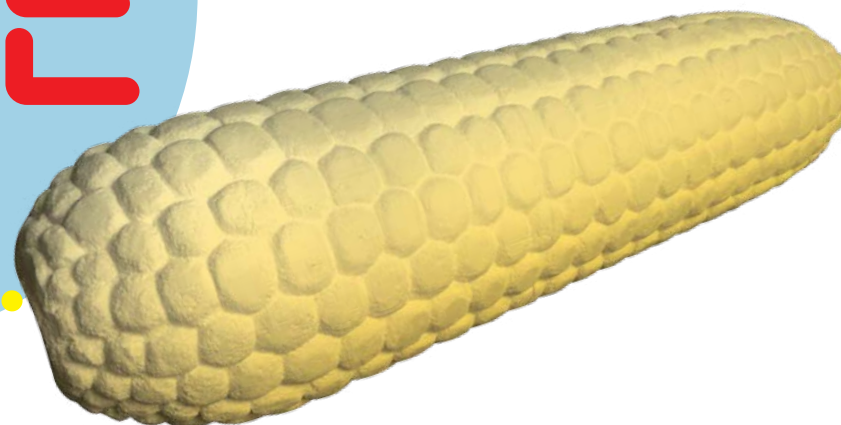
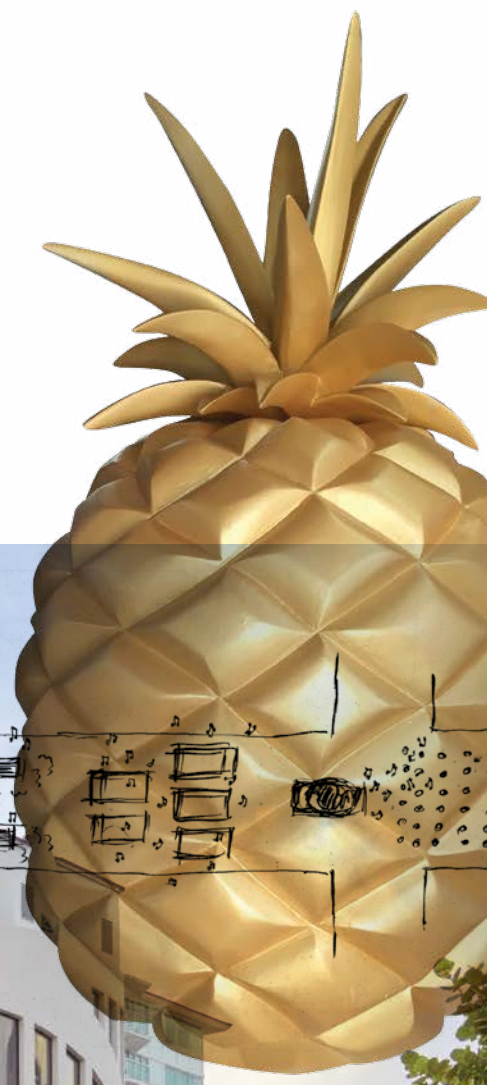


TIDE

BY

SIDE



- Sobrecorrija · Papas · Ancocho ·
- Mojaya · Ch. Marroña · Sabe · Corabe
- Aligator tail Steak · Pie de Sueno · Gallo
- Red beans · Chicken Soup · Nacatamales ·
- Johnny Cakes · Guis. · Kofis · Empanadas · Tres Leches · Hatua
- Pastelitos · Media Noche · Colada · Sassafras · Jelly · Gum Yum
- Key lime pie · Margarita Coke · Locro de Zapallo · Carbo nada · Tania
- Arado al Cucko · Chinchulin · Académico · Pan Pebele · Postre de Viribote
- Panqueque · Duke de leche · Medialunas · Submarino · Queso Paita · Papaya
- Polvorones · Suspiños · Chilindron · Tostones · Picadillo de Sopa · Nata de
- Fufu · Ajia co! · Congri · Moco y Casigaron · Carulla · Anticucho
- Papihuela · Mazamorra · Suspiro a la Limón · Indio Viejo · Chilote · Pupusas

ENGAGING WITH THE POETICS OF URBAN SPACE AND THE EXPERIENCE OF EVERYDAY CITY LIFE ALONG MIAMI BEACH'S MOST VITAL ARTERY, **TIDE BY SIDE** UPDATES THE TRADITION OF THE PROCESSIONAL PERFORMANCE AS AN ARTISTIC PRACTICE AND FORM OF PUBLIC ADDRESS WITH MASS APPEAL FOR THE 21ST CENTURY.

Under the artistic direction of **Claire Tancons** in collaboration with **Arto Lindsay**, musical director and **Gia Wolff**, architectural director. Featuring **Carlos Betancourt**, **Carnival Arts**, **Los Carpinteros**, **Marinella Senatore**, and **Miralda**, with a special guest appearance by **Ernesto Neto**.

Building upon parades, carnivals, and other public ceremonials from across the Americas and the Caribbean, *Tide by Side* inaugurates the Faena District Miami Beach with new commissions and American premieres of works by an international cast of artists and performers. The outcome of a two-year collaboration on an unprecedented district- and city-wide scale, with more than 30 South Florida cultural institutions and hundreds of participants, *Tide by Side* takes the form of a processional performance that provides a framework for a collective celebration of, and reflection on community and creation.

Drawn together by a mutual interest in the politics and aesthetics of parades, my co-directors **Gia Wolff** and **Arto Lindsay** and myself have devised an evolutive dispositive for the performance throughout the West side of the District, between Indian Creek Drive and Collins Avenue, revolving around the iconic new OMA buildings, in and out, on, off and around the Faena Forum, Faena Bazaar and Faena Park, instilling a double processional motion within and without the works, among performers and audience members alike, as in a carousel.

Distributed throughout the four blocks of the district, Wolff's intervention consists of inserting a set of elements in the raw aesthetics of road work equipment that double up as risers and bleachers for audience seating, thus setting navigational challenges on a parade route bordered by the large sidewalks designed by Raymond Jungles and two of the three lanes of Collins Avenue, Miami's major northbound artery, forcing an otherwise linear flow to contort, and inviting rotating segments of the public, otherwise watching from

the sidewalks, to occupy the road and experience the parade from within, in closer interaction with the performers. In reminding us of the reality principle of traffic of which Collins Avenue was purposefully, if only partially, cleared to hold the parade, Wolff's forces us to reflect upon the mutual accommodations necessary for the enjoyment, if temporary, of the integrated artistic and civic proposition that is *Tide by Side*.

In like fashion, Lindsay's soundscape introduces dissonances to the expected sonic accompaniment of a parade by way of digitally enhanced riffs on live renditions of old and new tunes from musicians ranging from conch-shell players led by father and daughter Alfredo and Yuridia Martinez of Ameyal Mexican Cultural Organization, the Rara Lakay rah-rah band under the direction of Benjamin Martineau, 305 Street Band marching band directed by Michael Randle, the classical and pop choir Nu Deco Ensemble directed by Sam Hyken as well as steel-drum group, in collaboration with the *Tide by Side* artists and composers, creating a meta-melody, quite literally unheard of.

Engaging with the poetics of urban space and the experience of everyday city life along Miami Beach's most vital artery, *Tide by Side* updates the tradition of the processional performance as an artistic practice and form of public address with mass appeal for the 21st century. It not only celebrates the opening of Miami's newest cultural district with people, food, and music; it also ponders the importance of cultural communities amidst new urban developments and tests the conditions for the formation of new constituencies, tide after tide, side by side.



Public Practice, curated by Delaney Martin and Claire Tancons for New Orleans Airlift, New Orleans, 2014

INTERNATIONAL
COMMISSIONS

MIRALDA

**LOS
CARPINTEROS**

**MARINELLA
SENATORE**

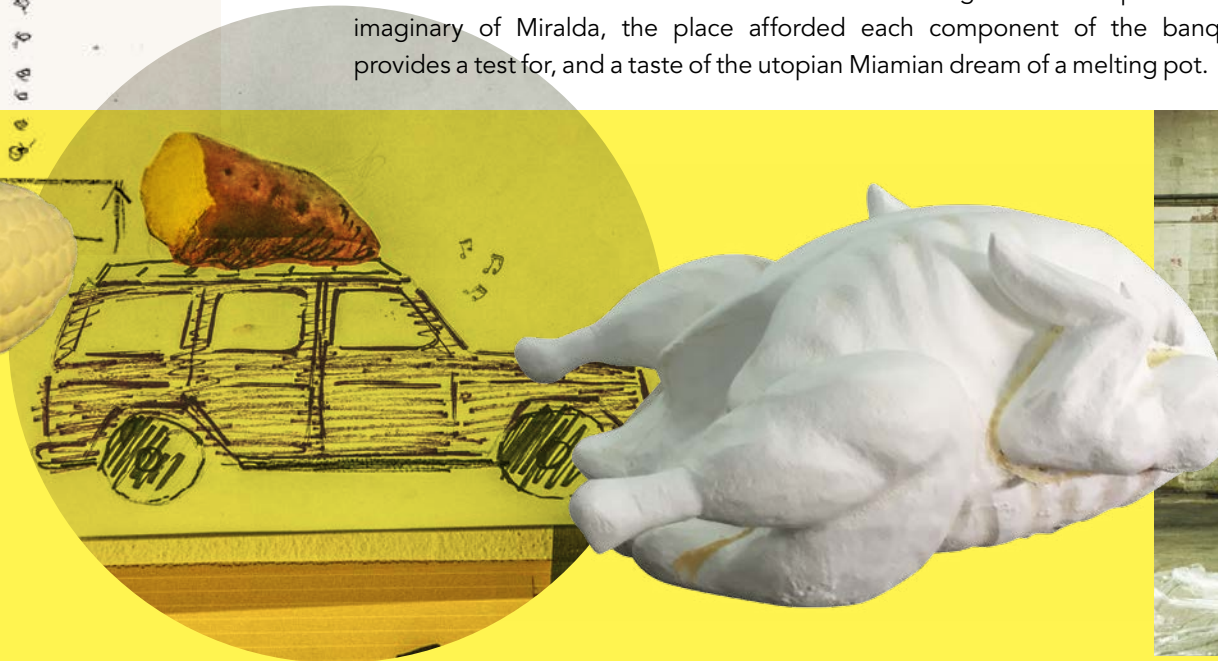
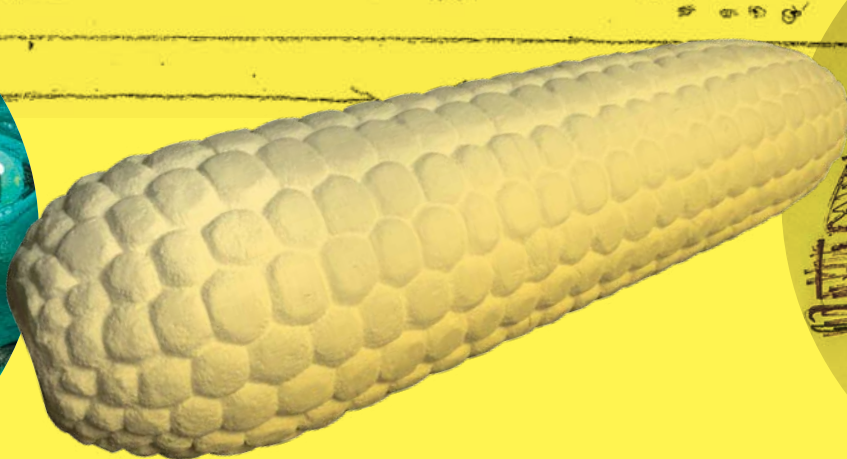
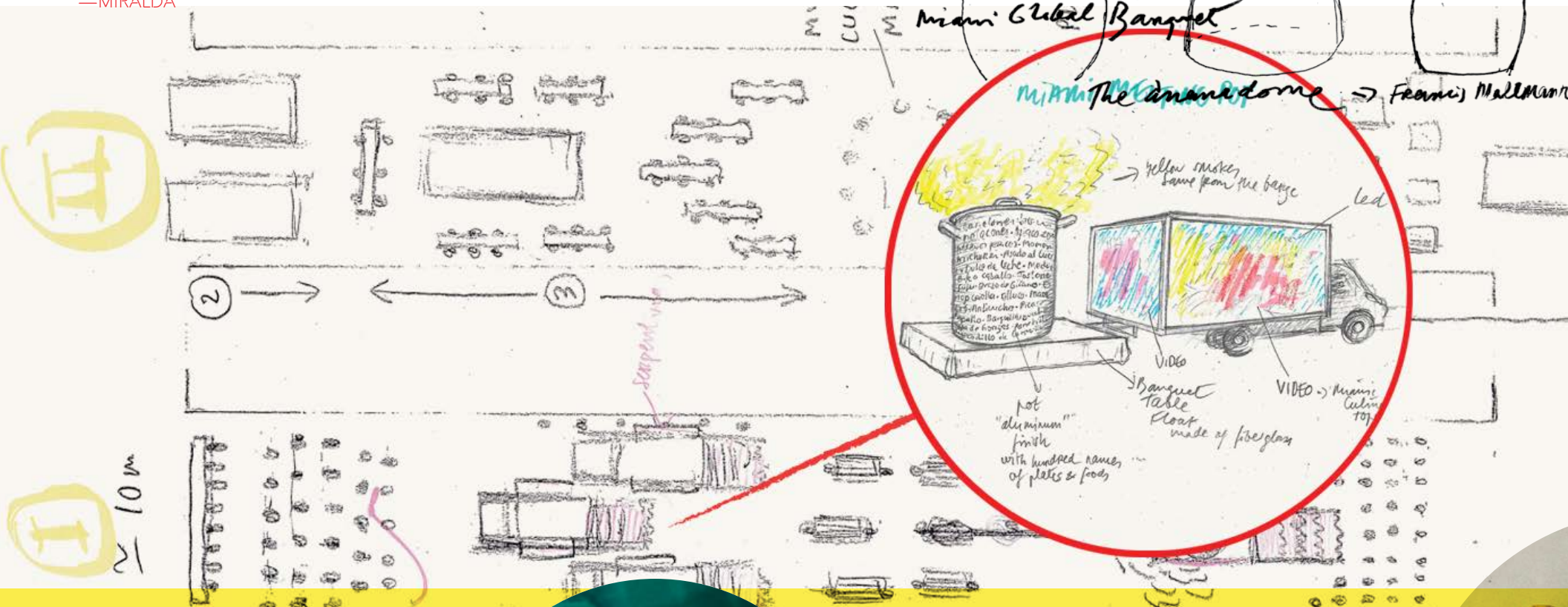
**CARNIVAL
ARTS**

**CARLOS
BETANCOURT**

ERNESTO NETO

"The goal of **The Last Ingredients** is not only the spectacle but the interaction between people, popular symbols and intercultural icons and the wish to help us to better understand our roots in dialog with the reality and the politics of consumption and modernity."

—MIRALDA



How might we reimagine the taste, smell and texture of South Florida's dietary mainstay? What new flavors can be extracted from seven of its staple ingredients: pineapple, alligator, conch, swamp cabbage, sweet potato, turkey and corn? For **The Last Ingredients**, a fairy tale of the raw and the cooked as a food parade, **Miralda** has formed seven teams of seven restaurant chefs and seven food truck chefs each to take up this challenge. Each team in turn chose an ingredient from Miralda's selection to collaborate on unique new recipes that blend their expertise in street food and gastronomic dining, baking, roasting, open-fire cooking, marinating and other techniques and traditions of food preparation. Each new dish will be distributed in tasting size bites by the food trucks, bringing a food festival flair to the **Faena District** and opening the audience's palates and hearts to new culinary experiences and cultural appreciation.

Swamp Cabbage

Pao by Paul Qui + BC Tacos with Brett Chiavari
James Beard and Top Chef award-winner **Chef Paul Qui** of Faena Hotel's Pao and BC Tacos founder and **Chef Brett Chiavari** combine the culinary techniques perfected through the signature Asian fusion style of the former and the gourmet tacos cuisine of the latter to experiment with swamp cabbage (also known as heart of palm) a vegetable endemic to Qui's native Philippines also cultivated in the Americas. Their gastronomic marriage around *The Last Ingredients* is natural: Chiavari formerly worked at a restaurant and Qui also operates a food truck associated with his restaurant in Austin.

Maize

Zak the Baker + Mr Good Stuff with Alfredo Montero
Zak Stern of Zak the Baker Wynwood Bakery (and Whole Foods fame) and **Alfredo Montero** of Mr Good Stuff, teamed up around *maize* (by its Spanish name after a Taino word), otherwise known as corn, a grain first believed to have been cultivated in Mexico, the main ingredient in Montero's Mr Good Stuff's arepas and the last ingredient Zak the Baker will bring to his classic sourdough and kosher challah breads. For *The Last Ingredients*, the choice of the braided bread usually eaten by breaking small portions at the beginning of group meals and closely associated with the religious tradition turned secular of "breaking bread" will further dispense the convivial dimension of eating around one of the foundational foods of the human diet. No doubt *arepas* aficionados and bread lovers are in for a surprise with the creative culinary outcome of this unprecedented Zak the Baker/Mr Good Stuff partnership.

Texts by Claire Tancons in collaboration with Miralda
Drawings by Miralda

MIRALDA

THE LAST INGREDIENTS

A FOOD PROCESSIONAL

Miralda's *The Last Ingredients* is a mobile feast of commanding proportions that puts culinary traditions and cultural tastes into historical perspective. A vehicular procession, it is primarily comprised of food trucks commonly spotted in Miami such as *luncheras* and *ambulantes* and also features unexpected carriages like a limousine-drawn barbecue. The procession's centerpiece however, are seven of South Florida's historic staples—palm cabbage, maize, pineapple, sweet potato, alligator, turkey and conch—the likenesses of which is represented in a monumental multi-part sculptural formation carried by an ensemble of performers and the actual ingredients reimagined into experimental menus composed by Miami celebrated chefs such as **Zak the Baker** and **Jeff McInnis** among others—as well as the Faena Hotel's very own **Francis Mallmann** and **Paul Qui**. As global haute cuisine integrates native ingredients and mixes with Latin American street food through the baroque culinary imaginary of Miralda, the place afforded each component of the banquet provides a test for, and a taste of the utopian Miamian dream of a melting pot.

Alligator

Sarsaparilla Club, Sherborne Wyndham Hotel with Jeff McInnis and Janine Booth + *The Sarsaparilla Club Foodtruck*
Top chefs **Jeff McInnis** and **Janine Booth** combine experiences born of the Florida swamps and the Australian mainland, honed in the kitchens of James Beard Award winning restaurants throughout the US and currently displayed in their own Miami Beach and New York concept restaurants to tame the flesh of the fishy animal that is the alligator into edible meat. About collaborating with Miralda, Innis stated that "it felt like working with family." Besides, he and Booth are ideally suited to the task with Sarsaparilla, their Miami Beach American dim sum restaurant that operates its own food truck—from which they will naturally serve their creation for *The Last Ingredients*.

Ananas

Los Fuegos by Francis Mallmann + *Inspir Asian* with Connie Li
Ananas, or pineapple, as much a star of the fruit basket as an icon of the decorative arts of Miami, gets a new distinction as experimental food on the open fire of renown Argentinian **Chef Francis Mallmann** of Faena Hotel's Los Fuegos restaurant and out of **Connie Li's** *Inspir Asian* foodtruck. The unlikely matchmaking of a chef better known for barbecuing meat and a versatile tropical fruit of Mesoamerican lineage, finds common ground in Asian cuisine where it is consumed raw or cooked, as juice or desert, in salads and main dishes.

Conch

Tap Tap with Chef Baz Renald with Karen Lombrage + *Pokè Chè* with Diego Botero
A seafood delicacy with a soft taste and a strong texture, a shell of sinuous design and a wind instrument with a harrowing drone sound, conch is a multifaceted natural wonder with culinary, decorative and musical dimensions. Under the names of *lambi* in the French-speaking Caribbean, *carrucho* or *cambomba* in the Spanish-speaking insular and continental Caribbean, Conch can be prepared raw in salads and ceviche or cooked in fritters and stews.

Miralda (b. 1942, Spain) has been harnessing the power of food through research and rituals for over five decades. Invested in the ethnology and sociology of food as much as its taste and aesthetics, Miralda produces large-scale, participatory events and other gatherings that summon up visions of a world long thought to have been lost to more communal times. The most emblematic project in this respect is his Food Culture Museum, a "museum without walls" that stages events and explores social practices through food. His work has been presented in Documenta; at the Venice, São Paulo, and Istanbul biennials; and has been the topic of numerous museum exhibitions, including a 2010 retrospective at the Museo Nacional Centro de Arte Reina Sofía in Madrid. *Madeinusa*, an upcoming exhibition at the Museu d'Art Contemporani de Barcelona, explores his collaborative methodology throughout the span of his American projects, of which *Miami Global Banquet* is the latest.

Mixing the Bahamaian customs commonly followed in Miami and the Hawaiian traditions pursued by Pokè Chè food truck, **Chef Baz Renald** of renown Haitian restaurant Tap Tap will prepare conch of the best provenance (conchs from Turks & Caicos and Belize are praised for their tender flesh) in the ceviche fashion, ensuring that conch is neither the last nor the least of ingredients in Miralda's gastronomic extravaganza.

Turkey

Restaurant Alter with Bradley Kilgore + *Ms. Cheezious* with Brian Mullins
Turkey, the staple of the controversial Thanksgiving custom—the anniversary of a harvest festival said to have been held by the Pilgrims and the native American populations in the early 17th century—will be taken up by Restaurant Alter **Chef Bradley Kilgore** (Alter, 2016 Food and Wine Best New Chef) and Ms. Cheezious food truck and restaurant founder and **Chef Brian Mullins**, a few days after the celebration of the annual holiday. Kilgore, a proponent of locally sourced seasonal ingredients and Mullins (South Beach Food and Wine Festival People's choice award for Best Food Truck) a cheese enthusiast will combine their culinary interests and ingredients of choice to transform the stuffy volatile into an airy new dish and continue the cultural tradition of sharing through food.

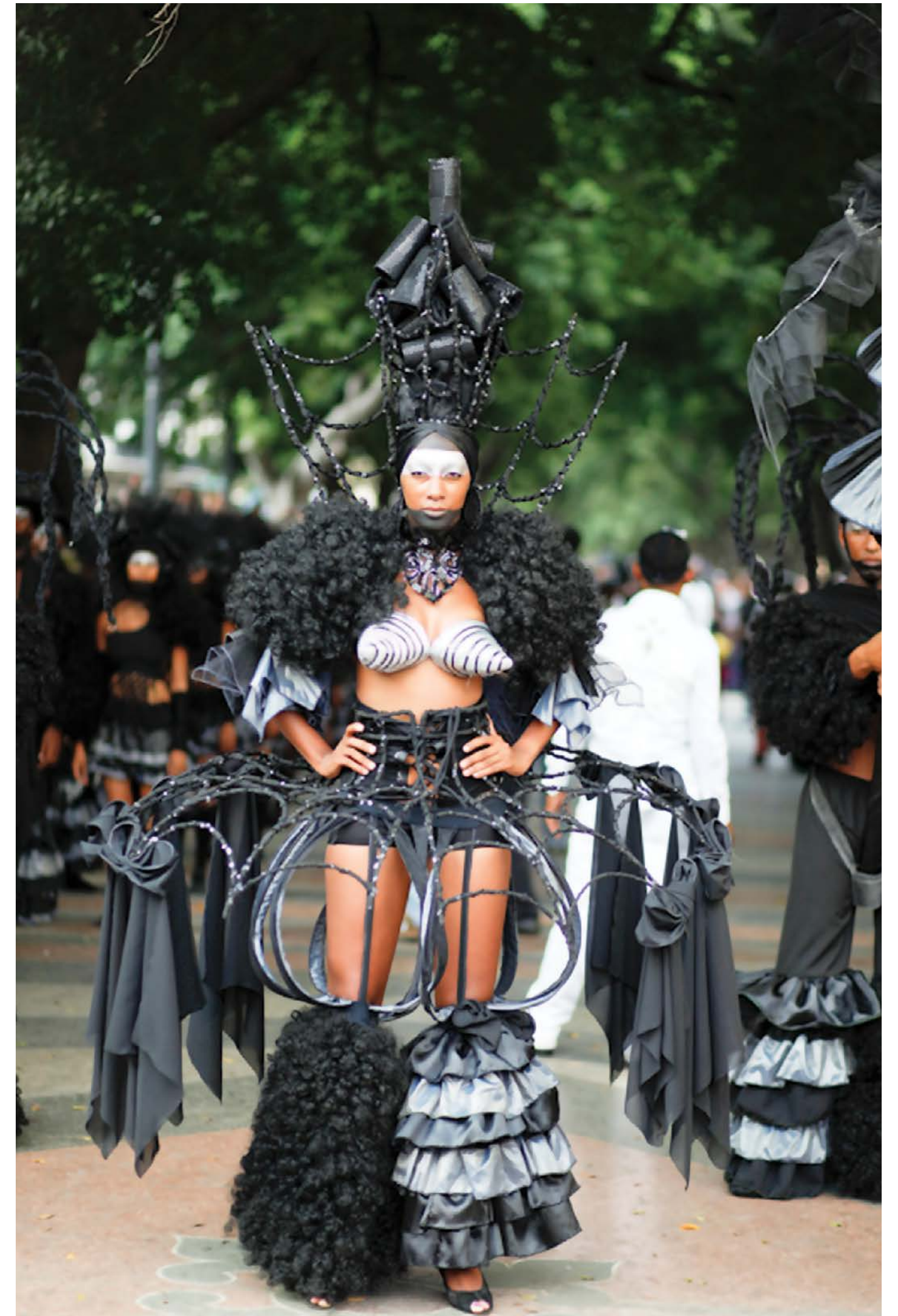
Boniato

La Feria by El Mercado de San Miguel with Xabier Oteiza + *Monster Burger* with Julio Arcila
A distant cousin of the potato, closer relative of the yam, cream-colored and tarter than its European counterpart, the boniato variety of the sweet potato New World root vegetable gets a "cookover" by Chef duo **Xabier Oteiza** of La Feria by El Mercado San Miguel and **Julio Arcila**. Expect copious taste in tasting bites portions by the burger baron known and Spanish-tinged American cuisine by his kitchen partner in one of the finest pairings of *The Last Ingredients*, a feast of the imagination and a feat of gastronomic excellence where starch is star.

LOS CARPINTEROS CONGA IRREVERSIBLE

Los Carpinteros present their first rendition of *Conga Irreversible* in the United States, a Cuban conga performed in reverse, upended expectations associated with the dance and musical traditions of the genre. Reinterpreted through a musical arrangement by Latin Jazz musician and composer, and **Harvard Jazz Band Director Yosvany Terry**, choreography by **Isaias Rojas** director of **Ban Ra rra**, and costume design by **Abraham García** of Havana's **Tropicana** nightclub fame, the backward motion of this retro-conga, first presented during La Bienal de La Habana in 2012, seemed a timely metaphor for the movement of the Caribbean country. Displaced to Miami Beach and expanded upon with a cast in part made up from the original dancers and performers and in part drawn from the Miami's Cuban-American community, the retro-conga highlights the workings of cultural translation in relationship to political change, a year after the reopening of diplomatic relations between Cuba and the United States.

Conga Irreversible brings together a stellar line-up of collaborators including Yosvany Terry from Harvard University, costume designer Abraham García of Tropicana fame, and Isaias Rojas for music, costume design and choreography respectively, not to mention the cast of Cuban and Cuban-Miamian performers.



Conga Irreversible in Havana, Cuba 2012. Photos by Ignacio Barrios



Los Carpinteros. Marco Antonio Castillo Valdes (b. 1971, Cuba) and Dagoberto Rodríguez Sánchez (b. 1969, Cuba) together form the collective Los Carpinteros. Contrary to the implications of their name, their artwork spans the intriguing and ambiguous space between conceptualism, activism, and formalism with monumental sculptural and architectural constructions. Works by Los Carpinteros are part of the permanent collections of the Los Angeles County Museum of Art, the Museum of Modern Art in New York, the Solomon R. Guggenheim Museum in New York, the Museo de Bellas Artes in Havana, the Museo Nacional Centro de Arte Reina Sofía in Madrid, the Thyssen-Bornemisza Art Contemporary Foundation in Vienna, and the Centro Cultural de Arte Contemporáneo in Mexico City. Their commissioned installations are featured at institutions around the world; the most recent, *The Globe*—a latticed beechwood structure inspired by Enlightenment illustrations—opened at the Victoria & Albert Museum in London in December 2015.

MARINELLA SENATORE THE SCHOOL OF NARRATIVE DANCE



The School of Narrative Dance Venice, 2015

“Bringing together people from different age, background, desire and culture, may be extremely interesting for a new cultural institution, as is involving citizens in the making of the new physical and social spaces created by Faena Art, so that they feel that this new environment has a lot to do with them, belongs to them.”

—MARINELLA SENATORE.

Marinella Senatore presents the second and largest iteration to date, in the United States, of her ongoing performative pedagogical platform, *The School of Narrative Dance*, a multidisciplinary nomadic school that strives to harness the emancipatory power of communal creative processes. Theatrically staged throughout the upper and lower levels of the District’s architectural icons along Collins Avenue and set into motion by the city’s myriad artistic communities and social organizations including **Jubilation Dance Ensemble and BrazzDance**, headed by Miami-based choreographers **Jo Jo Vela** and **Andres Galvez**, the **Miami Beach School of Narrative Dance** will feature cultural formations fostered by the new art district.

Marinella Senatore (b. 1977, Italy) has been trained in music, fine arts, and film. She has embraced various modes of public participation in expansive works—the most notable being the film-opera *Rosas* (2012) and *The School of Narrative Dance* (2013–ongoing), an itinerant open school that has resulted in a variety of participatory projects in Europe and the United States, including lectures, screenings, and performances. Over the last five years, Senatore’s work has been featured in the Venice, Göteborg, Liverpool, Athens, Thessaloniki, and Lyon biennials. In 2017 her work will be the subject of solo exhibitions at the Queens Museum, New York; Trondheim Kunstmuseum; and Kunstraum Innsbruck.



ERNESTO NETO JIBÓIA

“Inspired originally by the shape of the head of a boa constrictor, **Jibóia** contains elements that I’ve been using in my work for more than 20 years: the unity of humanity and nature, sensuousness, experientiality and the production of positive energy.”

—ERNESTO NETO

Ernesto Neto will present a new version of *Jibóia*, the open-form, multi-performer, snake-like wearable net that is as much a warning of the perils of climate change as it is a homage to the potency of conscious action in countering its effects. A timely intervention, *Jibóia*, will appear in flashes, streaming sideways through the main processional flow at various intervals, like the very flashes of consciousness that seize ever greater segments of society regarding this issue. First performed during the Global Climate March in Vienna in 2015, *Jibóia* is presented courtesy of **Thyssen-Bornemisza Art Contemporary**.

Ernesto Neto (b. 1964, Brazil) has produced an influential body of work that explores constructions of social space and the natural world by inviting physical interaction and sensory experience. Drawing from biomorphism and minimalist sculpture, along with Neo-concretism and other Brazilian vanguard movements of the 1960s and ’70s, Neto incorporates organic shapes and materials that engage all five senses, producing a new type of sensory perception that renegotiates boundaries between artwork and viewer; the organic and the man-made; and the natural, spiritual, and social worlds. His works are held in the permanent collections of the Museum of Modern Art and the Solomon R. Guggenheim Museum in New York, Tate Gallery in London, the Carnegie Museum of Art in Pittsburgh, Museum Boijmans van Beuningen in Rotterdam, the Centre Pompidou in Paris, the Hara Museum in Tokyo, the Contemporary Art Center of Inhotim in Brazil, the Hirshhorn Museum and Sculpture Garden in Washington, D.C., the Milwaukee Art Museum, and the Museum of Contemporary Art, Los Angeles, among many others.

Jibóia. Vienna, 2015. Photos by Sandro Zanzinger / TBA21



CARNIVAL ARTS SIREN SONG



Under the artistic direction of **Celeste Fraser Delgado** and **Damian Rojo**, in collaboration with musical director **Brian Potts**, Carnival Arts' *Siren Song* is a tongue-in-cheek take on the meaning of luxury as imagined by youths and students from diverse backgrounds through African diasporic cultural traditions including Kongo Yoruba and Ibo rhythmic patterns and visual aesthetics. Developed throughout 2015–2016 during workshops held primarily with **Miami Bridge Homestead**, **PACE Center for Girls**, **Thomas Jefferson Middle School** and **Barry University** and led by a wide array of leading art practitioners from Miami's extensive cultural communities including dancer and choreographer **Marisol Blanco**, singer **Ketli** and musician **Arelan Torres**, the three-section work—a small processional of its own borrowing from—transforms the Haitian folk character *La Sirène* into a contemporary figure imbued with self-affirming powers exemplary of multicultural formations thrust into the maelstrom of societal change.

"Siren Song unsettles the idea of luxury, by celebrating the beauty and strength the youth find within themselves and their cultural heritage."

—CELESTE FRASER DELGADO

Carnival Arts. Since its inception in 2007, Carnival Arts has developed arts learning for youth in crisis through the carnival traditions of the Americas. A program of Barry University in partnership with Miami Bridge Youth and Family Services, Thomas Jefferson Middle School, Gang Alternative, City of North Miami Library, PACE Center for Girls, and St. Mary's Cathedral School, among others, the organization provides drumming, dance, and mask making workshops led by professional artists, many of whom hail from or have extensive knowledge of the Caribbean and Latin American diaspora. Carnival Arts founder and director Dr. Celeste Fraser Delgado, is a Professor of English and Humanities at Barry University specializing in Caribbean and Latin American music and dance with over 25 years' experience in the field of participatory community arts. Carnival Arts' creative director **Damián Rojo** is a Cuban-born visual artist, art director, set designer and event producer. Together, Delgado and Rojo co-produced two Carnival Arts exhibits at mia galleries, the art gallery of the Miami International Airport's South Terminal: *Carnival Arts: Celebration and Transformation*, a retrospective, in 2013, and *Bel Kongo: Beauty, Identity, Power*, earlier this year.

Miami Bridge youth in various masks of their own creation inspired by Cuban orishas, diablos of the Dominican Republic. Miami River, 2013. Photo by Alex Heria

CARLOS BETANCOURT



THE PELICAN PASSAGE

Carlos Betancourt's *The Pelican Passage* is a monumental piñata fitted with fifty-feet long multicolor ribbons (the festive game popular in Spanish-speaking communities) that invites large-scale participation under its imposing frame. A testament to **Betancourt's** Cuban and Puerto Rican experiences, the participatory sculpture is a gesture toward the power of inclusion and the pleasures of belonging through common action. More powerfully yet, as a mythical figure associated with the spirit word, the tutelary pelican with which the float-like sculpture is topped confers a spiritual resonance to the life cycle initiated with the opening of the new cultural institution.

Carlos Betancourt (b. 1966, Puerto Rico) engages with issues of memory while also questioning matters of beauty, identity, and communication. He explores the kaleidoscope of Caribbean and American culture by recycling and reinterpreting in the past in fresh contexts. Since the early 1980s, Betancourt has been a linchpin of the Miami art scene as a cofounder of 801 Projects and his own influential studio, *Imperfect Utopia*. His artworks are held by numerous museums, including the Metropolitan Museum of Art in New York; the Smithsonian National Portrait Gallery in Washington, D.C.; the Pérez Art Museum in Miami; the Bass Museum of Art in Miami Beach; the New Orleans Art Museum; the Museo de Arte Ponce in Puerto Rico; and the Centro Atlántico de Arte Moderno in the Canary Islands, among others. A monograph, *Imperfect Utopia*, was published in 2015 by Skira/Rizzoli, and *Recollections*, a midcareer retrospective, was recently exhibited at Museo de Arte Contemporáneo de Puerto Rico.

"The Pelican Passage is a mobile, public, imperfect Utopia"

—CARLOS BETANCOURT

