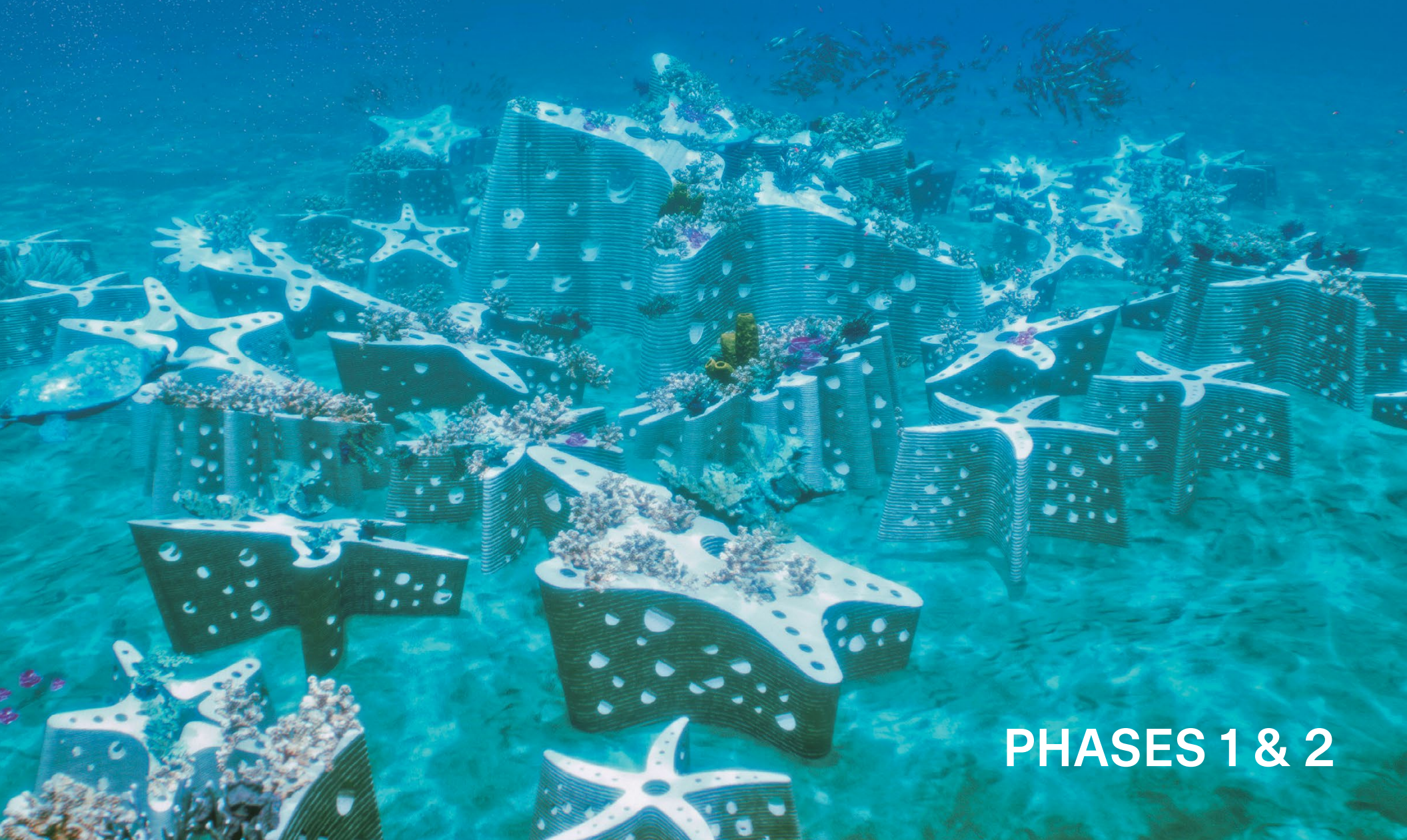




# MIAMI BEACH'S UNDERWATER PUBLIC SCULPTURE PARK & HYBRID REEF



PHASES 1 & 2





“The ReefLine is where art meets the ocean—transforming creativity into a force for change. It’s a space where art, science, and community come together to inspire a deeper connection with our marine world. By blending artistic expression with ecological action, we create not only stunning underwater landscapes but also a movement that invites everyone to be a steward of the seas. Here, art becomes a living reef, a symbol of hope, and a catalyst for a sustainable future.”

XIMENA CAMINOS  
Founder & Artistic Director



# ART AS A TOOL FOR CHANGE

The ReefLine will be a new 7-mile underwater public sculpture park, snorkel trail and hybrid reef located off Miami Beach's shoreline.

## MISSION

*The ReefLine* (501-C3) is a nonprofit organization committed to restoring Miami's marine coastal ecosystem and fostering environmental awareness through art and action-driven conservation.

Our mission is to catalyze local change with a global vision and help revitalize the Florida Reef Tract—the world's third-largest reef system—which once flourished along Miami's coast but has been profoundly affected by urban expansion and ecological degradation.

Through a carefully curated masterplan, we strive to provide nature with a renewed foundation by installing innovative hybrid reef structures and environmental art that double as natural habitats. These installations offer corals a stable ground to regenerate and create essential refuges for marine life, enhancing biodiversity and resilience within Miami's marine ecosystem.

By merging art, science, and conservation, *The ReefLine* raises public consciousness and nurtures a collective commitment to ocean preservation. Our initiatives invite the community to play an active role in safeguarding our natural heritage, building a sustainable pathway for both nature and society to thrive in harmony for a resilient, vibrant future.





## MARINE ACUPUNCTURE

OUR NATURAL ABILITY TO REGENERATE

*The ReefLine* applies a cross-disciplinary approach of high art and deep science in particularly powerful pressure points across the vastness of the world's oceans seeking to unlock their regenerative potential. This practice of marine acupuncture has the power to unleash the intrinsic forces of human ingenuity and ecological succession. The ultimate aim is to foster the resilience of natural systems and inspire community engagement.

## WHY MIAMI BEACH

ART-INSPIRED - SCIENTIFICALLY DESIGNED

Miami Beach, already a global hub for art, finance, and development, also boasts a unique natural treasure: it sits along the Florida Reef Tract, the world's third-longest reef system. Just offshore from Ocean Drive at 4th Street, *The ReefLine's* art-inspired and scientifically engineered hybrid reefs provide a platform for nature to thrive, a focal point for residents and international visitors alike that will establish Miami Beach as a creative beacon for innovative environmental action.

## WE ACT LOCAL, THINKING GLOBAL

MODERN INNOVATION - ANCIENT OCEAN STEWARDSHIP

Identifying South Florida as an ideal point for marine acupuncture, *The ReefLine* aims to create a ripple effect that extends far beyond local shores. As a pioneering model for environmental public art, it's already making waves globally. Promoting platforms for cooperation between international artists, scientists, sister non-governmental organizations and local cultural leaders, *The ReefLine* connects cutting-edge innovation to ancient ocean stewardship practices to share knowledge and spark similar efforts across coastal areas around the globe.

Harnessing the power of art, we bring nature to the forefront, aiming to raise awareness, inspire action, and shape public perception and policy.



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# HIGH ART



# BLUE TECH

## MANIFESTO

### Action and Awareness Powered by the Arts

We are the reef—a fringing reef at that. We are symbionts, diverse yet united. *The ReefLine* encompasses art, minerals, animals, plants, and even fungi. Among us are adventurous researchers and deep contemplative thinkers. Regardless of our clade or kingdom, or the essence that defines each of us, we collectively form the reef, thriving at the fringe. Among us are scientists who note that a “fringing reef” is one of the three main types of coral reef. It’s distinguished from atolls and barrier reefs by the absence or shallowness of its backreef zone. However, our ranks also include artistic types who prefer to play with the word “fringe” in a more poetic sense.

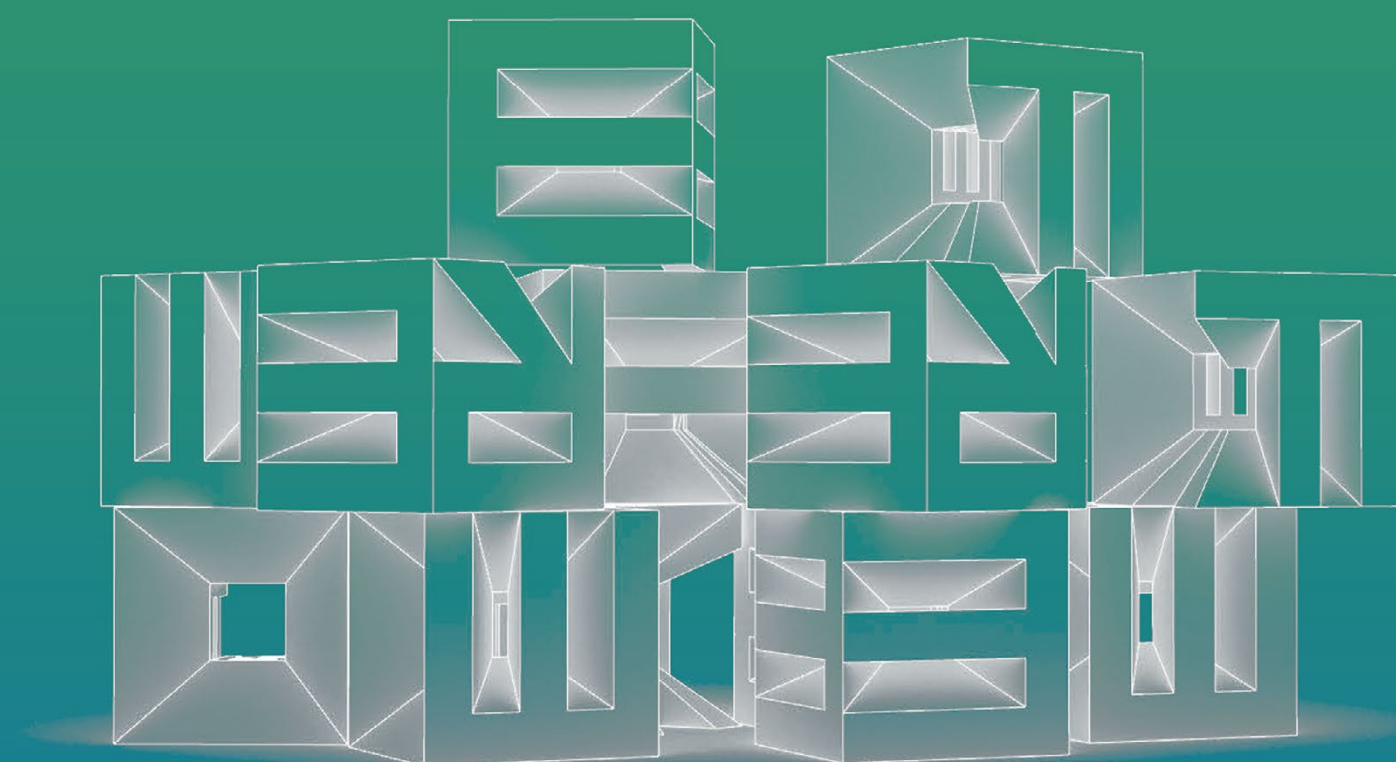
“Fringe” refers to a city’s outer edges or decorative threads on clothing. As an adjective, it signifies avant-garde, unorthodox innovations. *The ReefLine* embodies all these meanings: it stretches along Miami Beach’s southern fringes, its underwater sculptures adorn the area’s art-rich urban landscape, and its installations and performances epitomize fringe cultural expression. As a project, collective, institution, and movement, *The ReefLine* thrives at the fringe—bridging human development with natural ecosystems, artistic creativity with scientific efficacy, and awareness of the climate crisis with hope for viable solutions.

As a fringe practice akin to large-scale marine acupuncture, *The ReefLine* strategically applies high art and deep science at carefully chosen points. We recognize that the allure of high culture is essential to attract the attention, awareness, and support our mission demands. However, we also understand the necessity of disruptive breakthroughs in tangible blue technologies that deep science provides. Like the symbiosis that enables reefs to flourish, these elements create a self-reinforcing cycle, fostering a more resilient and harmonious future for all. We are, therefore, an art-powered and science-driven reef bound together by our shared belief in the “reef-futuring” capabilities of creativity and innovation.





# MASTERPLAN







*"The ReefLine masterplan extends over land and water. We have chosen underwater deployment locations so that ReefLine installations work and collaborate with the existing network of natural reefs. We look forward to continuing to develop this important project that brings together culture, community, and nature through both awareness and action."*

Shohei Shigematsu  
OMA Partner



# MASTERPLAN

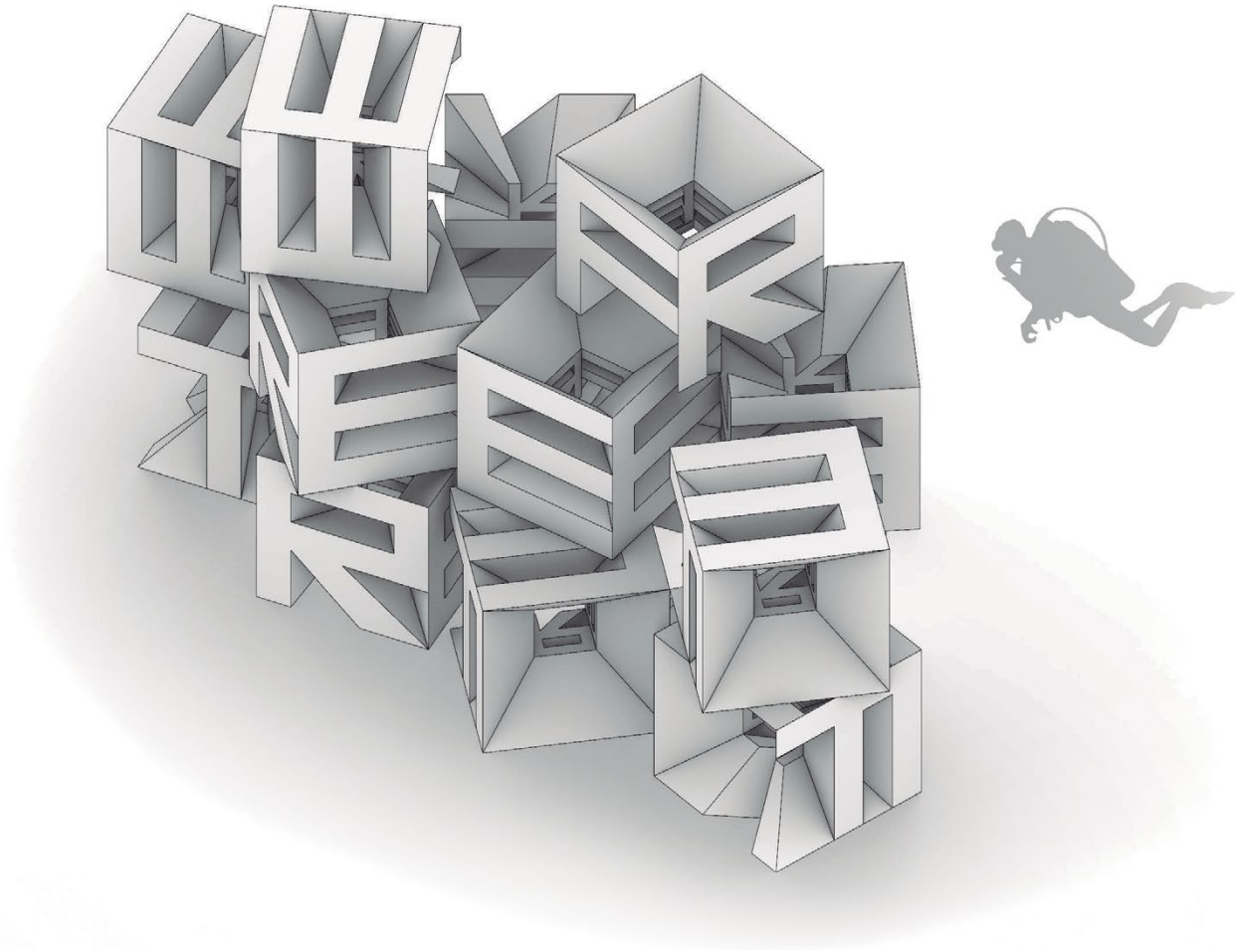
OMA

Led by Shohei Shigematsu, OMA New York have designed The ReefLine's masterplan, including a barrier module that will form the backbone of the entire project. OMA is collaborating with The ReefLine Artistic Director Ximena Caminos and a team of expert marine biologists, researchers, architects and coastal engineers.

The ReefLine consists of the phased deployment of underwater permanent sculptures that act as hybrid coral reefs. Transplantation and growth of local corals on these sculptures is overseen by local aquaculturists from Coral Morphologic. These deployments play an important role in supporting coral regrowth in the ocean through artistic interventions. At the intersection of art and science, this unique project creates greater awareness of the climate crisis while taking action in Miami Beach, with art serving the community.

The OMA design of the overall masterplan identifies the phased zones of deployment, following the linearity of the coastline of Miami Beach. Deployment zones are located approximately 600 feet from the shore.

**Barrier module** For the masterplan, OMA has designed a geometric, concrete modular unit that can be deployed and stacked from South Beach to the north, following the topography of the sea bed, that will act as a living breakwater to the overall masterplan. This connective tissue will be punctuated by the series of artistic installations.



Phase 1 deployment will reactivate an area previously permitted by DERM for artificial reefs off the coastline between the 200 and 500 blocks of Ocean Drive. Future phase installation zones were identified by examining the land-sea relationship, focusing on locations where major east-west thoroughfares end at the Miami Beach boardwalk and existing public facilities and lifeguard stations are situated. Signage is being developed to inform visitors on land about The ReefLine's underwater presence, allowing Miami Beach visitors to learn about the offshore installation. On the water, the masterplan includes boat docking locations as orientation points along the project's entire length.

The masterplan also incorporates space around the recently rediscovered native coral reefs. This design enables The ReefLine's hybrid reefs to work in tandem with the natural reefs, collaboratively rebuilding the local underwater ecosystem.

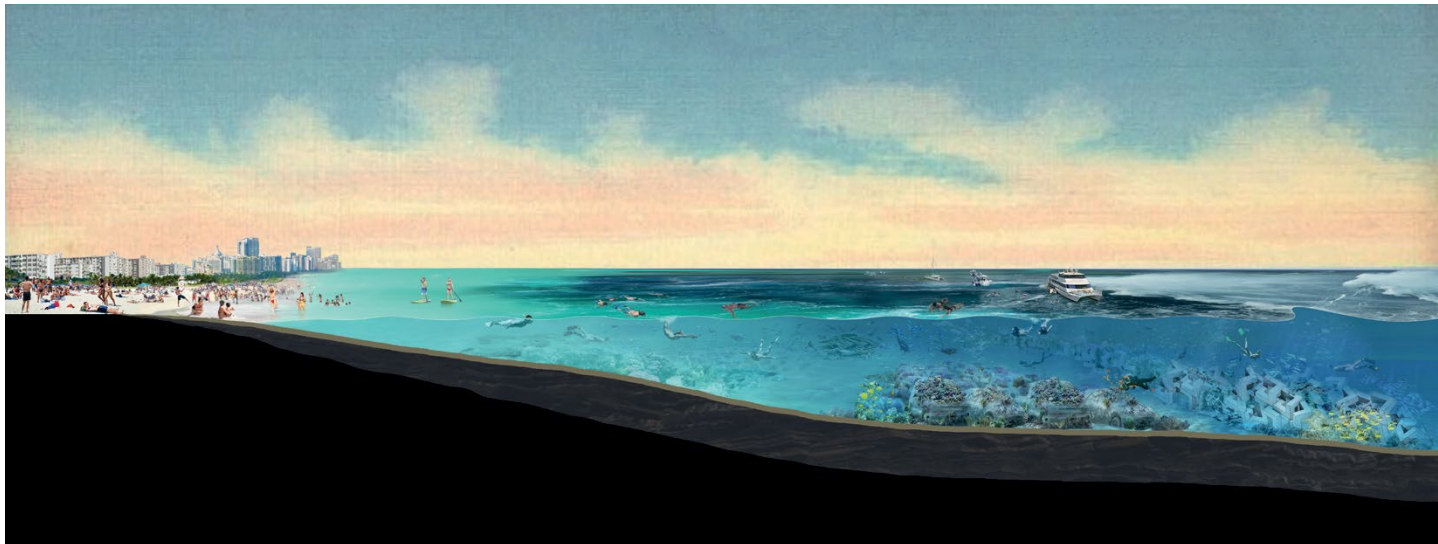


Figure 1. Conceptual shoreline section of South Beach and The ReefLine project site, including site-specific installations and modular barriers.

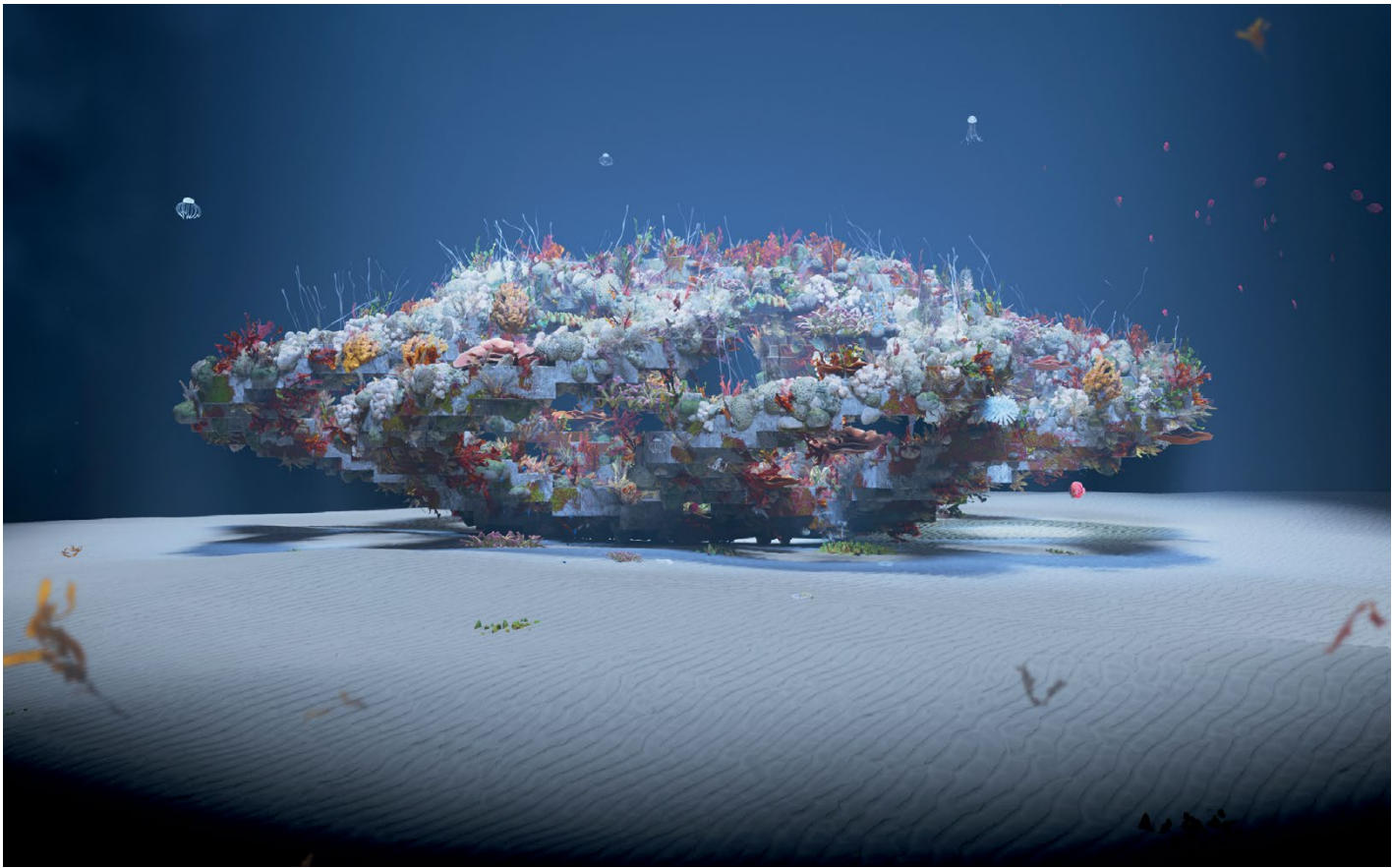


Figure 2. Conceptual representations of coral reef growth on the underwater installations.

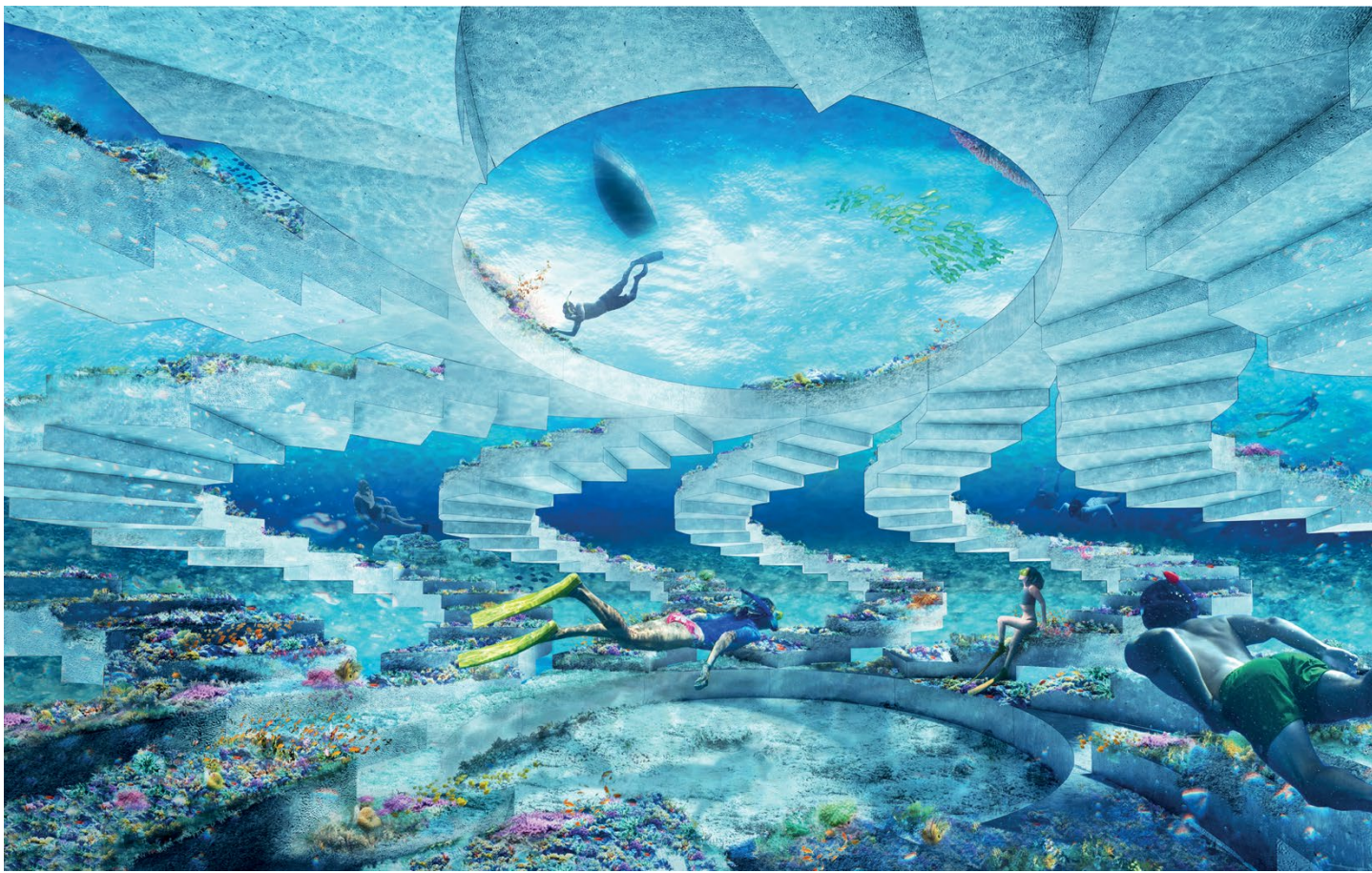
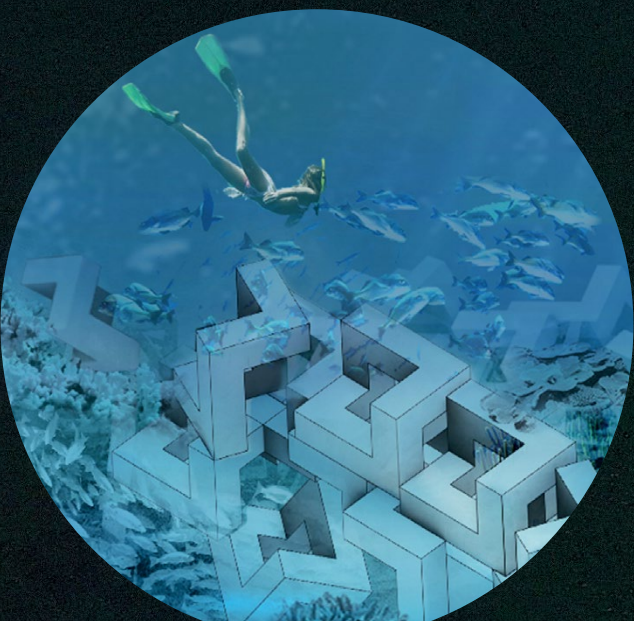
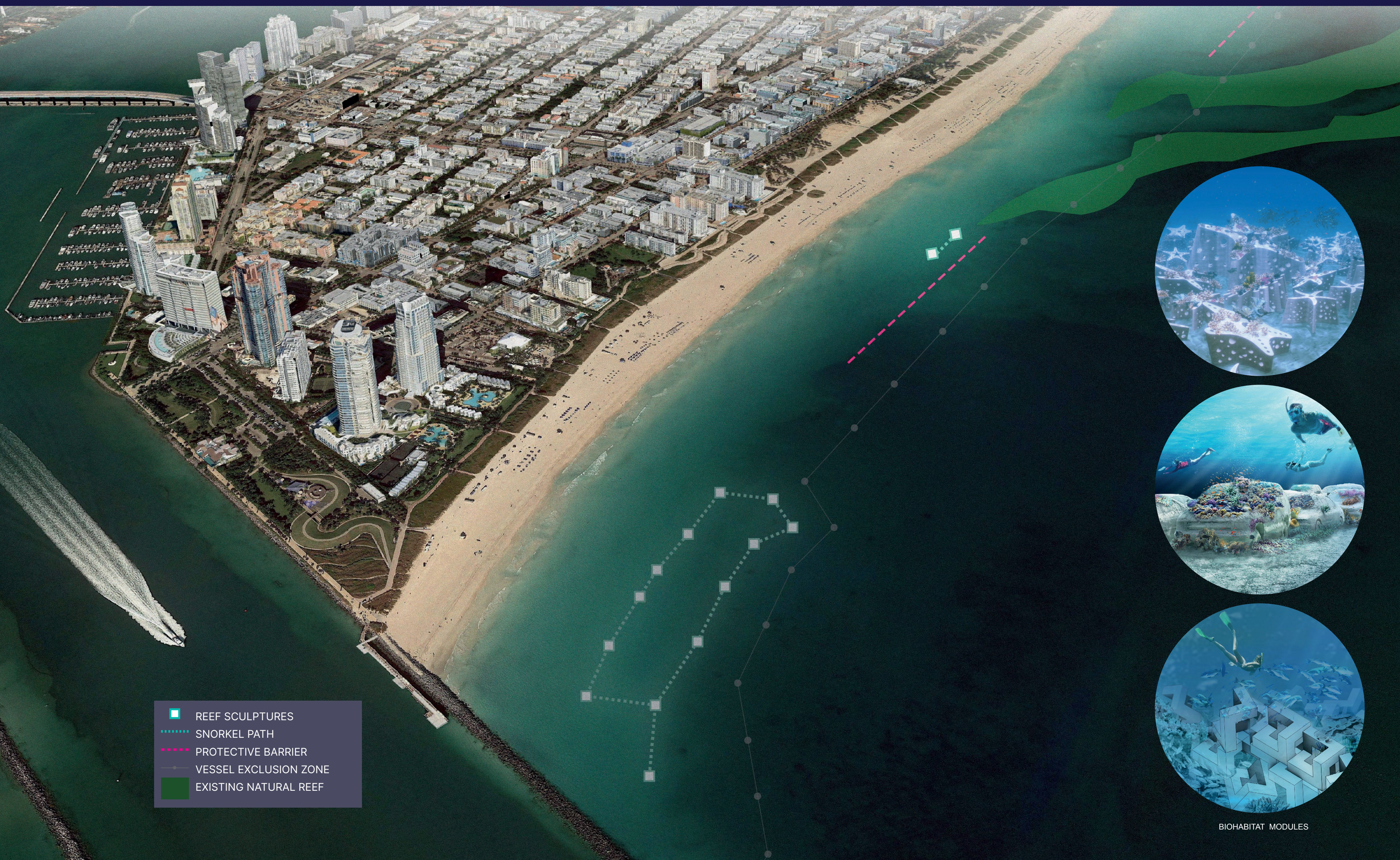


Figure 3. Conceptual rendering depicting potential for visitor interaction and coral exploration.





BIOHABITAT MODULES



## PHASE 1 2025



### CONCRETE CORAL LEANDRO ERlich

This submerged reincarnation of Leandro Erlich's celebrated *Order of Importance* (2019), will install a life-size, traffic jam of twenty-two concrete car modules for sealife to colonize. Symbolically reversing the effect our actual cars have on the environment, these sculptures will contribute to restoring damaged natural habitats.

## PHASE 2 2025-2026



NEW  
COMMISSION

### THE MIAMI REEF STAR CARLOS BETANCOURT & ALBERTO LATORRE

This piece draws inspiration from the captivating migration of starfish and the interconnectedness between ocean and stars. These environmental sculptures are engineered with the latest advancements in hybrid reef technology and marine habitats.



### HEART OF OKEANOS PETROC SESTI

Mimicking the actual heart of a blue whale, this sculpture is a symbolic offering to the Greek god of the Oceans and a carefully designed gift for the creatures that inhabit them. Seeded with living corals, the giant artwork will become an idyllic haven for marine lifeforms.



### BARRIER MODULES & SUPER STRUCTURE OMA / SHOHEI SHIGEMATSU

OMA has designed an efficient and scalable geometric modular unit that can be deployed and stacked to follow the seabed's topography. These units will serve as a living breakwater for the overall masterplan, acting as connective tissue between the different art modules.



# THE MIAMI REEF STAR









# THE MIAMI REEF STAR

BY CARLOS BETANCOURT  
IN COLLABORATION WITH ALBERTO LATORRE

This monumental star-shaped hybrid reef will soon become a seamark of Miami Beach, visible from both the ocean's surface and the skies above.

There is arguably nothing so tantalizing in the whole wide catalog of human perception as the sight of stars in the night sky. Their brightness has forever teased, and even tormented, us with the promise of unattainable beauty. The fact that there are also sea stars not over the celestial sphere but also well within our reach, right below the surface of the seas, has made many of us wonder: Do these apparent symmetries merely reflect our wishful thinking, or do they genuinely indicate a deeper, underlying connection?

As a constellation of 57 giant sculpted starfish sprawling across the ocean floor that art enthusiasts will enjoy while swimming, diving, sailing, or even flying above the Atlantic

Ocean, *The Miami Reef Star* draws upon some of those long-held suspicions around the principle of similitude to become an enthralling and thought-provoking monument to interconnectedness. It invites viewers to reflect and to act upon the delicate balance that binds all natural things together, from the tiniest marine creatures to the largest celestial bodies.

*The Miami Reef Star* is a carefully and purposefully created biohabitat that directly acts upon the complex natural equilibrium it embodies, fostering diverse ecological benefits. Through this innovative approach, Betancourt and Latorre pioneer a new way of creating and experiencing art for the future. Simultaneously, their work taps into shared and individual memories of childhood stargazing, bridging past and present to heighten the wonder and reverence that nature's mysteries evoke in the human mind.

CARLOS BETANCOURT (born 1966)  
Puerto Rican artist. His artworks delve into the role of art in preserving memory. Through a thoughtful re-examination of his personal experiences, he reveals how beauty and identity, environment and context can frame and recontextualize even the simplest objects, uncovering their profound power and emotional resonance. With a career spanning over three decades, Betancourt's works are part of public art collections, such as the Metropolitan Museum of Art, the Smithsonian's National Portrait Gallery, New Orleans Museum of Art and the Perez Art Museum Miami.

ALBERTO LATORRE (born 1969)  
Puerto Rican architect, designer, and multidisciplinary artist who uses his work in architecture, design, and art to blur the boundaries between artistic expression and our connection to nature.

At their Miami Studio, Carlos Betancourt and Alberto Latorre merge their unique talents to create a collaborative environment where art and design intersect with a deep sense of cultural and environmental awareness. Together, they are co-founders of the Betancourt-Latorre Foundation, a non-profit, 501(c)3 organization benefiting artists from Miami and the Caribbean basin.





# CONCRETE CORAL | PHASE 1

BY LEANDRO ERLICH



“The central theme of Concrete Coral is based on the idea of transmutation. The arrangement of a series of aligned cars, as if in a traffic jam, becomes the foundational structure for coral reef regeneration. In general terms, the phenomenal industrial development of the past 100 years has brought about an opportunity to improve quality of life, alongside a significant negative impact on ecosystems, which have been affected by human activity.

These changes have occurred at a dizzyingly rapid pace. In line with the idea that the planet requires actions to restore balance, Concrete Coral seeks to positively convey that it is possible to recover and repair compromised environmental situations. The same ingenuity that has allowed us to develop marvelous inventions and the extraordinary capacity for

innovation that now enables us to explore the vastness of the cosmos can also be applied to finding solutions for our planet.

Human action, associated with the footprint and negative impact on the planet, can also be redirected to seek new ways to mitigate this imbalance. The interrelation between nature and our activities in the industrial production chain has shown that we need innovations that promote balance rather than cause ecological disruptions.

In this way, transmutation becomes an act of redemption, transforming the fruits of human progress into a means to heal and renew our natural world.”

Leandro Erlich

LEANDRO ERLICH (born 1973)

This Argentine artist creates spaces with fluid and unstable boundaries. Before one tries to make sense of his sculptures and installations, one senses the uncanny. A single change (up is down, inside is out) can be enough to upset the seemingly normal situation, collapsing and exposing our reality as counterfeit. Through this transgression of limits, Erlich undermines certain absolutes and the institutions that reinforce them. In 2008, his installation La Torre was exhibited at Museo Reina Sofia, Madrid, Spain and he showed his acclaimed Swimming Pool at MoMA PS1 in New York in the same year. In 2019, Erlich created the temporary installation Order of Importance, on the oceanfront at Lincoln Road for that year’s Miami Art Week.





# HEART OF OKEANOS | PHASE 2

BY PETROC SESTI



Borrowing its name from the Greek god of the oceans, *Heart of Okeanos* is a sculpture of the cardiovascular workings of a blue whale, the Animal Kingdom's largest heart.

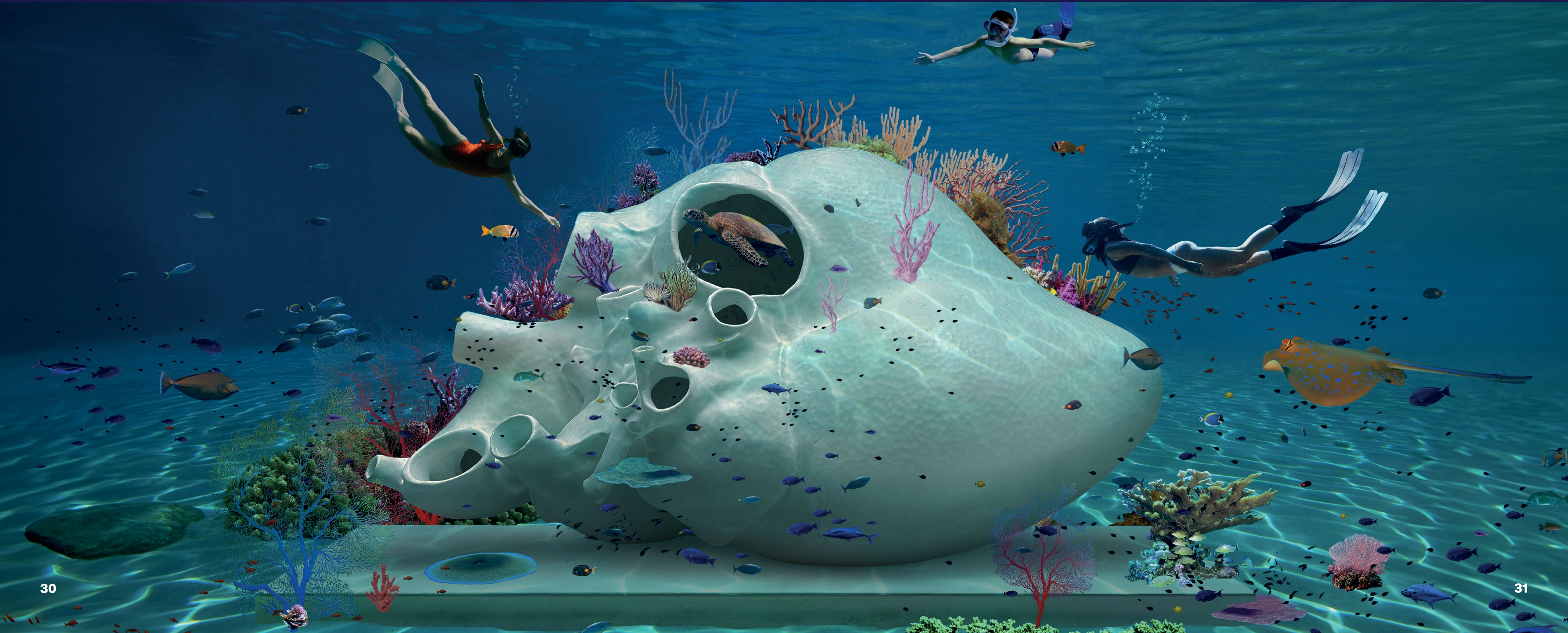
Developed at the intersection of art and science, the sculpture will be returned to the ocean as a beacon for biodiversity.

"Artists are free thinkers and placemakers; they create artworks that inspire paradigm shifts toward new cultural narratives providing fresh perspectives on how we perceive the world around us.

Through our personal exploration and understanding of the natural world, artists are best poised to engage the public in recognizing that cultural dialogues with nature will shape the future of art. I believe we are entering a new cultural golden age—a renaissance that focuses less on our identities and more on the discoveries waiting to be made beyond ourselves."

Petroc Sesti

PETROC SESTI (born 1973)  
British artist, born and graduated from art school in London where he currently lives and works. Sesti's work pushes the boundaries of art and science, exploring the ever changing relationships between the artwork, the viewer and the environment in which they are placed. Both sculptures and paintings perform an interactive role by engaging the location and movement of the viewer by way of vast optical lenses and Moiré geometries, reconfiguring the landscape and providing the viewer with a unique and responsive interaction with the artwork. Sesti's works are part of permanent collections across the world, such as the Boghossian Foundation Brussels, Rem Koolhaas' Qatar Foundation, the YUZI museum China and the Rockefeller Foundation New York. As an artist and curator he has participated in the largest exhibitions of carbon-negative art to date, including CARBON II at Venice's Palazzo Experimental.





# NO BLUE



**STAR COMPASS  
MIAMI ART WEEK**

# NO GREEN

PRESENTED BY

**XERJOFF**  
ITALIAN LUXURY PERFUME

**ELEPHANT FAMILY**  
Protecting Asian wildlife and their habitat

**ART&NEWPORT**







# STAR COMPASS

Major public artworks by  
CARLOS BETANCOURT  
IN COLLABORATION WITH  
ALBERTO LATORRE  
*THE MIAMI REEF STAR*

DANIEL BUREN  
*SITUATED WORK, 1975/2024 -  
VERSION #15, MIAMI*

*THE GREAT ELEPHANT MIGRATION*  
BY ELEPHANT FAMILY

## A NEW, VALUE-DRIVEN DIRECTION FOR SOCIETY’S FUTURE

Throughout history, a hidden correspondence has connected all energy on Earth, binding the celestial to the terrestrial.

Ancient mariners once looked to the heavens, using star compasses to navigate vast, uncharted oceans, finding their way guided by constellations. Today, as we face unprecedented global challenges, this ancestral wisdom invites us to rediscover a “new North” — a compass attuned not only to our physical journeys but to the evolving moral and ecological landscapes we must navigate. The artworks featured in *Star Compass* seek to explore this enduring relationship between humanity and the cosmos, reflecting the need to align our paths with values that respond to contemporary challenges. Just as our ancestors trusted the stars, we are invited to find a new direction, one that encompasses respect for nature, community, and the shared forces that shape our existence.

*The ReefLine's Star Compass* for Miami Art Week 2024 acts as a navigational beacon for audiences, inspiring introspection and a deeper sense of purpose. These installations encourage viewers to contemplate the role of art in illuminating new pathways toward harmony with both the natural and cosmic realms, and to envision how we, as a society, might chart a future as interconnected and infinite as the stars themselves.

Ximena Caminos

# THE MIAMI REEF STAR, *HYBRID REEF - (2024)*

PROTOTYPE STUDIES



Monumental installation of 52 extruded 3D printed concrete sculptures which are the prototypes studies for Phase 2 deployment.





# VOILE/TOILE - TOILE/VOILE SITUATED WORK, 1975/2024 - VERSION #15, MIAMI



*Voile/Toile – Toile/Voile* is one of Daniel Buren’s most significant works. Originally created and performed in Berlin in 1975, it features his trademark colored stripes, which Buren refers to as a “visual tool.” The piece has been re-enacted many times in various locations, but this is only its second appearance in the U.S.

*Voile/Toile – Toile/Voile* translates as *Sail/Canvas – Canvas/Sail*, bringing together the opposing traditions of 20th-century modernism by alluding to both abstract painting and the readymade. The work begins with a regatta in which young sailors race small boats with nine Buren-designed sails, each featuring stripes in a different color. Later, the sails are displayed in a gallery or museum—in this case, at the Pérez Art Museum Miami (PAMM)—where they are arranged publicly in the order they crossed the finish line.

There is a dual element at play here: how the sails are seen and used during the regatta contrasts sharply with how they are displayed in the gallery. They transition from functional objects in the real world to objects of reflection and contemplation in a public art space, raising questions about their actual meaning. *Voile/Toile – Toile/Voile* challenges the spectator’s assumptions about art and reality.

Dodie Kazanjian

DANIEL BUREN (born 1938)  
The French artist, painter, and sculptor has won awards like the Golden Lion at the Venice Biennale (1986), the International Award in Stuttgart (1991), and the Premium Imperiale in Tokyo (2007). He has created several world-famous installations, including *Les Deux Plateaux* (1985) in the Cour d’honneur of the Palais-Royal, and the *Observatory of the Light* in Fondation Louis Vuitton. He is one of the most active and recognised artists on the international scene, and his work has been welcomed by the most important institutions and sites around the world.

Image credit: *Photo-souvenir* : Daniel Buren, *Voile/Toile – Toile/Voile*, situated work, 1975/2024. Petite rade de Cherbourg-en-Cotentin, 23 juin 2024. Détail ©DB-ADAGP Paris



# THE GREAT ELEPHANT MIGRATION

THE ELEPHANT FAMILY  
SISTER ORGANIZATION



The Coexistence Collective, part of The Real Elephant Collective, has commissioned magnificent Indian elephants that are migrating across the United States to inspire the human race to share space.

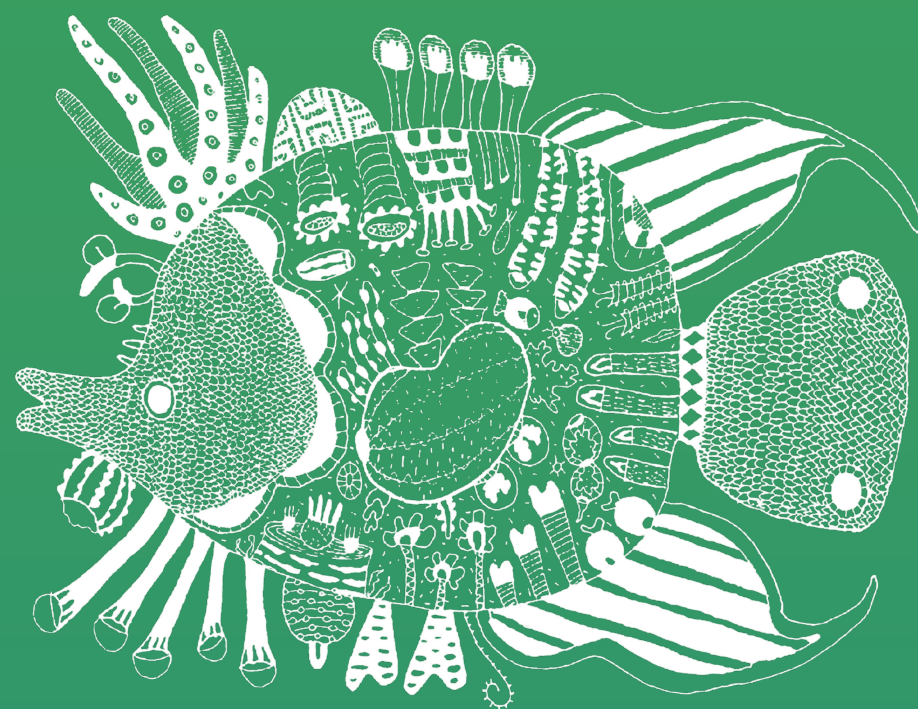
These elephants are made from lantana camara, one of the world's top invasive weeds. Each sculpture is a perfect replica of a real wild elephant, known by name and personality to the indigenous communities of the Nilgiri Hills in Tamil Nadu. Here elephants live alongside people in the densest concentrations on the planet.

“The elephants await your arrival. Come and walk amongst the herd, feel their majesty and peacefulness. Listen to the birdsong in the trees and be part of their ancient world. Stand with the matriarchs leading their families, touch their immense forms, and be touched by them. The planet is our home, and theirs. The herd is here to tell their story of coexistence; that there is room for all of us on this planet. We hope this exhibition reminds us of the awe we feel when in the company of wild, free animals and inspires us to better share our world with them.”

Ruth Ganesh







# REEFLINE IN ACTION



# THE REEFLINE AS A LAB FOR BLUE TECH INNOVATION



*The ReefLine* collaborates with multidisciplinary teams of scientists and futurists to integrate cutting-edge technologies in ocean conservation, marine biodiversity monitoring, and sustainable resource management, complementing its groundbreaking cultural work.

- Blue tech areas under exploration include:
- 3D concrete printing
  - Carbon-neutral cement
  - LED lighting technology for coral aquaculture
  - Selective coral breeding for resilience
  - Rapid coral transplantation using the Coral Lok system

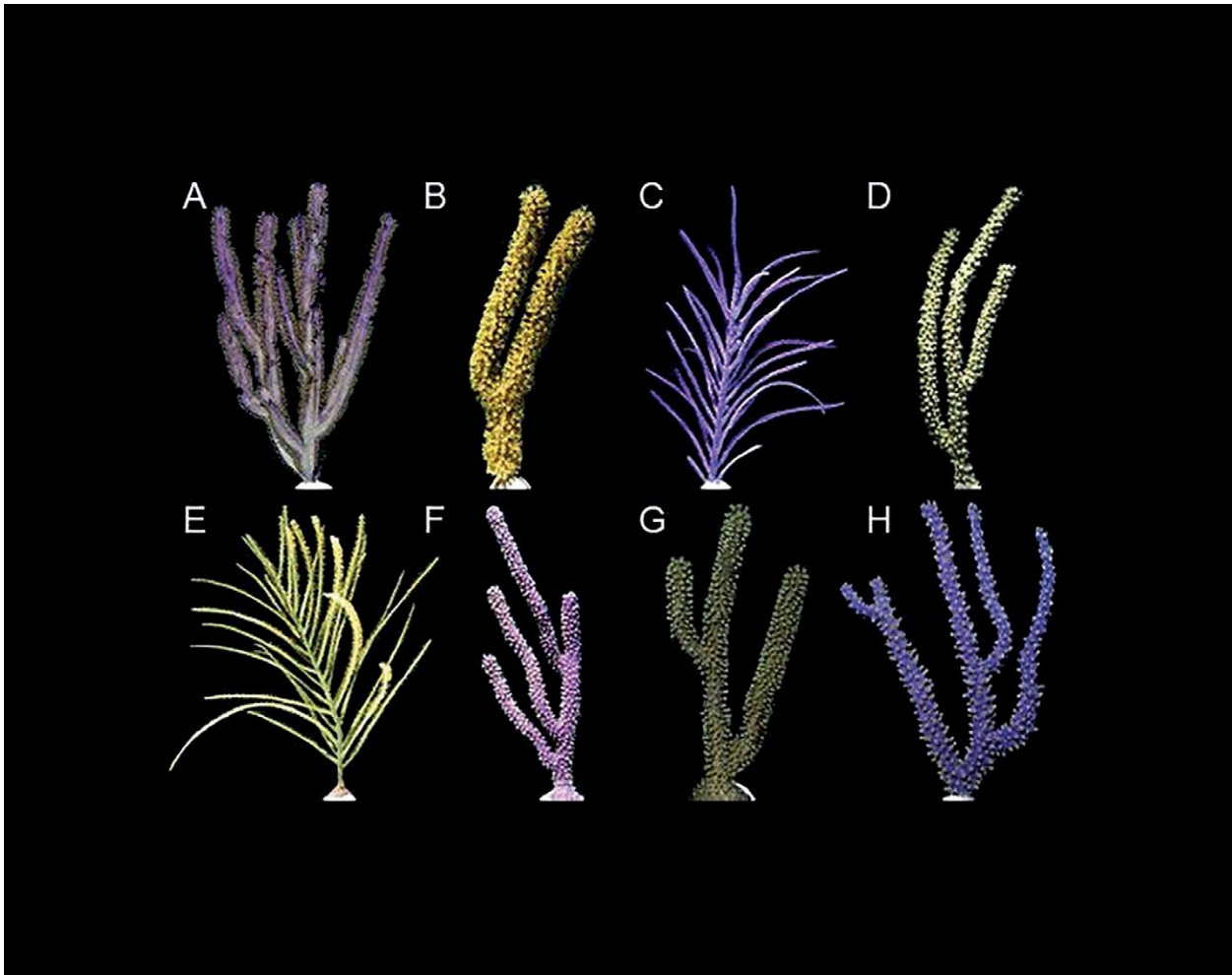
At the WeRestore Miami Native Coral Lab—managed by Coral Morphologic and Ocean Rescue Alliance International—*The ReefLine* cultivates corals for transplantation onto its underwater sculptures and habitat modules. A primary goal is to spawn resilient urban corals that have colonized Miami’s seawalls and artificial environments. Research indicates these corals are naturally selected to thrive on man-made structures in the nearshore environment where *The ReefLine* is situated. While the offspring of these stony corals will eventually colonize *The ReefLine*, initial efforts focus on aquaculturing non-endangered soft corals called gorgonians. These sea fans are crucial to South Florida’s coral ecosystem, providing protective habitats for fish and absorbing wave energy with their flexibility.

Fast-growing and hardy, gorgonians will accelerate *The ReefLine’s* transformation into a natural environment, swiftly turning the purposefully crafted sculptures into hybrid reef art forms. They’ll pave the way for other types of benthic marine life, such as sponges, tunicates, and bryozoans. In the lab, cutting-edge LED lighting technology replicates the cosmic dance of lunar and solar cycles, prompting Miami’s corals to spawn after the August Sturgeon Moon. When transplantation time arrives, the ingenious use of Coral Loks—for both soft and stony corals—will dramatically boost *The ReefLine’s* biodiversity and three-dimensional structure. These clever, user-friendly devices will allow the public to participate in coral attachment, fostering citizen science engagement.

## CORAL PALETTE

The Gorgonian Coral Palette for *The ReefLine’s* first deployment

- A: Purple Flat Blade Gorgonian: (*Pterogorgia guadalupensis*)
- B: Hazel Eunice Gorgonian (*Eunicea calyculata*)
- C: Purple Plume Gorgonian (*Pseudopterogorgia bipinnata*)
- D: Narrow Eunice Gorgonian (*Eunicea succinea*)
- E: Golden Plume Gorgonian (*Pseudopterogorgia bipinnata*)
- F: Purple Candelabra Gorgonian (*Plexaura flexuosa*)
- G: Black Candelabra Gorgonian (*Plexaura homomalla*)
- H: Purple Eunice Gorgonian (*Eunicea* sp.)

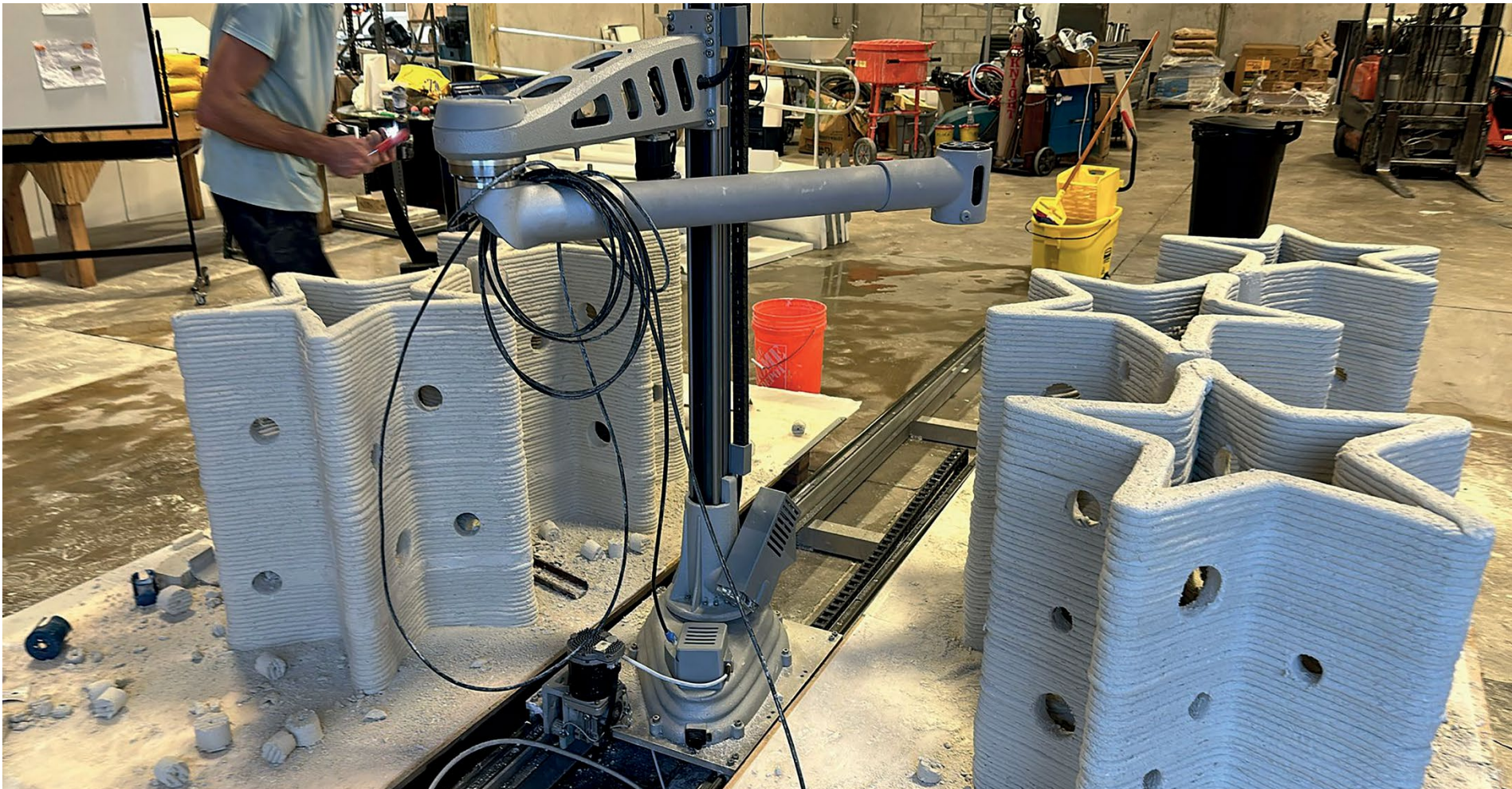


# HYBRID REEFS AND THE BLUE ECONOMY

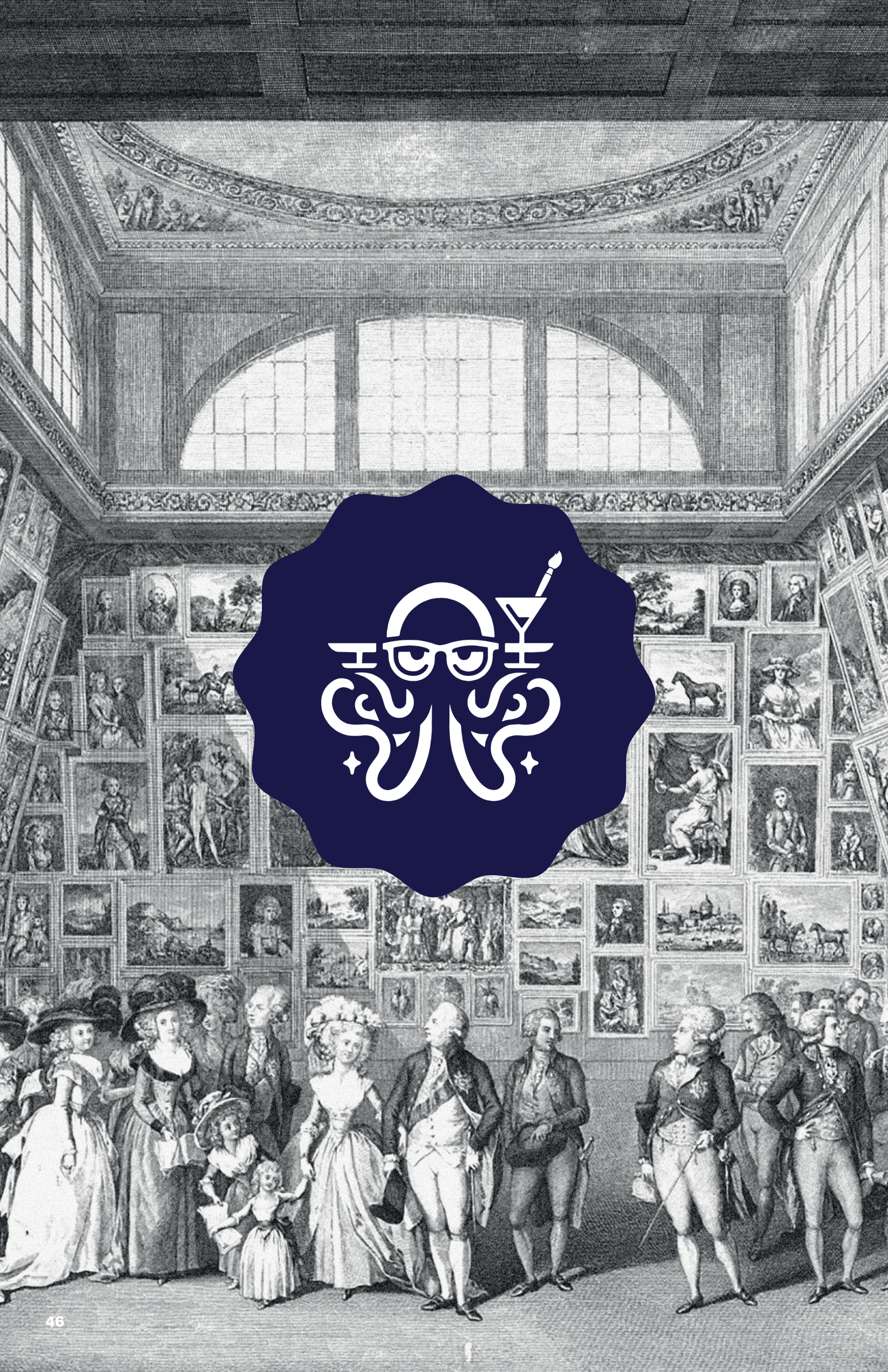


*The ReefLine* is founded on the principle that artistic creation can pave the way for nature-positive technoscientific innovation and the financial investments it requires. The allure of high culture alone could transform *The ReefLine* into the world’s most visited purpose-built reef, driving significant economic growth associated with marine ecotourism. This influx of resources would enable enhanced ecological monitoring, resilience testing, coral out-planting initiatives, and further technical development.

As an early example of this art-driven economic and technological advancement in marine conservation, *The ReefLine* is partnering with Madco3d, a leading company in robotic concrete extrusion, to produce prototypes for The Miami Reef Star installation. Bringing to life Carlos Betancourt’s and Alberto Latorre’s designs for fluid and organic immersive public art pushes the boundaries of Madco3d’s precision. This innovative printing process requires meticulous control of speed, hydration, and temperature—layer by layer—to harmonize artistic vision with technical prowess.







# THE REEFLINE SALON

ART AS THE BINDER



Salons, hotbeds of creativity and progressive thinking, reached their zenith during the French Enlightenment. However, their roots trace back to 16th-century Italian cultural circles. Today, these gatherings are experiencing a welcome resurgence as vital venues for the exchange of ideas. Two aspects of salon culture are particularly relevant in our current era. First, many early salons were hosted by commanding and educated women, foreshadowing our present age of growing female leadership. Second, salons honed the art of face-to-face discussion to tackle complex and weighty issues—a practice sorely lacking in our digital age.

*The ReefLine* is tapping into this hallowed tradition to achieve its goal of social and environmental impact. The first two editions of *The ReefLine* Salon in Miami (2023 and 2024) brought together local communities, artists, scientists, architects, educators, activists, and thinkers from around the world in vibrant discussions, laying the foundation for a global network of cooperation.





# THE OCEAN JUSTICE FELLOWSHIP



Bodhi Patil is a UN-recognized, award-winning GenZ ocean-climate solutionist and student-leader. He is also a youth ambassador and Impact Advisor of *The ReefLine*. Bodhi has been featured on CNN, TED, United Nations Web TV, Forbes, and many international media outlets for improving ocean & human health while advocating for ocean justice.

Bodhi shares his connection to the ocean and his work with *The ReefLine* in a beautiful story:

“*The ReefLine* is like a second home to me. The ocean was my first home and childhood best friend. As a kid, I felt like a mangrove being uprooted and replanted constantly, without time to grow deep roots. Living in over four countries before the age of 10, mother ocean always had my back. When I felt anxious and alone, the ocean would cheer me up and tell me that I am supported by all of her biodiverse flora and fauna. Since then, I have dedicated my life to protecting the ocean from the existential threats she faces - climate change, pollution, species loss, and much more. As an ocean champion I get to bring the ocean with me in all the boardrooms, conferences, and spaces I enter, making sure

her voice is heard –channeling her magic for effective ocean policy, finance, and action. With *The ReefLine*, we are able to accelerate ocean justice and ensure that young people around the world can dream of the future ocean and blue economy they want to live in symbiosis with.”

Since joining *The ReefLine* in 2022, Bodhi has made significant impacts. He presented at Aspen Ideas Climate, led the Ocean Justice Fellowship—which will leave a lasting legacy—and conducted community workshops in Moorea, French Polynesia, alongside our founder Ximena Caminos.

Bodhi conveys a crucial message that bridges ocean conservation, Indigenous stewardship, and intergenerational collaboration:

“Envisioning the future of our blue economy takes an empowered rising generation of ocean guardians. With *The ReefLine* Ocean Justice Fellowship, we will ensure that BIPOC young people are at the forefront of creating ocean futures. For millennia, Indigenous Peoples have safeguard our sacred moana (ocean). By respecting, reciprocating, and regenerating marine Traditional Ecological Knowledge and ancient ocean stewardship practices, we can build bridges with contemporary ocean-climate solutions to create a just and healthy future. My generation and future ancestors are asking us all to support marginalized, Indigenous, and young BIPOC leaders at the forefront of ocean innovation. Together, across generations, disciplines, and knowledge systems, we can protect the ocean and give mother nature a chance to heal humanity.”





# THE REEFLINE ANTARCTICA EXPEDITION



AN OCEAN ADVENTURE  
NATIONAL GEOGRAPHIC LINDBLAD EXPEDITIONS

In support of *The ReefLine*'s vision, National Geographic Lindblad Expeditions has donated an Antarctic trip for auction at the upcoming spring 2025 fundraising event. Celebrating daring explorers charting unknown territories, creators and researchers that push boundaries with curiosity and hope. For over fifty years, National Geographic Lindblad Expeditions has led travelers on journeys of discovery around the world, driven by a commitment to exploring and protecting our planet.

“The beauty of Antarctica lies in the tones of silence; the hues of whites, blues and silvers; where ocean meets ice, you go where few have gone before. And in capturing the elusive iceberg, you know you are being a historian to the grandest disappearance act that modern humanity will know.”

Kristin Lindblad





# IN CONVERSATION: AN INTERVIEW WITH FOUNDER XIMENA CAMINOS

BY EKATERINA JUSKOWSKI  
DECEMBER 4, 2024



Buenos Aires native Ximena Caminos is reorienting Miami's cultural landscape toward a new artistic sensibility and ethical conscience. Following her success as an artistic director of the Faena District, she has turned her creative focus to the ocean, imagining a future where the distinction between nature and culture is constantly blurred. In 2019, she conceived and founded *The ReefLine*, a seven-mile-long underwater public sculpture park, snorkel trail, and purpose-built reef to be deployed six hundred feet from Miami Beach's shoreline. By merging art and marine conservation, *The ReefLine* aims to inspire positive environmental change and become a landmark akin to New York's High Line. Here, Caminos speaks with Ekaterina Juskowski about her motivations and upcoming projects.

**EKATERINA JUSKOWSKI** You are not native to the city, yet you have significantly impacted Miami. It seems your vision and ambition are continually evolving around large-scale cultural master planning. Can you share what elements of your approach have changed over time and what core principles have remained constant?

**XIMENA CAMINOS** I've always worked on bringing art to people; this is my special expertise. When I lived in Buenos Aires before coming to Miami, I worked in the public sector, and I was also the curator for special projects at Museo de Arte Latinoamericano de Buenos Aires (MALBA) when I met Alan Faena in 2004. At the time he was doing the Faena District in Buenos Aires, and he told me, "I would love you to work for me, I would love you to help me make my district about art." Art has always been my way, my tool. I knew how to create exhibitions within institutions, and I thought what he was proposing to me sounded fun, even if I didn't yet understand what exactly he wanted me to do. But I love challenges. I understood the cultural map of the city, and I recognized the needs of artists in Argentina. Back then, there wasn't any place for cutting-edge contemporary art in Buenos Aires that wasn't a basement. There were maybe two good galleries in the country, more than thirty incredible contemporary artists, and no art

market. To address this, the artistic vision for Faena Art Center was born, and it has since become a well-known reference for contemporary art in Latin America. I also founded the Faena Prize for the Arts. Eventually, we came to Miami and created Faena Arts here, which quickly became an extraordinary arts organization. I had the privilege of working with incredible individuals like my friend Carlos Basualdo, the curator of the Philadelphia Museum of Modern Art, Caroline Bourgeois, and Alex Poots, who was then the director of the Armory. I led the program for ten years, and we had a lot of fun. However, at some point, I felt like my career in the arts had hit a plateau. I started wondering how far might I push the arts agenda? Using art to raise awareness is the part I always loved. But raising awareness was no longer enough for me. I needed to take some time for myself, reconnect with my essence, and contemplate what was next.

**EJ** How did the idea of *The ReefLine* come to mind, and what influenced you to turn to the ocean?

**XC** I have a very good friend, Francesca Thyssen-Bornemisza, whose foundation [TBA21 Thyssen-Bornemisza Art Contemporary] is one of the largest contemporary art collections in the world. One day I was in Jamaica with her, and she told me she noticed pollution of the rivers and ocean. She said: "My heart is broken. The fish have died, and the reefs where I used to swim as a child have disappeared. I know that art is important, but at the same time, I feel that I must do something different. So I thought of an idea." I asked what it might be, and she said, "You know, at the Venice Biennale most countries have pavilions, but the ocean has no governance, so there's no pavilion for the ocean. I thought I would love to create an ocean pavilion." I felt like, Wow, aliens have landed. "Francesca, this is the best idea I've heard in years!" And she says, "My team is telling me it's no good." I say, "Oh, forget the team, you must do it." And she did it. The Ocean Space in Venice opened in 2019 in the Church of San Lorenzo. Francesca's words resonated with me. I believe in purpose, so I asked myself: What purpose am I here to serve? What is the most powerful tool I possess, and how can I use it to make a positive impact? The answer to all my questions was *The ReefLine*. This project will be a permanent testament to how art can be a vehicle of change, how it can do so much more than just raise awareness. Art can do the work.

**EJ** One doesn't need to be a marine biologist to know that coral reefs are dying at a heartbreaking rate due to climate change and pollution. Yet the ocean remains a mystery, and the sense of ecological urgency feels abstract for most people, even those in oceanfront communities like Miami, because they simply lack regular contact with the underwater world. Do the locals understand and support what you are trying to accomplish with *The ReefLine*?

**XC** Any public project starts with winning the love of the local community. Before going global, the locals must understand your values and the makers of the city have to trust you. Otherwise, you'll be throwing butter to the ceiling—tírar manteca al techo, as they say in Argentina. [laughs] Wasting your efforts and money chaotically. To build these relationships, we took a cross-disciplinary leadership approach and divided *The ReefLine* into roughly three areas: ocean (underwater park), beach (environ-mental awareness), and land (education). Miami is rapidly becoming an ocean innovation hub, an urban think tank for environmental revolution. It's a city with problems determined to become a city with solutions. *The ReefLine* couldn't have happened in any other place. We are blessed to have the City of Miami Beach partnering with us on this ambitious project. It is a small but dynamic community with a daring vision and a lot of influence. The \$5 million grant we have received shows the mindset of the local government and the residents. The citizens of Miami Beach voted 67% "yes" to tax themselves to make our project happen. It's incredible to think that that many people volunteered to pay extra in taxes to support *The ReefLine*.

**EJ** "Until Man came along and fixed it up, Florida was no place to live," writes Charles E. Harnier in his book about Florida's founding fathers, the visionary developers who transformed swamps into cities and lifted habitable islands up from the ocean. Given that many of today's ecological problems stem from humanity's destructive attitude toward nature, how can we cultivate a new ecological conscience amid ever-advancing technological progress?

**XC** Art is an ally of all revolutions. But I take the Duchampian approach to art; to me, art is everything. Science is art, and nature is art, too. We need to stop separating nature from culture. It's true, Miami Beach is a human-made island. The dry land was created by pulling rocks from the ocean floor and filling the mangrove shoreline with them. The ecosystem was destroyed in the process.

There was a very old and thriving fringe reef off the shore that managed to survive until 2002. Now most of the corals have died because of the sand replenishment projects aiming to make the beach even wider. I'm not a scientist, but I know that the reef is the perfect thermometer of the ocean's health. If the reef dies, we die.

**EJ** What do you have planned for Miami Art Week, and when will the sculptures be submerged?

**XC** The deployment will happen in phases, because you cannot submerge a reef anytime you want. It's like gardening: there is the right time for everything. We will start in summer 2025 with a cluster of twenty-two car sculptures by Leandro Erlich called Concrete Coral. It is like the sequel to his Order of Importance, but unlike the sand cars we showed on the beach in 2019, the underwater concrete sculptures

will not degrade. At the same time, we'll deploy Petroc Sesti's Heart of Okeanos sculpture, which we commissioned and first showed in 2022. During Miami Art Week this year, on the beach on Collins and 36th Street, *The ReefLine* will present 3D- printed prototype studies for an installation called *Miami Reef Star* by artist Carlos Betancourt and architectural designer Alberto Latorre. This underwater reef-sculpture installation will ultimately be the size of two tennis courts, and its design is inspired by the migration of starfish and the star compass used among Micronesian seafaring communities, who relied on stars to navigate the ocean for thousands of years. The stars are designed to become a marine habitat, something like public housing for fish. Did you know that you can see the ocean reefs from the sky when you fly over? In the future, as you fly into Miami, you'll be able to see this incredible landmark—or, rather, "watermark"—in the ocean.



Ximena Caminos standing next to a 3D printed eco concrete Miami Reef Star module.



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Implementation of *The ReefLine* follows the receipt of a \$5M grant in November 2022 through the Arts and Culture General Obligation Bond approved by Miami Beach voters. The City of Miami Beach’s strong commitment to environmental preservation and support for innovative projects like *The ReefLine* is a driving force behind this groundbreaking initiative.

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A HEARTFELT THANK YOU

*The ReefLine* extends our deepest thanks to the City of Miami Beach Mayor and City Commission, Miami-Dade County Mayor and Board of County Commissioners, City of Miami Beach G.O. Bond Committee Members, Harvard Graduate School of Design, University of Miami, Mayor Dan Gelber, Ricky Arriola, Luis Aguirre, Daniel Alzuri, Refik Anadol, Andrew Baker, Josh Bernstein, Thomas Berger, Susanne Birbragher, Robert Carmichael, Eric Carpenter, Jordan Cheifet, Nicole Comotti, John Copeland, Dario Callegher, Ricardo Dipico, Mollie Dent-Brocklehurst, Patty Elkus, Dr. Sylvia Earle, Nacho Figueras, Dalton Hesley, Maria Hernandez, Alina Hudak, Mark Hudspeth, Jason Spingarn-Koff, Jewel Malone, Mireya Mayor, Maria Molla, Jimmy

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# ART AS A TOOL FOR CHANGE

[WWW.THEREEFLINE.ORG](http://WWW.THEREEFLINE.ORG)