

50 Years of Public Art & Design in Broward County

Edited by

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Letter from the Mayor

Fifty years ago, the Broward County Commission took a bold, definitive step by enacting a public art ordinance rooted in the conviction that the arts are not mere decoration. They are our foundation. They shape how we live, how we feel, how we connect – and ultimately – who we become as a community.

Today, we are living the legacy of that decision. Over the past five decades, Broward County has built a public art collection that reflects our history, our values, and our continued investment in artists and public spaces. We owe this milestone to those who believed in a future they might never fully see, yet had the vision to build it nonetheless.

This book honors the artists who imagined, the leaders who invested, the staff who stewarded the collection, and the communities who have experienced these works over the past fifty years. As we celebrate this milestone, we also look ahead with the same spirit of vision and responsibility that inspired the program's beginning.

Here's to the next fifty years.

Mark D. Bogen
Mayor of Broward County



Mayor Mark D. Bogen
District 2



Vice Mayor Robert McKinzie
District 8



Nan H. Rich
District 1



Michael Udine
District 3



Lamar P. Fisher
District 4



Senator Steve Geller
District 5



Beam Furr
District 6



Alexandra P. Davis
District 7



Hazelle P. Rogers
District 9

Broward County Board of County Commissioners

Foundations

During the 1990s, I had the privilege of leading the Broward County Public Art & Design program, a period that I believe marked a defining chapter in the evolution of civic art in South Florida. We weren't seeking to decorate buildings. We were advancing a new way of thinking about public art – one in which artists became integral members of the teams shaping our civic spaces.

In 1995, Broward County's leaders made a bold, visionary decision by increasing the public art allocation to two percent of eligible county construction costs. This wasn't merely a budget increase; it was a commitment to integrating art into the planning and design of public infrastructure. The Design Broward Public Art and Design Master Plan (1995) laid the foundation for that vision, and during my tenure we completed 45 major public art projects.

What made this period especially significant was that Broward County became recognized nationally for its approach to public art and design. We didn't simply adopt emerging best practices – we helped shape them. The Broward model emphasized public engagement, long-term conservation, and the integration of artists into multidisciplinary design teams. Today, these ideas have become standard practice for many public art programs across the country.

As Broward County celebrates fifty years of public art and design, I look back with immense pride at what was accomplished through the vision, commitment, and collaboration of so many artists, county leaders, design professionals, and community members. Many of the works highlighted in this book have become enduring landmarks in our civic landscape, reflecting the belief that public art should be woven into the everyday life of a community. It is deeply gratifying to see that commitment continue to guide the program today, and I look forward to seeing how future generations build upon this remarkable legacy.

Jean Pasteur Greer
Former Broward County Public Art & Design Administrator
(1991-2000)



Tropical Solace dedication ceremony with artist MUTA Visión (Muta Santiago) and Broward Cultural Division team (photo by Gregory Reed)

Introduction

For fifty years, Broward County has demonstrated what is possible when a community commits to integrating art and design into public life. In researching this publication, one fact stood out: Broward County was among the first counties in the nation to establish a percent-for-art ordinance. That decision in 1976 began a five-decade evolution in how art became part of Broward County's public spaces and infrastructure.

This book celebrates that legacy and documents that history. It tells the story not only of the artworks themselves, but also of the artists, partnerships, planning, and public investment that shaped the program. Together, these pages trace a sustained commitment to artistic excellence and the belief that public art belongs where people gather, travel, learn, work, and connect.

In assembling this book, we came to understand more fully how the collection took shape – one artwork, project, partnership, and decision at a time. We hope these pages offer readers a closer look at that history and at the many people and ideas that brought it into being.



Looking Back

Humanizing Civic Space
Cultivating Care
Coloring Our World
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Public Art and Performance
Key Partners – Parks and Libraries

A Bold Beginning

Broward County's Public Art & Design program traces its official beginning to 1976, when the Board of County Commissioners established the Art in Public Places Board. Broward County was still in its cultural infancy, but a group of forward-thinking residents and public officials envisioned a community where art would be integrated into everyday life and accessible to all. The Art in Public Places program, as it was originally known, represented one of the county's earliest investments in arts and culture. In the years that followed, Broward County established the Broward Cultural Council, the Public Art & Design Committee, and eventually the Cultural Division, expanding its long-term commitment to the arts. The Public Art & Design program would become a corner- stone of that broader cultural vision.

During its early years, the program focused primarily on acquiring existing paintings, prints, textiles, and sculptures for civic buildings throughout the county. Throughout the 1980s, nearly 100 artworks entered the collection. In 1980 alone, 24 works were acquired for the South Regional Courthouse. Similar acquisitions followed at Port Everglades' cruise terminals and Administration Building, Governmental Center East, and Fort Lauderdale-Hollywood International Airport (FLL), bringing original works of art into public spaces used every day by residents and visitors alike.

As the collection grew, so did the program's vision. Rather than only acquiring existing artworks, Broward County began commissioning artists to create works specifically for, and about, the community. Acclaimed Washington, D.C.-based abstract painter Sam Gilliam created New River Rises for Governmental CenterEast, while photographer Michael A. Smith documented the neighborhoods of northwest Pompano Beach.

By the late 1980s and early 1990s, the program began embracing an integrated approach that would become one of its defining characteristics. Projects such as Accordant Zones, designed by Barbara Neijna and Ned Smyth for the Broward County Judicial Complex, reflected a fundamental shift in the county's understanding of public art. Rather than creating a single sculpture to occupy a plaza or building entrance, artists became collaborators in shaping entire environments, working alongside architects and landscape architects from the earliest stages of design.

Design Broward: A Groundbreaking Plan for Public Art

This collaborative approach was formalized through the Design Broward Public Art and Design Master Plan, adopted in 1995. Among its most enduring contributions, the plan transformed Broward County's approach from acquiring artworks for public buildings to commissioning artists as integral members of multi-disciplinary design teams. It established a framework for creating public art that responded to architecture, landscape, infrastructure, and community identity while strengthening the relationship between artists, designers, and the public.

The impact of Design Broward can be seen in landmark projects such as Martha Schwartz's Flying Saucer Grove, completed in 1998 as the entry plaza to the Amerant Bank Arena in Sunrise, now home of the two-time Stanley Cup champion Florida Panthers. These large-scale, integrated commissions demonstrated how artists could help define the character and experience of publicplaces rather than simply contribute individual objects.

When Design Broward was adopted, few communities had developed master plans to guide their public art programs. Broward County recognized the importance of establishing a long-term vision supported by clear policies and sustainable funding. The plan recommended updating the county's public art ordinance to dedicate two percent of eligible county capital construction costs to public art, while assessing eligible highway, road, and bridge infrastructure projects at one percent of eligible construction costs.

Equally significant was Design Broward's emphasis on public participation. Volunteer design teams helped identify opportunities for public art throughout the county. Their collaborative work established an approach that continues today, recognizing that successful public art reflects both professional expertise and the communities it serves.



Martha Schwartz, *Flying Saucer Grove*, 1998 (deaccessioned 2025)
16 steel light poles (25 ft. high), aluminum-framed canopies, awning fabric, lighting, pavers, 14 fiberglass planters with sawtooth palmettos
80,000 sq. ft. plaza
Amerant Bank Arena, Sunrise

Flying Saucer Grove was a large-scale installation by internationally renowned landscape architect Martha Schwartz. The project featured sculptural canopies resembling stylized palm trees integrated with lighting, distinctive paving patterns, and a series of planters that also served as seating. Located within the entry plaza of the arena, home of the Florida Panthers, the installation established a memorable arrival sequence for visitors.

Designed specifically for the arena, Flying Saucer Grove reflected Schwartz's interest in reimagining public landscapes through bold forms, color, and integrated design. Inspired by the green and earth tones of the nearby Everglades, the project exemplified her pioneering approach to landscape architecture by transforming civic infrastructure into an immersive public space.

Martha Schwartz is an internationally recognized landscape architect, urban planner, and educator. She is Professor in Practice of Landscape Architecture at the Harvard University Graduate School of Design and has spent more than four decades advancing innovative approaches to public landscapes, climate resilience, and urban design through projects around the world.



Ken Moylan, *Palm*, 1987
Acrylic paint
52.5 in. × 66 in. (framed)
Cruise Terminal 26, Port Everglades, Fort Lauderdale

Ken Moylan portrays the Royal Palm of South Florida set against the colors of sunrise and sunset in this 1987 acquisition into the art collection at Port Everglades. *Palm* represents an early effort in integrating contemporary art into public infrastructure by beautifying the functional environment of the port, and is typical of acquisitions made at the time. Ken Moylan combines traditional and historical styles and techniques of painting, sculpture, and architecture to create his finely crafted images.

A Sense of Place

Today, Broward County's public art collection includes more than 350 artworks and continues to grow. Together, these works reflect five decades of changing approaches to public art and its relationship to the places in which it is experienced.

Many projects have received national recognition through Americans for the Arts' Public Art Network Year in Review, which recognizes outstanding public art across the United States. More importantly, the program reflects Broward County's longstanding commitment to integrating art into the places where people live, learn, work, and travel. Fifty years after the program's founding, that vision continues to shape a public realm where art is not an afterthought, but an essential part of the county's identity.

Humanizing Civic Space: Governmental Centers

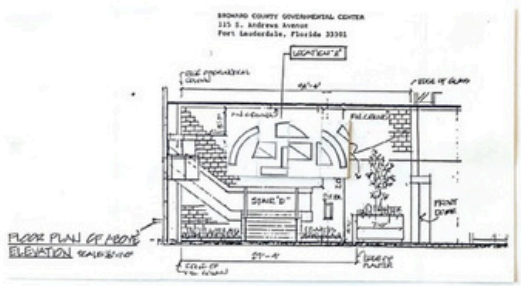
Governmental centers are key locations for public services. Broward County Government Center East in Fort Lauderdale houses the Commission Chambers and numerous County agencies, while Government Center West in Plantation serves as a central hub for administrative and regulatory services. Both feature a diverse collection of public artworks.

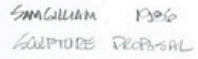
Government Center East, in particular, reflects the evolution of Broward County's Public Art & Design program. Its collection spans from the program's earliest acquisitions in the late 1970s and 1980s to later site-specific commissions and integrated public art projects, illustrating the program's growth over the past five decades and its expanding approach to public art in civic spaces.











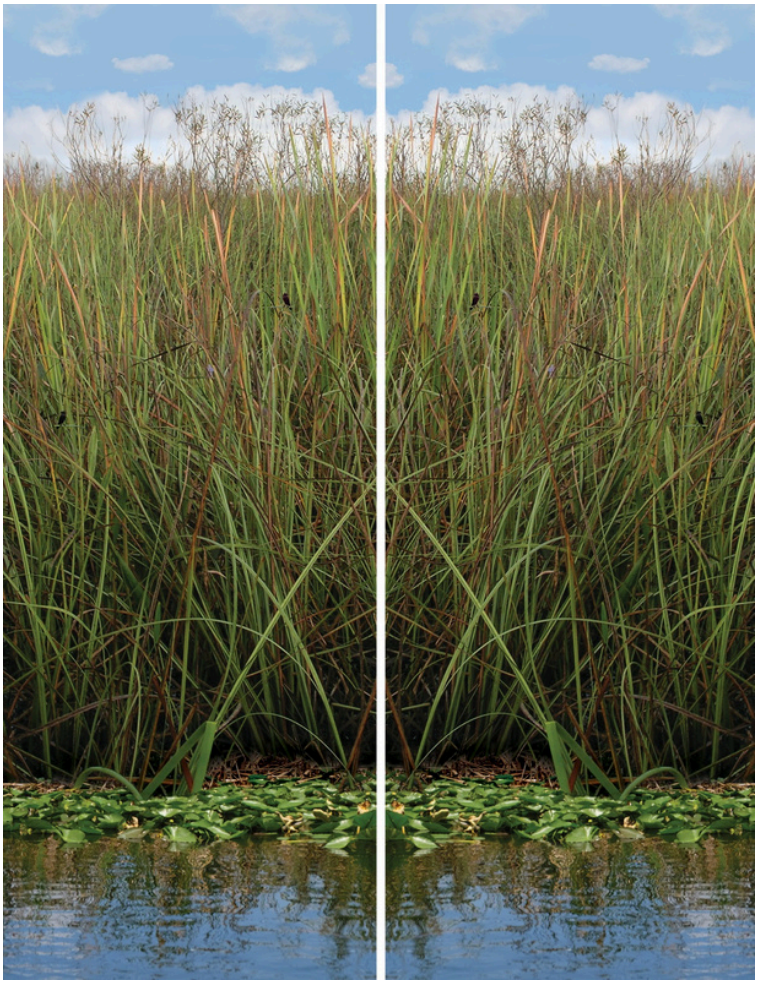


Sam Gilliam (1933-2022), *New River Rises,* 1987
Acrylic on canvas, acrylic and enamel on aluminum
9 ft. x 21 ft.
Broward County Government Center East, Fort Lauderdale

Broward County Government Center East, Fort Lauderdale Sam Gilliam's *New River Rises* is an abstract relief prominently displayed in the lobby of Broward County Government Center East. Inspired by the movement and energy of the New River, the work explores the relationship between the natural landscape and the surrounding urban environment.

One of the most influential American artists of the postwar era, Gilliam transformed Color Field painting through his groundbreaking draped canvases and innovative sculptural approaches to abstraction. *New River Rises* exemplifies his ability to extend painting beyond the traditional canvas while responding to the architecture of a civic space.

Born in Mississippi and raised in Kentucky, Gilliam spent much of his career in Washington, D.C. He is widely recognized for revolutionizing postwar abstraction through his groundbreaking draped canvases – large-scale paintings presented on unstretched canvas and suspended from walls or ceilings. While *New River Rises* takes a different form, it reflects the same spirit of experimentation that defined Gilliam's practice.



Jonathan Rockford, *Sedge*, 2017
Digital photomontages printed on vinyl
75.5 in. x 30 in. each
Broward County Government Center East, Fort Lauderdale



Jonathan Rockford, *Wave*, 2017
Digital photomontages printed on vinyl
75.5 in. x 30 in. each
Broward County Government Center East, Fort Lauderdale

Jonathan Rockford's installation at Government Center East consists of a series of digital photomontages printed on vinyl and installed on entryway doors. The artworks feature composite images of the Everglades and the Atlantic Ocean, and are intended to soften the architecture and visually cool the building.

Jonathan Rockford is a multidisciplinary artist based in Pompano Beach whose practice explores the relationship between natural and built environments.





Janet Siegel Rogers, *Over the Everglades: Morning East; and Over the Everglades: Evening West,* 1986
Oil encaustic on canvas
14.4 in. x 22.5 in. (Morning East); 14.5 in. x 24 in. (Evening West)
Broward County Government Center East, Fort Lauderdale

Janet Siegel Rogers' diptych uses layered color and atmospheric light to evoke the changing qualities of the Everglades at different times of day. The paintings reflect the artist's longstanding exploration of color, light, and the South Florida landscape.

Janet Siegel Rogers is a South Florida artist and educator. She founded the Visual Arts Magnet Program at Dillard School of the Arts in Fort Lauderdale and developed the school's Advanced Placement Studio Art curriculum.



Marie Postle Stewart, *Salt Springs Mist*, 1987
Oil on linen
Diptych, 48 in. x 96 in.
Broward County Government Center East, Fort Lauderdale



Marie Postle Stewart, *Moonlight at Matheson,* 1986
Oil on linen, 36 in. x 66 in.
Broward County Government Center East, Fort Lauderdale

Marie Postle Stewart's paintings reflect a lifelong appreciation of Florida's natural landscapes. *Moonlight at Matheson* captures the quiet atmosphere of Matheson Hammock Park just before a rainstorm, while *Salt Springs Mist* depicts an early morning view along Salt Springs Run in Ocala National Forest.

References to South Florida's native landscapes became a defining characteristic of Broward County's early public art acquisitions and remain an enduring theme throughout the collection. Marie Postle Stewart painted in the plein air tradition, drawing inspiration from Florida's state and county parks.

Humanizing Civic Space: Courthouses

Few public buildings witness as many pivotal moments as a courthouse. Within their walls, lives can change course through decisions that affect families, livelihoods, freedoms, and futures. They are places where the responsibilities of civic life become deeply personal.

The Public Art & Design program has integrated artwork into courthouses throughout Broward County, recognizing that these buildings serve not only legal functions but also the people who move through them each day. Sculptures, paintings, photographs, and works on paper are found throughout courthouse campuses, creating opportunities to encounter art in spaces shaped by law, public service, and civic responsibility.



Barbara Neijna and Ned Smyth, *Accordant Zones*, 1994
Steel, concrete, coral rock, native plantings
Sphere 16 ft. diameter, disc 26 ft. x 1 ft. 10 in., cone 32 ft. x 28 ft.
Broward Judicial Complex, Fort Lauderdale





Barbara Neijna and Ned Smyth, *Accordant Zones*, 1994
Steel, concrete, coral rock, native plantings
Sphere 16 ft. diameter, disc 26 ft. x 1 ft. 10 in., cone 32 ft. x 28 ft.
Broward Judicial Complex, Fort Lauderdale

Accordant Zones is a collaborative installation by South Florida artist Barbara Neijna and New York-based sculptor Ned Smyth. Situated adjacent to the Third Avenue Bridge and the Broward Judicial Complex, this monumental artwork integrates sculptural elements with the surrounding landscape. The installation features a coral rock sphere, disc, pillars, walls, seating, and an inverted concrete cone planted with native vines.

In 1994, *Accordant Zones* marked a sophisticated evolution in public art, trading isolated statuary for integrated environmental placemaking. Rather than relying on literal figuration, the work utilized monumental abstract geometry to define the Broward Judicial Complex through scale and materiality. By weaving seating and communal pathways into the sculptural landscape, Neijna and Smyth transformed a potentially intimidating justice site into an accessible destination. Furthermore, the artistic collaboration between a South Florida artist and a New York-based sculptor mirrored a growing industry shift toward interdisciplinary partnerships that grounded large-scale commissions in both local context and global vision.

Barbara Neijna is an American artist known for her public artworks. Based in South Florida, she has produced a large body of sculpture ranging from small wall-mounted objects to monumental freestanding geometric forms. Ned Smyth lives and works in Shelter Island, New York. Smyth has exhibited widely, including at the Museum of Modern Art, the Whitney Museum of American Art, the Hirshhorn Museum, MoMA PS1, and the Venice Biennale.

Accordant Zones and the Broward County Public Art & Design program were featured in the book Designing the World's Best Public Art (2002). The Broward Judicial Complex in Fort Lauderdale houses both County and Circuit Courts and provides a wide range of legal services and court-related programs.

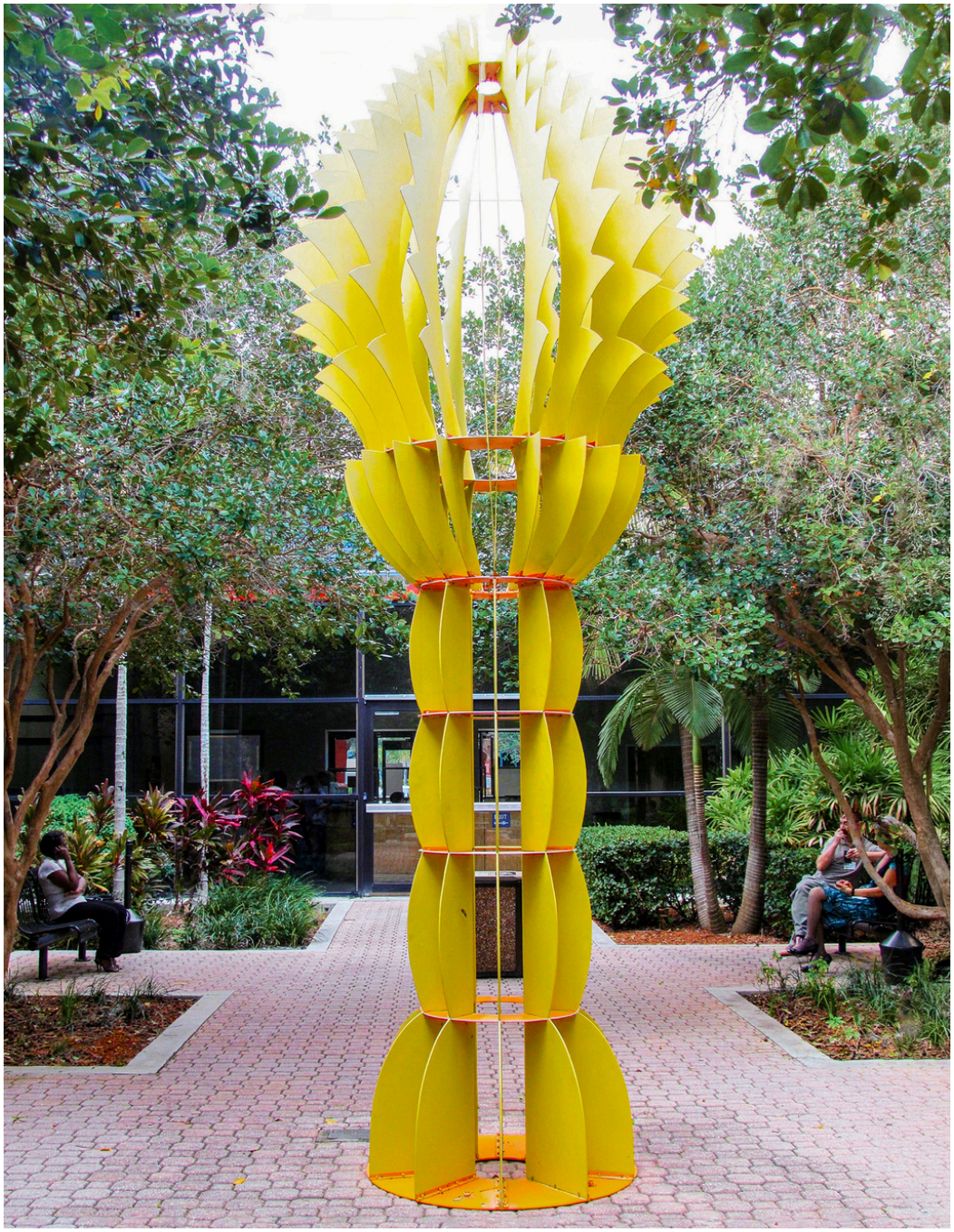


Nancy Scoble, *Historic Photographs of Deerfield Beach: Hillsboro Canal (pictured), Agricultural Packing House, Pineapple Field, Bean Field with Harvesters, Pioneer Hotel, and the Hillsboro Inlet Light Station,* 1991
Hand-colored historic photographs
Dimensions variable
Broward North Regional Courthouse, Deerfield Beach

Hillsboro Canal belongs to a series of hand-colored historic photographs painted by Nancy Scoble. The image depicts the opening of the canal in Deerfield Beach, circa 1909-10, which transformed the Hillsboro River and connected Deerfield to Lake Okeechobee.

Scoble's series aims to preserve Deerfield Beach's heritage by chronicling its evolution from an agricultural center to a coastal community. Through depictions of local industries, including pineapple and bean farming, and key infrastructure like the Hillsboro Canal, the work honors the town's oundations alongside landmarks such as the Pioneer Hotel and Hillsboro Inlet Light Station. Displayed within the courthouse, these scenes serve as a permanent archive that grounds the modern facility in the region's historical identity.

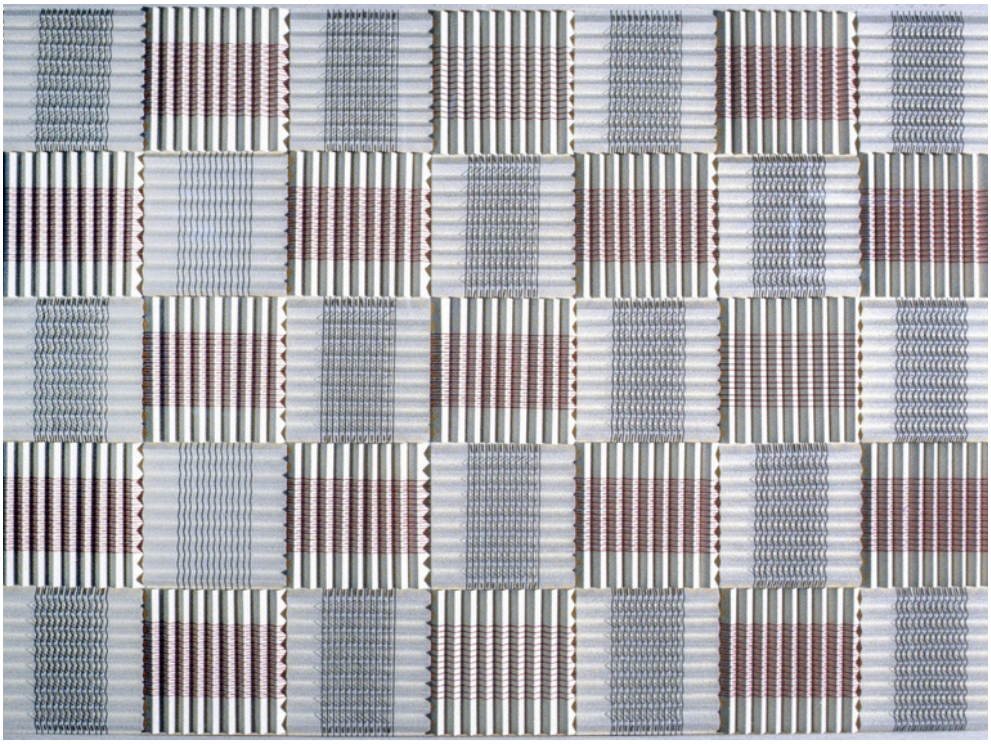
Nancy Scoble is an artist, educator, and restorer, who is based in Washington, North Carolina. The historic photographs provided to Scoble were courtesy of the Deerfield Beach Historical Society.



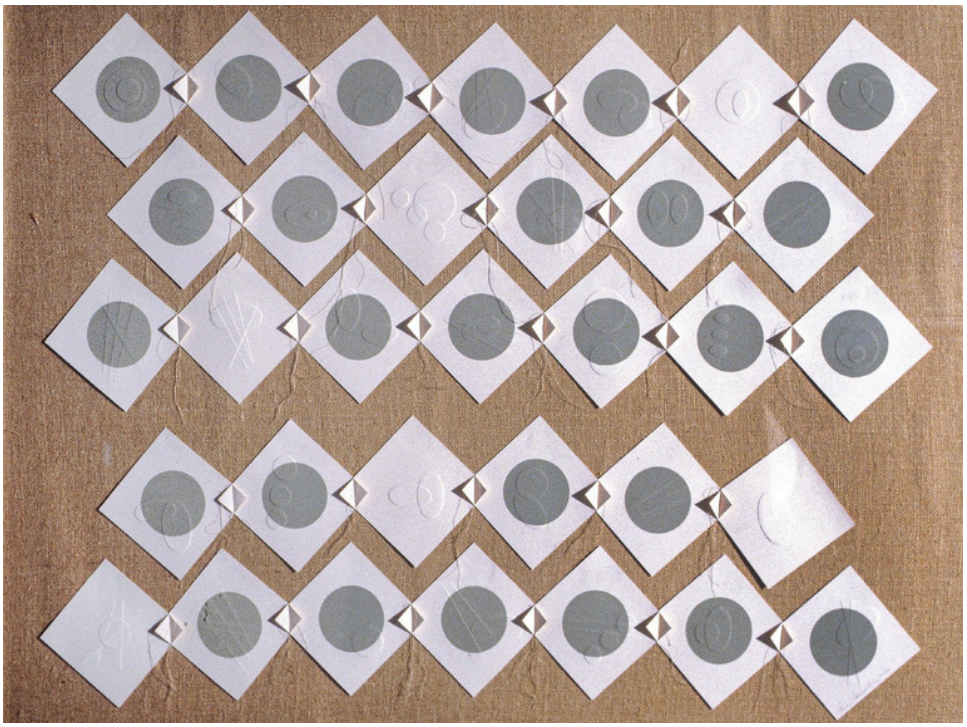
Mary Ann Unger (1945-1998), *Pineapple,* 1991
Powder-coated aluminum
16 ft. x 4 ft. x 4 ft.
Broward North Regional Courthouse, Deerfield Beach

At the Broward North Regional Courthouse, Mary Ann Unger's *Pineapple* welcomes visitors with its bold form and rich symbolism. Traditionally emblematic of hospitality, the pineapple also symbolizes Deerfield Beach's agricultural past.

Mary Ann Unger was a celebrated sculptor best known for large-scale works and recurring themes of growth, regeneration, and care. The Broward North Regional Courthouse in Deerfield Beach is a branch of the Broward County court system. It provides a variety of core services, including facilitating civil marriage ceremonies, for which *Pineapple* has become a popular photographic backdrop.



Aina Parmelee (1936–1990),
***#35 Grid*, 1980**
Ink, paper, thread, muslin fabric
35.5 in. x 47.5 in. each
South Regional Courthouse, Hollywood



Aina Parmelee, *Untitled*, 1980
Paper, thread, muslin fabric
35.5 in. x 47.5 in. each
South Regional Courthouse, Hollywood

Parmelee's pieces displayed at Broward's South Regional Courthouse in Hollywood are elegant investigations into geometric abstraction using techniques that employ intricate cutting, folding, hand stitching, and weaving of paper. Through these methods, Parmelee's work brings a sense of tactility and human intimacy to a rigid civic environment. This is reflective of a larger 1980s trend where artists were using soft, unconventional materials to humanize post-modern architecture. They are representative of the transition of textile-based work into a serious and technical discipline.

Aina Parmelee was a local artist and gallery owner who played a pivotal role in shaping South Florida's contemporary art scene during the 1980s. A long-time resident of Pompano Beach, Parmelee's work was a familiar presence at regional art shows and fairs.



Jon Barlow Hudson, *Vinculum Amoris (Conjunction in Love),* 1980
Stainless steel
10 ft. x 10 ft. x 5 ft.
South Regional Courthouse, Hollywood

In *Vinculum Amoris,* Jon Barlow Hudson depicts the symbolic engagement of two parties intent on reaching legal resolution. The sculpture's highly reflective surface and interlocking forms express the relationship between opposing sides and the juxtaposition between illusion and reality. *Vinculum Amoris* was part of Broward County's first acquisition of artworks, which consisted of 24 works purchased for and installed at the South Regional Courthouse in 1980. The collection includes paintings, photographs, prints, and textile works hung in the interior of the courthouse.

Jon Barlow Hudson is an internationally recognized sculptor known for large-scale, abstract works that blend simple geometric forms with elements like stone, steel, water, and light. His work is sensitive to architectural context and environmental ambiance, and often explores themes of human experience that reflect cultural histories. His extensive career spans decades and features major installations worldwide.

The South Regional Courthouse in Hollywood provides a variety of services related to civil, criminal, family, and juvenile court matters, and court records, case searches, and legal resources.

Cultivating Care

Art can play an important role in places dedicated to health, recovery, and social services. Research has associated arts engagement and thoughtfully designed healthcare environments with reduced stress and anxiety, improved well-being, and greater patient comfort and satisfaction. Across Broward County, public art has been integrated into treatment centers, family service facilities, and spaces of refuge, recognizing that the built environment can shape how people experience care.

For more than three decades, Broward County's Public Art & Design program has partnered with agencies serving people during periods of illness, recovery, and crisis. Murals, contemplative spaces, and site-specific installations contribute to environments intended to support reflection, dignity, and human connection.

Everyday Stories
Michael A. Smith (1942-2018)
Broward County, Florida

In 1989, renowned photographer Michael A. Smith was commissioned to document the communities of northern Pompano Beach. Utilizing his signature large-format camera, Smith produced 90 black-and-white gelatin silver prints that intimately captured the everyday lives, landscapes, and architecture of the community. These photographs preserve the neighborhood's history and continue to resonate with residents – such as a security guard at the North Family Success Center who recalls buying lunch from the local hot dog vendor featured in one of the prints. As a result, this body of work serves as both a historical record and a lasting reflection of the people and places that shaped the community.

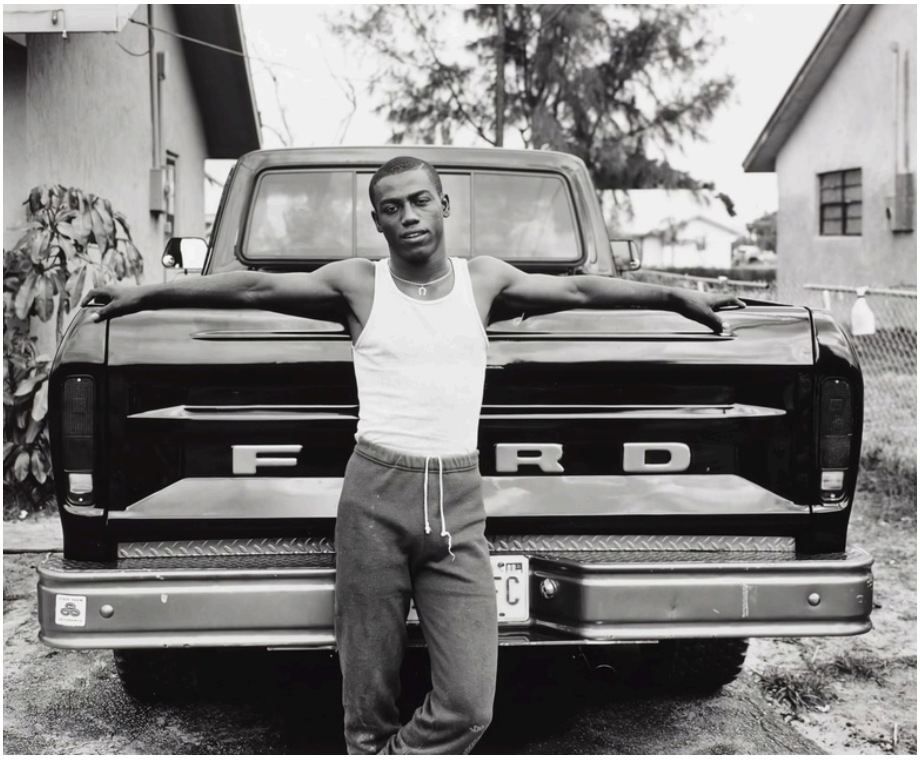
Smith's enduring portrayals offer extraordinary detail. They were created at a pivotal moment when public art shifted toward site-specific, socially engaged projects. During this era, artists increasingly prioritized community interaction, anticipating what would shortly thereafter be known as *New Genre Public Art*, a term coined by artist and critic Suzanne Lacy in 1991. This movement transformed public spaces into platforms for democratic engagement, where art served as a catalyst for social dialogue and the preservation of local narratives. Smith's Pompano Beach commission serves as an early precursor to this movement by bridging the gap between traditional photography – which focused on technical perfection and the fine print – and a socially responsive practice.

Michael A. Smith was an internationally acclaimed photographer known for his mastery of traditional techniques and his contemplative approach to image-making. His extensive body of work earned him global recognition and a prominent place in the world of fine art photography.



Michael A. Smith, *Broward County, Florida: Joseph Babino*, 1989
Gelatin silver print
8 in. x 10 in.
North Family Success Center (Annie L. Weather Health Center), Pompano Beach

Broward's four Family Success Centers help connect residents with financial, health, educational, and social services that support individual and family well-being.



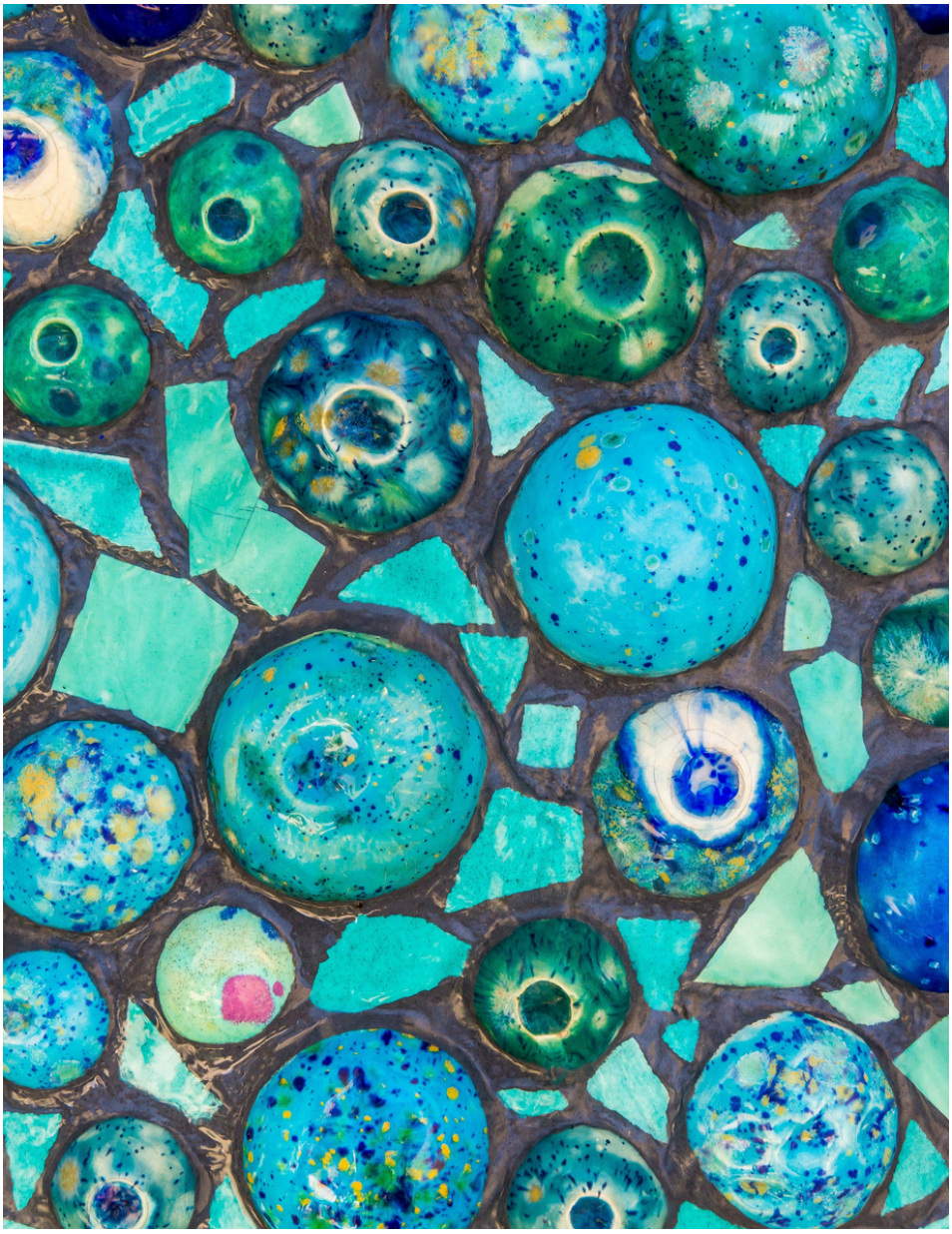
Michael A. Smith, *Broward County, Florida: Dexter Richardson*, 1989
Gelatin silver print
16 in. x 20 in.
Northwest Branch Library, Pompano Beach

Located in Pompano Beach, Broward County's Northwest Branch Library serves a diverse community and provides access to multilingual collections, educational resources, and public gathering spaces.

Spaces for Healing and Reflection

For more than three decades, Broward County's Public Art & Design program has commissioned site-specific works for health, recovery, and community facilities. Notable projects include Beryl Solla's Home of the Brave (1995) at the Stephen R. Booher Facility within the Broward Addiction Recovery Center (BARC), and Tin Ly's Communal Dream (1999) at the Central Homeless Assistance Center, both created with the participation of clients and designed as spaces for contemplation and respite.

Together, these artworks reflect the program's long- standing commitment to creating environments that support healing, dignity, and human connection.



Carlos A. Alves and JC Carroll, *Zen Garden & Metamorphosis,* 2018
Aluminum, hand-made ceramic tile, glass, concrete, lathe, fountain
Dimensions variable
Broward Addiction Recovery Center (BARC), Fort Lauderdale





Carlos A. Alves and JC Carroll, *Zen Garden & Metamorphosis*, 2018
Aluminum, hand-made ceramic tile, glass, concrete, lathe, fountain
Dimensions variable
Broward Addiction Recovery Center (BARC), Fort Lauderdale

Carlos Alves, in collaboration with JC Carroll, utilized mosaic tile, sculpture, and landscaping to transform the Broward Addiction Recovery Center's courtyard into a tranquil Zen garden and contemplation area. The artwork is augmented with plantings and integrated seating as well as colorful ceramic and mosaic overlays across benches, planters, and pathways to create a soothing layout where visitors can relax, reflect, and enjoy the fresh air.

Carlos Alves and JC Carroll have been working together for over fifteen years, collaborating in all aspects of public art from concept design to installation. Alves holds an MFA from Illinois State University, a BFA from the University of Miami, and studied at the Scuola Lorenzo Di Medici in Italy. Carroll has a background in theater, set design, and fine arts, and has been a pioneer in the South Beach art scene since the late 1980s.

The Broward Addiction Recovery Center (BARC) offers a comprehensive range of services for adults who are affected by substance use or co-occurring disorders. BARC is dedicated to helping clients attain holistic wellness by focusing on individual recovery, improved life management skills, and enhanced interpersonal relationships.





Carlos A. Alves and JC Carroll, *Transformation*, 2024
Handmade ceramic tile mosaic base, aluminum powder-coated butterfly and flower stems, ceramic flowers and stained-glass inserts
132 in. x 156 in. x 312 in.
Nancy J. Cotterman Center (NJCC), Oakland Park

Transformation was commissioned by the Public Art & Design program in partnership with the Broward County Crisis Intervention and Support Division. This integrated artwork features three large, vividly colored aluminum flowers rising from a teardrop-shaped mosaic planter that doubles as a communal seating area. Designed to instill a visual sense of joy and renewal, the sculpture serves as a symbolic anchor for both the professionals working at the facility and those visiting during times of crisis.

The Nancy J. Cotterman Center (NJCC) is a critical resource providing free, comprehensive support for survivors of sexual assault, child abuse, and human trafficking.

Coloring Our World

Murals occupy a distinctive place within Broward County. Visible, accessible, and deeply connected to their surroundings, they interpret local histories, celebrate native landscapes, and establish visual landmarks throughout the county. Over the decades, the program has commissioned murals at a wide range of scales and settings, from civic buildings and transportation corridors to parks and community gathering places. Together, these works demonstrate the power of mural-making to shape public space and contribute to Broward County's visual identity.





Evoca1 (Elio Mercado), *Untitled,* 2019
Exterior acrylic paint
South façade 53 ft. x 20 ft.; east façade 15 ft. x 20 ft.; north façade 53 ft. x 20 ft.; west façade 35 ft. x 20 ft.
Harold Reitman Boys & Girls Club, Fort Lauderdale

South Florida–based artist Evoca1 created this mural on the exterior of the Harold Reitman Boys & Girls Club to inspire the more than 500 families who visit the center annually. The artwork features 12 images that wrap around the building, reflecting the club's mission while celebrating youth and the opportunities available to them. Evoca1, born Elio Mercado, is a Dominican-born muralist and painter renowned for his captivating and thought-provoking work.



Evoca1 (Elio Mercado), *Untitled,* 2019
Exterior acrylic paint
South façade 53 ft. x 20 ft.; east façade 15 ft. x 20 ft.; north façade, 53 ft. x 20 ft.; west façade 35 ft. x 20 ft.
Harold Reitman Boys & Girls Club, Fort Lauderdale



MUTA Visión (Muta Santiago), *Tropical Solace*, 2025
Exterior acrylic paint
85 ft. x 30 ft.
Broward County Governmental Center Parking Garage, Fort Lauderdale

Inspired by the Everglades and informed by community input, *Tropical Solace* by South Florida artist MUTA Visión enhances a prominent downtown corridor traveled by approximately one million commuters each year. Replacing a 1988 mural, the five-story artwork offers a contemporary interpretation of Broward County's evolving identity through imagery drawn from the region's natural environment, including the iconic Great Blue Heron.

The mural was commissioned through a collaboration between Broward County's Public Art & Design program and the Fort Lauderdale Downtown Development Authority, in partnership with Twenty6North Productions.

MUTA Visión (Muta Santiago) is a Hispanic American visual artist and muralist based in South Florida whose large-scale public artworks combine portraiture, nature, and vibrant color to create distinctive site-specific murals.

VisualEYES

For VisualEYES, the Public Art & Design program commissioned South Florida artists to create murals representing the distinct character of cities across Broward County. Artists engaged residents through workshops, questionnaires, and community events to help ensure the artworks reflected the perspectives and experiences of the neighborhoods in which they worked. The murals were a central initiative of Broward County's centennial celebration, Broward 100 (2014–2015).

Participating VisualEYES artists included: Addonis Parker, Alex Vahan (Cushy Gigs), Andrew Reid, Carla Rowe, Cecilia Lueza, Eduardo Mendieta, Evoca1 (Elio Mercado), Gary Moore, Luis Valle, Nate Dee (Nathan Delinois), Ruben Ubiera, and William Savarese.



Luis Valle, *Run!,* 2015
Acrylic paint
20 ft. x 50 ft.
Davie

Luis Valle's *Run!* depicts four 20-foot-tall horses, capturing Davie's equestrian heritage. Reflecting a time when horses once outnumbered residents, the mural references a tradition that remains visible today through the town's Equestrian and Recreational Pathway Network. This large-scale work connects Davie's rural history with its preserved open spaces, recognizing the enduring role of horses in the community.

Born in Nicaragua, Luis Valle (El Chan Guri) relocated to Miami as a child. He later earned a Bachelor of Fine Arts from Florida State University. Today, his work draws on these experiences to create vibrant public art informed by heritage, nature, and place.



Evoca1 (Elio Mercado), *Hometown Choice*, 2015
Acrylic paint
20 ft. 11 in. x 12 ft. 8 in.
Oakland Park

Evoca1 (Elio Mercado) created *Hometown Choice* in Oakland Park as a reflection on future generations. The mural features hands clasping a young oak sapling. Students from Oakland Park's after-school program participated in the painting process, adding handprints along the border as high as they could reach.



Cecilia Lueza, *Visionary*, 2015
Acrylic paint
14 ft. x 15 ft.
Pompano Beach

Cecilia Lueza's *Visionary* mural in Pompano Beach pays homage to the city's pioneering women, such as Florence Ali and Blanche Ely, who forged a resilient community by providing decades of facilitation, support, and educational services. By distilling local history through her signature prismatic style, Lueza transformed Artists Alley into a living landmark, cementing the neighborhood's collective memory in a bold, tangible display of civic pride.

Argentine American artist and sculptor Cecilia Lueza is known for her bold mural art and monumental public artworks

Elevating Urban Infrastructure

Integrating public art and design into urban infrastructure brings visual interest and character to the functional systems that shape daily life. This approach can enhance everyday public spaces and contribute to a more welcoming built environment.

By incorporating art into service infrastructure, the Public Art & Design program collaborates with county agencies to ensure that creativity extends into often-overlooked elements of the public realm.





Patricia Leighton, *Seven Runes*, 1991
Fossilized oolitic limestone
7 Sculptures, 180 in. x 78 in. x 36 in.–48 in. each
Water & Wastewater Services, Pompano Beach

Seven Runes is a site-specific installation of hand-hewn monoliths, carved from native oolitic limestone and arranged in a sweeping arc across a pond. The project involved engineering an earth-cut from an existing retention pond that allows water to spill onto the land, creating a self-sustaining shallow-pool wetland populated with vegetation indigenous to South Florida.

Each of the porous, textured limestone pillars weighs approximately 20 tons and shows visible fossil imprints that serve as a physical record of the region's environmental history. Together, the incised landscape and the wetland act as a natural sponge that soaks up rainfall, slows stormwater runoff, and reduces flooding risks.

Born in Greenock, Scotland, Patricia Leighton is the recipient of numerous awards. In Scotland, she built *Sawtooth Ramps*, one of the most impressive examples of land art in the United Kingdom.

Broward County's Water & Wastewater Services plays a key role in supporting the region's growth and resilience by managing water resources and planning for future demand.





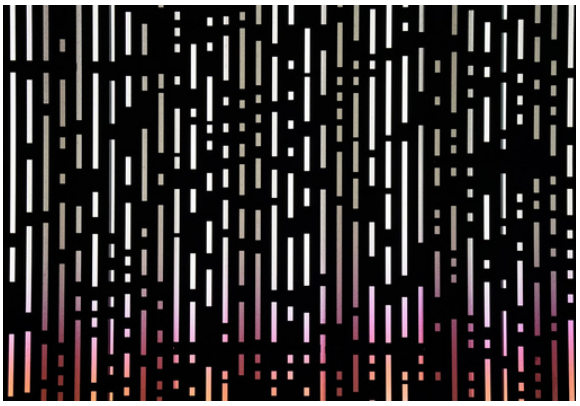
Laurinda Spear (Arquitectonica), *Stair #1,* 1988 (deaccessioned 2025)
Ceramic and marble tiles, steel, concrete, paint
Approximately 32 ft. x 40 ft. x 14 ft.
Broward County Central Transit Terminal, Fort Lauderdale

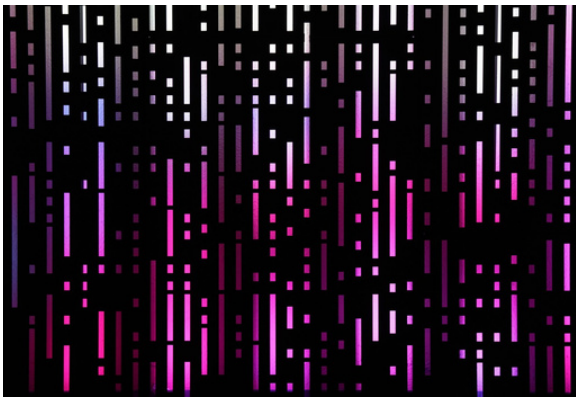
The eye-catching design of *Stair #1*, located at the south-eastern corner of Broward County's main bus terminal, features a black and white checkered grid offset by a solid block of blue that is accented by a striking red handrail and painted elliptical yellow canopy. Its vibrant colors and playful geometry mirror the energy of downtown Fort Lauderdale, transforming a functional pedestrian entrance into a dynamic local landmark.

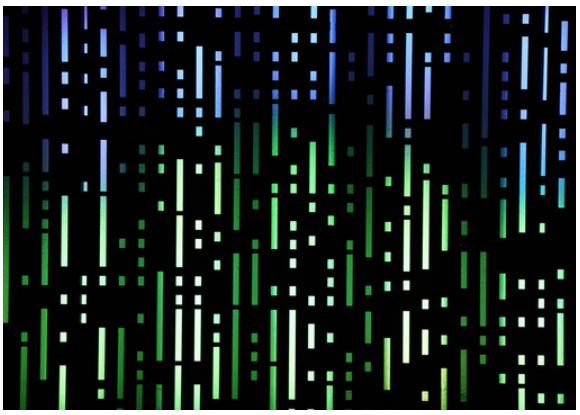
Though it is now deaccessioned as public art, the installation remains the design centerpiece of the terminal. It has greeted more than 3,000 passengers a day from 14 different Broward County Transit bus routes for almost 40 years.

Laurinda Spear is the co-founder of Arquitectonica, an architecture and design firm with projects in 59 countries around the globe.









Susan Narduli (Narduli Studio), *Light Crossing,* 2025
Under the Andrews Avenue Bridge, Riverwalk, Fort Lauderdale
2 Aluminum panels, 5 ft. 8 in. x 15 ft. 4 in., 4 aluminum panels, 8 ft. x 12 ft. 9 in., linear tower lighting

The lighting of bridges has a long and fascinating history, rooted in both the practical and the aesthetic. Traditionally, bridges were illuminated for visibility and safety, but over time cities began to recognize the potential of lighting to highlight the architectural character of these structures and reshape how they are experienced after dark. Through carefully designed illumination, bridges can become visual landmarks, drawing attention to the relationship between the built environment, the water below, and the surrounding cityscape.

Susan Narduli was selected to create integrated light experiences for three bridges spanning the New River in downtown Fort Lauderdale. These 'light crossings', at the Andrews Avenue Bridge (with installations planned for the 7th Avenue and 3rd Avenue bridges), use programmed illumination to animate the bridge structures and cast shifting reflections across the surface of the river. The result is a subtle yet dynamic visual experience that extends the presence of the bridges into the nighttime landscape.

Susan Narduli, principal of Narduli Studio, is both an artist and an architect. Through public artworks, installations, and integrated design projects, she uses light and technology to reveal overlooked qualities of the built environment. She founded her Los Angeles-based studio to develop projects that merge artistic expression with the design of civic spaces, infrastructure, and the public realm.





Ruth Burotte, *Urban Treasures*, 2019
Digital art printed vinyl wrap
8 traffic signal boxes, approx. 60 in. x 40 in. x 27 in. each
(6 designs by Ruth Burotte; 1 design by David Tamfee; 1 design by Mariana Espinosa)
Various locations throughout the Broward Municipal Services District (BMSD)

In 2018, Ruth Burotte became the youngest artist ever commissioned by Broward County's Public Art & Design program. As a recent graduate of Dillard High School, she was selected to create a series of integrated artworks for traffic signal boxes throughout Broward's Municipal Services District (BMSD). Burotte's playful aesthetic transformed these elements of functional infrastructure into colorful local landmarks that reflect the character of the district. An additional two wraps were designed by David Tamfee and Mariana Espinosa who were mentored by the artist.

Burotte is a local Haitian American artist whose multidisciplinary practice spans character design, public art and immersive installations.

The Public Art & Design program collaborates with the BMSD on public art initiatives. The BMSD is an unincorporated area of Broward County, where the county directly provides a range of soft and hard infrastructure services to residents.



Bill and Mary Buchen, *Pompano Drum Circle*, 2011
Stainless steel
7 ft. 4 in. x 16 ft. x 16 ft.
Northeast Transit Center, Pompano Beach

Pompano Drum Circle is inspired by global percussion traditions and the communal nature of drum circles. In this installation, steel drums tuned to different tones offer commuters opportunities to pause, listen, or create their own rhythms.

Since 1972, Bill and Mary Buchen have collaborated to produce numerous interactive art pieces in playful multidisciplinary forms, with a particular focus on integrating sound with visual art and public participation.

The Public Art & Design program periodically collaborates with Broward County Transit, the second-largest transit system in Florida, to install public art in key locations throughout the transit network.



Alicia Bellini Sobchak, *Cultural Heritage Landmarks*, 2006, 2012 (deaccessioned 2025)
4 sand-cast bronze with patina, clay tile, copper, porcelain enamel, mosaic, painted stainless steel posts, concrete (2006); 9 powder-coated aluminum panels, porcelain enamel (2012)
Dimensions variable
Various locations across Broward County



Alicia Bellini Sobchak, *Cultural Heritage Landmarks,* 2006, 2012
(deaccessioned 2025)
4 sand-cast bronze with patina, clay tile, copper, porcelain enamel, mosaic, painted stainless steel posts, concrete (2006); 9 powder-coated aluminum panels, porcelain enamel (2012)
Dimensions variable
Various locations across Broward County

To celebrate the 30th anniversary of Broward County's Public Art & Design program, and in anticipation of the County's 2015 centennial, the program provided a matching grant to municipalities that wished to install cultural heritage markers.

Artist Alicia Bellini Sobchak was commissioned to design a series of cultural heritage markers for participating municipalities. Installed at historic and cultural sites throughout Broward County, the markers highlighted local histories while creating a visually unified program that connected significant places across the region.

The first set of four markers, created in 2006, are located at the Blanche Ely House Museum, Flamingo Gardens, Tequesta Indian Village, and Tree Tops Park. The second set, created in 2012, are located at Bonnet House, Coral Springs Covered Bridge, Curci House, Doris Davis Foreman Wilderness Preserve, Hammerstein House, Richardson Historic Park, Sample-McDougald House, Snow-Reed Swing Bridge, and West Side School.

Since 2000, Alicia Bellini Sobchak has led Alicia Bellini Design, specializing in graphic design services with expertise in urban identity systems.

Public Art and Performance

Performance activates public art in real time, inviting audiences to experience artworks through movement, sound, and story-telling. By bringing artists and performers into dialogue with public spaces, performance expands the ways people encounter and interpret the built environment.

In 2016, to commemorate the 40th anniversary of Broward County's Public Art & Design program, the Cultural Division launched *Counterpoints*, a year-long series to celebrate the dynamic relationship between public art and performance. Each month, dance troupes performed at iconic public artworks in the collection.

Miami City Ballet dancers performed on Michele Oka Doner's terrazzo floor at Port Everglades. Paco Huerta's Ballet Folklorico Azteca danced at Ivan Chermayeff's tile work at the Broward Main Library. Jayadevi Arts activated space around David Lee Brown's sculpture at FLL Airport, and Ballet Brika West African Dance Theater brought its repertoire to Alice Aycock's sculpture at Central Broward Regional Park & Broward County Stadium, among others.

Local photographers Tabatha Mudra and Eileen Escarda were engaged to document the performances. The photographs were exhibited at Gallery Six in the Broward County Main Library in 2017.



Body and Soul Dance Theatre performs at *Accordant Zones* by Barbara Neijna and Ned Smyth, Broward Judicial Complex, Fort Lauderdale (Photo by Tabatha Mudra)



South Florida Lindy Collective performs at *I LOVE YOU*, by Rosario Marquardt and Roberto Behar,
Broward County Library Branch, Davie
(Photo by Eileen Escarda)



Coral Springs Chinese Cultural Association performs at *Flying Saucer Grove* by Martha Schwartz,
Amerant Bank Arena, Sunrise
(Photo by Eileen Escarda)

Key Partners–Parks and Libraries

Parks and libraries have been among Broward County Public Art & Design's most enduring collaborators. As accessible public spaces that support recreation, learning, and civic life, they serve residents of all ages and backgrounds.

Together, they are home to a wide range of artworks and integrated design projects, making them natural settings for creative experiences that are freely available to the public.





Joshua Wiener, *Lefty Lucy*, 2023
Powder-coated aluminum
12 ft. x 15 ft. 6 in. x 4 ft. 6 in.
Tradewinds Park & Stables, Coconut Creek

Positioned at the entryway intersection leading to the stables, two large-scale abstract horse sculptures welcome visitors to Tradewinds Park & Stables. The structures' metal layers capture equine musculature and motion, creating a shifting visual effect that transforms the artwork's appearance as viewers pass by.

Joshua Wiener is a Colorado-based public artist known for his large-scale sculptures that often reflect elements of nature and incorporate aspects of community interaction. Tradewinds Park & Stables is a 625-acre county park featuring a working farm, scenic equestrian trails, and horse stables, making it the ideal location for Wiener's *Lefty Lucy.*

County Parks

Broward County's Public Art & Design program has collaborated extensively with Broward County Parks to integrate site-specific art into regional and neighborhood parks. Over time, these partnerships have expanded beyond traditional sculpture to embrace environmental art, ecological design, and community-driven projects.

The relationship deepened following the 2000 Safe Parks and Land Preservation Bond, which supported major initiatives including the creation of ArtsParks and Lorna Jordan's environmental art master plan, *A Theater of Regeneration* (2004).



Christine Federighi (1949-2006), *Mangrove Root Benches & Plaza*, 1995
Coral rock, bronze, concrete pavers
Brick plaza 66 ft. x 50 ft.; 5 curved coral benches and 1 faux coral bench with bronze legs
Anne Kolb Nature Center, Hollywood

Mangrove Root Benches & Plaza offers a contemplative resting space that harmonizes with its natural surroundings. It consists of five coral rock benches with bronze legs resembling the intertwining roots of mangrove trees. The sculptural benches are set atop concrete pavers, reflecting the artist's intention to integrate form, function, and environment, or as Federighi described it, to "sit with Nature."

Christine Federighi served for 32 years as head of the Ceramics Department at the University of Miami. Her distinctive artwork, much of which focused on environmental installation, won local, national, and international acclaim.

The artwork provides a fitting tribute to the Nature Center, named after Anne Kolb, the first woman elected to the Broward County Commission, who was instrumental in saving this 1,501-acre coastal mangrove wetland from development.



Jerome B. Meadows, *Fern-Lore Guardian,* 1994
Cedar wood, bronze
2 sculptures, 81 in. x 24 in. x 18 in. each
Fern Forest Nature Center, Coconut Creek

Visible from the elevated boardwalk, *Fern-Lore Guardian* consists of a pair of sculptures that reflect the natural cycle of growth and preservation. Drawing inspiration from seeds and plants, the work invites visitors to connect with the park's flora. Meadows aimed to show how "the outwardly unassuming character of seeds" belies the "powerhouse of energy and potential which they contain."

Jerome B. Meadows is a nationally recognized artist from New York who lives and works in Savannah, Georgia.

Director's Introduction

For fifty years, Broward County's Public Art & Design program has brought imagination into public space, and nowhere is that more evident than in our parks. Across our vast system of natural areas, community spaces, and regional destinations, public art has deepened the connection between people and place, inspiring exploration and reflection.

Over the years, we've seen how public art can turn a trail, a plaza, or a pavilion into a destination. The 1994 installation of *Fern-Lore Guardian* at Fern Forest Nature Center, our first public art project in the park system, set the stage. Tucked just off a boardwalk in a serene, wooded setting, the piece still surprises visitors who come across it on a quiet walk. Its blend of bronze and cedar, referencing seeds and plant life, reminds us that both art and nature grow stronger together.

From gathering places to teaching tools to defining markers of community, our artworks demonstrate how public art can simultaneously educate, entertain, and elevate outdoor spaces. Our artworks serve as gateways into conversations about environmental stewardship, sources of pride that reflect neighborhoods' cultural heritage, and opportunities to honor the land and its history.

Time and again, we have seen how public art enriches the visitor experience, strengthens community bonds, and gives our parks a unique sense of character. The installations we have commissioned encourage people to pause, reflect, and connect with nature, with their community, and with themselves.

Broward County Parks and Recreation is proud to be part of the Public Art & Design program's 50-year legacy. We are deeply grateful to the artists who have brought their visions to life in our spaces and to our partners at the Cultural Division for championing the role of art in everyday life. As we look ahead, we remain committed to creating parks that are not only beautiful and accessible but also rich in cultural meaning and artistic inspiration, for this generation and the next.

Dan West
Director, Broward County Parks and Recreation Division



Dan West
Director, Broward County Parks and Recreation Division





Alice Aycock, *Whirls and Swirls and a Vortex on Water,* 2008
Aluminum, steel, concrete, acrylic
20 ft. x 34 ft. x 20 ft.
Central Broward Park & Broward County Stadium, Lauderhill

Whirls and Swirls and a Vortex on Water hovers above an elliptical-shaped pool, evoking the swirling weather patterns characteristic of South Florida while hinting at the marine life found below the pond's surface. Aycock's fascination with turbulence serves as the conceptual engine for this piece. Drawing inspiration from both modern physics and Leonardo da Vinci's historic Deluge drawings, she translates the complex movements of water and air into a semi-architectural form.

The structure references the spiraling intensity of hurricanes and the mathematical grace of a vortex. A sixteen-foot metal element descends beneath the surface, inviting the viewer to look deeper into the depths.

Aycock, whose work is represented in major museum and public collections throughout the world, is known for large-scale sculptures that draw inspiration from science, engineering, architecture, and natural phenomena. A 2019 work by Aycock, *Exuberance,* can be found at Port Everglades.



Blessing Hancock, *As One*, 2017
Stainless steel, programmable LED lighting
162 in. x 62 in. x 58 in.
Dillard Green Space, Broward Municipal Services District, Fort Lauderdale
(Photo by Robin Hill)

Inspired by West African Adinkra symbols, *As One* is a large-scale sculpture that references themes of unity, connectedness, and resilience. Constructed of stainless steel and illuminated by programmable LED lighting, the work serves as a prominent visual feature within Dillard Green Space, creating changing patterns of light and shadow throughout the day and evening.

Blessing Hancock's practice focuses on creating innovative site-specific sculpture for public spaces. Her commissions can be found throughout the world.







Jeffrey Reed and Jennifer Madden, *Flight Path*, 2022
Stainless steel, concrete
Sculpture: 13 ft. x 12 ft. x 12 ft.; Plaques: 30 in. x 48 in. x 18 in.
Everglades Holiday Park, Fort Lauderdale

In *Flight Path*, a sculpture of a Great Egret appears poised to fly over the Everglades with wings constructed from steel feathers formed by 7,000 welds. A concrete pathway features 20 stainless-steel silhouettes of indigenous birds, and an identification key provides information on each of the species depicted. Visitors are encouraged to try to find each one on the pathway, adding an interactive element to the artwork.

Jeffrey Reed and Jennifer Madden have spent more than 25 years creating public artworks that respond to the history, environment, and identity of a site.



Lorna Jordan (1954-2021), *Island Garden*, 2009
Terrazzo walkway and benches, stainless steel columns, aluminum trellis and guardrails, native plants, reflection pond, fountain, water pumps, spiral runnel, lighting
Dimensions variable
Long Key Natural Area & Nature Center, Davie

Blurring the lines between sculpture, landscape, and architecture, a spiraling pavilion with a perforated canopy creates a unique gathering place. Pathway mosaics trace sedimentary layers of limestone and sandstone, reflecting the region's geological history, while a series of vertical screens provide a sense of enclosure and frame views of the surrounding landscape. Planters and pools highlight the relationship between water and plant life, while benches and trellises provide restful, shaded spaces.

Lorna Jordan was one of many artists who played a pivotal role in evolving environmental art into ecological art by shifting focus from "sculpture in nature" to functional ecological infrastructure. As the art world slowly turned away from the static earthworks of the 1970s (like Robert Smithson's *Spiral Jetty*), and toward reclamation art, Jordan's work, as demonstrated in projects like Island Garden, became part of a growing movement that showed that public art could clean water and restore habitats, not just comment on their destruction.

Lorna Jordan's multi-disciplinary practice explored the relationships between the built environment and the natural infrastructure of creeks, rivers, wetlands, ponds, and estuaries. In 2004, she authored Broward County's award-winning Environmental Art Master Plan: *A Theater of Regeneration*, a partnership between the Public Art & Design program and the Parks and Recreation Division.

Collaborating With Municipalities

Broward County's Public Art & Design program collaborates with municipalities and county agencies to integrate public art into parks, ArtsParks, greenways, and other shared public spaces. Working across diverse landscapes, the program commissions projects that respond to the character, history, and physical conditions of each site, ensuring that artworks are shaped by their surroundings as much as the communities they serve.

Greenways form a countywide network of trails, bike paths, and waterways that connect neighborhoods to parks and conservation lands. Along these corridors, public art creates landmarks, gathering places, and moments of discovery that enrich the experience of moving through the landscape.

ArtsParks, by contrast, are designated cultural destinations where visual and performing arts are central to the landscape itself. Conceived through Broward County's Safe Parks and Land Preservation Bond, these spaces combine arts programming, public gathering areas, and permanent installations to create new models for civic life and cultural participation. Broward County has partnered with municipalities to establish ArtsParks in Hollywood, Miramar, Pembroke Pines, and Central Broward Park & Broward County Stadium.



Wendy Klemperer, *Silhouette Herd*, 2019
Welded steel with patina finishes
5 sculptures, Dimensions variable
Pine Island Pocket Park, Davie
(Photo by William Combs)

Five life-size galloping horse sculptures in Wendy Klemperer's *Silhouette Herd* pay tribute to the City of Davie's equestrian heritage.

Silhouette Herd grew out of a collaboration between the Public Art & Design program and the Broward Highway Construction and Engineering Division. It was part of a Broward County road improvement project aimed at enhancing the landscape design along a walking path at the edge of a 1.3-acre pocket park along Pine Island Road, a major north/south vehicular corridor in central Broward County.

Wendy Klemperer lives and works in Brooklyn, New York and Nelson, New Hampshire.





Jersey Devil (James C. Adamson, Steven Badanes et al.), *Greenworks*, 2016
30 Benches, canopies, bike racks and trash receptacles constructed from powder-coated aluminum, recycled plastic lumber, steel, ceramics, and polycarbonate
13 ft. x 13 ft. x 9 ft. each
Plantation, Tamarac, Margate, and Sunrise

The *Greenworks* project, designed by the architectural collective Jersey Devil (led by James C. Adamson and Steven Badanes), is a functional public art installation spanning 30 locations throughout Broward County. *Greenworks* incorporates custom-designed sculptural shade structures, integrated with seating and bike racks, and augmented with identification markers. The project is part of an effort to unify Broward's Greenway System through cohesive, high-quality design that prioritizes environmental integration.

Greenworks installations stretch across multiple Broward municipalities. Many are located near waterways and canals. In Plantation, installations are situated along neighborhood pathways that connect residential areas to larger arterial routes. In Tamarac, they extend along greenway corridors that serve as non-motorized transportation spines for the city. In Margate, installations are placed at key sites to enhance the utility and aesthetic of the city's recreational trails, and in Sunrise, the structures provide viewing platforms in areas where greenways intersect with other types of public space.

The *Greenworks* project was realized through a cross-departmental collaboration between Broward's Public Art & Design program and the Highway Construction and Engineering Division.

Jersey Devil is a group of architects, artists, and inventors known for creating environmentally conscious public art and their innovative use of materials.



ArtsPark at Young Circle, Hollywood

ArtsParks are community destinations that integrate performing, visual, and literary arts within park settings. The 10-acre ArtsPark at Young Circle in downtown Hollywood was funded by the City of Hollywood with assistance from Broward County through proceeds from the 2000 Broward County Safe Parks and Land Preservation Bond Issue. Dedicated in March 2007, it offers residents and visitors a wide range of arts-based educational, recreational, and cultural programming.

The design integrates site-specific artworks with the distinctive natural character of the South Florida landscape. According to Project Designer Margi Nothard, the ArtsPark "is architecture as landscape and as sculpture." An integrated artwork commissioned by the Public Art & Design program for the project is Ritsuko Taho's water feature, *Millennium Springs* (2007).

Another prominent ArtsPark installation is Alice Aycock's *Whirls and Swirls and a Vortex on Water* at Central Broward Park & Broward County Stadium.







Mags Harries and Lajos Héder (1940-2025), *Terra Fugit*, 2006
Granite, bronze, steel, preserved plantings, coral rock, patterned concrete, interpretive plaques, floating aluminum observation deck, hand pump
4 acres within Miramar Regional Park, Miramar





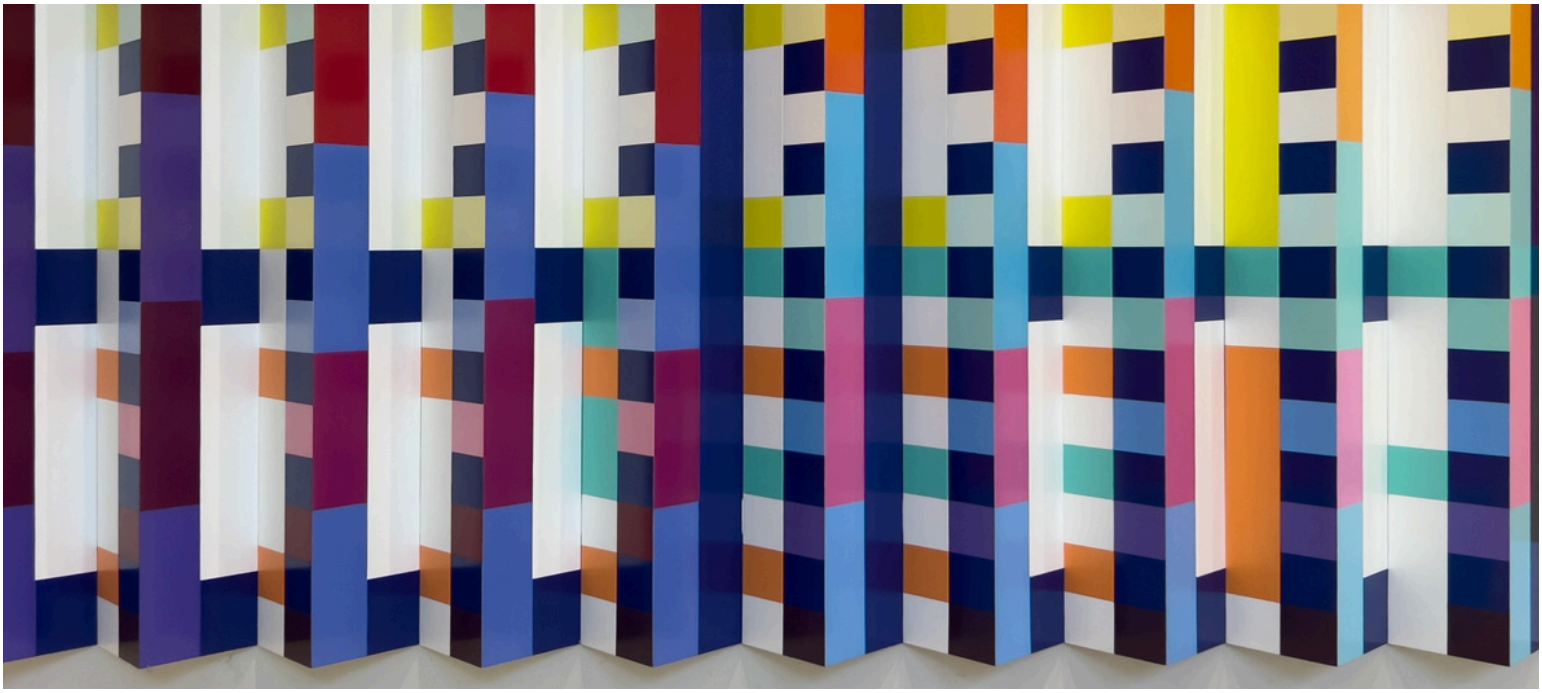
Terra Fugit is a monumental, 4-acre environmental public art earthwork nestled within Miramar Regional Park on the edge of the Everglades. Designed by artists Mags Harries and the late Lajos Héder, the work serves as a contemplative landscape sculpted around a circular bay.

The design offers two mirrored experiences: a bowl-shaped lawn that functions as an amphitheater, with gently sloping views across the human-made landscape; and an 80-foot- diameter ring of untouched marshland – a visual reminder of the site's natural past and a symbol of what once covered the surrounding landscape.

A connecting pathway etched with marsh grasses and poetic text traces the water's edge. Along the path, carved coral rock boulders excavated from the site provide natural seating. Visitors can walk out onto a floating gazebo set over the pond and use a hand pump to release a massive water bubble that disrupts the surface and ripples outward. The name of the artwork, *Terra Fugit* (Land Flies), plays on the Latin phrase tempus fugit (time flies).

Miramar Regional Park was originally developed by Broward County and later transferred to the City of Miramar.

Mags Harries and Lajos Héder worked collaboratively to create public art throughout the United States. Based in Cambridge, Massachusetts, they completed over 300 public projects from 1990 until Héder's death in 2025.



Yaacov Agam, *Color and Rhythm, A Visual Orchestration,* 1986
Paint, aluminum
57 in. x 324.5 in.
Broward County Main Library, Fort Lauderdale

Yaacov Agam, widely recognized as a pioneer of kinetic art, created this sculptural painting with the intent that library visitors would experience it like the pages of a book. Through visual orchestration and optical playfulness, different colors and shapes emerge, merge, and disappear depending on the viewing angle. New dimensions of the narrative unfold as the artwork is viewed from different vantage points, creating a living experience perceived only in stages.

Yaacov Agam is a leading exponent of optical and kinetic art, best known for his three-dimensional paintings and sculptures.

County Libraries

The Broward County Public Art & Design program has collaborated extensively with the Broward County Libraries Division to transform library spaces into civic landmarks that support community, culture, and literacy. This enduring partnership has integrated site-specific art into both new construction and renovations of library branches across the county since the early 1980s.

Director's Introduction

Broward County's public libraries are bastions of the creative, the imaginative, the new. They contain countless examples of deep thought and exuberant, unexpected ideas. The walls, the shelves, even the floors and ceilings, are alive with designs and messages. Best of all, they are free, open, and endlessly enriching. This is because our libraries house art as well as the written word.

As a library director and lifelong art lover, I equate books and libraries with art and all things artistic. Art, like literature and scholarship, enhances our lives. Broward County Library (BCL) endeavors to give the public the best of both worlds, in keeping with the library's mission to "...satisfy the changing needs of the people of Broward County for information, education and recreation." Art, like the written word, informs, teaches and entertains.

Their interaction produces a combined effect greater than the sum of their individual parts. It is a marvelous example of inspired synergy in library environments.

I am pleased that our BCL visitors can walk into any of our 37 branches and encounter the fine arts all around them. The pieces of art that are permanent features of a library become integral parts of the space, giving each library a distinct personality.

Some artwork from our very diverse collection has been graciously donated by collectors or artists; much of the art has come to us through the Broward Cultural Division. Art is often chosen as an asset for the library because it contains literary themes. This exciting and delightful synchronicity can be found in pieces like *Libros* – a bronze and copper sculpture by Jim Sanborn at Northwest Regional that is based on the 3,000-year history of the written word, or Richard Heipp's *A to Z, Fables, Facts and Myths,* a series of cut metal silhouettes at the North Lauderdale Saraniero Branch that depict multicultural notions of myths and fables.

BCL enjoys collaborating with the Cultural Division's Public Art & Design program on the placement of art, indoors and outdoors, installing pieces wherever the eye can land. Like our endless rows of books, our art surrounds us, delights us, defines us.

A shared characteristic of public art and public libraries is that they reach into people's everyday lives and make creativity accessible. It is outreach of the finest order. The availability of dynamic and thought-provoking art impacts the individual and the community like a great book: it can be a revelation.

Our county spans a wide range of people, many of whom do not have the means to build a substantial personal library or art collection.

Good government supplies this perfect combination to the community gratis, through public art and public libraries. We are all better, wiser and happier for it.

Allison Grubbs
Director, Broward County Libraries Division



Allison Grubbs
Director, Broward County Libraries Division






Lisa Houck, *Ten Views of Turtle Territory,* (detail sketches pictured), 2004
Oil Enamel on MDF panels
10 panels, 10 in. x 10 in. each
Beach Branch Library, Pompano Beach

Lisa Houck received four commissions to create work for Broward County Libraries. They are *A Watery World with Reef Residents* at the Hollywood Branch Library, Hollywood; *Blue Birds with Wild Weather System* at the Century Plaza/Leon Slatin Branch Library in Deerfield Beach; *Botanical Garden Under a Blue, Blue Sky* at the Galt Ocean Mile Reading Center in Fort Lauderdale; and *Ten Views of Turtle Territory* at the Beach Branch Library in Pompano Beach. Each of the commissions explores South Florida's abundant marine life. Bright, whimsical designs depict various sea creatures and coral formations inspired by the region's natural ecosystems.

This project was created as part of the Pooled Libraries project, which involved incorporating public art into newly constructed or renovated Broward County Library branches.

Lisa Houck is a Boston artist who specializes in printmaking, mosaics, oil on wood, and watercolor. Her main subjects are plants and animals with a focus on birds.



Claudia Fitch, *Walking Sticks with Stories to Tell,* 2021
Cast and fabricated aluminum, concrete, integrated LED lighting
African American Research Library and Cultural Center, Fort Lauderdale
(Photo by William W. Combes)

Claudia Fitch's *Walking Sticks with Stories to Tell* honors the cultural heritage and lived experiences of Fort Lauderdale's historic Sistrunk neighborhood. Five towering sculptures draw inspiration from West African traditions and community narratives. Imagery embedded within the sculptures includes Adinkra symbols, Kente cloth colors, a copper scorpion hairpin, a bicycle, and a panther head – visual references that emerged from community workshops and student engagement activities led by Fitch in collaboration with Dillard High School's advanced art students.

Claudia Fitch is known for her imaginative public sculptures and installations. Her work often reinvents icons from art history and pop culture, aiming to connect contemporary sites with broader cultural narratives.

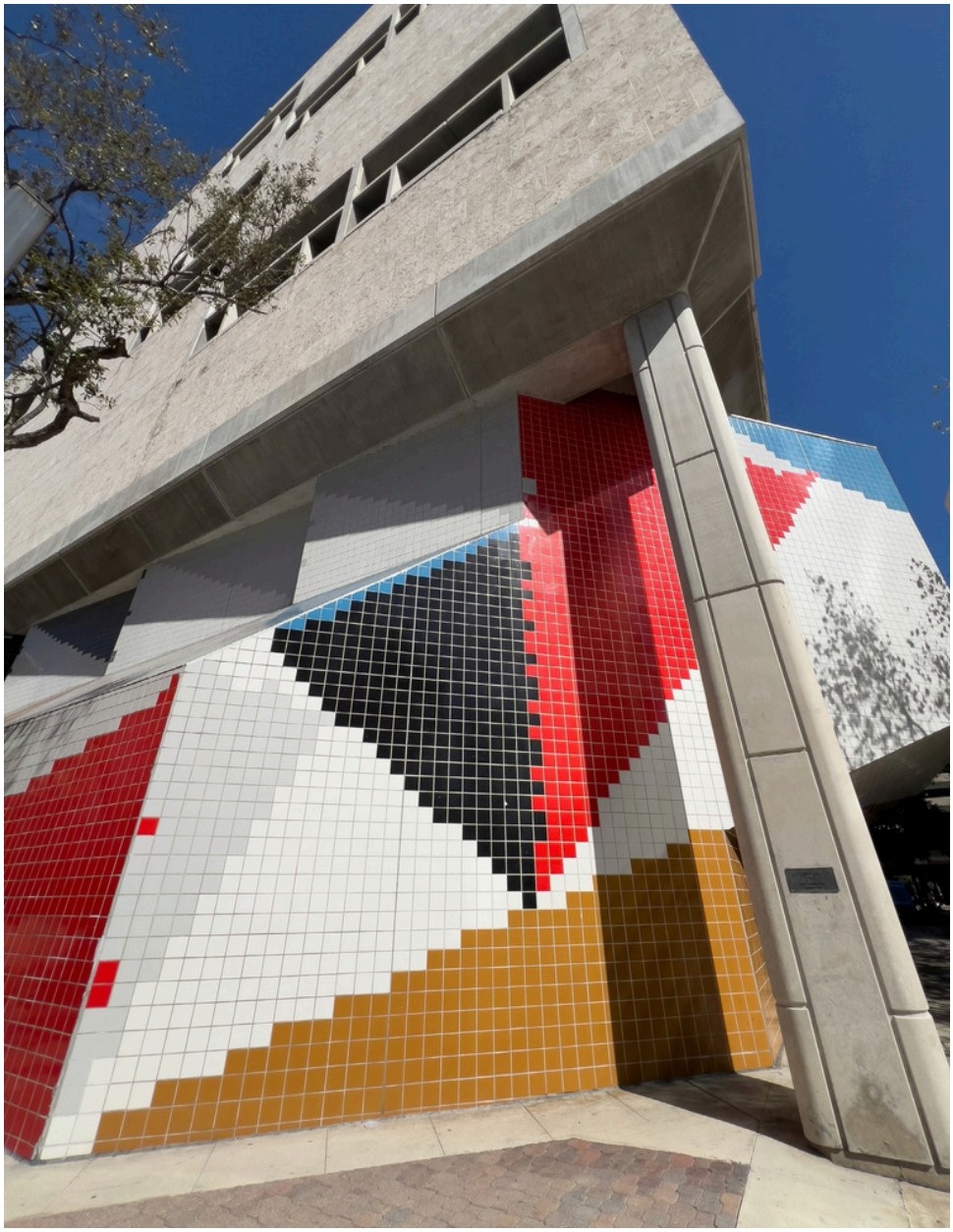




Jennifer Andrews and Gregg LeFevre, *Community Constellations,* 2017
23 inset bronze medallions
12 in.–24 in. in diameter
Pompano Beach Library, Pompano Beach

Community Constellations is an installation set into the lobby floor of Pompano Beach Library. Twenty-three bronze medallions, arranged as a constellation of stars, represent the library as a epository of stories. The artwork references the area's cultural and natural heritage and reflects the library's dual role as a center of knowledge and a space for cultural exchange.

Jennifer Andrews and Gregg LeFevre are New York-based artists. Their public artwork often features texts and images embedded in flooring and paved areas that tell stories of local communities.



Ivan Chermayeff (1932-2017), *Untitled*, 1984
Ceramic tile
Approx. 30,000 sq. ft.
Broward County Main Library, Fort Lauderdale

Ivan Chermayeff, an influential designer and artist, created the striking geometric artwork on the façade of Broward County's Main Library. The distinctive ceramic mural responds to the monolithic form and restrained palette of the building by the late Brutalist architect Robert F. Gatje of Marcel Breuer & Associates. Vivid hues of blue, red, yellow ochre, black, and white enliven one of Fort Lauderdale's busiest intersections and serve as a conspicuous example of Chermayeff's bold, colorful, and conceptual visual language.

Chermayeff co-edited *The Design Necessity* (1973), a casebook and exhibition prepared for the first Federal Design Assembly in Washington, D.C., that examined the role of design in government. Published by MIT Press, it presented design as a functional necessity rather than a superficial addition, demonstrating how thoughtful design could improve public services, reduce costs, and shape the character and experience of the built environment. Beyond his contributions to public art, Chermayeff was a seminal figure in the field of graphic design and the creator of enduring identities for institutions such as the Smithsonian and NBC.



Jim Sanborn, *Libros*, 2001
Copper and bronze
Scroll 28 ft. x 3 ft. x 3 ft.; freestanding screen 5 ft. x 15 ft. x 3 ft.
Northwest Regional Library, Coral Springs

Libros explores 3,000 years of writing with a suspended bronze scroll featuring texts from important manuscripts including the Magna Carta and Don Quixote, and iconic thinkers such as Darwin, Galileo, and poet Pablo Neruda. Blending history and technology, a freestanding, curving copper screen displays a passage describing how ancient Egyptians made paper from papyrus, along with its translation into computer code.

Jim Sanborn is an American sculptor best known for creating the encrypted *Kryptos* sculpture at CIA headquarters in Langley, Virginia.



Ruben Ubiera, *Glory and Defeat,* 2016
Mixed-media mural
11 ft. x 20 ft. (wall A); 12 ft. x 24.5 ft. (wall B); 12 ft. x 14.8 ft. (wall C)
Lauderhill Central Park Library, Lauderhill

Created for the library's sports-themed setting, Ruben Ubiera's *Glory and Defeat* was developed through workshops with members of the Lauderhill community, including library patrons and local youth, whose paper collages are layered beneath the mural's painted surface. Executed in the artist's signature urban Pop style, the work combines graffiti-inspired techniques with reclaimed materials.

Glory and Defeat was unveiled during the library's grand opening in 2016.

Ruben Ubiera is a neo-figurative artist from the Dominican Republic known for his large-scale murals, graffiti-inspired aesthetic, and bold graphic compositions.



Rosario Marquardt and Roberto Behar (R & R Studios), *I LOVE YOU,* 2012
Painted aluminum letters, landscaping elements
Each letter 120 in. x 12 in. x 17 in. to 67 in.; 5 flower benches 18 in. x 48 in. x 48 in. each
Broward County Branch Library, Davie
(Photo by R&R Studios)

Ten-foot-tall letters spelling out the phrase “I LOVE YOU” define an outdoor space that includes flower-shaped benches and carefully selected plantings. In the words of the artists, the area is meant to be a “secret garden where imagination and creativity can take flight.”

Roberto Behar and Rosario Marquardt have been called “architects of hope” and are known for creating memorable imaginative environments where people can gather, linger, and dream.





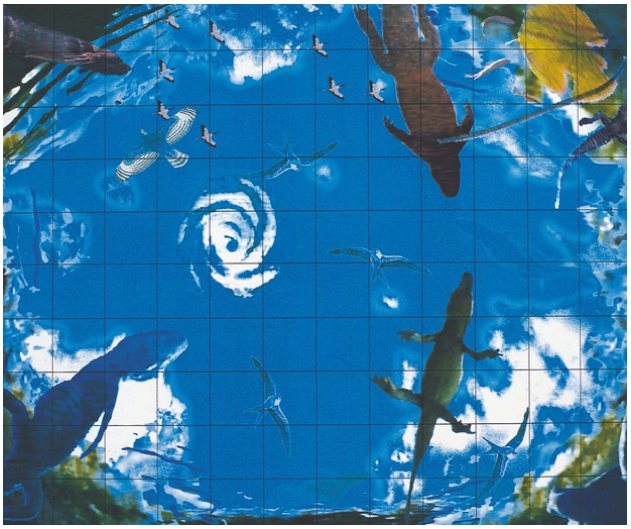
Gary L. Moore, *The Harambee Room*, 2002
Terrazzo floor, printed vinyl
10 ft. x 28 ft. x 28 ft.
African American Research Library & Cultural Center, Fort Lauderdale

In Swahili, Harambee means “let’s pull together” or “let’s unite,” and is a signifier for community collaboration. *The Harambee Room’s* circular design draws on traditional West African dwellings, while its terrazzo floor represents the transatlantic slave trade and journeys of enslaved Africans to North America. A sweeping printed vinyl photographic mural traces African American history, featuring figures like Dr. James Sistrunk, one of Broward’s early Black physicians, and the civil rights leader Eula Johnson. The room also commemorates the 1961 wade-in protests, which successfully challenged Fort Lauderdale’s discriminatory “Colored Beach” policies.

The Harambee Room is one of several public art projects located in the Broward Municipal Services District (BMSD).

Gary Moore’s work often explores the Black American experience through various media, including integrated installations, drawings, and sculpture.

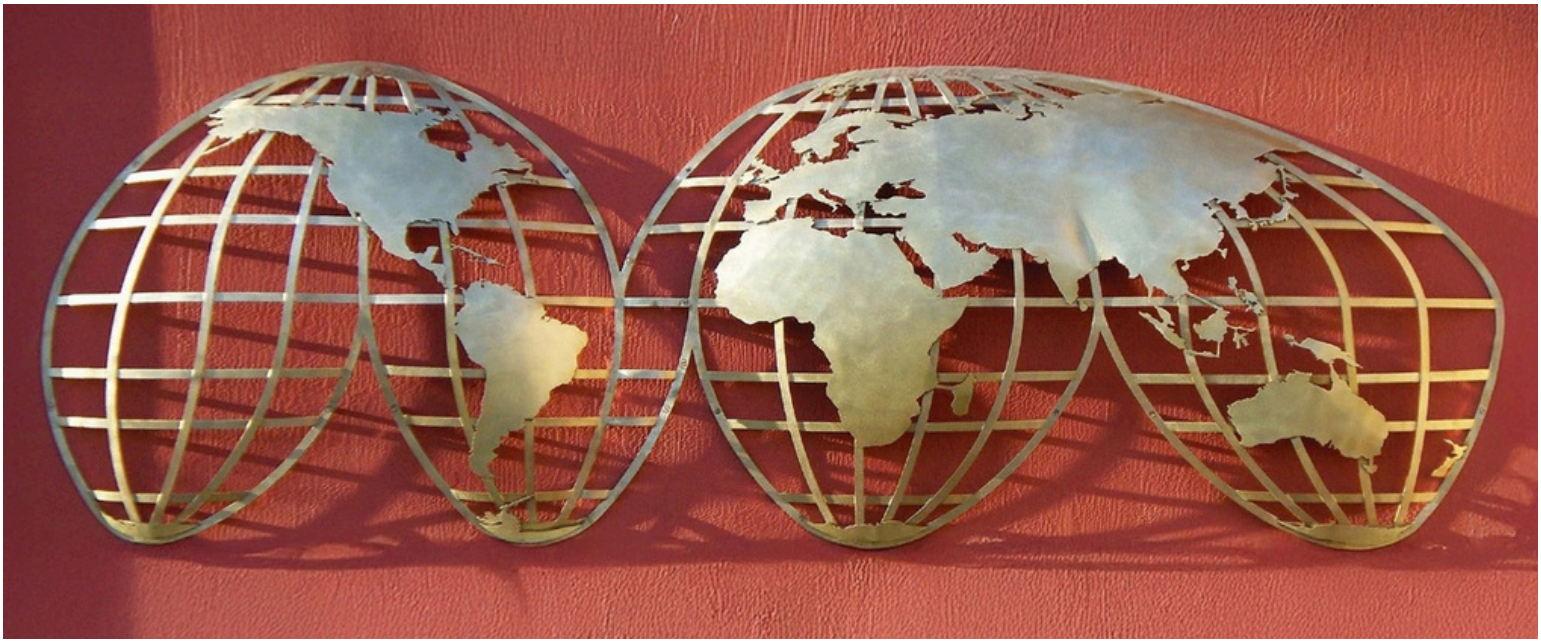




Carl Cheng, *Everglades Trespass/2000*, 2000
(deaccessioned 2025)
Colored terrazzo aggregate and resin, structural framing with Durst Fuji Film, acrylic with UV Filter skylights
Floor 33.4 ft. x 58 ft., 2 overhead skylights 24 ft. x 20 ft. and 28 ft. x 8 ft.
Southwest Regional Library, Pembroke Pines

Carl Cheng's site-specific installation at the entrance to one of Pembroke Pines' most popular civic spaces was inspired by the interplay of light, movement, and the Everglades. The floor design featured elements including water, grasses, and alligators. Although the terrazzo floor was deaccessioned in 2025, two skylights remain, depicting vivid blues and whites reminiscent of moving clouds and the Everglades landscape.

Carl Cheng is a California-based artist whose work exploresthe intersection of fine art, industrial design, technology, and ecosystems.





George Gadson, *Yesterday, Today, Tomorrow*, 2010
Bronze, granite, stone
Dimensions variable
Lauderdale Lakes Branch Library Educational and Cultural Center, Lauderdale Lakes

George Gadson's *Yesterday, Today, Tomorrow* invites visitors to the Lauderdale Lakes Branch Library to experience time in a unique way, using an interactive sundial that incorporates the viewer's shadow to display hours of the day. At the installation's center, a sculptural globe honors the varied communities of Lauderdale Lakes.

George Gadson is a South Florida-based sculptor, painter, and photographer.





Steve Gillman and Katherine Keefer, *Written Words,* 2007
Etched granite, bronze, stainless steel, pigmented concrete
32 ft. x 32 ft.
West Regional Library, Plantation

Located adjacent to the West Regional Library, *Written Words* incorporates etched text, sculptural words, and seating elements into an art plaza that references literature and language. Embedded directly into the landscape, the installation creates shifting patterns of light and shadow throughout the day. Arc-shaped benches crafted from etched granite provide places to sit, read, or reflect, while words and passages cast into the pigmented concrete walkways incorporate text into the experience of approaching the library.

Steve Gillman and Katherine Keefer are nationally recognized artists who have created numerous large-scale public artworks across the United States.

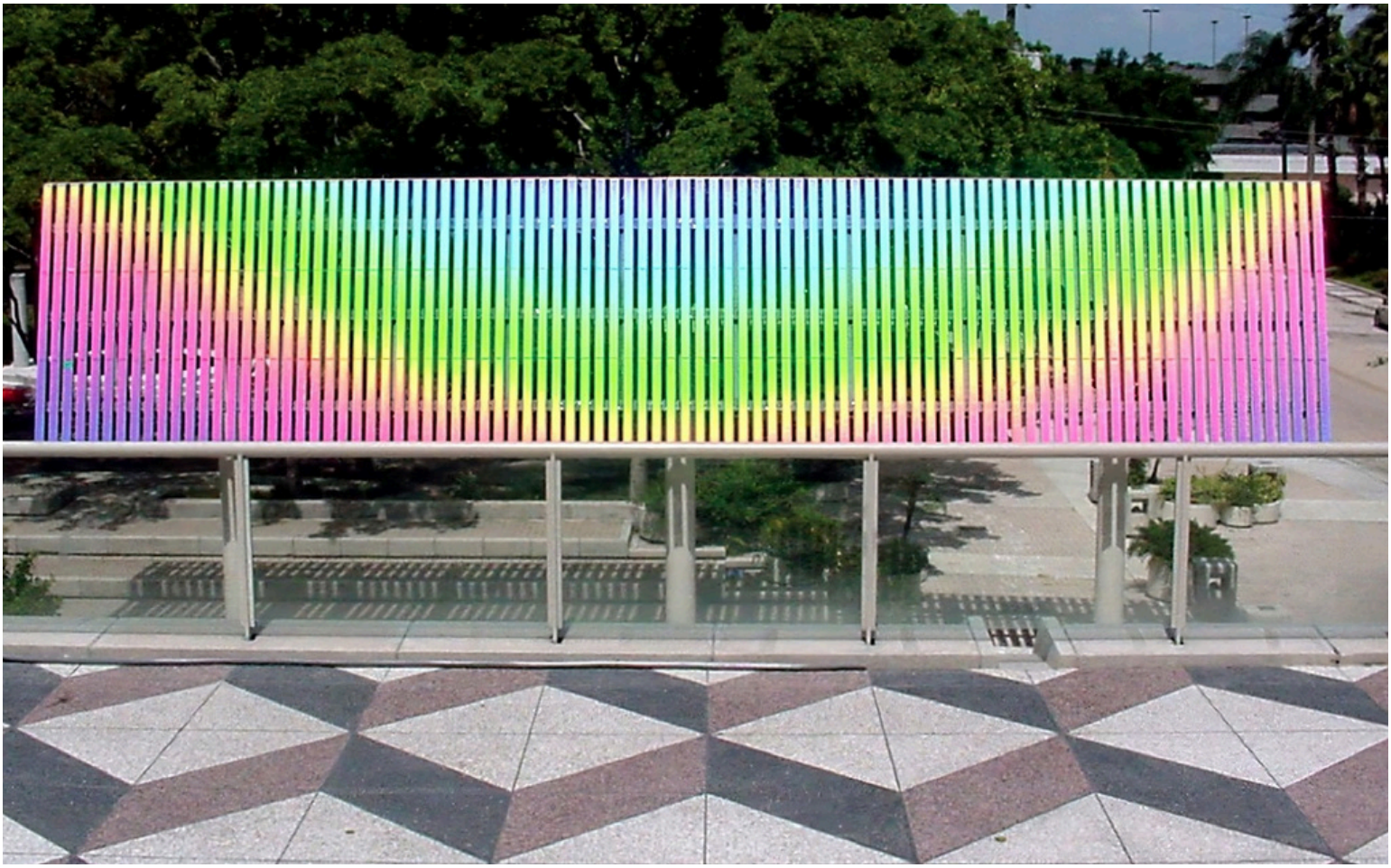




Christopher Janney, *Shadow Boxing*, 2007
Tempered colored glass, water jet-cut aluminum, paint
40 ft. x 40 ft. x 2 ft.
Southwest Regional Library, Pembroke Pines

S*hadow Boxing* is a colorful glass canopy that marks the entrance to the Southwest Regional Library. By day, sunlight creates shifting patterns of colored shadows; by night, illumination transforms the entry with a vibrant glow. A painted pattern on the plaza aligns with the shadows when the sun reaches its zenith during the spring and fall equinoxes.

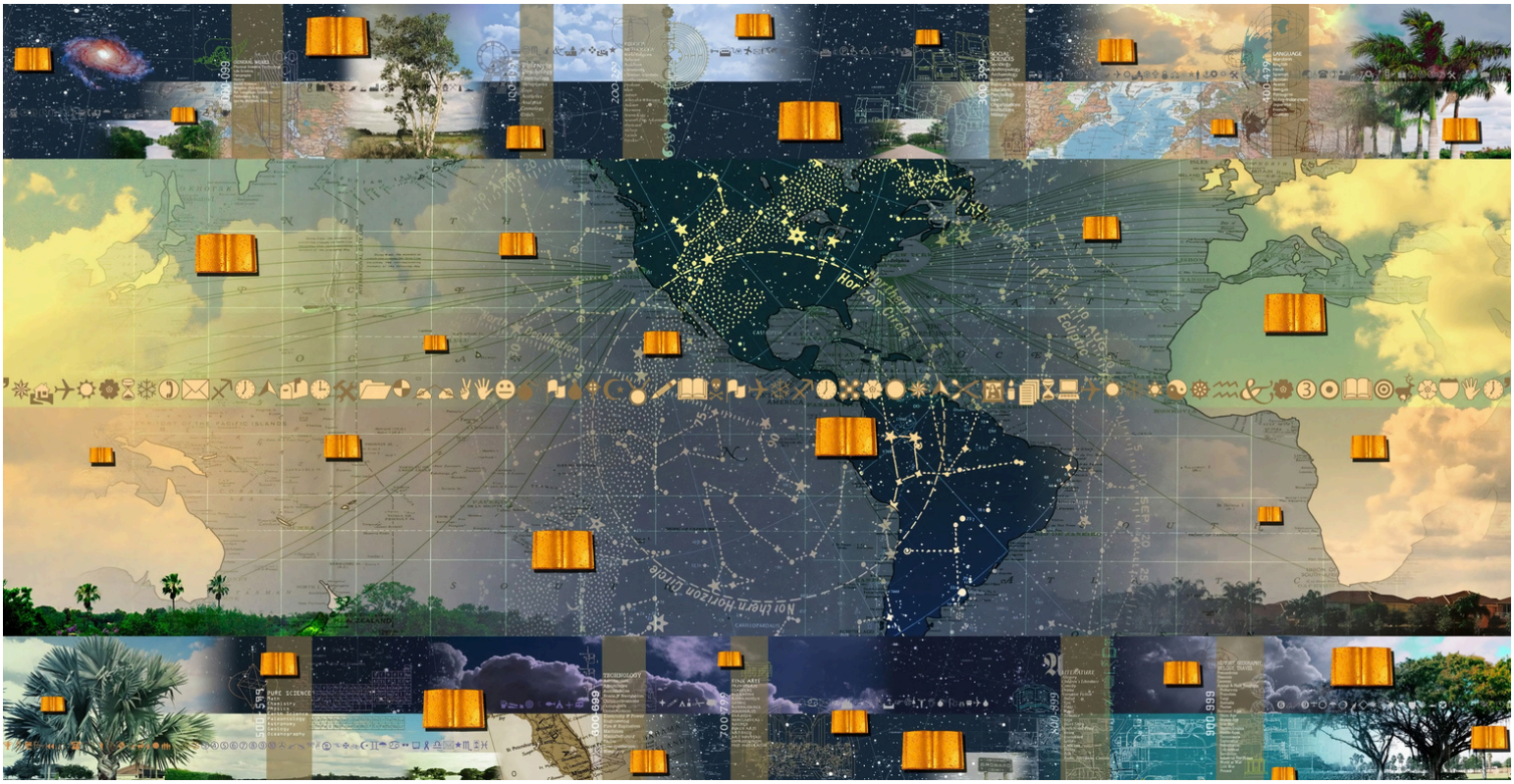
Christopher Janney is known for his innovative use of light, color, and sound.



Dale Eldred (1933-1993), *Solar Time Plane*, 1986
Solar cells, steel, aluminum, glass
22 ft. x 60 ft.
Broward County Main Library, Fort Lauderdale

The monumental sculpture *Solar Time Plane,* located in the courtyard of the Broward County Main Library, consists of angled metal panels coated with solar diffraction material that refract both sunlight and artificial illumination. The work produces a shifting spectrum of colors that changes with the viewer's position and time of day, reflecting Dale Eldred's longstanding exploration of light as a sculptural medium. Eldred described his work as an effort "to remind us all that our lives are inextricably linked to light and that our universe is in constant motion."

Dale Eldred was a sculptor known for large-scale works that incorporated both natural and artificial light.

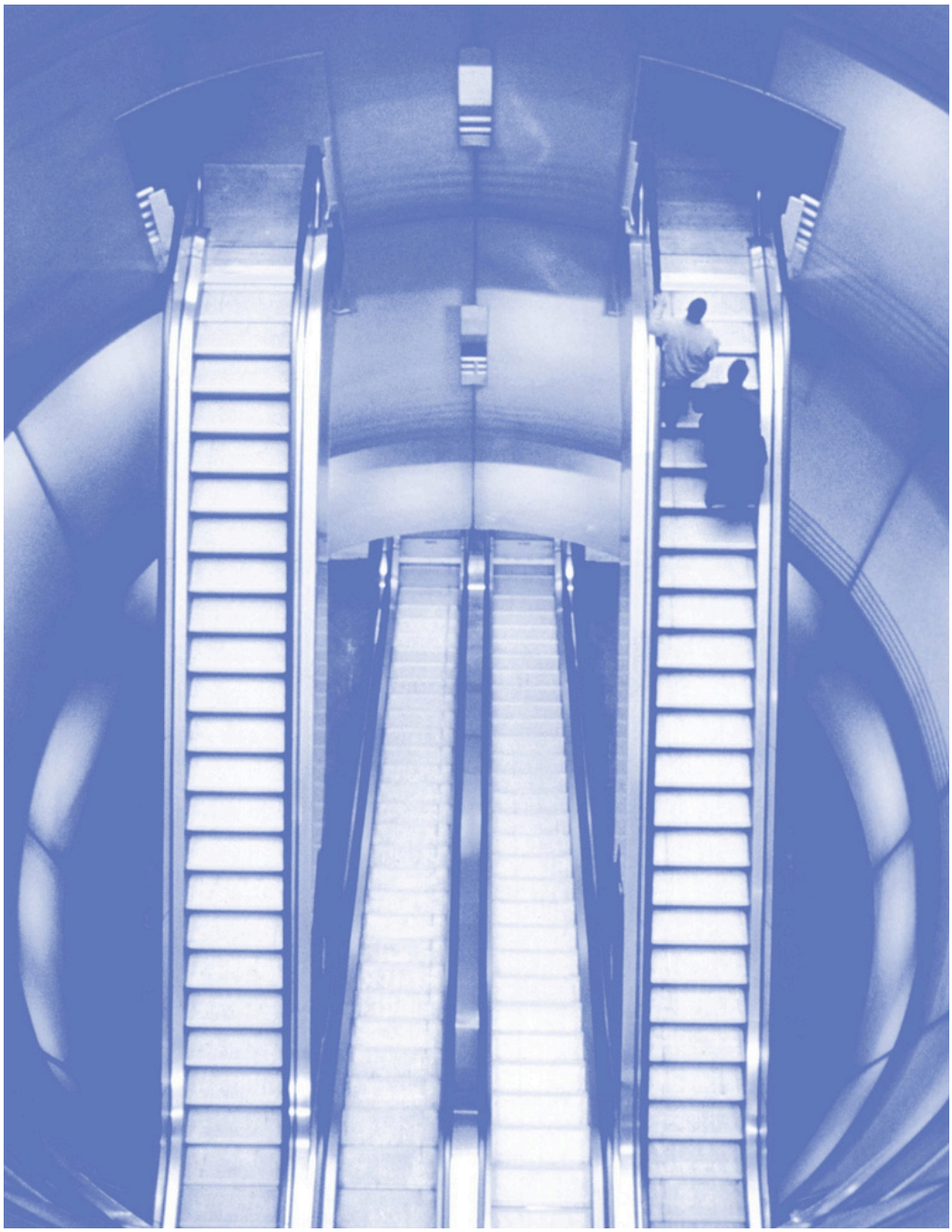


Cobert Calvo (1949-2015), *Mirror,* 2008
Mixed media installation
90 in. x 237 in. x 3 in.
Miramar Branch Library and Education Center, Miramar

In this large-scale installation, layered maps, images, and symbols set against a dark celestial background, reference subjects cataloged by the Dewey Decimal System. The images are presented on polished stainless steel panels that reflect the surrounding environment and invite viewers to contemplate their place within it. The reflective surfaces create an ever-changing visual experience, capturing the movement of visitors and the shifting light throughout the day.

Calvo had a lifelong fascination with cartography and maps. In *Mirror,* he uses these as metaphors for “pointing the way to knowledge past and future,” suggesting that where we stand is part of a much larger cosmic and intellectual grid.

Robert Calvo worked as an artist for over 40 years, much of it in public art collaborations with architects, engineers, community members, and government agencies nationwide.



Gateways of First Impressions

Fort Lauderdale-Hollywood International Airport
Port Everglades
Broward County Convention Center

Gateways of First Impressions



Broward County's airport, port, and convention center operate as essential public interfaces – points of entry, exchange, and movement that shape how the region is experienced. Within these high-traffic environments, public art is not incidental; it is integrated into the civic experience and helps define the character of places that millions of people pass through each year.

Installed across terminals, concourses, plazas, and other public spaces, these work engage broad and transient audiences while responding to the unique demands of each site. Together, they reflect a longstanding commitment to incorporating art into the county's most visible infrastructure and extending the reach of public art beyond traditional settings.

For millions of residents and visitors, these spaces serve as thresholds between here and elsewhere. As places of arrival and departure, they carry a unique responsibility – and opportunity – to tell Broward County's story with creativity, clarity, and distinction.

Fort Lauderdale-Hollywood International Airport

Broward County's Fort Lauderdale-Hollywood International Airport (FLL) is a large hub airport that serves as a gateway to Latin America and the Caribbean from the South Florida metropolitan area and offers domestic service to over 100 U.S. cities. FLL is located in Greater Fort Lauderdale, in the heart of Florida's Gold Coast, and serves over 30 million passengers annually.

FLL's public art collection includes more than 65 artworks by local, national, and internationally acclaimed artists displayed throughout its terminals. The collection includes paintings, photographs, sculptures, mosaic and terrazzo floors, along with video, light, and sound artworks. Multiple pieces have been recognized by Americans for the Arts as outstanding examples of public art nationally.

In its early decades, public art at FLL focused on monumental physical structures, such as David Lee Brown's *Untitled* 6.5-ton stainless steel sculpture installed in 1989, which was the county's largest public art purchase at the time. As the collection expanded, the airport commissioned several award-winning integrated architectural artworks, such as Jody Pinto's immense *Light Cylinders* (2001).

Over time, FLL has evolved into a sophisticated museum without walls, with installations that reflect a shift toward immersive and digital experiences, such as the impressive 240-foot-long LED installation *MOSAIC* in Terminal 4, as well as serving as a site for IGNITE Broward, the County's festival of art, light, and technology.

FLL's Public Art & Design program includes rotating exhibitions of local artists and curates the annual *I Bet You Didn't Know* exhibition, which showcases the creative work of airport employees. The airport also champions purposeful artworks, such as a cloud-themed play area designed by Volkan Alkanoglu (2017), and commissions designed to foster a calming environment. These initiatives include FLL's first water feature and an immersive sensory room for neurodivergent travelers, both currently in development.

This diverse public art collection significantly enhances the passenger experience at FLL by transforming high-traffic terminals into engaging spaces that highlight South Florida's cultural landscape while providing essential exposure for local, national, and international artists.

Director’s Introduction

It is an honor to showcase Fort Lauderdale-Hollywood International Airport's (FLL) public art collection as part of this retrospective celebrating fifty years of Broward County’s Public Art & Design program. FLL is proud to contribute to this legacy, demonstrating how art and design can enrich the experience of residents and visitors while reflecting the creativity and character of Broward County.



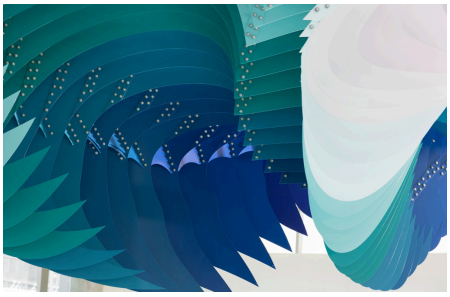
Mark Gale, *CEO/Director of Aviation, Broward County Aviation Department*

FLL strongly supports the arts and recognizes their value as an important amenity for airport guests. Our commitment is evident in the fact that we are home to the largest concentration of public artworks of any Broward County agency. Through a variety of art forms and programs – from rotating exhibitions that promote the work of local artists to largescale commissions by nationally and internationally recognized artists – we strive to offer something for everyone.

While an airport’s primary role is to facilitate travel, it also serves as a place of connection and exchange. Airports are filled with emotional energy – the anticipation of a journey, the joy of reunions, the sadness of departures, and the excitement of discovering new places. Amid this constant movement, we aim to create moments of pause and memorable experiences through artworks that invite travelers to engage with their surroundings in unexpected ways.

Mark Gale
CEO/Director of Aviation, Broward County Aviation Department







Emily White, *Wavelength,* 2017
Powder-coated aluminum, steel cable, LED projection (for illumination)
11 ft. 4 in. x 23 ft. 6 in. x 44 ft. 4 in.
Terminal 1, Fort Lauderdale–Hollywood International Airport
(Photos 85 & 87 by Patrick Heagney; Photo 86 by Tabatha Mudra)

Wavelength is a dynamic, site-specific installation that consists of a series of undulating, wave-like forms suspended from the ceiling in the post-security area of Terminal 1. Located in a light-filled open space where travelers wait for their flights, the sculpture is inspired by the way light transforms into color when it refracts through water.

Wavelength was recognized by the Public Art Network Year in Review program of Americans for the Arts as one of the outstanding public art projects of 2017. The work reflects Emily White's interest in creating immersive environments that respond to their architectural context.

Raised on the East Coast and now based in Los Angeles, White has cited the differing qualities of color found in the Atlantic and Pacific Oceans as a source of inspiration.



Volkan Alkanoglu, *CloudScape*, 2017
Urethane-coated medite and pour-in-place rubber
9 ft. x 70 ft. x 30 ft.
Terminal 1, Fort Lauderdale–Hollywood International Airport
(Photo by Tabatha Mudra)

Channeling the fantasy of playing among the clouds, Volkan Alkanoglu's bright, inviting playscape is made up of four large cloud-like structures set inside a magical sky-blue space. The smooth, white forms fit together like a giant puzzle, creating an abundance of spaces where children can climb, crawl, sit, and explore. Just like real clouds, the shapes appear to shift and move from different angles, providing endless opportunities for play and wonder.

Volkan Alkanoglu is an artist and educator known for his innovative exploration of futuristic design through spatial, material, and technological innovations. Born in Turkey and raised in Germany, he has taught at leading institutions in the United States, including Harvard University, the Southern California Institute of Architecture (SCI-Arc), and the Georgia Institute of Technology, where he served as Director for Graduate Studies.





James Carpenter, *Luminous Portals,* 2005
Aluminum, steel, glass, LEDs
Six portals, 10 ft. x 20 ft. 7 in. x 16 ft. each
Rental Car Center Entry Vestibules, Fort Lauderdale–Hollywood International Airport

Luminous Portals is composed of six light-filled entryways that connect a busy roadway outside with car rental areas inside. As people approach and walk through the portals, LED lighting sensors activate a range of changing colors in relation to the position of each door. A key example of how light-based public art can animate mundane transit zones, this glowing installation reflects the artistic possibilities of light, movement, and material.

Luminous Portals was recognized by Americans for the Arts' Public Art Network Year in Review Award in 2005.

James Carpenter is an artist and designer whose work investigates the interaction of light, materials, and architecture. A graduate of the Rhode Island School of Design, he later received a MacArthur Fellowship. His studio has received numerous honors, including the Smithsonian Institution's National Environmental Design Award and the American Institute of Architects' Honor Award.



Patrick Marold, *Cirri,* 2021
Aluminum and painted steel straps
16 ft. 6 in. x 17 ft. x 30 ft. 3 in.
Terminal 2, Main Atrium, Fort Lauderdale–Hollywood International Airport
(Photo by Tabatha Mudra)

Cirri is an ethereal, suspended sculpture designed to mimic the wispy, flowing forms of cirrus clouds. Installed in the soaring atrium of Terminal 2, the sculpture's aluminum and steel forms play with light, shadow, and perspective to create a shifting moiré effect as travelers move beneath the piece.

Patrick Marold earned a BFA from the Rhode Island School of Design. His work explores the relationship between landscape, light, movement, and perception, and he has exhibited widely in galleries and museums while completing major public art commissions throughout the United States.





Dawn Roe, ***Airfield Studies - Horizon, Material, Movement 1, Movement 2,*** **2014**
Series of four digital videos, 4–6 minutes each
Videos on monitor mounted in two aluminum kiosks
Terminal 3-4 Connector, Fort Lauderdale–Hollywood International Airport

Airfield Studies is the result of Dawn Roe's artist residency during the expansion of FLL's South Runway. Moving beyond traditional documentation, Roe utilized the construction site as a source for abstraction, focusing on the rhythmic and atmospheric qualities of large-scale infrastructure.

This work was produced as part of a greater artist-in-residence program that included a temporary art exhibition, a series of community studio workshops at the airport, and public lectures for the local community.

Dawn Roe utilizes photography and video to examine the complex relationships between social and ecological environments. Her practice often involves long-term, site-responsive projects that highlight the perceptual nuances of time and land use through a minimalist lens.





Laurie Lundquist, *SkyWaves,* 2017
Steel, aluminum, alucobond, integrally colored resin flooring and lighting
4 bridges, 14 ft. x 12 ft. x 110 ft. each
4 pedestrian bridges connecting Terminals 2, 3, and 4 to the Palm Garage, Fort Lauderdale–Hollywood International Airport
(Photos by Eileen Escarda)

Laurie Lundquist's *SkyWaves* pedestrian bridges celebrate Florida's beaches and balmy climate by creating open-air crossings from the airport terminals to the Palm Garage. The design features sky-hued canopies, railings that mimic shoreline waves, and floors embellished with colorful wave and water images that interact with the shadows cast by the railings.

Laurie Lundquist is an environmental artist with a deep interest in the natural and engineered systems that shape the urban landscape. She has worked in the public realm since the 1990s and has completed more than 25 major public artworks.

Bus Wraps

By the 1990s, bus wraps had evolved from simple painted logos to full-scale, dynamic vinyl designs. Bus wraps transform transit vehicles into moving works of public art, bringing large-scale imagery into the everyday experience of airport travel. These designs brighten industrial-looking spaces and convert mundane transit vehicles into eye-catching attractions. At Fort Lauderdale-Hollywood International Airport, wraps by several renowned artists have animated travelers' experience over the years.

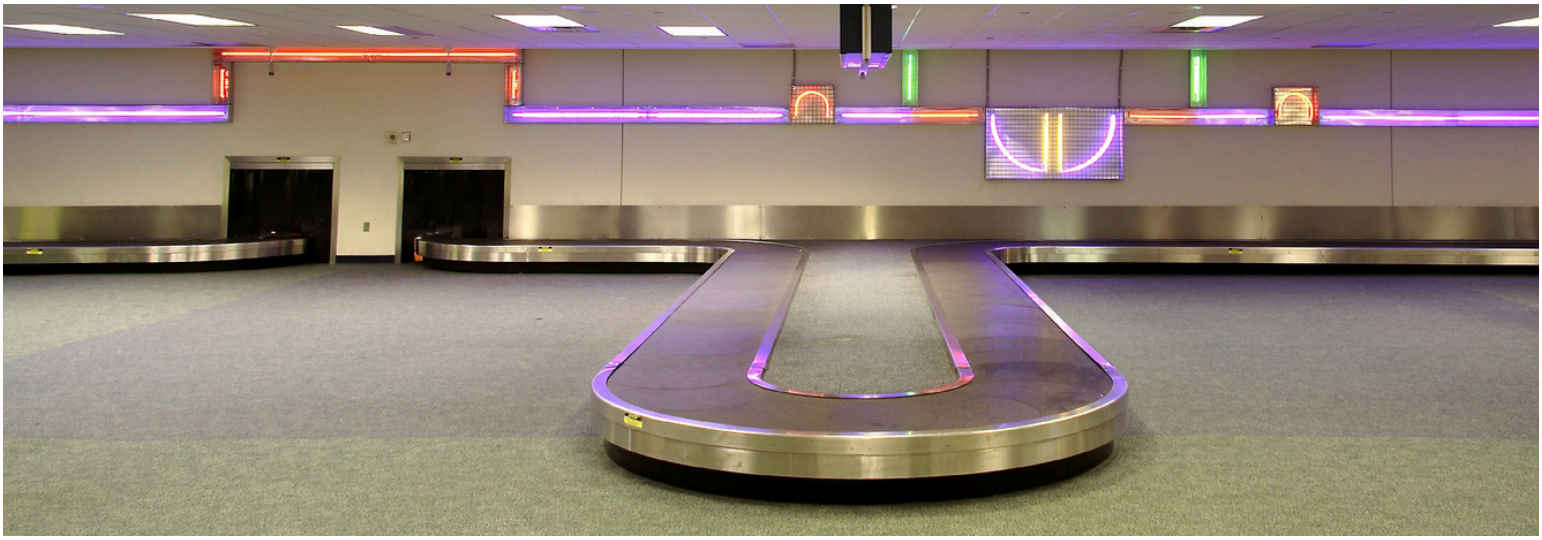


Romero Britto, *The Hug*, 2006 (deaccessioned)
Printed vinyl bus wrap
Approx. 7.5 ft. x 40 ft.
Fort Lauderdale–Hollywood International Airport
(Photo by Ed Zealy)

Romero Britto's *The Hug* conveys love and friendship through the universal symbol of open arms. The colorful, cheerful design greeted travelers as they arrived or departed, helping to make the shuttle service between terminals and car rental facilities into a welcoming experience.

The Hug was recognized in the 2006 Americans for the Arts' Public Art Network Year in Review.

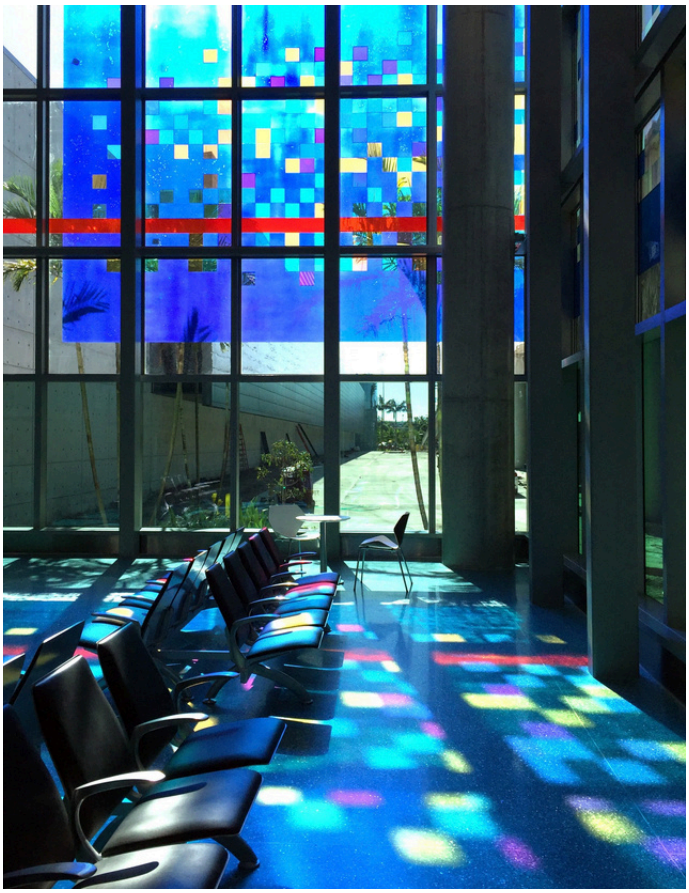
Brazilian-born artist Romero Britto is known for combining influences from Cubism, Pop Art, and graffiti into a bold visual language of vivid colors, graphic patterns, and optimistic imagery. Based in South Florida, his work appears in public spaces and collections around the world.

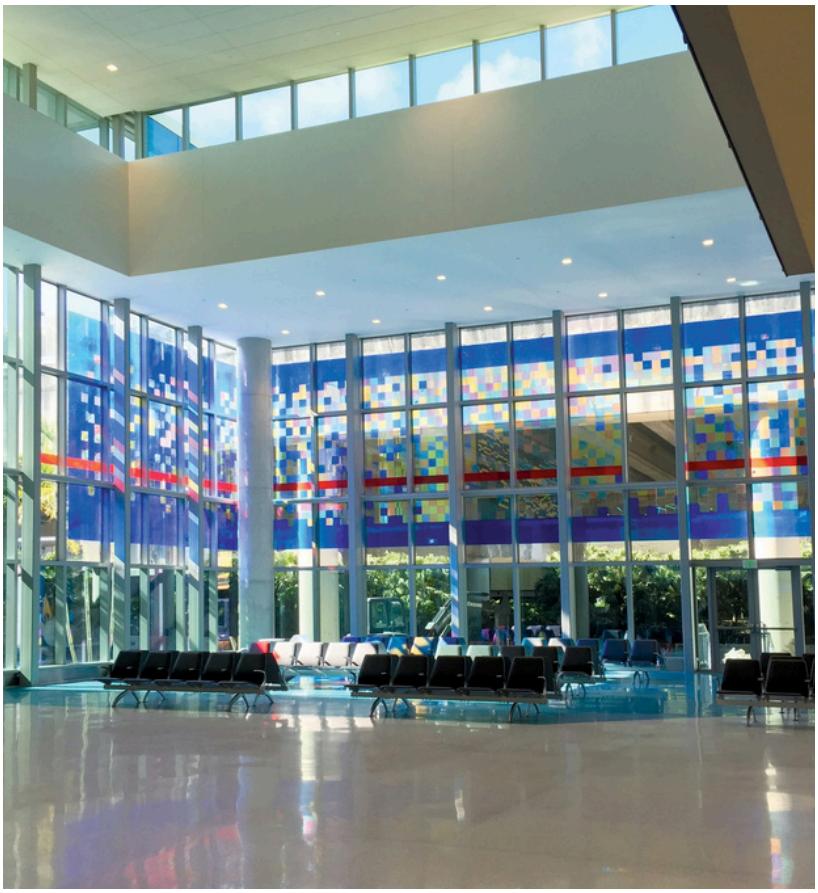


Keith Sonnier (1941-2020), *Florida Current,* 2001
Neon and metal
8 ft. x 245 ft.
Terminal 4, Fort Lauderdale–Hollywood International Airport
(Photo by Ed Zealy)

In *Florida Current,* the linear quality of neon allowed artist Keith Sonnier to “draw in space” with light and color. Multi-colored geometric shapes, referencing arches or portals, connect along a metal grid, forming a continuous “current” that interacts with the surrounding architecture. The color palette of orange, green, and violet was chosen with Fort Lauderdale’s beaches, sunsets, nature, and cityscape in mind.

Keith Sonnier was a pioneering American artist who helped redefine sculpture in the 1960s through his innovative use of unconventional materials, particularly neon, becoming a leading figure in Postminimalist and Conceptual art. His work has been featured in hundreds of exhibitions worldwide.



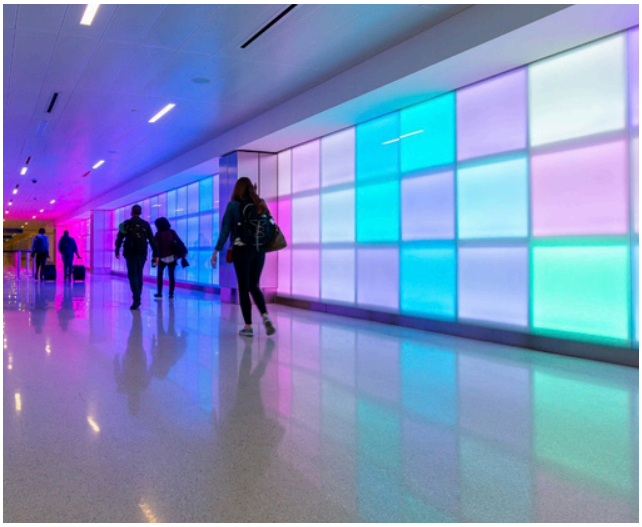


Gordon Huether, *Sunrise to Sunset*, 2017
Dichroic antique German and enameled glass
20 ft. x 100 ft.
Terminal 1, Fort Lauderdale–Hollywood International Airport

Wrapping around Terminal 1's meet-and-greet area, the colossal glass artwork, *Sunrise to Sunset,* is inspired by the light and colors of the Florida sun and its interaction with the Atlantic Ocean. Individual squares of multicolored dichroic glass create a pixelated appearance and evoke the effect of sunlight dancing on water.

Gordon Huether has completed more than 250 public art projects that include art installations for airports, museums, universities, transportation centers, hotels, hospitals, civic buildings, and libraries.



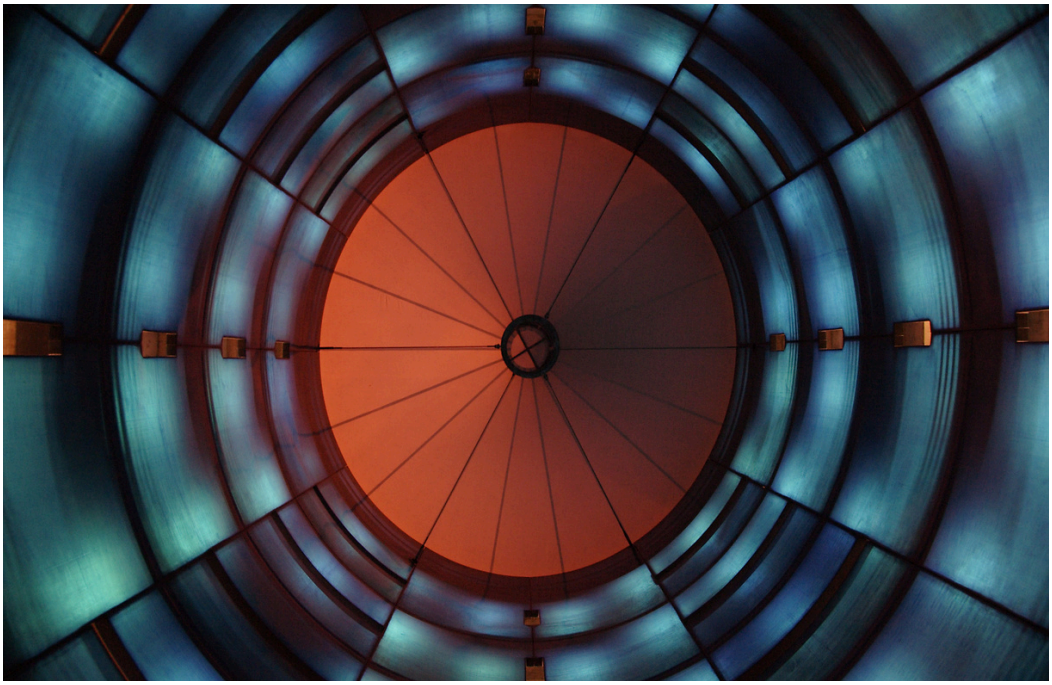




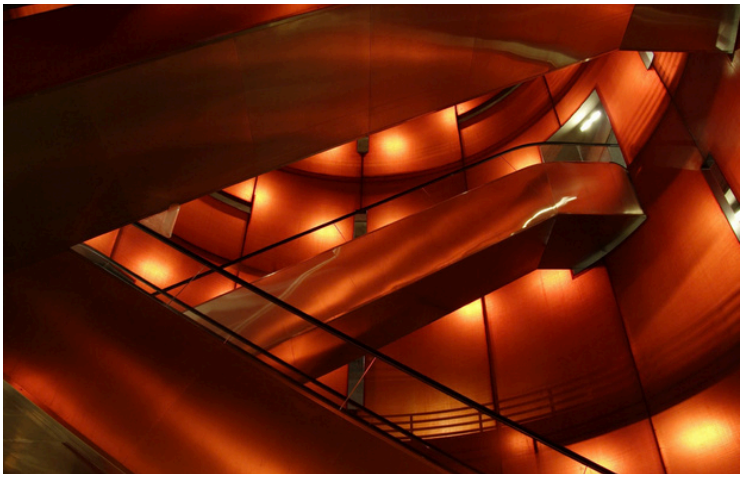
Cameron McNall, *Mosaic*, 2020
Chromatic LED lighting, glass, alpolic aluminum composite material frame
9 ft. x 240 ft. x 7 in.
Terminal 4, Fort Lauderdale–Hollywood International Airport

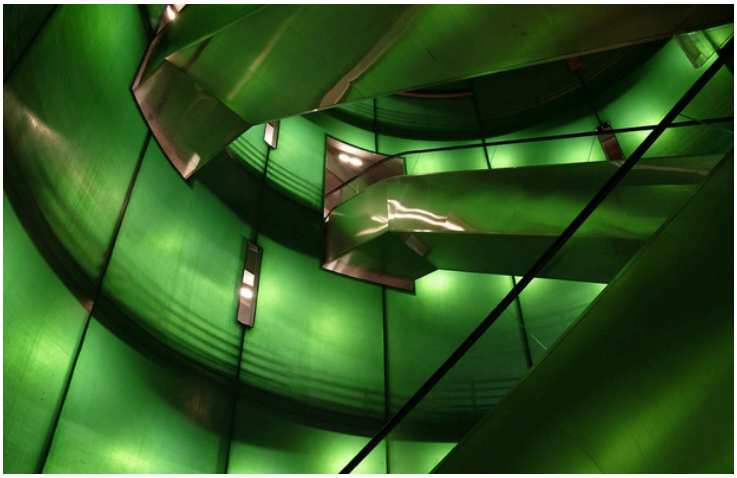
In *Mosaic*, Cameron McNall turns the color spectrum into a visual clock. Over the span of an hour, its LED cells transition through a range of colors, with subtle shifts marking the passing of each minute. The 240-foot-long chromatic LED installation transforms the Terminal 4 walkway into an immersive experience of color and luminosity, welcoming passengers arriving on international flights while engaging travelers in the concourse below.

Cameron McNall is an award-winning artist and architect whose work encompasses sculpture, architecture, installation art, photography, sound, film, and interactive projects.









Jody Pinto, *Light Cylinders,* 2001
Fiberglass cylinders with tensile fabric canopies
4 cylinders, 81 ft. 6 in. x 34 ft. each
Hibiscus Parking Garage spanning multiple levels above the escalator cores, Fort Lauderdale–Hollywood International Airport
(Photos by Ed Zealy)

Jody Pinto's towering *Light Cylinders* serve both functional and aesthetic purposes, marking escalator locations across floors while evoking radiant solar and lunar lanterns guiding travelers to the terminals. Made of colored fiberglass resin reinforced with stainless steel, each cylinder glows blue, yellow, green, or red, helping people orient themselves in the vast garage. The colors are inspired by Florida's water, light, vegetation, and seashells.

In 2001, *Light Cylinders* received an Americans for the Arts' Public Art Network Year in Review award recognizing it as one of the year's outstanding public artworks.

Jody Pinto is internationally recognized for her innovative integration of art into architecture and landscape. She lives and works in New York.



Sarah Morris, *Centro de Formação,* 2017
Custom-made ceramic tile
8 ft. x 396 ft.
Terminal 1, Fort Lauderdale–Hollywood International Airport

Centro de Formação is a large-scale wall of custom-made ceramic tiles. Using a spectrum of color and geometric forms, this work, whose Portuguese title means “Center of Formation,” spans the length of the moving walkways in Concourse A and explores concepts of motion, travel and social space. It reflects both the flow of pedestrians through space and the abstraction of botanical forms into color and geometry.

Sarah Morris is a British-born, American artist who has received international acclaim for her work since the 1990s. She uses colors and geometries that she associates with a city’s unique aesthetic vocabulary and palette, as well as its character and histories. Her works are held in the collections of museums including: the Centre Pompidou, Paris; Solomon R. Guggenheim Museum, New York; Museum of Modern Art, New York; Museum für Moderne Kunst, Frankfurt; and Stedelijk Museum, Amsterdam.



Clyde Butcher, *Conservation Area #2 -1,* 2005
Gelatin silver print on canvas
6 ft. x 16 ft.
Terminal 3-4 Connector, Fort Lauderdale-Hollywood International Airport



Clyde Butcher, *Shell Key #2*, 2005
Gelatin silver print on canvas
6 ft. x 16 ft.
Terminal 3-4 Connector, Fort Lauderdale-Hollywood International Airport



Clyde Butcher, *Ochopee*, 1994 (edition 44/100)
Gelatin silver print
33 in. x 53 in.
Aviation Administration Offices, Fort Lauderdale–Hollywood International Airport

Ochopee is one of Clyde Butcher's large-format black-and-white photographs of Florida's natural landscapes. Rich in tonal detail and expansive in scale, the work reflects Butcher's longstanding commitment to documenting the state's wilderness through photography. Following a personal tragedy, Butcher turned to Florida's natural environments, where photography became both a creative practice and a lifelong commitment to conservation.

Working exclusively in black and white, Butcher developed specialized techniques to produce highly detailed mural-sized prints. Their scale allows viewers to appreciate the breadth and complexity of the landscape as he experienced it in the field.

The airport has a sizable collection of Butcher's framed photographs. Three large-scale prints, *Conservation Area #2 -1, Shell Key #2*, and *North Fork New River* are on display in the Terminal 3 - 4 Connector, in addition to twelve works on display in the Aviation Administration Offices located in Terminal 4.

Clyde Butcher is an American landscape photographer internationally recognized for his large-format black-and-white photographs of the Florida Everglades and other wilderness areas. His work has become closely associated with conservation efforts throughout Florida.

Terminal 2 Galleries

Airport galleries transform functional transit hubs into spaces for cultural discovery and reflection. At Fort Lauderdale–Hollywood International Airport, the Terminal 2 galleries introduce travelers to South Florida's artistic community while providing regional artists with a highly visible exhibition venue. Together, they reinforce the airport's role as both a transportation hub and a cultural destination.

Terminal 2's first dedicated exhibition space, the Lee Wagener Gallery, opened in January 2009. Named for aviation pioneer and former Broward County Aviation Department Director Lee Wagener, the gallery enhanced the travel experience while highlighting the work of South Florida artists. It remained in operation until November 2014, when Terminal 2 renovations began.

Continuing this tradition, the Terminal 2 Art Gallery opened in December 2021. Located post-security on the departures level of Concourse D, the gallery presents rotating exhibitions of two-dimensional artwork by emerging and established artists from Broward, Palm Beach and Miami-Dade counties. New exhibitions are installed every six months, offering millions of travelers an introduction to the region's contemporary visual arts.

Christina Roldan is FLL's Senior Program and Project Coordinator who oversees all public art initiatives and exhibitions for the airport. Working directly with the Broward County Aviation Department and the Public Art & Design program, she plays a pivotal role in bringing cultural, employee, and community-driven art installations to life across the airport. Roldan holds a master's degree from Carnegie Mellon University and is a past president and current board member of the Florida Association of Public Art Professionals (FAPAP).



Daniel Marosi, *Evidence of Things Unseen,* 2023
Acrylic on canvas, text-based painting
Dimensions variable
Terminal 2 Art Gallery, Fort Lauderdale-Hollywood International Airport

In *Evidence of Things Unseen*, the Davie-based artist uses layered compositions to explore how words shape belief and behavior.

Daniel Marosi is a faculty member at Florida International University and a resident artist at Studio 18 Art Complex in Pembroke Pines.



Virginia Fifield, *Drawings in Charcoal,* 2013
Charcoal on paper
Dimensions variable
Lee Wagener Art Gallery, Fort Lauderdale-Hollywood International Airport

In her 2013 exhibition, Virginia Fifield presented a series of hyper-realistic charcoal drawings examining the relationships between humans and animals.

Virginia Fifield is best known for her large-scale charcoal drawings of the natural world. Born in Canada, she studied fine arts and architecture in Toronto before relocating to South Florida, where the region's distinctive landscapes inspired her return to drawing.

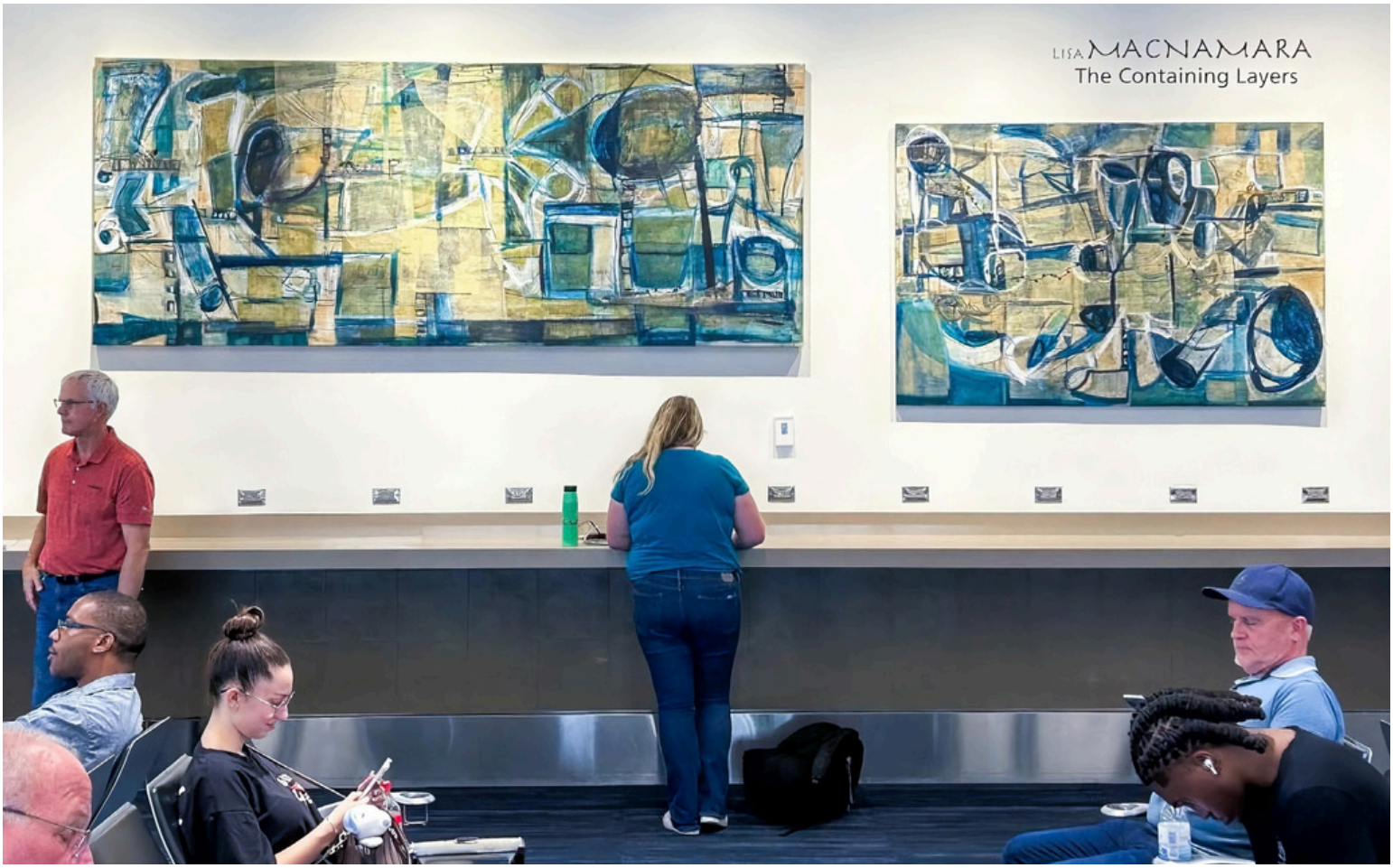


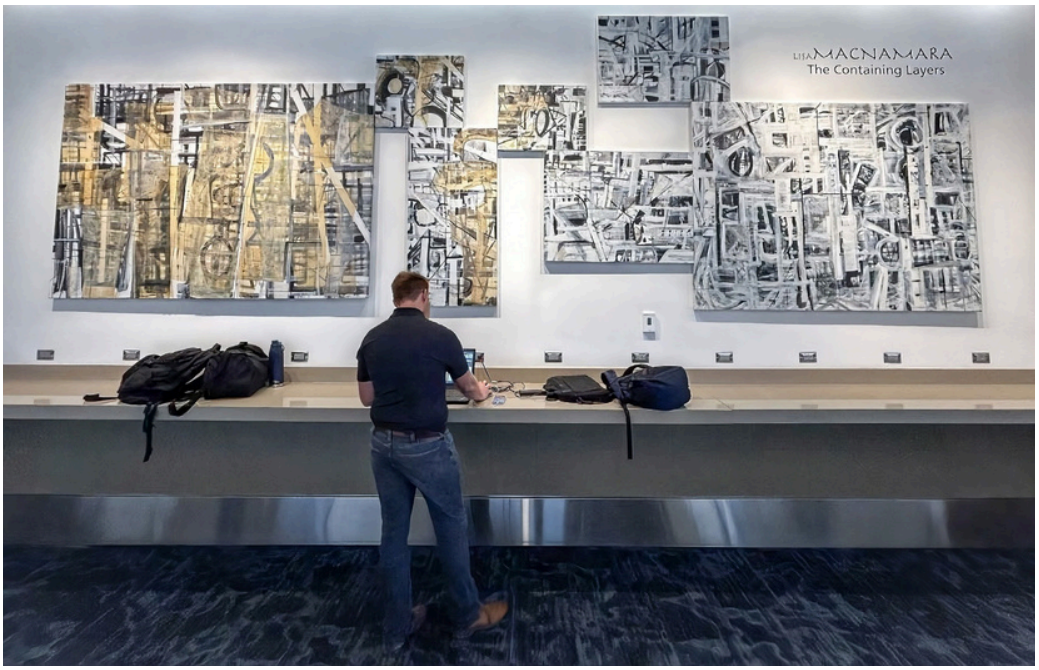
Jennifer Printz, *Coherence and Unity*, 2023
Photography, drawing, mixed media
Dimensions variable
Terminal 2 Art Gallery, Fort Lauderdale-Hollywood International Airport

In *Coherence and Unity*, Miami-based artist Jennifer Printz merged photography and drawings to create layered compositions exploring the unseen structures that shape human experience.

The work captured what Printz described as the “thin spaces” – moments of quiet, layered meaning between the known and the unknown.

Jennifer Printz is Director of the MFA program in Visual and Digital Art at Florida International University.



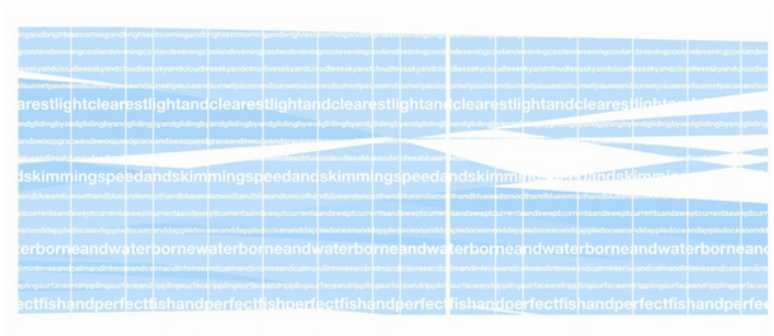


Lisa MacNamara, *The Containing Layers*, 2024
Mixed media
Dimensions variable
Terminal 2 Art Gallery, Fort Lauderdale-Hollywood International Airport

Lisa MacNamara's *The Containing Layers* examined ancestry and the complexity of human experience through two large-scale mixed-media works – *Disassembled Parts* and *It's Never Just Black and White*. Using paper, sewing patterns, thread and pins, MacNamara created symbolic visual narratives.

Lisa MacNamara earned her MFA from Florida Atlantic University and works across painting and sculpture.









Liam Gillick, *Idea Horizons,* 2003
3M Scotchcal electrostatic film/3M Trident Media/3M Scotchprint electrostatic toners
42 ft. x 490 ft.
Terminal 1 Glass curtain wall, Levels 1 and 2, Fort Lauderdale-Hollywood International Airport
(Photos by Ed Zealy)

Idea Horizons transforms the open atrium of FLL's Terminal 1 through a large-scale installation applied to the terminal's glass curtain wall. Installed in 2003, the work reflects Liam Gillick's interest in "secondary architecture" – architectural elements that shape how public spaces are experienced. In this artwork, words run together, becoming illegible and transforming into something new and fresh.

Liam Gillick, a Turner Prize-nominated artist and leading figure in conceptual public art, often integrates architecture, design, and writing in his work. As he explains, "My role within the context of art is to play a game with time and meaning, instead of using art as a straightforward tool."



Guy Harvey, *Sunken Treasure*, 2005
Vinyl and acrylic
40 ft. x 60 ft.
Terminal 1, Fort Lauderdale-Hollywood International Airport

Guy Harvey's *Sunken Treasure* is a monumental mural depicting the vibrant marine life of the Atlantic Ocean. Located in Terminal 1, the work introduces travelers to South Florida's coastal environment through colorful underwater scenes paired with views of Fort Lauderdale and Port Everglades above.

Guy Harvey combines his background as a marine biologist, diver and photographer to create a uniquely stylized form of art. He has dedicated his life to studying, protecting and depicting the ocean's marine life, and is widely recognized as a leading marine wildlife artist and a champion of ocean conservation.





David Lee Brown (1939-2016), *Untitled (Fort Lauderdale Airport Sculpture)*, 1989
Polished stainless steel
24 ft. x 35 ft. x 15 ft.
Greenbelt park, Fort Lauderdale-Hollywood International

Untitled, by David Lee Brown, symbolizes the essence of air travel. Polished stainless steel tubes sweep skyward, evoking the white vapor of an airplane's contrail and the uplifting movement and energy of flight. The sculpture's reflective surface is integral to the work, allowing changing light to become part of the visual experience.

One of the earliest artworks commissioned for FLL, the sculpture was for many years the first public artwork visitors encountered upon arriving at the airport. Now relocated to Greenbelt Airport Park and visible from Griffin Road, it continues to greet visitors with its distinctive form.

David Lee Brown was an American sculptor and longtime professor of industrial design at Pratt Institute in Brooklyn, New York, where he taught for more than 50 years. Through both his artwork and teaching, Brown influenced generations of artists and designers.





Duane Hanson (1925-1996), *Vendor with Walkman*, 1990
Bronze, mixed media
Life-sized figure and accessories
Baggage Claim, Terminal 1, Fort Lauderdale-Hollywood International Airport

This life-sized sculpture of a seated man listening to a Walkman cassette player often causes passersby to wonder whether there is a real person inside the large glass vitrine. Created for the airport by Duane Hanson, the work exemplifies the artist's celebrated hyperrealistic sculptures depicting ordinary Americans in everyday moments.

As Hanson noted, "People, workers, the elderly, all these people I see with sympathy and affection. These are the people who have fought the battle of life and who now and then show the hard work and the frustration."

Duane Hanson exhibited widely throughout the United States and Europe and spent much of his career in South Florida. In 1983, he was named Florida's Ambassador of the Arts.

In 1994, Broward County's Public Art & Design program established the Duane Hanson Allied Artist Award to provide emerging local artists with opportunities to develop their careers in public art.

Terrazzo Floors

Terrazzo flooring exemplifies Broward County's approach to integrating art into architecture. Rather than serving as a surface to walk across, these large-scale floor installations become part of the airport itself, guiding travelers through spaces shaped by color, pattern and imagery inspired by South Florida.



Brad Goldberg, *Atlantic Swell,* 2020
Terrazzo flooring
81,798 sq. ft.
Terminal 4, Fort Lauderdale-Hollywood International Airport

The design for *Atlantic Swell* is based on water, waves and the iconic curvilinear walls of Fort Lauderdale Beach. Cool, soothing ocean hues alternate with sandy, white-colored terrazzo. The combination of elements gives way to a design that is reminiscent of old Florida, while simultaneously creating a unique optical illusion of undulating waves.

Brad Goldberg is a Dallas-based artist, sculptor and designer whose site-specific public artworks have been installed throughout the United States and internationally. He has received three Americans for the Arts' Public Art Network Year in Review Awards, along with honors from the American Institute of Architects and the American Society of Landscape Architects.



Marielle Plaisir, *A Journey*, 2024
Terrazzo flooring
1,578 sq. ft.
Pedestrian bridge, Terminal 1 to Hibiscus Garage, Fort Lauderdale-Hollywood International Airport

A Journey transforms a prominent pedestrian bridge into a flowing terrazzo composition that reflects Florida's layered history and natural environment. The design incorporates vivid pink flowers, golden leaves, branches and roots woven through blue forms inspired by the Gulf Stream and the Atlantic Ocean.

The commission provided Plaisir with the opportunity to work in terrazzo for the first time, expanding her artistic practice into a new medium.

A Journey earned the 2025 Judges Choice Art Award from the National Terrazzo & Mosaic Association after being recognized as one of the year's top 17 terrazzo projects.

Marielle Plaisir is a painter, illustrator, sculptor and designer whose work draws upon Florida's layered histories and cultures. Born in Guadeloupe in the French Caribbean, she now lives in Broward County.





David Griggs and Scott Parsons, *Rainbow's End*, 2015
Terrazzo flooring
80,000 sq. ft.
Terminal 3 Departures Level, Fort Lauderdale-Hollywood International Airport

Rainbow's End traces the movement of water across South Florida's interconnected ecosystems, from the freshwater marshes of the Everglades to the Atlantic Ocean. Spanning 80,000 square feet, the terrazzo floor incorporates imagery of marshes, beaches, tide pools, open water and sky to reflect the region's diverse landscapes. The work also draws upon the writings of John Steinbeck and Loren Eiseley, both of whom found inspiration in the natural world.

David Griggs is a Denver-based artist whose public art commissions have been installed throughout the United States.

Scott Parsons has created numerous public art commissions throughout the United States. In 2002, Art in America recognized one of his projects among the nation's most significant works of public art.

Port Everglades



Port Everglades is more than a global trade hub. It is a vital economic engine and one of South Florida's most significant cultural gateways. The third-busiest cruise homeport in the world, it is also a leading petroleum and containerized cargo port and home to one of Broward County's most distinctive public art collections.

Located in Fort Lauderdale, the port welcomes more than 4.7 million cruise guests annually, in addition to travelers aboard the fast ferry serving the Bahamas. Throughout the port's eight cruise terminals and surrounding public spaces, visitors encounter a diverse collection of award-winning artworks integrated into this dynamic maritime environment.

Over time, public art at Port Everglades has evolved from a series of acquisitions into a curated collection embedded within the port's infrastructure. Murals, sculpture, lighting installations, and architectural commissions transform a working seaport into an unexpected cultural destination experienced by millions of travelers each year.

Reflecting the ecology and maritime identity of South Florida, many of the artworks draw inspiration from the region's waterways and native wildlife. Funded through user fees, the collection includes monumental sculptures, immersive installations, and landmark commissions. Signature works range from Ernesto Maranje's *Plumage Passage* mural on the twelve-story Harbormaster Tower – which reimagined his 2019 mural *Avian Odyssey* – to Vanessa Till Hooper's 335-foot LED installation *Visual Voyage* at Terminal 25 and Dale Chihuly's *Coral Glow Persian Sconce Wall* in Terminal 4.

With its ongoing investment in integrated public art and design, Port Everglades continues to demonstrate how creativity can enrich places dedicated to commerce, travel, and exchange.

Director’s Introduction

Art displayed in unexpected or nontraditional environments, like an industrial seaport, transforms the dynamics of artistic engagement. It’s a delightful surprise for visitors to see artists expanding their creative boundaries, crafting works that encourage spontaneous interactions with a diverse audience. When artistic creativity is woven into the fabric of port life, it creates an unexpected juxtaposition with the cruising, cargo, and petroleum industries.

At Port Everglades, art celebrates a sense of place deeply rooted in a culture of aesthetic appreciation that generates belonging. Nontraditional and unconventional venues such as cruise terminals, parking garages, fences, roadway medians, and building facades provide exceptional alternatives to traditional art spaces. These unexpected locations offer special opportunities for exposure and engagement for both artists and viewers. Such innovative platforms showcase a variety of artworks that resonate with visitors, employees, and the general public in impactful ways.

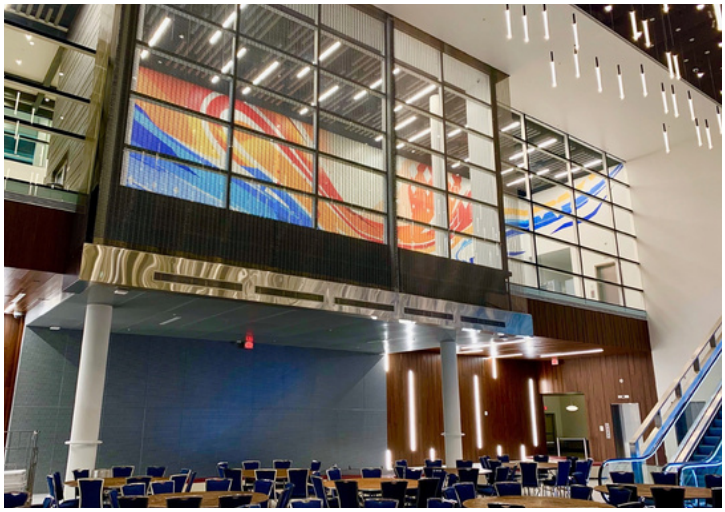
Artists who respond to a call for public artworks at a seaport are invited to explore new approaches to space, presentation, and interaction. Port Everglades encourages innovative approaches to artmaking and exhibition, expanding the traditional boundaries of where and how public art is experienced.



Joseph M. Morris, *CEO and Port Director*

The Port Everglades attitude toward public art is that it serves as a catalyst for community building and cultural exchange. People who view artworks displayed at our port are not merely spectators; they are participants in an immersive art experience. Art here is not just a static display, it is a vibrant ‘happening’ that mirrors the dynamic business environment at Port Everglades.

Joseph M. Morris
CEO and Port Director Port Everglades







Tes One (Leon Bedore), *Transcendence*, 2019
Acrylic paint
23.3 ft. x 74 ft.
Cruise Terminal 25, Port Everglades, Fort Lauderdale

Tes One's background in graffiti informs the sweeping composition of *Transcendence*. Blending elements of street art and contemporary design, the mural uses flowing curves and layered transitions of color to evoke movement and the experience of travel.

Leon Bedore is a Tampa Bay–based muralist, graphic designer, and contemporary artist who began creating graffiti under the name Tes One at age 14. His work has been commissioned by organizations including Nike, MTV and the Brooklyn Nets.



Ernesto Maranje, *Avian Odyssey,* 2019 (deaccessioned 2024)
Latex paint
Approx. 40 ft. x 50 ft.; approx. 40 ft. x 60 ft.
Harbormaster Tower, Port Everglades, Fort Lauderdale

Commissioned to commemorate the 90th anniversary of Port Everglades in 2019, this mural featured two native Florida birds, the Ruby-Throated Hummingbird and the American White Ibis, rendered in the artist's signature style of intricate organic forms layered within animal silhouettes.

Avian Odyssey received the National Association of Counties' 2021 Achievement Award in Arts, Culture, and Historic Preservation, and *Fort Lauderdale Magazine's* "Best Mural" of 2021.

Cuban-American artist Ernesto Maranje is a Broward-based muralist whose work at the Port draws from Florida's flora and fauna. His murals have been commissioned throughout the United States and internationally, including in Ukraine, Iraq, Jordan, Lebanon, Greece and Spain.



Ernesto Maranje, *Plumage Passage*, 2025
Latex paint
Heron side: Approx. 40 ft. x 50 ft.; Spoonbill side: approx. 40 ft. x 60 ft.
Harbormaster Tower, Port Everglades, Fort Lauderdale

Plumage Passage transforms the 12-story Harbormaster Tower with images of a Great Blue Heron standing watch, and a Roseate Spoonbill in flight. Palm fronds and abstract organic forms weave across both compositions, unifying the imagery while suggesting the interconnected landscapes of air, water, and land. Visible from multiple cruise ships at berth, the tower is a prominent example of sail-away art, extending the experience of the mural beyond the immediate site.

The mural continues Maranje's ongoing exploration of Florida birdlife, following his earlier work, *Avian Odyssey.*





Project One Studio (Adam Buente), *Tidal School,* 2025
Painted aluminum, galvanized steel
30 ft. x 130 ft. x 8 ft.
SE 19th Avenue and Eller Drive, Port Everglades, Fort Lauderdale

Inspired by the synchronized movements of schooling fish, *Tidal School* rises as a wave of colorful aluminum fish, drawing a parallel to the Port's own choreography of ships, cargo, and passengers. The forms are abstracted from native Florida species, whose distinctive patterns and colors inform the work's gradient-painted surfaces.

Adam Buente is the founder of Project One Studio, a multidisciplinary public art practice specializing in large-scale, site-specific installations that integrate art and architecture.



Olalekan Jeyifous, *Vista Unveiled*, 2021 (deaccessioned 2026)
Digital print on architectural mesh banners, cable, turnbuckles, eyebolts, Keder track
4 Banners approx. 71.5 ft. x 48.5 ft. each
Palm Parking Garage, Port Everglades, Fort Lauderdale

Vista Unveiled's four monumental panels rose four stories above the entrance to the Palm Parking Garage. Designed as a highly visible wayfinding landmark for travelers, the artwork featured bold geometric illustrations of native plants and birds rendered in a playful visual language. Abstracted hands framed the scene like a stage set, introducing an element of whimsical storytelling.

The Palm Parking Garage façade serves as an evolving large-scale exhibition space, with new commissioned artworks installed every three to five years.

Nigerian-born, Brooklyn-based artist Olalekan Jeyifous earned a Bachelor of Architecture from Cornell University. The recipient of numerous awards, Jeyifous' artwork is included in the permanent collection of the Museum of Modern Art, New York.

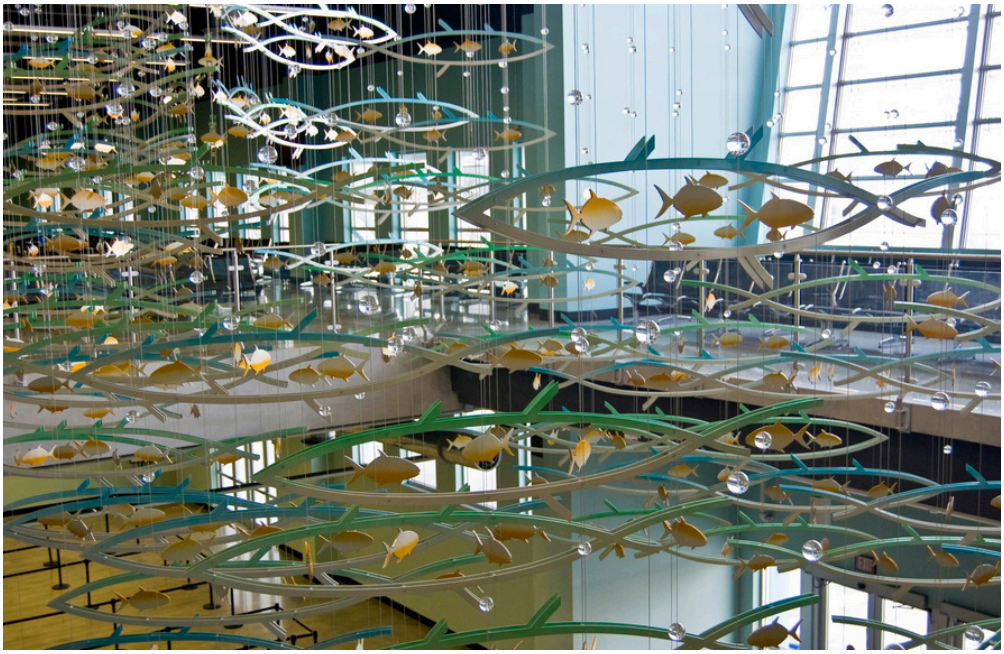




We Are Nice'n Easy (Allison Matherly and Jeffrey Noble), *Immersive Ingression*, 2018
Acrylic paint
20 ft. x 100 ft.; 36 ft. x 18 ft.
Cruise Terminal 2, Port Everglades, Fort Lauderdale
(Photos by Peter Vahan)

Immersive Ingression spans the west entrance of Cruise Terminal 2 with flowing patterns and layered fields of blue inspired by Florida's coastal landscape. The mural draws upon the colors and movement of water to create a bold visual marker for arriving and departing travelers.

We Are Nice'n Easy is the collaborative practice of Miami-based artists Allison Matherly and Jeffrey Noble. The husband-and-wife team is known for immersive mixed-media installations that combine playful imagery with bold graphic forms.





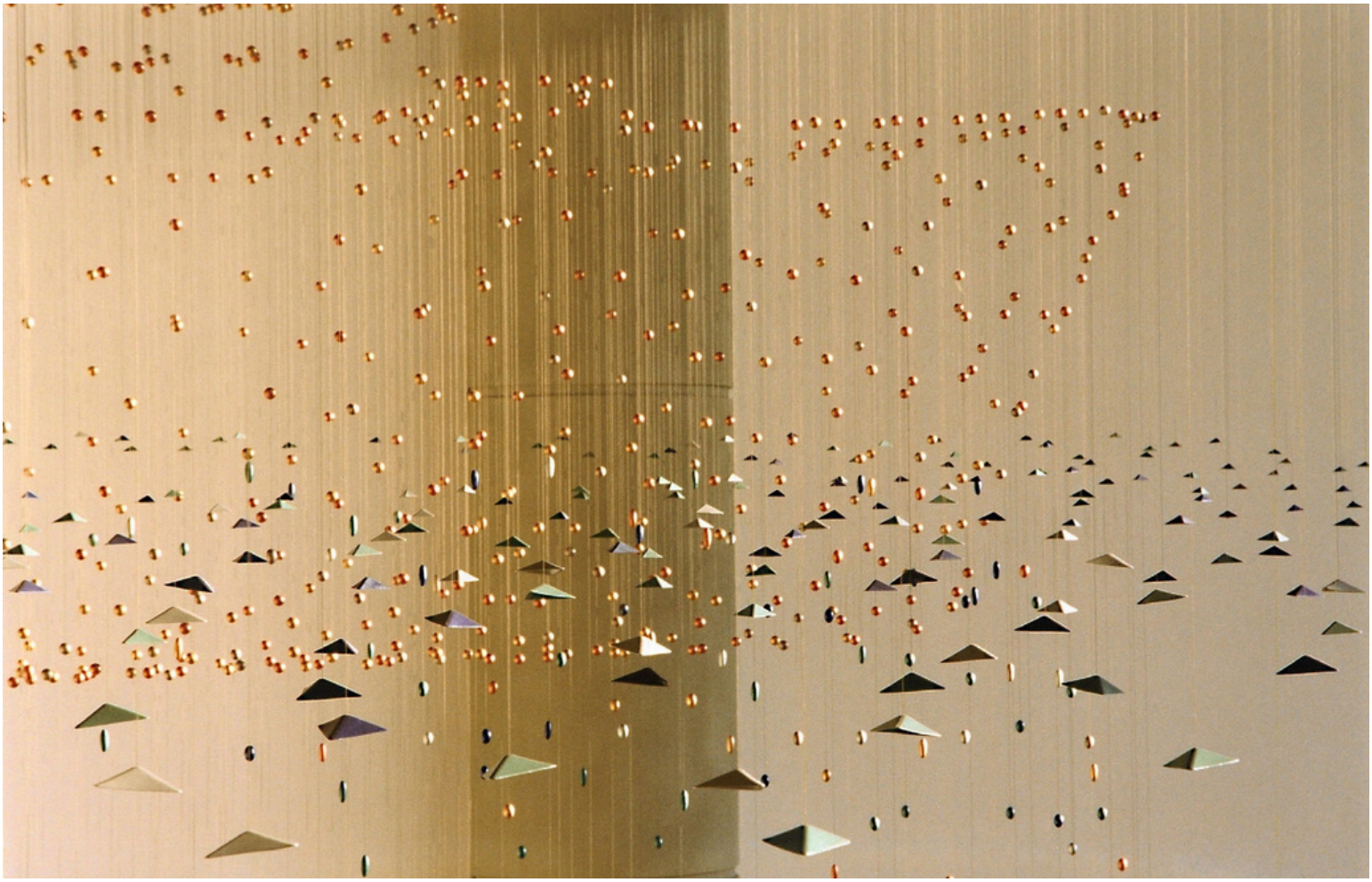


Larry Kirkland, *Cruising School,* 2012
Aluminum, enamel paint, stainless steel cables, acrylic spheres and rods, 24 carat gold leaf, fabricated steel
22 ft. x 36 ft. x 36 ft.
Cruise Terminal 18, Port Everglades, Fort Lauderdale

Suspended within the two-story atrium of Cruise Terminal 18, *Cruising School* features 300 water-jet-cut aluminum fish modeled after two native Florida species – the pompano and king mackerel. Finished in jewel-toned enamel and suspended from an oval ceiling-mounted armature, the fish gently rotate with ambient air currents, casting shifting reflections and shadows throughout the terminal.

Inspired by personal diving experiences and large public aquariums, Kirkland conceived the installation as an introduction to the cruise experience. The suspended school can be viewed from both the terminal floor and the second-floor balcony, offering distinctly different perspectives as travelers move through the terminal.

Larry Kirkland is an American artist whose large-scale public artworks integrate sculpture, architecture, and site-specific design. His commissions can be found throughout the United States, where they respond to the history, function and character of each location.



Ralph Helmick with contributing artist Stuart Schechter
***Fata Morgana*, 2001**
Cast pewter, stainless steel cable
32 ft. x 32 ft. x 16 ft.
Cruise Terminal 21, Port Everglades, Fort Lauderdale

Fata Morgana comprises more than 25,000 cast pewter elements suspended from 1,700 stainless steel cables. Together, the suspended elements form a three dimensional image of a cruise ship and its reflection. The title refers to the maritime optical phenomenon known as a fata morgana, in which atmospheric conditions create the illusion of a floating ship or phantom island hovering just above the horizon. In developing their contemporary interpretation, Helmick and Schechter drew inspiration from early twentieth-century ocean liners, including the SS Normandie and SS Independence.

In 2001, *Fata Morgana* was recognized by Americans for the Arts through its Public Art Network Year in Review program, which honors outstanding public art projects across the United States.

Ralph Helmick is an American sculptor whose large-scale public artworks explore perception, scale and the relationship between science and art. His commissions have been installed throughout the United States.

Stuart Schechter trained as a rocket scientist, earning an M.S. from the Massachusetts Institute of Technology. He later studied sculpture and painting at the School of the Museum of Fine Arts, Boston, where he met Helmick.



John David Hawver, *Good Morning,* 1986
Pastels, gesso, water, paper
58.75 in. x 47 in. (framed)
Cruise Terminal 26, Port Everglades, Fort Lauderdale

John David Hawver's abstract compositions evoke the South Florida environment, especially the meeting points of sky, land, and water. In *Good Morning*, atmospheric color and layered forms suggest what Hawver described as "the quality of light, the time of day, the stillness of morning, the luminous color of a tropical evening or the foreboding power of a distant storm, the drama of being."

Hawver's *Good Morning* epitomizes the South Florida art scene of the mid-1980s. A bridge between traditional landscape and modern abstraction, the work emerged during a period of heavy investment in public art that celebrated the local environment. It remains a quintessential example of this era's aesthetic.

South Florida artist John David Hawver has taught at the University of Miami, Miami-Dade College and New World School of the Arts in Miami. His work has been exhibited in museums and galleries throughout the Southeast.



Rick Dorrian Flores, *Nature's Allure*, 2021
Metallic photographic prints, acrylic frames, stainless steel standoffs
6 photographs, 40 in. x 28 in. (framed)
Cruise Terminal 29, Port Everglades, Fort Lauderdale

Nature and wildlife photographer Rick Dorrian Flores' photographic installation, *Nature's Allure,* presents six images highlighting Florida's diverse flora and fauna.

Together, the photographs reflect decades of observing the region's natural landscapes and wildlife.

Born and raised in Miami, Rick Dorrian Flores has worked at Port Everglades while pursuing photography since 1989. His practice focuses on documenting South Florida's national parks and wetlands, often photographing in the soft light of early morning.



David Dahlquist and Matt Niebuhr with RDG Dahlquist Art Studio, *Dazzle - Welcome to Port Everglades,* 2016
Glass tile, mortar, metal, vinyl film, lighting, custom glazed ceramic surface, digital vinyl wrap, stainless steel
Dimensions Variable
Security checkpoint, Eisenhower Boulevard, Port Everglades, Fort Lauderdale

Dazzle - Welcome to Port Everglades integrates color, pattern and light across the Port's security checkpoint, transforming a utilitarian gateway into a distinctive visual landmark. Inspired by the forms of South Florida's palm trees, the artwork creates a rhythmic composition that extends across security booths, columns and the entrance canopy.

David Dahlquist is an American public artist, educator and Principal Emeritus and Creative Consultant with RDG. He has completed public art commissions throughout the United States.

Matt Niebuhr is an artist, designer and senior partner with RDG. Trained in architecture, he has more than twenty years of professional experience.

Dazzle - Welcome to Port Everglades received the City of Fort Lauderdale's 2016 Community Appearance Award in the Special Projects category.



Peeta (Manuel Di Rita), *Heron*, 2021
Acrylic paint
70 ft. x 22 ft. 11 in. (north side); 70 ft. x 9 ft. 6 in. (west side)
Heron Garage, Port Everglades, Fort Lauderdale

Spanning the 70-foot façade of the Heron Garage, geometric forms merge with organic contours to create the illusion of a Great White Heron emerging from the building's surface. Designed in concert with the architecture, the mural serves as a prominent wayfinding landmark while reflecting the relationship between the natural and built environments.

Known for creating sculptural three-dimensional illusions, *Heron* is unique because it combines Peeta's signature abstract, anamorphic style with a rare figurative subject.

Heron received Fort Lauderdale Magazine's Best Mural of 2022 Award and the City of Fort Lauderdale's 2022 Community Appearance Award.

Italian-born artist Manuel Di Rita, known professionally as Peeta, is internationally recognized for his distinctive murals that merge the illusion of three-dimensional form with the flatness of architectural surfaces.



Ride Art LLC (Jonathan Russell and Saori Ide Russell), *The Songs of the Everglades*, 2016
Powder-coated stainless steel, aluminum, paint, bearings
8 sculptures, 72 in. x 48 in. each
Cruise Terminal 4, Port Everglades, Fort Lauderdale

The Songs of the Everglades consists of eight kinetic sculptures mounted atop solar- and wind-powered light poles. Each portrays a bird native to the Florida Everglades perched above rotating elements inspired by fish, frogs, butterflies and leaves. Activated by the wind, the sculptures transform invisible air currents into continuously changing movement.

The Songs of the Everglades received the City of Fort Lauderdale's 2017 Community Appearance Award.

Jonathan Russell graduated from the Massachusetts College of Art with a degree in sculpture. He has completed numerous large-scale public and private commissions throughout the United States.

Born in Japan, Saori Ide Russell graduated from the University of New Mexico with an emphasis in sculpture and installation art. As principal art director of Ride Art Studio, she oversees projects from concept through completion.



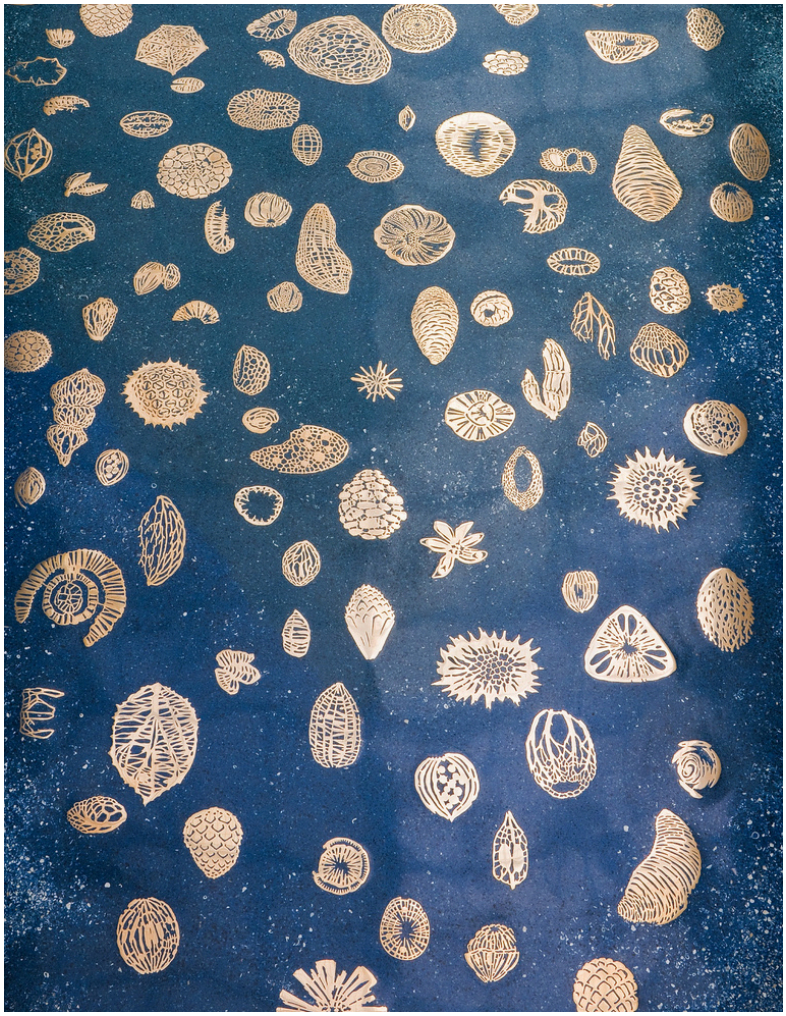
William Savarese, *Reflections,* 2015 (deaccessioned 2024)
Acrylic on stucco
3,000 sq. ft.
Amman Building, Port Everglades, Fort Lauderdale

Reflections animated the three-story entrance façade of the Amman Building with flowing forms that shifted from green to blue to purple. The sweeping composition contrasted with the building's industrial architecture while echoing the colors and movement of the surrounding sky and water.

Reflections was one of several community-inspired murals commissioned through the Public Art & Design program's VisualEYES initiative as part of Broward County's Centennial celebration in 2015.

William Savarese is a Broward-based muralist, designer and sculptor. After studying and working in Denmark, he returned to the United States and has completed numerous murals and public art commissions throughout Florida and across the country.

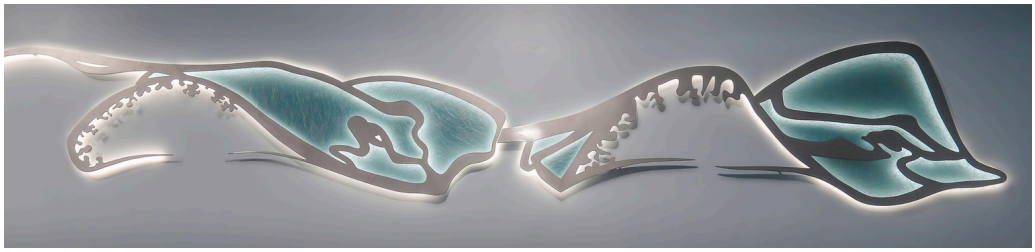


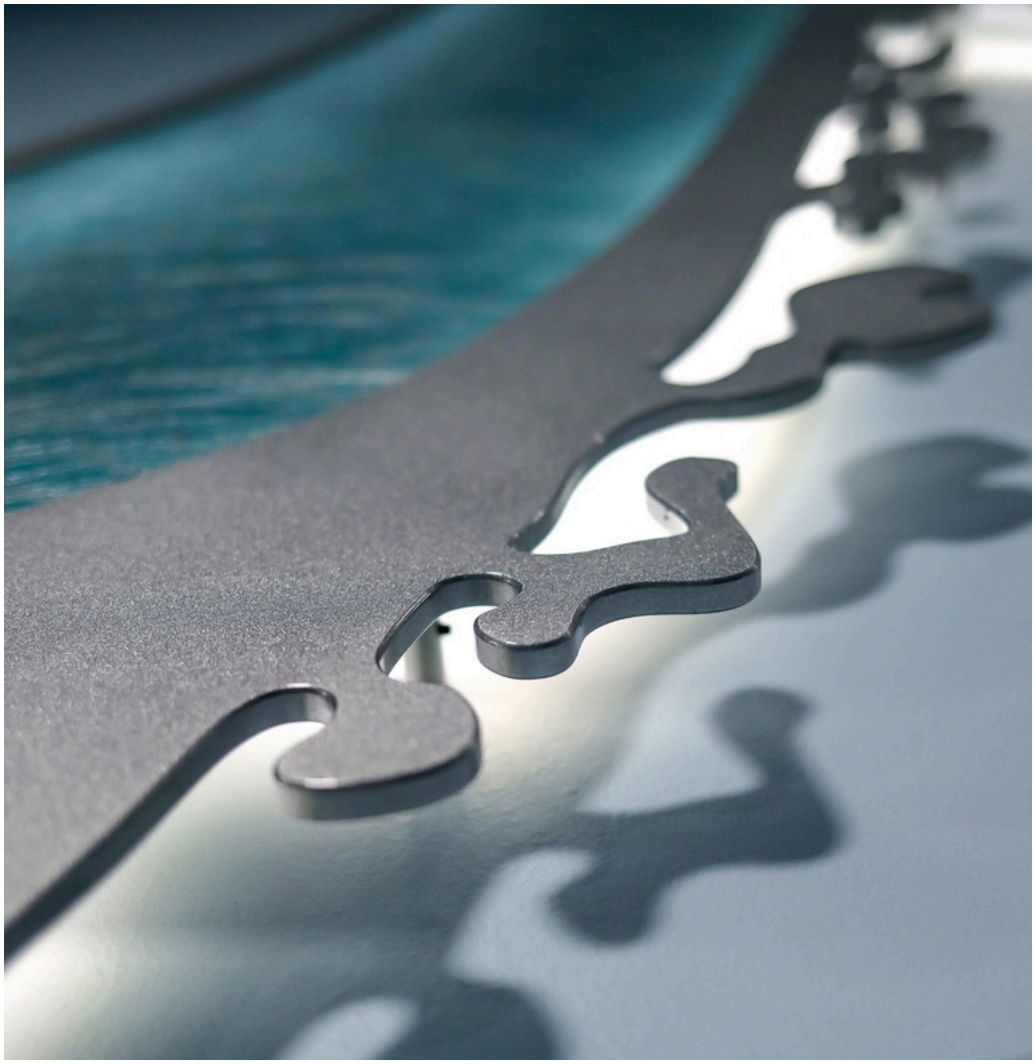


Michele Oka Doner, *Forces of Nature: Trade Winds and Ocean Currents,* 2009
Terrazzo, bronze, mother-of-pearl, sea shells
3,000 sq. ft.
Cruise Terminal 18, Port Everglades, Fort Lauderdale
(Photo by Dan Forer)

Michele Oka Doner's terrazzo floor installation reflects her lifelong study of the natural world, shaped by a childhood spent exploring the beaches of South Florida. Spanning 3,000 square feet, the deep blue and green terrazzo field is embedded with hand-cast mother-of-pearl aggregates in white, pink, and silver, evoking the shimmer of the trade winds that have guided sailing vessels for centuries. An eight-foot bronze globe is surrounded by 225 cast bronze seeds, modeled on plant life dispersed by ocean currents. Chosen for their ability to travel great distances by water, the seeds suggest journeys across the globe.

Michele Oka Doner is an internationally recognized artist whose work spans sculpture, public art, drawing, design, and functional objects. Her work is held in major collections including The Metropolitan Museum of Art, the Whitney Museum of American Art and Cooper Hewitt, Smithsonian Design Museum in New York; the Musée des Arts Décoratifs, Paris; and the Victoria and Albert Museum, London.





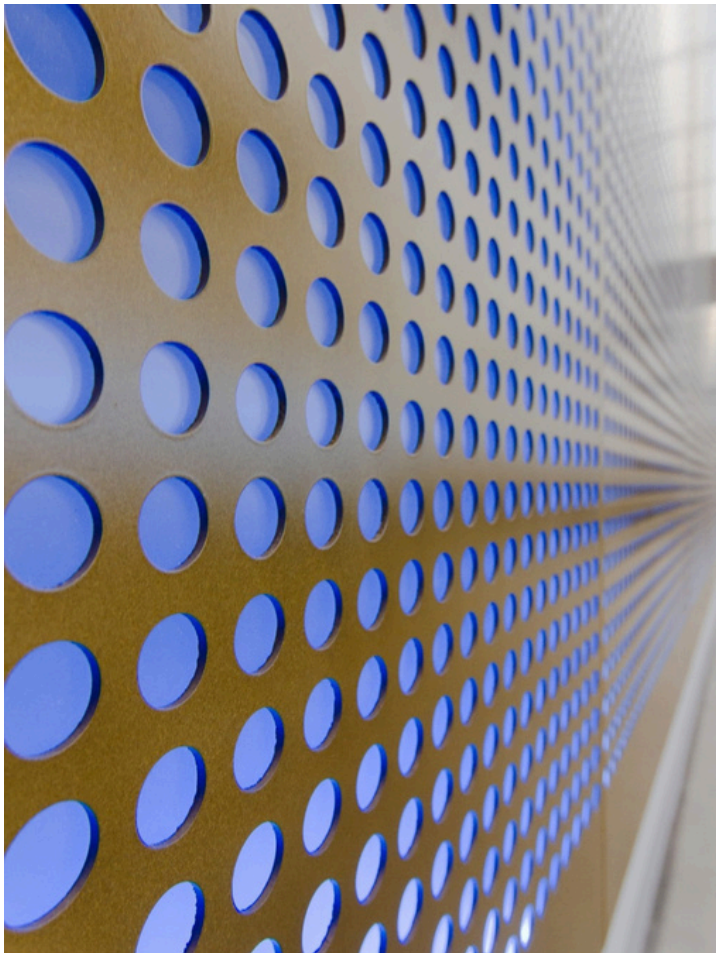
Mark Aeling of MGA Sculpture Studio with Carrie M. Jadus, *Rays of Light,* 2018
Powder-coated aluminum with integrated LED backlighting
100 ft. x 8 ft. x 3 in.
Cruise Terminal 2, Port Everglades, Fort Lauderdale

Rays of Light introduces a school of stylized sea rays to the west entrance of Cruise Terminal 2. Integrated LED backlighting gives the relief sculpture a shifting presence, while the rays' forms suggest marine life moving through water.

Mark Aeling is the founder of MGA Sculpture Studio in St. Petersburg, Florida, and has completed large-scale public art commissions throughout the United States. *Rays of Light* was designed in collaboration with St. Petersburg-based artist Carrie M. Jadus.







Vanessa Till Hooper, *Visual Voyage,* 2018
CNC-milled aluminum, LED lighting, custom-built PC with DMX controllers
12 ft. x 335 ft. x 5.5 in.
Cruise Terminal 25, Port Everglades, Fort Lauderdale

Visual Voyage was commissioned as the signature artwork for the multi-million dollar renovation of Cruise Terminal 25, the first cruise terminal designed specifically for Celebrity Cruises. Spanning 335 feet across the Arrival Hall, the installation integrates light, technology and architecture to create a landmark focal point within the terminal.

The work features a world map that traces the sun's path along the equator. Programmed to follow a 24-hour cycle, light representing the sun moves across the map's international time zones before crossing the International Date Line, triggering animated sequences that illuminate the entire installation. The artwork reflects the global movement of people, time and travel while reinforcing the terminal's role as an international gateway.

Vanessa Till Hooper is an American artist whose work explores the intersection of light, technology, and architecture. She earned a B.A. in Art from San Francisco State University and a Master of Architecture from the Southern California Institute of Architecture. presence, while the rays' forms suggest marine life moving through water.





Rein Triefeldt, *Kaleidoscope*, 2021
Bronze, stainless steel, aluminum
4 sculptures
Dimensions variable
Port Everglades Administration Building, Fort Lauderdale

Kaleidoscope features four large butterfly sculptures representing native South Florida species: Malachite, Gulf Fritillary, Tiger Swallowtail, and Zebra Longwing. Finished with iridescent paint that shifts with changing light and viewing angles, the sculptures evoke the changing appearance of living butterfly wings. Each rests on a crescent-shaped pedestal surrounded by butterfly-attracting plants, creating a distinctive landmark at the entrance to the Port Everglades Administration Building.

Rein Triefeldt is an award-winning sculptor whose kinetic and solar-powered sculptures have been exhibited internationally for more than 30 years. His public artworks combine engineering and movement to create dynamic installations that respond to their environment.





Alice Aycock, *Exuberance,* 2019
Powder-coated aluminum
29 ft. 10 in. x 18 ft. 2 in. x 12 ft.
Cruise Terminal 25, Port Everglades, Fort Lauderdale

Set in a traffic circle in front of Cruise Terminal 25, *Exuberance* draws inspiration from waves and motion. Its swirling circular elements depict a dynamic three-dimensional mass of tumbling forms that invite discovery from every angle. Aycock notes the sculpture creates “a visual dialogue with the industrial backdrop of the site as well as the sculptural forms of the massive ships as they come and go.”

Exuberance received a 2022 Merit Award from CODAworx. An earlier work by Aycock, Whirls and Swirls and a Vortex on Water, is installed at Central Broward Regional Park & Broward County Stadium, where it hovers above an elliptical-shaped pool of water.

Alice Aycock has been a leading figure in contemporary art since the 1970s, recognized for her large-scale sculptureand ambitious site-specific installations. Her work is included in the collections of the Museum of Modern Art, the Whitney Museum of American Art and the Solomon R. Guggenheim Museum in New York; the National Gallery of Art in Washington, D.C.; and many other major museums worldwide.





Dale Chihuly, *Coral Glow Persian Sconce Wall,* 2015
Blown glass
175 in. x 148 in.
Cruise Terminal 4, Port Everglades, Fort Lauderdale

Coral Glow Persian Sconce Wall is Dale Chihuly's modern interpretation of the aquatic mystique. The work consists of a series of luminous, flower-like glass forms that greet passengers as they make their descent from Terminal 4's second floor. Part of the artist's acclaimed Persians series, the installation draws upon organic forms associated with marine life while demonstrating the artist's innovative approach to sculptural glass.

Dale Chihuly is world-renowned for his ambitious large-scale installations that have transformed the studio glass movement. Blending bold colors and gravity-defying techniques, Chihuly's work has redefined glass as a sculptural medium.

Convention Center



Situated along the waterfront adjacent to Port Everglades, the Broward County Convention Center has emerged as one of South Florida's premier destinations for meetings, events, and hospitality. The recently expanded campus includes more than 1.2 million square feet of event space, a 350,000-square-foot exhibit hall, a 65,000-square-foot waterfront ballroom, outdoor public areas, and the adjacent 801-room Omni Fort Lauderdale Hotel, which displays the work of several Broward artists throughout.

Integrated throughout the campus is a collection of public art and design that reflects Broward County's natural environment, maritime setting, and commitment to creative placemaking. Terrazzo, sculpture, lighting, painting, and large-scale installations are woven into the architecture, transforming the convention center from a venue into a distinctly South Florida destination.

These commissions demonstrate the growing role of public art in shaping contemporary civic spaces – places where business, tourism, and culture intersect on an international stage.

Director's Introduction

The Broward County Convention Center has long been a place where people from around the world come together to exchange ideas, build relationships, and experience all that Greater Fort Lauderdale has to offer. The East Expansion, together with the adjacent Omni Fort Lauderdale Hotel, represents an investment not only in our hospitality infrastructure, but in the kind of destination we aspire to be. From the earliest stages of planning, public art was envisioned as an integral part of that experience.

Great destinations are remembered not only for the places people visit, but for the experiences that stay with them. Public art has the power to shape those experiences in lasting ways. It tells the story of who we are, reflects the character of our community, and leaves an impression long after a visit has ended.

Throughout this campus, artists collaborated with Broward County's Public Art & Design program to create works that are fully integrated into the architecture, landscape, and public spaces. Together, these commissions draw inspiration from South Florida's waterways, natural environment, and maritime heritage while demonstrating how art can enrich the places where people gather.

This collection reflects something larger than the Convention Center itself. It represents Broward County's longstanding belief that art belongs in everyday public life – not only in museums and galleries, but in airports, parks, libraries, government buildings, and civic destinations throughout our community. That commitment has helped define Broward County for generations, creating places that are memorable, welcoming, and distinctly our own.

Stacy Ritter
President and CEO, Visit Lauderdale
Greater Fort Lauderdale Convention & Visitors Bureau



Stacy Ritter, *President and CEO, Visit Lauderdale Greater Fort Lauderdale Convention & Visitors Bureau*

Erin Bassett, *Nautical Rope Chandelier*, 2025
Cotton rope, wood
119 in. x 36 in.
Omni Fort Lauderdale Hotel

Nautical Rope Chandelier is a hand-knotted fiber installation inspired by maritime ropework and traditional macramé techniques. Suspended above the lobby bar of the Omni Fort Lauderdale Hotel, it serves as a sculptural focal point while reinforcing the waterfront setting through its materials and form.

Broward County-based artist Erin Bassett creates sculptural fiber works that combine traditional textile techniques with contemporary design. She earned an MFA in Fibers from the Savannah College of Art and Design.







Larry Kirkland, *Aquaria,* 2011
Stainless steel and programmed LED ceiling
12 in. x 10.5 ft. x 95 ft. 10.5 in.
Sky bridge connecting the Broward County Convention Center and Parking Garage
(Photos by Craig Collins)

Aquaria transforms the skybridge into a luminous passageway that evokes the experience of moving through a school of tropical fish. Hundreds of stainless-steel scales mounted within the curved ceiling coffers capture and reflect both natural and artificial light. Programmed LED lighting animates the installation, suggesting the movement of water and the shifting light beneath the ocean's surface.

Larry Kirkland is an American artist whose large-scale public artworks integrate sculpture, architecture, and site-specific design. His commissions can be found in airports, transit hubs, libraries, universities, research facilities, cruise ships, parks, and civic spaces throughout the United States.









Martin Donlin, *Flora and Fauna*, 2025
Terrazzo floor with brass inlay
26,000 sq. ft.
Broward County Convention Center, East Expansion

Flora and Fauna was commissioned as part of the landmark expansion of the Broward County Convention Center. Spanning 26,000 square feet, the monumental terrazzo floor draws upon South Florida's landscape through imagery of flowing water, schools of fish, navigational symbols, and suns and moons that reference cycles of movement and renewal.

Integrated throughout the design are lines of poetry by Broward artist Darius V. Daughtry, who participated in the project as a Duane Hanson Allied Artist. His text extends the work's themes while creating a dialogue between image and language.

Flora and Fauna received the 2026 National Terrazzo & Mosaic Association Job of the Year Award, recognizing excellence in terrazzo design and craftsmanship.

British artist Martin Donlin is internationally recognized for his large-scale public artworks that integrate imagery, typography, and architectural space. His commissions can be found throughout Europe, the Middle East and the United States.

Darius V. Daughtry is a Broward-based poet, playwright, director, educator, and founder of the Art Prevails Project.





Tracey Dear (Dear Productions), *Everyone Under the Stars* (forthcoming), 2028 (expected)
Low-impact LED lighting, light fixtures, controller 580 ft.
17th Street Causeway Bridge (E. Clay Shaw Jr. Bridge) Fort Lauderdale

Everyone Under the Stars is a proposed architectural lighting installation for the 17th Street Causeway Bridge (E. Clay Shaw Jr. Bridge), expected to be completed in 2028. Designed by Tracey Dear, the project envisions a dynamic sequence of programmed lighting that will animate the 580-foot bridge from sunset to sunrise. Using turtle-friendly, low-impact LED lighting reflected onto the bridge's surface rather than emitted directly from it, the installation is designed to preserve the bridge's architectural character while creating an ever-changing composition of color and light.

Conceived as a new visual landmark for one of Broward County's primary gateways, Everyone Under the Stars is intended to complement the surrounding waterfront and the continued redevelopment of the Broward County Convention Center campus.

Lighting designer Tracey Dear, founder and principal of Dear Productions, is recognized internationally for the design of architectural lighting systems that integrate artistic vision with technical innovation, particularly for bridges and other civic infrastructure.







Jeremy Jarvis (Jarvis Art Studio), *Universal Current*, 2026
Exterior paint
22,368 sq. ft.
Broward County Convention Center

Universal Current spans the Broward County Convention Center's west-facing exterior wall, creating a highly visible landmark along Eisenhower Boulevard. Inspired by the movement of water, ocean currents, and the tropical landscape of South Florida, the mural's sweeping forms and vibrant color palette establish a dynamic relationship between the building's architecture and its waterfront setting.

Jeremy Jarvis is the founder of Jarvis Art Studio, a multidisciplinary creative practice specializing in large-scale murals, immersive environments, and public art installations. His work can be found in civic, commercial, and cultural spaces throughout the United States.

Fabio Onrack participated in the project as a Duane Hanson Allied Artist. The Brazilian-born, South Florida-based muralist is known for large-scale public artworks that draw upon cultural narratives, portraiture, and community identity.





Bethany K. Amato, *Petals I,* 2025
Photographic prints on paper
Diptych, 60 in. x 48 in. and 48 in. x 48.75 in. (framed)
Omni Fort Lauderdale Hotel

Petals I and its companion piece, *Petals II*, are two large-scale botanical diptychs that reveal the intricate color, texture, and structure of flowering plants through close observation. By magnifying details often overlooked, the works transform familiar natural forms into abstract compositions of light and color.

Bethany K. Amato is a South Florida-based visual artist whose multidisciplinary practice spans photography, mixed media, and immersive installations. Her work has been exhibited in galleries and public spaces, published internationally, and is held in private collections.



Kent Ullberg, *Sailfish in Three Stages of Ascending*, 1991
Bronze, tile, water pump, lighting
36 ft. x 120 ft. x 150 ft.
Broward County Convention Center Plaza

Sailfish in Three Stages of Ascending pays tribute to South Florida's marine environment through three bronze sailfish rising from a cascading fountain. Originally commissioned for the opening of the Broward County Convention Center in 1991, the sculpture was conceived as an integrated element of the building's postmodern architecture. Cast in bronze, the principal sailfish alone weighs approximately five tons.

Drawing inspiration from the work of Claes Oldenburg, Ullberg combined his background in wildlife sculpture with the formal language of postmodernism, transforming a familiar marine subject into a sculptural environment.

In 2025, the sculpture was repositioned as the centerpiece of the Convention Center's new six-acre waterfront plaza, where it now serves as a defining landmark for the expanded campus, including the adjacent Omni Fort Lauderdale Hotel.

The project was realized in collaboration with the landscape architecture and urban design firm SWA Group. In 1993, Ullberg and SWA Group received the National Sculpture Society's Henry Hering Medal, the organization's highest honor recognizing the successful integration of sculpture, architecture, and landscape design.

Swedish-born artist Kent Ullberg is internationally recognized as one of the foremost wildlife sculptors of the twentieth and twenty-first centuries. His monumental public sculptures can be found throughout the United States and abroad.



Moving Forward

Acquiring Art
Connecting Communities
Allied Artists
Master Planning
Virtual Environments

50 and Forward: Crafting a Vision

For fifty years, Broward County's Public Art & Design program has demonstrated that public art can do more than elevate the aesthetics of space. It becomes embedded as a lived experience of the communities it serves.

As the program moves forward, at its core is a simple idea: cultural vitality contributes to civic health. When artists have significant opportunities to develop their practices, when public collections are cared for and accessible, when communities have ways to become involved in design processes, and when art is considered as part of planning, culture becomes part of the functional infrastructure, the economy, the environment, and the value of a place.

A sustainable and comprehensive public art and design program builds structural investment through a matrix of artist support, public engagement, partnerships, long-term development, collection stewardship, and cultural growth. These areas work together, creating an intentional framework in which public art can respond to change while remaining grounded in artistic excellence and thoughtful collaboration.

Training, professional development, and funding initiatives provide early-career artists with real-world experience while helping them expand their creative practices. The acquisition of art not only directly supports local artists financially but increases opportunities for raising the visibility of their work.

Temporary installations and interdisciplinary pilot projects allow artists to experiment with new materials, technologies, formats, and ways of showcasing their projects in public space. Immersive experiences, such as IGNITE Broward, activate civic space at scale, in playful ways that introduce audiences to novel experiences as co-creators.

Creative networking events, exhibitions, public engagement workshops, and educational initiatives provide a platform for learning, knowledge exchange, and developing relationships. These participatory approaches to art and design help foster a sense of ownership and belonging.

Master planning helps identify high-level priorities that use art and design as a strategic lever for meaningfully enhancing shared environments. These efforts support economic development, community identity, and policy creation. They provide guiding principles for developing creative industries, attracting tourism, revitalizing urban space, and steering private development. This ensures local history, culture, and values are upheld, while preventing urban areas from becoming generic spaces.

Expanding the program's digital presence and online resources provides greater access to the collection and aids in its management. Collectively, these strategies, tactics, and tools extend the program's reach beyond individual projects, to meet growing and changing needs.

These mechanisms demonstrate that Broward County invests in art and design as a fundamental public right, which carries a profound responsibility to deliver investments that are functionally relevant and readily accessible. Ultimately, this enables creativity to be not only championed but integrated into the fabric of daily life and centered as a vital public resource.

Acquiring Art

Through strategic art acquisitions, Broward County expands its permanent collection by purchasing original works from artists living and practicing in South Florida. Through this initiative, the Public Art & Design program supports local artists while preserving a record of the region's creative talent.

Acquired artworks are installed in libraries, government buildings, and other public facilities throughout the county, where they become part of everyday civic life and remain accessible to residents and visitors alike.



2023 Acquisition
Francesco Lo Castro, *Substrate TLDR*, 2023
Acrylic, spray enamel and epoxy resin on MDF and wood
30 in. x 22 in. x 2.5 in.

Substrate TLDR exemplifies Francesco Lo Castro's fusion of digital precision and hand-crafted technique. Through layered geometric forms and rhythmic symmetry, the composition explores structure, pattern, and perception, evoking the visual language of maps, circuitry, and imagined landscapes.

Francesco Lo Castro is an Italian-born artist who relocated to Broward County in the early 1990s. Working across painting, sculpture, and design, he is the founder of Pop Art Studios and the creative force behind the LOCASTRO studio. In 2022, he received a South Florida Cultural Consortium (SFCC) Fellowship.

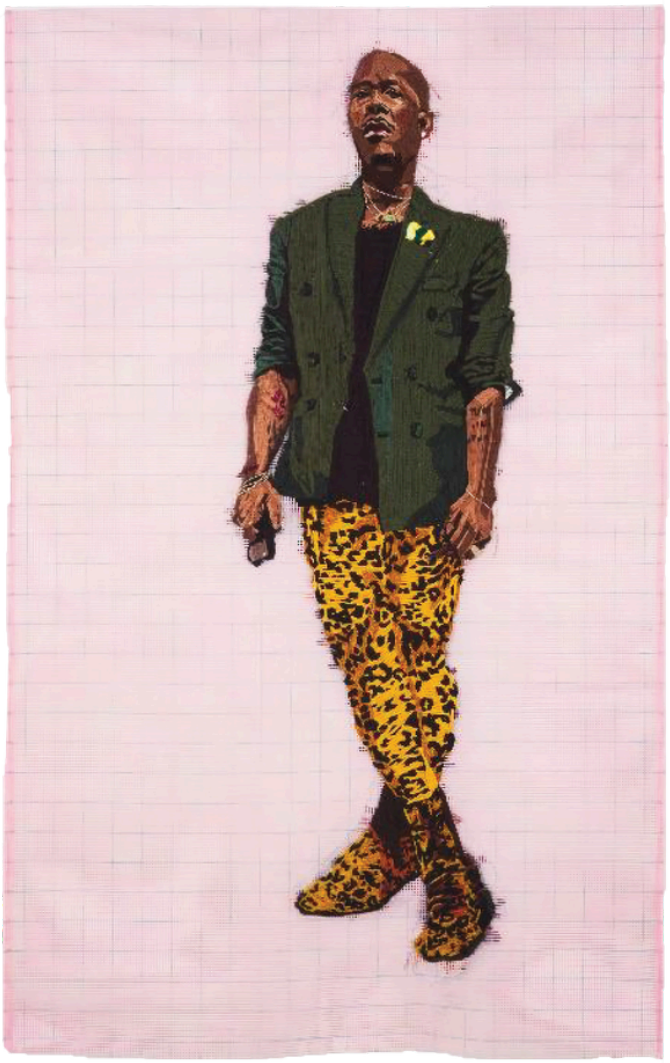


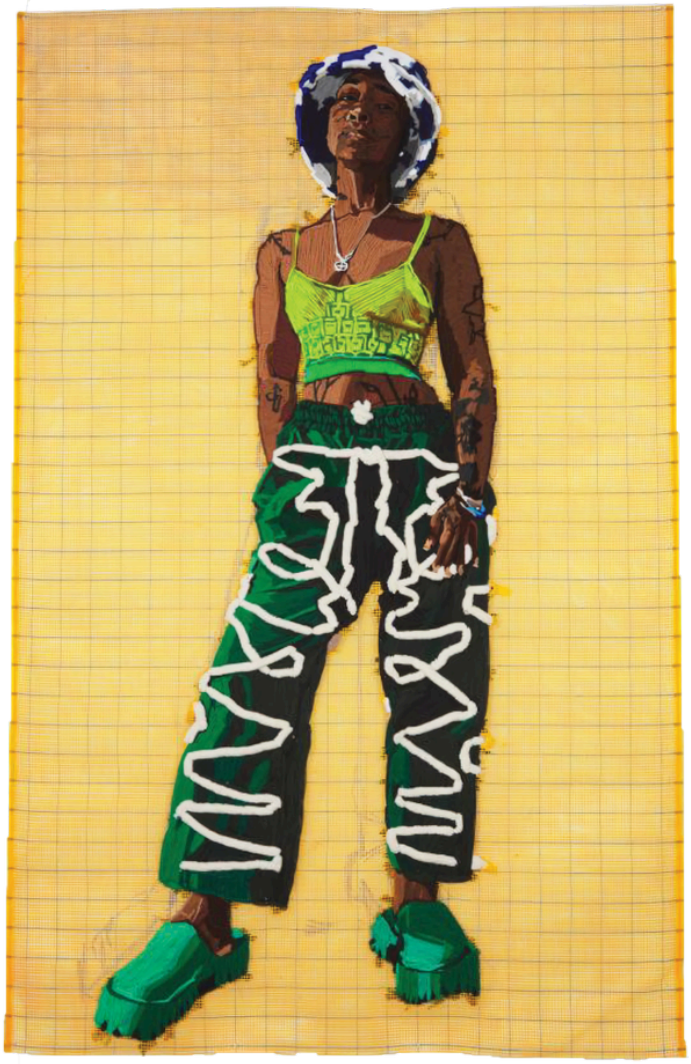
2024 Acquisition
Addison Wolff, *ochre / ruddy orange / midnight blues,* 2023
Textural synthetic polymer on bisque ceramics
16.5 in. x 18 in. x 13 in.

ochre / ruddy orange / midnight blues is a hand-built ceramic sculpture created using slab and coil construction techniques. Its fractured surfaces and layered color explore the relationship between painting and sculpture while emphasizing the expressive qualities of form, texture, and material.

Throughout the artist's practice, ceramics become a vehicle for examining identity, transformation, and cultural symbolism. Rather than controlling every outcome, Wolff embraces gravity, process, and the inherent unpredictability of the material as essential parts of the work.

Addison Wolff is an American artist based in Fort Lauderdale whose multidisciplinary practice centers on ceramics and sculpture. A recipient of the 2021–2022 SFCC Fellowship, Wolff presented At the Baths (2025–2026), a debut solo museum exhibition at NSU Art Museum Fort Lauderdale.





2025 Acquisition
Kandy G. Lopez, *Aunree and Jade II*, 2024
Yarn and spray paint on hook mesh
96 in. x 60 in. each

Kandy G. Lopez's life-sized fiber portraits explore identity through richly textured depictions of contemporary Black subjects. Combining yarn, thread, acrylic paint, and repurposed clothing on mesh, her work expands the language of portraiture while examining heritage, ancestry, and the ways identity is shaped through personal and collective experience.

Kandy G. Lopez is an Afro-Caribbean American multimedia artist, educator, and curator based in Fort Lauderdale. She serves as Program Director of the Art + Design program and Associate Professor of Art and Design in the Department of Communication, Media, and the Arts at Nova Southeastern University. In 2024, she received an SFCC Fellowship.



2026 Acquisition
Nathalie Alfonso, *LineScape—Horizon*, 2024
Charcoal, soft pastel, and graphite on canvas
12 ft. x 3 ft.
(Photo by Jon Verney)

LineScape—Horizon reflects Nathalie Alfonso's ongoing investigation of drawing as both image and physical act. Working at a monumental scale, she uses line, gesture, and repetition to examine labor, endurance, landscape, and the relationship between the body and the spaces it inhabits.

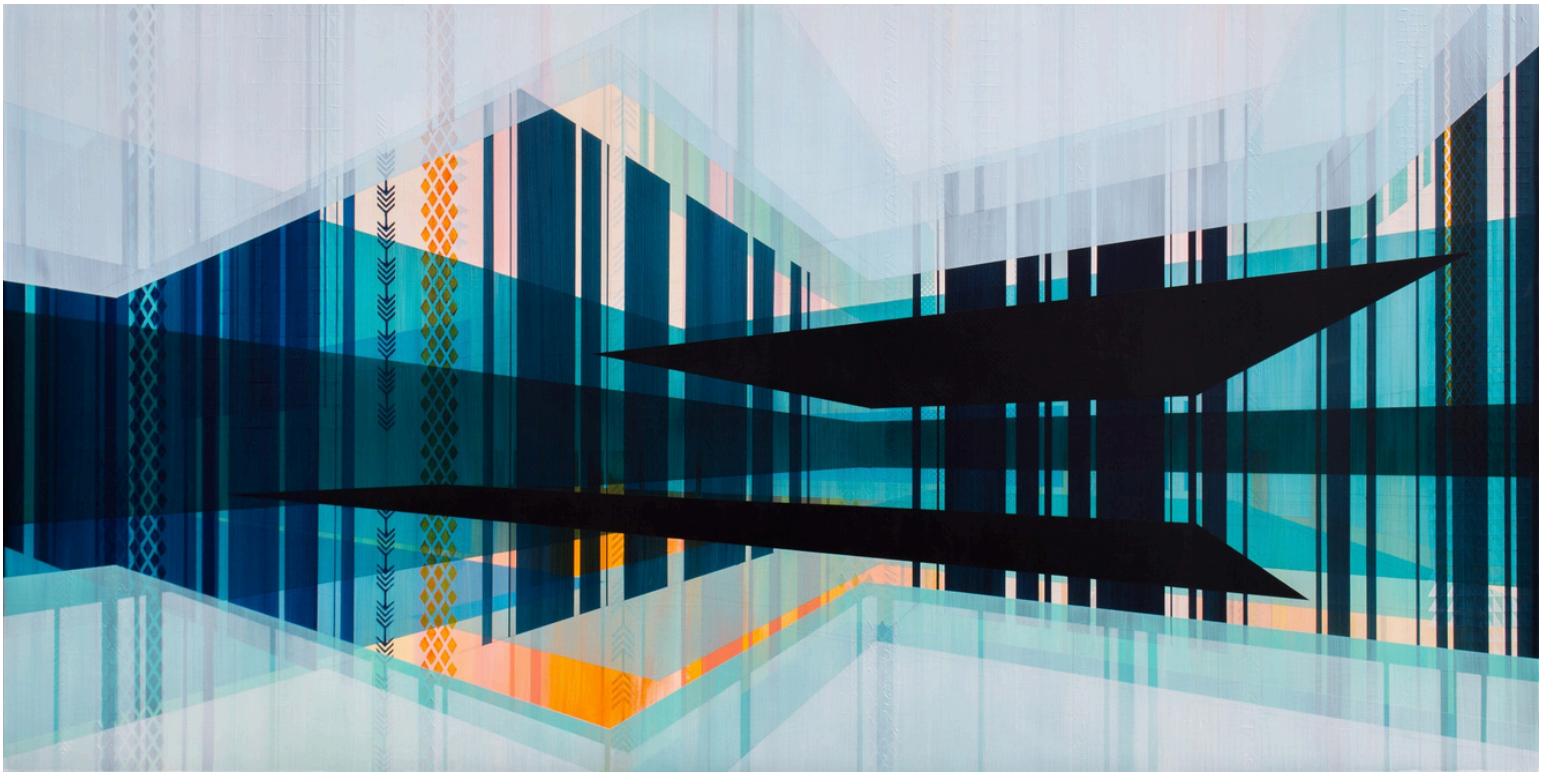
Colombian-born artist Nathalie Alfonso is based in South Florida. Her multi- disciplinary practice encompasses drawing, installation, and performance, exploring themes of memory, ephemerality, landscape, and the tension between visibility and invisibility. She received an SFCC Fellowship in 2020 and the Orlando Museum of Art's Florida Prize in Contemporary Art in 2025.



2026 Acquisition
Richard Garet, *Perceptual; Painting #5*, 2018
Archival pigment ink on cotton/poly canvas
58.5 in. x 38.5 in. x 1.5 in.

Perceptual; Painting #5 reflects Richard Garet's exploration of sound, light, and perception through a static visual medium. Translating invisible phenomena into layered fields of color and form, the work invites viewers to consider the relationship between image, time, and sensory experience.

Richard Garet is a Broward-based intermedia artist born in Montevideo, Uruguay, whose practice spans sound, moving image, installation, and expanded audiovisual systems. He earned an MFA from Bard College, and his work is included in the collections of the Museum of Modern Art, the Museum of Latin American Art, the Cisneros Fontanals Art Foundation, and the SPACE Collection. His work has received recognition from Prix Ars Electronica, the Foundation for Contemporary Arts, the New York State Council on the Arts, and an SFCC Fellowship (2023).



2026 Acquisition
Christian Feneck, *24038*, 2024
Acrylic on wood panel
36 in. x 72 in. x 3 in.

24038 explores the relationship between color, space, and perception through layered geometric forms informed by architectural perspective. Drawing on both painting and architecture, Christian Feneck uses carefully calibrated color relationships to create compositions that shift as they are viewed, challenging the viewer's perception of depth and spatial experience.

Christian Feneck is a Fort Lauderdale-based artist whose multidisciplinary practice spans painting, printmaking, and installation. He earned a Master of Architecture from the University of Florida in 2004, and his work draws upon architectural systems, color theory, and visual perception to investigate the relationship between space and the built environment.

Connecting Communities

Public art begins with people. Beyond commissioning and caring for Broward County's permanent collection, the Public Art & Design program creates opportunities for artists, residents, students, and community partners to participate in the creative process.

Through exhibitions, artist talks, workshops, networking events, educational programs, and public engagement initiatives, the program encourages dialogue, expands access to the arts, and supports the professional development of artists at every stage of their careers. These activities strengthen relationships between artists and the communities they serve while inviting the public to play an active role in shaping Broward County's civic spaces.

By creating opportunities for collaboration, learning, and creative exchange, the program extends the impact of public art beyond individual commissions, building lasting connections between people, place, and the creative culture of Broward County.



Cultural Rendezvous at Christian Feneck's studio, Fort Lauderdale, September 2025

The inaugural Cultural Rendezvous brought together artists and arts professionals for a morning of conversation at Christian Feneck's studio in Fort Lauderdale, introducing a new forum for professional exchange and connection with Broward County's creative community.

Cultural Rendezvous

The Cultural Rendezvous Series brings together artists, arts professionals, and cultural organizations for conversations, studio visits, and networking events held at arts venues throughout Broward County. Designed to encourage dialogue and strengthen professional connections, the series offers participants opportunities to exchange ideas, discover new work, and engage with the region's arts community.

The Cultural Rendezvous Series is curated by Sophie Blachet. A South Florida-based arts professional, curator, and writer, Blachet serves as a Project Manager for Broward County's Public Art & Design program. Her experience in commercial galleries and nonprofit arts organizations informs the series' focus on connection and knowledge exchange.



Cultural Rendezvous at Girls' Club, Fort Lauderdale, November 2025, featuring guest speaker Cornelius Tulloch

Miami-based artist and architect Cornelius Tulloch discussed his interdisciplinary practice, exploring the relationship between cultural identity, architecture, and the built environment.

Digital Arts Initiative

The Digital Arts Initiative expands the footprint of Public Art & Design in animation, video, immersive media, and other emerging technologies. Each commission is acquired into the collection and provides local artists with the opportunity to develop original works presented in public settings.



3-channel installation by Darius V. Daughtry at MAD Arts as part of IGNITE Broward 2026
(Photo by Deyson Rodriguez)

Darius V. Daughtry received the inaugural commission for Broward County's Digital Arts Initiative. For the project, he wrote three original poems, each adapted into an animated work through collaborations with Mark Espinosa (*Calendars)*, Nate Dee (*Here.Listen.Be*), and Cory Van Lew (*Love in a Box*). The resulting multimedia installation and performance debuted at MAD Arts as part of the 2026 IGNITE Broward festival.

Darius V. Daughtry is a Broward County poet, playwright, director, educator, and founder of the Art Prevails Project.



Darius V. Daughtry, *Calendars* (still), 2026
Digital animation by Mark Espinosa
Running time: 1 minute, 33 seconds

Calendars
by Darius V. Daughtry

It is known that you cannot capture lightning in a bottle
grasp a breeze in your palm
Calm down a storm and put it in your pocket
Take the expanse of love and lay it under lock and key
But we fools view time differently
See her as tame-able tameable
Place her in boxes
between leather bound pages
Try to hoard yesterday's hours
for an unpromised tomorrow
And she laughs
Or cries
Maybe just stares in confusion
at our attempts to corral the beauty in her chaos
To squeeze infinity into something we can understand

But a dolphin does not try to stop a tidal wave
nor has the audacity to think it can
Arctic animals embrace,
have evolved and adjust to winter's uncertainty.

But we fools create clocks,
calendars and watches to catch a ghost

Many lament that they don't have enough
That the day is too short

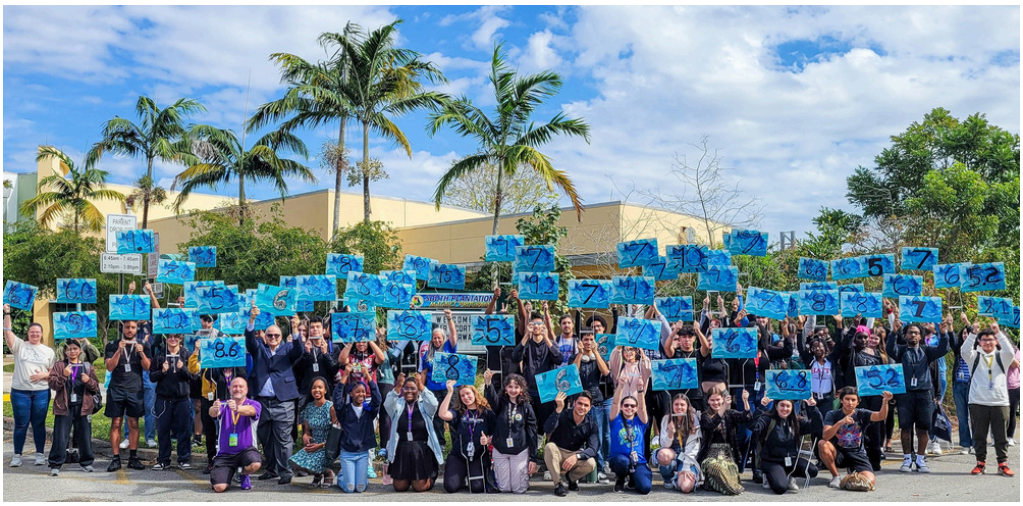
But all there is is this moment
The only dance partner you will ever have
So, dance.
Enjoy it.
And find comfort in letting her lead.

Supporting Education

Public art can spark curiosity, encourage dialogue, and create meaningful opportunities for learning. Through partnerships, Broward County's Public Art & Design program supports educational initiatives that connect learning with contemporary issues and creative expression.



Students at South Broward High School create custom sea-level elevation signs as part of *The Underwater: Broward*



Students at South Plantation High School display personalized signs showing how many feet their homes sit above sea level

Led by artist Xavier Cortada, *The Underwater: Broward* uses art to help students understand the local impacts of sea-level rise, flooding, and extreme heat. Beginning in 2024, Cortada and climate communicator Adam Roberti facilitated educational workshops in Broward County Public Schools that combined climate science, data, and personal experience, encouraging students to explore how environmental change affects their own communities.

Coordinated by Broward County's Resilience Unit with support from Broward County's Cultural Division, the Xavier Cortada Foundation engaged more than 2,200 students across 22 Broward County Public Schools from 2024 through 2026.

Xavier Cortada is a Cuban-American artist based in South Florida whose practice explores the intersection of art, science, and community.

Exhibitions

While permanent commissions remain the primary focus of the Public Art & Design program, exhibitions provide opportunities to present new ideas, highlight artists, and explore contemporary issues through a different curatorial lens. These temporary installations complement the program by expanding public access and offering fresh ways to experience contemporary art and design.



Germane Barnes, *Uneasy Lies the Head that Wears a Crown*, 2020
David I. Muir, *Where we Gather,* 2020
Adler Guerrier, *Untitled (Sistrunk—in medias res. Unfurling the presence of Black life)*, 2020
November 2020 – May 2021
African American Research Library and Cultural Center, Fort Lauderdale
(Photo by Steven Brooke)

The Porch is the Tree is the Watering Hole was presented at the African American Research Library and Cultural Center in Fort Lauderdale's historic Sistrunk neighborhood from November 2020 through May 2021. Bringing together art, architecture, photography, poetry, and design, the exhibition examined the relationship between place, memory, and community within the African Diaspora.

Participating artists included Germane Barnes, Darius V. Daughtry, David I. Muir, Adler Guerrier, Olalekan Jeyifous, Adrienne Chadwick, George Gadson, and Marlene Brunot.

Curated by Dominique Denis, the exhibition drew upon storytelling, architecture, and cultural history to explore the legacy of one of Broward County's most significant historic communities.

Dominique Denis is an architect, curator, and arts professional who serves as Senior Project Manager for Broward County's Public Art & Design program. Her background spans visual art, architecture, urban planning, and curatorial practice, informing projects that integrate public art with the built environment.



2026 Acquisition
Germane Barnes
***Uneasy Lies the Head That Wears the Crown (11)*, 2022**
Aluminum, wood, rope
44 in. x 20 in. x 21 in.

Broward County's Public Art & Design program acquired *Uneasy Lies the Head That Wears the Crown (11)* in 2025. The sculptural chair was designed as part of Germane Barnes' body of work for *The Porch is the Tree is the Watering Hole*, although this particular chair was not among the six works he exhibited.

Germane Barnes is an American architect, designer, educator, and the founding principal of Studio Barnes, an interdisciplinary practice that spans architecture, installation, furniture, and exhibition design. Barnes's work is focused at the conceptual crossroads of identity and the built environment.

IGNITE Broward

Initially conceived in 2020 during the pandemic as a way to connect communities through art in socially distanced outdoor settings, IGNITE Broward reimagines public spaces through light, sound, projection, and digital media. Presented annually over ten consecutive nights during South Florida's peak travel season, the free countywide festival brings internationally recognized artists together with local partners to create site-specific works that invite residents and visitors to experience familiar places in unexpected ways.

Parks, cultural venues, civic spaces, and waterfronts throughout Broward become canvases for projection mapping, interactive media, sculpture, performance, and emerging technologies. These immersive works encourage interaction and demonstrate how contemporary art can temporarily reshape the character of a place.

Unlike permanent commissions, IGNITE embraces the ephemeral nature of contemporary public art. Although each installation exists for only a short time, the partnerships it builds, the artists it introduces, and the experiences it creates continue long after the festival concludes.

Since its inception, IGNITE has featured the work of more than 100 artists across six Broward County locations. In 2026 alone, the festival welcomed more than 90,000 visitors, demonstrating how temporary public art can engage broad audiences while introducing new artists and ideas to the community.

IGNITE Broward is presented by Broward County Cultural Division's Communications and Special Events team, produced by MAD Arts, and supported through collaborations with Broward County agencies, participating municipalities, cultural partners, and Visit Lauderdale.



Pneuhaus, *Grove*, 2026
Reverend Samuel Delevoe Memorial Park
IGNITE Broward 2026
(Photo by Deyson Rodriguez)



This is Loop, *PULSE*, 2025
ArtsPark at Young Circle, City of Hollywood
IGNITE Broward 2025
(Photo by Rodrigo Gaya)

Allied Artists

The Duane Hanson Allied Artist Award prepares emerging artists for careers in public art through apprenticeships on major Broward County commissions. Established in 1994 in honor of internationally recognized sculptor and long-time Broward County resident Duane Hanson, the award program pairs early-career artists with established public artists, providing firsthand experience in the creative, technical, and collaborative processes behind complex public art projects.

Allied Artists gain practical knowledge in design development, fabrication, installation, and project management while contributing to significant commissions throughout Broward County. These hands-on experiences provide valuable professional mentorship while helping build a new generation of artists equipped to create public art at the highest level.

Each Allied Artist receives a stipend in recognition of their creative contributions and professional participation, reinforcing Broward County's dedication to investing in local artistic talent.



Allied Artist Fabio Onrack (right) with artist Jeremy Jarvis in front of *Universal Current*, Broward County Convention Center, 2026



Allied Artist Darius V. Daughtry (left) with artist Martin Donlin at the *Flora and Fauna* dedication ceremony, Broward County Convention Center, 2026

Allied Artists

2026 Fabio Onrack with Jeremy Jarvis on *Universal Current* at the Broward County Convention Center

2025 Darius V. Daughtry with Martin Donlin on *Flora and Fauna* at the Broward County Convention Center

2023 Jacklyn Laflamme with Carlos Alves and JC Carroll on *Transformation* at the Nancy J. Cotterman Center

2017 Christian Feneck with Laurie Lundquist on *SkyWaves* at FLL Airport

2016 Steven Sylvester with David Griggs and Scott Parsons on *Rainbow's End* at FLL Airport

2011 Peter Symons with Margi Glavovic Nothard on proposed design for the new Broward County Courthouse

2010 Kevin M. Kichar with Pam Beyetteon *Lay of the Land* at FLL Airport

2007 LeeAnna Yater with Dan Corson on *Emerald Laser Lawn* lighting projects

2004 Stephanie Cunningham with Noel Harding for the FLL Airport Master Plan

2003 Aron Temkin with Lorna Jordan on the Public Eco-Art Master Plan in collaboration with Broward County Parks

2002 Tin Ly with Jody Pinto on *Light Cylinders* at FLL Airport

2001 Joseph Davoli with Helen and Newton Harrison on Public Art & Design Recommendations for Parks and Waterways of Broward County

2000 Kim Krupnick with Vicki Scuri on Sunrise Boulevard Streetscape

2000 Mimi Botscheller with Will Nettleship on Atlantic Boulevard Streetscape at Pompano Beach

2000 Cherie Saleeby with Mags Harries and Lajos Héder on *Terra Fugit* at Miramar Park

1996 Beryl Solla with Mags Harries and Lajos Héder on *Terra Fugit* at Miramar Park

1996 Ray Olivero with Jim Hirschfield and Sonya Ishii on *Everglades* at Broward Boulevard

1994 Tobey Archer with Jane Haskell on *Let the Waters Team* at FLL Airport

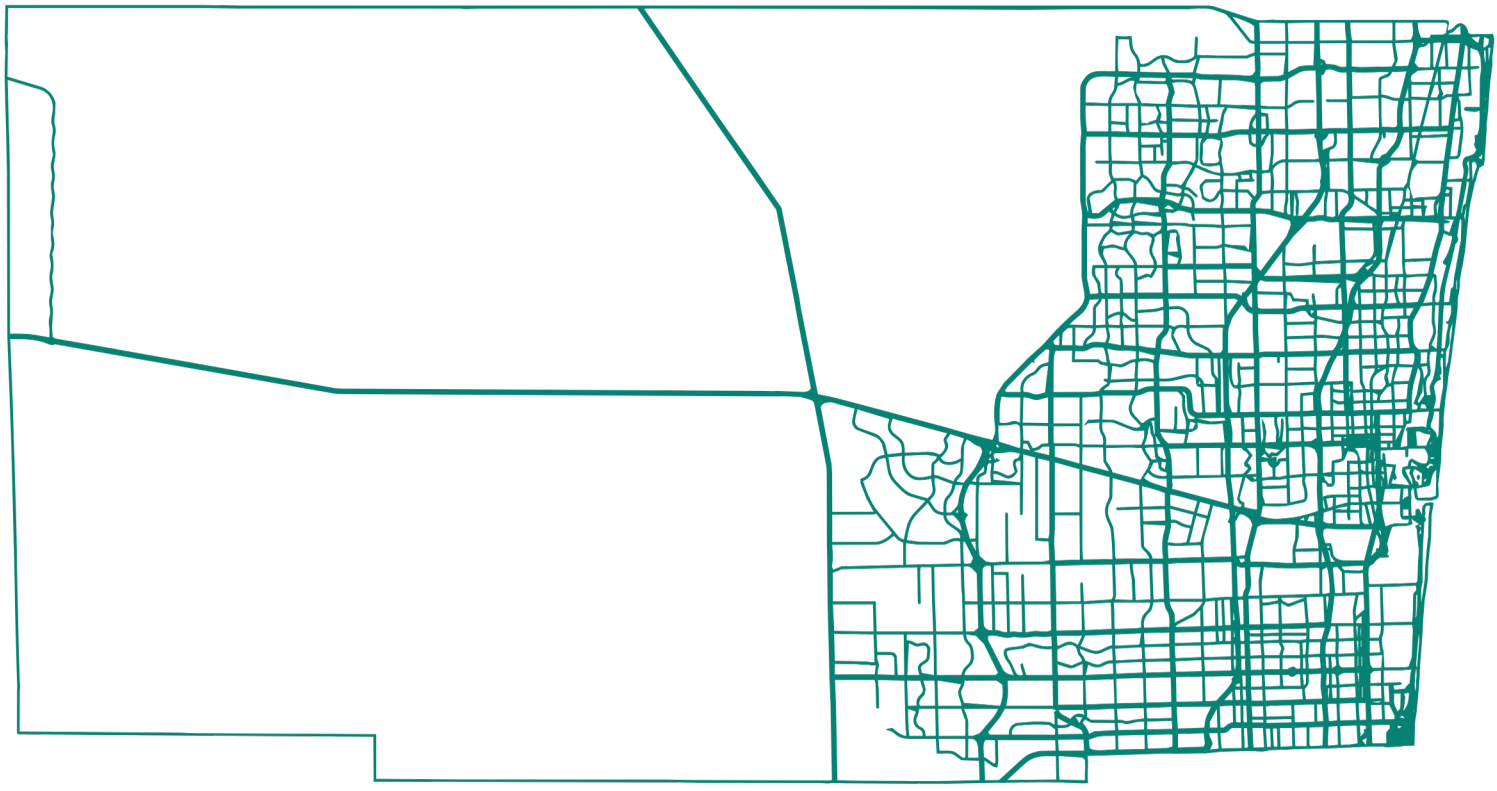
Master Planning

Long-range planning has been central to Broward County's Public Art & Design program for decades. Through a series of pioneering public art master plans, the program has established a framework for integrating art into civic spaces, infrastructure, parks, and major capital projects while anticipating the county's future growth and evolving needs.

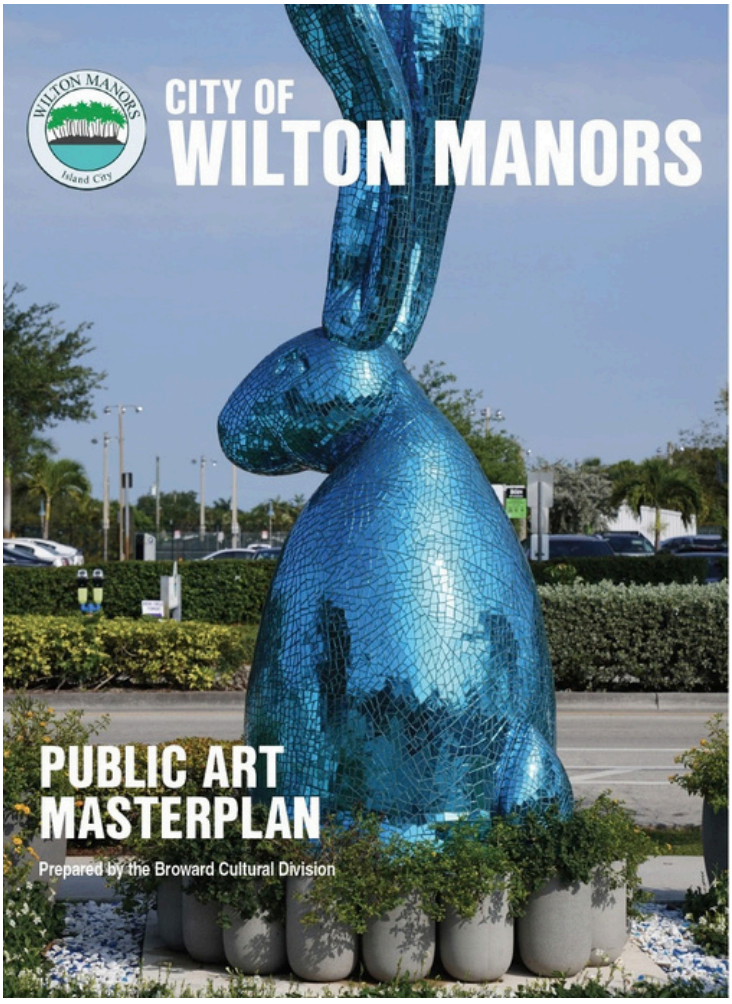
Design Broward (1995) was among the nation's earliest comprehensive public art master plans, establishing a long-term vision for integrating public art throughout Broward County. The plan helped shape policies, priorities, and the implementation of Broward County's two-percent public art ordinance, creating a foundation that continues to guide the program today.

Building on that vision, *A Theater of Regeneration* (2004), developed jointly by Broward County's Parks and Recreation Division and Cultural Division, integrated ecological art into long-range planning for parks and natural areas. Subsequent master plans for Fort Lauderdale-Hollywood International Airport and Port Everglades further demonstrated how public art can be thoughtfully integrated into complex transportation hubs and visitor gateways.

Today, Broward County continues to collaborate with municipalities to develop public art master plans tailored to each community's identity, goals, and public spaces. Recent partnerships with the cities of Wilton Manors, Dania Beach and Hollywood, demonstrate the program's continuing commitment to planning for the future through art.



Map of Broward County

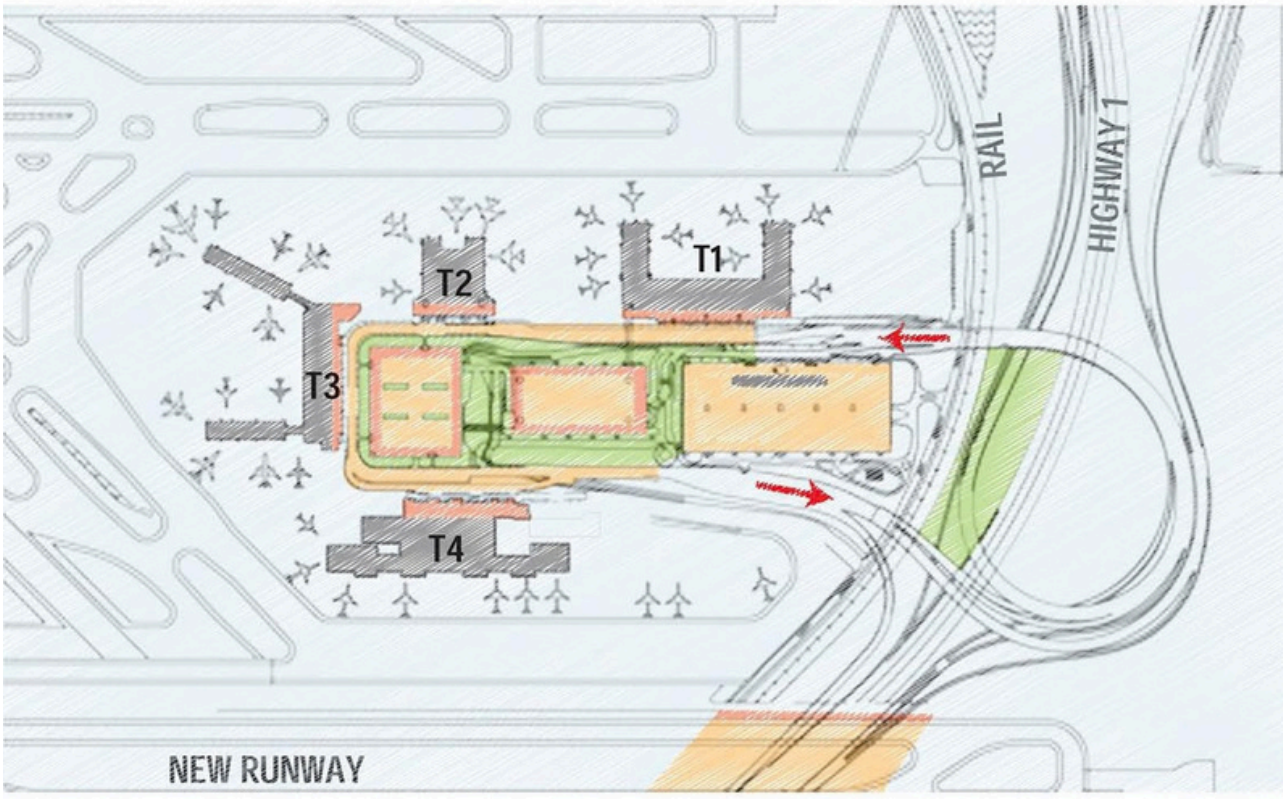


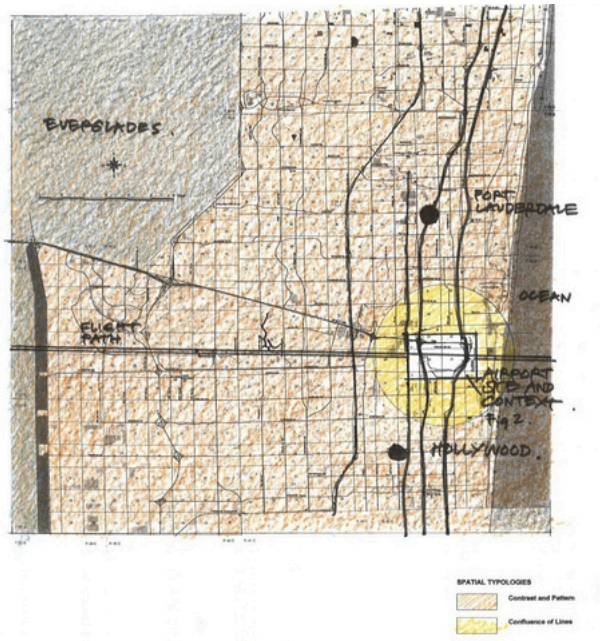
City of Wilton Manors Public Art Master Plan, 2025, cover image featuring *Thunderbunny* by Hunt Slonem



Avi Ram, *Out of the Closet*, 2021 (detail; image used in City of Wilton Manors Master Plan)

In 2025, the Public Art & Design program partnered with the City of Wilton Manors to develop its inaugural Public Art Master Plan. This framework establishes an enduring vision for integrating creativity into parks, streetscapes, and civic spaces while reflecting the community's history, character, and cultural identity.





Sketches from Fort Lauderdale-Hollywood International Airport
Public Art Master Plan 2010 Update

The Fort Lauderdale-Hollywood International Airport Public Art Master Plan 2010 Update reaffirmed the airport's long-term vision for integrating public art throughout future expansions and renovations. Building on the original master plan, the update identified new opportunities for site-specific commissions that responded to the airport's architecture, passenger experience, and continued growth as one of Broward County's most important civic gateways.

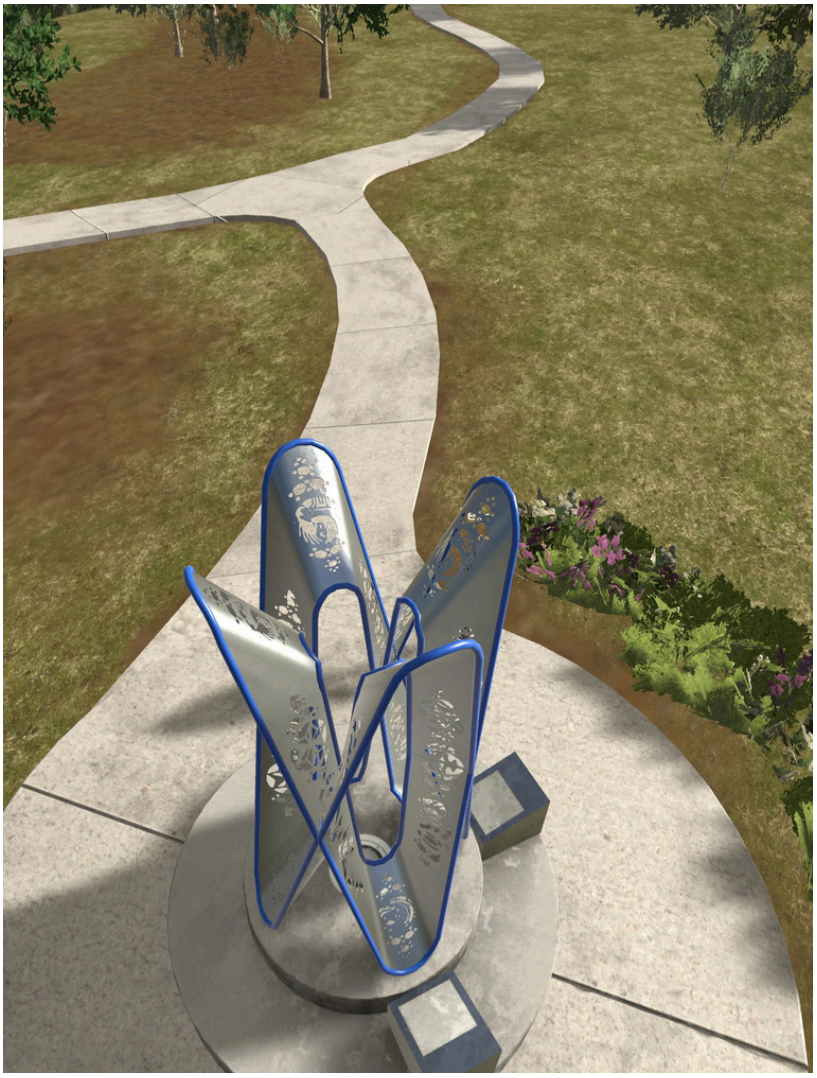
Developed collaboratively by Broward County's Public Art & Design program, the Broward County Aviation Department, Noel Harding Studio, BNIM Architects, Spurlock Poirier Landscape Architects, and LandLAB, the master plan continues to guide the thoughtful integration of public art into one of the nation's busiest airports.

Virtual Environments

As Broward County's public art collection continues to grow, so do the tools used to document, preserve, and share it. The Public Art & Design program embraces frontier technologies to support conservation, improve collection management, and expand public access to artworks in new ways.

Using high-resolution photography, three-dimensional scanning, and other advanced imaging techniques, the program creates detailed digital records that assist in archiving the collection. Developed by IMX3, Broward County's Public Art & Design extended reality (PAD-XR) portal allows visitors to experience selected public artworks through highly detailed, interactive models that can be explored virtually from anywhere in the world. Representing the first public art collection of its kind presented through this technology, the platform creates new opportunities for education, interpretation, and engagement.

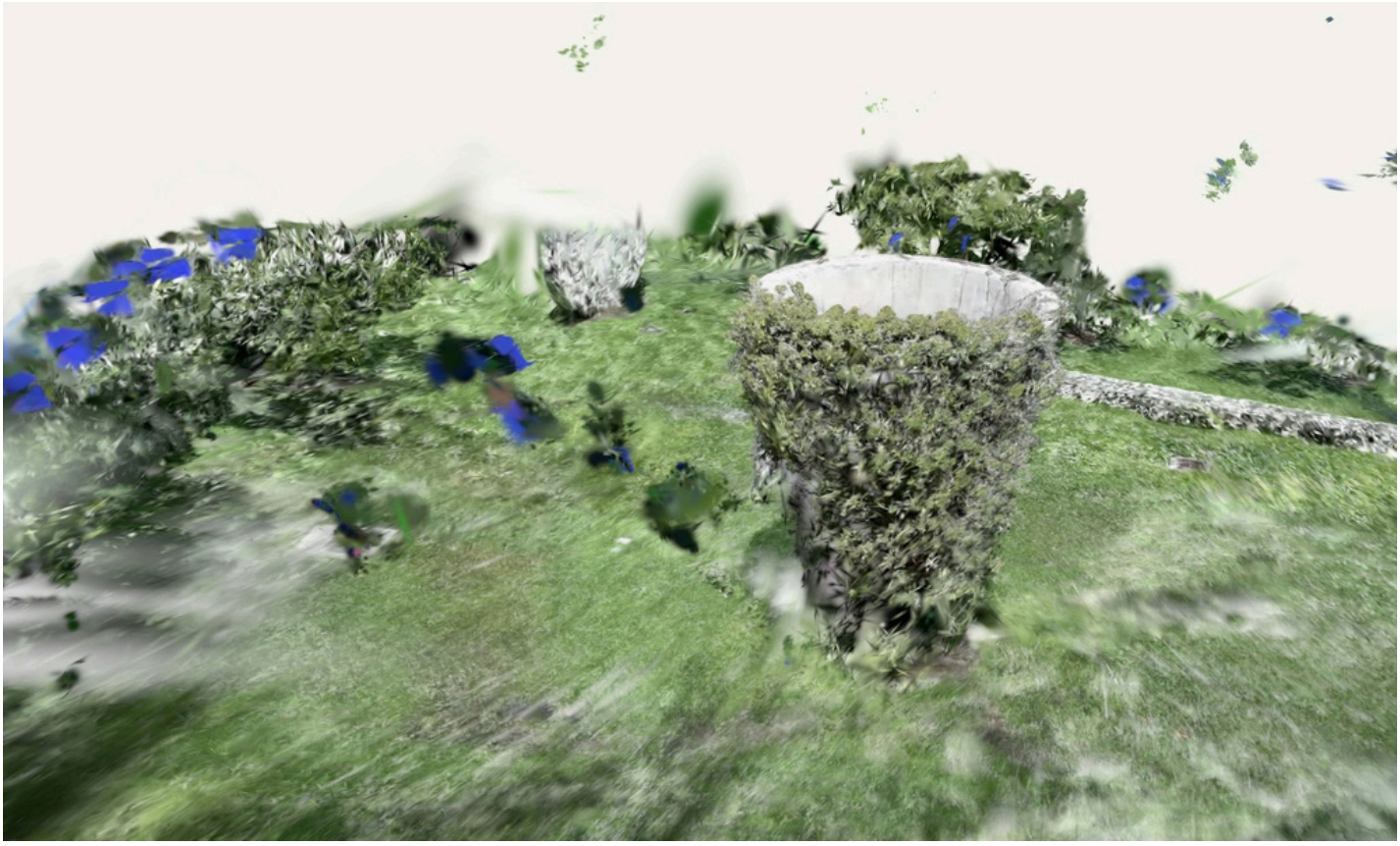
Separately, Broward County's Resilience Unit collaborates with the Public Art & Design program to digitally document pieces in the collection using advanced imaging technologies. Drone footage, 360-degree photography, Polycam, and 3D printing are used to create models that support condition assessments and inform the ongoing conservation and maintenance of artworks.



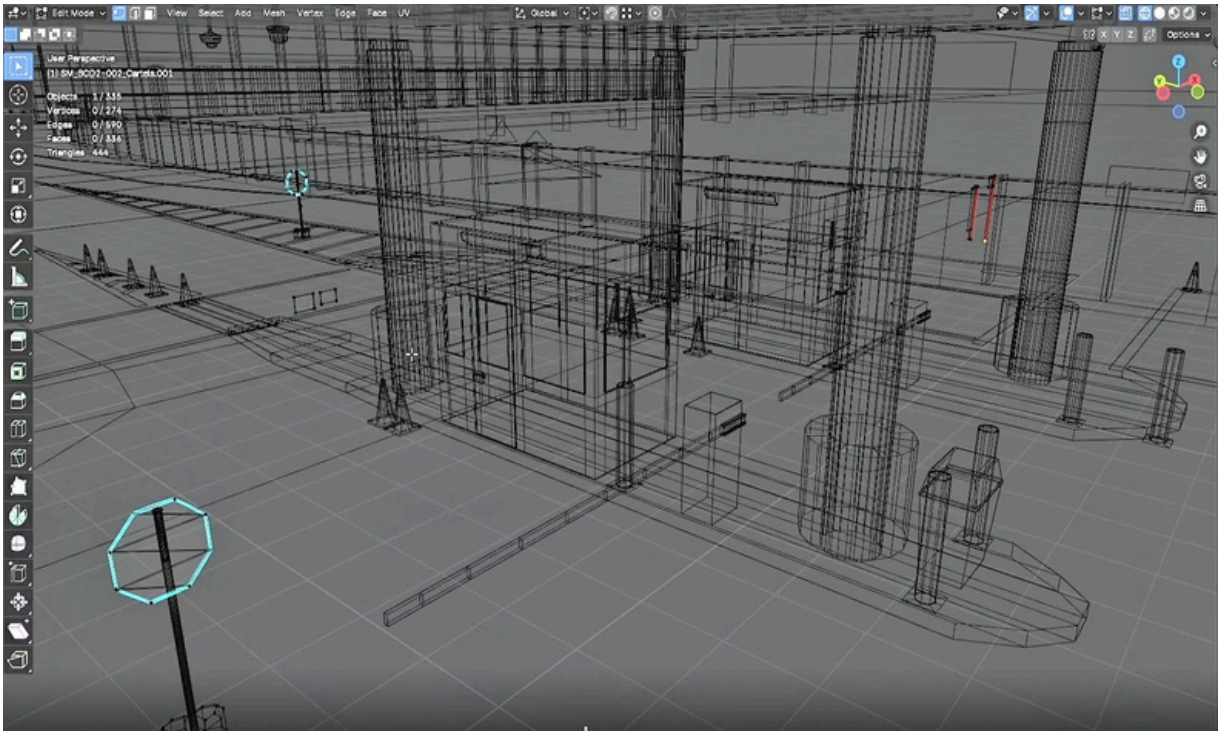
Blessing Hancock's *As One* sculpture, as featured in PAD-XR, the Public Art & Design program's award-winning extended reality Initiative: bcd.imx3.art



A young participant experiences the PAD-XR project through a virtual reality headset at Broward County Innovation Day, 2025



Interactive digital model of *Accordant Zones* created by Greg Mount of the Broward County Resilience Unit using Polycam's cross-platform 3D scanning and drone-mapping technology



PAD-XR scene rendered in wireframe view, revealing the underlying structure and geometry of a 3D model



Jacoub Reyes, *Untitled*, 2024
Edition of 50 hand-watercolored relief prints on mulberry paper
9 in. x 12 in.

Jacoub Reyes' delicate relief prints depict four native Florida plants – Cocoplum, Bulltongue Arrowhead, Oakleaf Fleabane, and Pineland Heliotrope – arranged within the outline of Broward County.

Jacoub Reyes is a Florida-based artist, educator, and researcher whose practice explores identity, ecology, and the enduring impacts of colonialism through the lens of his Caribbean and Pakistani heritage.



Conclusion: A Living Blueprint for the Future

As Broward County's Public Art & Design program marks its 50th anniversary, it enters a new phase. The program will evolve alongside Broward County, guided by the same core principles that have shaped it over time: how art can contribute meaningfully to public spaces, how new approaches can respond to changing needs, and how the collection can be thoughtfully stewarded.

In the decades ahead, public art and design will expand beyond traditional forms, further embracing immersive and interdisciplinary approaches that respond to the social and environmental forces shaping our region. It will strive to remain relevant, strengthen connections between people and place, and enrich the spaces we share.

The program's history demonstrates that the practice of public art and design is not static. It changes with the artists who make it, the places it inhabits, and the people who encounter it. What comes next will build on fifty years of experience while remaining open to new ideas, perspectives, and ways of working.

Broward is evolving, and so, too, is its public art and design. This publication documents the foundation built over the program's first fifty years – a legacy from which its next chapter can be shaped.

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BROWARD COUNTY FLORIDA
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50 YEARS
BROWARD ARTS & CULTURE