



Cultural Affairs
111 NW 1st Street • Suite 625
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miamidadearts.org
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Daniella Levine Cava, Mayor

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

Thursday, January 22, 2026
10:00AM- 3:30PM EST

PROFESSIONAL ADVISORY COMMITTEE (PAC) MEMBERS

Melissa Hunter Davis, Editor, Sugarcane Magazine
Gean Moreno, ICA Miami
Wanda Texon, New World School of the Arts

PROJECT SITES, AUTHORITY, PHASE

- TERMINAL G, PORTMIAMI, ROYAL CARIBBEAN, MIAMI-DADE SEAPORT, ARTIST QUALIFICATIONS
THE UNDERLINE, MIAMI-DADE COUNTY DEPARTMENT OF TRANSPORTATION AND PUBLIC WORKS, ARTIST-IN-RESIDENCE AT THE UNDERLINE PLAZA COMMISSIONS, ARTIST RECOMMENDATIONS

LOCATION

111 NW 1st Street, Suite 625, South Conference Room (Inspiration Room)
Zoom Online Meeting

ATTENDEES

Lazaro Alvarez Miami-Dade County Seaport
Erika Brown Miami-Dade County Seaport
Marilyn Davis Miami-Dade County Seaport
Levar Hoard Public
Ana Meza Art in Public Places
Craig Nixon Miami-Dade County Seaport
Patricia Romeu Art in Public Places
Pablo Rincon Art in Public Places
Natalie Rosario Royal Caribbean Group
Jaime Ruiz Perez & Perez Architects Planners
Amanda Sanfilippo Long Art in Public Places
James Stawniczy Royal Caribbean Group

TERMINAL G, PORTMIAMI, ROYAL CARIBBEAN, MIAMI-DADE SEAPORT

Following a welcome and introductions of client team members, APP staff and the PAC, representatives from Miami-Dade County Seaport, and Royal Caribbean Group,



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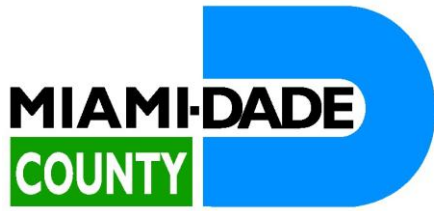
and Perez & Perez Architects Planners provided an overview of the project. The Cruise Terminal G Program at the Port of Miami comprises the expansion and development of a state-of-the-art, LEED Silver-certified terminal facility for Royal Caribbean Group, engineered to accommodate next-generation vessels, including the Oasis Class, with passenger capacities exceeding 7,000 guests. The scope of work also includes the construction of a nine-level structured parking facility integrated with a ground-level intermodal transportation hub. While local, national, and international artists were encouraged to submit qualifications, the Call to Artists indicated the client's preference to have Miami-based artists be well represented in the initial project shortlist.

Opportunities for public art include, but are not limited to free-standing exterior sculptural artworks for plaza in conjunction with two large-scale planters in that connect the plaza with the garage and terminal area, free-standing sculptural installation at grand scale for the main lobby entrance, that may include artist-designed seating elements and durable wall-based artwork, video and or time-based media artworks for digital displays throughout the terminal, and durable wall-based applications.

Though the Call to Artists also included the opportunity for large-scale suspended artwork for the second floor VIP lounge, the client's representatives confirmed at the onset of the meeting, that this option was no longer available due to other programming needs for the space. In addition, it was also noted that video and time-based artworks within the terminal would be presented on dedicated screens that would not interfere with the client's branding and or promotional content. The client team expressed an interest to explore the development of a video "tunnel" within an architectural feature including a video or media experience public artwork.

Prior to proceeding with the review of the applicants' submittals, two additional APP opportunities were discussed including the potential commissioning of a light-based artwork for the exterior of the terminal building to be visible from the causeway and the integration of an artist's design scheme to enhance the extensive metal paneling wrapping the exterior surfaces of the terminal and garage buildings. Because both options were not disclosed as part of the original Call to Artists, APP Program Chief, Patricia Romeu indicated that the shortlisting of artists for these opportunities would need to be addressed through a separate competitive process which would require further discussion between APP and the client's teams at a future meeting.

Subsequently APP Curator and Artist Manager, Amanda Sanfilippo Long presented the credentials of three hundred and ninety-eight (398) artists submitting qualifications from a National Call to Artists.



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After careful deliberation and input from the client teams, the PAC unanimously recommended a shortlist of (7) artists for the video-based opportunities and a shortlist of (12) artists for the various sculptural and two-dimensional opportunities, as follows:

Video and time-based media opportunities:

1. Batista, Frankie (Amphora Projects)
2. Caneca, Maritza
3. Maeder, Cheryl
4. Martinez, Alian
5. Odufu, Chelsea
6. Withstandley, Elizabeth
7. Zurilla, Julia

Sculpture and two-dimensional opportunities:

1. Arrechea, Alexandre
2. Bass, Math
3. Carter, Christopher
4. Chachamovits, Beatriz
5. Gispert, Luis
6. Jaffe, Jeanne
7. Londono, Sofia
8. Major, Anina
9. Mar, Pepe
10. Matsuyama, Tomokazu
11. Mazzotta, Matthew
12. Yanko, Kennedy

As represented in the Call to Artists, each artist will be paid a stipend to assist in the development of the proposal. The PAC unanimously recommended inviting the above shortlists for proposal development services.

**THE UNDERLINE, MIAMI-DADE COUNTY DEPARTMENT OF TRANSPORTATION AND PUBLIC WORKS, ARTIST-IN-RESIDENCE AT THE UNDERLINE PLAZA COMMISSIONS**

Following a welcome, APP Curator and Artist Manager introduced Rina Gitlan, Curator of Open Spaces for Friends of the Underline provided an overview, noting that the Miami-Dade County Department of Transportation and Public Works (DTPW) and



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Friends of The Underline, a private nonprofit organization entered into an operations agreement for the construction and maintenance of a 10-mile linear park, The Underline, along the Metrorail portion starting North at the Brickell Station and ending South at the Dadeland South Station. The partnership also resulted in the creation and adoption by the APP Trust in 2020 of a procedures manual which calls for all artworks to be commissioned and displayed in the grounds of The Underline to be reviewed and recommended by the PAC and approved by the Art in Public Places Trust.

Subsequently, Ms. Gitlan presented the Artist-in-Residence at The Underline, a new public art opportunity that offers artists a privately funded budget to create a temporary installation (3-4 years) which could be sculptural, mural painting, or a temporary application to the surrounding guideway columns. This opportunity, to be implemented to the South of the Douglas Road Metrorail Station, would also allow for artists' engagement with the Little Bahamas neighboring community through outreach, workshops, and studio visits. Through this initiative, the Underline Art Advisory Committee reviewed several proposal concepts and recommended artists April Bey and Gio Swaby respectively to pursue projects, with April Bey to be awarded the full residency and Gio Swaby be awarded the opportunity to address nearby columns along The Underline with a painted mural as an additional opportunity.

The PAC carefully reviewed the credentials and proposals of each of the two artists and unanimously recommended that they pursue the scope of work as proposed by The Underline, with oversight from Art in Public Places staff and concurrence from the Miami-Dade County Department of Transportation and Public Works.

With no further business to discuss, the meeting was adjourned at 3:30PM.

Respectfully submitted,

Amanda Sanfilippo Long  
APP Curator and Artist Manager