

# ART + PRACTICE



# YEAR SEVEN









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YEAR  
SEVEN



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A collaboration between Craft Contemporary and Art + Practice





Since its founding in 2014, Art + Practice has maintained a physical space in Leimert Park. Our organization supports LA foster youth and provides Angelenos with free access to museum-curated contemporary art. In 2020, amidst a global pandemic, a reckoning with systemic racism via the Black Lives Matter movement, environmental catastrophes, and a looming election, A+P adapted its objectives to respond to these realities.

While working from home, A+P staff moved its contemporary art programs online; launched a digital walkthrough of its exhibition *Collective Constellation: Selections from The Eileen Harris Norton Collection*; organized a series of virtual public programs; co-organized a single-day virtual symposium bringing together local LA nonprofits to address systemic racism in the art world; designed educational resources for students learning from home; and purchased weekly groceries for A+P's local foster youth, many of whom were furloughed or laid off from work due to an economy faced with COVID-19.

In this year's catalogue, we proudly celebrate A+P's community and the conversations we've had during this difficult time. We share our experiences, and what we learned about standing together during a global catastrophe. We provide resources for commemorating and learning about the artists of color, collaborators, and neighbors who contributed to A+P's programming in 2020. And we honor those who have strengthened our ties to the historically Black neighborhood of Leimert Park.

From afar, we wish you well and hope you are staying healthy and compassionate.

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## ART + PRACTICE



# FOSTER YOUTH





# INTERNING AT A+P

## Maurisa Clark in conversation with Sophia Belsheim



Top: A+P Programs Intern Maurisa Clark in A+P's Exhibition Space during COVID-19

Bottom: A+P Deputy Director Sophia Belsheim in A+P's Exhibition Space during COVID-19

**A+P's Programs Intern Maurisa Clark sat down with Deputy Director Sophia Belsheim to discuss Sophia's role at A+P and Maurisa's internship project.**

**MAURISA CLARK** How long have you been with A+P and what are your main responsibilities?

**SOPHIA BELSHEIM** I first started as a consultant in May 2013 and was hired full-time in January 2014. I've had almost every job at A+P since then. In my role now, I act as a point person for our Board of Directors: Mark Bradford, Allan DiCastro, and Eileen Harris Norton. I am responsible for ensuring our programs carry out their vision. I also oversee the financials, assist with onboarding collaborators, and generally support A+P's growing team. I wear a lot of hats.

**MAURISA** What is a typical workday like for you, and how has it shifted because of COVID-19?



A+P Programs Intern Maurisa Clark photographing A+P's campus

**SOPHIA** Each day is different, which makes it exciting. Overall, I still have quarterly and annual targets I'm trying to hit, such as analyzing our financials and organizing two exhibitions a year.

Recently I've focused on figuring out how to best structure our remote workflow. For example, we have a lot of meetings. I've been rethinking how we organize those meetings, to make collaborating with staff more effective.

**MAURISA** What are your thoughts about the long-term impact of the pandemic on A+P's operations?

**SOPHIA** The coronavirus pushed A+P to broaden our technology platforms and remote programming. This is good, because it's something we've been working towards.

We're also looking to put systems in place that guarantee people feel safe in groups on A+P's

campus when the pandemic is over. It's the nature of the virus that we're faced with. We have to ensure people feel comfortable once they're able to come in again. We'll work hard to comply with the Centers for Disease Control and Prevention's guidance.

Let's switch gears. I'd love to learn more about your work at A+P. What are your responsibilities as A+P's Programs Intern and what do you enjoy about your position?

**MAURISA** I work closely with Joshua Oduga, A+P's Public Programs and Exhibitions Manager, to help design program materials. I've learned InDesign, and I now know how to create a visual proposal and develop a creative project. I'm currently working on my internship project.

As A+P's Programs Intern, I most enjoy having independence. I like that as a team we touch base, but I'm also given tasks and the ability to work on





A+P Programs Intern Maurisa Clark photographing A+P's campus



those tasks by myself. I always ask questions when I need support.

**SOPHIA** Can you tell me more about your internship project?

**MAURISA** I'm working on a workshop for First Place for Youth's foster youth currently at home due to the pandemic. The program is intended for participants to learn how to create a vision board, which can help them process their goals or skills visually.

I based my internship project on an artwork in the *Collective Constellation: Selections from The Eileen Harris Norton* exhibition by Varnette Honeywood titled *It's Chance that Makes Sisters, Hearts that Make Friends* (1986). The artwork is a collage and looks multidimensional.

**SOPHIA** What has been most rewarding about designing your internship project?

**MAURISA** Working closely with Joshua. I've also enjoyed learning how to design proposals and research people who can help me pursue my goals.

For instance, I wanted to learn how educators organize workshops, so I researched people that lead workshops online and contacted a few of them.

I've also improved my communication skills and learned how to write professional emails. It's been rewarding to learn how to do all that stuff.

**SOPHIA** Yeah, that's a great skill. Did you have to adapt your internship project due to COVID-19?

**MAURISA** Yes. Originally the workshop was supposed to take place in A+P's Public Program Space. Now it's going to be held online. I invited Folake Dosu to lead the workshop. Folake is Manager of Member Growth & Retention at The Walt Disney Studios. She advocates for audience-first, data-driven marketing strategies, and is dedicated to supporting underrepresented creatives and building communities. I thought she would do a great job leading the workshop. Meanwhile, I plan to organize the program and

act as the point person on the day of the program to explain to the attendees how the workshop connects to *Collective Constellation*.

**SOPHIA** Wow, that's really cool. What do you hope your program attendees will take away from your program?

**MAURISA** I hope it will inspire them to view the virtual tour and visit A+P when the exhibition space is open again. I also hope they see the value of visualizing their personal and professional goals.

**SOPHIA** What are your long-term career goals?

**MAURISA** I am currently studying at Santa Monica College to become a nursing assistant. I want to transfer to a four-year university to pursue a bachelor's degree in nursing. I would like to work in the pediatric or trauma departments in a hospital.

As I pursue my goals, I plan to apply the communication and workplace skills I learned at A+P. Working and going to school is hectic, but having been an intern at A+P, I now know how to manage my schedule. I've learned a lot of time management skills. I know I'll be able to do what needs to be done if I apply myself.

**SOPHIA** What advice would you give a future A+P Programs Intern?

**MAURISA** Stay on top of your tasks. It's important to stay organized.

Shortly following this interview, Maurisa was accepted into a rigorous Certified Nursing Assistant program to prepare her for employment in a health-care facility. This program will provide her with additional instruction before she begins supervised clinical experience in a nursing home. Although Maurisa's internship ended short and her workshop did not come to fruition, A+P is proud of Maurisa's accomplishments and wishes her great success as she pursues her career goals.



# EDUCATION AND EMPLOYMENT SERVICES AT FIRST PLACE FOR YOUTH

Ian Hwang

Education and Employment Specialist, First Place for Youth



First Place for Youth Education and Employment Specialist Ian Hwang. 11 August 2020.

Education and Employment Specialist Ian Hwang talks about her role at A+P's foster youth social service collaborator, First Place for Youth, its organizational development, and how the organization is responding to COVID-19.

## IAN'S ROLE AT FIRST PLACE

At First Place, I'm an Education and Employment Specialist. I maintain a caseload of about 25 to 30 youth at a given time. The number fluctuates because we always have people coming to or leaving the program based on factors associated with their status as former foster youth.

We support each individual youth with a team. Each team includes an Education and Employment Specialist and one Youth Advocate who works with our young people on life skills.

## ABOUT FIRST PLACE AND ITS MISSION

First Place began in Oakland, California where our headquarters remain. The organization provides services to seven California counties and regions, which includes Contra Costa, Solano County, Alameda/San Francisco, Santa Clara, and parts of Southern California including LA and Santa Monica. In LA, we have sites in the neighborhoods of Silverlake, Mid-Wilshire, Compton, and Leimert Park.

Over the last 3 years, First Place has expanded nationally, maintaining affiliate sites outside of California. While our California branches drive



First Place for Youth housing. Courtesy First Place for Youth.

organizational services, programs, and procedures at the national level, we subcontract with organizations in Mississippi, Boston, Ohio, and New York.

## MY FIRST PLACE PROGRAM MODEL

The foundational facet of the My First Place program model is providing housing for our participants. We then focus on developing various skills such as healthy living, social emotional learning, career and job readiness, and livable wage employment.

One way to obtain a livable wage is through training. This could include some sort of short-term education or certificate-track training, so we encourage that. Supplementary training often leads to increased earning potentials and a higher quality of life.

## FORGING CRUCIAL CONNECTIONS

With foster youth 18 years old or older, our main focus is to reach educational outcomes such as obtaining a high school diploma and preparing for college. For youth who are ready to pursue a post-secondary education (PSE), we teach them about the different options available to them—including public, private,

vocational schools, and apprenticeships as well as helping them identify their education and career goals. It is important to note that having a clear understanding of why they are pursuing PSE will help increase the success rate of completing their intended education or career pathway.

Once we identify their field of interest and pathway, we work on enrollment. To ensure a smooth transition, First Place staff connect youth with an academic adviser, counselor, guardian scholar, or campus-based foster youth program. Statistically, it has been proven that the connection between a young person and his/her/their school is very important. Students who form a positive attachment to their school are more likely to graduate. We also connect youth with support networks on their campus with whom they can build a professional relationship with.

## RESPONDING TO COVID-19

We originally planned to begin in-person apprenticeships in February, at the start of the spring semester. But once Mayor Garcetti implemented Safer at Home, our programs and services went digital; we had to shift our services to meet the needs of our youth by creating a hybrid program where the youth





First Place for Youth Wall of Fame event on A+P's Campus



(Left to Right): First Place for Youth Youth Advocate Indra Prins, youth Asja H. and Education Employment Specialist Ian Hwang. Courtesy First Place for Youth.



First Place for Youth Wall of Fame event on A+P's Campus

could choose to focus on one of the two apprenticeship models.

In response to the COVID-19 crisis certain educational programs had to pause initially to determine how they were going to operate. Since then, most educational programs have resumed through distance learning. The virus may have frozen parts of the economy, but our foster youth will still proceed with their lives. Even with quarantine, they'll be exiting our program and need to move ahead in reaching their education and employment goals. For this reason, we're preparing these young people to get comfortable with virtual school and work.

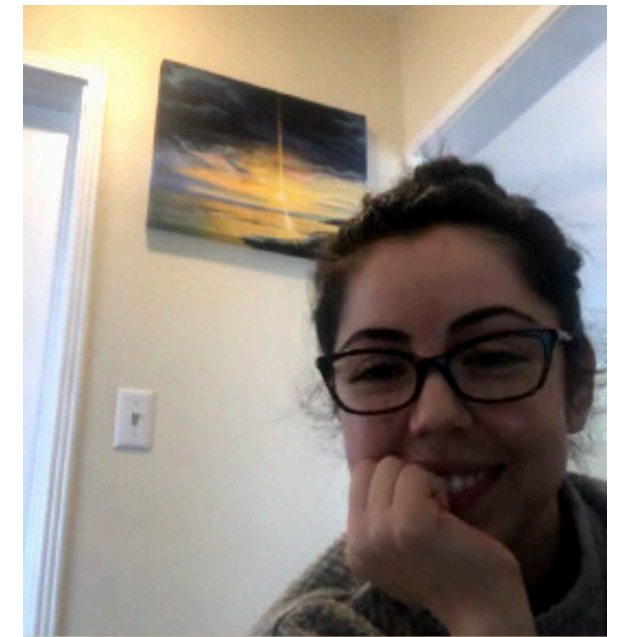
Many students struggle to do school online because a lot of them are hands-on learners. Our youth are no different. They want to be in a classroom setting. But if they wait for on-site classes, they could be out of school for a whole year and fall behind their peers.

#### PREPARING FOR THE COVID ECONOMY

Employment has also been impacted greatly. Many of our youth lost work hours or their jobs. We were quick to get them enrolled for unemployment benefits. About 75 percent of youth in LA were either furloughed or laid off. It was already difficult for them to achieve livable wage employment, and COVID has made it even harder.

With those young people, we had to remind them that there are still jobs they could apply for even though the process seemed daunting. There are still essential worker positions and other positions that they qualify for.

Aside from education and employment, First Place also provides a weekly life skills development workshop to engage youth and promote collaboration among team members. These workshops are led by youth and staff alike. It's what we can do while supporting the specific needs of our youth and creating some sense of community in this unprecedented time.



First Place for Youth staff attend an online meeting with a youth in First Place's program. Courtesy First Place for Youth.



# SEVEN YEARS SUPPORTING FOSTER YOUTH

Nereya Otieno

When A+P's founders decided to build a nonprofit in the South LA neighborhood of Leimert Park, they were committed to ensuring the organization contributed to a social good in the community. As co-founder Mark Bradford said in A+P's Year One catalogue *Breaking Ground*, "A+P aspires to be a space where the social aspect of art—the practice of it—puts the art into a context of action."

Upon learning that LA County has one of the highest populations of foster youth (approximately 30,000) in the nation<sup>1</sup>—moreover, that a sizable percentage of those youth lived in zip codes near Leimert Park—A+P's founders determined the nonprofit would lend its energy and resources to foster youth.



Mark Bradford installs a photo mural wrap to the outside of the Art Deco building with his studio assistants and foster youth workers. Leimert Park, Los Angeles. 9 January 2015.



1. Kids Alliance site: [kids-alliance.org/who-we-serve/](http://kids-alliance.org/who-we-serve/)

## PAIRING ART WITH PRACTICE

When entering the world of foster care, A+P's attention was channeled into finding existing collaborators with a proven track record, established networks, and a knowledgeable and dedicated staff. A+P's founders and staff researched what aspect of the foster care system the organization could and should address. A+P participated in numerous planning and mentorship meetings with trusted foster youth advisors, including informative discussions with Carole Guillard, former Director of Operations at the California Institute of Health and Social Services in San Bernardino, and a foster youth workshop put on by graduate students from Brandeis University. These meetings propelled A+P's decision to engage with Transition Age Youth (TAY), 18-to-24-year-old young adults who have "aged out" of the system at a time when every youth is struggling to navigate the world. TAY often have vision and hope but lack much of the resources needed to create a sustainable, stable, and healthy life on their own.

"We hope to catch foster youth at a turning point in their lives and provide them with tangible opportunities to positively transform their futures," A+P

Executive Director Allan DiCastro stated after A+P decided to serve TAY. "It's appalling that there are so many foster youth in one area. At the same time, we see the density of these placements as an opportunity for engagement. Our programs will be put to the test, as the need for them is overwhelming and immediate."

In 2014, A+P began collaborating with The RightWay Foundation, an organization focused on mental health and job stability for TAY. Shortly after that two-year collaboration concluded, A+P began a new collaboration with nonprofit social service provider First Place for Youth, an organization that gets TAY their most basic need—a home—and then supports them in their educational and employment pursuits. With a dedicated collaborator and a vision for impact in place on A+P's 20,000-square-foot campus in Leimert Park, A+P set out to build relationships and find unique ways to contribute.

## WHERE A+P FITS IN

The most immediate need A+P could fill in regards to supporting foster youth was to give collaborators a physical space to operate from on A+P's campus. The



A+P artist-in-residence Sandy Rodriguez's Walking Watercolor Tour of Leimert Park with foster youth. 28 March 2015.





Left: Mark Bradford Studio Assistant Sean Shim Boyle works with local foster youth in the early stages of Syblings app development. March 29, 2014.

Above: A+P Scholar Sergio. 2020. Courtesy First Place for Youth.

Below: A+P Administrative and Communications intern, Cindy Barrera works in the storage room of A+P's exhibition space. 2 November 2018.

location would not only provide much needed office and meeting space for the collaborating organization, it would allow for an intimate working relationship with A+P. This proximity was crucial in helping A+P staff engage and learn from the collaborators while developing programs and initiatives for TAY.

The programs had to fill a void within the foster youth community of South LA, and provide a new—but necessary—bank of resources that collaborators could not furnish themselves. After understanding the landscape of the LA foster system, A+P set about designing paths that would deepen the work of the collaborators, create engaging opportunities for TAY, and make full use of A+P's platform to spread awareness of foster youth's needs to the art world and greater public.

One strong asset A+P has is in broadening the scope of career and educational opportunities that TAY living in South LA are exposed to. In realizing this,

three distinct programs that utilize tools unique to A+P were created:

**INTERNSHIP PROGRAM:** Developed to expose First Place TAY participants to the process of applying and interviewing for a job in an office setting. Four candidates per year would be chosen for a six-month paid internship with A+P where they would learn the ropes of A+P's public programming or communications while also being responsible for their own internship project. This program required TAY to write a resume, think about career goals, and establish professional networks in a field different from what most participants had previously encountered.

**A+P SCHOLARS:** A \$140,000 educational scholarship fund in 2020 awarded to select First Place TAY in pursuit of career or educational goals. The funds go toward supplies, technological tools, and cover fees





for degree certifications. While mentorship and guidance are often critical aspects of success, A+P recognized that monetary contributions for demonstrated and practical needs are necessary, too.

**ROUNDTABLE DISCUSSIONS:** Exclusively for TAY, these events were created for participants to meet and have intimate conversations with successful individuals who come from similar backgrounds and struggles. A+P has a platform and reach that extends into the worlds of business, entertainment, art, nonprofit, education, and more—meaning the guests who contribute to the roundtables have varied skills and talents that may resonate with more youth. Some speakers include Carl D. McDowell, Anita F. Hill, Troy Carter, and Bruno Mars.

**THE NEXT SEVEN YEARS**

While the past seven years have been remarkable in developing A+P’s involvement with TAY and blending the worlds of contemporary art and the foster care system, the next seven years are coming quickly. A+P plans to maintain constant dialogue with experts in the field, its collaborators, and TAY themselves to ensure that its programs are addressing real needs. This year has shown many deficits in the foster care system. The impact of the global pandemic has been profound on everyone but particularly on TAY. Many need guidance through remote learning and working in addition to the usual support they receive. As the world continues to shift and evolve—COVID-related or otherwise—A+P will ensure its foster youth initiatives do so as well.



Above: First Place for Youth Executive Director for Southern California Suzanne Brown speaks at First Place’s annual Career and Education Resource Fair in Leimert Park. 18 July 2019.

Far left: First Place for Youth hosts a summer barbecue in Leimert Park. 02 July 2019.

Near left: First Place for Youth participant Rene Portugal



# EMERGENCY RESPONSE TO COVID-19

erin k. flood

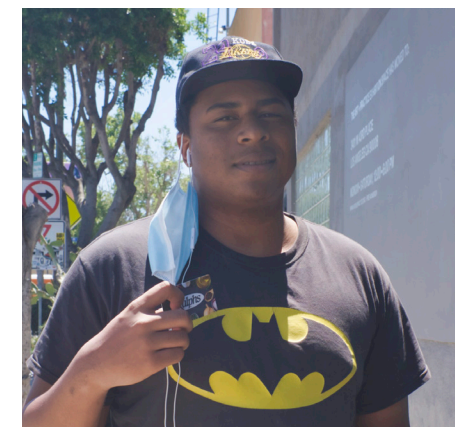
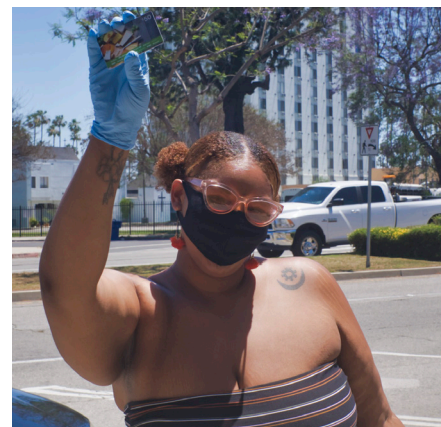
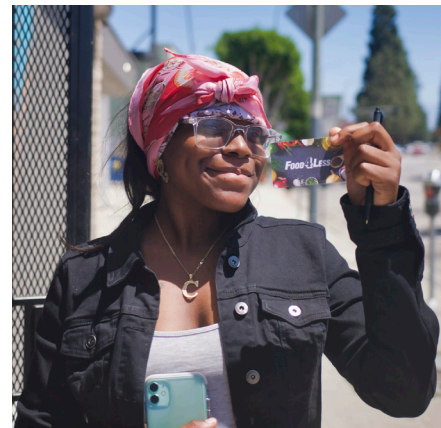
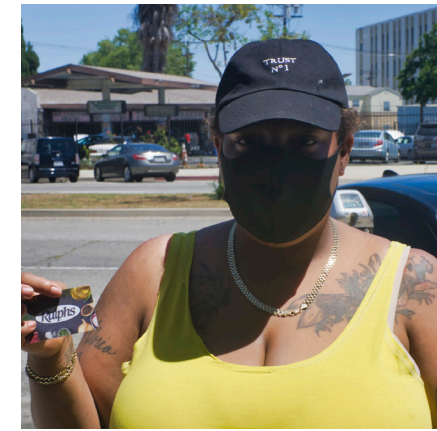
Uncertainty and instability feature prominently in the lives of foster youth. In 2020, the coronavirus amplified these recurring conditions as it upended work, school, wellness, nutrition, and social connection. As a result, staffing reductions, supply chain disruptions, large portions of the global workforce working from home, and the enforcement of social distancing practices soon followed.

Through the existing A+P Scholars and internship programs, A+P and First Place for Youth combined resources to assist foster youth in moving forward with their lives. The pandemic demanded that those with the means to do so take on unprecedented advocacy roles.

A+P Executive Director Allan DiCastro recognized that panicked shoppers were depleting stores of resources throughout LA. Concerned that foster youth would be disproportionately affected by the virus-induced shutdown, DiCastro propelled A+P into action.

A+P contacted First Place, who confirmed that many of their foster youth were experiencing additional, pandemic-related hardship. Many were unable to stock their pantries. These foster youth—including 31 young parents—needed essential items such as fresh food, cleaning supplies, diapers, and toiletries.

First Place for Youth participants receive their grocery gift cards







Masks made and donated by Lisa Ravenholt to First Place for Youth. 12 May 2020.



First Place for Youth Participant Samantha and son Nathan. 11 May 2020. Courtesy First Place for Youth.

In response, A+P determined it would intervene and provide all 160 of First Place's current participants with extra support to purchase food and essential goods. As each day brought new information and changes to otherwise quotidian routines, A+P determined that grocery store gift cards would prove the most practical method to transfer additional funds. A prepaid card was sent to each person so they could buy much-needed supplies.

A+P surveyed the zip codes where the participants resided and noted three major grocers in those areas. All were within a bus line or minimal driving distance, meaning they would be easy to access even for individuals without cars. As major chains, these grocers had made concerted efforts to ensure the highest levels of safety and cleanliness by following the Centers for Disease Control and Prevention's guidelines. Each grocer highlighted consistent restocking and availability of important items, such as cleaning supplies and non-perishable goods. A+P then purchased \$48,000 in gift cards, which would furnish each of the 160 participants with \$50 a week for eight weeks to supplement their food budgets.

These gift cards allowed each participant to purchase food and supplies to meet their specific needs. This experience also allowed the participants to work with their First Place support team and develop budget management, smart shopping, and personal accountability skills.

As LA officials mandated masks be worn by all when in public, A+P also circulated face coverings. Deputy Director Sophia Belsheim's mother, Lisa Ravenholt, took up the cause, creating beautiful, one-of-a-kind, and CDC-compliant masks for First Place's foster youth. The symbolism of this gesture is not to be lost: a mother acting as surrogate by nurturing and protecting young people. A+P was happy to provide young people with financial support, material necessities, and emotional connections during these uncertain and unstable times.

**First Place Foster Youth who during COVID-19 ...**

... were employed and experienced a furlough

**51%**

Average unemployment rate in 2020

**11%**

**First Place Foster Youth who during COVID-19 ...**

... filed for unemployment benefits

**38%**

Average unemployment rate in 2019

**3.7%**

**California Pandemic Relief Funds for Foster Youth**

On April 13, 2020 Governor Newsom announced new investments of \$42 million to protect foster youth living in California. Investments, among others, included:

**Age Extension for Foster Youth**

Approximately 200 young adults age out of the foster care system every month. Too many of them are at risk of homelessness and food insecurity. During this crisis, foster care payments and eligibility will be extended to help them maintain their living arrangements and have easy access to food.

**\$1,846,165**

**Additional Social Worker Outreach**

Support for social worker overtime and additional outreach by county social workers to foster family caregivers at higher risk of COVID-19 (e.g. caregivers who are over 60 years old). Social workers will engage these caregivers to identify specific needs or concerns.

**\$6,896,552**

**Family Resource Centers**

Family Resource Centers play a critical role in preventing child abuse and neglect, strengthening children and families, and connecting families to an array of county support systems of care. Governor Newsom's investment will go towards providing direct support and services to foster families, including material items, assistance with isolation needs, parenting resources, and help linking families to other state and federal supports (e.g. food, housing, etc.).

**\$3,000,000**



# CELEBRATING 10 YEARS IN LOS ANGELES

## Congratulations First Place for Youth!

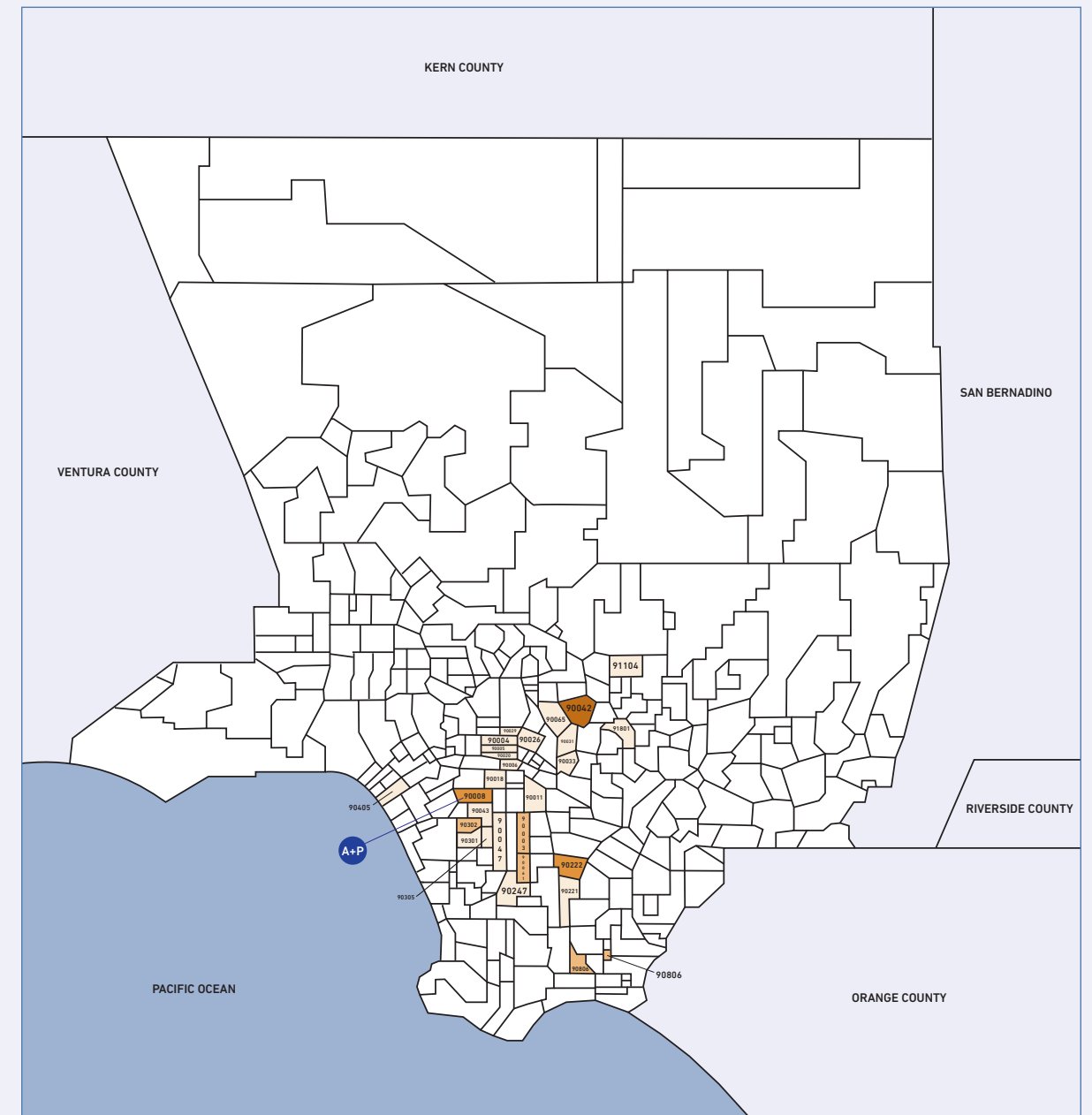
In 2010, First Place for Youth launched its My First Place program in LA with a single office in Koreatown. Since then, First Place has opened six branches across LA County—including a center on A+P's Leimert Park campus—to provide housing, education, and employment support to more than 1,000 foster youth.

In honor of First Place's ten-year anniversary in LA, A+P applauds First Place, its staff, and the youth that the organization serves. First Place fights for just and equitable systems that fulfill a vision of a world where all young people can reach their full potential. Join A+P in celebrating First Place's success today and for the next ten years to come.



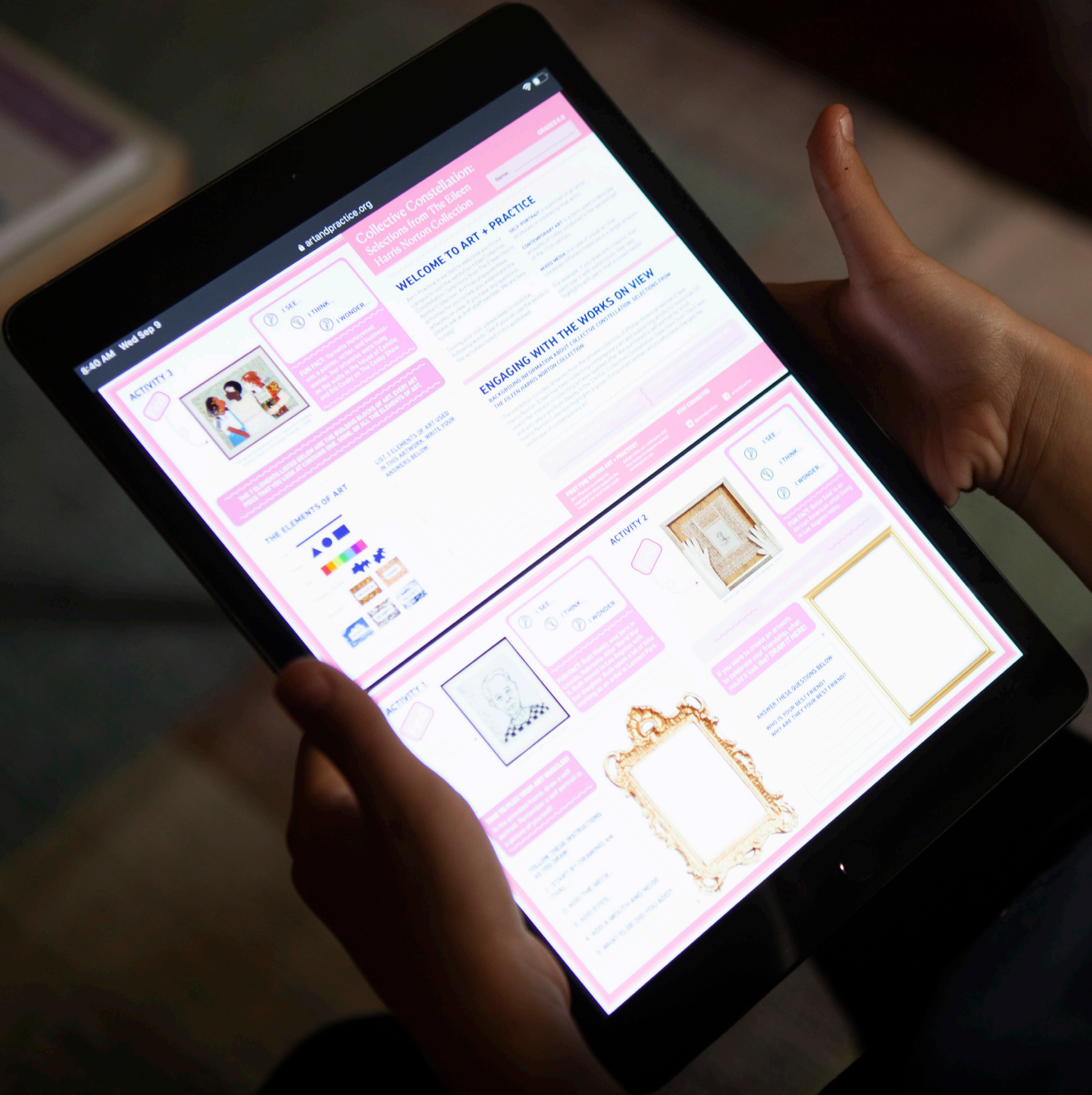
First Place for Youth Southern California Youth Advocates, Employment & Education Specialists and Housing Specialist. 9 February 2021. Courtesy First Place for Youth.

## ZIP CODES SERVED BY FIRST PLACE FOR YOUTH IN LOS ANGELES COUNTY

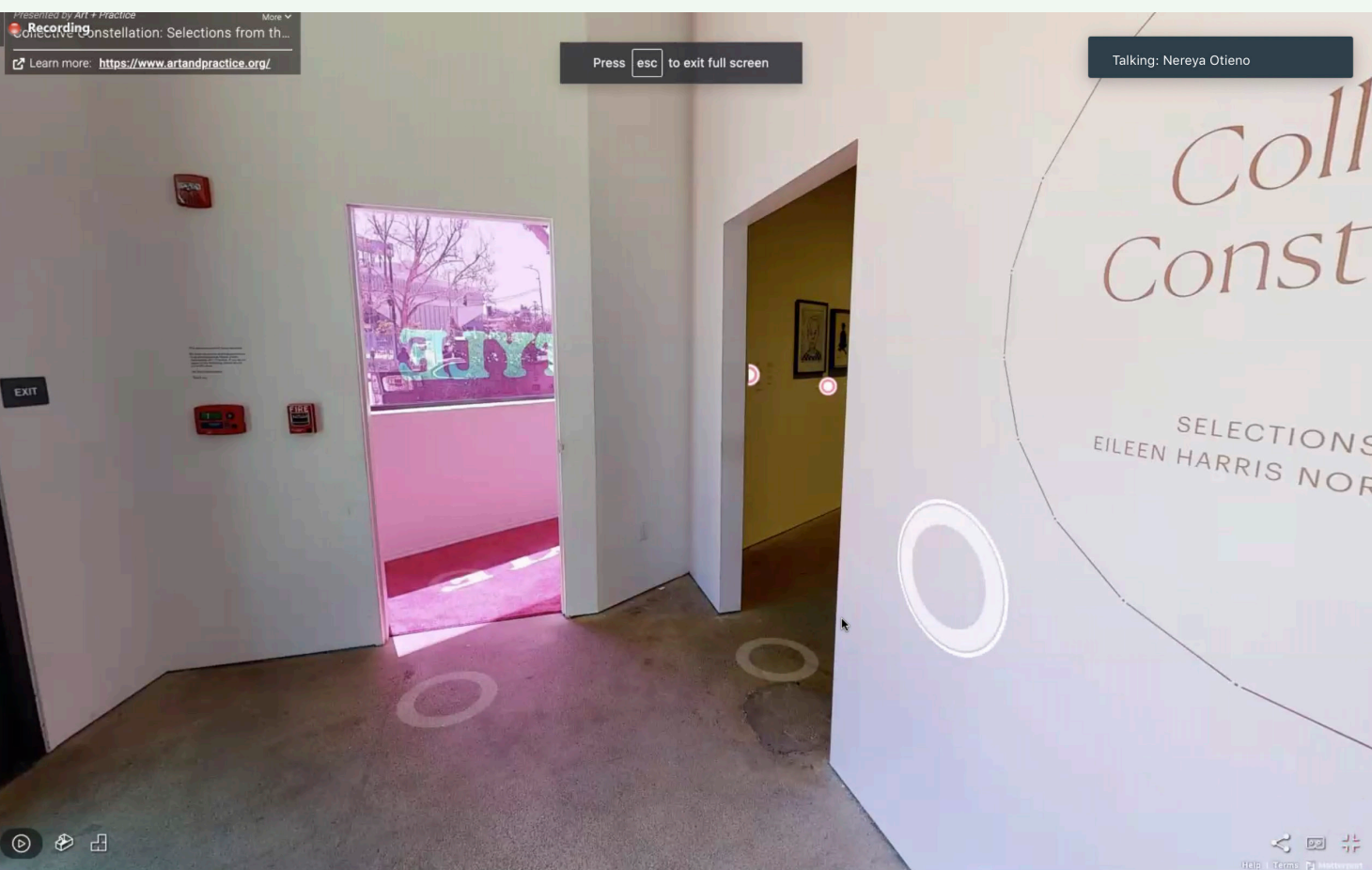
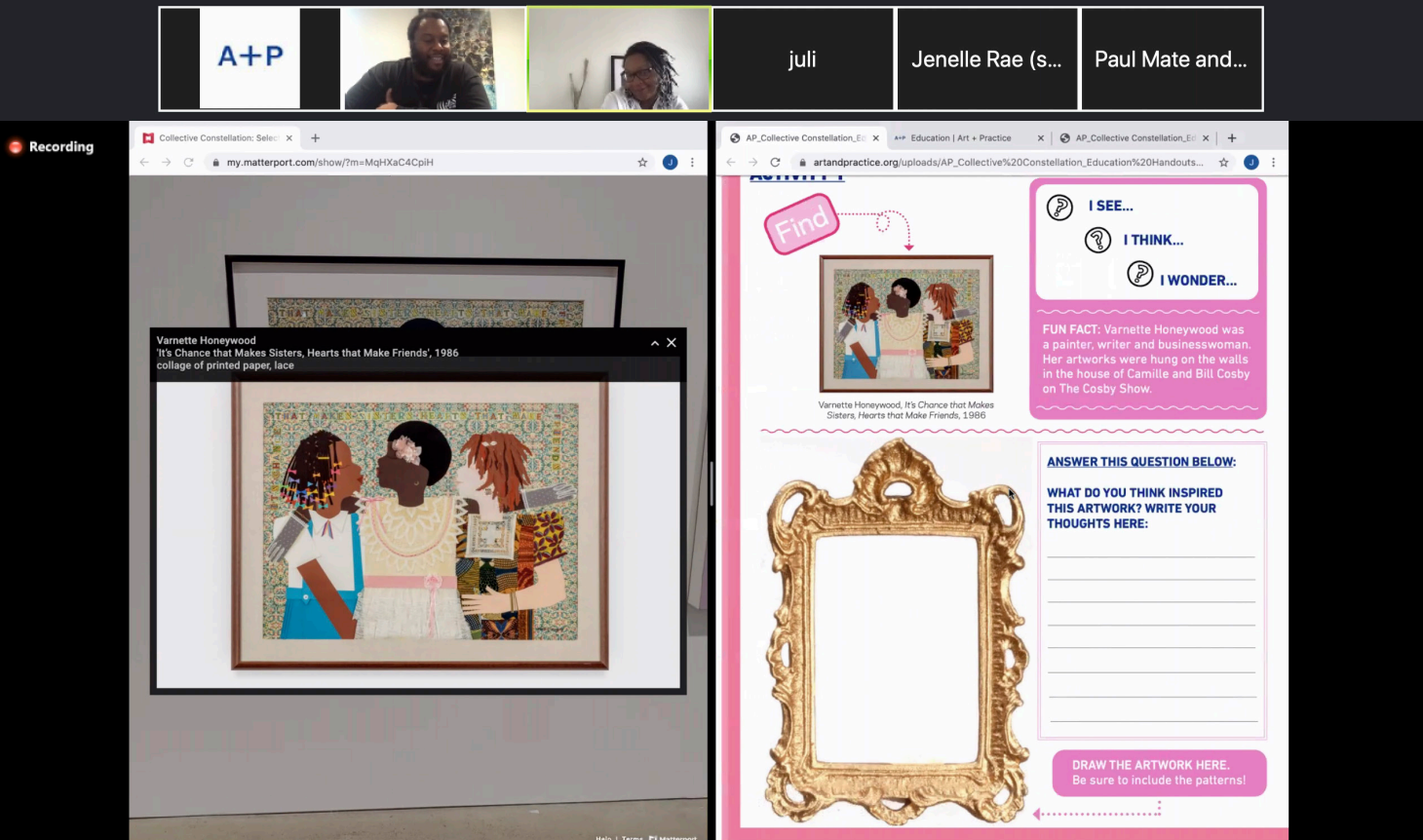




# EDUCATION







Virtual exhibition walkthrough for grades 3–5 of *Collective Constellation: Selections from The Eileen Harris Norton Collection*

# LEARNING FROM HOME

erin k. flood

In 2019, no one at A+P could have anticipated the wallop of a looming global pandemic while they planned exhibitions, programs, and events for the next year. When the coronavirus swept across the United States in the early months of 2020, much was upended. Each day brought new information and resulting directives. Seemingly overnight, in-person activities were quickly closed down in LA and those working in public fields hastened to adapt.

Educational programs have long been among A+P's priorities. A+P's education program was designed in 2017 to welcome teachers for tours of A+P's exhibitions and provide materials to incorporate contemporary art into their curriculum and classrooms. Materials include a set of handouts called teacher resource guides and student handouts (for grades K-12). These handouts incorporate the Visual and Performing Arts and English Language Arts California State Content Standards, and are readily available to teachers, students, and families to access on A+P's website. Shifting to online modules in response to COVID allowed A+P's staff to circulate educational materials through remote programs such as the K-2 Educators' Walkthrough, in which Public Programs and Exhibitions Manager Joshua Oduga led educators through a virtual tour of *Collective Constellation: Selections from The Eileen Harris Norton Collection* and facilitated a discussion about the exhibited artworks using handout materials.

The pause that COVID-19 brought about provided an occasion for A+P to reflect and identify areas where its education programs could grow—especially

to adapt to the changing conditions that the virus laid bare. In March, A+P conducted an inventory of its stakeholders and decided to directly contact organizations and people it wasn't organically reaching. For example, a group of participants from Able ARTS Work, a nonprofit organization dedicated to providing education, training, and therapy in the creative arts to individuals with severe developmental disabilities, took an educational tour of *Collective Constellation* that was tailored to meet the needs of the adults who attended the remote education tour.

Over time, new areas of programming bloomed. In May, A+P introduced Practice Art with A+P, a social media-based activity guide designed to invigorate the artist in everyone. Hosted on A+P's Instagram, Practice Art with A+P outlines simple how-to instructions using illustrations to depict the process of making an artwork from beginning to final product. The projects were inspired by works in the exhibition space and designed for learners and makers teenage and older.

Over 50 students and learners participated in our remote educational tours and programs. Groups from Whittier College and Able ARTS Work noted in feedback how much they enjoyed the tours and appreciated how they were specialized to their students' learning objectives and interests. While eager to return to its physical space, A+P recognizes that COVID-19 challenged our organization to find innovative ways of connecting with our audience. A+P's education program will continue, with more methods for learning at its disposal.

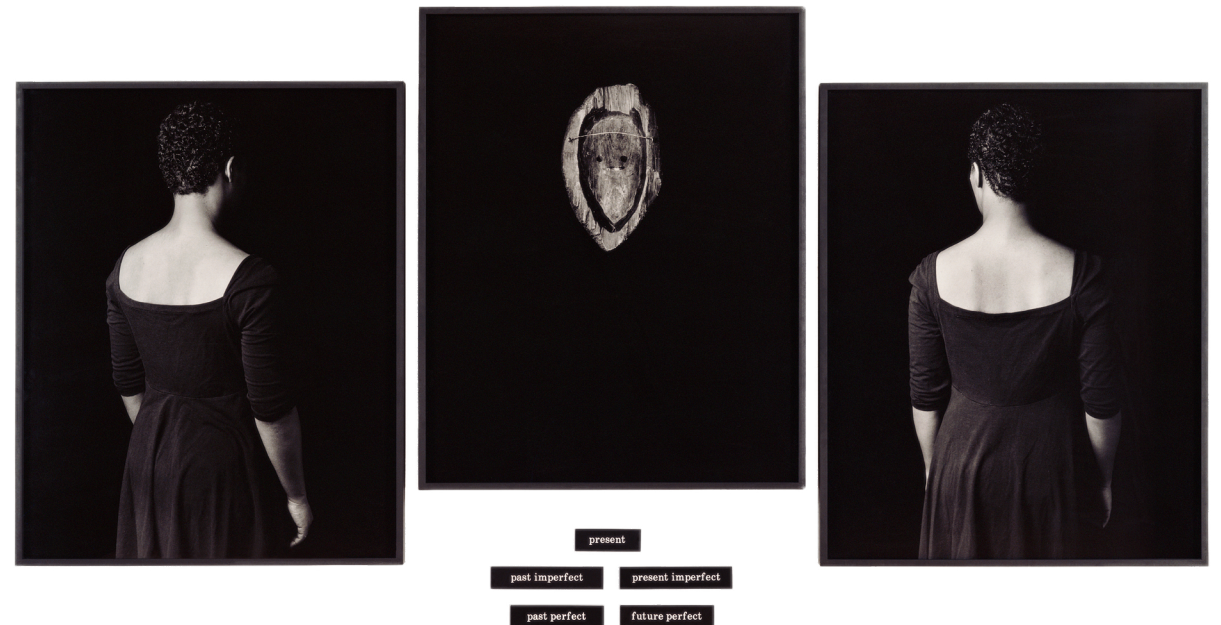


# HANDS-ON WORKSHEETS

When exploring a specific artwork, learning about the act and process of its creation is just as important as learning about its style. Education at A+P is a program that aims to assist learners from kindergarten through adulthood to engage more widely and deeply about art as well as the lessons to be gained from it. We've prepared two activities for you to practice your own art and create at home. Feel free to tear out these pages and share with others. And don't forget to share with us on social media using the #EducationatAandP hashtag!

## EXERCISE 1

Advised for Grades 6–8



**I've always done exactly what I wanted to do, regardless of what was out there. I just stuck to that principle and I'm a much happier person as a result.**

**LORNA SIMPSON**

Lorna Simpson, *Tense*, 1991. 3 silver gelatin prints, 5 engraved plastic plaques. Overall: 65 x 124 in. (165.1 x 312.4 cm). © Lorna Simpson. Courtesy the artist and Hauser & Wirth.

Artist Lorna Simpson is a world-class photographer and multimedia artist. In 1990, she became the first African American woman to exhibit at the Venice Biennale. Simpson was also the first African American woman to have a solo exhibition in the New York Museum of Modern Art. She often uses conceptual photography to make art. Conceptual photography is a type of photography where you arrange people and objects to illustrate an idea.

*Collective Constellation: Selections from The Eileen Harris Norton Collection* includes a Simpson work, *Tense* (1991), which features two photographs of a woman on either side of a photograph capturing a mask. In each photograph, the subjects are turned away from the viewer, and the words installed underneath the photographs are grammatical tenses (present, past imperfect, etc.) used to describe time.



1

**START  
HERE!**

Examine the artwork. Why do you think the woman and the mask are turned away from the viewer? Why do you think Simpson includes text beneath the photographs about the past, present, and future? What does the artwork make you think about?

2

**DO IT  
YOURSELF!**

Find a short text (between 2–10 words) that you find interesting from somewhere around your home. This text could be from a book, a sign, a label, a note, a pantry item, or anything else! Think about where you found your text and why you chose it.

3

**PUT IT  
TOGETHER!**

Write the text word-for-word in the box below! Then, cut the box out along the dotted lines.

A large rectangular box with a dashed border, intended for students to write their chosen text.

Now, place the cut-out words wherever you want in your home and take a photo! (Some ideas: place it in a different room, put it next to a new object, ask someone to hold it, turn it upside down!) Look at the photo and give it a title.

4

**TIME TO  
REFLECT!**

What is your reaction to seeing those words in a new context? Is it funny? Surprising? Does it give new meaning to the words?

5

**DISPLAY  
YOUR ART!**

Print out your artwork and label it with a title and tape it on the wall. Ask someone else at home to give you their reaction!

## EXERCISE 2

Advised for Grades 9–12



Brenna Youngblood is an African American contemporary artist who works in multiple mediums. She is known for her photographic collages, sculptures, and paintings. Youngblood will often use household materials in her paintings to make them three-dimensional and textured. *Color Checker* (2007) is one such work that uses color photographs, acrylic paint, acrylic medium, and spray paint to create a collage panel with a found photo frame. Make your own version of *Color Checker* using the following instructions.

### MATERIALS NEEDED

- Cardboard, mat board, or deconstructed cereal box
  - Old magazines and photographs (that you can cut up!)
  - Glue or tape
  - Scissors or X-acto knife
  - Artist's choice: acrylic paint, colored pencils, markers, pencils, oil sticks, nail polish
- (if you have a frame, consider building your piece to fit the frame)

Brenna Youngblood, *Color Checker*, 2007. Color photographs, acrylic paint/medium, spray paint, collage on panel with found frame. 15 × 19 in. Courtesy the artist and Roberts Projects, Los Angeles, California.



1

Select images from magazines or photos from around your house. Think about what you want to be your focal point.

2

Cut out the images or shapes you want to use.

3

Lay the photos and magazine clippings out on your base.

4

Add images or paint to the base of your artwork.

5

Experiment with moving the images around, layering, etc. until you find an arrangement you like.

6

Glue the images to the base of your artwork.

7

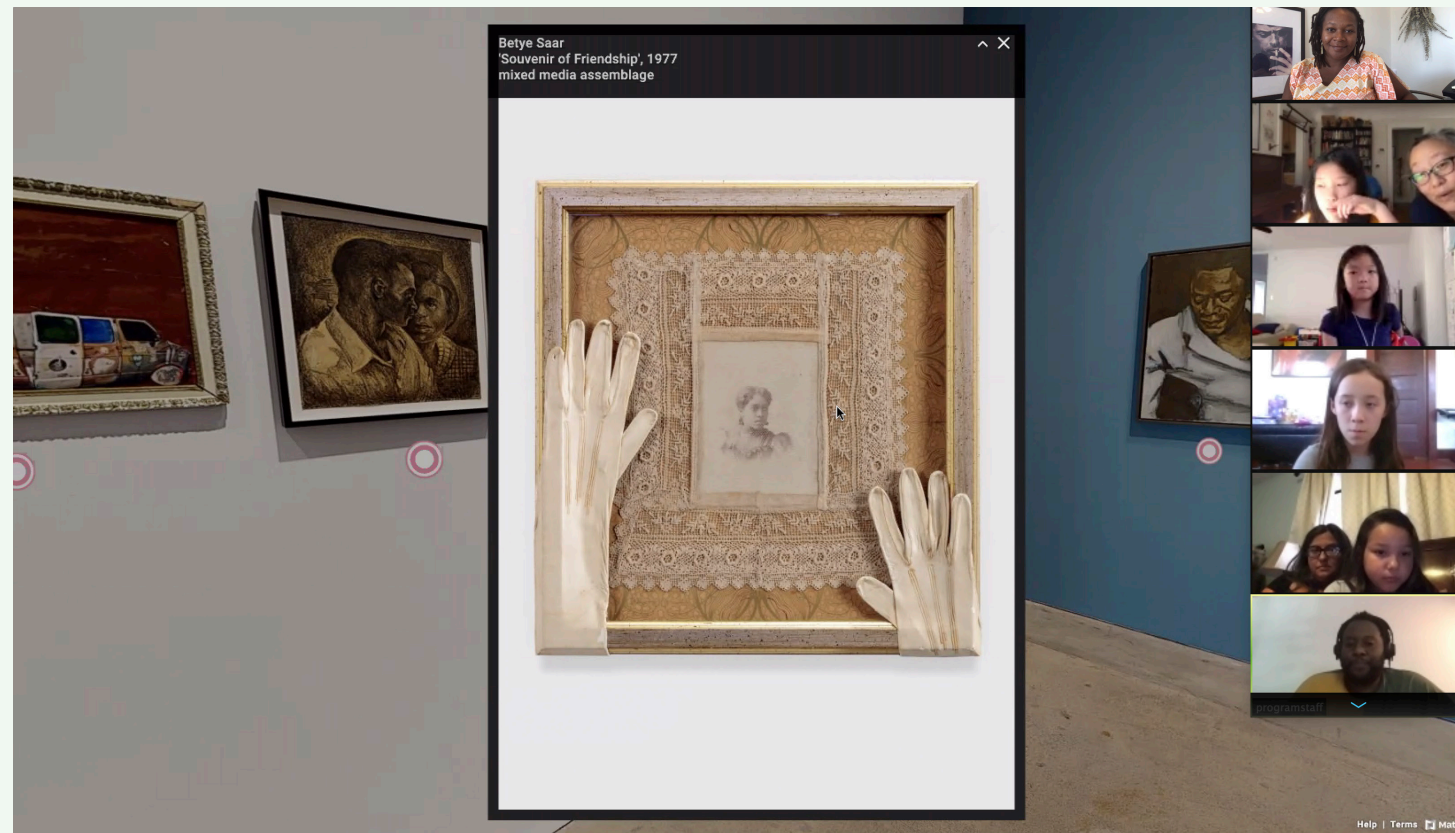
Consider drawing or painting over parts of the images or adding other materials. Build up the work's surface. Feel free to add other items from around the house to add more depth to the work. Anything you want—Brenna used wire.

8

Frame your collage like Brenna Youngblood did.

9

Share your work of art!  
#EducationatAandP



Virtual exhibition tour of *Collection Constellation: Selections from The Eileen Harris Norton Collection* with Girl Scouts Troop and Radical Cram School. 7 August 2020.



# USING SOCIAL MEDIA AS AN EDUCATIONAL TOOL

Nereya Otieno

As a nonprofit committed to broadening awareness about contemporary artists of color and foster youth services in LA, A+P uses social media to share information with the world, connecting with our local and international communities. Beyond a way to engage, social media offers an avenue to educate and empower. When it became impossible to welcome visitors or work at the office due to the spread of the novel coronavirus, Instagram and Facebook became A+P's number one tool for sharing resources, updates, ideas, and facts with followers.



Left: Screen capture of A+P Reads resources on Instagram

Right: Screen capture of installation of *Collective Constellation: Selections from The Eileen Harris Norton Collection* on Instagram

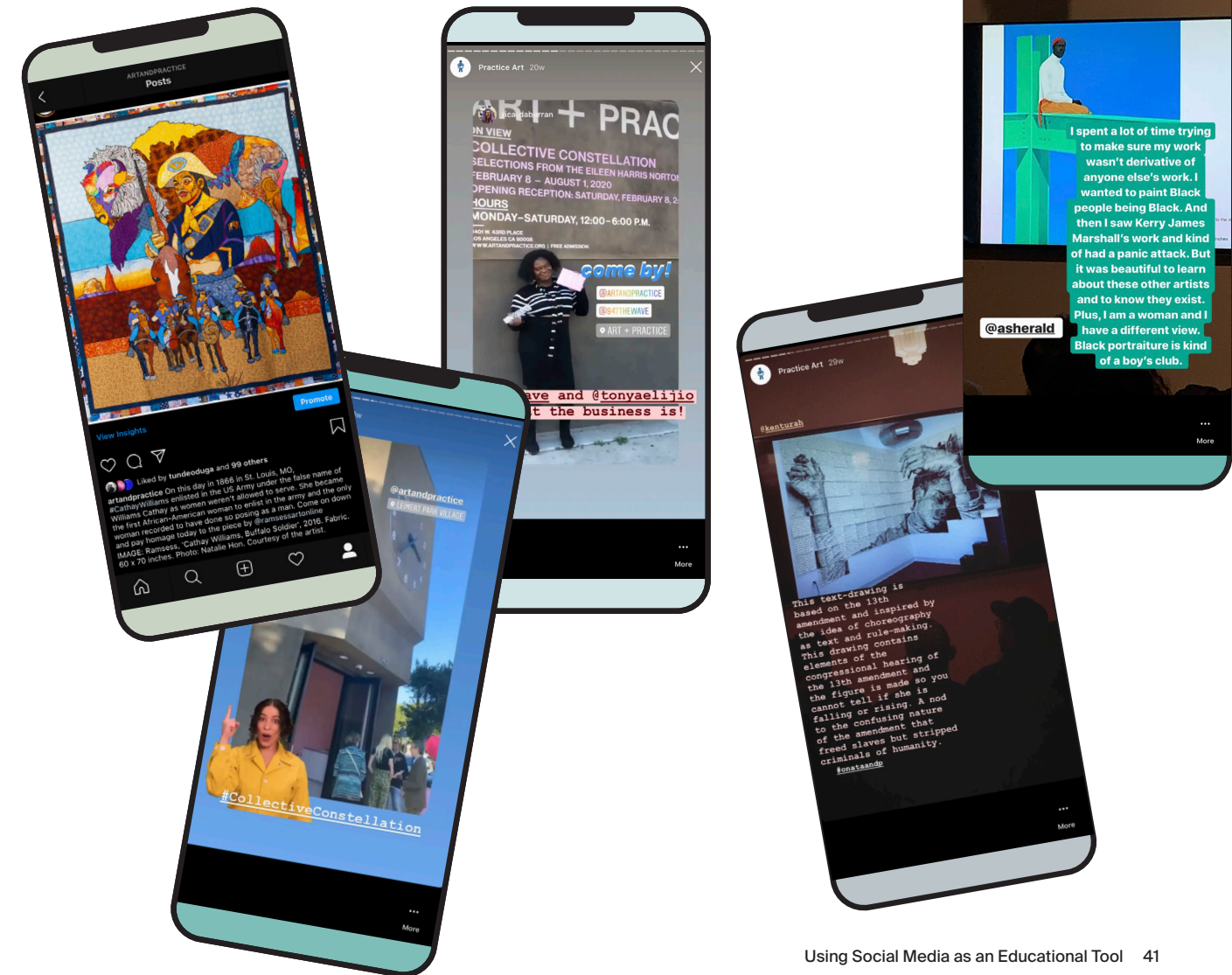


Opposite from left: Screen capture of Ramsess, *Cathay Williams, Buffalo Soldier* (2016) on Instagram. Screen capture of opening of *Collective Constellation: Selections from The Eileen Harris Norton Collection* on Instagram; screen capture of A+P Administrative Assistant Tonya Elijo outside the opening of *Collective Constellation: Selections from The Eileen Harris Norton Collection* on Instagram; screen capture of quotes from Artist Talk: Kenturah Davis on Instagram; and screen capture of quotes from In Conversation: Amy Serald and Erin Christovale on Instagram.

## ADDING DIMENSION TO EXHIBITIONS

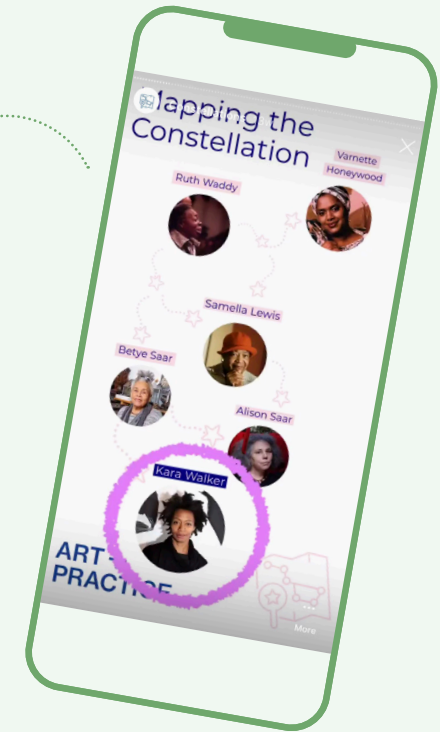
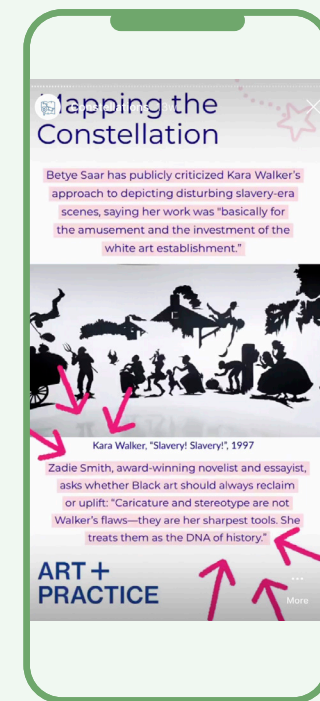
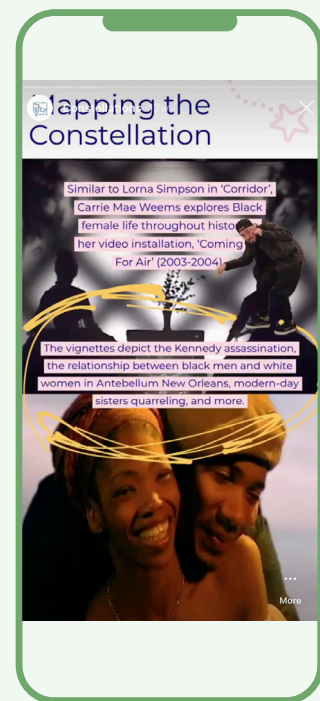
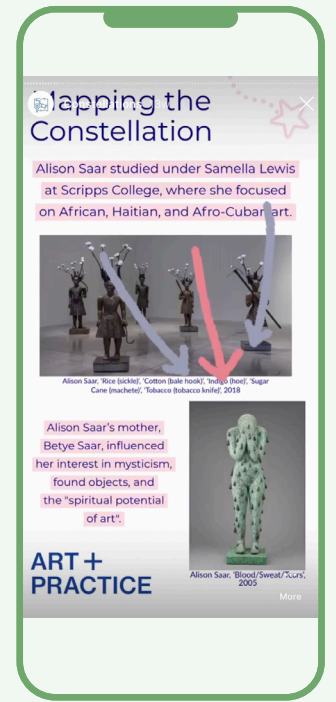
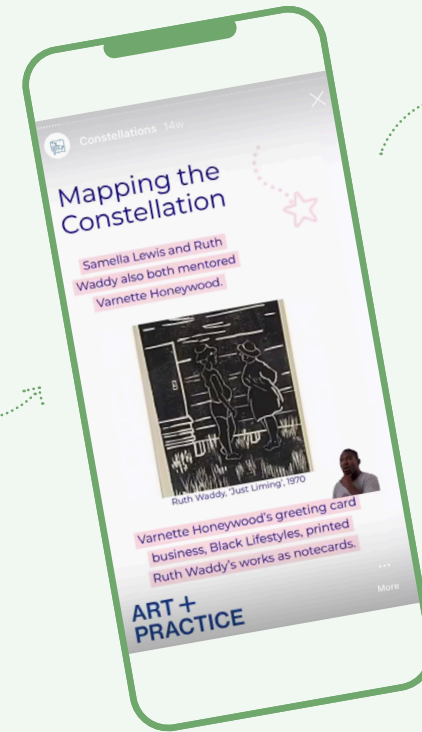
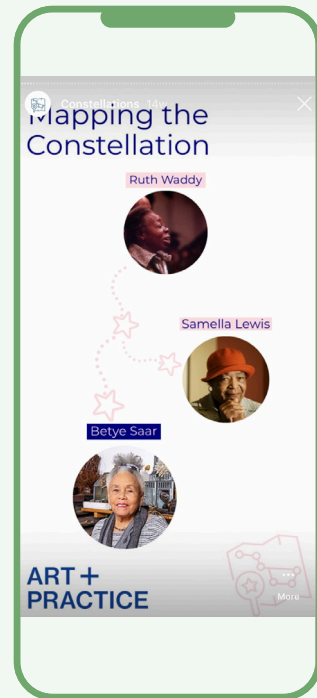
Posts and stories are an excellent way to give greater context to A+P's exhibitions. If information exists in an accessible and casual form online, people can prepare themselves for visits to A+P's exhibition space before they arrive. Because the global pandemic required people to stay home and social distance, A+P took this opportunity to create more personal content, shedding light on the people who make up the organization. In one video, A+P co-founder and collector Eileen Harris Norton explained how she first met artists included in A+P's exhibition *Collective Constellation: Selections from The Eileen Harris Norton Collection*. In another, A+P staff discussed their favorite artworks in the exhibition. These posts provided more context about the development of the exhibition while offering some of the personal and reflective anecdotes one might receive during an in-person visit with A+P's staff.

Instagram and Facebook stories—temporary, dynamic content that lasts for 24 hours on a profile—have been useful when creating threads of educational material that follow a specific theme or topic. The platforms allow users to compile long-lasting stories joining similar temporary instances together, called a “highlight.” A+P started a weekly educational story series called *Mapping the Constellation* that connected all the artists in *Collective Constellation* together. These stories crisscrossed generations, continents, and mediums to tell the personal stories of these artists. To honor Sadie Barnette's interactive library installation *FAMILY STYLE* (2020), another story highlight was created that suggested books with themes found throughout *Collective Constellation* to read during quarantine.





**MAPPING THE CONSTELLATION**





## SHEDDING LIGHT ON FOSTER YOUTH

Social media is also an effective way to share information about the work A+P does with First Place for Youth. A+P used Instagram and Facebook to show the efforts taken to support foster youth, profile A+P's scholars, share everyday images of First Place participants, and demonstrate how foster youth were persevering during the difficult quarantine times.

Using a relaxing video of palm trees swaying, we posted advice from Suzanne Brown, Executive

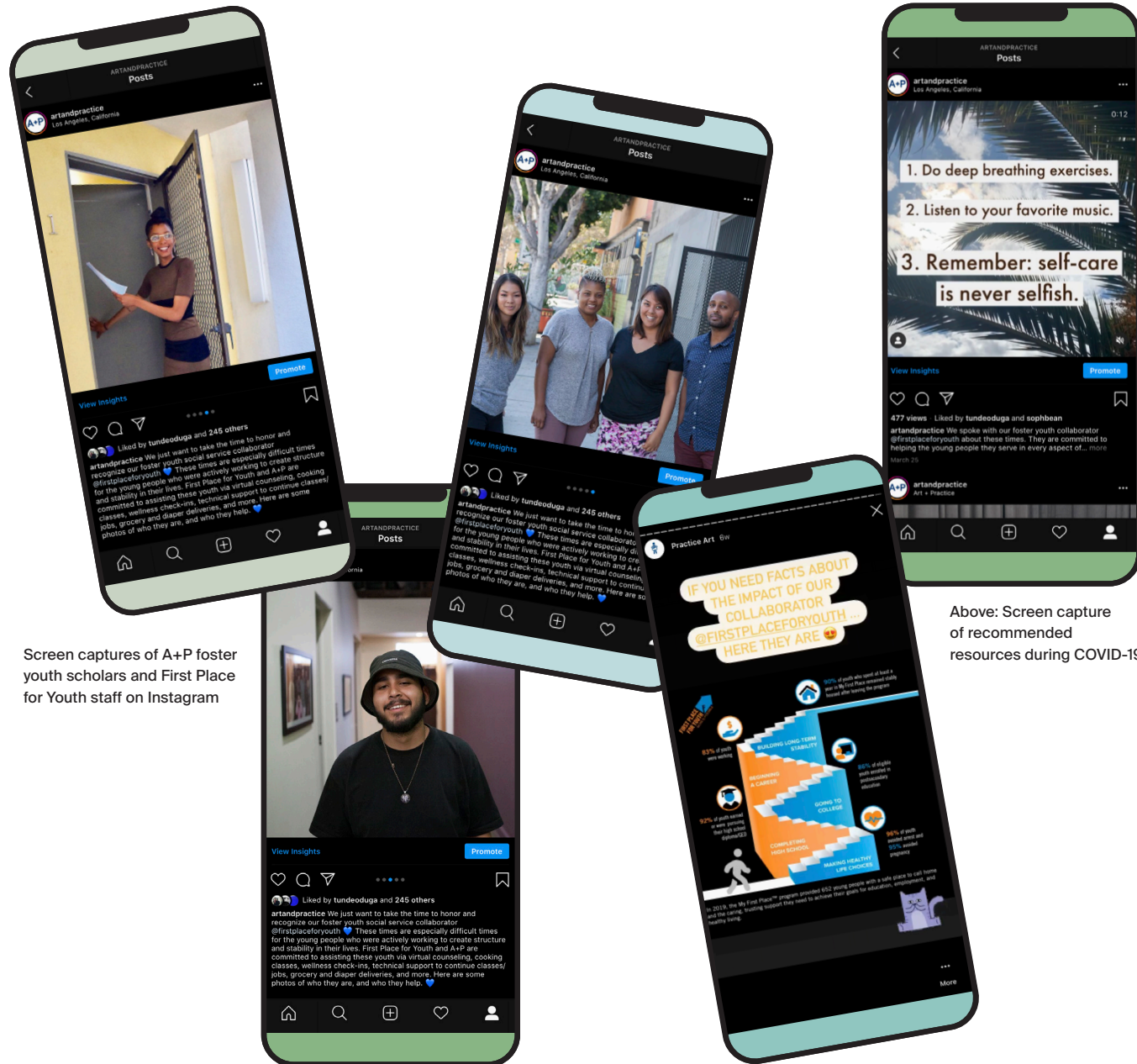
Director of Southern California for First Place, in which she shared suggested methods to help foster youth stay calm during trying times. She relayed three small, daily practices for all to try: do deep breathing exercises, listen to your favorite music, and to remember that self-care is never selfish. Finally, infographics have served as excellent tools for sharing complex information with digital audiences. A+P shared impressive data detailing the positive impact First Place has on its participants throughout 2019 with our more than 10,000 followers.

## CARING FOR THE ARTISTIC COMMUNITY

When COVID-19 hit, many of those in the creative sector saw their foreseeable plans—and income—instantly disappear. The organizations and grant programs with the means to provide funding went into action, offering extra support when they could. However, one of the hardest things about getting assistance is knowing where to look and how to ask. A+P began using social media posts and stories with links to resources and support LA artists could apply for. These posts were widely shared and saved, helping artists receive much-needed funds and guidance.

## SUPPORTING BLACK LIVES MATTER

During the resurgence of the Black Lives Matter movement and the uprising that began following the killing of George Floyd in Minneapolis on Memorial Day, A+P used its social media feeds to highlight each Black artist that has exhibited with the organization. The images of each post were of an artist's work with a bold, overlaid "Black Lives Matter" text. Likewise, their captions told short bios of that artist's life and accomplishments. With these posts, A+P reiterated its stance and mission, to champion contemporary artists of color. Each post also contextualized the very impressive achievements of 54 Black artists that followers could further explore. These posts continued from June 3 through to the end of 2020.



Screen captures of A+P foster youth scholars and First Place for Youth staff on Instagram

Above: Screen capture of recommended COVID-19 resources during COVID-19



Above and right: Screen captures of recommended resources during COVID-19



Above and right: Screen captures of Black Lives Matter series on Instagram



# LIVING HISTORY





# NEW KIDS ON THE BLOCK

## Azla Vegan and Amlak Music

Siblings Banch Abegaze and Nesanet (Nes) Abegaze have combined their lifelong passion for food, art, and community into one space at their new Leimert Park location. Their building houses the creative offices of Amlak Music, a talent management company, and Azla, a plant-based Ethiopian eatery, as well as a community arts space. Here, Nes and Banch share their story.



Top: Chef Azla Mekonnen, who came out of retirement to pursue her dream of opening her own restaurant. Courtesy Azla Vegan.

Left: (Left to Right) Banch and Nesanet Abegaze at Azla Vegan in Leimert Park. 13 November 2020.

### HOW AZLA CAME TO BE

**NES ABEGAZE** We are from Gondar, in northern Ethiopia, but we came to the U.S. at a young age. My path into the restaurant industry was not conventional by any means, yet I firmly believe my diverse life experiences have led me to exactly where I am supposed to be. I've worked in philanthropy, education, and entertainment. Banch previously practiced law and eventually opened her own practice. We first worked together at Banch's law firm, and then at Atom Factory, an entertainment company founded by Troy Carter.

During that time, our parents had retired and moved back to Ethiopia. When our mother, Azla, was visiting us about eight years ago, she told us, "Retirement is really boring. I've always had this dream of opening my own restaurant." My siblings and I have always had a passion for health, the arts, and community-building. So we decided to combine our efforts and open the restaurant, named after our mother Azla, together.

**BANCH ABEGAZE** After starting my own talent management company a few years ago, Nes and I wanted to create a space that would connect our shared passions. We realized that a brick-and-mortar store that would house Azla, the Amlak Music offices, and a community arts space was necessary for our vision to grow. In addition to expanding our work with music and food, we also wanted a space to host our new ventures in film, print media, and public programming. After two years of renovation, our dream has come to life in Leimert Park, the community in which we live and work.

### THE FIRST LOCATION

**NES** Our first location was at the Mercado La Paloma, which is a vibrant community space in South Central LA run by Esperanza Community Housing. In addition to Esperanza's focus on fair housing and health equity, the organization creates unique opportunities for first-time business owners, with a focus on immigrant families. When my brother, Sonny, introduced me to the space, I thought about our mother and her vision for Azla. I wanted to ensure that wherever we opened the restaurant, she would feel comfortable. That it would be a place where she could shine and be herself. The Mercado was more than we could have hoped for, full of generous colleagues who served as mentors for us. After an

amazing seven years at the Mercado, we've decided to consolidate our business in our new Leimert Park location, but the Mercado La Paloma will always be Azla's first home, and we will always be a part of the Mercado Community.

### WHY LEIMERT PARK?

**BANCH** I live five minutes away and Nes lives two blocks from our building. When we first started looking for a space, we were encouraged to go to other neighborhoods. But it was important for us to build something that would benefit our community. We worked to create a space where our neighbors could walk to get delicious food that's affordable, nourishing, and reflects the rich cultural heritage here. We've invested in what we're passionate about, and we're excited to expand and collaborate with our neighbors, to find ways to build upon what we're all doing—and doing so collectively.

**NES** When I moved to LA 15 years ago, I lived in the San Fernando Valley and would drive to Leimert Park every weekend because I wanted to experience the rich Black culture here. One of my earliest memories of this neighborhood was being at The World Stage



Chef Azla Mekonnen and her daughter, Azla Co-Founder, Nesanet Abegaze at their original location in the Mercado la Paloma. Courtesy Azla Vegan.





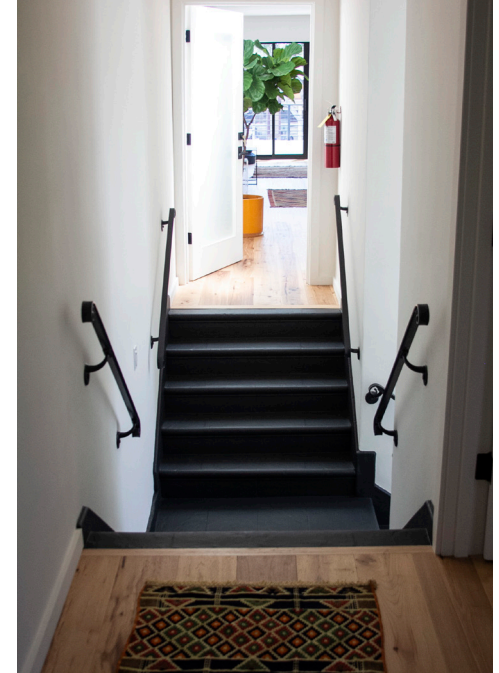
Top: Feast for One  
 Bottom: Injera—Ethiopian flatbread  
 Images courtesy Azla Vegan.

and watching Kamau Daáood read from his book, *The Language of Saxophones*. With Azla and our public programming, we hope to celebrate Leimert Park’s Pan-African legacy and continue to bridge diasporic African communities.

#### WHAT IT TAKES TO RUN A FAMILY BUSINESS

**NES** While I run the day-to-day operations at the restaurant, Banch and our entire family have been integral at every phase. Everything from washing dishes in our early days, to creating the ethos and vision behind the company has been a collective family effort. We’re also fortunate to have an incredible team that is wholeheartedly committed to serving the community.

**BANCH** As first-generation immigrants, we saw our parents make the ultimate sacrifice for their children. It’s an honor and privilege to now have the resources to help our mom realize her dreams too. I think the most striking part is that unlike most businesses where you worry if everyone is invested and has the best interest of the company at heart, that never crosses our minds. It’s a luxury to have such trust in each other as a family, and with our team, which is now part of our extended family.



Left: Juneteenth Celebration  
 Right: Entrance to community art space  
 Images courtesy Azla Vegan.

#### FOOD + STORYTELLING

**NES** Azla has always been more than a restaurant because our mother instilled in us the idea that food is a way to show love. She would host large dinner gatherings for our friends and family on Sundays in our small apartment. Azla was born out of that experience of breaking bread and sharing stories. Food is the foundation, but Azla is also a space to share ideas, make new connections, and dream collectively.

Our journey with Azla has also allowed us to tap into the rich storytelling tradition that was passed down by our parents and ancestors. Our family history was the inspiration for my first short film, *Bereka*, which premiered at the Blackstar Film Festival in 2019. Later that year, it was screened as part of the Ambulante Film Festival’s Afrovisiones program, and at the Sundance Film Festival in 2020. I am working to expand this short into a multimedia project including a cookbook, family archive, and feature-length documentary. Banch has also produced several film projects, and continues to expand her work in film and television.

**BANCH** There is great talent coming out of this neighborhood that we have been fortunate to work

with over the years. Having Amlak Music here along with some of the other amazing management and production companies in South LA allows us to share a behind-the-scenes look at how the entertainment industry and art world works. A large part of our mission is to increase access for our community to the vast array of opportunities available in these industries.

#### THE FUTURE: LIVE ON LEIMERT

**NES** We opened in the middle of COVID and had limited ability to program events. Our desire to engage meaningfully with our community led to us think creatively and imagine new ways to host events safely during this time. We hosted an Ethiopian New Year’s concert with the artist Mereba on our balcony upstairs. We also organized an intergenerational conversation about activism and electoral politics prior to the November election. Live on Leimert is the next iteration of Banch and I working collaboratively, along with our talented community of creatives.

We plan to host film screenings, live performances, workshops, cooking demonstrations, book signings, and other events that will serve as a living archive of our community. We want to build institutions that create opportunities for generations to come.



# REMEMBERING THE LOS ANGELES RAILWAY

Joshua Oduga



LATL 5 Line Car 1532 Southbound At 43rd Street and Leimert Bl. Courtesy the Metro Library and Archive.

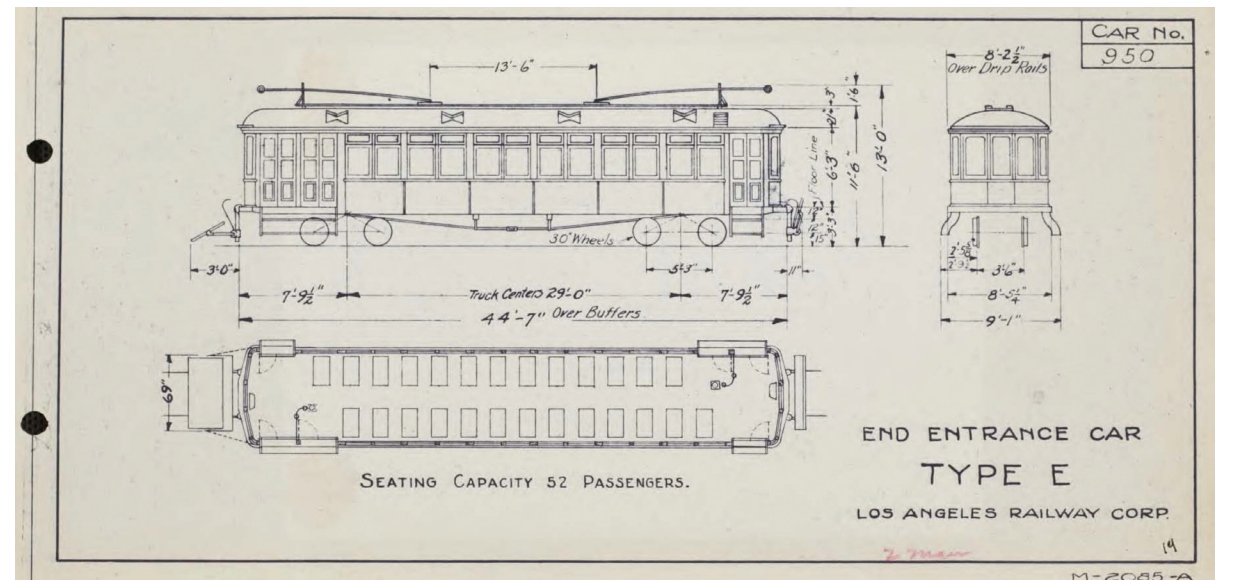
Across the world, LA is recognized as a city steeped in car culture. Angelenos rely on cars as their primary means of traversing the 88 different cities that make up LA County. But prior to the car's reign, LA boasted a sprawling and complex rail system that flourished from 1901 to 1969. At one point, the railways even covered more mileage than New York's current subway system. Now in 2020, as the Leimert Park Metro Transit Authority (MTA) prepares to open, A+P looks back at the railway's history, examining how public transport first expanded in the area.



Photograph of Los Angeles Railway Vernon Avenue in Leimert Park, 1927. Image courtesy of Special Collections, USC Libraries, University of Southern California.



Car 5117 Looking East At Palms Station. 17 July 1953. Courtesy the Metro Library and Archive.



Types of Passenger Cars, Los Angeles Railway Corp. Engineering Dept, Book No. 308. Issued to Mr. E.E. Davis. 1944. Courtesy the Metro Library and Archive.

## THE BEGINNINGS OF THE RAILWAY

The Pacific Electric Railway Company (P.E.) introduced LA's first mass transit system in 1901 with a fleet of interurban<sup>1</sup> cars and buses. Then, after acquiring The Los Angeles Railway System, the service expanded to Central and Southern LA with increased frequency. By the 1920s, the scope of the railway system, comprising 900 electric trolleys and 1,100 miles of track, spanned Downtown LA to Santa Monica and Eagle Rock to Hawthorne. The railway's impact was

so great that scholars point to its influence in shaping the city's current physical and cultural layout.

## ARCOLA PHILPOTT: THE FIRST BLACK MOTORMANETTE

In the early 1940s, the Los Angeles Negro Victory Committee, hoping to secure motorman and conductor opportunities for Blacks, worked to end prejudicial labor union practices within The Los Angeles Railway

1. The interurban car is a type of electric railway that emerged in the late nineteenth century. These types of cars were prevalent in North America and were used for passenger travel between cities, suburban and rural communities.





Digital donation from Sean Davies and Thomas Helliwell. First African-American streetcar conductor in Los Angeles, Arcola Philpott. 12 December 1946. Image courtesy the Metro Library and Archive.

System. In January 1943, railway leadership agreed to the committee's terms, and in August 1944 the railway hired its first Black motor operator—a woman and motormanette, Arcola Philpott.

Philpott drove the F (Los Angeles Railway) line from 116th and South Vermont Avenue to Union Station, and her hiring led to deeper integration. Within weeks, the railway hired five additional Black motormen. Today, Philpott's legacy continues to make a lasting influence as the LA County MTA reports that of its nearly 5,000 bus and rail drivers, 32 percent identify as women, 49 percent as African American men, and 23 percent as African American women.



Arcola Philpott, Motormanette, 1944. Image courtesy the Metro Library and Archive.

### INTEGRATION TROUBLES

With the expansion and integration of the rail system, LA's diverse communities benefited from easier access to areas known for suburban life and leisure, such as Venice, Santa Monica, and Huntington Beach. Those areas saw an increase in visits from Central and Southern LA residents—especially residents from the city's emerging multiethnic working class.

Working class people of color trekking to suburban leisure zones resulted in media-led backlash against the streetcars. Local newspapers depicted the street cars as dirty, disease-ridden, and overcrowded in an attempt to stop the mixing of races, classes, and genders on public transport. Despite attempts to delegitimize the railway and its passengers, it remained a vital form of transportation until its closing in 1961.

### FROM THEN TO NOW

The rise of the automobile signaled the beginning of the end for the streetcars as a staple in everyday LA life. By the late 1940s, streetcars were antiquated and an increase in car ownership decreased public transportation use and available routes. Today, some areas, such as the Mid City neighborhood and the city of Watts, still have remnants of former tracks visible. Near those deserted tracks, ground is being broken to make way for the new, expanded Metropolitan Transit Authority (MTA—including a Leimert Park stop on a route between Crenshaw and LAX.) Much like the initial railway, this new MTA line seeks to connect all residents quickly, economically, and with pride for the city.



Car 1528: Last Car at San Pedro shows the last Pacific Electric Railway Company car ready to leave San Pedro on the last night of service. 08 December 1958. Courtesy the Metro Library and Archive.





Ramsess, *Nipsey Hussle Community Quilt*, 2020

# NIPSEY HUSSLE QUILT

Nereya Otieno

On March 31, 2019, Ermias Joseph Ashegdom—known to most as Nipsey Hussle—was fatally shot outside The Marathon Clothing, his clothing store on Slauson and Crenshaw in South LA. Hussle was a rapper, an entrepreneur, and a community activist. His death impacted South LA as well as communities of color around the world.

In conjunction with his show *Ramsess: The Gathering* at A+P, LA artist Ramsess wanted to highlight and uplift the life and legacy of Nipsey Hussle. Organized with The Baltimore Museum of Art, *The Gathering* featured quilted portraits of Black American civil rights leaders such as Huey P. Newton, Malcom X, Ruby Bridges, Sojourner Truth, George

Stinney, Cathay Williams, and H. Rap Brown. The brightly colored, mosaic portraits were hung on the walls while a large, eponymously titled quilt *The Gathering*, which reimagines Leonardo da Vinci's *The Last Supper* using lives lost to violence and injustice, was suspended at eye level. A modern activist, Hussle complemented and upheld the exhibition's intent to honor the legacies of Black Americans.

"Because Nipsey was part of South LA, I wanted to do a community project. Something everyone could get behind," Ramsess said.

To achieve this, Ramsess took over A+P's front project room. Hoping to create a community quilt, he brought fabric scraps and push pins, which he sat

next to multiple images of Hussle, then posted instructions that welcomed guests to attach a piece of fabric to an image they chose. It was a new challenge for Ramsess. As he said, "I've done projects with communities before, but never a quilt."

On January 20, 2020—Dr. Martin Luther King Jr. Day—A+P set up a community quilting workshop in which visitors were invited to finish the placement of fabric on the quilt with Ramsess. That day, A+P welcomed over 500 visitors to the space and many assisted in bringing the quilt to life.

"The response was overwhelming because it was MLK Day, we had so many people come through. To be able to manage that many people and to

produce what came out of it was a real challenge for one day," Ramsess said. "But what we made is an excellent piece. Plus, it's something that so many people in the community had something to do with. They can always say, 'I put that piece there, I was a part of this.'"

Following the workshop, Ramsess took the quilt home and grew what had started collectively into a single, striking quilt that pays tribute to an important and missed voice of LA. The Nipsey Hussle Community Quilt is planned to hang in A+P's Public Programs Space for all to see.





Opposite: Community quilting workshop honoring Nipsey Hussle, with artist Ramsess at A+P. 20 January 2020.

Above and below: Ramsess, *Nipsey Hussle Community Quilt* (detail), 2020





# ART ON AT A+P



Exhibitions and Public Programs



# HOW THE CONSTELLATION WAS COLLECTED

Eileen Harris Norton in conversation with Erin Christovale



Hammer Museum Associate Curator Erin Christovale sat down with Eileen Harris Norton, A+P co-founder and President of The Eileen Harris Norton Foundation, which supports social and environmental justice in LA. The two discussed Harris Norton's history as a collector, her role in diversifying contemporary art, and the works in the exhibition *Collective Constellation: Selections from The Eileen Harris Norton Collection*.

Remote interview with Hammer Museum Associate Curator Erin Christovale and A+P co-founder Eileen Harris Norton



A+P co-founder Eileen Harris Norton



Hammer Museum Associate Curator Erin Christovale

**ERIN CRISTOVALE** I had the great privilege of curating *Collective Constellation: Selections from The Eileen Harris Norton Collection*. This was the first time I've curated a private collection show. I didn't know how it would go.

When you reached out to me, it felt special for many reasons. The fact that you've been collecting for decades. The fact that you're a Black woman. That your collection reflects much of the beautiful history of LA's art world, and also that there's many incredible women of color in your collection. Artists who, in my opinion, are the shapeshifters and makers of today's contemporary art canon.

**EILEEN HARRIS NORTON** You did a fabulous job. You started with Ruth Waddy and brought in Betye Saar and Varnette Honeywood. All those early artworks that I haven't seen in a long time. Then there's Amy Sherald and Renée Green. I think it's a brilliant show.

Because these works were purchased at different times and various periods throughout my life, your curation has really shown me how they overlap and intersect. It's amazing to see these artists, these women artists of color, and their connections over decades and generations.

**ERIN** You bring up such a good point. But it is your collection. In the way that Ruth Waddy was adamant about being labeled an artist and an arts advocate. She was integral to so many Black artists' careers in LA and beyond.

That is the same sort of role you play. You were one of the first to come in and collect works by Black artists. It speaks to supporting artists and guiding the contemporary art canon. I think as women of color, we have this inherent desire to work within a collective. We see this throughout history as a means of support and survival.





**EILEEN** You were able to look at my collection in terms of my life periods. Early on, along with my former husband, I decided to collect artists of color because nobody was collecting their work. That's when I met Lorna Simpson, David Hammons, and Thelma Golden of The Studio Museum in Harlem. That generation was mostly men, so I was happy that you were able to focus on the women artists I've collected over the years.

I never had a checklist. It was never "Okay, I'm going to purchase work by this artist." I would just go to galleries and find Betye Saar somewhere, Alison Saar somewhere else. I knew early on where Varnette Honeywood was showing. What I had grew, and suddenly I became a *collector*—but my collecting always kept an LA thread. Later, after more galleries, art fairs, and a more robust art press developed in the LA art scene, I kept an eye on the city but branched out.

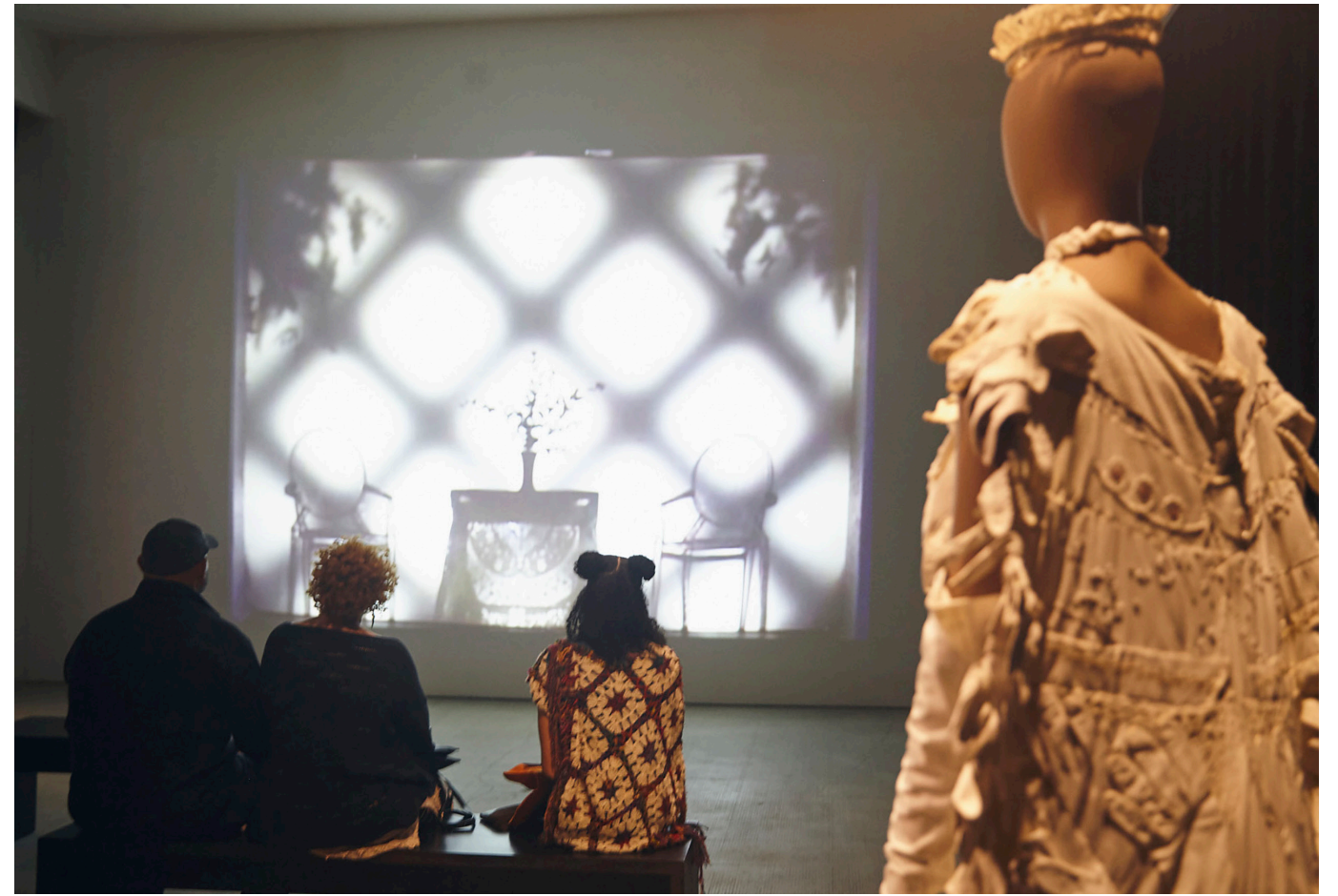
**ERIN** I think that was one of the more interesting parts of my research into your collection. Because

not only do you have this incredible group of LA artists, but there's also a strong international presence as well. Can you tell me a bit about some of your travels or how you came to know some of these international artists?

**EILEEN** I belonged to many museum groups. I traveled with the Museum of Contemporary Art, Los Angeles (MOCA) to Cuba as the first American museum group to be allowed into the country. I also traveled with Los Angeles County Museum of Art (LACMA) and Guggenheim museum groups. The travel was great because the curators were always there. I would get to visit collections that I otherwise wouldn't get to see. I really enjoyed that.

**ERIN** Is there a particular trip that was really important to you that's related to this exhibition?

**EILEEN** Yes, Cuba. That was a fabulous trip. I met Belkis Ayón, KCHO, Tanya Brughera, Nelson Domínguez, Aimée García, Ibrahim Miranda, and so many



others. I remember visiting Los Carpinteros. I loved Cuba. It was tropical and it had its own philosophy. The food was delicious, the people were welcoming as well as political. The trip was fascinating.

**ERIN** In looking through your collection, there's such a strong Caribbean and Latinx undercurrent there. It was really important for me because I feel like it speaks to the larger impact of the African diaspora.

To your point about Cuba being a highly political place, these connections extend beyond the art world. I can't think of one artist in particular, but in the 1960s and '70s so many Black liberation groups were really invested in communism and socialism as ways of life, so they looked to Cuba.

I love that these artists conjoin larger, world histories. You were adamant that this show feature the women of color in your collection. I'm curious why you felt that was important during this moment.

**EILEEN** Well, 2020 marks the 100th anniversary of the women's suffrage movement in the United States.

*Collective Constellation* is the perfect way for us to honor that. The exhibition opened in February, which is Black History Month, and the excitement continued into Women's Month in March.

**ERIN** Something I thought was amazing is that your collection includes paintings and printed works, but also performance work.

Carrie Mae Weems' video work, *Coming Up for Air* (2003–04), and Lorraine O'Grady's *Mille Bourgeoise Noire Costume* (1980)—actually what's the story behind the costume? It wasn't visible for a long time, perhaps forgotten. It's incredible that you have that work. At the time—and I think this is the point of the piece—major museums and collectors were not thinking about Lorraine O'Grady's costumes or work at all for that matter.

Opposite and above: Opening for *Collective Constellation: Selections from The Eileen Harris Norton Collection* at A+P. Leimert Park, Los Angeles. 8 February 2020.





**EILEEN** No, they weren't. I was approached by an art dealer about the work. It should have gone to a museum. But, like you said, they weren't thinking that way then. I purchased it to support Lorraine and to preserve the piece.

**ERIN** Well, now it is a very important and historical piece that has traveled a lot. As a curator, it's always special to encounter a rigorous collection. I was really excited by some of the more conceptual works you've collected.

Like Doris Salcedo's *Atrabiliarios* (1992), Ana Mendieta's *Untitled (Facial Cosmetic Variations) (stocking)* (1972), or the figure in Adrian Piper's *Food for the Spirit* (1971). The subjects are delicate but defiant and, I think, speak to a larger experience of what it means to be a woman.

Those pieces deal with our bodies and how they are sites of violence and even death. I'm curious, what were some of the conversations you had when collecting those? Did you hesitate before purchasing work about such heavy subject matter?

**EILEEN** I saw the shows that these artists were in and thought they were phenomenal. I've purchased conceptual work, and knew that the works these women were making were important.

**ERIN** I thought it was great to match that with all of these younger artists in your collection. Thinking about Nzuji De Magalhaes' *Wrong Way* (2009-12), Amy Sherald's *When I let go of what I am, I become what I might be (Self-Imagined atlas)* (2018), or Sadie Barnette with her beautiful installation, *FAMILY STYLE* (2020). Do you feel your approach to collecting has changed over the years?

**EILEEN** Now, I really don't collect like I used to. It's great to have a show and get some of those pieces seen.

There are also so many more galleries now. I learned about Amy because of the Obama portraits. When I had the opportunity to purchase the work, I went for it. I saw Sadie's show at Charlie James Gallery in Chinatown. I just thought she was fabulous.



Opposite and above: Opening for *Collective Constellation: Selections from The Eileen Harris Norton Collection* at A+P. Leimert Park, Los Angeles. 8 February 2020.





Installation views of *Collective Constellation: Selections from The Eileen Harris Norton Collection* at A+P. 8 February 2020–2 January 2021.





Top: In Conversation: Amy Sherard and Erin Christovale at A+P's Public Program Space. Leimert Park, Los Angeles. 10 February 2020.

Bottom and opposite: Opening for *Collective Constellation: Selections from The Eileen Harris Norton Collection* at A+P. Leimert Park, Los Angeles. 8 February 2020.

Then I met her and thought she was even more fabulous. I buy what I like.

ERIN I think what's interesting about collection shows is there's always some pieces that don't make it in. I want to talk about your incredible Alma Thomas works, *Azaleas in Spring* (1968) and *Untitled* (1968), that, understandably, you didn't want to let out of your house. I would love to know more about your connection to those works and some of the pieces that you really just can't live without.

EILEEN My Alma Thomas works are special. I first saw her work pictured in a photograph of Michelle Obama—in her dining room at the White House—there was an Alma work hung on the wall behind her. I fell in love with the work and went searching for one.

ERIN I think Alma Thomas was the first Black woman to have a show, I want to say, at The Whitney Museum of American Art. The crazy thing about it is she was 81.

EILEEN Yes, because she didn't start her painting career until she retired from teaching.

ERIN I think it's important to know those backstories too. Many artists, specifically Black artists, had to put work before their art career. Many other artists have the pleasure of entering the art world at a young age. Black artists have to work that much harder to enter the art world. I love that she was showing in the White House.

For me, one of the standouts in *Collective Constellation* is Renée Green's *Color II* (1990). I didn't know anything about it, so I got to do my own research. She's someone whose work is mentioned often as being highly influential, but I feel like you rarely get to see it.

EILEEN I was surprised by the Renée Green work. I was like, "Oh, that's good to see!" That work was installed many years ago in a different house. It was so good to see it next to Shirin Neshat's *Allegiance with Wakefulness* (1994), that's always been a favorite, and Lorna Simpson's *Tense* (1991). I love Lorna.





Installation view of *Collective Constellation: Selections from The Eileen Harris Norton Collection* at A+P, 8 February 2020–2 January 2021.



Opening for *Collective Constellation: Selections from The Eileen Harris Norton Collection* at A+P, Leimert Park, Los Angeles, 8 February 2020.

**ERIN** That's something else that I noticed when I was looking through your collection. Obviously, with any collector there's some artists where there is just a lot of work.

**EILEEN** Ha! Yes. People always say, "Eileen, you collect in-depth."

**ERIN** That's so special because those are the artists who grow the collection, who you truly support throughout their career. Can you tell me about a few of those artists?

**EILEEN** Betye Saar I've known forever. I also have many Lorna Simpson works as well as works by Carrie Mae Weems.

**ERIN** Yeah, I think *Coming Up for Air* (2003–04) was Weems' first foray into experimenting with video.

**EILEEN** Oh, really? I have a few of her photography works and ceramic sculptures, too.

**ERIN** That was a tough choice for me, thinking about how much space I had. Should I give this back gallery to this video work? Thinking about how many works were in your collection, but I love that film.

**EILEEN** No, I think that worked out well! Especially with Lorraine O'Grady's *Mlle Bourgeoise Noire* (1980) costume there, too. She's watching it. I love that.

**ERIN** How do you envision the future of your collection? Are there any works that you're looking at now? Are there any themes that you want to take on?

**EILEEN** That's a good question. I haven't thought about that. The latest pieces that I've purchased have been quilt pieces.

**ERIN** Are there any artists, specifically women of color, that you're looking at who you haven't acquired yet, who are on your radar?

**EILEEN** I just keep looking and acquire what I like. I'd like to keep up with Sadie and see where she goes next.

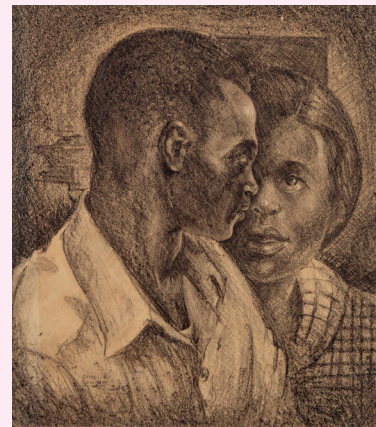


# CHRONOLOGY OF COLLECTIVE CONSTELLATION

Compiled by Addy Zou



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



**Key**    *Artworks in Collective Constellation*  
 Artist-related Events    Historical Events

**1943**    *Couple*, Samella Lewis (pictured)

**1951**    Samella Lewis becomes the first Black American woman to earn a PhD in art history from Ohio State University. Three years later, *Brown v. Board of Education* ends racial segregation in US public schools.

**1955**    Rosa Parks is arrested for refusing to give up her bus seat to a white passenger. This sparked the Montgomery Bus Boycott that lasted over a year and helped spur the civil rights movement in the US.

**1962**    Ruth Waddy founds Art West Associated, a coalition of Black artists to foster greater Black American representation in arts institutions across Southern California.

**1963**    Dr. Martin Luther King, Jr. delivers his famous “I Have a Dream” Speech in Washington, D.C.

**1965**    Malcolm X is assassinated.

LA Highway Patrol pulls over Watts residents Marquette Frye and his brother for allegedly speeding. LAPD arrests the brothers and their mother, igniting The Watts Rebellion of 30,000 people.

**1966**    *Self Portrait*, Ruth Waddy (pictured)



**1967**    Brockman Gallery—a major gallery run by and for Black artists in the US—is founded by brothers and artists Alonzo and Dale Brockman Davis in Leimert Park. Samella Lewis, Betye Saar, and Carrie Mae Weems all showed there.

**1968**    Dr. Martin Luther King, Jr. is assassinated.

The Fair Housing Act of 1968, prohibiting discrimination in buying or renting a home, is passed.

**1965–75**    The influential Black Arts Movement is established as the aesthetic and spiritual arm of the Black Power Movement. Betye Saar is listed among its notable members along with Maya Angelou, Nikki Giovanni, Amiri Baraka, and James Baldwin.

**1969, 1971**    Ruth Waddy and Samella Lewis publish *Black Artists on Art*, an anthology of Black artists’ ideas and artworks.

**1971**    *Food For the Spirit, No. 6* and *Food For the Spirit, No. 12*, Adian Piper



**1971**    “Where We At” Black Women Artists, Inc. is formed and composed of Black women affiliated with the Black Arts Movement. It is named after an exhibition in Greenwich Village believed to be the first show of Black professional women artists in the US. They later organized exhibitions, workshops, and art classes.





1972 *Untitled (Facial Cosmetic Variations) (stocking)*, Ana Mendieta

1973 *The Children (1 of 6)*, Ruth Waddy

1973 Roe v. Wade ruling declares a state may not regulate abortion decisions in the first trimester of pregnancy—only the pregnant woman and her attending physician can make that decision.

1977 *Souvenir of Friendship*, Betye Saar (pictured)

1980–81 *Mlle Bourgeoise Noire*, Lorraine O'Grady

1986 *La Rosa Negra*, Alison Saar (pictured)

1986 *It's Chance that Makes Sisters, Hearts that Make Friends*, Varnette Honeywood

1989 The Internet goes global.

The Berlin Wall falls.

1990 *Color II*, Renée Green

1990 Lorna Simpson becomes the first Black American woman to exhibit at the Venice Biennale.

Shirin Neshat returns to Iran for the first time in over a decade, reigniting her art practice.

1991 *Tense*, Lorna Simpson (pictured)

1991 South Africa repeals its apartheid laws.

1992 Rodney King is beaten and arrested by LA police officers and the incident is caught on camera. The LA Riots begin after a jury acquits all four police officers involved. The riots last six days and end when the California Army National Guard, the 7th Infantry Division, and 1st Marine Division are called in for riot control.

1993 *Atrabiliarios*, Doris Salcedo (pictured)

1994 *Allegiance with Wakefulness*, Shirin Neshat

1997 *Untitled*, Belkis Ayon

1998 *African/American*, Kara Walker (pictured)

2000 *Untitled (blue constellation)*, Kara Walker

2001 *Untitled (latin grater)*, Mona Hatoum

2001 There are multiple attacks on US soil on 9/11, sparking the War on Terror.

2002 *Rogue Ascension*, Julie Mehretu



2003 *Ovo de Pascoa*, Beatriz Milhazes

*Sudden Fanfare*, Carolyn Castaño

2003–04 *Coming Up For Air*, Carrie Mae Weems (pictured)

2006 *Howl*, Wangechi Mutu

2007 *Color Checker*, Brenna Youngblood

2008 President Barack Obama is elected, becoming the United States' 44th and first Black president.

2009–12 *Wrong Way*, Nzuzi De Magalhaes

2012 *Every Choice Available*, Lynette Yiadom-Boakye

2012 Trayvon Martin is shot and killed by George Zimmerman in Florida. After the killer is acquitted, the Black Lives Matter movement is created.

2013 *Carpal Tunneller*, Lynette Yiadom-Boakye (pictured)

2014 Eileen Harris Norton, Mark Bradford, and Allan DiCastro found A+P in Leimert Park.

2017 The first Women's March draws an estimated 5 million people worldwide, including 4.5 million in the United States alone.

2018 *When I let go of what I am, I become what I might be (Self-Imagined atlas)*, Amy Sherald

2018 Amy Sherald paints the official portrait of First Lady Michelle Obama for the National Gallery, a first for both Black women.

2020 *FAMILY STYLE*, Sadie Barnette (pictured)

2020 *Collective Constellation* opens at A+P.

Outbreak of the novel coronavirus emerges across the globe along with worldwide Black Lives Matter protests, ignited by the killing of George Floyd by Minneapolis police.





# ON FAMILY STYLE

## Sadie Barnette in conversation with Joshua Oduga

On May 26, 2020, artist Sadie Barnette sat down with A+P Public Programs and Exhibitions Manager Joshua Oduga to discuss her installation, *FAMILY STYLE* (2020), which was included in *Collective Constellation: Selections from The Eileen Harris Norton Collection*. They explored Sadie's practice and approach to creating an installation that celebrated literacy in all its diverse forms, especially in South LA.

**JOSHUA ODUGA** What does the title *FAMILY STYLE* mean to you?

**SADIE BARNETTE** I love wordplay and working with texts because they can be specific yet open at the same time. "Family" and "style" are powerful together and say so much.

The first thing that comes to mind is sharing a meal, family style. I also think about style in my family—getting our best outfit together for a family reunion is what we do. But also about the culture, language, and humor that develops within a particular family.

**JOSHUA** *FAMILY STYLE* was commissioned by A+P and the Hammer Museum as an interactive installation for the exhibition *Collective Constellation*. Are interactive elements important for your work?



**SADIE** My work is always interactive—in that it is an invitation. For A+P, I thought about how visitors usually enter the exhibition space and are able to touch and experience things in the front project room. I wanted to honor these individuals, acknowledging them in the work. A library felt like something that could address the hands-on history of the space.

**JOSHUA** The books included in the installation are covered with glitter paper. Why and how did the glitter paper inform your selection of books?

**SADIE** I wanted my installation to remove the hierarchies that often exist around academia, language, and history. I thought that if I covered all of the titles with glitter paper, like how I did in grade school to protect my books, that I'd unify the texts. I wanted my installation to bring together ideas that might've been in opposition to each other but once combined reveal a more three-dimensional picture that tries to understand our reality.

**JOSHUA** *FAMILY STYLE* greets viewers in big vinyl letters installed on the windows around A+P's exhibition space. How did the planned visual presentation of the text inform other choices you made about the installation, such as color, material, and theme?

**SADIE** I wanted the text to be public-facing—to address A+P's frequent visitors and the people who live in Leimert Park but might've never visited A+P before. I wanted to make an art installation that would feel like it was talking to people in the park, especially in the evenings, when the light shines through the



A+P Public Programs and Exhibitions Manager Joshua Oduga

Opposite: Artist Sadie Barnette. Courtesy the artist.





Opening for *Collective Constellation: Selections from The Eileen Harris Norton Collection* at A+P. Leimert Park, Los Angeles. 8 February 2020.



windows, creating the pink *FAMILY STYLE* beacon. I thought that this might remind folks of their family. Maybe a happy or healing memory. I wanted to hold space for whatever would come up for folks when they thought about their family—whether that family is given or chosen.

As far as how the text influences the rest of the installation, I thought about technical and visual strategies, and about what would be centered in the window, about what you could glimpse from outside and what would feel like a natural flow within the interior.

I hoped that the pink light would activate the space in its own way. I was pleasantly surprised with how the pink reflected through the windows. It made people take a deep breath, transporting them into a meditative space.

**JOSHUA** I've noticed that the color pink is a recurring motif in your work.

**SADIE** Pink is a tool that can be wielded powerfully because people have a strong reaction to it. Whether it's a positive or negative reaction, pink is a loud color that grabs you. Pink is also often related to things that aren't supposed to take up a lot of space or aren't supposed to be serious. It is a color that is frequently tied to a femme aesthetic.

It is important to note that when I incorporate pink, and when I talk about a femme aesthetic, that the color exists outside of a binary interpretation of gender. Pink is a language that is available to a wide spectrum of genders. It plays with its performativity to shine, embellish, and be an adornment—like with manicures or car paint. In that context, pink is used as an over-the-top statement. It says, "I'm here. I am beautiful." This is my language that I'm using to express the sentiment of doing something striking to establish presence and show unabashed pride in yourself—I'm also talking to other folks who use that language.



Top: Installation view of *Collective Constellation: Selections from The Eileen Harris Norton Collection* at A+P. 8 February 2020–2 January 2021.

Left: (Left to Right) Artist Sadie Barnette and A+P Exhibitions and Public Programs Manager Joshua Oduga installing *FAMILY STYLE* at A+P. 4 February 2020.





Opening for *Collective Constellation: Selections from The Eileen Harris Norton Collection* at A+P, Leimert Park, Los Angeles. 8 February 2020.

**JOSHUA** In your artist statement for *FAMILY STYLE*, you mentioned that your own reading journey was a challenge. I gather from previous conversations that this challenge often informs your work. Can you share what books have helped guide your path to enjoying reading?

**SADIE** For many artists reading was a safe haven, or an escape as they were growing up. I've had a different experience. Reading always felt like a barrier because I am dyslexic, which made school challenging. I felt that the world of books wasn't going to be for me.

My mother noticed that I was struggling. She got me help with someone who looked at the way I was thinking and said, "That's not wrong. It's just a different way of looking at things." Eventually, I caught up in school and ended up embracing reading. But it wasn't until reading Toni Morrison's *The Bluest Eye* that I fell in love with literature.

With *FAMILY STYLE*, I wanted to welcome folks into reading and the world of books without glossing over the fact that it might be hard to get there. I wanted to take a moment to acknowledge that there are lots of ways for information to grow and for knowledge to accumulate.

**JOSHUA** That's much needed. With unlabeled decorative book covers, I see how *FAMILY STYLE* invites visitors to engage with the work via chance and intuition. What's the importance of showing this work at an institution like A+P and in South LA?

**SADIE** Intuition and chance relate to what I just mentioned in terms of multiple paths to knowledge. Getting out of our logical mind to learn with our hearts. It is important for all of these experiences to be together. Whether it's *FAMILY STYLE*, the library, the Angela Davis button artwork,<sup>1</sup> or my pink, manicured hand holding up *Malcolm X Speaks*. All these

references exist in Leimert Park. I remember coming here with my family when I was younger to see Black art and go to the Leimert Park Jazz Festival. It's just a beacon of Black culture and pride, and always has been.

**JOSHUA** Do you have any final takeaways from your experience working on *FAMILY STYLE* that you'd like to share?

**SADIE** Just that I love A+P and everybody there. There was a really high level of engagement with the work. I could tell that A+P is a place where people come to experience artwork together. I think that's something that a lot of institutions want to have happen—but you either got the sauce or you don't.

Sadie Barnette, *Untitled (Free Angela)*, 2018. Mixed media. 12 x 14¼ x 3 in. © Sadie Barnette. Courtesy the artist.



1. *Untitled (Free Angela)*, 2018—Sadie Barnette's artwork included in *Collective Constellation: Selections from The Eileen Harris Norton Collection*.



# THE FREE BLACK WOMEN'S LIBRARY—LOS ANGELES

with LA chapter founder Asha Grant



A+P learned about The Free Black Women's Library—Los Angeles (TFBWL-LA) in the lead up to the opening of the exhibition *Collective Constellation: Selections from The Eileen Harris Norton Collection*. Wanting to better animate A+P's public programs space, extend *Collective Constellation's* tribute to women artists of color, and deepen our community's interaction with *FAMILY STYLE* (artist Sadie Barnette's installation that considers her personal journey to enjoying reading), A+P approached TFBWL-LA with a proposal for a concurrent collaboration. Here is the founder of TFBWL-LA, Asha Grant, on the collaboration in her own words.

Founder of The Free Black Women's Library LA Chapter Asha Grant

Opposite: The Free Black Women's Library—Los Angeles at Collective Holiday Marketplace at The Ruby Street. 19 December 2019. Courtesy TFBWL-LA.

## WHAT IS THE FREE BLACK WOMEN'S LIBRARY?

The Free Black Women's Library is a Black feminist pop-up library and book swap that centers books of all genres written by Black women and nonbinary authors. Conceived by Ola Ronke Akinmowo on a Brooklyn stoop during the summer of 2015, the library began as an intimate opportunity for Ola's community in New York City to meet and swap books written by Black women. This meetup quickly spread to sites across the country. Asha Grant—LA native, freelance writer, hood librarian, and digital media creative producer—founded the LA site in January 2019.

## HOW DOES IT WORK?

TFBWL-LA is a volunteer-run, donation-based traveling pop-up library. We've hosted Black feminist literary events across LA ranging from poetry readings to storytime with Black women children's book authors. We've also hosted holiday card creation sessions and community vigils honoring

Black women who lost their lives to state-sanctioned violence. Traditionally, our book swaps are paired with an interactive, creative component focusing on a Black woman writer or a facet of Black feminist theory. Events are held in partner locations—all partners and friends of the library (typically Black-, queer-, or POC-owned coffee shops, retail shops, museums, etc.) are thoughtful, inclusive spaces who share the library's mission to provide community members a place to rest and create meaningful connections.

With a collection of over 400 books written by Black women, the library has been able to recycle an average of 100 books per book swap, with the community sustainably gaining over 1,000 books in one year with a focus on independent and local book suppliers—helping earned funds stay within the immediate community. Additionally, many visitors to the library events experience a reignited love for pleasure reading—leaving with new books and oftentimes new friends. TFBWL-LA has become a regular meeting ground for like-minded community



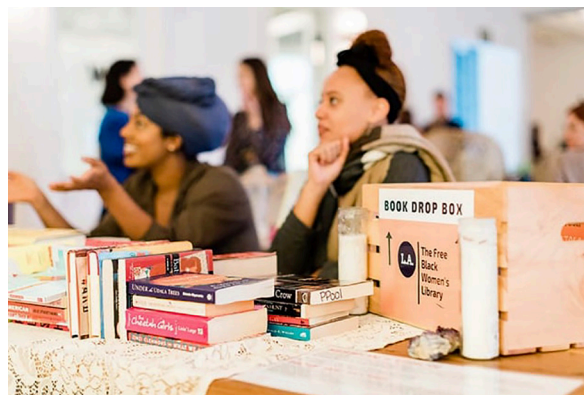




Above: The Free Black Women's Library—Los Angeles at the California African American Museum. 15 February 2020. Courtesy TFBWL-LA.

Top right: The Free Black Women's Library—Los Angeles at Collective Holiday Marketplace at The Ruby Street. 19 December 2019. Courtesy TFBWL-LA.

Bottom right: Asha Grant's favorite book selections



members to relax, craft, read, and discuss literature and the many topics their reading may relate to.

#### COLLABORATING WITH A+P

This year, we were thrilled to create a residency-style collaboration with A+P where a portion of our collection was housed inside of A+P's public program space for viewing and swapping an hour before their monthly programs from February to July. Located in Leimert Park, arguably the beating heart of Black LA, A+P was a natural fit for members of TFBWL-LA's community.

Our first book swap took place in February before a scheduled conversation between artist Amy Sherald and Hammer Museum Associate Curator Erin Christovale. The swap brought a range of visitors of varying ages into the program space on a Monday evening. Some came prepared with books written by Black women to exchange, others were folks walking about Degnan Boulevard who curiously wandered into the space. Others arrived early for the event, chatted with us, and browsed the collection.

While A+P and TFBWL-LA originally planned for the book swap to continue as a recurring event, COVID-related social distancing and shelter-in-place

orders required our in-person events to come to an immediate halt. However, determined to follow through on the promise to provide the people with free, community access to programs and activities, A+P organized a brand new series, Bookmarked!, which highlighted LA literary artists.

#### INTRODUCING BOOKMARKED!

We were excited to continue our collaboration through a new virtual series. We kicked it off with a poetry reading and discussion from poet and professor, bridgette bianca. bridgette recently released her debut poetry book, *be/trouble*, poignantly described as a love letter to LA. Themes around every day Black life and intersectional commentary on issues affecting Black folks today paired beautifully with the *Collective Constellation* exhibition. Uplifting the names and work of local Black women writers sits at the core of the library's mission and we were honored to do so with our A+P family.

Our Bookmarked! program was bursting with Black Girl Magic. bridgette and I took turns reading our favorite selections from *be/trouble* and discussing bridgette's technical writing process, inspirations, LA's often-forgotten connection to the South, Lorraine Hansberry, Ntozake Shange, and more. For an hour and a half, we forgot about the frightening global pandemic and instead felt deeply in community with folks invested in the stories of Black women. Virtual attendees also interacted in the public chat, contributing to the event through written affirmations and asking questions.

TFBWL-LA's partnership with A+P has produced two wonderful events both audiences could enjoy. Much to our satisfaction, our audience was pleased to see the two organizations collaborating. We wholeheartedly look forward to continuing with our original plan of hosting swaps in the program space again.

## ASHA RECOMMENDS

**BE/  
TROUBLE**

bridgette bianca

All  
About  
Love

bell hooks

**Pleasure  
Activism**

adrienne maree  
brown

**THE BLACK  
UNICORN**

Audre Lorde

**BUT SOME OF US ARE  
BRAVE: ALL THE WOMEN  
ARE WHITE, ALL THE  
MEN ARE BLACK: BLACK  
WOMEN'S STUDIES**

edited by Gloria T. Hull,  
Patricia Bell-Scott, and  
Barbara Smith

To 'Joy  
My  
Freedom

Terra W. Hunter

Mules  
and Men

Zora Neale Hurston

**THE  
TEMPLE  
OF MY  
FAMILIAR**

Alice Walker

**HEADS OF THE  
COLORED PEOPLE**

Nafissa  
Thompson-Spires

Pet

Akwake Emezi



# THE WRITER AS WITNESS

## Jessica Lynne in conversation with Cameron Shaw



Top: Cameron Shaw, Executive Director at the California African American Museum

Bottom: Jessica Lynne, Founding Editor of ARTS.BLACK

In 2018, A+P began a collaboration with the California African American Museum (CAAM) through Points of Access, a public programming series designed to offer useful and practical tools for artists. For 2020, the series explored documentation as an intentional and value-driven process for artists and cultural producers. In the art industry, documentation often refers to the photographs and texts whose primary function is to record artworks and installations. However, documentation can also be viewed as a creative and critical intervention with the potential to assign value and expand meaning.

In June, CAAM hosted the year's first conversation in the series with Points of Access: Publishing, which focused on the importance of publishing practices that create space and context for artists. The conversation welcomed CAAM Executive Director Cameron Shaw; creator of Sming Sming Books and Objects Vivian Sming; Cassandra Press founder Kandis Williams; and ARTS.BLACK founding editor Jessica Lynne. Following the program, Cameron spoke with Jessica about Points of Access, Jessica's experience of participating in the program, and her work as a writer, editor, and publisher.

**CAMERON CAMERON** Let's talk about your work with ARTS.BLACK. Can you describe your role and how you approach editing and publishing?

**JESSICA JESSICA** On one level, ARTS.BLACK is creating an evolving archive that contains the writing and scholarship of contemporary Black writers. We are tracking how those writers respond to the art of today, especially Black art, and the ongoing Black Lives Matter movement—though not exclusively so.

In terms of art journalism, I think critics and writers shed light on artists creating in and from the

margins in real time. In the digital world, this effort can feel tremendously overwhelming—in part because online publishing comes with the expectation that editorial will keep pace with the art market.

However, ARTS.BLACK moves significantly slower than the expectations of the market. We have to financially, and also because we try to be as thoughtful in our approach to publishing and archive creation as we can. This means giving Black writers and cultural producers time and space to develop ideas.

**CAMERON** One thing that we discussed in the panel was how your understanding of your role may have changed in the last several months due to COVID-19 and the national uprisings for Black lives. I'd love to hear more how you are processing this current moment. What are you capturing in your work and how it is evolving in regards to global events?

**JESSICA** While preparing for the *Points of Access* program, I realized that I had been growing frustrated with the expectations placed upon me as a freelance art writer. I had to see shows every week, pitch publications, and write articles on demand. I knew that wasn't going to work for me while I was also developing a project that needed time, research, and intellectual space. Then COVID hit and the social uprisings started.

I felt that Black writers were expected to have something to say that was already polished and ready to go. Something compelled me to resist that expectation and, for the first time, I didn't feel guilty about it. If we can understand the writer as a witness, then I, as a writer, want to be responsible for describing what I see—a vision that doesn't divorce politics from culture. I feel myself shifting from an "art critic" to someone who feels the need to think more broadly about the intersections of politics and culture.

**CAMERON** When A+P and CAAM work together to develop a panel, we consider the benefits that the conversation presents to its audience. With this program, we were hoping that artists, other writers, and thinkers would hear how folks publishing in the arts are viewing their roles during this historic moment. What do you think the audience leaves with?

And also what do you get out of participating in these public conversations?

**JESSICA** It's a matter of transparency and vulnerability. The audience gets to learn about how many systems come together to publish a written work. What do editors discuss before publishing something? This is an example of what we discussed during our conversation. I like that there is an ability for folks to have an intimate view into the publishing industry.

Our talk was an example of a public forum being rigorous and generative. Even if we didn't always agree, we were moving in a certain direction together. I think that it's useful to be able to hear directly from the people who consider themselves responsible for shaping the infrastructure.

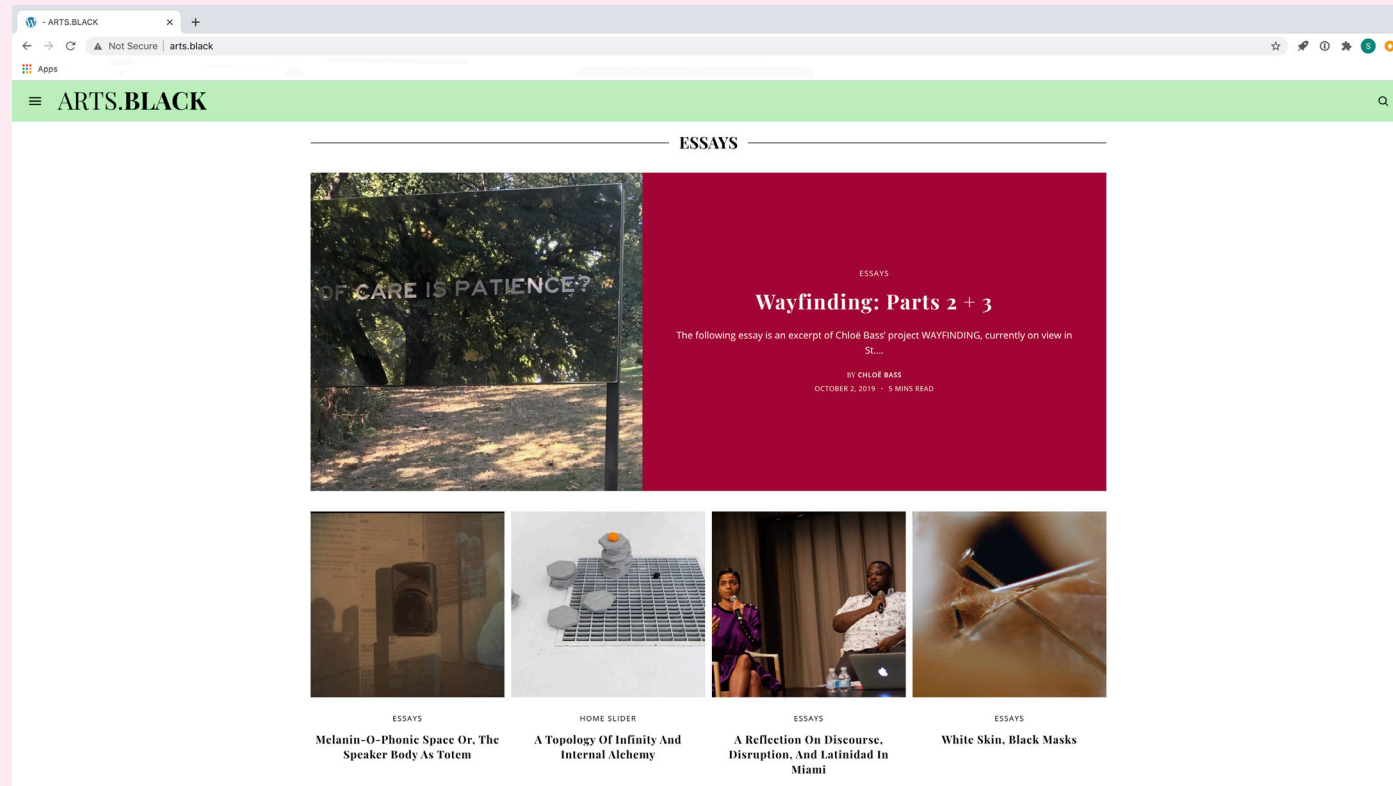
For me, I want to always be learning. It feels generous to be in conversation with you or Vivian Sming or Kandis Williams. Because we are moving within a relatively shared sense of politics, but we don't work in exactly the same fields or even cities.

**CAMERON** How these ideas take shape in different contexts is also critically important to me when considering what I can offer in my role as Executive Director at CAAM. These dialogues allow me to think about what's informing the various aspects of my curatorial and writing practice, but there's also a practical gain in organizing and moderating that conversation. I had never met Kandis, for instance. Now, I'm thinking about a long-term project with Cassandra Press. It helps me think about the intersections between CAAM and ARTS.BLACK. In the future, a book project might emerge that makes sense for CAAM to work with Vivian Sming. There are real practical opportunities for us to collaborate and to build networks from these conversations.

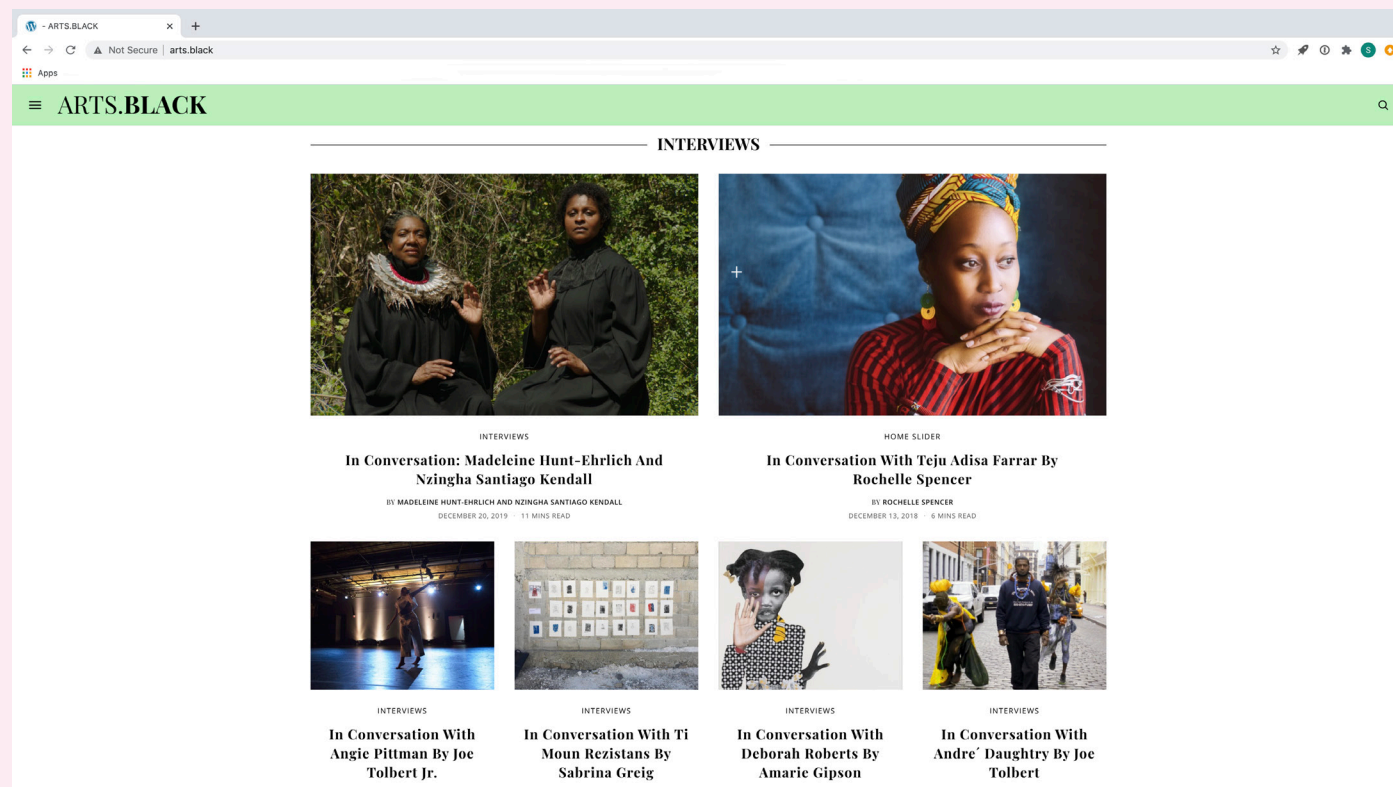
Additionally, one of the things I love about the Zoom forum is the chat. Some folks watching the panel at home connected with one another. Others wrote to me to say they have ways that they'd like to connect with CAAM. There are reverberations that can happen from making these conversations public that don't exist if we're just having these conversations in private.

Before COVID, I never considered that a virtual exhibition, a Zoom program, or a blog post would be





Sming Sming Books. Slide of Sming Sming titles from Points of Access: Publishing, co-organized by the California African American Museum and A+P. 10 June 2020. Courtesy of Sming Sming Books.



Screen captures of ARTS.BLACK website

the only available methods for interacting with the work of a museum—but that’s the reality we’re in. How is this even greater emphasis on digital space informing your work?

**JESSICA** ARTS.BLACK is not possible without the digital because we can meet all these people in “Internet Land.” However, there is some frustration that comes with hosting a digital platform. A part of me is eager to imagine what ARTS.BLACK could look like in printed form. I have a desire to produce a book as an object—as a physical archive that cannot be subject to the whims of surveillance, the Feds, shifting internet laws, broadband access, all those related things.

I grew up with the internet so I’m familiar with digital culture. But now, I’m just feeling like I don’t have to be as present online as I was or thought I needed to be. I’m thinking a lot about presence. We’ll emerge soon, in some form of public interactions. How might I want to show up differently than I did before?

**CAMERON** I’m eager to reopen the museum and have folks engage in real life, but I recognize that

Zoom conversations and digital output is going to be a greater part of our reality and replace real life gatherings for quite some time.

I’m thinking about what the potential benefits of digital forms are, and where those forms really excel. One of the beautiful things was that, when we planned this panel, I always imagined you as a participant, but it was originally supposed to be at CAAM and you were across the country. As we moved online, that boundary was erased and the conversation was all the richer because of your presence. I think it’s important to think about when each form—digital, print, in-person—is rightly sitting in its power.

Speaking of power, one question that I wanted to end on is one Vivian Sming shared with me in advance of the panel. It’s one of her go-to questions for public presentations: Is cultural equity possible? I know it’s a big question to end on, but I’m curious as to what you would say in this moment.

**JESSICA** I don’t think cultural equity can be possible without a complete societal shift including the redistribution of resources, universal healthcare, and the abolition of police and prisons. All of these things are deeply connected to how people live.



# GOING DIGITAL DURING A PANDEMIC

## A+P @ Home

Nereya Otieno

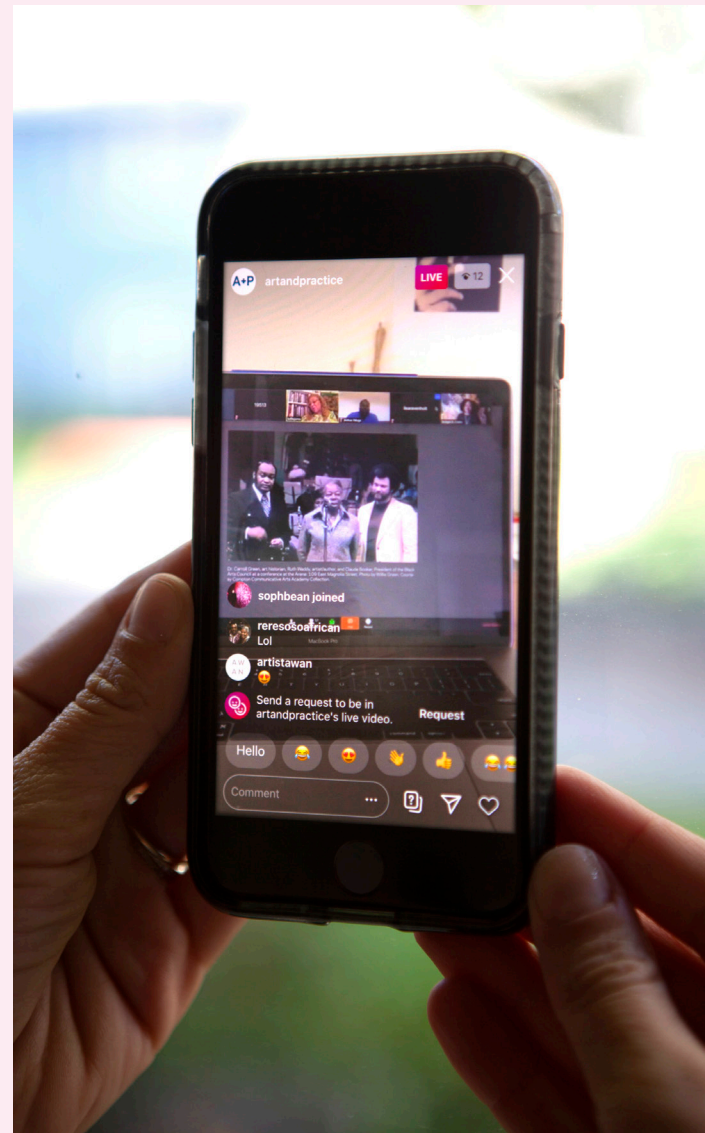
### THE NOVEL CORONAVIRUS

While news about the highly contagious novel coronavirus began circulating in January 2020, it wasn't until March that the gravity of the situation settled across the United States. On March 19, LA Mayor Eric Garcetti issued an emergency order, Safer at Home, instructing Angelenos to shelter in place and remain indoors unless engaged in essential activities or outdoor exercise. Under Garcetti's directive, all businesses—except essential businesses, such as grocery stores and hospitals—were to cease in-person operations while residents were to refrain from gathering outside their homes in large groups.

### FIRST STEPS

Responding to the virus, A+P first ensured its staff were adequately equipped to complete tasks and communicate as a team while working from home. The second order of business was to research what digital tools could create a sense of community for our audience. Third, A+P rescheduled, reformatted, rebudgeted, and restructured programming, moving formerly live programming into the digital realm.

A+P at Home: In Conversation: Dr. Bridget Cooks and Dr. Kellie Jones, remote public program. 22 April 2020.



A+P at Home: Bookmarked! Asha Grant and bridgette bianca. Los Angeles CA. 30 April 2020.

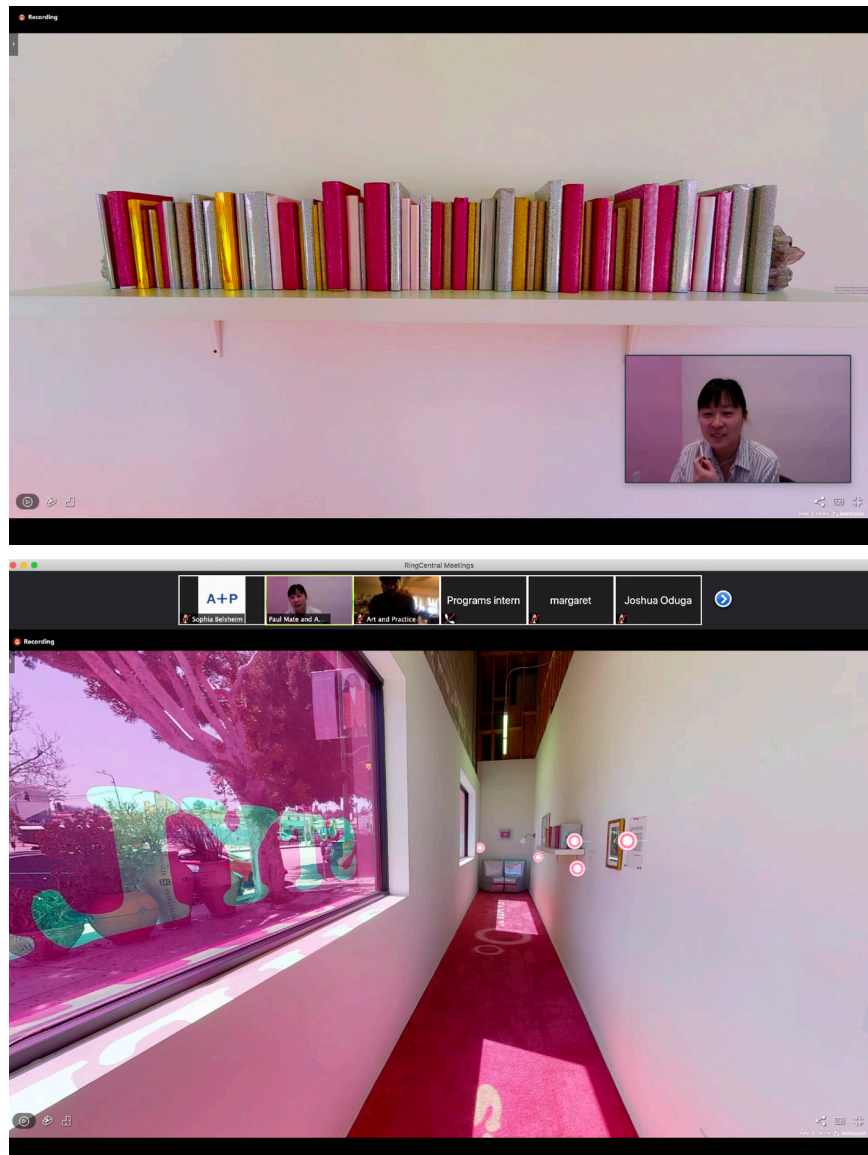
### LAUNCHING PROGRAMS ONLINE

The week following Garcetti's Safer at Home pronouncement, A+P organized a virtual tour of the exhibition *Collective Constellation: Selections from The Eileen Harris Norton Collection*, which allowed visitors to interact with the exhibition online. The comprehensive, web-based tour included the entire exhibition space, wall labels, and exhibition text

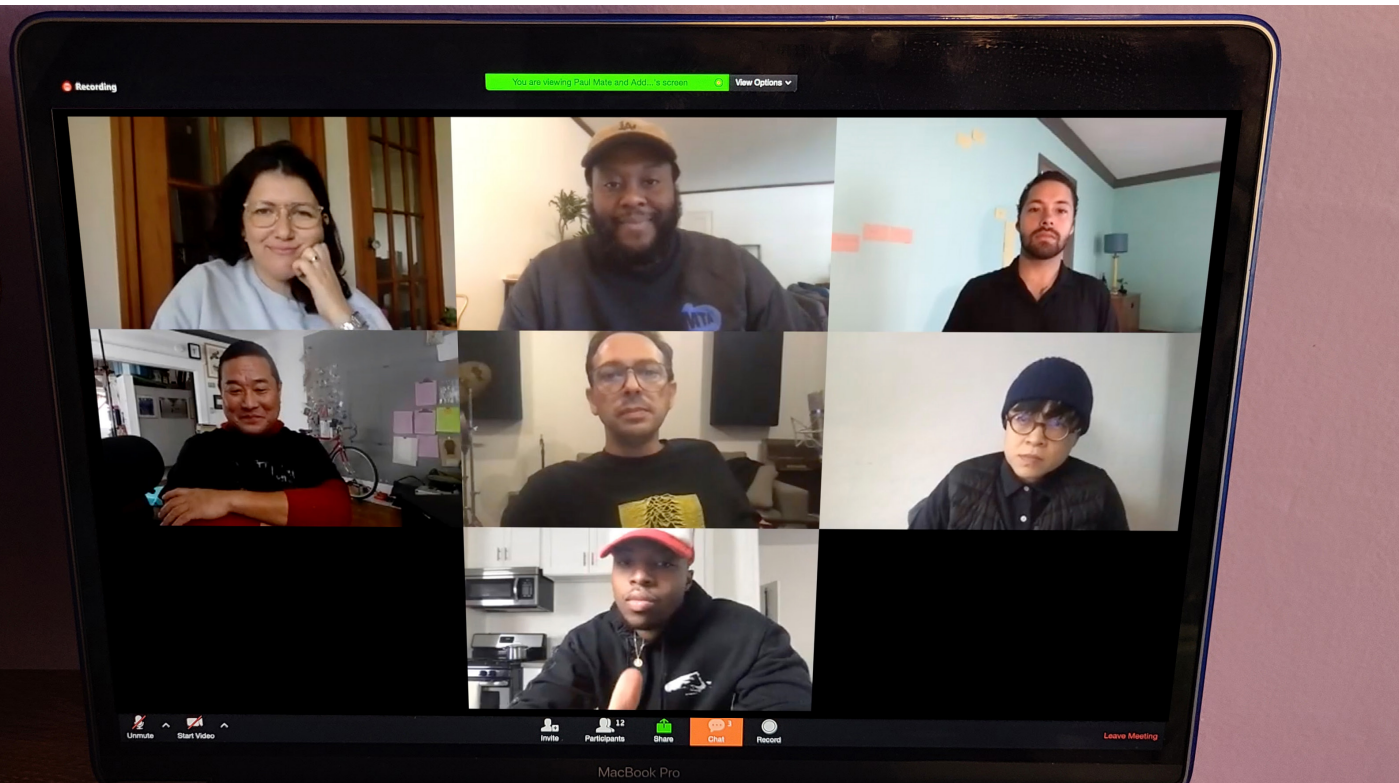
written by Hammer Museum Associate Curator Erin Christovale. Using the virtual tour, A+P was able to offer educational programs for learners of all ages and share artist talks and presentations.

In particular, the Zoom-powered video conferencing software RingCentral provided the platform by which A+P's team conducted internal meetings. RingCentral was also the medium for interactive talks





A+P at Home: In Conversation: Dr. Bridget Cooks and Dr. Kellie Jones, remote public program. 22 April 2020.



and programs in which speakers could communicate directly with their audience. This feature allowed for people to be viewers and participants—recreating a sense of community and personal connection that is felt during in-person programs. For programs that did not need direct interaction, A+P began using Vimeo’s video service for better quality, high-definition streaming, which could also be viewed live. Recordings of both types of programs were then archived on A+P’s Vimeo page so viewers could engage with event content asynchronously.

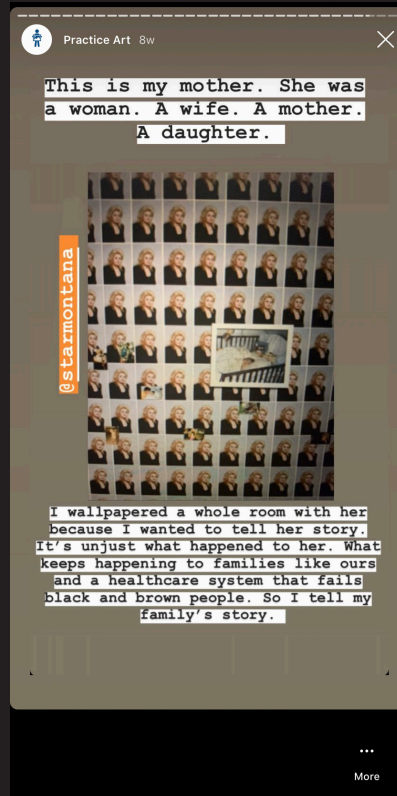
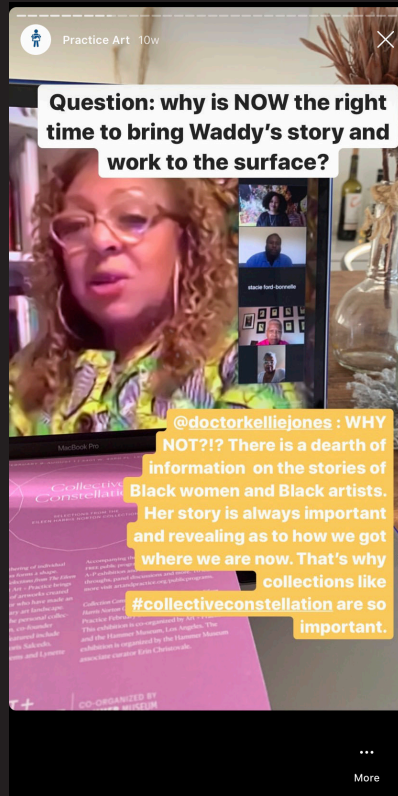
Opposite top and middle: Reading the Constellation with Addy Zou, remote public program. 21 May 2020.

Opposite bottom: Points of Access: Audio, remote public program. 29 October 2020.

### SILVER LINING

For all the obstacles the coronavirus placed on public programming, it also offered unprecedented digital opportunities. For example, a number of online viewers who live outside of LA, and even outside of California, participated in A+P’s remote programs. Similarly, parents of young children were able to partake in events without having to find childcare as they could review program materials from their own home. Even the notorious LA traffic was no longer a barrier to attend programs. While COVID-19 forced A+P to move its focus away from drawing guests to its physical location, the virus increased the potential for anyone with the technological means to participate and provided a new way for A+P to connect with its audience, though the two were far apart.

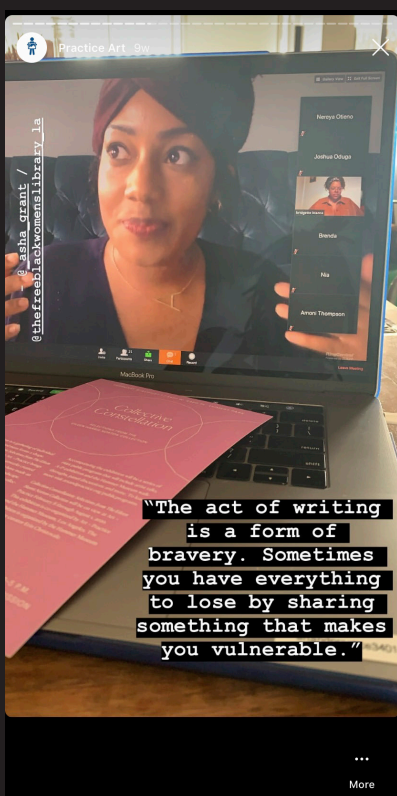
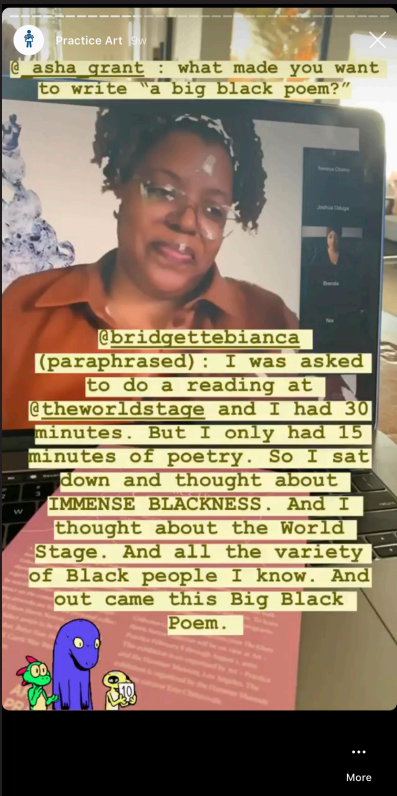
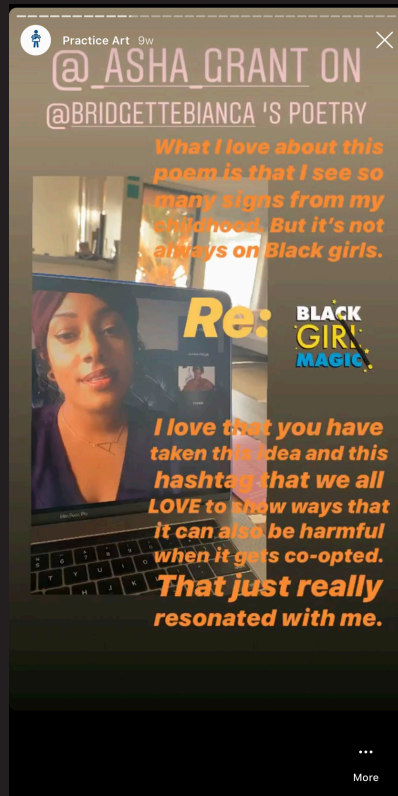




Left: Screen capture of A+P at Home: In Conversation: Dr. Bridget Cooks and Dr. Kellie Jones on Instagram. 22 April 2020.

Middle and right: Screen captures of A+P at Home: In Conversation: Star Montana and Alicia Piller with Erin Christovale. Los Angeles. 7 May 2020.

A+P at Home: In Conversation: Star Montana and Alicia Piller with Erin Christovale. 7 May 2020.



(Left to Right) Author Walter Thompson-Hernández and A+P Communications Coordinator and Programs Assistant Nereya Otieno in conversation at remote public program Bookmarked! Walter Thompson-Hernández and Nereya Otieno. 28 May 2020.

Screen captures of Bookmarked! Asha Grant and bridgette bianca on Instagram. 30 April 2020.



# 6°

## A Collaboration Between Craft Contemporary and Art + Practice

Nereya Otieno

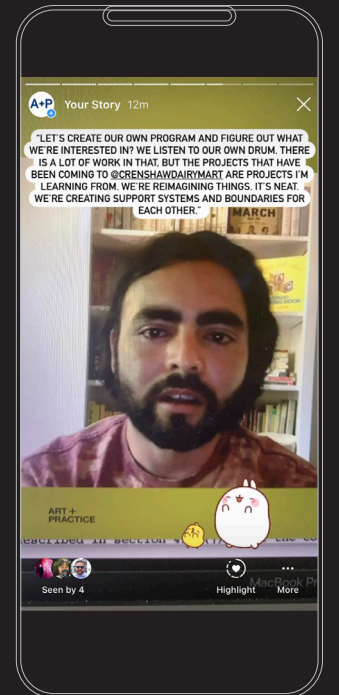


In April 2020, Craft Contemporary and A+P came together to develop 6°: a full-day symposium featuring nonprofit arts organizations from across LA that would allow for collaborative and dynamic programming during the shelter-at-home order. Both Craft Contemporary and A+P hoped the day would unify the organizations while providing exciting, novel content for their respective and overlapping audiences.

In the aftermath of George Floyd's death and the global rise of the Black Lives Matter movement against police brutality and systemic oppression, Craft Contemporary and A+P regrouped and decided to shift the focus of 6°. The program series, originally intended to build solidarity among local institutions, would be recalibrated to discuss collaborative, structural changes that could be enacted in LA and globally.

Across the nation, organizations large and small questioned how their actions influence the world around them. How can institutions support diversity? Are they contributing to racial oppression? Craft Contemporary and A+P decided to create space for these types of questions and their subsequent conversations. It was determined that an open discussion—hosted on an easily accessible digital platform—among some LA arts nonprofits would welcome their audiences, respective organizations, and artists living in and beyond LA to reflect on these questions.

What resulted was a one-day symposium featuring six institutions—Materials & Applications, NAVEL, LOOKOUT FM, the Institute of Contemporary Art, Los Angeles (ICA LA), Craft Contemporary, and A+P. The symposium examined racial inequality through each organization's unique lens. Materials & Applications theorized how architects could implement political organizing into their design practices; members from NAVEL's board suggested ways arts organizations could change their infrastructure to divest from structural inequity; LOOKOUT FM played an archived 1997 audio program from The Schumacher Center for New Economics that connected Indigenous histories, the natural environment, and ways to build an inclusive arts future; ICA LA examined how coalitions can reinforce community support; Craft Contemporary explored the ways in which arts institutions evolve over time while much of craft and artifact preservation is rooted in colonial injustices; and A+P welcomed educators to discuss the



Screen capture on Instagram of 6° program series co-organized by A+P and Craft Contemporary

structural inequalities in LA's arts education system, spanning K-12, university, and continuous learning programs.

Publicized via radio ads and social media, all 6° programs were streamed using Vimeo Live on 6degrees.la, a website specifically designed for the event to enable universal access and longevity. The event took place on Saturday, September 19, with four pre-recorded programs being live-streamed alongside a moderated chat. Following the event, the footage remained available on the website as a resource for the public, and LOOKOUT FM played the audio of each program on its radio stations to reach even more people who may not have access to the Internet.

Although these are difficult times and discussions, they also highlight the urgency of community and active cross-collaboration between institutions. 6° was developed because smaller arts organizations have the ability to directly impact their communities as well as the larger landscape of the LA art world, collectively. The program drew out conversations and uplifted voices that might not have the resources to create digital initiatives during COVID-19 in an effort to propel critical thinking—and listening—and move forward in a better, more thoughtful manner.



A+P, ICA LA, Materials & Applications, Navel, and Craft Contemporary participate in a Zoom planning meeting for 6°

Top: Screen capture on Instagram of 6° program series co-organized by A+P and Craft Contemporary





Left: (Left to Right) LOOKOUT FM musician and artist Cameron Stallones and A+P Communications Coordinator and Programs Assistant Nereya Otieno introduce *How the Conquest of Indigenous Peoples Parallels the Conquest of Nature* program as part of 6° program series co-organized by A+P and Craft Contemporary



Right: Materials & Applications organizes *Organizing as Architectural Labor* program as part of 6° program series co-organized by A+P and Craft Contemporary



**CRAFT CONTEMPORARY**

Founded as a museum in 1973, Craft Contemporary reveals the potential of craft to educate, captivate, provoke, and empower. Craft Contemporary presents dynamic exhibitions of craft media and processes by established and emerging artists and designers who are often underrepresented in larger art institutions. Craft Contemporary cultivates an environment for people in LA to deepen their relationship to art, creativity, and one another.

5814 Wilshire Boulevard, Los Angeles, CA 90036  
craftcontemporary.org

**MATERIALS & APPLICATIONS**

Materials & Applications (M&A) is a LA-based nonprofit cultural organization dedicated to building a public culture of experimental architecture. With a focus on architectural ideas and processes, M&A curates critical exhibitions and commissions new work by under-recognized architects, designers, and artists. Since 2003, M&A has produced more than 25 temporary site-specific installations and over 100 programs that are always free and open to the public.

Headquarters: 970 N. Broadway Suite 206 Los Angeles CA 90012  
Storefront: 1313 Sunset Boulevard, Los Angeles, CA 90026  
materialsandapplications.org

**ICA LA**

Founded in 1984 as the Santa Monica Museum of Art (SMMoA) and reestablished in 2017 with a new identity and home in Downtown LA, ICA LA builds upon a distinguished history of bold curatorial vision and innovative programming to illuminate the important untold stories and emerging voices in contemporary art and culture. ICA LA's mission is to support art that sparks the pleasure of discovery and challenges the way we see and experience the world, ourselves, and each other.

1717 East 7th Street, Los Angeles, CA 90021  
theicala.org

Left: NAVEL organizes *This Must Be The Place: Practicing Divestment, Investment, and Sharing Power* program as part of 6° program series co-organized by A+P and Craft Contemporary. Los Angeles, CA. 19 September 2020.

Right: A+P organizes *Making L.A. Arts Education More Equitable* as part of 6° program series co-organized by A+P and Craft Contemporary. Los Angeles, CA. 19 September 2020.

**NAVEL**

NAVEL is a nonprofit cultural organization and multipurpose community space with a central location in downtown LA. NAVEL empowers a range of creative projects and practices that ignite the organization's collective imaginaries and expand NAVEL's capacity to cooperate in holistic, pleasurable and emergent ways. Through membership, programs and events, NAVEL brings people together and creates opportunities to engage and experiment with caring and collaborative ways of thinking, being, organizing, and making.

1611 South Hope Street, Los Angeles, CA 90015  
navel.la

**LOOKOUT FM**

LOOKOUT FM is a new educational radio project with a focus on a wide outlook: varied perspectives on the world expressed through documentaries, lectures, music, poetry, and discussion. Partnered with voices from the music community, arts community, local archives, academic and non-academic communities, LOOKOUT FM offers long-term perspectives on that which lasts: Nature and the Arts. Our programming is built cooperatively with an ever-expanding network of content partners, podcasters, archives, and institutions of higher learning. LOOKOUT FM is a collaborative project of the Westside Five, a cooperation of five LA 501(c)(3) nonprofit institutions: Dublab, Materials & Applications, Craft Contemporary, Machine Project, and the Echo Park Film Center.

96.7 LP-FM Burbank and 99.1 LP-FM Hollywood (9pm-5am)  
http://lookout.fm/



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### Allan DiCastro

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### Eileen Harris Norton

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

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### California African American Museum

600 State Drive  
Los Angeles, CA 90037  
caamuseum.org

### Craft Contemporary

5814 Wilshire Boulevard  
Los Angeles, CA 90036  
craftcontemporary.org

### First Place for Youth

4337 Leimert Boulevard  
Los Angeles, CA 90008  
firstplaceforyouth.org

### Hammer Museum

10899 Wilshire Boulevard  
Los Angeles, CA 90024  
hammer.ucla.edu

### The Free Black Women’s Library—Los Angeles

thefreeblackwomenslibrary.com

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### A+P Exhibition Space

3401 West 43rd Place  
Los Angeles, CA 90008  
Monday–Saturday, 12:00 p.m.–6:00 p.m.  
FREE ADMISSION

### A+P Public Program Space

4334 Degnan Boulevard  
Los Angeles, CA 90008  
Open for scheduled programs only  
FREE ADMISSION

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**Cover:** Virtual tour of *Collective Constellation: Selections from The Eileen Harris Norton Collection*. **Front inside cover:** Masks made and donated by Lisa Ravenholt to First Place for Youth. **p. 2:** A+P and Leimert Park captured during COVID-19. **26 May 2020. p. 6:** Remote program, Points of Access: Visual and Graphic Design. **19 November 2020. p. 7:** A+P’s foster youth webpage **pp. 30–31:** Young student reviews education handout from *Collective Constellation: Selections from The Eileen Harris Norton Collection*. **9 September 2020. pp. 46–47:** A+P Administrative Assistant Tonya Elijio views Azla Vegan’s website. **Leimert Park, Los Angeles. 11 September 2020. pp. 60–61:** A+P Gallery Guide Supervisor Paul Mate views *Collective Constellation: Selections from The Eileen Harris Norton Collection* virtual tour. **Leimert Park, Los Angeles. 3 September 2020. Back inside cover:** Masks made and donated by Lisa Ravenholt to First Place for Youth, Los Angeles, CA. **Back Cover:** First Place for Youth Southern California Youth Advocates, Employment & Education Specialists and Housing Specialist. **9 February 2021. Courtesy First Place for Youth.**

## ARTWORKS PICTURED

Belkis Ayón, *Untitled*, 1996. Linoleum. 15¼ × 13 in. © Belkis Ayón Estate. Havana, Cuba. p. 73 (seventh from right)

Sadie Barnette, *FAMILY STYLE*, 2020. Installation. Dimensions variable. © Sadie Barnette. Courtesy the artist. cover, p. 67, p. 77 (bottom), pp. 80–83, p. 95

Sadie Barnette, *Untitled (Free Angela)*, 2018. Mixed media. 12 × 14¾ × 3 in. © Sadie Barnette. Courtesy the artist. cover, p. 83

Carolyn Castaño, *Sudden Fanfare*, 2003. Watercolor on paper with mixed media. 45 × 61 in. © Carolyn Castaño. Credit of Walter Maciel Gallery and the artist. p. 64 (left), p. 66 (left), p. 72 (second from left)

Nzuji De Magalhaes, *Wrong Way*, 2009–12. Acrylic paint, electric piano, keyboard, wood. 51 × 15½ × 57 in. © Nzuji De Magalhaes. Courtesy the artist. p. 69 (right)

Lorraine O’Grady, *Mlle Bourgoise Noire Costume*, 1980. Silk, cut glass, metal, mixed media. Various. © Lorraine O’Grady. Courtesy the artist and Alexander Gray Associates. p. 65 (right), pp. 68–69 (bottom right)

Renée Green, *Color II*, 1990. Glass pigment, plexiglass, wood. 48 × 96 × 4 in. © Renée Green. Courtesy of the artist, FAM, and Bortolami Gallery. cover

Varnette Honeywood, *It’s Chance that Makes Sisters, Hearts that Make Friends*, 1986. Collage of printed paper and lace. 38 × 48 × 1¼ in. p. 30, p. 32, p. 64 (right), p. 66 (center), p. 70 (bottom left), p. 72 (third from left)

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Wangetchi Mutu, *Howl*, 2006. Archival pigment print with screen printing. 40 × 28 in. © Wangetchi Mutu. p. 72 (first from left)

Beatriz Milhazes, *Ovo de Pascoa*, 2003. Acrylic on canvas. 117¼<sup>6</sup> × 74¾ in. © Beatriz Milhazes. Courtesy of the artist. p. 73 (tenth from right)

Julie Mehretu, *Rogue Ascension*, 2002. Lithograph on somerset satin paper and denril vellum. 24½ × 32 in. (62.2 × 81.3 cm) © Julie Mehretu. p. 73 (sixth from right)

Shirin Neshat, *Allegiance with Wakefulness*, 2013. Black & white photograph with ink. 48 × 39¼ in. © Shirin Neshat. Courtesy the artist and Gladstone Gallery, New York and Brussels. cover, p. 68 (top right)

Ramsess, *The Gathering*, 2012. Cotton fabric. 58 × 166 in. © Ramsess. Courtesy the artist. p. 58

Ramsess, *Nipsey Hussle Community Quilt*, 2020. Cotton fabric. 130 x 34 in. © Ramsess. Courtesy the artist. pp. 56–59

Alison Saar, *La Rosa Negra*, 1986. Beads, sequins, fabric. 24½ × 25½ × 3¼ in. © Alison Saar. Courtesy of L.A. Louver, Venice, CA. p. 10, p. 73 (first from right), p. 76 (top)

Betye Saar, *Souvenir of Friendship*, 1977. Mixed media assemblage. 15¾ × 14¾ × 1 in. © Betye Saar. Courtesy the artist and Roberts Projects, Los Angeles, California. p. 10, p. 30, p. 39, p. 73 (second from right), p. 75 (bottom)

Doris Salcedo, *Atrabiliarios*, 1993. Wall installation with plywood, seven shoes, cow bladder and surgical thread in four niches. 26 × 54 × 4 in. © the artist. cover, p. 76 (middle bottom)

Amy Sherald, *When I let go of what I am, I become what I might be (Self-Imagined atlas)*, 2018. Oil on canvas. 54 × 43 × 2 in. © Amy Sherald. Courtesy the artist and Hauser & Wirth. p. 2, p. 66 (right), p. 70 (right), p. 72 (forth from left), p. 74

Lorna Simpson, *Tense*, 1991. 3 silver gelatin prints, 5 engraved plastic plaques. Overall: 65 × 124 in. (165.1 × 312.4 cm) © Lorna Simpson. Courtesy the artist and Hauser & Wirth. cover, p. 35, p. 68 (top left), p. 76 (middle top)

Ruth Waddy, *Self Portrait*, 1996. Lino-cut print. 23 × 19¼ in. p. 30, p. 73 (ninth from right), p. 75 (middle)

Ruth Waddy, *The Children (Monday)*, 1973. Repo of lino-cut print. 20¼ × 14¼ in. p. 73 (eighth from right)

Kara Walker, *African/American*, 1998. Linoleum block print. 55½ × 69¾ in. © Kara Walker, courtesy of Sikkema Jenkins & Co., New York. cover, p. 76 (bottom)

Kara Walker, *Untitled (blue constellation)*, 2000. Gouache on paper. 12¼ × 9 in. © Kara Walker, courtesy of Sikkema Jenkins & Co., New York. p. 10, p. 73 (fifth from right)

Carrie Mae Weems, *Coming Up for Air*, 2003–04. Video. 51 min, 34 sec. © Carrie Mae Weems. Courtesy of the artist and Jack Shainman Gallery, New York. p. 65 (center), pp. 68–69 (bottom left), p. 77 (top)

Lynette Yiadom-Boakye, *Carpal Tunneller*, 2013. Oil on canvas. 31 ½ × 23 5/8 in. © Lynette Yiadom-Boakye. Courtesy of the artist, Jack Shainman Gallery, New York and Corvi-Mora, London. p. 10, p. 39, p. 77 (middle)

Lynette Yiadom-Boakye, *Every Choice Available*, 2012. Oil on canvas. 31 ¼ × 29 ¼ × 2 ¼ in. © Lynette Yiadom-Boakye. Courtesy of the artist, Jack Shainman Gallery, New York and Corvi-Mora, London. p. 69 (left)

Brenna Youngblood, *Color Checker*, 2007. Color photographs, acrylic paint/medium, spray paint, collage on panel with found frame. 15 × 19 in. © Brenna Youngblood. Courtesy the artist and Roberts Projects, Los Angeles, California. p. 10, p. 37, p. 39, p. 71 (center), p. 73 (fourth from right)

All artworks, except those artworks by Ramsess, courtesy The Eileen Harris Norton Collection.

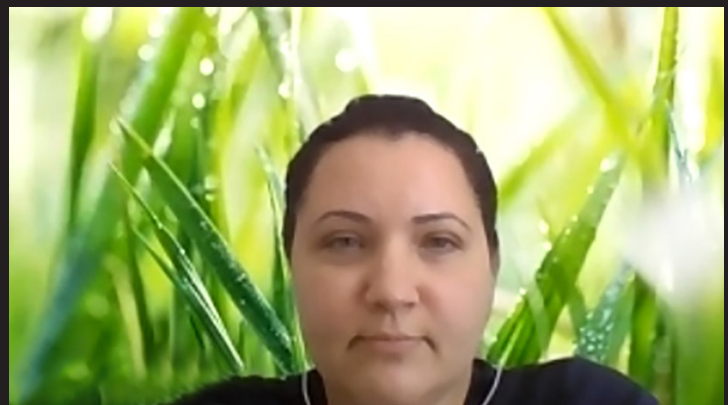
## PHOTOGRAPHY CREDITS

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