

The background of the image is a blurred, light blue-tinted photograph of a road with utility poles and power lines stretching into the distance. The text is overlaid on this background.

Art in Charlotte Area Transit System Transit

Art in

Charlotte Area Transit System ■

Transit

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Mallard Creek
Community
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Mallard Creek
Park and Ride

Foreword

Charlotte's rich history as a crossroads for trade ensures its development as a place of commerce. What was once a desired path for Native Americans and Colonial settlers has now grown into a formidable city emerging Oz-like from the flat, red-hued Piedmont. Charlotte is a city with a diverse history of gold, agriculture, textiles and banking. It has an impressive tree canopy that belies the miles of concrete below. It is steeped in Southern traditions, yet embraces growth and an influx of people and businesses. It is a city with a developing plan for expansion and a commitment to beauty and function, as evidenced in the art which has been integrated into an expanding public transit system.

Patrons utilize this transit system for commuting to work, attending a sporting or cultural event or taking their families to an uptown parade. As they speed along, journeying from their homes to their destinations, they may engage in a dynamic art experience by observing the intentionally designed stations and art placed along the way. Visual clues are assimilated, almost imperceptibly, but significantly, connecting one to the iconography of a particular place.

The passenger stations and facilities are designed to make relevant statements about the city and its geography, history, texture and aspirations. And in doing so, this transit system eloquently links a specific locale with the people who come here. Not all of the commissioned art, however, is narrative in nature, or has a specific didactic agenda. Some of the most successful works of art are those that evoke a mood, conjure a memory or set in motion a chain of thought.



↑
Mallard Creek
Park and Ride, Comfort
Station and Bus Shelters



←
Rudy Rudisill
T.9106, galvanized steel,
35 1/2" x 14 1/2" x 18"

Why is the infusion of art in the overall design of this system important? Urban studies have confirmed that well-designed spaces are more user-friendly, safer and more comfortable. These studies also show that a visually stimulating environment enhances the aesthetic appeal of a particular place. Some of the designed amenities specifically reference historical places. Artist Rudy Rudisill in his design collaboration with architects Neighboring Concepts for the Mallard Creek Park and Ride facility mirrors the vernacular architecture of the old Mallard Creek Community Schoolhouse while referencing Rudisill's own sculpture. In contrast, the futuristic architecture of the Huntersville-Northcross Park and Ride facility by the same architects, was a direct response to the incorporation of a kinetic sculpture by Kit Kube, which casts light and patterns on surfaces provided to the artist by the architects. Jody Pinto's translucent green and red canopies at the LYNX Blue Line 3rd Street Station lend a contemporary environment to an uptown light rail station. Illuminated from within, these forms are radiant at night and contribute to a luminous space situated above the busy street below.

Alice Adams, Shaun Cassidy, Nancy Blum, and Leticia Huerta all create functional works of art that incorporate the flora of the South, whether it be cotton, magnolia blossoms or some of Charlotte's indigenous tree and plant life. Their artworks celebrate the lushness of a climate that facilitates abundant, verdant growth. Andrew Leicester's sturdy bridge columns reference weaving patterns, and his brightly-hued sculptural Bobbins surrounding the Time Warner Cable Arena are a nod to the textile industry that was once an economic powerhouse in this region. Kathy Triplett's tiles for the Matthews Independence Pointe Park and Ride facility arch depict transportation-related images from local history. A sense of community and history is evidenced in Susan Harbage Page's bus shelters that feature larger-than-life historical photographs of residents of the Cherry community. Cherry is the oldest African-American

residential area in Charlotte, dating back to 1891. These transparent images celebrate the neighborhood that bonded together to maintain its unique identity in spite of the encroachment of urban development. Chandra Cox, likewise, has enhanced the Rosa Parks Place Community Transit Center with a variety of West African patterns and Adinkra symbols which testify to the strength and resilience that are inherent values in her culture of origin. Michele Tejuola Turner researched local cultural and historic iconography for her windscreen art in the Sprinter bus shelters sited from uptown to the Charlotte Douglas International Airport along Wilkinson Boulevard.

One of the most collaborative projects is Thomas Thoune's Camden Wall, which incorporates colorful ceramics and glass that were donated by members of the community and then recycled into colorful mosaics. Industrial cogs are the repeating motif within this 360-foot wall partially comprised of shattered treasures that have been reappointed to a new life.

Thomas Sayre's monumental discs at Scaleybark Station add an element of visual surprise as the train speeds by and one encounters six sculptures (three on either side), which are literally made of the red earth that is so particular to the North Carolina Piedmont. While Sayre's title, *Furrow*, is meant to evoke the agricultural history of this area—the cultivation trench or “*vee*” created by a plow—these sculptures also function as pleasing minimalist forms. The concave discs, each weighing 11 tons, were cast on site and installed so that their surfaces respond to the sunlight and shadows that change with the time of day and atmospheric conditions.

Hoss Haley's River Rock benches, installed at five of the light rail stations, are made from hand-polished steel and concrete. These sculptural benches are both comfortable and appealing, and interject an organic element into a functional space.



Thomas Thoun
Cog #25
Camden Wall
LYNX East/West Station



Dennis Oppenheim
Reconstructed Dwelling
LYNX Tyvola Station

Dennis Oppenheim's compelling design for the plaza of Tyvola Station references a home—one that has been deconstructed. His *Reconstructed Dwelling* is situated below the elevated tracks. Rising nearly two stories from the painted floor plan at street level to the track platform, the design contains traditional architectural elements, such as an inverted pyramid roof, a staircase, walls and windows, all constructed of common building materials. Other components, such as a waterwheel assemblage of windows at mid-height and the blue cone-like structure at the top, reference Marcel Duchamp's (1887-1968) *The Bride Stripped Bare by Her Bachelors, Even* (The Large Glass) (1915-1923, collection of the Philadelphia Museum of Art). While it isn't important for this association to be known by everyone, it does illuminate Oppenheim's interest in conceptual art and reveals that his work can be interpreted on a variety of levels. The floor plan which is painted on the concrete at street level references a typical neighborhood home, and can be considered a stage for chance encounters of unseen brides and bachelors who may meet on their train ride to work.

The commissions for these and other public transit projects are triumphs of democracy, in that both local artists and internationally renowned artists participated in these initiatives. Collectively, these projects encourage patrons to visually interact with the artwork in an informal setting, engage and experience the intersection of sculpture and architecture, space and place. They merge beauty and function and reveal something about the history of the Charlotte metropolitan area and its aspirations for a luminous future.

Carla M. Hanzal, Curator of Contemporary Art, The Mint Museum

“The visual quality of the nation’s mass transit systems 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

Art in Transit Program

Charlotte Area Transit System (CATS)

INTRODUCTION

The Charlotte Area Transit System (CATS) is committed to expanding transportation options and enhancing the quality of life in the greater Charlotte region. Since its inception in 1998 when Mecklenburg County voters passed a half-cent sales tax in support of transit – a decision resoundingly upheld by voters in 2007 – CATS has worked to build and expand a comprehensive county-wide public transportation system.

The Art-in-Transit program was established in 2002 when CATS' policy board, the Metropolitan Transit Commission (MTC), adopted a resolution committing one percent of design and construction budgets of its capital development program to the integration of art into new transit facilities. CATS supports the administration of the Art-in-Transit program and art professionals are appointed by CATS CEO to the Art-in-Transit Advisory Committee to provide program oversight.

CATS is not the first transit system to institute a public art program. Federal support for quality art and design in federally-funded transit projects began more than 30 years ago when the U.S. Department of Transportation Design, Art, and Architecture program provided official sanction for the expenditure of capital funds for art in new or renovated transit facilities. The Federal Transit Administration (FTA) updated the DOT guidelines in 1996 and continues to support transit art as well as transit agencies funding the administration of transit art programs. The Art-in-Transit program adheres to established federal guidelines.



Hoss Haley, Model for *River Rock Bench*

FTA guidelines include:

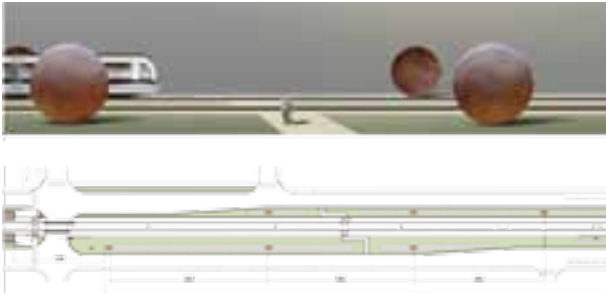
- a peer review artists selection process informed by community participation,
- involvement of artists at the earliest design phase of a project to ensure art integration,
- and oversight by an advisory committee of qualified art professionals.

The Art-in-Transit Advisory Committee works with staff to develop annual art plans, review artist's proposals, select art professionals to serve on selection panels, review and approve budgets, encourage education and outreach efforts, and ensure meaningful community involvement in all aspects of the program.

Selection panels bring together local art professionals and community representatives to discuss the unique qualities that make up the history and character of communities in proximity to a site or facility. Panelists review artist qualifications and past work. Artists are selected based on their previous work and for their potential to relate to a project, the transit patron and the community. The criteria for art are excellence, relevance, durability and maintenance considerations.

Once commissioned, an artist interacts with the project team, architects, engineers, planners, contractors, business and community representatives, and neighborhood residents during the design and construction phases of the transit project. These cooperative relationships are inherent to the success of any public art project.

Each artist begins work at an early design and engineering phase, armed with project plans and information already acquired by CATS from numerous community meetings during project development. By 30% design and engineering, it is usually clear where an artist is able to integrate art into the project. By 65% design, an artist has proposed where and what the art will be and has begun estimating the cost of the art. The objective is to incorporate art into the final design and construction bid documents, not only to ensure timely and cost-effective site preparation but to dictate whose responsibilities the fabrication and installation of the art will be during construction.



Thomas Sayre's drawing and plan for *Furrow*, LYNX Scaleybark Station

Transit staff reaches out in various ways to engage and educate the public. Widely distributed community newsletters announce plans to select artists for projects and update the community throughout the design, construction and activation of a new venture. Artists are introduced at neighborhood meetings prior to designing art for a project. Printed and online information is continually updated to track project progress while finished art is documented with postcards, plaques, and introduced through guided tours and presentations.

Maintenance procedures for the transit public art are incorporated into CATS established maintenance routines while adhering to standards in the field of public art. Each artwork is assigned an acquisition number and a substantive Maintenance and Conservation notebook is completed by the artist and the Art-in-Transit program manager for future care of the art. This relevant information is transferred into CATS Operations' ongoing maintenance program.

To date, the Art-in-Transit program has commissioned 55 artists for 17 transit projects, introducing art into park and ride lots, community transit centers, maintenance facilities, and passenger shelters. Thirteen of these artists contributed art to the LYNX Blue Line light rail system. This publication documents the art completed since the start of the program in 2002.

Interpreting cultural or historical information comes easily to some visual artists — they readily translate the past, present or future of place into accessible art.

Narrative & Storytelling

1. Strong family ties shared by long-time Cherry residents and a scarcity of historical imagery inspired artist SUSAN HARBAGE PAGE to create *Coming Home To Cherry*, a series of portraits on five passenger shelters in Midtown, a mixed-use development adjacent to one of Charlotte's oldest surviving African-American neighborhoods. Page worked with the Cherry Community Center, local churches and residents to collect photos to rebuild the Center's archives and reproduce in the shelters as art. Page's art portrays current and former Cherry residents and celebrates family, community, and education.



Four blue tiles integrated into the concrete reference the traditional use of blue as a protective color, often seen over doorways in older African and African – American homes.

The cherry design for side windscreens referred to the original neighborhood's wild cherry trees.

2. CATS' Rosa Parks Place Community Transit Center was named to honor Rosa Parks. Artist CHANDRA COX draws connections between patterns in western culture and the meaning of patterns found in African communities. Geometric motifs line the top edges of each bus shelter and are related to text in the shelter glass: essence of life, grace, history, and resistance. Six Adinkra symbols based on African proverbs are incised into the sidewalks below.



Originating from Ghana, each symbol represents an inspirational and educational meaning. The meanings and pronunciation are also etched in the pavement below the symbol.

3. At eleven LYNX Blue Line stations, artist LETICIA HUERTA celebrates specific neighborhoods using cultural or historical imagery in the etched glass and column mosaics of station shelters, as well as in each station's platform paving.



Bland Street ↑
Rose patterns reference the area textile industry and the Victorian homes built in the Dilworth neighborhood.

New Bern →
The post WWII neighborhood architecture influenced the use of shaped pavers in a carpet of green.



Arrowood →
Images from Catawba
pottery; the snake, arrow,
and feather designs stretch
the length of the station
platform.



I-485 ↓
CATS provided a playing
field on top of its I-485
parking garage for the
students of the Sterling
Elementary School. The
proximity of the school
and the artist's interaction
with the students resulted
in children's games being
depicted in the station art.



4.



The Carolina textile industry informed ANDREW LEICESTER's brick cladding for six sculptural bridge columns for the CTC/Arena Station. The platform paving features a five-color Zig Zag Reversed Twill Weave pattern from the American Cotton Handbook.

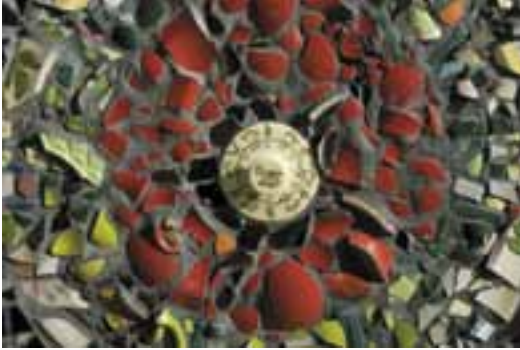
Three colors of brick are configured on the bridge columns to be viewed from multiple angles and relate to Leicester's ceramic *Bobbins* surrounding the nearby Time Warner Cable Arena.



"My intent is not to romanticize an 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 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."

Andrew Leicester

5. Thirty-three mosaics inspired by local history, community involvement, and personal artifacts make up artist THOMAS THOUNE's 360 feet frieze along Camden Road at the LYNX East/West Boulevard Station. Each vignette captures parts of the past and present of the South End and its surrounding neighborhoods.



Green glass from the Grace Covenant Church, artists' donations, Dilworth Montessori School student work, and sentimental marbles find permanent home in this piece. A sugar bowl once held the ashes of a grand-daddy described as "the sweetest man who ever walked the earth."



The mosaics are set into recesses in the wall, shaped to resemble machine cogs, gears, and belts, referencing the area's textile industry past.

Residents donated their plates, glass, marbles, china and ceramics through an extensive community collection effort. Thoun recycled the donated materials into art, combining them with his own handmade ceramics and art by other artists and students invited to participate during his artist-led workshops.

6. At the Bland Street Station four small bronze sculptures by YURIKO YAMAGUCHI entitled *Dreamkeepers* symbolize the growth and mystery of life. By casting objects that seem familiar yet unfamiliar at the same time, Yamaguchi asks the viewers to construct their own narrative inspired by the art.



7. Transportation-related imagery of *Matthews in Motion* at the Matthews Independence Pointe Park and Ride reflects themes researched by KATHY TRIPLETT from the history of the Town of Matthews. Inspired by relevant historical connections to transportation, Triplett created two series of hand sculpted ceramic tiles for the bus operator comfort station. Twenty-four 12" x 14" hand made ceramic tiles form the arch of the station. A series of eight square, hand built matte-glazed tiles are set into the brick under the arch in the entry alcove.





8. MICHELE TEJUOLA TURNER created *Hungry Birds* and collaborated on the blue bench design for the East and West Boulevard bus shelters before designing windscreen art for the 26 Sprinter bus shelters.





Turner attended many neighborhood meetings prior to creating her drawings that became the art for the Sprinter bus line from uptown Charlotte to the airport.

She incorporated icons and symbols that are recognizable to long-time Charlotte residents but rapidly disappearing along Wilkinson Boulevard. The familiar Coffee Cup

icon of the former diner is now a permanent image at the Ashley inbound and outbound bus stops.

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 the artist will do, artists often do the unexpected when they seek inspiration to be innovative and original.

Form & Function

1. R.M. FISCHER's clock at the South Tryon Bus Maintenance Facility is set on the architectural arch where buses enter and exit the facility. Drivers and maintenance workers pass below the clock daily as they arrive and depart in keeping with their established shifts. The drivers transport patrons to their destinations, adhering to yet another set timetable. The industrial look of the clock is tied to the function of the building.



2. RICHARD C. ELLIOTT transformed the Archdale elevator into a prismatic display of color, light, and motion. *Tower of Light* includes 36 individual compositions of plastic industrial reflectors mounted onto the elevator glass. Outside, the 30-foot high spectrum of color and geometric design beckons riders approaching the elevator.



Inside, natural light passing through the multicolored patterns simulates the visual effect of stained glass.

3. Five benches were hand built by HOSS HALEY in his Asheville studio. A stainless steel skeleton supports a 3” concrete shell, hand-polished to achieve a smooth, terrazzo-like finish. The artist’s rubber template was used to drill bolt holes into the platform. With lifting straps and a forklift, each 1200-lbs bench was gently lowered into place and secured at the 7th Street, Bland, New Bern, Woodlawn, and Arrowood stations.



“Sculpture can be a place and a reason for contemplation.”
Hoss Haley

4. ALICE ADAMS, one of two LYNX Blue Line lead artists, impacted the corridor landscape and hardscape in response to Charlotte's tree canopy and indigenous plant life. Her "interventions" include 47 low wall bas reliefs, a Samaras sidewalk paving stamp, two sculptural benches, concrete scoring patterns, and enhanced landscaping designs.

Three bas reliefs accentuate the low walls that separate the platforms from the light rail track. Each design corresponds with the species of tree planted on the station platform.

The Skyrocket Oak appears at Scaleybark, Woodlawn, Arrowood, Sharon Road West, and I-485 Stations.



The Ginkgo (left) design is integrated into the four Uptown stations.



The Hornbeam (right) design is featured at four South End stations.



Landscape

Adams' influence appears in shrub and planting configurations, plant material selections, and bio-retention ponds. Adams labeled them as the *Celtic Calendar* at Tyvola, *Evergreen Encyclopedia* at Arrowood, *Butterfly Circle* at Sharon Road West, and *Orchard* at Woodlawn.



LYNX I-485 Station landscape

5. MAREK RANIS, the other lead artist on the LYNX Blue Line project, selected a variety of standard formliners to alter the surfaces of thousands of running feet of high and low concrete retaining walls and bridge piers from the LYNX Woodlawn Station to the I-485 Station. A *split faced running bond* block with a brick-like appearance is used at the Woodlawn Station.



LYNX Woodlawn Station

A *marching lane wave* or *fractured rib* formliner at I-485, Archdale, and Tyvola, adds vertical lines and texture to the walls as well as to the bridge columns. A Carolina earth color and a sky gray, drawn from nature, are the artist's choices for the majority of the bridges and walls (except for Sharon Road West) in the six station areas from Woodlawn to I-485.



Two different formliners mimic tree bark painted brown and the texture of tree leaves painted green on the large curved wall at the Sharon Road West Station parking lot.

6. In their roles as design team artists, Alice Adams and Marek Ranis, integrated art into the South Tryon Bus Maintenance Building and landscape.



Marek Ranis designed “Routes” consisting of courses of blue and orange bricks on the exterior of the contiguous buildings at the maintenance facility, while Alice Adams collaborated with the project landscape architect. The landscape design included a woodland preserved by Alice Adams as an oasis and picnic area for CATS employees.

7. SHAUN CASSIDY's leaf art at 10 stations celebrates native trees, including the Ginkgo, Cottonwood, Dogwood, Maple, Magnolia, Pin Oak, Beech, Willow Oak, Sweetgum, and White Oak. The veins of the four leaves at each station are street maps, indicating the patron's platform location in relationship to the neighborhood.



To distinguish the LYNX Blue Line vehicles from those of other transit systems SHAUN CASSIDY used his leaf motif in the design of the interior seat fabric and 57' of ceiling art to enhance the rider's travel experience.



8. NANCY BLUM designed her Dogwood art basins to replace 24 standard drinking fountain basins located at 12 light rail stations. Each 18” diameter cast bronze basin features the dogwood blossom, North Carolina’s state flower.



“As a person bends to drink, she will experience an image of growth.” Nancy Blum

- Both Nancy Blum and ELIZABETH INDIANOS reference the Fibonacci sequence in nature – the spiral – in their transit art. Elizabeth Indianos' multicolored painted ribbon spirals throughout the Eastland Area Community Transit Center plaza, intentionally becomes a metaphor for the area's diverse population. When the artist was introduced to the project, the conceptual design for the transit center was proposed to be hard edged and rectilinear. However, the collaborative process with the artist's participation resulted in the overall design being transformed into the organic and circular interpretation which stands today.



Public art by established artists is highly recognizable and raises the visibility and value of a public art collection.

Art for Art's Sake

1. HOSS HALEY'S *Motion* was Art-in-Transit's first public art commission. It was also Haley's first public art commission, affording him an opportunity to increase the scale of his sculpture and broaden the audience for his art.

Haley pounded multiple bands of steel into a continuous spiral emanating from a central core. Each strip of metal was meticulously welded by the artist. As the steel surface weathers, it produces a rich red-brown patina in contrast to the bright blue comfort station. *Motion* establishes a strong, quiet presence amid the constant comings and goings at the Huntersville Gateway Park and Ride lot.



Corten steel responds to weather by rusting to a natural stopping point.

2. GEORGE HANDY'S *Migration North* and *Migration South* are high reliefs the artist created by arranging large, interconnected wood elements into puzzle-like configurations. Installed at the SouthPark Community Transit Center, the colors shift in each artwork as the viewer moves. The bus site reflects the daily 'movement' of transit users, a migration of commuters. The artist textured his wood surfaces with vertical corrugation, and applied two colors of paint to produce the holographic bi-chromatic visual effect. The two paintings incorporate 40 different color transitions.



3. KIT KUBE recycles industrial artifacts harvested from local scrap yards. He recycled two, six-foot stainless steel sieves formerly used in the local textile industry and converted the 24" diameter cylinder into a mobile by suspending the 236 pound artifact from the roof and adding a motor. The 380 pound 36" diameter cylinder became a stabile. Neighboring Concepts Architects designed a contemporary facility to integrate the artist's work that included blank surfaces to receive and display patterns created by the artificial and natural light passing through the sculptures. Lights built by the artist and set inside the mobile and stabile transform the sculptures into night lanterns.

Titled *Constructive Interference*, the two sculptures juxtaposed with the steel, translucent roof panels and contemporary facility demonstrate a seamless combination of art and architecture.



4. Artist RUDY RUDISILL in collaboration with Neighboring Concepts Architects created the design of the Mallard Creek Park and Ride's comfort station and bus shelters. Their "jumping off point" for the collaborative design was old Mallard Creek Community Schoolhouse. "As the area's rural landscape gave way to development," Rudisill said, "it was important to retain a visual reference to the past. A reference that could spark a person's memory and provide a link to a simpler time and a slower pace." The architects agreed and the finished project visually references the well-known community school house and Rudisill's sculptures.

Visitors familiar with the schoolhouse will recognize the results: the zinc gray roof with exposed beams, narrow columns, supported by red brick bases, two brick chimneys, and the rectangular shape of his sculpture.



5. *Reconstructed Dwelling*, created by DENNIS OPPENHEIM for the LYNX Tyvola Station plaza, challenges the transit rider's traditional interpretation of home.



Initially, the artist prepared small-scale models, 3D computer renderings, and engineer's signed and sealed drawings for the fabrication of the 25' x 30' x 30' artwork.

The sculptural components—the pyramid, staircase, wheel, wall, window column, etc.—were fabricated out of common building materials and along with the steel frame were shipped by the artist to the site for assembly by the general contractor.



The sculpture stands on a 13' square, four-foot deep, concrete foundation. A 30' x 30' typical house floor plan is painted on the concrete plaza.



"This is art becoming architecture and architecture becoming a stage."
Dennis Oppenheim

6. THOMAS SAYRE built six earthcast disks for the South Boulevard median at the LYNX Scaleybark Station. Each 18' round sculpture is made from Carolina earth, concrete, and steel. The artwork's title, *Furrow*, refers to the cultivation trench, or "vee," left in farmland by the plow. The art pays homage to Scaleybark's agricultural past.

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 rail corridor excavation to the artist's Scaleybark staging site.

A steel grid built by the artist for each disk forms the infrastructure of each 11-ton 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, a 60-foot crane lifted each sculpture from the earth onto a flatbed truck. The truck transported each sculpture across South Boulevard to the median. Once lifted off the truck by the crane, each sculpture was carefully lowered into a 10-foot deep foundation hole. Each sculpture was braced, concrete was poured over rebar and into the hole, and the sculptures stayed braced until the concrete footings set and the bracing could be removed.



The artist's collaborative landscape design completes the art and site. It consists of a row of snowgoose trees and ornamental grasses.

7. *Light Station* by artist JODY PINTO consists of 20 fiberglass canopies, four benches, and the platform paving design for the LYNX 3rd St/ Convention Center Station. Fiberglass is this artist's medium of choice. Fiberglass combines the strength and durability required in construction with the flexibility to aesthetically conform to any shape or mold. "The material is ideal for working with light. It allows me to give light a physical form and color."



The 20 individual fiberglass canopies and four benches were fabricated in Phoenix, Arizona and shipped to Charlotte for assembly and installation by the general contractor.



The three different heights of the berry and green canopies lining the bridge platform, juxtaposed with the artist's zigzag platform paving pattern, form the artist's stage-like environment.

By day, the translucent berry and green canopies capture and reflect sunlight, while at night, the fluorescent lights create a different ambiance.

"Through public interaction *Light Station* becomes theater – people move through the space, feel, and remember."
Jody Pinto

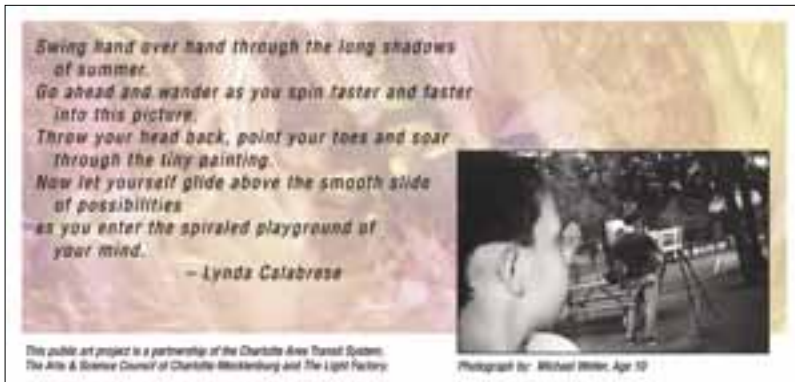
Education and Outreach leads to understanding, appreciation, and long term care of a public art collection.

Education and Outreach

Exhibitions

Art in Motion

At the inception of the transit art program, CATS hired The Arts and Science Council to create and implement an introductory temporary exhibition. The result was works of art featuring the photography of Charlotte area students and poetry by local writers exhibited in CATS buses. *Art in Motion* included The Light Factory sponsoring two summer workshops for children ages 8-12 to learn from a professional photographer how to photograph their environment. The Arts and Science Council selected nine poets to respond to the children's photos with three to five lines of verse. CATS reproduced the text and images on 11" x 28" bus placards and exhibited the art on CATS buses in 2003.





Drawing by Nancy Blum

South Corridor Light Rail Project Exhibition of Artists' Proposals

Once the artists were selected to integrate art into the South Corridor Light Rail Project and had met with the community, CATS shared their art proposals with the public. The exhibition of artists' proposals and the artists' talks at Spirit Square were attended by more than a thousand people. Comment cards were a feedback mechanism to assess community responses to the art proposals; the majority of responses were positive and supportive. Guided tours of the exhibit were provided to the public and school children, including the Northwest School of the Arts. The exhibition catalogue was distributed to the public at the exhibition and to others after it closed.



South Boulevard Light Rail Facility Photography Exhibit

Working with a committee of knowledgeable employees involved in the planning and construction of the LYNX Blue Line and the South Boulevard Light Rail Facility, a permanent photography exhibition was created for this facility. Devlin McNeil, a photography curator, worked with CATS staff, to review 4,000 construction photos and select 140 photographs for printing, framing and permanent exhibition. The second floor photos capture the construction of the maintenance facility and the light rail vehicles, while the third floor corridor exhibit chronicles the light rail construction from 2005 to 2007.



South Tryon Bus Facility Photography Project

Employee participation was the guiding principle in the development of a permanent photography collection for a new CATS bus maintenance facility. To implement the project, a committee of bus operations employees and local photography professionals worked together to curate the exhibit. To increase involvement from employees across the division, the committee distributed a survey to bus operations staff. Over 100 responses indicated overwhelming support for a thematic focus that honored their profession. The employee art committee reviewed portfolios of local artists and selected four Charlotte photographers to document the theme “honoring maintenance and bus operations work.” Photos by Byron Baldwin, Crista Cammaroto, Gary O’Brien and Lee Stewart are framed and installed throughout the facility.

Gary O'Brien
Attention to Detail
Photo ©2006





From Studio to Site—Public Art in Charlotte-Mecklenburg

The Hines Company, property managers of the Carillon Building at 227 W. Trade Street, provided space for a photographic exhibition entitled “From Studio to Site—Public Art in Charlotte-Mecklenburg,” sponsored by the Charlotte Area Transit System and Arts & Science Council. The exhibition featured 12 distinctive public art projects, some integrated into the LYNX Blue Line light rail project and others in public buildings and plazas. The exhibit was intended to illuminate the creative process, making visible each artist’s original concept as well as the translation of design into the fabrication process and installation.

Artist Residencies

CATS funded three light rail project artists to be in residence at McColl Center for Visual Art on Tryon Street in uptown Charlotte for the sole purpose of providing the community with access to the artists and vice versa, over an extended period of time.

THOMAS THOUNE was in residence in fall 2005, when he started his fabrication of ceramic inserts to be set into a 360' wall at Camden Road or the LYNX East/West Station. CATS initiated a community collection of art materials by inviting the community to bring in their ceramic dishes, vessels, figurines, and glass to the artist's studio during the residency. Not only did the community bring their treasures, they brought stories to share with the artist about each donated piece. The outstanding community response was encouraged by extensive local media coverage. School groups participated in artist-led workshops to create art for the wall. To their delight, the students' work was exhibited at the Center along with the artist's finished art. Overall, the residency directly connected hundreds of community members to the artist through open studios, regular gallery hours, and special events over the three-month period.



Texas artist LETICIA HUERTA was commissioned to incorporate art into 11 LYNX stations. To ensure the artist had adequate time to do research and interact with community representatives, CATS sponsored her three-month residency at the Center in 2004.



The third residency for SHAUN CASSIDY was in 2006. He produced 40 stainless steel leaves and welded them into the standard station fencing delivered to his studio by the project's general contractor. The artist's design replaced the veins of each leaf with neighborhood specific street maps. CATS project team members and the general contractor visited Cassidy's studio to inspect his work during fabrication and discuss the steps between finishing and installing the art.

Again, hundreds of community members visited the artist at the Center to view and talk with him about his project art. Cassidy also conducted a workshop with at-risk youth from Stratford Richardson YMCA during his residency.

Acknowledgements

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Community & Stakeholders

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