











...ingiers hang out on the beach. (Courtesy of the Historic Virginia Key Beach Trust)



The stories about the Miami Marine Stadium that resonated most with me and influenced my chair art are the accounts of people enjoying music on the water, on boats or partially submerged while wearing life jackets or slumbering on rafts. Thanks to the warm water temperatures we enjoy nearly year-round, this is truly a “Miami” experience. As with most of my art, the various materials I use lead the way, dictating what they want to become. Of course, chance favors the prepared mind, so I did research online and physically in the archives of the Miami History Museum and other sources to find relevant photographs capturing moments in Stadium history, like an Easter Sunday celebration or kids arriving for a concert on a mastless Sunfish sailboat. Clay lent itself to creating figures who might have enjoyed concerts from the water and to creating the instruments for the floating bandstand. The umbrella canopy contains wire, so it seemed like an appropriate material for the instrument stands. Resin makes reflective water, and light bounces between the resin and the glazes used on the ceramics. Easel-like stands re-create a miniature version of the Stadium across from the bandstand. The miniature Stadium has representative architectural features, like the triangular windows at the top of the Stadium and angular columns. The stands hold resin-immersed photographs of the Stadium showing different events that took place there, including water skiing events. That led to the logical, but surprise, use of the chair slats as “skis” for the easel stands.

While doing research it became clear to me that except at rare sporting events, like rowing competitions, African-Americans were missing from the snapshots at the Stadium. As the Stadium was built on Virginia Key, near the only beach in Miami where African-Americans were allowed to bathe (Virginia Beach), one of my objectives was to also remind viewers of the history of the Key. I incorporated photographs of African-Americans at Virginia Beach and included a clay figurine of an African-American boy in the sailboat. Despite the adage that the more things change, the more they stay the same, I believe the new stadium will be a more inclusive place for all.

Enma Saiz

Wood, clay, resin, wire, aluminum, paper, fabric. 6 ft. x 4 ft. x 2 ft. installation

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