

Time is Running Out of Time: Experimental Film and Video from the L.A. Rebellion and Today

Hello from Art + Practice!

Thank you for scheduling your upcoming field trip to Art + Practice's exhibition space. A+P is excited to welcome your class for a self-guided tour of the exhibition titled *Time is Running Out of Time: Experimental Film and Video from the L.A. Rebellion and Today*.

In preparation for your visit, A+P suggests that you review the following gallery rules, general information about A+P's exhibition space and provided educational resources prior to your visit. This will ensure that you will be prepared to guide your students through the suggested activities. If you have any questions, please email A+P at education@artandpractice.org or call (323) 337-6887.

We look forward to welcoming your class to A+P soon.

Sincerely,

ART + PRACTICE

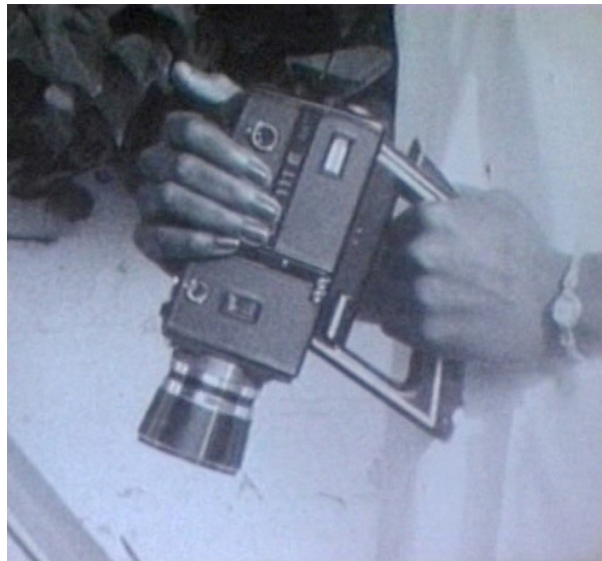
Teacher Resource Guide

ART + PRACTICE

Time is Running Out of Time: Experimental Film and Video from the L.A. Rebellion and Today

GALLERY RULES

1. No food or drink is allowed. If students bring their lunches, they can leave their food/drinks with A+P near the front gallery desk.
2. Only one student to use a set of headphones at a time.
3. Only one student to sit on the black cubes or bean bags at a time.
4. No running or skipping in the gallery.
5. Backpacks and large bags are not permitted in the gallery. Students can leave their belongings with A+P near the front gallery desk.
6. No pens are allowed. A+P will provide students with pencils for the tour.
7. No flash photography permitted.
8. Visitors should use inside voices while in the gallery.
9. Limited use of cell phones is requested.



Still from *Daydream Therapy* (1977) by Bernard Nicolas.

GENERAL INFORMATION

Duration

Self-guided tours typically range between 45 minutes-1 hour.

Group Size and Chaperones Count

Groups of 30 or less are highly encouraged. Adult to student ratio should be 1:10.

Teacher Resource Guide

This packet contains tools and activities for you to facilitate with your students during your visit to A+P. This packet is meant to integrate into your curriculum and incorporate the California State Content Standards.

Please follow the directions listed in this packet, and ask an A+P staff member if you have any questions before or during your visit. We'll be happy to help.

Student Handouts

This packet corresponds to a student handout, which A+P will have printed and ready for your students upon arrival to the exhibition space, along with clipboards and sharpened pencils.

Bathroom Code

A+P has women's and men's restrooms onsite. The code for entry is **52022**.

INCLUDED IN THIS PACKET

1. Tour Agenda
2. List of California State Content Standards applied to the tour's activities
3. Key Vocabulary
4. Exhibition description, general theme and film information
5. Tour and post-visit activities (1-4)
6. Select films' descriptions

TEACHER RESOURCE GUIDE: 3rd - 5th Grades

TOUR AGENDA

1. Review the gallery rules with students (page 02).
2. Introduce the key vocabulary words to the students and encourage them to utilize them during their activities (page 03).
3. Provide students with background information about the L.A. Rebellion and the artists in the exhibit (page 04).
4. Review activities in the student handout prior to watching the films. **Note:** the students will watch the films with a short intermission between films to answer the questions listed in their packet (pages 05 and 06).

CALIFORNIA STATE CONTENT STANDARDS

While carrying out the following activities in this packet, please keep in mind the following California State Content Standards (VAPA/ELA):

Visual and Performing Arts (VAPA)

Grade 3

4.1 Compare and contrast selected works of art and describe them, using appropriate vocabulary of art.

Grade 4

5.4 Read biographies and stories about artists and summarize the readings in short reports, telling how the artists mirrored or affected their time period or culture.

Common Core English Language Arts Content Standards (ELA)

Grade 3

CCSS.ELA-LITERACY.W.3.1.B
Provide reasons that support the opinion.

Grade 4

CCSS.ELA-LITERACY.W.4.1.B
Provide reasons that are supported by facts and details.

Grade 5

4.1 Identify how selected principles of design are used in a work of art and how they affect personal responses to and evaluation of the work of art.

Grade 5

CCSS.ELA-LITERACY.W.5.1.C
Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).

KEY VOCABULARY

Experimental Film - A mode of filmmaking that re-evaluates cinematic conventions and explores non-narrative forms and alternatives to traditional narratives or methods of filmmaking. Many experimental films, particularly early ones, relate to the arts in other disciplines such as painting, dance, literature and poetry.

Narrative - A spoken or written account of connected events; a story. Narratives typically have characters and a setting, as well as a narrator or person from whose point of view the story is told.

ABOUT THE EXHIBITION

Please read the following exhibition summary to the students:

About *Time is Running Out of Time: Experimental Film and Video from the L.A. Rebellion and Today*

Time is Running Out of Time: Experimental Film and Video from the L.A. Rebellion and Today presents early short works of Black filmmakers and video artists in Los Angeles. Central to the exhibition is a selection from the pioneering student work of the L.A. Rebellion, a group of Black diasporic film students who attended UCLA in the aftermath of the 1965 Watts Uprising. In dialogue with these films are works from following generations of filmmakers and artists that share qualities and concerns—both aesthetic and political—with the L.A. Rebellion. Across generations, themes include the robust representation of communities, families, and lineages and the complexities of identities informed by social and political realities.

Filmmakers and artists in the exhibition include 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.



Filmmakers Alile Sharon Larkin and Ben Caldwell. 27 February 2019. Photo by Lisandra Vazquez.

MORE ABOUT THE L.A. REBELLION

In the late 1960s and following the aftermath of the Watts Uprising, a group of African American students entered UCLA's School of Theater, Film and Television, as part of an Ethno-Communications initiative - an initiative which was designed for students to respond to communities of color. From that initiative and over two decades, emerged a group of students who are now referred to as the "L.A. Rebellion". Together, these students developed a unique cinematic voice, one that shed light on diasporic consciousness, collective memory, personal narratives, and positive characterization of Black men and women.

To learn more: cinema.ucla.edu/la-rebellion/story-la-rebellion

FILMS ON VIEW DURING VISIT

RUN TIME

<i>Naia</i> (2017) by Alima Lee	.....	6 mins 0 secs
<i>Your Children Come Back to You</i> (1979) by Alile Sharon Larkin	.....	29 mins 0 secs
<i>La Fleur Noire</i> (2017) by Alima Lee and Chris Bordenave	.....	5 mins 0 secs
<i>Portrait of My Mother</i> (2016) by Sophia Nahli Allison	.....	2 mins 14 secs

TOTAL RUN TIME: 42 mins 14 secs

TOTAL RUN TIME WITH ACTIVITIES: 62 mins 14 secs

GENERAL THEMES

- Family
- Politicization
- Diaspora
- Education within Black communities
- Black Femininity / Black Femme Identity
- Black Male Masculinity

BEFORE YOUR VISIT

Visit the following link to share a short video with your students prior to your visit to A+P. The short video will provide more context to the 1965 L.A. Uprising in Watts, Los Angeles.

youtu.be/SRDvY_anJdc

TEACHER RESOURCE GUIDE: 3rd - 5th Grades

ACTIVITY 01 | *Naia*

ACTIVITY 01: *Naia*

1. Introduce the film *Naia* (2017) by Alima Lee. Read the film's description on page 08 of this teacher resource guide.
2. Direct students to watch the film and consider the themes that emerge during their viewing.
3. Ask students to complete activity 01 on page 02 of their handouts. Students should write or draw what they saw, thought and wondered about watching the film. See below how the activity is designed (5 minutes for the activity):



Still from *Naia* (2017) by Alima Lee.

	Space to write	Space to draw.
I see	----- ----- -----	
I think	----- ----- -----	
I wonder	----- ----- -----	

ACTIVITY 02 | *Your Children Come Back To You*

Activity 02: *Your Children Come Back To You*

1. Introduce the film *Your Children Come Back to You* (1979) by Alile Sharon Larkin. Read the film's description on page 08 of this teacher resource guide.
2. Direct students to watch the film and continue considering the themes they encounter from their viewing.
3. Ask students to complete activity 03 on page 03 of their handouts. Students should circle words that represent the themes they encountered during their viewing of the film. Students should also write or draw in their responses to the listed questions. See below how the activity is designed (10 minutes for the activity):



Still from *Your Children Come Back To You* (1979) by Alile Sharon Larkin.

Family Trees	Flowers	Dad
Love	Doggies	
Grass	Grandpa	Community

What are some of the themes you identified while watching *Your Children Come Back to You*? Use the keywords in the word box (above) to write down the themes you noticed.

Write your own narrative! How would you tell your story?

Who are some important role models in your life? Tell us about them.

Space to draw.

TEACHER RESOURCE GUIDE: 3rd - 5th Grades

ACTIVITY 03 | *La Fleur Noire* & *Portrait of My Mother*

Activity 03: *La Fleur Noire* and *Portrait of My Mother*

1. Introduce the films *La Fleur Noire* (2014) by Alima Lee and Chris Bordenave and *Portrait of My Mother* (2016) by Sophia Nahli Allison. Read the films' descriptions on page 08 of this teacher resource guide.
2. Read the 'Did You Know' section (see below) to your students.

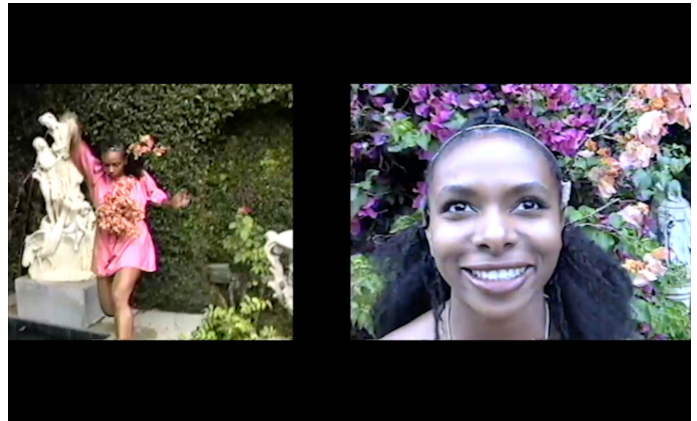
DID YOU KNOW?

Wearing leaves and flowers as headpieces has a rich history dating back to the ancient classical world? Today, we can find flowers and crowns at malls, swamp meets, spring festivals, etc.

Crowns are used to symbolize triumphs!

3. Direct students to watch the films.
4. Ask students to complete activity 03 on page 04 of their handouts. Students should either write or draw their responses to the listed questions. See below how the activity is designed (5 minutes for the activity):

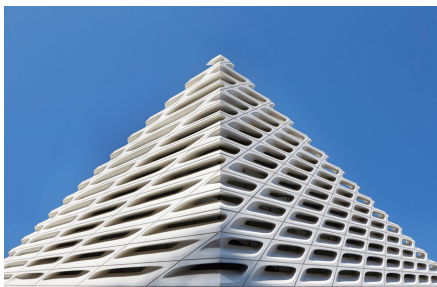
Space to write.	What are some ways you interact with nature? ----- ----- -----	Space to draw.
	What are some aspects of nature you enjoy the most? ----- ----- -----	



Still from *La Fleur Noire* (2014) by Alima Lee and Chris Bordenave.



Still from *Portrait of My Mother* (2016) by Sophia Nahil Allison.



LIKED WHAT YOU SAW TODAY? - VISIT THE BROAD

Time is Running Out of Time is on view at Art + Practice from February 2 to September 14, 2019 and is presented in conjunction with *Soul of a Nation: Art in the Age of Black Power 1963—1983* on view at The Broad from March 23 to September 1, 2019.

To learn more: thebroad.org/soul-of-a-nation

POST-VISIT ACTIVITY: Tell Your Story!

In your classroom, have your students reflect on themselves and the films they watched during their visit to A+P. This activity will require students to tell their story in a creative way. Students will do this by creating a collage, photo essay or zine. The objective is for students to develop their own biographic narrative. Students should feel free to express this by using personal photos, image cut outs, written words, drawings, etc.

Feel free to develop or restructure the following activity to fit your classroom's capabilities; and check out artist Renata Cherlise' website *Blvck Vrchives* to view the technique that Cherlise uses to narrate Black life in America.

SUGGESTED ACTIVITIES:

Materials Needed:

- Blank copy or colored paper
- Magazine clippings
- Copies of family photos to scan (if you have a scanner that is easily accessible)

1. Collage Option

Step 1: Print out personal photographs in various sizes. They can be either black/white or color photos. **Note:** photo paper is not required to print your photos.

Step 2: Cut the photos, magazine clippings or newspapers into shapes of your choosing.

Step 3: Apply glue to the back of your clippings/photographs and place them on a piece of colorful paper. Create your own personal message or story using the photos that you collage.

Step 4: Let your collage dry.

Need inspiration? Visit this link to learn more: thesprucecrafts.com/how-to-make-a-photo-collage-1249497.

2. Photo Essay Option

Step 1: Find a personal photo that inspires you. It can be a photo of a family gathering, friend's birthday party, etc.

More About Blvck Vrchives

The website *Blvck Vrchives* was launched in 2015 by artist Renata Cherlise. *Blvck Vrchives* began as an online photography platform and archive space where Cherlise sought to counter mainstream narratives of Black people in America. The archive is a platform where one can find everyday imagery and intimate photographs of the daily lives of Black people across America.

For more info: www.blvckvrchives.com/



Screenshot of *Blvck Vrchives* homepage. Courtesy of blvckvrchives.com

Renata Cherlise's film *Black Superman* (2014) was made in collaboration with artist Russel Hamilton. The film is on view at Art + Practice as part of *Time is Running Out of Time: Experimental Film and Video from the L.A. Rebellion and Today*.

Step 2: Write about the photo in your notebook. Talk about what you see. How the photo makes you feel. Are you in the photo? Can you recall when the photo was taken? Who's in the photo? Consider your personal narrative when describing the photo and its contents.

Need inspiration? Visit this link to learn about how to create a family photo essay: digital-photography-school.com/create-family-photo-essay/.

TEACHER RESOURCE GUIDE: 3rd - 5th Grades

FILM DESCRIPTIONS | *Naia, Your Children Come Back To You, La Fleur Noire* and *Portrait of My Mother*



Still from *Naia* (2017) by Alima Lee.

ABOUT NAIA

Naia is an observational documentary that follows its 14-year-old namesake as she reflects on her life. In Lee's film, Naia describes her past isolation in school as one of few Black students. She also tells the viewer about her mother who is a hardworking teacher and her father who is incarcerated, with whom she maintains a close relationship and corresponds through letters. The grainy texture of Super 8 film lends gravitas to Naia's point of view while capturing her performing everyday tasks at home and in her neighborhood.



Still from *Your Children Come Back To You* (1979) by Alile Sharon Larkin.

ABOUT YOUR CHILDREN COME BACK TO YOU

The film *Your Children Come Back To You* (1979) follows a single mother living welfare check to welfare check, and struggling to provide for her daughter. During the film, the mother faces the option of having a close relative take over guardianship of her daughter with the hopes of her relative providing a better life for her daughter or to continue the current cycle she is in. Filmmaker Alile Sharon Larkin portrays what families, living in poverty, have to face in order to provide a better life for their children.



Still from *La Fleur Noire* (2014) by Alima Lee and Chris Bordenave.

ABOUT LA FLEUR NOIR

La Fleur Noir stages Black femme dancers in a bright garden posing while each subject narrates their lived experiences and the challenges they face. Filmmakers Alima Lee and Chris Bordenave show the resilience, strength, and optimism that these Black femmes have despite the challenges they explain.



Still from *Portrait of My Mother* (2016) by Sophia Nahli Allison.




ABOUT PORTRAIT OF MY MOTHER

Inspired by Rembrandt paintings, *Portrait of My Mother* is a stylized short documentary about the filmmaker's mother. Sophia Nahli Allison's mother, Sybil Desta, former member of the Leimert Park-based Griot Workshop, narrates her resilience in moving forward despite the many hardships she has faced. Allison's employment of classic portraiture is subversive in its celebration of Black femme resilience.



Still from *Naia* (2017) by Alima Lee.

Watch the film *Naia* (2017) by Alima Lee. After watching the film, write or draw what you saw, thought and wondered about the film.

<p>I see</p> <p>-----</p> <p>-----</p> <p>-----</p> <p>-----</p>	
<p>I think</p> <p>-----</p> <p>-----</p> <p>-----</p> <p>-----</p>	
<p>I wonder</p> <p>-----</p> <p>-----</p> <p>-----</p> <p>-----</p>	

Why is it important for a person to tell their own story? Why is it important for us to listen and understand other people's stories or point of views?

Watch the film *Your Children Come Back to You* (1979) by Ailie Sharon Larkin and then complete the following questions:

Word Box

Family trees	Flowers	Dad
Love	Doggies	
Grass	Grandpa	Community

What are some of the themes you identified while watching *Your Children Come Back to You*? Use the keywords in the word box (above) to write down the themes you noticed.

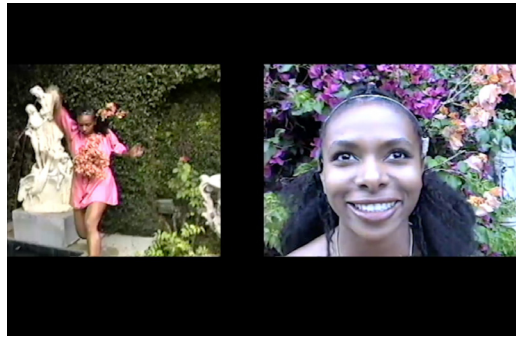
Feel free to write or draw (or both) your responses below

Write your own narrative! How would you tell your story?

Who are some important role models in your life? Tell us about them.

Watch the films: *La Fleur Noire* (2017) by Alima Lee and Chris Bordenave and *Portrait of My Mother* (2016) by Sophia Nahli Allison and answer the questions below:

We are connected to nature and rely on it to live everyday. Watch the following films and consider how you interact with nature on a daily basis, considering the various elements: water, fire, earth, metal and air.



Still from *La Fleur Noire* (2017) by Alima Lee and Chris Bordenave.



Still from *Portrait of My Mother* (2016) by Sophia Nahli Allison.

DID YOU KNOW?

Wearing leaves and flowers as headpieces has a rich history dating back to the ancient classical world. Today, we can find flowers and crowns at malls, swap meets, spring festivals, etc.

Crowns are used to symbolize triumphs!



Feel free to write or draw (or both) your responses below:

What are some ways you interact with nature?

What are some aspects of nature you enjoy the most?

TIME IS RUNNING OUT OF TIME

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

student handout GRADES 3-5

name: _____

date: _____

WELCOME

Art + Practice is excited to welcome you to the exhibition *Time is Running Out of Time: Experimental Film and Video from the L.A. Rebellion and Today*. We prepared a few activities for you to complete during your visit. If you have any questions, please find an A+P staff member to help.

During your visit, please keep in mind the following vocabulary words. See if you can incorporate them into the activities listed on this worksheet.

VOCABULARY WORD #01: Experimental Film — A mode of filmmaking that re-evaluates cinematic conventions and explores non-narrative forms and alternatives to traditional narratives or methods of filmmaking. Many experimental films, particularly early ones, relate to arts in other disciplines: painting, dance, literature and poetry.

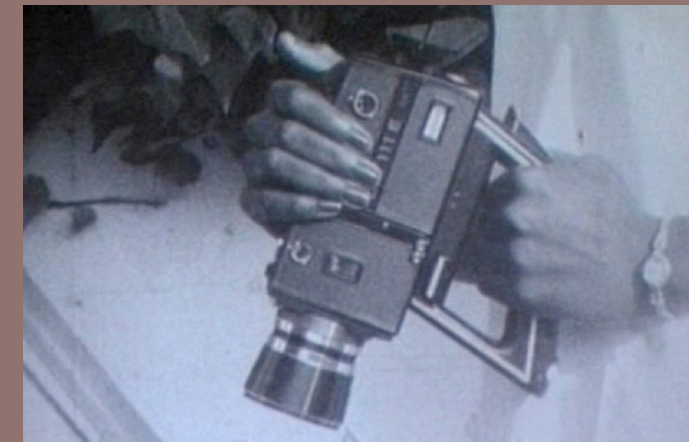
VOCABULARY WORD #02: Narrative — A spoken or written account of connected events; a story. Narratives typically have characters and a setting, as well as a narrator or person from whose point of view the story is told.

A+P hopes you enjoy your visit!

FILM AS ART

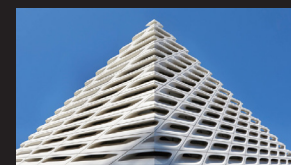
In the 1960s, video was introduced to the world. Some artists thought this was exciting because for the first time it was easy and inexpensive to make their own films. Artists had a new way of expressing themselves creatively, applying film as art. Over time, artists started to push the boundaries of film and explored how the medium could be adjusted and played with. They made various types of films: black and white; large-scale installations and many others. The films did not necessarily have a plot, like a traditional film shown in a movie theater and did not follow any rules.

At A+P, you will experience a series of films that were created in the 1960s and 70s by artists living in Los Angeles - artists who embraced film as a medium to express themselves. These artists shot their films on reels



A still from *Daydream Therapy* (1977) by Bernard Nicolas

of film, which had to be developed and shown on a projector. As you watch their films, consider the themes that emerge. Think about how your experience of watching the films at A+P is different from when you watch a film on Netflix or in a movie theater.



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FOLLOW US

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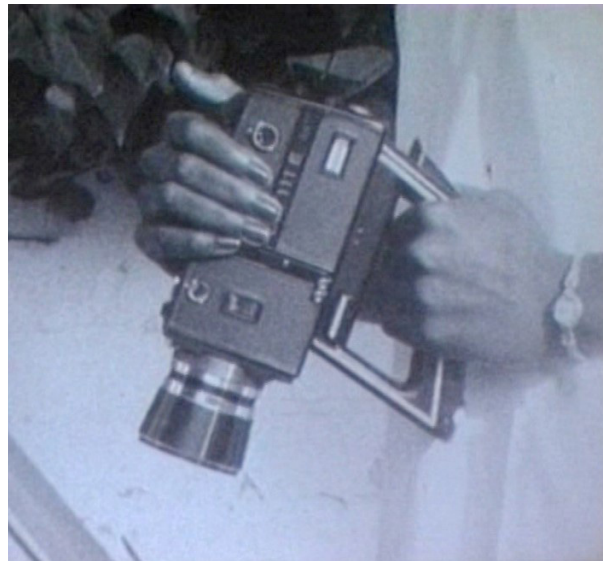
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ART + PRACTICE

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TEACHER RESOURCE GUIDE: 6th - 8th Grades

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Visual and Performing Arts (VAPA)

Grade 6

4.1 Construct and describe plausible interpretations of what they perceive in works of art.

Grade 7

4.3 Take an active part in a small-group discussion about the artistic value of specific works of art, with a wide range of the viewpoints of peers being considered.

Grade 8

4.3 Construct an interpretation of a work of art based on the form and content of the work.

Common Core English Language Arts Content Standards (ELA)

Grade 6

CCSS.ELA-LITERACY.W.6.1

Write arguments to support claims with clear reasons and relevant evidence.

Grade 7

CCSS.ELA-LITERACY.W.7.1

Write arguments to support claims with clear reasons and relevant evidence.

Grade 8

CCSS.ELA-LITERACY.W.8.1

Write arguments to support claims with clear reasons and relevant evidence

KEY VOCABULARY

Experimental Film - A mode of filmmaking that re-evaluates cinematic conventions and explores non-narrative forms and alternatives to traditional narratives or methods of filmmaking. Many experimental films, particularly early ones, relate to arts in other disciplines: painting, dance, literature and poetry, or arise from research and development of new technical resources.

Symbolism - The art or practice of using symbols especially by investing things with a symbolic meaning or by expressing the invisible or intangible by means of visible or sensuous representations: such as

- a. artistic imitation or invention that is a method of revealing or suggesting immaterial, ideal, or otherwise intangible truth or states
- b. the use of conventional or traditional signs in the representation of divine beings or spirits.

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Filmmakers Alile Sharon Larkin and Ben Caldwell. 27 February 2019. Photo by Lisandra Vazquez.

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To learn more: cinema.ucla.edu/la-rebellion/story-la-rebellion

FILMS ON VIEW DURING VISIT

RUN TIME

<i>Portrait of My Mother</i> (2016) by Sophia Nahli Allison	..... 2 mins 14 secs
<i>Rich</i> (1982) by S. Torriano Berry	..... 21 mins 0 secs
<i>La Fleur Noire</i> (2017) by Alima Lee and Chris Bordenave	..... 5 mins 0 secs
<i>Remix: A Litany for Survival</i> (2015) by Philana Payton	..... 5 mins 15 secs

TOTAL RUN TIME: 33 mins 29 secs

TOTAL RUN TIME WITH ACTIVITIES: 58 mins 29 secs

GENERAL THEMES

- Family
- Politicization
- Diaspora
- Education within Black communities
- Black Femininity / Black Femme identity
- Black Male Masculinity

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youtu.be/SRDvY_anJdc

TEACHER RESOURCE GUIDE: 6th - 8th Grades

ACTIVITY 01 | *Portrait of My Mother*

ACTIVITY 01: *Portrait of My Mother*

1. Introduce the film *Portrait of My Mother* (2016) by Sophia Nahli Allison. Read the film's description on page 08 of this teacher resource guide.
2. Direct students to watch the film and consider the themes that emerge during their viewing.
3. Ask students to complete activity 01 on page 02 of their handouts. Students should write or draw what they saw, thought and wondered about watching the film. See below how the activity is designed (5 minutes for the activity):

	Space to write	Space to draw.
I see	----- ----- -----	
I think	----- ----- -----	
I wonder	----- ----- -----	



Still from *Portrait of My Mother* (2016) by Sophia Nahli Allison.

ACTIVITY 02 | *Rich*

Activity 02: *Rich*

1. Introduce the film *Rich* (1982) by S. Torriano Berry. Read the film's description on page 08 of this teacher resource guide.
2. Direct students to watch the film *Rich*.
3. Ask students to complete activity 02 in their handouts. Students should write or draw their responses to the listed questions. See below how the activity is designed (10 of minutes for the activity):

	Space to write.	Space to draw.
What were your initial responses after watching this film?	----- ----- -----	
Have you experienced a time when someone tired to lower your expectations? How did you handle that?	----- ----- -----	



Still from *Rich* (1982) by S. Torriano Berry.

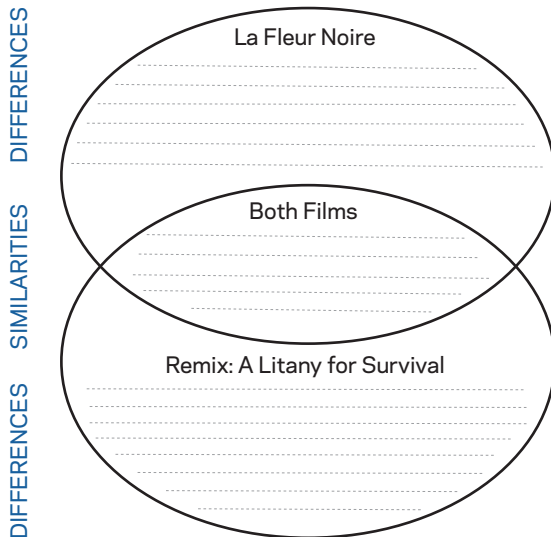
ACTIVITY 03 | *La Fleur Noire* & *Remix: A Litany for Survival*

Activity 03: *La Fleur Noire* and *Remix: A Litany for Survival*

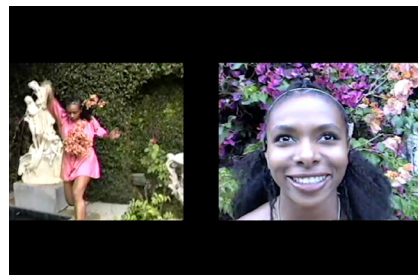
1. Introduce the films *La Fleur Noire* (2014) by Alima Lee and Chris Bordenave and *Remix: A Litany for Survival* (2015) by Philana Payton. Read the films' descriptions on page 08 of this teacher resource guide.

2. Direct students to watch the films.

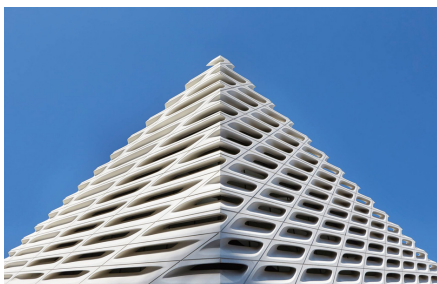
2. Ask students to complete activity 03 in their handouts. Students should write what they identify as similarities and differences for both films. See below how the activity is designed (10 minutes for the activity):



Still from *Remix: A Litany for Survival* (2015) by Philana Payton.



Still from *La Fleur Noire* (2014) by Alima Lee and Chris Bordenave.



LIKED WHAT YOU SAW TODAY? - VISIT THE BROAD

Time is Running Out of Time is on view at Art + Practice from February 2 to September 14, 2019 and is presented in conjunction with *Soul of a Nation: Art in the Age of Black Power 1963—1983* on view at The Broad from March 23 to September 1, 2019.

To learn more: thebroad.org/soul-of-a-nation

POST-VISIT ACTIVITY: Tell Your Story!

In your classroom, have your students reflect on themselves and the films they watched during their visit to A+P. This activity will require students to tell their story in a creative way. Students will do this by creating a collage, photo essay or zine. The objective is for students to develop their own biographic narrative. Students should feel free to express this by using personal photos, image cut outs, written words, drawings, etc.

Feel free to develop or restructure the following activity to fit your classroom's capabilities; and check out artist Renata Cherlise' website *Blvck Vrchives* to view the technique that Cherlise uses to narrate Black life in America.

SUGGESTED ACTIVITIES:

Materials Needed:

- Blank copy or colored paper
- Magazine clippings
- Copies of family photos to scan (if you have a scanner that is easily accessible)

1. Collage Option

Step 1: Print out personal photographs in various sizes. They can be either black/white or color photos. **Note:** photo paper is not required to print your photos.

Step 2: Cut the photos, magazine clippings or newspapers into shapes of your choosing.

Step 3: Apply glue to the back of your clippings/photographs and place them on a piece of colorful paper. Create your own personal message or story using the photos that you collage.

Step 4: Let your collage dry.

Need inspiration? Visit this link to learn more: thesprucecrafts.com/how-to-make-a-photo-collage-1249497.

2. Photo Essay Option

Step 1: Find a personal photo that inspires you. It can be a photo of a family gathering, friend's birthday party, etc.

MORE ABOUT Blvck Vrchives

The website *Blvck Vrchives* was launched in 2015 by artist Renata Cherlise. *Blvck Vrchives* began as an online photography platform and archive space where Cherlise sought to counter mainstream narratives of Black people in America. The archive is a platform where one can find everyday imagery and intimate photographs of the daily lives of Black people across America.

For more info: www.blvckvrchives.com/



Screenshot of *Blvck Vrchives* homepage. Courtesy of blvckvrchives.com

Renata Cherlise's film *Black Superman* (2014) was made in collaboration with artist Russel Hamilton. The film is on view at Art + Practice as part of *Time is Running Out of Time: Experimental Film and Video from the L.A. Rebellion and Today*.

Step 2: Write about the photo in your notebook. Talk about what you see. How the photo makes you feel. Are you in the photo? Can you recall when the photo was taken? Who's in the photo? Consider your personal narrative when describing the photo and its contents.

Need inspiration? Visit this link to learn about how to create a family photo essay: digital-photography-school.com/create-family-photo-essay/.

TEACHER RESOURCE GUIDE: 6th - 8th Grades

FILM DESCRIPTIONS | *Portrait of My Mother, Rich, Remix: A Litany for Survival* and *La Fleur Noire*



Still from *Portrait of My Mother* (2016) by Sophia Nahli Allison.

ABOUT PORTRAIT OF MY MOTHER

Inspired by Rembrandt paintings, *Portrait of My Mother* is a stylized short documentary about the filmmaker's mother. Sophia Nahli Allison's mother, Sybil Desta, former member of the Leimert Park-based Griot Workshop, narrates her resilience in moving forward despite the many hardships she has faced. Allison's employment of classic portraiture is subversive in its celebration of Black femme resilience.



Still from *Rich* (1982) by S. Torriano Berry.

ABOUT RICH

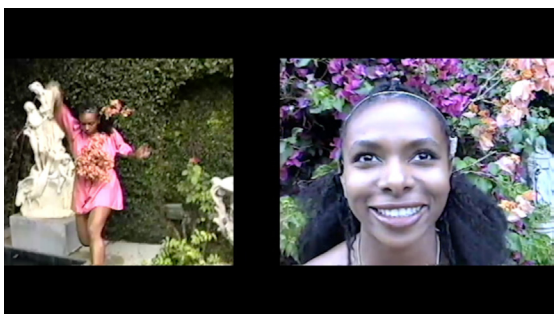
S. Torriano Berry's *Rich* captures the aspirational concerns of working class Black families with regards to the U.S. educational system. *Rich* shows the tension between a mother's sacrifice and a child's dreams. Parts of the film are set at Watts Towers in South Los Angeles.



Still from *Remix: A Litany for Survival* (2015) by Philana Payton.

ABOUT REMIX: A LITANY FOR SURVIVAL

In *Remix: A Litany for Survival*, Payton explores the threshold between performativity and non-performativity. The work assembles segments of performances by Black femme entertainers, uncovering hidden moments that are unique to Black femme subjectivity, such as Lena Horne's feigned composure off-camera and a defiant Whitney Houston.



Still from *La Fleur Noire* (2014) by Alima Lee and Chris Bordenave.

ABOUT LA FLEUR NOIR

La Fleur Noir stages Black femme dancers in a bright garden posing while each subject narrates their lived experiences and the challenges they face. Filmmakers Alima Lee and Chris Bordenave show the resilience, strength, and optimism that these Black femmes have despite the challenges they explain.



Still from *Portrait of My Mother* (2016) by Sophia Nahli Allison.

Watch the film *Portrait of My Mother* (2016) by Sophia Nahli Allison. After watching the film, write or draw what you saw, thought and wondered about the film.

I see



I think



I wonder



Still from *Rich* (1982) by S. Torriano Berry.



Watch the film *Rich* (1982) by S. Torriano Berry and then answer the following questions:

Feel free to write or draw (or both) your responses below

What were your initial responses after watching this film?

Have you experienced a time when someone tried to lower your expectations? How did you handle that?

After watching the following two films, use the provided Venn diagram to write the key differences and similarities on how the artists celebrate Black women.

Still from
La Fleur Noire (2014)
by Alima Lee
and Chris
Bordenave.



La Fleur Noire

Both Films

Remix: A Litany for Survival



Still from
Remix: A Litany for Survival (2015)
by Philana
Payton.

DIFFERENCES

SIMILARITIES

DIFFERENCES

TIME IS RUNNING OUT OF TIME

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

student handout GRADES 6-8

name: _____

date: _____

WELCOME

Art + Practice is excited to welcome you to the exhibition *Time is Running Out of Time: Experimental Film and Video from the L.A. Rebellion and Today*. We prepared a few activities for you to complete during your visit. If you have any questions, please find an A+P staff member to help.

During your visit, please keep in mind the following vocabulary words. See if you can incorporate them into the activities listed on this worksheet.

VOCABULARY WORD #01: Experimental Film — A mode of filmmaking that re-evaluates cinematic conventions and explores non-narrative forms and alternatives to traditional narratives or methods of filmmaking. Many experimental films, particularly early ones, relate to arts in other disciplines: painting, dance, literature and poetry.

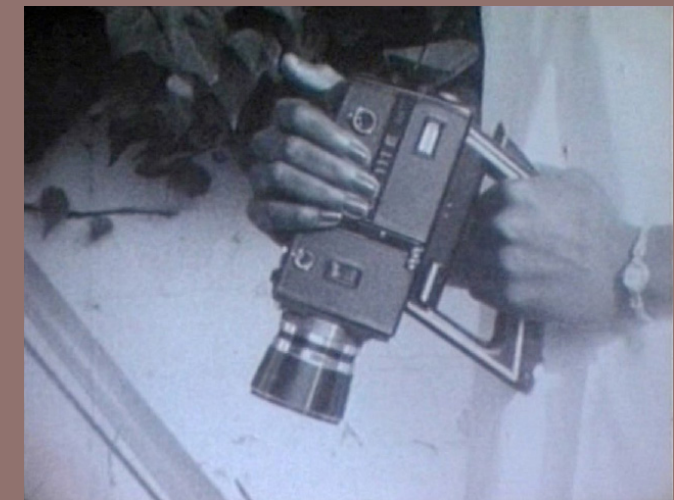
VOCABULARY WORD #02: Symbolism — The art or practice of using symbols especially by investing things with a symbolic meaning or by expressing the invisible or intangible by means of visible or sensuous representations.

A+P hopes you enjoy your visit!

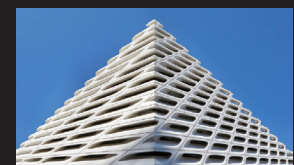
FILM AS ART

After mainstream traditional narrative films, which were shown in movie theaters, became popular, artists started pushing the boundaries of the medium of film by combining moving pictures and sound experimentally. These experiments broadened the possibilities of where films could be shown, such as in galleries and museums, and what they could look like (i.e. black and white, large-scale installations, and many others).

At A+P, you will experience a series of films that were created in the 1960s and 70s by artists living in Los Angeles. The films were shot on reels of film, which had to be developed and shown on a projector. They have been scanned, frame-by-frame, and converted into a digital video format that we are more familiar with.



Still from *Daydream Therapy* (1977) by Bernard Nicolas.



LIKED WHAT YOU SAW TODAY? - VISIT THE BROAD

Time is Running Out of Time is on view at Art + Practice from February 2 to September 14, 2019 and is presented in conjunction with *Soul of a Nation: Art in the Age of Black Power 1963—1983* on view at The Broad from March 23 to September 1, 2019. Check it out at thebroad.org!

FOLLOW US

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Time is Running Out of Time: Experimental Film and Video from the L.A. Rebellion and Today

Hello from Art + Practice!

Thank you for scheduling your upcoming field trip to Art + Practice's exhibition space. A+P is excited to welcome your class for a self-guided tour of the exhibition titled *Time is Running Out of Time: Experimental Film and Video from the L.A. Rebellion and Today*.

In preparation for your visit, A+P suggests that you review the following gallery rules, general information about A+P's exhibition space and provided educational resources prior to your visit. This will ensure that you will be prepared to guide your students through the suggested activities. If you have any questions, please email A+P at education@artandpractice.org or call (323) 337-6887.

We look forward to welcoming your class to A+P soon.

Sincerely,

ART + PRACTICE

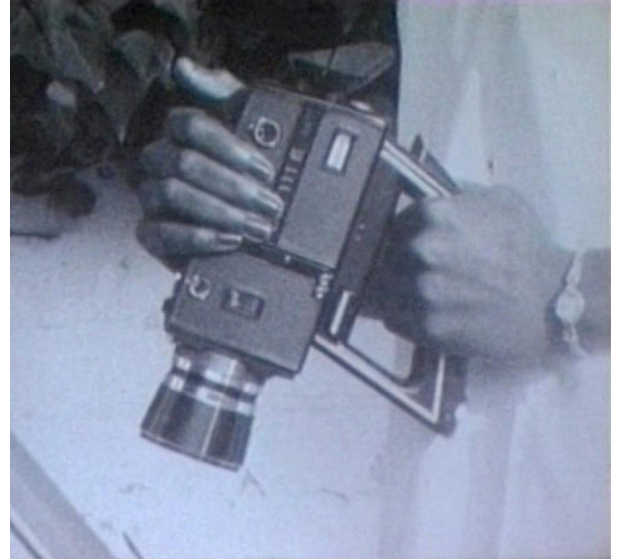
Teacher Resource Guide

ART + PRACTICE

Time is Running Out of Time: Experimental Film and Video from the L.A. Rebellion and Today

GALLERY RULES

1. No food or drink is allowed. If students bring their lunches, they can leave their food/drinks with A+P near the front gallery desk.
2. Only one student to use a set of headphones at a time.
3. Only one student to sit on the black cubes or bean bags at a time.
4. No running or skipping in the gallery.
5. Backpacks and large bags are not permitted in the gallery. Students can leave their belongings with A+P near the front gallery desk.
6. No pens are allowed. A+P will provide students with pencils for the tour.
7. No flash photography permitted.
8. Visitors should use inside voices while in the gallery.
9. Limited use of cell phones is requested.



Still from *Daydream Therapy* (1977) by Bernard Nicolas.

GENERAL INFORMATION

Duration

Self-guided tours typically range between 45 minutes-1 hour.

Group Size and Chaperones Count

Groups of 30 or less are highly encouraged. Adult to student ratio should be 1:10.

Teacher Resource Guide

This packet contains tools and activities for you to facilitate with your students during your visit to A+P. This packet is meant to integrate into your curriculum and incorporate the California State Content Standards.

Please follow the directions listed in this packet, and ask an A+P staff member if you have any questions before or during your visit. We'll be happy to help.

Student Handouts

This packet corresponds to a student handout, which A+P will have printed and ready for your students upon arrival to the exhibition space, along with clipboards and sharpened pencils.

Bathroom Code

A+P has women's and men's restrooms onsite. The code for entry is **52022**.

INCLUDED IN THIS PACKET

1. Tour Agenda
2. List of California State Content Standards applied to the tour's activities
3. Key Vocabulary
4. Exhibition description, general theme and film information
5. Tour and post-visit activities (1-4)
6. Select films' descriptions

TEACHER RESOURCE GUIDE: 9th - 12th Grades

TOUR AGENDA

1. Review the gallery rules with students (page 02).
2. Introduce the key vocabulary words to the students and encourage them to utilize them during their activities (page 03).
3. Provide students with background information about the L.A. Rebellion and the artists in the exhibit (page 04).
4. Review activities in the student handout prior to watching the films. **Note:** the students will watch the films with a short intermission between films to answer the questions listed in their packet (pages 05 and 06).

CALIFORNIA STATE CONTENT STANDARDS

While carrying out the following activities in this packet, please keep in mind the following California State Content Standards:

Visual and Performing Arts (VAPA)

4.1 Articulate how personal beliefs, cultural traditions, and current social, economic, and political contexts influence the interpretation of the meaning or message in a work of art.

4.2 Compare the ways in which the meaning of a specific work of art has been affected over time because of changes in interpretation and context.

Common Core English Language Arts Content Standards (ELA)

Grades 9-10

CCSS.ELA-LITERACY.WHST.9-10.10 Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Grades 11-12

CCSS.ELA-LITERACY.WHST.11-12.9 Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

California State Content Standards for History/ Social Science

Grades 9-12

Historical and Social Sciences Analysis Skills

Historical Interpretation

I. Students understand the meaning, implication, and impact of historical events and recognize that events could have taken other directions.

KEY VOCABULARY

Experimental Film - A mode of film making that re-evaluates cinematic conventions and explores non-narrative forms and alternatives to traditional narratives or methods of film making. Many experimental films, particularly early ones, relate to the arts in other disciplines such as painting, dance, literature and poetry.

Politicization - The act of causing an activity, event, or person to become politically charged; also the act or process of becoming politically aware.

Black Femme Identity - To describe a person in the Black community (not necessarily a woman) who presents femininely.

ABOUT THE EXHIBITION

Read the following exhibition summary to the students:

About *Time is Running Out of Time: Experimental Film and Video from the L.A. Rebellion and Today*

Time is Running Out of Time: Experimental Film and Video from the L.A. Rebellion and Today presents early short works of Black filmmakers and video artists in Los Angeles. Central to the exhibition is a selection from the pioneering student work of the L.A. Rebellion, a group of Black diasporic film students who attended UCLA in the aftermath of the 1965 Watts Uprising. In dialogue with these films are works from following generations of filmmakers and artists that share qualities and concerns—both aesthetic and political—with the L.A. Rebellion. Across generations, themes include the robust representation of communities, families, and lineages and the complexities of identities informed by social and political realities.

Filmmakers and artists in the exhibition include 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.



Filmmakers Alile Sharon Larkin and Ben Caldwell. 27 February 2019. Photo by Lisandra Vazquez.

MORE ABOUT THE L.A. REBELLION

In the late 1960s and following the aftermath of the Watts Uprising, a group of African American students entered UCLA's School of Theater, Film and Television, as part of an Ethno-Communications initiative - an initiative which was designed for students to respond to communities of color. From that initiative and over two decades, emerged a group of students who are now referred to as the "L.A. Rebellion". Together, these students developed a unique cinematic voice, one that shed light on diasporic consciousness, collective memory, personal narratives, and positive characterization of Black men and women.

To learn more: cinema.ucla.edu/la-rebellion/story-la-rebellion

FILMS ON VIEW DURING VISIT

RUN TIME

<i>Black Superman</i> (2014) by Renata Cherlise and Russell Hamilton	..... 3 mins 38 secs
<i>Remix: A Litany for Survival</i> (2015) by Philana Payton	..... 5 mins 15 secs
<i>Portrait of My Mother</i> (2016) by Sophia Nahli Allison	..... 2 mins 14 secs
<i>Shiple Street</i> (1981) by Jacqueline Frazier	..... 25 mins 0 secs

TOTAL RUN TIME: 36 mins 07 secs

TOTAL RUN TIME WITH ACTIVITIES: 69 mins 07 secs

GENERAL THEMES

- Family
- Politicization
- Diaspora
- Education within Black communities
- Black Femininity / Black Femme
- Black Male Masculinity

BEFORE YOUR VISIT

Visit the following link to share a short video with your students prior to your visit to A+P. The short video will provide more context to the 1965 L.A. Uprising in Watts, Los Angeles.

youtu.be/SRDvY_anJdc

TEACHER RESOURCE GUIDE: 9th - 12th Grades

ACTIVITY 01 | BLACK SUPERMAN

ACTIVITY 01: *Black Superman* (2014)

1. Introduce the film *Black Superman* (2014) by Renata Cherlise and Russell Hamilton. Read the film's description on page 08 of this teacher resource guide.

2. Direct students to watch the film.

3. Ask students to complete activity 01 in their handouts. Students should write their responses to the listed questions. See below how the activity is designed (5 minutes for the activity):

What are your initial responses after watching this film?

What message do you think the artists are trying to convey to their viewers?

What specific imagery helps to back up your claim?



Still from *Black Superman* (2014) by Renata Cherlise and Russell Hamilton.

ACTIVITY 02 | *Remix: A Litany for Survival* and *Portrait of My Mother*

Activity 02: *Remix: A Litany for Survival* (2015) and *Portrait of My Mother* (2016)

1. Introduce the films *Remix: A Litany for Survival* (2015) by Philana Payton and *Portrait of My Mother* (2016) by Sophia Nahli Allison. Read the films' descriptions on page 08 of this teacher resource guide.

2. Direct students to watch the films.

3. Ask students to complete activity 02 on page 03 of their handouts. Students should write their responses to the listed questions. See below how the activity is designed (5 minutes for the activity):

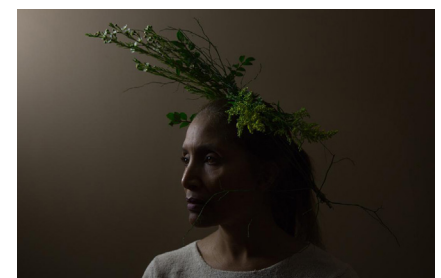
In which ways does *Remix: Litany for Survival* address black femme identity within the context of performers and entertainers in Hollywood?

What cultural impacts have these Black femme legends had in our society?

What do you think the the cultural significance is of Sophia Nahli Allison using flowers in her film *Portrait of My Mother*?



Still from *Remix: A Litany for Survival* (2015) by Philana Payton.



Still from *Portrait of My Mother* (2016) by Sophia Nahli Allison.

ACTIVITY 03 | *Shiplely Street*



Still from *Shiplely Street* (1981) by Jacqueline Frazier.

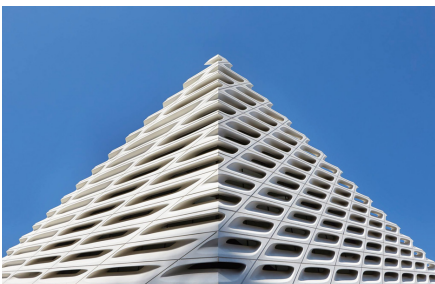
ACTIVITY 03 : *Shiplely Street* (1981)

1. Introduce the film *Shiplely Street* (1981) by Jacqueline Frazier. Read the film's description on page 08 of this teacher resource guide.
2. Direct students to watch the film.
3. Ask students to complete activity 03 in their handouts. Students should write their responses to the listed questions. See below how the activity was designed (10 minutes for the activity):

What are your initial responses after watching this film?

In what ways was the main character treated unfairly? Write your examples below:

Think about a moment when you were accused of something you did not do. How did you deal with that situation? What would you tell a younger you to do differently?



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POST-VISIT ACTIVITY: *Tell Your Story!*

In your classroom, have your students reflect on themselves and the films they watched during their visit to A+P. This activity will require students to tell their story in a creative way. Students will do this by creating a collage, photo essay or zine. The objective is for students to develop their own biographic narrative. Students should feel free to express this by using personal photos, image cut outs, written words, drawings, etc.

Feel free to develop or restructure the following activity to fit your classroom's capabilities; and check out artist Renata Cherlise' website *Blvck Vrchives* to view the technique that Cherlise uses to narrate Black life in America.

SUGGESTED ACTIVITIES:

Materials Needed:

- Blank copy or colored paper
- Magazine clippings
- Copies of family photos to scan (if you have a scanner that is easily accessible)

1. Collage Option

Step 1: Print out personal photographs in various sizes. They can be either black/white or color photos. **Note:** photo paper is not required to print your photos.

Step 2: Cut the photos, magazine clippings or newspapers into shapes of your choosing.

Step 3: Apply glue to the back of your clippings/photographs and place them on a piece of colorful paper. Create your own personal message or story using the photos that you collage.

Step 4: Let your collage dry.

Need inspiration? Visit this link to learn more: thesprucecrafts.com/how-to-make-a-photo-collage-1249497.

2. Photo Essay Option

Step 1: Find a personal photo that inspires you. It can be a photo of a family gathering, friend's birthday party, etc.

More About Blvck Vrchives

The website *Blvck Vrchives* was launched in 2015 by artist Renata Cherlise. *Blvck Vrchives* began as an online photography platform and archive space where Cherlise sought to counter mainstream narratives of Black people in America. The archive is a platform where one can find everyday imagery and intimate photographs of the daily lives of Black people across America.

For more info: www.blvckvrchives.com/



Screenshot of *Blvck Vrchives* homepage. Courtesy of blvckvrchives.com

Renata Cherlise's film *Black Superman* (2014) was made in collaboration with artist Russel Hamilton. The film is on view at Art + Practice as part of *Time is Running Out of Time: Experimental Film and Video from the L.A. Rebellion and Today*.

Step 2: Write about the photo in your notebook. Talk about what you see. How the photo makes you feel. Are you in the photo? Can you recall when the photo was taken? Who's in the photo? Consider your personal narrative when describing the photo and its contents.

Need inspiration? Visit this link to learn about how to create a family photo essay: digital-photography-school.com/create-family-photo-essay/.

TEACHER RESOURCE GUIDE: 9th - 12th Grades

FILM DESCRIPTIONS | *Black Superman, Remix: A Litany for Survival, Portrait of My Mother and Shipley Street*



Still from *Black Superman* (2014) by Renata Cherlise and Russell Hamilton.

ABOUT *BLACK SUPERMAN*

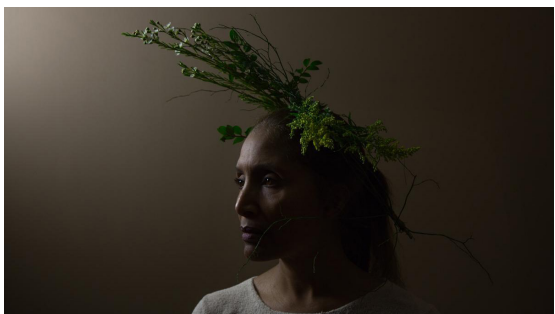
Black Superman depicts the Black American struggle and resilience during the Civil Rights era. The video captures various Black traumas that occurred during the 1960s and 70s, i.e. “whites only” sign, lynchings, and Fred Hampton and Emmett Till in their coffins. The film is inspired by scholar and poet Fred Moten’s notion of “Black mo’nin,” a concept that, through sound, captures representations of Black suffering and challenges our perspective. These images are countered by those of resistance and joy, including a triumphant Angela Davis, a Soul Train line and children jumping rope.



Still from *Remix: A Litany for Survival* (2015) by Philana Payton.

ABOUT *REMIX: A LITANY FOR SURVIVAL*

In *Remix: A Litany for Survival*, Payton explores the threshold between performativity and non-performativity. The work assembles segments of performances by Black femme entertainers, uncovering hidden moments that are unique to Black femme subjectivity, such as Lena Horne’s feigned composure off-camera and a defiant Whitney Houston.



Still from *Portrait of My Mother* (2016) by Sophia Nahli Allison.

ABOUT *PORTRAIT OF MY MOTHER*

Inspired by Rembrandt paintings, *Portrait of My Mother* is a stylized short documentary about the filmmaker’s mother. Sophia Nahli Allison’s mother, Sybil Desta, former member of the Leimert Park-based Griot Workshop, narrates her resilience in moving forward despite the many hardships she has faced. Allison’s employment of classic portraiture is subversive in its celebration of Black femme resilience.



Still from *Shipley Street* (1981) by Jacqueline Frazier.

ABOUT *SHIPLEY STREET*

Shipley Street by Jacqueline Frazier represents the unique ways Black girls can be criminalized and isolated by educators and classmates, especially those in elite institutions. Frazier captures the aspirational concerns of working class Black families with regards to the U.S. educational system.



Still from *Black Superman* (2014) by Renata Cherlise and Russell Hamilton.

Watch the film *Black Superman* (2014) by Renata Cherlise and Russell Hamilton. As you watch the film, answer the following questions:

What is your initial responses after watching this film?

What message do you think the artists are trying to convey to their viewers?

What specific imagery helps to back up your claim?



←----
Still from *Remix: A Litany for Survival* (2015) by Philana Payton.



Still from *Portrait of My Mother* (2016) by Sophia Nahil Allison.
---->

Watch the films *Remix: A Litany for Survival* (2015) by Philana Payton and *Portrait of My Mother* (2016) by Sophia Nahil Allison. As you watch the film, answer the following questions:

In which ways does *Remix: Litany for Survival* address black femme identity within the context of performers and entertainers in Hollywood?

What cultural impacts have these Black femme legends had in our society?

DID YOU KNOW?

Wearing leaves and flowers as headpieces have a rich history dating back to the ancient classical world? Today, we can find flowers and crowns at malls, swap meets, spring festivals, etc.

Crowns are used to symbolize triumphs!



What do you think the cultural significance is of Sophia Nahli Allison using flowers in her film *Portrait of My Mother*?



Still from *Shipley Street* (1981) by Jacqueline Frazier.

Watch the film *Shipley Street* and answer the questions below:

What are your initial responses after watching this film?

In what ways was the main character treated unfairly? Write your examples below:

Think about a moment when you were accused of something you did not do. How did you deal with that situation? What would you tell a younger you to do differently?

Psssst!

While watching *Shipley Street* think about how the main character has an interest in graphic novels. Why does she keep reading them in class?

TIME IS RUNNING OUT OF TIME

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

student handout GRADES 9-12

name: _____

date: _____

WELCOME

Art + Practice is excited to welcome you to the exhibition *Time is Running Out of Time: Experimental Film and Video from the L.A. Rebellion and Today*. We prepared a few activities for you to complete during your visit. If you have any questions, please find an A+P staff member to help.

During your visit, please keep in mind the following vocabulary words. See if you can incorporate them into the activities listed on this worksheet.

VOCABULARY WORD #01: Experimental Film — A mode of filmmaking that re-evaluates cinematic conventions and explores non-narrative forms and alternatives to traditional narratives or methods of filmmaking. Many experimental films, particularly early ones, relate to arts in other disciplines: painting, dance, literature and poetry, or arise from research and development of new technical resources.

VOCABULARY WORD #02: Politicization — The act of causing an activity, event, or person to become politically charged; also the act or process of becoming politically aware

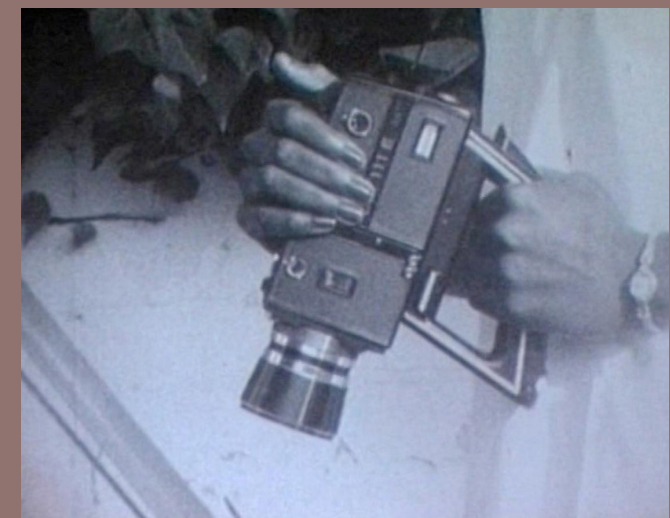
VOCABULARY WORD #03: Black Femme Identity — To describe a person in the Black community (not necessarily a woman) who presents femininely.

A+P hopes you enjoy your visit!

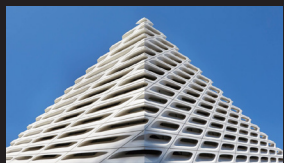
FILM AS ART

After mainstream traditional narrative films, which were shown in movie theaters, became popular, artists started pushing the boundaries of the medium of film by combining moving pictures and sound experimentally. These experiments broadened the possibilities of where films could be shown, such as in galleries and museums, and what they could look like (i.e. black and white, large-scale installations, and many others).

At A+P, you will experience a series of films that were created in the 1960s and 70s by artists living in Los Angeles. The films were shot on reels of film, which had to be developed and shown on a projector. They have been scanned, frame-by-frame, and converted into a digital video format that we are more familiar with.



Still from *Daydream Therapy* (1977) by Bernard Nicolas.



LIKED WHAT YOU SAW TODAY? - VISIT THE BROAD

Time is Running Out of Time is on view at Art + Practice from February 2 to September 14, 2019 and is presented in conjunction with *Soul of a Nation: Art in the Age of Black Power 1963—1983* on view at The Broad from March 23 to September 1, 2019. Check it out!

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