

2014

4 museum collaborators

20,000 square feet

5 program buildings

2,500 public program attendees

18,500 exhibition visitors

5 staff members

14 advisors

7 foster youth interns

2 foster youth round table discussions

11 First Place for Youth staff members on A+P's campus

3 artists-in-residence

30 artists exhibited

2 security supervisors

3 co-founders

35 public programs

72 public program speakers

1 foster youth exhibition walkthrough

1 foster youth classroom

5 traveling exhibitions

12 exhibitions

35 school visits

800 students and educators

5 years in operation

2018



Year 5

Art + Practice, Leimert Park, Los Angeles, CA

In year 5 of Art + Practice's history, we are proud to share highlights from 2018, information about free upcoming exhibitions for 2019, and thoughts from our friends, supporters and collaborators about their involvement with A+P and its programs thus far.

To date, A+P has organized 12 exhibitions, 35 public programs, 2 foster youth round table discussions, and 1 exhibition walkthrough with our Foster Youth; hired 7 foster youth interns in collaboration with our foster youth service provider First Place for Youth; collaborated with 4 museums to organize our contemporary art programs; co-organized 4 exhibitions, which traveled to museum institutions for other communities to enjoy, including Baltimore, MD, Nashville, TN and Waltham, MA, and others; and welcomed nearly 1,000 students and teachers to our exhibition space to participate in A+P's education program. Admission to all programming remains free.

A+P has also built out a temporary exhibition space; constructed a public program space, foster youth classroom and office space; and established an administrative office with a 6,000-square-foot permanent exhibition space below, including a main gallery and video room.

Five years have flown by, and we thank you for your ongoing support of A+P's mission and programs. We look forward to seeing what's in store for the next 5 years.

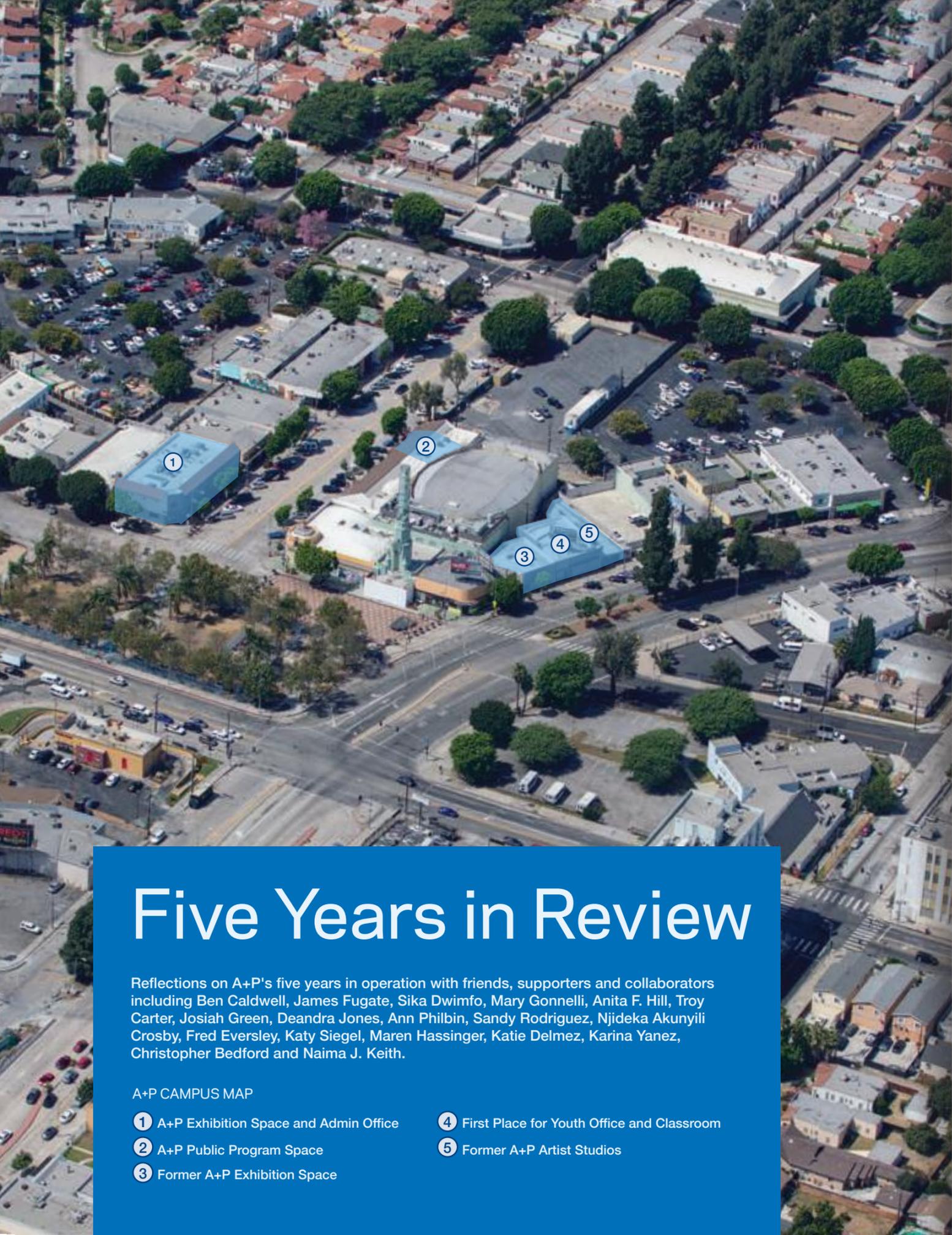
With warm regards,

Eileen Harris Norton, Mark Bradford and Allan DiCastro
Co-founders of Art + Practice



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Five Years in Review

Reflections on A+P's five years in operation with friends, supporters and collaborators including Ben Caldwell, James Fugate, Sika Dwimfo, Mary Gonnelli, Anita F. Hill, Troy Carter, Josiah Green, Deandra Jones, Ann Philbin, Sandy Rodriguez, Njideka Akunyili Crosby, Fred Eversley, Katy Siegel, Maren Hassinger, Katie Delmez, Karina Yanez, Christopher Bedford and Naima J. Keith.

A+P CAMPUS MAP

- 1 A+P Exhibition Space and Admin Office
- 2 A+P Public Program Space
- 3 Former A+P Exhibition Space
- 4 First Place for Youth Office and Classroom
- 5 Former A+P Artist Studios



Ben Caldwell of KAOS Network

Reflections on the past 5 years

In the past 5 years (2014–2018), Leimert Park has been reawakening its world-class visual arts presence because it has had 5 artistic geniuses that lived or worked in the neighborhood—the first being David Hammons and the last being Mark Bradford.¹ At KAOS Network, we are keeping in that tradition with our monthly art walks and continual engagement with artists in the community.²

What is to come?

I hope that Leimert Park will continue to build its international reputation as a local destination for accessing the arts and culture.

What do you enjoy most about Leimert Park?

I lived in Washington, D.C. for many years. I recognize by living in a community that is mainly African American that Leimert Park brings a unique experience, which can only be witnessed internationally in places such as Cuba, Brazil and of course Africa. I appreciate the love of this neighborhood.

What do you enjoy most about Art + Practice?

The part of A+P that I've enjoyed most was first being in the environment in which artist Mark Bradford was continuing the tradition of artists like John Outterbridge (my mentor) and the work of Brockman Gallery, a gallery where I worked for 5 years. I also enjoy seeing artists like Senga Nengudi and Ulysses Jenkins—artists that I've worked with artistically—be recognized by A+P. I appreciate that A+P is championing artists that are important to the history of Leimert Park and Brockman Gallery.

Notes

- 1 Other artists of note include Kamau Daáod, Billy Higgins, John Outterbridge, Kerry James Marshall, Beverly Robinson, Carrie Mae Weems and Charles Burnett.
- 2 Artists/organizations include: World Stage, Barbara Morrison and Fernando Pullum.



About KAOS Network

KAOS Network was founded by artist Ben Caldwell, a Los Angeles-based artist, educator and independent filmmaker. A native of New Mexico, Caldwell studied film making at the University of California, Los Angeles (UCLA) at the same time as Charles Burnett, Julie Dash and Billy Woodberry, as part of a group of young artists who were changing African American independent film making—a cultural phenomenon sometimes called "The L.A. Rebellion". Caldwell's work prefigures Afrofuturism and has been shown nationally and internationally, most recently at the Los Angeles Municipal Art Gallery (LAMAG) and at the Tate Modern. Caldwell also taught for 15 years at the California Institute of the Arts (CalArts) and was a major force in establishing CalArts' Community Arts Partnership (CAP), a co-curricular program of CalArts, offering free after-school and school-based arts programs for youth ages 6–18.

KAOS Network is a community art/tech accelerator center dedicated to providing training on the digital arts, media arts and multi-media. Located in the heart of Leimert Park, a historic center of Los Angeles' jazz culture, KAOS is also home to WORDshop, Project Blowed and BANANAS—workshops designed for musical artists, dancers, singers, media and visual artists. KAOS welcomes over 100 youth to its program center on a weekly basis to participate in workshops and programs. KAOS has been creating a community of young people who are dedicated to learning and working in new media technologies, all over the world.

KAOS Network

4343 Leimert Boulevard, Los Angeles, CA
Hours: Monday – Friday: 12:00 p.m. – 6:00 p.m.

¹ Artist, educator and KAOS Network founder and director Ben Caldwell. // ² Exterior view of KAOS Network in Leimert Park, Los Angeles. // Facing Page Aerial view of Leimert Park Village and Art + Practice's campus.



2016
HILLARY CLINTON VISITS LEIMERT
PARK on HER CAMPAIGN TRAIL



2016
THE METRO CRENSHAW/LAX LINE
HALFWAY THERE CELEBRATION



2015
THE PEOPLE STREET
OPENS in LEIMERT PARK VILLAGE



2014
LEIMERT PARK
HOSTS CICLAVIA



About Eso Won Books
With the slogan, "As water flows over rocks, so does knowledge," Eso Won Books is a bookstore based in the heart of Leimert Park Village. The store is co-owned by Tom Hamilton and James Fugate and specializes in books championing the African American experience and African Diaspora.

Eso Won Books
4327 Degnan Boulevard, Los Angeles, CA
Hours: Monday – Saturday: 10:00 a.m. – 7:00 p.m.; Sunday: 12:00 p.m. – 5:00 p.m.

1 (Left to Right) Eso Won co-owners Tom Hamilton and James Fugate.
2 Exterior view of Eso Won Books.

James Fugate of Eso Won Books

What is Eso Won's mission?

Eso Won is dedicated to providing access to great literature and books. Eso Won co-founder Tom Hamilton and I love to read. The books we have on display and for purchase reflect our taste as well as act as a historical reference, capturing important ideas and stories that celebrate African American authors, educators and thinkers.

In the past 5 years (2014-2018), which book signings or book launches are most memorable?

The first book that comes to mind is *Obama: An Intimate Portrait: The Historic Presidency in Photographs* by Pete Souza. Eso Won sold several thousand copies. It was one of our most successful sales to date. For me personally, it was a particularly inspiring book that gave great insight into President Obama's presidency. The Obamas are great stewards for this nation. I miss them.

Besides hosting book signings has Eso Won Books participated in any other events around Los Angeles?

Yes. Eso Won has participated in a number of events at institutions across Los Angeles. We've enjoyed participating in events at the California African American Museum (CAAM), the Hammer Museum, the California Endowment, The Writer's Block and others. Eso Won is a community-oriented bookstore, but it's always great to expand our audience by participating in events in other neighborhoods of Los Angeles.

Did any other books make an impact?

In the past five years, we saw the unique rise of author Ta-Nehisi Coates. Eso Won hosted a couple of Coates' book signings for his book titled *Between the World and Me*. The signings brought large crowds. People went crazy for his book. We sold out immediately.



Sika Dwimfo of Sika Art Gallery

Reflections on the past 5 years

In the past 5 years (2014–2018), Leimert Park has embraced the visual arts. It is great to see.

Thoughts on the next 5 years

I would like to see more artists move into the community to help inspire the artists who currently live in Leimert Park. I think many artists are scattered across the City of Los Angeles.

What do you enjoy most about Leimert Park?

I've lived in Leimert Park for almost 30 years. Originally I used to hang out at 5th Street Dick's (a coffee shop founded by Richard Fulton that was known for its coffee and late night jazz sessions) until 2 or 3 in the morning with my fellow artists. Sadly 5th Street Dick's closed, but Leimert Park still supports a vibrant artistic community. With new cafés like Harun¹ and like Hot and Cool Café² open (both established in 2018) there are now spaces to hang out with other artists. I am proud to live in Leimert Park. I hope to continue watching the neighborhood support the arts in a meaningful way by hosting festivals and exhibitions, and championing the work of our local artists.

¹ Harun coffee: 4336 Degnan Boulevard, Los Angeles, CA
Open: Tuesday – Friday, 7:00 a.m. – 3:00 p.m.; and Saturday – Sunday, 11:00 a.m. – 7:00 p.m.

² Hot and Cool Café: 4331 Degnan Boulevard, Los Angeles, CA
Open: Monday – Sunday, 7:00 a.m. – 10:00 p.m.



About Sika Art Gallery

Sika Art Gallery offers a selection of distinct handcrafted jewelry by master jeweler Sika Dwimfo. Sika makes his jewelry from gold, brass, copper, silver, gemstones, and cowry shells with techniques uniquely developed by the artist himself.

Sika Art Gallery

4330 Degnan Boulevard
Los Angeles, CA
Hours: Monday – Friday: 12:00 p.m. – 6:00 p.m.

Pictured Artist and Sika Art Gallery owner Sika Dwimfo.



DR. MARTIN LUTHER KING JR. PARADE

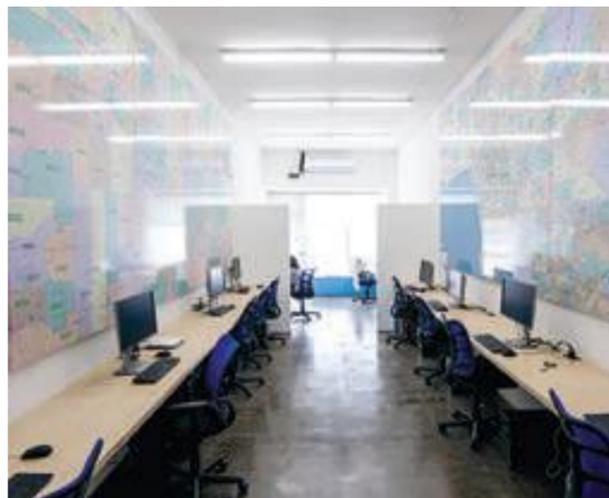
In honor of Dr. Martin Luther King Jr., Leimert Park hosts an annual parade. Thousands gather each year to pay tribute to Dr. King and celebrate his life and legacy. The parade begins at Martin Luther King Jr. Boulevard and Western Avenue and culminates with a festival in the heart of Leimert Park at West 43rd Place and Degnan Boulevard. There are more than 150 floats, bands and performance groups that participate, making the parade the largest parade in the United States to celebrate Dr. King.





Foster Youth Programs 2014-2018

Art + Practice's co-founders and staff and First Place for Youth's staff, 2018.



FOUNDING ART + PRACTICE'S FOSTER YOUTH PRACTICE SPACE IN LEIMERT PARK

1 Artist Sean Shim-Boyle leads a class for foster youth on A+P's campus.

2 A+P's job lab built in the space that originally housed Mark Bradford's artist studio and mother's hair salon, Foxye Hair.

3 Foster youth stuff A+P tote bags with exhibition brochures at A+P's former exhibition space.

Facing Page Foster youth install a mural with Mark Bradford and his studio assistants.

In August 2014, Art + Practice (A+P) established a two-year collaboration (2014-2016) with nonprofit foster youth social service provider The RightWay Foundation (RWF) to support the needs of A+P's local foster youth. A+P built out a job lab and classroom space for the nonprofit to administer its job training and mental health services for transition-age foster youth, ages 18–24. A+P hired foster youth to work on various projects, including a project spearheaded by Mark Bradford's studio to install banner murals along the exterior of a building

in the heart of Leimert Park that highlighted the neighborhood's history, including Brockman Gallery, co-founded by artists Dale Brockman Davis and Alonzo Davis¹.

While collaborating with RWF, A+P connected the nonprofit with a larger network of resources, including the Department of Cultural Affairs, which launched a summer job program in 2015 to help create jobs in the arts sector for at-risk youth.

¹ Brockman Gallery was open in Leimert Park from 1967-1989. The gallery championed work by artists of color and showcased early works by artists such as Betye Saar, David Hammons, John Outterbridge and Kerry James Marshall. The gallery was located in A+P's current public program space at 4334 Degnan Boulevard.



1



3

FIRST PLACE FOR YOUTH AND FURTHERING SUPPORT OF FOSTER YOUTH

Following the conclusion of Art + Practice's two-year collaboration with The RightWay Foundation, A+P was introduced to First Place for Youth in 2016. The organization was founded in 1998 in Oakland, California, with a mission to help foster youth build the skills they need to make a successful transition to self-sufficiency and responsible adulthood. First Place stood out to A+P for their outstanding support of transition-aged foster youth at both an individual (through their *My First Place* program) and policy level. First Place not only provides the youth in their program with a free, safe place to live and individualized support from two dedicated case workers, it also works at the county, state, and federal levels to reform the laws that govern the foster care system.

In 2018, A+P happily extended their initial two-year collaboration with First Place to ensure that they have space in South Los Angeles to serve the alarmingly high number of foster youth in the local community. Thanks to a recently secured \$1 million grant from United Airlines, First Place will be able to serve 50% more transition-aged foster youth in Los Angeles in the coming years while continuing to expand their other California-based programs and mentor other service providers across the country. A+P is proud to work with First Place to continue improving the lives of foster youth in South Los Angeles.



2

1 Select staff from First Place's team of licensed clinical social workers.

2 Exterior view of First Place's office and classroom space on A+P's campus.

3 First Place participants and staff attend an exhibition walkthrough of *Slavery, the Prison Industrial Complex*: Photographs by Keith Calhoun and Chandra McCormick with artists Keith Calhoun and Chandra McCormick.

4 First Place Interim County Program Manager Mary Gonnelli.



4

Foster youth need a support system that understands where they've come from and what they've been through, not as a crutch, but as a foundation. When partnerships exist like Art + Practice and First Place for Youth, our youth know they have access to opportunities with people who deeply care about their success. Increasing community connections within the education and employment realm broadens the opportunities for foster youth to have a fulfilling career and see their dreams come true.

A+P was initially exciting because First Place was able to expand into South Los Angeles, where so many of our youth have natural supports, access to schools, and prefer to reside. Visiting the space and becoming more familiar with the staff and their mission have helped me see the larger picture. A+P, much like First Place, is working towards changing the Leimert Park community by providing access to resources, jobs, and education.

Mary Gonnelli

First Place for Youth
Interim County Program Manager

Anita F. Hill

In collaboration with First Place for Youth, A+P organized a round table discussion with Anita F. Hill in 2016. In 2018, Anita reflects on her conversation with foster youth at Art + Practice.

How does Art + Practice's mission resonate with you?

In general, A+P's work resonates with me as it empowers individuals and communities to respond to pressing social, economic and political issues through art and civic engagement as well as through education and personal skills development.

After participating in a round table discussion, what surprised you the most?

The ability of Art + Practice and First Place for Youth to identify and acknowledge the vulnerability of young adults who have grown up in the foster care system and at the same time offer them real practical options for overcoming the difficulties they experience.

In considering your discussion with the foster youth at your round table discussion, has your perception of the foster care system changed?

My perception of foster care has not changed, but the discussion certainly provided me with more information about the system and the challenges of children who are in it as well as the need for more resources for those children and for the people who are trying to improve the foster care system.

Left to Right A+P co-founder and artist Mark Bradford with A+P Advisor and Brandeis University Professor of Social Policy, Law and Women's Studies Anita F. Hill leading a foster youth round table discussion at A+P. 22 August 2016.





Troy Carter

The second in a series of foster youth round table discussions organized in collaboration with First Place for Youth, A+P welcomed A+P advisor and Chief Executive Officer and Founder of Atom Factory, Troy Carter on July 6, 2017. Carter led a conversation centered around the themes of resilience and "hustle" in the music, entertainment and tech industries. In 2018, Carter reflects on his experience.

When you participated in a round table discussion with A+P's foster youth, what surprised you the most?

The most surprising thing to me about our conversation was the kids' openness. It took a while for them to warm up, but once we got started, they were willing to share their stories, dreams, and fears.

Has your interpretation of the foster care system changed since serving on A+P's board of advisors and if so, how?

I did not know much about the foster care system before joining A+P's board of advisors. The size of the problem by numbers is much smaller than I imagined, but the surrounding complexities seem insurmountable due to regulation and red tape. There are lots of solutions from other sectors that can be applied to foster care. We need fresh ideas and new energy at the table.

Above Art + Practice and First Place for Youth participate in a round table discussion with A+P Advisor and Atom Factory Chief Executive Officer and Founder Troy Carter.

Facing Page (Left to Right) A+P Advisor and Atom Factory Chief Executive Officer and Founder Troy Carter and First Place for Youth Chief Regional Officer Hellen Hong.



When I started my internship at Art + Practice, I decided very early on to do my absolute best. Wanting to prove myself as a dedicated artist, student, and activist, I seized every opportunity and always kept an open mind. I knew that A+P's experience with transition-aged foster youth could set the tone for future employment collaborations with First Place for Youth. It was a responsibility that I took seriously.

I joined A+P's team as a self-taught photographer. All of my skill sets traced back to working with digital images. I knew it was a strong selling point during my hiring process, but I was more interested in the details of administrating an art-based nonprofit. How does it operate? What happens in between exhibitions? I was ready to learn anything that A+P was willing to teach me.

Josiah Green

A+P Communications Intern (2017-2018)

PURSUING A COLLEGE DEGREE AT CALARTS

While working for Art + Practice, A+P mentored Josiah in his college application process. He was accepted and is now enrolled in the BFA Photography and Media program at the California Institute of the

Arts (CalArts). Josiah continues to photograph select events, including public programs and exhibition openings at A+P.



A+P hosts First Place for Youth's job fair and press conference with United Airlines, announcing a \$1 million grant made to First Place to support its Los Angeles programs.



I currently work as First Place's Affiliate Support Manager. I provide on-site training, technical assistance and implementation support on our My First Place model with our out-of-state affiliate networks. It has been a pleasure to share and train on our model and best practices with like-minded organizations in different geographies with the goal of improving support and opportunities for foster youth across states.

In 2018, Art + Practice continues to support First Place foster youth by providing invaluable resources and opportunities for the young people we serve. From providing space in their community to access services, to employing youth and providing internship opportunities for young people in varying fields—this is the kind of help that supports bridging the gap between foster youth and their non-foster care peers.

Deandra Jones

First Place for Youth
Affiliate Support Manager



Contemporary Art Programs 2014-2018

Contemporary art programs at Art + Practice include exhibitions and public programs. From 2014-2018, A+P welcomed over 18,500 visitors to exhibitions and over 2,500 attendees to public programs.





Ann Philbin

In 2014, a conversation, which originated between A+P co-founder and artist Mark Bradford and Hammer Museum Director Ann Philbin, launched a two-year collaboration (2014-2016) between an established museum institution, the Hammer Museum and newly founded nonprofit, Art + Practice. In 2018, Philbin reflects on the collaboration.

When designing the grant proposal for the James Irvine Foundation, what was the Hammer Museum's vision for its collaboration with Art + Practice?

The idea to find a collaboration in the city to broaden our reach into the community came initially from the Hammer's Artist Council, so we were poised to find the right partnership. Mark Bradford had a long relationship with the Hammer, and I had been in conversation with him as he was developing his ideas for Art + Practice. The fact that A+P was artist driven was a perfect match for us, so when the Irvine Foundation presented the opportunity for us to apply for this grant, everything fell into place.

For the Irvine Foundation we articulated our goal in the following way: to collaborate with A+P, a new artist driven nonprofit organization with the physical space to extend and diversify the Hammer's audience, the reach and impact of our programs and to engage directly and more deeply with the constituency and neighborhood of Leimert Park. We also looked to support and assist A+P in the development of their art initiative—offering mentorship in exhibition development, public programs, PR and marketing, audience outreach, etc. In collaboration with A+P's staff, the Hammer staff would develop and present approximately three art exhibitions per year, along with a range of multidisciplinary community programs anticipated to serve 10,000 participants per year. The Hammer and A+P aspired to define a replicable museum model for audience engagement at an off site community venue.

How did the Hammer's vision for the collaboration evolve over the two-year period working with A+P?

In the partnership's early months, we were presented with many challenges due to unforeseeable construction delays, staff transitions, and the inevitable learning curve of collaborations from both sides. It was not an easy process given the comparable sizes of our organizations and their inherent capabilities, but there was always transparency, honesty, and a willingness to confront issues directly. It was a kind of mentorship that the Hammer offered, but A+P proved to be very quick learners and had definite views about how to present their mission and purpose. The Hammer team learned a lot from A+P's team and vice versa. Through fits and starts the partnership succeeded in presenting an extraordinary two years of programming, which brought visitors from the neighborhood, the city at large, as well as visitors from around the world. As we had all hoped, by the time our collaboration ended, A+P was up to full capacity and able to thrive entirely on its own.

In collaborating with A+P what did the Hammer learn about its collaboration model for working with other organizations?

The Hammer learned a tremendous amount from this multi-faceted partnership. Overall, the most important learning was around working successfully with an outside partner, and one that is much smaller and relatively unknown. We learned to be sensitive and flexible as A+P built its reputation, and to refrain from imposing too much of the Hammer's identity onto this young and innovative organization.

We learned how to communicate effectively with an outside partner, with a much smaller staff and fewer resources. While the flow of communication was a challenging aspect of the partnership early on, our ability to adjust and realign priorities fostered trust among the collaborators and ultimately built a foundation for smooth and efficient communication and work flow.

In the beginning the workload for the Hammer staff was considerable—more than we had imagined—but as time went on, we were able to reduce our regular meetings to more efficient quarterly meetings involving the entire project team. Curators working on exhibitions at A+P established regular contact with Mark and the staff directly involved with the gallery space. Looking back, we are pleased to have invested so much time in the partnership's early stages, which built the trust necessary for a much smoother, less intensive communication strategy in the later months.

Hammer Museum Director Ann Philbin leads a tour of A+P's campus with A+P co-founder and artist Mark Bradford for a group of 250 museum leaders from across the United States.



COLLABORATING WITH THE HAMMER MUSEUM (2014-2016)

Art + Practice's contemporary art programs began with A+P establishing a collaboration with the Hammer Museum. Made possible through generous support from the James Irvine Foundation and with guidance from Hammer's Director Ann Philbin, Chief Curator Connie Butler, Curator of Public Engagement Allison Agsten, and Senior Curator Anne Ellegood, the Hammer secured \$600,000 to support the organization of 6 exhibitions and 8 public programs curated by the Hammer on A+P's campus. Additionally, grant funds were directed towards the Hammer hiring Assistant Curator Jamillah James from The Studio Museum in Harlem. Not only did the Hammer support A+P in launching its contemporary art programs, but the museum also provided invaluable mentorship of A+P's staff, training them to run exhibitions and public programs independently after the collaboration concluded in September 2016.

1 Opening of *Charles Gaines: Librettos: Manuel de Falla/Stokley Carmichael* at Art + Practice's temporary exhibition space on 28 February 2015.

2 Banners installed in Leimert Park highlighting the Hammer Museum's exhibition *Charles Gaines: Gridwork: 1974-1989* organized concurrently with Art + Practice's presentation of *Charles Gaines' Gridwork* in A+P's temporary exhibition space at 4339 Leimert Boulevard.





1

ARTISTS-IN-RESIDENCE PROGRAM (2014-2015)

Art + Practice invited sculptor Aalia Brown, painter and educator Sandy Rodriguez, and former Brockman Gallery co-owner Dale Brockman Davis to its campus as artists-in-residence for 14 months, from August 2014 to October 2015. While Brown and Rodriguez worked long nights producing new work, Davis worked with archivists to document and catalogue ephemera from Brockman Gallery and Brockman Productions from 1967-1989. The three artists showcased their efforts in a group show at A+P, curated by the Hammer Museum Assistant Curator Jamillah James, from July 11 to August 29, 2015.



2

Sandy Rodriguez

During your residency at Art + Practice, what do you identify as the most rewarding aspect of your experience?

It is difficult to identify the most rewarding aspect of my 14-month residency as it was so multi-faceted and evolved over my time at Art + Practice. Certainly, building relationships across the organization with founders and staff at A+P as well as The RightWay Foundation, transition-age foster youth, other artists-in-residence, neighbors and cultural anchors of Leimert Park.

While I had proposed a single series of a dozen works about Leimert Park in 2014, I created three different series of works including my *Tear Gas*, *South LA Landscapes*, and *Fire* paintings. The intense production caught the attention of NPR Reporter Adolfo Guzman Lopez, and I was interviewed twice by KPCC and once by Anyck Beraud from Radio Canada and teen interns for the Los Angeles Times.

Because the foundation's support included a stipend, studio space, monthly studio visits with Hammer Museum Assistant Curator Jamillah James, hosting small group tours, and public programs of artist talks organized by the Hammer, my production ramped up like never before. I also shared with the local community my work in progress at an open studio at A+P, and was included in a group exhibition with Brockman Gallery co-founder Dale Brockman Davis and sculptor Aalia Brown. Former Hammer Museum Assistant Curator and now curator for the Institute of Contemporary Art, Los Angeles (ICA LA), Jamillah James organized the exhibition.

I hosted students from the University of Southern California (USC), residents enjoying CicLAvia, a number of Getty Multicultural Undergraduate interns from various cultural arts organizations and a class from the California Institute of the Arts (CalArts) that was working on a civic engagement and place keeping project as well as a number of curators and community members.

What did you learn from working with foster youth at A+P?

I learned to see my artwork and education practice with new eyes. It was personally and professionally fulfilling to see how my paintings and the neighborhoods surrounding A+P serve as catalysts for the skills, personalities, and life histories of the participants to emerge into their own artworks.

My goal was to introduce a type of creative engagement with transition-age foster youth to experience creative impact and engage with contemporary artistic ideas and artists.

Benefits included building community and confidence within a group of young women of color who had never worked together in their local community.

Over the eight two-hour sessions, we co-created a replicable arts-and-place-based enrichment program for foster youth centered on generation and resilience; provided participants with tools to develop their own creative practices as one way to process a stressful and transitional time in their lives; and created original content for an upcoming publication.

This last outcome was not planned. During the course of the pilot program, I was invited to produce a book we later titled *A Place We Call Home: East of La Cienega and South of Stocker*, a project of the Los Angeles County Arts Commission and CalArts. I invited (Barnsdall Park Director and artist) Isabelle Lutterodt to collaborate on the book and lead a session with the foster youth. Later we invited the participants to contribute their original poems to our book. The book is forthcoming and includes my paintings as well as work from a collaborative partnership, entitled Studio 75, as well as work done with community members from the second district and the foster youth participants.

I took away that I could take my practice outside of the museum and K-12 teacher programs and get back to providing access for Angelenos to process these troublesome and stressful times we live in.



Above (Left to Right) Artist Aalia Brown, artist and Brockman Gallery co-founder Dale Brockman Davis, Hammer Museum Assistant Curator Jamillah James and artist Sandy Rodriguez.

1 Exhibition opening of *A+P Artists In Residence 2014-2015: Dale Brockman Davis, Aalia Brown and Sandy Rodriguez* at Art + Practice on 11 July 2015.

2 Artist Sandy Rodriguez leads a foster youth workshop in her studio.



My exhibition at Art + Practice represented a warm welcome and generous introduction to my new city of residence. After three years in New York, I had been worried about moving to Los Angeles and integrating into a new community of artists. Showing at A+P immediately plugged me into an incredible arts community and gave me the impetus and opportunity to develop and show a new body of work (that included experimenting with a larger scale format and multiple panels).

It was important to me to exhibit in a place that is free to the public. Also, given that a central theme in my work is black representation, I was thrilled to show in Leimert Park, a historically black neighborhood that is a center of African American culture.



Left to Right Artist Njideka Akunyili Crosby, Hammer Museum Assistant Curator Jamillah James and artist Akosua Adoma Owusu.



My exhibition at Art + Practice ran concurrently with another project curated by Jamillah James (former Hammer Assistant Curator and now Institute of Contemporary Art, Los Angeles Curator)—a solo show at the Hammer comprised of older works. While making the work for Art + Practice, I wanted the new pieces to complement those in the Hammer project. The space I exhibited in at A+P had a long wall that motivated me to experiment with multiple works with interconnected narratives and compositions that could hang side by side on the same plane. Having all that space to work with also encouraged me to work at a larger scale than I ever had in the past.

Njideka Akunyili Crosby
Artist

Installation view of Njideka Akunyili Crosby: *The Beautiful Ones and Two Films* by Akosua Adoma Owusu. Art + Practice, Los Angeles, 12 September - 21 November 2015.



Left to Right Artists Dominique Moody and John Outerbridge at the exhibition opening of *Rag Man* at Art + Practice on 12 December 2015.

Facing page above Opening of *A Shape That Stands Up* at Art + Practice on 19 March 2016.

Facing page below Opening of *Alex Da Corte: A Season In He'll* at Art + Practice on 9 July 2016.





Exterior view of Art + Practice's exhibition space at 3401 West 43rd Place.

Opening of Fred Eversley: *Black, White, Gray* at Art + Practice on 12 November 2016.

CONSTRUCTING A+P'S EXHIBITION SPACE

After opening its inaugural exhibition with artist Charles Gaines in a temporary exhibition space in 2015, Art + Practice began planning for the design of a permanent exhibition space at 3401 West 43rd Place. With the expertise of architect Lydia Vilppu and general contractor Lucio Construction, A+P designed a main exhibition space, video and sculpture room, and administrative office around the existing Brimberry Barbershop and Beauty Salon.

The new home for A+P's exhibition space is situated in the heart of Leimert Park Village on the same block as the historic Vision Theatre, up the street from Brockman Gallery's former location at 4334 Degan Boulevard, and only a few steps away from the anticipated Leimert Park Metro stop on the Crenshaw/LAX metro line (coming in 2020). The centralized location is the perfect place for A+P to showcase free, museum-curated art for its community.

A+P began construction in April 2016. After 8 months of non-stop work, A+P welcomed visitors to the new space for the opening of *Fred Eversley: Black, White, Gray* on November 12, 2016.

Fred Eversley

Fred Eversley: Black, White, Gray represented Art + Practice's inaugural exhibition in its newly constructed exhibition space at 3401 West 43rd Place. Artist Fred Eversley recounts working with A+P, the Rose Art Museum at Brandeis University and what came next because of his exhibition at A+P.

Can you tell A+P about your exhibition titled *Fred Eversley: Black, White, Gray*?

Christopher Bedford, then Director of the Rose Art Museum and now Director of the Baltimore Art Museum, visited my studio with art collector and Art + Practice advisor Pamela Joyner. They loved my sculptures. Bedford then proposed to me an exhibition at A+P in Leimert Park.

Kim Conaty, then Curator at the Rose Art Museum, and now the Steven and Ann Ames Curator of Drawings and Prints at the Whitney Museum of American Art, traveled to Los Angeles to visit my studio. I explained to her that I was hesitant to organize a wide-ranging show of my artworks, but rather wanted to exhibit a more specific body of work. After talks with Conaty, we agreed that a short segment of my art career—just the black, white and gray sculptures, which I had made in the mid-1970s—would be an interesting choice.

Then, I visited A+P's exhibition space with Conaty. I loved the space and A+P's staff and really liked Conaty a lot. I agreed to do an exhibition at A+P. I was extremely pleased with how Conaty installed the show, and how friendly and helpful A+P's staff was. The exhibition ended up being one of my best executed exhibitions in my 50-year career. I would like to thank Pamela Joyner for introducing me to Bedford as well as Bedford himself, Conaty, Sophia Belsheim, A+P's Deputy Director and the rest of A+P's staff and of course artist Mark Bradford for wanting me to inaugurate A+P's exhibition space. I am grateful to them for making the wonderful presentation of my artworks possible.

What was your vision for your exhibition at A+P?

My vision for my exhibition at A+P was to show a shift in my body of work, from the first multi-color cast transparent lenses to the first making of my opaque monochrome reflective lenses. I decided to select a nice range of black, white and gray sculptures from my private collection. I envisioned that they would perform and exhibit very well together.

Also, Conaty and I discussed and agreed on the selection. I knew that it would be a fabulous exhibition. It would be an exhibition that I had thought about, but never had the opportunity to do with such a limited and focused body of work and time period, either previously when they were made, or later in my career. The works included several cast parabolic lenses in black, white and gray and a few sculptures from a later series of acrylic arcs and landscapes, a couple of vertical parabolic slices, and a black model for the *Parabolic Flight*—a work that was made for a commission in Miami. I think this selection was distinct, yet rich and included a varied ensemble that a lot of people seemed to enjoy.

Since exhibiting at A+P in 2016, how has your practice evolved?

Directly after A+P's show closed, the exhibition traveled to the Rose Art Museum where Conaty did another fabulous job installing the artworks in the Rose Art Museum's exhibition space—a space with lots of natural light from its skylight and windows. The exhibition generated a lot of attention, from the folks that saw it, and several wonderful reviews from both local and national press. I could not have been more pleased.

Also, John Spike, an internationally recognized Renaissance

art scholar, was in Boston for the opening of his Botticelli exhibition at the Boston Museum of Fine Arts, and visited the Rose Museum to see my exhibition. He loved my show and decided to bring it to the Muscarelle Museum of Art at William and Mary College, where he is the Assistant Director and Chief Curator. Furthermore, he decided to enlarge the exhibition by adding a few multi-colored sculptures created before the monochromatic sculptures presented at A+P as well as a few recent sculptures. The Muscarelle Museum of Art also published a comprehensive catalog titled *FRED EVERSLEY - 50 Years an Artist - Light, Space & Energy*.

These three museum exhibitions (i.e. at A+P, the Rose Art Museum and the Muscarelle Museum), together, and with the critical press reviews that they generated shed light and attention to my work again. I am very happy that the show was so defined and started in Los Angeles. The Boston exposure was also wonderful to witness because it seemed that a lot of people got to see these shows and now know my work better. I believe my exhibition at A+P, both directly and indirectly, gave me momentum to exhibit at the venues that came after. The exhibition generated more awareness and renewed interest in my sculpture practice, helping me get into new shows and be exhibited at other museum institutions across the country.

Recently I have been invited to participate in four important museum exhibitions including: *Water & Power*, a group exhibition at the Underground Museum in Los Angeles (May–September 2018); *Radiant Space*, a group exhibition at Van Dorn Gallery at Lesley University in Cambridge, MA (September 4–October 7, 2018); *Soul of a Nation: Art in the Age of Black Power* at the Brooklyn Museum in New York (September 14, 2018–February 3, 2019); and *Space Shifters*, a group exhibition at Haywood Gallery in London (September 25–December 16, 2018).



Katy Siegel

How did you first come in contact with Al Loving's work?

Researching *High Times, Hard Times*, an exhibition about experimental abstract painting in New York from 1967-1975—the years when painting was supposed to be over. We found that people were continuing to push and make new discoveries about painting, and that many of those artists were black. Al Loving, whom I only met on the phone, sadly died right before the show opened in 2006, but his torn canvas was universally recognized as one of the highlights of the show.

Why did you think a presentation of Al Loving's work would be a good fit for Art + Practice?

It is a perfect example of art that is rooted in black identity and also material experimentation on the highest level. Al and the other artists at Art + Practice show that these two things are not opposed—that in fact they feed each other.

A+P is right at the center of that world; other art institutions follow what A+P does. Again, it shows that art grounded in life, in community, in materiality is art at its best.

¹ Above and ¹ Opening of *Al Loving: Spiral Play, Loving in the '80s* at Art + Practice on 22 April 2017.

² LA Packing installs *Al Loving: Spiral Play, Loving in the '80s* at Art + Practice.

Facing page Opening of *Ruben Ochoa: SAMPLED Y SURVEYED* at Art + Practice on 2 September 2017.



SAMPLED Y SURVEYED WITH RUBEN OCHOA

Art + Practice welcomed Los Angeles-based artist Ruben Ochoa to work collaboratively with guest curator and Executive and Artistic Director of the Mistake Room César García to install a series of sculptures and flat works in A+P's exhibition space in 2017. The exhibition welcomed nearly 3,000 visitors in a 5-month period (September 9, 2017–January 27, 2018), including a diverse range of local school and university groups.



It was important for me to work with foster youth in my installation at Art + Practice because the work is about equality. I want it to be ABOUT equality and made in conditions of equality—many people from all walks working together to make something. If we can do this making artwork, we can surely do it elsewhere.

By working at A+P, I learned that I could imagine an installation of 'Love' and its execution—with incredible assistants—and it became more than I imagined. I also saw all the work as if for the first time. I could see relationships in pieces (made years apart) I hadn't seen before. I could see pieces displayed so professionally that I saw quality where I never saw it before. Amazing! I learned a lot.

Maren Hassinger

Artist

Artist Maren Hassinger installs *Maren Hassinger: The Spirit of Things* with Art + Practice's Security and Community Engagement and Communications interns.

For more information about Maren Hassinger's exhibition at A+P, reference the article titled *Maren Hassinger: The Spirit of Things* on page 112.



For more information about Senga Nengudi's exhibition at A+P, reference the article titled *Head Back and High: Senga Nengudi, Performance Objects (1976-2017)* on page 122.



Exhibition opening of *Slavery, the Prison Industrial Complex: Photographs by Keith Calhoun and Chandra McCormick* at Art + Practice on 22 September 2018.

Katie Delmez

Frist Art Museum curator Katie Delmez on Keith Calhoun and Chandra McCormick, artists whose photos and videos were exhibited at Art + Practice in 2018 as part of a traveling exhibition organized by the Frist Art Museum.

I am most inspired by the depth of Keith Calhoun and Chandra McCormick's commitment to shed light on issues and people that mainstream society may wish to overlook. They have been traveling to Angola (the Louisiana State Penitentiary), which is about 135 miles northwest of New Orleans, since the early 1980s and have therefore had the chance to follow the lives of the prisoners for decades. Some men, like Glenn Demourelle, they knew from the neighborhood before incarceration. They photographed him in his cell block in 1980 and again in 1994 when he was allowed to attend his mother's funeral. Now out of prison, they regularly see Demourelle singing in a church choir. Over the course of the project, they also became close friends with Henry James, who was exonerated by DNA evidence in 2013 after being in Angola for thirty years. Visitors to the exhibition (*Slavery, The Prison Industrial Complex: Photographs by Keith Calhoun and Chandra McCormick*) can sit on a bench carved by James as they watch Calhoun and McCormick's interview with him about his experiences. They remain in touch—he even called one day when we were at lunch, which was pretty exciting! It's this level of genuine intimacy and mutual trust with the subjects that really comes through in their photographs and makes them stand out among others to me. Theirs is more than an academic or empathetic interest—these are friends and members of their community.

The couple's community engagement efforts also demonstrate their commitment to social activism. Their intimate understanding of prison culture and the importance of intervention before incarceration have prompted them to work not only in correctional facilities but also in their own New Orleans neighborhood. They teach photography to at-risk youth in the Lower Ninth Ward and have made their studio a welcoming environment. Calhoun and McCormick want them to know that there are multiple viable alternative paths for these children.



Above Exhibition opening of *Slavery, the Prison Industrial Complex: Photographs by Keith Calhoun and Chandra McCormick* at Art + Practice on 22 September 2018.

Facing Page Installation view of *Head Back and High: Senga Nengudi, Performance Objects (1976-2018)*. Art + Practice, Los Angeles, 23 June–25 August 2018.



In 2017, Art + Practice founded an education program, welcoming local students and educators to engage with the artworks on display in A+P's exhibition space. A+P Education Consultant and local educator Karina Yanez reflects on the program and her students' connection to the artworks on view.

'Art Plus Practice' as my students like to say, has opened the door to contemporary art spaces for my students and the best part: it's a ten-minute walk from our school. This past summer (July 2018) I took an intimate group of students—coincidentally, all girls—to the Senga Nengudi show. Within a few minutes of being in the space, sitting in a circle and taking Senga's work in, a student who is ten turns to me and her peers and goes "Oh! Senga is using this word [ephemeral] in a similar way that Maren Hassinger did, except she's using more industrial materials!"

When I think it really cannot get any better than that, students shock me in other aspects of their understanding of art. Later they, on their own, went on to discuss friendship, collaboration and performance art before we even started the student handout. Those connections were all on them. I wish I could take credit in my students' realization in A+P's careful curation in how both Maren and Senga's shows may speak to each other.

Karina Yanez

A+P Education Consultant and Teaching Artist





PUBLIC PROGRAMS (2014-2018)

Art + Practice organized 35 public programs from 2014–2018. Public programs welcome artists, educators, curators, museum directors, art collectors, gallerists, authors and others to engage with A+P's local community in conversations about contemporary artistic ideas. Programs' discussions were designed to coincide with the exhibitions on view. All programs are free and have welcomed more than 2,500 attendees.



At the very beginning, Mark Bradford described Art + Practice very simply as a portal to bring contemporary art and ideas to a local community that would not usually have easy access to so-called elite culture. And at the same time, to identify through frank conversation with that community basic day-to-day needs that A+P could meet. In one sense, this conception seems self-evident, but I'd argue only once articulated. The dyad of need/access that structures A+P may be simple, but it is also a radical position for an arts-based institution to adopt, and, in my opinion, it represents a model that can and should be scaled up to restructure the work of larger civic museums in the US and beyond that are trying to develop new and more diverse communities of visitors.

Left to Right Baltimore Museum of Art Dorothy Wagner Wallis Director Christopher Bedford in conversation with artist Leonardo Drew at Art + Practice on 20 July 2017.

In many ways, the inspiration for the course we have taken at the BMA is A+P. We have simply taken some of A+P's founding convictions and embedded them in a larger civic museum. We are at the very beginning of that process, but the results have already proved invigorating for the Museum.

Working with A+P has reaffirmed my belief that the most compelling art and ideas have the capacity to reach deeply into all audiences, ranging from the most socialized and specialized to those entirely unfamiliar with the history and discourses of contemporary art. I think the most profound ideas can be articulated plainly and accessibly, and A+P makes that promise real in practice.

Christopher Bedford

The Baltimore Museum of Art Dorothy Wagner Wallis Director



Naima J. Keith

How has the collaboration between the California African American Museum and Art + Practice evolved since the public program titled *In Conversation: The Ease of Fiction*, hosted at A+P in 2016?

Our first collaboration was a dynamic conversation about this exhibition's themes and its featured artists' practices. Since this thoughtful discussion, we've continued to expand our collective programming to include more meaningful community-wide dialogues about contemporary art and culture. As South LA institutions sharing a strong commitment to artists of color, we recognize and aim to cultivate our parallel trajectories. Collaborating allows us to create crossover events and pool our resources together for our similar audience base. Thinking about the needs of our respective communities, we recently developed *Points of Access*, a public program series aimed at tackling art-related topics and concerns. This past month (June 2018), for example, we featured a collector's panel where we created a discourse around the commercial side of art.

Can you share a memory from moderating your talk with Dale Brockman Davis and Alonzo Davis, the first public program presented at A+P?

From working on the *Now Dig This! Art & Black Los Angeles* exhibition, I was able to establish a friendship with Dale Brockman Davis and Alonzo Davis and greatly enjoyed this conversation. However, my primary memory from this talk was the incredible attendance. This event was packed! Seeing the enthusiasm and support that A+P fostered from its nascent beginning was a clear indicator that this institution was both needed within the community but was also bound to succeed. The attendance at this talk was a reminder that art and culture should exist—and can thrive—everywhere.



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1 (Left to Right) California African American Museum Deputy Director, Exhibitions and Programs Naima J. Keith and Columbia University Professor and author Dr. Kellie Jones in conversation at Art + Practice.

2 (Left to Right) Naima J. Keith in conversation with artists and Brockman Gallery co-founders Dale Brockman Davis and Alonzo Davis at Art + Practice.

3 Visitors attend *In Conversation: Dale Brockman Davis and Alonzo Davis with Naima J. Keith* at Art + Practice.

Facing page (Left to Right): Artists Duhirwe Rushemeza and Meleko Mokgosi at Art + Practice.



The California Jazz and Blues Museum

An interview conducted by Art + Practice Gallery Attendant Samuel Hamilton with performer, educator and California Jazz and Blues Museum founder Barbara Morrison.

Originally from Romulus, Michigan (a suburban of metro Detroit), Barbara Morrison's forty-five-year career as a performer and recording artist includes appearances worldwide with some of the greatest names in jazz, including Ray Charles, Dizzy Gillespie, and Buddy Collette, among others. Morrison has performed in such highly regarded venues as Carnegie Hall and at notable events such as the North Sea Jazz Festival, Jazz Festival Bern, and the Playboy Jazz Festival.

In 2017, Morrison founded the California Jazz and Blues Museum, located at 4317 Degnan Boulevard in Leimert Park. The museum's mission is to provide artists a venue in which to express themselves while providing arts exposure and opportunities in Leimert Park.

Samuel Hamilton, Art + Practice's Gallery Attendant, sat down with Morrison to discuss the museum, its impact on Leimert Park, and her ongoing investment in exposing her community to the rich jazz history in Los Angeles and beyond.

Facing Page Performer, educator and California Jazz and Blues Museum founder Barbara Morrison at the opening of the California Jazz and Blues Museum on 2 April 2017.



Samuel Hamilton:

Please tell me about your childhood.

Barbara Morrison: I was born in Romulus, Michigan as the oldest of six children. I grew up in a Baptist church and started singing there when I was five years old.

I lived in Romulus until high school, then I won an America's Junior Miss pageant. The prize was a four-year scholarship to college. I recall my father asking me what I wanted to do following my win, and I said, "I want to sing just like you, Daddy." He said, "Go be a singer."

When I was sixteen, a friend told me he knew a singer in Detroit who was recording a record. I met him and ended up singing on a bunch of the tracks. Afterward, I started hearing myself on the radio. Then I moved to California in 1973 to pursue a career in music.

Hamilton: How did you get involved in the music scene in California?

Morrison: I jumped from band to band but ended up singing for Johnny Otis [Ed: an American singer, composer, and performer best known as the original "King of Rock and Roll"].



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1-2 Opening of the California Jazz and Blues Museum in Leimert Park, 2 April 2017.

In Otis's band, I traveled the world before joining the Ray Charles Orchestra. From there, I joined jazz trumpeter Doc Severinsen from *The Tonight Show* with Johnny Carson.

Hamilton: Who are some of the most memorable artists you've worked with in your career?

Morrison: One of my favorite memories was at the Montreux Jazz Festival in 2005. I worked with Bobby Parker, Gatemouth Brown, Patti LaBelle, Carlos Santana, Patti Austin, Angelique Kidjo, Herbie Hancock, Wayne Shorter, Steve Winwood, Buddy Guy, and others. But one of the highlights of my life was meeting Ella Fitzgerald.

Hamilton: Tell me about your life in Leimert Park. What prompted you to open the Barbara Morrison Performing Arts Center?

Morrison: I knew there were too many children in the area who did not have a place to go. I thought, "If they had something to do or had someplace to go, they would stay out of trouble." Currently, the Barbara Morrison Performing Arts Center partners with the nonprofit Harmony Project¹, a nonprofit providing music education exclusively to low-income youth. The nonprofit works with 2,200 students across Los Angeles in spaces like mine. Harmony Project has drop-off sites all over Los Angeles, so the parents do not have to drive long distances for their children to learn how to play a musical instrument.

Additionally, the Arts Center has a choir and a big jazz band. The staff and I put on plays and concerts. The space is multipurpose. People can do whatever they want. Often, the Arts Center hosts people's birthdays and weddings. I hosted a wedding there once!

Hamilton: I am aware that you're also a professor. Can you tell me more about your work in secondary education?

Morrison: I teach ethnomusicology in the Jazz Studies program at UCLA. I've been teaching there for twenty-one-plus years. I work with teenagers and young college students, ages seventeen to twenty. I also lecture at Columbia College and other universities.

Hamilton: How did you come to establish the California Jazz and Blues Museum, your most recent endeavor in Leimert Park?

Morrison: In Leimert Park there is a Sankofa Passage—a walk of fame—along Degnan Boulevard. This passage pays homage to local figures, such as Los Angeles jazz legends Horace Tapscott, Dexter Gordon, and Buddy Collette.

Over the years, I noticed many children walking up and down the street, looking at the names, but not knowing who the artists were. By founding the California Jazz and Blues Museum, I wanted those children and the community to learn about our local jazz legends.

¹ To learn more about the Harmony Project visit harmony-project.org/.



Opening of the California Jazz and Blues Museum in Leimert Park on 2 April 2017.

Hamilton: So what is next for the California Jazz and Blues Museum?

Morrison: I have many ideas! I would like to establish a lecture hall and a concert hall, and build a jazz library. There, I would like visitors to have a space where they can go to read and learn more about the important jazz artists of today and from our past.

I would also like to establish more space for holding classes. When founding the museum, I thought to start small and see what I'd come up with. That's why I went ahead and rented this space (4317 Degnan Boulevard). I wanted people to see that there's an effort being made here because often, when people see you trying, they usually jump on board and try to help.

Ultimately, my biggest dream is to get enough support to make this a landmark for the community and beyond. At the California Jazz and Blues Museum it is about our music and honoring its history. I want to shed light on the importance of jazz's history in Los Angeles and beyond.



Facing Page
Performer, educator and California Jazz and Blues Museum founder Barbara Morrison in conversation with Art + Practice Gallery Attendant Samuel Hamilton. Leimert Park, Los Angeles.

Right
Inside the California Jazz and Blues Museum in Leimert Park, Los Angeles.



ABOUT THE CALIFORNIA JAZZ AND BLUES MUSEUM

Founded by jazz performer and educator Barbara Morrison in 2017, the California Jazz and Blues Museum (CJBM) honors California's influence and Californian artists on the larger history of jazz and blues music. Highlighting the "cool jazz" or "West Coast jazz" movements of the 1940s and 50s, the museum seeks to educate the public about important figures and collaborations in California's jazz and blues history. In addition to photographs, paintings, and ephemera on view, CJBM also offers free performances, discussions, open mic nights and classes. Located in the community of Leimert Park, Los Angeles, CJBM hosts after school music lessons for local youth in conjunction with field trips, family support, and college scholarship opportunities.

California Jazz and Blues Museum
4317 Degnan Boulevard, Los Angeles, CA
Hours: Mon–Wed, by appointment only; Thurs–Sun, 12:00–5:00 p.m. | Free admission
californiajazzandbluesmuseum.com

Art + Practice Gallery Attendant Samuel Hamilton interviews performer, educator and California Jazz and Blues Museum founder Barbara Morrison.



Gallery Plus owner Laura Hendrix in Leimert Park.



Gallery Plus at 4333 Degnan Boulevard in Leimert Park Village.

In Memory: Laura Hendrix of Gallery Plus

An interview conducted by Art + Practice Gallery Attendant Samuel Hamilton in 2017 with Gallery Plus owner Laura Hendrix.



ABOUT LAURA HENDRIX

On May 16, 2018, Gallery Plus owner Laura Hendrix passed away peacefully in her home.

Born in Los Angeles and raised in Wasco, California, Hendrix moved to Los Angeles when she was eighteen years old and found employment in a lamp factory, where she was paid \$1 an hour. Later, Hendrix attended California State University, Dominguez Hills and earned a degree in social work. She then worked in mental health services at Kendren Community Health Center in Compton, California. In the early 1980s, and with the support of her husband, Ob Hendrix, she left her position at Kendren to open her own retail space named Gallery Plus. Gallery Plus closed in December 2018.

The following interview, conducted by Art + Practice Gallery Attendant Samuel Hamilton in 2017, describes the 30-year history of Hendrix and Gallery Plus in South Los Angeles.

Above Gallery Plus owner Laura Hendrix and Art + Practice Gallery Attendant Samuel Hamilton.

Samuel Hamilton:

What year did you open Gallery Plus?

Laura Hendrix: I founded Gallery Plus between 1983 and 1984 in a retail space, near Crenshaw Boulevard, off Slauson Avenue—in between Eileen and Keniston Avenues. I moved the store to Leimert Park in 1988.

Hamilton: Why did you move Gallery Plus to Leimert Park?

Hendrix: I was first told about my Leimert Park storefront by my friend, and founder of the Museum in Black, Brian Breye. Museum in Black was a Leimert Park museum (1965–2005) that displayed and sold African artifacts as well as artifacts from America's era of slavery.

In the late 1970s, Mr. Manrique, who owned the building, was utilizing my current storefront for his poultry business. He decided to give up the space and was looking for a tenant. Breye told me, "If you don't come, I'm going to tell somebody else." I quickly visited the space, stepped in the door and saw the potential. I then said, "I am going to rent this." Shortly after my visit, I did.

Hamilton: How did you come to name your store, and what inventory did you first carry?

Hendrix: When I was starting out, I knew I wanted to sell fine art and gifts. The name "Gallery Plus" was direct and to the point. By selling gifts, in addition to fine art, my husband Ob and I were able to make a good profit and pay the rent.

Hamilton: Besides selling arts, crafts and antiques, what other services have you provided at Gallery Plus?

Hendrix: For a period of time, Ob and I provided framing services. Ob attended Los Angeles City College for a course in framing. After completing the course, he taught me the skills so we could provide framing services together. We were able to support this aspect of the business for many years. After my husband passed away the work became too much for me to handle. I decided to focus my energies on selling the fine art and gifts instead.

Hamilton: From where does your inventory originate?

Hendrix: A lot of my inventory comes through word of mouth or from distributors. In the 1980s and 1990s I fondly remember carrying artworks by the artist William Tolliver, a Mississippi-born African-American painter, who lived and worked in the South [Ed: b. 1951; d. 2000]. It was beautiful work and I was proud to exclusively carry his artworks on the West Coast.



Left to Right Art + Practice Deputy Director Sophia Belsheim, Gallery Plus owner Laura Hendrix and Art + Practice Gallery Attendant Samuel Hamilton in conversation at Gallery Plus.



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At the time, people were surprised that I carried artworks of such high quality in South Los Angeles. Often people would recommend that I move my store further west, towards Santa Monica, Culver City or Brentwood. I always told those questioning my location, "I'm where I should be." I am proud of my location and have enjoyed welcoming people to my South Los Angeles-based store for over 30 years.

Hamilton: What do you enjoy most about owning a store?

Hendrix: I enjoy serving my local community. I always try to treat my customers with dignity and respect, while providing a good service.

I have also enjoyed working with artists these past 30 years. I respect their practice and way of working. I have tried to support artists as best I can. I have always believed that our role is to support the artists and not dictate an exclusive right to sell their work. Ob used to say, "You should let the artists be free to do whatever they want." I agree with his advice.

Hamilton: If you were to provide advice to a recently-established merchant in Leimert Park, what advice would you give?

Hendrix: My advice is to not judge your customers. Always treat them with respect. I believe good service is important.

I also recommend making sure to be aware of the competition in the market, and challenge yourself to set your business apart. With many vendors selling arts and crafts on the streets and in the park here in Leimert Park Village, I have had to pay attention to what goods they are selling

and their price points. I have worked hard to make sure that the quality of my merchandise stays consistent and that my prices are competitive. I believe in the merchandise that I carry and always try to set myself apart.

Hamilton: What is your five-year vision for Leimert Park?

Hendrix: Over the years, I have worked with the California Redevelopment Agency (CRA) to engage our local community and draw awareness to the uniqueness of Leimert Park. Together, we have worked to create an aesthetic for the neighborhood. This effort has enforced architectural consistency within Leimert Park, helping to preserve its original buildings. I hope to continue to be part of this effort as Leimert Park continues to develop.

1 Gallery Plus owner Laura Hendrix in front of the original Gallery Plus storefront in between Eileen and Keniston Avenues off Crenshaw Boulevard in Los Angeles.

2 Gallery Plus owner Laura Hendrix.

3-6 Detailed images of items sold at Gallery Plus.

7 Gallery Plus opening with artists David Hammons and Ruth Waddy pictured center.

8 (Left to Right) Gallery Plus owner Laura Hendrix and artist David Hammons.



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Year 2 with First Place for Youth and Art + Practice

Two interviews, similar questions, answered by First Place for Youth Chief Regional Officer Hellen Hong and Art + Practice Executive Director and Co-founder Allan DiCastro.

In late 2016, First Place for Youth and Art + Practice launched their collaboration on A+P's campus in Leimert Park Village. A+P sought to collaborate with a nonprofit provider of social services to foster youth that could provide stable housing in conjunction with education and employment support.

Upon meeting First Place, A+P was impressed with their rigorous model. Founded in Oakland, CA, First Place for Youth champions results-driven, direct services to foster youth, while simultaneously working to change public policies that improve the lives of as many foster youth as possible.

A+P had one question for First Place:

What do you need most?



Left to Right First Place for Youth Chief Regional Officer Hellen Hong and Art + Practice Executive Director and co-founder Allan DiCastro.

First Place already had an established office and classroom in Koreatown. There, First Place was providing support services to 141 foster youth living in Los Angeles County, including a high concentration of foster youth living in South Los Angeles. First Place told A+P that it needed to establish a more centralized hub in the neighborhoods in which its foster youth lived, worked, and attended school. In November 2016, First Place joined A+P's campus and the collaboration was underway. Today, First Place serves over 200 foster youth in Los Angeles with the vision to serve nearly 500 foster youth in the next 4 years.

Now in the second year of their collaboration, First Place and A+P look back to explore how both organizations have evolved and what they envision for their future working together to support the needs of transition-age foster youth.

Interview with Hellen Hong

1. Please tell readers about First Place for Youth.

First Place for Youth helps foster youth build the skills they need to make a successful transition to self-sufficiency and responsible adulthood. In Los Angeles County, a growing number of foster youth turn 18 while still in foster care—kids who have no stable family to turn to for support as they face adulthood. First Place serves these older foster youth, ages 18 to 24, focusing on those who are at the highest risk—those who have left foster care without a high school diploma, are unemployed, have experienced homelessness, or are pregnant or parenting. Since starting our work in Los Angeles in 2010, we've grown to become one of the County's largest providers of services for transition-age foster youth.

We provide our program participants with safe, stable housing as well as intensive case management from our Youth Advocate social workers, who instill life skills for independent, healthy adulthood. Simultaneously, our Education-Employment Specialists ensure participants progress in school and build job experience, working toward a viable career path. Our program staff also work with our young parents to empower them with the tools they need to become strong and capable role models for their own children and break the intergenerational cycle of foster care.

2. What drove First Place to establish an office and program center in South Los Angeles?

South Los Angeles has a particularly high concentration of foster youth. We wanted to reach these young people with the high-impact wraparound services First Place provides. Our approach to expansion epitomizes the core values of our organization: serving foster youth in the communities where they have connections, and establishing a First Place presence where our support is most needed.

3. What were First Place's initial goals in moving into a space on A+P's campus?

We knew having a presence on Art + Practice's campus would allow us to significantly strengthen our program for foster youth based in South Los Angeles. Our participants in the area have easier access to a First Place office, allowing them to drop in outside their specific appointments, which we

always encourage. We can now provide a South Los Angeles-based community space for our young people to gather for special programming, events and classes as well as informally, day to day. We are so happy to have this safe, supportive space available for foster youth in the neighborhood.

We also wanted to be in a better position to form partnerships with organizations and businesses in South Los Angeles. We are always striving to connect our participants with relevant jobs and internships in their communities. Thanks to our connection with A+P, we've had wonderful opportunities to expose our participants to A+P's incredible work and introduce participants to opportunities in the arts that otherwise they may not have known existed.

4. How has First Place evolved as a result of its collaboration with A+P in 2016?

Opening our second Los Angeles office on A+P's campus laid the groundwork for our rapid and continued growth in Los Angeles County, as we strive to meet the growing need for our services. In addition to our offices in Koreatown and in Leimert Park at A+P, we now have two other offices located within housing sites for our youth, in Compton and in Santa Monica. Our collaboration with A+P has also increased the visibility of our work and vision, including through the November 2017 PBS Los Angeles Art feature. This collaboration helps us reach the greater Los Angeles community with our youths' stories, the challenges they face, and how First Place is equipping foster youth to beat the odds.

5. Has First Place's vision for its collaboration with A+P changed since November 2016? If so, how?

Our vision for this collaboration has only expanded! We've seen how First Place and A+P can bring opportunities to one another. We've been thrilled at the chances our participants have had to be inspired in new ways—by Mark Bradford's story and legacy, and by other leaders like Anita F. Hill and Troy Carter, all of whom have made time to speak with our youth and hear their stories. We also look forward to continuing to work with A+P to identify foster youth in our program for jobs and internships on A+P's campus and beyond. It's an exciting time, and our team at First Place is looking forward to the possibilities.

6. What are some challenges and triumphs that First Place experienced so far on A+P's campus?

As our first expansion site in Los Angeles County, we started with ambitious plans for the range of additional services we envisioned providing to South Los Angeles' youth out of our A+P site, such as high school completion classes in our classroom space. We've faced some challenges in realizing this vision. First Place's mission of serving older foster youth represents a tighter focus than that of many potential partner organizations, who are more focused on serving broader populations. We know that foster youth face unique challenges and represent a multitude of vulnerable demographics, so we continue to focus on helping these young adults access the educational and employment opportunities they need.

We've also been able to develop positive community connections in the Leimert Park neighborhood to provide professional development opportunities for our youth. For example, Rios Clementi Hale Studios has become a resource for youth to learn more about careers in design and production, including architecture, landscaping, and interior design, as well as product and graphic design. We're excited to continue developing relationships like this in the local community.

7. What are some positive outcomes of First Place's collaboration with A+P?

After opening our space on A+P's campus, we saw steady growth in traffic of our South Los Angeles-based participants dropping in between appointments as well as attending events; the space is much more accessible to South Los

Angeles participants than our Koreatown office. This increased opportunity for face-to-face time allows our participants to strengthen relationships not just with their specific team of support staff, but also with other staff and fellow participants. We've seen how important it is for young people to be served within their own community. It's our collaboration with A+P that allows us to offer even more frequent connections.

8. To date, what has First Place learned about its program, staff and foster youth by collaborating with A+P?

In addition to being deeply beneficial to our foster youth program participants, this collaboration has inspired our staff in new ways. Moved by Mark's story and by the entire A+P team's work of investing in the local Los Angeles community, several of our staff members have stepped up to lead in response to new opportunities presented by our growth throughout Los Angeles County—growth supported by this collaboration. Our staff has also learned how we can better serve our participants who are interested in arts career paths. We look forward to continuing to grow in all of these ways as our collaboration continues.



Above Exterior view of First Place for Youth's classroom and office space on Art + Practice's campus.

For more information about First Place for Youth, reference the article titled *Paid Internships for Foster Youth* on page 70.

Interview with Allan DiCastro

1. Please tell readers about Art + Practice.

Art + Practice is a 501(c)3 private operating foundation that was founded by artist Mark Bradford and philanthropist and art collector Eileen Harris Norton and myself. Based in Leimert Park, A+P supports the needs of its local foster youth through our collaboration with nonprofit First Place for Youth, and provides the community with free access to museum-curated contemporary art and artist lectures.

In a collaboration with First Place, and through successful fundraising, A+P offers paid internships to First Place participants. Foster youth are trained to work on A+P's campus and within its administrative and contemporary art programs. The interns assist A+P's staff with general administrative duties, communications, exhibitions and public programs. Current foster youth internships offered at A+P are its Security and Community Engagement Internship (up to 4 months) and its Administrative and Communications Internship (up to 6 months).

A+P's contemporary art programs include a museum-curated exhibition program and public programs. Contemporary art programs champion artists of color who have exhibited at museums across the United States and internationally. Organized to coincide with exhibitions on view, public programs welcome artists, educators, curators, collectors, museum directors, and others for a talk, panel discussion or screening.

In conjunction with A+P's exhibitions program, A+P welcomes its local educators and their students to explore A+P's museum-curated exhibitions on view. Designed as an outreach program to meet teachers where they are in terms of curriculum and familiarity with contemporary art, A+P offers school groups teacher resource guides and corresponding student handouts. These handouts incorporate the California State Content Standards (VAPA and ELA).

A+P's nearly 20,000-square-foot campus hosts the many programs and events that A+P organizes each year. Through collaborations with museums and First Place for Youth, A+P seeks to expose its community to the diverse ideas generated by contemporary artists, while also supporting foster youth (mainly in South Los Angeles) in becoming self-sufficient and responsible adults. All admission to exhibitions and public programs is free.

2. What drove A+P to establish a campus in Leimert Park?

Co-founder Mark Bradford has a long history of working in South Los Angeles and in Leimert Park. When he, Eileen, and I were planning to found A+P in 2004, we wanted to establish a nonprofit in our community, near Mark's studio. Our vision was to build an organization that would serve a population in need while also providing access to contemporary art and ideas. Through research we found that there was a high concentration of foster youth in and near Leimert Park who needed support. Establishing A+P's campus in Leimert Park was a natural fit and made sense.

In 2011, Mark and I purchased the art deco building on the corner of West 43rd Place and Degnan Boulevard (in the heart of Leimert Park Village and a block away from Bradford's art studio) to house A+P. As the organization grew, Mark agreed to move and donate his artist studio to house A+P's temporary exhibition space and foster youth space. Today, Mark's former studio and former hair salon called Foxye Hair Salon, where Mark worked with his mother for 10+ years, houses First Place for Youth's classroom and office space.

3. What were A+P's initial goals in welcoming First Place to A+P's campus?

In 2016, A+P sought a collaborator that could provide local foster youth with housing opportunities in addition to education and employment support here in Leimert Park. As co-founders, Bradford, Norton, and I hoped that by establishing a centralized location in South Los Angeles, such collaborators could better serve the foster youth living predominately in our community and the surrounding neighborhoods. That way, foster youth wouldn't have to travel long distances to get the consistent support they needed.

4. How has A+P evolved as a result of its collaboration with First Place in 2016?

Since establishing a collaboration with First Place, A+P has been able to work directly with and better support the needs of its local foster youth. With First Place, A+P established a paid internship program for First Place's

program participants in 2017. A+P is now responsible for the training, management, and professional mentorship of three interns on its campus per internship cycle. If any personal support services are needed, then First Place works with A+P to address the concerns, helping our foster youth get the support and constructive feedback needed. This paid internship would not have been possible had it not been for First Place's willingness to work collaboratively with A+P's staff. The co-founders and I are grateful for their ongoing support and guidance as we continue to better understand the needs of our local foster youth.

Also, by collaborating with First Place, A+P is now better able to envision further ways in which the nonprofit can connect foster youth with a larger network of job and education opportunities. For example, in 2017, A+P connected First Place with The Broad's Diversity Apprenticeship Program, which invites underrepresented populations to apply to the museum's rigorous, paid art-handling training program. First Place's ongoing willingness to jump at the opportunities that come its way is inspiring and necessary to support our local foster youth so they get the jobs they need to support themselves and succeed long term.

5. Has A+P's vision for its collaboration with First Place changed since November 2016? If so, how?

Initially, A+P considered working with First Place to develop an education program to help foster youth graduate from high school. With many unsuccessful attempts to find an educational collaborator to work within First Place's existing program, A+P and First Place collectively decided that it would be better to first utilize the resources it already had—the contemporary art programs.

Under the umbrella of A+P's contemporary art programs, the foster youth internship program creates an opportunity for A+P to provide direct employment and training to our local foster youth. Trainings for industry standard skills such as Adobe Creative Suite, CPR/First Aid certification, and California state security guard certification ("guard card") help lay down a framework for foster youth to get jobs within a competitive job market outside of A+P's campus.

6. What are some challenges and triumphs that A+P experienced so far working with First Place?

In hiring foster youth to work on its campus, A+P quickly identified the importance of finding the right candidate for the team. If an individual isn't dedicated to their position,

it's harder to cultivate their individual work ethic and reveal their natural talents. Now, prior to interviewing candidates to participate in our internship program, A+P's staff works closely with First Place to identify foster youth who have interests and long-term goals aligned with their potential job duties and trainings at A+P.

7. What are some positive outcomes of A+P's collaboration with First Place?

Firstly, A+P enjoys working with the staff at First Place for Youth. They are open to new ideas, continue to propose collaborative initiatives and take charge in seeking opportunities for their foster youth. For example, A+P and First Place have organized round table discussions for the foster youth with experts in their fields, such as lawyer, educator and social activist Anita F. Hill, and entrepreneur and music mogul Troy Carter. At the round table discussions, Anita and Troy described their personal histories and led conversations that sought to inspire and expose the foster youth participants to the diverse ways in which a person can overcome obstacles. A+P and First Place's organization of the round table discussions have led to positive and constructive conversations among our local foster youth, exposing them to a wider network that they may not have had access to otherwise.

8. To date, what has A+P learned about its programs, staff and foster youth by collaborating with First Place?

A+P has learned that we need to continue relying on experts like First Place for Youth's staff to guide A+P in supporting the needs of our local foster youth. For example, A+P's staff learned that when issues arise it's important to work collaboratively with First Place's staff to identify the best ways in which the two organizations can support that foster youth in need.

The Current State of Foster Care in Los Angeles County

There are approximately 30,000 foster youth living in Los Angeles County (the highest concentration of foster youth in one area in the US).

Source: kids-alliance.org

Paid Internships for Foster Youth

Narrative by First Place for Youth Education and Employment Supervisor
LaMont Walker

In 2018, Art + Practice met with First Place for Youth Education and Employment Supervisor LaMont Walker to discuss the services First Place offers to foster youth (ages 18-24) and the collaborative initiative with A+P that employs foster youth on A+P's campus. Walker shared with A+P his personal narrative about directing a diverse range of resources to foster youth often forgotten or overlooked in educational and employment settings.

First Place for Youth Education and Employment Supervisor LaMont Walker in conversation with Art + Practice Deputy Director Sophia Belshim.





A Bit of Background

I have always wanted to help young adults pursue their educational and employment goals. At First Place for Youth, I get to support transition-age foster youth in doing just that. As the Education and Employment Supervisor, I oversee First Place Los Angeles' Education and Employment department. I am responsible for managing a team of social workers who help foster youth set short- and long-term goals with respect to their educational and career opportunities, such as earning a GED, enrolling in higher education, or identifying a career path and pursuing employment.

I like working in this field because I am able to tap into my creative side. I have creative license to approach working with and addressing problems that foster youth might have. I recognized my passion for this kind of problem-solving when I worked at the Economic Opportunities Commission (EOC), a nonprofit agency that provides job opportunities to 1,300 of Fresno's underserved individuals. There, I worked in EOC's summer youth programs department. I thought, "if I had issues with graduating from high school or getting a job, I can only imagine what others would be dealing with who grew up in high-risk populations."

Born in California, I was the first of my family to attend college. I enrolled at Morehouse College in Atlanta, Georgia, but transferred to Alabama State University, graduating with a double major in political science and theater arts with a minor in music. Afterward, I attended California

State University, Fresno, and received a master's in public administration. I also recently received a master's in performance psychology.

Prior to working at First Place, I worked at Ocean Park Community Center (OPCC), a nonprofit based in Santa Monica that offers mental health, domestic violence, substance addiction, income, life skills, and veterans services for the local homeless population. There, I worked with many young adults. I was responsible for overseeing intake as well as coordinating OPCC's youth program. I then saw that First Place was hiring and applied to join their team.

I was first hired by First Place as an Education and Employment Specialist. I worked with a caseload of 30 to 36 foster youth and was responsible for meeting with each individual twice a month. I supported their educational and employment goals, linking them with learning opportunities that might lead to industry-recognized certifications or helped them in their pursuit of a college degree. I have worked at First Place for over five years, and a little over a year in my current position as the Education and Employment Supervisor.

Above First Place for Youth Education and Employment Supervisor LaMont Walker.

Facing Page A+P Security and Community Engagement Intern George Harvey collects programs after an artist talk in A+P's public program space.



About First Place for Youth's Education and Employment Program

When a foster youth enrolls in First Place's program, that youth is connected to various resources, including a team of licensed clinical social workers. The team consists of an Education and Employment Specialist as well as a Youth Advocate. Together, the team and foster youth work to set short- and long-term goals. As a youth-driven program, First Place looks to its participants to set the tone for how First Place's staff will support that individual. Often, a foster youth will tell us, "I want to graduate from high school" or "I want to work in a field that helps others," and First Place's teams respond, "How can we help you get there?"

Then, through a series of assessments such as the Comprehensive Adult Student Assessment Systems (CASAS)¹ and Holland Code (RIASEC)² assessment, First Place's Education and Employment team tries to figure out what our foster youth are interested in doing further. It's important to understand each individual's learning styles before making recommendations for how to proceed with pursuing an education or applying for a job because not everybody learns the same way or has the same interests. For example, if I am supporting a foster youth who likes to work with their hands and is creative, perhaps a career in the food industry or landscape design might be a good fit. First and foremost, it's all about fit. In working with foster youth, there are some challenges that come up. For instance, the majority of foster youth enrolled in First Place's program come from disadvantaged backgrounds or have gone through a series of traumas and transitions. Some of these transitions have

1 CASAS – A competency-based assessment in the US that is designed to assess the relevant, real-world basic skills of adult learners. Source: casas.org

2 Holland Code (RIASEC) – An assessment test, which stands for realistic, investigative, artistic, social, enterprising and conventional, that is designed to help students in developing an educational plan for high school and college. Source: cacareerzone.org

Select First Place's Employment Collaborators and Partners

Metro's Workforce Initiative Now Los Angeles (WIN-LA) program

Metro's new workforce development program was designed to focus on careers in the transportation industry. Source: metro.net/about/win-la/.

Job Corps

The largest free residential education and job training program for young adults ages 16-24. Source: jobcorps.gov.

WorkSource

An agency whose mission is to link employers with workers and workers with resources they need to develop their careers. Source: letc.com.

YouthSource Centers

A city-wide program open to young people ages 16-23 to assist them with work readiness, career exploration, job skills training, trainings, college preparation, mentoring and counseling. Source: ewddlacity.com



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led to them being homeless, unemployed, or disconnected from various services and resources. I have found in working with transition-age foster youth that what might first appear to be a challenge becomes less difficult the better I get to know the individual I am supporting. Further, if I create an environment in which a young person feels safe, then trust is gained. It is a lot easier to navigate behaviors that might come up during difficult times or points of frustration if I understand what inspires, interests, or scares a person I am working with. Trust is key!

Also, I find that it is challenging to find job opportunities for foster youth who are transitioning out of foster care. Often, employers are concerned about their age, their lack of work experience, and the short length of time that a foster youth may have been employed previously. As a team, the Education and Employment Specialists have to figure out ways to prove to employers that our foster youth have the skills necessary for the jobs they're applying for.

There is also a lack of jobs in the communities that our foster youth live in. The most challenged area is Service Planning Area (SPA) 6, the region in which First Place's office on Art + Practice's (A+P) campus is located. To help support the employment needs of our foster youth living in SPA 6, First Place has partnered with many community-based organizations as well as more traditional employers to provide access to a wide variety of jobs. One of those organizations is A+P, joined by Metro's Workforce Initiative Now Los Angeles (WIN-LA) program, Job Corps, WorkSource and YouthSource Centers. Together, we are ensuring that every foster youth enrolled in First Place's program has the opportunity to get work experience and develop a career pathway, because ultimately, First Place's job is to make sure that our foster youth are self-sufficient upon leaving the program. Our goal is for each individual to live in a safe environment, obtain employment, and advance their opportunities through education.

Facing Page First Place hosts a financial literacy workshop at their classroom space on Art + Practice's campus.

1-4 United Airlines and First Place job fair hosted by Art + Practice. 13 July 2018.



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Understanding First Place's Employment Collaboration with Art + Practice

In the case of A+P, it started through a conversation between A+P's co-founders, Mark Bradford, Eileen Harris Norton, and Allan DiCastro, and First Place's leadership team, including Chief Regional Officer Hellen Hong. Both A+P and First Place were interested in providing job opportunities for our local foster youth and wanted to expose foster youth to career paths like arts administration, art prep work, design, and photography—jobs and careers that are typically beyond our foster youth's reach. Collectively, we thought, "if we can just connect them to these opportunities, if we can just get them through the door and teach them some skills, then maybe they can be successful." We are trying to think outside the box, looking to A+P's paid internship program as a catalyst for providing our foster youth with opportunities that propel them into new career pathways that may not have been accessible otherwise.

Currently there are three internships our foster youth can apply for at A+P. There are two Security and Community Engagement Internship positions and one Administrative and Communications Internship position. Foster youth receive special training for their positions. For the Administrative and Communications Internship, youth are taught Microsoft Office, Adobe Creative Suite, and other administrative skills. Security and Community Engagement interns are provided with training to qualify for a California Bureau of Security and Investigative Services Guard Card, which includes CPR, first aid, management of aggressive behavior, and communication skills. First Place and A+P work collaboratively to support the interns, but, ultimately, First Place is responsible for recommending candidates to A+P as well as ensuring that the foster youth we recommend are prepared for employment. A+P is responsible for providing the job opportunities and training, overseeing the workload, and mentoring the foster youth in their positions. We maintain a united front so that our foster youth feel supported and comfortable in an environment where they can grow and learn new skills.

Typically, before recommending a foster youth for A+P's internship program, First Place first considers an individual's skill set and chosen career pathway. We want to identify and connect them to opportunities at A+P that best align with what they want to do. The Education and Employment Specialist team screens each foster youth applicant and introduces A+P's proposed job duties. If a foster youth expresses an interest in applying for a position, then First Place considers

how the internship might fit within the foster youth's career pathway and long-term goals. For example, if a foster youth expresses an interest in law enforcement, First Place recommends that the individual apply for A+P's Security and Community Engagement internship.

First Place always tries to assume goodwill when working with our foster youth. We assume that when we connect a young person to a job opportunity that they are going to apply themselves. What we cannot predict, however, is how a job might affect the foster youth and what challenges could present themselves. Having job training in place is one necessary tool for helping educate a young person in their position at A+P, but we've also found that ongoing communication is key. Regular communication with our foster youth and with A+P as the employer is what helps the Education and Employment Specialists determine how we can better support each individual. The learning piece for First Place is not how we can figure out ways to work better with our youth or predict whether they are going to be successful; it's more about considering how First Place can change the behaviors or patterns that didn't work and ultimately improve the program overall.

In this day and age, the job market is cutthroat. More often than not, people are competing for jobs with individuals who are highly educated and have years of experience working in their field of expertise. So how does a foster youth, who has faced repeated hardships, transitions, and challenges, break into these career paths? I think it takes organizations like First Place and A+P to provide supportive opportunities in which our foster youth can gain invaluable job experience in a range of career pathways. With paid internships, First Place and A+P can make a long-term difference in disadvantaged areas, such as South Los Angeles, for our local foster youth.

1 A+P Communications intern Josiah Green photographs a *Wall of Fame* event at First Place for Youth.

2 Art + Practice Admin and Communications Intern Cindy Barrera working in the public programs space during an artist talk.

3 A+P Admin and Communications Intern Maribel Salazar tells visitors about A+P at a job fair event for First Place for Youth.

4 (Left to Right) A+P Security and Community Engagement intern Zeph Sanford, artist Maren Hassinger, A+P Programs Assistant and Photo Archivist Natalie Hon and A+P Communications intern Josiah Green.



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Communications intern Josiah Green assists with the installation of Maren Hassinger: *The Spirit of Things*.



Points of Access

A review of four public programs co-organized by the California African American Museum and Art + Practice with words by A+P Programs Assistant and Photo Archivist Natalie Hon.



After first collaborating in 2016 with the California African American Museum (CAAM) to present *In Conversation: The Ease of Fiction* on Art + Practice's campus and following the co-organization of an author talk and book signing with Dr. Kellie Jones and her book, *South of Pico* in 2017, CAAM and A+P met again to discuss the design of a larger public program series that would speak directly to the community of South Los Angeles. During the discussion, CAAM and A+P considered the interests of their shared audiences. As two of the few contemporary art institutions south of the 10 freeway with a dedication to providing free access to museum-curated art, CAAM and A+P asked each other what more they could provide and how they could better engage their audiences. Their discussions led to the design and co-organization of a four-part public program series titled *Points of Access*, a program series aimed to offer meaningful dialogues about our access to and understanding of contemporary art.

The series began with a discussion among artists Kenyatta A.C. Hinkle, Ramsess, and Mark Steven Greenfield. The artists were asked to consider and discuss their career paths. Moderator and Barnsdall Park Director Isabelle Lutterodt posed questions such as, "How does one access or break into the contemporary art world?" and "How does an artist balance his or her day job with an artistic practice?" The second discussion brought together local collectors and gallerists to address the reasons why people collect art and offered suggestions for how a person might consider starting his or her own collection. The talk emphasized the importance of supporting local artists and creating a

community of art enthusiasts who share similar tastes. For a third discussion, CAAM and A+P invited curators with both traditional and nontraditional practices working both independently and with large institutions to share their experiences and provide insight into the role and importance of the curator. Participants discussed the privilege and power of bringing awareness to issues and artists deserving our attention. The final program in the series welcomed museum directors to discuss the important responsibility Los Angeles' local museums have to bring relevant and significant exhibitions to the communities they serve.

Through this series, CAAM and A+P hoped to provide access to opportunities for individuals at all levels of understanding about contemporary art. No prior knowledge was required, and all were welcome. A+P and CAAM designed this programming to encourage the community of South Los Angeles to confidently explore, celebrate, and share the art made in our neighborhoods and beyond.

Left, Above Art + Practice's public program space in Leimert Park.

Right, Above The California African American Museum in Exposition Park, Los Angeles, CA.

Facing page (Left to Right) Independent curator Essence Harden, Institute of Contemporary Art, Los Angeles Curator Jamillah James, Hammer Museum Senior Curator Anne Ellegood and artist and independent curator Carolyn Castaño in conversation at Art + Practice.



PROGRAM 01 @ A+P

Artists In Conversation

Moderated by Barnsdall Park Director Isabelle Lutterodt

Artists Kenyatta A.C. Hinkle, Mark Steven Greenfield and Ramsess engaged in a discussion about their diverse paths and how they have navigated the art world at various points in their careers at Art + Practice.

ABOUT HINKLE: Kenyatta A.C. Hinkle is an interdisciplinary visual artist, writer and performer. Her practice fluctuates between collaborations and participatory projects with alternative gallery spaces within various communities to projects that are intimate and based upon her private experiences in relationship to historical events and contexts. A term that has become a mantra for her practice is the “Historical Present,” as she examines the residue of history and how it affects our contemporary world perspective. Her artwork and experimental writing have been exhibited and performed at the California African American Museum (CAAM), the Studio Museum in Harlem, Project Row Houses, the Hammer Museum, the Museum of Art at the University of New Hampshire, the Museum of African Diaspora (MoAD) in San Francisco, the *Made in L.A.* 2012 Biennial and the BALTIC Centre for Contemporary

Art, Newcastle upon Tyne, UK. She is also a recipient of several awards including the Cultural Center for Innovation's Investing in Artists Grant, Social Practice in Art (SPart-LA), Jacob K. Javits Fellowship, and The Rema Hort Mann Foundation Emerging Artists Award.

ABOUT GREENFIELD: Mark Steven Greenfield studied under artist Charles White and John Riddle at Otis Art Institute. He went on to receive his Bachelor's degree in Art Education in 1973 from California State University, Long Beach and a Masters of Fine Arts in painting and drawing from California State University, Los Angeles. Greenfield served as the director of the Watts Towers Arts Center from 1993–2002 and the Los Angeles Municipal Art Gallery from 2004–2010. Greenfield's work has been exhibited extensively throughout the United States, most notably at the Museum of Contemporary Art and CAAM.

His work deals primarily with the African American experience and in recent years has focused on the effects of stereotypes and racial politics on American culture.



Left to Right: Barnsdall Park Director Isabelle Lutterodt and artists Kenyatta A.C. Hinkle and Ramsess.

Above (Left to Right)
Artist Mark Steven
Greenfield, Barnsdall
Park Director Isabelle
Lutterodt and artists
Kenyatta A.C. Hinkle
and Ramsess.

ABOUT RAMSESS: Ramsess is a self-taught artist and educator who works in multiple mediums, including textiles, paintings, mosaics, illustrations and stained glass. He contributed political cartoons and illustrations to the Los Angeles Times from 1976–2004.

As a longtime resident and leading creative voice in Leimert Park, Ramsess continues to live and work in Leimert Park with much of his art captivating his love of blues and jazz music. Ramsess is a member of the Afro-American Quilters of Los Angeles, a partner of the Alliance for California Traditional Arts.

Right Artist Mark Steven Greenfield.

Below Artist Ramsess.

Facing Page (Left to Right) Artsy Senior Gallery Partnerships Manager Melanie Edmunds, gallerists Alitash Kebede and Charlie James, and art collectors Demetrio and Gianna Kerrison in conversation at the California African American Museum.



PROGRAM 02 @ CAAM

Discussing the Fundamentals of Art Collecting

Moderated by Artsy Senior Gallery Partnerships Manager Melanie Edmunds





Left (Left to Right) Gallerist Alitash Kebede, art collectors Demetrio and Gianna Kerrison, Artsy Senior Gallery Partnerships Manager Melanie Edmunds and gallerist Charlie James. // Right *Points of Access: Discussing the Fundamentals of Art Collecting* at the California African American Museum.



Los Angeles gallerists Alitash Kebede and Charlie James, and collectors Gianna Kerrison and Demetrio Kerrison engaged in a dialogue regarding the fundamentals of collecting art at CAAM. They spoke about their unique histories buying and selling art as well as participating in art events, like art fairs, gallery tours, collector mentorship programs and auctions. Attendees gained a better understanding of how to approach collecting art and what resources are available to support their efforts.

ABOUT KEBEDE: Alitash Kebede opened her first gallery in 1994 after working as a private dealer for 10 years. Her gallery earned a reputation for being a source for first-time and seasoned collectors, as well as for being a support of artists working in a variety of media. At the gallery, Kebede presented the first solo exhibitions in Los Angeles of numerous New York artists including Al Loving, Ed Clark, Emilio Cruz, Herbert Gentry, Richard Mayhew and Nanette Carter, among others.

In 2004 Kebede re-opened her gallery in the ART 170 building on La Brea Avenue in Los Angeles with the exhibition titled *Tribute To A Friendship: Romare Bearden and Herbert Gentry*. After operating the gallery for 7 years, Kebede has now returned to being a private art dealer and consultant.

Alitash Kebede Arts, Kebede's consulting firm, offers collections management services for corporate and private collections, and through a partnership with Landau Traveling Exhibitions organizes exhibitions that travel to museums throughout the United States and globally.

ABOUT JAMES: Gallerist Charlie James founded Charlie James Gallery in 2008. Today, the gallery is known for discovering emerging artists and bringing them to an international audience. The gallery has a strong concept-driven roster that embraces all artistic media. Works by the gallery's artists have been acquired by museums such as the Los Angeles County Museum of Art (LACMA), the Whitney Museum of American Art, the Museum of Contemporary Art San Diego, the Orange County Museum of Art, the Crocker Art Museum, and others. The gallery has participated in many art fairs, including EXPO Chicago, Paris Photo LA, Zona Maco (Mexico City), Art Toronto, and Dallas Art Fair. James founded the gallery after a 12 year career in telecommunications, consulting and software product management was productively detoured by art collecting.

ABOUT THE KERRISONS: Gianna and Demetrio Kerrison, executives in the financial services business, have immersed themselves in the art world for over two decades. A large portion of their collection features African American artists, including Glenn Ligon, Brenna Youngblood, Genevieve Gaignard, Charles Gaines, and others. Mr. Kerrison serves on several art boards to include The Noah Purifoy Foundation, The Mistake Room, and the William H. Johnson Foundation which awards a juried prize to emerging African American artists. Together the Kerrisons seek to collect art to support artists of the African diaspora.



PROGRAM 03 @ A+P

Curators In Conversation

Moderated by Hammer Museum Senior Curator Anne Ellegood

Above (Left to Right) Independent curator Essence Harden, Institute of Contemporary Art, Los Angeles Curator Jamillah James, Hammer Museum Senior Curator Anne Ellegood and artist and independent curator and artist Carolyn Castaño.

Independent curator and artist Carolyn Castaño, independent curator Essence Harden, and Institute of Contemporary Art, Los Angeles (ICA LA) curator Jamillah James discussed their careers working in the art world as curators, touching upon their responsibility to capture the voice of artists' works through their exhibition design and writing.

ABOUT CASTAÑO: Carolyn Castaño is a Colombian-American artist whose work in painting, drawing, and video has been shown in the US and abroad. She is a recipient of the Joan Mitchell Foundation Grant for Painters and Sculptors (2013), the California Community Foundation Getty Fellow Mid-Career Grant (2011), and the City of Los Angeles Individual Artist Grant (2011).

Castaño has had solo exhibitions at Walter Maciel Gallery, Los Angeles, Kontainer Gallery, Los Angeles, Lombard-Freid Fine Art, New York, and other venues. She was recently the subject of a survey exhibition titled *Carolyn Castaño: A Female Topography* at Loyola Marymount

University's Laband Art Gallery. Her work has also been featured in BardoLA's collateral exhibition at the 56th Biennale di Venezia, *We Must Risk Delight: Twenty Artists from Los Angeles*; Los Angeles County Museum of Art's (LACMA) *Phantom Sightings: Art After the Chicano Movement* and *Fútbol: The Beautiful Game*; and *International Paper* at the Hammer Museum.

Castaño's practice includes a curatorial track focused on issues of feminism, community, and collaboration. These include *Filmic: Jordan Biren and Ursula Brookbank* at POST, *Garden Party* at the Fellows of Contemporary Art (co-curated with Hadley Holliday), and *Favorite This!* at the Meridian Gallery.

She has also worked as an artist and curatorial collaborator on multiple projects with two Los Angeles-based feminist collectives, the LA Art Girls and the Association of Hysteric Curators. Her work with the Art Girls includes the *LA Art Girls Biennial* at Phantom Galleries and *Hysteria Deluxe* at Angles Gallery. Her projects with the Hysteric



include *Home Economics* at Cerritos College's FAR Bazaar, *Coming to the Table* at the Angel's Gate Cultural Center, and the upcoming performance festival *Unruly* in Los Angeles' Chinatown district.

ABOUT HARDEN: Essence Harden is a Ph.D. candidate, independent curator, and writer. Harden has curated exhibitions at Charlie James Gallery, CAAM, Antenna Gallery (New Orleans), Los Angeles Contemporary Exhibitions (LACE), the Museum of the African Diaspora, the Los Angeles LGBT Center's Advocate and Gochis Galleries, and Residency Art Gallery (forthcoming in 2019). Harden's writing has appeared in *Leste Magazine*, *Performa Magazine*, *SEAQ: International Arts and Culture*, and *Everyday Feminism*.

Harden graduated Magna Cum Laude with a B.A. in History from University of California, Berkeley in 2011. Harden received a Master of Arts from the Department of African American Studies at UC Berkeley in 2013 and is currently a Ph.D. Candidate in African Diaspora Studies at UC Berkeley.

ABOUT JAMES: Jamillah James is Curator at the Institute of Contemporary Art, Los Angeles (ICA LA). With Margot Norton, James is curating the 2021 edition of the New Museum Triennial. Prior to joining ICA LA in 2016, James was Assistant Curator at the Hammer Museum, Los Angeles, working in collaboration with Art + Practice. She has held curatorial positions at The Studio Museum in Harlem, New York and the Queens Museum, Flushing, New York, and has organized many exhibitions, performances, screenings, and public programs at alternative and artist-run spaces throughout the US and Canada since 2004. Recent exhibitions include solo presentations of rafa esparza, Abigail

DeVile, Sarah Cain, Simone Leigh, Alex Da Corte, Michele O'Marah, Njideka Akunyili Crosby and B. Wurtz. James is currently working on a major solo exhibition of Nayland Blake, artist projects with Maryam Jafri and Lucas Blalock as well as the group exhibition *The Living End: Painting and Other Technologies 1970-Present* (2020).

James has contributed texts to *Artforum*, the *International Review of African American Art*, and various institutional exhibition catalogues, most recently on artists Diamond Stingily, Barbara Hammer, and Nina Chanel Abney. James regularly lectures on contemporary art, curating, and professional development for emerging artists, and is a visiting critic in the graduate department at the Art Center College of Design, Pasadena.

Left to Right: Institute of Contemporary Art, Los Angeles Curator Jamillah James, Hammer Museum Senior Curator Anne Ellegood, independent curator Essence Harden and artist and independent curator Carolyn Castaño.

Facing Page, Left to Right: The Main Museum Director Allison Agsten, Vincent Price Art Museum Director Pilar Tompkins Rivas, California African American Museum Deputy Director, Exhibitions and Programs Naima J. Keith, and independent curator jill moniz in conversation at CAAM.

PROGRAM 04 @ CAAM

Museums in Conversation

Moderated by independent curator jill moniz



In the final program in the *Points of Access* series, Vincent Price Art Museum Director Pilar Tompkins Rivas, CAAM Deputy Director, Exhibitions and Programs Naima J. Keith, and Main Museum Director Allison Agsten discussed the responsibility that museums have to serve their communities and how that responsibility is addressed in each of their institutions. The speakers addressed the many different measures of success for a museum and how they balance the interests of their visitors, boards, artists, donors, and more. They also discussed how they balance their work and family lives in an industry where they often find themselves as the only mothers in their departments and gave advice to others who are looking to enter the contemporary art museum field.

ABOUT AGSTEN: Allison Agsten is the Director of The Main Museum. Previously, as Curator of Public Engagement at the Hammer Museum, she led a

pioneering program devoted to creating an exchange between visitors and the museum through works of art. Agsten also oversaw the museum's artist board, initiated the Hammer's visitor services department, and organized a major off-site partnership with Art + Practice, an art and social services nonprofit in South Los Angeles. Prior to her time at the Hammer, Agsten was Director of Communications at the Los Angeles County Museum of Art (LACMA), spearheading a number of projects related to accessibility including Reading Room, a first-of-its kind program to make rare LACMA publications available for free online. Prior to joining LACMA, Agsten covered the arts as a producer in CNN's Los Angeles bureau.

ABOUT KEITH: Naima J. Keith joined CAAM in 2016 to guide the curatorial and education departments as well as marketing and communications. During her tenure at CAAM, Keith has also curated several exhibitions, including *Hank Willis Thomas: Black Righteous Space* (2016),



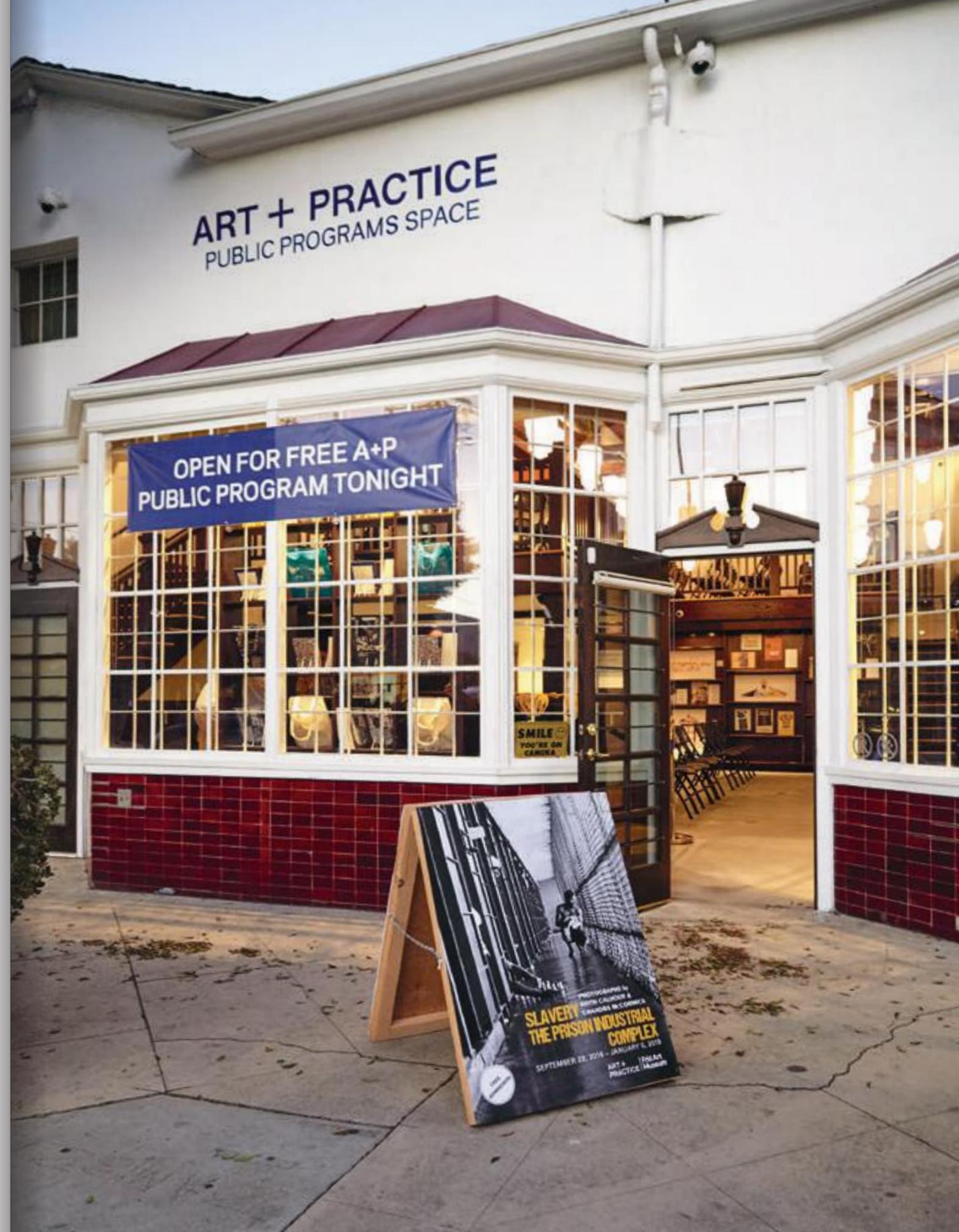
Genevieve Gagnard: Smell the Roses (2016) *Kenyatta A.C. Hinkle: The Evanesced* (2017) and *Gary Simmons: Fade to Black* (2017–8). She was the 2017 recipient of the David C. Driskell Prize in recognition of her contributions to the field of African American art history, and is co-artistic director of *Prospect.5* in New Orleans in 2020.

Previously an associate curator at The Studio Museum in Harlem (2011–16), her notable exhibitions include: *Rodney McMillian: Views of Main Street* (2016), *Artists in Residence 2014–2015* (2015), *Samuel Levi Jones: Unbound* (2015), *Titus Kaphar* (2014), *Glenn Kaino* (2014), and *Robert Pruitt* (2013), *The Shadows Took Shape* (co-curated with Zoe Whitley, 2013), *Fore* (co-curated with Lauren Haynes and Thomas J. Lax, 2012). Her historical survey, *Charles Gaines: Gridwork 1974–1989* (2014), traveled to the Hammer Museum in Los Angeles in Spring 2015 and was nominated in 2014 for a "Best Monographic Museum Show in New York" award by the International Association of Art Critics (AICA-USA). Between 2008–11, Keith worked as a curatorial fellow at the Hammer Museum in Los Angeles, serving as the primary contact for the groundbreaking exhibition *Now Dig This! Art and Black Los Angeles 1960–1980*, organized by guest curator Kellie Jones. She has lectured at the Zoma Contemporary Art Center, Columbia University, The Museum of Modern Art, LACMA, USC, MCA Denver, and Brooklyn Museum. Her essays have been featured in publications for The Studio Museum in Harlem, the Hammer Museum, Perez Art Museum Miami, LAXART, MoMA PS1, and *NKA: Journal of Contemporary African Art*. Keith holds degrees from Spelman College and UCLA and is a proud native of Los Angeles.

ABOUT TOMPKINS RIVAS: Pilar Tompkins Rivas is the director of the Vincent Price Art Museum (VPAM) at East Los Angeles College. Previously, she was coordinator of curatorial initiatives at the Los Angeles County Museum of Art (LACMA) and director of residency programs at 18th Street Arts Center. Specializing in U.S. Latino and Latin American contemporary art, she has been an arts professional since 2002 and has organized dozens of exhibitions throughout the United States, Colombia, Egypt, France, and Mexico. She co-curated *Home – So Different, So Appealing* and *A Universal History of Infamy* at LACMA, L.A. Xicano at LACMA, the Fowler Museum and the Autry National Center, and *Vexing: Female Voices from East L.A. Punk* at the Claremont Museum of Art, and curated *Tastemakers & Earthshakers: Notes from Los Angeles Youth Culture, 1943–2016* and *A Decolonial Atlas: Strategies in Contemporary Art of the Americas* at VPAM as well as *Civic Virtue: The Impact of the Los Angeles Municipal Art Gallery and the Watts Towers Arts Center* for the City of Los Angeles.

Left to Right Independent curator jill moniz, The Main Museum Director Allison Agsten, Vincent Price Art Museum Director Pilar Tompkins Rivas, and California African American Museum Deputy Director, Exhibitions and Programs Naima J. Keith at CAAM.

Facing Page Art + Practice's public program space at 4334 Degnan Boulevard, Los Angeles, CA.



Artist talks, curator talks, conversations, etc.

2018 public programs organized by Art + Practice
in A+P's public program space at 4334 Degnan
Boulevard.





JANUARY 17, 2018

PILAR TOMPKINS RIVAS: INTERSECTIONALITY, TRANSNATIONALISM
and CONCEPTUALISM: THE MATRICES of LATINX ART

Pilar Tompkins Rivas: Intersectionality, Transnationalism and Conceptualism: The Matrices of Latinx Art welcomed Vincent Price Art Museum Director Pilar Tompkins Rivas who spoke about the evolving discourse surrounding Latinx Art as exemplified through recent curatorial models, expanded theoretical frameworks, and artist-driven measures that have broadened our understanding of the field to account for intersectionality with other academic and art disciplines, transnational exchanges, and conceptual traditions.

ABOUT TOMPKINS RIVAS: Pilar Tompkins Rivas is the director of the Vincent Price Art Museum (VPAM) at East Los Angeles College. Previously, she was coordinator of curatorial initiatives at the Los Angeles County Museum of Art (LACMA) and director of residency programs at 18th Street Arts Center. Specializing in U.S. Latino and Latin American contemporary art, she has been an arts professional since 2002 and has organized dozens of exhibitions throughout the United States, Colombia, Egypt, France, and Mexico. She co-curated *Home—So Different, So Appealing and A Universal History of Infamy* at LACMA, *L.A. Xicano* at LACMA, the Fowler Museum and the Autry National Center, and *Vexing: Female Voices from East L.A. Punk* at the Claremont Museum of Art, and curated *Tastemakers & Earthshakers: Notes from Los Angeles Youth Culture, 1943-2016* and *A Decolonial Atlas: Strategies in Contemporary Art of the Americas* at VPAM, as well as *Civic Virtue: The Impact of the Los Angeles Municipal Art Gallery and the Watts Towers Arts Center* for the City of Los Angeles.



FEBRUARY 24, 2018

EXHIBITION WALKTHROUGH:
MAREN HASSINGER:
THE SPIRIT OF THINGS

Artist Maren Hassinger and Baltimore Museum of Art Senior Curator of Contemporary Art Kristen Hileman led a walkthrough of *Maren Hassinger: The Spirit of Things*. Comprised of Hassinger's sculptures, performance documentation and videos, the exhibition constituted a long overdue retrospective of the artist's work in her hometown of Los Angeles. Hassinger and Hileman engaged in a discussion about how the works explore the emotional dynamics of relationships amongst different communities of people and the environments in which they live.

Left to Right Baltimore Museum of Art Senior Curator of Contemporary Art Kristen Hileman and artist Maren Hassinger.



MARCH 14, 2018

ARTIST TALK: EJ HILL

Los Angeles-based artist EJ Hill presented his recent works and projects, and shared the impetuses for his creative practice at Art + Practice. He discussed his journey from a primarily performance-based practice to an installation and object-based output. Hill also provided insight into his desires to move beyond representations of pain, violence, and struggle and closer to more rounded, complex presentations of Our experience—representations which do not deny the aforementioned, but ones that also allow room for excellence, beauty, and bliss.

ABOUT HILL: EJ Hill is an artist whose practice incorporates painting, writing, installation, and performance as a way to elevate bodies and amplify voices that have long been rendered invisible and inaudible by oppressive social structures. This multifaceted approach stems from an endurance-based performance practice that pushes his physical and mental limits in order to expand the conditions, parameters, and possibilities that determine a body.



APRIL 5, 2018

IN CONVERSATION: BARBARA McCULLOUGH and THOMAS J. LAX

Director and producer Barbara McCullough and Museum of Modern Art (MoMA) Associate Curator of Media and Performance Thomas J. Lax discussed Hassinger's exhibition as well as where McCullough is situated within contemporary art, performance art, film and ritual practices.

ABOUT McCULLOUGH: A native of New Orleans, Barbara McCullough spent most of her life in the Los Angeles area. Before documentaries, experimental film and video were her first love, she strove to “tap the spirit and richness of her community by exposing its magic, touching its textures and trampling old stereotypes while revealing the untold stories reflective of African American life.” McCullough's works have been exhibited in universities, galleries, museums, festivals and programs within the United States and abroad including the Museum of Contemporary Art, Los Angeles (MOCA), the Hammer Museum, Tate Modern, the Whitney Museum of American Art, the Brooklyn Museum, American Film Institute, Muzeum Sztuki-Lodz, Poland, British Film Institute, Irish Film Institute, Houston Cinema Arts Film Festival, New Orleans Film Festival, ATLarge Music Film Festival, Pan African Film Festival and African Diaspora International Film Festival.

Before recently returning to Los Angeles and as a more than twenty-five year veteran of the visual effects industry, McCullough was Chair of the Visual Effects Department at the Savannah College of Art and Design (SCAD).

ABOUT LAX: Thomas J. Lax is Associate Curator of Media and Performance Art at MoMA, a position he's held since 2014. He recently co-organized the exhibition *Judson Dance Theater: The Work is Never Done* (2018) and is working with colleagues across the Museum on a major rehang of the collection in 2019. He has also organized or co-organized projects including *Unfinished Conversations: New Work from the Collection* (2017), *Modern Dance: Ralph Lemon* (2016), *Maria Hassabi: PLASTIC* (2016), *Projects: Neil Beloufa* (2016); *Greater New York* (2015); and *Steffani Jemison: Promise Machine* (2015), among others. Previously, he worked at The Studio Museum in Harlem for seven years where he organized exhibitions such as *Kalup Linzy: If it Don't Fit, VideoStudio, Fore*, and *When the Stars Begin to Fall: Imagination and the American South*. Lax writes regularly for a variety of publications, is on the board of Danspace Project, and is a faculty member at the Institute for Curatorial Practice in Performance at Wesleyan University's Center for the Arts. He is also on the advisory committees of Contemporary And, The Laundromat Project, Recess and Vera List Center for Arts and Politics. A native New Yorker, Lax holds degrees in Africana Studies and Art History from Brown University and Columbia University and in 2015 was awarded the Walter Hopps Award for Curatorial Achievement.

Left to Right Director and producer Barbara McCullough and Museum of Modern Art Associate Curator of Media and Performance Art Thomas J. Lax in conversation at Art + Practice.



APRIL 25, 2018

ARTIST TALK: ULYSSES JENKINS

In his practice, Los Angeles-based video/performance artist Ulysses Jenkins uses storytelling as a tool to examine questions of race, history and power. On the occasion of the exhibition *Maren Hassinger: The Spirit of Things*, Jenkins discussed his diverse body of video and performance work and historical past collaborating with artist Maren Hassinger, as part of Jenkins' involvement in Studio Z, a collective of artists that included Hassinger, Barbara McCullough, Franklin Parker, Roho, Senga Nengudi, Joe Ray, Greg Edwards and Duval Lewis in the 1970s.

ABOUT JENKINS: Ulysses Jenkins is a widely recognized video/performance artist, whose work has been shown in a number of national and international venues. He holds an MFA in intermedia-video and performance art from Otis College of Art and Design. He also holds a BA in painting and drawing from Southern University in Baton Rouge, Louisiana.

His 1983 video *Cake Walk* is currently on view as part of *Soul of a Nation: Art in the Age of Black Power*, a traveling exhibition, which originated at the Tate Modern. Jenkins' work was also featured in *America is Hard to See* (2015) at the Whitney Museum of American Art, *Watch This! Revelations in Media Art* (2015) at the Smithsonian American Art Museum, *A/wake in the Water* (2014) at the Museum of Contemporary African Diasporan Arts, Brooklyn, *Now Dig This!: Art and Black Los Angeles 1960–1980* (2012) at the Hammer Museum, *Radical Presence: Black Performance in Contemporary Art* (2012) at the Contemporary Arts Museum Houston, and *California Video* (2008) at the Getty Center.

Jenkins was the recipient of the California Arts Council's Multicultural Entry Grant as artistic director of Othervisions Studio, an interdisciplinary media arts production group. He is a three-time recipient of the National Endowment for the Arts' individual artist fellowship and was awarded the Black Filmmakers Hall of Fame first place award in the experimental video category in 1990 and 1992.

Jenkins is currently a professor in the Claire Trevor School of the Arts at the University of California, Irvine and continues to show his work nationally and internationally.

For more information about artist Maren Hassinger reference the article titled *Maren Hassinger: The Spirit of Things* on page 112.

Above Artist Ulysses Jenkins participates in a public program at A+P.

Left Visitors attend a public program at Art + Practice in A+P's public program space at 4334 Degnan Boulevard, Los Angeles, CA 90008.





MAY 17, 2018

IN CONVERSATION:
ASHLEY HUNT and TAISHA PAGGETT

Artists and educators Ashley Hunt and taisha paggett discussed their individual projects as well as their ongoing collaboration titled *On Movement, Thought and Politics*. Born from their attempts to merge and challenge their respective disciplines—which span dance, visual art, activism and teaching—Hunt and paggett discussed what these disciplines and daily political life demand of the body and mind together, seeking to un-split the mind from the body (and vice versa), and exploring how they shape communities and the theories and possibilities that each offer at Art + Practice. They commented on how the results are works that seek to sit uncomfortably between visual art, dance, education and organizing, belonging faithfully to none but pushing against the boundaries between them.

ABOUT HUNT: Ashley Hunt uses images, objects, writing and performance to engage social ideas and actions, including those of social movements, daily life, movement and the exercise of political power, and the disciplinary boundaries that separate our art worlds from the larger worlds in which they sit. Hunt has dedicated the bulk of his career to documenting the expansion of the U.S. prison system. His current project *Degrees of Visibility* examines this through landscape studies, studying everyday camouflage of contemporary prisons from public view as visual politics that enable today's mass imprisonment. This project was recently awarded support from the Graham Foundation, which will be presented as a national exhibition tour that partners with local organizations in each city and offers a platform for organizing workshops and visibility for campaigns to end



mass incarceration. Hunt's works have been presented in venues including the Los Angeles Contemporary Exhibitions (LACE), the Hammer Museum, Project Row Houses, Museum of Modern Art (MoMA), Tate Modern, grassroots community centers, prisons, spaces of worship, activist forums and others. Hunt directs the Program in Photography and Media at the California Institute of the Arts (CalArts).

ABOUT PAGGETT: taisha paggett is a Southern California-based dance artist whose individual and collaborative interdisciplinary works re-articulate and collide specific western choreographic practices with the politics of daily life to interrogate fixed notions of queer Black embodiment and survival. Such works include the dance company project, *WXPT (we are the paper, we are the trees)* and *The School for the Movement of the Technicolor People*, of which Ashley Hunt is a collaborating artist. paggett's work has been supported by the University of California Institute for Research in the Arts; Clockshop; and the MAP Fund (in conjunction with Los Angeles Contemporary Exhibitions); amongst other institutions. Additionally paggett was included in the Hammer's *Made in L.A. 2018* biennial, co-curated by Hammer Museum Senior Curator Anne Ellegood and Hammer Museum Assistant Curator Erin Christovale. As a dancer paggett has worked collaboratively and toured with many choreographers and performance projects, most recently *Every House Has a Door*, Meg Wolfe and Yael Davids. She is currently an Assistant Professor of Dance at the University of California, Riverside.

Above (Left to Right) Artists Ashley Hunt and taisha paggett.



JULY 11, 2018

ARTIST TALK: RAFA ESPARZA

Los Angeles-based artist rafa esparza, whose rigorous practice often involves performance and sculpture as a way to explore identity, migration and colonization, discussed artist Senga Nengudi's practice as a theme for further describing and understanding the choice of materials that he often incorporates in his works of art, examining his use of Brown Matter.

ABOUT ESPARZA: rafa esparza is a multidisciplinary artist who was born, raised and is currently living in Los Angeles. Woven into esparza's bodies of work are his interests in history, personal narratives and kinship. He is inspired by his own relationship to colonization and the disrupted genealogies that come forth as a result.

Using living performance as his main form of inquiry, esparza employs site-specificity, materiality, memory and (non) documentation as primary tools to interrogate and critique ideologies, power structures and binaries that problematize the "survival" process of historicized narratives and the environments wherein people are left to navigate and socialize. esparza's recent projects have evolved through experimental collaborative projects grounded in laboring with land vis a vis adobe brick making, a labor inherited by his father Ramon Esparza. He has performed in a variety of spaces public and private throughout Los Angeles, including Elysian Park, the

JUNE 23, 2018
EXHIBITION WALKTHROUGH:
HEAD BACK AND HIGH:
SENGA NENGUDI, PERFORMANCE
OBJECTS (1976-2017)

Baltimore Museum of Art Assistant Curator Cecilia Wichmann led a walkthrough of *Head Back and High: Senga Nengudi, Performance Objects (1976-2017)*. Wichmann discussed the exhibition, which brings together performance photographs and video from Nengudi's breakthrough moment of the mid-1970s with extraordinary examples of her most recent work in sculpture, exploring the ethics of friendship and collective creativity that has influenced Nengudi's artistic practice across her career.

For more information about artist Senga Nengudi reference the article titled *Head Back and High: Senga Nengudi, Performance Objects (1976-2017)* on page 122.

Left Baltimore Museum of Art Assistant Curator of Contemporary Art Cecilia Wichmann gives an exhibition walkthrough of *Head Back and High: Senga Nengudi, Performance Objects (1976-2017)*.



Los Angeles River, AIDS Projects Los Angeles, Highways Performance Space, REDCAT, Human Resources, Vincent Price Art Museum, Los Angeles Contemporary Exhibitions (LACE), The Whitney Museum of American Art, The Bemis Center for Contemporary Art, and Ballroom Marfa, and internationally at Ofician de Procesos, Mexicali and El Museo del Chopo in CDMX (Mexico City).

Above Artist rafa esparza.

AUGUST 16, 2018

ARTIST TALK: MAY SUN with JURI KOLL

Artist May Sun relived her collaborations with life-long friends Senga Nengudi, Maren Hassinger and Ulysses Jenkins as well as explored select works from her multi-media large scale installations, focusing on the first wave of Chinese immigrants to California. Sun also presented her and collaborator/filmmaker Juri Koll's short film titled *Meltdown: Weapons of Mass Construction*, which responds to the ongoing murders of innocent people across the United States and the immediate need to reform gun control legislation.

ABOUT KOLL: As Director of the Venice Institute of Contemporary Art (ViCA), Juri Koll curates and presents traveling exhibitions in the US and abroad at galleries and museums such as the Chabot Museum in Rotterdam, the Long Beach Museum of Art, and the Museum of Art and History and has a gallery in Los Angeles. Koll has produced and directed many films, including *The Bellwether*, *Her Voices*, *Until The Music Ends* (Slash and Chrystal Method), *American Cowslip* (Val Kilmer and Bruce Dern). Koll has screened at over 70 festivals, won many awards. Koll's documentary, *In The Steel: A Portrait of Mark di Suvero* was recently acquired by the Archives of American Art at the Smithsonian Institution. He is the Director of the Fine Arts Film Festival, which is in its 6th year.

ABOUT SUN: Born in Shanghai, China and raised in Hong Kong, Sun has lived in California since the age of 16. Sun's work strives to uncover the rich cultural and environmental connections that are unique to each site that will resonate

for the public and future generations to come. Her work is in numerous private and public collections, including her room-sized installation titled *UnderGround*, which is in the Museum of Contemporary Art, Los Angeles' (MOCA) permanent collection. Additionally, Sun has received significant commissions including Union Station Gateway in Los Angeles, the Robert F. Kennedy Inspiration Park, a terrazzo floor for the San Antonio International Airport and a public plaza in front of the gateway to Chinatown in Boston, Massachusetts. Awards and residencies include two National Endowment for the Arts awards in New Genres, a Getty Visual Artists Fellowship, a California Arts Council Artists Fellowship, a Vesta award for Performance Art from the Woman's Building, and artist residencies at MIT List Visual Arts Center in Cambridge Massachusetts, ArtPace in San Antonio, Texas and the Monet Foundation in Giverny, France. She has been a visiting artist at universities across the country, and was a faculty member at the California Institute of the Arts (CalArts) and at Otis College of Art and Design, where her students designed an international public art monument for the people of Palau in Micronesia.

Left to Right Artist May Sun and Venice Institute of Contemporary Art Director, curator and artist Juri Koll.



AUGUST 22, 2018

IN CONVERSATION: GABRIELLE CIVIL and AMANDA HUNT

Museum of Contemporary Art, Los Angeles (MOCA) Director of Education and Public Programs and curator Amanda Hunt and black feminist performance artist and writer Gabrielle Civil investigated each other's work, the legacy of Senga Nengudi, and the urgency of black women's performance, questioning: how can embodied gesture question and answer identity/politics? How can black women's performance liberate and transform?

ABOUT CIVIL: Gabrielle Civil is a black feminist performance artist and writer, originally from Detroit, Michigan. She has premiered fifty original performance art works around the world, including a yearlong investigation of practice as a Fulbright Fellow in Mexico and a trilogy of diaspora grief works after the 2010 earthquake in Haiti. Recent performances include *Q&A (Eclipsing)* (Chicago), *a ritual of nest and flight* (Toronto); and *...heaven and forged....* (Salt Lake City). Since May 2014, she has been performing *Say My Name (an action for 270 abducted Nigerian girls)* as an act of embodied remembering. Her art writing has appeared in *The Third Rail*, *Art21*, *Small Axe*, and *Obsidian*. Her essays and translations have appeared in *Something on Paper*, *Aster(ix)*, and *Two Lines*. Her memoir in performance art *Swallow the Fish* was named by *Entropy* a "Best Non-Fiction Book of 2017." Her forthcoming book *Experiments in Joy* engages race, performance, and collaboration. Civil is currently teaching MFA Creative Writing courses and BFA Critical Studies courses at the California Institute of the Arts (CalArts).

ABOUT HUNT: Amanda Hunt is Director of Education and Public Programs at the Museum of Contemporary Art, Los Angeles (MOCA) and co-curator of the 2019 Desert X Biennial in Palm Springs. Past appointments include Associate Curator at The Studio Museum in Harlem, New York, and Curator at LA><ART, Los Angeles, where she helped coordinate the 2012 Pacific Standard Time Public Art and Performance Festival for The Getty Research Institute, and *Made in L.A.* 2012, the Hammer Museum's first Los Angeles biennial.

At the Studio Museum, Hunt produced exhibitions including *A Constellation*, *Black Cowboy*, and in 2016 commissioned in *Harlem: Kevin Beasley, Simone Leigh, Kori Newkirk, Rudy Shepherd*, a public sculpture initiative in partnership with the New York City Parks Department. Hunt was also the first non-regional curator of the Portland Biennial of Contemporary Art in 2014. She obtained her masters in curatorial practice from California College of the Arts (CCA).

Left to Right Artist Gabrielle Civil and Museum of Contemporary Art, Los Angeles Director of Education and Public Programs Amanda Hunt.





SEPTEMBER 25, 2018

REFLECTING ON ANGOLA with KEITH CALHOUN, CHANDRA McCORMICK, GARY TYLER and DHYANDRA LAWSON

Artists Keith Calhoun and Chandra McCormick spoke with Dhyandra Lawson, Curatorial Assistant in the Wallis Annenberg Photography Department at Los Angeles County Museum of Art (LACMA) and activist and former Louisiana State Penitentiary inmate Gary Tyler on the occasion of the exhibition *Slavery, The Prison Industrial Complex: Photographs by Keith Calhoun and Chandra McCormick*.

ABOUT CALHOUN AND McCORMICK: Since the early 1980s, photographers Keith Calhoun and Chandra McCormick have chronicled African American experiences in their native New Orleans and the surrounding Louisiana parishes. Working collaboratively, the husband-and-wife team preserves the unique traditions and deep-rooted attributes of the region's culture. They photograph black church services and religious rituals; community rites and celebrations, such as parades and jazz funerals; and the cruel conditions of the Louisiana State Penitentiary at Angola, a former slave breeding plantation. Calhoun and McCormick also document a vanishing Louisiana: the last of the sugar cane workers, the dockworkers, the sweet potato harvesters, and the continued displacement of African Americans after Hurricane Katrina. Their images bear witness to both the celebrations and struggles of everyday events, with particular attention to the profound sense of place felt by Louisianans. In all of their works, Calhoun and McCormick strive to give visibility to people who are often overlooked by mainstream society.

The couple's photographic archive was nearly destroyed in 2005 by Katrina, yet their work has proven to be resilient. Their images have been included in major exhibitions such as *Committed to the Image: Contemporary Black Photographers*, *Reflections in Black: Smithsonian African American Photography*, *Prospect.3: Notes for Now* (a city-wide art exhibition in New Orleans), and the 2015 Venice Biennale. Their work has also been featured in *Aperture Magazine* and *The New Yorker*, among other publications. Calhoun and McCormick were both born in the Ninth Ward of New Orleans and they often work with the neighborhood's youth through their nonprofit gallery space, L9 Center for the Arts. An overview of their careers is presented, along with writings by Makeda Best, Susan Edwards, and Deborah Willis in the recent publication *Louisiana Medley: Photographs by Keith Calhoun and Chandra McCormick*.

ABOUT TYLER: Gary Tyler was a 16-year-old high school student in Louisiana in 1974 when he was sentenced to die for a crime he did not commit. He was arrested for allegedly shooting a white boy during racially charged protests over school integration in St. Charles Parish, Louisiana. Convicted and sentenced to die by an all-white jury, he was, at the time, the youngest person on death row in the United States, and spent eight years in solitary confinement. Gary's conviction was overturned and he was released on April 29, 2016, after serving almost 42 years in the Louisiana State Penitentiary. Gary now lives in Pasadena, California. He

works as an outreach and engagement support worker at Safe Place for Youth in Venice, CA where he helps homeless youth get off the streets. He also regularly speaks about his life and how he not only survived, but did so with his sanity, grace, and love of life intact. He has been a guest speaker at the University of Southern California, Loyola Marymount University, University of California, Los Angeles, California State University, Northridge, University of California, Irvine, Loyola Law School, California State University, Long Beach, and Hastings Law School, among others.

ABOUT LAWSON: Dhyandra Lawson joined the Wallis Annenberg Photography Department at the Los Angeles County Museum of Art (LACMA) in 2012 where she is curatorial assistant and a LACMA-ASU Master of Art History Fellow. Recently, she was co-curator of the LACMA exhibition *Richard Prince: Untitled (cowboy)* (2018) and was curator of *The Magic Medium* presented at LACMA in 2016. Other projects she has worked on have included *Robert Mapplethorpe: The Perfect Medium* co-presented by LACMA and the J. Paul Getty Museum in 2016 as well as *Larry Sultan: Here and Home* organized by LACMA in 2015. Lawson is currently preparing *Eleanor Antin: Time's Arrow*, scheduled to



open at LACMA in May 2019, and continues to build upon LACMA's collection of over 20,000 photographs.

OCTOBER 2, 2018

ARTIST TALK: TEXAS ISAAH



Los Angeles-based visual narrator texas isaiah discussed his practice and recent work. He focused on the overture, epilogue and everything in between that possibly occurs within a photography session for both the photographer and the sitter, addressing how he aims to reformat the language dictated by photography as a medium, including the questions he asks his sitters prior to photographing them and how their images are carried through digital and physical space.

ABOUT TEXAS ISAAH: texas isaiah is a visual narrator from Brooklyn, NY. He currently resides in Los Angeles, and mainly creates visual archives in New York City, Los Angeles,

San Francisco, and Oakland. His work explores gender, race and sexuality by inviting the sitter to participate in the photographic process. The invitation constructs a space to begin and continue collaborative visual dialogues about legacy, self-empowerment, emotional justice, protection, and topophilia (the affective bond between people and place). isaiah is invested in the possibilities of what it can mean to be seen, loved, and cared for when you have your photograph taken.

isaiah has exhibited at numerous spaces including the Hammer Museum (Los Angeles), the Kitchen (NYC), The Studio Museum in Harlem (NYC), Charlie James Gallery (Los Angeles), Slought Foundation (Philadelphia), and the New Space Center for Photography (Portland).

His work has been featured in *FADER*, *Killens Review of Arts & Letters*, *Paper Safe Magazine*, *the Photographic Journal* and *Spook Mag*. isaiah's work has been featured on several catalogue and book covers including the 2017-2018 exhibition catalogue for The Studio Museum in Harlem and Fred Moten's *Stolen Life (Consent Not to be a Single Being)*. In 2017, isaiah was featured in *TIME* as one of the "top 12 African American photographers you should follow right now."

Above Activist Gary Tyler.

Below Artist texas isaiah.

For more information about artists Keith Calhoun and Chandra McCormick reference the article titled *Slavery, The Prison Industrial Complex: Photographs by Keith Calhoun and Chandra McCormick* on page 132.

Left to Right Artists Keith Calhoun and Chandra McCormick, Curatorial Assistant in the Wallis Annenberg Photography Department at Los Angeles County Museum of Art Dhyandra Lawson and activist Gary Tyler.

NOVEMBER 8, 2018

ARTIST TALK: APRIL BEY

LA-based multidisciplinary artist and educator April Bey discussed the ideas addressed in her *Made in Space* series which explores female and queer AfroFuturistic millennial entrepreneurialism via social media and the Internet. Blerdy in nature, juxtapositions of Star Trek and hip-hop culture also manifest in this series. Looking to the future acts as a therapeutic excretory practice in dealing with current day issues around race and discrimination globally. Bey also touched on the British colonization of West Africa and The Bahamas in comparison to the current Chinese colonization of black countries.

ABOUT BEY: April Bey grew up in the Caribbean (Nassau, Bahamas) and now resides and works in Los Angeles as a contemporary visual artist and art educator. Bey's interdisciplinary artwork is an introspective and social critique of American and Bahamian popular culture, immigration, contemporary pop culture feminism, generational theory, social media, AfroFuturism and race.

She received her BFA in drawing in 2009 from Ball State University and her MFA in painting in 2014 at California State University, Northridge in Los Angeles. Bey is in the permanent collection of the California African American Museum (CAAM), The National Art Gallery of The Bahamas and The Current, Baha Mar in Nassau, Bahamas. Bey has exhibited internationally in both biennials NE7 and NE8 in The Bahamas, Italy, Spain and Accra, Ghana, West Africa.



Bey has launched 3 solo exhibitions: *Picky Head* at Liquid Courage Gallery in Nassau, Bahamas, *COMPLY* at Coagula Curatorial in Chinatown, Los Angeles and most recently *MADE IN SPACE* at Band of Vices Gallery in South LA.

Bey travels extensively to collect data for her work having traveled to Canada, Iceland, London, Bali, Dubai, Morocco, Senegal, Nigeria, Benin, Togo and Ghana, West Africa. Bey is both a practicing contemporary artist and art educator having taught a controversial course at Art Center College of Design called *Pretty Hurts*, analyzing process-based art and Beyoncé hashtag faux feminism.

Bey is currently a full-time tenure track instructor at Glendale Community College in Studio Arts.

Above and Below Artist and educator April Bey speaks about her practice.



NOVEMBER 29, 2018

DANCING THROUGH PRISON WALLS: A CONVERSATION with SUCHI BRANFMAN and d. SABELA GRIMES

Activist, educator and choreographer Suchi Branfman presented her work *Inside Outside*, an artistic project shared with incarcerated men inside the California Rehabilitation Center, a medium-security state men's prison in Norco, CA. With collaborator d. Sabela grimes, they discussed their experience creating and sharing their art with incarcerated individuals within the state prison system and the significance of bringing the work created there back out into society.

ABOUT BRANFMAN: Suchi Branfman, choreographer, performer, educator and activist, has had the honor of working for many years throughout the United States, Canada, Europe, the Soviet Union, Cuba, Brazil, Nicaragua, Mexico, Uganda and South Africa. She has performed and made dance from the war zones of Managua to Moscow's Bolshoi Theatre and from Kampala's Luzira Prison to New York City's Joyce Theatre, as both a soloist and with Wallflower Order, Crowsfeet Dance Collective, Harry Streeper's Third Dance Theatre, Katherine Litz, Gus Solomons Jr. and Dan Wagoner. Ms. Branfman is currently in the midst of a five-year artist residency at the California Rehabilitation Center in Norco and serves on the faculty at Scripps College. Her supporters have included the National Endowment for the Arts, the New York State Council on the Arts, the California Arts Council, and the Los Angeles and Santa Monica Cultural Affairs Divisions. She is a Santa Monica community gardener, a prison abolition activist with Critical Resistance, and a former chair of the Santa Monica Arts Commission.

ABOUT GRIMES: d. Sabela grimes, 2017 County of Los

Angeles Performing Arts Fellow and 2014 United States Artists Rockefeller Fellow, is a trans-media storyteller, sonic ARKivist, movement composer cultivating a devoted interest in Afrobiquitous life practices. Sabela has conceived, written, scored, choreographed and produced several dance theater works including *BulletProof Deli, plus Philly XP, World War WhatEver*, and *40 Acres & A Microchip: Salvation or Servitude* from his *EXPERIMENT EARTH* sound-movement triptych. Recent creative projects include *ELECTROGYNOUS* (2017) and *Dark Matter Messages* (2018). *ELECTROGYNOUS* is a dance theater experience which articulates that Black gender qualities are infinite, multi-dimensional and distinct manifestations of wombiversal consciousness. *Dark Matter Messages* is a collection of live poetry, video projections and music interwoven with improvisational movement meditations that realize Afrofuturism as a means to play within the nowness of impending futures. Moved by how Octavia E. Butler invents interrelated notions of humanness in her *Parable Series*, *Dark Matter Messages* dreams Butler's unfinished manuscript, *Parable of the Trickster*, into a live performance experience. Sabela is also active as composer/sound designer for two dance theater projects, *CONTRA-TIEMPO's joyUS*, and David Rousseve/REALITY's *Halfway to Dawn*, both set to premier in 2018/2019. On the faculty at University School of Southern California's Gloria Kaufman School of Dance, he continues to cultivate *Funkamental MediKinetics*, a movement system he created that focuses on the methodical dance training and community building elements evident in Hip Hop, Black vernacular and Street dance forms. Sabela loves pancakes, declarative realness and his kinfolk.

Left to Right Artist, educator and choreographer Suchi Branfman with artist and educator d. Sabela grimes.

See, Think and Wonder

Words by A+P Education Consultant
and local educator Karina Yanez

As a whole, I believe we can agree on one thing: it is important for every child to have access to an equitable education.

In recent years, Los Angeles has seen a surge of charter schools being founded in our local communities. This has resulted in a wave of low-income neo-indigenous youth of color having tools to support them in attending two and four-year colleges and universities like never before. What is great about this is that youth of color have access to a different kind of education: one that aims towards a goal that provides a balance of nurturing academic achievement and rigor. However, as an arts educator and advocate, I notice that the Arts are largely still being neglected or pushed aside. Our culture does not put value in investing in Arts Education like other subjects such as math, science, and physical education.

More and more what educators tend to call the “three A’s” are highlighted among K-12 education; Academics, Athletics and, of course, the Arts. As we aim, however, to develop the whole child, that third A—the Arts—tends to be forgotten or pushed to the side as the Academic School year progresses, as seasonal games begin and standardized testing starts creeping in. The Arts have often been scheduled by public schools as a celebration held in April or worse, categorized under an umbrella of holiday craft projects. Equitable and sustainable Arts Education is capable of cultivating students that are critical, creative, conscious thinkers and makers.

Arts Education in its truest sense has the ability to tap into the neurological side of the brain that other subjects may not always be able to achieve. When looking at and truly examining a work of art, students should be able to dive in, think critically, question, and process the visual information that is presented before them. At Art + Practice, students get to do just that.

Local students tour *Maren Hassinger: The Spirit of Things* and create their own sculptural interpretations of Hassinger's artwork titled *Love*, 2008/2018.





Throughout the course of an academic year, A+P welcomes students and educators to tour its exhibitions on view. A+P provides school groups with both student handouts and teacher resource guides. The teacher resource guides provide educators with tools to facilitate their students' learning of the artworks exhibited in A+P's exhibition space and provide access to supplemental post-visit resources that educators can take back to their respective classrooms. Simultaneously, the teacher resource guides are adaptable for new and veteran educators both comfortable with discussing artworks and for those who are not. Each set of teacher resource guides has corresponding student handouts, which are organized by academic grade level. These handouts are pedagogically designed to stimulate innovative thinking and exploration through an arts-integrated approach.

Each grade level set is modeled on research conducted by Harvard Project Zero¹ ("See, Think, Wonder") and Visible Thinking Strategies². The handouts include grade-level appropriate sentence starters designed to spark a conversation amongst the students regarding the works on view. Activities also allow for opportunities of self-exploration and self-directedness during the free educational tour. "See, Think, Wonder" is a distinguished framework that virtually any educator can use in and out of the classroom to facilitate and cultivate curious, self-guided individual expression for any subject area.

Above Local students visit Maren Hassinger: *The Spirit of Things* at Art + Practice.

Facing Page Local students visit Head Back and High: Senga Nengudi: *Performance Objects* (1976-2017).

1 Harvard Project Zero – Founded by philosopher Nelson Goodman at the Harvard Graduate School of Education in 1976, Harvard Project Zero is a research philosophy designed to explore topics in education such as deep thinking, understanding, intelligence, creativity and ethics. Source: pz.harvard.edu.

2 Visible Thinking Strategies – a research-based approach to integrating the development of students' thinking with content learning across subject matters. Source: visiblethinking.pz.org.



What is wonderful about each visit is that students leave with an appetite, seeking inquiry and an interest in contemporary art. It's through their careful observation and thoughtful interpretation, which are guided by the student handouts, that students are eager to learn more and explore the ideas they've come across and investigated during their visit to A+P. Students follow a process that guides them in being able to constructively discuss and back up their ideas or claims regarding a work of art. This learning objective teaches students how to make an inference or an interpretation of a work of art—both learning abilities which are part of the California State English Language Arts Standards³. Coincidentally, students are organically gaining artistic and critical skills, which guide students to further think about the world around them and the ideas that are generated by contemporary artists exhibited at A+P.

In summary, South Los Angeles has a lot of room for growth in catching up with the rest of Los Angeles County with respect to the Arts Education sphere. In more ways than one, the fact that A+P has taken a leading role in establishing and providing access to equitable contemporary art exposure to the community of Leimert Park and greater South Los Angeles makes a difference not only to the students who get to experience the art, but also to their families and the educators in our neighborhood.

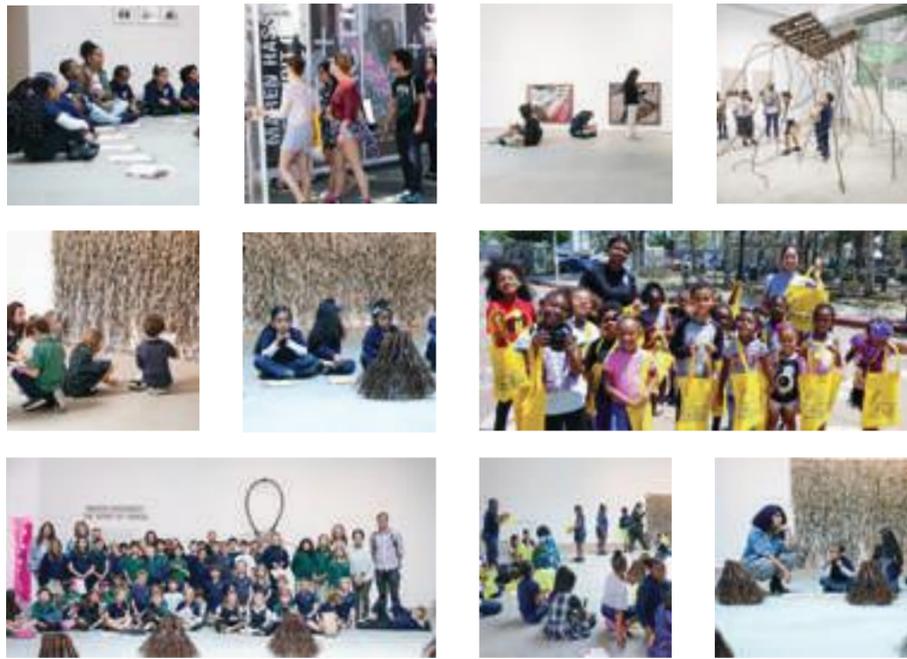
3 California State English Language Arts Standards – educational standards which set a bold precedent for how California State schools are to teach their students and define what students should learn. Source: cde.ca.gov/ci/r1/.

About the Los Angeles Unified School District

The Los Angeles Unified School District (LAUSD) is the second largest school district in the nation with 640,000 students enrolled in kindergarten through 12th grade, at over 900 schools and 187 public charter schools.

The district was founded in 1853.

Source: lausd.net



EDUCATION AT ART + PRACTICE

How do field trips work at A+P?

Art + Practice's education program is designed to provide local educators and students with free access to museum-curated contemporary art. A+P offers local educators with access to self-guided teacher resource guides for grades K-12 that seamlessly integrate into their curriculum and incorporate the California State Content Standards (VAPA and ELA).

Teachers are required to schedule their field trip with A+P's administrative office. At the start of the field trip and upon arrival to A+P's exhibition space student groups are greeted by A+P's staff. They receive clipboards with grade appropriate student handouts (grades K-12). Additionally, educators receive a corresponding teacher resource guide that includes the tools educators need to carry out activities for the tour as well as follow up lessons in the classroom.

Schedule your visit:

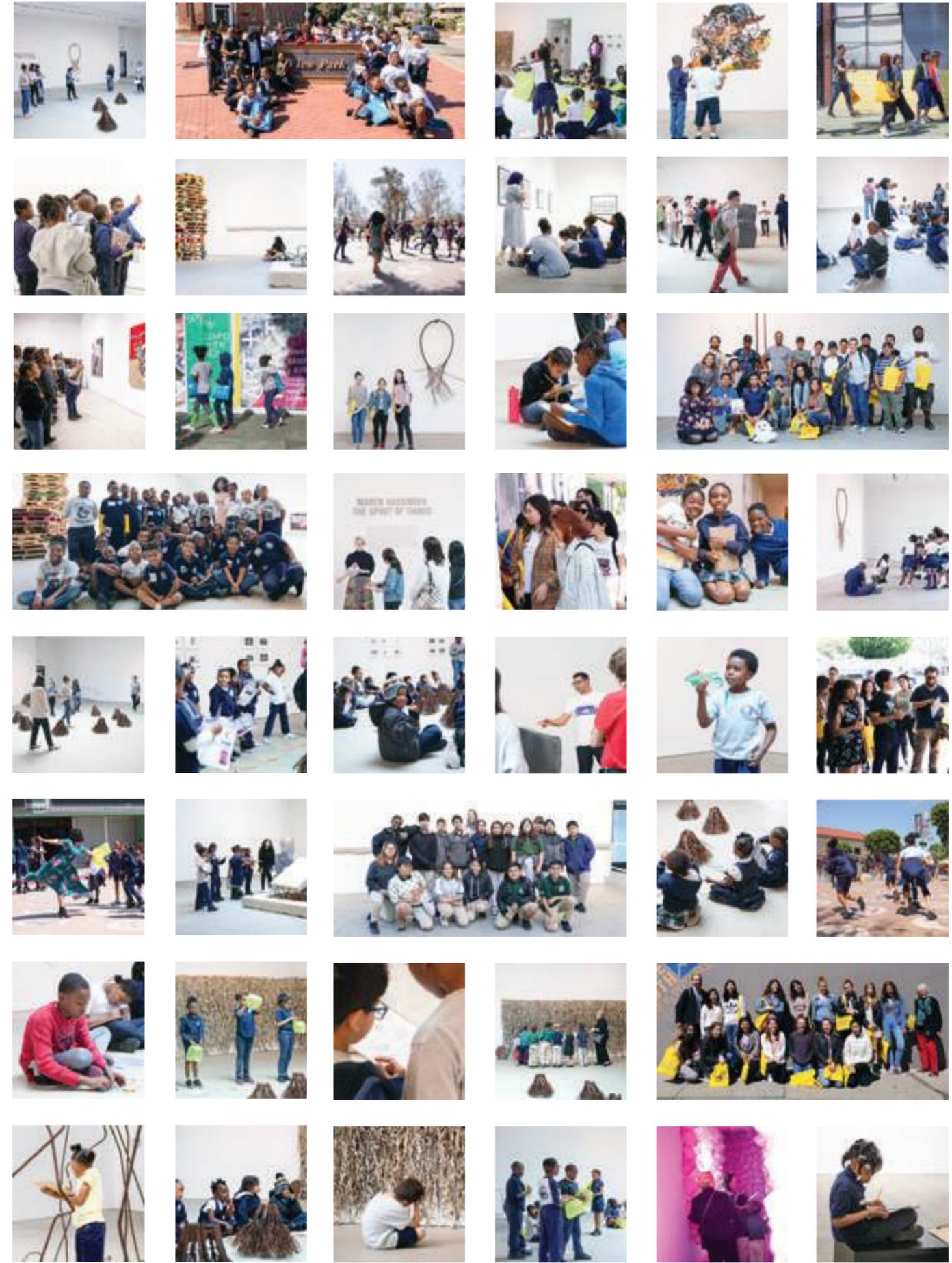
Interested in scheduling a field trip to Art + Practice? Please contact A+P at education@artandpractice.org or by phone at +1.323.337.6887 and A+P will get back to you with a booking confirmation.

Please have ready:

- A range of dates for your visit
- School/organization name, school/organization address, telephone number and email address
- Group size and grade(s) of students

All groups must book with A+P in advance. The maximum size of a visiting school group is 60 students with an adult to student ratio of 1:10. Groups of 30 students are highly encouraged.

Local school groups visit Art + Practice's exhibition space in Leimert Park.





Maren Hassinger

The Spirit of Things

Words by Baltimore Museum of Art Senior Curator of Contemporary Art Kristen Hileman.

I am concerned now, more than ever . . . with issues of equality. These become apparent in my attempt to find balances between the material and the environment and to rectify any sense of separation. My goal is to find a way to unify people in this our worldly space—in this our home.

—Maren Hassinger¹

For over four decades, Maren Hassinger has explored relationships between the industrial and natural worlds in a meditative and critical practice that is anchored in dance and sculpture. Hassinger was born in Los Angeles in 1947; her father, Carey Kenneth Jenkins, was a successful architect there. In 1965, she left LA to attend the dance program at Bennington College in Vermont. Despite having studied dance from the age of five, she was informed that she was not a strong enough dancer to continue in the program. Instead, she concentrated on sculpture at the school, which was known for its formalist visual arts faculty. Hassinger relates the story of her change of majors in a characteristically understated way; however, author and art historian Kellie Jones has speculated that the response Hassinger received at Bennington was rooted in discrimination in the dance world of the era.²

Hassinger returned to LA in 1970 for graduate school, enrolling in UCLA's design department, with a focus on fiber, after being denied entrance to the sculpture department. During this time, she began to use wire rope, a medium that incorporated the flexibility and woven composition of textiles with a strength and structural integrity associated with traditional sculptural materials. Hassinger has also noted that in wire rope "there was potential for the expression

(article continued on page 116)

Exhibition opening of *Maren Hassinger: The Spirit of Things* at Art + Practice on 24 February 2018.



Installation view of Maren Hassinger, *High Noon*, 1976. Photography by Adam Avila. Art + Practice, Los Angeles. 24 February – 26 May, 2018.



Installation view of Maren Hassinger, *Wrenching News*, 2008/2016. Art + Practice, Los Angeles. 24 February – 26 May, 2018.



of motion, and you can see in the way that it's made that there is a bound up, wound up potential energy twisted into the material. This also reminded me of dance."³ Beyond spanning the various artistic genres that were of importance to her, wire rope spoke to the artist of the industrial world, while recalling such natural forms as "hair, vines, or water ripples."⁴

Whirling, 1978, is a dynamic circular configuration of wire tendrils bunched together to suggest reaching tree roots or twirling, fibrous skirts. It and a series of photographs documenting *Twelve Trees*, 1979 (Hassinger's wire rope intervention along the San Diego Freeway commissioned by Brockman Gallery and Caltrans), convey the ways in which the artist balances a gritty, sharp, and urban sensibility with inescapably graceful, rhythmic, and organic qualities. Hassinger's rethinking of sculpture, its materials, and its contexts during the 1970s very much aligned her with fellow artists reacting to the unrelentingly hard-edged, minimal abstractions that dominated the field of sculpture throughout the previous decade.

The 1970s also saw Hassinger collaborating on performances with artists Houston Conwill, Tony Goodwin, Ulysses Jenkins, Senga Nengudi, Frank Parker, and Roho, as well as others from the worlds of visual arts and dance. These performances, strikingly documented by photographer Adam

Avila, furthered Hassinger's interest in the expression of internal energies through evocative gesture and repetition. Much like her sculptures made of wire rope, and later plastic bags and newspapers, the artist's ongoing choreographed works transform the everyday into experiences of exceptional beauty and profundity. In *Diaries*, 1978, dancers were directed to repeat common movements from their daily lives over and over within the contemplative environment of a gallery performance space. The cumulative power of repeated movements—twisting newspaper and using the breath to inflate pink plastic shopping bags—is similarly evident in the site-responsive installations *The Veil Between Us*, 2007/2018, and *Love*, 2008/2018, both of which Hassinger has reconfigured for this show.

In 1984, Hassinger was awarded an artist residency at The Studio Museum in Harlem and permanently left the West Coast for the East, where in 1997 she accepted the position of Director of the Rinehart School of Graduate Sculpture at Baltimore's Maryland Institute College of Art. The artist's years on the East Coast have seen an expansion of the media she brings to her investigations. Videos such as *Daily Mask*, 1997–2004, and *Birthright*, 2005, are deeply personal explorations of the ways race has impacted Hassinger's self-identity and family relationships. *Wind*, 2013, shot on film and video, is a poignant return to collaborative dance performance, enacted by the artist and her daughter, Ava



Hassinger (who is also an artist), in the cleansing and meditative setting of an East Hampton beach. The intimacy of this piece, which shows mother and daughter moving in harmony with one another and fully connected to their natural surroundings, also manifests in a series of small drawings in which Hassinger elegantly pens such words as "river," "ocean," and "savannah" in elegant cursive script, aligning the geographical origins of life with creative mark-making. These drawings have a mantra-like effect, instilling a sense of an integrated, generative, and peaceful ecology among people and the environments in which they live that seems to be the essence of Hassinger's multi-faceted art.

Maren Hassinger: The Spirit of Things was curated by Kristen Hileman, Senior Curator of Contemporary Art at the Baltimore Museum of Art. This exhibition is co-organized by Art + Practice and the Baltimore Museum of Art. Special thanks to the artist for her generous support of the project.

Notes

- 1 Maren Hassinger, "Passing Through," in *Maren Hassinger . . . Dreaming*, ed. Andrea Barnwell Brownlee and Anne Collins Smith (Atlanta: Spellman College Museum of Fine Art, 2015), 20.
- 2 Kellie Jones, *South of Pico: African American Artists in Los Angeles in the 1960s and 1970s* (Durham: Duke University Press, 2017), 246-8.
- 3 Hassinger, 18.
- 4 Ibid.

About Studio Z

Loosely founded in artist David Hammons' studio and off Slauson Avenue in Los Angeles, Studio Z was a collective of artists that sought to experiment and engage creatively in the 1970s and 80s. Select artists included Maren Hassinger, Senga Nengudi, Barbara McCullough, Roho, Franklin Parker, Joe Ray, Greg Edwards and Duval Lewis. Together, they explored and worked with discarded materials in forgotten spaces across Los Angeles.



1

Installing Maren Hassinger: *The Spirit of Things*

Artist Maren Hassinger welcomed Art + Practice's foster youth interns to assist with installing her artworks included in *Maren Hassinger: The Spirit of Things* exhibition. Hassinger trained A+P's interns to manipulate newspapers and blow up plastic bags to create the sculptural works titled *Love*, (2008–2018) and *The Veil Between Us* (2007–2018).

During the exhibition period, the interns assisted with gallery maintenance, insuring that the ephemeral works remained as intended by the artist and as originally installed. The act of providing foster youth with a unique opportunity to engage with an artist and her practice, embodied not only Hassinger's continued engagement with diverse communities and the dynamic presence that she bestows on those that she engages with, but also captured A+P's mission of supporting foster youth's needs, providing them with employment opportunities within A+P's contemporary art programs.



2

1 Installation view of Maren Hassinger, *Pink Trash*, 1976. Photography by Horace Brockington. Art + Practice, Los Angeles 24 February – 26 May 2018.

2 Maren Hassinger and A+P's foster youth interns installing *The Veil Between Us*, 2007-2018.

Facing Page Installation view of Maren Hassinger, *Love*, 2008/2018. Art + Practice, Los Angeles. 24 February – 26 May 2018.

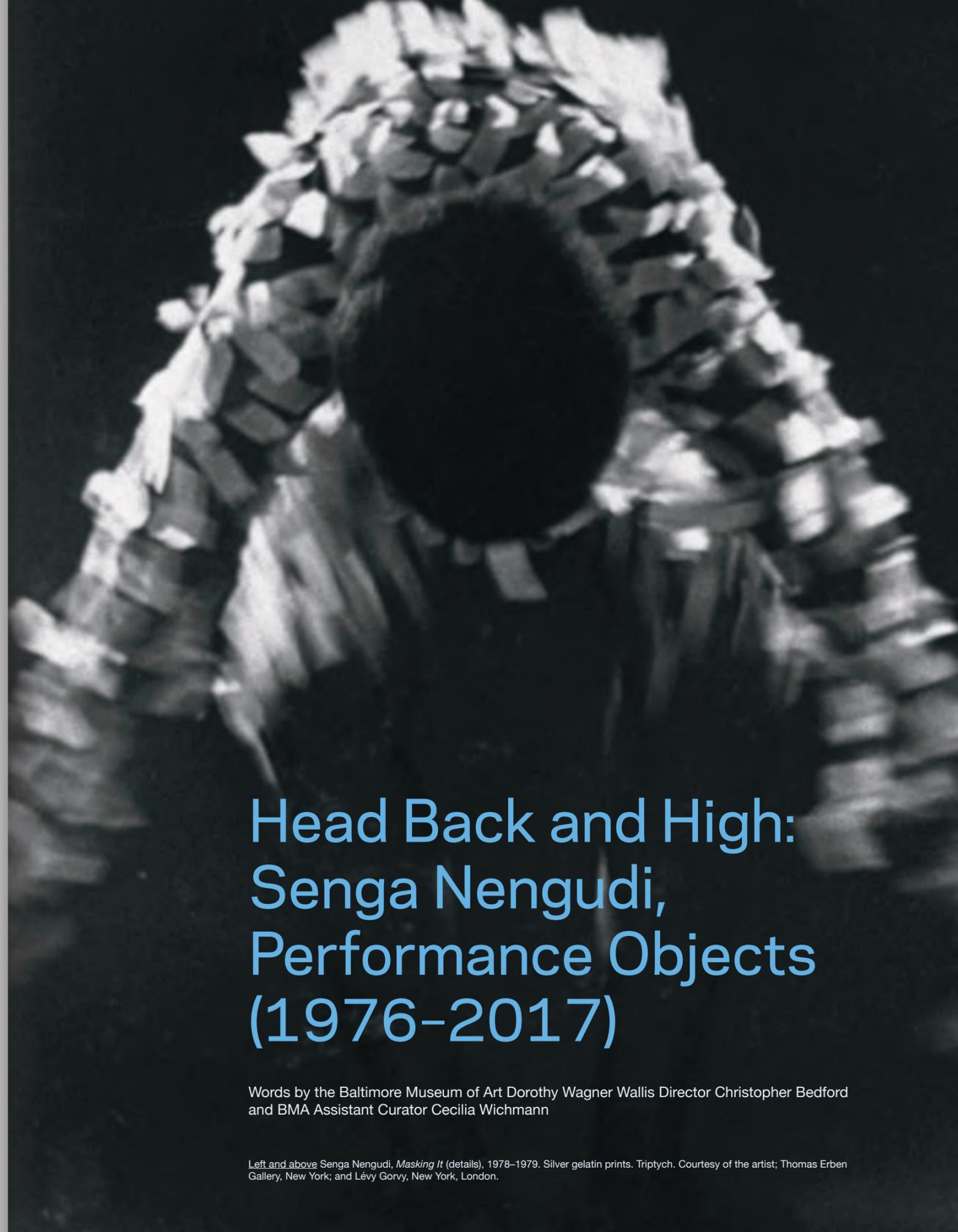




MAREN HASSINGER BIOGRAPHY

Maren Hassinger's life and career bridge Los Angeles and Baltimore. An LA native and 1973 University of California, Los Angeles (UCLA) graduate, she was active with an experimental group of black artists in the city throughout the 1970s and early 1980s. In 1984, Hassinger moved to the East Coast, spending time in New York City and East Hampton before becoming the Director of the Rinehart School of Graduate Sculpture at Baltimore's prestigious Maryland Institute College of Art, a position she has held since 1997. She has been based in New York City since 2010. Recognized as an influential teacher and a pioneer of such ephemeral practices as performance and site-specific interventions, Hassinger has received numerous honors, including awards from Anonymous Was a Woman, the International Association of Art Critics, the Gottlieb Foundation, the Joan Mitchell Foundation, the Pollock-Krasner Foundation, and the National Endowment for the Arts. She was the subject of a 2015 retrospective at Spelman College Museum of Art in Atlanta, and her work has been included in several recent exhibitions exploring groundbreaking artistic practices during the 1970s.

Left to Right The Baltimore Museum of Art Senior Curator of Contemporary Art Kristen Hileman and artist Maren Hassinger provide a walkthrough of *Maren Hassinger: The Spirit of Things*.



Head Back and High: Senga Nengudi, Performance Objects (1976–2017)

Words by the Baltimore Museum of Art Dorothy Wagner Wallis Director Christopher Bedford
and BMA Assistant Curator Cecilia Wichmann

Left and above Senga Nengudi, *Masking It* (details), 1978–1979. Silver gelatin prints. Triptych. Courtesy of the artist; Thomas Erben Gallery, New York; and Lévy Gorvy, New York, London.

...when people are with my art I want them to have an experience— for it to be an event...

–Senga Nengudi

In the 1970s, Senga Nengudi emerged as one of the most inventive artists to bring together abstract sculpture and performance art. Today she continues to construct poetic environments out of worn pantyhose, sand, air conditioning parts, and other salvaged materials. In Nengudi's hands, these items take on symbolic meanings that relate to the human body and to the tensions, both social and psychological, that shape our experiences of the world. "To shape shift paradigms," Nengudi explains, "I find ways to use materials others consider useless or insignificant providing proof that the disregarded and disenfranchised may also have the resilience and reformative ability to find their poetic selves."

Nengudi thinks of her sculptures as "stationary performance pieces," and she constructs these environments with physical movement in mind. Since 1978, she has invited other artists to "activate" her sculptures by performing within them, both privately in the studio and publicly before an audience. Even without a person moving within them, Nengudi's sculptures are active and energetic presences. Infused with the energy of past use, they are also animated by the rituals of care that Nengudi brings to her work and arranges with those who install and maintain it in the gallery over the course of an exhibition.

Nengudi grew up in Los Angeles, where she trained in sculpture and dance. After living in Tokyo and New York City, she returned to L.A. and began to experiment with pliable, portable, and inexpensive materials. She also explored movement and sound, often in collaboration with other artists. Together with Roho, Franklin Parker, Joe Ray, Greg Edwards, Barbara McCullough and Duval Lewis, Nengudi formed Studio Z, a loosely structured group of black artists, dancers, and musicians at the forefront of conceptual and action art.

After giving birth to her first child, Nengudi began her ongoing series of pantyhose sculptures, *R.S.I.P.* (*répondez s'il vous plait*). She twists, knots, and pulls pantyhose that she has saved and collected, stretching them taut and weighting them with pockets of sand. She is fascinated with the elasticity and limits of the human body: "From tender, tight beginnings to sagging," she writes, "...the body can only stand so much push and pull until it gives way, never to resume its original shape." It is this combination of resilience and vulnerability that renders her highly abstract works so evocative of human experience, in particular the experiences of those people disenfranchised by our patriarchal and racist social systems.

(article continued on page 127)





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Pantyhose lend the work a sense of intimacy, recalling these garments' function as a second skin. At once delicate and sturdy, they suggest beauty rituals and the daily effort involved in performing the female role. "Traditionally, pantyhose is worn in stressful situations: at a party, a job interview, a meeting," Nengudi explains. "I've incorporated used pantyhose from friends and thrift stores for this very reason—because they contain a residue of energy of stress left over from the person that had worn them before." Sand is also an evocative material. The residue of rock being ground down by water over many, many years, it serves as a metaphor for the passage of time.

The title of the *R.S.V.P.* series, translated from French as "please respond", encourages viewers to engage personally. Though Nengudi's sculptures cannot literally be touched by viewers in a museum or gallery setting, the invitation stands as a call to approach them in a present and active frame of mind—to enlist our imaginations, memories, and full sensory capacities as we move through each encounter with her work.

Nengudi invites photographers and filmmakers to capture charged moments in performances that pass by rapidly. *Performance Piece* shows the artist

Maren Hassinger, Nengudi's long-time collaborator, navigating a web of nylon pantyhose with mindful awareness. She assumes challenging postures that test the material's capacity to hinder and support her movement, as well as her own body's capacity to maintain the integrity of its position. Nengudi remains close by, just beyond the frame of the photograph, acting as a partner and ritual guide in this process. Offering glimpses of past events, photographs and videos also become a meditation on growing older and nurturing creative relationships over time.

Exhibition Credit

Head Back and High: Senga Nengudi, Performance Objects (1976–2017) was curated by Christopher Bedford, Dorothy Wagner Wallis Director of the Baltimore Museum of Art, and BMA Assistant Curator of Contemporary Art Cecilia Wichmann.

This exhibition was presented by Art + Practice and the Baltimore Museum of Art. Special thanks to the artist and to Thomas Erben Gallery, New York, and Lévy Gorvy, New York, London, for their generous support of the project.



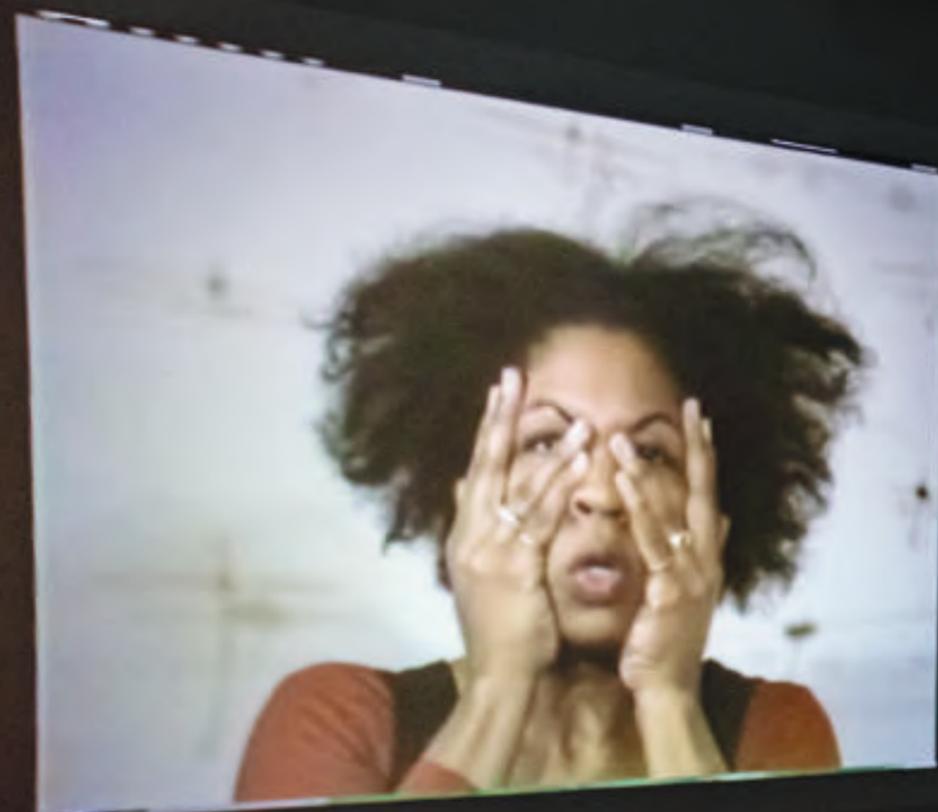
Head Back and High: Senga Nengudi, Performance Objects (1976-2017). Installation views. Art + Practice, Los Angeles. 23 June – 25 August, 2018.



From tender, tight beginnings to sagging... the body can only stand so much push and pull until it gives way, never to resume its original shape.

-Senga Nengudi

Installation view of Senga Nengudi, *Insides Out, Spring, 1977*. Collection of Craig Robins. Art + Practice, Los Angeles. 23 June – 25 August 2018.



SENGA NENGUDI BIOGRAPHY

Born in Chicago in 1943 and raised in Los Angeles, Senga Nengudi trained in art and dance and earned an MFA in sculpture at California State University, Los Angeles. Her touring solo exhibition, *Senga Nengudi: Improvisational Gestures*, originated at the Museum of Contemporary Art, Denver. Her work has also been the subject of solo exhibitions at the Institute of Contemporary Art, Miami; White Cube, London; and Pennsylvania Academy of Fine Art, Philadelphia. Group exhibitions include *Viva Arte Viva*, 2017 Venice Biennale; *Soul of a Nation: Art in the Age of Black Power*, Tate, London, and Crystal Bridges Museum of American Art; *We Wanted a Revolution: Black Radical Women, 1965–85*, Brooklyn Museum; *Radical Presence: Black Performance in Contemporary Art*, Contemporary Art Museum, Houston, and The Studio Museum in Harlem; *Now Dig This! Art and Black Los Angeles 1960–1980*, Hammer Museum, MoMA PS1, and Williams College Art Museum; and *WACK! Art and the Feminist Revolution*, Museum of Contemporary Art, Los Angeles, and MoMA PS1.

Based in Colorado Springs, Nengudi is an advocate for cultural literacy and access to arts education. From 1998 to 2008, she was a lecturer at the University of Colorado, Colorado Springs. In 2016, she was awarded an Honorary Doctorate from Colorado College and a United States Artists Fellowship. She is the recipient of the 2010 Women's Caucus on Art Lifetime Achievement Award, 2005–2006 Anonymous Was A Woman Award, and 2005–2006 Louis Tiffany Foundation Biennial Competition Award. Nengudi is represented by Thomas Erben Gallery, New York, and Lévy Gorvy Gallery, New York, London.

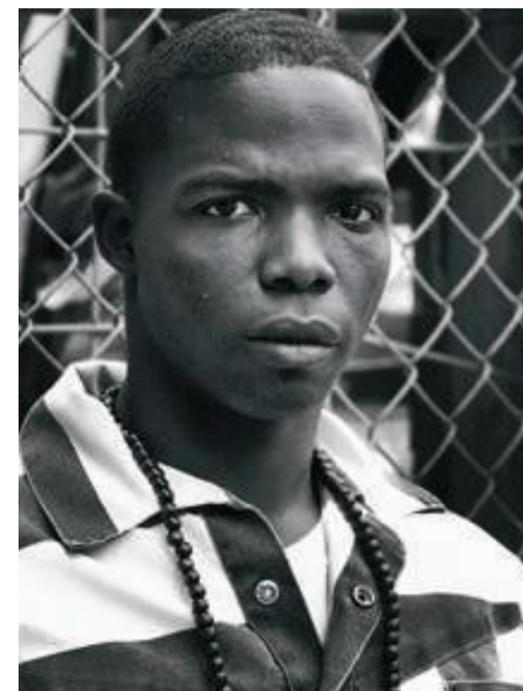
Installation view of Senga Nengudi, *Just Above MidTown Gallery 1977–1982*. Senga Nengudi, *David Hammons 1977*, 2018. Art + Practice, Los Angeles. June 23–August 25, 2018.



Slavery, The Prison Industrial Complex

Photographs by Keith Calhoun and Chandra McCormick

Words by Frist Art Museum Executive Director and CEO Susan H. Edwards, PhD



Facing Page Keith Calhoun, *Twenty-three-hour lockdown*, 1980.

1 Keith Calhoun, *Two to a six-by-eight-foot cell at Angola Prison*, 1980.

2 Chandra McCormick, *Young man, Angola State Penitentiary*, 2013.

Keith Calhoun and Chandra McCormick have been photographing life and labor practices at the Louisiana State Penitentiary for more than three decades. The prison was once a plantation and is known as Angola, the country of origin for many of the slaves.¹ At 18,000 acres, the complex is bigger than the island of Manhattan and operates as the largest maximum-security prison in the United States.² It is also called “The Farm” because it continues to grow cash crops—as much as four million pounds a year—using inmate labor. The 13th Amendment to the US Constitution, which prohibits involuntary servitude, does not apply to convicted inmates. In the minds of Calhoun and McCormick, slavery never really ended at Angola.

Angola currently houses more than six thousand male inmates; around 75 percent are African American.³ When one looks at contemporary photographs of black bodies in the fields, one may wonder if they are descendants of those who worked on the plantation in the nineteenth century. As first-hand witnesses to exploitative labor practices, Calhoun and McCormick are committed to bringing attention to how incarceration, which has more than quadrupled in the United States since 1980, can fuel and abet capitalism. The problem is complicated further because the economic welfare of local communities largely depends on the penal system for civilian employment.

Calhoun and McCormick’s intimate understanding of prison culture has informed their activism not only on behalf of individuals directly involved with correctional facilities, but also at home. In their New Orleans community, the husband-and-wife team’s crime prevention extends to offering alternative, constructive options for at-risk youth. In their hands, cameras become tools of social justice and a powerful means of connection and communication. Their visual messages are echoed in the song *Angola Bound*, written by their friends

(article continued on page 136)



Chandra McCormick, *Untitled*, 2013.



Chandra McCormick, *Untitled*, 2013.

Charles and Aaron Neville, which tells the story of how the wrong turns in life can lead a man into working harder than a mule in Angola.

Since 1965, Angola inmates have been allowed to participate in the prison rodeo—at their own risk, of course. Patrons pay admission and often buy arts and crafts made by inmates. The proceeds do not accrue fully to the prisoners, however. The spectacle recalls how gladiators entertained the public in the Colosseum in ancient Rome. Those fighters could be given freedom by a pleased emperor, but Angola inmates cannot be rewarded with pardons when they deliver remarkable performances at the rodeo.

From time to time, an inmate leaves Angola, temporarily or permanently. Calhoun and McCormick have photographed inmates released to attend a family funeral. Prisoners are pictured shackled in chains, sitting or standing with their loved ones for bittersweet reunions. On two occasions, the artists have been on hand when exonerated inmates were released. Calhoun and McCormick recorded the departures, adding video documentation to their oeuvre. Resentment and the heartbreak of having lost time and freedom engender a complex set of emotions for the innocent.

The photographs of Calhoun and McCormick are not marked by rancor or righteous indignation. Rather, the artists' expressions of social protest are imbued with humility and encourage you to consider the full humanity of their subjects. In the African American tradition of call and response, they issue the call, inviting us to engage in conversations about justice, bias, labor practices, and the social costs of mass incarceration.

Slavery, the Prison Industrial Complex: Photographs by Keith Calhoun and Chandra McCormick was organized by the Frist Art Museum, Nashville, Tennessee, and curated by Katie Delmez and Susan H. Edwards.

The Frist Art Museum is pleased to announce the publication of *Louisiana Medley: Photographs by Keith Calhoun and Chandra McCormick* in conjunction with the exhibition.

Notes

¹ Adelia Acklen of Nashville, Tennessee, inherited the property from her first husband in 1845. She sold it in 1880 to a former Confederate major who leased inmates from the state to work the plantation. The facility officially became a state prison in 1901.

² Jeffrey Goldberg, *The End of the Line: Rehabilitation and Reform in Angola Prison*, *The Atlantic*, September 9, 2015, theatlantic.com.

³ Erik Eckholm, *Bible College Helps Some at Louisiana Prison Find Peace*, *New York Times*, October 5, 2013, nytimes.com.





Slavery, the Prison Industrial Complex: Photographs by Keith Calhoun and Chandra McCormick. Installation views. Art + Practice, Los Angeles. 22 September, 2018 – 5 January, 2019.

Facing Page (1) Chandra McCormick, Work call, men behind barbed wire fencing waiting to go to work in the fields of Angola, 2004.

Facing Page (2) Keith Calhoun, Field work, Angola State Penitentiary, 1980.



About the United States Prison System

There are currently 2.3 million people who are incarcerated in the United States. This represents the largest population of incarcerated people, per capita than any other nation.

576,000 people are in prison with no compelling public safety concern, leading to overcrowding, countrywide financial burdens and the rise of privatized prisons—where the mistreatment of those incarcerated are prevalent and widespread.

67% of the overall prison population identifies as an ethnic minority and 22% are immigrants.

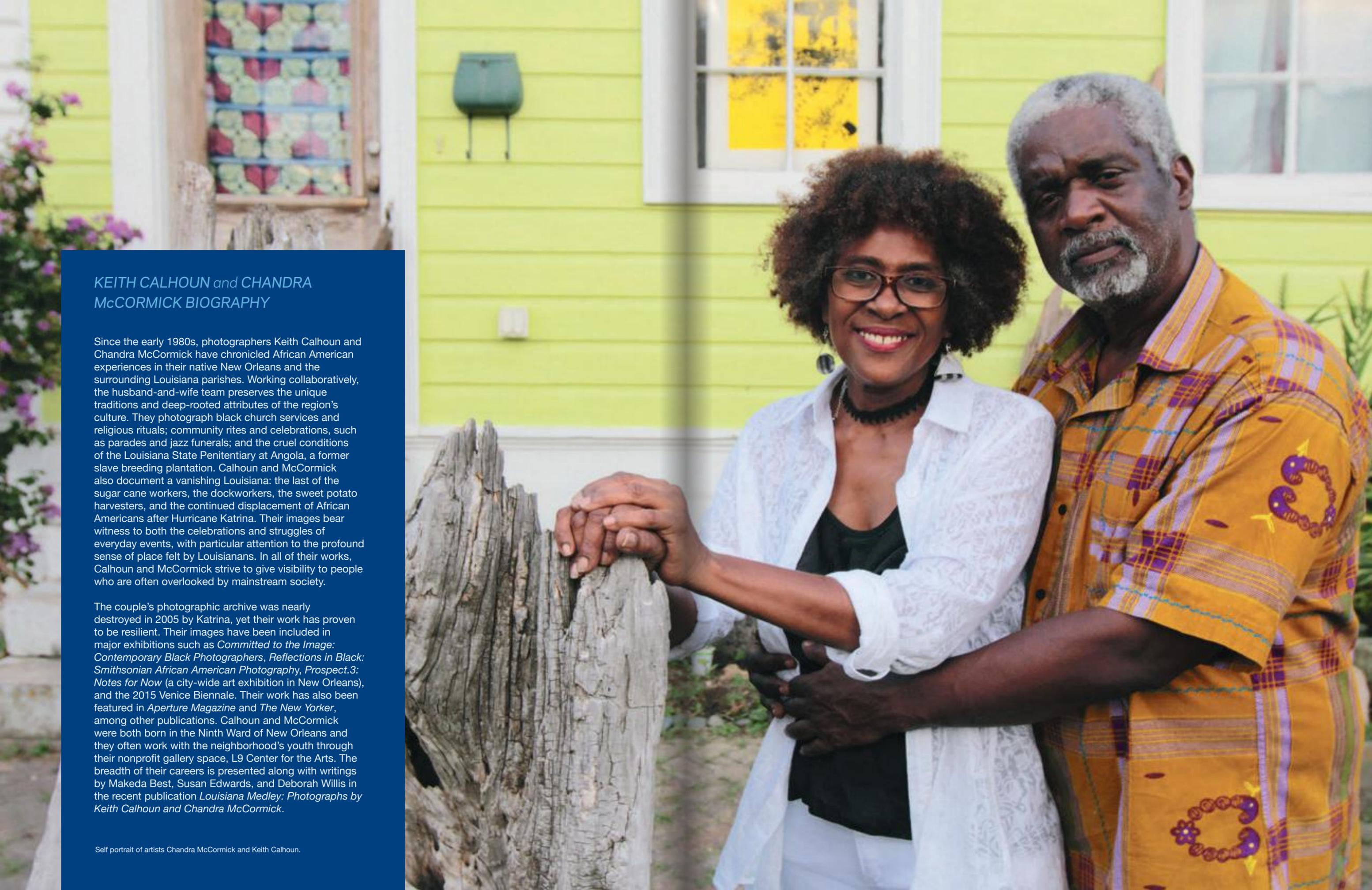
African American men are six times more likely to go prison than Caucasian men and Hispanic men are twice more likely to be incarcerated than non-Hispanic men. These disparities are also common in juvenile prisons with 44% of those populations (approximately 48,000+ people) being African American.

In most cases, it is also common for those being charged with a crime to not appear before a court to present their case. Most prisoners end up taking plea bargains for a reduced sentence. 94% of state felony convictions and 97% of federal convictions take a plea.

There are currently 183,781 people incarcerated in the state of California.

There are 720 people incarcerated per 100,000 adults in the state of Louisiana. This marks the second largest population of incarcerated persons by state, after the state of Oklahoma.

Sources: OpenInvest: openinvest.com. New Orleans Metro Crime and Court News: nola.com



KEITH CALHOUN and CHANDRA
McCORMICK BIOGRAPHY

Since the early 1980s, photographers Keith Calhoun and Chandra McCormick have chronicled African American experiences in their native New Orleans and the surrounding Louisiana parishes. Working collaboratively, the husband-and-wife team preserves the unique traditions and deep-rooted attributes of the region's culture. They photograph black church services and religious rituals; community rites and celebrations, such as parades and jazz funerals; and the cruel conditions of the Louisiana State Penitentiary at Angola, a former slave breeding plantation. Calhoun and McCormick also document a vanishing Louisiana: the last of the sugar cane workers, the dockworkers, the sweet potato harvesters, and the continued displacement of African Americans after Hurricane Katrina. Their images bear witness to both the celebrations and struggles of everyday events, with particular attention to the profound sense of place felt by Louisianans. In all of their works, Calhoun and McCormick strive to give visibility to people who are often overlooked by mainstream society.

The couple's photographic archive was nearly destroyed in 2005 by Katrina, yet their work has proven to be resilient. Their images have been included in major exhibitions such as *Committed to the Image: Contemporary Black Photographers*, *Reflections in Black: Smithsonian African American Photography*, *Prospect.3: Notes for Now* (a city-wide art exhibition in New Orleans), and the 2015 Venice Biennale. Their work has also been featured in *Aperture Magazine* and *The New Yorker*, among other publications. Calhoun and McCormick were both born in the Ninth Ward of New Orleans and they often work with the neighborhood's youth through their nonprofit gallery space, L9 Center for the Arts. The breadth of their careers is presented along with writings by Makeda Best, Susan Edwards, and Deborah Willis in the recent publication *Louisiana Medley: Photographs by Keith Calhoun and Chandra McCormick*.



ART + PRACTICE EXHIBITIONS

Stephen Towns + Ramsess

October 12, 2019—January 25, 2020

This exhibition is co-organized by The Baltimore Museum of Art and Art + Practice and curated by BMA Assistant Curator of Contemporary Art Cecilia Wichmann.

ART +
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ART BMA

Ramsess, *H. Rap Brown*, 2008. Courtesy of the artist.



Stephen Towns, *Birth of a Nation*, 2014. Private Collection. Courtesy of the artist.



ART + PRACTICE EXHIBITIONS

TIME IS RUNNING OUT OF TIME

February 2—September 14, 2019

Experimental Film
and Video from
the L.A. Rebellion
and Today

This exhibition is presented by Art + Practice in collaboration with The Broad, and is curated by The Broad's Jheanelle Brown, Programs Manager and Sarah Loyer, Associate Curator and Exhibitions Manager.

ART + PRACTICE | **THE BROAD**

A+P FOUNDERS



Mark Bradford
Artist and co-founder
Art + Practice

Mark Bradford was born in 1961 in Los Angeles, where he lives and works. He received a BFA (1995) and MFA (1997) from the California Institute of the Arts (CalArts) in Valencia. Best known for his large-scale abstract paintings that examine class-, race-, and gender-based economies that structure urban society in the United States, Bradford's richly layered and collaged canvases represent a connection to the social world through materials. Bradford uses fragments of found posters, billboards, newsprint, and custom-printed paper to simultaneously engage with and advance the formal traditions of abstract painting.

In 2017, he represented the United States at the 57th La Biennale di Venezia. Later that same year he presented *Pickett's Charge*, a monumental commissioned cyclorama of paintings at the Smithsonian's Hirshhorn Museum and Sculpture Garden in Washington, D.C. In 2010, *Mark Bradford*, a large-scale survey, was presented at the Wexner Center for the Arts in Columbus, Ohio before traveling to the Institute of Contemporary Art, Boston; Museum of Contemporary Art, Chicago; Dallas Museum of Art; and San Francisco Museum of Modern Art.

His work has been widely exhibited and included in a number of prestigious group shows and exhibitions, including the 12th Istanbul Biennial (2011), Seoul Biennial (2010), the Carnegie International (2008), São Paulo Biennial (2006), and Whitney Biennial (2006). His work has been collected by the most important museums, including The Museum of Modern Art (MoMA), The Metropolitan Museum of Art (MET), Tate Modern, Centre Georges Pompidou, Museo Reina Sofia, and Art Institute of Chicago. Bradford received the MacArthur Foundation 'Genius' Award in 2009.



Allan DiCastro
Executive Director and co-founder
Art + Practice

Allan DiCastro is Executive Director and co-founder of Art + Practice. Born and raised in the south suburbs of Chicago, DiCastro currently lives in Los Angeles where he has primarily worked as Vice-President in banking on finance, accounting, and project management. As a volunteer and social activist, DiCastro made considerable contributions to the Mid-City Neighborhood Council (MNC), a local volunteer-run neighborhood council funded by the City of Los Angeles, for over a decade. He served as Vice-President (2006-2008) as well as President (2008-2012); during his Presidency, MNC won the first annual EmpowerLA Award from the Board of Neighborhood Commissioners for its outstanding achievements. His duties included direct community engagement, shepherding policy initiatives through various levels of government, and leading community improvement projects. DiCastro also serves as Treasurer for the Board of Art + Practice.



Eileen Harris Norton
Co-founder, Art + Practice
President, The EHN Foundation

Eileen Harris Norton is the President of The EHN Foundation. The Foundation's program areas are education, family and the environment with a strong focus on low-income children of color.

Harris Norton has long-standing interests in contemporary art, early childhood education, parenting, child welfare and women's issues. Previously, she was the Vice President of the Peter Norton Family Foundation, which conducts strategic grant making in the areas of contemporary art and social services.

She served on the boards of the Hammer Museum at University of California, Los Angeles (UCLA), The Studio Museum in Harlem, the New Museum of Contemporary Art, the Children's Defense Fund and the Hollywood Policy Center. She was the creator and director of the Forum on Children's Issues, an organization committed to analyzing the policies that shape the physical, emotional, and intellectual needs of children today. The Forum was established as a place where those sharing similar concerns could meet and exchange ideas.

Harris Norton is also an avid art collector with a strong interest in work by artists of color (particularly artists of the African diaspora), women artists, and artists of Southern California.

Born and raised in Los Angeles, Harris Norton holds a Masters of Science in Bilingual Education from the University of Southern California. She graduated Cum Laude with a BA from UCLA. Following her graduation from USC, she spent several years as an elementary school teacher in the Los Angeles Unified School District where she taught English as a second language and worked as a bilingual coordinator. Harris Norton left teaching to become the first employee of Peter Norton Computing, Inc, helping her then husband grow the company, eventually serving as its Office Manager.

A+P ADMIN STAFF



Sophia Belsheim
Deputy Director

Sophia Belsheim joined Art + Practice at its founding in January 2014 as the Program Lead and Partnership Liaison. Today, Belsheim serves as the nonprofit's Deputy Director, managing A+P's administrative, programmatic and collaborative initiatives. Belsheim also works as the Collection Manager for The Eileen Harris Norton Collection, a private collection championing artists of color, women and artists from Southern California.

Previously, Belsheim worked as the Program Officer for United States Artists and as an Artist Relations Specialist for USA Projects, a nonprofit dedicated to supporting the work of living American artists by granting cash fellowship awards. Born and raised in Seattle, WA, she attended Wesleyan University in Middletown, CT and received a bachelor's degree in art history in 2011.



Holly Gautier
Administrative Assistant

Holly Gautier joined Art + Practice's team in summer 2018 as A+P's Administrative Assistant with an administrative and accounting background. Gautier currently oversees A+P's office and supports the coordination of its facilities. Additionally, Gautier supports programs, including foster youth, exhibitions and public programs. Gautier is enthusiastic about joining A+P in 2018 and is happy to have found a new work home.

Gautier was born and raised in Los Angeles, California.

A+P EXHIBITION STAFF



Samuel Hamilton
Gallery Attendant

Samuel Hamilton is Art + Practice's Gallery Attendant. He joined A+P with a background in web design and video editing. Additionally, Hamilton has worked for Eso Won Books, an independent African American bookstore, for over 10 years. Previously, Hamilton oversaw a commercial sales kiosk contract at major malls in British Columbia, Canada. He also has extensive volunteer experience working with Audubon Middle School as a mentor for FAMILI, Inc., nonprofit See A Man Be A Man, and nonprofit Heal the Bay. Hamilton studied Business Administration at Santa Monica College.



Glendee Sanchez
Security Shift Supervisor

Glendee Sanchez currently works as the Security Shift Supervisor at Art + Practice. She oversees the operations of A+P's Security and Community Engagement Interns. Prior to her position at A+P, Sanchez was a security rover for Securitas Inc. and was stationed at the California African American Museum (CAAM), the Hammer Museum, Didi Hirsch Mental Health Services, Marina Del Rey Hotel, Bank of America and others.

Sanchez is also a dedicated volunteer. Previously, she worked at the Union Rescue Mission, a nonprofit based in Skid Row, Los Angeles, supporting men, women and children by providing food, shelter, education, counseling and long-term recovery programs.

Sanchez is a proud Belizean American woman who was born and raised in Los Angeles, California.



Mauricio Escobar
Office and Programs Assistant

Native to Los Angeles, Mauricio Escobar joined Art + Practice's team with a background in serving disenfranchised communities. After graduating from Whittier College with a self-designed Bachelor's Degree titled, *Integrative Perspectives on Leadership*, Escobar began his professional career working in labor as a communications specialist. Prior to joining A+P, Escobar worked in workforce development at the Boyle Heights WorkSource Center. Escobar is currently A+P's Office and Programs Assistant, helping to support programs and administrative initiatives alike. When he's off the clock, you can find him bobbing his head at concerts, adventuring out to new sites, or most of the time, you can find him at home in the San Gabriel Valley area binge watching a show that he's seen at least five times.



Natalie Hon
Programs Assistant and Photo Archivist

Natalie Hon was born and raised in the San Francisco Bay Area and attended the University of California, San Diego before transferring to the California Institute of the Arts (CalArts) where she received a BFA in Photography and Media. As an undergrad student, she apprenticed at Gemini G.E.L. primarily printing for artist Richard Serra. As a studio assistant for Mark Bradford, Hon began supporting Art + Practice's communications efforts in 2015 before transitioning over to A+P full time in 2016. Her artistic practice incorporates both digital and analog methods of photography and printmaking, specifically instant photography, 35mm film, lithography, and screen printing. She has also printed artist editions for LA-based artists since 2012. She is an avid food lover, cat mother, and live music fan.



Paul Mate
Security Supervisor

Paul Mate currently works as Art + Practice's Security Supervisor through Securitas, Inc., the world's largest provider of security officers and related services. Mate joined Securitas Services, Inc. in 2010. Originally he was placed at numerous sites, including the Hammer Museum, where he worked from 2013-2015. He joined A+P's team in 2015, first as a security officer and now in a supervisory role overseeing the workload of A+P's Security and Community Engagement Interns. Mate attended El Camino College majoring in Psychology. Mate is now pursuing a bachelor's of science degree from California State University, Dominguez Hills with a planned graduation of spring 2019.

Mate was born and raised in Los Angeles, California.

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Baltimore, MD 21218
artbma.org

California African American Museum
600 State Drive
Los Angeles, CA 90037
caamuseum.org

First Place for Youth
4337 Leimert Boulevard
Los Angeles, CA 90008
firstplaceforyouth.org

The Frist Art Museum
919 Broadway
Nashville, TN 37203
fristartmuseum.org

2018 EXHIBITION INFORMATION

Maren Hassinger:
The Spirit of Things
February 24–May 26, 2018

Co-presented by the Baltimore Museum of Art and Art + Practice and organized by BMA Senior Curator of Contemporary Art Kristen Hileman

Head Back and High:
Senga Nengudi, Performance Objects (1976–2017)
June 23–August 25, 2018

Curated by Christopher Bedford, Dorothy Wagner Wallis Director of the Baltimore Museum of Art, and BMA Assistant Curator of Contemporary Art Cecilia Wichmann.

Presented by Art + Practice and the Baltimore Museum of Art. Special thanks to the artist and to Thomas Erben Gallery, New York and Lévy Gorvy, New York, London, for their generous support of the project.

Slavery, the Prison Industrial Complex: Photographs by Keith Calhoun and Chandra McCormick
September 22, 2018–January 5, 2019

Curated by Susan H. Edwards, Executive Director and CEO of the Frist Art Museum and Katie Delmez, Curator at the Frist Art Museum.

Presented by the Frist Art Museum and Art + Practice.

CREDIT INFORMATION

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Sophia Belsheim

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Sean Shim-Boyle

Image Credits

Sophia Belsheim: page 85
Mark Bradford Studio: pages 12–13, pages 38–39, page 65 (left), page 76 (4), pages 78–79, page 114 (2)
Andreas Branch: page 25 (middle left), page 27 (1)
Courtesy of Keith Calhoun and Chandra McCormick: pages 132–137, pages 139–141
Leah Case: page 80, pages 87–88, page 90
Heather Fipps: page 14 (1)
FocalFlight.com: page 06
Josiah Green: page 07 (1), page 10, page 16 (1), page 17 (4), page 23 (above), page 25 (1,2, bottom right), page 41, page 44 (row 3 right, row 4 left and right, all row 5), page 45 (row 3 left, all row 4, row 5 left), pages 50–51, page 53 (1), page 55 (below), pages 58–61, pages 62–63 (3–7), page 65 (right), page 75, page 76 (3), pages 82–84, pages 92–101, page 110 (row 1, second from left; row 4 right, all row 7), page 111 (row 1 left and right; row 3, second and third from left; row 4, second and third from left; row 5 left and right; row 7, third from left), pages 113–114, pages 120–121, pages 126–127, page 147 (except Mauricio Escobar portrait), inside back cover (top left, top right, bottom left)
Courtesy of Laura Hendrix: pages 62–63 (1, 2, 8)
Natalie Hon: page 07 (2), page 08 (Hillary Clinton + Metro celebration), page 09 (2), page 11, page 6 (2), page 17 (3), pages 18–22, page 23 (below), page 24 (top left, bottom left, bottom right), page 25 (top right, 3), page 26, page 27 (2), pages 32–37, pages 42–43, page 44 (row 1 left, row 3 left and center, row 4 center), page 45 (row 3 center and right), pages 46–48, page 49 (1), page 53 (Morrison, 2), page 54, page 55 (above), pages 56–57, page 67, pages 70–74, page 76 (1), page 81 (left), page 86 (right), page 89, page 90, page 102, page 103 (above), pages 106–108, page 110 (row 1 except for second from left; row 2 except for second from left; all row 3; row 4 left; all rows 5, 6, and 8), page 111 (row 1, second and third from right; all row 2, row 3 left, right, and second from right; row four left, right, and second from right; row 5 second and third from left and second and third from right; all row 6; row 7 left, second from left, and second from right; all row 8), page 147 (Mauricio Escobar portrait), inside back cover (bottom right)
HRDWKER_courtesy of the California African American Museum: page 81 (right)
B. Justine Jaime: page 104
Courtesy of UCLA Film & Television Archive: page 145
Jose Lopez: page 29, page 45 (row 2, right)
Chelo Montoya_Director, Education and Programming, CAAM: page 86 (left)
Elon Schoenholz: page 30 (above), page 44 (all row 2), page 45 (row 1, right), page 49 (2–3)
Sean Shim-Boyle: page 08 (People Street + CicLAvia), page 09, page 14 (2–3), page 15, page 24 (top right), page 25 (bottom left), page 28, page 44 (row 1, center and right) page 45 (row 1, left and center; row 2 left), page 146
Hayden Smith: page 30 (below), page 45 (row 2, center)
Eric Minh Swenson_emsartscene.com: page 25 (4)
Courtesy of Stephen Towns: page 143
Tiffany Tran: page 109
Damian Turner: page 142
Lisandra Vasquez: page 72, page 76 (2), page 103 (below), page 105
Courtesy of dana washington: page 144
Courtesy of the Westridge School for Girls: page 107 (row 7, right)
Joshua White_jwpictures.com: page 31, page 40, pages 114–117, page 118 (1), page 119, pages 124–125, pages 128–131, page 134
Courtesy of Karina Yanez: page 106 (row 2, third from left), page 107 (row 1, second from left)

Special thanks to Ed Belsheim, artists Ramsess, Stephen Towns, dana washington, Ailie Sharon Larkin, The Broad and the UCLA Film & Television Archive.



Foster Youth Services

Art + Practice is located in Service Planning Area (SPA) 6, a specific geographic region located within Los Angeles County, as defined by the Department of Public Health. SPA 6 is home to a large concentration of foster youth.

To support those foster youth (ages 18–24), A+P offers paid internships and works with nonprofit foster youth collaborator First Place for Youth to provide access to support services including education, employment and housing.



Public Programs

Public Programs are organized to coincide with Art + Practice's museum-curated exhibitions on view. A+P welcomes artists, educators, curators, authors and others to engage with the curatorial content put forth by A+P's exhibition program. Admission to programs is always free, and includes artists' talks, panels and film screenings.

In 2018, A+P collaborated with the California African American Museum to organize four programs aimed at offering a meaningful dialogue about our access to and understanding of contemporary art.



Exhibitions

Exhibitions at Art + Practice are organized in collaboration with local, national and international museums. A+P works closely with curators from its collaborating museums to mount exhibitions in A+P's exhibition space that champion and highlight artists of color.

Each year, A+P organizes 2–3 exhibitions. Admission to exhibitions is free. The exhibition space is open Monday – Saturday, 12:00 p.m. – 6:00 p.m.



Education

Education is an organized program at Art + Practice that welcomes educators and their students to explore and engage with A+P's museum-curated exhibitions on view. Teachers receive self-guided teacher resource guides with grade appropriate student handouts (grades K–12) that seamlessly integrate into their curriculum and incorporate the California State Content Standards (VAPA and ELA).

A+P provides paid bus transportation to schools within a 7 miles radius of its campus.