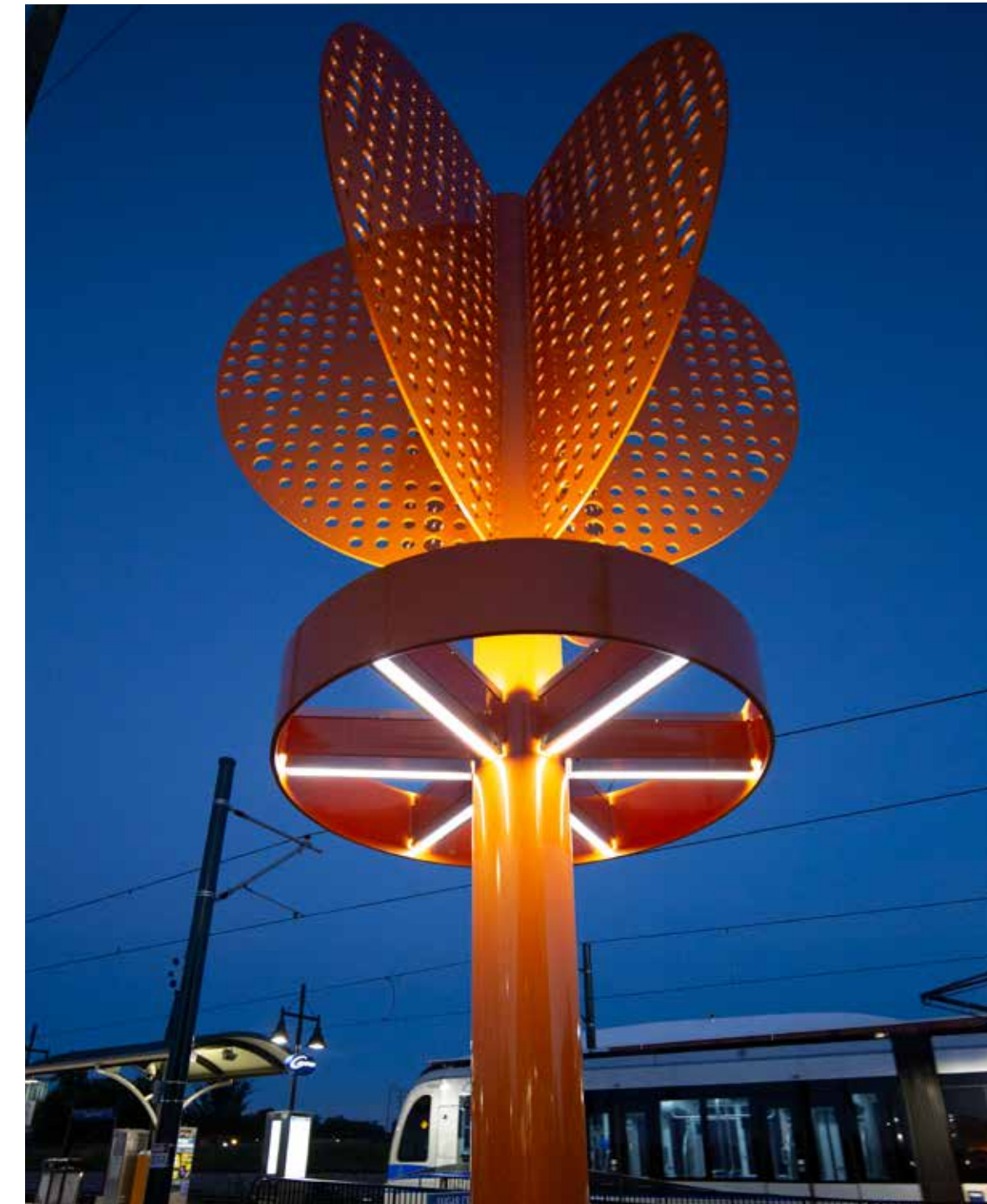
The Geometric Abstract Bicycle (on the horizon) Rack
The Sun Guided the Road Bike Shelter

For his custom bike racks and enhanced Duo-Gard bike shelters, artist Darren Goins first sought to distill the form of a bicycle for his bike rack and then to alter the shelter to tie the rack to the shelter. *The Sun Guided the Road Bike Shelter* incorporates Goins' design elements into a standard Duo-Gard shelter that covers and protects bicycles locked onto his custom bike racks. The shelters have two large open circles at each end that support the curved translucent roof. The geometric abstract shapes of the shelter appear to be both floating and supportive. When viewed from the side, where the two circles align, the ends create the illusion of a sunrise or sunset on the horizon line with a road leading off into the distance.

Goins titled his bike racks *The Geometric Abstract Bicycle (on the horizon) Rack*, which is based on the simple and functional design of a bicycle. The racks, like the additions to the shelters, are painted in a variety of distinct colors: dishy coral, navy blue, o. yellow, plum blossom, foliage, Crawford red, Moore blue, and Algean Sea, each selected by the artist because they closely resemble a palette used in his paintings.

There are 84 bike racks in eight different colors distributed throughout nine stations along the line. Eight stations have both bike racks and canopies.





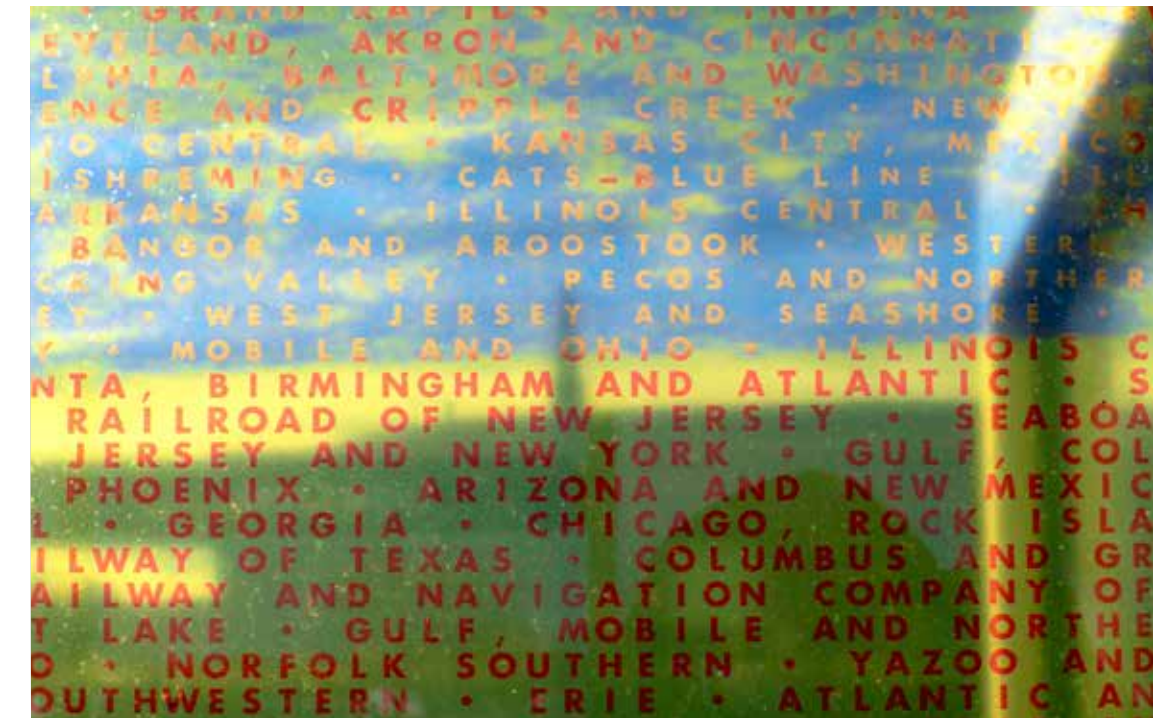
Sugar Creek

Chandra Cox
Locomotion

Chandra Cox was impressed with the volume of train traffic at the transportation crossroads where the Sugar Creek station is located. The trains range from passenger to freight, and she acknowledges this through *Locomotion* for the light rail station by utilizing symbols and imagery from rail history.

Entering the station from the parking garage riders encounter Chandra Cox's 18' sculpture *The Orb*, a symbol derived from a train directional signal. A collaboration with her architect and fabricator, *The Orb* is made of painted steel with laser cut patterns arranged in a radial format and is lit by a ring of LED fixtures.

Cox takes a unique approach with words and letters in her metal cladding designs for the canopy columns. Laser cut into the metal are several historic spellings of the name Sugar Creek, including sugaree, sugaw and shuger. She chose to use these different spellings because they demonstrate the vernacular history dating back to Colonial America.



Sugar Creek

Chandra Cox
Locomotion

The glass windscreens under the canopies are filled with text containing the names of all 272 Class I Railroads in the country overlaid and repeated on larger images of trains that appear from a distance. The designs are an interplay of art and technology, as the artist worked with a computer programmer, Michael Bissinger, who created an algorithm where the text reacts to the tones in her photographs.

Riders will see finials topping the station canopies spinning in the breeze. They are an assortment of colorful railroad signals from various states and other countries, typically used in combination to give instruction: stop, caution, proceed, slow, clear, etc. However, Cox's combined choices provide no specific instruction but merely reference a broader railway vocabulary.





36th Street

Ruth Ava Lyons and Paul Sires

Welcome to Nodaland

The red chosen by artists Ruth Ava Lyons and Paul Sires is intentionally unique to NoDa and the 36th Street station. It signifies the residents' passion for their neighborhood and a creative spirit that uniquely sets it apart. Early on, both artists requested that all the vertical metal elements be painted red, including the large bridge beams supporting the elevated platform, the canopy steel and roofs, fencing, and light poles. They also made bold color choices for the painting of the metal portions of each standard bench and for the metal column cladding at each passenger shelter on the platform.

Approaching the station platform, riders are welcomed by Ruth Ava Lyons' large mosaic *NoDa Lotus* and Paul Sires' band of colorful dark and light square mosaics depicting recognizable NoDa imagery. The Lotus specifically is a universal symbol for renewal and growth. The mosaics borrow compositions and colors from Lyons' paintings and Sires' sculptures.





36th Street

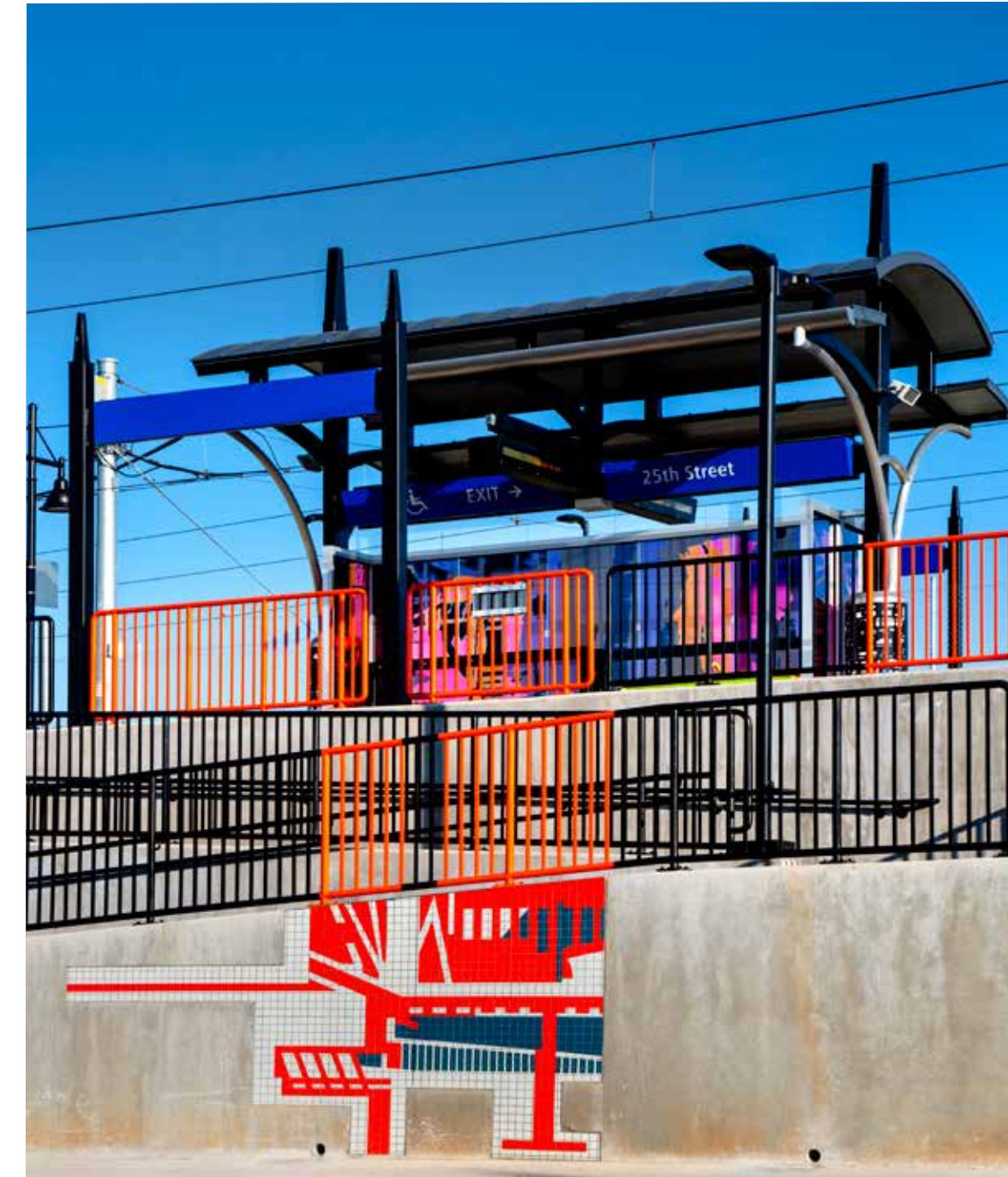
Ruth Ava Lyons and Paul Sires

Welcome to Nodaland

The glass windscreens are divided between these partners. Lyons imagery and color are recognizable in her art glass alongside Sires blue and white art glass in the center canopy. A Sires' carved granite bench is installed at ground level near the 36th Street bus stop.

The artists celebrate the diverse and eclectic nature of this art district on North Davidson, known as NoDa, in which they played a lead role in creating over time. Their message is that many parts must work together to make a beautiful whole.



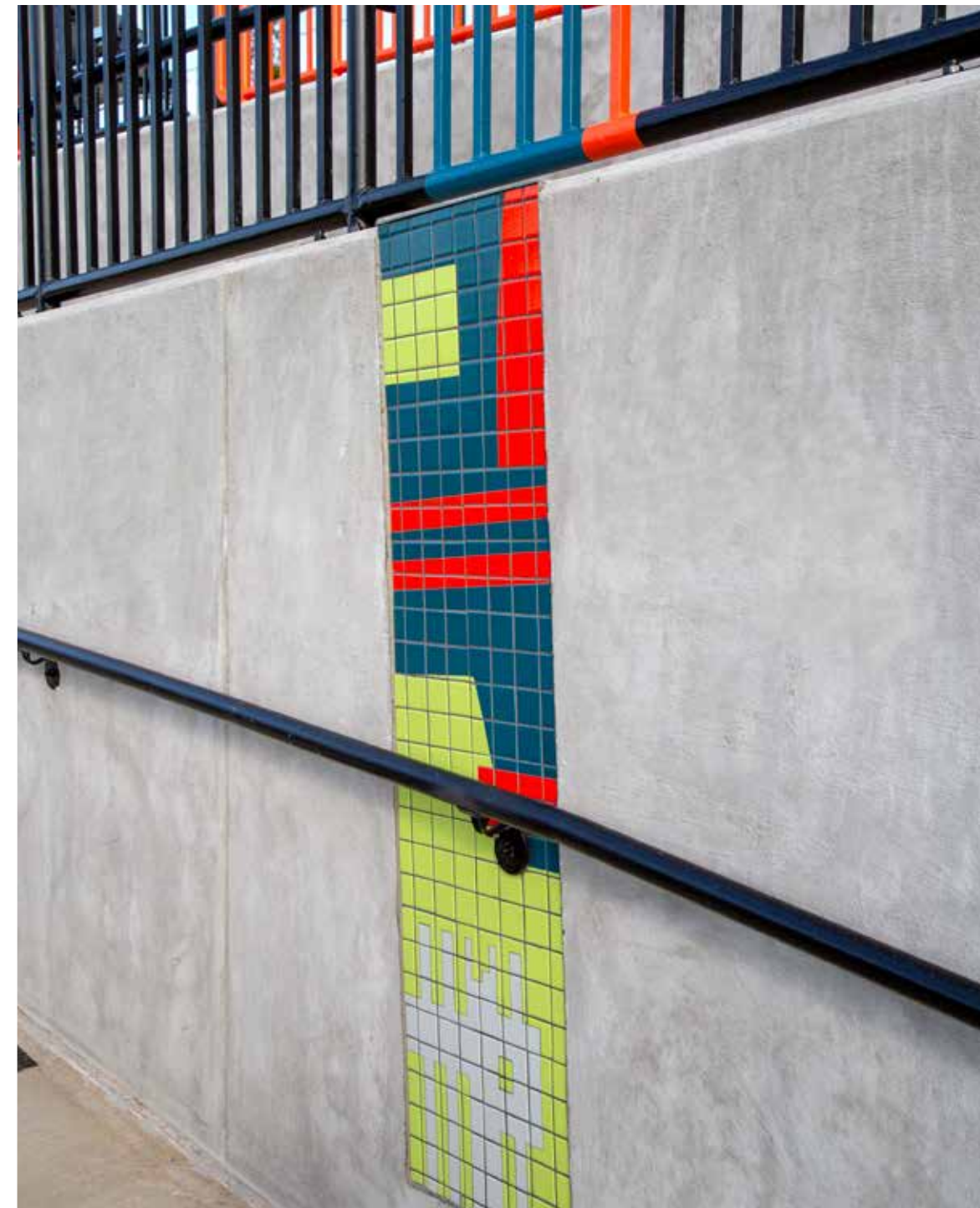


25th Street

Sharon Dowell
A City of Optimists

Sharon Dowell found the early state of the future station location along Brevard Street invigorating; an isolated plot in proximity to a large rail yard and various industrial properties, juxtaposed with the growing development of the nearby NoDa Arts District. Her art interprets the vibrancy of a developing city.

Dowell, a painter with a distinct color palette, used mandarin, kiwi, teal, and gray mosaic tiles, each 2" square, to embellish 400 running feet of wall along the switchback ramps and stairs leading up to the raised station platform. Five mosaics are on the south ramp and five on the north ramp – mirroring each other. The sizes range from 7 foot-square to 13' by 21'.



25th Street

Sharon Dowell
A City of Optimists

The metal portion of each standard bench is also painted with vibrant hues to connect the platform art to the wall art and continue her color theme for the whole station. In the glass windscreens, Dowell produced silhouettes of Charlotte area residents in black, pink, and orange. Her black and white metal cladding on the canopy columns continue Dowell's recognizable abstract patterns derived from architecture and construction.

The two smallest mosaics are one and a half feet wide and six feet high. Dowell carefully planned where the ramp walls would be punctuated by her mosaics. Three colors extend upward onto sections of standard fencing above her mosaics, engaging riders as they approach the platform.



Parkwood

Maria Artemis
Tectonic Suite

Maria Artemis is interested in what is unknown about a place that initially seems familiar and known to us. Her visual exploration of the geology below the surface of the Parkwood station site is an invitation to wonder at the dynamic systems of the planet and more specifically the impact of these ancient changes on the Charlotte area. She references local geology, plate tectonics and the roles of fossil and gold formations in her station designs.

In the triangular landscape area in front of the platform, Artemis replicated an important distinction of what runs beneath the surface of the Charlotte area. It reflects the geological division of Charlotte into two different areas and time periods: the Charlotte Belt – the igneous rock beneath the center of the City – and the Carolina Slate Belt that is to the east. The boundary between the two belts runs northeasterly, and the pathway crossing the park-like triangle marks the same directional orientation. Thirty boulders selected by the artist from nearby quarries sit intermittently along both edges of the pathway, echoing the boundary between the two geological areas in miniature form. Her boulders in the landscape and granite benches on the platform jointly embody the past geological events.





Parkwood

Maria Artemis
Tectonic Suite

Artemis' windscreen art glass includes colorful maps of the Carolinas alongside timelines to mark each geological era over the last 500 million years. The platform concrete includes arcs of blue glass on the northbound platform and gold glass on the southbound platform. There is also a reproduction of a Pre-Cambrian fossil found in Stanly County, North Carolina, stamped into the concrete platform.

The artist's work at Parkwood Station expresses geological themes on the platform in both apparent and discreet ways, encouraging riders to seek knowledge beyond their initial experience at the stop.





11th St & I-277 Underpasses

Sharon Dowell

Halcyon Idyll I & Halcyon Idyll II

Sharon Dowell's *Halcyon Idyll I* painted onto the 11th Street underpass and *Halcyon Idyll II* at the I-277 underpass are just beyond the 9th Street station along the pedestrian walkway.

Her art covers approximately 9,000 square feet on five façades facing the sidewalk under 11th Street and I-277. The 11th Street underpass is 67' wide by 18' high, and the I-277 underpass is over 100' wide and 35' high. Her imagery, created in digital designs at a 1-inch to 1-foot scale, is abstracted from her photos and observations of architecture, construction, industrial elements, and plants.

Dowell's art was replicated on the irregularly shaped concrete columns using the ancient method called pouncing. Each digital image is enlarged to actual size, printed on paper, and has small holes made along each line of the artist's designs. The paper templates are placed on the concrete in sections, and a powdered charcoal is "pounced" (lightly bounced) over the holes to transfer the lines to the concrete. Each line is individually refined with a marker and ultimately hand painted in the artist's designated colors. She stipulated six brilliant, custom colors for the art to be hand mixed and painted over a bright turquoise base coat originally applied by the contractor. Dowell worked with Colossal Media of Brooklyn, New York to transfer and paint the underpass murals.

Adjacent to the underpass murals, the artist also wrapped Signal House 11 with a vibrant pattern she titles *Coexist*, complementing and continuing the effect of her murals.





9th Street

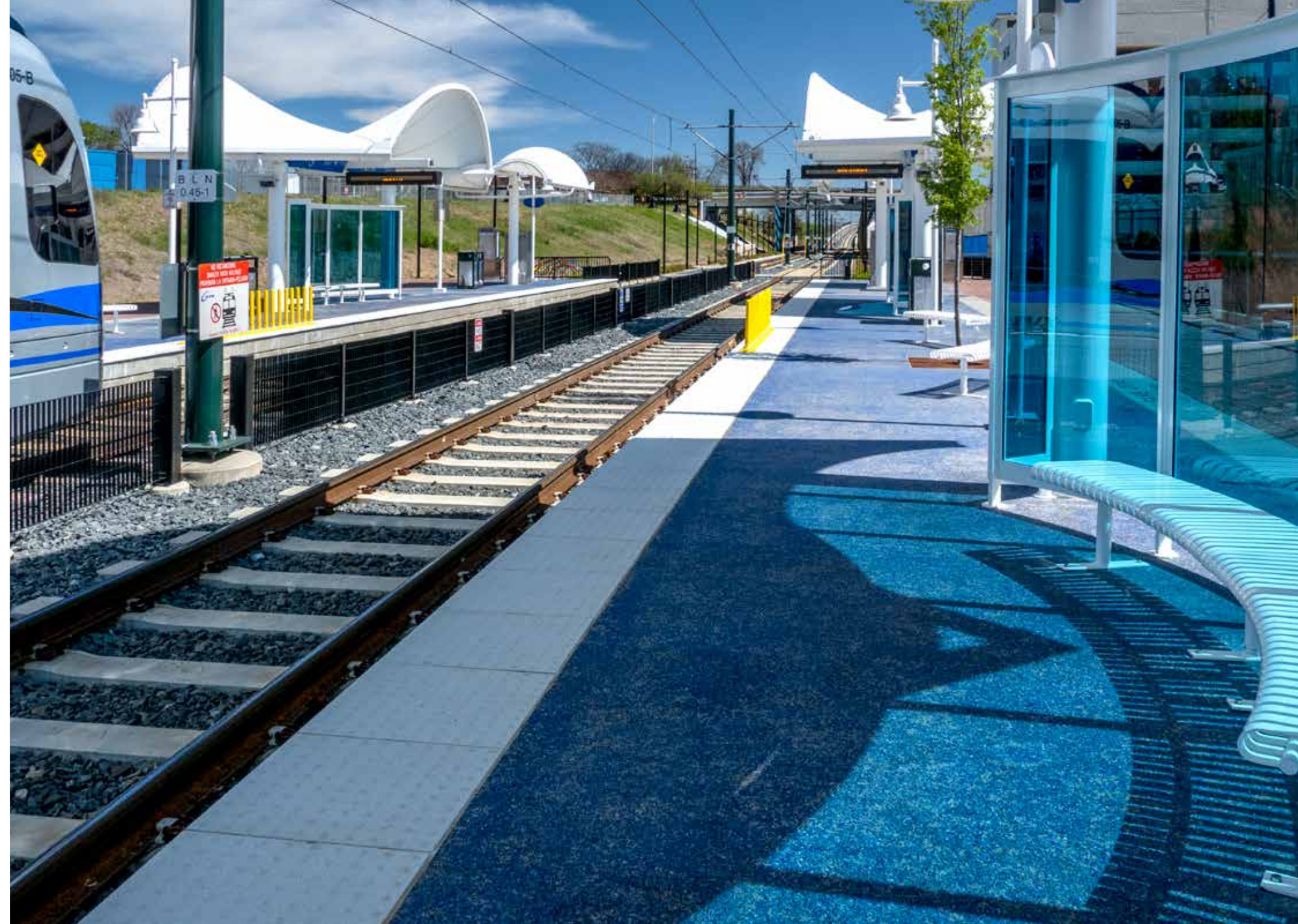
**Anna Valentina Murch (1949-2014)
and Douglas Hollis**

UMBRA

Charlotte's historic textile industry and the environmental benefits of alternate transportation options informed the signature station design by partners Anna Valentina Murch and Douglas Hollis. *UMBRA* is Latin for shadow, as in umbrella, meaning "little shadow." The artists' title combines the practical and metaphorical nature of their artistic intent.

The white passenger shelters and seating juxtaposed with the blue glass windscreens and platform have a psychological effect of suggesting coolness in a southern climate. The use of a tensile membrane for each of the ten passenger shelter roofs was forward thinking and a demonstration of technological advancements in the industry. In the evening, the internally lit canopies glow as the membrane reflects the light up and also down to the blue glass platform. From a distance, the shelters appear as sculptural lanterns and welcoming beacons to the station.





9th Street

**Anna Valentina Murch (1949-2014)
and Douglas Hollis**
UMBRA

The location of the station provides a desirable connection for students and faculty between the University of North Carolina at Charlotte Center City and its main campus at the north end of the light rail line.

Each platform component chosen by Anna Valentina Murch and Douglas Hollis is in response to weather, qualities of light, and movement – both of people and trains. Intentionally, the artists envelop riders in a series of art elements orchestrated to create a collectively uplifting experience.



7th Street

Shaun Cassidy
Ginkgo

Shaun Cassidy's art permeates the light rail in multiple ways and is in part an exploration of indigenous trees. Stylized leaf images are found in his track fencing, at the 7th Street platform, and printed on the ceilings and seats of each LYNX Blue Line light rail vehicle.

At the 7th Street station platform, Cassidy highlights the ginkgo, the actual platform trees that in the fall add a striking bright gold foliage to the monochromatic station. The fanned outline of a ginkgo leaf is in four fence inserts between the two platforms, etched large in the canopy windscreen glass, and is formed in blue and green 1" square tiles on each canopy column.

In the 10 double platform stations along the south corridor of the line, each station features four of Cassidy's metal art leaves. Cassidy chose a certain Charlotte area tree, such as cottonwood, sweetgum, pin oak or magnolia for each station. Each leaf is located along the fencing between the tracks and two platforms. Each is perched at an angle, as if blown across the platform and caught in a section of fence, implying a sense of movement and activity. The leaf relief is partially above the top of the fence line and below. The green painted top is solid, providing a pop of color. Below the fence rail, the natural vein pattern of each leaf is replaced with a neighborhood street grid and a dot to indicate the station's location.

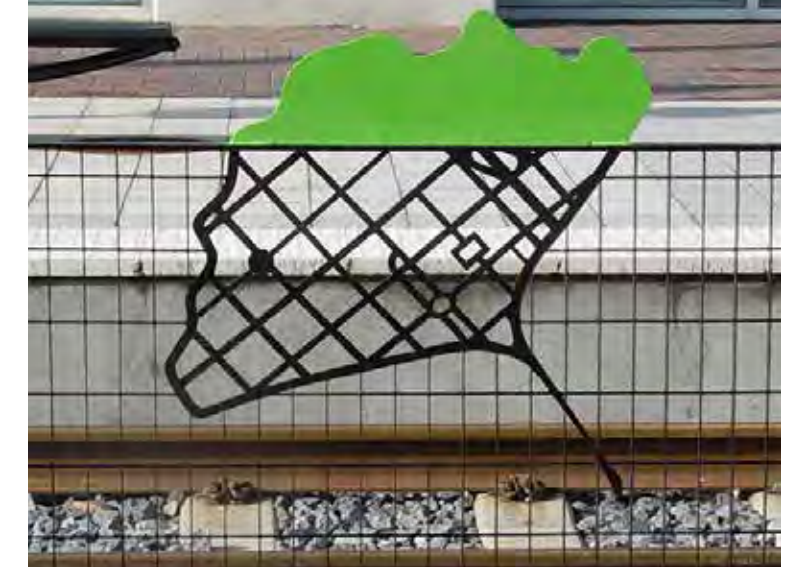
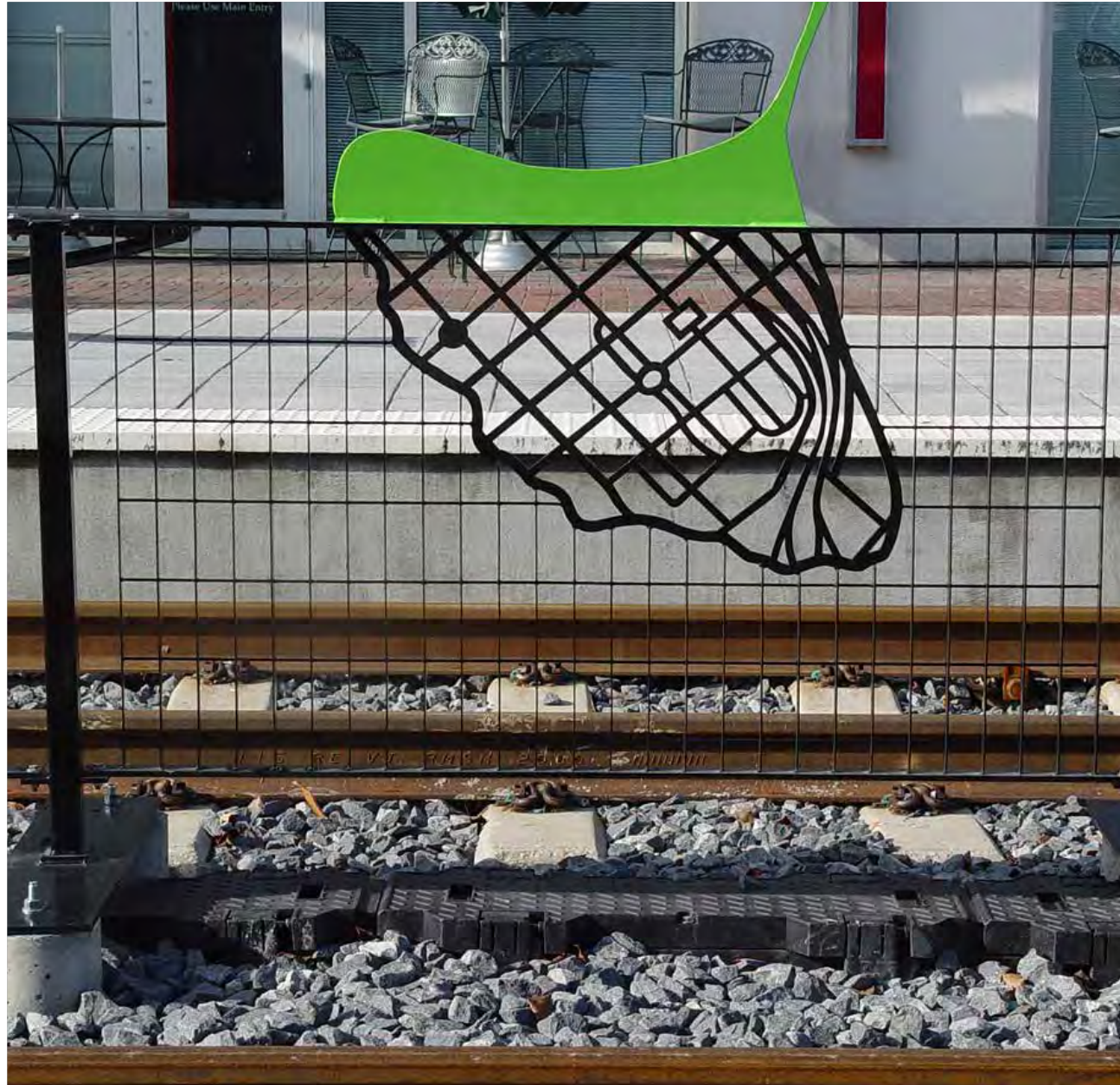


7th Street

Shaun Cassidy
Ginkgo

Cassidy designed and welded the 40 leaves into standard fencing sections while in residence at McColl Center for Visual Art in Charlotte. CATS sponsored his residency to provide the artist with an opportunity to share his design and fabrication process with the public during open house receptions and open studio hours over a three-month period. Passengers can find and identify each art leaf at Woodlawn, Scaleybark, New Bern, East/West, Bland, Carson, Stonewall, 3rd Street/Convention Center, Charlotte Transportation Center/Arena, and 7th Street stations.

Each light rail vehicle ceiling is covered with a 57' long reproduction of his "sanded and painted" art drawings, made with a technique Cassidy has honed over years of practice. He paints layer upon layer of various colors, each drying before the next coat of paint. Then he uses a handheld sander to reveal strata of color and form in each leaf. The vehicle seating art is derived from his leaf drawings on paper. A local textile fabricator reproduced and wove the artist's design into the wool fabric. Cassidy was restricted to a single color and three different shades of the thread color to ensure the cost of the seating fabric would not change with the addition of his art design.





Charlotte Transportation Center/Arena

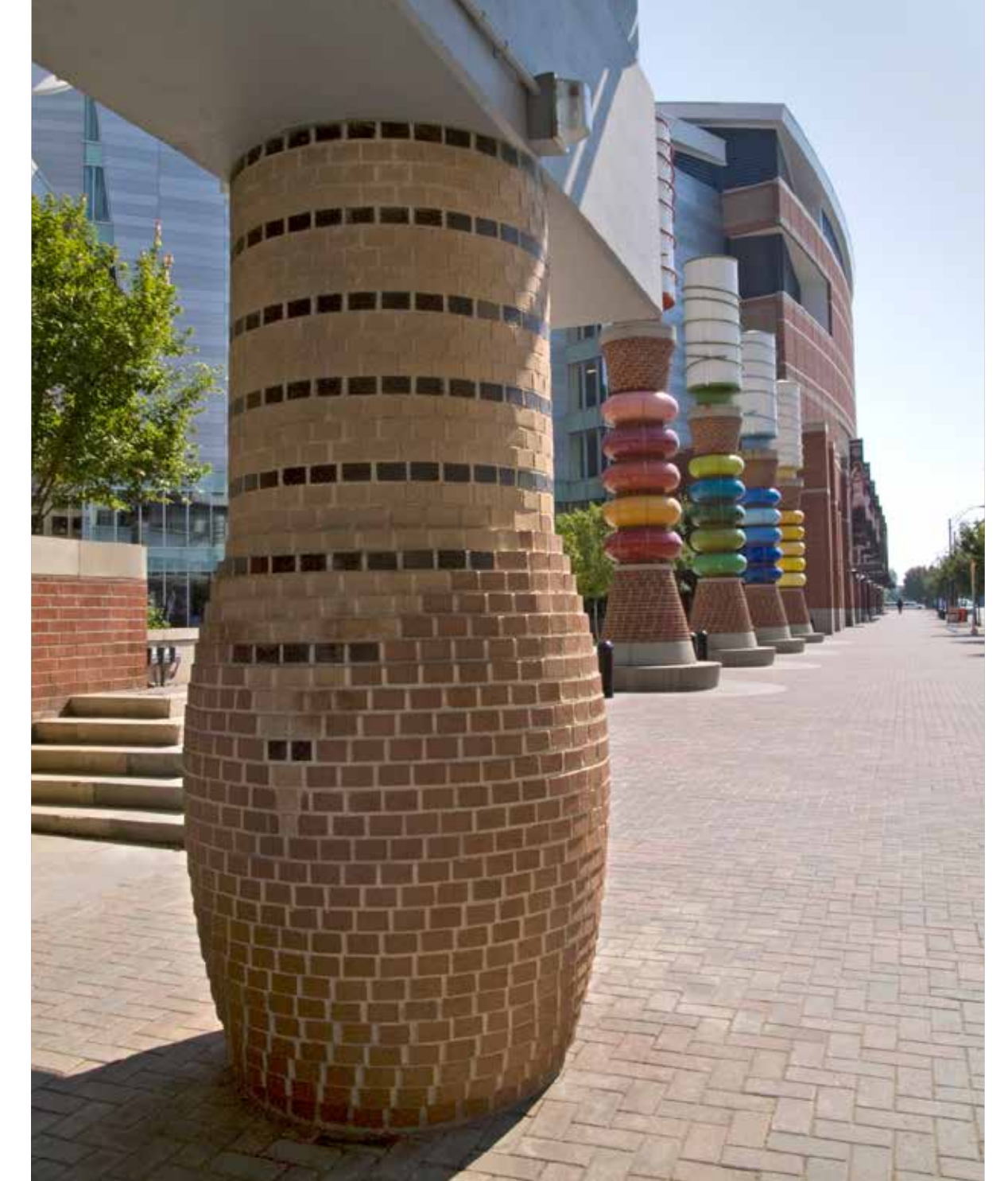
Andrew Leicester

Bobbins

Andrew Leicester researched and responded to the Carolina textile industry when designing the brick cladding for six sculptural bridge columns that support this station's elevated platform over Trade Street. The art is a thematic continuation of his 2005 public art titled *Flying Shuttles*. That work is in a sports arena plaza adjacent to the bridge columns and was commissioned by the Arts and Science Council. Both projects employ the form of the bobbins ubiquitous in the textile factories that once dotted the outskirts of Charlotte and were instrumental to the city's economy.

Bobbins are the cylinders or cones wrapped with thread that are affixed to weaving and sewing machines. They come in many different shapes and sizes, a quality Leicester acknowledged by giving each pier its own design and pattern. He creatively used only three colors of standard smooth brick, charcoal, tan and red, to create the six different designs. In the design phase, every angle of each column was considered so that the work can be appreciated no matter where the viewer stands.

Leicester continues his art in the station platform paving. The five-color design is yet another nod to the region's textiles in that Leicester borrowed the pattern Zig Zag Reversed Twill Weave from the *American Cotton Handbook*, an instructive text originally published in 1941.

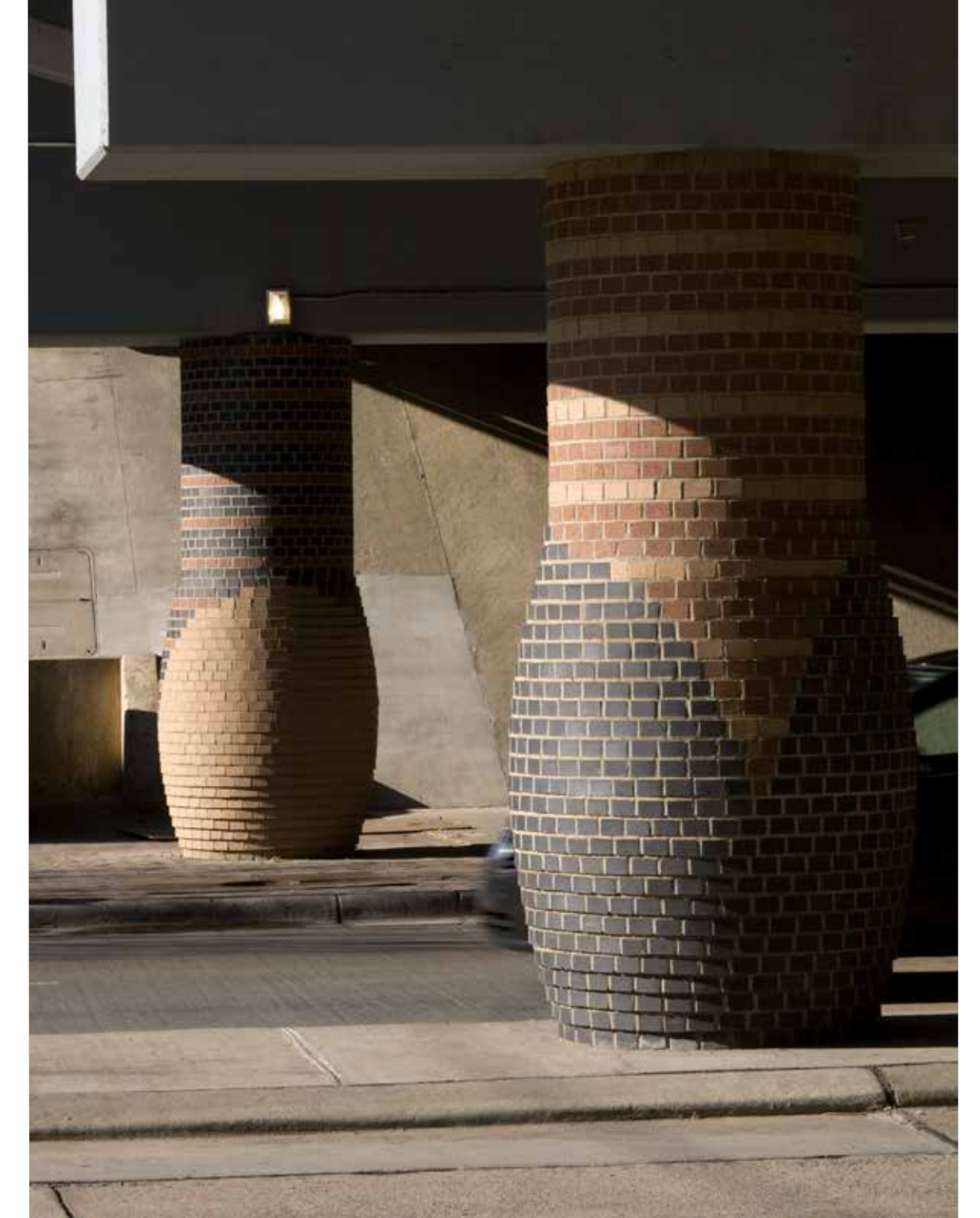




Charlotte Transportation Center/Arena

Andrew Leicester
Bobbins

An important similarity that public art and the textile industry share is that form and function can coexist beautifully, and Leicester leads the considerate viewer to this conclusion with his work. Both require a team of people to make one artist/designer's dream work, and both have the opportunity to serve and improve their cultures' access to beauty. Leicester clarifies that, "My intent is not to romanticize a historic industry but rather to honor the creativity inherent in the artifacts of the industry—the shape of a bobbin, webs of thread, the finished fabrics—all part of textile design and the technological ingenuity used to advance mass textile production. In the way that the aged among us deserve our respect, I hope to pay homage to those who toiled many years in the mills and feel pride in their work."

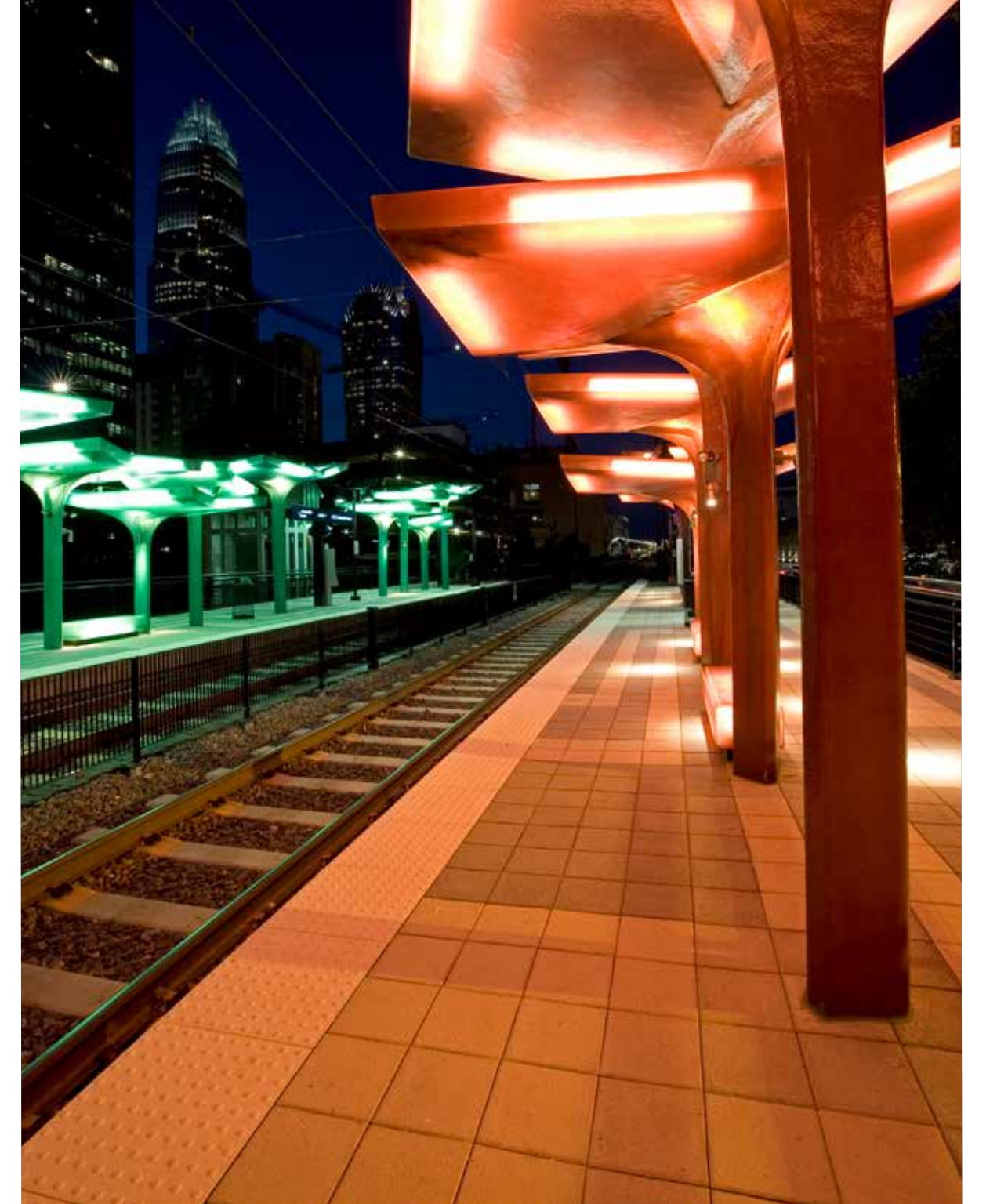


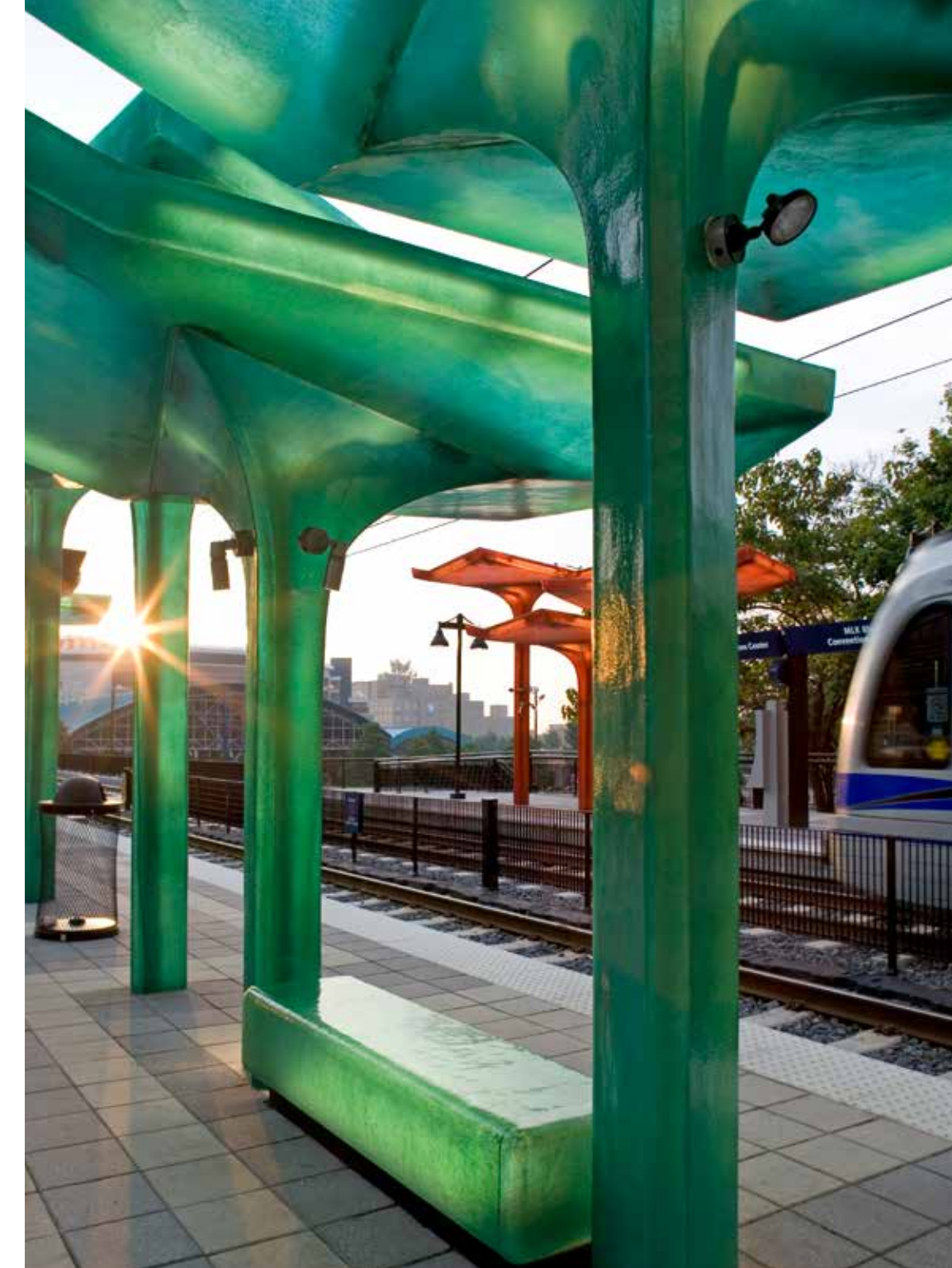


3rd Street

Jody Pinto
Light Station

With her team of an architect, engineer, lighting designer, and fiberglass fabricator, Jody Pinto transforms the 3rd Street/Convention Center station with light and color by replacing the four standard passenger shelters and seating with 20 original reinforced fiberglass canopies and four benches – all lighted from within. The translucent green and berry-colored illuminated canopies vary in height, and provide shelter for waiting passengers along the bridge over 3rd Street. Although people are provided shelter from the weather by the hotel overbuild that covers a portion of each platform, most gravitate to the sunlit canopies by day and artificially illuminated canopies by night.





3rd Street

Jody Pinto
Light Station

The artist's three-colored, zigzag pavers, each 12" squares, give the elevated platforms a stage-like quality. Fiberglass, the artist's medium of choice, possesses the strength and durability required in construction and an aesthetic flexibility that allows the artist to shape or mold each structure. Pinto says, "The material (reinforced fiberglass) is ideal for working with light. It allows me to give light a physical form and color. Through public interaction, *Light Station* becomes theater – people move through the space, feel, and remember."

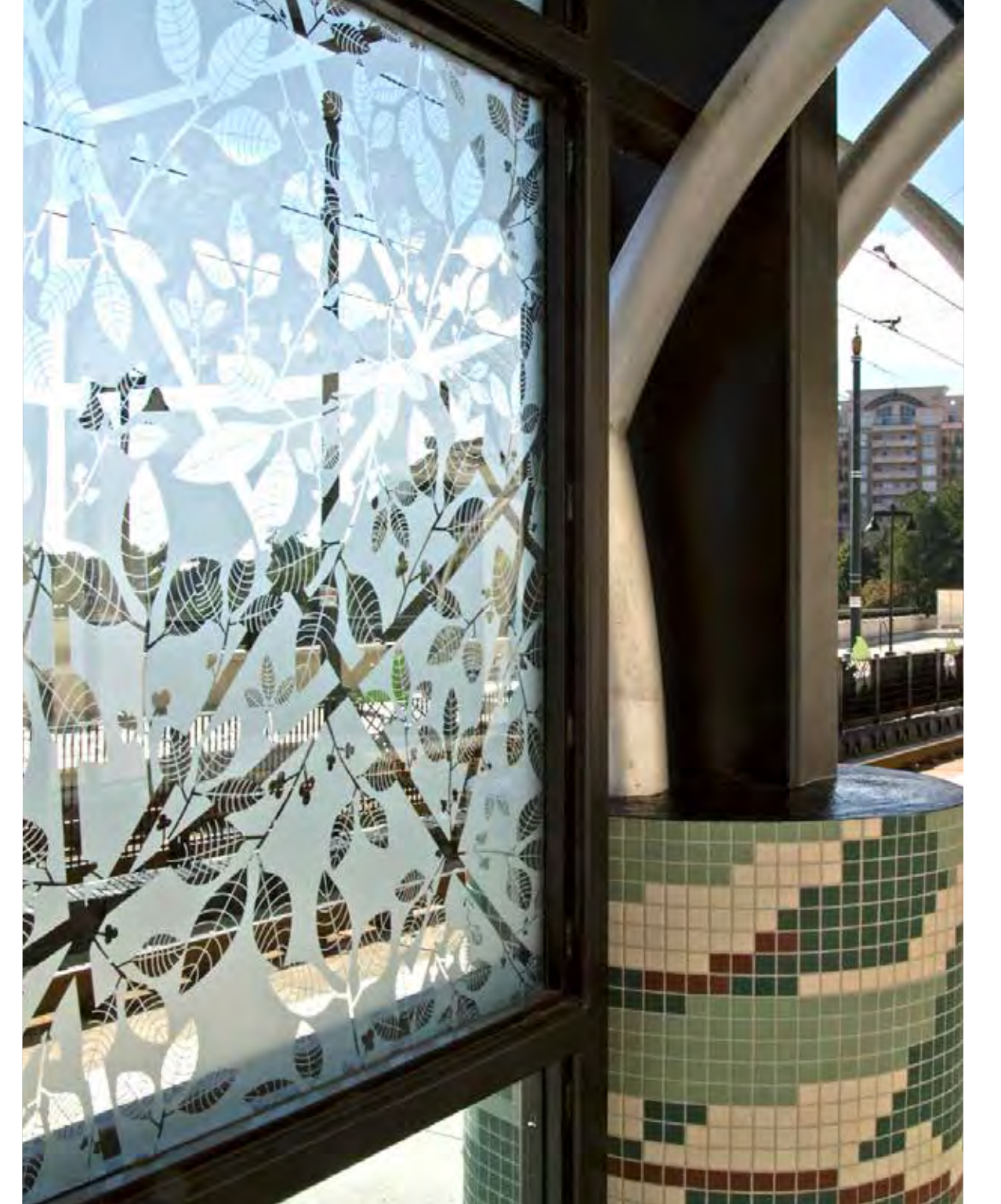


Stonewall

Leticia Huerta

Leaves

Leticia Huerta's designs impact platform elements for 12 of the initial LYNX Blue Line stations from Stonewall station to I-485. The station platform paving pattern, mosaic column cladding and etched windscreens in the canopies have different themes she derived from history, architecture, landscapes, industry, and demography. Huerta arrived at many of these themes during her CATS-sponsored artist residency at the McColl Center for Visual Art in 2004. The urban residency gave her time to conduct research and interact with community representatives along the future line. Her other sources were the main library, local museums, and conversations with local historians.



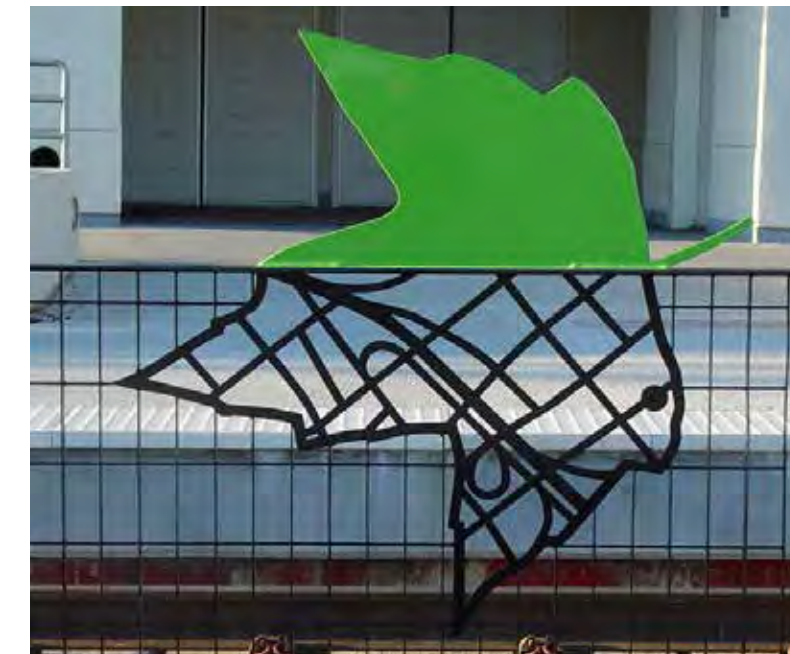


Stonewall

At Stonewall and Woodlawn stations, **Leticia Huerta** incorporates references to Charlotte's tree canopy and the platform trees juxtaposed with her etched leaves in the glass windows and column mosaics in shades of green.

Alice Adams' four *Ginkgo* concrete bas reliefs are located at the ends of the low cheek walls.

Shaun Cassidy's four different *Maple* leaves are in the trackway fencing at the station.





Carson

Nancy Blum
Dogwood

A total of 24 bronze drinking fountain basins grace 12 of the 15 stations along the alignment of the original LYNX Blue Line. The sculpted double basins are carved with simple line drawings of dogwood tree flowers overlaying the curved lines of a spirograph. The artist added texture by raising the flowers' centers and affixing an additional standalone bronze dogwood bloom to the upper basin. The dogwood bloom is prominent because it is the official state flower of North Carolina, and she uses it to employ visual depth and interest. The spirographic lines mimic the Fibonacci sequence, a mathematical pattern found repeatedly in nature. Throughout her oeuvre, Blum weaves a visual thread that is a manifestation for her appreciation of the natural world and its patterns, and this project was no different. In her conceptual statement for this project, Blum stated, "As a rail patron bends to drink, he or she is spontaneously met with a bursting image of growth."

Blum made her water fountain catchment basins to fit the stands and plumbing of the ADA compliant fountain selected by Sasaki Architects, Inc., whose original choice was plain and minimal in appearance. Blum sought to create an integrated artwork that would enhance user experience while also bringing beauty to a seemingly non-special element of the light rail. She built prototypes that were cast in the lost wax method. They were patinaed to achieve the artist's desired appearance, though with bronze further aging and discoloration is both accepted and expected.



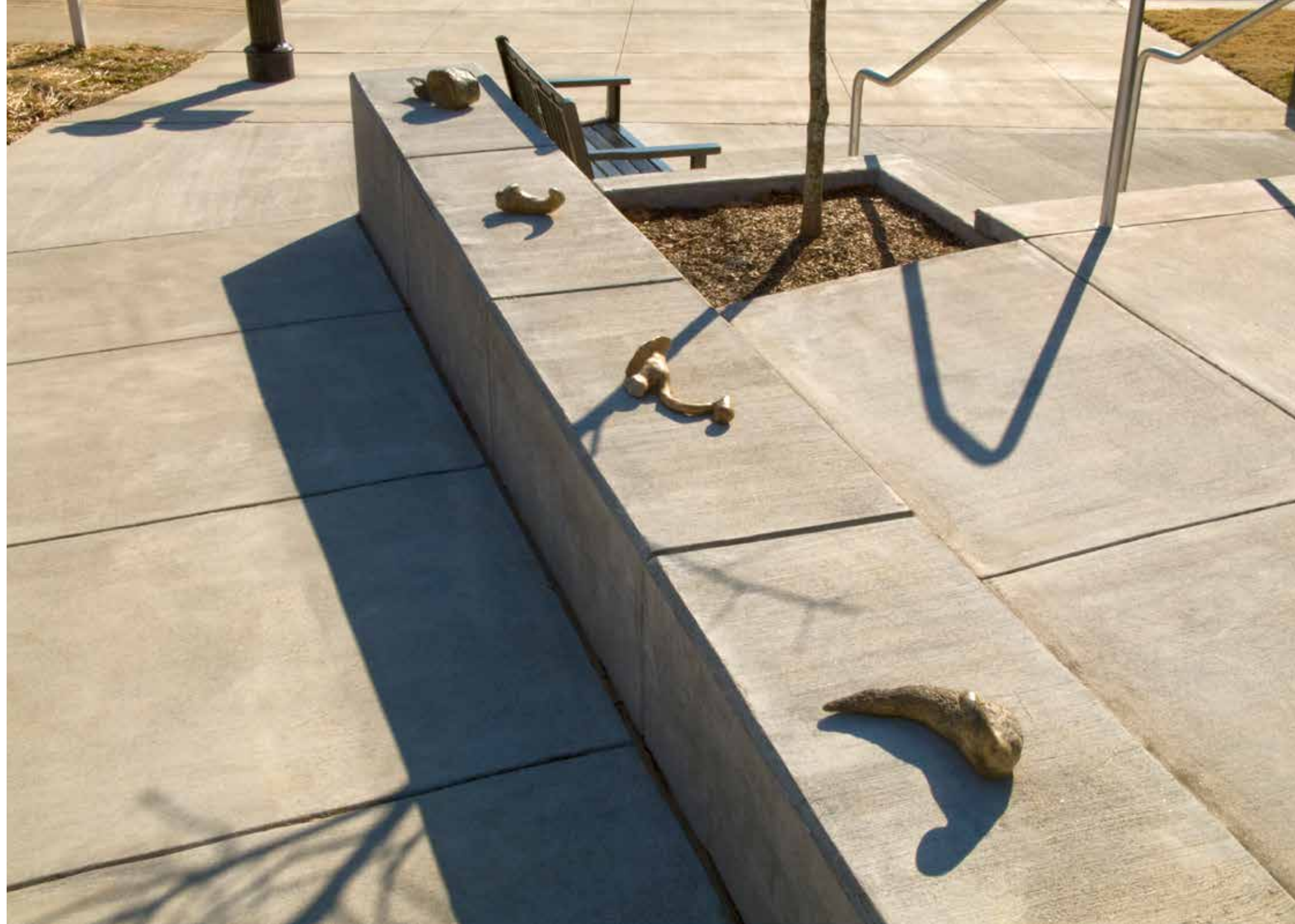
Carson

Leticia Huerta's *Gold Nuggets* includes etched windscreens, mosaic shelter columns and mosaic platform inserts. The work is influenced by the history of Charlotte's gold mining, and the station is named after one of the miners.

Shaun Cassidy's four different *Magnolia* leaves are in the trackway fencing at the station.

Alice Adams' four *Hornbeam* concrete bas reliefs are located on the low cheek walls.





Bland Street

Yuriko Yamaguchi
Dream Keepers

Four small abstract bronze sculptures sit on a low concrete wall adjacent to the Bland Street station. Together the bronzes comprise Yuriko Yamaguchi's work *Dream Keepers*. For the artist, they symbolize the growth and mystery of life. But to the viewer, they are visual riddles. The abstract forms hint at things familiar and therefore prompt viewers' curiosity and imagination.

During the design of the Blue Line, two artists were commissioned to serve as lead artists for the project. The intent was that the two artists, one local and the other from outside the area, would create an art plan based on their interaction with the project team and communities throughout the corridor. Their plan identified art opportunities for artists to be selected via a national call to artists. One of the identified art opportunities was to populate some stations with small-scale metal sculptures. The call to artists specified, "Placement can be serendipitous; at each station, a viewer will unexpectedly discover a small masterpiece." The lead artists proposed integrating the sculptures in a way that would invite passengers and pedestrians to pause for a moment, inspect and reflect as bustling development rose slowly around them.

Yamaguchi's abstract bronzes were a modest but ideal solution; they elicit curiosity while detailed enough to invite a closer look. When she presented her designs to the Art in Transit Advisory Committee, members identified the actual site for the work; a low retaining wall leading to the Trolley Museum and Camden Road. Light rail riders on their way to and from the many businesses and residences nearby can observe the art, while others sit beside it during coffee and lunch breaks in good weather.



Bland Street

Leticia Huerta's *Rose* includes etched windscreens, mosaic shelter columns and colored platform pavers. The rose imagery references the area's textile industry and Victorian homes built in the Dilworth neighborhood.

Hoss Haley's *River Rock* bench replaces a standard bench.

Shaun Cassidy's four different *Pin Oak* leaves are in the trackway fencing at the station.

Alice Adams' four *Hornbeam* concrete bas reliefs are located on the low cheek walls.





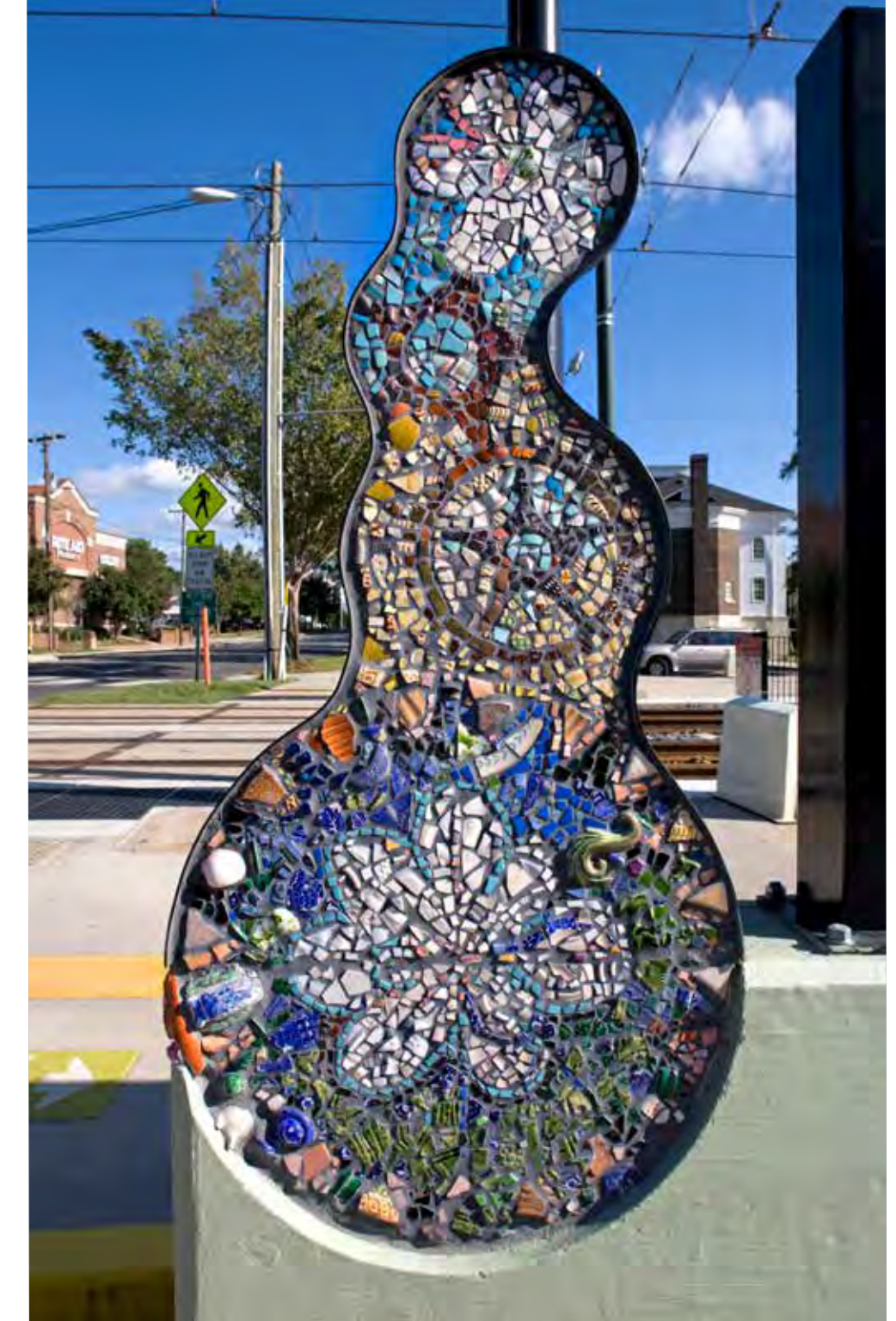
East/West Boulevard

Tom Thoune
Camden Wall

Adjacent to the light rail station, Tom Thoune's 33 mosaics span the entire 360 foot wall along Camden Road. His separate vignettes reference history, places and people of the SouthEnd and Dilworth neighborhoods. The mosaic cog shapes resemble gears and belts, a nod to the area's industrial past. During a CATS-sponsored residency at McColl Center for Visual Art, on multiple occasions community members donated their plates, glass, marbles, china and ceramics to the artist, along with their stories, to be incorporate into art.

Four mosaics partly filled with curling and rippling waters where small frogs frolic among smooth black river stones, and goldfish glint between green lily pads, were created by third graders from Charlotte Montessori in a workshop with the artist. The two separate rectangular cogs re-imagine Dilworth's past and the City's transportation history. In 1891, entrepreneur and visionary Edward Dilworth Latta engaged Edison Electric Company to build the City's first electric streetcar line to connect uptown to Latta Park in Dilworth. The Park included housing, a recreational lake, pavilion, merry-go-round and sports fields. The mosaics recreate a typical afternoon row on the lake. A bird's eye view shows a woman with her rowing companion. Her right hand skims the water, and her left holds an open book, *The Wizard of Oz*, a popular classic published in 1900. Community ceramic donations incorporated here include a great-grandmother's hand-painted Chinese plate, a mother's 1936 wedding china, and prized rose-patterned china gifted upon the owner's relocation to a retirement home.

Indigenous flora appear throughout the mosaics, particularly in the first mosaic at the north end of the wall. Two magnolia blooms grace the bottom and the top of the work, and between them float gears and cogs. Arrowheads and broken pottery shards along the base of the art recall native populations who settled near the Catawba River in the 1600s.





#33



#27

East/West Boulevard

Tom Thoune
Camden Wall

#16

In the 1800s, railroad passengers on the same light rail line would have seen cotton fields from the train, instead of SouthEnd. This mosaic depicts the unusual tale of a traveler who returned to England from India in the 1600s. He described cotton as "a plant that released sheep upon ripening." The artist imagined such a plant in this mosaic, depicting heads of sheep peeping out from cotton plant pods amid a cotton landscape. Small hands reach in to pick the cotton, as they would have in the former fields.

#27

Smoke billows and curls around a long nicotiana flower of the tobacco plant, a nod to North Carolina's strong ties to the tobacco industry. This mosaic includes work by David Ray Chishom, a noted local painter and mosaic artist, and recognizable face among Charlotte's homeless population. Often seen with a grocery cart full of artwork, he declined payment with the request that donations be made directly to the Urban Ministry Center. His white and red cross mosaic is located at the left of the cog. He was aware of its future inclusion in the wall.

#33

The end mosaic is a large cog that extends above the concrete wall and features gears, flowers, and donated and handmade works. A dragon plate from a Vietnam War journalist is juxtaposed with blue Fiestaware®, Calico plates, yellow dogwood country plates, and a Satsuma lamp made in Japan in the early 1900s. A resident receiving cancer treatment donated glass beads. Ceramic handprint plates made by preschoolers combined with everyday items like a broken spoon tray and cherished champagne christening memorabilia attest to the power and beauty of these collective community memories.



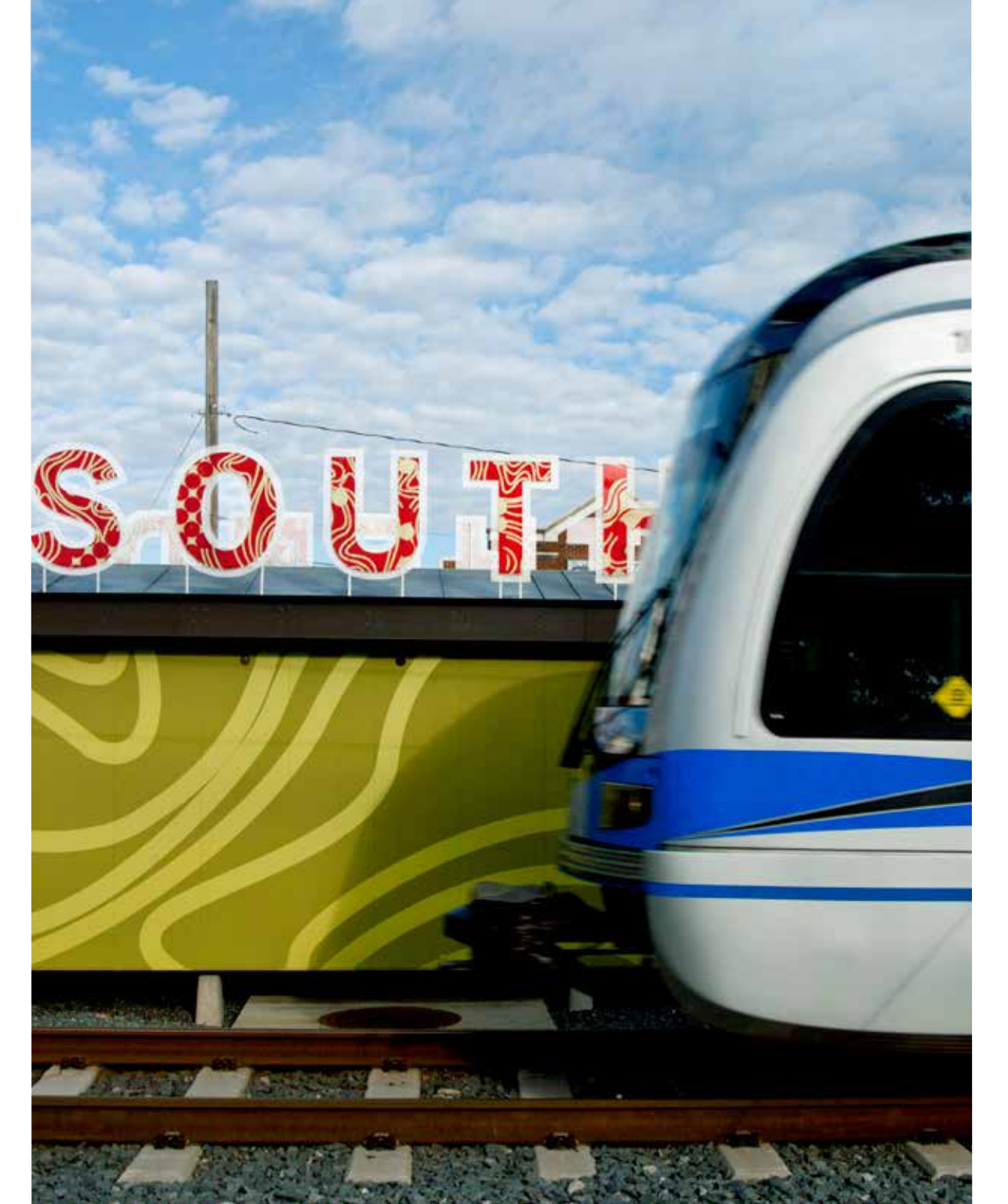
#16



Camden Signal House

Leigh Brinkley

A signal house is necessary to the operation of a light rail line but the aesthetics, as well as that of other functional structures, often leave something to be desired. Artist and designer Leigh Brinkley combatted this with her enhancement of the Camden Signal House at the intersection of West Tremont Avenue and Camden Road. The transparent, bright red letters spelling out SouthEnd raise the viewer's eye from the mass of the structure, painted in two shades of greenish yellow in a pattern designed by Brinkley to relate to her artful lettering.





Traction Power Substation #9

Leigh Brinkley

Number 9

CATS located its substation #9 in the historic district of Atherton Mills in 2016 and shortly thereafter Leigh Brinkley was commissioned to mitigate the visual impact of the substation. She was asked to work with CATS and a representative from the NC Department of Natural and Cultural Resources due to its location. Brinkley met the challenge by using trompe l'oeil – a style of art treatment to fool the eye into believing a new three-dimensional reality. The substation façade mimics a portion of the residential mill building and its office. The art transforms a mundane structure into an object of interest for the community and its visitors.

New South entrepreneur Daniel Augustus Thompkins (1851-1914) built the Atherton Cotton Mills on this site. Finished in 1893, the mill utilized the latest textile making technology. The textile mill provided a critical boost to the early growth of the adjoining Dilworth neighborhood. Thompkins also built nearby housing for mill workers and a school for their children. A thriving mill village developed in the area. Today, the Atherton Mill building serves a new role in SouthEnd.





New Bern

Hoss Haley
River Rock

Hoss Haley replaced commercially manufactured benches with sculptural seating in the form of five large smooth stones. Each hand-polished steel and concrete *River Rock* introduces an organic form to complement the symmetry of five different station platforms.

Haley's sculptures required creative use of materials and engineering; each stainless steel skeleton supports a three-inch concrete shell, hand-polished to achieve a smooth, terrazzo-like finish. With lifting straps and a forklift, each 1,200 pound sculpture was moved onto a platform and gently lowered into place and secured. The other four *River Rocks* are at the 7th Street, Bland, Woodlawn, and Arrowood stations.

Hoss Haley is known for his two- and three-dimensional works in steel, concrete, and bronze. He creates forms that reference technology, nature and movement but also deny their industrial materials and fabrication methods. In this case, Haley stated, "...sculpture is a place for contemplation rather than a specific reason for contemplation."

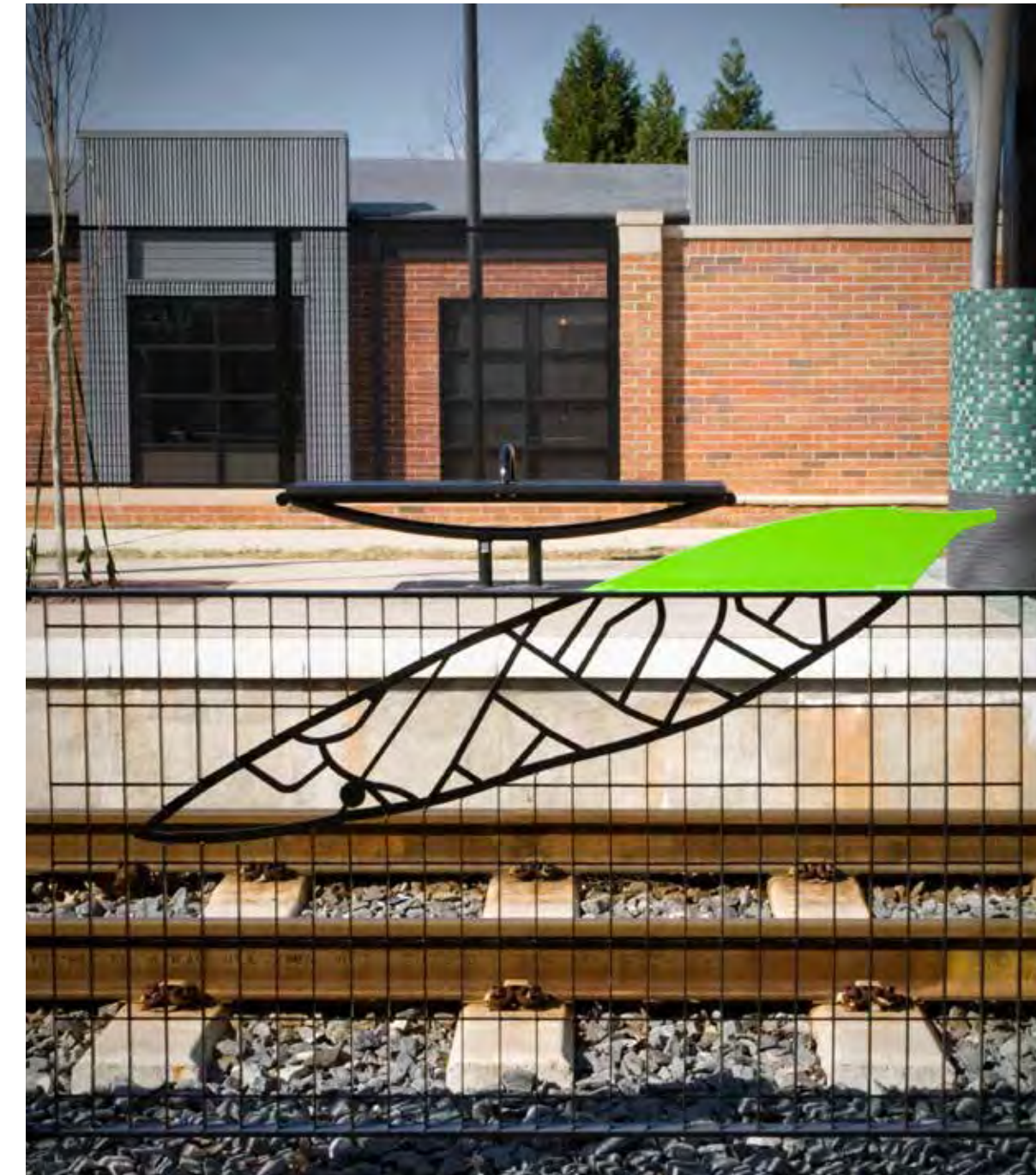


New Bern

Leticia Huerta's *Renewal* includes etched windscreens, mosaic column cladding and leaf-shaped colored pavers. The three elements compliment each other, creating a living room effect.

Shaun Cassidy's four different *Willow Oak* leaves are in the trackway fencing at the station.

Alice Adams' four *Hornbeam* concrete bas reliefs are located on the low cheek walls.





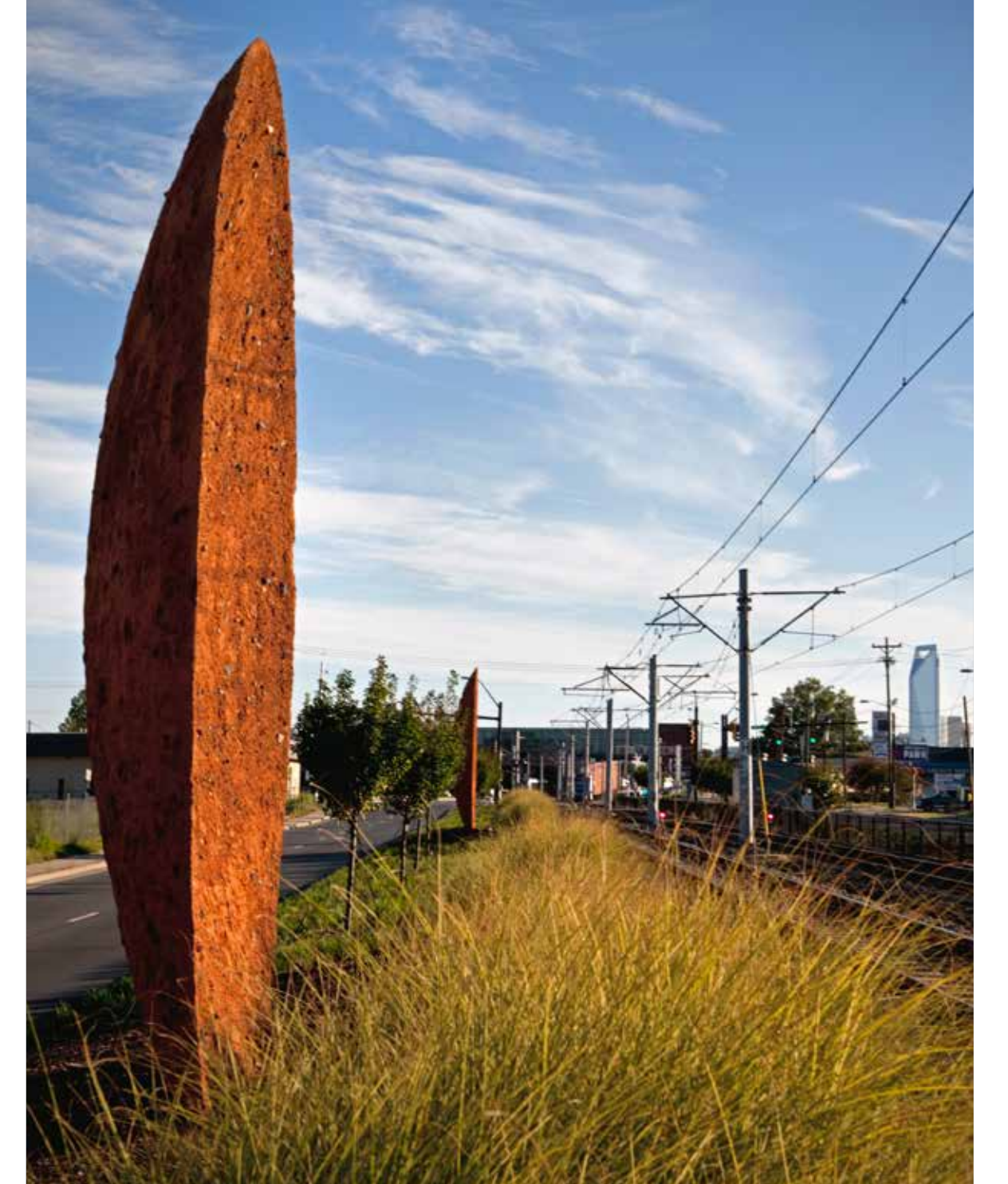
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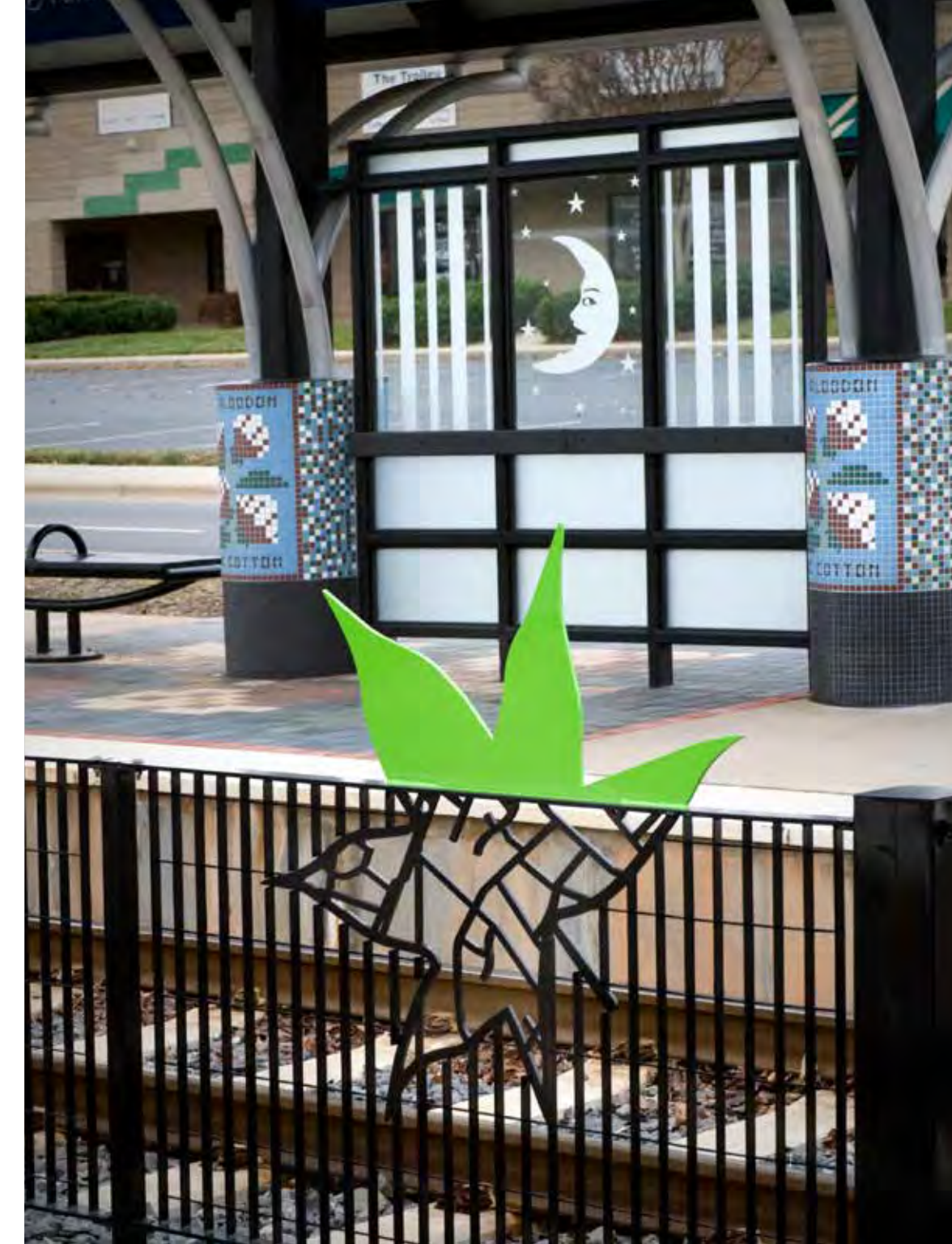
Thomas Sayre
Furrow

Thomas Sayre's *Furrow*, six large concrete and steel sculptures cast from Carolina earth, pays tribute to the agricultural past of the neighborhoods around Scaleybark station. The 18-foot round sculptures were inspired by harrow disks, the agricultural tool used behind a plow to cultivate farmland. The title *Furrow* refers to the cultivation trench, or "vee," left in farmland behind a plow. Each disk weighs 11 tons, yet appears fragile, belying its significant weight and density. The sculpture's convex and concave surfaces respond to sunlight with shadows that track the passage of the day. The artist's collaborative landscape design completes the art and site with a row of snow goose trees and ornamental grasses.

"Earthcasting" is the artist's invented technique for the creation of large scale art. The earth mold imprints a natural texture to the surface of the art. For *Furrow*, over 72 cubic yards of Carolina clay—the equivalent of approximately eight truckloads of earth—were delivered from the rail corridor excavation site to the artist's Scaleybark staging site. A steel grid built by the artist for each disk formed the infrastructure of each sculpture. To control the width and shape of the earth and concrete, the artist built two rotating screeds: an earth screed to shape the earth mold and a concrete screed to control the wet cement. Iron oxide was added to the cement mix to maintain the Carolina earth color of the art. After pouring the colored cement into the earth mold, the artist and his crew covered the shapes with additional earth. The sculptures "cured" at the staging area for three months. Once cured, each sculpture was lifted onto a flatbed truck, moved to the median, lifted off, and lowered into a 10-foot deep foundation hole and braced. Concrete was poured into the hole covering the rebar, and the steel braces were removed once the concrete set.

This project received a 2008
Public Art Network Year in Review award
from Americans for the Arts.





Scaleybark

Leticia Huerta's *Mexican Bingo* imagery is etched into the glass windscreens. In her mosaics and paving patterns, Huerta replaces traditional game card images with symbols relevant to Charlotte: the crown, the cardinal, hornet's nest and cotton plants.

Shaun Cassidy's four different *Sweetgum* leaves are in the trackway fencing at the station.

Alice Adams' four Skyrocket Oak concrete bas reliefs are located on the low cheek walls.





Woodlawn

Alice Adams

One of the two south corridor lead artists, Alice Adams' biggest impact at this station was in its adjacent park and ride lot, served by both CATS' buses and the light rail. In keeping with her designs throughout the south corridor, Adams' "interventions" in the landscape and hardscape are unobtrusive and intended to be discovered over time. Her stated goal was "...to address the spaces often taken for granted and treated with generic design solutions." An example is how she altered the poured concrete pathways in the parking lot and bus bays by designing a custom scoring pattern to delineate the bus bays and alter the traditional horizontal lines separating sections of sidewalks by specifying diagonal lines. One of her four bas relief designs, the skyrocket oak, is incorporated into the ends of the cheek walls at the station platforms.

Alice Adams designs are tied to her "Charlotte Arboretum" concept for the corridor, an idea she thought appropriate for a "...city that sees its tree canopy as a most treasured asset." Surrounding the parking lot, riders experience Adams' *Orchard Landscape*, one of four unique corridor landscape designs that she created in cooperation with Sasaki Architects, the landscape designers for the corridor.





Woodlawn

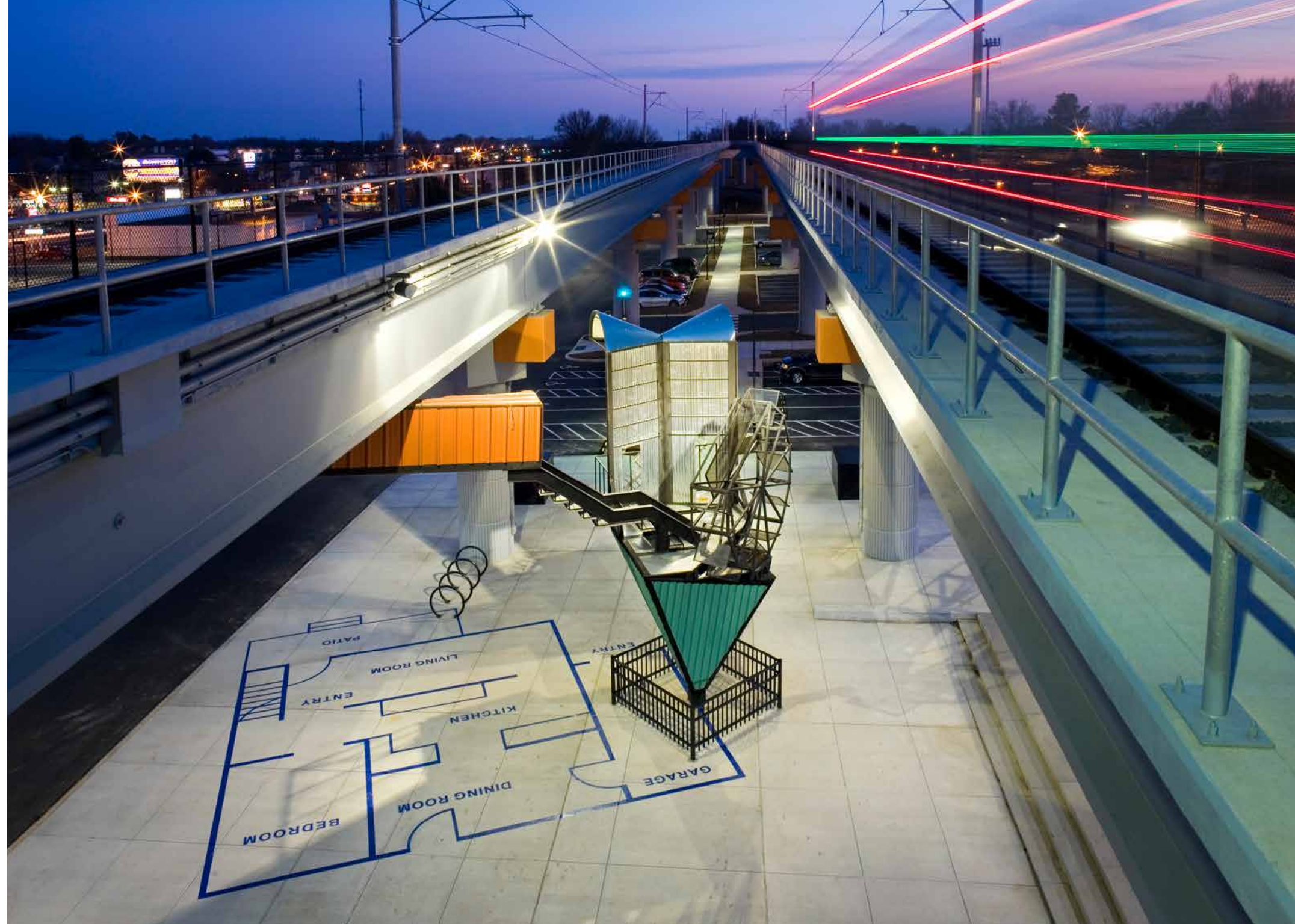
Leticia Huerta's etched glass windscreens at the station. Her mosaics and paving patterns depict leaves in various shades of green, referencing the City's tree canopy.

Hoss Haley's River Rock bench replaces a standard bench.

Shaun Cassidy's four different *White Oak* leaves can be seen in the trackway fencing.

Marek Ranis This station is where southbound passengers first encounter the thousands of running feet of art enhanced walls and bridges by the other lead artist for the south corridor.

Alice Adams' 12" diameter Samaras stamp is imprinted in the sidewalks at the beginning and ends of the parking lot to differentiate them from the surrounding street sidewalks.



Tyvola

Dennis Oppenheim (1938 - 2011)

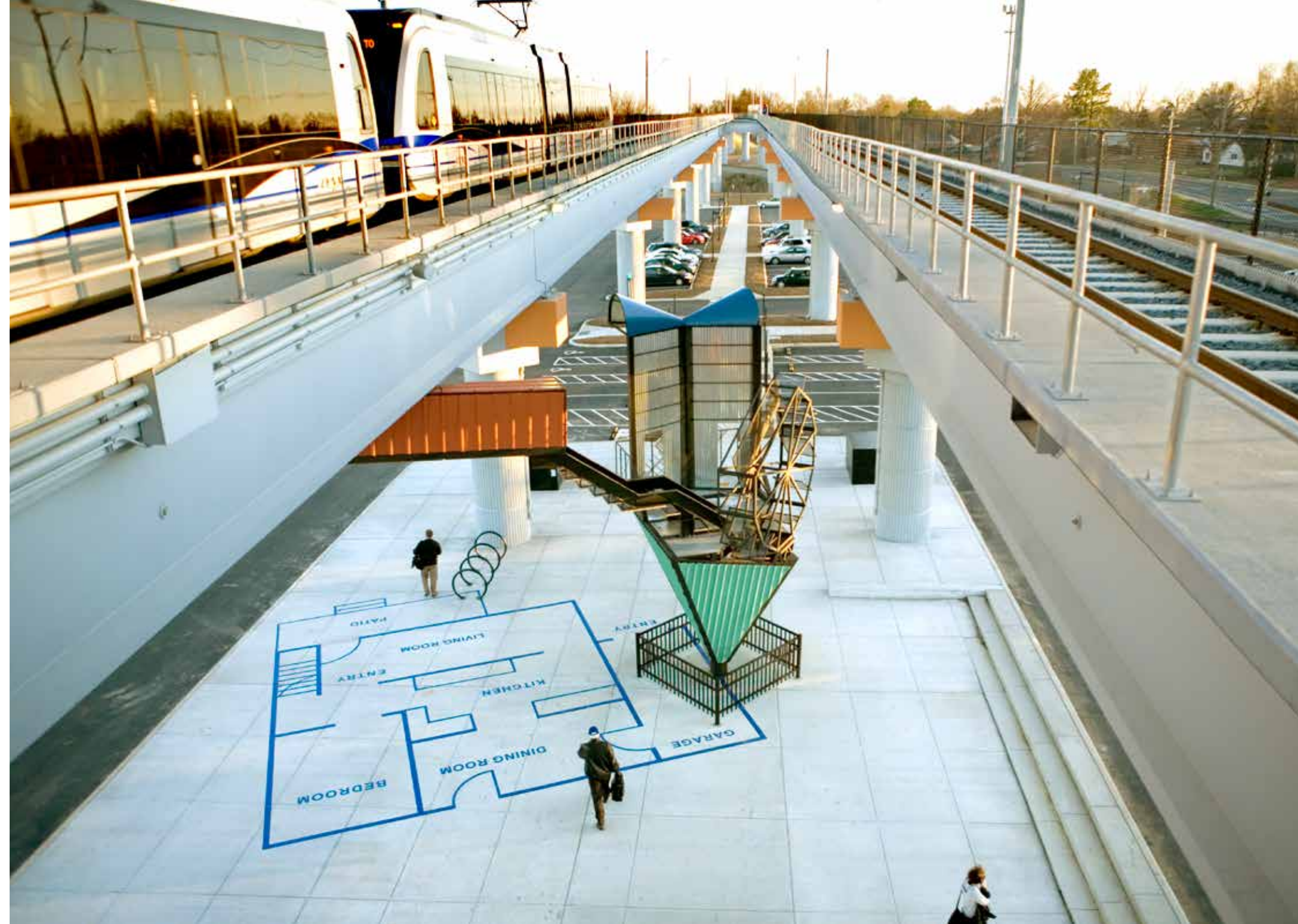
Reconstructed Dwelling

At Tyvola station, internationally renowned American artist Dennis Oppenheim lifted a neighborhood “home” from its foundation, scrambled the components, and reconstructed them. In the new iteration, the parts are all there, but they are not arranged in the typical fashion. With his installation *Reconstructed Dwelling*, Oppenheim offers a friendly challenge to passengers to contemplate the traditional interpretation of house and home.

The art is beneath the elevated station platform that bridges over Tyvola Road, a major thoroughfare in Charlotte. It is situated at the base of a long flight of stairs which separate the two overhead north and southbound tracks. The location of the sculpture, allows for multiple viewing perspectives: ground level, while descending the stairs to the parking lot, and from above on the elevated platform.

The sculpture is set on a 30’ square floor plan of a house painted onto the concrete. The sculpture includes recognizable “dwelling” elements such as a roof, staircase, walls, windows, and interestingly, a water wheel. These are constructed of common building materials such as steel, wood, vinyl and corrugated metal. The work is deliberately top heavy and precariously balanced as it touches the ground in one singular spot, the point of the inverted pyramid roof. Walls, doors to a balcony, and a fence form a vignette, while behind them, a staircase reaches toward a corridor of windows extended like an arm beneath the high station platform.





Tyvola

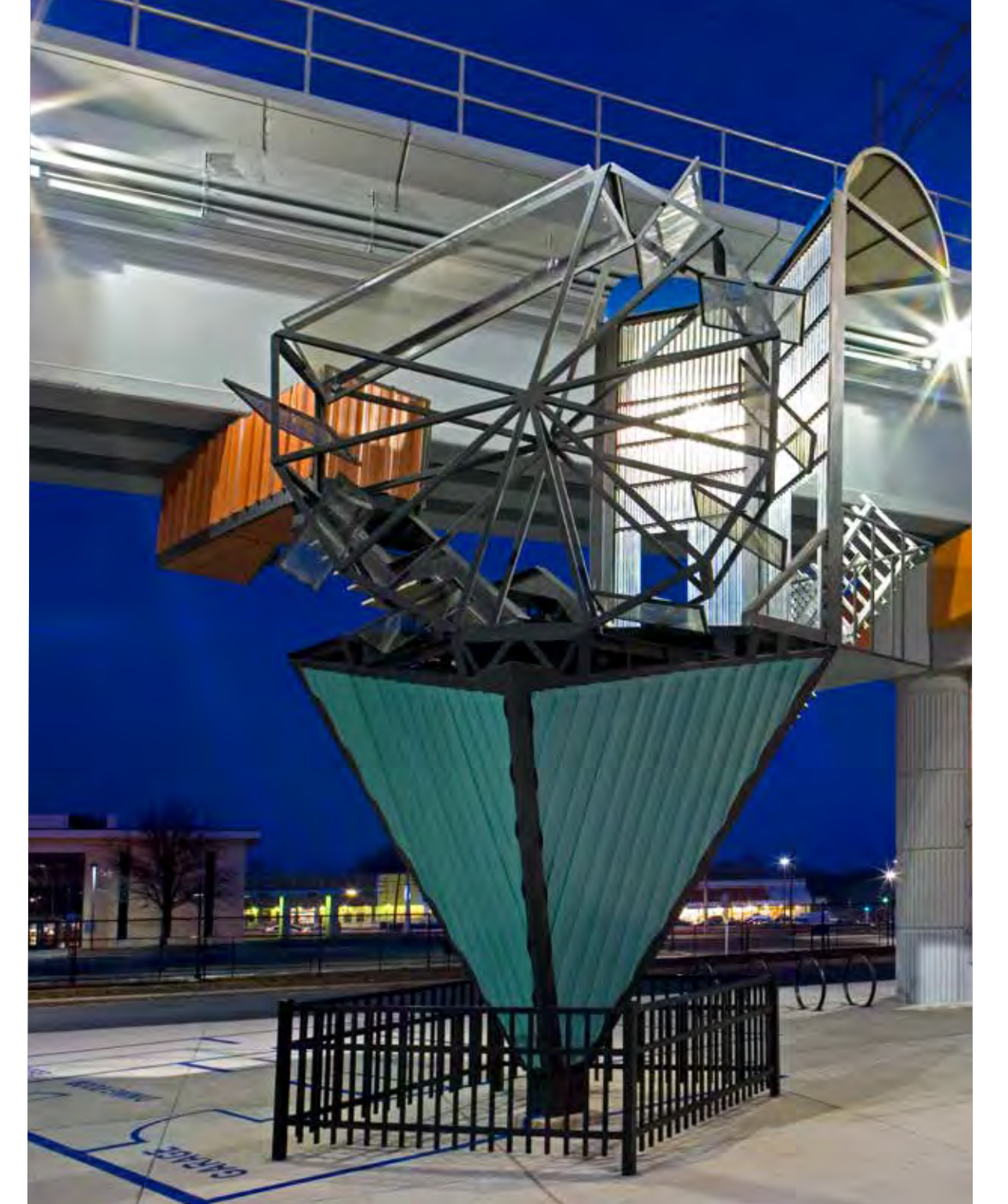
Dennis Oppenheim (1938 - 2011)

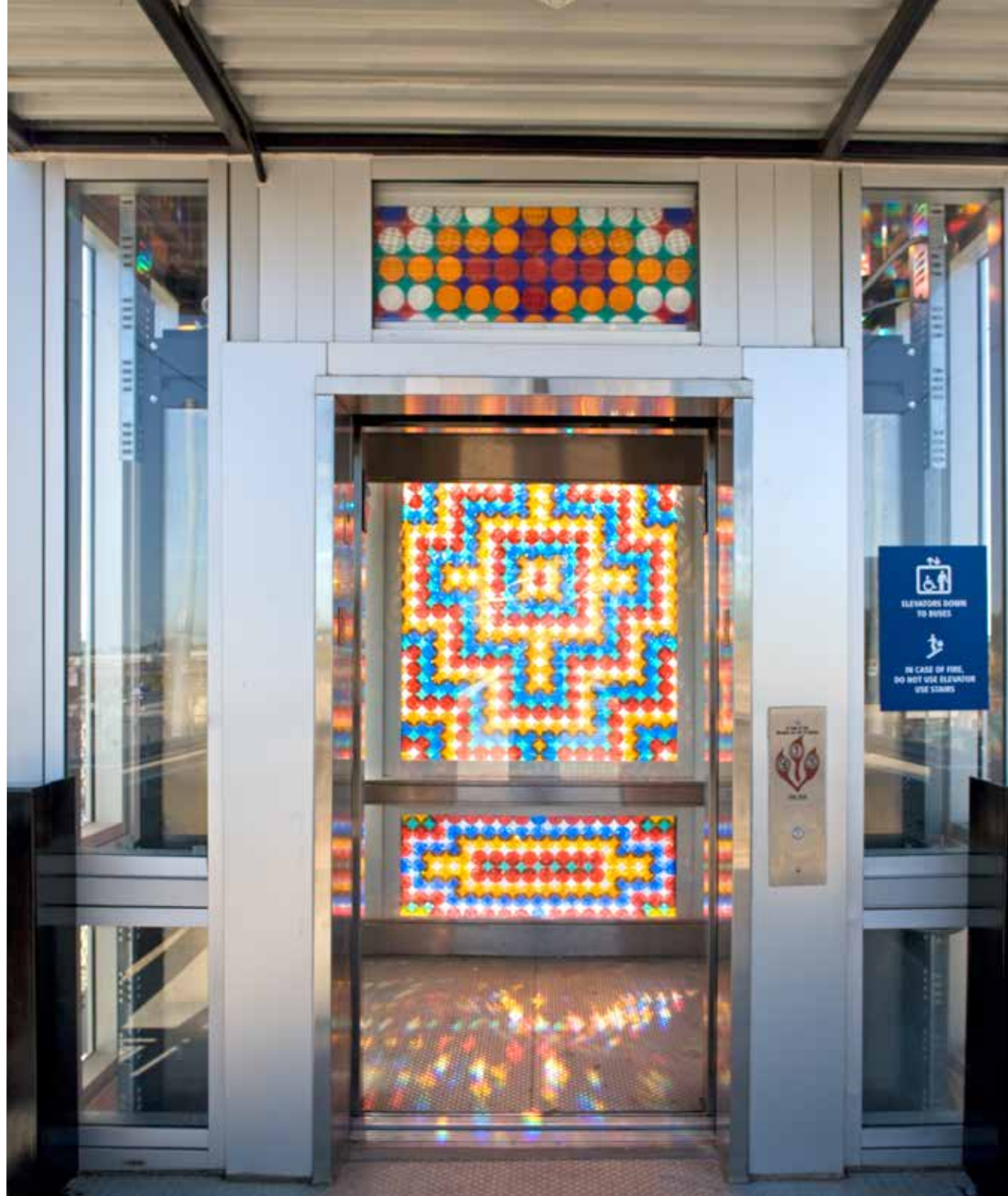
Reconstructed Dwelling

Oppenheim chose to allow viewers to interpret his work on many levels, and those with art history knowledge will recognize his water wheel as a three-dimensional copy of one in a two-dimensional work by Marcel Duchamp titled *The Bride Stripped Bare by Her Bachelors, Even* (1915-1923). Art historians have noted that the wheel in Duchamp's work represents endlessly churning machines and symbolizes unfulfilled, frustrated desires. More importantly, the primary concept of Duchamp's work is chance encounters between potential lovers and in this way, the blue-painted house floor plan beneath the sculpture could be seen as a stage for meetings, connections and encounters between passengers using the transit line.

The typical house floor plan is labeled, designating the purpose of each room. The straight lines and organization of this element alter the chaotic nature of the sculpture. It sits atop a literal guide to how a dwelling should be composed, and yet it is defiantly scrambled.

In this work, the line between sculptural art and functional architecture is blurred. Referring to *Reconstructed Dwelling*, Oppenheim stated, "This is art becoming architecture and architecture becoming a stage." The subtext is that there is a performative element to the art, and that anyone using the transit line is a potential player whether they know it or not. With this view the artwork should be considered inclusive and playful.





Archdale

Richard Elliott (1945 – 2008)

Tower of Light

Recognized for his large-scale installations of layered plastic industrial reflectors, Richard Elliott transformed the Archdale station elevator into a prismatic display of color, light, and motion. Elliott has stated that the use of industrial reflectors allows him to “paint with light,” meaning even though the physical art is two dimensional, it transforms the light that moves through it so that it tints the surfaces upon which it lands.

Reflectors catch and distribute light through their imprinted diamond patterns, which capture, fragment and spin it back out toward its source. Without light, they are simply a translucent acrylic material, but with it their transformative powers are activated. In Elliott’s hands this two-dimensional object has the ability to change the surfaces around it, coloring them and brightening them. He creates his “Reflective Light Paintings” by melting reflectors together in patterns found in nature and native American cultures. Elliott defines these paintings as an “ever-changing representation of the fundamental patterns of energy, reflecting nature on both the macro and micro levels.”

Tower of Light includes 36 individual compositions of reflective artworks mounted onto the 30-foot glass elevator tower, beckoning riders with its spectrum of colors and geometric designs. Each work is held in place against the glass by channels, with the reflectors facing out and the “back” of the compositions facing toward the interior of the elevator curtain wall. In his conceptual statement for this project he stated, “The light rail patrons encounter a ‘reflective experience’ as they approach the elevator and a ‘stained glass experience’ while inside the elevator.”



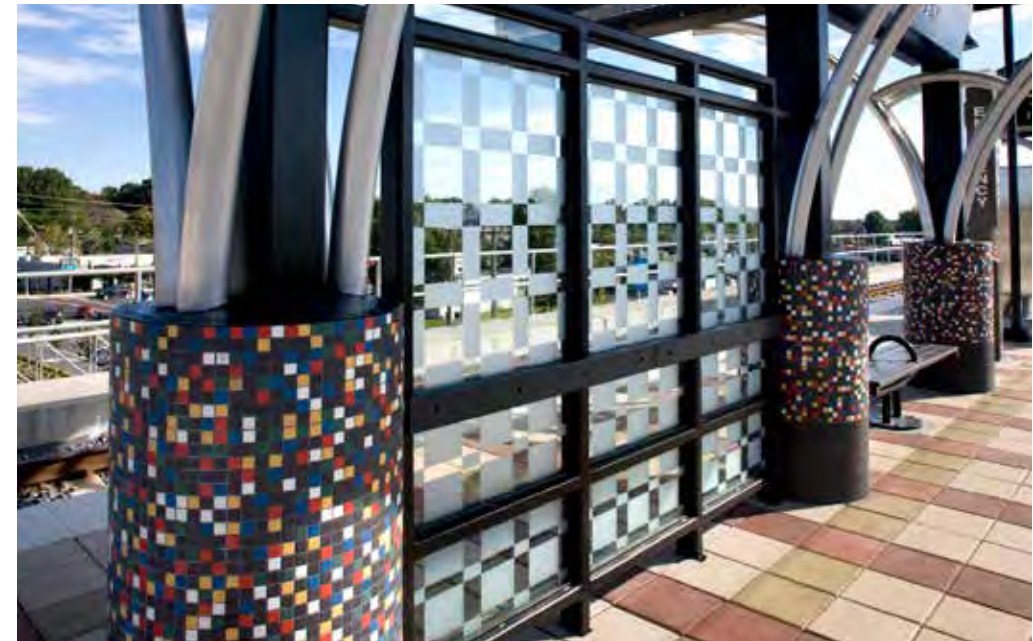


Archdale

Marek Ranis enhanced thousands of running feet of walls and bridge columns with specified formliners and color. His diamond-shaped column caps are a unique contribution.

At this station, Leticia Huerta chose the popular *Gingham* pattern for the platform pavers and to etch into the glass windscreens. She continues the use of bright colors in her mosaic columns to compliment the elevator art by Richard Elliott.

At ground level, two of Nancy Blum's *Dogwood* drinking fountain basins can be found.





Arrowood

Leticia Huerta
Catawba Pottery

In keeping with her interest in cultural symbols, Leticia Huerta derives the Arrowood station content from the Catawba Nation, a community of Native Americans who settled the area centuries before Europeans arrived. The male ceremonial garb included feather headdresses; long straight feathers are etched into the glass windscreens in each canopy.

The black snake was a part of the Catawba Nation lore, denoting strength and aggression. Leticia Huerta chose to include the black snake in her glass windscreens and her tile design for the mosaics cladding each canopy column. Her larger than life depiction, however, is the monumental black snake created in charcoal and gray 1' square pavers traveling the full length of the long entry ramp to the station platform. Cut red pavers remind riders where the head of the snake is located.

The Catawba people still reside in the area and are known for their pottery made of clay from the banks of the Catawba River.



Arrowood

At this station, **Hoss Haley's** *River Rock* bench replaces a standard bench.

Alice Adams concrete bench transforms a common building material into sculptural seating and acts as a resting point for those traveling between the park and ride lot and the station platform.

Marek Ranis enhanced thousands of running feet of corridor bridge columns and walls with specified formliners and color.



Sharon Road West

Marek Ranis

Marek Ranis, the other south corridor lead artist, who with Alice Adams created the art plan for the corridor, worked with the project team from the early design phases of the corridor. Ranis chose to focus his designs on the enhancement of the visible bridges and retaining walls.

Ranis specified six different standard formliner designs to impact high and low concrete walls and bridge piers. At Woodlawn and Arrowood stations he selected a split-faced running bond block with a brick-like appearance. For Tyvola, Archdale, and I-485, he used combinations of marching lane wave and fractured rib designs, adding vertical lines and texture to the walls and bridge support columns. He also added color to the thousands of running feet of concrete walls and bridges. He chose a Carolina earth clay-orange and a sky blue gray for the majority of his work. However, at this station's Crump Road bridge, he specified two different liners to create the textures of tree bark and leaves. Then for the 25,000 square feet of curved wall, he had the contractor paint sage green on the leaf texture and brown for the bark accents.

Alice Adams' *Butterfly Circle* completes Ranis' design with wildflowers and plantings to bring even more color and texture to his dramatic curved wall enclosing the parking area and readily viewed from the station platform.





Sharon Road West

Leticia Huerta's patterns in *Welcome* are reminiscent of mid-century modern graphics, referencing the period of much of the nearby residential architecture.

For her bright and flowering *Butterfly Circle*, Alice Adams took inspiration from native North Carolinian and noted gardening expert and writer, Elizabeth Lawrence.



I- 485

Alice Adams
Marek Ranis

The I-485 station marks the terminus of the south corridor and the LYNX Blue Line. South Corridor Lead Artists Alice Adams and Marek Ranis were selected to create an art plan for the integration of art into the first light rail line for the southeast in 2002. Working with the project team, they completed the art plan and determined the art opportunities for the future commissioned artists. Subsequently, they turned their attentions to where their designs could impact the corridor. Alice Adams focused on the hardscape and landscape and Marek Ranis spent his time on the visible retaining walls and bridges. I-485 is the culmination of their vision for the corridor.

Night or day, Alice Adams' terraced shrubs and flowering plantings on the slopes below the elevated platform and tracks provide color and texture that riders crossing the pedestrian bridges from the parking garage to the station platform experience throughout the changing seasons. The walls of the underpass below the station, where commuters enter and exit the garage from South Boulevard, include Marek Ranis' cast marching lane wave and fractured rib designs and are painted sky-gray and Carolina clay-orange.

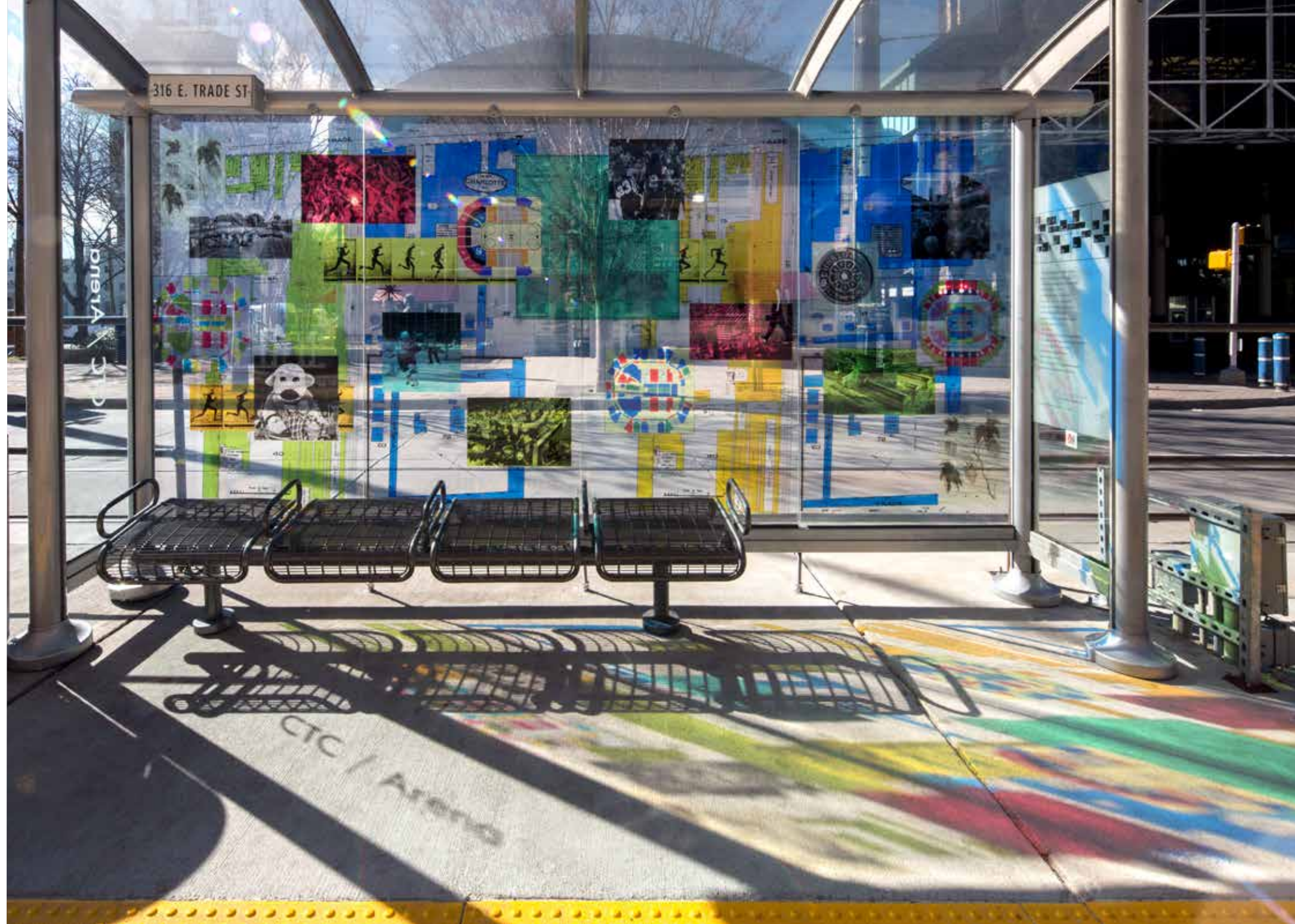


I-485

Leticia Huerta responded to nearby Sterling Elementary School, using graphic geometric shapes inspired by children's playground games in the etched glass windscreens and colored mosaics and paving patterns. The school's play field is actually built on the roof of the station's parking garage.

Closeups of two of Nancy Blum's *Dogwood* drinking fountain basins at the station.





CityLYNX Gold Line

Nancy Gutkin O'Neil

Making Connections, 2015

The CityLYNX Gold Line project revived streetcar transportation in Charlotte, and Nancy O'Neil's art at each of the 11 passenger shelters captures moments and memories specific to the Queen City. The artist delved into the local library archives and personal collections to uncover treasures of the City's bygone days. Her carefully crafted collages of photographs, manuscripts, maps, and other materials are encapsulated in the glass windscreens of each shelter creating a permanent city-wide family album to share with future generations.

The Gold Line begins at the Charlotte Transportation Center by the arena and travels through the government district. The CTC/Arena stop highlights the evolution of commerce and travel on Trade Street since the mid-1800s, emphasizing the cotton trade and the concept of people and goods in motion. With the addition of the Arena in 2005, it has become host to a variety of important events that are also featured in the art glass.

The McDowell Street stop celebrates the diversity and history of Charlotte's First and Second Wards. The outbound shelter honors the history of Second Ward, formerly known as Brooklyn, which was a lively center of activity for Charlotte's African American citizens in the early 20th Century. After the alignment opened in 2015, a woman who has lived in Charlotte all her life discovered a photo at the outbound stop of her father in his high school jazz band. Every shelter includes community source material to connect directly with the riders.





CityLYNX Gold Line

Nancy Gutkin O'Neil

Making Connections, 2015

The streetcar continues to Central Piedmont Community College (CPOC) on Elizabeth Avenue. The CPOC stop focuses on education and the school's history as well as development along Little Sugar Creek and important events in the city's past that occurred nearby. At the inbound stop, O'Neil chose to feature President Franklin Delano Roosevelt's visit to Charlotte in 1936 when he was on the campaign trail, which included the Green Pastures Rally.

Before ending in front of Novant Health Presbyterian Medical Center, the streetcar stops at Elizabeth Ave. and Hawthorne where the art glass represents memories of the historic suburb of Elizabeth. The artist recognizes the neighborhood pride of preserving their tree canopy by selecting an 1801 botanical illustration of a willow oak branch as the unifying design element in the art.



Photos © JoAnn Sieburg-Baker
Beatties Ford Road
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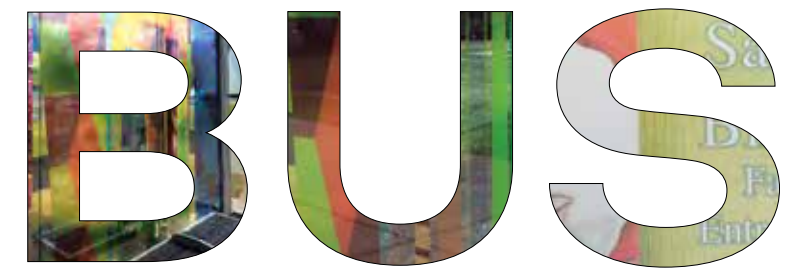
Sprinter
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Photo © James Karner
Randolph Billingsley
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BUS



Beatties Ford Road

David Wilson

Along the Way, 2013

David Wilson honors a segment of Charlotte's African American history in the six colorful bus shelters along Beatties Ford Road. Bright geometric patterns of the artist's own design visually relate to African textiles. These patterns are interspersed with collaged, color-tinted photographs and information sourced from multiple places including the Historic West End Neighborhood Association and Johnson C. Smith University archives. The artist further ensured his art reflected historical elements important to the community by meeting with neighborhood, business, and institutional representatives.

Wilson identified numerous African American figures and institutions that epitomized the entrepreneurial spirit and struggle for equality in the 18th and 19th centuries. Examples include Biddleville, the community that sprouted around Biddle University (now Johnson C. Smith University) immediately after the Civil War; remarkable women who showed leadership both in the home and workplace; and the Brooklyn Neighborhood, which stood in what is now Second Ward and was aptly captured in Rose Leary Love's memoir *Plum Thickets and Field Daisies*. To further share information, the artist had text etched into the side glass panels of each shelter, describing the themes of his art.

Wilson captures a legacy while providing meaningful art to a community.



Randolph Billingsley

Michele Tejuola Turner

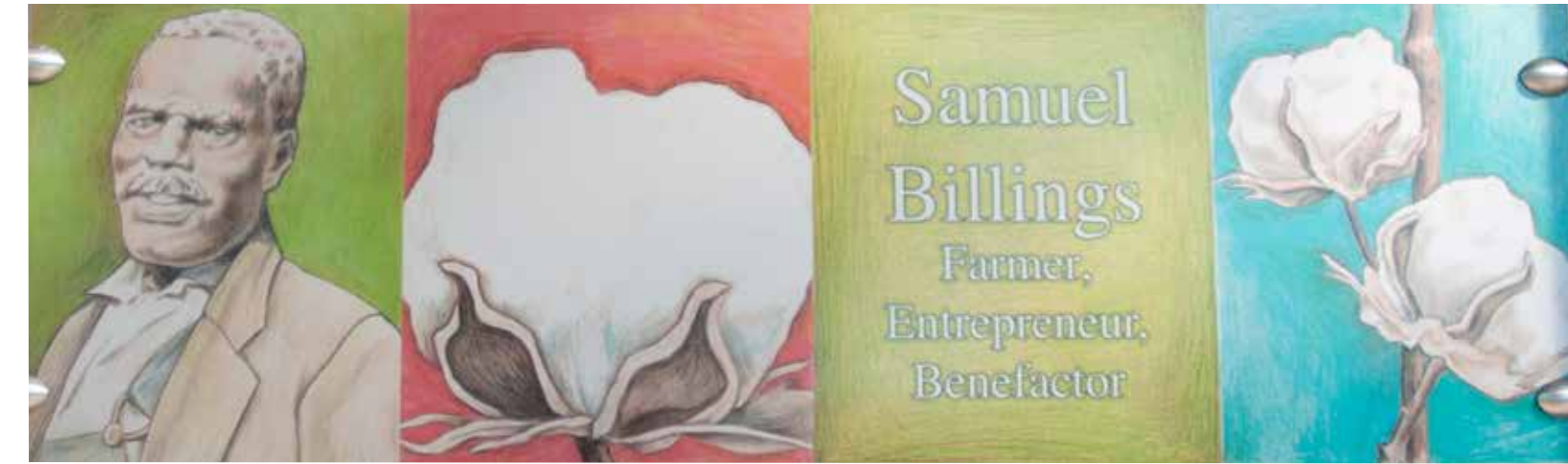
Grier Heights - The Early Years, 2011

Michele Tejuola Turner strung together square, colorful drawings, creating horizontal banners for these four passenger shelters. Sunflowers, cotton bolls, historic places and influential people all earned a place in the drawings, which were printed onto aluminum panels and installed above the glass windscreens. Turner was tasked with incorporating artwork in Grier Heights, a predominantly and historically African-American community replete with stories of perseverance.

Turner identified her content during a Grier Heights neighborhood meeting via conversations with representatives and observations of the citizens whose pictures hang in the community center. Among the individuals the artist chose to highlight are Arthur S. Grier, businessman and developer responsible for establishing the suburb of Grier Heights. He is depicted along with his stately home built in the 1920s.

Slave-born Samuel Billings broke social barriers by purchasing 50 acres of land in 1892, and later donated a portion of it for the Billingsville School, built in 1927. The original structure earned a place on the National Register of Historic Places and currently houses the Grier Heights Community Center.

Naomi Drenan was a community leader whose focus was improving the lives of those around her. Turner quoted her in the shelter that includes her portrait, and Drenan's words sum up all of the people the artist represents: "Anyone can make a difference. It doesn't take a whole lot of money. It doesn't take a whole lot of education. It takes getting involved."



Sprinter

Michele Tejuola Turner
On the Move, 2010

Icons of twentieth century Charlotte populate the Sprinter bus shelters connecting Uptown to the airport. To choose the imagery for her windscreens designs, artist Michele Tejuola Turner spoke to longtime residents and business owners over multiple community meetings. Her hand-drawn illustrations were enlarged and etched into the glass windscreens, resulting in large graphics that are easily read by people walking or riding by each shelter.

The imagery points to historic sites such as the World War I military training base Camp Greene, which is represented by a lineup of “doughboys,” an informal term for a member of the U.S. Army.

Textile factories are referenced with spindles and cogs; a famous and still functioning 1950s ice cream shop is represented by a stylized version of its logo, a girl in a fur hood; and elsewhere, the glass shelters are populated with wheels, suitcases and other symbols of travel and commuting.



East/West Boulevard

Michele Tejuola Turner
Hungry Birds, 2009

Michele Tejuola Turner enlivens the East/West Boulevard stops with two etched glass windscreens and custom benches. When considering her designs, Turner observed that the residents of the neighboring community maintained their parks, yards and giant trees with care. It is from this enthusiasm for the natural environment and springtime that she took her inspiration.

Only a handful of shapes define the windscreen compositions: three-pronged bird feet and tulips, curling strings of worms and almond shaped beaks and wings. In one shelter birds peck at rich soil for food, and in the other they frolic in a birdbath. The adjacent blue powder-coated benches are dotted with cutouts of leaves, which echo the almond shape of the birds' wings.

During fabrication, Turner passed her hand drawings to the windscreen etchers, who digitally enlarged them, then permanently translated the line work onto glass through sandblast etching. This process involves propelling abrasive particles at high speed toward exposed glass surface. For this project, the line work of the drawing was left exposed and the negative space was covered with a resist material so that it remained clear and unaffected. The result is a large glass windscreen with white, opaque drawn lines on an otherwise clear surface.



Midtown

Susan Harbage Page

Coming Home to Cherry, 2008

Strong family ties shared by long-time Cherry residents and a scarcity of historical imagery inspired Susan Harbage Page's project *Coming Home To Cherry*. The art she designed for five passenger shelters are in midtown Charlotte, adjacent to one of the city's oldest surviving African American neighborhoods. Working with the Cherry Community Center, the artist collected photographs from residents to rebuild the community archives and in the process chose images to highlight in her work.

The selected photographs were blown up to fill the width of the windscreen and each sits under the title text *Coming Home to Cherry*, a design choice that serves as both a wayfinder and welcoming message to riders. Baby pictures and class graduation photos are among the selected images, which cumulatively represent family, community and education. The side panels contain stylized and enlarged images of the wild cherry trees for which the neighborhood was named. Four blue tiles provide color to the otherwise black and white design. They are integrated into the concrete at the feet of waiting passengers and reference the traditional use of blue as a protective color, often seen over doorways in older African and African American homes.



Photos © JoAnn Sieburg-Baker

Cornelius

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Photos © Taylor Chandler

Albemarle

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Photos © Mitchell Kearney

Mallard Creek

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Huntersville Northcross

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Matthews Independence Pointe

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Huntersville Gateway

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Photo © James Karner

Huntersville Northcross

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PARK

& RIDE



Cornelius

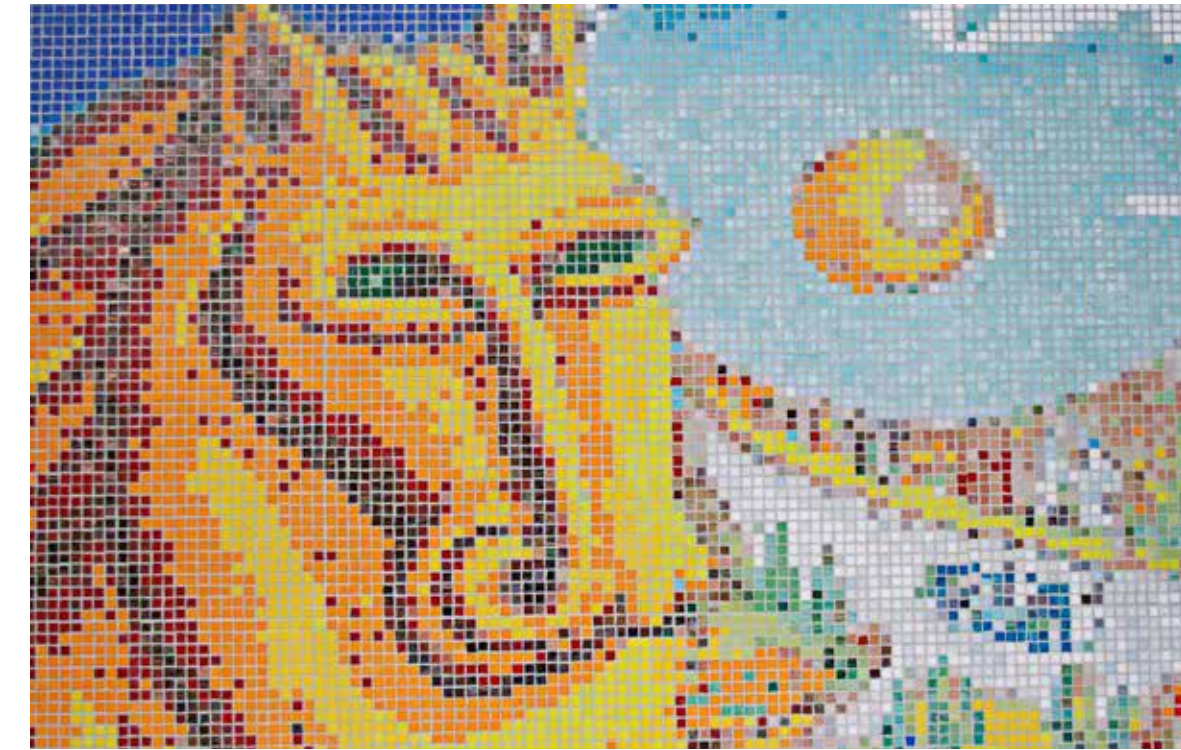
Ivan Toth Depeña
Surface, 2017

Artist Ivan Toth Depeña worked with architects, REDLINE Design Group, to create a sleek, modern, and light-filled comfort station that provides passengers shelter and an engaging experience. The tilted building is under a cantilevered roof that stretches out on all sides. His art is a series of laminated glass panels filling an angular cutout in the otherwise sheet-metal roof. Each contains transparent light-filtering squares dispersed like confetti in different hues that capture the colors of nearby Lake Norman.

Depeña used underwater topographic data from the Lake to inform his glass design, making it specific to this location. Incorporating his research into his art, illustrates a focal point of his practice: to seek out the intersection of different disciplines, which in this case is science and art.

Depeña sought to recreate the experience of looking up into the sky while under water. When standing beneath the shelter, visitors are literally coated with the art as sunlight filters downward through the colored glass. The art panels are sandwiched between lower and upper levels of architectural glass, and in that space they sit at varying levels, a design choice meant to capture the fluid movement of water. Light cascades and refracts, dynamically responding to the site by changing throughout the year with the movement of the sun.

[This project received a 2018 Public Art Network Year in Review award from Americans for the Arts.](#)



Albemarle

Marcelo Novo
Travelin' Light, 2012

Surrealist Marcelo Novo created a boldly colored narrative drawing that became the mosaic mural gracing the exterior wall of the driver's comfort station. Novo's composition is intricate and complicated, and filled with hopeful symbols that leave viewers certain of its positive message. A leaping golden stallion hovers over a color wheel and is lit from above by a hanging lamp. The horse turns its head back toward its torso, where a city in miniature has a bus passing through it. Outside the lamp's triangular beam of light, bright stars in celestial skies are joined into constellations with white lines. Together these elements culminate in a message that even when a city is in transition - or in this case, leaping forward - light shines upon it.

Translating the drawing into mosaic required both expanding the size of the artwork and translating colors from one medium to another. The resulting 18-foot wide and six-foot high work is made of 88,000 vitreous glass tiles in 112 different colors, each a square sized $\frac{3}{8}$ of an inch. The painting was mapped out with a grid into sections and tiles placed according to each square. The process allowed for an exacting application of material and provides a map for future conservation needs.





Mallard Creek

Rudy Rudisill
2006

Rudy Rudisill drew on his experience of creating sheet metal sculptures inspired by historic local structures when he collaborated with Neighboring Concepts' architects on the project design. He led the team to reference the architecture of the nearby historic Mallard Creek Schoolhouse as a starting point. The early 1920s building still stands a few miles from the Park and Ride facility and is used as a community meeting place. Its architectural features, most notably the steeply pitched tin roof and two small chimneys, exemplify the schoolhouse vernacular of the rural area.

The collection of structures that define this site include a driver's comfort station and two bus shelters. The design is aesthetically simple and unfussy, and exceptionally meaningful to longtime residents who take ownership of the aforementioned schoolhouse. In creating this and other artworks, Rudisill affirms that references to historical structures "... could spark a person's memory and provide a link to a simpler time and a slower pace."





Huntersville Northcross

Kit Kube

Constructive Interference, 2006

Kit Kube repurposes used industrial parts, incorporating them into his art with regularity. Here, he refurbished two six-foot stainless steel perforated cylinders, from a textile factory and turned them into lanterns. He gives them a second life by inserting lights in the core of each so that patterns are cast on adjacent surfaces and structure. The architects on the project, Neighboring Concepts, responded to Kube's need for flat pristine surfaces for the filtered light. They created a modern, sleek station clad with smooth stainless steel.

The two cylinders function separately to achieve the artist's goals, one in the form of a hanging mobile and the other a grounded stable. The first is 24 inches in diameter and is mounted on a horizontal beam in the roofline. The motorized perforated tube contains both a blue and green LED light and they simultaneously project moving shadows on the surfaces they encounter. The second stands vertically on a raised platform and functions as a lantern with its warm interior light. These sculptures work in conjunction with the sleek, contemporary facility to demonstrate a seamless combination of art and architecture.





Matthews Independence Pointe

Kathy Triplett

Matthews in Motion, 2005

Kathy Triplett communicated with residents and community leaders while researching the history of the town of Matthews. She ultimately chose transportation-related themes for her integrated artwork. She learned the town in the past had a number of shoe repair businesses; that Matthews was an early center for automobile racing; and that the community was boosted by the establishment of a train station in 1874. Facts like these were transformed into images, which in turn pictorially tell the story of Matthews' progress from a farming community to a suburb of a large city.

A pattern of four different designs make up the 24 tiles lining the exterior of the arch in the comfort station wall, which are edged with alternating blue and mustard rectangular tiles. The form of the arch references a graceful curved opening of a nearby historic stable and welcomes waiting passengers into an alcove safe from weather. The sculpted tiles are glazed with a green akin to bronze patina and feature close-up details of various modes of transportation. Eight additional hand-built tiles are embedded into the brick under the arch in the entry alcove. These point to the history of the town in a broader sense, highlighting the watertower, a cotton bale, car and shoe tracks and an airplane, among other emblems. Triplett stated that this work offers "a reminder to the residents of Matthews who want to remember that their fast-growing and expanding town was once a village."



Huntersville Gateway

Hoss Haley
Motion, 2004

Hoss Haley's sculpture establishes a strong, quiet presence amid the constant comings and goings at the Huntersville Gateway Park and Ride lot. The artist pounded and bent hand-forged Cor-Ten steel strips into a spiraling form emanating from an axle. As the steel weathers, the 5.5-foot sculpture gains a rich red-brown patina that stands out in contrast to the blue comfort station behind it.

Haley's sculpture was CATS Art in Transit's first public art commission. It was also Haley's first public art commission, which afforded him an opportunity to increase the scale of his sculpture and broaden the audience for his art. His choice to create a giant wheel is symbolic for the artist and the program because for both entities, it signified progress and a movement toward something greater. There is an obvious reference to transportation; the giant wheel appears poised to take off rolling at any moment.



Photos © Mitchell Kearney
Rosa Parks Place
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Eastland
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SouthPark
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COMMUNITY

TRANSIT

CENTERS



Rosa Parks Place

Chandra Cox
2006

Chandra Cox integrated patterns and inspirational symbols into the design of the Transit Center in Wilson Heights, a historically African-American community.

The project has a contemporary feel, with Cox's art impacting passenger shelters, sidewalk paving, and comfort station. An original chevron pattern draws connections between western and African cultures and weaves its way through these elements to create a cohesive identity. The pattern appears on the comfort station façade as a tile mosaic, and is also etched on the glass windcreens of the six passenger shelters. Words are etched in the windcreens as well: essence of life, grace, faithfulness, heritage, history and resistance.

The pavement features six Adinkra symbols permanently sandblasted into the surface. Adinkra symbols are simple icons that represent proverbs or aphorisms and originate in the West African areas of modern-day Côte d'Ivoire and Ghana. In Cox's design, a symbol sits above its original name with a phonetic translation, and also a definition in plain English terms. Cox chose symbols that uphold the same virtues as the words on the windcreens, providing visual and thematic continuity and promoting the oneness of humanity despite our diverse origins.





Eastland

Elizabeth Indianos

Spiral Ribbon Pathways, 2006

Shortly after Elizabeth Indianos' introduction to the project team, there was a notable shift in this site's design. Indianos worked collaboratively with engineers Kimley-Horn and Associates and architects LS3P Associates to transform the aesthetic of the entire complex from hard-edged and rectilinear to sinuous and organic.

When Indianos met with community representatives, she deduced the local population was, in her words, "significantly emerging, colorful, flavorful and diverse." In deciding how best to visually manifest this, she landed on a circle with colorful ribbons spiraling out from its center. These are a metaphor for the many roads community members have traversed to arrive at the same place. The color palette of red, green, blue, pale yellow and gold instills a sense of vitality and playfulness to the facility. Indianos' hardscape layout also references the Fibonacci sequence in a black line that reaches out from the building and encircles the yellow-checked area where the streaming ribbons meet. Indianos' ideas impacted the landscape, the architecture, and most visibly, the hardscaped central plaza of the site, which comprises 1,124 vibrant square feet of multicolor concrete.



SouthPark

George Handy

Migration North and Migration South, 2004

George Handy's two reliefs provide visual interest to otherwise blank walls in the passenger waiting area. Each is 11' wide and 7' high and composed of individual wood pieces that are fitted together like pieces of a puzzle. The designs of both configurations are abstract with both rounded and angled edges in multiple colors. The wood pieces are vertically corrugated and painted different hues on the sides of each ridge. This produces a holographic bi-chromatic color change that pedestrians experience as they pass. Suddenly, the two-dimensional, static wall piece is interactive. Together the wall reliefs incorporate 40 different color transitions, providing the viewer multiple art experiences over time.

Handy also collaborated with the project team to influence the design of the tiles behind the wall reliefs. Blue square tiles cover the walls with the exception of a large, tilted, light-gray ellipse behind his art installations. The title of the works, which face each other on opposite walls, is a nod to the daily migration of commuters who use this facility.



Photos © JoAnn Sieburg-Baker

North Davidson

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South Boulevard

Pages 186-187

Photos © Mitchell Kearney

South Tryon

Pages 180-181

MAINTENANCE

FACILITIES



North Davidson

Jimmy O'Neal

Wheels on the Bus in 7 Cymatic Sonatas, 2011

Jimmy O'Neal's *Wheels on the Bus in 7 Cymatic Sonatas* is his translation of the sounds that he recorded while riding CATS buses and visiting a bus maintenance garage. His images that cover the exterior surfaces of the maintenance and administration buildings were achieved by using a cymascope, a device that translates sound recordings into visual images. He selected seven sounds, including a bus horn, brakes, and wheels, as well as specific sounds that he captured in the maintenance garage. O'Neal replayed the recordings into his cymascope and produced prints based on the key and frequency of each sound.

In the past, O'Neal used mirror paint in his studio art. However, his desire to hand paint images using mirror paint on the two large buildings was not feasible. As a result of creative problem solving between the artist and the project team, a durable, weatherproof and easily installed material was identified that would adhere to the new metal panel system for each building: a commercial chrome film. O'Neal digitally increased the size of each of his sound images to fit the scale of each façade and The Print Machine (TPM) in Greenville, South Carolina had their technicians print, cut, and weed the chrome film images, replicating the artist's designs on a grand scale. TPM installed the art in accordance with the artist's layout for each structure.



This project received a 2012
Public Art Network Year in Review award
from Americans for the Arts.



South Tryon

R.M. Fischer, Alice Adams, and Marek Ranis
2005

R.M. Fischer designed a large, captivating timepiece that is mounted on the gateway arches of the South Tryon Bus Maintenance Facility. The red and white clock is an asymmetrical, futuristic ellipse whose sweeping hands are affixed to a circular, notched gear plate. Drivers and maintenance workers pass below the clock daily as they arrive and depart in keeping with their established shifts.

Alice Adams and Marek Ranis were the design team artists challenged with incorporating art into the Maintenance Building and its landscape. Ranis' contributions are twofold: an integrated design impacting the building's façade and an interior wall-mounted ceramic work. The integrated work *Routes* consists of two courses of glazed blue and orange bricks embedded into the façades of the adjoining buildings and gateways. *Routes II* is a five-foot by six-foot indoor installation composed of handmade ceramic tiles threaded onto a wire grid. The square tiles are visually joined by colorful glazed lines that mimic transit routes as they would appear on a map.

Alice Adams' participation at this site was as collaborator and advocate. She worked with Landscape Architect Teresa Hawkins to design a curving landscape that contrasts with the hard-edged brick buildings. She communicated her vision of grasses, colorful bloomers, and trees; from that vision, Hawkins chose the most suitable plants. Adams also advocated for an existing shaded picnic area and maintaining its existing trees and natural elements as opposed to becoming hardscape – through conversations with workers in the maintenance facility, she learned it was a favored resting place.



This project received a 2006 Public Art Network Year in Review award from Americans for the Arts.



South Tryon Photography Exhibition

Byron Baldwin, Crista Cammaroto, Gary O'Brien, and Lee Stewart
2006

CATS opened its South Tryon Bus Facility in 2005 providing a new bus maintenance facility, a paint and body shop, a wash and fuel building, a parking garage, and surface parking for 250 buses. However, the walls inside this huge facility were unadorned.

Alice Adams and Marek Ranis, the design team artists for the facility, early on proposed a photography project for the interior walls, referencing the main function of the facility.

Employee participation was a guiding principle in the development of a permanent photography collection for the bus maintenance facility. Over 100 responses to a staff survey indicated that bus operations employees overwhelmingly supported the inclusion of imagery that honors their profession. That survey steered the decisions of an employee art committee and determined the type of photography, theme, and content that would appear in the exhibit. Collaborating with professionals from The Light Factory, a local non-profit arts center dedicated to photography and film, the employee art committee reviewed twelve portfolios of local artists, ultimately selecting four Charlotte photographers to document the theme "honoring maintenance and bus operations work."

The four photographers, Byron Baldwin, Crista Cammaroto, Gary O'Brien and Lee Stewart, demonstrated an innate ability to identify with a community, a place, or an individual. From a pool of new images produced by the photographers, the committee selected twenty-five works for framing and installation. The images offer portraits of the day-to-day operations of the facility and its employees.



Far left: *Untitled*
Photo © Byron Baldwin

Left: *Trolley Driver*
Photo © Lee Stewart



Opposite Page:
Heading Out
Photo © Gary O'Brien

Left: Taking the Bus
Photo © Crista Cammaroto

Right: A Friendly Veteran
Photo © Gary O'Brien



South Boulevard

Alice Adams
2007

Artist Alice Adams collaborated with the landscape architect for the Vehicle Maintenance Facility, selecting the plants and trees surrounding the facility. On her first visit to the site before design was completed and construction began, she questioned the fate of a huge willow oak where the facility would be built. Ultimately, she was instrumental in saving what many agreed to be a “treasure tree.” The willow oak became the center piece of the circular drive and parking at the front entry to the facility. The lawn surrounding the tree has been the site of many employee events.

The interior entrance space was designed to include art but budget cuts kept that from happening when construction was done. However, in 2012, the Mint Museum in Charlotte agreed to loan CATS *Gandy Dancer* by well-known sculptor Steve Linn. Amazingly, the 7’ high by 7’ wide and 19’ long sculpture fit perfectly into the glass lobby. The artwork continues to delight people working in and visiting the facility along with passengers riding the LYNX Blue Line and passing right by the art. The five figures of sandblasted glass and bronze that make up *Gandy Dancer* depict the range of motion historically made by men driving spikes into rail to build a railroad. The rail cart for the piece along with the rail and ties are constructed in wood, giving the art a pleasing contrast of materials.

On the 3rd floor of the building is a permanent photo exhibition documenting the construction of the South Corridor Light Rail project, the Southeast’s first light rail line. Photographer and art administrator, Devlin McNeil, curated the exhibit, working with members of the project team to match photos with didactic text and captions to capture the construction of the 9.6 mile alignment and the 15 stations that opened in 2007.



Steve Linn. American, 1943-
Gandy Dancer, 1986
Mint Museum of Art

Artist Bios

Alice Adams

New York City based artist Alice Adams has extensive experience with public art, textiles, and earthworks. Her half-century of work in art includes achievements like participating in shows at MoMA and the Whitney Museum in New York, as well as advancing materials like wood and fiber by incorporating them in her fine art projects. Her contributions to the CATS transit system include landscaping programs, integrated hardscape relief, and sculptural benches at the South Tryon Bus Facility and on the LYNX Blue Line.

Maria Artemis

Atlanta artist Maria Artemis holds an MS degree from Georgia Institute of Technology, College of Architecture, an MFA from the University of Georgia, and a BA in psychology from Agnes Scott College. Artemis taught for over 25 years at the Atlanta College of Art. She is an award winning artist who has completed numerous public art projects, including a General Services Administration Art-in-Architecture commission at the Center for Disease Control and Prevention in Chamblee, Georgia and for the University of Minnesota Biomedical Discovery District in Minneapolis. Other awards include a National Endowment for the Arts Fellowship, Mayors Fellowship in the Arts Award, Georgia Women in the Visual Arts Award, and a Ford Foundation Grant.

Byron Baldwin

Since 1970, Byron Baldwin has been making photographs. He finished his graduate work at Ohio University in 1972 and has since lived in Charlotte, NC. He was a founding member of The Light Factory Contemporary Museum of Photo & Film in 1973 and has taught photography at Myers Park High School in Charlotte and at area colleges and universities for 35 years. His work has been exhibited widely and is included in the collections of many respected institutions.

Nancy Blum

The visual thread that weaves through all of Nancy Blum's work exists as an appreciation for natural forms and the patterns they create. She creates art in many forms, from painting and drawing to sculpture and installation. Blum studied art at the University

of Michigan and at Cranbrook Academy of Art, where she earned an MFA. She is a 2001 recipient of a Pollock-Krasner foundation grant, as well as a Creative Fellowship from the Mid-Atlantic Arts Foundation. Her work is exhibited in museums and galleries across the nation and her public artworks can be seen at Seattle's Sea/Tac International Airport, the MTA Metro –North in New York City, and San Francisco General Hospital, among others.

Carolyn Braaksma

As a nationally recognized public artist, Carolyn Braaksma has been creating large-scale public art commissions for more than 20 years. With a strong design sensibility, her award-winning work often incorporates site-specific imagery and local references to create a special sense of place. Braaksma is especially well known for her public art in Denver, San Diego, Scottsdale and Charlotte, to name a few. She specializes in integrating public art into large-scale infrastructure projects, using familiar materials and stretching construction processes that are fundamental to the projects. Braaksma earned her B.A. magna cum laude from Metropolitan State College in Denver and did her graduate studies at the University of Minnesota.

Susan Brenner

Recipient of the prestigious Pollock-Krasner Grant, Susan Brenner is a nationally and internationally exhibited artist, and recently retired from her position of Associate Professor of Painting at UNC Charlotte. Her work has been shown in solo exhibitions at the Hanes Gallery on Wake Forest University's campus, the Mint Museum of Art in Charlotte, and the University of Colorado at Denver. Brenner earned her MFA from the University of Southern California and her BFA from the San Francisco Art Institute

Leigh Brinkley

Since opening Brinkley Design in 1985, Leigh Brinkley has been responsible for leading her nationally recognized firm in identity and environment graphic design. She holds a Bachelor of Fine Arts degree from the University of North Carolina, as well as a commercial art degree. In addition to her work as a public artist and graphic designer, Brinkley serves as a guest lecturer at local college

and university design programs. Her work can be seen throughout Charlotte and beyond.

Crista Cammaroto

As an artist and educator, Crista Cammaroto has widely exhibited her photography throughout the nation. Her strong curatorial background has included positions at The Light Factory Contemporary Museum of Photo & Film and most recently as the Director of Galleries for the College of Arts + Architecture at UNC Charlotte. Her work has been collected by the Denver Art Museum and the Bechtler Museum of Modern Art, and she has received numerous awards and residencies.

Shaun Cassidy

A common theme in Shaun Cassidy's art is abstracting the familiar and creating art that is interpreted and experienced differently by each viewer. In addition to an extensive exhibition record, Cassidy has created numerous works of public art throughout the U.S. and abroad. He earned his MVA at the University of Alberta, Canada, and was awarded a BA with honors from Norwich School of Art in the U.K., also serving as studio assistant to Sir Anthony Caro. He is a professor of sculpture at Winthrop University in Rock Hill, S.C.

Jackie Chang

In Jackie Chang's public art projects, she frequently combines words and images that encourage audiences to reflect on their humanity. Chang is most inspired by the human experience and often addresses contemporary issues and concerns in her work. She has completed a number of permanent and temporary art installations, exhibited widely, and received grants and recognition for her art throughout the U.S. Chang earned her MFA at the School of the Art Institute of Chicago and her BS in environmental design at the University of California, Davis.

Chandra Cox

As head of the Department of Art and Design at NC State University, Chandra Cox is both a highly experienced educator and artist. In addition to her exhibition and teaching credentials, Cox has received several public art commissions over the past

decade. In Charlotte, her most notable projects are the Beatties Ford Road Metro Police Facility and CATS Rosa Parks Transit Center. Chandra earned her MFA from Ohio State University in Columbus and a BA from Hampton Institute in Hampton, Va. Cox frequently works with architect and collaborator Susan Cole Cannon, also of Raleigh, N.C.

Ivan Depeña

With a Master's in Architecture from Harvard University's Graduate School of Design, Ivan Depeña's production as an artist is informed by his experience in art, architecture, technology and design. Depeña has completed public art projects for Miami-Dade Art in Public Places, Denver RTD, and University of New Mexico. Depeña has received numerous grants and awards including the Public Art Network's Year in Review, a Knight Arts Challenge and a Joan Mitchell Foundation Grant. Before moving to Charlotte, Depeña was a resident artist at the McColl Center of Visual Art.

Sharon Dowell

Artist Sharon Dowell earned her BFA in painting, cum laude from UNC Charlotte and her MA in Arts Administration from Winthrop University. Her work is in multiple Charlotte corporate collections, and has been featured in group and solo exhibitions in Charlotte, Seattle, Phoenix, Atlanta and New York City. She has been the recipient of artist residencies nationally and internationally. In addition to her studio work, Dowell has also been commissioned by multiple local agencies and some national agencies to create public artworks.

Richard Elliott

Apart from his public art commissions, Richard Elliott (1945-2008) exhibited his work in galleries and museums across the nation and won numerous awards, including American's for the Arts Recognition for Innovation in Public Art in 2008. He was a strong proponent of enlivening communities with art and worked on many public art projects throughout his life. More than twenty of his installations use industrial reflectors as a painting medium organized in symmetrical patterns that replicate those found in nature, which "have connected people to the living fabric of life since the dawn of time."

R.M. Fischer

For over 30 years, R.M. Fischer has been blurring the lines between art, architecture and design. Acclaimed for his monumental site-specific public art commissions, his public sculptures, *Rector Gate* and *Battery Tunnel Clock* can be seen in lower-Manhattan. One of his most notable public works is the Kansas City Sky Stations which crowns the convention center and shapes the skyline of the city. R.M. Fischer has had over 30 solo exhibitions, including an exhibition at the Whitney Museum in 1984. His work is included in numerous public collections including, The Museum of Modern Art, Brooklyn Art Museum, Whitney Museum of American Art, Carnegie Museum of Fine Art and the Dallas Museum of Fine Arts.

Darren Goins

A graduate of UNC Charlotte, Darren Goins earned his BFA in photography and printmaking and minored in art history. As an 11-month resident artist at McColl Center for Visual Art, he established his reputation as a highly sought-after painter, and began shifting his studio practice into the public realm through sculpture. After much local success, Goins moved to New York and then Los Angeles where he currently lives and works while he continues his own studio practice. Goins' most recent public projects include Socrates Sculpture Park, NYC and NYCDOT.

Hoss Haley

Sculptor Hoss Haley is known for his two- and three-dimensional works in steel, concrete, and bronze. He creates pieces whose forms deny their industrial materials and fabrication methods, with strong references to nature, technology, and movement. Haley appreciates the transformation nature and human use can have on his work. Haley has completed multiple public art projects for both private and public settings, in addition to his extensive exhibition experience throughout the nation. Born and raised in the American West, he now has strong ties to Western North Carolina, strengthened by a residency at Penland School of Crafts.

George Handy

For over 30 years, George Handy has been an exhibiting artist with works in permanent collections including the Smithsonian's

Renwick Gallery. He has also completed multiple public art projects in North Carolina and beyond. His public art is kinetic and viewer-interactive. Visitors walking back and forth in front of the textured surfaces discover 'holographic' color shifts. Often this dynamic visual effect creates surprise and excitement. This interaction often promotes conversation, and ultimately serves to bring people together.

Douglas Hollis & Anna Valentina Murch

Frequent collaborators and husband and wife, Anna Valentina Murch (1949-2014) and Douglas Hollis joined forces to conceive of the design for the signature station at 9th Street. Murch, a sculptor whose work emphasized the environment, completed over 15 public art projects throughout the United States and won awards both from the Public Art Network and the National Endowment for the Arts. Hollis has been exploring natural phenomena like sound, climate, and wind since he began working in the early 1970s. His public art commissions total more than thirty projects and his work is included in the collections of the San Francisco Museum of Modern Art and the Museum of Contemporary Art in Chicago.

Leticia Huerta

Texas based artist Leticia Huerta has extensive experience creating public art projects, many part of light rail systems. Her designs involve translating the cultural, historical ideals important to a community into an accessible visual language. Huerta earned a BFA in painting from the University of Texas at San Antonio and an MFA in painting from Southern Methodist University. Her work is in the permanent collections of many institutions across the nation, including the MFA Boston and the San Antonio Museum of Art. During her residency at the McColl Center for Visual Art, Huerta designed her mosaics and paving plans that appear in many stations throughout the LYNX Blue Line.

Elizabeth Indianos

Over her 40 years of experience, Elizabeth Indianos has had a prolific career in public art. Her work has been permanently

installed and publically exhibited widely in Florida, where she is based, but also in North Carolina, Texas and Pennsylvania. In addition to her work as a public artist, she also teaches at the collegiate level and has worked as an arts administrator in the role of Cultural Director for the city of Tarpon Springs, Fla.

Mikyoung Kim

Award winning artist and designer Mikyoung Kim often focuses her practice on the choreography of light and color in the public realm. Her work seamlessly integrates public art, landscape design, and architecture, and has been granted numerous awards from the American Institute of Architects, the American Society of Landscape Architects, and most recently the 2018 Cooper Hewitt National Design Award. She founded Mikyoung Kim Design in 1994 after acquiring degrees from Harvard Graduate School of Design and Oberlin College and is a Professor Emerita at the Rhode Island School of Design.

Kit Kube

Charlotte artist Kit Kube has created public art and designed interactive science museum exhibits in California, North Carolina, Minnesota, and Virginia as well as in Stockholm, Sweden and Winterthur, Switzerland. He has been awarded grants by the Arts and Science Council in Charlotte and a residency at the Exploratorium in San Francisco. Kube notably repaired and refurbished the Jean Tinguely sculpture in the Carillon Building back to its original working order.

Andrew Leicester

For decades, British born Andrew Leicester has created public art projects throughout the United States, United Kingdom, and Australia. His dedication to public art stems from his desire to make art accessible to all people. To drive this accessibility, his projects are always tightly woven to the social, historical, and environmental characteristics of their location. Leicester has won numerous awards for his work, as well as fellowships from the McKnight Foundation and the National Endowment for the Arts. His most recent work addresses the issues of sustainability, most specifically wind and solar power, and reclamation.

Ruth Ava Lyons & Paul Sires

Collaborators in art and life, Ruth Ava Lyons and Paul Sires have created art throughout the southeast both together and independently. Ruth Ava Lyons' paintings are in the collections of numerous corporations and museums including the Metropolitan Museum of Art, Bank of America, and the New Orleans Museum of Art. Paul Sires has designed and fabricated public art for the Federal Reserve Bank of Richmond, Va., the Morgan Square Revitalization in Spartanburg, S.C., and the Charlotte Bobcats Arena in Charlotte, among others. Ruth Ava Lyons and Paul Sires earned their MFAs from Cranbrook Academy of Art in Michigan and their BFAs, cum laude, from Kent State University in Ohio.

Marcelo Novo

Originally from Buenos Aires, Argentina, Novo received his Master's in Studio Art from the University of South Carolina in Columbia. His work has been shown extensively in North and South Carolina as well as outside of the Carolinas in New York, Chicago, and as far south as Barbados as part of a travelling exhibition, *The Connection (Best-in-Show)*. He is also the three-time recipient of both New York University's Scholar-in-Residence and The South Carolina Arts Commission Multicultural Grant award. Novo has also taught art at Benedict College in South Carolina.

Gary O'Brien

With over 30 year of photojournalism experience, Gary O'Brien was a staff photographer, multimedia producer and photo editor at the Charlotte Observer, covering assignments in the U.S. and abroad.

Dennis Oppenheim

Dedicating forty years of his life to the creation of art in many forms, Dennis Oppenheim (1938-2011) was an accomplished artist of sculpture, performance art, conceptual art, and photography. After earning a BFA and MFA in California in the 1960s, he moved to New York where he lived the rest of his life as an artist. In addition to an extensive exhibitions list that includes the Museum of Modern Art, Centre Georges Pompidou, and the Metropolitan Museum of Art, Oppenheim was awarded fellowships from the Guggenheim Foundation and the National Endowment for the Arts.

His work was included at the Venice Biennale three separate times and, in 2007, he was recognized for Lifetime Achievement at the Vancouver Sculpture Biennale.

Jimmy O’Neal

North Carolina artist, Jimmy O’Neal is a classically trained painter who continually explores the line between art, technology and science in his work. He has developed his own technological innovations such as the mirrored paint used in his creation of large-scale paintings that are intended to envelop the viewer. He further examines science and the body in such artworks as “brain machine,” a device that produces paintings generated from the artist’s EEG readings in response to external stimuli. He received his BFA in Illustration from Savannah College of Art and Design. His work has been commissioned by private and public institutions such as the Bechtler Museum of Modern Art.

Nancy Gutkin O’Neil

Glass has always attracted New Orleans based artist Nancy Gutkin O’Neil as a medium for her art because of its ability to work with light. Her art centers around research-based glass collage fabricated in a variety of ways and her true passion is capturing the study of place and the passage of time. O’Neil has been working in the public art sector since the 1980s, a field she enjoys because of the opportunity to create on a larger scale and for a broader audience. O’Neil earned a B.A. from Sarah Lawrence College focusing on studio art.

Susan Harbage Page

Susan Harbage Page teaches photography at the University of North Carolina at Chapel Hill. She received her MFA in photography from the San Francisco Art Institute in 2004, and an MM and BM in saxophone performance from Michigan State University. Page’s art is in numerous public collections including the Mint Museum of Art, Baltimore Museum of Art, High Museum of Art, Museum of Fine Arts Houston, and the Israel Museum. She is the recipient of many awards including a research grant from the Center for the Study of the American South at the University of North Carolina at Chapel Hill, a Camargo Foundation Fellowship in Cassis, France and a Fulbright travel grant.

Jody Pinto

For decades Jody Pinto has worked in the public art sector, completing projects in the U.S., Japan, and Israel. Her designs serve to enhance and elevate a space through highly integrated designs that include innovative use of materials and lighting programs, to name a few elements. She also creates beautiful drawings both independently and as a part of her public art design process, many of which are in the collections of major institutions, including the Guggenheim Museum, Whitney Museum of American Art, and the National Gallery of Art. She has won numerous awards and fellowships, including the National Endowment for the Arts, Federal Design Achievement Award, and two ASLA Design Honor Awards.

Marek Ranis

Born in Poland, Marek Ranis is an assistant professor of sculpture at UNC Charlotte and a practicing artist. His conceptually based projects take many forms, including video, photography, sculpture, and public art, and illustrate issues like sociology, history, and environmentalism. He acquired a Master’s in Fine Art in studio art and sculpture at the Academy of Fine Art in Wroclaw, Poland before moving to the United States. He has exhibited in multiple galleries and museums in addition to his work on the CATS South Tryon Bus Facility which he won a Public Art Network award for in 2006.

Rudy Rudisill

Born in Gastonia, N.C., Rudisill conjures a building lost and abandoned, excavating it from memory. The illusion of change arises via galvanized steel and copper brushed with acid, yielding a corrosive effect. The work is contemporary and traditional, industrial and pastoral. A working artist for over 25 years, Rudy has won international awards for his sculpture, which can be found in public, corporate and private collections in North America, Europe, and Asia.

Thomas Sayre

Sayre’s numerous public art projects are renowned for their innovative use of material. Growing up in the shadow of Washington National Cathedral, Sayre’s early art education—and his love and respect of natural materials—came from the stonemasons and the Cathedral. His education continued after

St. Albans School as a Morehead Scholar at the University of North Carolina, and at the University of Michigan and Cranbrook Academy of Art. Apart from his own public art commissions, Sayre is a founding principal at the multi-disciplinary design firm, Clearscapes.

Tom Stanley

After 27 years at Winthrop University, Tom Stanley retired as Chair of the Department of Fine Art in 2017. In addition to teaching, exhibiting, curating and lecturing about art, he has received numerous public art commissions, often collaborating with fellow artist Shaun Cassidy. He is an award winning practicing artist, having received the Elizabeth O’Neill Verner Award in 2018, the highest honor in the arts in South Carolina. Stanley earned his MFA in painting and his MA in applied art history from the University of South Carolina in Columbia, S.C. He also earned a BA in studio art from Belmont Abbey/Sacred Heart Colleges in Belmont, N.C.

Lee Stewart

Known for his use of alternative photographic processes, artist Lee Stewart also partners with ArtsTeach to educate students in Charlotte-Mecklenburg Schools.

Tom Thoun

Multimedia artist Thomas Thoun works primarily in painting as well as large and small scale mosaic. He incorporates themes of everyday life amidst visual references to mythology, dreams, and spirituality, often using durable and recycled materials that once belonged to community members of the neighborhoods surrounding the site. His education at Central Piedmont Community College was followed by a residency at the McColl Center for Visual Art. Awards include a Visual Artist Fellowship from the North Carolina Arts Council and a Charlotte Mecklenburg Arts and Science Project Grant in 2002.

Kathy Triplett

Inspired by her international studies and travels, Weaverville, N.C. artist, Kathy Triplett incorporates all these influences into her ceramic work. She began her career as a wheel thrower, and now hand builds with slabs and coils. She is the author of *Handbuilt Ceramics* and *Handbuilt Tableware* and has exhibited throughout the

U.S. and Japan. She is a member of Piedmont Craftsmen, Inc., and the Southern Highland Craft Guild and served on the board of Handmade in America, Asheville, N.C. Kathy Triplett attended the Universidad de las Americas in Puebla, Mexico and received her BA from Agnes Scott College in Decatur, Ga. She also honed her artistic skills in courses at La Meridiana, Italy, Arrowmont School, Castle Clay, and the architecture department at Georgia Tech.

Michele Tejuola Turner

Turner is an African-American artist from Charlotte who also teaches elementary school art. Prior to working with CATS, she painted and carved intricately detailed gourds illustrating African myths and folktales. She began her career in advertising in Atlanta where she credits her inspiration for carving the gourds. She has been a recipient of a North Carolina Fellowship from the North Carolina Arts Council, and a residency from McColl Center for Visual Art to study printmaking at the Caversham Center in South Africa.

David Wilson

North Carolina artist, David Wilson, received his BA from Hampton University. He has exhibited his work nationally and his work in the collection of several actors, including Ruby Dee and the late Ossie Davis, among other notable celebrities. He is best known in Charlotte for the large hand painted glass mural *Divergent Threads*, *Lucent Memories* commissioned by Wachovia for the Harvey B. Gantt Center for African American Arts and Culture. He has also received NC public art commissions in Raleigh, Durham and Kinston.

Yuriko Yamaguchi

Artist Yuriko Yamaguchi has an extensive career working in sculpture and site specific installation. Her work is often composed of many smaller, individual parts in wood, metal, stone, and paper whose shapes are as recognizable as they are enigmatic, though always organic and fluid. Apart from her public art, Yamaguchi creates temporary installations that have appeared in numerous galleries and museums in both the U.S. and Japan, including the Field Museum, the Corcoran Gallery of Art, and SECCA. Born in Japan, Yamaguchi immigrated to the U.S. where she acquired degrees from Princeton University, UC Berkeley, and the University of Maryland. She is currently a professor of studio art at George Washington University in Washington, D.C.

Acknowledgments

Throughout each capital improvement project, the Art in Transit staff work closely with each of CATS capital project teams; involved departments include Development, Legal, Finance and Procurement, and Marketing and Community Relations; other City and County departmental employees and representatives of impacted communities and neighborhood stakeholders, non-profits and the private sector, consultants, academics, elected officials, contractors, sub-contractors, fabricators and art and cultural colleagues. We are grateful to all involved over many years who have been participants and supporters dedicated to the successful incorporation of artists' work into each project.

We are equally grateful to the artists who have integrated art into CATS' facilities as well as the artists who proposed art that unfortunately could not be incorporated into a project. The Art in Transit Advisory Committees were critical project participants along with our fellow project team members, spending extraordinary amounts of time working together and with the commissioned artists to ensure successful outcomes for CATS and each artist. We are appreciative of their willingness, enthusiasm and the support they provided to CATS and the commissioned artists. They were respectful and understanding of the challenges that face artists working within a large bureaucracy on short or long-term transit capital improvement projects.

Art in Transit Advisory Committee (2008-2018)
Chair
 Nancy M. Doll
 Greensboro, NC
 Director
 Weatherspoon Art Museum

Chair
 Linda Johnson Dougherty
 Raleigh, NC
 Chief Curator
 NC Museum of Art

Carrie L. Gault, RA
 Charlotte, NC
 Artist, Architect and Owner
 Happy Box Architecture

Hasaan Kirkland
 Charlotte, NC
 Instructor
 Johnson C. Smith University

Annabel Manning
 Charlotte, NC
 Social Practice Artist
 and Teaching Artist
 Mecklenburg County Jail/
 Bechtler Museum of Modern Art

Cheryl A. Palmer
 Charlotte, NC
 Director of Education
 Mint Museum of Art

Wim Roefs
 Columbia, SC
 Artistic Director
 Lake City Creative Alliance
 ArtFields

Art in Transit Advisory Committee (2003-2007)
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 Becky Hannum
 Charlotte, NC
 Art Program Manager
 Bank of America

Chair
 David Walters
 Charlotte, NC
 Professor
 University of North Carolina
 Charlotte, College
 of Architecture

Craig Crawford
 Columbia, SC
 Conservator
 Crawford Conservation, Inc.

Michael Godfrey
 Mt. Holly, NC
 Artist
 Curator, Bechtler Collection
 Director, Little Italy Peninsula
 Arts Center

Vikkii B. Graham
 Charlotte, NC
 Community Cultural Programs
 Afro-American Cultural Center

Harriett Green
 Columbia, SC
 Visual Art Director,
 South Carolina
 Arts Commission

Dian Magie
 Hendersonville, NC
 Executive Director,
 Center for Craft, Creativity
 & Design

Theodore F. Monnich
 Columbia, SC
 Object Conservator

Jeffrey York
 Raleigh, NC
 Director, Public Art
 & Community Design,
 North Carolina Arts Council

Artists Selection Panels
RAIL
LYNX Blue Line Extension
 Northeast Corridor
 Nancy M. Doll
 Director, Weatherspoon Art
 Museum, Greensboro, NC

Harriett Green
 Visual Art Director,
 SC Arts Commission,
 Columbia, SC

Jean Pasteur Greer
 Vice President of Public Art
 Arts and Science Council
 Charlotte, NC

Lia Newman
 Director of Exhibitions
 ArtSpace,
 Raleigh, NC

A.T. Stephens
 Professor of Design Studies
 NC State College of Design
 Raleigh, NC

CityLYNX Gold Line
Phase One
 Devlin McNeil
 President and Executive Director
 Community School of the Arts
 Charlotte, NC

Indrani Nayar-Gall
 Artist and Professor, UNC
 Charlotte, Charlotte, NC

Dr. Karen Stock, Ph.D.,
 Professor of Fine Arts
 Modern Art and Art History
 Winthrop University
 Rock Hill, SC

CityLYNX Gold Line
Phase Two
 Jennifer Edwards, Ph.D.
 Curator
 Bechtler Museum
 of Modern Art, Charlotte, NC

Cynthia Cole
 Art Professor
 Johnson C. Smith University
 Charlotte, NC

Paul Matheny
 Director of Collections
 South Carolina State Museum
 Columbia, SC

Neely Verano
 Managing Director
 LaCa Projects
 Charlotte, NC

Todd Stewart
 Public Art Project Manager
 Arts and Science Council
 Charlotte, NC

LYNX Blue Line
South Corridor Light Rail
 Mary Douglas
 Curator, Southern Highland
 Craft Guild, Statesville, NC

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Thank you to the producers, writers, and editors responsible for this 2nd edition publication of Art in Transit:

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“The power of public art cannot be denied. Neither can the opportunities it offers artists to be change agents. Public art is an energy and a philosophy as well as a practice. It produces iconic cultural symbols, tells stories, honors people and events, surfaces truths and gives voice.”

Jack Becker
Director of Creative Services at
Forecast Public Art and Founding
Publisher of *Public Art Review*
PAR Issue #57, Vol. 29, 2018



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