

From Vision to Reality

Public Art at Carnival Center for the Performing Arts

José Bedia

Cundo Bermudez

Gary Moore

Anna Valentina Murch

Robert Rahway Zakanitch

Konstantia Kontaxis &
Ed Talavera

Miami Dade Art in Public Places

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Public art is the most accessible of the visual arts. By virtue of being out in the public realm, its immediacy and proximity to the average citizen makes it part of everyday life. Works of visual arts generally exist in the confined world of a gallery or museum and so those who experience them are usually sensitized to art; in other words, admire, appreciate, enjoy and understand art. By contrast, public art is experienced by everyone, whether they admire, appreciate, enjoy or understand it. Thus the public artist carries a responsibility to the general public. His or her work needs to appeal to a broader audience. It needs to educate, entertain, provoke thought and be visually and intellectually accessible while not lowering the bar of excellence it holds within the fine arts.

It is our sincere hope and belief that the public art works created for Carnival Center for the Performing Arts have accomplished the objectives that our program has forged as part of our mission. We have endeavored to enhance the relationship between the performing arts and the visual arts by creating a series of projects fully integrated with the architecture, landscape and interior design. Our constant dialogue with the architectural firm of Pelli Clark Pelli Architects over the past ten years resulted in a seamless melding of the art work with the architecture. The public art projects are readily identifiable and understood, without overwhelming the architecture. They delight and entertain the visitor at the purest, simplest visual level, yet are laden with layers of symbolism for those who may want to delve deeper into the work. Both the visual images and their symbolic contents are

contemporary without having the edge or ephemeral quality that will date them within a few years. They are, in fact, meant to transcend the passage of time, to be enjoyed and appreciated as long as the buildings are around. The materials and craftsmanship are elegant and of the highest quality, yet equally meant to withstand the test of time.

Miami-Dade County Art in Public Places is thrilled with the outcome of these public art projects, those outside or inside the building confines, as well as the film that documents the process of their creation, fabrication and installation. We hope all visitors will share this sense of excitement and accomplishment with us. We want to offer our most heartfelt appreciation and congratulations to everyone who made these projects a reality, including the artists, the many firms who did such a magnificent job in the fabrication and installation of the work, down to every single individual who contributed to make a success of these monumental artistic undertakings. Our special thanks to the Miami-Dade County Board of County Commissioners and the County Manager for sticking with the project through the difficult times, to the Center for the Performing Arts Trust and Foundation for their support of our efforts, and especially to the Art in Public Places Trust for the guidance and foresight they provided in commissioning these wonderful works of art and shepherding them through to their successful completion!

Ivan A. Rodriguez, Executive Director
Art in Public Places

José Bedia



Anna
Valentina
Murch



Gary Moore



Robert Rahway
Zakanitch



Cundo Bermudez



Kontaxis &
Talavera

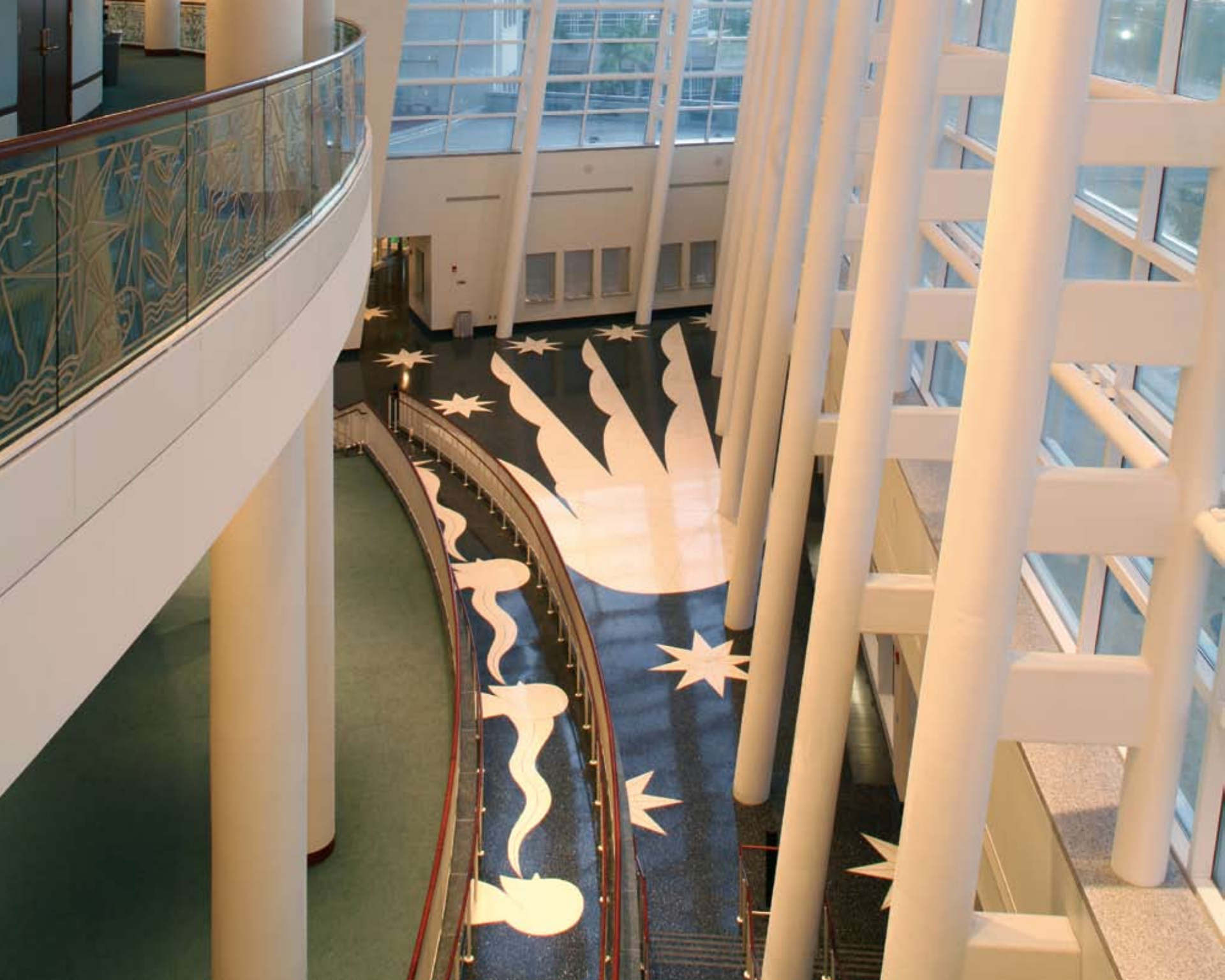
The public art installations at Carnival Center for the Performing Arts exemplify some of the most successful public art projects in recent years. The art is inviting and accessible, without compromising artistic integrity. It is site specific, embedded in the architecture and landscape of the Center. It is innovative and reflects the highest level of aesthetic qualities. It resonates to the sites overall atmosphere, enriching and enlivening the space. It is perhaps most noticeably, undeniably Miami.

In October of 1997, five artists were commissioned by the Miami-Dade Art in Public Places Trust to create public art works for what was almost a decade later to become Carnival Center for the Performing Arts. The artists selected for this project are as culturally diverse as the Miami-Dade community and are equally varied in their careers as artists. Jose Bedia is a Cuban artist residing in Miami who is intensely interested in Native American cultures; Cundo Bermudez, a ninety two year old Cuban master is still producing vibrant and prolific paintings of his signature modern figures; Gary Moore, an African-American artist known for his colorful and geometric designs works from his studio in Overtown, just blocks away from Carnival Center; Anna Valentina Murch is a San Francisco based artist whose work consistently exudes an unparalleled passion for creating environmental art pieces that define public spaces; Robert Rahway Zakanitch is a New York artist well known for establishing the pattern and decorative movement in art in the early 1970's; and joining these artists in 2003 were Konstantia Kontaxis and Ed Talavera, young videographers dedicated to artistically documenting and capturing the essence of creating art.

Throughout the history of mankind, we can trace the marriage of art and architecture. From the glorious frescoes of Michelangelo's Sistine Chapel in Rome and the age defining frescoes of Giotto's Arena Chapel in Padua to Christo's Wrapped Kunsthalle in Bern, and Jenny Holzer's *Truisms* sited in the Solomon R. Guggenheim Museum, New York, artists have successfully created works of art that enhance architecture and define a sense of place. These works of art have stood the test of time and still inspire awe and wonder. To the visitors and citizens of Miami-Dade County, these public artists have given us something monumental. Only in perspective can we realize the efforts, greatness and vision of these works and their ability to touch the souls of future generations.

Carnival Center for the Performing Arts is a dream landscape for public art-a perfect blend of performing and visual arts, forever imprinting the image of Miami-Dade County. We should graciously commend these artists, who in their own way, share with us the spirit of artistic greatness. They have given the residents of Miami-Dade County art installations representing one of the greatest achievements in the history of Miami-Dade Art in Public Places and perhaps public art programs throughout the nation.

Brandi C. Reddick
Art Education and Community Outreach Coordinator





José Bedia

Lobby Floors and Balcony Railings

Dolores and Sanford Ziff Ballet Opera House

John S. and James L. Knight Concert Hall

Carnival Center for the Performing Arts



Touted as being one of the most influential contemporary Cuban artists, José Bedia was born in Havana, Cuba in 1959. He graduated from the Escuela de Arte San Alejandro, Havana in 1976 and from the Instituto Superior de Arte, Havana in 1981. Bedia emigrated from Cuba to Mexico in 1991 and to the United States in 1993. He lives and works in Miami, Florida where he is represented by the Fredric Snitzer Gallery.

Lobby Floors and Balcony Railings

José Bedia was commissioned by Miami-Dade Art in Public Places Trust to design two monumental art pieces at Carnival Center for the Performing Arts; terrazzo floor murals and glass balcony railings to grace the lobbies of each performance hall.

Bedia's terrazzo floor murals, fabricated by Artistic Surfaces of Pompano Beach, Florida, are the centerpiece of both the Dolores and Sanford Ziff Ballet Opera House and the John S. and James L. Knight Concert Hall lobbies. The floors depict outstretched hands, serving as a metaphor for applause and welcoming patrons as they enter the buildings, urging them into the performance spaces. Alternatively reaching across the plaza in a unifying gesture, the hands visually unite the two buildings and create a central, identifiable symbol which will serve as an icon for Carnival Center for the Performing Arts. "They're like two hands ready to shake. It's a symbol of welcome," describes Bedia.

The Ballet Opera House features a black terrazzo

floor embedded with marble and glass chips, which sporadically reflect the afternoon sun during matinee performances and the Center's lighting during evening performances. The outstretched hand is designed in white terrazzo and inlaid with chips of mother of pearl and glass. The floor and hand are intricately detailed with gold bands, outlining and defining images of stars, profiles of heads and abstract wave patterns. Indicative of Bedia's trademark iconography, the abstract wave patterns represent Aztec symbols for communication, while the bird in flight Bedia chose to feature on the Opera House floor, the anHINGA, is "a mystical bird in indigenous cultures, including the American Indian," as Bedia describes.

For the John S. and James L. Knight Concert Hall, a gold terrazzo floor has been designed to compliment a black hand. The palm of the hand is detailed with silver bands that define the anatomy of the palm and outline profiles of heads, as seen in the Ballet Opera House. The gold floor, also detailed with marble and glass chips, features images of fish and birds depicted in black terrazzo, reminding visitors of their proximity to Biscayne Bay and the tropical nature of Miami. Throughout the floor, the silver bands are strategically positioned in rippling patterns, suggesting the swimming motion of the fish and the flight paths of the birds.

As patrons ascend to the upper tiers of Carnival Center's two halls, they will be greeted and stunned by the etched glass railings, whose transparency allows visitors to feel as if they are floating above the terrazzo

José Bedia





floors and into the open, air filled lobbies. The glass railings of the Ballet Opera House are adorned with gold etchings, to compliment the gold bands in the terrazzo floors; while the etchings in the glass railings of the Concert Hall are adorned in silver, matching the silver bands in the terrazzo floor.

The imagery on the railings combines the natural landscape and environment of Miami with the cultural activities taking place in the Center. The tropical climate of Miami is depicted through etchings of palm trees and stylized plants and flowers, which can be found throughout the beaches and natural environs of South Florida. The native wildlife and aquatic species of our waters can be seen in the swimming fish peeking out of wavelike patterns that represent the Atlantic Ocean or the soaring birds, whose wings produce abstract patterns of flight. Representing Miami's association with international travel, the second tier of the Concert Hall depicts an image of a cruise ship full of passengers going out to sea.

These natural forms are connected by energetic wave like patterns that dissolve into depictions of musical instruments and profiles of human forms, representing the patrons of

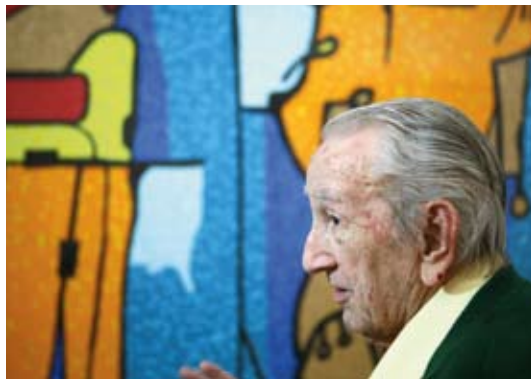
Carnival Center for the Performing Arts and the sound waves of music. Guitars, saxophones, trumpets and violins emit flowing patterns of musical sounds, allowing the passerby to envision the sound of music before entering the performance areas.

Fabrication of the Glass Railings

The glass railings were fabricated by Architectural Glass Art, Inc. in Louisville, KY. To produce the carved and painted glass railings, Bedia's designs were first scanned into a computer. Once the images were scanned, the designs were extended and repeated to cover the full length of the railings. The completed designs were then reproduced onto a vinyl resist with a computer driven plotter. A diamond stylus was used to cut the lines of the design into the vinyl. The incised vinyl was applied to sheets of glass, and the workers removed the lines of the designs. With these lines removed, the glass was then sandblasted, revealing the etched design on the glass. The sandblasted area was painted gold or silver. Once the paint was set, the vinyl resist was removed, resulting in the imagery we see in each performance hall.







Cundo Bermudez

Ways of Performing

Studio Theater

Dolores and Sanford Ziff Ballet Opera House



Cundo Bermudez was born in Havana, Cuba in 1914. Bermudez, a resident of Miami, is considered a master of Cuban art. His commissions for public places include a glass mosaic mural for the Havana Hilton Hotel, 1957-58, two 20-story-tall murals for the Caribe Hilton in San Juan, Puerto Rico, 1969-70, and a monumental tile mural for the interior courtyard of the Organization of American States (O.A.S.) in Washington, D.C., 1983-84. His work is also found in a number of public collections including the Museum of Modern Art, New York, and the Museo de Bellas Artes, Havana. In 1944, Bermudez' work was included in the groundbreaking exhibit, "Modern Cuban Painting", at the Museum of Modern Art in New York, the first exhibition of modern Cuban art outside Havana.

Ways of Performing

Cundo Bermudez, referred to as one of the most prominent artists of the Cuban Vanguardia of the 1940s and '50s, designed a spectacular 28-by-40 foot glass mosaic tile mural for the lobby of the Studio Theater. The work celebrates music and performance with imagery highlighting the artistic process and backstage activities of the theater. In Bermudez' signature style, lavishly colored semi-abstracted figures of jesters and dancers preparing to perform seem to float on the vivid blue background of the mural. In the center of the piece is a red and rust colored mechanism, which Bermudez

describes as "the machines that create costumes in theater, they create snow, they create rain, whatever you want."

Ways of Performing began as a painting which was scanned into a computer, allowing the piece to be transformed into a large scale glass tile mosaic. Fabricated by Bisazza Mosaico, Miami, it is composed of thousands of tiles hand cut and selected to Bermudez' specifications. Ever the perfectionist, he would often visit the tile studio and rearrange the tiles so the piece could become more graceful, reflecting the quality of the original painting.

To ease installation of the piece, the tiles were grouped in sections and numbered. As the piece was being placed in the outer lobby of the Studio Theater, careful attention was given to the positioning of each section. It was imperative the mosaic not have readable vertical or horizontal lines, as that would destroy the painterly quality of the piece. In order to create this random patterning, each section was designed much like a puzzle piece, melding into each adjoining part.

As a lover of performance, theater and concerts, it is appropriate Cundo's piece is set in the Lobby of the Studio Theater. At ninety two years old, Bermudez remains a prolific artist. He could not exist without painting. It feeds his soul and his mind. "The pleasure I get from painting is vital for me," explains Bermudez "I enjoy art like Mozart enjoyed his music."

Cundo
Bermudez











Gary Moore

Pharaoh's Dance

Sanford and Dolores Ziff Ballet Opera House Plaza



Gary L. Moore was born in PeeDee, South Carolina in 1954 and raised in Philadelphia, Pennsylvania. He attended the University of Miami, Norwich University, and participated in the Whitney Museum of American Art Independent Study Fellowship. Moore has had numerous public art commissions throughout Florida.

Pharaoh's Dance

Pharaoh's Dance was inspired by three very diverse sources - an African King, a 1970's jazz song and the cubist forms of the architecture of the center. With this eclectic mixture of inspiration, Moore has given the southwest corner of the Ballet Opera House a whimsical plaza, serving as a gathering place and area for outdoor performances.

The African King cited as Moore's inspiration is the Malian King Mansa Musa, "The Golden King of Ancient Mali", who ruled from 1312-1342. In 1324 King Musa began an extravagant pilgrimage, or haji to Mecca across the Sahara desert starting at his homeland of Mali. During his voyage, the king was very generous, and his lavish spending resulted in the decline of the value of gold in Cairo for more than a decade. The people loved his show of wealth and opulence, and his pilgrimage created quite a sensation.

Moore's second source of inspiration is a jazz-fusion song entitled "Pharaoh's Dance" from Miles Davis' 1970 record, *Bitches Brew*. Much like the seemingly random

abstract forms of Moore's plaza, fusion jazz is a free form of improvisational-based music where funk and rock music merged with jazz to create a totally new sound. "As a youngster, the title of the song "Pharaoh's Dance" created vibrant whimsical images. Like, how, why and where exactly would a Pharaoh dance? Egyptian Pharaohs were God's representatives here on earth, and one movement of a finger, or a subtle nod of the head was full of significance and caused folks to seek meaning. Now a dancing Pharaoh! That seems to be a bit much. Almost fantastical. So this type of envisioning and remembering inspired me to begin developing my approach to the commission at the Performing Arts Center of Miami," states Moore

When creating highly integrated works of art, it is important for a public artist to create art that coexists with the architecture. Moore traces his final source of inspiration to the design of the buildings. As Moore describes, "When I was given the building plans submitted by the architect Pelli Clark Pelli Architects, the shape of the plaza, immediately caught my attention. It appeared to me as a kind of flattened pyramid -the perfect space for an Egyptian themed artwork....The work also plays off the powerfully blocky and cubist forms of the Performing Arts Center exterior design. If the building is an expression of a cubist statement, exploring structure, volume and multiple layered views, then *Pharaoh's Dance* is the surrealist "reply", investigating juxtaposing color and pattern,

Gary Moore



with unstructured composition and free from movement.”

Located on the southwest corner of the Dolores and Sanford Ziff Ballet Opera House, *Pharaoh's Dance* is a permanent outdoor installation composed of four sections; The Sand of the Sahara, The Turntable, Coins of Pharaoh, and Sekhet-Hetepet: Field of Reeds. The marriage of Moore's various sources of inspiration can be found in each of these elements.

Represented in ten vibrant colors, Moore refers to the Sands of the Sahara as the 6,000 sq ft exterior plaza composed of rustic terrazzo, which was fabricated by Artistic Surfaces of Pompano Beach, Florida. The abstract designs layered on top of a two-tone red background symbolize the path of Pharaoh Mansa Musa's caravan across the Sahara Desert.

Perhaps the most playful element in Moore's plaza is The Turntable, a 12 ft. circular concrete platform with fused glass panels and colored lights, literally rising out of the center of Sands of the Sahara. As Moore envisions, “this is where the Pharaoh's DJ will spin and scratch for the caravan's evening parties.” The fused glass panels on the Turntable's riser are detailed with colored circles that mimic the circular forms found in the Sands of the

Sahara. Fabricated by Architectural Glass Art, Kentucky, the panels are lit from behind and in the evening provide a subtle, yet club-like lighting atmosphere, referring to the modern playground of Miami.

Seven polished steel medallions comprise the Coins of Pharaoh. “Like his friend Mansa Musa, Pharaoh is a big spender. The Coins of Pharaoh are found “scattered” over the Sands of the Sahara, left from the caravan party...to be found by other travelers along the trade route,” states Moore. Each of the seven designs are titled and are meant to be seen as individual works of art. Consisting of Isis corn Harvest, Nubian Water Drum, Lower Egypt Bling, Sun-RA Saturn Starship, Pharaoh's Dance (the signature work) and The Watusi Wiggle, each of the Coins of Pharaoh has its own story.

The seat wall and planter filled with black bamboo found on the southern most edge of the Sand of the Sahara is referred to by Moore as the Sekhet-Hetepet: Field of Reeds. In Egyptian mythology, The Field Of Reeds is a place where spirits roam. Once the black bamboo has matured to a seven foot height, one will be able detect a subtle whistling sound as the wind passes through the reeds on breezy days and nights.









Anna Valentina Murch

Water Scores
*Exterior Plaza Installation, Wave Ramps and Benches
Thomson Plaza for the Arts*





Anna Valentine Murch is originally from England where she completed her Master of Arts in Environmental Media at the Royal College of Art in London and received her Graduate Diploma in Responsive Environment from the Architectural Association in London. She arrived in America in 1976 with a desire to investigate landscape. Since then, she has gone on to create installations that focus on landscape in outdoor spaces and museums.

The plaza is the 'front door' entrance for the Symphony and Opera complex from Biscayne Boulevard. I wanted to create an inviting space for people to glimpse as they drive past, and to think about coming back and entering this place. To me this is an exterior outer lobby to the Performing Arts Center, a space for public cultural gatherings and performances, a place where people can meet. At night, the water walls are dramatically lit by their own bank of 'foot lights' to create a theatrical set for people in the plaza. Here people can see and be seen as they watch the arrival of the audience.

-Anna Valentina Murch

Water Scores

When developing the conceptual framework for *Water Scores*, Murch referenced Miami's most famous natural resources, its beaches and proximity to the ocean. Historically located on the water's edge, the present site of Carnival Center for the Performing Arts is seated on oolite stone, found just under the plaza surface. Oolite, a young, soft marine limestone, forms in warm,

supersaturated shallow water with zones of high tidal activity. As Murch describes, "I wanted to suggest the stone under the plaza emerging as if the memory of the ancient beach was again visible. I was interested in referencing the rhythms of tides, waves and water and comparing them with the waves of musical sound. Both kinds of waves reveal flow, change and movement."

The Plaza of the Arts, designed by landscape architect Diana Balmori, is divided by Biscayne Boulevard, a major thoroughfare of Miami. Since its inception, the plaza was envisioned as a place of socializing before and after performances, serving as a link between the two performance spaces. However, as the space existed, it was visually separated and plagued with noise and heavy traffic. In preparing her designs for *Water Scores*, it was imperative for Murch to have the entire plaza read as a comprehensive piece; and just as importantly, she understood the necessity for the plaza to be an inhabitable gathering and reception area for visitors of Carnival Center for the Performing Arts.

Faced with the inherent difficulties of the site, Murch responded with elliptical surfaces and gracefully flowing water patterns. The four elliptical surfaces which stretch across both plazas, form a "collar" around the oval shaped plaza, visually linking the two areas. The curved shapes vary in height and grade, forming a torqued wall that progressively changes its angle of repose. As one watches and listens to the water flow over these elliptical surfaces, the noise, fumes and visual pollution of Biscayne Boulevard is dramatically modified. The

Anna
Valentina
Murch



sound of water becomes a natural filter and its rhythmic movement over the scored stones allows the water molecules to be torn apart, releasing negative ions. The release of the negative ions not only combats pollution but creates high energy and positive mood.

As visitors cross the plaza and near the entrance doors to each hall, the angle of elliptical surfaces progressively increases, allowing the flow of water to range from subtle to dramatic; and as the scored stone unfolds, expands and repeats, the activity of water varies in rhythm, much like a musical “round”, a reminder of the sound that will surround visitors in each performance hall. True to Murch’s artistic vision, the flowing water over the elliptical surfaces results in an environmentally friendly area that is functional and aesthetically pleasing, soothing visitors with the natural sounds and flow of water as they enter the performance halls.

The stone used in Murch’s plaza was supplied by Cianciullo Marmi, stone workers with plants located in Carrara, Tivoli and Salerno, Italy. Fabrication of the stone was overseen by Ronchieri and Company located in Pozzi di Seravezza, Italy, and installed by Titan Stone of Fort Lauderdale, Florida. When describing the materials and patterns of the scored stone, Murch explains, “The carved stone represents the memory of a wave pattern, reminiscent of the contours left on a beach at low tide. Oolite, the natural stone under the site was too soft to use, so I used a much older, harder marine limestone, Roman Classico Travertine, from Tivoli, Italy. This is similar to the Italian travertine used in the many water fountains in Rome. These sculpted surfaces form an undulating plain, a three dimensional relief activated by a sheet of water. If the water is turned off, the water disappears into the cistern under the plaza, leaving a memory

of the activity as molded relief carved into the stone. Thus even in its dry state, it becomes a reminder of the preciousness of water.”

Completing Murch’s installation on the Plaza of the Arts is a series of curving benches produced in Onda Marina Travertine, which is characterized by a distinctive strata veining. The benches sweep like eddies across the plaza, forming dynamic wavelike patterns are more tightly arranged near the entrance steps and elongate towards the center of the plaza. The exterior of the benches have a polished, rounded profile, while the visible inner-linking end of each bench is left in a more natural state, as if these long expanses have been split. “These seats collectively form sine waves. As their radius widens these curving forms move from near the water’s edge to wrap around the trees and move nearer the center of the plaza furthering their distance from the water. Depending on the time of day, some benches will be in the shade of the trees, some in the sun. One can also choose to be near the sound of the water or further from it. So not only does the sound of the water vary in different areas, but also where you sit in relationship to the edge means you can modify the volume,” describes Murch.

Water Scores visually describes Murch’s intense passion for preserving the environment, her thoughtful consideration of how her art shapes and enhances existing spaces and the sheer beauty of design. In her work, one can not separate any of these elements. There is no detail left undiscovered in this public art installation, from the formation of the wave patterns in the travertine to the placement of the benches, each piece has its own relationship and history to Miami and Carnival Center for the Performing Arts.







Robert Rahway Zakanitch

Peacock Curtain

Dolores and Sanford Ziff Ballet Opera House

Green Lace Scrim

John S. and James L. Knight Concert Hall



Robert Rahway Zakanitch was born in Elizabeth, New Jersey in 1935. He lives and works in New York City, where he first reached great critical acclaim in the 1970's as one of the founders of the Pattern and Decorative movement. His paintings are in the permanent collections of many major museums, including the Whitney Museum of American Art, and have been in numerous exhibitions at galleries and in museums around the world including the Metropolitan Museum of Art and the Museum of Modern Art.

Peacock Curtain & Green Lace Scrim

Creating successful works of public art involves a working relationship between architect and artist, often resulting in the modification or redesign of an artist's original proposal. Perhaps the best example of this is seen in the development of *Peacock Curtain*. As Zakanitch recalls, "Originally, the curtain was more formal, but Cesar (Pelli) wanted a more random design, one with flowers. I believe in collaboration, and take suggestions....Thus, the final design of the curtain differs greatly from my original design."

Zakanitch's initial proposal for the curtain of the Ballet Opera House was influenced by the extravagant screen curtains of early twentieth century movie palaces. Its concept was flashy, formal and full of ornamentation. Reminiscent of Miami's ocean waters, the color was a vivid aqua blue, featuring an abstract starburst in the center. It was adorned with sequins and mirrors, which would reflect the house lights and create a

spectacular light show before each performance.

After a series of the meetings with the architect, Zakanitch was asked to redesign the curtain. The curtain then evolved into something more representative, a hibiscus trellis with stylized palm fronds. "When visiting Florida, I was constantly amazed by these beautiful hibiscus flowers, and once you alter their scale, they become quite different," describes Zakanitch. For years the curtain was constantly being reworked and transformed. Several design drawings of the curtain reveal formal elements which closely resemble the final product; however, the colors were radically different. Blues, greens and yellow ochre were prominently featured, complimenting the interior colors of the Ballet Opera House at that time. At the suggestion of the architect, the interior colors of the Ballet Opera House were altered to reflect a more contemporary design. In turn, the curtain had to be redesigned to accommodate the changes. Dramatic reds and oranges replaced the blues and greens of the previous design, creating a warm and vibrant setting. The flowers became more dramatic and the palm fronds more painterly. Referred to at this time as *Hibiscus Grand Curtain*, the signature element of the Ballet Opera Hall was born. The final change to the curtain was to be its name, a result of the artist seeing the curtain hung in its home. "After lighting it and seeing it slowly change from a golden amber to a beautiful blue, I am now calling the curtain *Peacock Curtain*....Seeing it actually hanging there for the first time, I realized that the enormity of

Robert
Rahway
Zakanitch





it had also radically changed the visual scale of the hibiscus trellis, quite a shocking, joyful jolt. The so called palms, anchoring the bottom, now read as the base for feathers and all of the trellis motif, together with the floral imagery, read as glorious tail feathers with stylized flowered eyes. For me, it was no longer an exotic, overall floral tropical pattern, but rather it had been transformed into an entirely new exotic being. It was the beautiful color of blue light that brought it all out and clarified everything,” states Zakanitch. Zakanitch is perhaps the first artist to create a work of public art in the form of an Opera Hall Curtain. Standing 40 feet tall and 100 feet wide, it is hard to believe *Peacock Curtain* began as a series of watercolors. The original art, a 9’ wide by 20’ high painted velour sample, was shot by an art photographer, and the large format negative was scanned to get a digital file with the highest possible resolution. This file was manipulated and resized to the actual scale of the curtain. Several models and approval rounds later, the finished art was sectioned to be printed on individual fabric rolls. After the artist added his finishing touches to the panels, they were carefully matched and sewn to create the finished piece. The curtain

was fabricated by I. Weiss curtain makers in Long Island City, New York, a company well respected in the industry for creating some of the most elaborate curtains in the world. In addition to *Peacock Curtain*, Zakanitch was commissioned to design a semi-transparent scrim, serving as a veil for the organ in the 2,200 seat Concert Hall. Titled *Green Lace Scrim*, the piece consists of five overlapping layers. The subtle green of the scrim enhances the interior colors of the space and provides a visual backdrop to the wide variety of musical events that will take place in the Concert Hall. Commonly referred to in the art world as “the Father of the Pattern and Decorative Movement,” Zakanitch’s final design of both the *Peacock Curtain* and the *Green Lace Scrim* are highly indicative of his studio work. A reaction against 1960’s minimalism, the pattern and decorative movement rediscovered the sentimentality, romance, and humanity in art. Indeed, Robert Zakanitch has given Miami-Dade County Art in Public Places and Carnival Center for the Performing Arts two spectacular examples of the pattern and decorative movement, which will amaze visitors and inspire performers for years to come.

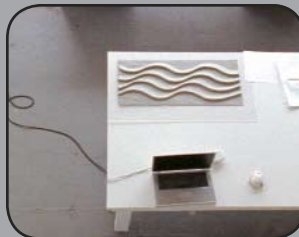






Konstantia Kontaxis & Ed Talavera

The Culture of the Structure
Documentary Film



Konstantia Kontaxis, Director

Konstantia Kontaxis holds an MFA in Film Production from Ohio University and a BA in Communication from Panteion University of Athens, Greece. Over the last few years Kontaxis' films have explored the intersection of art and moving image, tracing the profiles of artists and places as they combine elements of memory, biography and history. Kontaxis teaches at the Motion Pictures Program of the University of Miami and also serves as an adjunct film curator for Miami Art Central.

Ed Talavera, Cinematographer

Ed Talavera is an Associate Professor in the Motion Picture Department of the School of Communication at the University of Miami. He teaches graduate and undergraduate courses in cinematography and advanced film production. Mr. Talavera has served as Director of Photography for over twelve years on feature films for HBO, Showtime, Cinemax, PBS and for theatrical releases in the United States and overseas.

The Culture of the Structure

By the summer of 2003, the seven public art installations at Carnival Center for the Performing Arts were beginning to materialize, with the depth and enormity of these projects coming to life. Miami-Dade Art in Public Places saw a great need for these projects to

be documented on film, as they would serve as icons of our County for years to come. It was decided the video should be an artwork in and of itself, capturing the essence of creating the public art works.

The Culture of the Structure focuses on the design development, fabrication, and installation of each of the public art projects at Carnival Center for the Performing Arts. The film captures the interaction between the architects and the artists, as well as the relationship of the works with the performing arts. To highlight the intimacy of the creative process at all levels, director Konstantia Kontaxis pursued a style of film making in the cinema-verité fashion, allowing the artists-creators to become the makers of a performance.

Kontaxis and cinematographer Ed Talavera obsessively followed each artist, from studio visits in New York City, Miami and San Francisco to quarries in Italy and a glass fabricator in Kentucky, in order to capture every intimate detail of the projects coming to light. Their work will serve as a history of these works, an educational and promotional tool for Miami-Dade Art in Public Places, but perhaps most importantly, it is meant to be enjoyed by audiences around the world. Designed to accommodate various screenings and viewers, the film was produced in two versions, a twenty minute "short" film and the original piece, which is approximately an hour in length.

Konstantia
Kontaxis
&
Ed Talavera



Miami-Dade Art in Public Places

Miami-Dade Art in Public Places serves the community through the implementation of art installations and educational programming dedicated to enriching the public environment and to preserving and enhancing the artistic and civic pride of Miami-Dade County. Miami-Dade Art in Public Places promotes collaboration and creative art projects that improve the visual quality of public spaces. At their most successful, these public art installations can transform public spaces from ordinary civic areas to sites that can lift the spirit and connect with the community.

One of the first public art programs in the country, Miami-Dade Art in Public Places was established in 1973 with the passage of an ordinance allocating 1.5% of construction cost of new county buildings for the purchase or commission of artworks. Art in Public Places is overseen by a citizens' Trust appointed by the Board of County Commissioners. The Trust receives recommendations on acquisitions and commissions from the Professional Advisory Committee, an independent group of arts professionals.

Over the years, the Miami-Dade Art in Public Places Trust has acquired or commissioned over 700 works of art and gained international recognition as a leader in its field. Artworks are installed countywide at diverse sites including Miami International Airport, Metrorail and Metromover stations, Port of Miami, MetroZoo, fire stations, libraries, police stations, public housing developments, and community health centers.

For more than a decade, the focus of the program has been on site-specific, collaborative projects that involve the thinking of artists, landscape architects, historians, engineers, and architects in a team approach. Creative problem solving through innovative collaborations has resulted in projects that validate, define, and expand community identity.

The goals of the program are several: to enhance the artistic heritage of Miami-Dade County, to give dimension to the public environment for residents and visitors, to increase public awareness to works of art, and to promote understanding and awareness of the visual arts. The Art in Public Places program has given Miami-Dade County national visibility in the arts and a leadership role in public programming. Through Art in Public Places, the County supports the development of a unique and vital civic environment.

For additional information

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Miami-Dade County provides equal access and equal opportunity in employment and services and does not discriminate on the basis of disability.

"It is the policy of Miami-Dade County to comply with all of the requirements of the Americans with Disabilities Act."

