



# ART + PRACTICE

## YEAR TWO

# Rolling out programs at Art + Practice.

Looking back, 2015 marked a successful year for Art + Practice. A+P expanded its campus in Leimert Park. We launched our exhibitions and public programs with the Hammer Museum. And we further established our commitment to helping foster youth by designing a foster youth resource center on our campus. In this catalogue, we invite you to enjoy a series of images that chronicle our accomplishments over the past 12 months.

The year began with the opening of an exhibition by conceptual artist Charles Gaines. A+P welcomed over 650 visitors to the opening, including Mayor Eric Garcetti; social activist and Brandeis University professor Anita Hill; City Council President Herb Wesson; and artists Betye Saar, Sam Durant, and Edgar Arceneaux. We subsequently opened three more exhibitions later in the year: a group exhibition with our Artists-In-Residence: Aalia Brown, Dale Brockman Davis, and Sandy Rodriguez; a group exhibition with Nigerian painter Njideka Akunyili Crosby and Ghanaian filmmaker Akosua Adoma Owusu; and a solo exhibition with community activist and artist John Outterbridge.

Next, we launched our public programs with the Hammer Museum. Programs began with a panel discussion between former Associate Curator of the Studio Museum in Harlem, Naima J. Keith, and the artists and co-founders of Brockman Gallery (1967-1989), Dale Brockman Davis and Alonzo Davis.

The discussion between Naima, Dale, and Alonzo was important on multiple levels. We honored the contemporary artistic history of Leimert Park, a history that includes some of the first exhibitions of contemporary artists: Betye Saar, David Hammons, John Outterbridge, and Kerry James Marshall, and recognized Brockman Gallery's commitment to exhibiting artists of color for over 20 years. It also welcomed our local community to learn about A+P's artist-in-residence, Dale Brockman Davis, who spent 14 months at A+P digitizing and photographing over 3,000 ephemeral works from the gallery with support from an archivist hired by A+P in preparation for an upcoming publication.

With exhibitions and public programs underway, we shifted our focus to our local foster youth. In June, A+P

hired Danielle Wright as our Education Services Director. With Danielle at the helm, A+P began design of plans for a foster youth Resource Center. This center will provide important services to foster youth, including job training, mental health services, medical referrals, educational tutoring, and housing placement. By having access to a centralized hub of resources, foster youth will be better equipped to transition into adulthood and become self-sufficient. In the coming months, we look forward to sharing our plans with the community, and invite you to learn more about the Resource Center in this catalogue.

We finished the year by completing construction of our new Public Programs Space. Designed by Interim Executive Director and co-founder, Allan DiCastro, in a vintage style, the new addition to our campus will be located at 4334 Degnan Boulevard, and will host our moderated art lectures for A+P's public programs. You are welcome to read about Allan's design inspirations this catalogue, and please make sure to visit this space in the New Year.

The past 12 months have been rewarding, and we are proud to share free contemporary art programs with our community, as well as channeling our resources toward the educational needs of our local foster youth. While we reflect on our accomplishments, we also look to the future and to sharing with you what is to come.

Thank you for your support, with a special recognition to our partners, donors, and colleagues,

## A+P FOUNDERS

Mark Bradford, Allan DiCastro,  
& Eileen Harris Norton

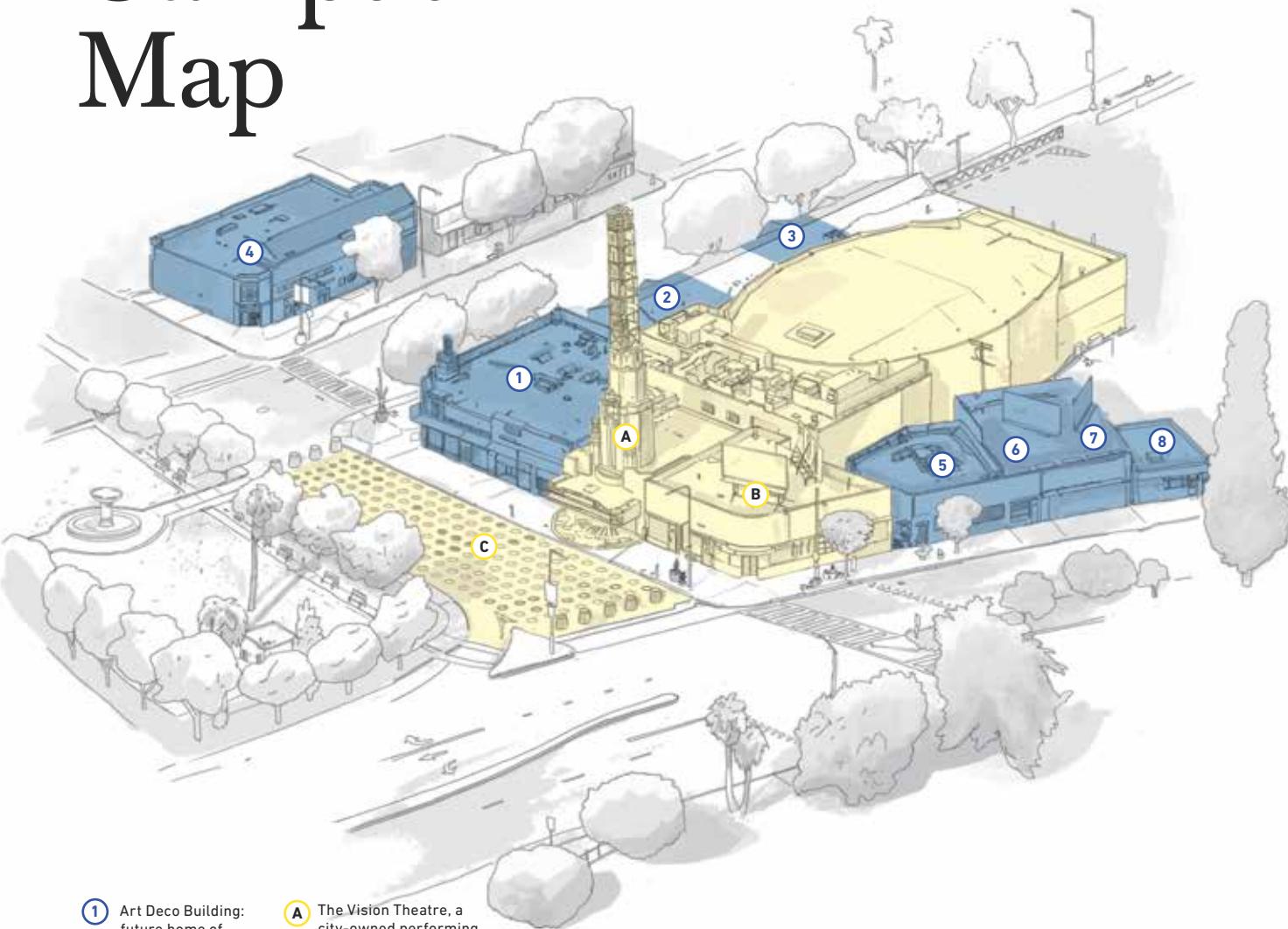
Right: A+P Founders Mark Bradford, Allan DiCastro and Eileen Harris Norton attend A+P's Annual Luncheon on August 1, 2015.





ART + PRACTICE

# Campus Map



- ① Art Deco Building: future home of A+P's cafe
- ② A+P Administrative Office
- ③ A+P Public Programs Space
- ④ Future A+P Exhibition Space and Administrative Office
- ⑤ A+P Temporary Exhibition Space
- ⑥ The RightWay Foundation Job Lab
- ⑦ The RightWay Foundation Classroom
- ⑧ A+P Resource Center
- A** The Vision Theatre, a city-owned performing arts center
- B** KAOS Network, a community arts center founded by Ben Caldwell
- C** The People Street, a pedestrian friendly public space

A+P occupies eight buildings on its campus: a 6,000 sq. ft. Art Deco building, 750 sq. ft. Administrative Office, 2,000 sq. ft. Public Programs Space, 8,000 sq. ft. future Exhibition Space and Administrative Office, 4,000 sq. ft. temporary Exhibition Space, 2,000 sq. ft. classroom and job lab space for foster youth, and 2,000 sq. ft. Resource Center for foster youth. In these buildings, A+P directs its programs and activities in partnership with the Hammer Museum, a leading university-based arts institution, which curates exhibitions and public programs at A+P as a Public Engagement Partnership supported by The James Irvine Foundation; and The RightWay Foundation, which oversees A+P's foster youth services by delivering mental health services and job training to foster youth.



# Leimert Park



Leimert Park includes  
merchants, an arts  
center, a city-owned  
theatre, and nonprofit,  
Art + Practice.

In 2015, A+P joined the community with Leimert Park's efforts to expand its public spaces to include the People Street. On a related note, a local metro stop and restored Vision Theatre were also public spaces in the works.

**The People Street** is part of a series of public spaces in the city of Los Angeles. It occupies half of West 43rd Place as a pedestrian-only street. Local events, including the Labor Day Festival and other events held by KAOS Networks (a local arts center founded by artist Ben Caldwell), have been held in the street.

**The Vision Theatre** is a city-owned theatre built in 1931 on the corner of West 43rd Place and Leimert Boulevard. Soon, the city of Los Angeles will expand the theatre to increase seating capacity from 400 to over 700 seats.



Leimert Park celebrates Martin Luther King, Jr. Day outside the Vision Theatre, January 19, 2015.

The new **Leimert Park Metro Station** will be located on the northeast corner of Crenshaw Boulevard and West 43rd Place. It is currently under construction and is set to open in 2019.



Construction in progress for local Leimert Park metro stop on the corner of West 43rd Place and Crenshaw Boulevard, November 3, 2015.



Leimert Park celebrates Martin Luther King, Jr.  
Day, January 19, 2015.



# Education

Educational Services Consultant Danielle Wright  
works with foster youth at Art + Practice.  
November 6, 2015

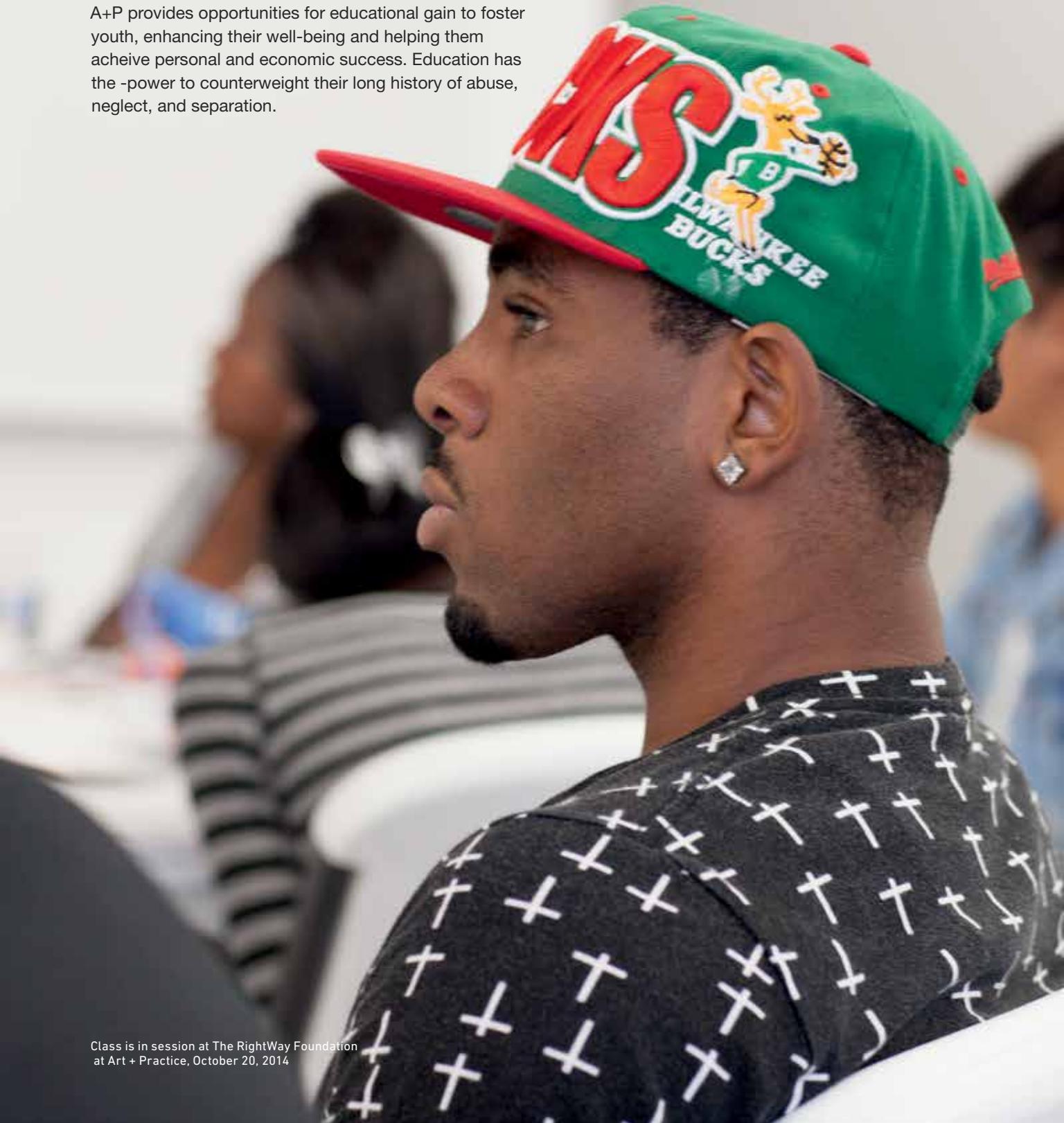


**Education at A+P  
seeks to help  
foster youth gain  
employable and  
rewarding skills for  
a successful future.**



In 2015, A+P dedicated its foster youth programs to improving the educational outcomes of its local foster youth.

With over 17,400 foster youth living in Los Angeles, there is a high risk that these youths will not continue their education. This is due to many placements they experience throughout their time in the foster care system. A+P provides opportunities for educational gain to foster youth, enhancing their well-being and helping them achieve personal and economic success. Education has the power to counterweight their long history of abuse, neglect, and separation.





Mark Bradford's Studio Assistant Sean Shim-Boyle directs a foster youth workshop at The RightWay Foundation at Art + Practice, April 16, 2015.



Foster youth attends a workshop at  
Art + Practice, May 13, 2015.



Foster youth attend a meeting for a job shadowing program at The RightWay Foundation at Art + Practice, November 4, 2015.

## Art + Practice

# Resource Center

**Educator Danielle Wright speaks about her experience working in education, what she's learned from working with foster youth, and how A+P has invested its resources in its local foster youth.**

Prior to consulting with Art + Practice in June of 2015, my experience with foster youth was more on a micro level as an educator, having students in my classroom that were in the system. The challenges that they faced were shared in fleeting conversations about their home lives and in my limited perspective on foster care deemed as anomalies. The issues of youth in foster care stem from the fundamental idea that they were removed from their home due to a trauma, which can manifest in extraordinary emotional and developmental challenges. The effects on these youth is pervasive and must be addressed on a macro level, as it our responsibility to ensure that those who have been marginalized are provided a level playing field by those who are able to facilitate that on their behalf. These young people have a unique set of risk factors that must be mitigated by adults and resources that address these needs. This will help to prevent the need for further interventions with social marginality welfare and incarceration costs supported by state or federal government.

My first goal when I began consulting was to conduct research on how Art + Practice could best serve the foster youth. The one issue that resonated deeply with me was the lack of a centralized location in Service Planning Area 6 (a region created by the Los Angeles County Health Department as part of an eight regional system, which offers specialized services for the specific needs of the communities of those areas), which has one of the largest concentrations of foster youth in Los Angeles County at 23%. The necessary services such as, educational, housing and the other transitional needs could be readily addressed for those who have been subjected to a lack of continuity throughout their young lives.

Compared to other youth, foster youth are more likely to have low educational attainment rates and saleable skills which severely limit their employment opportunities, earning power and ability to secure financial stability over their lifetime. The mental and emotional challenges that foster youth encounter with the lack of stability and familial

attachments, violence, neglect and abuse have a systemic effect on their future success. When foster youth transition out of the system the statistics for success are dismal. Approximately 35% of former foster youth experience homelessness, 20% will be arrested or incarcerated, 54% will drop out of high school and 99% will not graduate from college.

The direct correlation between educational attainment and the prediction for future success has been well documented in a variety of studies. One must consider that education by definition is expansive, it encompasses far more than the basics of reading, writing and arithmetic. Education is the collective experience of knowledge acquired in many settings. The transition to adulthood and self-sufficiency is grounded in the knowledge provided by a familial foundation that cultivated a "tool-kit" of skills that can be used by young people to navigate the obstacles they encounter on their life journey to autonomy. The "tool kit" includes daily living skills such as basic housekeeping, shopping, cooking, personal hygiene/health, as well as social skills such as communication, anger management, and etiquette. The lack of permanence in the lives of most foster youth creates a chasm between the life skills foundation the youth has acquired and what they need to have a successful transition out of foster care. The inherent effect of multiple foster home placements includes moving to a variety of schools, which is very disruptive to the educational process and leaves foster youth vulnerable for a drop-out rate that is twice that of a non-foster youth.

Those youth who have experienced the foster care system do not generally have the same support network to rely on as non-foster youth. When Transitional Age Foster Youth (16-18) and Non-Minor Dependent Youth (18-24) are preparing to emancipate from foster care they need additional support to ensure a continuum of services that provide the life skills sets necessary for a successful



transition to independent living. The resilience of many foster youth is remarkable, despite the significant challenges they have endured. With positive interventions that fortitude can be enhanced, and with at least one committed caring, reliable adult as a mentor/support person during their transition these challenges can be mitigated.

The Art + Practice Resource Center will offer a strategically individualized holistic approach to each foster youth. The support services will provide a community based delivery system model that will offer a unique one-stop shop approach to the acquisition of the essential foundational adult skills needed for life beyond the foster care system. With the inclusion of established results based foster care program providers, the resource center will serve as a hub for services that will empower the foster youth. Once the support services address foster youths' basic needs, the evolution can organically transform to creating a stable foundation for access to education and career opportunities. The access to services in one stable, welcoming environment will change the trajectory of the foster youth to break the cycle of poverty and level the playing field for their well being, which will result in the youth becoming responsible, contributing members of society.

The wraparound services that will be provided by A+P partners will include: GED Preparation; High School Credit Recovery/Academic Interventions; College/Career Preparation; Financial Literacy; Employment Training Program; Job Readiness/Internships; Housing Referrals/Resources; Healthcare Referrals; Mental Health Services/Referrals; and Identification Documents Assistance.

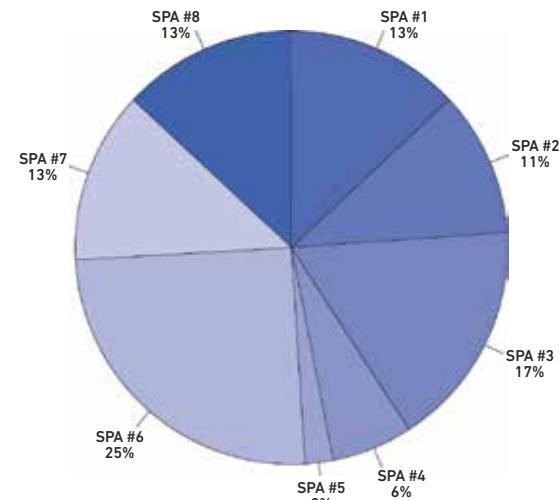
As young adults build their foundation they need to develop the concept of interdependence (the ability to meet one's needs within the context of relationships with family and community), which is more inherent in non-foster youths. Providing a safe place to allow foster youth to develop social and life skills, as well as formulate supportive, lasting relationships is critical to the achievement of their goals for a thriving, self-sufficient future. "Youth are more likely to succeed if they are exposed to protective factors-conditions that buffer risks and improve the likelihood of future positive outcomes." (Zolkoski & Bullock, 2012)

The future for a foster youth who is surrounded by a strong support system, access to a plethora of resources, stable housing, medical care, and solid attainable educational or career goals will be full of infinite possibilities and opportunities. The resource center will be tantamount to the ideal foundational system that a family structure could provide to any young person making the transition to adulthood.

**ABOVE**  
There are 17,410 of foster youth living in Los Angeles County. [dcfs.co.la.ca.us](http://dcfs.co.la.ca.us)

Zolkoski, Staci M., and Lyndal M. Bullock.  
"Resilience in children and youth: A review." 2012.  
[sciedirect.com/science/journal/019074/09/34/12](http://sciedirect.com/science/journal/019074/09/34/12)

Population of Foster Youth  
by Service Planning Area: 17,410 Total



### AB-167/216 Graduation Requirements Comparison

FOSTER YOUTH GRADUATION REQUIREMENTS	NON-FOSTER YOUTH GRADUATION REQUIREMENTS
ENGLISH 30 Credits	ENGLISH English 9: 10 Credits English 10: 10 Credits American Literature: 10 Credits Contemporary Composition: 10 Credits
MATH Algebra 1: 10 Credits Other Math: 10 Credits	MATH Algebra 1: 10 Credits Geometry: 10 Credits Algebra 2: 10 Credits
SCIENCE Biological Science: 10 Credits Physical Science: 10 Credits	SCIENCE Biological Science: 10 Credits Physical Science: 10 Credits Lab Science: 10 Credits
SOCIAL STUDIES World History: 10 Credits U.S. History: 10 Credits American Government & Civics: 5 Credits Economics: 5 Credits	SOCIAL STUDIES World History: 10 Credits U.S. History: 10 Credits Principles of American Democracy: 5 Credits Economics: 5 Credits
VISUAL & PERFORMING ARTS, FOREIGN LANGUAGE OR CAREER TECHNICAL EDUCATION 10 Credits	FOREIGN LANGUAGE 20 Credits
	VISUAL & PERFORMING ARTS 10 Credits
PHYSICAL EDUCATION 20 Credits	PHYSICAL EDUCATION 20 Credits
ELECTIVES 10 Credits	ELECTIVES 20 Credits
<b>TOTAL</b> 130 Credits	<b>TOTAL</b> 230 Credits

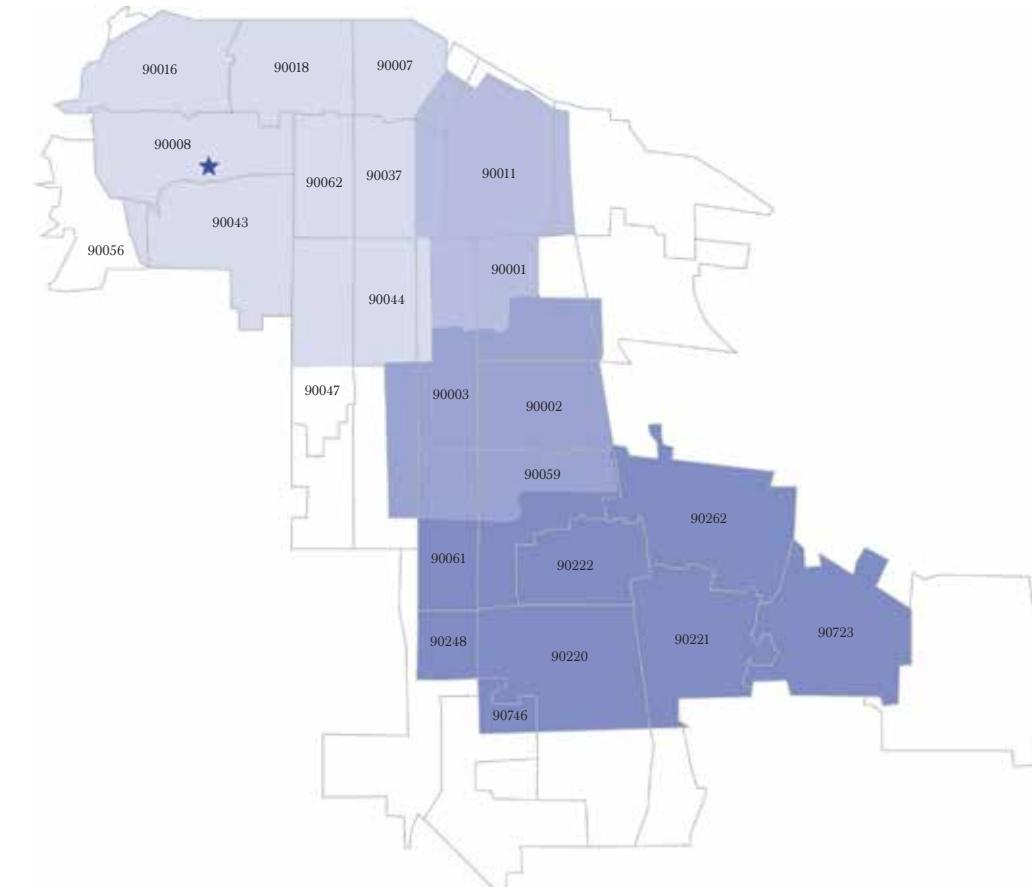
**LEFT**  
**The Assembly Bill 167 (Jan. 2010)** amended the California educational code 51225.3 to exempt students in foster care to graduate from high school with 130 credits in lieu of the 220-260 required from most school districts. This prevents foster youth from being penalized for attending multiple schools through their high school term, which often results in duplicate classes, missing credits and the lack of standardization of graduation requirements by school districts. The disparity between the high school educational experience of foster youth and non-foster youth results in a minimum of two years of classes (10 subjects) missing and leaves them unprepared for post-secondary pursuits. The college readiness model of satisfying the A-G requirements will not be met by the foster youth who utilizes this exemption and leaves the foster youth at a disadvantage in terms of being able to attend a four-year university upon graduation.

[kids-alliance.org/edtoolkit](http://kids-alliance.org/edtoolkit)

**BELLOW**  
**Service Planning Area #6** is the smallest of the 8 SPA's at 77.3 mi. It has the largest foster youth population. The cities in SPA #6 include: South Los Angeles: 90001, 90003, 90011, 90037, 90062 Carson, Compton, Gardena, Lynwood, Paramount, Watts, Willowbrook 90746, 90221-90222, 90248, 90262, 90723.

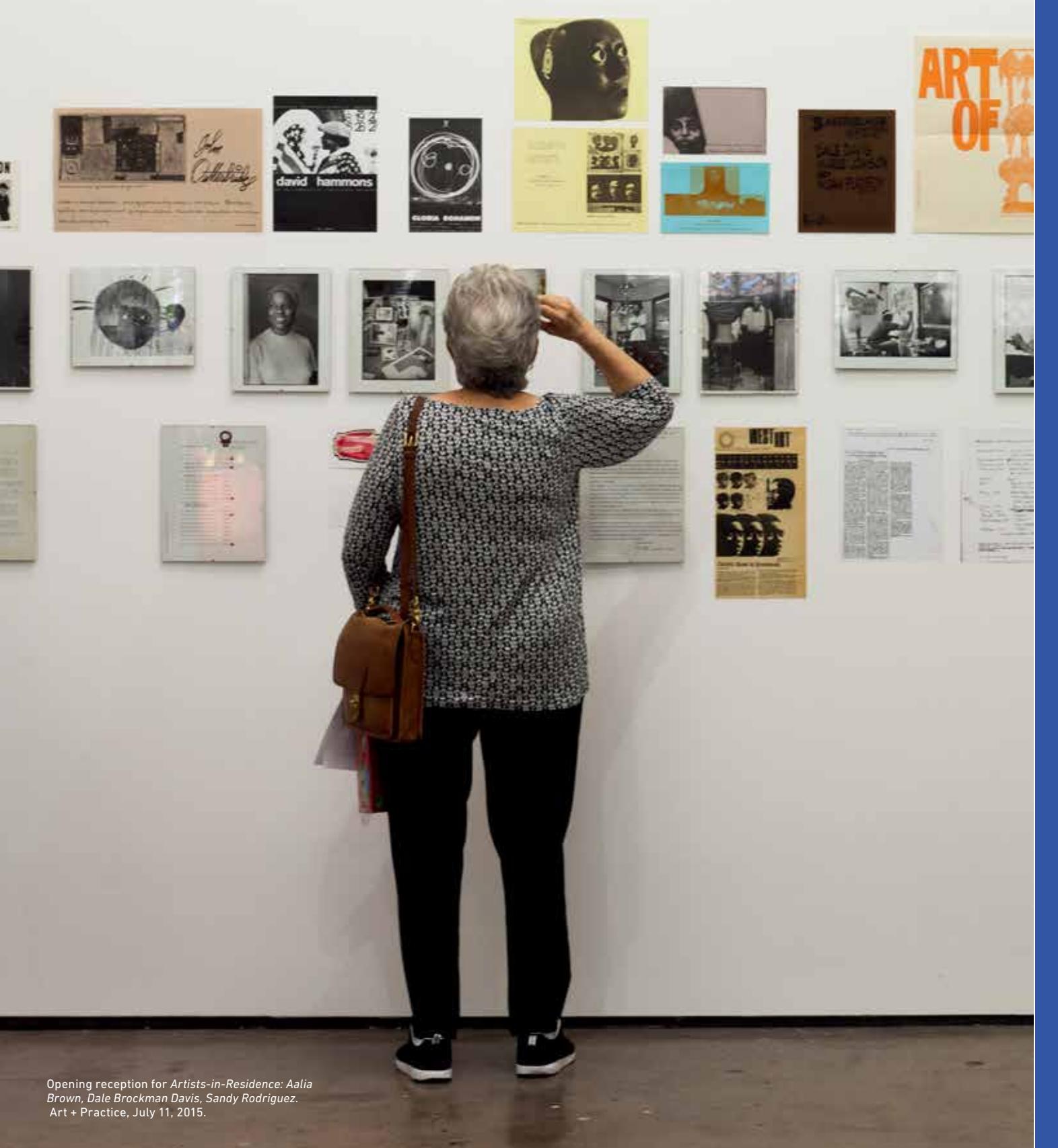
[publichealth.lacounty.gov/chs/SPAMain](http://publichealth.lacounty.gov/chs/SPAMain)

SPA 6 Health Districts
SOUTHWEST HEALTH DISTRICT
SOUTHEAST HEALTH DISTRICT
SOUTH HEALTH DISTRICT
COMPTON HEALTH DISTRICT
ZIP BOUNDARIES
ART + PRACTICE CAMPUS





Foster youth receive certificates from Mayor Eric Garcetti's Office for participating in a summer internship program with the Los Angeles Department of Cultural Affairs at Art + Practice, October 27, 2015.



# Hammer Museum at Art + Practice

**Hammer assistant curator Jamillah James reflects on exhibitions and public programs at A+P for 2015.**

Since February 2015 the Hammer Museum—in its first Public Engagement Partnership, supported by The James Irvine Foundation—has been organizing exhibitions and programs at Art + Practice (A+P). A+P officially opened its doors to the public on February 28, with the opening of *Charles Gaines: Librettos: Manuel de Falla / Stokely Carmichael*, organized in conjunction with *Charles Gaines: Gridwork 1974–1989*, at the Hammer. The exhibition of new work by Los Angeles-based conceptual artist and educator Charles Gaines brought together an early twentieth-century Spanish opera by Manuel de Falla and a 1967 speech by the civil rights activist and Black Panther Party member Stokely Carmichael, and continued the artist's recent explorations of music's intersection with politics.

During its run, Gaines' exhibition served as the framework for public programs with the Chicago-based multidisciplinary artist Cauleen Smith; the New York sound artists and sculptors Kevin Beasley and Jennie C. Jones; and the poet and scholar Fred Moten and the musicologist and record producer Pat Thomas.

In July A+P showcased the work of its three artists in residence: Aalia Brown, Dale Brockman Davis, and Sandy Rodriguez. The fourteen-month residency offered the three artists with on-site studios, and the opportunity to interact with the community through public programs such as artist talks and open studios. In addition to supporting the traditional studio practices of Brown and Rodriguez, A+P provided facilities and materials to support an ongoing archiving project for the Brockman Gallery and Brockman Productions, founded by the brothers Alonzo and Dale Brockman Davis in Leimert Park in 1967. Although they worked in different mediums and with varying materials, the three residents shared a commitment to investigating questions of history, presence, and absence.

In September A+P presented the local debut of the Los

Angeles-based painter Njideka Akunyili Crosby. The show of new works, titled *Njideka Akunyili Crosby: The Beautiful Ones*, coincided with the Hammer Museum's presentation of a suite of works produced between 2010 and 2013 as part of its Hammer Projects series, marking her first solo museum exhibition in Los Angeles. *The Beautiful Ones* comprised of six works. Her complex large-scale mixed-media works, which combine collage, drawing, painting, and printmaking, ponder the potential dislocation of identity after expatriation and the personal effects of living in an increasingly global, hybridized society.

Two films by the filmmaker Akosua Adoma Owusu screened concurrently with Akunyili Crosby's exhibition, inaugurating A+P's project space. Owusu's films *Intermittent Delight* (2007) and *Kwaku Ananse* (2013) consider many of the same issues posed by Akunyili Crosby's work. The two artists were brought together to discuss their work during a public program in October. Using various experimental production techniques to visualize a state of "triple consciousness," a term she coined in reference to the sociologist and civil rights activist W. E. B. DuBois's landmark text *The Souls of Black Folk* (1903), Owusu extends DuBois's concept to speak to the crisis of heritage and assimilation for African expatriates and their US-born children.

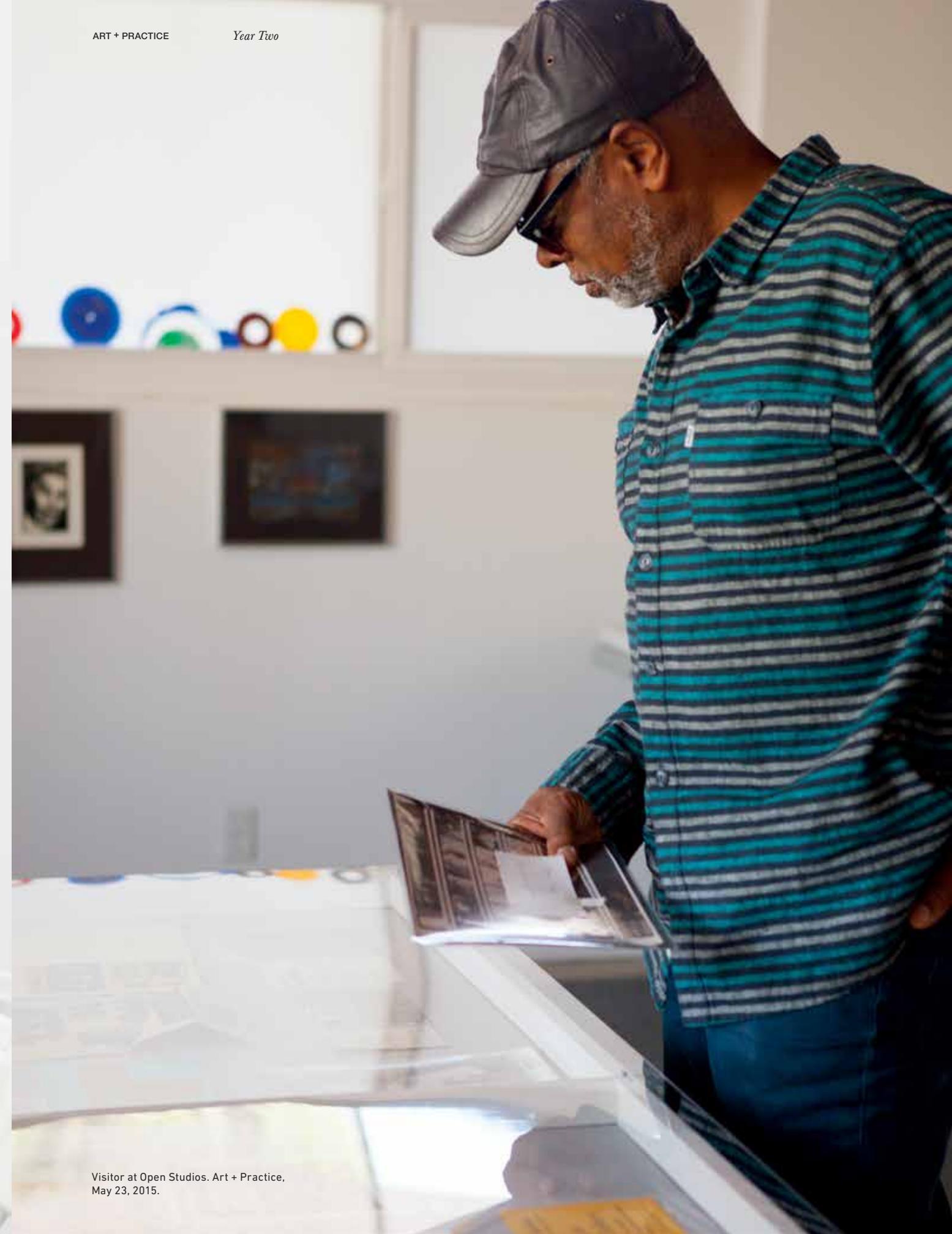
In addition to the talk with the two artists included in A+P's fall exhibition, the Los Angeles artist Kenyatta A. C. Hinkle gave an interactive presentation on her ongoing research for the Kentifrican Museum of Culture, titled *Navigating Ain'tness*. Kentifrica is a physical and theoretical place that blurs reality and fiction, for which the artist has been developing an educational and research platform over the past few years.

The first year of A+P's curatorial program drew to a close in December, with a presentation of recent works by the groundbreaking Los Angeles assemblage artist John Outterbridge. The works in *John Outterbridge: Rag Man* were inspired by the artist's experiences growing up in the South as well as events in American history, like the Northern migration of African Americans and the 1965 Watts uprising. Outterbridge's works are rooted in folk and African art but are equally engaged in dialogue with twentieth-century art movements such as Dada, assemblage, and the readymade. His small wall-mounted constructions, notable for their talismanic quality, were a focus of the exhibition. Made with materials such as rags and found wood, these works refer back to the artist's seminal early series, *Rag Man* (c. 1970–78), some examples of which were also included.

The Hammer will organize two exhibitions in 2016, a multigenerational group show of recent painting and sculpture and the next installment of the museum's Made in L.A. biennial. We look forward to what promises to be another exciting year for Art + Practice and its partnership with the Hammer!



Hammer assistant curator Jammillah James and artist Edgar Arceneaux at *Artist Talk: Jennie C. Jones*. Art + Practice, May 28, 2015. Photo: Elon Schoenholz/Hammer Museum.



Visitor at Open Studios. Art + Practice, May 23, 2015.



# Exhibitions

Artists-in-Residence: Aalia Brown, Dale Brockman Davis, Sandy Rodriguez, installation view, July 11-August 29, 2015. Art + Practice, July 8, 2015.

# Exhibitions at A+P showcase contemporary art.



In 2015, A+P and the Hammer exhibited four contemporary art shows in Leimert Park.

The exhibitions included works by conceptual artist Charles Gaines, co-founder of Brockman Gallery (1967-1989) Dale Brockman Davis, painter and educator Sandy Rodriguez, sculptor Aalia Brown, painter Njideka Akunyili Crosby, filmmaker Akosua Adoma Owusu and artist and community activist John Outterbridge.

**3,778 people attended exhibitions in 2015.**

Opening reception for Artists-in-Residence: Aalia Brown, Dale Brockman Davis, Sandy Rodriguez, installation view, Art + Practice, July 11-August 29, 2015. Photo: Joshua White/JWPictures.com.



Artists-in-Residence: Aalia Brown, Dale Brockman Davis, Sandy Rodriguez, installation view, Art + Practice, July 11-August 29, 2015. Photo: Joshua White/JWPictures.com.



Open House for Charles Gaines: *Librettos: Manuel de Falla / Stokely Carmichael*. Art + Practice, February 28, 2015. Photo: Andreas Branch/Hammer Museum.



Hammer senior curator Anne Ellegood, artist Njideka Akunyili Crosby and Hammer Director Ann Philbin at opening reception for *Njideka Akunyili Crosby: The Beautiful Ones and Two Films by Akosua Adoma Owusu*, Art + Practice, September 11, 2015.



Ann Philbin, Director, Hammer Museum

**"I believe this project will have a deep resonance in the Leimert Park community but it will also have a deep resonance for the Hammer Museum. It's a model for how institutions and artists can reach out, embrace, and become meaningful to an audience outside of their usual spheres."**

Njideka Akunyili Crosby, *I Still Face You* (detail view), 2015. Acrylic, charcoal, colored pencils, collage, oil and Xerox transfers on paper, 84 x 105 inches.

February 28-May 30, 2015. Organized by Hammer senior curator Anne Ellegood and assistant curator Jamillah James

# Charles Gaines: Librettos: Manuel de Falla / Stokely Carmichael

Carolina Miranda, *Mark Bradford's Art + Practice to bring art, social services to Leimert*, December 15, 2014. Los Angeles Times.

**"The first exhibition, opening Feb. 28 in A+P's remodeled, two-room gallery space on South Leimert Boulevard, will showcase new work by L.A.-based conceptual artist Charles Gaines... Among the new pieces at Gaines' A+P show will be a 12-part series that combines a 1911 Manuel de Falla opera with a 1964 speech by Black Panthers activist Stokely Carmichael. Gaines will combine music and text to draw attention to class and race issues."**

Artist Charles Gaines at opening reception for  
*Charles Gaines: Librettos: Manuel de Falla / Stokely Carmichael*, Art + Practice, February 27, 2015.  
Photo: Stefanie Keenan/Hammer Museum.



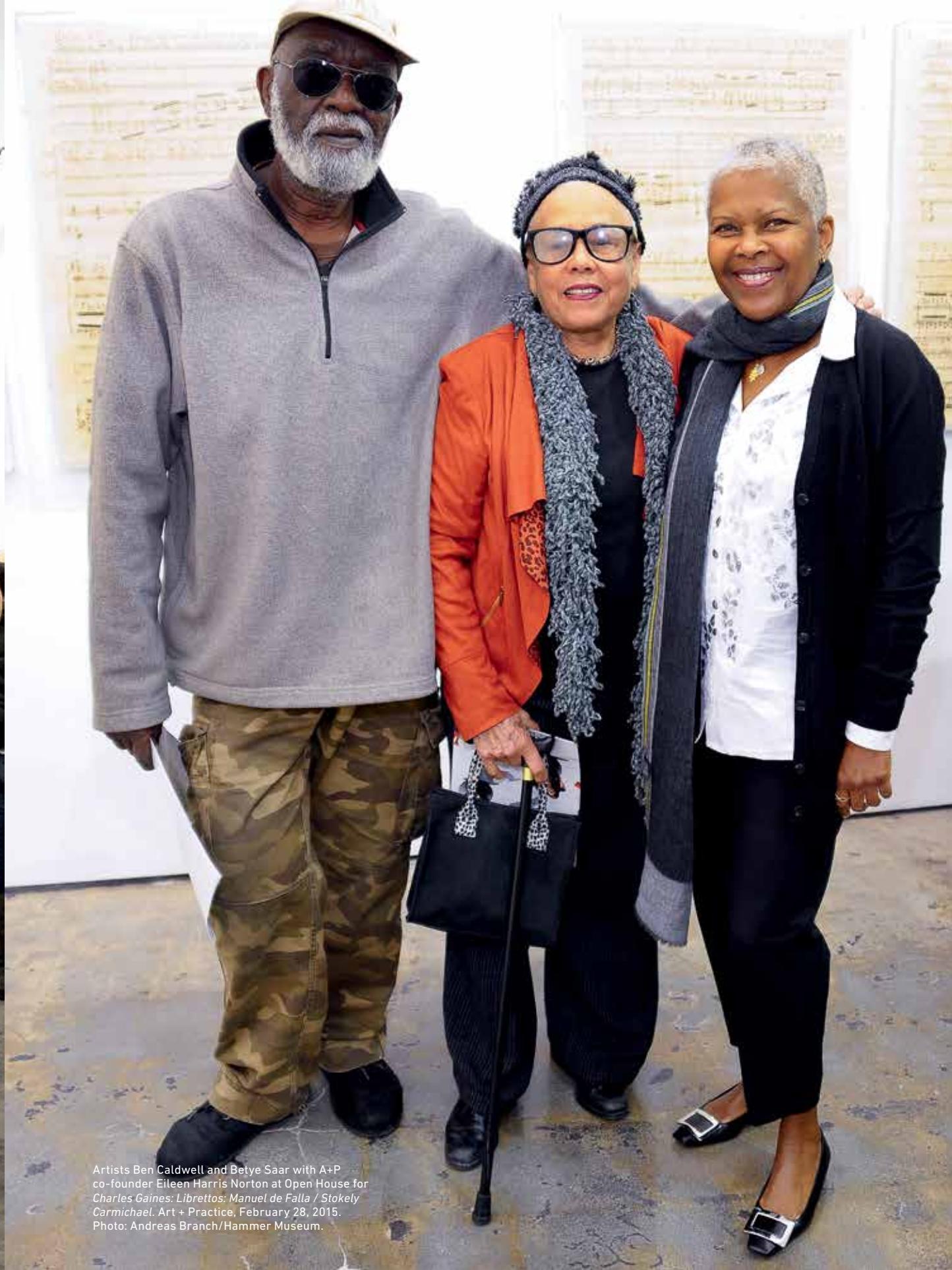


Mayor Eric Garcetti with A+P co-founder Mark Bradford at Open House for Charles Gaines:  
Librettos: Manuel de Falla / Stokely Carmichael.  
Art + Practice, February 28, 2015.





Open House for Charles Gaines: *Librettos: Manuel de Falla / Stokely Carmichael*. Art + Practice, February 28, 2015. Photo: Andreas Branch/Hammer Museum.



Artists Ben Caldwell and Betye Saar with A+P co-founder Eileen Harris Norton at Open House for Charles Gaines: *Librettos: Manuel de Falla / Stokely Carmichael*. Art + Practice, February 28, 2015. Photo: Andreas Branch/Hammer Museum.

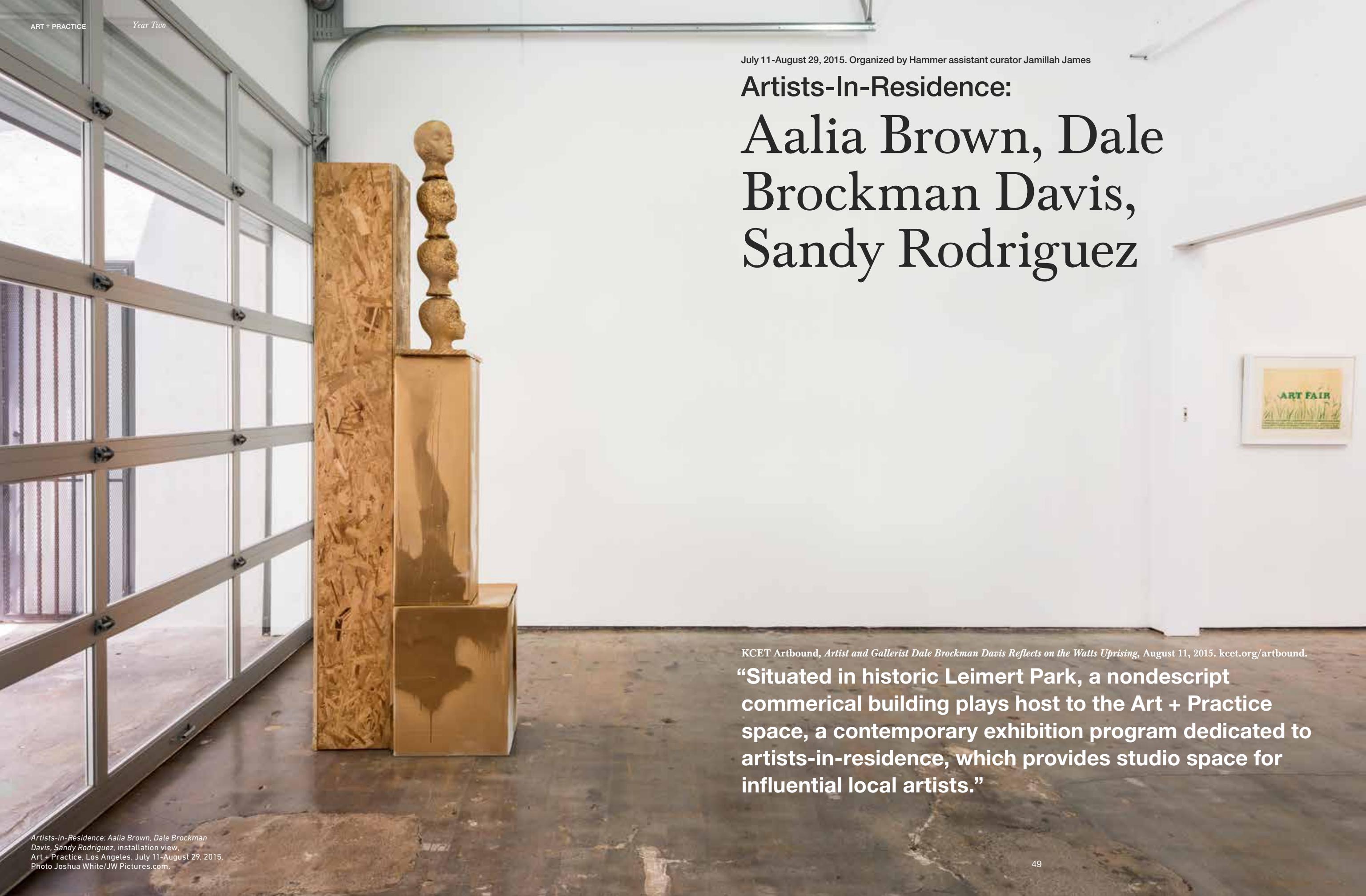


Open House for Charles Gaines: *Librettos: Manuel de Falla / Stokely Carmichael*. Art + Practice, February 28, 2015. Photo: Andreas Branch/Hammer Museum.



July 11-August 29, 2015. Organized by Hammer assistant curator Jamillah James

# Artists-In-Residence: Aalia Brown, Dale Brockman Davis, Sandy Rodriguez



KCET Artbound, *Artist and Gallerist Dale Brockman Davis Reflects on the Watts Uprising*, August 11, 2015. [kcet.org/artbound](http://kcet.org/artbound).

**“Situated in historic Leimert Park, a nondescript commerical building plays host to the Art + Practice space, a contemporary exhibition program dedicated to artists-in-residence, which provides studio space for influential local artists.”**

Artists-in-Residence: Aalia Brown, Dale Brockman Davis, Sandy Rodriguez, installation view, Art + Practice, Los Angeles, July 11-August 29, 2015. Photo Joshua White/JW Pictures.com.



Dr. Leon Banks at opening reception for  
Artists-in-Residence: Aalia Brown, Dale Brockman  
Davis, Sandy Rodriguez. Art + Practice, July 11, 2015.



A+P Artist-in-Residence, Sandy Rodriguez at opening reception for Artists-in-Residence: Aalia Brown, Dale Brockman Davis, Sandy Rodriguez. Art + Practice, July 11, 2015.



Opening reception for Artists-in-Residence: Aalia Brown, Dale Brockman Davis, Sandy Rodriguez. Art + Practice, July 11, 2015.



Visitors view installation at opening reception for  
Artists-in-Residence: Aalia Brown, Dale Brockman  
Davis, Sandy Rodriguez. Art+Practice, July 11, 2015.

September 11-November 21, 2015. Organized by Hammer assistant curator Jamillah James

# Njideka Akunyili Crosby: The Beautiful Ones *and Two Films by* Akosua Adoma Owusu

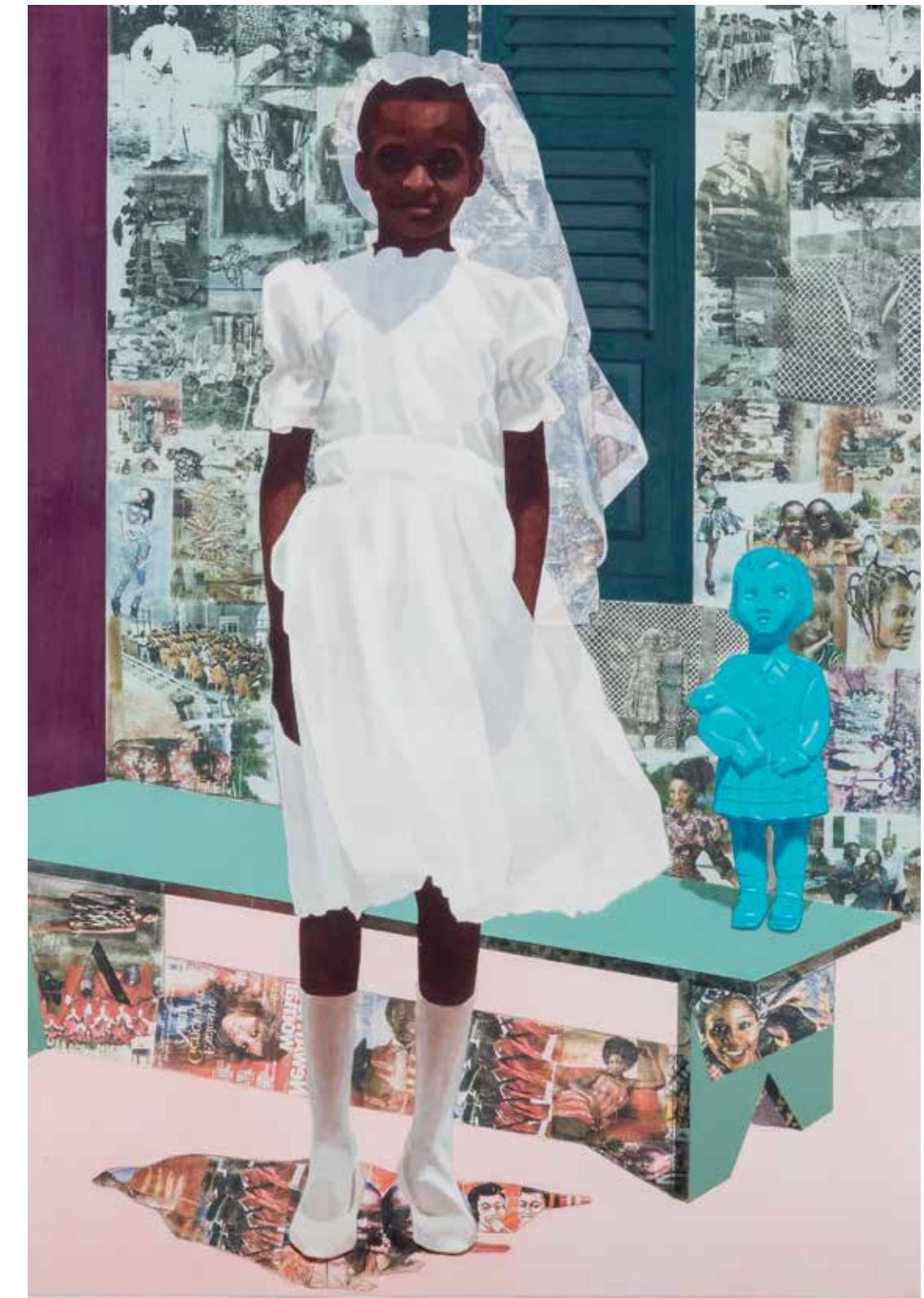


Katie Bode, *Njideka Akunyili Crosby and Akosua Adoma Owusu at Art + Practice*, October 9, 2015. Contemporary Art Review.

**“Njideka Akunyili Crosby dwells in the domestic. There is a warmth to her show of new works at Art + Practice, like stepping into a long-familiar living room. Large scale works on paper depict the artist alongside family and friends in poses of comfort and repose. They look directly out of the picture frame with an irrepressible confidence: ‘beautiful’ and proud.”**



Visitor at opening reception for *Njideka Akunyili Crosby: The Beautiful Ones and Two Films* by Akosua Adoma Owusu. Art + Practice, September 11, 2015.



*The Beautiful Ones*  
no. 4, 2015. Acrylic,  
colored pencils, and  
Xerox transfers on  
paper, 61 x 42 inches.  
Image courtesy of the  
artist and Victoria  
Miro Gallery. Photo:  
Joshua White/  
JWPictures.com.



Visitors attend opening reception for Njideka Akunyili Crosby: *The Beautiful Ones and Two Films* by Akosua Adoma Owusu. Art + Practice, September 11, 2015.



Dr. Leon Banks with Michael Norton at opening reception for *Njideka Akunyili Crosby: The Beautiful Ones and Two Films by Akosua Adoma Owusu*. Art + Practice, September 11, 2015.



Artist Kenyatta A.C. Hinkle with son at opening reception for *Njideka Akunyili Crosby: The Beautiful Ones and Two Films by Akosua Adoma Owusu*. Art + Practice, September 11, 2015.



Visitors watch *Kwaku Ananse* by Akosua Adoma Owusu at opening reception for *Njideka Akunyili Crosby: The Beautiful Ones* and *Two Films* by Akosua Adoma Owusu. Art + Practice, September 11, 2015.

December 12, 2015 - February 27, 2016. Organized by Hammer senior curator Anne Ellegood with assistant curator Jamillah James

# John Outterbridge: Rag Man



Anne Ellegood, Hammer senior curator, *John Outterbridge: Rag Man*, December 12, 2015.

**“Inspired by personal experiences growing up in the south as well as distinct events in American history like the migration of African-Americans from South to North and the Watts uprising of 1965, Outterbridge’s works are as rooted in folk and African art as they are in dialogue with twentieth century art movements such as Dada, assemblage, and the readymade.”**



Artist John Outterbridge at opening reception for  
*John Outterbridge: Rag Man.* Art + Practice,  
December 12, 2015.



Artist John Baldessari and A+P co-founder Mark  
Bradford at opening reception for  
*John Outterbridge: Rag Man.* Art + Practice,  
December 12, 2015.



Visitor attends opening reception for  
*John Outterbridge: Rag Man.* Art + Practice,  
December 12, 2015.



Richard and Jeanne Presha attend opening  
reception for *John Outterbridge: Rag Man.*  
Art + Practice, December 12, 2015.



Artist Samella Lewis, Tami Outerbridge, Beverly Outerbridge, and Artists John Outerbridge, Bettye Saar and Artis Lane attend opening reception for *John Outerbridge: Rag Man*. Art + Practice, December 12, 2015.

# [Future] Exhibition Space



Future exhibition space before construction at Art + Practice, August 11, 2015.



**In 2016, A+P will move its exhibition space and administrative office to the corner of West 43rd Place and Degnan Boulevard.**

The building will consist of 6,000 square feet of exhibition space on the first floor and 2,000 square feet of office space on the second floor. The first floor will include an exhibition space for large-scale artworks, including paintings and sculptures and a small video room for film screenings and video projections. Hours of operation will be Tuesday-Saturday 12pm-6pm.

**All programs will be free to the public.**

Future Exhibition Space during construction at Art + Practice, October 12, 2015.



General contractor T-Lec and crew remove tile flooring from future exhibition space at Art + Practice, October 13, 2015.



# Public Programs

Visitors stand in line to attend *In Conversation: Dale Brockman Davis and Alonzo Davis with Naima J. Keith* at Art + Practice, February 17, 2015.



# Public Programs at A+P include individual artist talks, panels, film screenings, and live performances.

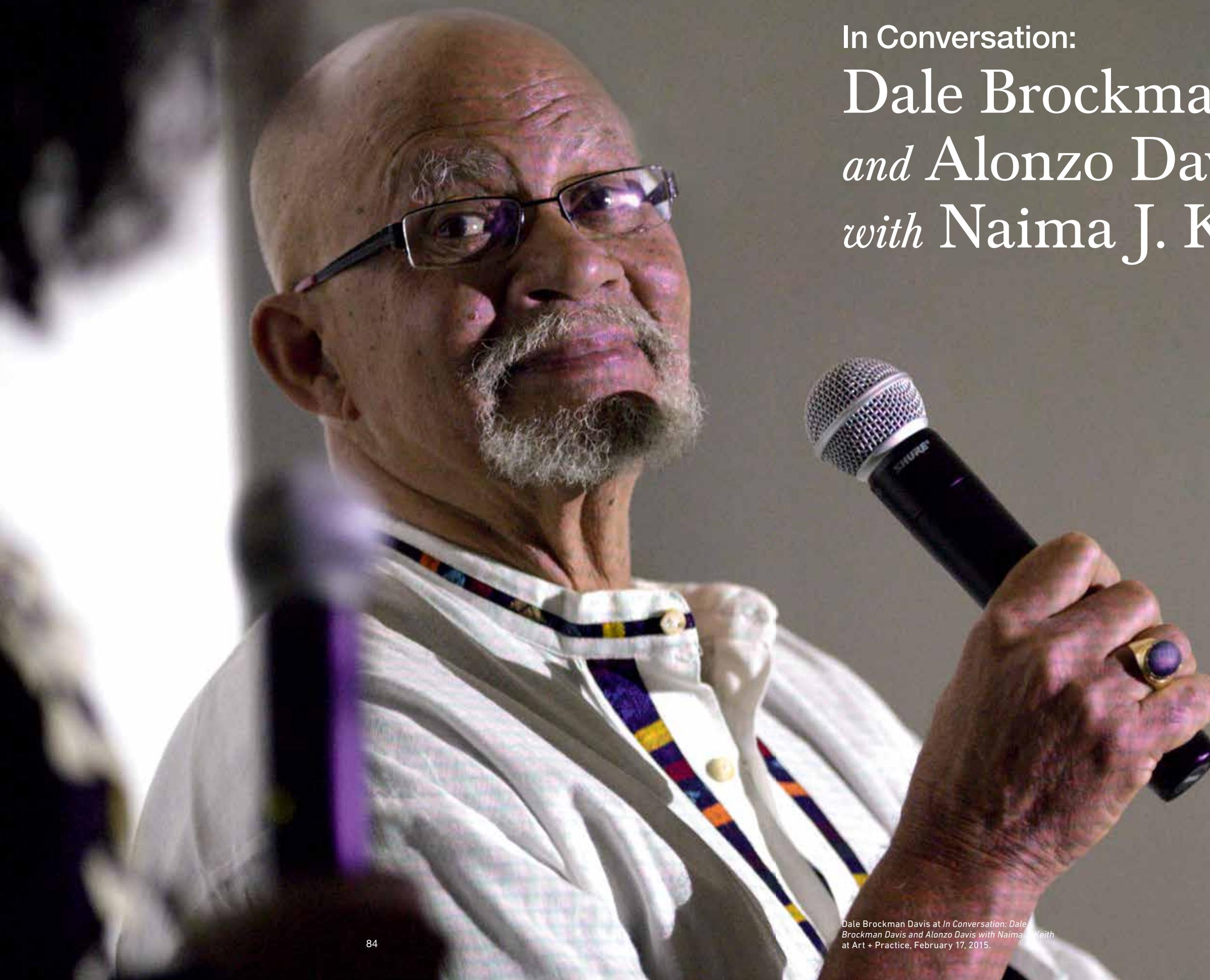
In 2015, A+P and the Hammer organized eight public programs in Leimert Park.

Public programs included conversations with co-founders of Brockman Gallery (1967-1989) Dale Brockman Davis and Alonzo Davis with curator Naima J. Keith, interdisciplinary artist Cauleen Smith, A+P artist-in-residence Sandy Rodriguez with artist and curator Isabelle Lutterodt, performance artist Kevin Beasley, poet Fred Moten with music critic Pat Thomas, interdisciplinary artist Jennie C. Jones, painter Njideka Akunyili Crosby and filmmaker Akosua Adoma Owusu with Hammer assistant curator Jamillah James and interdisciplinary artist Kenyatta A.C. Hinkle.

**460 people attended public programs in 2015.**

Visitors attend *In Conversation: Dale Brockman Davis and Alonzo Davis with Naima J. Keith* at Art + Practice, February 17, 2015.

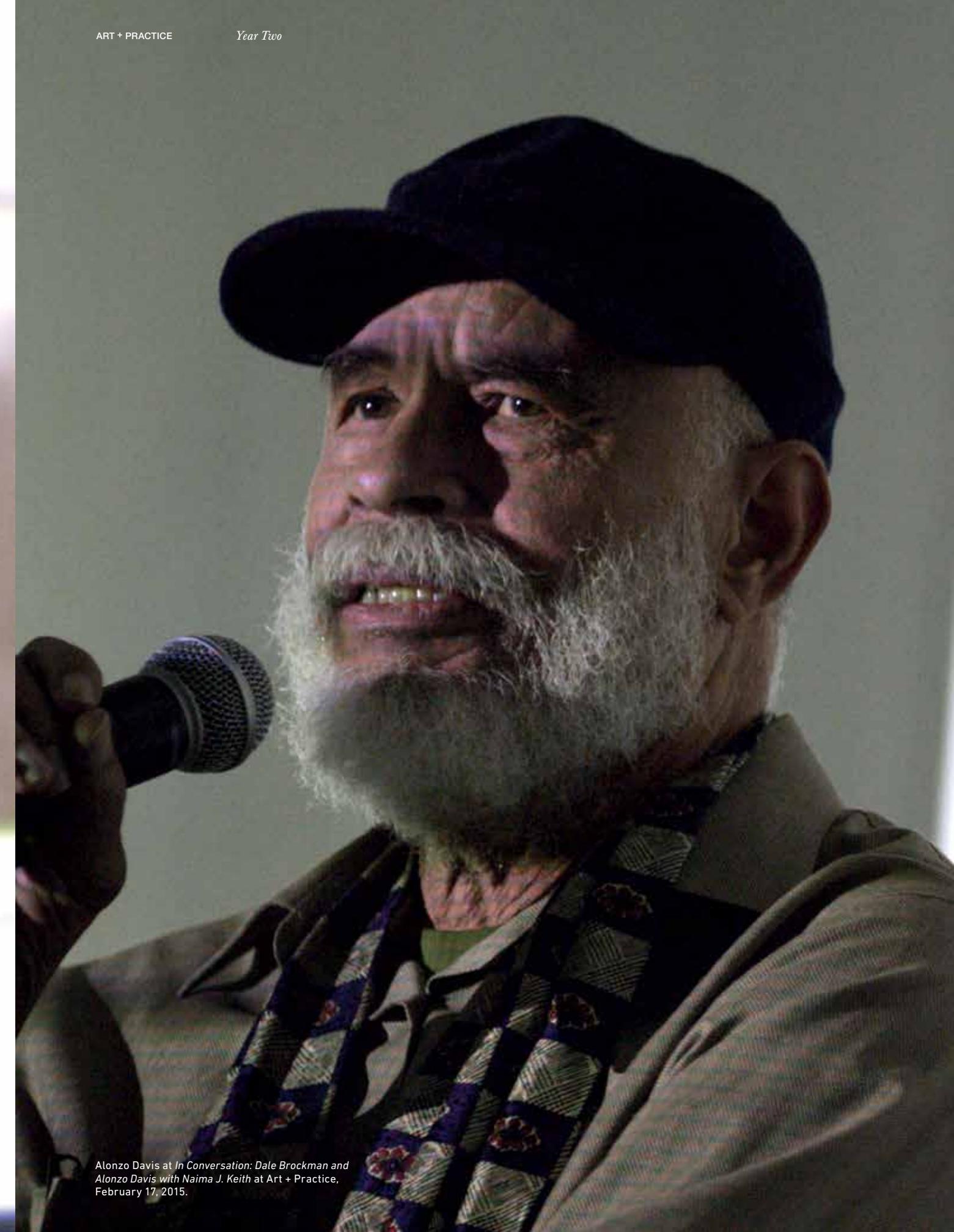
In Conversation:  
Dale Brockman Davis  
*and* Alonzo Davis  
*with* Naima J. Keith



Dale Brockman Davis at *In Conversation: Dale Brockman Davis and Alonzo Davis with Naima J. Keith* at Art + Practice, February 17, 2015.



Naima J. Keith at *In Conversation: Dale Brockman and Alonzo Davis with Naima J. Keith at Art + Practice, February 17, 2015.*



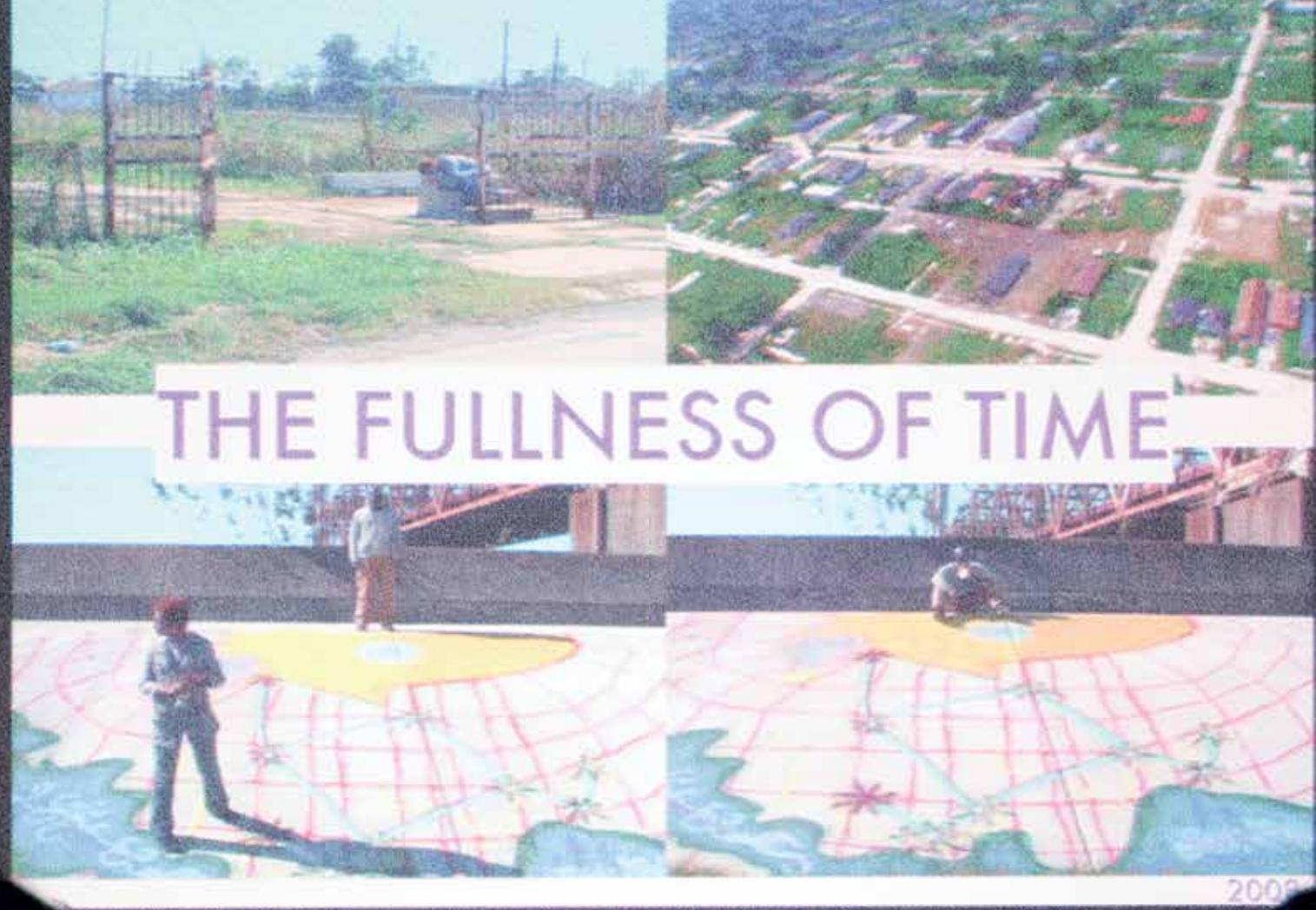
Alonzo Davis at *In Conversation: Dale Brockman and Alonzo Davis with Naima J. Keith at Art + Practice, February 17, 2015.*



Visitors attend *In Conversation: Dale Brockman Davis and Alonzo Davis* with Naima J. Keith at Art + Practice, February 17, 2015.



# Artist Talk: Cauleen Smith





In Conversation:  
**Sandy Rodriguez**  
*and Isabelle Lutterodt*

Left and Right: A+P Artists-in-Residence, Sandy Rodriguez and Isabelle Lutterodt at *In Conversation: Sandy Rodriguez and Isabelle Lutterodt* at Art + Practice, March 18, 2015.



Visitors participate in group discussion at *In Conversation: Sandy Rodriguez and Isabelle Lüttner* at Art + Practice, March 18, 2015.

# Artist Talk: Kevin Beasley

Artist Kevin Beasley at Artist Talk: Kevin Beasley at  
Art + Practice, April 11, 2015.





Hammer AV Technician Chris Caldelaia and A+P  
Gallery Attendant Sam Hamilton manage AV at  
*Artist Talk: Kevin Beasley* at Art + Practice,  
April 11, 2015.



In Conversation:  
Fred Moten  
*and* Pat Thomas

Fred Moten and Pat Thomas at *In Conversation: Fred Moten and Pat Thomas* at Art + Practice, April 16, 2015. Photo: Elon Schoenholz/Hammer Museum.



Audience member participates in Q&A at *In Conversation: Fred Moten and Pat Thomas* at Art + Practice, April 16, 2015. Photo: Elon Schoenholz/Hammer Museum.



Dr. Joy Simmons at *In Conversation: Fred Moten and Pat Thomas* at Art + Practice, April 16, 2015. Photo: Elon Schoenholz/Hammer Museum.

# Artist Talk: Jennie C. Jones



Audience member participates in Q&A at *In Conversation: Njideka Akunyili Crosby and Akosua Adoma Owusu with Jamillah James* at Art + Practice, September 24, 2015. Photo: Elon Schoenholz/Hammer Museum.



Artist Jennie C. Jones at Art + Practice, May 27, 2015. Photo: Elon Schoenholz/Hammer Museum.



In Conversation:  
Njideka Akunyili  
Crosby and Akosua  
Adoma Owusu  
*with* Jamillah James



Jamillah James, assistant curator, Hammer Museum; artist Akosua Adoma Owusu; and artist Njideka Akunyili Crosby at Art + Practice, September 24, 2015. Photo: Elon Schoenholz/Hammer Museum.



Curator Erin Christovale participates in a Q&A at *In Conversation: Njideka Akunyili Crosby and Akosua Adoma Owusu with Jamillah James* at Art + Practice, September 24, 2015. Photo: Elon Schoenholz/Hammer Museum.



Artist Talk:  
Kenyatta A.C.  
Hinkle: Navigating  
Ain'tness: Exploring  
the Kentifrica Archive

Artist Kenyatta A.C. Hinkle at *Kenyatta A.C. Hinkle: Navigating Ain'tness: Exploring the Kentifrica Archive* at Art + Practice, October 8, 2015..



Audience participates in a group discussion at Kenyatta A.C. Hinkle: Navigating Ain'tness: Exploring the Kentifrica Archive at Art + Practice, October 8, 2015.



Hammer assistant curator Jamillah James describes a Kentifrica object at Kenyatta A.C. Hinkle: Navigating Ain'tness: Exploring the Kentifrica Archive at Art + Practice, October 8, 2015.



Audience member at *Artist Talk: Cauleen Smith*  
at Art + Practice, March 11, 2015.



# Construction

Benjamin Garcia works inside the Public Programs Space at Art + Practice, October 1, 2015.

# Construction at A+P includes the redesign of 7 buildings on the campus.



Custom woodwork in the Public Programs Space at Art + Practice, October 1, 2015.



General Contractor Shon Brown at Art + Practice, September 24, 2014.



Construction inside the Public Programs Space at  
Art + Practice, September 24, 2014.





A+P co-founder & Interim Executive Director Allan DiCastro, Partnership Liason and Sr. Program Lead Sophia Belshem and MD Custom Wood workers review plans inside the Public Programs Space at Art + Practice, September 3, 2015.

In 2015, A+P completed four construction projects: its Public Programs Space, temporary Exhibition Space, and a classroom and job lab for foster youth.

With four construction projects taking place, A+P welcomed many skilled craftspeople to its campus, including custom woodworkers, plumbers, roofers, HVAC workers, electricians, painters, general contractors, structural engineers, architects, ironworkers, laborers, masons, plasterers, sheet metal workers, welders, cement masons, drywall installers, tapers, concrete finishers, glaziers and insulation workers.



# A Space for Public Programs Art + Practice

An interview with Allan DiCastro on his commitment to what is old and unique at A+P

**Interim Executive Director and co-founder of A+P, Allan DiCastro sat down with A+P to discuss his design of A+P's new Public Programs Space and where he drew his inspirations from for the design.**

A+P Interim Executive Director and co-founder Allan DiCastro in the Public Programs Space at Art + Practice, November 24, 2015.



**What initially sparked the idea to create a public programs space for A+P?**

The idea grew out of A+P's commitment to education. Since it was founded in January of 2014, A+P has played host to eight moderated public programs in our temporary exhibition space. My fellow founders and I soon realized that the programming of free art lectures on our campus needed a dedicated space. We, therefore, decided to obtain 4334 Degnan Boulevard as a public programs space in late 2014.

**What is the design aesthetic of the space?**

I designed the space to look like an old library or bookstore. When selecting light fixtures, bookcases, and other design elements, I wanted the overall design to pay respect to the original architecture of the building in terms of looking older rather than newer.

**Where did you draw your inspirations from for the design?**

A lot of my inspiration came from my own house initially. I live in a 1903 post-Victorian craftsman house design by Train and Williams in the district of West Adams, Los Angeles. I am surrounded by beautiful turn-of-the-century homes. So when designing the Public Programs Space, I wanted to bring that kind of quality back to Leimert Park to share with the community.

**What was your role in developing the design?**

My concept was to design a space that respected the architecture and time periods past. I was also in charge of the selection of key design elements, in addition to ensuring that construction stayed in accordance with the current codes.

**What design elements were important for capturing the overall aesthetic?**

It's all in the details! Wood played a large role in dictating the overall aesthetic (Douglas fir and oak woods were used on both the second and first floors). The tops of the pillars are carved. The use of brass throughout is a key element as well.

**What considerations did you take into account when selecting the design elements?**

It was important that all design elements were as authentic as possible (Leimert



Electrician installs light fixtures inside the Public Programs Space at Art + Practice, October 27, 2015.



Art deco light fixtures, October 30, 2015.

Park was founded in the late 1920s.). For example, when installing the required steel beams to support the second floor, I asked our contractors to cover them with wooden boxes. This was to ensure that they looked like original wood columns and still fit within the overall aesthetic.

**What are your favorite design elements of the space?**

The push button switches and the art deco light fixtures.

**How do you envision the design of the space evolving over time?**

I do not envision the overall design changing very much. Like every old building, we will have to adapt to modern changes and uses as they come.

**Do you have a favorite building in Los Angeles?**

My favorite building is our Art Deco building in Leimert Park on the corner of West 43rd Place and Degnan Boulevard. It represents the founding of A+P. The design detail along the building's façade is quite spectacular. We repainted the building this past summer as well.

**Can you further describe how you painted the exterior of the Art Deco's façade?**

When Mark and I first purchased the building in 2011, it was painted light gray and off-white. I felt it was important to highlight the original design from when the building was built in the early 1930s. We researched art deco colors online and in books. Ultimately, the outdoor terrazzo floor of the adjacent Vision Theater became a large part of the palette. Additionally, I wanted to "saturate" the façade to highlight design details with colors such as lavender, gold, dark blue, and various shades of browns. You just don't see this kind of detailing anymore. It needs to be seen and appreciated for what it is.

**Was your approach to designing the Public Programs Space similar to how you designed the Art Deco's façade?**

Yes, in that conceptually it was all based upon a respect of these old buildings.

**How does design play a role in your daily life?**

I appreciate craftsmanship and quality. Sadly, such work is getting harder to find as time goes on. I like to see somebody's

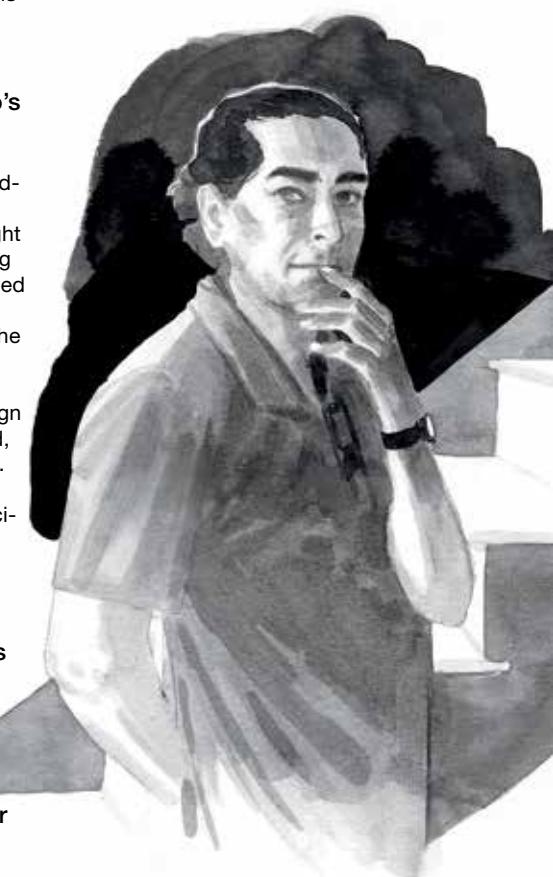
"hand" or mind shown in a piece of work, whatever that work may be.

**What do you want visitors to take away from their experience of visiting the space?**

I hope visitors look at the space as a place that they can think and relax in—where multiple worlds, time periods, and cultures exist in an agreeable manner.

**Why is it important to have a public programs space in Leimert Park?**

It is about exposure and education on our campus. So it is important for our organization to present museum-level arts programming to the public, exposing the community to ideas that are typically presented north of the 10 Freeway, primarily in museums. We view A+P's public programs space as an educational platform that provides unique opportunities for the community to experience the arts in a more meaningful and accessible way.





A+P Interim Executive Director and co-founder Allan DiCastro in the Public Programs Space at Art + Practice, November 24, 2015.

## Neighborhood Notebook:

# Koffi Afandolo, Sign Painter *and Muralist*



A narrative with Koffi Afandolo on his artistic pursuits.

In year two, as part of an ongoing series of profiles on artists and social workers in Leimert Park, A+P is honored to highlight Koffi Afandolo, local artist and sign painter.

Koffi Afandolo paints signage for The RightWay Foundation at Art + Practice, July 29, 2015.

TOP: Koffi Afandolo,  
*Untitled*, 2015.  
Watercolor on paper.  
BOTTOM: Koffi  
Afandolo, *Untitled*  
(Signature detail), 2015.  
Watercolor on paper.





**In 1995, Koffi Afandolo moved from Togo, West Africa, to California. Today he lives in Leimert Park, where he currently helps A+P and other local businesses establish their visual identities with hand-painted signs.**

Koffi began apprenticing with master sign painters in his hometown of Lomé, Togo, in the early 1970s. "The first sign I painted was for the church," he explains, "and I kind of liked it ... and somehow made a living out of it." In addition to his work as a commercial sign painter, Koffi painted portraits of tourists, all while continuing to make paintings of his own. Koffi explains how he taught himself to paint by copying great works of art: "There's people painting stuff that I can fall in love with ... do what they're doing, and then you develop your own style."

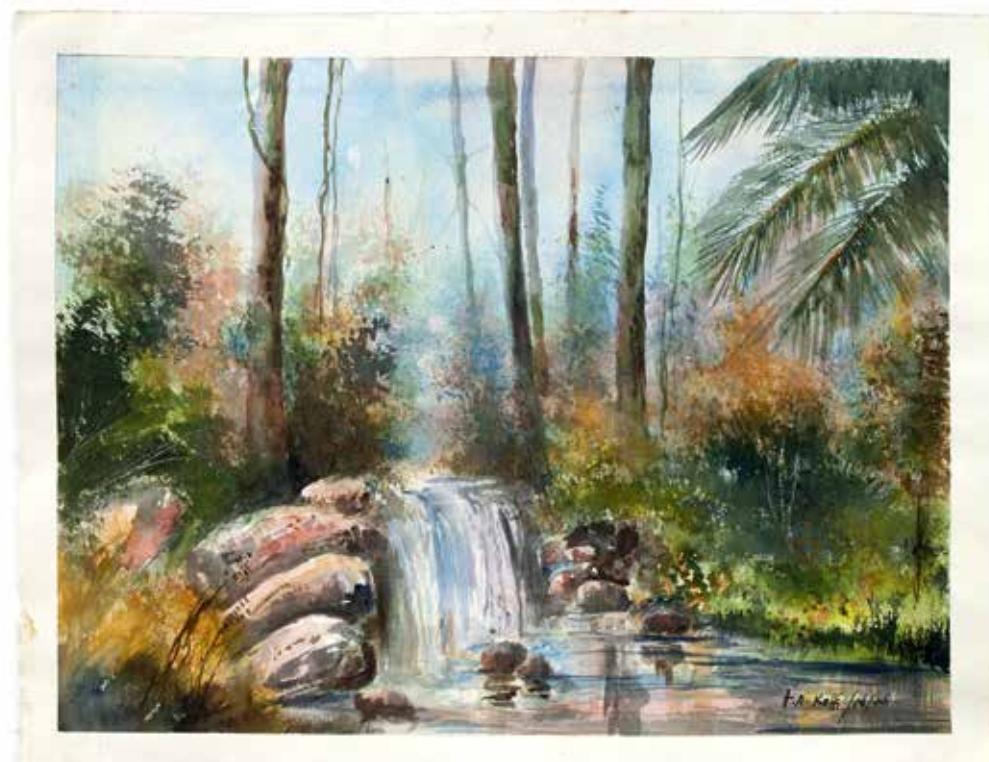
After years of painting for work and himself, Koffi wanted to share his paintings with a larger audience: "I wanted to ... go somewhere to show and exhibit." In 1995, after researching and reaching out to galleries, a gallery in Modesto, California, arranged for Koffi to come to California to be in a

group painting show.

Here in Leimert Park, Koffi paints watercolor landscapes of his native Togo. They are all from memory. Nature is his preferred subject matter: rivers and palm trees, waterfalls and wildlife, all bathed in warm sunlight. In addition to landscapes, Koffi creates brightly colored abstract works in acrylic, which take on a different tone from his peaceful West African scenes.

As a lifelong lover of music, Koffi continues to play music whenever he has the opportunity. He is rarely seen without his small wooden shakers in Leimert Park. "Really, I play music usually for me and for the church," Koffi says. "I like to see people enjoy what I play. So I would say I've always been a musician." Besides playing piano and organ at church, Koffi is regular participant in Leimert Park's Sunday drum circles. "Since I started I never missed one." Just as he wants to share his paintings, Koffi also wants to share his love of music. He recounts his fond memories of working with children in group homes, something he has taken part in throughout his life. "I teach them music, singing, whatever I know."

After completing several projects for A+P in Leimert Park, the small downtown area has become a portfolio of Koffi's sign-painting work. "You know it's there, you know you did it, it's part of you, and you just enjoy seeing them," he explains. "You can't be somewhere without being a part of it."



TOP: Koffi Afandolo, *Untitled*, 2015. Watercolor, on paper.  
BOTTOM: Koffi Afandolo, *Untitled*, 2015. Acrylic on Canvas  
LEFT: Artist Koffi Afandolo's art bag at Art + Practice, July 29, 2015.

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Allan DiCastro  
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**Editor:**  
Sophia Belsheim

**Design and Layout:**  
Hayden Smith  
SubtlyRadical.com

**Photographic Coordinator:**  
Natalie Hon

**Illustrator:**  
Cam Floyd  
CamFloyd.com

**Printing:**  
Typecraft

**Concept:**  
Sean Shim-Boyle

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#### Exhibition Information

**Charles Gaines: Librettos: Manuel de Falla / Stokely Carmichael**  
February 28-May 30, 2015  
Organized by Hammer senior curator, Anne Ellegood with assistant curator Jamillah James

**Artists-In-Residence: Aalia Brown, Dale Brockman Davis, Sandy Rodriguez**

July 11-August 29, 2015  
Organized by Hammer assistant curator, Jamillah James

**Njideka Akunyili Crosby: The Beautiful Ones and Two Films by Akosua Adoma Owusu**

September 11-November 21, 2015  
Organized by Hammer assistant curator, Jamillah James

**John Outterbridge: Rag Man**

December 12, 2015 - February 27, 2016  
Organized by Hammer senior curator, Anne Ellegood with assistant curator Jamillah James  
Special thanks to Tilton Gallery, New York

Exhibitions and programs at Art + Practice are organized by the Hammer Museum. The Hammer Museum at Art + Practice is a Public Engagement Partnership supported by The James Irvine Foundation.

**Art + Practice Foundation**  
4339 Leimert Boulevard  
Los Angeles, CA  
90008 USA

[artandpractice.org](http://artandpractice.org)  
+1 (323) 337-6887  
[office@artandpractice.org](mailto:office@artandpractice.org)

## Program Partners

**Hammer Museum**  
10899 Wilshire Boulevard  
Los Angeles, CA  
90024 USA

[hammer.ucla.edu](http://hammer.ucla.edu)  
+1 (310) 443-7000  
[info@hammer.ucla.edu](mailto:info@hammer.ucla.edu)

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4333 Leimert Boulevard  
Los Angeles, CA  
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[therightwayfoundation.org](http://therightwayfoundation.org)  
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[franco@therightwayfoundation.org](mailto:franco@therightwayfoundation.org)

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Koffi Afandolo at Art + Practice. October 27, 2015.

