



Public Art Tour, PortMiami

Thursday, July 25, 2024, 6:00 PM - 9:00 PM

- Private transportation is required / Shared rides and carpooling are encouraged
- Water fountains available for refillable water bottles (Miami-Dade Plastic-Free 305 Initiative)
- Social media tags: www.miamidadepublicart.org, www.miamidadearts.org, @artinpublicplacesmdc, #miamidadearts @portmiami

As part of Miami-Dade County Art in Public Places' 50 year anniversary celebration, please join us for a special guided tour of PortMiami's newest signature cruise terminals to enjoy Miami-Dade County's diverse collection of recently completed artworks by local, national, and internationally renowned artists.

Artworks are part of the collection of the Miami-Dade County Art in Public Places program, made possible with the support of the Art in Public Places Trust, the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and Board of County Commissioners.

Table of Contents

Itinerary.....	Page 2-3
Driving Route Map.....	Page 3
Artworks by Location	Page 4-5
Detailed Description of artworks on view.....	Page 6-14
Additional Works at PortMiami.....	Page 15-16

Itinerary

Terminal B

Address: 1922-2298 N Cruise Blvd, Miami, FL 33132

6:00PM – 6:15PM

- Gather at front entrance of Terminal B, Norwegian Cruise Line
- Complimentary parking in attached parking garage to Terminal B

6:15PM – 7:00PM

- Guided Tour of Terminal B
- Artist in attendance: **Jorge Salas**

Cruise Boulevard at Terminal F

Address: 1103 N Cruise Blvd, Miami, FL 33132

7:00PM – 7:15PM

- Drive Cruise Boulevard to experience “The Bollard Project”, hundreds of brightly colored Bollards by artist Jim Drain (Present at Terminals C, D, E, F, G, on either side of Cruise Boulevard)
- Experience from your vehicle, and / or park in surface lot in front of Terminal F, Carnival Cruise Line

Terminal V

Address: 718 N Cruise Blvd, Miami, FL 33132

7:15PM – 7:30PM

- Gather at front entrance of Terminal V, Virgin Voyages
- Surface parking available in front of terminal

7:30 – 8:00PM

- Guided Tour of Terminal V
- Artists in attendance: **Dara Friedman, Coral Morphologic**

Garage K

Address: 1124 Caribbean Way, Miami FL 33132

8:00PM – 8:15PM

- Garage K, view facade of garage for Shinique Smith artwork
- Experience from your vehicle, only brief stopping at the base of the garage

Terminal A

Address: 2000 N Cruise Blvd, Miami, FL 33132

8:00 – 8:15PM

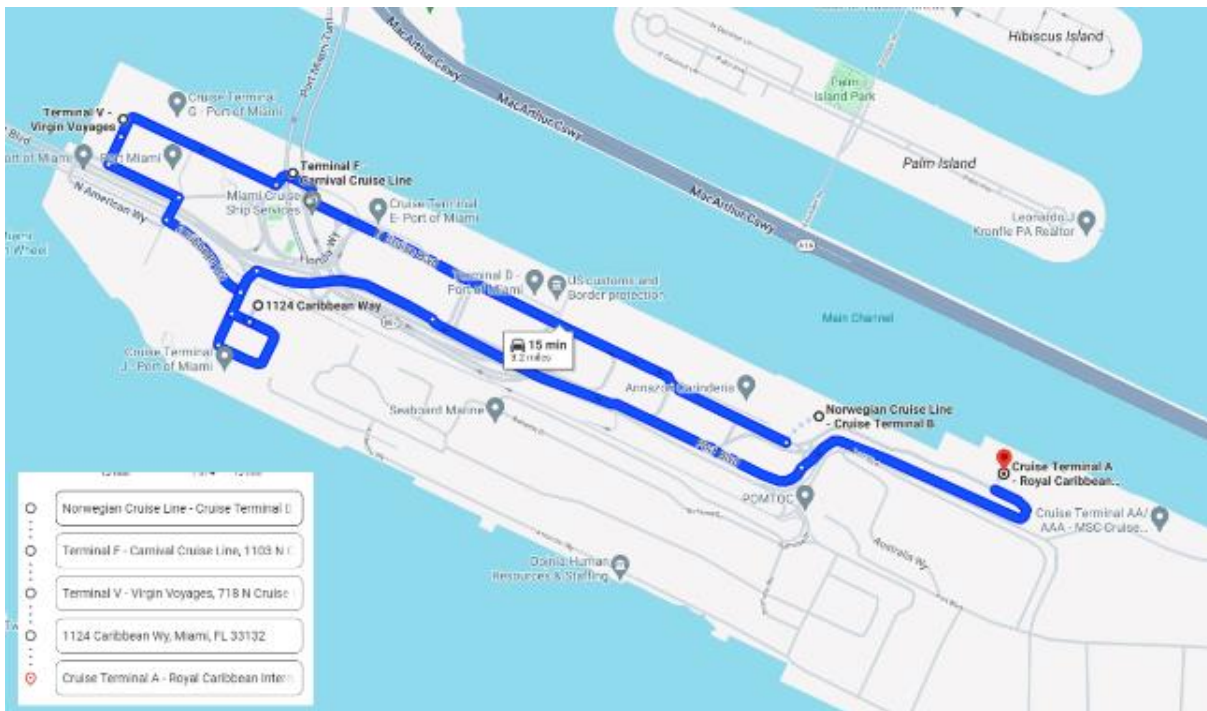
- Gather outside of entrance to Terminal A, Royal Caribbean
- Surface Parking in front of Terminal, or nearby Garage G

8:15PM - 8:45PM

- Guided Tour of Terminal A, Royal Caribbean

Driving Route Map

(Detailed map of PortMiami in separate attached PDF)



Artworks by Location

(In order of tour)

Terminal B



Claudia Comte
Three Big Marble Corals (Elkhorn)
2021



Claudia Comte
Three Big Marble Corals (Fire)
2021



Claudia Comte
Three Big Marble Corals (Rose)
2021



Jorge Pardo
Mural De Miami
2021



Jorge Salas
La Ofrenda
2020



Reynier Ferrer
Nautilus
2020



Mark Dion
The Arcturus Adventure
2020



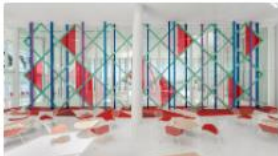
Edouardo Arranz-Bravo de Laguna
Bull of the Sea
2019

Cruise Boulevard at Terminal F (Also present at C, D, E, G)



Jim Drain
The Bollard Project
2014

Terminal V



Kelley Johnson
A Memory of Daydreaming
2022



Jamilah Sabur
In an ocean of air
2022



Dara Friedman
Sunday
2022



Coral Morphologic (artist collaborative Colin Foord and Jared McKay)
Threshold (Two Channel)
2022



Coral Morphologic (artist collaborative Colin Foord and Jared McKay)
Threshold (Single Channel video)
2022



Jillian Mayer
Dropped Glass Ceiling
2022



Kelly Breez
A Nautical Love Letter: Our City and the Sea
2022

Garage K



Shinique Smith (Artwork in Progress)

Terminal A



Tomás Saraceno
Space Moving Light
2018



Erwin Redl
Volume Miami
2018

Detailed Description of Works – Highlights

Additional Information available at www.miamidadepublicart.org

Terminal B



Claudia Comte
Three Big Marble Corals (Fire, Elkhorn, and Rose), 2021
Carrara marble

The natural environment is a common theme in Claudia Comte’s work, the forest and ocean in particular have played instinctive creative roles. This is most evident in her marble sculptures depicting coral forms where aspects of the forest and the ocean intertwine through rigorous processes of translation. In these works the artist seeks to bring attention to the wondrous world of marine and woodland spaces and the critical state of our natural environment, with its threatened biodiversity and warming. Comte’s sculptural works undergo several stages of softening and hardening through a technological sequence of carving, scanning, milling and polishing. This process highlights Comte’s interest in material metamorphosis that connect ancient to contemporary modes of production, and the role of the artist’s hand.



Jorge Pardo
Mural De Miami, 2021
Ceramic Tile

Jorge Pardo's monumental ceramic tile mosaic mural has at its center pattern and color. The complex installation of the custom-tile shapes repeat, but not exactly, and a stream of blue meanders throughout the work in a wondering arc. The palette is complex and harmonious, with many variations in hue. The pattern moves color along with the persons transitioning upon, into, and out of the terminal, producing a compelling experience of passing and moving through space. "The pattern is like a breeze... a river... or a train that is always and only conscious of where it starts and stops." - Jorge Pardo



Eduardo Arranz-Bravo de Laguna
Bull of the Sea, 2019
Oil on linen

Eduardo Arranz-Bravo was born in Barcelona and knew he was an artist from an early age. During a trip to Paris in 1958, at the age of 17, his work took a radical departure from conventional realism to abstraction. Motivated by travels in Paris and Italy, in 1959 Eduardo enrolled in the Escuela Superior de Bella Artes de San Jorge, in Barcelona, an important art school which he immediately detested. Recognizing the talent of this young painter, the renowned Barcelona gallery, Sala Gaspar, the first in Spain to show the works of Picasso and Miró, welcomed Arranz-Bravo in 1961 when he was only 24. Steeped in history, Barcelona and Catalonia are historic regions that have produced many great artists. Arranz-Bravo is a new link in this long chain of artists including Gaudí, Picasso, Miró, Dalí, Tàpies and others who collectively made very important contributions to the evolution of art over the course of the 20th century. In Arranz-Bravo's work you can see the influence of Gaudí's pulsating, organic architectural forms, the many manifestations of Dalí's Surrealist imagination and Miró's colorful biomorphic shapes and electrifying black lines. Eduardo has taken all of these elements and made them his own, creating a unique visual voice. The artist's mode is fierce, rebellious, festive and fantastical—a hybrid sensibility which seems inseparable from the historic decades of Catalan experience under the Franco dictatorship and its aftermath.



Jorge Salas
La Ofrenda, 2020
Carved and assembled wood

This work was designed to be made of wood whose measurements are 8 x 6 x 18 feet and is made up of two large elements, one of which serves as a base is a volume conceived under a constructivist concept, which the artist has been developing in his recent years of work. This element is made up of pine wood planks, where it develops a composition with different symbols, which expresses a kind of texts and writings, which gave rise to the "Timeless Scriptures Series".



Mark Dion
The Arcturus Adventure, 2020
Steel, bronze, copper, maple, birch, bass wood, Douglas fir, resin, acrylic, linen, paint, paper, 12v LEDs, mixed media

Artist Mark Dion with Ron Holthuysen & Scientific Art Studio have created a large scale sculpture of The Arcturus, a landmark ship in the history of marine biological art and science that served as a floating laboratory and field station. Constructed through old and new world fabrication techniques and meticulous research of the ship and its activities, the sculpture depicts a series of exquisitely detailed vignettes. Cut-out sections and unique viewpoints offer glimpses into the ship's inner workings, bringing to life scenes from a heyday of natural history and adventure in which scientists sought understanding of the evolution of life on earth.

Cruise Boulevard at Terminal F (And C, D, E, G)



Jim Drain
The Bollard project, 2014

The Bollard Project uses bright, expressive color combinations to transform the utilitarian function of bollards into a signature work of public art for PortMiami. The artist-designed bollards are thoughtfully arranged in color sequences and rigorous geometries that reference maritime flag signage. Viewed as a whole, the installation's vibrant colors and rhythmic patterns recreate the celebratory 'bon voyage' moments experienced by all cruise passengers.

Terminal V



Dara Friedman
Sunday, 2022
First floor entrance lobby

In the monumental video work *Sunday*, internationally renowned Miami-based artist Dara Friedman showcases a vibrant series of sunrises and sunsets. The imagery, captured by Friedman on 35mm cinema film from natural regions within the Everglades and southern coastlines of Florida, is sped up slightly to reveal an energetic and mesmerizing effect of sun, water, and horizon. With the water as a stage, the disc of the sun arcs out of the water, unveiling itself by degrees. At night it submerges, heaving sighs of color. Birds and boats dash by in triple time. Moving in and out of darkness, the rising and setting of the sun is like the blink of an eye, film frames flitting past the shutter to reveal an exceptional event that is both relentlessly

predicable and awesomely unexpected. Filling the triple-height space, large-scale LED screens are installed over a neutral gray wall to create a dynamic contrast and immersive installation in which color becomes a landmark.



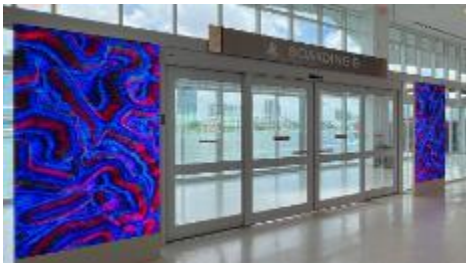
Kelly Breez
A Nautical Love Letter: Our City and the Sea, 2022
Wood veneer, marine-grade plywood
2nd Floor

Miami-based artist Kelly Breez was raised sailing the waters of South Florida and as a result, gained a deep appreciation for the sea and all things nautical. She worked on a boat yard for two years, helping her father restore a 36-foot sailboat, all the while learning about the art of ship building and nautical wood-working traditions. Here, Breez utilizes these skills to re-interpret classic maritime aesthetics through a contemporary lens, aligned with the hyper-local and tropical vernaculars often found in her work. This large-scale veneer inlay mural, comprised of 20 species of wood, radiates a sense of warmth and fine craftsmanship. Evoking the romanticism of a starry night at sea, *A Nautical Love Letter: Our City and the Sea* commands attention, much like that of a cruise ship at a dock. At the center, a mermaid representing Virgin's Scarlett Lady pays homage to sailors and highlights the glamor and thrill of seafaring journeys.



Kelley Johnson
A Memory of Daydreaming, 2022
Third Floor, Passenger Waiting Area
Aluminum, glass, paint, and vinyl

Miami-based artist Kelley Johnson created a large-scale site specific installation designed in conjunction with the Virgin Terminal's architecture. This work is an example of the artist translating his formal language of painting into three dimensions. Starting with a series of lines and shapes that are repeated, the piece develops a structural language and system while allowing room for intuitive play and interactivity with the viewer. Merging physical space and the illusion of space, the work is aligned with Op-art and the Light and Space Movement in art history. I want the viewer to move around the work and interact with it as a way to meditate about their own position in space and time. As this happens, visual areas and depths optically open and close. I like to think of it as a dance of perception. – Kelley Johnson



Coral Morphologic (artist collaborative Colin Foord and Jared McKay)

Threshold, 2022

Third Floor passenger waiting area, 3rd floor VIP Lounge, Ground Floor VIP Entrance
Two-channel video and site-specific installation

Miami-based art and science collaborative Coral Morphologic's site-specific video installation *Threshold* ushers a departure from the land to the sea, as passengers pass through a set of doors from the terminal and onto the ship. The artwork flanks embarkation doors with mirrored footage of living corals aquacultured and filmed in Coral Morphologic's laboratory. The corals are cloned from fragments of species native to intertidal shorelines, specifically those found at PortMiami and across the world's tropics. *Threshold* began with observation of a radially-symmetric coral polyp; a life-form that intelligently amalgamates animal, plant, and mineral into a collective unit, and whose life-cycle is controlled by the cosmic synchronicity of the Sun and Moon. Illuminated by blue LED Light, the fluorescent colors and tessellating geometries of these organisms are shockingly beautiful and captivating.



Jillian Mayer
Dropped Glass Ceiling, 2022
Third Floor VIP Lounge – Bar

Through videos, sculptures, online experiences, photography, performances, and installations, Miami-based artist Jillian Mayer explores how technology affects our lives, bodies, and identities. For Mayer’s largest permanent installation to date, *Dropped Glass Ceiling* is derived from a new body of work made from kiln-worked fused glass, a material that for Mayer has come to encapsulate the intersection of the physical and digital world. Mayer observes how reality is not experienced directly but is mediated through glass via corrective eyewear, windows, windshields, camera lenses, televisions, phones, and phone screens. Yet there is an inherent fragility and vulnerability to glass, a surface Mayer likens to the superficiality and accessibility of the self to others.



Jamilah Sabur
In an ocean of air, 2022
Ground Floor, external VIP Entrance Lobby

In an ocean of air is an immersive site-specific commission created by artist Jamilah Sabur for Virgin Voyages. She has altered the architecture of the space with an S-curved wall to create a more immersive entrance into the ship terminal. Combining custom hand glazed ceramic tile and neon-lit words, the piece is inspired by the geology and physiography of the Caribbean Sea. In this installation Sabur highlights these major geologic features invisible and unknown to most visitors to the Caribbean. Generated from magnificent Earth tectonics, these features are in an active interplay that cause the Caribbean Islands’ distinctive arc shapes.

Garage K



Shinique Smith
(artwork in progress)

Shinique Smith is known for her monumental fabric sculptures and abstract paintings of calligraphy and collage. Smith attended the famed Baltimore School for the Arts, where she began honing her hand through life drawing and tagging with a local graffiti crew. Over the last twenty years, Smith has gleaned visual poetry from clothing and explored concepts of ritual using breath, bunding and calligraphy as tools toward abstraction. Her layered works range from palm-sized bundled microcosms to monolithic bales to massive chaotic paintings that contain vibrant and carefully collected mementos from her life. Smith's practice operates at the convergence of consumption and spiritual sanctuary, balancing forces and revealing connections across space and time, race, gender and place to suggest the possibility of new worlds.

Terminal A



Tomás Saraceno
Space Moving Light, 2018
Stainless steel (reflective panels and metal rods) and polyester cables

Space Moving Light emerges from internationally renowned artist Tomás Saraceno's longstanding concern with multi-disciplinary collaborations, architecture, and the future of urbanism. Aligned with

his utopian vision of Cloud Cities — conceptual airborne habitats suggesting forms new forms of mobility, adaptability and innovation required for a sustainable urbanism in the twenty first century. These geometric structures embody the natural organization of soap bubbles and foam. When commissioned, Space Moving Light is the largest permanent commission by Tomás Saraceno in the United States.



Erwin Redl

Volume Miami, 2018

White LED lights, wires, custom-electronics, custom-software

The volume of the terminal is activated by an all-encompassing aesthetic of 650 white, cylindrical light fixtures. The fixtures at first appear to be placed random, but then unfold as precise delineators aligned to the building's axes and the grid of the enormous glass façade. Various undulating light sequences designed by the artist unfold over time to illuminate different aspects of the architecture. For those within the space, their presence is part of a performative unity as they interact with the movement of the lights. The work perhaps takes on its most impressive impact when viewed at night from the adjacent MacArthur Causeway, treating those traversing between Miami Beach and the mainland with an exquisite array of ever-changing, shimmering illumination.

Additional Highlighted Artworks at PortMiami

Miami-Dade County Art in Public celebrates additional works at PortMiami that are not on view during this tour.

Terminal F



Juana Valdes
The Deepest Blue
2023



Robert Chambers
Kármán Street
2022



Mette Tommerup
Ocean Cantour
2022



Lydia Rubio
All Night Long, We Heard Birds Passing
2002 / 2023



Nitin Jayaswal
Listening Benches
2002

Terminal D, Ground Floor and 2nd Floor

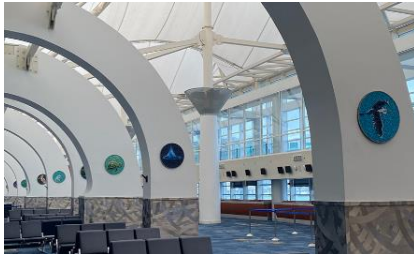


Shan Shang Sheng
Ocean Waves I
2007



Shan Shang Sheng
Ocean Waves II
2007

Terminal G



Deborah Brown
Miami On the Wild Side
2002



Karen Glaser
Aquascapes: Miami Seaport Project
2002



Carolina Sardi
The Journey: Water Project & Suitcase Project
2002

Terminal E

Toll Booths - Grounds



Dixie Friend Gay
Ephemeral Glades
2007



Bhakti Baxter
Coral Reef City
2014