

**MIAMI-DADE ART IN PUBLIC PLACES
PROFESSIONAL ADVISORY COMMITTEE (PAC)
MEETING MINUTES**

Thursday, April 25, 2024

9:00 AM – 3:30PM EST

PROFESSIONAL ADVISORY COMMITTEE (PAC) MEMBERS

Melissa Hunter Davis, Editor, Sugarcane Magazine
Omar Lopez Chahoud, Artistic Director and Curator of UNTITLED, Director,
YES Contemporary
Wanda Texon, New World School of the Arts

PROJECT SITES, AUTHORITY, PHASE

- CULMER HEADSTART COMMUNITY CENTER, MIAMI-DADE COMMUNITY ACTION AND HUMAN SERVICES DEPARTMENT (CAHSD), ARTIST RECOMMENDATION
- THE UNDERLINE, DEPARTMENT OF TRANSPORTATION AND PUBLIC WORKS (DTPW), HAMMOCK PLAYGROUND MURALS, ARTIST RECOMMENDATION
- CHRISTINE FEDERIGHI DONATION, DEPARTMENT OF CULTURAL AFFAIRS

LOCATION

Zoom Online Meeting

ATTENDEES

Stefania Barigelli	APP
Elvis Caines	CAHSD
Carol Damian	APP Trust
Bianca Gonzalez LoCicero	APP
Jose Montoya	CAHSD
Letah Parrish	CAHSD
Alex Peraza	APP
Pablo Rincon	APP
Patricia Romeu	APP
Amanda Sanfilippo Long	APP

CULMER HEADSTART COMMUNITY CENTER, CAHSD

Following a welcome, Amanda Sanfilippo Long, APP Curator and Artist Manager, invited self-introductions by the PAC, APP team members and representatives of the client and design teams. Jose Montoya representing CAHSD, shared information regarding the Culmer Headstart

Community Center, a CAHSD facility located at 1600 NW 3rd Avenue, Miami FL 33136 in the Overtown neighborhood. This facility is among Miami-Dade County Community Resource Centers that offer a variety of social services to economically disadvantaged individuals and families interested in achieving self-sufficiency.

It was noted that this facility recently completed a major renovation, and though the project itself did not generate public art funds, APP in conjunction with CAHSD set aside a small allocation of \$110,000.00 from the Platform 3750, a public-private project recently completed in partnership between CAHSD and the Cornerstone Group for use at the Culmer Community Center.

Opportunities for public art include, but are not limited to, two dimensional applications to walls in the theatre, lobby and corridors, large-scale site specific installations in lobby and / or suspended work, light-based and or installation artworks for the vestibule.

Subsequently, on July 20, 2023, the PAC recommended inviting the following (6) regional artists to develop and present their proposals concepts:

1. Reginald O'Neal
2. Chris Friday
3. Carrington Ware
4. Almaz Wilson
5. Cornelius Tulloch
6. Jen Clay

After review of all (6) artists' presentations and thoughtful discussion among all meeting participants including the client team, the PAC recommended inviting the following (2) Miami-based artists to pursue commissions:

Cornelius Tulloch

Miami-based artist Cornelius Tulloch was recommended to further develop his proposal titled *"Bougainvillea: An Exploration of Adornment"*. Tulloch's proposal entailed expanding this body of work to effect areas of the Culmer Community Center with site specific-installations of photographs exploring Caribbean cultural aesthetics, combined with highlighting the architecture of the center with pockets of color to create an immersive and vibrant environment.

Creating opportunities to examine performance and identity for visitors and employees, this series examines the interplay between Dancehall, Junkanoo, fashion, and body adornment, celebrating the ways Black and Caribbean cultures express themselves through music, dance, and attire. The work will be a tribute to the vibrant legacy of Black and Caribbean communities in Historic Overtown, with the intent of fostering cultural pride and inspiring future generations.

A discussion ensued, noting that Mr. Tuloch’s installation may be best suited for siting in interior spaces such as the theatre / multipurpose room and public corridors leading to the main lobby, but did not limit the application to those areas.

Chris Friday

Miami-based artist Chris Friday was recommended to pursue a site-specific commission within the main lobby and potentially extend to the center’s entrance vestibule, expanding on her body of work comprised of chalk drawings on black archival paper from the series “*Rest as Reparations*”. In the series, monumental and to scale human figures are depicted in various acts of rest, leisure, and play. The hyper-realistic portrayal, primarily rendered in black and white but also incorporating limited color pallets, are often accompanied by gestural graphic marks that creates a sense of childlike-play and pop sensibility. The works are always conspicuously placed, yet often face away from the viewer; an act of refusal to perform in expected ways, which serves as a means of reclaiming autonomy, and privacy for the Black body in public spaces.

Ms. Friday was also recommended to consider pursuing her proposal “*Supplement Archive: Home Sweet Home*” which incorporates nostalgic foods from her childhood such as quarter juice and candy to create a colorful suspended chandelier. The work would be accompanied by a series of framed original drawings which offer a key to the foods referenced and their cultural significance in communities of color.

The PAC further recommended that APP work together with each of the artists and the team at CAHSD to identify the final locations and allow flexibility in the final design and conceptual approach of artworks at the center.

The Underline, Hammock Playground Murals

Amanda Sanfilippo Long, APP Curator and Artist Manager, noted that The Underline through private funds wishes to commission two painted murals on Metrorail infrastructure walls within and adjacent to the Hammock Playground (SW 1st Ave. & SW 15th Rd). One mural is located on a surface in between two tracks of the Metrorail, the second slightly adjacent on a low wall that travels further south from the playground area. The murals are intended to be temporary and be on view for at least a full year, with the option to extend. It is also envisioned by The Underline that the murals will serve to create community programming and be activated by events and activities for children and adults, such as scavenger hunts.

In close proximity to this area are APP collection artworks *Leaning Arches* by Athena Tacha, 1984, relocated to the area in 2020, and an artwork by Jeppe Hein, *Modified Social Bench for Venice #04*, 2019, recently donated to the county by The Underline. The artwork is currently in the process of being permanently installed in conjunction with APP.

Ms. Sanfilippo Long noted that The Underline and APP follow a procedures manual, which sets out guidelines for how artworks proposed for placement along The Underline, situated on land owned by Miami-Dade County Department of Transportation and Public Works, must be presented to an Art in Public Places' PAC for recommendation and for subsequent Trust approval. Ms. Sanfilippo Long then presented the recommended artists by the Underline Art Advisory Council (UAAC) from an open Call for Proposals of regional artists:

We Are Nice'n Easy

Miami-based collaborative We Are Nice'n Easy were recommended to create *Hide and Seek*, a series of two murals composed of collaged images of pool floats in the form of animals found in the South Florida region such as flamingos, sea turtles, dolphins and alligators. These popular icons are overlaid by an undulating pattern that shifts the color palette and distorts the representational imagery towards abstraction imbuing viewers with a sense of mystery and wonder as they transition in and out of recognizable form. The water pattern motif functions as a kind of camouflage for the animal pool floats while simultaneously signifying its role as a connective vehicle for south Florida's diverse cultural landscape.

Alternate:

Richard Conti

As an alternate, the UAAC recommended *Strong Kids, Bright Dreams* by Miami-based artist Richard Conti. At the heart of Conti's mural, a large-scale child's face will serve as the focal point with outstretched hands holding the Metrorail tracks above, this image symbolizes the strength and playfulness of children. The pixelated, mosaic-style technique, reminiscent of the artist's signature work, will infuse the mural with a retro charm while evoking themes of diversity, multiculturalism, and unity.

The PAC unanimously recommended commissioning We Are Nice'n Easy for their series of two murals and alternate Richard Conti, should We Are Nice'n Easy decline the opportunity.

Christine Federighi and Fred Albert Donations

Amanda Sanfilippo Long, APP Curator and Artist Manager, reported that she had received a donation request of artwork for the APP Collection by the late artist Christine Federighi from the estate of Lisa Palley. Ms. Sanfilippo Long noted that she had been working with Bonnie Seeman, who is the executor of the estate of Christine Federighi, to advise on the artwork, titles, year, and materiality of artworks proposed for donation.

Ms. Sanfilippo Long mentioned that over the years, APP commissioned several works by Ms. Federighi, a renowned South Florida sculptor. However, two of these works including "Animal Train" at Zoo Miami was deaccessioned in 2023, and a second work, an integrated tile work "Colors", is planned for deaccession based on the eminent demolition of its host facility.

Upon careful review, the PAC unanimously recommended accepting a donation of the following four (4) works by Christine Federighi, circa 2000. The details of the work will be filed upon the registration of the artworks as verified by the artist's estate, inspection of works, and donor interview.

The PAC also recommended accessioning two additional works offered for donation by artist Fred Albert, whose career included highlighting Miami's cultural landscape and whose work has been collected by prominent institutions including the Smithsonian American Art Museum. APP owns several works by Albert and the PAC recommended accessioning the following two (2) works. All works are envisioned for the ArtBank as part of the APP Adopt-An-Artwork loan program.



1. Christine Federighi, Unknown Title (Globe), circa 2000, stoneware and oil patina
2. Christine Federighi, Unknown Title (Figure), circa 2000, stoneware and oil patina
3. Christine Federighi, Unknown Title (Figure with Metalwork), circa 2000, stoneware, steel, and oil patina
4. Christine Federighi, Unknown Title (Oval), circa 2000, stoneware, steel, and oil patina



5. Fred Albert, *Untitled* 1967. Lithograph. Framed, signed and numbered



6. Fred Albert, Unkown title (Gusman Theatre), Framed

Pursuant to the Administrative Order on Gifts and Donations, a donation questionnaire will be completed by the donor and presented, along with images and details of the artworks for consideration and approval by the APP Trust.