

ART + PRACTICE YEAR 10

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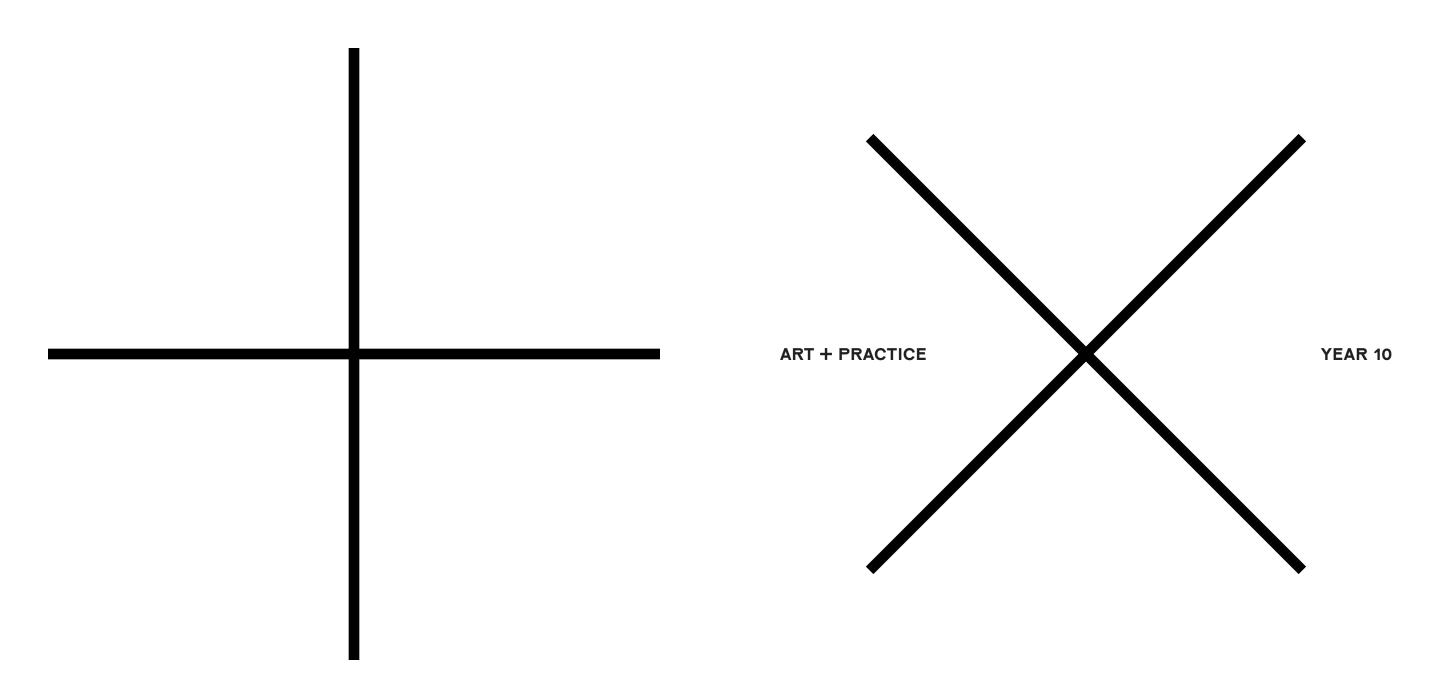


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FOREWORD



When Art + Practice first opened to the public in 2014, onlookers had a difficult time describing our new venture. Without a comparable frame of reference, many labeled A+P a community arts center, or a gallery space, or an artist project, or a nonprofit initiative, as if these elements couldn't be gathered into one place. And as A+P grew into the organization it is today, many of these labels have overlooked the essential ethos motivating our work.

But this confusion was actually the first hint that A+P's then-emerging model, which pairs museum-curated contemporary art with social engagement work as parallel and intersecting missions, would become a pathbreaking success, replicated by other non-profit arts institutions across the country.

A+P is first and foremost an advocate. We conceived A+P as a container and a collaborator for others with the expertise to accomplish our mutual goals and the two primary facets of our mission: first, showcasing museum-curated contemporary art by artists of color and organizing public programming; and second, supporting transition-age foster youth with housing, employment, and educational opportunities.

From this vantage, A+P is more than a gallery space or a mission-centered nonprofit. Our model conjoins parallel efforts that support the social and cultural innovations of contemporary art with a community practice. We serve some of the most affected and underserved foster youth right here in South Los Angeles and more recently, through our collaboration with Nest Global, across the world.

When we first began talking about forming an organization, we determined that we would establish A+P as a foundation capable of sustaining a dynamic array of art and programs in South Los Angeles, where we had laid down roots as an artist, an educator, and a community organizer. Now, after a decade of seeing A+P flourish in partnership with a roster of collaborators, we are encouraged by what remains possible for our work and for the worlds of contemporary art and social practice more broadly.

From concept to construction to application, A+P has proven that a space dedicated to the exhibition and appreciation of artists of color can be located in a historically Black neighborhood and garner national acclaim. In the ten years since our founding, much has changed in the landscape of contemporary art and social practice. A+P now exists within a burgeoning generation of artists establishing arts nonprofits that also serve a social practice. Organizations like Rick Lowe's Project Row Houses in Houston, Titus Kaphar's NXTHVN in New Haven, and Theaster Gates' dynamic array of projects in the Southside of Chicago, including the Rebuild Foundation and the Dorchester Art and Housing Collective, prove that the correlation between Black contemporary artists and social practice has taken root nationally. It is our hope that this is not simply a trend, but a changing tide for the future of Black contemporary art and community spaces in Los Angeles and beyond.

In celebration of our tenth anniversary, we are reflecting on the meaningful growth A+P has made over the years. Please enjoy this special edition of our annual catalogue. These pages document the transformation of a deep-seated belief held between us. We thank our institutional collaborators, our Board of Advisors, our dedicated and steadfast team, and finally Leimert Park. Our deepest gratitude to Sophia Belsheim, A+P's longtime director, whose undying commitment to our mission from the very beginning has allowed A+P to bloom into the advocate that it is today.

THE A+P FOUNDERS

MARK BRADFORD
ALLAN DICASTRO
EILEEN HARRIS NORTON

Opposite: Construction of A+P's public program space, 2014.

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INTRODUCTION



Architect Lydia Vilppu plans construction of the Founders Office, 2022.

BLACK ARTS ARE A VULNERABLE YET ESSENTIAL INSTITUTION IN LOS ANGELES.

Despite the well-documented inequalities inflicted upon Black people and Black culture in Los Angeles since the nineteenth century, the city's modern-day Black arts lineage developed through a movement that reclaimed autonomy and integrity in abundance. When the prospect of navigating tightly guarded economic and cultural avenues seemed hopeless, Black artists in Los Angeles changed the odds by leveraging communal projects, creating a blueprint for institutions with radical infrastructure and organizing principles oriented toward Black political views. And while many forebears who first established this movement of Black arts spaces in Los Angeles have since come and gone, the Black art spaces of today have inherited their revolutionary spirit, reflecting the indelible mark that such institutions have left on the city's creative and cultural history.

BLACK ART ORIGINS IN LOS ANGELES

In a genealogy that spans nearly seven decades, the Black arts scene that took root in Los Angeles reflects a series of alternating formats, ideological tendencies, and institutional positions that trace the expansion of Black creative and social vitality in the city. From this vantage, the spaces at the heart of this movement arose out of radical gestures that Black artists, thinkers, gallerists, and community members enacted in the context of Los Angeles' other, more staggering transformations. Among these transformations were the city's status as an increasingly multiracial and multiethnic metropolis; a post-industrial, sprawling urbanized amoeba; and epicenter of the expanding American entertainment industry.

Within the recesses of this Black arts lineage, and outside the purview of the white establishment, generations of Black artists—such as John Outterbridge, Maren Hassinger, Senga Nengudi, and David Hammons—forged an avant-garde that advanced new paradigms framing Blackness as an aesthetic and political condition. In the process, they also reconsidered how their art practices developed a collective consciousness with the Black public. To the practitioners included in this Black Los Angeles arts lineage, art was a form of solidarity with community and its potency was evaluated by the generative and critical force it could produce among its constituents.

At the center of that then-emerging lineage and the interconnected movements it spawned is the pride of Leimert Park. In this historic section of Los Angeles's Black creative communities, the exhibition of art has rarely functioned as a casual affair. Instead, through a rigorous impulse to place artistic practice in dialogue with the people, lives, and interests embodying Blackness, artistic production is one part of the web of survival, uplift, and protection surrounding South Los Angeles while its communities endeavor to cast off the shadowy effects of segregation, racial violence, and marginalization. Black artists, gallerists, and other spacemakers who have claimed this political position work among other cultural workers determined to preserve South Los Angeles's pasts, present, and futures. As such, the Black arts space in Los Angeles became a site for the exhibition of groundbreaking Black art as well the destination for a Black artistic social praxis—a purpose-driven and visionary ambition that utilizes creative action for the service and care of a people.

In opposition to the city's sweeping socio-political exclusions where public and institutional resources are often hoarded behind well-kept gates, the Black arts community in Los Angeles is a breakthrough that links the city's disparate cultural and built environments. With each new iteration, the growing lineage of Black art spaces builds upon the robust Black creative presence that is often obscured in and by Los Angeles's towering monuments to the history of art. In its modern heyday, generally periodized between the mid-1960s through the 1970s, the Black arts scene proliferated in many forms: as galleries, as community centers, as artist-run and experimental venues, and as sites for political and social organizing. "At their core," author and art historian Dr. Kellie

Jones notes, "these were spaces run by artists for artists." They were Black-owned and operated, and almost exclusively established in the South Central neighborhoods where Black and Brown communities were segregated without much concern about their long-term sustainability.

BLACK ART AS BLACK POWER

By the start of the 1960s, as the massive spatial and economic expansions of the postwar boom were slowly diminishing, many Black Angelenos in South Los Angeles were left to survive almost entirely on their own.² But they thrived instead, and independently too, especially in the community of Leimert Park, where a new enclave of Black Angelenos settled with their children after the Great Migration from the still-segregated South. In this burgeoning frontier of Black urban settlement, an unyielding zest for entrepreneurial and creative spirit bloomed in the aftermath of the Watts Rebellion, where a routine traffic stop of two Black brothers erupted into one of the nation's longest civil uprisings.

As the wreckage was reconstituted into densely political symbols by artists such as Noah Purifoy and John Outterbridge, it also became a platform for Black pride. This material transformation was, by all accounts, "a quest to claim and hold space" in resistance to structures of urban demarcation, segregation, and racial violence.³

In the era of Black Power, a zealous generation of Black artists, musicians, poets, performers, and writers mobilized this resistance as the Black Arts Movement, an aesthetic and political revolution that emphasized art's ability to reflect the lived experiences of Blackness while focusing on its reception by and in solidarity with Black audiences.⁴ Together, they positioned art as a social practice, as an act that develops action outside itself—in the streets, for the people, and in pursuit of liberation.

Though it had roots in major cities like New York and Chicago, the Black Arts Movement that assembled in South Los Angeles established Leimert Park and its surroundings as a modern mecca for Black cultural renaissance. From the sleepy streets of one of Los Angeles's first planned, white residential communities, new expressions of Black social, political, and artistic sovereignty took up space and inhabited Leimert Park as an independent Black place.

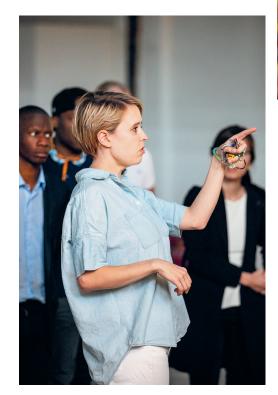
Following the history-making trends of widespread social and political action in the 1960s and 1970s, an ecosystem of Black cultural and artistic life emerged in the South Los Angeles districts where large-scale deindustrialization offered opportunity for Black space and placemaking.⁵ In response to Los Angeles's civic and infrastructural upheavals, many Black (and Chicano, and Asian) artists occupied abandoned spaces across the city's deteriorating neighborhoods as incubators for radical artistic and social experimentation—whether within an actual building, or under a freeway. Behind storefronts and within shopping malls, a distinctly Los Angeles sensibility of Black artistic practice was carefully seeded and cultivated across a sanctuary of spaces.

When this progression began to wane, the Black arts movement in Los Angeles was already expanding into the realm of the Capital-I instituition. The "socially-based mode" of art movements past was now endowed with names like the Museum of African American Art and the California African American Museum to reflect its historical weight amongst a diversifying class of arts organizations as well as their new dedicated physical spaces.⁶ Even still, other grassroots organizations that were sprouting in Leimert Park also reinforced, if only in name, how Black art Los Angeles had developed a monumental ethos. On Leimert Park's Degnan Boulevard, there was the Museum in Black and around the corner, Ben Caldwell, a rebel in filmmaking, established KAOS Network.

By the nadir of the Black Revolution era in the early 1980s, Black arts spaces in Los Angeles were no longer the exclusive domain for Black artists and their art. After two decades of concentrated social and political action organized under names like the Black Arts Council, and in venues like the Watts Tower Art Center, Black art was now finding its place on the walls of major art museums, in white-cube galleries, and more importantly in Black institutions erected to continue, preserve, and celebrate creative legacies that flowed from the first Black arts spaces in Los Angeles.



Above: Kingdom Parade in Leimert Park, 2023.





Above: Foster youth participate in a roundtable discussion with food industry leaders Betty Hallock, Bina Diallo and Lien Ta. 2023.

Left: A+P Director Sophia Belsheim leads a campus tour, 2015.

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Above: A+P co-founders Eileen Harris Norton, Allan DiCastro and Mark Bradford present at a luncheon honoring A+P's education initatives, 2017.



Right: A+P Gallery Guide Tatiana Shepherd participates in a roundtable discussion with First Place for Youth. 2023.

ART AS PRAXIS NOW

At the verge of a new millenium, many of the original, stalwart Black art spaces had shuttered. When recognizable names like Gallery 32, The Gallery, or even Brockman Gallery no longer designated the historic birthplace of the Black arts space in South Los Angeles, the absence they left behind beckoned for new tenants to shape its future in the rapidly transforming cityscape. Indeed, by the 1980s, "Black" was becoming less of an appropriate descriptor for the neighborhoods that had long defined "Black Los Angeles"; after a series of state-engineered crises plagued areas of Central America, mass migrations across the southern US border brought a new Latinx population to the already heavily Spanish-speaking South Los Angeles.

But changes in demographics were hardly enough to smudge Blackness from South Los Angeles, especially in the long fight for social and political equality. In 1992, the world watched South Los Angeles reignite around the name Rodney King and against the racist abuse that still threatened its shrinking borders, even with a Black Angeleno, Mayor Thomas Bradley, in the city's highest office. Calls to revive Los Angeles's Black homebase in South Los Angeles seemed promising—new shopping centers were followed by public park renovations, jazz cafes, and, eventually, a Black bookstore named Eso Won that proudly carried volumes where Black art could be encountered.⁷

At the dawn of America's first Black president, the Black arts scene in Los Angeles was on the upswing again, if only temporarily. For years, exciting galleries showcasing Black contemporary artists would open and then quickly close in an attempt to keep Leimert Park tied to its roots. The frequent boom and bust closures were understandable—for one, the rent was exorbitant—but discouraging all the same for those who remembered how Black art reigned in Leimert Park. If the market-driven gallery and the homegrown organization were struggling to maintain Leimert Park's artistic genes, a new approach would need to surface; one that collected on the proven models of past Black arts spaces but reworked to a scale of greater magnitude.

In the second decade of the twenty-first century, the Black Arts Movement in South Los Angeles resurged as the Black arts nonprofit. In 2013, after years of discussion and visioning, artist Mark Bradford, social activist Allan DiCastro, and collector Eileen Harris Norton founded Art + Practice, a Black arts nonprofit organization with a mission to provide direct social services to its local community. At its inception, Art + Practice embodied the full trajectory of the Black arts space in Los Angeles. Mission-driven and directly located in Leimert Park, Art + Practice was conceived as the point of intersection between world-class Black contemporary art and ideas, institutional-level curatorial expertise and programming, community-informed exhibitions, and social services that address the urgent needs of South Los Angeles. Informed by the rich density of Black arts spaces that preceded it, Art + Practice—or, simply A+P—opened itself as a container for collaborative projects that demonstrated the parallels and productive outcomes between art and social practice.

In the years since, what began as a new venue for creating access to contemporary art in this celebrated quarter of Los Angeles's Black history quickly evolved into an organization that forefronted the objectives of the city's Black art lineage with a social engagement component. For A+P, this impact was specifically envisioned to support transition-age foster youth, an extremely vulnerable group facing long stretches of instability after aging out of the state's foster care systems. To bring these two missions together, A+P devised an approach using two simple variables: need and access. With its museum-curated art exhibitions and public programs, A+P positioned access to contemporary art and ideas as a core tenet informing its relationship to Leimert Park and the wider South Los Angeles communities. Alternatively, its foster youth programming in collaboration with social service organizations developed its capacity to address needs in the form of housing, employment training, educational support, and other services supporting a sustainable and healthy life.

After a decade refining this methodology—all while juggling the other variables that play into managing and operating a nonprofit—A+P's foundational formula for need and access has since taken on a transitive property. Providing access to contemporary art sustains Leimert Park's historic character as Black arts locale; focusing on the needs of

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A+P Administrative Assistant and Office Coordinator Tamara Mitchell, Gallery Guide Rocio Magadan, Arts Programs Liaison Eboné McCloud and Foster Youth Programs Liaison and Gallery Supervisor Paul Mate, 2023.

transition-age foster youth grants these young people access to resources and environments that can be in scarce supply. Together, these intersecting facets of A+P's model build the whole picture of what it means to be a Black arts space in Los Angeles today.

Now, in 2024, A+P encounters a crucial milestone for any Black arts space or non-profit: its ten-year anniversary. As the story of the Black arts space in Los Angeles goes, the first decade of operation is an achievement that is rarely accomplished despite sheer determination and community investment. And while there's certainly no lack of determination at A+P, its ability to not only survive but expand over the course of a decade has changed the paradigm for nonprofits of its size and stature.



This volume is part commemoration, part dedication, and part recognition of ten years of A+P—a story that brings together the historical and future advancements of Black art and nonprofit spaces in Los Angeles. In the vein of its previous annual catalogues, this iteration boldly marks A+P's tenth year as Year X, a double-entendre signifying the number ten with its Roman numeral cognate while subtly drawing on the mathematical notions that circulate the letter x—that is, as a variable symbol indexing the infinite, adaptive, and altering expressions embedding the complexity of A+P's collaborative solutions. In turn, the volume's structure takes the Art + Practice name as a guiding logic, breaking down its three component parts—Art, +, and Practice—to yield the range of activities composing A+P's decade-long trajectory. Set across three acts, this volume arranges a broad spectrum of commentary and imagery to uncover the significant contributions that A+P and its collaborators have made to the city of Los Angeles.

ALEX JONES

1—Dr. Kellie Jones, "Thoughts on Art in Los Angeles," in L.A. Object & David Hammons Body Prints, ed. Connie Rogers Tilton and Lindsay Charlwood (New York: Tilton Gallery, 2011), 37. This essay would not have been possible without the groundbreaking and field-defining writings of Dr. Kellie Jones who has thoroughly resurrected the art history of Black Los Angeles in a series of now-essential texts. For more, see: Dr. Kellie Jones,

South of Pico: African American Artists in Los Angeles in the 1960s and 1970s (Durham: Duke University Press, 2017); Dr. Kellie Jones, "Introduction," in Now Dig This!: Art & Black Los Angeles, 1960–1980, 1st ed. (Los Angeles : Munich; New York: Hammer Museum : University of California ; DelMonico Books/Prestel, 2011).

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^{2—}Mike Davis, City of Quartz: Excavating the Future in Los Angeles, New ed. (London; New York: Verso, 2006).

^{3—}Jones, Thoughts on Art in Los Angeles, 21.

^{4—}Ibid., 20.

^{5—}Ibid., 22.

^{6—}Ibid., 27.

^{7—}Erin Aubry Kaplan, "Leimert Park, Take II: 1992," KCET (blog), January 22, 2014, https://www.kcet.org/shows/departures/leimert-park-take-ii-1992.





Students participate in an education lesson at Nest Global's Canyon Nest in Tijuana, Mexico, 2022.

Opposite: Visitors attend The Archive in Film and Video public program with Renata Cherlise, Russell Hamilton and Darol Olu Kae, 2019.

Opposite: CAAM Visual Arts Curator Essence Harden leads an exhibition tour of Helen Cammock: I Will Keep My Soul, 2023. Below: Opening reception for Time is Running Out of Time: Experimental Film and Video from the L.A. Rebellion and Today, 2019.

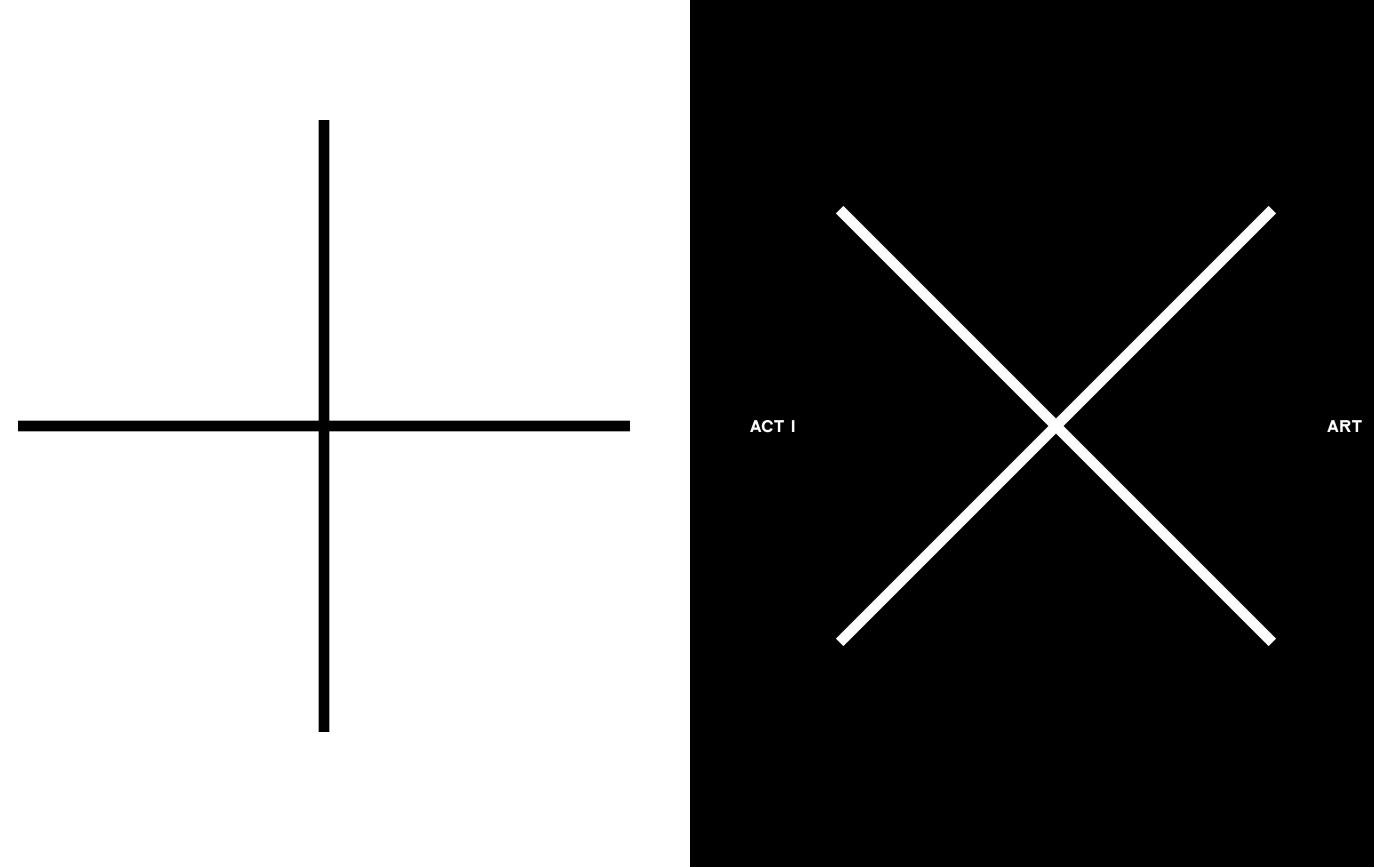


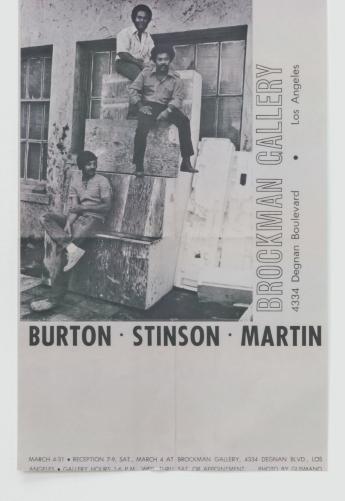


Left: First Place foster youth plays with her baby during a summer barbecue in Leimert Park, 2019.

Opposite: Detail of Ruben Ochoa, Get off me... I'm not on youl, 2009–2017. Concrete, rebar and dirt. Dimensions variable. Courtesy the artist and Vielmetter Los Angeles.















When brothers Dale Brockman Davis and Alonzo Davis first opened Brockman Gallery at 4334 Degnan Boulevard in 1967, the vitality of Leimert Park as a nexus for Black artistic culture multiplied to new proportions.

With a roster that included a pivotal generation of now infamous Black artists like David Hammons, Betye Saar, Senga Nengudi, John Outterbridge, Noah Purifoy, Charles White, and Elizabeth Catlett, Brockman Gallery shifted the axes of Los Angeles's white-dominated art scenes towards Leimert Park and reset the trajectory of the city's artistic legacy for decades to come. As one of the first Black-owned businesses in a rapidly changing neighborhood, the gallery set down a trailblazing operation: a Black-operated art gallery in South Los Angeles exhibiting Black contemporary artists for Black audiences.

Nearly a half century later, in a moment of historic recognition for Los Angeles's many Black artistic contributions, Mark Bradford, Allan DiCastro, and Eileen Harris Norton founded Art + Practice in Leimert Park where Black contemporary artists and Black patrons are a focal point instead of an alienated variable in the city's cultural institutions, reviving the project the Davis brothers had initiated. If the momentum propelling Black art in Los Angeles in the twenty-first century was moving towards uncharted territory, A+P was established to ensure that this progress would always remain connected to its historical roots.

Now, in its tenth year, A+P has organized 23 exhibitions and 100 public programs that reinforce Leimert Park's status as an oasis and groundswell for Black contemporary art and ideas.

Crucial to that mission is our conviction that museum-caliber exhibitions should be readily accessible to communities in South Los Angeles, a place in which Black art lives, discerns, expands, and reflects as a community-driven practice.

Whatever remains to be seen for the future of A+P's collaborations in art, our past and present are certain. Art at A+P demonstrates our unwavering commitment to showcasing museum-curated exhibitions, organizing public programs, and facilitating arts-centered education directly in Leimert Park. In sum, it is our fundamental belief that art has the rigor and capacity necessary to form relationships with and among communities, manifesting the creative vision at their heart and showcasing it to the world.

Opposite: Installation view of ephemera from the Brockman Gallery Archive, Los Angeles Public Library Special Collections



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



Right: Opening reception for Charles Gaines: Manuel de Falla/Stokely Carmichael, 2015. © Charles Gaines.



Artist Amy Sherald in conversation with Hammer Museum Curator Erin Christovale, 2020.



Opposite: Exhibition curator
Jheanelle Brown in conversation
with artist Ben Caldwell, 2019.



IN DIALOGUE: ART



A+P staff develop a slate of public programs that respond to the themes, ideas, and artistic innovations presented by an internationally-renowned class of contemporary artists of color. Speakers for these programs are leaders in their fields, demonstrating the range of voices and perspectives articulating contemporary art's social and cultural significance—from curators, artists, musicians, educators, and arts critics to literary scholars, musicians, filmmakers, and community organizers.

For each exhibition presented by one of A+P's museum collaborators, curators and

To appreciate the role of public programs and foster-youth roundtable discussions at Art + Practice is to understand that the sum of art and ideas produces profound effects.

The caliber of figures who have participated in A+P's public programs are not limited to its exhibitions. Parallel to this effort, A+P staff work with their foster youth social services collaborator First Place for Youth to organize roundtable discussion between transition-age foster youth participants and leaders in their fields of expertise, including entrepreneurship, the music industry, and other career paths. As part of its long-term commitment to improving the life outcomes of transition-age foster youth—or young adults between the ages of 18–24 who have aged out the foster care system—A+P roundtable discussions are about opening the minds of young people and allowing them to imagine their goals within the widest spectrum of professional opportunities.

Whether "in conversation" or "in dialogue," programs at A+P are designed as points of access between our organization, our collaborators, the local community of South Los Angeles, and A+P's transition-age foster youth. As with all A+P offerings, our public programs are free and open to the public, encouraging our community far and wide to participate in art's reciprocal interactions. (Our roundtable discussions remain privately organized for foster youth, where they can have small-room conversations with guest mentors.)

Public programs have been essential to A+P's mission from the very start, but in the last decade they expanded exponentially. In 2016, A+P opened its dedicated Public Programs space at 4334 Degnan Boulevard, the former location of the groundbreaking Brockman Gallery. After a deep renovation of the building's original wooden charm, the A+P Public Programs space initiated a new era for our public programming impact, allowing us to host an ever richer assortment of events that expand knowledge and conversation.

At A+P, art and practice are two threads that interweave at every fiber of our organization, especially in relationship to folks in the community. It comes as no surprise, then, that A+P's commitment to bringing museum-level curated exhibitions to Leimert Park as a socially-engaged arts nonprofit depended on an equal investment in the accompanying programming. By their very nature, art and ideas in dialogue generate the collective energy and communal gathering that bring A+P's mission to life.

Opposite: Artist Kenturah Davis, 2019

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A+P co-founder Mark Bradford and Brandeis University Professor of Social Policy, Law and Women's Studies Anita F. Hill participate in a roundtable discussion with First Place for Youth, 2016.

Opposite: Visitors attend an artist talk with Diedrick Brackens, 2020.





artists Akosua Adoma Owusu and Njideka Akunyili Crosby, 2015.

Opposite: Artist Ramsess in conversation with artists Kenyatta A.C. Hinkle and Mark Steven Greenfield, moderated by California African
American Museum Deputy Director
Isabelle Lutterodt, 2018.





REASSEMBLED: CONTEMPORARY BLACK ABSTRACTION AND SCULPTURE

COLONY LITTLE

Opposite: Installation view of Maren Hassinger: The Spirit of Things. February 24–May 26, 2018.

WHAT IS AVAILABLE TO YOU IS NOT MERE MATERIAL BUT THE MATERIAL AND THE ESSENCE OF THE POLITICAL CLIMATE, THE MATERIAL IN THE DEBRIS OF SOCIAL ISSUES. —JOHN OUTTERBRIDGE, 1990

In 2016, Art + Practice opened John Outterbridge: Rag Man, an exhibition organized by the Hammer Museum that featured the abstract sculptures which have distinguished Outterbridge's oeuvre since the late 1960s. Titled in homage to his father, who worked as a scrap hauler—also known as a "rag man"—the reference to scrap illuminates the foundational role that found materials occupy in his practice and the distinctively Black sculptural vernacular Outterbridge and his artist peers introduced in Los Angeles in the aftermath of the Watts Rebellion.

Informed by Black and Indigenous weaving traditions, Outterbridge's sculptures assemble scrap, discarded, and reclaimed items like bone, fabric, hair, metal, rubber, manual tools, and wood into novel, unfamiliar configurations. For example, in Ragged Bar Code (2008), one of several sculptures Outterbridge conceived between the early 1970s and the early 2010s that were exhibited in Rag Man, a series of colorfully wrapped wood twigs are affixed to the wall with their horizontal axis aligned. Though arranged to be level along their tops, the varying shapes of the twigs give way into an asynchronous cadence below, where their fabric adornments mimic the variegated patterns of weavings or electronic barcodes.

In Ragged Bar Code and other Outterbridge works, these startling reconfigurations evoke connections between material and memory, creating a grammar that arises from the material substance of individual objects and their arrangement into groups. They also reveal the profound effect that found-object and assemblage sculpture has had on Black abstract art in Los Angeles as well as its lineage and political history, which stretches from Outterbridge and his peers like Noah Purifoy and Fred Eversley to contemporary artists exhibiting in Los Angeles including Chloë Bass, Ruben Ochoa, and Thaddeus Mosley.

THE ART OF ASSEMBLAGE AFTER WATTS

Born in 1933, John Outterbridge was raised in Greenville, North Carolina. In 1953, after attending North Carolina Agricultural and Technical State University in Greensboro for one year, he enlisted in the Army and was deployed to Germany. Discharged from the military two years later, Outterbridge moved to Chicago, where he studied commercial art and illustration at the Academy of American Art, before settling in Los Angeles in 1963 with his wife, Beverly McKissck.

Like many American cities in the mid-twentieth century, Los Angeles remained haunted by the specter of segregationist practices that targeted Black

Fig. 1 John Outterbridge, Ragged Bar Code, 2008. Mixed media. 8 × 58 × 2 ½ in. Courtesy the Estate of John Outterbridge and Tilton Gallery, New York.



and Brown communities since the late nineteenth century. When Outterbridge arrived there in the early 1960s, racial tensions in the city were rapidly rising beyond their simmering point. Bigoted policies that perpetuated unemployment and prevented access to quality education undermined the recently passed 1963 Fair Housing Act, a California law meant to end unfair discrimination against people of color who were seeking housing, widening the chasm between communities of color in Los Angeles and their white neighbors.

In August 1965, these tensions erupted into the Watts Rebellion, which revealed deep-seated racial inequities in the city that demanded drastic change. Though the charred remains of the rebellion seemed to be only awful reminders of the destruction and terror impacting Watts, many Black artists reimagined this matter as offering new ground for experimentation outside institutional structures.¹

Watts inspired some of sculptor Noah Purifoy's most notable early assemblage works. Along with artist and teacher Judson Powell, Purifoy organized a traveling exhibition, 66 Signs of Neon (1966), which featured a small cadre of artists whose 66 sculptural assemblages were made from detritus found around the streets of Watts following the uprising. With this groundbreaking exhibition, Purifoy positioned Watts as a focal point in an artistic evolution where found-objects and assemblage sculpture defamiliarized renderings of common objects and ideas by adopting abstract and conceptual frameworks.

Purifoy's early interventions into Watts-era assemblage works coincided with other artists exploring the medium's experimental relationship to Black life. By 1965, Outterbridge—who had joined with other Black Los Angeles-based artists like David Hammons and Timothy Washington to revive California's assemblage art movement—started to create sculpture that harnessed the emotional and physical remains of the rebellion as powerful symbols of resilience and change.

BENDING LIGHT AND SPACE

The Civil Rights and Black Liberation movements each had to contend with opposing yet evolving strategies for the pursuit of freedom and self-determination. More than challenging prevailing ideas about art's creative dimensions within these ideological divisions, Black and Brown artists who migrated towards avant-garde, abstract, and conceptual forms of artmaking during this period

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Fig. 2 Fred Everlsey, Untitled, 1974. Cast polyester resin (black). 20 20 5 in. Courtesy the artist.

resisted the pressure to define racial solidarity through didactic, figurative, or social realist aesthetics.

For Los Angeles artist Fred Eversley, abstract art is a platform for experimentation and exploration into the unknown. Part of the Southern California Light and Space movement, Eversely occupies a unique space within the genre. As a Black engineer working in the aerospace industry in the 1960s, Eversley befriended Light and Space artists Peter Alexander, Larry Bell, John McCracken, and De Wain Valentine. After a debilitating traffic accident placed him on disability, Eversley found himself in the gray, blurring the lines between art and science, experimenting with sculpture and fastidiously perfecting the resin-based parabolic lenses he describes as "the only shape known to man that is the perfect concentrator of all forms of energy."²

While his most celebrated works are characterized by prismatic color combinations, his 2017 A+P show, Black, White, and Gray, is a notable departure. In 1972 Eversley created a series of works in black that originated from a can of paint gifted by artist John McCracken who quipped, "You're being heavily criticized for not making Black art. Make some Black art." While seemingly created in response to McCracken's jesting offer, these works represent a unique phase of Eversley's practice.

When his sculptures are viewed in multiples, Eversely's colorful constellation of lenses resemble a group of planets or an enormous ring of large marbles. His more colorful lens pieces are meant to be looked at, through, and around to experience the infinite ways the lens form refracts light in its surroundings. By contrast, black, which contains all colors, and white, devoid of color, are anomalies that also suggest the mysteries of the cosmos beyond our known universe. Here, Eversley asks us to join him in the gray, where lines are blurred and uncertainty resides, but where one can also imagine new possibilities for our world.

FORM PLAY

The process of problem solving and exploring the mysteries of nature from a mathematical perspective is a practice shared between Eversely and even Outterbridge whose sculpture, by arriving in sets, implies mathematical gestures about abstract sculpture. In the 1970s, artist Al Loving shifted the focus of his art from his well-known, sharp-lined geometric paintings created in the 1960s to three-dimensional collaged fabric sculptures made from destroyed canvases and



Fig. 3 Al Loving, Greg & Greg, 1989. Mixed media on paper collage. 32 × 86 in. Courtesy the Estate of Al Loving and Garth Greenan Gallery, New York.



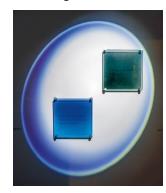
fabric scraps. In the 2017 A+P exhibition Spiral Play presented in collaboration with the Baltimore Museum of Art, a retrospective of Loving's career focused on a series of works that merged familiar geometric shapes repurposed from his earlier paintings with spiral shapes he created from fabric which mimics the naturally occurring sculptural patterns contained in flowers and fractals. In his abstract renderings of naturally occurring symmetry, Loving plays with the visual patterns created from mapping graphical representations of the number series known as the Fibonacci sequence or "golden spiral." Through his use of scrapped fabric and heavy canvas, these works are also a reverential tribute to the quilting traditions practiced by his mother and grandmother.

Where Loving and Eversley turned to mathematics to inform their sculptural objects, conceptual artist Chloë Bass, a contemporary heir to this Black sculptural aesthetics, has similarly approached the translation of natural forms into artwork through abstract and sculptural means. Bass often takes her practice outdoors through sculptural installations that invite introspection using textbased prompts. For her 2023 A+P exhibition in collaboration with the California African American Museum, Chloë Bass | #sky #nofilter: Hindsight for a Future America, Bass presented a collection of photography and text-based works as part of a ongoing project, #sky #nofilter. Across various hues of the color blue, the work compiles the visual records and written musings of Bass' daily practice of photographing the uninterrupted sky on cloudless days after the beginning of the global COVID-19 pandemic. Inscriptions on each sky panel form a timekeeping mechanism, encouraging viewers to examine the passage of time as an abstract grid whose tempo and formation are imbued with sculptural weight. In this contemporary application of placemaking, Bass comes full circle with the selfactualizing concepts that Black artists explored in Los Angeles during the 1960s.

THE NATURE OF ABSTRACTION

In the four intervening decades since the Watts Rebellion and the Black Arts Movement, the social landscapes of South Los Angeles have changed dramatically. In the 1990s, African American residents were roughly half the population of South Central and by the early 2000s the Latinx population increased to over 58 percent. As gentrification and displacement posed new threats to the area's longtime residents, a generation of artist-activists have focused their attention on the neighborhood's historical and cultural preservation.

Fig. 4 Installation view of Chloë Bass | #sky #nofilter: Hindsight for a Future America. September 17, 2022-January 21, 2023.



Artists who explore present-day civic and environmental concerns have transformed the exhibition space at A+P into a platform for raising awareness about our evolving urban and natural landscapes. For instance, Los Angeles artist Ruben Ochoa finds inspiration within the architectural building blocks of modern society. In his 2017 A+P show, SAMPLED y SURVEYED, Ochoa manipulated construction materials such as rebar, concrete, and wood pallets into meditations on the urban landscape. In his sculpture One Day It's Fine the Next It's Black (2017), a group of three hollowed, jagged edged, steel columns form a circle that resembles an urban Stonehenge. Ochoa evokes the same sense of mystery around the origins of this steel megalith as the discarded remains of an urbanized civilization. The title of the work, taken from the lyrics of the Clash's "Should I Stay or Should I Go?", transmutes the original song's romantic undertones into an ambivalence that underscores the sculpture's looming abstraction of contemporary built environments.

Pushing the boundaries of scale and form, Ochoa's sculptural installations recreate elements of the natural world through urban materiality. In Get Off Me...I'm Not On You! (2009/2017), three slabs of concrete levitate from their foundation, pushed by the force of gnarled rebar that resemble the roots of an invisible tree struggling to break free from its concrete prison. The piece prompts questions about what is sacrificed in the name of "progress," raising the specter and history of eminent domain in Los Angeles whereby entire neighborhoods like Sugar Hill in West Adams were razed to make way for the Santa Monica Freeway.

By contrast, sculptor Thaddeus Mosley has constructed natural environments from reclaimed logs, chiseling and cutting them into large totemic sculptures that defy gravity. The intricately carved pieces of wood appear precariously balanced upon one another, resembling the mysterious rock cairns one might find on a trail hike or the beach. Within this context, the scale of his sculptures are grounded in nature but also hint to cryptic origins, as if they were constructed by beings from beyond.

Using the marks from his chisel, Mosely maps divots onto the surface of wood that guide the viewer's eye toward the direction of movement created by the larger shape. In its 2022 show Forest, organized in collaboration with the Baltimore Museum of Art, Art + Practice presented a cluster of Mosley's sculptures: some appeared poised for takeoff like a large y-shaped slingshot while others resembled cannons ready to launch a wooden propellant. The rhythmic design elements he conjures in his works are the byproduct of an improvisational artistic process practice that Mosley associates with jazz. "Even beneath 9,2017-January 27, 2018.

Fig. 5 Installation view of Ruben Ochoa: SAMPLED y SURVEYED. September





Fig. 6 Installation view of Thaddeus Mosley: Forest. September 17, 2022– January 21, 2023.



Fig. 7 Students tour Maren Hassinger: The Spirit of Things, 2018. turmoil and chaos there's a pattern," Mosley said in a 1987 interview with David Lewis. "I try to channel my mental energies into a narrow sculptural focus: materials, form, rhythm, surface, relation to the earth, capacity to soar..." Mosley strikes a balance between the familiarity of terra firma and the unknown that lies beyond our earthly plane.

THE PERFORMANCE OF THINGS

In the 1970s, Los Angeles was an incubator of artistic experimentation that encouraged the melding of multiple artistic mediums. Returning home to the city after graduating college, Maren Hassinger explored another realm of abstraction and sculpture that combined techniques in dance, performance, and fiber arts to develop multiform installations that refuse to be bound by conventional categories.

Hassinger's 2018 show at A+P, The Spirit of Things, organized in collaboration with the Balitmore Museum of Art, explored the depth and breadth of her practices in sculpture, performance, video, and text-based work around her career-spanning preoccupation with nature and modern human experience. In Whirling (1978), a wire based sculptural intervention conjures multiple visual images: dancers in a Mevlevi Sema ceremony, wispy bundles of prairie grass, or a coven in the round casting a magical spell.

While in some respects abstraction requires the viewer's own references to complete the piece, Hassinger's works pulse with a palpable sentimentality that's felt even if other context clues are missed. In Love (2008/2018), a site specific work in the cavernous alcove at the entrance of the exhibition space, Hassinger transformed hundreds of pink plastic shopping bags into messages of hope, reconciliation, and redemption. A+P Staff and Foster Youth Interns blew air into each bag containing a tiny love note. The walls of the alcove were lined from floor to ceiling with the bags, providing the viewer with a sense of serenity and protection. The work affirms the capacity for Black art to create inviting and nurturing spaces that transform museums and similar institutions into sites of embodiment, sensuality, and alternative thought. Here, Hassinger maintains fidelity to the storied practice of re-assembling. Uniquely Black and distinctly rooted in Los Angeles, these sculptural interventions reconfigure and reimagine familiar objects into vessels of possibility.

1—After the Watts Rebellion, social activists adopted liberation strategies that were more attuned to Black Nationalist ideologies. Visual art and media were important strategic tools advocates used to shape narratives and build community. For more on how the Black Arts Movement gained traction in Los Angeles, see: Daniel Widener, Black Arts West: Culture and Struggle in Postwar Los Angeles (Durham, NC: Duke University Press. 2010)

2—Hilarie M. Sheets, "The Artist Who Throws Newton a Curve," The New York Times, September 6, 2022,

sec. Arts, https://www.nytimes.com/2022/09/06/ arts/design/sculptor-eversley-mayne-orange-countymuseums-art.html.

3—Greg Cook, "How Fred Eversley Went From NASA Engineer To Cosmic Artist In '60s LA," WBUR, March 8, 2017, sec. Local Coverage, https://www.wbur.org/ news/2017/03/08/fred-eversley.

4—Thaddeus Mosley, Talk about Sculpture: Thaddeus Mosley in Conversation with David Lewis, interview by David Lewis, September 16, 1987, https://karmakarma.org/texts/thaddeus-mosley-1997-thaddeus-mosley-african-american-sculptor-david-lewis-interview/.



THE ART AND PRACTICE OF TIME AND PLACE

TIFFANY E. BARBER

Opposite: Installation view of Bernard Nicolas, Daydream Therapy, 1977. 16 mm film transferred to digital video, black and white, color, sound. 8 mins. Courtesy the artist and UCLA Film & Television Archive.

Pictured: Actress Marva Anderson (1977)

On February 24, 2018, Maren Hassinger's The Spirit of Things opened at Art + Practice's exhibition space in Leimert Park, One of six institutional collaborations with the Baltimore Museum of Art, the solo exhibition connected Hassinger's earliest works to the development of her dexterous abilities in sculpture, installation, video, works on paper, dance, and performance over a five-decade period.

Incorporating works that Hassinger conceived between 1972 and 2018, The Spirit of Things was a pivotal retrospective of Hassinger's trajectory as an artist who adapted early preoccupations with dance, movement, and the body as well as around emerging trends of minimalist, postminimalist, and screen-based aesthetics. Notably, her visual and performance language highlights both conceptual and experiential relations between the body and the natural environment.

As an undergraduate at Bennington College in 1965, Hassinger trained with modern dance choreographers like Judith Dunn and Jack Moore. Even though she began practicing dance in her early childhood under figures like Yvonne De Lavallade, Hassinger was discouraged from a professional career in dance and steered toward a formal arts education in sculpture. She then studied with figures like the influential art critic and scholar Clement Greenberg and modernist sculptors Anthony Caro and David Smith. By 1970, she returned to Los Angeles and started graduate school at UCLA's newly instituted fiber structure program, where she first encountered wire rope as a material and medium that would impact her work for the next several decades.

Focusing on its distinct pliability, Hassinger's use of metal wire and her training in fiber arts technique compelled her to explore the material's transformations as a synthetic, industrial object into a seemingly organic, woven fiber. In works such as Whirling (1978), a large circular sculpture that was arranged in the center of the gallery for her exhibition at A+P, Hassinger manipulates wire into nine broom-like bundles whose frayed ends and tilted stature toggle between industrial and natural forms, while their placement suggests the footsteps of a dance movement. When viewed in conjunction with other works from her interdisciplinary oeuvre, Whirling's ritualized aesthetics conjured an emblematic expression of Hassinger's artistic interventions where, like others of Art, Morgan State in her generation, the boundaries between performance and traditional visual arts are collapsed to explore new practices of artmaking across time and space.

Fig. 1 Installation view of Maren Hassinger. Whirling, 1978. Wire and wire rope. 9 components. Dimensions variable Collection of JELMA. James E. Lewis Museum University, Courtesy the artist and Susan Inglett Gallery.



THE SHIFT TOWARD **BLACK PERFORMANCE ART**

Beginning in the late 1960s, the rise of performance art coincided with various progressive movements for equality and liberation in the US. At the time, figuration and didacticism predominated Black art and aesthetics, and the mainstream art world condensed Black artists into a monolith. In response, Black artists like Hassinger, Senga Nengudi, David Hammons, Ulysses Jenkins, Betye Saar, Noah Purifoy, and Suzanne Jackson employed assemblage, performance, sound, body prints, kinetic sculpture, film, and video to expand their individual practices and collective forms of Black expression.

Working in Los Angeles in the 1970s, Hassinger collaborated with many of these artists, including Hammons, Nengudi, and Jenkins, whose practices were similarly informed by performance and place—in this case, Leimert Park and more broadly South Los Angeles.

Like many of these collaborators, Hassinger was a member of Studio Z, a fluid collective of artists, musicians, and filmmakers that engaged in spontaneous actions and interventions in empty amphitheaters, swimming pools, construction sites, and other spaces around Los Angeles in the 1970s. Challenging the dominant aesthetics of the time and operating outside of a commercial, market based system granted these Black practitioners of performance art freedom to explore issues surrounding race, gender, class, social inequality, and political corruption. As a result, their experimental collaborations opened up new pathways for material and conceptual exploration still widely referenced among Black artists today.

STAGING A RETROSPECTIVE OF PERFORMANCE

The Spirit of Things was the first retrospective exhibition of Hassinger's work in Los Angeles. Included in the exhibition were three video works—Birthright (2005), Wind (2013), and Daily Masks (1997–2004)—presented on a continuous loop. In Birthright, a short documentary, Hassinger converses with her father's youngest brother and speculates on the ongoing consequences of slavery. In Wind, Hassinger and her daughter perform improvised movements that mimic



Fig. 2 Installation view of Maren Hassinger: The Spirit of Things. February 24–May 26, 2018.

the wind's natural form along an East Hampton shoreline. Daily Masks, perhaps the most provocative of the videos, features close-up shots of Hassinger applying black makeup while seated at a vanity mirror. Initially, the marks on her face suggest preparation for a ritual or battle. But the applications ultimately build up to something akin to blackface, intimating Hassinger's response to complicated performance histories and stereotypes frequently associated with race and femininity in the United States.

These works were presented in A+P's screening gallery alongside Hassinger's Sit Upons (2010/2018) newspaper sculptures, once again hinting at the cross-disciplinary tactics that she employs to query the relationships between the internal and external, the felt and the experienced. They also connect Hassinger to a group of peer artists who were invested in the moving image, a technology that became all the more accessible in the 1970s as advancements in film and portable video birthed a new generation of Black screen-based bodies of work. Hassinger's film works were conceived in the same period when a group of Black California-based artists like Bernard Nichols were already challenging the frameworks of artistic participation and presentation and have similarly been the subjects of other A+P exhibitions.

THE ART OF SPACE IN SOUTH LOS ANGELES

By the time A+P opened its exhibition space, Leimert Park (affectionately known as "the Village") and wider South Los Angeles were already established hubs of community-focused Black arts activity. Much of this activity has been artist-led and operates outside of museum institutions that willfully exclude Black visitors and artists. In particular, this institutional hostility prompted Black artists of Hassinger's generation and their advocates to take up space elsewhere—from improvising performance art under highways to starting galleries in their own studios and neighborhoods—initiating a fruitfully experimental investment in the art of time and place.

Along with Leimert Park's world-renowned jazz venues and theaters, the neighborhood's Black-owned galleries and community-based media spaces have always bridged art and practice with time and place. In 1967, two years after the Watts uprisings, artist-educators Alonzo Davis and Dale Brockman opened Brockman Gallery at 4334 Degnan Boulevard in the heart of the Village's commercial district.

Though a number of galleries in Los Angeles and across the country during the height of the Black Arts and Black Power movements opened with the aim of advancing exhibition opportunities for Black artists, Brockman Gallery was unique for the time period. Against the backdrop of a Pan-African aesthetic and political movement driven by self-determination, the Davis brothers walked the line between for-profit and nonprofit, and between an exclusively Black and multiracial roster of artists.

The Davis brothers operated their commercial space from 1968 until 1989. In 1973, they started a nonprofit named Brockman Gallery Productions which hosted events and programming that championed Black art. While the commercial gallery focused on sales, the nonprofit events addressed the social and artistic needs of Black Los Angeles. For example, in the mid-1970s, Brockman Productions screened the films of one of its employees, a UCLA film student named Ben Caldwell who would eventually become a prominent figure in Los Angeles's community of Black independent filmmakers.

In the late 1970s, Caldwell and fellow film student Charles Burnett—director of Killer of Sheep (1978) and, later, To Sleep with Anger (1990)—focused their respective cinematic attentions on Los Angeles's Black communities, producing unrelenting, despairing works that reflected the full complexity of Black life. These efforts are the basis for Caldwell's KAOS Network, a community arts center which currently offers programs focused on new technologies, film, and robotics in Leimert Park. Brockman Productions also received funding to screen important films such as Child of Resistance (1973) by UCLA film student Haile Gerima, and Larry Clark's As Above, So Below (1973), making it a hub for a generation of Black independent filmmaking and cinema that became known as the LA Rebellion.

Shortly after Brockman Gallery opened, Suzanne Jackson opened Gallery 32 on North Lafayette Park Place not far from Downtown Los Angeles. In contrast to Brockman's status as a commerical gallery, Jackson's space emerged as an immediate breeding ground for artists to discuss politics and their ideas for communal change. Nonetheless, there was collaboration between the two. Gallery 32 and Brockman Gallery coordinated the dates of their openings, supported some of the same artists, and shared a passion for enfranchising Black creatives. They also each provided artists the space to experiment with new emerging mediums and genres such as performance art and video. Despite what some community members saw as a regressive political stance, the Davis brothers gave artists who today are widely acclaimed—Saar, Hammons, Purifoy, John Outterbridge, and others—some of their first exhibition opportunities.

Fig. 3 Installation view, Suzanne Jackson: holding onto a sound, O-Town House, Los Angeles, CA, February 9-March 23, 2019. Courtesy of Suzanne Jackson, Sayannah



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A+P 's public program space now occupies the former Brockman Gallery space. Around the corner, in the building where A+P co-founder Mark Bradford's mother once operated Foxye Hair Salon which was later converted into Bradford's art studio, A+P now houses its foster youth programming collaborator First Place for Youth's South Los Angeles operations.

A PLACE FOR REBELLION

Staging groundbreaking exhibitions and public talks with many of Hassinger's collaborators, as well as younger artists who cite her as a key influence, A+P's presence in Leimert Park advances the artist-led, cutting-edge performance and timebased work that first flourished in the neighborhood during the 1960s and '70s.

A+P's 2019 exhibition, Time is Running Out of Time: Experimental Film and Video from the LA Rebellion and Today, honored the filmmaking lineage of Caldwell and his peers. In the aftermath of the Watts uprisings, Caldwell, Burnett, Gerima, Barbara McCullough, Julie Dash, and others entered UCLA's School of Theater, Film and Television on the heels of demands for more diversity across faculty, staff, students, and course offerings at the university.

Known as the Los Angeles School of Filmmakers, or the LA Rebellion, these independent artists arrived, mentored one another, and passed the torch to the next wave of filmmakers, all the while crafting a unique cinematic landscape that visualized the effects of ongoing civil rights issues, anti-Black violence, and the US occupation of Vietnam between the late 1960s and late 1980s. Co-curated by The Broad Museum's Jheanelle Brown and Sarah Loyer as an extended presentation of the traveling exhibition Soul of a Nation: Art in the Age of Black Power, Time is Running Out of Time (2019) presented pioneering student films from members of the LA Rebellion alongside short works from emerging Black filmmakers and video artists in Los Angeles. The LA Rebellion's fresh approach to time, landscape, and open-ended narrative established a West Coast legacy of Black filmmaking and forms of world building that younger Black filmmakers elaborate in their work.

A+P's ten-year history of exhibitions and public programming extends conversations about the right and wrong ways to picture and perform Blackness that emerged during the Harlem Renaissance and intensified during the Black Arts Movement. Shortly after The Spirits of Things closed, A+P opened their third institutional collaboration with the Baltimore Museum of Art in July 2018. This Courtesy the artists.

Fig. 4 Alima Lee and still from La Fleur Noire, 2017. 5 minutes. VHS video, color, sound.



Fig. 5 UCLA's LA Rebellion members Glen Dixon Jack, Garry Gaston, Al Cowart, person unknown, John Real, and Don Adams. 1974-75. From the personal archive of . Ben Caldwell.





Left: Select exhibition artists and curators poise for a portrait at the opening reception for Time is Running Out of Time: Experimental Film and Video from the L.A Rebellion and Today, 2019.

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Fig. 6 Detail view of Senga Nengudi, Performance Piece, 1978. Black and white photographs. Triptych. 41 × 32 ½ × 1 ¾ in. Courtesy the artist, Sprüth Magers, Thomas Erben Gallery, New York.

Fig. 7 Installation view of Justen LeRoy: Lay Me Down in Praise. September 17, 2022– January 21, 2023.



exhibition, Head Back and High: Senga Nengudi, Performance Objects (1976–2017), paired Nengudi's early and recent sculptures with performance photographs and videos that document collaborations with Hassinger, Hammons, Cheryl Banks-Smith, and Lawrence "Butch" Morris. Similar to Hassinger, one of the artist's most frequent and longtime collaborators, Nengudi is well known for her sculptural and performance innovations. Nylon pantyhose filled with sand, stretched, tied, and manipulated into abstracted renditions of the body that alternately stand-alone, are affixed to gallery walls and floors, or activated by dancers figure prominently in her oeuvre. In bringing these elements together, Head Back and High framed an ethics of friendship and collective creation that runs through Nengudi's practice.

Collaboration and co-creation are similarly at the core of A+P's vision, as is pushing the boundaries of medium and form. Justen LeRoy's Lay Me Down in Praise (2022), the result of A+P's most recent institutional collaboration with the California African American Museum, brought emerging artist networks in Los Angeles together with experimental sound. The three-channel film installation focused on the scream, the moan, and the melisma—also known as the unbroken vocal run—as sonic activations of Black resistance and liberation. LeRoy, a native Angeleno, enlisted his friends and peers as performers for the film, layering their movements and vocalizations with images of geological activity. Through this juxtaposition, LeRoy recalls the history of Black sound in the Village.

Early on, Brockman sponsored free concerts where audiences were introduced to the instrumental group Hiroshima along with frequent happenings featuring Horace Tapscott and the Pan Afrikan Peoples Arkestra, who are still active today. Just after Brockman Gallery closed in 1989, new businesses and performance spaces such as Zambezi Bazaar, Museum in Black, Vision Theatre Complex (formerly the Leimert Theater), and World Stage, a venue for spoken word readings, jam sessions, workshops, and performances founded in 1989 by drummer Billy Higgins, opened in Leimert Park.

LeRoy's installation bridges these sites and histories of sound with the wordless screeches of the Earth. Pairing micro- and macrocultural responses to volcanic eruptions, tectonic shifts, and other cataclysmic events such as wildfires that, along with sunny skies, punctuate life in Los Angeles produces a vibrational Black environmentalism unique to Lay Me Down in Praise. This is the art and practice of time and place, a vision for the future.



THE POLITICS OF BLACK PORTRAITURE

RUTH GEBREYESUS

Opposite: Deborah Roberts, Freedom Song, 2020. Mixed media collage on paper. 53 × 38 in. Inventory #ROB434. Courtesy of the artist and Vielmetter Los Angeles.

REPRESENTATION IN PORTRAITURE

At the end of Barack Obama's first term as President of the United States, the theoretical and aesthetic possibilities for Black portraiture in the early twenty-first century widened with violent urgency. In late February 2012, a month after Obama's second inauguration, 17-year-old Trayvon Martin was murdered in Sanford, Florida. Though he was not the first young Black person to die at the hands of an armed vigilante, Martin's image was exceptionally and intensely circulated in domestic discourses framing race during Obama's later term.

An undated black-and-white photograph of teenage Martin wearing a light gray hoodie became particularly ubiquitous in the wake of his murder. In this image, Martin's eyes stare intently at the camera. His face, soft with youth, seems to hold as serious a gaze as it could. It's unclear who took the photograph or where it was taken; it could have even been a selfie. In the background, the glare of overhead lighting suggests the sterility of a public building—a school, library, or recreation center—with none of the warmer emblems of home life. Soon after his death, the portrait was posted across social media platforms, immortalized on murals, and emblazoned on t-shirts and posters at protests. The following year, after Martin's murderer was set free, the rallying cry that demanded justice wailed even louder, inaugurating what has become known as the Black Lives Matter movement.

By the late 2010s, Martin's portrait became a leitmotif for a burgeoning Black political movement. Its rapid canonization marked its entry into a public consciousness already flooded with portraits of Barack Obama, the country's first Black president as he began his second term at the helm of the executive branch.

A zenith of Black American identity representation, Obama's embodiment of triumph and exceptionalism was precisely documented and widely disseminated. From his modest childhood, his formation into a fresh-faced politician in Chicago, to his upright but relaxed frame behind various desks and podiums drenched with state-sanctified power, countless images were captured and deployed to trace the tentpoles of his political arc. Photographs captured by his appointed presidential photographer Pete Souza, who also served as Ronald Reagan's photographer, studded Obama's presidency with seemingly intimate moments. Indelible to many Black Americans is a 2009 photograph of Obama bowing his head for five year-old Jacob Philadelphia, who wanted to check if the President's hair was Black like his own. These

Fig. 1 Trayvon Martin, 2012.



images would often find their way to Obama's Instagram account—a first for a US president—before wandering onto mugs and t-shirts and church fans sold in cities across the country.

A retrospective survey of portraiture produced by Black visual artists in the US between 2012 and 2022 would thus find works created in a field charged by these two seemingly contradictory visual and theoretical poles: a buzzing dialectic contrasting the institutional political power held by one Black man against a common and brutal lack of safety many Black people, including children, experience time and again. Within portraiture at large, Black photographers, painters, and imagemakers grappled with the politics of the contemporary Black portrait, challenging the politics of representation in the literal and figurative senses. The public became all the more aware of these dilemmas when spaces like Art + Practice first opened in 2014 and began producing exhibitions of contemporary Black art where portraiture was displayed as a near-regular fixture. The portraits exhibited at A+P during the last decade lend themselves to a provocative examination about who contemporary Black artists chose to portray, how they contextualized their respective portrait works while caught between the decade's polarized political imagination, and how these artists employed retrospection, ordinariness, and abstraction in their representations of the Black figure—a set of images already charged with the seemingly inescapable problem of how its circulation defines, imagines, and sells Blackness into a global marketplace.

THE IMAGE PROBLEM

Portraiture's premise is inherently symbolic. Though photography and digital art have altered the grandiosity and ache for dignity taken up by painting and its attendant historical traditions, portraiture—in painting and in photography—is vulnerable to a reductive affair that consolidates dynamic, nuanced social movements into a single figure or scene. In the space of a portrait, winding and continuing battles are marked as victory by one posture. Shepard Fairey's iconic Barack Obama "Hope" Poster (2008), which anchored Obama's first presidential run, is one such example. To produce the image, Fairey digitally altered a 2007 photograph of Obama's inquisitive and determined gaze during a discussion of the Darfur genocide in Sudan, giving it its now infamous red, white, and blue color schema. Unlike its source photograph, Fairey's image was

Fig. 2 Jacob Philadelphia checks out President Obama's hair in May 2009. Collection of the Smithsonian National Museum of African American History and Culture, Photograph by Pete Souza, used with permission of the White House.



not a reference to the US's interventionist policies abroad but the country's own longing for change. This is how portraiture can function oftentimes: relying intensely on the seduction of its symbolism. It's a potent concentrate of story-telling in which the public at large, including voters as well as power-brokering institutions, can project themselves onto the protagonist.

When Michelle and Barack Obama lived in the White House, they were well aware of the indelible symbolism of their positions as the nation's first Black presidential family. One of the ways this symbolism of Black possibility in America played out was through art. In 2015, just before leaving the White House, Michelle Obama acquired Alma Thomas's 1973 blue abstract, Sky Light, placing it into the White House's permanent collection. Michelle remarked that Thomas's painting established the first time an artwork by a Black woman was hung on the White House's walls, though surely it was not the first creative labor by a Black woman on display in that building. Some years earlier, in 2011, Barack Obama requested to display Norman Rockwell's 1964 painting The Problem We All Live With on loan.1 The painting, which depicts a young Ruby Bridges flanked by US marshals while she walks to an all-white school, hung in the West Wing for four months. When Bridges went to visit the Obamas and Rockwell's portrait of her in 2011, a photograph of her and the president standing in front of the painting constituted a new allegorical portrait with reverberations alluding to links between segregation's not-so-distant past and the present moment's promise of inclusivity.

These images and gestures were quite effective in Obama's early White House years, a triumphant first occurrence that fueled palpable nationalism in the United States. It was some version of what author Danyel Smith wrote about for ESPN The Magazine, when Whitney Houston performed the National Anthem at the 1991 Super Bowl and at the dawn of the first Gulf War. "This is our most familiar pop dance," Smith said of the performance. "This is white American affluence being comforted by the performance of black freedom—and so, feeling forgiven." Within the Black community, triumph like Houston's Star Spangled Banner, could be summarized as "Black excellence", a 2010's expression for the indefatigable accounting of the brilliant and defiant shine of Black people.

But by 2012, depictions of so-called Black excellence that the Obamas so well represented were much less appealing. The news simply wouldn't allow that fantasy. The president somberly remarked about Martin after his killing, "[This] could have been my son. Another way of saying that is that Trayvon Martin could have been me." Even in the federal halls where a Black man held power, leveraging that position towards universal Black possibility carried a certain



Fig. 3 Detail view of Ramsess, The Gathering, 2012. Cotton fabric. 58 × 166 in. Courtesy the artist.

Trayvon Martin sits at the center of The Gathering (2012), a quilted work by Ramsess, the self-taught Leimert Park educator and artist's mural-sized interpretation of the last supper. The work itself is aesthetically vivid and colorful with each seated figure adorned in jewel toned clothes and warm, yellow halos. And yet, this is an undeniably bleak portrait. Though beautifully arranged in a scene of luminescent glory, each of the thirteen faces at the table represent victims of extreme violence. Except for Pakistani activist Malala Yousafzai, the lone survivor, the rest have died, targeted in one way or another for their identities, many by the hands of state or state-sanctioned agents. Solemn as it may be, Ramsess's evocative tapestry is also an assertive political proclamation that tracks the fight of activists and victims of systemic violence alongside biblical figures and martyrs.

vulgarity in the face of the casual and public murder of Black people including

children. It was a fathomable reaction that the exaltation that portraits offer

would turn towards those who were killed.



Fig. 4 Stephen Towns,
One Night at Cabin
Pond, 2016. Natural and
synthetic fabric, nylon
tulle, polyester and cotton
thread, Thermoweb,
cotton/polyester blend
batting, crystal glass
beads, resin and metal
buttons. 35 × 28 ½ in.
Courtesy the artist and
De Buck Gallery.



In the face of Obama-era nobility, another hero emerges amidst the dimming shine of contemporary institutional representation—the political dissenters. In his large-scale and Americana-hued storybook quilts from 2016 through 2019, Stephen Towns tells the story of this country through the Black rebel. Towns's Rumination and a Reckoning recounts Nat Turner's life story through portraits, including vignettes of Turner and his wife Cherry, and others portraits of Black figures free of distinct facial features but full of momentous postures. Their lack of facial specificity serves as a soft invitation to Black viewers to map themselves on historical and modern rebellions.

As artistic attention shifted away from figureheads of state power to contemporary victims of racial violence and heretic heroes of the past, its roaming gaze was also welcomed by the common Black civilian, the everyman burdened with a racialized identity most susceptible to execution. The political framework of the Black Lives Matter movement, which suggests that any Black person could be the victim of police violence, and so each Black person victimized by state violence was any and all of us at once, fanned the flame towards these populist aesthetics wherein the subjects of portraiture opened up paths for belonging. In Henry Taylor's 2015 painting The Darker The Berry, The Sweeter The Juice, which was displayed at A+P in 2016 as part of the group exhibition A Shape That Stands Up (2016) and co-organized with the Hammer Museum, a figure stands in a low-cut tank top. Slightly varying shades of black mark their face and body, but more details are found in their surroundings: an unidentifiable motel in the background and the parking lot where the figure stands. The most articulated quality of the portrait is through posture—an arm bent around the waist, shoulders low, the neck turning a face towards the viewer. The casual condition of the posture and scenes recall the quick snaps of photos from a smartphone camera. Taylor's painting renders then a moment with minimal choreography but still abound with portaiture's layered significations.

This same casual quality appears in the works of Ghanaian-British painter Lynette Yiadom-Boakye. Her brushstrokes, imprecise in their borders, still shape faces and limbs with a specific intimacy. No matter how modest her scenes, Yiadom-Boakye's portraits are imbued with an idyllic romanticism that guide the viewer's eyes towards the indelible familiarity in the faces and postures before them. Ruth Waddy and Amy Sherald's works, which were featured alongside Yiadom-Boakye's in A+P's 2020 exhibition Collective Constellation: Selections from the Eileen Harris Norton Collection, use their mediums to signal towards the secular. Sherald, with her preferred gray-tones,

Fig. 5 Henry Taylor, The Darker the Berry, The Sweeter the Juice, 2015. Acrylic on canvas. 78 × 63 ½ in. © Henry Taylor. Courtesy of the artist and Hauser & Wirth.

and Waddy, with a lino-print simulating the quality of a ballpoint pen, mute any portraiture's historical impulse away from the extravagant.

The quotidian carries a more majestic air in Njideka Akunyili Crosby's portraits which are replete with details while maintaining an inviting serenity. In her "The Beautyful Ones" series, begun in 2014, Crosby creates portraits of adults and children through collage-paintings layered with a detailed syllabary of her own making. The settings subtly signal class and belonging in the political moments that followed newly independent Nigeria in the 1960s. Close examination of these portraits, whose scale mirrors the size of the viewer, show references pulled from Nigerian media ephemera and printed onto mundane furniture, like stereo equipment, clothes, and Peugeot cabs amongst other objects. For those who find themselves in the references, the texture is full of meaning, maybe a nostalgic pang in their hearts. For the rest, it gestures to the referential depth and sweetness of Black life in its more private and modest moments.

In these artists's works lies another possibility of the portrait and the figure it represents—a convincing turn away from the mythology of the Black hero, away from the allusive and anonymous favoring instead to glamorize and dignify the quotidian moments of Black life. It could be interpreted as some effort towards escaping what moving-image artist Ulysses Jenkins in his 1979 video work, Two zone transfer, terms as the "same old image problem" of Blackness the aesthetics of an ontological dilemma. Writer and artist Aria Dean interprets Jenkins as such: "[T]his image problem is not the often-described liberal humanist struggle for black people to assert dominance over their representations and confirm their viability as individual philosophical-ethical subjects, but rather an ontological battle staged at ground zero of the entire situation."4

Black portraiture is arguably most vulnerable to what Jenkins phrases as the same old image problem and what Dean interprets as an ontological struggle originating Blackness as a visual category. Even despite its best efforts against being definitive or representative, the portrait's premise fails its ambitions. This is not to suggest that the failure to consolidate Black diasporic difference into a single coherent image, or resist such an interpretation, is the fault of the artist (The problem is in fact as old as the image itself). Certainly, once it and David Zwirner.

Fig. 6 Njideka Akunyili Crosby, "The Beautyful Ones" Series #4, 2015. Acrylic, colored pencils. and transfers on paper. 61 × 42 in. © Njiedeka Akunvili Crosby, Courtesy of the artist. Victoria Miro



has left the artist's studio, the portrait doesn't stand much chance against the pretense of representation within the charged walls of museums and galleries, themselves institutions inevitably gesturing towards symbolisms, from accounts of suffering to mythologies of perseverance.

So what to make of this dilemma for Black portraiture? Of this tension that comes from representing but not necessarily to be representative of all? What possibilities exist within the image problem? The strategies displayed at A+P offer some possibilities at fracturing the existential pressure of portraiture's politics: celebrating the heretic, inviting projection through the anonymous figure, and reveling in the quotidian details and reposed postures of Black life. These tactics against one-and-all representation seem to collapse all at once in Deborah Robert's 2022 show I'm. Roberts reconfigures images of Black youth sourced from found images into collage portraits of seemingly ordinary children printed at extraordinary scale, all of whom are staring right back at who dares to look. The arrangement of their figure, known parts like eyes and arms and hands, carry a jaggedness which Roberts molds into sometimes playful, sometimes coy postures. The viewer's eye needs a moment to calibrate what is in front of them. The faces of these portraits, their eyes in particular, seem all set on fixed looks straight ahead. Those stares, youthfully earnest, offer a most direct confrontation of the premise of being looked at, of being problematized, and being seen as singularly exceptional or collectively doomed.

Fig. 7 Opening reception for Deborah Roberts: I'm, 2022.



- 1—Rich Bradway, "Norman Rockwell's 'The Problem We All Live With' To Be Exhibited at The White House - Norman Rockwell Museum - The Home for American Illustration," Norman Rockwell Museum (blog), May 30, 2011, https://www.nrm.org/2011/05/norman-rockwellsthe-problem-we-all-live-with-to-be-exhibited-at-thewhite-house/
- 2—Danyel Smith, "When Whitney Hit the High Note," ESPN The Magazine, February 1, 2016, http://www. espn.com/espn/feature/story/_/id/14673003/thestory-whitney-houston-epic-national-anthemperformance-1991-super-bowl.
- 3—Barack Obama, "Remarks by the President on Trayvon Martin" (Press release, James S. Brady Press
- Briefing Room, July 19, 2013), https://obamawhitehouse. archives.gov/the-press-office/2013/07/19/remarks-president-trayvon-martin

4—Aria Dean, "On the Black Generic," NGV Triennial Voices (blog), https://www.ngv.vic.gov.au/exhibition post/on-the-black-generic/.

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(E)XHIBITIONS



Within ten years of presenting exhibitions from an internationally-renowned group of artists, A+P's Exhibition Space at 3401 W. 43rd Place has shaped the contours of an immeasurable range of artistic practices. For every retrospective, group show, or individual showcase that has premiered at A+P, our visitors have encountered a radical array of creative expressions that vary in scale, context, and medium. From the delicate gestures of a Black Power speech recapitulated on the pages of an early twentieth century operatic composition, to the geological force of Black sonic screams spilling across a three-channel film installation, exhibitions at A+P show the vast ingenuity and frequently untapped talent of Black, African, and Afro-diasporic artists.

In retrospect, the exhibitions that form A+P's ten-year history have humbly kept the pace for innovation and criticality within A+P's own priorities, and for contemporary art exhibitions in Los Angeles. By changing the assumptions that have historically underestimated the relevance of Black art and artists, exhibitions at A+P instead generated new frameworks for how art functions in relation to its history, its audience, and its community. And the results have been undeniable.

With the support of multi-year partnerships with institutions like The Hammer Museum, the Baltimore Museum of Art, and most recently the California African American Museum, the blueprint for an A+P exhibition consistently embraces a conscious and communal affair. Our approach, in a way, is down to a science: if an exhibition is going to make its most important contribution, it must have some connection to A+P's primary communities in and around Leimert Park.

Time and time again, Leimert Park has proven to be the x factor in how exhibitions at A+P are fulfilled. And so, with every opening night, artist talk, curator walkthrough, public program, or casual drop-in, an exhibition at A+P truly comes alive when it reverberates from the hum of crowds gathered, intermingles with the textures of Los Angeles's most stylishly dressed, and shines with a spirit of togetherness that lights up a room.

Opposite: A student fills out an education handout during a tou of Ruben Ochoa: SAMPLED y SURVEYED, 2017.





CHARLES GAINES: LIBRETTOS: MANUEL DE FALLA/ STOKELY CARMICHAEL

Hammer Museum February 28–May 30, 2015

The exhibition was organized by Hammer Museum Senior Curator Anne Ellegood and Hammer Museum Assistant Curator Jamillah James.

Hammer Museum at A+P was a Public Engagement Partnership made possible by the James Irvine Foundation.

Opposite Above: Artist Charles Gaines, 2015. © Charles Gaines.

Opposite Below: A visitor views works on view as part of the opening reception for Charles Gaines: Manuel de Falla/Stokely Carmichael, 2015. © Charles Gaines.



Above: Installation view of Charles Gaines: Librettos: Manuel de Falla/ Stokely Carmichael. February 28– May 30, 2015. © Charles Gaines.

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A+P ARTISTS-IN-RESIDENCE 2014-2015:

DALE BROCKMAN DAVIS AALIA BROWN SANDY RODRIGUEZ

Hammer Museum July 11–August 29, 2015

The exhibition was organized by Hammer Museum Assistant Curator Jamillah James.

Hammer Museum at A+P was a Public Engagement Partnership made possible by the James Irvine Foundation.



Opening reception for Artists-In-Residence: Aalia Brown, Dale Brockman Davis and Sandy Rodriguez, 2015.



Aalia Brown, Untitled, 2013–2015. Paper, tape, spray paint on MDF board. 48×72 in. Courtesy of the artist.





First Above: Sandy Rodriguez, Tear Gas No. 1 (Ferguson), 2014. Oil on canvas. 16 × 20 in. Courtesy the artist.

Second Above: Sandy Rodriguez, Tear Gas No. 2 (Ferguson), 2014. Oil on canvas. 16 × 20 in. Courtesy the artist.

Top Right: Installation view of Brockman Gallery Archive ephemera, Los Angeles Public Library Special Collections, 2015.





Right: A visitor attends the opening reception of Artists-In-Residence: Aalia Brown, Dale Brockman Davis and Sandy Rodriguez, 2015.

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NJIDEKA AKUNYILI CROSBY: THE BEAUTYFUL ONES

Hammer Museum September 12–November 21, 2015

The exhibition was organized by Hammer Museum Assistant Curator Jamillah James.

Hammer Museum at A+P was a Public Engagement Partnership made possible by the James Irvine Foundation.

Left: Hammer Museum Senior Curator Anne Ellegood, artist Njideka Akunyili Crosby, and Hammer Museum Director Ann Philbin, 2015.

Below: Opening reception for Njideka Akunyili Crosby: The Beautyful Ones, 2015. Opposite: Njideka Akyunyili Crosby, "The Beautyful Ones," Series #1, 2015. Acrylic, pastel, colored pencils, and transfers on paper. 60 × 42 in. © Njideka Akunyili Crosby. Courtesy the artist, Victoria Miro, and David Zwirner.





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TWO FILMS BY AKOSUA ADOMA OWUSU

Hammer Museum September 12–November 21, 2015

The exhibition was organized by Hammer Museum Assistant Curator Jamillah James.

Hammer Museum at A+P was a Public Engagement Partnership made possible by the James Irvine Foundation.



Opposite: Installation view of Two Films by Akosua Adoma Owusu. September 12–November 21, 2015.







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JOHN OUTTERBRIDGE: RAG MAN

Hammer Museum December 12, 2015–February 27, 2016

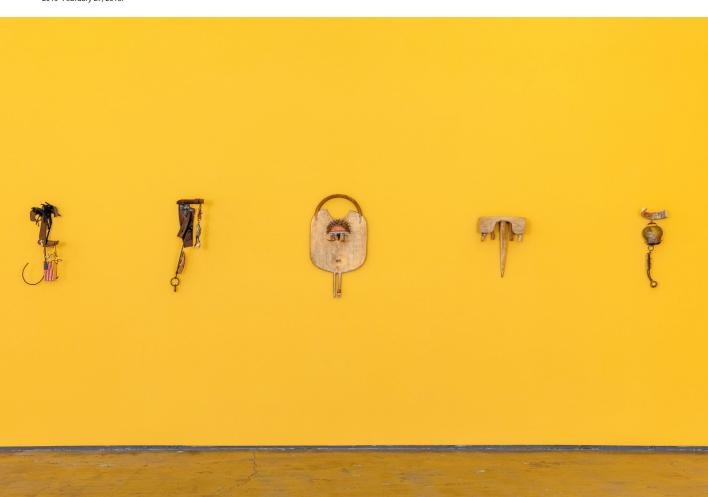
The exhibition was organized by Hammer Museum Senior Curator Anne Ellegood with Hammer Museum Assistant Curator Jamillah James.

Hammer Museum at A+P was a Public Engagement Partnership made possible by the James Irvine Foundation.



Above: Jeanne and Richard Presha attend the opening reception for John Outterbridge: Rag Mag, 2015.

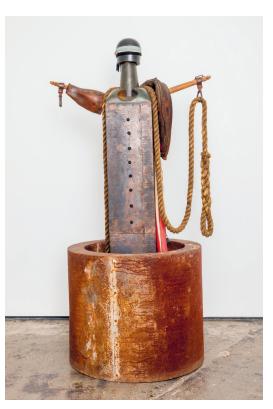
Below: Installation view of John Outterbridge: Rag Man. December 12, 2015–February 27, 2016.



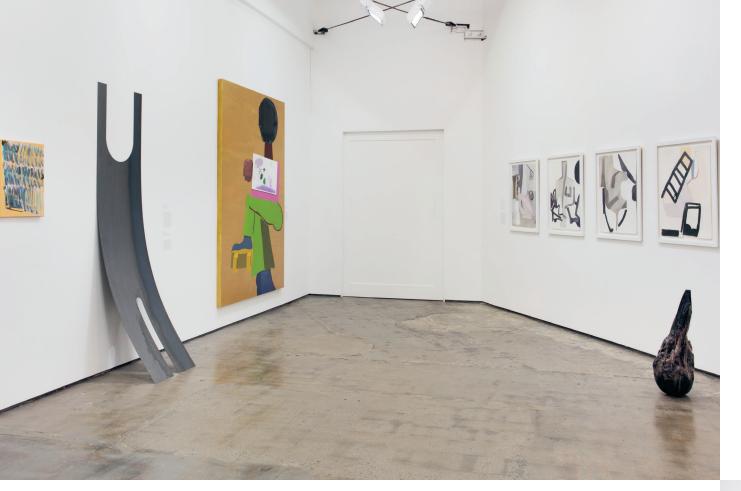


Left: Art collector Dr. Leon Banks attends the opening reception for John Outterbridge: Rag Man, 2015.

Below: John Outterbridge, In Search of the Missing Mule, 1993. Mixed media. 86 ½ × 43 ¼ × 19 in. Collection San Francisco Museum of Modern Art, purchase, by exchange, through a gift of Peggy Guggenheim. © John Outterbridge, Courtesy the Estate of John Outterbridge and Tilton Gallery, New York.



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Above and Opposite Above: Installation view of A Shape That Stands Up. March 19–June 18, 2016.



Right: Opening reception for A Shape That Stands Up, 2016.

A SHAPE THAT STANDS UP

Hammer Museum March 19–June 18, 2016

With Math Bass, Kevin Beasley, Sadie Benning, Robert Colescott, Carroll Dunham, Jamian Juliano Villani, Jason Meadows, D'Metrius "DJ" Rice, Tschabalala Self, Amy Sillman, Henry Taylor, Soil Thornton, Sue Williams, Ulrich Wulff, and Brenna Youngblood

The exhibition was organized by Hammer Museum Assistant Curator, Jamillah James.

Hammer Museum at A+P was a Public Engagement Partnership made possible by the James Irvine Foundation.





Opposite Below: Exhibition artists and Hammer Museum Assistant Curator Jamillah James pose for a portrait at the opening reception for A Shape That Stands Up, 2016.

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Above: Installation view of Alex Da Corte: A Season in He'll. July 9–September 17, 2016. © Alex Da Corte, Courtesy Matthew Marks Gallery and Sadie Coles HQ.

ALEX DA CORTE: A SEASON IN HE'LL

Hammer Museum July 9–September 17, 2016

The exhibition was organized by Hammer Museum Assistant Curator, Jamillah James

Hammer Museum at A+P was a Public Engagement Partnership made possible by the James Irvine Foundation.



Left: Artist Alex Da Corte and Hammer Museum Assistant Curator Jamillah James, 2016. © Alex Da Corte, Courtesy Matthew Marks Gallery and Sadie Coles HQ.

Opening reception for Alex Da Corte: A Season in He'll, 2016. © Alex Da Corte, Courtesy Matthew Marks Gallery and Sadie Coles HQ.

FRED EVERSLEY: BLACK, WHITE, GRAY

The Rose Art Museum at Brandeis University November 12, 2016–January 28, 2017

The exhibition was organized by Rose Art Museum curator, Kim Conaty.

The exhibition was made possible through the generosity of Pamela J. Joyner and Alfred J. Guiffrida





Above: Artist Fred Eversley and wife Maria Larsson, 2016.

Left: Visitors take their portraits during the opening reception for Fred Eversley: Black, White, Gray, 2016.





Above: Opening reception for Spiral Play: Loving in the '80s, 2017.

AL LOVING: SPIRAL PLAY

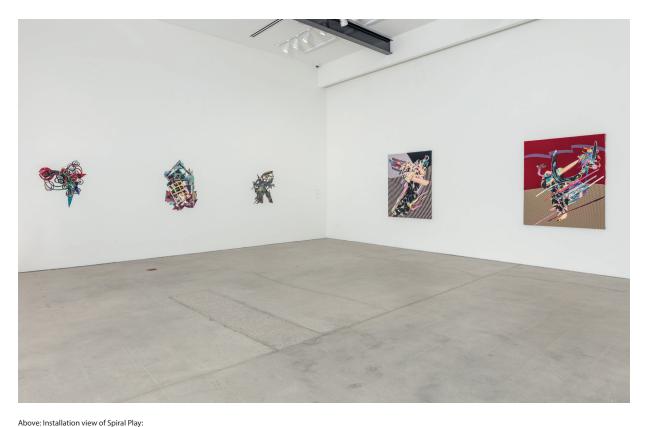
Baltimore Museum of Art April 22–July 29, 2017

The exhibition was organized by BMA Dorothy Wagner Wallis Director, Christopher Bedford and Stony Brook University Thaw Endowed Chair and BMA Senior Curator, Katy Siegel.

Special thanks to the Estate of Al Loving of Garth Greenan Gallery, New York.



Students tour Spiral Play: Loving in the '80s, 2017.





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RUBEN OCHOA: SAMPLED Y SURVEYED

September 9, 2017–January 27, 2018

The exhibition was organized by A+P and curated by The Mistake Room Executive and Artistic Director, César García.



Students complete education handouts while touring Ruben Ochoa: SAMPLED y SURVEYED, 2017.



Opening reception for Ruben Ochoa: SAMPLED y SURVEYED, 2017.

Opposite Below: Artist Ruben Ochoa installs Ruben Ochoa: SAMPLED y SURVEYED, 2017.

Opposite: Installation view of Ruben Ochoa: SAMPLED y SURVEYED. September 8, 2017–January 27, 2018.

ACT I ART 9

MAREN HASSINGER: THE SPIRIT OF THINGS

Baltimore Museum of Art February 24–May 26, 2018

The exhibition was curated by BMA Senior Curator of Contemporary Art Kristen Hileman. The exhibition was presented by A+P and the BMA.



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



A+P staff and artist Maren Hassinger install Maren Hassinger: The Spirit of Things, 2018.



Opposite Below: Maren Hassinger, The Veil Between Us, 2007/2018. Twisted and knotted New York Times newspapers. Dimensions variable. Courtesy the artist and Susan Inglett Gallery.







SENGA NENGUDI, PERFORMANCE OBJECTS (1976–2017)

Baltimore Museum of Art June 23–August 25, 2018

The exhibition was curated by BMA Dorothy Wagner Wallis Director, Christopher Bedford and BMA Assistant Curator of Contemporary Art Cecilia Wichmann.

The exhibition was presented by A+P and the BMA. 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.

Left: Senga Nengudi, R.S.V.P Reverie – A, 2011. Nylon mesh, sand, found wire object. 54 x 25 x 8 in. Courtesy the artist, Sprüth Magers, Thomas Erben Gallery, New York.



Left: A visitor attends the opening reception for Head Back and High: Senga Nengudi, Performance Objects (1976–2017), 2018.









Opposite Below: Senga Nengudi, Masking It, 1978–1979. Silver gelatin prints. Triptych. Two works: $40 \, 12 \times 33 \, 14 \times 13$ in; One work: $40 \, 12 \times 24 \, 12 \times 13$ in. Courtesy the artist, Sprüth Magers, Thomas Erben Gallery, New York.

Above: Visitors attend the opening reception for Head Back and High: Senga Nengudi, Performance Objects (1976–2017), 2018.



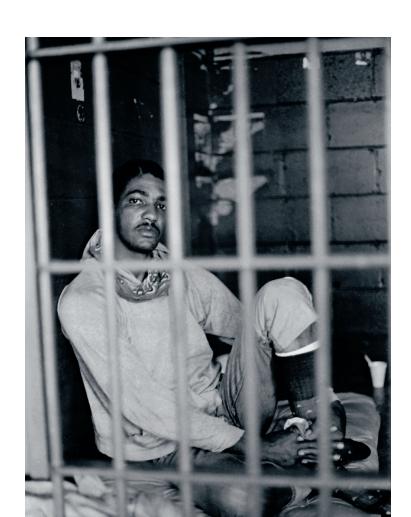
Above: A visitor reads an exhibition catalogue during the opening reception for Slavery, the Prison Industrial Complex, 2018.

KEITH CALHOUN AND CHANDRA MCCORMICK: SLAVERY, THE PRISON INDUSTRIAL COMPLEX

Frist Art Museum September 22, 2018–January 5, 2019

The exhibition was curated by the Frist Art Museum Executive Director and CEO, Susan H. Edwards, and Frist Art Museum Curator, Katie Delmez.

The exhibition was presented by A+P and the Frist Art Museum.



Above: Chandra McCormick, Men Going to Work in the Fields of Angola, 2004. Archival pigment print. 16 × 24 in. © Chandra McCormick.



Left: Artists Keith Calhoun and Chandra McCormick lead an exhibition walkthrough for First Place for Youth, 2019.

Right: Keith Calhoun, Glenn Demourelle served 27 years in Angola State Prison, 1980. Archival pigment print. 24 × 16 in. © Keith Calhoun.

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ACT I ART 99





TIME IS RUNNING OUT OF TIME:

EXPERIMENTAL FILM AND VIDEO FROM THE L.A. REBELLION AND TODAY

The Broad February 2–September 14, 2019

With Sophia Nahli Allison, S. Torriano Berry, Chris Bordenave, Ben Caldwell, Renata Cherlise, Jacqueline Frazier, Haile Gerima, Russell Hamilton, Ijoema Iloputaife, Alile Sharon Larkin, Alima Lee, Barbara McCullough, Bernard Nicolas, Philana Payton, Cauleen Smith, Martine Syms, dana washington, and Mandy Harris Williams

The exhibition was presented by A+P in collaboration with The Broad, and was curated by The Broad Programs Manager, Jheanelle Brown and The Broad Associate Curator and Exhibitions Manager, Sarah Loyer.

The exhibition was made possible in part by the digitization and scholarship of the UCLA Film & Television Archive. L.A. Rebellion: Creating a New Black Cinema is a project by UCLA Film & Television Archive developed as part of Pacific Standard Time: Art in L.A. 1945–1980. The original series took place at UCLA Film & Television Archive in October–December 2011, curated by Allyson Nadia Field, Jan-Christopher Horak, Shannon Kelley and Jacqueline Stewart.

Opposite Above: Sophia Nahli Alison, Portrait of my Mother, 2016. Digital video, color, sound. 2 minutes 14 seconds. Courtesy the artist.

Opposite Below: Installation view of Alile Sharon Larkin, Your Children Come Back to You, 1979. 16 mm film transferred to gigtal video, black and white, sound. 29 min. Courtesy the artist and UCLA Film & Television Archive.



Above: Visitors attend the opening reception for Time Is Running Out of Time: Experimental Film and Video from the L.A. Rebellion and Today, 2019.



STEPHEN TOWNS: RUMINATION AND A RECKONING

Baltimore Museum of Art October 12, 2019–January 25, 2020

The exhibition was presented by A+P in collaboration with the BMA, and curated by BMA Assistant Curator of Contemporary of Art, Cecilia Wichmann.





Right: Visitors attend the opening reception for Stephen Towns: Rumination and a Reckoning, 2019.

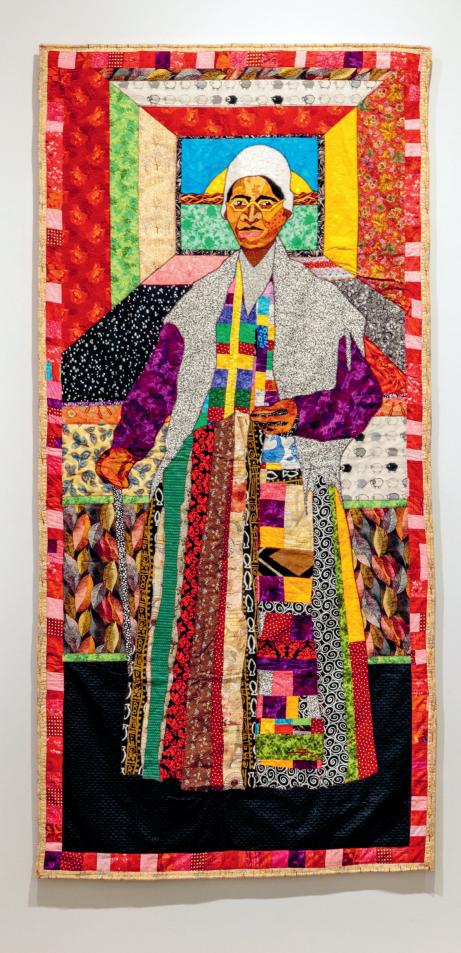
> Opposite Above: Stephen Towns, The Revelation, 2019. Natural and synthetic fabric, nylon tulle, polyester and cotton thread, metallic thread, crystal glass beads, resin buttons. 48 × 67 in. Courtesy the artist and De Buck Gallery.

> Opposite Below: Stephen Towns, Working the Fields, 2019. Natural and synthetic fabric, nylon tulle, polyester and cotton thread, metallic thread, crystal glass beads, resin buttons. 48 × 67 in. Courtesy the artist and De Buck Gallery.





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RAMSESS: THE GATHERING

Baltimore Museum of Art October 12, 2019–January 25, 2020

The exhibition was presented by A+P in collaboration with the BMA, and curated by BMA Assistant Curator of Contemporary of Art, Cecilia Wichmann.





Top: Visitors attend the opening reception for Ramsess: The Gathering, 2019.

Above: Visitors participate in a quilting workshop with artist Ramsess, honoring activist Nipsey Hussle, 2020.

Below: A visitor speaks with artist Ramsess, 2019.



Opposite: Ramsess, Sojourner Truth, 2006. Cotton fabric. 104 × 51 in. Collection of the Baltimore Museum of Art. Courtesy the artist.

COLLECTIVE CONSTELLATION:

Hammer Museum February 8, 2020–January 2, 2021

SELECTIONS FROM THE EILEEN HARRIS NORTON COLLECTION



Top: A visitor attends the opening reception for Collective Constellation: Selections from the Eileen Harris Norton Collection, 2020.



A+P co-founder Eileen Harris Norton attends the opening reception for Collective Constellation: Selections from the Eileen Harris Norton Collection, 2020.

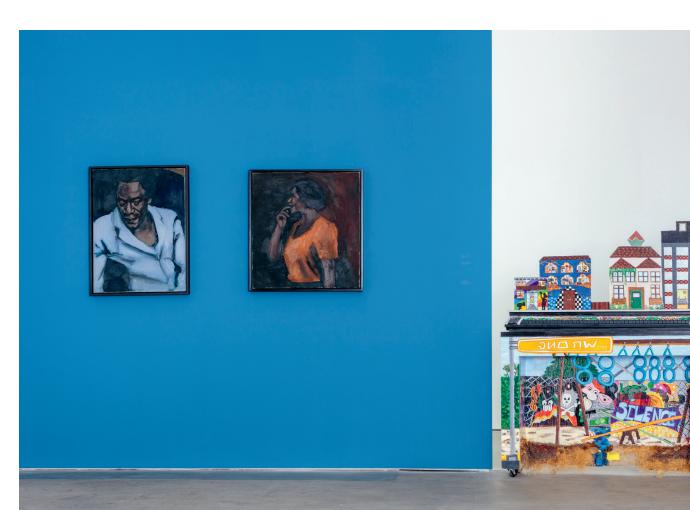
Opposite Below: Installation view of Collective Constellation: Selections from The Eileen Harris Norton Collection. February 8, 2020–January 2, 2021.

With Belkis Ayón, Sadie Barnette, Carolyn Castaño, Nzuji De Magalhaes, Renée Green, Mona Hatoum, Varnette Honeywood, Samella Lewis, Julie Mehretu, Ana Mendieta, Beatriz Milhazes, Wangechi Mutu, Shirin Neshat, Lorraine O'Grady, Adrian Piper, Betye Saar, Alison Saar, Doris Salcedo, Amy Sherald, Lorna Simpson, Ruth Waddy, Kara Walker, Carrie Mae Weems, Lynette Yiadom-Boakye, and Brenna Youngblood

The exhibition was co-organized by A+P and the Hammer Museum, Los Angeles. The exhibition was organized by Hammer Museum Curator Erin Christovale.

Right: Amy Sherald, When I let go of what I am, I become what I might be (Self-Imagined atlas), 2018.
Oil on canvas. 54 × 43 × 2 in.
Collection of Eileen Harris Norton.
© Amy Sherald. Courtesy of the artist and Hauser & Wirth.







BLONDELL CUMMINGS: DANCE AS MOVING PICTURES

Getty Research Institute September 18, 2021–February 19, 2022

The exhibition was co-organized by A+P and the GRI, and co-curated by GRI Research Specialist Kristin Juarez; GRI Head, Research Projects & Academic Outreach, Rebecca Peabody; and GRI Senior Curator, Head of Exhibitions, and Head of Modern & Contemporary Collections, Glenn Phillips, with curatorial and research assistance from Samantha Gregg and Alex Jones.

The exhibition was generously supported by Maria Hummer-Tuttle and Robert Holmes Tuttle, with additional support from Gary and Kathi Cypres, and Michael Rubel and Kristin Rey. Special acknowledgement is given to the Jerome Robbins Dance Division of New York Public Library and the Blondell Cummings Estate.

Visitors watch Blondell Cummings, Chicken Soup from the series Food for Thought, 1983 during the opening reception for Blondell Cummings: Dance as Moving Pictures, 2021.



Above: A visitor attends the opening reception for Blondell Cummings: Dance as Moving Pictures, 2021.

Left: Blondell Cummings, 1st Tape, c. 1975. Video via CRT Television. 26 min. © The Estate of Blondell Cummings.



DEBORAH ROBERTS: I'M

California African American Museum March 19-August 20, 2022

The exhibition was curated by Heather Pesanti, former Chief Curator and Director of Curatorial Affairs at Contemporary Austin, and organized by CAAM Visual Arts Curator Essence Harden. CAAM at A+P is a fiveyear collaboration.





All: Visitors attend the opening reception for Deborah Roberts: I'm, 2022.



Left: A visitor reads the Deborah Roberts: I'm catalogue at the California African American Museum, 2022.

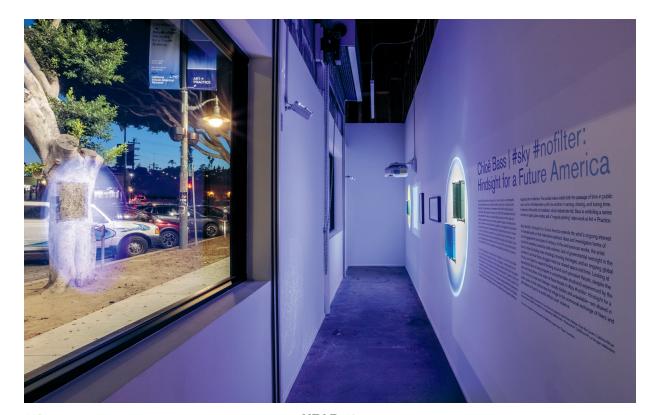
CHLOË BASS | #SKY #NOFILTER: HINDSIGHT FOR A FUTURE AMERICA

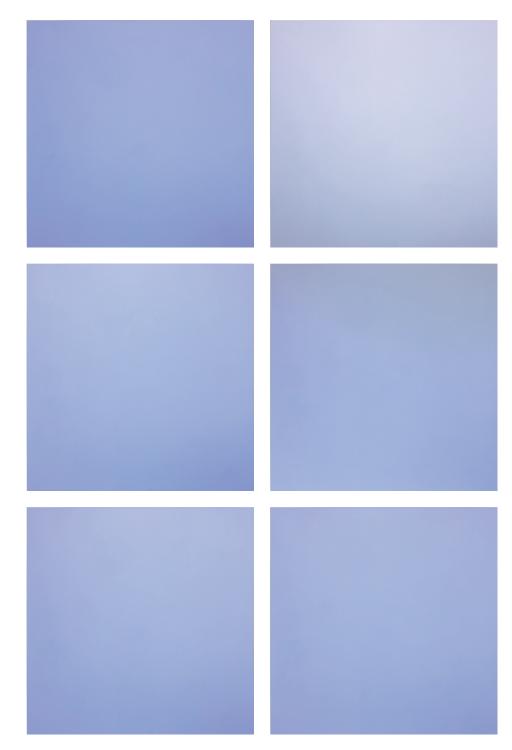
California African American Museum September 17, 2022–January 21, 2023

The exhibition was curated by CAAM Visual Arts Curator Taylor Renee Aldridge. The exhibition was co-presented at CAAM and A+P as part of their five-year collaboration, CAAM at A+P. #sky #nofilter: Hindsight for a Future America, Bass's public sculpture, was commissioned by CAAM with support from the Teiger Foundation.



Right: Visitors attend the opening reception for Chloë Bass | #sky #nofilter: Hindsight for a Future America, 2022.





Chloë Bass, #sky #nofilter, 2017. Digital video, no sound. 30 × 30 in. Courtesy the artist.

Opposite Below: Installation view of Chloë Bass | #sky #nofilter: Hindsight for a Future America. September 17, 2022–January 21, 2023.



All: Installation view of Justen LeRoy: Lay Me Down in Praise. September 17, 2022–January 21, 2023.

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JUSTEN LEROY: LAY ME DOWN IN PRAISE

California African American Museum September 17, 2022–January 21, 2023

The exhibition was curated by CAAM Visual Arts Curator Essence Harden. The exhibition was co-presented by CAAM and A+P as part of their five-year collaboration, CAAM at A+P.

The film was commissioned by CAAM with support from the Teiger Foundation, Serial Pictures, and Los Angeles Nomadic Division (LAND).

Film credits:

Co-Director: Kordae Jatafa Henry
Director of Photography: Ayinde Anderson
Editor: Kordae Jatafa Henry
Score: Justen LeRoy and Hadyn
Vocals: Moses Sumney, Diana Gordon, and
Nadiah Adu-Gyamfi
Cast: Bob Morrison, Zoe Lawrence, Xuly Williams,
Cat Jones, Barbara Barnett, Holly Redden,
Michael Nicolson, and Sam Ramsey

A visitor attends an exhibition walkthrough with artist Justen LeRoy, 2023.



YEAR 10



Thaddeus Mosley, Off Minor, 2019. Walnut. 55 × 27 × 24 in. Collection of Eileen Harris Norton. Courtesy of artist, and Karma.

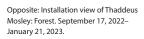
THADDEUS MOSLEY: FOREST

Baltimore Museum of Art September 17, 2022–January 21, 2023

The exhibition was curated by BMA Curator and Department Head of Contemporary Art, Jessica Bell Brown.



Right: Visitors attend the opening reception for Thaddeus Mosley: Forest, 2022.







Above: Installation view of Helen Cammock: I Will Keep My Soul. February 11–August 5, 2023.



Right: Visitors attend the opening reception for Helen Cammock: I Will Keep My Soul, 2023.

HELEN CAMMOCK: I WILL KEEP MY SOUL

California African American Museum February 11–August 5, 2023

The exhibition was organized by the Rivers Institute for Contemporary Art & Thought and CAAM, and presented at A+P. The exhibition is curated by The Rivers Institute, Jordan Amirkhani, and Andrea Andersson in partnership with CAAM Visual Arts Curator Essence Harden, as part of a multi-year collaboration between The Rivers Institute and CAAM. CAAM at A+P is a five-year collaboration.

The exhibition is made possible by the generous support of the RosaMary Foundation and The Andy Warhol Foundation for the Visual Arts. Research for this exhibition was conducted in the archives of the Amistad Research Center as part of the Amistad-Rivers Research Residency supported by the Mellon Foundation.

Artists Helen Cammock and Roshanak Kheshti perform, 2023.



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SAMELLA



LEWIS

IN MEMORIAM

KRISTIN JUAREZ

ART HELPS US TO UNDERSTAND WHO WE ARE AND WHAT WE MIGHT BECOME.

—SAMELLA LEWIS

When Art + Practice hosted the opening reception for its John Outterbridge retrospective, Rag Man, in 2015, Dr. Samella Lewis was among those in attendance. The event took place around the corner from Brockman Gallery's former gallery space, an early artistic home for Lewis and the Black art community in Los Angeles. Attendees were within walking distance of the Museum of African American Art (MAAA), which Lewis founded and where Outtberbridge served on the board between 1981 and 1986. Lewis was an early curator of Outterbridge's work and, in her efforts to produce new ways to circulate Black art, she produced the 1971 film Black Artist: John Outterbridge.

Lewis was deeply committed to the retrospective as an exhibition model. As an early champion of Outterbridge's work, she surely must have been delighted to experience the show. Their embrace captures the tenderness of a friendship and decades-long working relationship that sustained their mutual commitment to art and community.

EARLY LIFE

Dr. Lewis was born in New Orleans in 1923. Her father, Samuel Sanders, had a strawberry farm in nearby Ponchatoula where she would spend summers. Her mother, Rachel Taylor Sanders, was a seamstress from Louisiana's Bayou Teche region, and its cultural richness deeply inspired Lewis's approach to art. Following divorce from Lewis's father, Taylor Sanders eventually built a house in the Gentilly neighborhood of New Orleans near Dillard University.

Lewis was recognized for her early aptitude in art and exposed to artists and writers such as Paul Laurence Dunbar, Elizabeth Catlett, and Jacob Lawrence when she was in high school. She took classes in the French Quarter from Alfredo Galli, an Italian portrait painter who came to live in New Orleans.

New Orleans was unique for its political history and the resulting racial ambiguity that took root in the city, as well as the presence of two historically Black colleges, Xavier and Dillard. Still, Lewis experienced a segregated Louisiana. The racial violence she witnessed later fueled her research in the Bayou Teche region. Lewis attended Dillard, where she became a student of Catlett, and later followed the artist to Hampton University, then called Hampton Institute, where Lewis completed her undergraduate studies.

While at Hampton, she was highly influenced by the artists Viktor Lowenfeld and Inge Hardison, exposure to Hampton's Native American art



Above: Artists Samella Lewis and John Outterbridge, 2015.



Left: Samella Lewis in front of a chalkboard, date unknown.

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Samella Lewis, date unknown.

collection, and the performing arts that occurred on campus. In the oral history conducted in 1997 with Richard Cándida Smith, Lewis recalls the deep impressions left on her from seeing Zora Neale Hurston speak and watching Duke Ellington and Dinah Washington perform. Lewis continued her education, gaining a master's in Fine Arts and a doctorate in Art History from The Ohio State University—becoming the first African American woman to receive a PhD in the field in 1951. She went on to teach at Morgan State (1948–1953), Florida A&M (1954–1958), and SUNY Plattsburgh (1958–1968).

COMING TO LOS ANGELES

Lewis first came to Los Angeles in 1964, shortly after finishing a Fulbright fellowship in Taiwan, where she studied Chinese philosophy, history, and philosophy. She later settled in Los Angeles with her husband Paul Lewis and children Alan and Claude, in part to raise their family in a diverse community. In 1967, she began teaching Chinese art history at Cal State University, Long Beach. She had recently started at Cal State University, Dominguez Hills when she was recruited for a post in the education department at the Los Angeles County Museum of Fine Art (LACMA). She left LACMA in December 1970, proud of her contributions but publicly discontented with the lagging pace of the institution's investment in Black art. Her departure became a catalyst for reimagining her role within Los Angeles's cultural landscape.

While working as a professor and museum educator, Lewis continued making her own work. Known for her prints and paintings of figures, she shifted between realism and abstracted forms. For her, formal investigation follows from an interior vision. "The work doesn't grow from putting one shape next to another shape as much as from images that seem to emerge out of belief systems I didn't even know that I held," she said in her 1997 oral history with Cándida Smith. Some of her portraits had no original sitters, rather figures were depictions of emotional states. Some figures embody how racism and its upkeep are experienced. She consistently presented subjects with deep interior lives that were visible yet ultimately unknowable to viewers.

A BLACK STUDY OF ART

Lewis worked to build a field of African American art history as and through community. Drawing from her experience with Bayou Teche culture, she described art as a belief system, practice, guiding force, and a way of life. Similarly, she saw academia as a tool for community building, creating opportunities to build a field in which pedagogy, exhibition-making, and professionalization were intertwined.

In her early years in Los Angeles, she gravitated toward Black art spaces that were simultaneously supporting critical art discourse, infrastructure for artists, social justice, and community-building. From the late 1960s onward, she was a prolific artist and organizer who founded a number of community-centered projects.

In 1969, Lewis founded Contemporary Crafts as a media and research center for African American art, exhibited work in a two-person show with George Clack at Brockman Gallery in Leimert Park, and participated in Ruth Waddy's Black artist collective. Art West Associated.

In the mid-1970s, Lewis was a professor of art at Scripps College (1970–1984), where she co-founded the Intercollegiate Department of Black Studies for the Claremont Colleges. At Scripps, she began to exhibit at the College's Lang Art Gallery and later ran the Clark Humanities Museum on campus. Her 1971 exhibition Benny, Bernie, Betye, Noah & John exhibited the works of Benny Andrews, Bernie Casey, Betye Saar, Noah Purifoy, and John Outterbridge, and was considered a major exhibition of Black California artists of the time. She would continue to exhibit, write on, and collaborate with these artists in different modalities over the course of her career. Scripps also supported Lewis's efforts in creating Tanner Gallery (formerly The Gallery), located in Mid-City, where its students could gain experience in the arts.

During that same period, Lewis participated in the Watts Summer Festivals, sat on the board of the Watts Towers Art Center, and joined in the efforts to have the center added to the National Register of Historic Places in April 1977. She also worked with Outterbridge at the Compton Communicative Arts Academy and was involved in the earliest stages of the Women's Building, a pivotal educational and arts venue for feminist art and politics in Los Angeles.

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Benny, Bernie, Betye, Noah, and John Exhibition Poster. Lang Art Gallery, Scripps College, 1971.



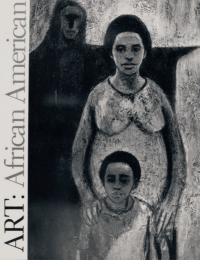
"There is no major existing institution today that provides for the exchange of ideas relative to Art and the Black experience, including materials and books and related data," Lewis wrote in 1978, while Contemporary Crafts was still operating. She had wanted the center to function as a reference library that could support experimental multimedia research for students and arts professionals, and provide vocational training and host craft workshops. For Lewis, Black study was a process of interweaving creative practices of research and skillbuilding; this is an ethos she maintained throughout her career.

ON BLACK ARTISTS

Lewis authored several books including influential survey texts that would shape discourse for generations of Black artists to come. In the two-volume series Black Artists on Art (1969 and 1971), she and Waddy brought together images of artists and their work with their thoughts about art, which revised notions of the singular author or authoritative voice. By creating a series, they created a dynamic document of collective authorship capable of maintaining Black creative practice as collective and varied, rather than as a singular arc. Lewis saw the books' immediate impact, helping the artists featured within them to secure faculty positions. The accompanying slides Lewis created could be used for teaching and collecting, creating pathways for artists to become part of coursework and museum collections.

Lewis's 1978 foundational survey text ART: African American produces a rich history of African American art, beginning with craft heritage of the seventeenth century. With each new revision, including one to its title, African American Art and Artists, the book expanded its reach in time—first to the 1970s, then the 1990s, and later 2002. She expanded the media in the book to include installation art and digital art. Written from her position in Los Angeles, she documented an African American art history that included the significant contributions by artists working in California, including works by historical figures such as Grafton Tyler Brown, as well as Hale Woodruff and Charles Alston's murals in the Golden State Mutual Life Insurance building. She also

Cover art for ART: African American with Samella Lewis Royal Sacrifice 1969



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included many of her contemporaries from Los Angeles, including Richmond Barthé, Andrews, Casey, Saar, Purifoy, and Outterbridge.

Lewis undertook a career of building on the institution of African American art by creating infrastructure that was expansive, flexible, and generative. She understood that creative expressions reflecting the Black experience needed to be documented and archived, exhibited and collected, studied and taught. She, in collaboration with others, made space for the Black study of art—and she created the tools to do so.

THE MUSEUM OF AFRICAN AMERICAN ART

The Museum of African American Art was chartered in 1975 and began activity in 1976. It operated first without a permanent exhibition space, popping up in banks, libraries, and community centers across Santa Monica and Mid City.

The museum held its first exhibition in the Crenshaw May Company building (now Baldwin Hills Crenshaw Plaza) in 1984. Located along Crenshaw Boulevard, it closed a geographic gap between the Watts Towers Art Center and the William Grant Still Art Center in West Adams, community art spaces that held the function of museums for Black communities. Lewis liked the idea of the location and its accessibility, which reminded her of Japan and the presence of art spaces in the mall in Tokyo. The museum's environment spoke to her belief that art should be a part of daily life. Through its exhibition program, arts journal, and Lewis' investment in the study of the African Diaspora, MAAA became a locus of activity that had implications around the world.

By 1985, Lewis reflected on the museum's role in the process of validating the Black community in Los Angeles. For her, this process was ceremonial, environmental, and educational. At the time, there were only two comparable museums dedicated to African American art—the Studio Museum in Harlem and the National Center for African American Artists in Boston. MAAA was unique because of its publication, Black Art: An International Quarterly, which Lewis founded with Evangeline Juliet "EJ" Montgomery and Val Spaulding. Through the journal format, Lewis saw an opportunity to be actively engaged in art history and to sustain an ongoing process that could maintain multiple voices and lineages. Black Art would later become the International Review of African American Art, which is currently stewarded by Hampton University.

Dr. Samella Lewis and Dr. Mary Jane Hewitt viewing Lewis' exhibition Harlem Renaissance at the Greater Savings and Loan Association office, Los Angeles, 1982.



A GENERATIONAL BRIDGE

As senior curator at MAAA, Lewis created an exhibition program that bridged many generations, from her mentors Catlett and Lawrence to her contemporaries, like Purifoy and Hammons. At the May Company site, Lewis developed an ambitious exhibition schedule, which included exhibitions that ran anywhere between six weeks to three months and showcased an expansive history of Black art. The first exhibition at the site, Artists of the 30s and 40s, was accompanied by a symposium made up of artists in the show. She understood the unique opportunity to speak with those whose contributions were beginning to be placed within the context of history. The exhibition and symposium became an opportunity to study with those artists before a dominant narrative about their work was formed.

In Lewis's curatorial practice, retrospectives reflect her investment in validating artists through a form that is ceremonial, environmental, and educational. To her, retrospectives honor an artist's life's work, create a dialogue with its audience, and create openings for further study. Between 1984 and 1985, she planned an ambitious exhibition program including A Pioneer in the Visualization of the West, a retrospective of the late Grafton Tyler Brown (1841–1918); Two Sculptors, Two Eras, a dual retrospective of the works by Richmond Barthé (1901–1989) and Richard Hunt (b. 1935); as well as retrospectives featuring the works of Palmer Hayden (1890–1973), Elizabeth Catlett (1915–2012), and William Henry Johnson (1901–1970). Some of these exhibitions would come to fruition over the next decade.

Lewis's work with MAAA establishes lineages of Black art history that were multidirectional, weaving together moments to consider the past and the unfolding present. Her exhibition and collecting programs reveal the dynamic ways she wove together generations of artists through group and solo exhibitions, and a diversity of mediums. During the mid-1980s, she invited Betye Saar as a guest curator for Spaces, a video and installation exhibition at the Museum. She also organized Black Women Artists of California—a multimedia group show featuring nine artists that included 70 abstract works. At the same time, Lewis was working diligently with Mary Jane Hewitt to build the museum's collection to include those she built an art history around.

Though Lewis would step down from her post in 1988, she would continue to exhibit her work at MAAA and elsewhere. For her 1989 exhibition Samella

Museum of African American Art in Los Angeles founder, Samella Lewis and director Mary Jane Hewitt amongst construction of museum, 1984.



Lewis: Prints and Prints, she presented artmaking as a nexus of creative, community engagement, and knowledge formation, exemplified by the printmaking workshop and lecture on African American women artists she organized to accompany her show. In 1999, she organized two exhibitions that respectively featured her personal collection and her own work. Together, these chronologically adjacent exhibitions reflect the history of her practice as the history of the artistic community she helped create. MAAA continues to be the oldest occupant of its building and has seen its ownership evolve from May Company to Robinsons May to Macy's. As the building continues to change, the Museum maintains Lewis's founding mission as a commitment to local artists and with its community.

Following her tenure at MAAA, Lewis continued her artmaking and curating, exhibiting across the country. By the late 1990s, she was involved with Los Angeles museums and their work to diversify their collections. In 2011, her contributions to the field were explored in major exhibitions that explored the role of Black artists in Los Angeles, including Now Dig This! Art and Black Los Angeles 1960–1980, which opened at the Hammer Museum, and Places of Validation, Art and Progression at the California African American Museum. A retrospective of her work was held at Louis Stern Gallery in Los Angeles the same year. Lewis was the recipient of numerous lifetime achievement awards—beginning in 1993 with the Charles White lifetime achievement award. The last was from the College Art Association in 2021.

Lewis' investment in art was as a practice, community, and way of life. As an artist, art historian, and curator, she believed her art, curated exhibitions, and books could build a generative and flexible art history and lineage of artists. Her impact can be seen in the dynamic practices of Black curators-artists-scholars working today, as well as in the innovative art spaces that continue to weave art and community together, as a way of life.

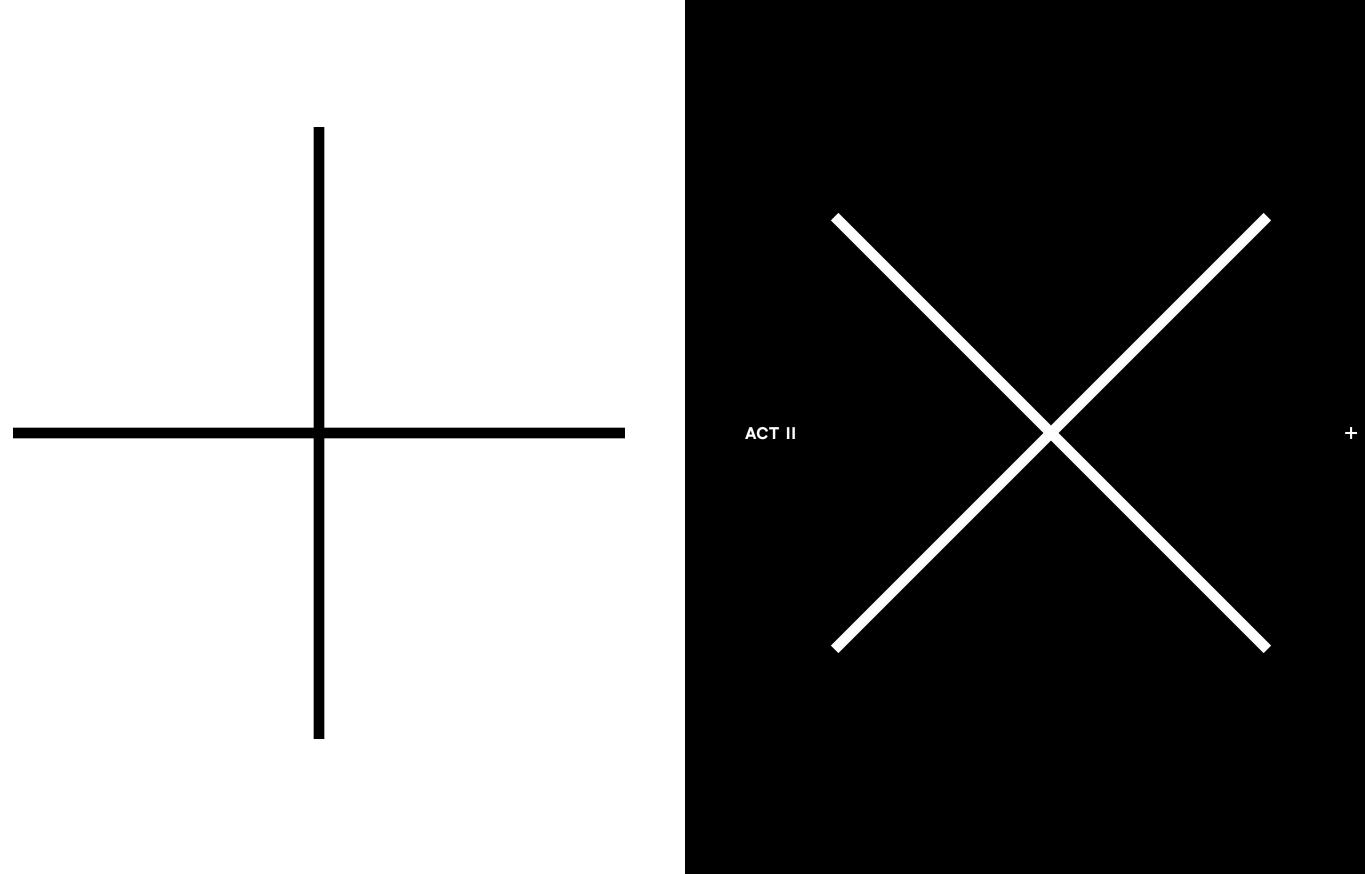


Artist John Outterbridge with his family, artists Samella Lewis (left), Betye Saar (second from right) and Artis Lane (right), 2015.

Samella S. Lewis, Image and belief: Samella Lewis, interview by Richard Cándida Smith, 1999, Forms part of: Interviews with art historians, The Getty Research Institute, http://primo.getty.edu/GRI:GET-TY_ALMA21126685100001551.

[•] Samella S. Lewis papers, Stuart A. Rose Manuscript, Archives, and Rare Book Library, Emory University.

Kellie Jones, South of Pico: African American Artists in Los Angeles in the 1960s and 1970s (Durham, NC: Duke University Press, 2017).





Despite what might seem obvious, the crucial component that unifies Art +Practice's decadelong mission as a community arts and social services organization in South Los Angeles is neither the key focus areas alone (A nor P) but the process that unifies them together (+). An otherwise ordinary symbol, the plus sign anchoring the A+P name moves from a clever device listing what we do into a symbolic signal for the collaborative and additive relationships that make A+P possible.

Since A+P first began operations in 2014, collaboration with other local and national organizations have formed the core of our services, programs, and daily operations. In its first two years of operation, A+P exhibitions were curated and organized by The Hammer Museum before continuing on to curatorial collaborations with institutions like The Rose Art Museum at Brandeis University, the Baltimore Museum of Art, The Broad, The Frist Art Museum, The Getty Research Institute, and our recent five-year collaboration with the California African American Museum.

At the same time, A+P has regularly worked with other organizations to support its work in foster youth services for transition-age foster youth. The first collaboration with The Rightway Foundation between 2014–2016 set the course for A+P's deep involvement in foster youth social services. By late 2016, a new collaboration with First Place for Youth cemented a long-term collaboration that could direct and grow A+P's foster youth programming and services into the future.

After ten years of operating almost exclusively within collaborative projects, A+P extends its mission through multiplication, the x. Through and through, A+P has made its greatest effect when it multiplies its efforts $(A+P) \times (Partner)$ and joins forces with other organizations who share its fundamental values in community, service, and education.

Opposite: First Place and A+P staff outside A+P's Exhibition Space, 2022.

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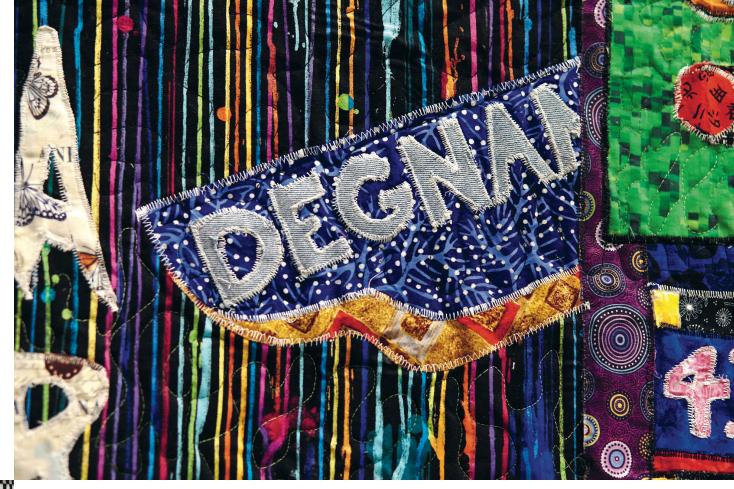




A+P, Hauser & Wirth, Mark Bradford Studio and First Place staff and advisors, 2017.

Previous: Department of Culture Affairs General Manager Danielle Brazell, Hammer Museum Director Ann Philbin, Los Angeles Mayor Eric Garcetti, A+P co-founder Mark Bradford, Los Angeles First Lady Amy Wakeland, A+P cofounder Allan DiCastro, artist Charles Gaines and A+P co-founder Eileen Harris Norton, 2015. © Charles Gaines. A group portrait of A+P co-founders Mark Bradford and Allan DiCastro, First Place staff and foster youth, and Brandeis University Professor of Social Policy, Law and Women's Studies Anita F. Hill, 2016.



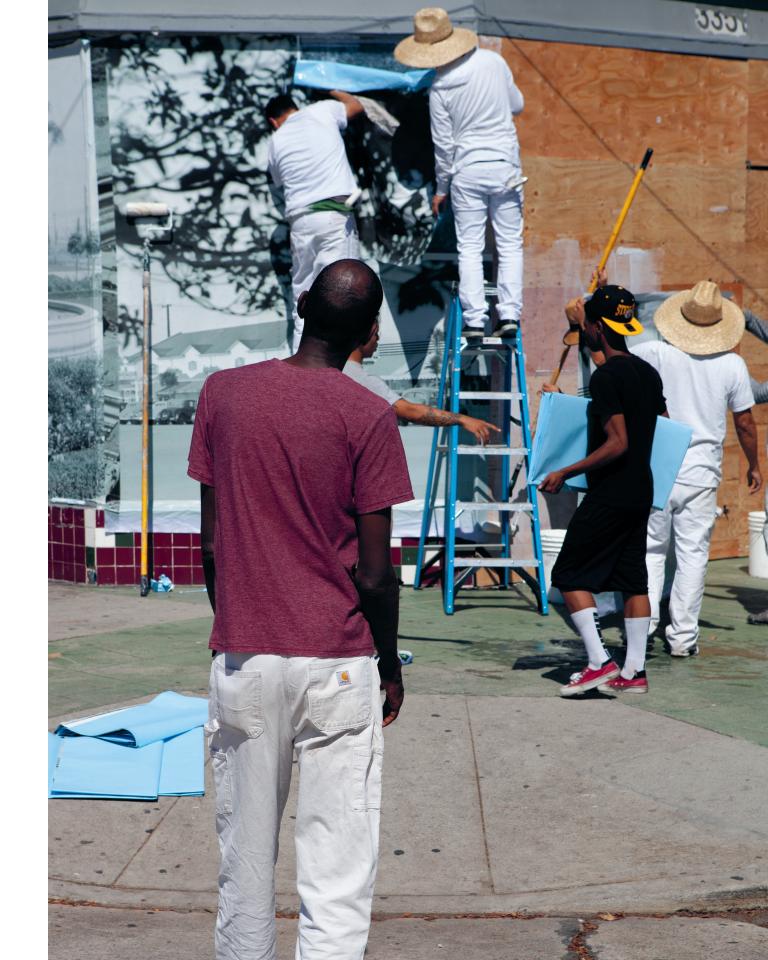




Opposite: A+P Director Sophia Belsheim and Public Programs and Exhibitions Manager Joshua Oduga install Ramsess, Nipsey Hussle Community Quilt (2019), 2020.

Above: Detail of Ramsess, Nipsey Hussle Community Quilt (2019). Cotton fabric. 40 ½ × 125 in. Courtesy the artist.

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Opposite: A+P co-founder Mark Bradford installs a mural with his studio assistants and local foster youth, 2014.

SHAPESHIFTERS

ALLISON NOELLE CONNER



CAAM Visual Arts Curator Essence Harden leads an exhibition walkthrough of Deborah Roberts: I'm, 2022.



A+P exhibition space, 2022.

COMMON GROUND IN SOUTH LOS ANGELES

Since the beginning of their partnership in 2016, Art + Practice and the California African American Museum have drawn from rich histories of Black artistic production in Los Angeles and Southern California at large. Announced in February 2022, their newest venture, CAAM at A+P, has now placed CAAM as a museum-in-residence at A+P's Leimert Park campus. This joint effort between two of South Los Angeles' most recognizable centers of Black art and culture extends the dialogues that art institutions like Brockman Gallery, The Watts Towers Art Center, and the Museum of African American Art initiated in the 1960s and 1970s, when they built one-of-a-kind, community-first cultural spaces for and by Black people when such organizations did not exist.

Honoring these institutions and the practices they developed, CAAM and A+P have always emphasized care and abundance as the primary undercurrent of their collaborations. As the largest museum in the West dedicated to collecting Black visual art and cultural history, CAAM's enduring mission finds common ground with A+P's approach to presenting museum-curated exhibitions in conjunction with its social practice programs. CAAM at A+P is no exception to this rule. As part of the project, CAAM, led by its executive director, Cameron Shaw, curates shows and public programs at A+P's exhibition space while A+P reciprocates by offering financial and staff support to CAAM.

To understand the gravity and intentions of this collaborative approach, it's helpful to remember the individuals and organizations that contributed to this history of Black institution building. Through sheer will and determination, many artists and cultural workers in the early 1960s organized exhibitions, festivals, community centers, and other avenues for Black art to take root in South Los Angeles, an important corridor for Black cultural life since the mid-twentieth century. The legacies of such efforts have centered Los Angeles as a pivotal place for the production and preservation of Black artistic traditions in the U.S. In no small part, they have allowed A+P and CAAM to flourish.

CAAM Executive Director Cameron Shaw and A+P co-founder Mark Bradford, 2021.



John Outterbridge and the staff of the Watts Towers Arts Center. June 1, 1980.

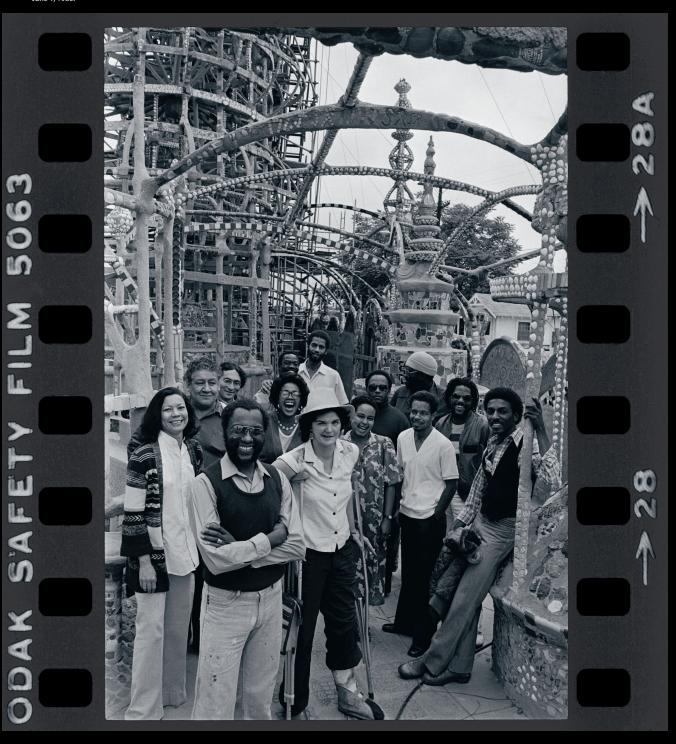
A VANGUARD OF BLACK ART IN LOS ANGELES

Brothers Alonzo Davis and Dale Brockman Davis opened Brockman Gallery in 1967, the first black-owned commercial gallery to open in Los Angeles at a time of renewed calls for investment in Black arts and culture. Against the aftershocks of the 1965 Watts Rebellion, Black artists and culture workers focused on organizing their own spaces rather than waiting for the mainstream art scene to catch up to their innovative methods. Their efforts occurred alongside the burgeoning civil rights movement, which saw the rise of self-autonomous groups like the Black Panthers, Urban League, NAACP, and the Black Arts Movement. Black art spaces in South Los Angeles flowered during this era, exploring their own visions of expression, community, and social change.

During the same period, The Watts Towers Art Center, co-founded by Noah Purifoy, Judson Powell, and Sue Welsh in 1964, served local artists and community members, offering free art classes and other opportunities. By 1975, the center was helmed by artist and community activist John Outterbridge who served as director for 17 years and established neighborhood arts festivals and educational programs that spanned African American cultural traditions in artmaking, music, dance, and folklore.

As the 1960s progressed, spaces like Brockman flourished, aided in part by grants from the federal government. Gallery 32, which operated from 1968 until 1970, was another influential space that championed the work of artists like Gloria Bohanon, Betye Saar, and Timothy Washington. Founded by artist Suzanne Jackson, the nonprofit space positioned itself as a hub for community activism and civic change, hosting political discussions, readings, and fundraisers alongside exhibitions.

In the 1970s, Brockman Gallery, which had always been a commercial enterprise, decided to form a nonprofit. That opened them up to more funding opportunities, leading to an expansion of programming, from concerts to mural projects to neighborhood festivals, all free and open to the public. The gallery's collaborator, Dr. Samella Lewis, a prolific artist, publisher, and scholar, started Contemporary Crafts Gallery with poet and actor Bernie Casey in 1970. (Lewis had a two-person exhibition at Brockman Gallery in 1969 alongside artist George Clack.) Six years later, with the help of grant funds from the National Endowment for the Arts (NEA), Lewis opened The Museum of African American Art (MAAA).



Although the Davis brothers began exploring personal goals outside of their space, Brockman Gallery continued hosting exhibitions and events until the gallery officially shuttered in 1989, marking the end of its nearly 20-year legacy. The Davis brothers then shifted their attention to their own visual art careers, while quietly maintaining the archives of the gallery.

KEEPING BLACK ART IN THE WEST

Joining these Black-run spaces, CAAM, chartered by the state in 1977 and officially open to the public in 1981, came out of years of sustained activism led by the museum's founders and community workers, including arts advocate and the museum's first director, Aurelia Brooks. After a wave of galleries in the sixties and seventies like Brockman developed a Black art scene in Los Angeles, so came a new class of collectors and arts enthusiasts like Dr. Leon Banks, whose extensive collection of modern and contemporary Black art developed around a dedicated interest in the city's Black artistic renaissance. Banks and other middle-class Black professionals who maintained small private collections and joined museum boards were part of the push that helped found CAAM as the city's premier institution of Black culture and history. In the height of Black cultural revolution nationwide, the founders of CAAM knew there was a need for an art history that documented the enormous influence of Black people on the cultural, economic, and political development of California and the broader West Coast.

In 1984, CAAM moved to a new building designed by Black architects Jack Haywood and Vincent Proby in Exposition Park, across the street from the University of Southern California. Ever since, CAAM has been one the few institutions nationally to produce large-scale exhibitions of major African American history, culture, and art, oftentimes bringing subjects of these dense histories to the forefront of public attention. As the first African American museum to be fully funded by a state, CAAM is in a unique position to enrich public understandings of African American history with an emphasis on California and the western United States, a scope which has allowed them to highlight under recognized milestones in Black creativity. For example, in 1997, CAAM hosted the first-ever career retrospective exhibition of artist Noah Purifoy, an innovator in the assemblage art movement of California.

Exterior view of California African American Museum





A PATH FOR CARE AND ABUNDANCE

Between the end of the eighties and the end of the nineties, closures of Black art spaces that were early pioneers in Los Angeles made way for institutions like CAAM and MAAA to carry forth public recognition of the city's important Black artistic and historical presence. As a new millennium loomed, a new generation of smaller cultural spaces energized Leimert Park, from filmmaker and educator Ben Caldwell's Kaos Network to Marla Gibbs' Crossroads Art Academy to Brian Breye's Museum in Black.

In the early 2010s, the Hammer Museum premiered the exhibition Now Dig This!: Art and Black Los Angeles 1960–1980, which brought renewed attention to the history of Black art and arts institutions in Los Angeles by scholar-curator Kellie Jones, including the pivotal role that Brockman and other galleries played in introducing a Black avant-garde to the West Coast. Shortly after, A+P officially opened to the public in 2014, promising a space where the cultural and institutional legacies highlighted in the Hammer show would regain traction in Leimert Park through A+P's visionary model of bringing museum-quality exhibitions directly to the neighborhood.

Naturally, places like Brockman were central to how A+P both identified itself and honored its predecessors. In 2015, A+P hosted its inaugural public artist talk with the Davis brothers. In conversation with Naima J. Keith, then an associate curator at the Studio Museum in Harlem, the brothers provided an overview of their storied artistic trajectory, which included the founding of Brockman Gallery in the 1960s. The conversation doubled as a homecoming of sorts: A+P's public programs space is located in the very same storefront once held by the legendary gallery. The talk also coincided with Brockman Davis's time as an artist-in-residence at A+P (2014-2015), where he archived the documents and ephemera connected to the gallery and its associated nonprofit organization, Brockman Gallery Productions.

Nine years later, it's clear that this public talk was an early indication of A+P's commitment to Leimert Park, the neighborhood's historic cultural contributions, and the spirit of community organizing evoked by spaces like Brockman. It was also a preamble to its burgeoning partnership with CAAM.

In the years that followed, the two organizations began exploring collaborative formats. In 2016, CAAM hosted The Ease of Fiction, an exhibition that presented the work of African artists living in the United States—ruby onyinyechi amanze (b. 1982, Nigeria), Sherin Guirguis (b. 1974, Egypt), Meleko Dexter Wimberly, 2016.

and Meleko Mokgosi Sherin Guirguis and



California African American Museum Ribbon Cutting, July 22, 1984. Photographer unknown. Courtesy the California African



Curators Anne Ellegood, Essence Harden, and Jamillah James in conversation with artist Carolyn Castaño, 2018.





Karen Atkinson presents about her artist-run company and art project, Getting Your Sh*t Together at CAAM, 2019.

Authors Lynell George, Lindsay Preston Zappas and Carolina Miranda in conversation with Harry Gamboa Jr., 2019.

in 2018, CAAM and A+P teamed up again for Points of Access, a series of public programs that centered on demystifying the various facets of the contemporary art scene. These talks offered a place to discuss the possibilities of creative life, including the ins and outs of art collecting, sustaining a career as an artist, and deep dives into specific disciplines like audio and independent publishing. Taken together, this programming emphasizes the multiplicity of cultural participation and production that make CAAM and A+P unique among art institutions.

Mokgosi (b. 1981, Botswana), and Duhirwe Rushemeza (b. 1977, Rwanda)—while A+P hosted an offsite panel discussion about the show on its campus. Later,

A CUTTING-EDGE COLLABORATION

Creating a direct dialogue between Leimert Park and Exposition Park, where CAAM is located, and a deeper engagement with this ongoing history of Black institution-building in South Los Angeles, it is no accident that each organization has established their creative practices south of Interstate 10 in historically Black neighborhoods. Rather, it is an intentional tracing of the connections they share with institutions like the Brockman Gallery, Gallery 32, the Museum of African American Art, Othervisions Studios, and countless others.

This alternative, coalition-building model also marks a transformative moment in the yearslong dialogue between the two organizations. As A+P co-founder Mark Bradford explained in a 2022 conversation with Shaw and Harvard Associate Professor Sarah Elizabeth Lewis, "I want our collaboration to be radical, experimental, and cutting-edge." In response, Shaw mentioned how she often returns to a photograph of CAAM's ribbon-cutting ceremony in 1984. She regards it as a point of reference, a constant reminder of the unrelenting imaginative spirit required by CAAM's founders who willed into existence what had been dismissed by the white mainstream art world as impossible.¹

Embracing this history, CAAM at A+P taps into that well of imagination and rigor, eager to push the museum beyond the exhibition walls and into the material realities of the artists and communities that breathe life into South Los Angeles. Grounded in a commitment to resource sharing and redistribution like their predecessors, the project illuminates other paths of access and support, redefining the contours of the Black art institution for years to come.

Fig. 10 CAAM Deputy Director and Chief Curator Naima J. Keith, artists Meleko Mokgosi, Duhirwe Rushemeza, curator Dexter Wimberly and artists ruby onyimyechi amanze and Sherin Guirguis, 2016.



1—Mark Bradford, Cameron Shaw, and Sarah Elizabeth Lewis, "Don't Go Wide, Go Deep: A Conversation with Cameron Shaw, Mark Bradford and Sarah Elizabeth Lewis," Art + Practice Year 8 (2021): 68–77.

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When A+P was first conceived in 2011, our founders understood that an organization driven by the dual purposes of presenting museum-curated contemporary art exhibitions and providing direct social services to communities in South Los Angeles needed to begin with a physical space.

To realize such a space—one that authentically carries forth the mission of A+P on behalf of its local community—its location would also require thoughtful consideration. The right location would ensure that A+P's programs were not only accessible to residents of South Los Angeles, but that the dimensions of our organization's scope would be bound by the greater circumference of Los Angeles's Black artistic and cultural sphere.

By 2014, that concept took root in the former artist studio spaces of A+P co-founder Mark Bradford, along Leimert Boulevard and located in the historic Black neighborhood of Leimert Park. These spaces represented the birthplace of many of A+P's historic firsts: our first exhibition, Charles Gaines: Librettos: Manuel de Falla/Stokely Carmichael (2015) with the Hammer Museum, our first museum collaborator; our artists-in-residence program (2014–2015) with Dale Brockman Davis, Sandy Rodriguez, and Aalia Brown; and just next door, the first location where we began providing social services to transition-age foster youth with the RightWay Foundation.

Then, following the completion of a two-year collaboration with the Hammer Museum, Bradford and A+P co-founder Allan DiCastro purchased a new space at the intersection of Degnan Boulevard and W. 43rd Place, at the center of Leimert Park's commercial district. After a year of major renovations, A+P opened its permanent exhibition space in 2016 with a 6,000-square-foot gallery bathed in natural sunlight by a centrally-posed skylight, a separate space for projections and screenings, and staff offices located on the second floor with Brimberry Barbershop nestled in the middle of it all on the first floor.

Swathed in layers of gray tonal stucco with a looming clock face exterior, A+P's exhibition space immediately became our organization's flagship operation, and where we channeled our efforts to bring museum-curated contemporary art to South Los Angeles. Here we could expand beyond our original contemporary art space to pay tribute to the artists we believed in, and whose voices we valued. Six years later, we are now in a long-term collaboration with the California African American Museum to champion the work of Black artists with CAAM's voice at the forefront. It's an investment that stays true to our original mission and intention of our space.

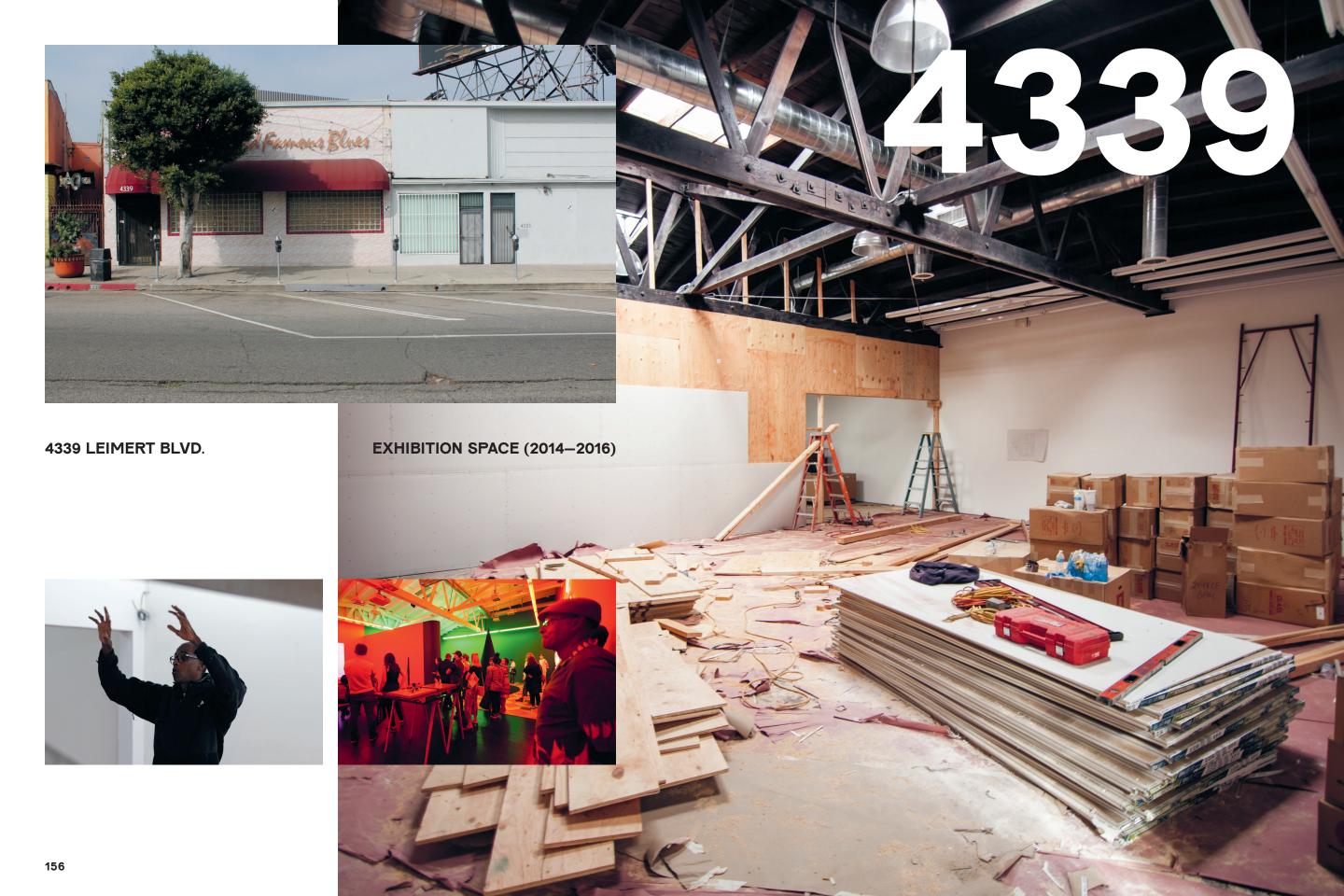
At the same time, A+P's spatial footprint was also marked by our dedicated space to transition-age foster youth services in Leimert Park, where Foxye Hair, Mark's mother's hair salon, once was and which in 2016 was reestablished as the South Los Angeles office for our longtime collaborator First Place for Youth. With this newly created site in First Place's statewide network of offices—its first ever in South Los Angeles—First Place and A+P planted a firm stance towards providing immediate and reliable access to housing, employment, and learning opportunities for transition-aged foster youth within the area where the city's population of foster children is most concentrated.

Then, after just one year from opening its main exhibition space, A+P debuted its public programs space in 2017 along Degnan Boulevard, just across the street from the A+P's exhibition space, in the former space of the Brockman Gallery, the pioneering Black contemporary art gallery founded by brothers Dale Brockman Davis and Alonzo Davis. Against this historic institutional backdrop, A+P's public programs space drew a new radius around A+P's vision as an arts and community space, now as a multi-site campus where our audiences could further congregate and commune around our diverse slate of arts-related programming.

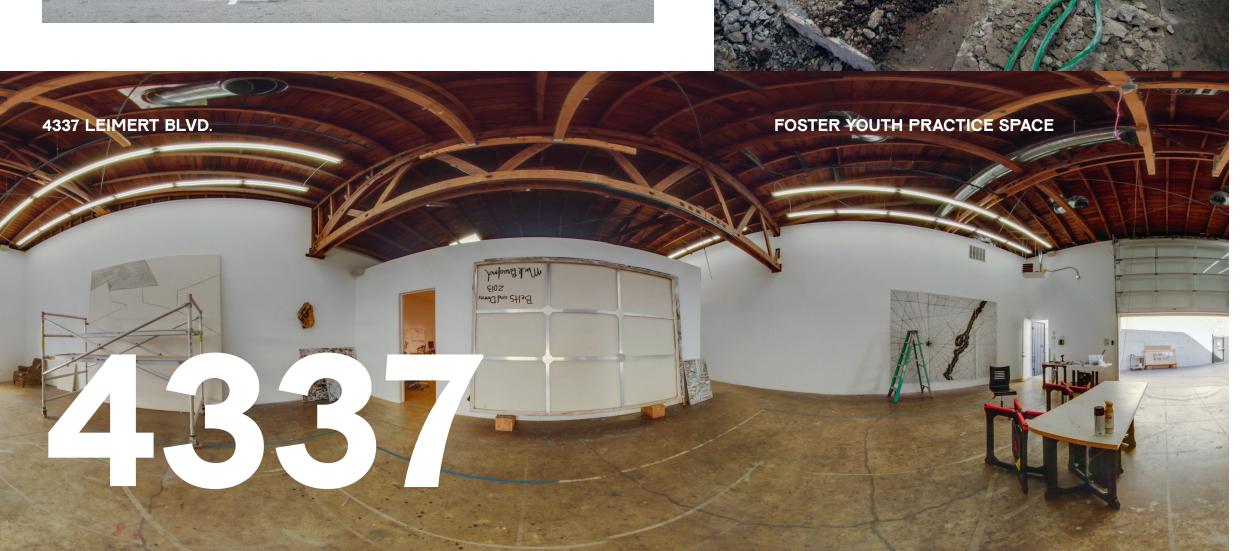
From space to space, A+P's campus has had exponential growth over the last ten years, expanding square foot-by-square foot with each new chapter aligning with the evolution of our mission, yet remaining in place in our home of Leimert Park. In our newest venture, A+P opened in 2023 yet another new space in Leimert Park, its Founder's Office, which provides space to invest in A+P's mission and legacy and create opportunity for new ideas to be generated and practiced.

Opposite: Detail of A+P's artists-in-residence studio roof in construction, 2015.

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4331 LEIMERT BLVD.























4339 Leimert Blvd.

p. 156, Above: Babe & Ricky's Inn, 2013.

Left: A+P co-founder Mark Bradford plans the design for A+P's exhibition space, 2014.

Right: Opening reception for Alex Da Corte: A Season in He'll, 2016. © Alex Da Corte, Courtesy Matthew Marks Gallery and Sadie Coles HQ.

p. 157: Construction of A+P's exhibition space, 2014.

4337 Leimert Blvd. p. 158, Above: Foxye Hair Salon and Cheerio Restaurant, 2012.

Below: Artist Mark Bradford's studio, 2013.

p. 159, Above: Construction of First Place for Youth, 2016. Top Right: A foster youth job training class in session at The RightWay Foundation, 2015.

4331 Leimert Blvd. p. 160, Above: A+P artist-in-residence open studios, 2015.

Below: A+P artist-in-residence Sandy Rodriguez leads a studio tour, 2014.

p. 161: A+P artist-in-residence studios, 2014.

Below: Artist Dale Brockman Davis in conversation with Hammer Museum Assistant Curator Jamillah James, 2014.

3401 West 43rd Pl. p. 162, Above: Contractors demo floors at A+P's exhibition space, 2015.

Below: New Star Beauty Supply, 2016.

p. 163: New Star Beauty Supply, 2015.

p. 164: Contractors restore the façade of A+P's exhibition space, 2016.

p. 165: Front gallery at A+P's exhibition space, 2018.

Below: A visitor enters A+P's exhibition space, 2022.

4334 Degnan Blvd. p. 166: Construction of A+P's public program space, 2015.

Below: Handrails are installed at A+P's public program space, 2016.

p. 167, Top Right: General contractor Shon Brown, 2015.

Below: Kumsai Gift Shop, 2014.

pp. 168–169: A+P co-founder Allan DiCastro in A+P's public program space, 2015. 3351 West 43rd Pl. p. 170, Below: Demo of Zeb's Dry Cleaners, 2013.

Above: A+P co-founder Mark Bradford installs a mural with his studio assistants, 2015.

p. 171: Painters repair and paint the Art Deco building, 2015.

p. 172: Art Deco building, 2017.

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THE SOCIAL IMPACT NETWORK

KATY SIEGEL

Opposite: Artists Theaster Gates, Mark Bradford and Rick Lowe, 2015. Community, social, and cultural institutions took form early in the twentieth century. Developed out of education programs for immigrants, the community centers of the early 1900s were housed in school buildings, driven by organizers advocating for both individual and collective development.² In 1912, The People's Institute of New York City, aimed at civic reform and Americanization, opened a social center at P.S. 63 on the Lower East Side, a neighborhood chosen for its immigrant population. Following the institute's success, by 1918, 80 community centers had been established in New York City public schools.3

During the same period, a growing interest in community-driven approaches to art was stirring in the work of education reformers like philosopher John Dewey and spreading through the public art of the Works Progress Administration and its more than 100 community art centers.4 Prominent examples include the Harlem Community Art Center in New York City, Memphis's LeMoyne Federal Art Center, and the Spokane WPA Community Art Center. These centers offered both art classes and art exhibitions with the aim of making art available to the greatest number of people, embodying Dewey's philosophy that art should not be a hermetic, elite enterprise for the wealthy, but a matter of direct relations between artists and their environment, and free to everyone.

While these efforts were sparked by an awareness of social need, they had their own racial blindnesses. For example, these reform programs largely ignored the difficult working conditions that Black communities faced during the Great Migration, which started around 1910 and lasted until the 1970s.⁵ In the absence of such programs, networks of mutual aid in Black communities during Reconstruction and the Great Depression centered on the church and settlement houses led by Black women. These spaces also provided education and recreation, as well as the organization of collective activism.⁶

By the late 1960s, the sometimes paternalistic organizations of bureaucrats and social reformers were supplanted by a movement of self-organization from within communities, driven by organizations such as the Black Panther Party and the Young Lords. As Panther co-founder Huey Newton wrote, "We recognized that in order to bring the people to the level of consciousness where they would seize the time, it would be necessary to serve their interests in survival by developing programs which would help them to meet their daily needs."8 The by-us-for-us ethos was fueled by economics as well as politics: white flight to the suburbs had translated into government disinvestment from urban public institutions and resources like schools, health, and sanitation services in what had become increasingly working class Black and Brown cities. Community organizations stepped in to supply the essentials, from food to

THE FIT BETWEEN CONTEMPORARY ART AND SOCIAL SERVICE IS MESSY AND NOT LINEAR: I PUT THEM TOGETHER BECAUSE I WANT THEM TO BE TOGETHER AND BECAUSE THEY NEED EACH OTHER.

-MARK BRADFORD



Rick Lowe at the Project Row Houses in Houston. Texas, © John D. and Catherine T. MacArthur Foundation—used with permission.

childcare, but also to promote culture (art, music, dance, literature) and instill unity and pride.

One of those community centers, S.H.A.P.E. (Self-Help for African People through Education), founded in Houston's historically Black Third Ward in 1969, stands as a bridge to present day social institutions. In a by-now seminal story, in 1993, artist Rick Lowe was volunteering at S.H.A.P.E, which sponsored a group tour with city officials and developers that included the neighborhood's "worst" block, at risk for being torn down. The twenty-two shotgun houses reminded Lowe of elder statesman John Biggers' paintings and their celebration of Black vernacular architecture, sparking his determination to work with a group of seven artists to rescue the buildings and enrich the neighborhood. Project Row Houses would become six blocks and 40 buildings hosting artist residencies and exhibitions, a force for community cohesion. Notably, Lowe's project also provided housing, education, and social support to young mothers.9

Across the United States, historically Black neighborhoods—Harlem, Bed-Stuy, Chicago's Southside, and of course, Leimert Park—tell similar stories.¹⁰ In these places we can trace a long historical arc from community center to contemporary social practice, weaving threads of collective culture, education, and social service. One of the most notable contemporary organizations is The Laundromat Project, founded in 1999, now in Brooklyn's Bedford-Stuyvesant neighborhood (itself formerly home to another historic community cultural organization, The East).11 While not founded by an artist, the Laundromat Project similarly places art in the center of community. The LP's artists make and show their work in the anchor neighborhood, where they often activate social relationships, offering care and attention in the form of documentary storytelling, urban mapping, collective art-making, and future imagining. The Laundromat Project was prescient in choosing to work with the form of what founder Risë Wilson called "de facto community space." Rather than trying to direct people to a new and alien gallery, she repurposed the familiar and already integrated—everyone has to do their laundry.¹²

In the three decades since Project Row Houses, artists such as Mark Bradford and Theaster Gates have continued and expanded upon the practice of targeted community engagement and placemaking. Like The Laundromat Project, in their respective social projects, Bradford and Gates point to the historical and political significance of existing social spaces: the salon, the barbershop, the bank, the library, the movie theater, and the church, all of which have offered easy access, collective organizing, self-determination, and economic survival to Black Americans. The artists see these as models for a stony Island Art Bank.

The Laundromat Project during their 2015 Field Day in Harlem. Photo: Ray Llanos. Courtesy of the Laundromat Project.





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Courtesy the artist and David Kordansky Gallery, Los Angeles.

community arts space that rejects the ivory tower and white cube in favor of porous relationships and ease with the world. Both Bradford and Gates cite the ideal of the casual contemporary art space next to a local chicken restaurant, with the wish that people would be equally at home in both.¹³

Artists like Bradford, Lowe, and Gates have changed the way that scholars, critics, and curators think about art. "Social practice," as the term was coined and understood around the year 2000, meant choreographed social interactions within the museum space. Today it is more likely to address the concrete realities of actual social life.14 Gates' Rebuild Foundation and Dorchester Industries stress job training and neighborhood revitalization on the South Side of Chicago. Meanwhile, Bradford's A+P offers housing and life competency skills to transition-age foster youth who have aged out of government agency supervision without family support or prospects.¹⁵ These artists have company in peers operating at different scales: Simone Leigh, providing physical and spiritual care for Black women through projects like The Medical Clinic (2014) and The Waiting Room (2016); Titus Kaphar and Derrick Adams, nurturing creativity in place for historically Black neighborhoods of New Haven, CT (NXTHVN, est. 2019) and Baltimore, MD (Charm City Cultural Cultivation, est. 2022); Guadalupe Maravilla, whose practice integrates mutual aid and healing rituals for undocumented immigrants and cancer patients; and Lauren Halsey, distributing food in South Central Los Angeles through Summaeverythang (est. 2019). Tania Bruguera, whose Immigrant Movement International (est. 2011) hosts legal services, education, and collective solidarity for immigrants in Queens describes this practice as "Useful Art" or art that "focuses on the implementation of art in society where art's function is no longer to be a space for 'signaling' problems, but the place from which to create the proposal and implementation of possible solutions."16

The underlying principle for these artists is what makes A+P so incisive: they refuse the idea that art and social life are incompatible. The conviction that art is useless for, outside, above, or better than everyday life runs deep in the modern Western conception and function of art, the way that it is conventionally made, shown, sold, and talked about. For many of these artists, their socially oriented projects are their art form, or are inextricable from it. Their art might be performative and participatory, like Maravilla's sculptures, or the work of the nonprofit might solidify into art objects, as for Gates. For Bradford, the two are distinct, and yet it's important to hold them in mind at the same time: "The fit between contemporary art and social service is messy and not linear; I put them together because I want them to be together and because they need each other."



A+P co-founder Mark Bradford in conversation with A+P advisor Troy Carter, 2015.

Bradford's private studio practice allows for vulnerability and experimentation, while the very public social institution of A+P is fundamentally high stakes and outcome-focused; the only obvious relationship between them is that the former funds the latter. And yet, they are bound together intimately by his convictions that abstraction can be social and material rather than solipsistic, and conversely, that social life can be transformed by creativity. Bradford thinks about collective identity; he is also always thinking about the specific needs of individuals. Talking to Moonlight (2016) director Barry Jenkins, the artist said, "You know, a lot of times, people in Black communities don't have access to healthy food. It's the same thing with access to contemporary ideas, access to better health care, and access to better schools. What would have changed had a little Barry or a little Mark walked into a contemporary art space in his own neighborhood?" 18

Art and the social may be a cultural binary, but they exist together on a daily basis in Bradford's own experience—as he puts it, the two legs he stands on, equally necessary. Both his painting and A+P, the social action it supports, advance a history of artists responding to what matters most.

1—My thanks to Elise Armani for her expert research support for this essay. Early twentieth century Americanization programs were intended to facilitate acculturation for immigrants to the United States. See, for example, Americanization; Principles of Americanism, Essentials of Americanization, Technic of Race-Assimilation. Winthrop Talbot, Julia E. Johnsen, eds. (New York: H.W. Wilson, 1920). John Dewey argued for public schools as the appropriate site for these centers. See John Dewey in "The School as Social Center" The Elementary School Teacher, Oct., 1902, Vol. 3, No. 2 (Oct., 1902), pp. 73–86.

3—Robert Fisher, "Community Organizing and Citizen Participation: The Efforts of the People's Institute in New York City, 1910–1920" Social Service Review, Sept 1977. Vol 51, No 3 (Sep. 1977), 474–490.

4—In his foreword to Art for the Millions, Holger Cahill, national director of the Federal Art Project of the Works Progress Administration, cites Dewey directly: "the direct response of the artist to his environment is a thing to be encouraged, it seems to me, for it is the artist, as John Dewey says, who keeps alive our ability to experience the common world in its fullness." In Francis V. O'Connor, Art for the Millions: Essays from the 1930s by Artists and Administrators of the WPA Federal Art Project, ed. (Boston: New York Graphic Society, 1973), 41.5—Elisabeth Lasch-Quinn Black Neighbors: Race and

5—Elisabeth Lasch-Quinn Black Neighbors: Race and the Limits of Reform in the American Settlement House Movement, 1890–1945 (Chapel Hill: The University of North Carolina Press, 1993).

6—Charles Hounmenou, "Black Settlement Houses and Oppositional Consciousness" Journal of Black Studies, 2012, 646–666.

7—The Black Panther Party: Service to the People Programs, ed. David Hilliard (University of New Mexico Press, 2008); "13 Point Program and Platform of the Young Lords Organization" (October 1969) published in Palante 2, no 2 (May 8, 1970) reprinted in The Young Lords: A Reader, ed. Darrel Enck-Wanzer (New York University Press, 2010) 9–11.

8—To Die for the People: The Writings of Huey P. Newton (New York: Random House, 1972), 104.
9—Ryan Dennis, "Artists in Action" in Collective Creative Actions, ed. Ryan Dennis (Houston: Project Row Houses, 2018); Rick Lowe, "Social Vision and a Cooperative Community: Project Row Houses" interview by Mark J. Stern, What We Made: Conversations on Art and Social Cooperation (2013) 123–151.

10—For histories of art and community in the urban fabric of Leimert Park, see Matthew Jordan-Miller Kenyatta, "Building a Black Public Realm and Public Culture: Learning from Leimert Park Village" in Just Urban Design: The Struggle for a Public City. Edited by Kian Goh, Anastasia Loukaitou-Sideris and Vinit Mukhija (MIT Press, 2022) and Matthew Jordan Miller, "The Geography of Black Commerce and Culture: Los Angeles, California, and Beyond," PhD diss, (University of Southern California, 2018).

11—The historic community center was the subject of the 2022 documentary film by Tayo Giwa, The Sun Rises in the East (2022).

12—Wilson quoted in Hilarie M. Sheets "At the Laundromat Project, Artists Are Ambassadors of Joy and Activism" New York Times, July 7, 2022, https://www.nytimes.com/2022/07/07/arts/design/laundromat-project-brooklyn.html

13—Mark Bradford, "Mark Bradford,' interview by Barry Jenkins, Interview, (June 12, 2017). https://www. interviewmagazine.com/art/mark-bradford; Gates, in Kathryn Born, interview with Theaster Gates, Bad at Sports (Podcast) no. 205, (August 2, 2009), cited in https://nonsite.org/theaster-gates-social-formations/#foot 8-10911

14—While Lowe and Maravilla both cite the precedent of Joseph Beuys, there is a notable disconnect with the form of social practice institutionalized by major museums and academic publications in the early 2000s. Lowe mentions Beuys "social sculpture" in the interview with Mark J. Stern, "Social Vision and a Cooperative Community: Project Row Houses" (2013); Maravilla discusses Beuys in an interview with Janine Antoni for BOMB. "Guadalupe Maravilla," interview by Janine Antoni, BOMB (Jan 5, 2021). https://bombmagazine.org/articles/quadalupe-maravilla/

15—A longer essay would detail Bradford's social projects and partners, including the L9 Center for the Arts in New Orleans, Rio Terà dei Pensieri Cooperativa Sociale (a job-training collective for incarcerated people) in Venice, the Greenmount West Community Center in Baltimore, and more informally, the Malateros, a project with freelance porters who operate across the U.S.-Mexican border.

16—Tania Bruguera, "Introduction on Useful Art," cited in Claire Leigh La Berge, Wages Against Artwork: Decommodified Labor and the Claims of Socially Engaged Art (Duke University Press, 2019), 18.

17—Huey Copeland, "Painting After All: A Conversation with Mark Bradford" Callaloo 37, no. 4 (2014).
18—Bradford, "Mark Bradford" interview by Barry Jenkins.

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DESTINATION

CRENSHAW

INTERVIEW BY ALEX JONES

Destination Crenshaw President and Chief Operating Officer Jason Foster sits down with Art + Practice Year X catalogue editor Alex Jones to discuss the reparative development project on the eve of its grand opening in South Los Angeles. Here, the two consider the parallels and intersections relating Destination Crenshaw and A+P within the changing landscape of South Los Angeles.

Destination Crenshaw is located at the Southern base of Leimert Park, along Crenshaw Boulevard. In 2024, it opened as the largest Black public art project in the US with more than 100 commissioned works by Black artists who have strong ties to Los Angeles, including Alison Saar, Kehinde Wiley, and Maren Hassinger among many others. Its mission, according to the organization, "is nothing less than to place a cultural stamp of Blackness on Crenshaw Boulevard."

This interview has been shortened and edited for clarity.





All: Renderings of Sankofa Park, 2013.

ALEX JONES What are your hopes for how Destination Crenshaw will contribute to the history and the legacy of Black art movements in the United States?

JASON FOSTER Our project grew out of the need for cultural permanence. Black communities are changing and improving, and by working with Black artists with familial, community, and professional connections to Los Angeles, we hope to cement Crenshaw and Leimert Park as historically important Black neighborhoods, much like Harlem and the South Side of Chicago—not just cultural centers for Black LA.

We believe that stance, with an eye toward the past and future, can withstand trends. Black people create a lot of cultural currency, and it should directly benefit our communities and the legacies we've created. Our hope is that by focusing on the arts, we'll be able to provide the stability that our communities deserve.

ALEX Of the artists that Destination Crenshaw is working with, are there any qualities about their work or personal histories that tells a different story about LA's role in Black history?

JASON
Our curatorial committee established criteria for our public art programming that was meant to emphasize our instincts and choices. Those criteria prioritize artists with the professional and personal grounding in our local community, who were educated in or have been working in Los Angeles County for at least five years, and who have what we call a "significant cultural connection" to the African American community here.

ALEX It sounds like there's a lot of overlap between Destination Crenshaw and Art + Practice. Do you have any hopes for how the two organizations might collaborate to support South Los Angeles in general?

JASON Yeah, I think Destination Crenshaw is a placekeeping exercise. We don't have a building, we're a geography. A+P is a node in that geography.

We hope the overlap between our organizations creates momentum that benefits others like us. With all of these buildings, businesses, and homeowners in the

Crenshaw corridor and in Leimert Park, we should be able to extend that energy and create multiple relationships that form an arts district for Black artists in the future and today.

ALEX
I think your point about placekeeping is important. Even though A+P operates as both an exhibition space focusing on Black contemporary artists and a safe place for foster youth to receive wrap-around services, just by virtue of it being located in Leimert Park, it makes the message about supporting Black artists and communities clear. As I'm sure you're aware, when Black art is in vogue, it can often travel to neighborhoods where it's not necessarily birthed or most relevant, so placing museum-curated programming in South LA makes a huge difference in how it's received—namely, who the programming is meant to benefit.

JASON
That leakage is exactly what we're aiming to address. There are so many things that happen when people spend their money on Black art outside of our communities. But what if those transactions could also benefit Black communities? When our communities form strong relationships with the businesses around them, then we're able to build an environment that absorbs the value of our greatest economic output, which for Black people in America is the creative industry.

Destination Crenshaw has a report coming out soon about Crenshaw's creative economy. In that report, we make the case that the next iteration of our commercial spaces should be built for creative people. This would allow members of our community to, for example, walk to work and have meaningful interactions with the people in this neighborhood.

Activating local businesses also increases the tax base for our communities. More money circulating in the neighborhood means more funding for our schools and better public amenities. Crenshaw is a very unique place where we can actually implement these changes. This is not aspirational. By permanently establishing an arts district like we're building throughout the entire corridor, we're reinforcing Leimert's history as a home of Black art.



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ALEX
A+P and other organizations like it often face scrutiny about how investments in the creative economy and the arts are signs that gentrification is on the horizon. These conversations about change make longtime residents rightfully nervous, but that's not the intention or mission of organizations like Destination Crenshaw. So how does Destination Crenshaw balance those dynamics when it goes into the community and advocates for its project? Does fear about gentrification frequently come up?

JASON
There are so many places that those conversations can go. The history of divestment and displacement is a legitimate source of trauma in Black communities. That history and trauma triggers fear about gentrification, which turns into legitimate fears about people moving into Black neighborhoods and pushing out the people whose families have called this place home for generations—and not without struggle, either. What I believe is that more resources, including career opportunities, can exist here and that we can encourage the wider Black community to direct money back into their own neighborhood.

If we're doing the placekeeping I described, we can create a better environment for the people that already exist in our community. I spent a lot of time working in community development in Brooklyn before I moved to Los Angeles. Places like Fort Greene and Prospect Heights have a lot of the same issues that Los Angeles is facing now. Ultimately, it's not our role to tell people what they should and should not do with their properties.

At the end of the day, we want to lift people up and encourage self-determination. Our role is to contribute to anti-displacement efforts and learn how we can best participate in the existing ecosystem. We also want to provide resources, whether that be to people or to housing advocacy and legal service organizations. We want to make sure they can do their work. But we reject wholeheartedly the notion that Black people can't have nice things. We shouldn't have to move or leave our communities to experience the culture, beauty, and legacies we created.

ALEX It's remarkable how gentrification can be twofold in the sense that it can correlate

to the loss and dispossession experienced by Black and Brown people, but it also begins as the activity of wealthy, typically white people. Too often the focus gets placed on what people of color are afraid of rather than the actions that outsiders are taking to make gentrification happen.

JASON Right.

ALEX So, yes, we do deserve nice things, and

yet we're treated like not everybody

deserves the same nice things.

JASON Right, and that's where self-determination

comes in. What people are saying is, "Please don't box out every building, make it white and gray, and put steel Arial font numbers on everything." That's cultural erasure, and it's typically what happens

in gentrified neighborhoods. That is outside real estate speculators flipping through an IKEA catalog and building whatever they believe they should build without considering the consequences. We don't want that.

What Destination Crenshaw would like to see is a Black design palette. And a multitude of Black experiences and businesses throughout the corridor that allow people to be who they are in Black space as a sort of public utility.

ALEX From the perspective of A+P, which is celebrating its landmark ten year

anniversary, the question for any institution like it is, "Are we going to be able to keep doing this going forward?"

Destination Crenshaw is preparing to open to the public in 2024, so how are you imagining your sustainability both now and into the future?

JASON It's funny because Crenshaw has always been envisioned as a destination. We're just celebrating Black LA's culture—whether it be influential art, architecture, sports, or civil rights organizing. We'll have experiences going on throughout the corridor, and those experiences will rotate along with their themes. It's going to be constantly evolving and changing, modeling what it means to be a vibrant Black community.

Underneath all that, I think there is an acknowledgement that the future hasn't exactly worked out for

Black people in this country. Every four to five years, we get smacked down with something heartbreaking. We are constantly reminded that living in this country as a Black person is not safe. Even though our struggles have been recognized throughout the world, we still have to remind people why it's important to have a cultural bastion and a safe space for Black folks. And that means our work will continue.

And we want people in the local community to see Destination Crenshaw as a vehicle they can use to advocate for what they want in Crenshaw in addition to a space

And we want people in the local community to see Destination Crenshaw as a vehicle they can use to advocate for what they want in Crenshaw in addition to a space to enjoy art. We want people, especially our community, to come to Sankofa Park and see Maren Hassinger's piece. Like A+P, our top priority is to be a community resource.

One of the things that we're going to do with our public art park is develop a collections management program. As you know, traditional museums have conservationists. While talking to people in the community, we realized that it would benefit us as an organization as well as the community at large to educate people about collections management, not just conserve the art. We have the ability to train people to become conservation technicians, and Black folks love a collection!

ALEX Yes, and an archive.

JASON We've all got something that we collect, right? Our communities are collections as

well, and we share in the management of those collections. When we get tied up in community ownership that's only focused on finances, it makes us want to hold onto things that are not serving us, at least not to our full value. That way of thinking is a disservice to communities like Crenshaw and Leimert Park that have been sites of disinvestment.

But, as you said, if you have a collection, you have an archive. Yes, you're trying to take care of what you have, but you're always looking for that missing piece that's going to take the collection to the next level.

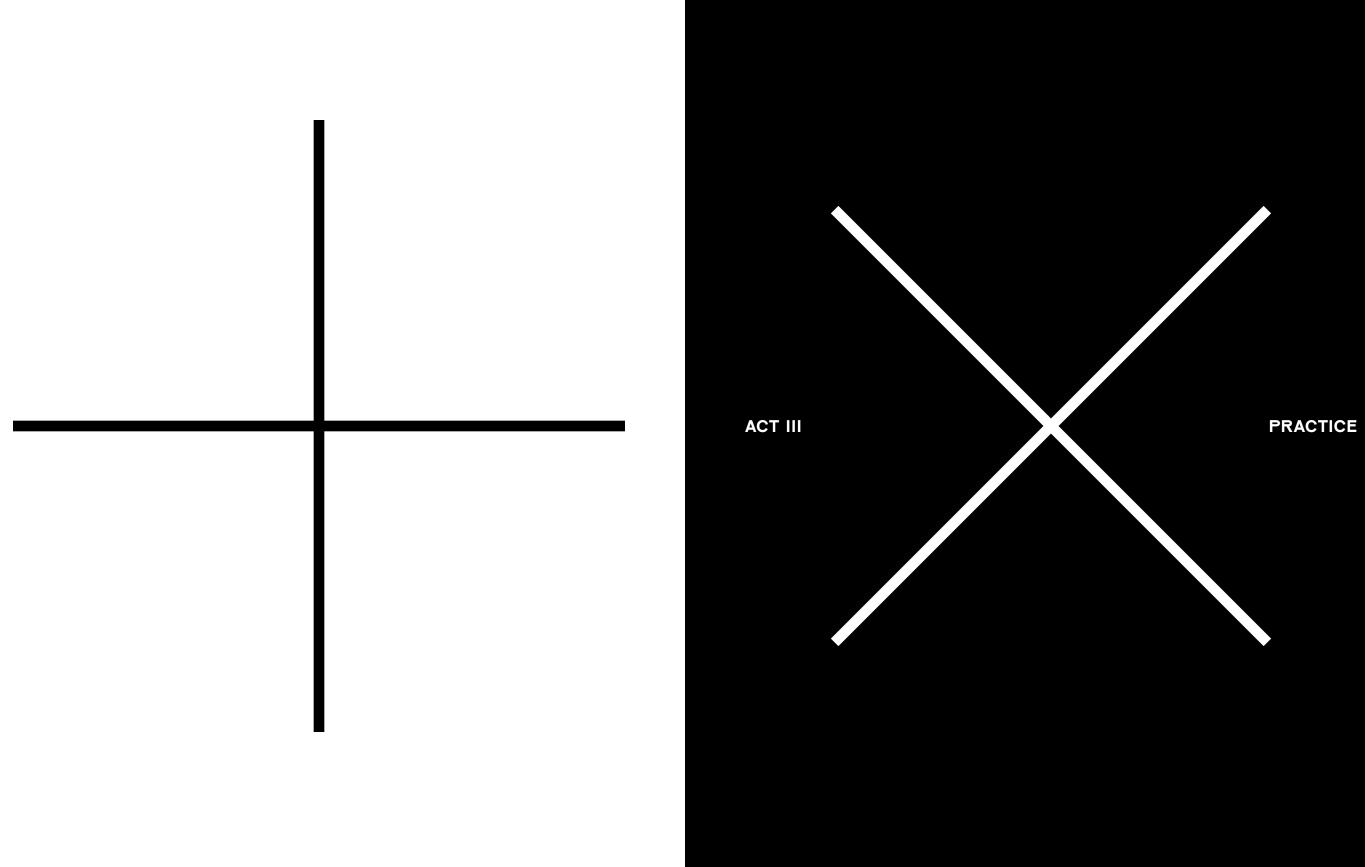
That's the conversation that we want to have with the community. What is that next thing that you believe can really serve the Crenshaw community? Just like A+P has done over the last decade, we want to become a center for creating dialogue about the future.







All: Renderings of Sankofa Park, 2013.





In the Art + Practice model of a nonprofit arts and social service organization, there is no substitution for the value of practice.

A+P's practice—how we envision, embody, and activate our core mandate as an organization—is the indispensable and limitless principle that informs every element of A+P's work, from how we approach our museum-curated exhibitions and public programs, to which collaborations we leverage to coordinate efforts in supporting transition-age foster youth in South Los Angeles. Practice, by and large, is the total sum of who and how we are.

From the beginning, practice played a crucial role in how A+P identified itself as a new organization. In the first iteration of the A+P catalogue—before any exhibition had ever premiered in our Leimert Park exhibition space—artist and A+P founder Mark Bradford outlined a clear vision for how A+P would break ground in the coming years:

"I believe contemporary artists have a lot of great ideas, but unlike those working in the field of social service they don't always apply those ideas directly. A+P aspires to be a space where the social aspect of art—the practice of it—puts the art into a context of action."

The impulse to put ideas in action has made praxis an irreducible measure of A+P's overall process, operating at the very fiber of its inner workings and decision-making to how we showcase contemporary art practices. At the time, Bradford's description of the dilemma between contemporary art and its social purpose manifested a cardinal direction for A+P's development over ten years, positioning us within a transformational effort outside the conventional paradigms of nonprofit and arts-centered organizations.

Instead, A+P developed a practice in which direct support to the needs of our community could be approached multidimensionally and in dialogue with the arts and its critical methodologies, but not determined by them in absolution. As a result, A+P dedicated itself to making active responses to social, educational, and artistic inequalities that persist in our core neighborhood and, having recently expanded our mission, to communities around the world.

In retrospect, A+P's ten years of practice has unfolded in many angles, but its basic geometry is always shaped by our focus on supporting youth in need. For the last seven years, we've been collaborating with First Place for Youth, a national nonprofit working to create educational, employment, and life-skill support for transition-age foster youth. Today, we continue our collaboration with First Place in addition to our new collaboration with Nest Global, an international organization providing high quality education to children and families experiencing forced migration and poverty.

But the bounds of A+P's practice know no limits. Throughout the years, our emphasis on creating educational programming in conjunction with our exhibitions, our support of Leimert Park's cultural and civic milestones, and even the variety of free A+P merchandise we have produced over the years can be traced to the A+P practice—indeed, its praxis.

Opposite: A+P co-founder Allan DiCastro passes out giveaways during CicLAvia, 2014.





Above: Students play at Nest Global's Canyon Nest in Tijuana, Mexico, 2022.

Opposite: A+P Scholar Daijah with her daughter, 2021.

Next: A+P Arts Programs Liaison Eboné McCloud hands out giveaways during Dr. Martin Luther King Jr. Day, 2023.

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A toddler reads books with her mom at Nest Global's Canyon Nest in Tijuana, Mexico, 2022.



Opposite: Visitors view Thaddeus Mosley: Forest, 2023.

194 YEAR 10



RULE

FOUNDERS ROUND TABLE INTETERVIEW BY ALEX JONES

OF

ALLAN DICASTRO EILEEN HARRIS NORTON MARK BRADFORD

THIRDS

ACT III PRACTICE 197

Before they founded Art + Practice, Mark, Allan, and Eileen had individually amassed decades of arts and community-based activism experience across Los Angeles.

Mark, now an accomplished artist, worked in his mother's beauty salon on Leimert Boulevard in Leimert Park before receiving his MFA at CalArts and beginning his prolific career as a painter and artist-activist. (Mark and Eileen were both raised in Black, working class families in South Los Angeles and have remained lifelong Angelenos.) Allan, a Chicago native who was also brought up in a working class background in the Southside suburbs, eventually landed in Los Angeles where he worked as a financial advisor and served on the city's Mid-City Neighborhood Council for over a decade. Eileen, a longtime educator, started teaching English-language courses in the 1970s, at the height of Central American political refugees immigrating to Los Angeles, before establishing her own philanthropic foundation supporting education, environmental justice, and development programs for children in Los Angeles's low-income communities.

In 2004, after years of diligent work on their own projects, Mark, Allan, and Eileen started to collectively theorize a new model for activism. They sought to establish a non-profit where the coordinates between contemporary art, community-engagement work, and philanthropy drew a direct line to the low-income neighborhoods where they had lived and worked for years.

A decade later in 2014, these steadfast leaders created an operational model that fuses distinct philanthropic concerns—championing Black artists, building Black institutions, resurfacing the legacy of Leimert Park, devoting resources to an immigrant-based education nonprofit, and supporting foster youth in Los Angeles. Their signature modus operandi has become something like a rule of thumb within the arts and nonprofit sectors, proving that sustainable outcomes can be created when organizations apply an integrated, multifunctional praxis.

To measure the scale of this ten-year progression, we returned to our point of origin in search of the parallels, intersections, and convergences that weave Mark, Allan, and Eileen together. Here, they reflect on how their vision will continue to manifest in the years to come.

A+P co-founder Mark Bradford walks the construction site at A+P's public program space, 2014.



Opposite Left: A+P co-founders Eileen Harris Norton and Allan DiCastro survey construction of A+P's exhibition space, 2014.

Opposite Right: A+P co-founders Eileen Harris Norton and Mark Bradford discuss future plans for A+P, 2015.

FROM CONCEPT TO COLLABORATION

ALEX JONES As Art + Practice celebrates its tenth anniversary, have your early visions for the project come to fruition? Are there any unexpected accomplishments that stand out to you as a group?

MARK BRADFORD I came in quite naive. I thought that A+P was just going to be a temporary project space. EILEEN HARRIS NORTON We were all naive! But A+P also became a natural continuation of work I had started. I had my own foundation, but it was mostly a philanthropic endeavor because I didn't have a brick and mortar space in the community. The foundation focused on women and children's issues, so doing an arts space was not something I had envisioned doing myself.

By the time I met Mark, he had strong opinions about establishing an exhibition space based around the history of Leimert Park. Mark's studio was in Leimert and he decided he needed more space. We made a point to be in Leimert Park because we wanted to do something with the neighborhood for the neighborhood, and we wanted to continue the historical footprint that Black artists like the Bockman brothers started there.

ALLAN DICASTRO The three of us had been talking about doing something like A+P since 2004. In the beginning, we thought it was going to be smaller. We already knew that we wanted to open a museum-quality exhibition space, but we hadn't figured out the philanthropic component.

EILEEN Our collaborations with other muse-

ums have also upped our profile. Of course, we had Mr. Bradford to begin with.

MARK Eileen is teasing, but A+P stands on its

own two feet. It doesn't feel like a Bradford, or DiCastro, or Norton fanclub, and we never

wanted it to be.

EILEEN Something to remember is that Mark, Allan, and I really enjoy each other's

company. So, when we saw all of the overlapping topics that not only interested us but motivated our respective

philanthropy and activism, it just made sense that we would work together. That's our bond. Now, other artists and museums across the country have latched on to our model by blending social services and contemporary art, reshaping it in their own way. The concept has just mushroomed.

MARK
Like Eileen said, it was about the collaborators that we chose. Starting with the Hammer Museum, we then worked with the Rose Art Museum at Brandeis University, The Broad, the Frist Art Museum in Nashville, TN, the Baltimore Museum, the Getty Research Institute, and now with the California African American Museum (2022–2027).

collaborator. When we were first engaging artists, we quickly learned that having someone trained in curatorial and exhibition planning was vital. That brokerage is crucial to the success of the show, and A+P wanted to apply this special skill set and also sup-

port Black curators.

We brought on young curators like Jamilah James, who was our inaugural curator. She curated six brilliant shows during our collaboration with the Hammer Museum. From there, curators like Jheanelle Brown and Sarah Loyer from The Broad created the exhibition Time is Running out of Time Experimental Film and Video from the L.A. Rebellion and Today (2019) as an expansion of the traveling exhibition Soul of a Nation (2019), an exhibition that The Broad exhibited in downtown Los Angeles from the Tate in London. During our initial collaboration with the Hammer Museum, Erin Christovale, now a curator at the museum, attended all of our early artist talks, but later produced an exhibition of my collection at A+P in 2020. In our new collaboration with CAAM, we have already seen the incisive curatorial visions of Taylor Renee Aldridge, Taylor Bythewood-Porter, and Essence Harden.

MARK
Those collaborations helped expand
our viewpoints. We've also established
long term collaborations with social service providers.

long term collaborations with social service providers, especially those that support our local transition-age foster youth. We have been working with First Place for Youth since 2016. Before that, from 2014 to 2016, we





worked with the RightWay Foundation. With the help of these nonprofits, we've deepened our purpose and developed new support initiatives for local transitionage foster youth.

TRANSFORMATIVE EDUCATION

ALEX Eileen, you worked in education. Allan and Mark, you've both been outspoken about your educational paths. Reflecting on your experiences, was there a pivotal moment in your personal, professional, or creative education that led you to create A+P?

ALLAN All three of us come from working-class backgrounds.

MARK Eileen used to teach English as a second language for the Los Angeles Unified School District.

EILEEN My family always pushed education. I'm of a generation where education was the path forward

for Black folks. Later, I became a teacher, and now I have my own foundation. Education has always been the focus of my philanthropy. It was natural for me to establish A+P with Mark and Allan, focusing on education as a human right for all.

MARK My family had a beauty shop. Everyone in the family worked hard. There wasn't the same pressure to go to college like Eileen experienced, because everyone was working.

ALLAN That's true, Mark, and you weren't necessarily the best student when you were in school.

MARK No. I was not.

ALLAN You had an education and exposure, because even moving to Santa Monica was a different world for you. Then you traveled in your twenties.

MARK That's true. I would probably say that I got my first education traveling the world. My mother encouraged that. Then at a certain age I decided I wanted to get a formal college education. I definitely credit her for that, too.

ALEX Allan, you've said that school changed your course of life?

ALLAN Yes. I went to a more affluent middle and high school because of the side of the

street I grew up on. At school, I saw lifestyles completely different from what I was used to and ways of living I hadn't been previously exposed to. Because there weren't many students with lower social-economic backgrounds similar to my own I naively thought, "Oh, I can live that way." The experience opened my eyes to the world. I started getting ideas that I could do and try things that didn't seem possible before.

ALEX How do you three think those experi-

ences helped shape your mandates for A+P?

MARK We didn't grow up in a middle-class discourse. We were raised in working

class families. That is what unites us. Eileen's mom worked at Thrifty Supermarket.

EILEEN Yes, she did. She put me through UCLA

by working at Thrifty.

MARK That shared experience bonds us

together at our core of what we value. We have clearly moved on from our respective upbringings, but some things don't change.

School pushed me to question things. At CalArts I saw these amazing shows with people of all colors, contemporary art shows, feminist ideas, etc. I saw artworks by Carrie Mae Weems, Lorna Simpson, and

I told myself, "I have to go to MOCA to see this. I have to go to LACMA to see this. How come we don't have this in Leimert Park?"

ALLAN In your neighborhood?

MARK Yeah, working-class children like me

were (and are) sent to museums across

town. Those trips aren't experiential, they're prescriptive and usually institutionalized. We're taught to believe that's what art is.

But for wealthier children, they often wander into the museum or they live with art in their home. Or they're going to galleries with their parents. I didn't want little Brown and Black kids to get on the school bus and go across town for their first experience with art. I wanted working-class people and children to have that experi-

> A+P co-founder Mark Bradford with hair stylist Cleo Jackson and a client in Foxye Hair Salon, 1980s.



ence without having to leave their community. I feel like we're very successful at doing that.

ALLAN The museum half was decided right away during our initial conversations to

establish A+P, and our social engagement work came later. We wanted A+P to exhibit minority artists in a predominantly Black neighborhood.

EILEEN And we lived in those neighborhoods, so we understood ourselves how there

was a lack of museum spaces in our communities. That said, my mom made the effort, as I was growing up, to take me to museums, but also in school, I went to museums and was placed on the school bus. I had it both ways.

MARK

And there's not someone standing up there in front of an Old Master painting

telling you how great it is. As Allan pointed out, I was not the best student. I fell through the cracks. They would put me on the bus and take me across town, and they would drag me into the museum to give me a lecture on art. I'd sit there with all the other kids, probably half asleep in the back. I had no relationship to it, none at all. Then I would go back to my community and go about my day.

ALLAN Yes. You might go back home and see art in your neighborhood, like a mural,

but not necessarily recognize it as art because they were telling you something else at school. We had an art teacher who came to our class with a print of a painting and she would tell us about it. But those paintings were all made by white, European artists. We wouldn't hear about minority artists.

Now we exhibit work by artists of color, and see people of color come to A+P with their kids. Young kids, especially.

MARK
On this social service side of A+P's mis-

sion, we were very clear that we wanted the space to be beautiful. Social services are typically cold, institutionalized places. We wanted ours to feel cared for. It's like arts education programs at museums—if you say it matters, but the arts education office is in the basement of one building whereas the curators are sitting at another level, then how can you say you value them the same?

ALLAN

We have a dedicated space, formerly
Mark's mother's hair salon that was
turned into an artist studio, where we welcomed First
Place to A+P's campus. There, First Place supports the
needs of our local foster youth, and they established an

office and classroom space to run their programs.

Our spaces serve different purposes. Our foster youth spaces are private, off the beaten path to allow for our young adults to receive the services they need. Meanwhile, our contemporary art program spaces are located in the heart of Leimert Park's commercial district and are open to the public at no cost.

MARK Allan wanted our art space to be as visible as possible. It allows for our exhibi-

tions and public programs to be front and center. But our foster youth space doesn't need to be visible. They need a space that creates a sense of safety.

ALEX Speaking of youth today, national debates about critical race theory in schools have reached a fever pitch. Supporters of critical race theory being taught in schools say that when you censure Black and Brown people in history, you're giving a false narrative of American history. Their opponents, like Florida Governor Ron DeSantis, say that teaching subjects like slavery and indigenous genocide is anti-American.

Are there other examples in your life where you were able to challenge on your own what was being told to you and see yourself in history where otherwise you weren't being taught that?

MARK
You have to seek your own information.
Books are a great resource for that.
Reading opens up so much. You also have to get away from what people are telling you.

EILEEN In my generation, we were taught basically nothing about Black history.

You learned about Booker T. Washington. Maybe George Washington Carver. Maybe Frederick Douglas. There were four or five Black people in history that you would've heard of.

ALLAN It all has to do with power.

EILEEN Critical race theory examines power, and it was originally taught in law school. What is happening



Mid-City Neighborhood Council President Allan DiCastro gathers signatures from neighborhood consistuents with fellow volunteers, 2010.

now is political. Some folks in this country don't want to say, teach, or share Black and Brown peoples' history, as well as LGBTQ+ history, as American. We're all American. People of all color and various persuasions live here. These politicians just don't want to teach that.

ALLAN I also think that they don't want people of color to be empowered as children for fear that we'll gain power as adults.

EILEEN Yes, similarly there are debates about gendered bathrooms in schools. Why are

authorities policing which bathrooms folks should be allowed to use? It's meant to disempower people. These politicians don't want people to be recognized and to be seen. To me, that's wrong.

MARK Reframing, editing, and expanding history for factual accuracy is a necessary

thing.

EILEEN Yes, it is.

MARK I think that's one of the things we do in Leimert Park. We expand the history by inserting our narrative into it. We're just showing the

endless possibilities for Black and Brown kids. **ALLAN** I recently watched a father who came to A+P's exhibition space with his child, who was about 12. The dad was telling his child about

the art on view. The kid seemed very surprised, maybe because there was Black art on view?

I remember in A+P's beginning, I think it was during the Charles Gaines show, someone asked, "He makes a living at this? He's able to make money?" And I was like, "Yeah, he's had a successful career as an artist for decades." That lightbulb turns on in their heads when they realize they can be something else besides what they've been told or not told what they can be.

We've even seen a lot of change in media and television. For example, The new Little Mermaid has a Black lead. Seeing people of color in those roles is critical to the development of kids and young adults. It expands their dreams and gives them a broader sense of what they want to do.

MARK We've done critical race theory in action, and we're not just talking about it. We're doing it. **ALEX** How did you think you've accomplished that so far? Your visions for A+P repre-

sent a wave of helping younger people see the possibilities of their life through recognition and affirmation. How do you think that manifested so effectively for you?

Mark, I told you this before. I was ALLAN watching an interview with Lady Gaga

years ago on YouTube, but she was saying how she made it. I told Mark, "That's like you and I." She said the way she made it was through a combination of delusion and naivete.

MARK Also Eileen, myself, and Allan, we never had a problem with having dark skin,

being people of color. It wasn't something we were running from. We never had a problem with it. If something's not a problem, it's just not a problem.

ALEX You did, though, have to encounter many obstacles in your life because of the color of your skin. You entered a world that makes decisions about individuals' lives on the basis of factors like skin tone, and you had to survive in that world. What about you Eileen?

EILEEN I just went to school. I liked school, and eventually became a teacher because I liked school that much. But much of my earlier life was prescribed, and was based on putting one foot forward at a time. What was different and unusual for me was becoming an ESL teacher. That wasn't typical in the 1970s because it was a relatively new program. Of course, there were the wars in Central America, and a great migration followed. I eventually left to help my former husband start his tech business, but teaching set the framework for my values.

ALEX It's very special, Eileen, because even the role that people imagine Black teachers in at the time you were growing up, but also broadly in the history of education in this country, is not often

identified with Black teachers teaching non-Black kids. But here you are, somebody who's taught ESL. When I read about that, I thought it was profound.

Not only was that profound, Eileen's MARK mother took her to a museum where she bought her first

piece of art. That pushes against the stereotype of what's possible for working class people.

EILEEN That's right. We went to the Museum of California African Art Museum in the now Baldwin Hills Mall in 1976. Ruth Waddy was presenting about her woodblock prints.

My mom pushed me. She said, "Go talk to the lady and learn about what she's up to." Waddy was just sitting there, so we talked to her. "How do you do this? Tell us your process," and she did.

She was the first artist of color that I'd met, and an older Black woman, too. Then my mom said, "Well, you know you've got to buy something." I bought one print.

In terms of impact, how would you like to see the type of youth programming that you've developed integrate more broadly, either in Los Angeles, or nationally, or globally? What's missing from current arts education dialogues that A+P is bringing to the forefront?

ALLAN We're just trying to do the same thing as educators who are critically examining how subjects like race are being taught. It's that expansion that allows more minorities into the conversation. We'd like to see more of that.

MARK I would like to say deprioritizing what I call the "Ivy League art schools" and instead prioritizing relationships with arts programs at the Cal State or University of California schools. I feel like the expansion starts to talk about class and access more.

EILEEN It's all about socioeconomics. That, to me, is more important than critical race theory. Education has to start at the beginning. If there are programs like ours in a junior college and places like Cal State, there should be a program that can expand at all levels. Everybody can go to state school. But everybody should have an equal opportunity to go to CalArts or Yale, too.

ALLAN We exhibit work by artists of color. There should be more classes about artists of color in these institutions and, like we've said, an integration of their history into current art education programs.

EILEEN

We are also heavily invested in our new collaboration with Nest Global. This

partnership allows for A+P to expand beyond Los Angeles to support the needs of displaced children on a global scale. We believe that education is a human right, and this new initiative speaks to that.

MARK That is the foundational and transformative work that A+P believes in now and for the future.

LOOKING FORWARD

ALEX What are your plans for the next ten years?

ALLAN The mission will probably evolve beyond its current footprint.

MARK Yes. That's a possibility. Our collaborators have influenced us and given us interesting feedback. I feel like our CAAM collaboration is definitely going to challenge us to grow in unpredictable ways. Also, First Place and Nest Global have been fantastic collaborators, giving us a lot of usable feedback to better support our local foster youth as well as children experiencing global forced migration.

ALLAN They give us statistics on their progress. We see their work.

EILEEN They are fulfilling their part of the deal. Part of our mission is to work with a community organization fostering youth. They are doing that, so we support them.

MARK At some point we realized that to develop deep relationships with our collaborators, we had to work with them long-term. CAAM was the obvious choice for that kind of museum collaboration. Again, we want to do the real work. For us, that means creating the scaffolding that supports them and helps them achieve their goals.



Opposite Left: A+P co-founder Allan DiCastro hands out giveaways during Get Out the Vote Rally in Leimert Park. 2016.

Opposite Right: Foster youth and RightWay Foundation staff brainstorm future programs at A+P, 2014.



A+P co-founders Mark Bradford, Eileen Harris Norton and Allan DiCastro, 2023.

FOSTER YOUTH FIRST:



In 2016, Art + Practice began its collaboration with First Place for Youth, a national organization dedicated to providing education, employment, and housing services for young adults in the foster care system. Foster youth between the ages of 18 and 24 are considered as transition-age, and are often at the highest risks for gaps in formal education, unemployment, poverty, and homelessness.

During this crucial period when young people enter the first chapter of adulthood, many foster youth are left with few options for building independent and sustainable lives. In Los Angeles County, thousands of transition-age foster youth are forced to sacrifice their personal aspirations and career goals in exchange for daily survival.

For First Place, access to safe and permanent housing, support for job skills and employment training, and holistic approaches to social and personal living habits are the most significant factors that can improve the livelihood of transition-age foster youth. By removing the common obstacles that impede a foster youth's ability to live independently, First Place provides support at the exact moments when our young adults are most susceptible to the patterns that can distance themselves from the lives they deserve to lead.

Since its founding, A+P has made foster youth services one of its primary areas of focus, with dedicated funding and job opportunities specifically geared towards transitionaged foster youth living in South Los Angeles. As part of its ability to directly serve foster youth, A+P established separate offices at 4337 Leimert Boulevard, A+P co-founder Mark Bradford's mother's former hair salon turned art studio. As an exclusive space for First Place to manage casework, the office also offers participating foster youth a safe and accessible environment to meet with First Place staff and attend workshops that support their educational and employment goals.

In their years working together, A+P and First Place have continued to confront the social and cultural logics that flatten understandings of the foster care system and prevent long term outcomes in these young people's futures.

2012

• Co-founders Mark Bradford, Allan DiCastro, and Eileen Harris Norton begin laying the framework for what will become Art + Practice. They determine that in addition to partnering with a museum collaborator to provide free access to museum-curated contemporary art, A+P will support the needs of foster youth living in South Los Angeles.

2013

• A+P visits local group homes and foster youth organizations to learn more about the current state of the foster care system.

• A+P surveys local foster youth, asking about their needs and what resources could best support them. A+P identifies that transition-age foster youth, ages 18–24, do not have access to the necessary resources to support their journey to independence. A+P decides that it would be best to identify an existing nonprofit, already serving foster youth, to join its campus and provide support services for transition-age foster youth.



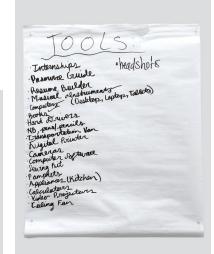
2014

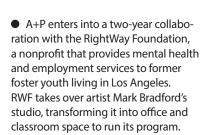
• A+P welcomes a cohort of professors and graduate students from Brandeis University to survey A+P's local foster youth. Their research is centered on identifying what programs would most benefit A+P's local foster youth.





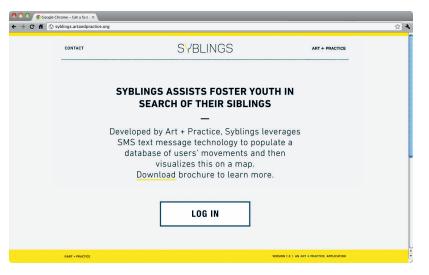








• A+P launches Syblings, an app designed to connect foster youth with their siblings.



2015

● A+P hires foster youth in RWF's program to support the design and development of A+P's growing campus, including a project spearheaded by artist Mark Bradford's studio to install murals along the exterior of A+P's Art Deco building.



● A+P helps RWF establish a collaboration with the Department of Cultural Affairs to create jobs in the arts sector.

2016

• A+P establishes a two-year collaboration with First Place for Youth, a nonprofit social service provider that provides transition-age foster youth with access to housing, education, and employment support in six counties across California, and affiliates across the United States. A+P provides First Place with a classroom and office space to run its programs and support the needs of foster youth living in South Los Angeles.



• Activist Anita F. Hill participates in a roundtable discussion with First Place. She shares her story overcoming obstacles and facing adversity. Anita talks about what it was like growing up in a large family in the midwest, the struggles she faced in pursuing a career as an attorney, and her experience testifying before the US Senate during the 1991 Senate confirmation hearing of Supreme Court nominee Clarence Thomas, whom she accused of sexual harassment.





2017



• A+P hires its first foster youth intern, Josiah. He works as A+P's Communications Intern to support A+P's photography and art program development.

• Tech entrepreneur and music mogul Troy Carter participates in a roundtable discussion with First Place. He leads a conversation centered around themes of resilience. Troy shares his experiences working in the music, entertainment, and tech industries.



• A+P donates computer supplies to First Place's program.

• A+P donates gift cards to First Place, recognizing and acknowledging the hard work of First Place's foster youth.



• A+P and First Place host a foster youth job fair in celebration of First Place receiving a \$1 million grant from United Airlines to support its Los Angeles programs.





















2019

 A+P establishes its A+P Scholars program. As part of the program, A+P awards First Place \$100,000. The A+P Scholars program decreases any barriers that First Place's foster youth face in pursuing their education. Scholars apply funds towards tuition, purchasing school supplies, childcare, transportation costs, and other costs associated with their education.























- Artists Keith Calhoun and Chandra McCormick lead an exhibition walkthrough of Slavery, The Prison Industrial Complex with First Place.
- A+P establishes a collaboration with international gallery Hauser & Wirth. A+P interns that complete their internship are eligible to apply for Hauser's paid internship program. A+P intern Priscilla successfully completes her internship and joins Hauser's internship program.









ACT III **PRACTICE** 212 YEAR 10 213 2020

• First Place celebrates 10 years of service in Los Angeles County.

• A+P awards \$140,000 to First Place as part of the A+P Scholars program. First Place redirects select funds to help establish home offices and classrooms as foster youth pivot to working and attending school remotely due to the COVID-19 pandemic.



- A+P awards \$100,000 to First Place as part of the A+P Scholars program.
 A+P evaluates the program and learns how it can improve and support its
 A+P Scholars better.
- Double board-certified psychiatrist
 Dr. Peyman Tashkandi participates
 in a roundtable discussion with First
 Place. He shares his educational and career journey as a doctor.
- Educator Mario Johonson participates in a roundtable discussion with First Place. He leads a somatic therapy workshop and shares his experience living in foster care as a child.





card program to assist foster youth with purchasing groceries and other essential items during COVID-19.

● A+P funds a \$48,000 grocer gift

2021

• Artist-founded nonprofit Dreamhaus leads a workshop and roundtable discussion with First Place. Dreamhaus co-founders Nikkolos Mohammed and Mike Reesé and creative director Sam Danan speak about their experience founding a nonprofit in South Los Angeles and what it takes to be an entrepreneur. A+P awards \$100,000 to First Place as part of the A+P Scholars program.





• A+P supports First Place in the development of a virtual fundraising gala. The virtual event is filmed on A+P's campus.

2023

- Food critic Betty Hallock, chef Bina Diallo and All Day Baby co-owner Lien Ta participate in a roundtable discussion with First Place. They share their experiences working in the food industry and lead a speed networking workshop.
- Graphic designer and artists Silas Munro of Polymode and Schessa Garbutt of Firebrand Creative House participate in a roundtable discussion with First Place. They share their experiences running their own design studios and tips for staying motivated.





- A+P hosts a Winter Luncheon celebrating its 2022 A+P Scholars. As part of the event, First Place organizes a vision board activity for foster youth to visualize their goals for 2023.
- Businesswoman, fashion designer, and philanthropist Tina Knowles participates in a roundtable discussion with First Place. She shares information about her background in the fashion, beauty, and music industries. Tina also talks about her founding of WACO Theatre Center, a performing arts space that provides space for performances centered on the African Diaspora.

- A+P establishes a job shadowing program, welcoming foster youth from First Place's program for a two-week period to learn about what it's like to work at a nonprofit arts organization. The first apprentice, Adam, visits local gallery Central Server Works and the California African American Museum to learn about their operations and jobs. A+P Programs and Visitor Experience Apprentice Adam researches Helen Cammock: I Will Keep My Soul. He presents his findings to A+P's staff.
- A+P awards \$100,000 to First Place as part of the A+P Scholars program.
- A+P organizes a job fair to connect First Place's foster youth with job and educational opportunities at local businesses, universities, and certification programs.
- A+P organizes offsite visits with First Place to local businesses and organizations, including Apple Music Radio Studios and SnapChat. Foster youth learn about the music and tech industries.

FIRST PLACE FOR YOUTH JOURNEY MAP

Eight First Place for Youth participants trace their personal and professional milestones as transition-age young adults in the foster care system.

KEY

Enrolled in Educational Degree or Training Program

Graduation

Enrolls in First Place for Youth

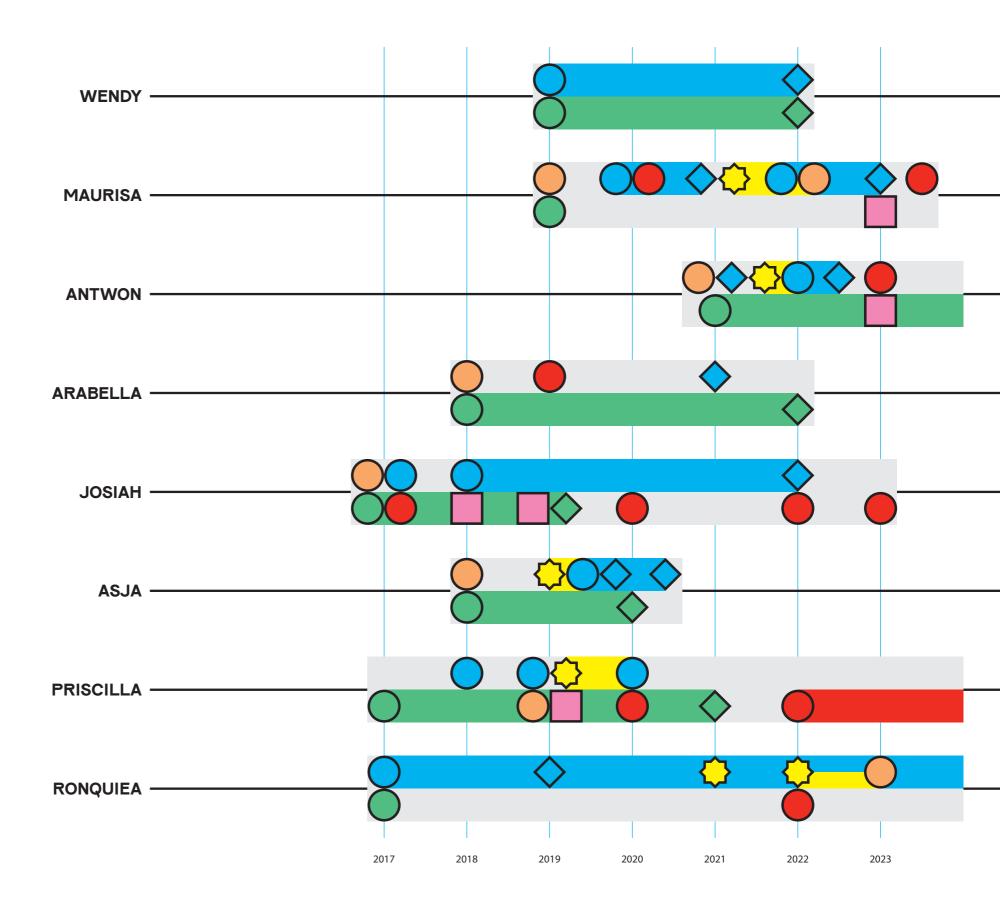
Exits First Place for Youth

Moves into First Place for Youth

Obtained job or internship

A+P Highlight

A+P Scholars Program



ORIGIN Wendy is born in the Philippines. At the age of 13, she immigrates to Los Angeles. Though she's unsure about what she wants to be when she grows up, as a teenager she develops big ambitions for her future. 2018 Wendy joins the National Youth Council, an organization that advocates for young people across the world. As a member, The National Youth Council provides funding to support her day-to-day needs and motivates her to reconsider her educational goals. 2019 Wendy enrolls in First Place for Youth's program and moves into her own apartment. At this time, she is interested in pursuing a career as a registered nurse. Later, she is hired as a caregiver. **2022** Wendy graduates from Mount Saint Mary's with a Bachelors in Psychology. This moment represents a pivotal point in Wendy's life, and is something she is most proud of. Later, she departs First Place's program and becomes a mother. 2023 Wendy works a remote job while focusing on taking care of her child. She plans to join a nonprofit organization that supports foster youth, like herself.

ORIGIN Maurisa is born in Inglewood, CA. 2019 Maurisa enrolls in First Place for Youth's program and moves into her own apartment. She applies to the A+P Scholarship Program and receives funds to purchase school supplies, including textbooks and scrubs for her nursing classes and clinicals. **2020** Maurisa is hired by Art + Practice as a Programs Intern. During her internship, Maurisa receives training in Adobe Creative Suite, learns how to take photographs, and plans her own vision board activity for First Place. In this time, Maurisa improves her time management and communication skills while gaining experience on how to be professional in a work environment. When the State of California issues its first COVID-19 Stayat-Home Order, Maurisa continues her internship at A+P working remotely. Later, she begins working at AMI Expeditionary Healthcare as a COVID-19 tester. Eventually, she works her way up to a site supervisor position. While working, Maurisa attends Santa Monica College and earns two associate degrees, one in General Science and the other in Liberal Arts. Maurisa reapplies to the A+P Scholarship Program and receives funds to support her educational and employment goals. 2021 Maurisa is reaccepted to the A+P Scholarship Program. **2022** Maurisa moves into an apartment at First Place's Santa Monica housing site and participates in the Transitional Housing Program (THP+) for foster youth ages 21–24. She later enrolls into a Licensed Vocational Nursing (LVN) program with the goal of pursuing an Associates Registered Nursing program after graduation. **2023** Maurisa graduates from her LVN program and is hired by Generation Registry as a certified nursing assistant. She is passionate about nursing and helping others. **FUTURE PLANS** Maurisa would like to open her own nursing practice for cosmetology procedures.

ORIGIN Antwon is born in Lynwood, CA. **2021** Antwon enrolls in First Place for Youth and moves into his own apartment. He enjoys singing, hairstyling, and having fun with his friends. Antwon works closely with his Youth Advocate, Bridget, and his Education and Employment Specialist, Isaiah, to establish his personal, educational, and employment goals. Later, he graduates with his high school diploma. **2022** Antwon enrolls in the Abram Friedman Occupational Center to pursue a certificate in cosmetology. He applies to the A+P Scholars Program and receives funds to cover his cosmetology course fees and school supplies. Eventually, Antwon graduates with a degree in cosmetology. He most enjoys hairstyling, but learns lots of different cosmetology skills at school. **2023** Antwon attends A+P's Winter luncheon honoring A+P's 2022 A+P Scholars. He participates in a vision board activity, designed by First Place, to envision and visualize his personal goals for 2023. Antwon is hired as First Place's Youth Intern at their Silverlake housing site. He provides administrative support, and is responsible for maintaining the site's overall appearance and functionality. He works indoors and outdoors to fulfill the duties of his position. **FUTURE PLANS** Antwon seeks to be financially stable. He is seeking long-term employment and would like to purchase a car.

ANTWON

2018 Arabella enrolls in First Place's program and moves into their apartment. 2019 Arabella is hired by LA Dogworks, a 24-hour full service dog care center, as a Kennel Assistant. They are responsible for feeding, taking care, and walking the dogs. **2021** Arabella graduates from Codetalk, a digital web technology job training program. They learn the skills needed to pursue an entry level position in the technology sector. **2022** Arabella exits First Place's program, and finds housing with another social service provider in Los Angeles.





2016 Josiah photographs the opening of First Place's space on A+P's campus in Leimert Park. 2017 Josiah enrolls in First Place's program and moves into his apartment. He becomes good friends with his roommate Sergio, and they enjoy living together. Later, following their exit from First Place's program, they catch up regularly and check in with each other as friends. Josiah is hired as A+P's Communications Intern. He is responsible for photographing events, processing images, and supporting A+P's team with exhibitions and public programs. Josiah takes Photoshop and LightRoom classes to support his photography practice. At A+P, Josiah participates in a roundtable discussion with tech entrepreneur and music mogul Troy Carter. Eventually, he enrolls at Santa Monica College to pursue a degree in photography. **2018** Josiah assists artist Maren Hassinger with the installation of her exhibition at A+P, The Spirit of Things. Josiah transfers to CalArts, where he continues his study of photography and visual media. **2019** Josiah is hired as A+P's Administrative and Programs Intern as a summer internship. He visits Hauser & Wirth for a gallery tour, and supports A+P's public programs, which are organized around the exhibition Time is Running Out of Time: Experimental Film and Video from the L.A. Rebellion and Today. Josiah develops his artist statement during his summer internship at A+P. Josiah exits First Place's program and moves into his own apartment in Exposition Park. 2020 Josiah works as an Instructional Assistant at CalArts Community Arts Partnership. 2022 Josiah works as a digital photography lab assistant in the photography lab at CalArts; he also works as a teaching assistant for the CalArts Community Arts Partnership as part of the organization's summer program. Josiah installs his photography thesis show, and graduates from CalArts. 2023 Josiah works as a Lead Instructor at Creative Brain Learning, an afterschool program that provides children with camps in science, technology, engineering, arts, music, health and wellness. He also works as a press assistant for the Frieze Los Angeles art fair. **FUTURE PLANS** Josiah seeks to pursue a career in art direction and publishing, applying the skills he learned in school to manage and direct the creative process.

JOSIAH

2018 Asja enrolls in First Place's program and moves into her own apartment. 2019 Asia receives her EMT certification and starts work facilitating patient transfers and responding to low-level emergencies at a local service provider. She applies for the A+P Scholars program and receives funds to take additional certification courses (ACLS, PALS, and ECG) so she can work as an emergency responder and move her closer to her career goal: working for the Los Angeles Fire Department Later, she enrolls in a Phlebotomy certification program. **2020** Asja graduates from her Phlebotomy certification program and exits First Place's program. She relocates to a new home in Arizona.

ASJA



Los Angeles. She is hired as First Place's intern at their Highland Park office while working retail jobs. 2019 Priscilla enrolls in First Place's THP+ program and moves into a new apartment in Santa Monica. She attends weekly workshops geared toward supporting women in First Place. While pursuing a degree in Communications at Santa Monica Community College, Priscilla is hired as A+P's Administrative and Communications Intern where she supports public programs, leads education tours, and works as a gallery attendant for the exhibition Time is Running Out of Time: Experimental Film and Video from the L.A. Rebellion and Today. Priscilla also attends two offsite visits at Hauser & Wirth and the Hammer Museum. At the Hammer, Priscilla meets with the museum's Associate Director of Academic Programs Theresa Sotto and attends a museum studies career panel with 100 UCLA students. Eventually, Priscilla is accepted into Hauser's prestigious internship program where she supports the gallery's visitor experience program and helps with communications outreach. Priscilla applies to the A+P Scholars program and receives funds to help pay off education debt. **2020** Priscilla completes her internship at Hauser & Wirth. Following her internship, she works retail jobs during the pandemic and takes an administrative job at an accounting firm. She reenrolls in Santa Monica Community College to pursue a degree in Art History while working as a Hauser & Wirth gallery assistant. 2021 Priscilla exits First Place's program and moves into her own apartment in Santa Monica. 2022 Priscilla is promoted to Hauser & Wirth's Event Coordinator where she supports The Performance Project, an initiative to present performance art in downtown Los Angeles. In this role, she works directly with contemporary performance artists such as Martin Creed, Okwui Okpokwasili, and Yesika Salgado. 2023 As part of The Performance Project, Priscilla organizes a five-category Vogue Ball featuring more than 30 House and Ballroom artists during Frieze week in Los Angeles. The event welcomes over 1,000 people in attendance. Priscilla also enjoys working with EJ Hill, Jeffrey Michael Austin, DonChristian Jones, and Morgan Bassichis to organize a music collaboration titled GABE at Freize. FUTURE PLANS Priscilla seeks to travel more and return to school to finish her degree in Art History.

PRISCILLA

moves into her first apartment in Highland Park. 2018

Priscilla enrolls in Vet Tech School at Pierce College,

2017 Priscilla enrolls in First Place's program and

ORIGIN Roniquea is born in Morena Valley, CA but moves to Los Angeles within a year of being born. **2019** Roniquea completes her Certified Nursing Assistant (CNA) training program and receives a certificate at Long Beach Polytechnic High School. Following graduation, Roniquea enrolls in a nursing program at Long Beach City College. 2020 Roniquea applies to the A+P Scholars Program. She receives funds toward purchasing textbooks and computer supplies for her studies. 2021 Roniquea reapplies to the A+P Scholars Program. She receives funds to support her educational and employment needs. **2022** Roniquea enrolls in First Place's THP+ program. She moves into an apartment in First Place's Santa Monica housing complex. She enjoys listening to music, hairstyling, and cooking. Roniquea works at Americorps as a part-time Youth Counselor. She appreciates mentoring the students she works with, meeting new people, and exploring what it's like to work in education. Roniquea accepts a job as a Certified Nursing Assistant (CNA) at 123 Homecare, a local agency that cares for seniors in Los Angeles. She enjoys having conversations with her clients, helping others, and giving back to her community. 2023 Roniquea is awarded a section 9 housing voucher. She moves to Reseda, CA and secures her own apartment outside First Place's program. FUTURE PLANS Roniquea plans to graduate from her 4-year nursing program at Long Beach City College.













INTERVENTIONS AT THE BORDERLINE

ALEX JONES

Opposite: A student outlines shapes at Nest Global's Canyon Nest in Tijuana,

A COLLABORATION WITH A GLOBAL MISSION

Social services and education have always been at the core of A+P's mission. Originally initiated through collaborations with local charitable organizations like The Rightway Foundation (2014–2016) and now First Place for Youth (2016–present), which service former foster youth and transition-age foster youth respectively, our youth programs established A+P as an active hub within the South Los Angeles cultural fabric.

As our organization has expanded, so too have our interventions into the fields of youth social services and education in response to deeping local and global concerns ranging from homelessness to political persecution. Marking that growth is our multi-year collaboration with Nest Global, a nonprofit based in Los Angeles that provides early education services to children and families seeking asylum in some of the world's most controversial borderlands.

First established in 2022, A+P's collaboration with Nest Global transformed A+P's two-pronged mission into a triumvirate operation with global implications. While its support of longtime South Los Angeles collaborator First Place continued, the new collaboration with Nest Global extended A+P's foundational investments in youth and education onto the world stage.

This collaboration was the first of its kind in A+P's ten-year history, and an important indicator that the scope of A+P's work could reach new heights as it approached important operational milestones.

Even so, A+P's collaboration with Nest Global builds on trends within its history of partnering with other nonprofits working to advance education for the greater good and support young peoples' needs. With these institutional relationships, A+P has privileged the exponential possibilities that are created through collaboration and shared resources, preferring to place the work of their partner organizations at the forefront while working in the background to remove hurdles where possible. Nest Global's critical and innovative approach to early education interventions for children navigating the life-changing shifts that affect migrant and refugee communities globally made it a prime candidate for A+P's support.

To inaugurate this collaboration, A+P decided on direct philanthropic effort, starting with devoting funds to Nest Global's ongoing operations and teacher salaries. In tandem with this support, Nest Global hired a grant writer and PR representative, each subsidized by A+P, to ensure Nest Global's operations in the coming years.

Students and educators participate in outdoor learning activities at Nest Global's Canyon Nest in Tijuana, Mexico, 2022.



SHARED ORIGINS

It's perhaps only by coincidence that A+P and Nest Global, both based in Los Angeles, first opened their doors in 2014. Back then, Nest Global was just PILA—The Pedagogical Institute of Los Angeles. Assembled by a team of expert educators, nonprofit administrators, and mental health specialists, Nest Global initially worked with local schools in Los Angeles to provide high-quality education to low-income students directly in the classroom. Guided by its belief that every child has a right to an education, and that education should spark curiosity, creativity, and joy, Nest Global applied innovative educational models combining play and learning to ensure that children would be supported along their developmental path regardless of economic or geographic location.

By 2018, increasing public awareness of the mounting refugee crises around the world prompted Nest Global's leadership to reconsider their focus and expand their work to areas where families experiencing forced migration were left with little access to education and other means of survival. Thus, PILA became PILAglobal, and eventually Nest Global. With it's new identity the organization cemented its commitment to vulnerable families around the world living at the borderlines of a human rights crisis. The first Nest Global international site was in Lesvos, Greece but quickly expanded to include sites in Tijuana, Mexico; Harare, Zimbabwe; and Mumosho in the Eastern region of the Democratic Republic of the Congo.

Soon after, A+P co-founder and artist Mark Bradford came into contact with Nest Global and began working with them in conjunction with the international art gallery Hauser + Wirth. Together, Bradford—whose work as an artist has often combined his visual art practice with social engagement work—and Hauser + Wirth established a one-year collaboration with Nest Global, providing art supplies and art publications to their Mexico and Greece locations in support of a new resource library and creative learning program serving hundreds of childrens and families. As part of Hauser's Education Lab LA program, Bradford and a group of Los Angeles high school students from the Ramón C. Cortines School of Visual and Performing Arts also created a mural project which highlighted the current global refugee crises at play in Nest Global's ongoing efforts.

Venezuelan migrants place flowers at a makeshift memorial outside the National Migration Institute building in Ciudad Juárez, Mexico, a border city across from El Paso, Texas, on Tuesday, March 28, 2023. (Go Nakamura/The New York Times/Redux).



CRISES AT THE BORDER

In the five years since Nest Global redirected its efforts towards the global contexts of child refugees and asylum seekers, the international dilemmas fueling these crises have only seemed to intensify worldwide.

In January 2023, headlines across Western Europe announced that the long-awaited trials of 24 human rights defenders working for the Emergency Response Centre International (ECRI)—a Greek NGO providing emergency and humanitarian aid to migrant refugees—had finally begun.

Four years prior, ECRI volunteers were arrested and detained for months by police on the Greek island of Lesvos—the first site for Nest Global's newest program—on suspicion of human trafficking and international espionage. The arrests were widely criticized as flagrant attempts to undermine NGO volunteers and drew stern condemnation from organizations as influential as the United Nations and Amnesty International.

Responding to this criticism, Greek police defended the criminal charges against the volunteers with relatively outrageous claims, even suggesting that the ECRI was instead established as a criminal operation for money laundering and illegal human trafficking.

After years of delays and postponements, the trials proceeded under the watchful eye of an international audience eager to understand how Greece's rising right-wing governments would handle this already unprecedented case. But for many in the West, the ECRI incident remains a troubling sign that Europe, and Greece in particular, is forfeiting long-accepted human rights protections to reinforce hardening policies on immigration and national borders, including humanitarian aid efforts.

With some of the workers facing up to 25 years of prison, the ECRI trials recalled why Greece, and with it Lesvos, became a focal point in large-scale trends of migration and displacement overwhelming the Mediterranean basin in the past decade.

A volunteer directs a boat of migrants as they arrive on the island of Lesbos, Greece, Oct. 15, 2015. (Sergey Ponomarev/The New York Times).



LESVOS IN CRISIS

In 2015, at the height of a refugee crisis in parts of the Middle East and North Africa, Lesvos was on the frontline of the largest movement of people since the Second World War, attracting response and aid work from organizations like Nest Global, who were determined to support the region's escalating humanitarian needs. Though humanitarian work had been typically insulated from national immigration policies, the ECRI trials carried hefty stakes for how NGO workers could continue their work in this critical zone of mass migration and asylum. If found guilty, the Greek government would essentially sanction criminal punishment against what many understood as universal acts of human solidarity.

Political bodies as large as the European Parliament spoke out against the trials' unprecedented and dangerous implications for the state of human rights around the world. If asylum seekers and the humanitarian workers aiding them could be criminally prosecuted with such preposterous pretense, how would humanitarian organizations continue to intervene in the region's migration crisis?

Despite the life-threatening risks, crossing into European borders rarely offers actual refuge for migrants even if they manage to survive the dangerous journey. In countries like Greece, where offshore islands—including Lesvos—are the first encounters with land after a long and potentially fatal sea voyage, migrants remain suspended in a state of basic survival, often reduced to living in camps with limited access to resources while they await any opportunity to legally cross over.

The situation unraveling in Lesvos shares unsettling features with the realities of immigration here in the United States. For decades, political debates that demarcate party-lines have shown our preoccupation with the US-Mexico border ignores the millions of peoples from Central and South America seeking refuge in the States. As in parts of Europe, domestic contentions about immigration into the US have transformed its southern borders into highly militarized zones where constitutional and humanitarian violations run rampant. Matters reached an alarming point during the Trump presidency when a fiery campaign for banning immigration to the US resulted in a slew of detention centers separating child migrants from their families—including hundreds who remain unaccounted for or missing. Reports from these centers described inhumane conditions for thousands of unaccompanied children—including many

toddlers and infants—whose family members were left with few to no options in reclaiming custody.

When President Biden assumed office in 2021, many hoped that a Democratic president would walk back some of the drastic border-control and migration policies instituted by right-wing politicians during Trump's regime. By then, the number of migrants at the US-Mexico border was rapidly on the rise, including an influx of refugees from countries like Haiti and Ukraine. However, in early February 2023, the Biden administration introduced a proposal that all but banned tens of thousands of migrants claiming asylum at major border points like Tijuana, limiting admissions to Mexican citizens. If passed, the measure would be the administration's widest-ranging attempt to limit illegal crossings into the US, even as the number of individuals and families seeking asylum continues to soar. Rehashing similar limitations proposed by the Trump administration, Biden's strict position on the US's southern border reset expectations that changes to US immigration policy would work towards a safe, secure, and welcoming future for thousands of migrant families.

SHELTERING AT THE BORDERLINE

Amid these shifting migration and asylum dynamics around the world, Nest Global has established itself as one of many organizations set up to provide services to children and families whose lives are directly affected by crises at the border. Based on their expertise in early childhood education, Nest Global built a network of Nests around the world in locations where the global refugee crisis is at a critical juncture, making them the only NGO that provides networked educational support to these underserved and extremely vulnerable groups.

A Nest is a learning environment guided by Nest Global's research and expertise. They are beautiful, engaging spaces for children to discover and learn through a variety of contexts. Each Nest is furnished with open-ended learning materials to promote a curious, inventive, and creative learning environment combining both hard and soft skills. In the Nest, each child is encouraged to make autonomous decisions in a safe, supportive environment led by teachers and volunteers living among them in the communities.

Nest Global teachers and volunteers—known as Nesters—create the backbone of each Nest location, providing expertise in child development, traumainformed pedagogy, and healing-centered practices that collectively help children self-soothe during times of stress, chaos, and uncertainty. Drawing support from local communities based on their values, culture, language, and sociopolitical circumstances, Nesters support Nest Global's goal of creating a context-appropriate program that helps transition displaced young people and families into their new lives.

This approach to early childhood development reflects Nest Global's trauma-informed model for supporting children and families during times of extraordinary destability and upheaval. For children who have been separated from their families, their homes, and the locales and environments that form that backdrop of their daily lives, Nests provide at least one space where the uncertainties of their journey can be mitigated. More importantly, they create a path toward formal schooling in the future so that these children have a critical foundation to help them navigate a sometimes unwelcoming world.

Since it was first established, A+P has held the same core values as Nest Global. In their respective youth and social services offerings, each organization seeks to furnish aid at the future-determining borderlines of a child's life, in the precise moments where their basic livelihood is at risk. Our mutual goal is to ensure these children do not lose access to opportunities that would further alienate them from their peers across the world and to draw attention to the brunt of harm they bear as innocents who have yet to reach an age where they activate their full potential.

And as a marker of our commitments to those principles, A+P decision to collaborate with Nest Global was informed by the same values that encouraged its collaboration with First Place—an organization whose groundbreaking interventions in the systemic conditions that force many foster youth into periods of homelessness, joblessness, and deep insecurity as they exit state care is a local analogue to Nest Global's work.

At the heart of all three organizations work is a clear and thoughtful commitment to how the lives of children and young adults can be transformed from circumstances beyond their control into an affirming and generative prosperity that remains with them for the rest of their lives. True to form, A+P looks forward to building more connections among similar advocacy groups in Los Angeles and abroad, and showcasing ways of life that prioritize livelihoods too often relegated to the margin.

An educator leads a workshop with students at Nest Global's Canyon Nest in Tijuana, Mexico, 2022.





Quiet as it's kept, a silent cohort of Art + Practice ambassadors have been traveling to towns and cities around the world. You may have seen one during a casual stroll through your neighborhood, under the arm of a passerby, or wrapped around a chair at your favor-ite cafe. It's rumored you can find them curled up on a picnic blanket under the warmth of a summer day, stocked full with those most ordinary yet precious belongings: house keys, a water bottle, that book you just can't seem to finish.

For years, our family of tote bags have made Leimert Park their headquarters, posting up on tables in front of our exhibition space or hanging off the shoulders of crowds gathered to enjoy the neighborhood's weekly festivities. Though their colors often change—appearing in everything from the subdued tones of a natural canvas to the bright green zest of a lime—their form is unmistakable, if not deceivingly simple: just two straps affixed to a soft and spacious pouch. With nine iterations thus far, each commemorating another year in A+P's history, and debuting in neighborhoods across Los Angeles, the A+P tote took on a life of its own.

If you visited A+P in 2014 when word was first spreading to Leimert Park and the rest of Los Angeles about our opening, you may have seen totes with the A+P logo in its standard Yves Klein blue lettering. These early totes originate from A+P co-founder Allan DiCastro's decades long commitment to the Mid-City Neighborhood Council as a volunteer, when he wanted visitors to leave the neighborhood with a welcoming gift. This annual tradition turned fashion statement was quickly adapted into the A+P lexicon.

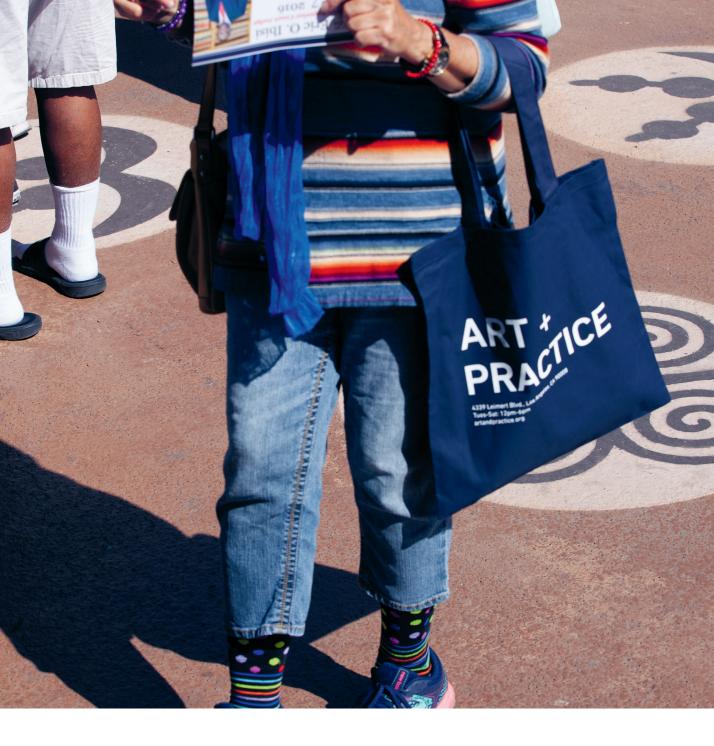
To celebrate what has unquestionably become the pride and joy of A+P, we asked our supporters far and wide to share their origin stories and appreciation of these traveling companions. For many, they've become an essential item, an everyday object greater than the sum of its parts that merges utility and style, and in ten years has transformed from a friendly takeaway at A+P events to a de facto staple (and even collectible) in the local tableau.

Opposite: Artist Sika models the Year Four tote bag, 2018.

















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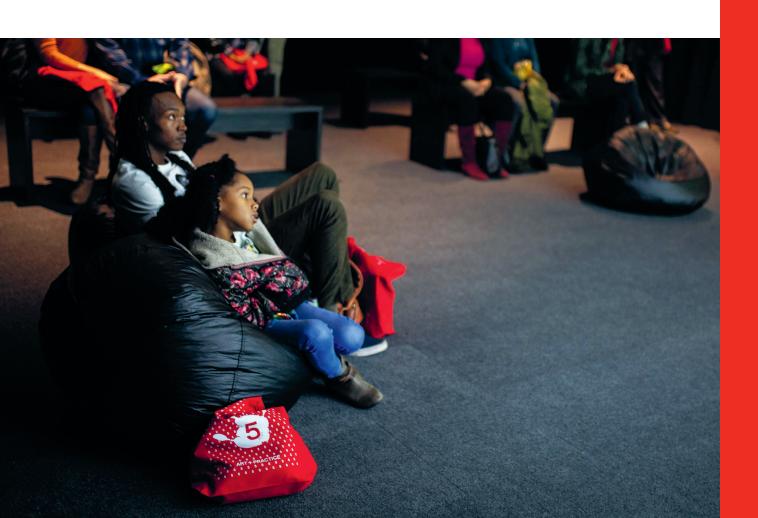






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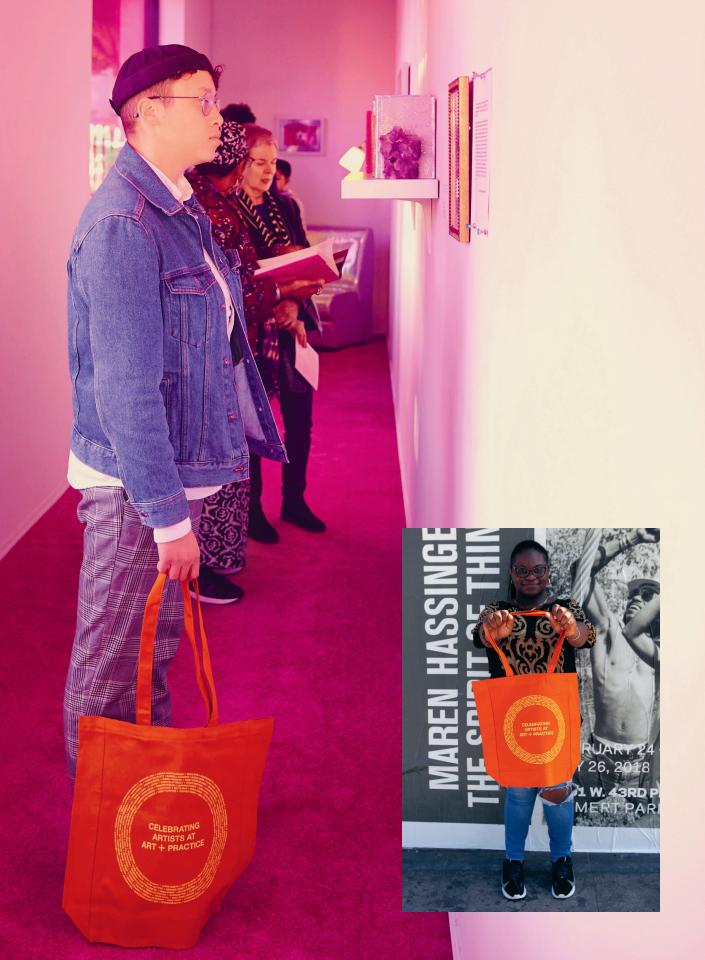






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ACT III PRACTICE





ACT III PRACTICE 243





















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Tatyana Fazlalizadeh

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Alex Jones is a curator, editor, writer, and creative strategist based in Los Angeles. He is a **Curatorial Assistant for Modern** and Contemporary Collections at the Getty Research Institute where he also supports the African American Art History Initiative. In 2021, he co-curated PARABLE 003 at Los Angeles Contemporary Exhibition and has since provided curatorial research support for the exhibition and companion volumes for Blondell Cummings: Dance as Moving Pictures (Art + Practice, 2021) and Barbara T. Smith: The Way to Be (Getty Research Institute, 2023).

About the Contributors

Tiffany E. Barber, Ph.D is a prize-winning, internationallyrecognized scholar, curator, and critic whose writing and expert commentary appears in top-tier academic journals, popular media outlets, and award-winning documentaries. She is currently Assistant Professor of African American Art in the Department of Art History at UCLA. Her work spans abstraction, dance, fashion, feminism, film, and the ethics of representation, focusing on artists of the Black diaspora working in the United States and the broader Atlantic world.

Allison Noelle Conner is an arts and culture writer based in Los Angeles. Her work has appeared in Artsy, Carla, East of Borneo, KCET Artbound, LA Times Image magazine and elsewhere. Ruth Gebreyesus is a writer and producer currently based in the Bay Area. Her work centers cultural production and consumption across physical and digital margins. Her writing can be found in Deem Journal, SSENSE, and The Guardian among other places. She has presented on memes and Black digital production at the Oakland Museum of California and with Rhizome at the New Museum in New York. Since 2020, she's served as a co-curator of Black Life, a multidisciplinary art and film series at the Berkeley Art Museum & Pacific Film Archive.

Kristin Juarez, Ph.D is a curator and researcher based in Los Angeles. She is the Senior Research Specialist for the African American Art History Initiative at the Getty Research Institute where she is currently leading a research project on art historian Samella Lewis. She is the co-curator and co-editor of Blondell Cummings: Dance as Moving Pictures (Art + Practice, 2021), an exhibition and award-winning companion volume dedicated to the life and career of the late dancer, choreographer, and video artist Blondell Cummings.

Colony Little is a writer and critic based in Raleigh, NC. She is the founder of Culture Shock Art, a contemporary art blog dedicated to amplifying the voices of Black artists and artists of color. She is a 2020 recipient of the Andy Warhol Foundation Arts Writers and her work is featured in contemporary art and lifestyle publications including Artnet News, Art News, Hyperallergic, The Art Newspaper, Arts.Black, W Magazine, and Walter Magazine.

Katy Siegel, Ph.D is the Research Director, Special Program Initiatives at SFMOMA, and Distinguished Professor, Stony Brook University, SUNY. She has researched, curated, and edited volumes for numerous projects including Joan Mitchell (with Sarah Roberts); Mark Bradford: Tomorrow Is Another Day, for the US Pavilion at the Venice Biennale and Generations: A History of Black Abstract Art (both co-curated with Christopher Bedford); Odyssey: Jack Whitten Sculpture, 1963–2017 (with Kelly Baum); and Postwar: Art Between the Atlantic and the Pacific, 1945-1965 (with Okwui Enwezor and Ulrich Wilmes).

ACKNOWLEDGMENTS SOPHIA BELSHEIM

In 2011, Mark Bradford and Allan DiCastro purchased a 6,000 square-foot building in the heart of Leimert Park with the intention to establish a nonprofit with their friend Eileen Harris Norton. This idea, which eventually became Art + Practice, grew out of their individual experiences and a shared belief that a nonprofit could support the needs of foster youth, and provide free access to museum-curated contemporary art in South Los Angeles. Since its founding A+P has organized over 23 exhibitions, 100 public programs, advanced the educational needs of over 2,100 children experiencing forced global migration, and supported the educational, employment and housing needs of nearly 650 transition-age foster youth. This work has been made possible by and with the support of our collaborators, friends, and community.

We thank our ten year collaborators, including The Baltimore Museum of Art, The Broad, The California African American Museum, Craft Contemporary, First Place for Youth, Free Black Women's Library - LA, The Frist Art Museum, The Getty Research Institute, Hammer Museum, Nest Global, RightWay Foundation, and the Rose Art Museum at Brandeis University, for joining hands with us to organize programs in Leimert Park and beyond since 2014. Your work makes our mission possible, and we are grateful for your trust in our vision.

We thank our friends who support and guide our mission forward. We are grateful to our Advisors: Jennifer Arceneaux, Christopher Bedford, Deborah and Gabriel Brener, Troy Carter, Ariel Emanuel, Anita F. Hill, Joanne Heyler, Pamela Joyner, Sarah Elizabeth Lewis, Rick Lowe, and Brenda Shockley, for mentoring and encouraging our work. We thank A+P's team: Paul Mate, Eboné McCloud, and Tamara Mitchell, for working on the ground with our collaborators to realize our programs in Leimert Park, offering your expertise along the way. And we thank those who have been involved in creating this year's catalogue including Alex Jones, our Year X catalogue editor, for your curatorial leadership in developing and envisioning this volume; Wyatt Coday (NOR Research Studio), for your careful eye and partnership in copy editing the many texts; and the catalogue's contributors: Allison Noelle Conner, Colony Little, Katy Siegel, Kristin Juarez, Tiffany E. Barber, and Ruth Gebreyesus, for your generous words in contextualizing our work in and beyond Leimert Park.

We thank our community. Countless individuals attend our programs, share their wisdom with our foster youth, celebrate our artists, and invest their financial resources in support of our mission. You guide our work, and we celebrate your efforts.

A special acknowledgement to our founders, Mark Bradford, Allan DiCastro and Eileen Harris Norton, who make our work in Leimert Park possible. A+P would not exist without your vision and support.

This book is dedicated to the artists, foster youth and refugees that we celebrate. You inspire us daily.

PHOTO CREDITS

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Akosua Adoma Owusu, b. Alexandria, VA, Kwaku Ananse, 2013. Courtesy of the artist and Obibini Pictures. (pp. 80–81) Njideka Akunyili Crosby, b. Enugu,

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"The Beautyful Ones" Series #1, 2015.
(p. 79); "The Beautyful Ones" Series
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Meet, 2015. (p. 78) All artworks © Njideka
Akunyili Crosby. Courtesy of the artist,
Victoria Miro. and David Zwirner.

Sadie Barnette, b. Oakland, CA, 2 Sections of Space Couch, 2020. (p. 106, p. 242); 180 Books with Covers, 2020. (p. 106, p. 242); Untitled (Free Angela), 2018. Collection of Eileen Harris Norton. (p. 242); Untitled (Sadie Barnette), 2020. (p. 242); Untitled (Malcolm X Speaks), 2020. (p. 106) All artworks courtesy of the artist.

Chloë Bass, b. New York, NY, #sky #nofilter, 2017. (pp. 112–113, p. 146); #sky #nofilter: Glass Study 1–3, 2022. (p. 48, p. 112, p. 146); #sky #nofilter (Open Edition), 2017. (p. 112); #sky #nofilter (Paper Studies), 2017. (p. 112) All artworks courtesy of the artist and Alexander Gray Associates.

Math Bass, b. New York, NY, And Its Shadow, 2014. Courtesy of the artist and Vielmetter Los Angeles. (p. 84)

Kevin Beasley, b. Lynchburg, VA, Untitled (Lumbar), 2015. Collection of Hammer Museum, Los Angeles. Gift of Agnes and Edward Lee, in memory of Leonard Nimoy. © Kevin Beasley, Courtesy of the artist, Regen Projects, Los Angeles, and Casey Kaplan, New York. (p. 84)

Sadie Benning, b. Madison, WI, Untitled Telephone Drawing, 2015. Courtesy of the artist and Vielmetter Los Angeles. (p. 85)

Aalia Brown, b. Karachi, Pakistan, Untitled, 2013–2015. Courtesy of the artist. (p. 76)

Keith Calhoun, b. New Orleans, LA, Glenn Demourelle served 27 years in Angola State Prison, 1980. © Keith Calhoun. (p. 98) Robert Colescott. b. Oakland CA.

Sleeping Beauty?, 2002. © 2023 The Robert H. Colescott Separate Property Trust / Artists Rights Society (ARS), New York (p. 85)

Helen Cammock, b. Staffordshire, United Kingdom, Awakened, 2022. (p. 118); Blue N0tes, 2022. (p. 118); I Will Keep My Soul, 2022. (p. 118); If You Take Everything You Want, 2023. (pp. 118–119); Untitled Okapi, 2021. (p. 19, p. 118) All artworks courtesy the artist.

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Blondell Cummings, b. Effingham, SC, 1st Tape, c. 1975. (p. 108); Chicken Soup from the series Food for Thought, 1983. (p. 109); Cycle, 1978. (p. 108) All artworks © the Estate of Blondell

Fred Everlsey, b. Brooklyn, NY, Model—Parabolic Flight, 1977. (p. 89); Untitled, 1974. (p. 47, p. 88); Untitled, c. 1975. (p. 89); Untitled, c. 1974. (p. 88); Untitled, 1974. (p. 89); Untitled, c. 1975. (p. 89) All artworks courtesy the artist.

Charles Gaines, b. Charleston, SC, Librettos: Manuel de Falla/Stokely Carmichael, Sets 1–12, 2015. © Charles Gaines, Courtesy of the artist and Hauser & Wirth. (pp. 28–29, pp. 74–75, pp. 136–137)

Demetrius "D.J" Rice, b. Washington, DC, Ultimatum / Dig Me Out (Maturity), 2015. Collection of Samuel T. Herring. © Demetrius "D.J" Rice. (p. 84, p. 85)

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Ulrich Wulff, b. Kempten, Germany, Last Picture Shown, 2015. © Ulrich Wulff.

Lynette Yiadom-Boakye, b. London, United Kingdom, Carpal Tunneller, 2013 (p. 107); Every Choice Available, 2012. (p. 107) © Lynette Yiadom-Boakye. Courtesy of the artist and Jack Shainman Gallery.

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Film still from Samella Lewis: Pioneering Visual Arts and Educator by Eric Minh Swenson Art Films, 2016, © Eric Minh Swenson Art Films, Courtesy Eric Minh Swenson Art Films. (p. 120); Samella S. Lewis Papers, Stuart A. Rose Manuscript, Archives, and Rare Book Library, Emory University. (Below, p. 123, pp. 124-127); California State University Northridge. University Library. Guy Crowder Collection, Tom & Ethel Bradley Center. Courtesy of the Tom & Ethel Bradley Center, California State University Northridge. (p. 128); Los Angeles Times Photographic Archive (Collection 1429). Library Special Collections, Charles E. Young Research Library, UCLA. (p. 129);

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