



Cultural Affairs
111 NW 1st Street • Suite 625
Miami, FL 33128-1994
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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, February 26, 2026
2:00PM–4:00PM EST

PROFESSIONAL ADVISORY COMMITTEE (PAC) MEMBERS

Jennifer Inacio, Perez Art Museum Miami
Leslie Goldberg, Perez & Perez Architects
Wanda Texon, New World School of the Arts

PROJECT SITES, AUTHORITY, PHASE

- MIAMI LIVE! MARLINS – LOAN DEPOT BALLPARK, ARTIST QUALIFICATIONS
- DEACCESSIONS FROM THE MIAMI-DADE ART IN PUBLIC PLACES COLLECTION
- CARRIBBEAN ISLES II – CARIBBEAN VILLAGE, MIAMI-DADE HOUSING AND COMMUNITY DEVELOPMENT, ARTIST QUALIFICATIONS

LOCATION

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

ATTENDEES

Tony Brasile	Miami Marlins
Jamila Glapion	The Cordish Companies
Bianca Gonzalez LociCero	Art in Public Places
Patricia Romeu	Art in Public Places
Ann-Marie Modric	Miami Marlins
Amanda Sanfilippo Long	Art in Public Places
Paige Strong	Miami Marlins
Veronica Vero	Art in Public Places

MIAMI LIVE! MARLINS – LOAN DEPOT BALLPARK, ARTIST QUALIFICATIONS

Following a welcome and introductions of client team members, APP staff and the PAC, representative Tony Brasile of the Miami Marlins presented an overview. *Miami Live!* is a privately financed entertainment and dining destination being developed at loanDepot park in partnership with The Cordish Companies. Opening in 2026, the



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project will transform the West Plaza into a year-round community hub featuring indoor-outdoor dining, live entertainment, cultural programming, sustainable design elements, and public art. Miami Live! will create new jobs, enhance the quality of life for Little Havana and surrounding neighborhoods, and serve as a vibrant gathering place for residents and visitors alike.

APP Curator and Artist Manager, Amanda Sanfilippo Long provided an overview regarding the opportunities for public art, noting that the options were developed in conjunction with the client team and APP. Opportunities include a stand-alone sculpture on the west plaza as well as a mural on a nearby structure. The sculpture was originally intended by the team to include the text "MIAMI" and create identity and placemaking moments for guests and users of the space. It was discussed that the sculpture could also take on other forms such as an arch or architectural feature that would have a similar effect. The intention of the mural and specific thematic approach of baseball, sportsmanship, and civic pride were noted.

Due to the project's fast-track construction schedule, with a projected completion date of December of 2026, APP staff recommended an invitational approach for Miami-based artists to create proposals for one or both of the options.

Subsequently, Ms. Sanfilippo Long presented the credentials and work samples of regional artists developed in consultation with the Marlins teams. After thoughtful discussion and feedback from the client team, the PAC recommended inviting the following nine (9) regional artists to create proposals:

1. Gabriel Alcala
2. Samara Ash
3. Edwin Beauchamp
4. Brian Buter
5. Autumn Casey
6. Nate Dee
7. Gustavo Oviedo
8. Typoe
9. We are nice n' easy

Each artist will be paid a stipend to assist in the development of the proposal and have access to project information and a site visit. The PAC unanimously recommended inviting the above shortlists for proposal development services.



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DEACCESSIONS FROM THE MIAMI-DADE ART IN PUBLIC PLACES COLLECTION

As presented by APP Program Chief Patricia Romeu and APP Collection Manager Bianca Gonzalez LociCero, as part of an ongoing effort to assess and manage the Art in Public Places collection, regular updates to the inventory are made in regards to accessioned or deaccessioned artworks. After thorough research involving cross-checking and on-site verification assessments with the APP inventory, APP staff has identified a group of artworks which require deaccession.

Art in Public Places collection works may be recommended for deaccession under various grounds pursuant to the Accession and Deaccession Policy adopted by the Art in Public Places Trust on November 18, 2008, consistent with Miami-Dade County Administrative Orders No. 1-3, No. 3-11 and No. 8-2, the Art in Public Places Trust has adopted this Accession and Deaccession Policy pursuant to the authority established in Section 2.11.15 of the Miami-Dade County Code.

Subsequently, Ms. Gonzalez LociCero presented the following twenty-three (23) artworks and additional information in conjunction with their grounds for deaccession:

2.2.4 SITE ALTERATION. For site-integrated or site-specific artworks, the site for which the artwork was specifically created is structurally or otherwise altered and can no longer accommodate the artwork, is made publicly inaccessible as a result of new construction, demolition, or security enhancement, or has its surrounding environment altered in a way that significantly and adversely impacts the artwork.

1. Artist: Ayora, Rudy Title: *Twin Transformer, 1979* Medium: Mural in acrylic and mirrors Dimensions: 5 x 13 feet each (2) Last Known Location: Storage room, Lightspeed Facility, 11500 NW 25 St
2. Artist: Carroll, Val Title: *Lost Bird Sanctuary Finds Refuge in Library* Medium: Fiberglass and resin Dimensions: Variable Grounds for Deaccession: 2.2.4. Site Alteration.
3. Artist: Harum, David Title: *Untitled (fountain)* Medium: Integrated, Pool Dimensions: Variable Last Known Location: Pool, Gwen Cherry Park, 2591 NW 71 St
4. Artist: Hayes, David Title: *Largo (Spring Suite)* Medium: Tile Dimensions: 40.5 x 160 inches Last Known Location: Cafeteria, Helen Sawyer Plaza, 1150 NW 11 Street



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5. Artist: Rubadoux, Craig Title: *Nursery Rhymes* Medium: Ceramic tile mural
Dimensions: 93 x 80 inches Last Known Location: Lobby, St. Albans Day Care Center
6. Artist: Whittington, Lawrence Title: *Aerial, 1974* Medium: Mixed media
(plexiglass panel with Christmas lights) Dimensions: 82 x 72 inches Last
Known Location: Traffic Control Center, 7100 NW 36 Street, Lobby

2.2.2 DAMAGE BEYOND REASONABLE REPAIR. The artwork has been damaged beyond repair, damaged to the extent that it no longer represents the artist's intent, or damaged to the extent that the expenses of restoration and repair are found to equal or exceed the current market value of the artwork.

7. Artist: Kjelson, Betty Title: *Banner, 1985* Medium: Hand-made paper
Dimensions: 57 ½" x 28" Last Known Location: Stephen P Clark Center, 6 Storage
8. Artist: Rios, Roberto Title: *Learning for the Future, 1978* Medium: Ceramic tile mural
Dimensions: 88 x 208 inches Last Known Location: Entrance atrium, South Dade Skills Center, 28300 SW 152 Ave, Homestead, FL
9. Artist: Schneider, Kenny Title: *The Nautilus, 1978* Medium: Collage/ Mixed media
Dimensions: 19 ¾" x 36 5/8" Last Known Location: Lightspeed facility, 11500 NW 25th Street

2.2.1 UNLOCATED. The artwork cannot be located after reasonable and diligent searches. As required by Miami- Dade County Administrative Order No. 8-2, a police report must be filed for unlocated artwork(s) and an investigative report must be submitted to GSA.

Artworks 9-22: Last Known Location Jackson Memorial Hospital

10. Artist: Bledsoe, Judith Title: *A Desert Story, 1980* Medium: Lithograph on paper
Dimensions: 24 x 35 inches
11. Artist: Bledsoe, Judith Title: *A Nostalgic Catreme, 1980* Medium: Lithograph on paper
Dimensions: 24 x 35 inches
12. Artist: Bogaev, Ronni Title: *One P.M. 1980* Medium: Aquatint on paper
Dimensions: 16 x 22 inches
13. Christensen, Ronald Title: *Countryside Reflections* Medium: Lithograph on paper,
Edition 10/300 Dimensions: 26 x 36 inches
14. Cunningham, Robert Title: *Twin Coves* Medium: Screenprint on paper, 94/275
Dimensions: 24 x 24 inches
15. Davis, Maggie Title: *Biscayne Horizon, 1991* Medium: Woodcut on paper
Dimensions: 16 x 30 inches



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16. Davis, Maggie Title: *Cypress Dawn*, 1991 Medium: Woodcut on paper
Dimensions: 29.5 x 19.5 inches
17. Artist: Davis, Maggie Title: *Cypress Morning*, 1991 Medium: Woodcut on paper
Dimensions: 16 x 30 inches
18. Artist: Hernandez-Cruz, Luis Title: *Piel y Amarillo*, 1979 Medium: Screenprint
on paper Dimensions: 24 x 24 inches
19. Artist: Hernandez-Cruz, Luis Title: *Signos Contra Campo Verde*, 1979
Medium: Screenprint on paper, 44/60 Dimensions: 18 x 26.5 inches
20. Artist: Hinman, Charles Title: *Untitled from the Peace portfolio* Medium:
Serigraph on paper Dimensions: 32 ¼" x 22 ½"
21. Artist: Hoyland, Jon Title: *Untitled, from the USA Suite*, 1971 Medium:
Serigraph on paper, 37/100 Dimensions: 27.5 x 39.5 inches
22. Artist: Garcia-Lavin, Juan Title: *Travel Through Forgotten Landscape*, 1991
Medium: Oil on canvas, in two parts Dimensions: 36 x 196 inches
23. Bridewell, Roger Title: *Night view of Miami*, 1980 Medium: Color photograph in
three panels Dimensions: 48.5 x 144 inches

After careful discussion, the PAC unanimously recommended deaccessioning the above twenty-three (23) artworks from the Art in Public Places Collection.

CARIBBEAN ISLES II – CARIBBEAN VILLAGE, MIAMI-DADE HOUSING AND COMMUNITY DEVELOPMENT, ARTIST QUALIFICATIONS

As presented by APP Curator and Artist Manager, Amanda Sanfilippo Long, Caribbean Isles is the second phase of Caribbean Village, a property of the Miami-Dade Housing and Community Development Department developed by private partner Pinnacle Housing located at 19755 SW 110th Ct, Cutler Bay, FL 33137.

APP successfully completed public art commissions for the first phase of the project known as Caribbean Village in 2019 and is currently in the design development phase of a public art commission for the next phase of construction known as Caribbean Isles, which comprises a parking garage commission awarded to Miami-based artist Francisco Maso and a residential tower, with this later portion of the project being ready for the artist selection process to begin.

Prominently featured within the first phase of Caribbean Village is the 2019 artwork by Miami-based artist Karen Rifas titled "*Welcome to the Village*". The large-scale artwork installation created from hand-painted ceramic tile on the exterior covered patio of the facility, continues Rifas's decades-long exploration of color, geometry, and spatial relationships in a large-scale three dimensional tile installation.



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Spanning exterior walls and columns of the Caribbean Village housing facility, each visual element works together to create a carefully calibrated visual experience, with different colors and configurations of shapes aligning depending on the viewer's position in relation to the work. Moving through the piece, an optical phenomenon occurs as the work seems to flatten into two-dimensions, and then expands again to three-dimensional space. Inspired by the architecture of the building, Rifas mirrored the strong bands that wrap horizontally around the structure while vertically ascending at each floor level. Within each section of tile, patterns repeat with rhythms and variations, yet remain unified by the light turquoise and dark magenta bands at ceiling and floor.

Ms. Sanfilippo Long noted that it was envisioned by the client team and APP to invite the artist Karen Rifas to create a mirrored artwork and companion artwork of "*Welcome to the Village*" to be integrated within the new covered courtyard of the new tower. The two patio areas will face each-other and create a visual echo that will unify the space and the two facilities.

After thoughtful discussion, the PAC unanimously recommended commissioning artist Karen Rifas for design and implementation of a companion artwork to "*Welcome to the Village*" for the new outdoor terrace at Caribbean Isles, II.

With no further business, the meeting of the PAC was adjourned at 3:20PM.

Respectfully Submitted,

Amanda Sanfilippo Long
Art in Public Places Curator and Artist Manager