



PRACTICE

YEAR 11

PROGRESS

ART + PRACTICE



ART + PRACTICE



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YEAR 11

PROGRESS

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FOREWORD

Sophia Belsheim
Director

2024 marks Art + Practice's eleventh year in Leimert Park. Throughout this year, we organized and invested in programs that reflect our mission. Exhibitions like *Tatyana Fazlizadeh: Finding Soft Ground* brought new audiences and talented collaborators to our campus, while our job training services expanded for our local foster youth. Additionally, young children around the world received a quality education made possible by a dedicated team of teachers. This installment of our annual catalogue celebrates the foster youth and refugee children at the core of our unique working model, which combines museum-quality art exhibitions and programming with public services, and features documentation that commemorates our partnership projects and the events taking place in Leimert Park. This work is deeply intertwined and made possible by our collaborations with the California African American Museum, First Place for Youth, and Nest Global. We are grateful for their support, and recognize that together we make our mission possible.

Students from Pasadena High School participate in a guided tour of *Tatyana Fazlizadeh: Finding Soft Ground*. April 24, 2024.



INTRODUCTION

Allan DiCastro
Executive Director and co-founder

Staying True to Our Mission

We emerge from our eleventh year energized and hopeful for the future. Art + Practice continues to engage with a roster of talented artists through our contemporary art programs, our transition-age foster youth are reaching new heights of success, our partners are innovating within our collaborations, and we are once again poised to reinvest in our mission. We remain committed to our decade-long efforts and embrace the new ones joining us.

We are in the heart of Leimert Park. The neighborhood will soon welcome new cultural landmarks. Destination Crenshaw, a public open-air museum, will open along Crenshaw Boulevard. Nearby, The Vision Theater is nearing completion. Festivals and local vendors also continue to thrive with celebrations like Juneteenth, Dr. Martin Luther King Jr. Day, and other local gatherings that bring our community together throughout the year. Leimert Park is unapologetically itself, and is committed to celebrating cultural diversity within the Black experience.

In its efforts beyond South Los Angeles, A+P remains committed to funding early childhood education opportunities for refugee children and families experiencing poverty and instability through its collaboration with Nest Global. Nest Global is ever adapting to address the growing needs of families on the move. In Los Angeles, the nonprofit recently created a free pilot preschool program for newly arrived migrant children and established a Global Educators Program at the University of California, Los Angeles—a program designed to connect students with hands-on experience in Nest Global's classrooms. Nest Global also partnered with Stanford University's Center for Innovation in Global Health to create a parenting program for migrant caregivers. The nonprofit sees no ceiling in sight.

We extended our initial two-year collaboration with Nest Global beyond 2024. From 2025 to 2027, A+P will support Nest Global's program sites in the Democratic

Republic of the Congo and Zimbabwe. This grant will provide nearly 150 students who routinely experience extreme poverty with foundational learning opportunities guided by Nest Global's expertise. Funding will also go towards capital improvements, robust food and clean water programs, teachers' salaries, and program development.

Through our collaboration with First Place for Youth, A+P's direct support of transition-age foster youth continues to strengthen. With eight years of partnership under our belt and First Place's team leading the way, we continue to vet, map, and identify how we can better address the individual needs of First Place's young adults. We will continue to implement programs that expand First Place's housing, education, and employment model. Our success is measured by the success of our young adults at First Place. They guide our work, and make us better for it.

Concurrent with our collaboration, First Place is expanding its work in Los Angeles. The nonprofit is increasing its capacity to welcome more foster youth into their program. Soon they will serve over 400 young adults per year in Los Angeles as the largest foster youth social service provider in Los Angeles County. This means that First Place will connect with new housing opportunities, grow their team, and adapt their programs to be more nimble and effective in encouraging our foster youth to succeed. We remain committed to supporting their mission, and are in conversation about how we can play a role in their expansion.

We are now in our third year collaborating with the California African American Museum as part of our five-year museum residency program. This year we organized three exhibitions including a group exhibition, *Bahia Reverb: Artists and Place*; a solo exhibition *Tatyana Fazliladeh: Finding Soft Ground*, and a solo

exhibition, *KAOS Theory: The Afrokosmic Media Arts of Ben Caldwell*, with local legend Ben Caldwell. These exhibitions were met with great acclaim by the press, and were warmly welcomed by Leimert Park.

In May 2024, CAAM reopened to the public after experiencing facility damage caused by the 2023 tropical storm, an event which forced them to close. CAAM's exhibitions are now on view in Exposition Park, and programs have resumed as usual. With the museum back in business at both locations, we are working to connect the two sites more directly, and are considering how we might invest in educational resources for our community to engage with the artworks on view.

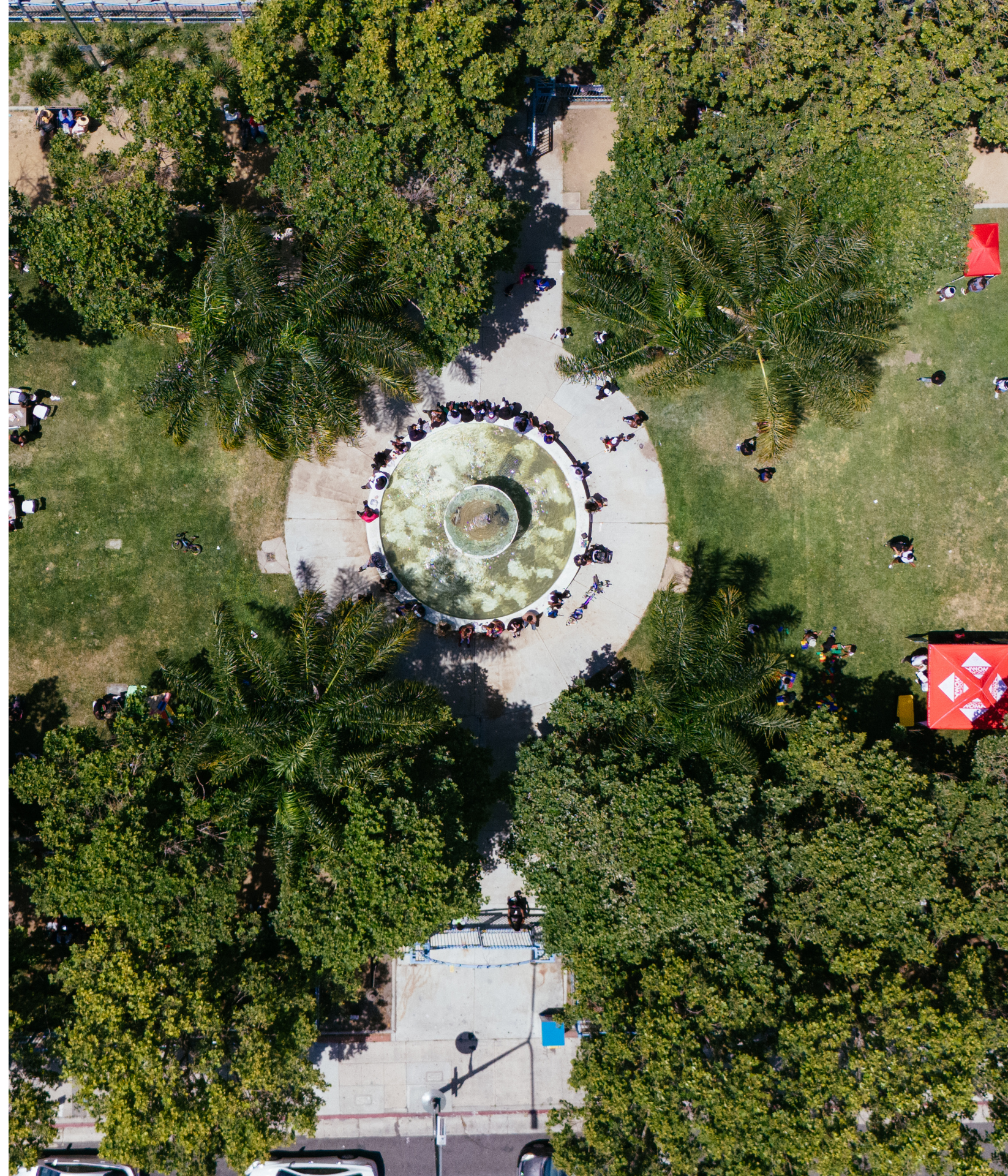
We hope that you enjoy this year's annual catalogue—our eleventh installment—and that you will continue to visit and engage with our programs. In turn, we will continue to consider how we can expand our work, and reinvest in our mission of bringing world-class contemporary Black art to South Los Angeles, while growing alongside our foster youth and refugee children in their own successful journeys. It's progress forward.

LEIMERT PARK

34.0045289,-118.3317541

Nestled between Exposition Boulevard and Vernon Avenue in South Los Angeles lies Leimert Park, a dynamic, artistic neighborhood and celebratory space for Black life. As one journeys south from Exposition Boulevard through Leimert Park's residential and Spanish-style streets, you come upon *The Village*, the neighborhood's distinct commercial district. At the heart of Leimert Park, on the corner of Degnan Boulevard and West 43rd Place, is Art + Practice's exhibition space. You can hear music in the park with drum circles playing in the late afternoon. Pick-up basketball games take place on The People's street. Vendors sell artisanal goods along the sidewalk. Families wander in and out of the local businesses. Festivals emerge as local gatherings for all to enjoy. Leimert Park, a neighborhood distinctly its own.

Aerial view of Leimert Park on Juneteenth. June 19, 2024.





Dr. Martin Luther King Jr. Day

Leimert Park hosts the largest parade that honors Dr. Martin Luther King Jr. in the United States. Streets fill with vendors, politicians, and community members. Art + Practice opens its doors for a day of family-friendly workshops, tours, and talks.

A YEAR IN LEIMERT PARK

ART + PRACTICE

KINGDOM DAY PROGRAM SCHEDULE

1

EXHIBITION TOUR
@ 3401 W. 43RD PL

1:15-1:45 P.M.

2

WORKSHOP: ZINE
MAKING AND DREAM
VISUALIZATION WITH
GRACE WARREN
@ 4334 DEGNAN BLVD

2:00-3:00 P.M.

3

CHILDREN'S READING
SESSION WITH
TAMEKA BLACKSHIR:
TELLING STORIES IN
HONOR OF DR. KING
@ 4334 DEGNAN BLVD

3:15-4:15 P.M.

4

EXHIBITION TOUR
@ 3401 W. 43RD PL

4:15-4:45 P.M.

+

PICK UP A FREE YEAR X CATALOGUE,
WATER BOTTLE, T-SHIRT AND TOTE BAG
@ 4334 DEGNAN BLVD



Visitors attend a tour of *Bahia Reverb: Artists and Place*. January 15, 2024.

Opposite: Leimert Park celebrates Dr. Martin Luther King Jr. Day. January 15, 2024.







Juneteenth

Leimert Park celebrates Juneteenth. Families gather in celebration of independence.



Leimert Park celebrates Juneteenth. June 19, 2024.







Back2School Festival

It's Bigger Than Us, a local nonprofit organization, hosts a Back2School Festival in August 2024. Students receive backpacks and school supplies, and attend learning activities geared to support their continued education.





Families attend a Back2School event. August 3, 2024.





Taste of Soul

350,000 people gather along Crenshaw Boulevard to delight in tasting local and international foods. Music, art, and food vendors greet them as they wander through the festival.



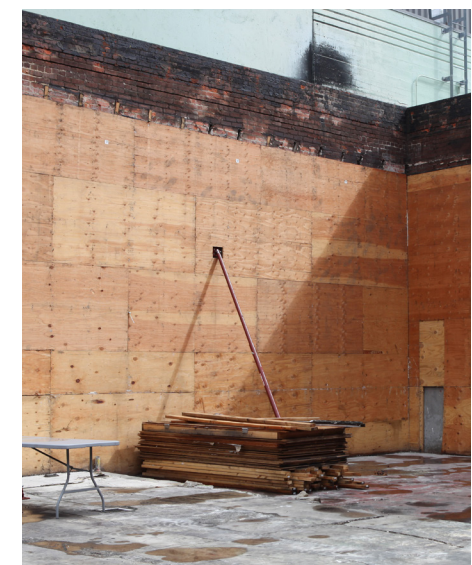
Construction In Progress

Capital improvements continue throughout Leimert Park. Across the street from Art + Practice's exhibition space is the Art Deco property. The building's construction begins after four years of plans being under review by the City of Los Angeles. The interior of the property is demolished, and a new roof has been built.

Next door to Art + Practice's exhibition space a new construction project begins. The space is planned as a future gallery space for a museum-partner.

Opposite: New Gallery under construction. June 4, 2024.

Above: Art Deco under construction. September 27, 2024.







The Vision Theater

The Vision Theater nears its completion. Leimert Park waits in anticipation to learn who will program and animate the space.

Aerial view of Leimert Park. June 19, 2024.

Destination Crenshaw

South Los Angeles awaits the opening of Destination Crenshaw. Artworks by Alison Saar, Anthony “Toons One” Martin, Artis Lane, Brenna Youngblood, Charles Dickson, Gerard Basil Stripling, John Outterbridge, Kehinde Wiley, Maren Hassinger, Mevlin Edwards, Patrick Henry Johnson, and RTN Crew are in the works and will be visible from Crenshaw Boulevard.





Opposite: Art on view in Leimert Park. July 1, 2024.
Above: Crenshaw Boulevard. July 1, 2024.

Born in 1940 in New Orleans, Sika Dwimfo was raised by his Choctaw Indian grandmother and mother. He attended a vocational high school, where he took training courses meant to prepare him to become an electrician, auto mechanic, tailor, shoe repairman, furniture maker, and draftsman—skills that taught him the importance of being creative, how to work with his hands, which led him to develop an artistic practice as a jeweler.

In 1953, Sika's family moved to Chicago. They settled in Bronzeville, a neighborhood on the city's South Side. After living and working in Chicago as a postman and jeweler for 18 years, Sika booked a plane ticket to Los Angeles in June 1971. It was his first time on an airplane. He remembered sitting in economy, toward the back of the plane, with only three other people. Upon his arrival in Los Angeles, Sika welcomed the weather, landscape, and culture. He felt right at home.

After settling into his new city, Sika went out walking one morning along La Brea Avenue. Outside a Thrifty grocery store sat a young man named Swatzy who was selling jewelry. Sika started up a conversation with Swatzy and showed him the jewelry he had made. Swatzy loved his work. He recommended Sika contact Keith Kahill—a local jeweler and an active member of an artisan group of painters, jewelers, and sculptors who exhibited their work across the city. Sika later joined the group and became a part of the collective named JUA Black Artists and Craftsmen Guild.

In the mid-1970s, Sika along with four jewelers and a leather worker opened a shop on Adams Boulevard and Sycamore Avenue. There, Sika and his friends created an artistic collective that provided them with space and a community to showcase their work. The collective grew, accepting more artists and musicians, including Horace Tapscott, Eddie Harris, Nduga Chancler, Patrice Rushen, and Reggie Andrews.

Due to continued gang violence along Adams Boulevard, Sika moved to Leimert Park in the early 1990s. At the time, Leimert Park was a small cultural arts hub. Artists were plentiful, and local jewelers set up their shops along the curbs to sell their work to the community. Brockman Gallery, which was located at 4334 Degnan Boulevard from 1967 to 1989, had recently closed, and there was a need for space where artists could gather and sell their goods.

In 1992, Sika opened Sika Art Gallery at 4330 Degnan Boulevard. There, Sika sold clothing, fine jewelry, African antiques, and artwork. Up until 2024, Sika continued to create and offer his artwork and jewelry for sale. He was often found in the gallery and on the streets of Leimert Park, creating new works of art. He worked with precious and semiprecious metals with a pair of pliers and wire cutters. Sika twisted the materials layer by layer to create an intricate pattern, and then welded each component together. Each design was unique.

Sika had also been a piercer for nearly 50 years. He made many piercings, especially gold nose rings, himself—a unique aspect of his practice. Sika's piercing services were well known throughout Leimert Park and beyond. Generations of families have come to the gallery and continue to recommend their friends and family to return. Piercing, as a service, helped support Sika's business economically, while welcoming a diverse community into his gallery.

When we spoke with Sika in 2016, he reflected on the culture of Leimert Park and its history, speaking fondly of its ability to showcase wonderful music and artists, as well as give space for individuals to exercise their ideas. He remarked that the type of art displayed now is more contemporary than when he first moved to the neighborhood. He was curious about what the future might bring and looked forward to seeing how Leimert Park will continue to support its artists and cultural stakeholders for generations to come.

Opposite: Sika Dwimfo honored on Juneteenth in Leimert Park. June 19, 2024.





Sika Dwimfo's Shop in Leimert Park. November 22, 2016.



Sika Dwimfo. October 25, 2016.

Supporting Migrant Families in Los Angeles and Abroad

Our world faces widespread displacement, with over 100 million people on the move, due to climate change, persecution, and war. Many families seek safety in shelters at border towns but face limited educational resources for their children. Nest Global, an organization originally founded in Los Angeles, addresses this need with early childhood education programs called “Nests,” offering healing-centered care. These classrooms are led by trained educators and operate in the Democratic Republic of the Congo (DRC), Zimbabwe, Tijuana, and Los Angeles.

We began our collaboration with Nest Global in 2022. Since working together, we have funded 32 teachers’ salaries, promoted their work and supported on-the-ground efforts. Looking ahead, from 2025 to 2027, we will focus on supporting Nest Global’s initiatives in Africa, particularly in the DRC and Zimbabwe. Financial resources will cover teachers’ salaries, support the existing food and clean water programs, and help make capital improvements to the schools’ facilities. This focus represents a new trajectory for our collaboration. We are excited to see how our work will continue to grow, and offer opportunities of healing for children and families living in Africa.

EDUCATION





Opened in 2023, Nest Los Angeles is Nest Global's first domestic program serving recently-arrived migrants and other families experiencing instability.

As families cross the border, and make their way into the US, many are faced with hardships such as experiencing homelessness and facing barriers that prohibit them from entering into our local education system. That is where Nest Global Los Angeles steps in. Nest Global's flexible education program ensures that children benefit from high quality education even during moments of transition or acute crisis. For families, this is a safe space where their children are taken care of and they can build community.



Students play at Nest Los Angeles. December 11, 2023.

NEST LOS ANGELES



Students play at Nest Los Angeles. December 11, 2023.





Nest Global staff. December 11, 2023.

Below and Opposite: Students play at Nest Los Angeles. December 11, 2023.





North America

Tijuana, Mexico

Nest Tijuana—a school for migrant children living in an adjacent refugee camp. The program serves up to 100 preschool-aged children daily and is staffed by a dedicated team of teachers, assistant teachers from the local refugee camp, and a program director.

The “Nidito”—a program space for children under 3 years of age and their caregivers. This Nest is located within Nest Tijuana’s campus and is facilitated by a trained parent educator.

Mobile Nest Tijuana—a mobile education program that operates out of a converted bus. The bus travels to six shelters along the US-Mexico border, supporting migrant families and their children.

Nest Norte—an education space located at the US-Mexico border and operated in partnership with AI Otro Lado, a nonprofit providing legal and humanitarian support to refugees and migrants. Nest Norte serves over 3,000 children per year.

Los Angeles County, United States

Nest Los Angeles—a flexible early childhood education program for newly-arrived migrants and other families experiencing instability, with two teachers and rotating University of California, Los Angeles students as faculty. It includes a community-led meal program for Nest families.

Nest Global is the only early childhood program of its kind working with refugee and migrant children on a global scale. The nonprofit is the leading provider of a high-quality education program. The nonprofit is making a difference in the lives of the people it serves.

- 10,000 children and parents enrolled in Nest programs
- 100,000 hours of education provided to children
- 1,000 participants in the Nest parenting programs

NEST GLOBAL
Making A Difference Around the World

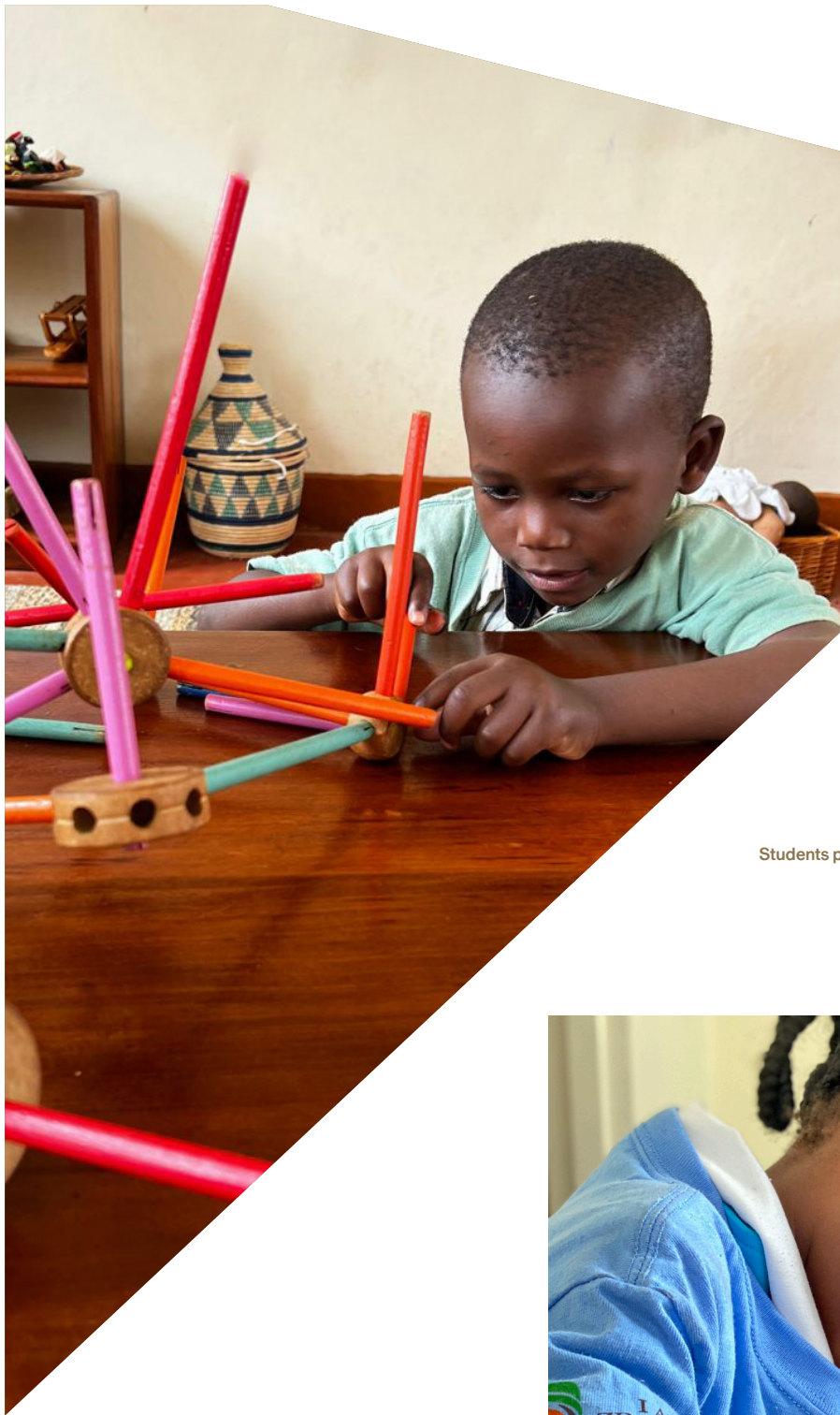


Africa
Mumoshosho, the Democratic Republic of Congo

Nest Congo—a preschool program for children ages 4 through 6 who are experiencing extreme poverty and food insecurity. As part of the Congo Peace School, Nest Global’s classroom is run by nine teachers, and serves 84 children daily. Nest Global provides a food program for students to take food home to their families, ensuring that they have multiple healthy meals at school and at home.

Harare, Zimbabwe

Nest Zimbabwe—an education program that serves 60 preschool-aged children daily and is run by four teachers. Many of the children experience food insecurity, political violence, and unsafe living environments. Nest Global offers mental health support through healing practices, dance therapy, and play.



Students play at Nest Zimbabwe, 2021.



PLAY TO LEARN

Evelyn Jean-Louis

Imagine you are in a preschool classroom. The teacher asks you to close your eyes and take deep breaths. You feel the ground beneath as you breathe out. Excited to learn and connect with friends, you open your eyes.

Will you play with me, friend?

Please open notes on your phone or whatever you have to jot down a few words. Write down your name.

Hello _____, it is nice to meet you.
name

As you learn how Art + Practice’s collaboration with Nest Global has evolved to focus on the nonprofit’s Nests in The Democratic Republic of the Congo (DRC) and Zimbabwe, you will notice some missing words; jot them down. If you wrote down your name above, you’ve already gotten the hang of this.

Research shows that ninety percent of human brain development happens in the first five years of life.

_____ is a transformative tool that allows the
adjective

practice of cognitive, social, physical, and emotional skills. Trauma exposure during this critical development stage affects our mental, physical, and social health well into adulthood, which is why Nest Global takes play seriously.

Around the world, Nest Global provides safe play environments conceived as Nests to support children experiencing traumatic hardships. Nests are embedded within local organizations in communities where there is a dire need for the education of preschool children.

Thanks _____ funding from A+P and other
preposition

partners, Nest Global will continue providing ongoing training for classroom teachers, along with furnishings, materials, and support to Nest Congo and Nest Zimbabwe from 2025 to 2027.

On a recent visit to Los Angeles, Amani Matabaro Tom, founder of Congo Peace School, met with me (Jean-Louis), Art + Practice, Action Kivu, and Nest Global to discuss his program. Here, Matabaro Tom contextualizes Congo Peace School’s educational work and illuminates why Nest Global’s mission is crucial in providing direct support to children and families living in the DRC and Zimbabwe. With his permission, I recorded our conversation. This recording has been edited for length and clarity.

Are you still playing, by the way?

Amani Mataboro Tom: “The Congo is a country full of paradoxes, rich in natural resources, but as rich in sad stories and dramatic experiences from the colonial period.” Recounting King Leopold II’s brutal reign of Congo from 1885 to 1908, Amani explains that, following the invention of the inflatable tire, in order to meet the global demand for rubber Leopold’s army forced entire villages to harvest the sap-like substance under inhumane conditions.

Matabaro Tom believes that a disregard for African lives is why the exploitation of Congo’s resources continues today. He explained, “If you want to see modern-day slavery, come to Congo. You will see forced child labor in the mining industry.”

Congo is abundant in tin, tungsten, tantalum, and gold (3TG), the minerals that fuel the green energy revolution and our smartphones. Global market demand for these minerals creates conflict over who controls them. Attempts by numerous regulatory bodies to exclude minerals supplied by armed groups have been largely unsuccessful and sometimes even detrimental to local artisanal miners.

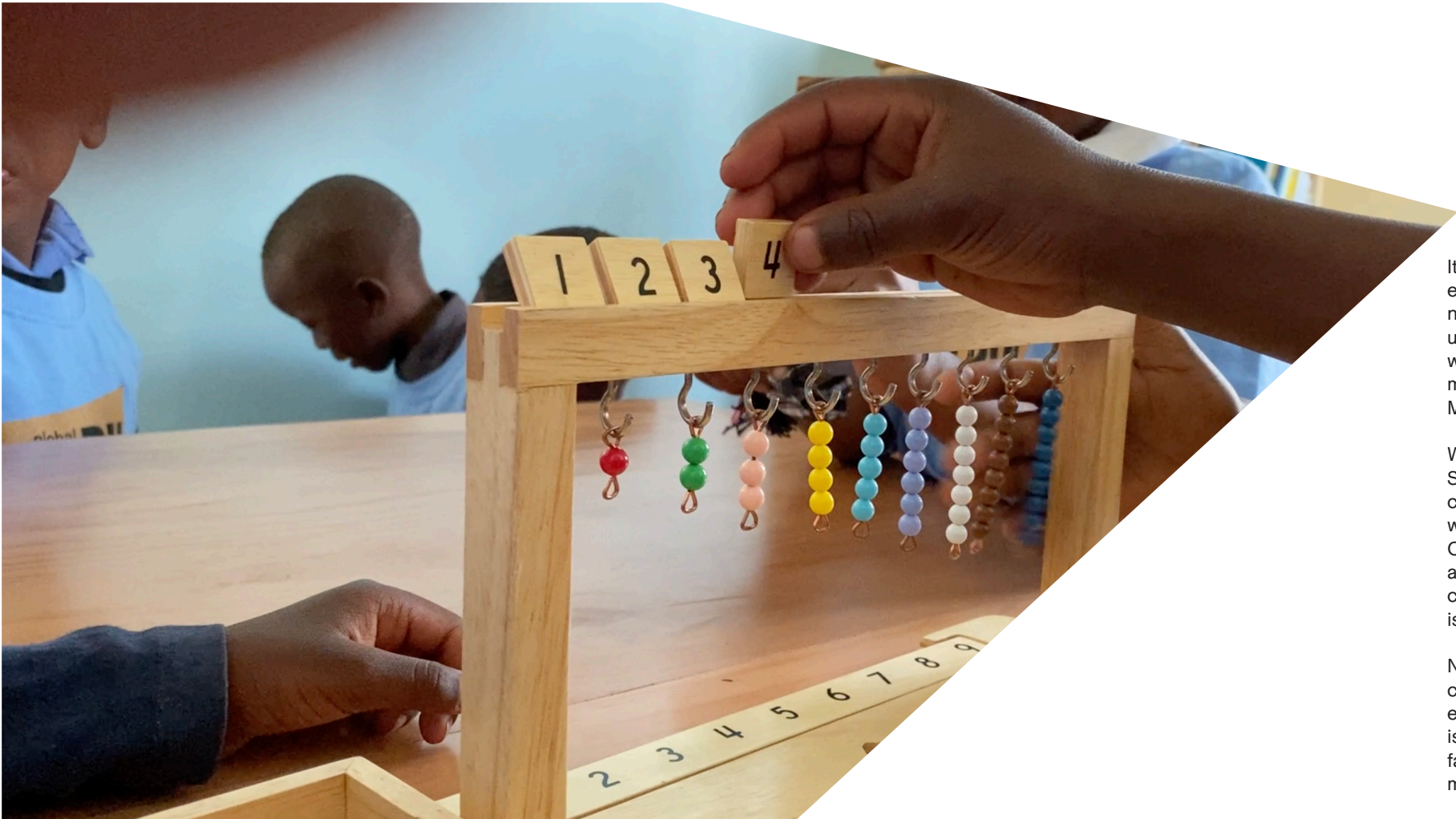
Recently, DRC publicly addressed concerns over the practices of multinational corporations operating in the country, emphasizing issues related to supply chain transparency and corporate accountability. The DRC government has sought detailed answers from these companies regarding their sourcing of conflict minerals. This move underscores the country's urgent need to address the exploitation and displacement of thousands of its citizens, despite being a major global supplier of essential minerals.



A student at Nest Congo, 2020.



A student and teacher playing at Nest Congo, 2019.



It is a sentiment shared by Matabaro Tom, who exasperatedly issued this plea, “I think a campaign we need as a Congolese people is to ask the world to stop using technology. Getting rid of our phones will stop the war in my country. All of the fighting is to control these minerals. It is killing children, killing everybody,” said Matabaro Tom.

When Matabaro Tom talks about The Congo Peace School and Nest Congo, he exudes hope. Many of the children they serve are either orphans or left unattended while their parents struggle to provide for them. “Nest Congo is a unique program in the region. I’ve never seen a high-quality program for underserved children in my country, especially in a rural area. It is equity in practice. It is not just words,” said Matabaro Tom.

Nests are indeed unique to each location. Families and communities are viewed as resourceful and resilient experts who know what they need to thrive. Each Nest is designed to be responsive to local conditions and its family’s desires. But that’s not quite what Matabaro Tom meant by unique.

“We see a big difference when you look at the children who’ve gone to Nest Congo and then go to the elementary school compared to those who come straight from the community. The difference is in critical thinking, curiosity, love for education, and team building. The Nest students do things together. The older kids want to return to preschool to learn that way of being!”

Nest Global’s teachers are trained to view each child as competent and having important ideas, theories, and passions. When caregivers see children this way, _____ becomes an enriching exchange that

verb

meets both educational goals and a child’s need to express _____ discover themselves in relation

conjunction

to their community. This positive climate helps children _____ from trauma. The confidence from testing

verb

their theories and negotiating with their peers restores hope and instills in them the agency to affect their lives well into adulthood.

Matabaro Tom ends our gathering by reflecting on the colonial legacy of education, “We spent all our time memorizing things we will never see in our lives instead of focusing on how we can use what is around us for the solutions to our problems. I’ve learned a lot by letting the children question what is around them as opposed to filling their heads with facts.”

He hopes the children graduating from The Congo Peace School will become peace ambassadors and engaged citizens.

As I leave our meeting, I catch the reflection of a self-professed environmentalist and child advocate. My image looks distorted in the window of my electric-hybrid car. With my cell phone and computer in hand, I own more than my fair share of the technology that fuels the conflict in Congo.

Yet, I am oddly hopeful.

I hope that by learning about the impact of Nest Global’s work, you will share it with others, so that children like Moses, an orphan Matabaro Tom mentioned during our meeting, would benefit from the stability and safety of the school. Moses suffered so many losses during his early life that it took him time to trust that space was guaranteed for him at the Nest each day. It took over a year for him to laugh and freely express joy. I imagine that Moses, a future peace ambassador empowered to speak about his community’s needs, will have unique ideas and insights to share.

The words I added were Evelyn Playing to Learn and Heal. I hope you played and learned, and find bridges that align your values with your actions.

Students play at Nest Zimbabwe, 2021.





Students play at Nest Zimbabwe, 2021.



Teachers read to students at Nest Congo, 2019.



Students playing at Nest Congo, 2019.



Students sit outside of Nest Zimbabwe, 2021.



Right: Students Stroud School, West Zimbabwe

Fostering Possibilities

Winning is a habit built through consistency over time. Success comes from individual initiative, supported by those who guide you. At Art + Practice, we collaborate with First Place for Youth to ensure that our foster youth succeed, as their success is our success.

For eight years, we have worked hand-in-hand with First Place to design programmatic initiatives that provide mentorship, employment, and funding opportunities for foster youth enrolled in First Place's program. The organization also occupies space on our campus, allowing them to be in direct contact with our local foster youth to provide housing, education, and employment services. Our work supports their mission, helping to enrich their innovative My First Place program, and supplements programmatic costs to help counter the rising costs of the Los Angeles housing market. Our role is designed in support of their work within the context of South Los Angeles.

FOSTER YOUTH PROGRAMS





Art + Practice organized a series of roundtable discussions with First Place for Youth in 2024 that cultivated space for First Place's foster youth to connect with empowered individuals who come from similar backgrounds. We welcomed Gavin Mathieu, creative director and founder of Supervsn, a local streetwear brand; artist and A+P co-founder Mark Bradford; and educators from Universal College of Beauty in Leimert Park. Each conversation was unique to the speaker's experience, but they were collectively motivated to discuss their own setbacks in pursuing their professional dreams, while exploring how they confronted those obstacles through hard work and self-acceptance.

These intimate conversations are critical in helping shape First Place's young adults' perspectives of what success can look like, and guiding them to build a roadmap for navigating their own life and career journeys.

DISCUSSIONS IN THE ROUND



Supervsn founder Gavin Mathieu during a roundtable discussion. March 20, 2024.



A roundtable discussion with Universal College of Beauty. October 17, 2024.







A+P SCHOLARS PROGRAM

Investing in pathways to success

First Place for Youth participants attend the A+P Scholars Luncheon. January 26, 2024.

FOSTER YOUTH PROGRAMS



Our foster youth are resilient, ambitious, and full of potential. They have big dreams for their education and careers, and are determined to overcome any obstacles in their path. College tuition, transportation, child care fees, and school supply expenses are just a few of the overlapping barriers our local foster youth face in pursuing their education and employment goals—a reality that can impact our brightest young people as they pursue their dreams. To support these aspiring young adults, Art + Practice has partnered with First Place for Youth to fund the A+P Scholars Program.

This innovative program recognizes the singular talents and aspirations of each young person enrolled in First Place's program. It provides tailored financial support to help them pursue their individual goals, whether that's attending college, purchasing a laptop or cosmetology school supplies, learning a trade, or covering study abroad fees. By addressing specific needs like tuition, transportation, child care, or school supplies, we are removing barriers and opening doors to opportunity. In just five years, the A+P Scholars Program has awarded over 140 individualized scholarships, each one as unique as the young adult it supports.



Above: A+P Scholars pin.

Right: A+P Scholar Myh'Keith talks about his experience receiving the A+P Scholarship. January 26, 2024.



A+P staff. January 26, 2024.



A+P Scholar and her toddler. January 26, 2024.

First Place for Youth staff. January 26, 2024.



A+P Scholars Luncheon. January 26, 2024.



OUT IN THE FIELD

Exploring Career and Education Opportunities in Los Angeles

Exposure is a key element to the success of Art + Practice's foster youth program. We design programs that welcome First Place for Youth's young adults to step outside their comfort zone and learn more about a myriad of jobs and educational opportunities available to them. Part of that exposure happens on our campus through our roundtable discussions and internship programs, but we also recognize that it is important to go beyond Leimert Park to visit businesses and schools in greater Los Angeles.

This year, A+P learned about the creative side of the tech industry through its visit to Adobe Systems Inc. in Santa Monica. First Place's foster youth toured Adobe's facility, and participated in a speed networking event with Adobe's Black Enterprise Network members. Adobe's staff gave great insight into what it is like working for the tech giant, and what educational steps they took to make it happen.

Our next offsite visit was to Cal State Dominguez Hills and Cal State Los Angeles. Many of the young adults enrolling in First Place's program have plans to attend a four-year university, and touring local college campuses helps them to narrow down their choices. Attending higher-education can be demanding, and we want to provide First Place's young adults with the resources they need to succeed. In addition to touring college campuses, we also gave them an opportunity to connect them with the Guardian Scholars Program—a dedicated university program that connects former foster youth with a plethora of resources and community support.

Right: First Place for Youth participants tour Cal State Dominguez Hills. August 8, 2024

Opposite: First Place for Youth participants tour Cal State Los Angeles. August 8, 2024.





First Place for Youth participants tour Cal State Dominguez Hills. August 8, 2024.



Right and Opposite (Above): First Place for Youth participants tour Adobe Inc. May 16, 2024.



First Place for Youth participants tour Cal State Los Angeles. August 8, 2024.



...part of her...
...before at peace...
...about "in" prison...
...I think Affair...
...actually. Maybe because...
...She was playing...
...at peace, in...
...aggressive shared up...
...in her home...
...One of the women I...
...she doesn't feel totally...
...time. And I felt that...
...aggressive might not...
...from aggressive and...
...is true regarding from...
...just not at peace. Ever...
...Another woman I talk...
...comfortable at her...
...to her. It's something...
...never who I know...
...on the couch. And...
...redirection of me to...
...in the mi. of an...
...in the mi. of an...

SHADOWING AT A+P





A+P Programs and Visitor Experience Apprentice Kyan. September 18, 2023.



A+P hosts a job and resource fair. August 18, 2024.

Art + Practice hosts a paid job shadowing internship program for First Place for Youth's foster youth. Over the course of three weeks, the program exposes First Place's young adults to a wide range of exhibitions and administrative work on A+P's campus. In 2024, we welcomed three cohorts of apprentices, including Daniela, an art major studying at the University of California Los Angeles. Daniela worked with our exhibitions team to install *Tatyana Fazlalizadeh: Finding Soft Ground*, researched the artist on view, and participated in a graphic design training. Her hard work paid off, and following her apprenticeship, Daniela landed a job at the Fowler Museum.

As part of our program, apprentices also visit local museums and galleries to further their exposure to the art world. They meet with skilled professionals who share their experiences working in education, sales, communication, and curation. The 2024 apprentices visited the California African American Museum, Hauser & Wirth, and Vielmetter Los Angeles. The opportunity to visit these cultural hubs helped to shape their understanding of the art world, and exposed them to the many employment opportunities available in museums and galleries.

(Left to Right) A+P Gallery Experience Coordinator and Assistant Registrar Leah Moment and A+P Visitor Experience and Programs Apprentice Daniela. April 4, 2024.



(Left to Right): A+P Foster Youth Programs Liaison and Gallery Supervisor Paul Mate and A+P Visitor Experience and Programs Apprentice Crystal. June 24, 2024.

Beyond our apprenticeship program, we host a job and resource fair. This day welcomes local educators and employers to our campus to connect with First Place's young adults. The 2024 job and resource fair included a diverse range of participants from LAUSD and Cal State Dominguez Hills to Destination Crenshaw and Acumen Fine Art Logistics. We also organized a marketing workshop with a headshot station for First Place's young adults to update their portraits for their resumés and LinkedIn profiles.



“I loved my experience and time spent with Art + Practice. It opened my eyes to the world of art, causing me to not only appreciate it but also fuel my creativity. One of my biggest takeaways from the experience was learning how to analyze art and look for alternative perspectives. Seeking new perspectives in life has helped my personal relationships, computer-coding projects, and even fashion.”

— Myh'Keith, A+P Visitor Experience and Programs Apprentice

“Art + Practice did a wonderful job teaching me how to install an exhibition. I learned how things work. I am grateful for A+P and its persistence in helping young adults. It was the best first internship.”

—Daniela, A+P Visitor Experience and Programs Apprentice

First Place for Youth participants attend a workshop during the job and resource fair. August 18, 2024.



Museum-in-Residence at Art + Practice

Art + Practice makes world class contemporary art accessible to South Los Angeles by working side by side with the California African American Museum. Through intentional planning and execution, this museum-in-residence has produced seven exhibitions since 2022. CAAM's mission of researching, collecting, preserving, and interpreting the history, art, and culture of African Americans guides our exhibitions and programs. Our collective and mutually informed work is grounded in celebrating a racially specific institution in a historically Black neighborhood.

Our collaboration with CAAM models different ways of how we can support our artistic and local community through creative expression. This year taught us what it means to get back to our roots by way of ancestry in *Bahia Reverb: Artists and Place*, deepened our understanding of protection for Black femmes in *Tatyana Fazlalizadeh: Finding Soft Ground*, and shifted our mindset toward a "kosmic future" in *KAOS Theory: The Afrokosmic Media Arts of Ben Caldwell*. This work is made possible by the artists, program participants, and visitors who joined us on our journey.

ART ON VIEW



Residencies are an important resource for artists to explore site-oriented practices and experience particular places and cultures firsthand. *Bahia Reverb: Artists and Place* presents the work of ten contemporary artists—Sandra Brewster, Gerald Cyrus, Rik Freeman, Juan Erman Gonzalez, Mark Steven Greenfield, Karen Hampton, Germaine Ingram, Francis Tre Lawrence, Precious Lovell, and Tim Whiten—all from North America and of African descent, who were fellows at the Sacatar Institute in northeast Brazil.

Located on Itaparica Island across from Salvador, the state capital of Bahia, the Sacatar Institute invites artists to learn more about the geography and history of the region. Artists receive unstructured time and space during their residency to develop new work in the context of Bahia's rich culture, as the historical first point of entry of enslaved Africans into the Americas and the center for Afro-Brazilian culture to this day. The Institute also provides important resources to the local community through engagements with schools, museums, and cultural organizations.

Bahia Reverb features artworks in a range of media initiated either before, during, or after their respective residencies at the Sacatar Institute since its inception in 2001. Focusing on each artist's process, the exhibition reflects on how these experiences shaped their visions and impacted their practice as they engaged in myriad

ways with the cultural power of Bahia. For some artists, their time in the region represented an encounter with their Black ancestors and African roots. Others found home, a feeling of belonging, or an unknown and forgotten spiritual part of themselves.

Though the artists' backgrounds and approaches vary, many overlapping concepts and narratives reappear throughout the exhibition. Collectively the artworks illustrate questions of Afro-Brazilian histories and respond to the legacies of African colonialism and diaspora, dealing with issues of displacement, forced migration, environmental justice, and inequality. At the same time, they celebrate cultural traditions, faith, spirituality, and the accomplishments of a common African lineage, highlighting personal, forgotten, marginalized, or discarded histories. Through storytelling, mythology, and memory, the artists play with notions of fact and fiction, the familiar and the unknown, the visible and invisible, questioning how history is told, who claims the authority to tell it, and how it endures over time.

Bahia Reverb: Artists and Place is organized by the California African American Museum and Art + Practice. The exhibition is curated by independent curator, artist, and writer Bia Gayotto. CAAM at A+P is a five-year collaboration.

BAHIA REVERB: ARTISTS AND PLACE

Bia Gayotto

Visitors attend an exhibition opening for *Bahia Reverb: Artists and Place*. September 16, 2023.





Installation view of *Bahia Reverb: Artists and Place*. September 16, 2023–March 2, 2024.



Above and Left: Visitors attend an exhibition opening for *Bahia Reverb: Artists and Place*. September 16, 2023.



Gerald Cyrus, *Itaparica, Brazil/Camden, NJ* (detail), 2001-2019. Gelatin silver prints. 16 x 20 in. Courtesy the artist.



Visitors attend an exhibition opening for *Bahia Reverb: Artists and Place*. September 16, 2023.



I believe in living.
I believe in the spectrum
I believe in sunshine.
—Assata Shakur, *Affirmation*

In *Finding Soft Ground*, Brooklyn-based interdisciplinary artist Tatyana Fazlalizadeh examines the conditions, precarity, and imaginative determination of safety for Black women.

Utilizing the three galleries of Art + Practice, Fazlalizadeh transforms each space into distinct installations examining the street, the home, and the natural world in relation to terror and refuge. The works in *Finding Soft Ground*—wheat-pasted prints, oil paintings, graphite drawings, a film, and site-specific materials—are grounded in Fazlalizadeh's Black feminist theory and social practice, which considers Black image-making as a site of protest, contestation, affirmation, and possibility.

In the spring of 2023, the artist spent a month living in Los Angeles and engaging in conversations about the notion of safety with Black women from and based in the city. Those dialogues led to a series of wheat-pasted portraits on view at the California African American Museum that became the basis for the exhibition's built environments. The exterior-facing window gallery confronts passersby with its hard materials—brick, wood, mirrored surfaces, and vinyl text—naming those who observe, perpetuate,

and fall victim to *misogynoir*, a combined force of anti-Black racism and prejudice directed toward Black women. Meanwhile, the front gallery offers domestic space as a site of respite and family with its abundant archival photographs, drawings, and scenes of repose. The back gallery stages Fazlalizadeh's single-channel film, *Natural Reprieve* (2024), among sand, images of the night sky, and a bench for seating. With each installation, Fazlalizadeh positions the audience within a discursive space cultivated in community with other Black women, wherein the violence of the world does not negate the willed creation of peace.

Finding Soft Ground is curated by Essence Harden and presented at Art + Practice as part of CAAM at A+P, a five-year collaboration.

TATYANA FAZLALIZADEH:

Essence Harden

FINDING SOFT GROUND

Installation view of Tatyana Fazlalizadeh: *Finding Soft Ground*.
April 16–August 10, 2024.







Visitors attend an exhibition opening for *Tatyana Fazlalizadeh: Finding Soft Ground*. April 16, 2024.



Above and Right: Installation view of *Tatyana Fazlalizadeh: Finding Soft Ground*. April 16–August 10, 2024.



A visitor visits *Tatyana Fazlalizadeh: Finding Soft Ground*. April 6, 2024.

bell hooks wrote that the homeplace is "having access to private space where we do not directly encounter white racist aggression." I feel that. Walking into my home and closing the door behind me feels like closing the door to all the violent bullshit outside. "the warmth and comfort of shelter, the feeling of our bodies, the nurturing of our souls." But, sometimes I think about Korrigan Chaires, and how white racist aggression showed up at her door and busted it down. And before they came in, she recorded herself saying "I'm at peace, I'm in my home." I think ^{about} Atonia Jefferson. I think about her a lot actually. Maybe because her name is similar to mine. She was playin' video games with her nephew, at peace, in her home, when white racist aggression showed up. Breonna was at peace, in her home.

One of the women I interviewed in LA said that she doesn't feel totally safe anywhere, at any time. And I felt that. Even at home, my own aggressions might appear and I'm looking for safety from depression and self-negativity. Where is there reprieve from that? Sometimes, you just not at peace. Even at home.

Another woman I talked to said she was most comfortable at her best friend's house. I feel the same. It's something about going to somebody's house who I know loves me. And just laying on the couch, under a blanket. Without any expectation of me to perform the way the world requires me to. I'm grateful for that.



Coordinates 34.0045, -118.3308¹

Meet Ben Caldwell. The dreamer from the desert who spent his youth gazing at the sky and watching his grandfather project films at a local movie theater. The young artist and soldier in Vietnam that shed his gun for a camera. The student who came of age within the LA Rebellion film movement of the 1960s to 1980s and who envisioned cinema as an instrument that could heal and emancipate. The community-minded filmmaker, educator, and cultural producer who in 1984 opened KAOS Network, the intergenerational media arts hub that has helped steward Leimert Park Village's traditions of Black artistry, fellowship, and love.

Inspired by the award-winning book *KAOS Theory: The Afrokosmic Ark of Ben Caldwell*, this retrospective multimedia exhibition celebrates Caldwell's archive and the vibrant creative life and communities of KAOS Network. Journey across time, geography, history, and memory with Caldwell's varied practices of photography, film, video, music, performance, community-based design, and interactive media. Open up your spirit on this fantastic voyage into the lifeworlds of KAOS.

¹ These coordinates correspond to the mapped location of KAOS Network in Leimert Park.

KAOS Theory: The Afrokosmic Media Arts of Ben Caldwell is curated by Jheanelle Brown, independent curator, writer, and faculty of film/video at California Institute of the Arts, and Robeson Taj Frazier, author, producer, and professor of communication at the University of Southern California. This exhibition is co-presented by the California African American Museum and Art + Practice as part of CAAM at A+P, a five-year collaboration.

KAOS THEORY:

THE AFROKOSMIC MEDIA ARTS OF BEN CALDWELL

Jheanelle Brown and Robeson Taj Frazier

Installation view of *KAOS Theory: The Afrokosmic Media Arts of Ben Caldwell*. October 12, 2024–March 8, 2025.





Installation view of *KAOS Theory: The Afrokosmic Media Arts of Ben Caldwell*. October 12, 2024–March 8, 2025.



A visitor views an *Interview with Ben Caldwell* (c. 1979). October 15, 2024.



Visitors attend an exhibition opening for *KAOS Theory: The Afrokosmic Media Arts of Ben Caldwell*. October 15, 2024.



Installation view of *KAOS Theory: The Afrokosmic Media Arts of Ben Caldwell*. October 12, 2024–March 8, 2025.





INTEGRATED LEARNING

Our learning programs bring communities together at Art + Practice. Organized alongside our exhibitions, these participatory programs give South Los Angeles an opportunity to connect with contemporary art and engage in public dialogues with their peers.

Taking the form of artist talks, curatorial walkthroughs, workshops, auxiliary performances, educational tours, reading sessions, and peer groups, our public programs welcome people of all ages, backgrounds, and interests to our Leimert Park campus.

Organized in collaboration with the California African American Museum and taking place in both our public programs and exhibitions spaces, these offerings create a safe space for visitors to learn and be exposed to the ideas cultivated by A+P’s artist-collaborators. Art has the power to influence positive change, introduce historical clarity, and shape the narratives of our time—potential we believe is made possible through exposure, connection, and an open, welcoming dialogue.

Students from Pasadena High School attend an education tour of *Tatyana Fazlalizadeh: Finding Soft Ground*. April 24, 2024.



Viver Brasil performs *Rezas e Folhas*. December 12, 2024.





A+P Gallery Experience Coordinator and Assistant Registrar
Leah Moment leads a tour of *Tatyana Fazlizada: Finding Soft Ground*.
August 2, 2024.



(Left to Right): Curator Essence Harden in conversation with artist
Tatyana Fazlizada. April 6, 2024.



Children participate in a zine-making workshop with artist Grace Warren
on Dr. Martin Luther King Jr. Day. January 15, 2024.



A visitor attends Reading Group: *Finding Soft Ground*. June 18, 2024.



Curator Essence Harden leads a tour of *Tatyana Fazlalizadeh: Finding Soft Ground*. May 15, 2024.



Visitors attend serpentwithfeet performance. June 18, 2024.

Opposite: *KAOS Theory: The Afrokosmic Media Arts* of Ben Caldwell exhibition curators Jheannele Brown and Robeson Taj Frazier in conversation. October 12, 2024.



Opposite and Above: Hollywatts Posse performance.
November 6, 2024.

Right: *KAOS Theory: The Afrocosmic Media Arts of Ben Caldwell*
exhibition curators Jheanelle Brown and Robeson Taj Frazier pose for
a photo with program attendees. October 12, 2024.



Ball holes note that the homoplace is "having access to private space where we do not directly encounter white racist aggression." I feel that. Walking into my home and closing the door behind me feels like closing the door to all the violent bullshit. The warmth and comfort of shelter, the feeling of our bodies, the nurturing of our souls. But, sometimes I think about Koryn's chains, and how white racist aggression showed up at her door and pushed it down. And before they came in, she recorded herself saying "I'm at peace, I'm in my home." I think Huma Jefferson. I think about her and actually, maybe because her name is similar to mine. She was playing video games with her nephew, at peace, in her home, when the aggression showed up. Breonna was in her home.

One of the women I interviewed in LA said she doesn't feel totally safe anywhere, at any time and I felt that. Even at home, my own aggression might appear and I'm looking for safety from depression and self-harm. Where is true reprieve from that? Sometimes, you just rest at peace. Even at home.

Another woman I talked to said she was most comfortable at her best friend's house. I feel the same. It's something about going to somebody's house who I know loves me and just trying to make a blanket. Without all that pressure to perform the way they want me to, I'm grateful for that.



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Contributors

Jheanelle Brown is a film curator/programmer, educator, and arts administrator based in Los Angeles whose curatorial practice creates frameworks to explore the boundlessness of Black life in experimental and non-fiction film and video. She is interested in the space between fugitivity and futurity and elevating an ethic of care, with special interest in the sonic in film, political film and media, and Caribbean film/video. Brown is a board member and a programmer for Los Angeles Filmforum. She is faculty at California Institute of the Arts and curator of the Film at REDCAT series. At this moment, she is dreaming about cosmic marronage whilst trying to remember her terrestrial obligations.

Robeson Taj Frazier is a writer, University of Southern California associate professor, arts and humanities curator, and Emmy and Los Angeles Press Club-nominated producer of docuseries and documentary film. He is the host/producer of two PBS productions (the award-winning *Hip Hop and the Metaverse and Outside the Lyrics*), and the author of *The East is Black: Cold War China in the Black Radical Imagination* (2014), and the award-winning New Yorker magazine favorite, *KAOS Theory: The Afrokosmic Ark of Ben Caldwell* (2023). He is also the executive director of USC's Institute for Diversity and Empowerment at Annenberg (IDEA), a media, arts, and culture-driven center that facilitates interdisciplinary education, research, programming, and cultural productions.

Bia Gayotto is a multimedia artist and curator whose interdisciplinary practice includes photography, video installations and books, combining elements of documentation, fieldwork, performance, and collaboration. Her interest lies in producing “place-based” projects that examine ideas of connectivity through the relationships among people and their environment. She obtained an MFA from the University of California, Los Angeles in 1996, and her work has been featured in numerous exhibitions nationally and

internationally. She received many awards and artist residencies worldwide, and her work belongs to private and public collections. Gayotto's curatorial practice is an extension of her own artistic research.

Essence Harden is the co-curator of Made in LA, 2025, curator of Frieze LA, Focus 2024 and 2025. Harden has curated exhibitions at the California African American Museum, The Orange County Museum of Art, Art + Practice, Los Angeles Contemporary Exhibitions, Museum of the African Diaspora, Human Resources (Los Angeles), and Oakland Museum of California, amongst others.

Harden is a contributor to New York Times Magazine (2024), The Los Angeles Times Magazine: Image, SSENSE, Art21, Contemporary Art Review LA, Artsy, LALA, Cultured Magazine, Performa Magazine, and SFAQ: International Arts and Culture and has written catalog entries for *California Biennial: Pacific Gold; Made in LA: Acts of Living; Prospect 5: Yesterday we said tomorrow; Brave New Worlds: Exploration of Space: Palm Springs Art Museum*; and *What Needs to Be Said: Hallie Ford Fellows Exhibition*. Harden has also served as an art consultant for film and television.

Harden is a 2018 recipient of The Creative Capital, Andy Warhol Foundation Arts Writers Grant, and a 2020 Annenberg Innovation Lab Civic Media Fellow. Harden is the former Visual Arts Curator at the California African American Museum.

Evelyn Jean-Louis was born in Seychelles (a small African island in the Indian Ocean) but raised in England (a bigger Island with much more power and influence). She lives in Los Angeles, where she studied literature and film. Her *small Island bravado* is bolstered by a healthy dose of white privilege. She is a producer and content developer whose writing explores class, race, and culture contradictions with a healthy dose of dry humor.

NOR RESEARCH STUDIO is a design research studio founded by Wyatt Coday and Evan Kleekamp. The studio develops didactic media, exhibitions, publications, and other forms of intellectual property for artists, nonprofits, and creative businesses.

Halline Overby is a visual creative focused on preserving people, places, and spaces from the perspective of Black, Indigenous, and Persons of Color. Born in Los Angeles, Halline uses his camera as a tool to preserve, present and document his surroundings with respect and graciousness, highlighting the elements that are underrepresented and may often go unnoticed. With over ten years of experience, Halline will continue to fulfill his mission of communal documentation and elevation through art, creativity, and photography.

Polymode is a bi-coastal, queer, and minority-owned graphic design studio leading the edge of design with thought-provoking work for clients across the cultural sphere. We collaborate with innovative businesses, community-based organizations, and those shifting the world through social justice. By advocating for clear and transparent structures of communication, compensation, and relationships, Polymode creates a radical approach to design where the product emerges from a process of mutual respect and enjoyment.

PHOTO CREDITS

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Artworks Pictured

Ben Caldwell, b. Santa Fe, NM, *Hip Hop Habana*, 2006 (p. 125), *I—Fresh Express*, 1987 (p. 127), *I & I: The Wind of Change*, 1977 (p. 124), *KAOS Network Window Art*, date unknown (p. 123), *Leimert Park Phone Booth*, 2013 (p. 123), *People in the Park*, date unknown (pp. 126–127), *Photograph from Vietnam*, 1967–1968 (p. 126), *Self Portrait, AMKA Series*, 1969 (pp. 126–127), *The View* (UCLA student cable program), *Interview with Ben Caldwell*, c. 1979 (pp. 124–125)

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Tatyana Fazlalizadeh, b. Oklahoma City, OK, *Adrift*, 2023 (p. 9, p. 118); *Alea Drawing*, 2023 (p. 9, 118); *Emma and Ashley*, 2023 (p. 9, 118); *Family portrait*, 2022 (p. 9, 118); *Gwen and Her Grandbaby*, 2022 (p. 118, 135); *Kari*, 2023 (p. 9, 118); *Kelly*, 2024 (p. 97, 132, 139); *Natural Reprieve*, 2024 (pp. 116–117, 129); *Self Portrait on Bed*, 2022 (p. 119, 139); *Tanya, alone*, 2020 (p. 9, 118); *Untitled*, 2024 (p. 115, 121, 132, 135, 139); *Zora on Wall*, 2010 (p. 118)

Rik Freeman, b. Athens, GA, *A Liberdade de Maria Felipa*, 2012 (p. 16, 110–111, 112–113)

Juan Erman Gonzalez, b. Guanabo, La Habana, Cuba, *A la Rueda, Rueda*, 2019 (p. 106, 110–111), *I am that I am*, 2013 (p. 108), *The Last Mile*, 2004 (p. 106, 108)

Mark Steven Greenfield, b. Los Angeles, CA, *Lyá Nasso*, 2023 (p. 16, 112), *Rosa Maria Egipcíaca da Vera Cruz*, 2022 (p. 16, 111, 112), *Xica Da Silva*, 2021 (p. 16, 111, 112), *Zumbi*, 2021 (p. 16, 111, 112)

Karen Hampton, b. Los Angeles, CA, *Looking for God*, 2016 (p. 98, 107, 110), *Quest for Angels*, 2017 (p. 110), *Shape Shifter*, 2016 (p. 98, 110–111)

Precious Lovell, b. Pilot Mountain, NC, *Carlotta (Cuba)*, 2010 (pp. 112–113), *Harriet Tubman (USA)*, 2009 (p. 108, 112–113), *King Peggy (Ghana and USA)*, 2019 (pp. 112–113), *Maria Felipa de Oliveira (Brasil)*, 2017 (p. 108, 112–113), *Nana Peazant (Sea Islands—USA)*, 2020 (pp. 112–113), *Nanny of the Maroons (Jamaica)*, 2010 (pp. 112–113), *Negro Washerwoman (USA)*, 2016 (pp. 112–113), *Nzinga (Angola)*, 2010 (p. 105, 108, 111, 112–113), *Queen Mary (Former Danish Virgin Islands)*, 2009 (pp. 112–113), *Wangari Maathai (Kenya)*, 2012 (pp. 112–113), *Warrior Women of the African Diaspora*, 2009–2020 (pp. 112–113), *Yaa Asentawaa (Ghana)*, 2009 (p. 111, 112–113), *Zeferina (Brasil)*, 2010 (pp. 112–113)

Ramsess, b. Los Angeles, CA, *Nipsey Hussell Community Quilt*, 2019 (pp. 78–79)

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Students playing at Nest Zimbabwe, 2021. **(Cover, pp. 74–75)**; A student poses for his portrait at The Congo Peace School with his class, 2019. **(pp. 2–3)**; A First Place for Youth participant attends a roundtable discussion with A+P co—founder Mark Bradford. May 8, 2024. **(p. 4)**; A family celebrates Juneteenth in Leimert Park. June 19, 2024. **(pp. 20–21)**; Leimert Park celebrates Juneteenth. June 19, 2024. **(pp. 26–27)**; It’s Bigger Than Us’ hosts a Back2School event in Leimert Park.

August 3, 2024. **(pp. 30–31)**; Art Deco property under construction. May 3, 2024. **(pp. 38–39)**; A student and his mother play at Nest Los Angeles. December 11, 2023 **(pp. 60–61)**; A+P and First Place for Youth participate in a roundtable discussion with Supervsn founder Gavin Mathieu. March 20, 2024. **(pp. 82–83)**; First Place for Youth participants and A+P Staff tour Cal State Los Angeles. August 8, 2024. **(pp. 94–95)**; A+P Programs and Visitor Experience Apprentice Daniela. April 4, 2024. **(pp. 96–97)**; Installation view of *Bahia Reverb: Artists and Place*. September 16, 2023–March 2, 2024. **(pp. 112–113)**; Installation view of *Tatyana Fazlalizadeh: Finding Soft Ground*. April 16–August 10, 2024. **(pp. 120–121)**; Installation view of *KAOS Theory: The Afrokosmic Media Arts of Ben Caldwell*. October 12, 2024–March 8, 2025. **(pp. 126–127)**; Visitors attend Reading Group: *Finding Soft Ground* with Reparations Club General Manager Tameka Blackshir. June 18, 2024. **(pp. 138–139)**

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