

ART + PRACTICE

YEAR 12

ART + PRACTICE

CONNECTING THE DOTS

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INTRODUCTION

This year, Art + Practice deepened its role as a connector, linking artists, communities, and histories, amid a period of significant change across the arts and nonprofit sectors. As many organizations adapt to evolving resources and priorities, A+P remains focused on its mission: to provide free access to museum-curated contemporary art in South Los Angeles and to support the needs of transition-age foster youth and children living in crisis zones globally. By connecting these dots, A+P reinforces cultural bonds and remains steadfast as a safe and generative space dedicated to diverse cultural expression.

Our role as a connector is strengthened through our dedicated collaborations with three exceptional partners: the California African American Museum, First Place for Youth and Nest Global. Together, we amplify our collective efforts to foster equity through access, creativity, and care. These partnerships demonstrate our shared commitment to centering underrepresented voices and nurturing communities through sustained, thoughtful engagement.

CAAM's residency at A+P in 2025 continued as a cornerstone of this vision, anchoring Black art in South Los Angeles and affirming the cultural identity of our community. This year, A+P hosted *J. Yolande Daniels: To A Future Space-Time*, a solo exhibition exploring Black spatial narratives and histories of resistance, and *Giving you the best that I got*, which celebrated the complexity, strength, and tenderness of maternal care in Black life. In partnership with CAAM, we also offered a series of public programs and guided educational tours, inviting multigenerational audiences into dialogue and reflection. Through these exhibitions and programs, A+P deepened its commitment to cultural stewardship, providing a platform for critical thought and collective memory.

2025 also represented our ninth year in collaboration with First Place, a nonprofit dedicated to helping foster youth build the skills they need to make a successful transition to self-sufficiency and responsible adulthood. Together, we supported young adults in

South Los Angeles through a series of education and employment-based programs rooted in care, consistency, and opportunity. We continued our \$100,000 investment in the A+P Scholars Program, which provides direct financial support for transition-age foster youth pursuing higher education and their careers. This year, we hosted roundtable discussions with local artists and entrepreneurs, welcomed foster youth interns into our contemporary art programs, and co-designed wellness and financial literacy workshops. Together, these efforts aim to ensure that young people aging out of the foster care system are equipped not only with essential life skills but also with meaningful access to creative expression, mentorship, and economic opportunity.

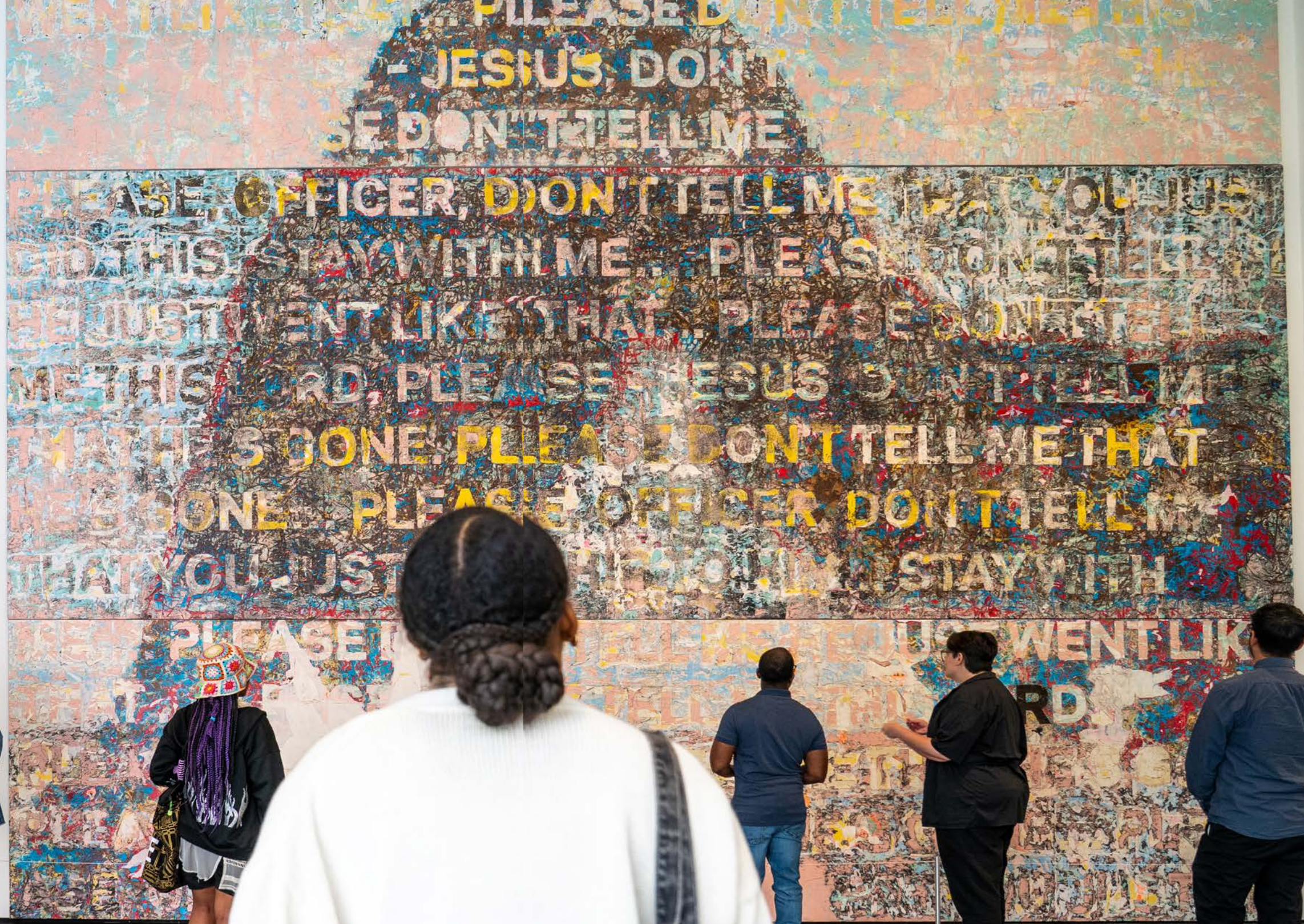
Our partnership with Nest Global extended A+P's community-oriented mission beyond national borders, reinforcing our belief that access to education, safety, and creativity is a universal right. In 2025, as global resources shifted and humanitarian support systems were increasingly strained, our partnership with Nest Global became even more vital. In collaboration with local partners, Action Kivu in the Democratic Republic of the Congo and I AM Zimbabwe Trust in Zimbabwe, A+P provided funding for teachers' salaries, nutritious meals, trauma-informed care, and arts-based learning. These programs served over 145 children daily, ensuring that even amid difficult conditions, children should learn, grow, and thrive in nurturing environments.

In a time when many institutions faced uncertainty, A+P remained focused on building bridges across geographies. These connections form a larger picture of cultural resilience and shared imagination. Whether through presenting museum-curated Black artistic narratives in South Los Angeles, supporting personal and professional growth for foster youth, or sustaining education for children in global crisis zones, A+P continues to draw vital lines between art, access, and equity. These lines are joined by dots of collaboration with our partners, programs, and a shared vision of our mission. They remind us that cultural institutions are not only places of preservation, but also spaces that foster curiosity, creativity, and belonging.

**ALLAN DICASTRO,
EXECUTIVE DIRECTOR
AND CO-FOUNDER**













Stoplight + song
stop and wave
way way +
up to





Welcome to Art + Practice.

Please note that some rooms in the exhibition are intentionally darkened to enhance the experience of the films on view. Take your time as you move through these spaces and allow your eyes to adjust.

We kindly ask that you do not touch any of the artworks. Materials are delicate, and your help preserves them for our enjoyment.

Thank you for your attention and respect.



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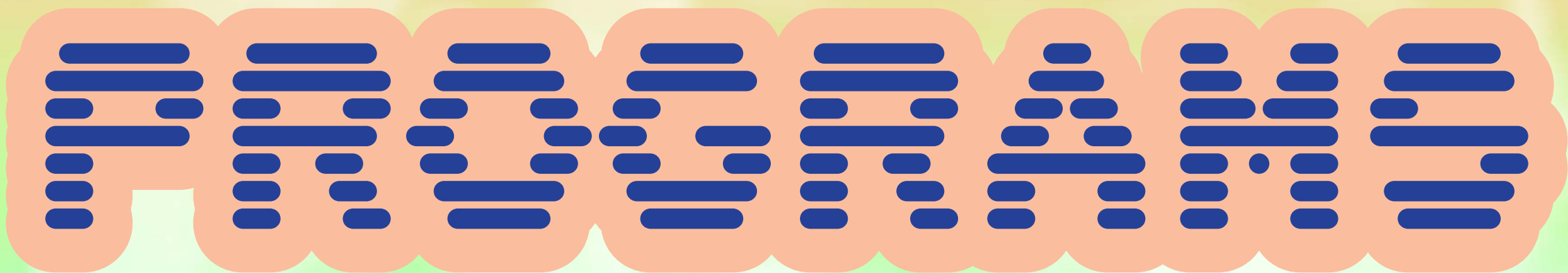
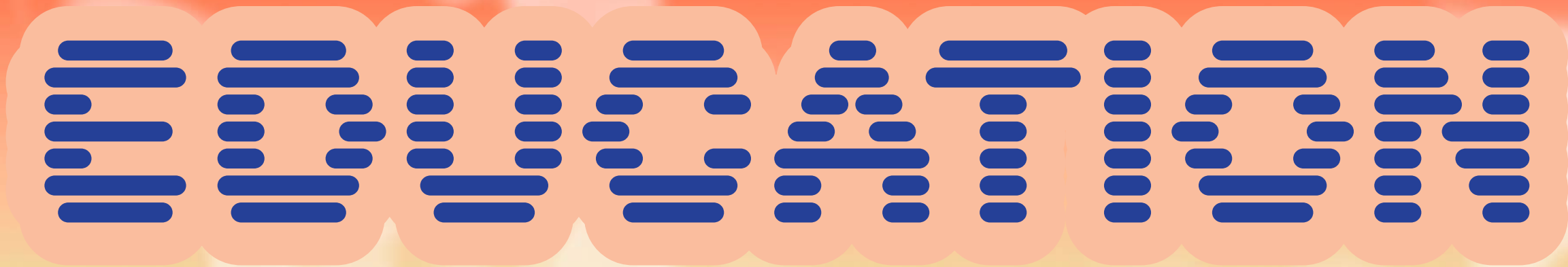
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EDUCATION IN CRISIS ZONES

KRISTINA BRITTENHAM AND LINDSAY WEISSERT

WHY IT MATTERS NOW MORE THAN EVER

In places where conflict and instability have reshaped daily life, Nest Global's early childhood programs become more than learning spaces — they become sanctuaries of possibility.

This article explores how Nest Global, a Los Angeles-based nonprofit, brings early childhood education to the heart of crisis zones, from the Congo Peace School in the Democratic Republic of the Congo to preschool programs in Zimbabwe.

ZIMBABWE'S WATER SHORTAGE, PHOTOGRAPHER: TAFADZWA UFUMELI/GETTY IMAGES, 2019



SEEDS OF HOPE IN FRAGILE SOIL

The morning sun filters through the windows of the Nest at Congo Peace School in the Eastern Democratic Republic of Congo. Children gather in circles, their voices rising and falling in a rhythm that feels both ordinary and extraordinary. In a region where armed conflict has been a constant presence for decades, these moments of focused learning represent something profound: resistance against the tide of chaos.

“After speaking to both teachers and students, it is very clear that there is a big difference between students who went through Congo Peace School Nest preschool program and those who did not,” explains Cirimwami Mabikane Lydie, Preschool and Elementary School Principal, “Critical thinking, public leadership, and performance in cross-cutting learning zones such as math, science, reading, and taking initiative... are indications that show the marked difference between students who went through the Congo Peace School Nest preschool program and those who did not.”

Nearly 1,500 miles away in Zimbabwe, where political uncertainty and economic challenges continue to shape daily life, similar scenes unfold. Friendships are built, stories are told, and small voices begin to grow into future leaders.

CHILDREN PLAY AT NEST CONGO, 2025.



“Critical thinking, public leadership, and performance in cross-cutting learning zones such as math, science, reading, and taking initiative... are indications that show the marked difference between students who went through the Congo Peace School Nest preschool program and those who did not.”

CHILDREN PLAY AT NEST CONGO, 2025.



FOOD IS SERVED AT NEST ZIMBABWE, 2025.



WHY EDUCATION IN CRISIS ZONES MATTERS NOW

When regions experience prolonged conflict or instability, education is often the first casualty. Schools close. Teachers flee. Learning materials become scarce. Yet it is precisely in these moments when education becomes most critical — not just as an academic pursuit, but as a lifeline to normalcy, healing, and future possibility.

At Nest Global's early childhood Nests in both the DRC and Zimbabwe, education serves multiple vital functions:

Creating Safe Havens: In areas where violence or instability pervade, schools provide physical and emotional sanctuaries where children can momentarily set aside the weight of their surroundings and simply be children.

Breaking Cycles of Violence: When children learn peaceful conflict resolution in the classroom, they carry these skills into their communities. At the Congo Peace School, peace education isn't just a curriculum component — it's integrated into daily practice through how students learn to interact with one another.

Building Critical Thinking: The ability to question, analyze, and make independent judgments becomes especially crucial in regions where misinformation can fuel conflict. As witnessed at Congo Peace School, students who receive early education demonstrate measurably stronger critical thinking skills.

CREATIVITY AS HEALING

Perhaps most powerfully, creative expression offers children in crisis regions a pathway to process experiences that often defy words. Through drama, art, storytelling, and play, children rebuild their relationship with a world that has sometimes been unpredictable or frightening.

In Zimbabwe, educators note that, “several learners have shown a strong interest in drama and imaginative play.” These aren't merely recreational activities — they're essential psychological tools. When children role-play different scenarios, they gain a sense of agency over circumstances that might otherwise feel overwhelming.

Similarly, in the DRC, creative programming gives students opportunities to imagine and articulate peaceful futures — an act of tremendous courage and hope in a region that has experienced decades of conflict.



A STUDENT PLAYS AT NEST CONGO, 2025.

EDUCATION AS RESISTANCE

To maintain learning spaces in regions experiencing crisis isn't merely educational practice; it's an act of profound resistance against despair. Every math problem solved, every story written, every scientific concept mastered represents a collective statement: We believe in tomorrow.

“We are learning so that we can help rebuild our country,” one student at Congo Peace School explained, “Education is how we will make peace last.”

As the global community navigates increasingly complex humanitarian challenges, Nest Global's work reminds us that education isn't a luxury to be restored after crises abate; it is itself the pathway through which healing begins. In classrooms in the eastern DRC and Zimbabwe, children aren't just learning academic subjects; they're participating in what might be understood as both artistic practice and social transformation, reclaiming their right to imagine and create better futures.

In a world where uncertainty seems to be the only constant, early childhood education in crisis zones matters now more than ever — not just for the children directly served, but as a testament to what remains possible even in the most challenging circumstances. Through A+P's support of Nest Global's programs in Africa, this essential work continues to flourish, demonstrating how art, education, and social justice can powerfully converge.

Nest Global is a Los Angeles-based nonprofit organization providing free, culturally responsive preschool education in refugee camps, migrant shelters, and communities experiencing poverty and hardship. An internationally recognized leader in early childhood education, Nest Global has created programs in Zimbabwe, the DRC, Greece, and on both sides of the US-Mexico border in Tijuana and Los Angeles since 2017. A+P supports Nest Global's transformative work in Africa, recognizing education's power as both artistic practice and social change.





ABOVE: CONGO PEACE SCHOOL, 2025.



RIGHT: CHILDREN PLAY AT NEST CONGO, 2025.



A ZIMBABWE CITY OF 700,000 AT RISK OF RUNNING DRY BY YEAR-END, 2024.

TEACHING AT THE EDGE

VOICES FROM EDUCATORS IN CONGO AND ZIMBABWE

In refugee camps, conflict zones, and communities experiencing profound hardship, Nest Global's educators work at the intersection of pedagogy and healing. Their classrooms become laboratories of discovery where inquiry-based learning mirrors the creative process itself — children questioning, exploring, and constructing meaning from their experiences. These teachers scaffold and support young learners as they transform uncertainty into understanding, trauma into resilience, and isolation into community.

The Nest Global approach recognizes that childhood's fundamental need for exploration and growth transcends external circumstances. Whether in Zimbabwe or the Democratic Republic of Congo, children arrive at Nest Global's programs carrying both the weight of their experiences and an innate capacity for wonder. Through culturally responsive, inquiry-based education, Nest Global educators create spaces where this wonder can flourish. Here, educators from Nest Global programs in the DRC and Zimbabwe share their experiences of teaching at the edge.



A TEACHER GUIDES STUDENTS THROUGH A HANDS-ON ACTIVITY AT NEST CONGO, 2025.

CREATING SANCTUARY

Q: Nabintu Musharhamina, Nest Congo - How do you create a sense of safety for children in your classroom, especially during times of conflict?

During this period of war in the DRC, the school is a safe haven for the children — they feel safe being here. Whenever they hear gunshots, it is safer to be at the school than in their homes, because there is a fence and a gate, the school walls are made of bricks as opposed to the houses most of them live in that are built of grass and mud or



wood, in which the children are more vulnerable. The level of stress among school children is very high these days, [but] being at the Congo Peace School preschool gives the children hope for their future.

Q: Margaret Yalad, Nest Zimbabwe - What role does basic care play in creating an environment where children can learn?

I want to express my sincere gratitude to Nest Global for their unwavering support, especially in providing the nutritious meals for the children, as many arrive at school without having eaten. This foundation of care allows us to focus on learning and growth. As a teacher, I am filled with a sense of accomplishment when I see how this support enables children to engage fully in their education.

TEACHING THROUGH CRISIS

Q: Bulonza Sebigunda, Nest Congo - How do children's experiences of trauma show up in your classroom, and how does the Nest program help?

During these moments of war, we see how the children come to school with high symptoms of trauma — they come with fear. It is a very difficult moment of their lives, but the program is helping them especially when it comes to playing and working together. During these moments of war, the Nest program is the only place the children feel safe. We continue teaching them about no retaliation practices, forgiveness... in the middle of war, we are teaching and preparing future ambassadors for peace.

FOSTERING DISCOVERY AND AGENCY

Q: Winnie Kabanga, Nest Zimbabwe - Can you share an example of inquiry-based learning in action?

A heartwarming interaction was observed in the dramatic play area involving Nashel and Munir. Nashel was role-playing as a mother, carrying a “baby” on her back while preparing food for her “older son,” Munir, who sat patiently at the dining table. When Nashel presented the food, Munir clapped his hands with a big smile before they both “enjoyed” their meal. During reflection time, when asked why he clapped, Munir explained that he lives with his grandmother and has been taught that clapping is a sign of respect and “thank you”



ABOVE AND BELOW: A TEACHER GUIDES STUDENTS THROUGH A HANDS-ON ACTIVITY AT NEST ZIMBABWE, 2025.



when receiving something. This prompted a discussion about the importance of showing gratitude, and the children learned valuable moral lessons from Nashel and Munir's interaction.

Q: Winnie Kabanga, Nest Zimbabwe - How has the Nest Approach influenced your own teaching practice?

Exploring children's stories has encouraged critical reflection on my own childhood experiences. The reflection discussions and debates among colleagues have been particularly enlightening, providing opportunities to share perspectives and learn from one another. A significant takeaway from this month's learning is the importance of employing inquiry-based approaches rather than direct instruction when working with children. Observing how this concept applies in real-world scenarios has deepened my understanding.

Q: Margaret Yalad, Nest Zimbabwe - How have you seen children challenge traditional gender roles in your classroom?

I am particularly pleased with the positive engagement in the dramatic room, where boys are now participating in "cooking," doing dishes, and cleaning, while girls confidently engage with tools and explore different roles. The dramatic room is proving to be a rich learning environment where children naturally explore beyond conventional boundaries, learning that care and capability transcend gender.

STUDENTS PLAY AT NEST ZIMBABWE, 2025.



BUILDING FUTURE PEACE

Q: Nabintu Musharhamina, Nest Congo - Why is early childhood education particularly important during times of conflict?

We are teaching the children the basics of patriotism and how to love their country by respecting and protecting one another. The preschool program is very necessary and important to the Congolese children because it not only prepares them for elementary school, but it also facilitates the children's adaptation to the world around them. The Nest preschool program helps the children develop their critical thinking and allows them to learn teamwork.

Q: Bulonza Sebigunda, Nest Congo - How do you see the children's potential developing through the Nest program?

Our Nest Congo program helps the kids discover their potential through different things that they build, draw, explain... we realize the kids have great capacity in innovating and it helps them develop their thinking. Their curiosity leads them to different activities every single day. It is very unfortunate that our preschool program is not able to service more children during these moments of war—the children need it. This program prepares the children for the elementary school level, and also allows the children to adjust, not only for their elementary years but also in their everyday lives.

Through A+P's support, Nest Global continues to demonstrate that quality early childhood education is not a luxury to be restored after crises pass, but an essential foundation that plants seeds of healing, critical thinking, and hope in the most challenging circumstances. In the voices of these educators, we hear both the urgency of the moment and the possibility that emerges when children are given space to learn, create, and grow — even during times of conflict and uncertainty.





CALL TO ACTION

INVESTING IN IMAGINATION

Nest Global's early childhood programs provide free, culturally responsive education to children in refugee camps, migrant shelters, and communities experiencing poverty and hardship. Across two continents, these programs demonstrate the transformative power of quality early childhood education in crisis zones.



NEST GLOBAL'S IMPACT BY NUMBERS

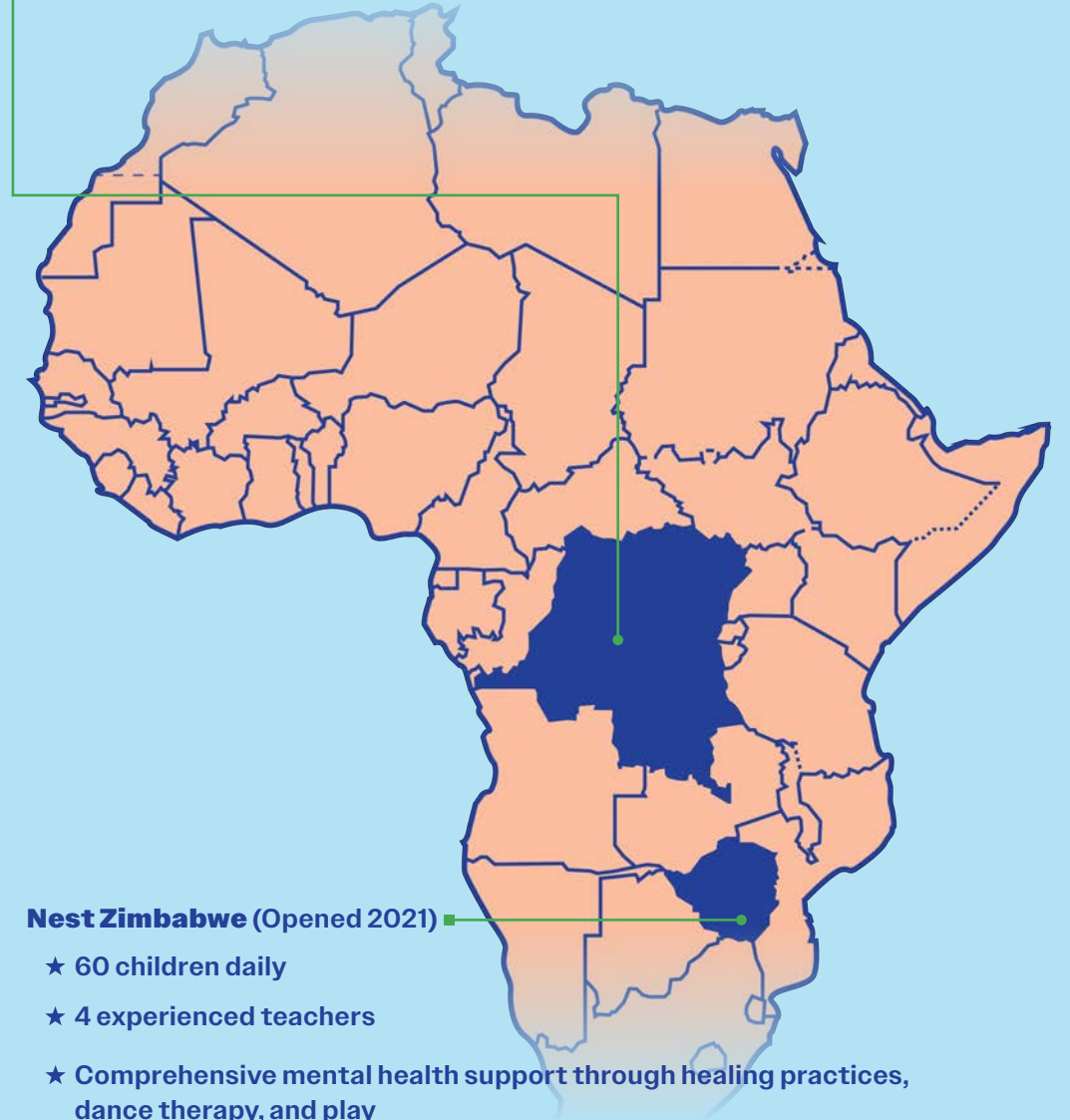
9 out of 10 students in sub-Saharan Africa are unable to read by age 10. A critical shortage of early education opportunities has left the region with the highest learning poverty rates in the world.

144 children served daily in the Democratic Republic of the Congo and Zimbabwe. Nest programs provide consistent, high-quality early childhood education to children who need it most.

100% of Nest's local partners report improved learning and mental health outcomes among Nest students, with near-zero attrition rates between school years.

Nest Congo (Opened 2019)

- ★ 84 children daily, ages 4-6
- ★ 9 dedicated teachers
- ★ 43,680 nutritious meals served annually
- ★ Serving children experiencing extreme poverty, food insecurity, and conflict
- ★ Local partner is Action Kivu



Nest Zimbabwe (Opened 2021)

- ★ 60 children daily
- ★ 4 experienced teachers
- ★ Comprehensive mental health support through healing practices, dance therapy, and play
- ★ Supporting children facing food insecurity, political violence, and an unsafe living environment
- ★ Local partner is I Am Zimbabwe Trust





NEST CONGO CLASSROOM, 2025.

Beyond the Classroom

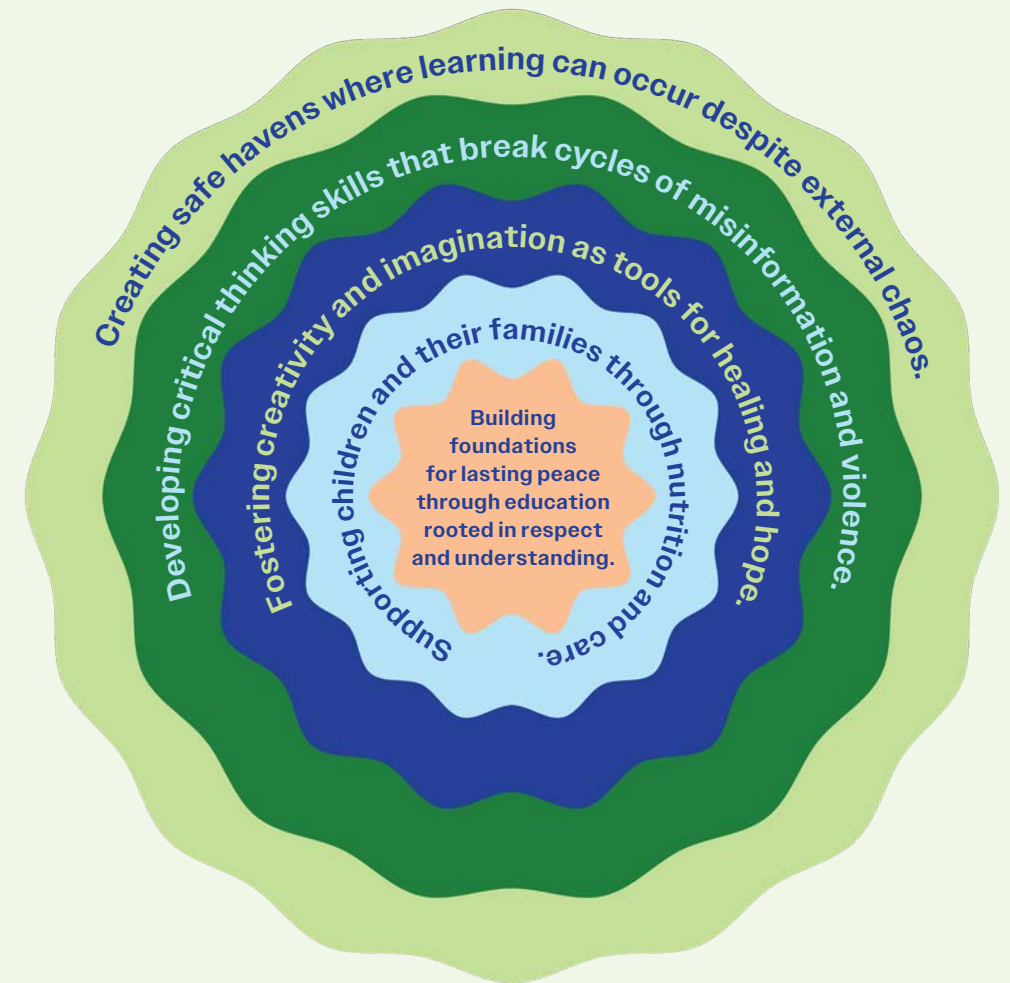
Nourishing Bodies and Minds. In Congo, Nest Global’s food program ensures children not only receive multiple healthy meals at school but also take food home to their families, addressing hunger at its roots while enabling learning to flourish.

Healing Through Creative Expression. In Zimbabwe, mental health support weaves seamlessly through daily activities. Dance therapy, healing practices, and intentional play help children process trauma and build emotional resilience.

Building Peace, One Child at a Time. Both programs cultivate critical thinking, empathy, and conflict resolution skills, which prepare young learners to become ambassadors for peace in their communities.

The Ripple Effect

Each child served represents a family supported. When you invest in early childhood education in crisis zones, you’re:



Why Early Childhood Education Matters

Research consistently shows that early childhood education yields the highest return on investment of any social program. In crisis zones, this impact multiplies exponentially. Nest Global’s work doesn’t just change individual lives — it plants seeds of transformation that will grow for generations.

The Impact Continues

Through A+P’s partnership, Nest Global continues this crucial work, serving children and families in crisis zones with access to quality early childhood education. This support enables consistent programming, dedicated teachers, and the foundation children need to thrive.

A+P’s partnership with Nest Global demonstrates how early childhood education transforms lives and builds lasting peace in crisis zones.

天 地 人 物 事 業

智 德 功 名 利 壽

財 官 爵 祿 壽 康 寧 安 樂 福 壽 康 寧



WHOLE-PERSON SUPPORT

Art + Practice is deepening its commitment to supporting our young adults by addressing the full spectrum of the challenges they face. We recognize that our young adults navigate not only financial and housing instabilities but also significant mental and emotional hurdles. While we may not be able to address every issue directly, A+P is dedicated to empowering young people with a series of programs guided by a holistic philosophy that addresses the whole person – mind, body, and future.

In 2025, A+P collaborated with First Place for Youth to design a robust series of wellness offerings, including yoga, sound baths, mindfulness practices, stress-relief techniques, and emotional resilience workshops. Led by partners Sol & Sound, Curl Crush Yoga, and artists Adekunle Rufai and Kaylyn Wright, these sessions invited our young people to reconnect with their bodies, cultivate mindfulness, and access moments of healing amid daily challenges. Alongside financial literacy workshops, college tours, and career-building opportunities, A+P's wellness programs create a space where foster youth can strengthen their emotional resilience, explore self-expression, and reclaim a sense of agency over their futures.

This photographic essay invites you into the world of A+P's foster youth programming, capturing not only the workshops and services provided but also the quiet, transformative moments where our young people learn to breathe, center themselves, and envision their lives filled with possibility, dignity, and hope.



A+P FOSTER YOUTH PROGRAMS LIAISON AND GALLERY SUPERVISOR PAUL MATE, 2025.



FIRST PLACE PARTICIPANTS ATTEND A YOGA AND SOUND BATHWORKSHOP, 2025.

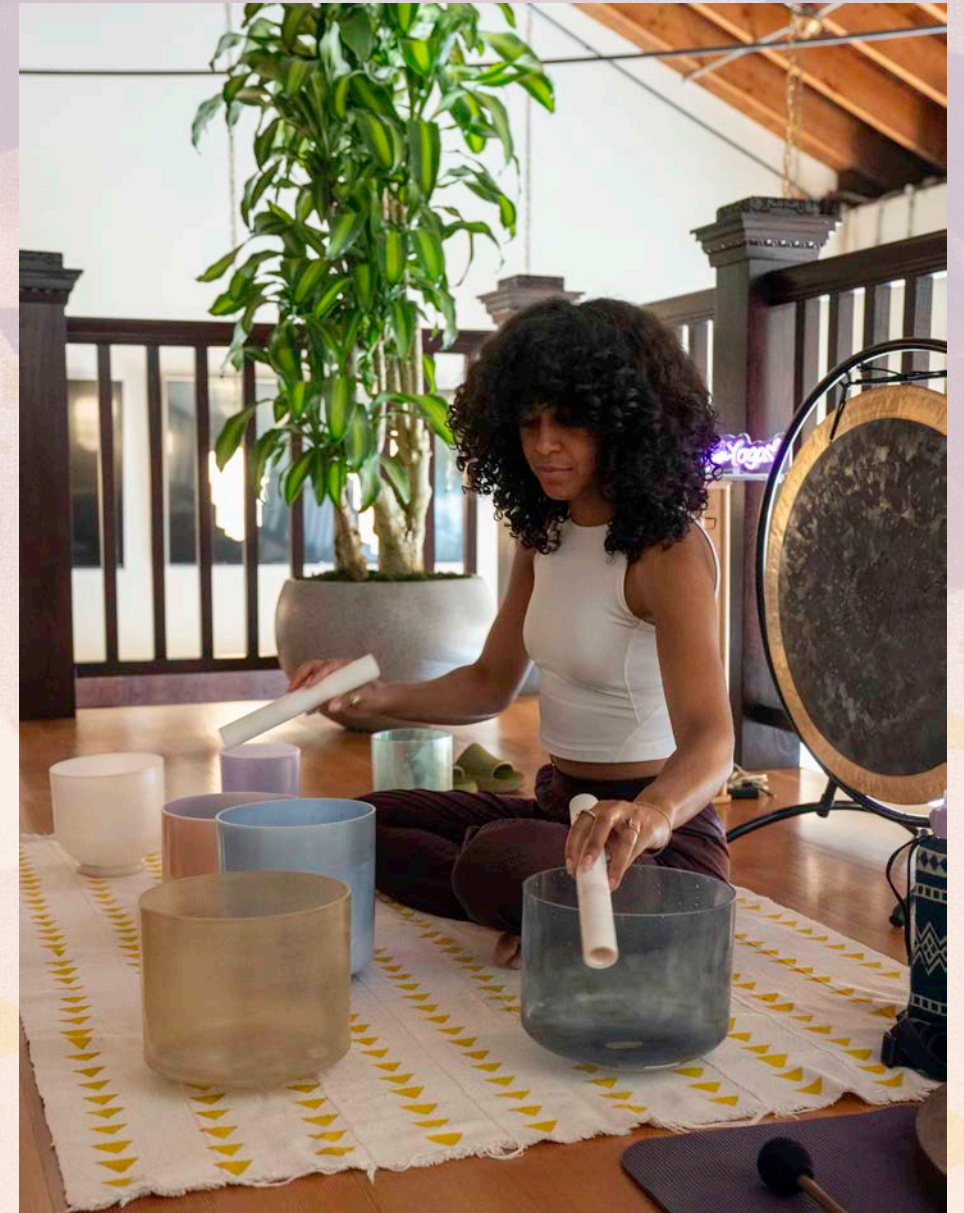


ABOVE: COMMUNITY LABS CO-FOUNDER AND MANAGING DIRECTOR PROPHET WALKER AND A+P FOSTER YOUTH PROGRAMS LIAISON AND GALLERY SUPERVISOR PAUL MATE, 2025.

BELOW: FIRST PLACE PARTICIPANTS ATTEND A ROUNDTABLE DISCUSSION WITH PROPHET WALKER, 2025.



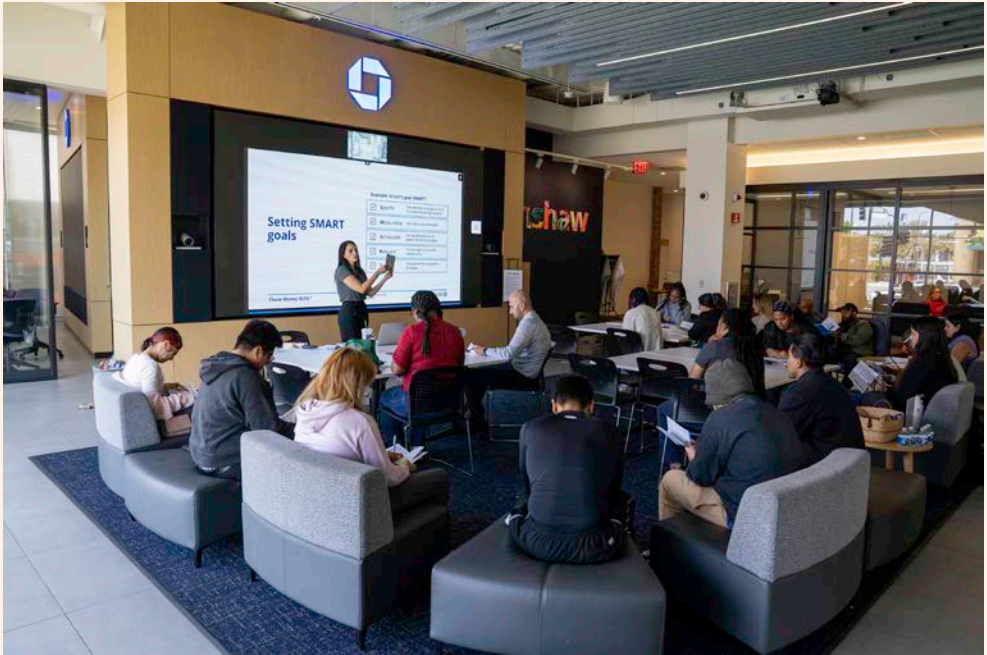
TIFFANY LEONARDO LEADS A YOGA AND SOUND BATH WORKSHOP FOR FIRST PLACE PARTICIPANTS, 2025.







ARTIST KAYLYN WRIGHT, 2025.



FIRST PLACE PARTICIPANTS AT A FINANCIAL WORKSHOP AT CHASE BANK, 2025.

LEFT: FIRST PLACE PARTICIPANTS ATTEND A COLLEGE TOUR OF CAL STATE DOMINGUEZ HILLS, 2025.

Art + Practice Visitor Experience and Programs interns Ashley Rio and Jade Holloway sit down with A+P to reflect on the lessons, support systems, and personal milestones that shaped their time at A+P, and how that experience is helping them move forward, one step at a time.

LIFE RIGHT NOW

Can you tell us a little about yourselves? Who you are, where you're from, and what brought you to A+P?

Ashley: I'm Ashley Rio. I've grown up all over L.A., and I'm still figuring out who I am. I think I'm someone who's learning from their mistakes. Honestly, I just wanted a summer job. But I didn't realize how impactful this environment would be for me. It's changed how I see what's happening behind the scenes of places like this.

Jade: I'm Jade Holloway. I've lived in L.A. basically all my life. I came to A+P because I wanted job experience and to try a different kind of working environment. I'd only had one job before this, at a smoothie place called 50/50 Juice Lounge, so I wanted something new.

Why were you interested in this internship, and what were you hoping to get out of the experience?

Ashley: I had been to an A+P event before, and it seemed really cool. I like art, so I gravitated toward it. My main goals were to work on communication and leadership skills. I feel like I've seen what it looks like to be a leader in your own field, and that's been really inspiring.

Jade: I've always been interested in the art world and loved the idea of being around museums. Plus, I needed work experience, so it felt like a chance to learn in a creative space.

How did you balance the internship with other commitments?

Ashley: This internship was my main focus over the summer. I've also been working on getting my passport and preparing for another internship. My main thing was making sure I was here on time. I've also been reflecting a lot — I'm turning 23 soon, so maybe I'm going through a midlife crisis, but I think it's more of a midlife transition.

Jade: My days were simple: wake up, come here [to A+P], then go home. I'd clean my room, eat, [and] relax. I usually take Uber or the bus to get around, so I plan my time carefully. That routine helped keep me grounded.

MORE THAN AN INTERNSHIP

ASHLEY RIO & JADE HOLLOWAY





ABOVE: ASHLEY RIO AND JADE HOLLOWAY ATTEND A TOUR OF LAOMA, 2025.

LEFT: A+P INTERN ASHLEY RIO, 2025.



A+P INTERN JADE HOLLOWAY, 2025.

SUPPORT SYSTEMS

What kinds of support are you currently receiving, whether through First Place for Youth, A+P, or elsewhere?

Ashley: I'm in transitional housing through First Place (THP+), but I just got my Section 8 voucher and signed the lease on my own apartment. I move in on the 17th. Since I'm a full-time student, I also get EBT, which helps with groceries.

Jade: I'm also in First Place. I check in with my Youth Advocate and an Employment Specialist. My mom also helps me with groceries, and my sister checks in too.

What's something that's been especially helpful for you this past year?

Ashley: Diving into college. I took a Theater for Social Justice class that was really impactful — meeting those people, being in that space, it made me think differently. I also joined the Black Student Union at L.A. Trade Tech, and I just became the treasurer. I haven't done much yet, but it's helping me practice leadership.

Jade: I've learned to communicate better and stay more organized. It's a small thing, but it's helped me with work and daily life.

Are there adults or mentors in your life who show up for you?

Ashley: Yes, my friend. She's like family now. She's the most honest person I know. She'll tell me things that sting at first, but it helps me grow. Like she says, "The truth hurts, but it helps."

Jade: My mom and sister are always there. They've been on me about learning to drive. I'm just not ready yet. I'm 20 — I need a second!

CREATIVE IDENTITY AND LOOKING AHEAD

How do you express your creativity or identity?

Ashley: I like to make art out of whatever I have. I also sing karaoke in my car every day. I love coloring, blowing bubbles, [and] sitting in the park — mellow stuff. It keeps me grounded.

Jade: I express it through how I dress. I also talk to myself to keep my thoughts straight, like reminding myself what I was doing. I used to draw a lot in high school; [in] my senior year, I loved doing that.

What keeps you motivated or grounded during difficult times?

Ashley: Lately, I've been praying. I try to stay aware of how I'm feeling so I can take the next step. I do little things that move me toward my dreams: staying in school, getting my passport, [or] buying art supplies.

Jade: Sleep helps, even if I don't get a lot. And my boyfriend, he always makes me laugh. Even if we're mad, he'll do something silly to break the tension.

What are some of your dreams or goals right now?

Ashley: Travel is my biggest dream. I want to go to Costa Rica for mangrove kayaking, then Belize, then through Central America — and from there, figure out where else I want to go.

Jade: I want to go to a film school for special effects makeup. I love creative makeup, like making people look burned or scarred. I first tried it in high school during Halloween, and I've loved it ever since.

If you could share one message with people who might underestimate foster youth, what would it be?

Ashley: We're just people with different backgrounds and traumas, but we're always changing, if we want to, like everyone else.

Jade: Speak up. Closed mouths don't get fed.



Ashley and Jade's stories remind us that growth doesn't happen in big leaps — it's in the small steps: practicing leadership in a student club, creating art with whatever's on hand, laughing through hard days, or seeing a new dream clearly for the first time.

Their summer at A+P was more than an internship. It was a moment of clarity, a boost of confidence, and a step toward futures filled with travel, creativity, and possibility.

ASHLEY RIO AND JADE HOLLOWAY ATTEND A TOUR OF DAVID KORDANSKY GALLERY, 2025.





Chase Money Skills
Understanding and building credit

CHASE
A financial literacy program for young adults. It provides a comprehensive overview of financial literacy topics, including budgeting, saving, investing, and credit. The program is designed to help young adults make informed financial decisions and build a strong financial future.

LEWIS

LEWIS

LEWIS

ECHOES OF THE VILLAGE

IMAGES OF LEIMERT PARK

KAYA DANTZLER

ABOUT THE PHOTOGRAPHER

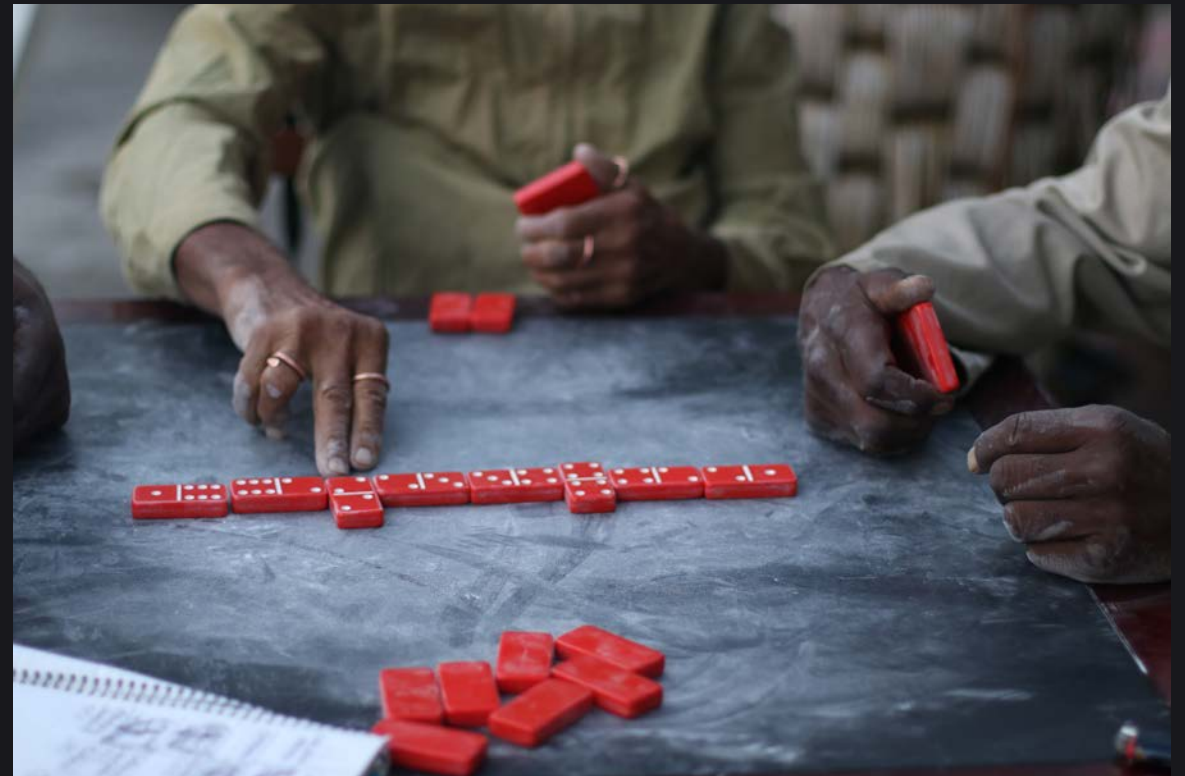
Kaya Dantzler is a cultural organizer from South Los Angeles committed to uplifting Black communities through creative placekeeping and the cultivation of ecosystems of solidarity and collective care. She has led local and national campaigns with Color of Change, mobilizing communities to advance racial justice. As co-founder of We Love Leimert, Kaya works alongside community members to nurture and sustain Leimert Park as both a sanctuary for Black life and a vibrant hub of Black culture. Rooted in Black radical tradition, her vision is for Leimert Park to serve as a global model of a solidarity economy, fostering shared prosperity and collective liberation across the African diaspora.



CULTURAL ORGANIZER KAYA DANTZLER, 2025.



JAZZ ENGINE AT THE WORLD STAGE, 2018



ABOVE: TABLETOP TESTIMONY, 2021



BELOW: CRATE MEDITATION, 2019



LIFTED BY LOVE, 2019

LEFT: SUNDAYS, 2019



FOR AMBER, 2019





BLESS THE BLOCK, 2018



SISTERHOOD, 2019

LIFT EVERY VOICE AND SING

LYRICS BY
JAMES WELDON JOHNSON

MUSIC BY
J. ROSAMOND JOHNSON

First penned as a poem in 1899 by James Weldon Johnson, *Lift Every Voice and Sing* was first performed the following year by 500 schoolchildren in Jacksonville, Florida, to honor the birthday of Abraham Lincoln. Inspired by the occasion, Johnson's brother, composer J. Rosamond Johnson, set the words to music in 1905.

In 1919, the National Association for the Advancement of Colored People (NAACP) adopted the song as its official anthem, declaring it "The Negro National Anthem." Since then, the hymn has been sung in churches, schools, and public gatherings across the United States, standing as a powerful expression of resilience, faith, and the pursuit of freedom.

Presented here is a reproduction of the hand-painted sheet music, inviting you to engage with the enduring legacy of this song, both visually and musically.

JAMES WELDON JOHNSON

AUTHOR
DIPLOMAT
PUBLIC SERVANT



James Weldon and his brother, J. Rosamond Johnson were internationally famous songwriters. Their hit songs were featured by such fabulous stars as Anna Held and Lillian Russell. He is easily one of the most talented men of his generation.

He received the coveted Spingarn Medal in 1925 for his achievements as statesman, poet, musician, teacher, journalist, and crusader.

An able statesman, he served as U.S. consul to Venezuela and Nicaragua. He was an early advocate of the Good Neighbor policy toward Latin America.

COMPOSERS BOB COLE, JAMES WELDON JOHNSON AND J. ROSAMOND JOHNSON,
THE NEW YORK PUBLIC LIBRARY DIGITAL COLLECTIONS, 1900-1910.

1. Lift ev-'ry voice and sing, Till earth and heav - en
 2. Ston-y the road we trod, Bit - ter the chas-t'ning
 3. God of our wea - ry years, God of our si - lent

4 ring, Ring with the har - mo - nies of lib - er -
 rod, Felt in the days when hope un - born had
 tears, Thou who hast brought us thus far on the

8 ty; Let our re - joic - ing rise High as the
 died; Yet with a stead - y beat, Have not our
 way; Thou who hast by Thy might, Led us in -

11 lis - t'ning skies, Let it re-sound loud as the
 wea - ry feet Come to the place for which our
 to the light, Keep us for ev - er in the

14 roll - ing sea. Sing a song full of the
 peo - ple sighed? We have come o - ver a
 path, we pray. Lest our feet stray from the

18 faith that the dark past has taught us, Sing a
 way that with tears has been wa - tered; We have
 plac - es, our God, where we met Thee, Lest our

21

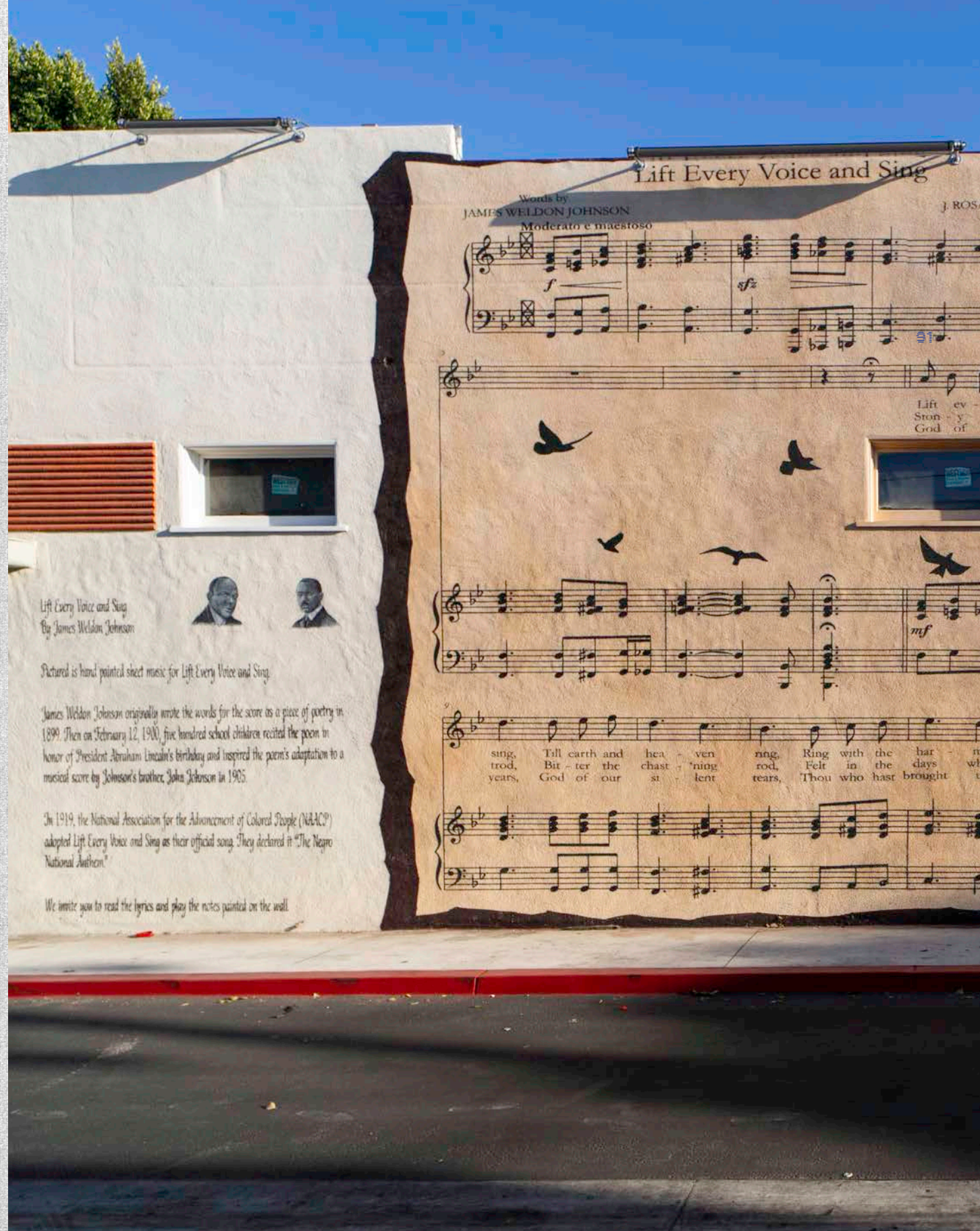
song full of the hope that the pres-ent has brought
come, tread-ing our path through the blood of the slaugh -
hearts, drunk with the wine of the world, we for - get

24

us; Fac - ing the ris - ing sun Of our new day be -
tered; Out from the gloom - y past, Till now we stand at
Thee; Shadowed be - neath Thy hand, May we for ev - er

28

gun, Let us march on till vic - to - ry is won.
last Where the bright gleam of our bright star is cast.
stand, True to our God, true to our na - tive land.





VOICES FROM LEIMERT: LORE

DÁRIO SOLARI AND GRACE WARREN

LORE is a new independent bookstore located in the heart of Leimert Park. Founded by Dário Solari, LORE is guided by design as its backbone, with critical thinking shaping every choice. This perspective informs both the curation of literature and the selection of objects on its shelves, from children's books to candles and chocolates made by local creatives. In partnership with Art + Practice, LORE hosts monthly readings and author talks that bring together neighbors, creatives, and curious minds in a spirit of community and exchange.

In the following conversation, LORE Founder Dário Solari and LORE Programs Coordinator Grace Warren share the story behind LORE's creation, how the bookstore serves as a Thirdspace in Leimert Park, and what it means to build a welcoming, intentional space for storytelling, gathering, and joy.



LORE LEIMERT PARK FOUNDER DÁRIO SOLARI, 2025.

LEFT: LORE LEIMERT PARK EVENT COORDINATOR GRACE WARREN, 2025.



AUDIENCE MEMBERS PARTICIPATE IN BEHIND THE PAGE: ALL ABOUT LOVE BOOK CONVERSATION WITH FLETCHER JONES, 2025.

Dário, what inspired the creation of LORE? Was there a moment or need that sparked it?

LORE in Leimert Park was born out of conversations with my now business partner and friend, Prophet Walker. He visited my shop in Echo Park as a customer, and we quickly became friends. He connected deeply with my curation and the way I was shaping the space, and we discovered a shared passion for building community. As we continued talking, we realized we both cared deeply about design, urban planning, books, and a healthy dose of “nerdiness.” It was an instant match.

After many conversations, Prophet brought me to Leimert Park to show me the work his organization, Community Labs, was doing in the neighborhood. I was immediately smitten. The vision then came together when I saw what A+P was already doing in the community, and as I began meeting the people we’d be serving and connecting with every day. A year and a half later, here we are.

Why did you choose Leimert Park as your new home? What does this neighborhood mean to you?

I am from Mozambique, which is a place about as far from Los Angeles as one can be. And yet, after 28 years of living in this city, this is the first time I feel a genuine sense of connection and community.



A CUSTOMER ENJOYS PICKING OUT A BOOK AT LORE LEIMERT PARK, 2025.

How is your bookstore designed to feel, and what kind of experiences are you trying to create?

I love the design for our shop, though I can’t take credit for it as that goes back to Allan DiCastro, A+P’s Executive Director, whose incredible design sensibility shaped the space. We simply added the books, and it all came together perfectly. Our programming has also been a close collaboration with A+P, as well as our book launches, discussions, book clubs, film showings, and music events.

Do you envision LORE as more than a bookstore?

Absolutely. LORE is a Thirdspace, a place where people can connect in ways that are meaningful to them. What that looks like varies for everyone, and we’re excited to welcome and celebrate each person’s unique experience of the space.



Are there any events, programs, or collaborations you're especially excited about sharing with our community?

There are so many exciting events in the works, it's hard to choose just one. We have an upcoming evening of jazz that promises to be truly magical. We're also collaborating with a fashion brand on a film screening that tells the story of their origins – something we're looking forward to sharing with our community.

What kinds of books or authors will our community discover at LORE that they might not find elsewhere?

We'll be offering a range of imported titles with a strong focus on design and the visual arts, along with limited-run editions through exclusive deals with publishers.



ALISON GRIFFIN LEADS A CONVERSATION FOR BEHIND THE PAGE: READING FOR RENEWAL, 2025.

LORE LEIMERT PARK CELEBRATES ITS GRAND OPENING, 2025.



What does it mean to you to build a literary home in a historically Black cultural neighborhood like Leimert Park?

Establishing LORE in Leimert Park is both an honor and a responsibility. This neighborhood has long stood as a hub for Black creativity, activism, and cultural legacy. Creating a literary space here means listening deeply, contributing intentionally, and honoring the narratives that have shaped this place. It's about rooting ourselves in history while creating space for new stories to emerge.

How are you and Grace working together to make LORE feel welcoming and inclusive?

LORE is powered by a team of dedicated, often unseen figures, including our partner Community Labs, which co-owns the bookstore with me. As our Programs Coordinator, Grace Warren brings warmth, deep care, and an incredible eye for detail in helping me select what our events will be. Together, we're building LORE not just as a bookstore, but as a space where people feel seen, through my curation, creative direction, critical thinking, and the atmosphere we cultivate with our team members and guests. What's been most exciting is the early response: people lingering, sharing, and returning. It's already beginning to feel like a true gathering place, not just a storefront.

Grace, as someone working closely on the ground, what is the daily experience like in the bookstore?

A typical day at the bookstore involves answering a lot of questions. People in the community are so used to this building being closed up that they're very surprised to see us here, and are very curious about how we got here and what our mission is. Many residents of the community have lived in the neighborhood for a long time, and they will tell me about what the space used to be. I've learned a lot about the history of the neighborhood this way.

What excites you most, Dário, about the community response so far?

The people and their lore.

Lastly, what do you hope people will say about LORE one year from now?

That it feels like it's always been there — a space for discovery, connection, and cultural reflection. I hope people say LORE helped them see themselves in new ways — through a book, a moment, or a conversation they didn't expect to find.

LEIMERT PARK

IN MOTION

LEIMERT

IN MOTION

Leimert Park is a neighborhood rooted in cultural expression with a pulse that beats to a rhythm of its own. In 2025, that rhythm was shaped by music and murals, cultural events, parades, everyday gatherings, and acts of community care.

The Rhythm of the Year: Leimert in Motion is a photographic essay that captures this ongoing dance of life. It represents a collage of intimate and collective moments that define and celebrate the neighborhood that Art + Practice calls home. From drum circles along

Degnan Boulevard to ancestral festivals and youth skateboarding outside Neighbors Skate Shop to moments capturing personal exchanges on the sidewalk, each image documents not just what happened, but how it felt. Together, these images offer a textured portrait of a resilient, joyful, and always evolving community in motion.

These photographs are not static records. They are reverberations. We invite you to look closely, to remember, and to experience Leimert Park's rhythm firsthand.





Living Leimer Park

Crenshaw Blvd
4300 S



104



Living Leimer Park





Living Leimert Park

Dena Ancestors

DENA ANCESTORS

Living Leimert Park



FELIPE GARCIA VILLAMIL

Master drummer and keeper of Afro-Cuban traditions who dedicated his life to preserving and sharing the sacred musical heritage of his ancestors.

Living Lerner Park



FELIPE GARCIA VILLAMIL



Living Lerner Park



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Living Lerner Park



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Living Lerner Park





Living Lerner Park



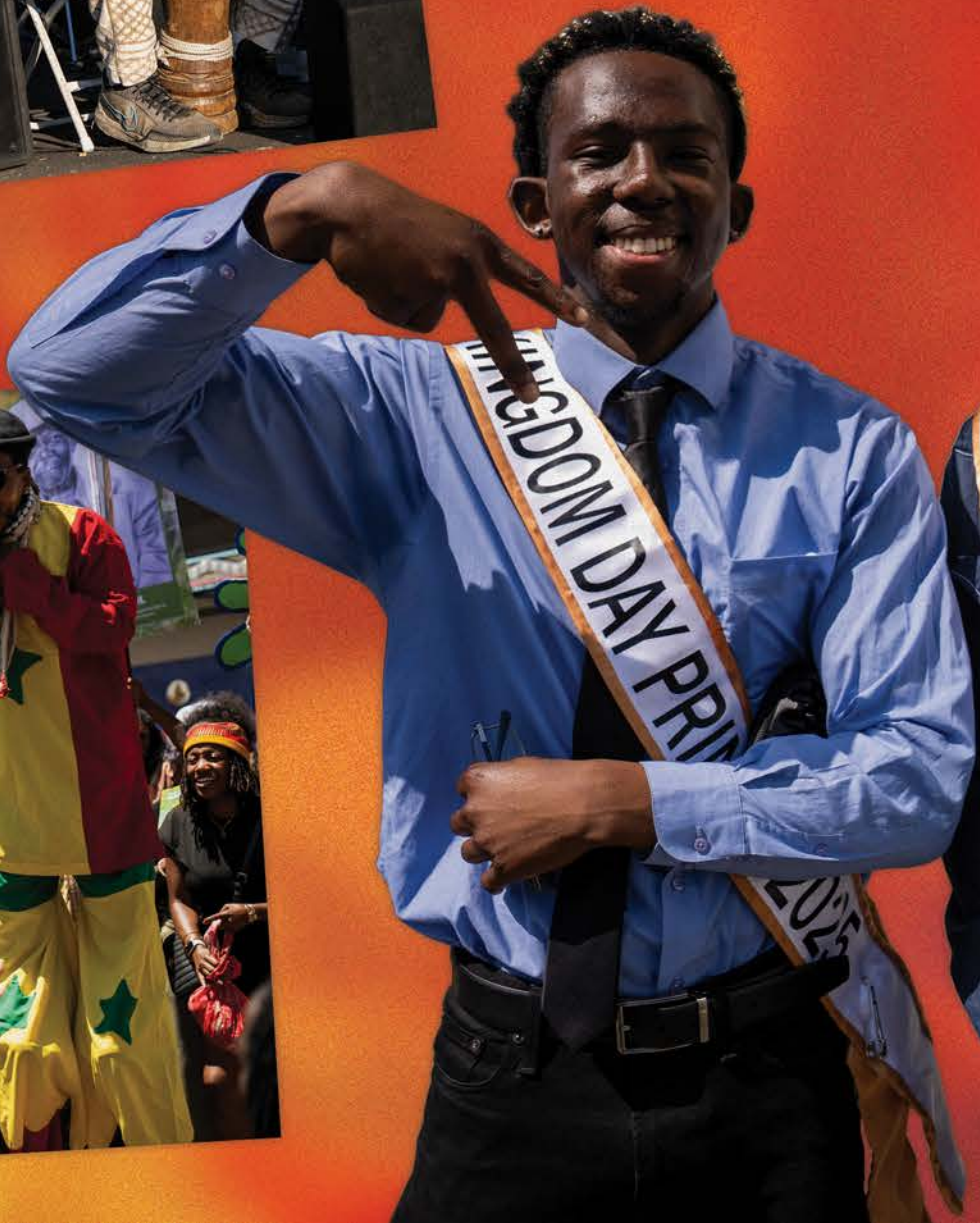
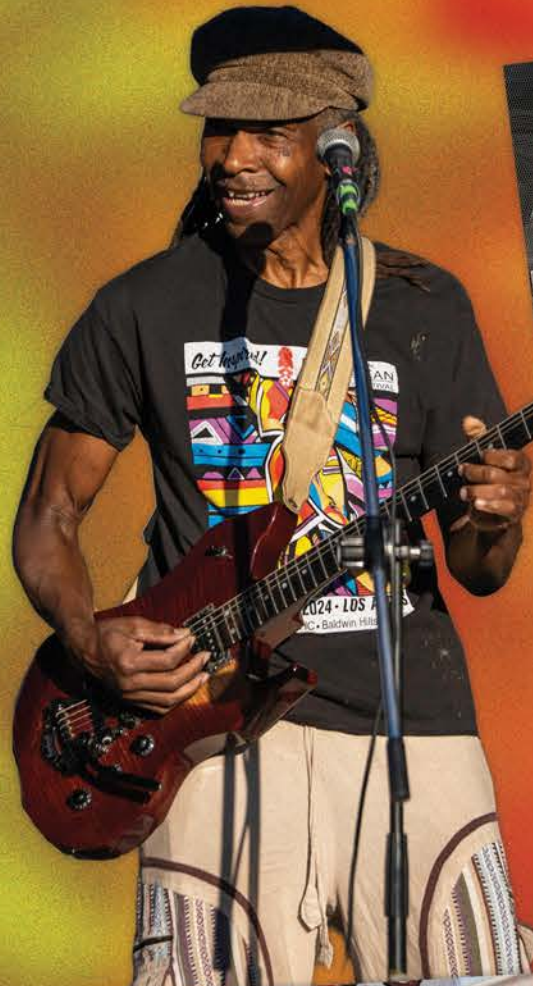
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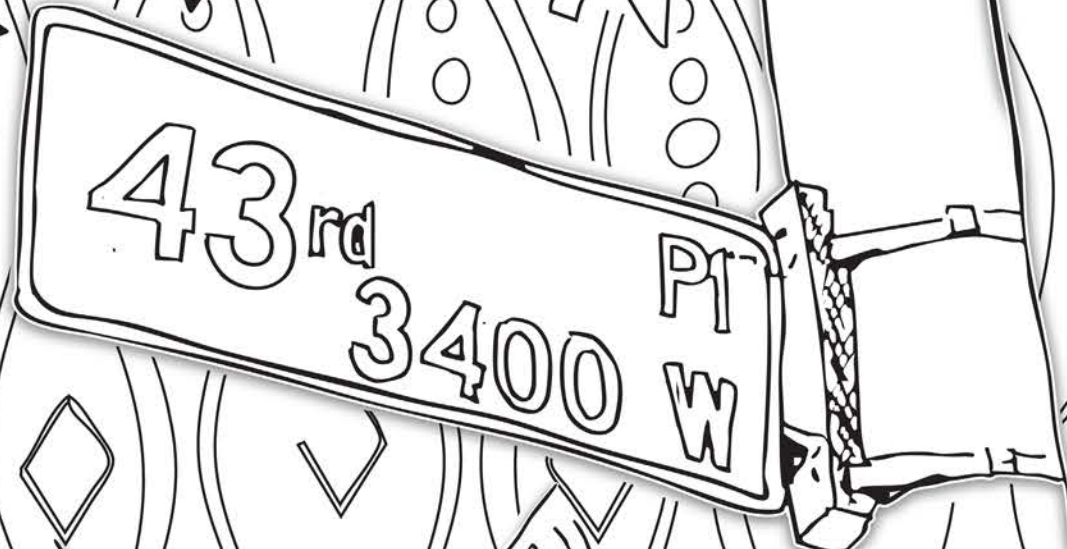
Living Lerner Park



PAINT THE BLOCK

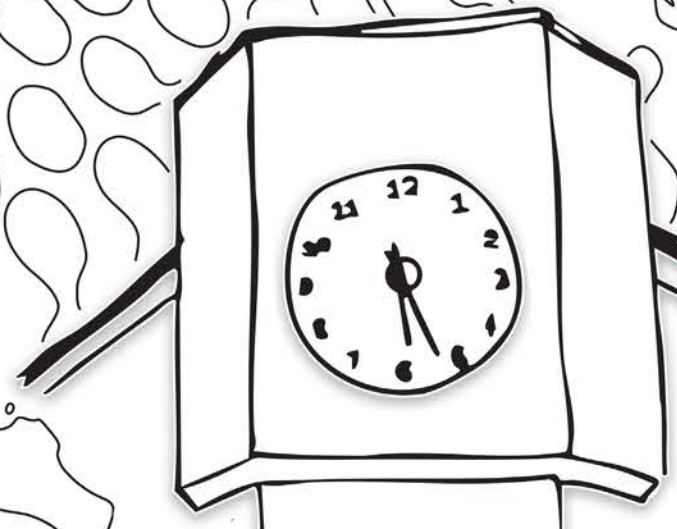
Welcome to Leimert Park, where rhythm, memory, and creativity live on every corner. This interactive spread invites you to color in iconic landmarks, familiar faces, and the spirit of a neighborhood rooted in connection.

Add your own touches, dream up a new mural, or name your future storefront. This is your block, too.

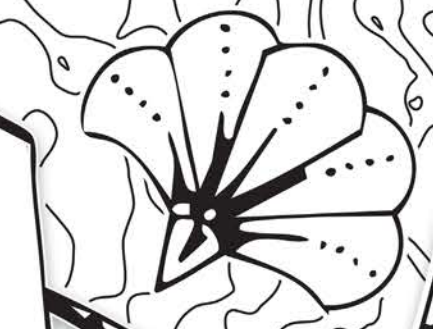




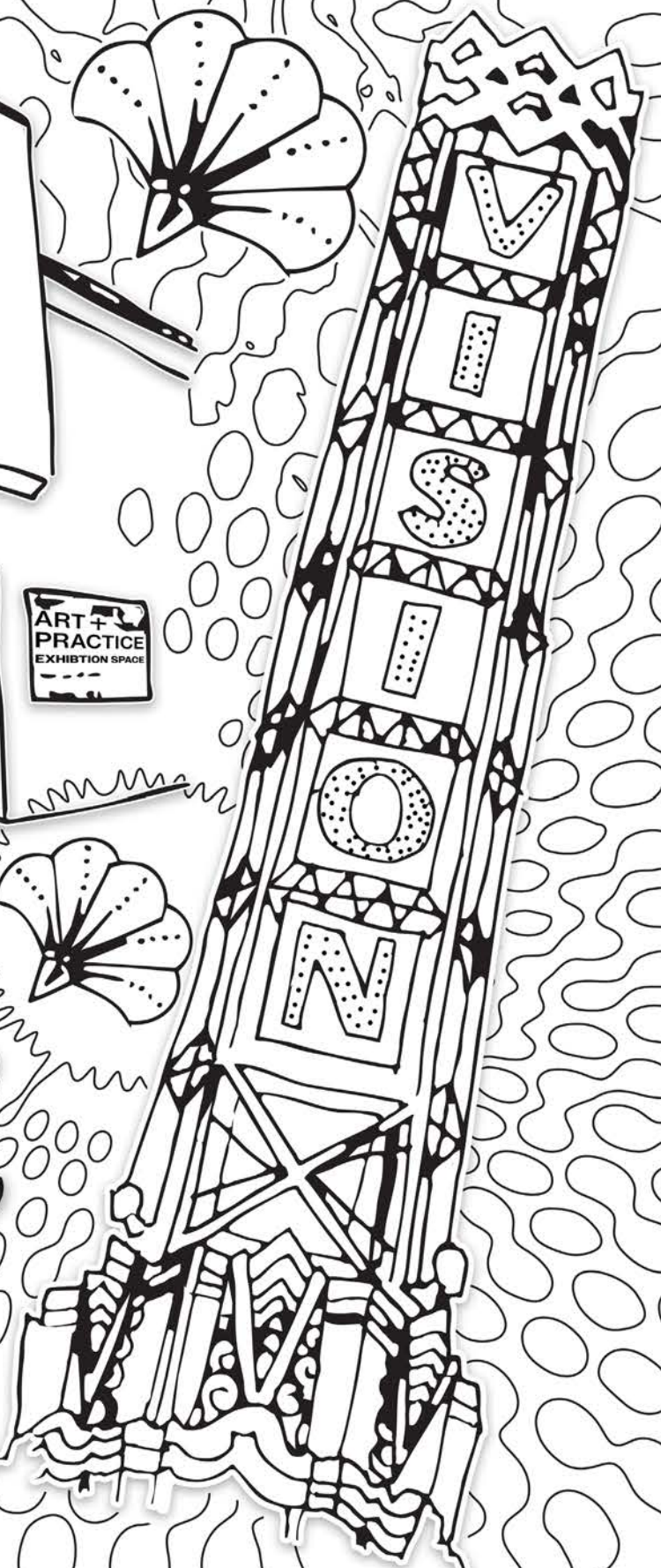
Leimert



ART + PRACTICE
EXHIBITION SPACE



Park



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GIVING YOU THE BEST THAT I GOT

DOMINIQUE CLAYTON

October 11, 2025 - March 7, 2026

Artists Included:

Derrick Adams
Kwame Brathwaite
Bisa Butler
Karon Davis
Kenturah Davis
Lanise Howard
February James
Ashley January
Shaniqwa Jarvis
Jill Knox

Lex Marie
Helina Metaferia
Calida Rawles
Harmonia Rosales
Jamel Shabazz
Ferrari Sheppard
Shefon N. Taylor
Sydney Vernon
Ciarra K. Walters
Carrie Mae Weems



A VISITOR ATTENDS A COMMUNITY PREVIEW OF *GIVING YOU THE BEST THAT I GOT*, 2025

Giving you the best that I got is curated by Dominique Clayton, independent curator and founder of Dominique Gallery, and is co-presented by the California African American Museum and Art + Practice as part of CAAM at A+P, a five-year collaboration.

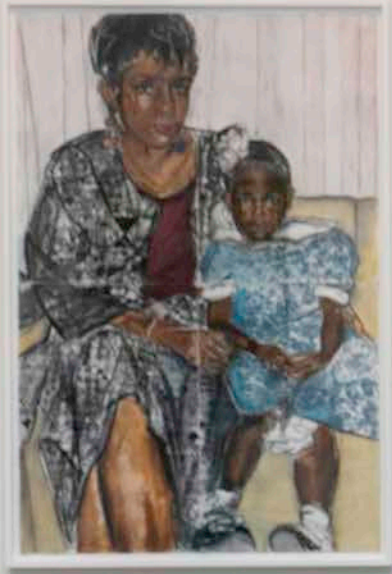
Giving you the best that I got highlights images and narratives of Black mothers, from pregnancy to the forever journey of what it means to be a mother. The sacred relationship between mother and child has shaped many artistic expressions throughout history, yet the nuanced experiences and attitudes around Black mothers in contemporary art remains underdocumented. This exhibition features not only artists who make work that intentionally foregrounds Black women and matrilineal histories, it also includes others whose work shows an appreciation for them through themes of nostalgia, care, and cultural inheritance.

After enduring my own challenges in the birth of my first child and witnessing how medical racism, lack of information, and socio-economic differences impact the experiences of Black mothers specifically, I knew that I had found a calling. I dove deep into birth practices. I leaned into a newfound community of doulas and midwives. I watched all the films. I read all the books. And, most importantly, I talked to my own mother. Hearing her experiences of childbirth with me and my older sister, I realized how much she wasn't taught or shown and how doctors and others had failed her. While I already had a strong relationship with my mother, my own personal transformation into a mother changed my entire outlook as a Black woman and incited a fascination with the physical, mental, and spiritual elements that shape the experience of motherhood.

I'm grateful for the Black leaders, celebrities, and everyday people that have shared their stories publicly and heightened awareness around reproductive health. I mourn the babies and mothers we've lost to medical neglect, racism, and other preventable issues. With *Giving you the best that I got*, I hope for audiences to walk away with a sense of awe, wonder, respect, and reverence for the Black mothers who have come before them, the mothers who raised them, and the mothers they may become or partner with.



EXHIBITION CURATOR DOMINIQUE CLAYTON GIVES A TOUR OF *GIVING YOU THE BEST THAT I GOT*, 2025



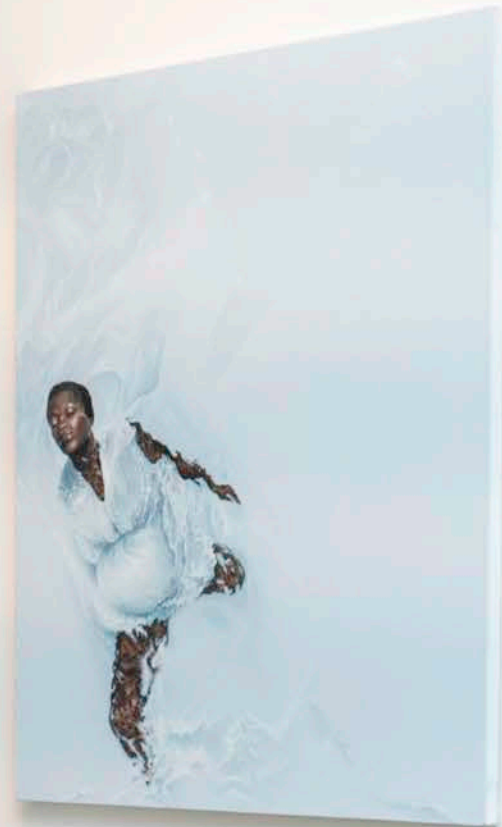






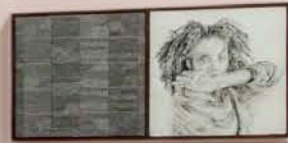












ART IN ACTION

LEAH MOMENT

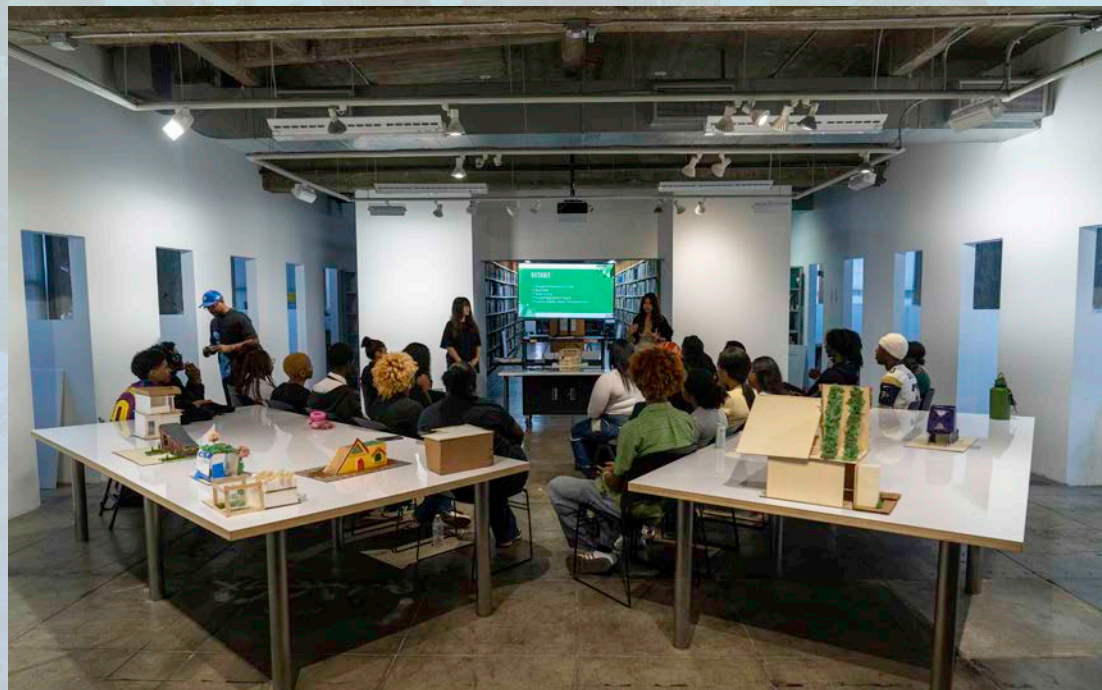
Art + Practice has long understood that contemporary art is more than what hangs on the gallery walls; it's a powerful tool for learning, reflection, and transformation. Art education is central to our mission of creating accessible, meaningful opportunities for our local young people to engage with contemporary art and the world around them.

This article explores the evolution of A+P's Art Education Program, tracing its nonlinear path from traditional exhibition tours to a dynamic, multifaceted model that includes artist-led workshops, customized student programming, and strategic partnerships, such as the recent collaboration with the Iovine and Young Center.

A+P HOSTS AN ART EDUCATION PROGRAM AT SCI-ARC WITH IOVINE & YOUNG CENTER STUDENTS, 2025.



IOVINE & YOUNG CENTER TEACHER OF ART AND DESIGN JUSTIN JACKSON, 2025.



SCHOOL COLLABORATIONS IN LEHMET PARK



At Art + Practice, art education is more than a supplement to our exhibitions – it’s a core expression of our mission to foster critical thinking, creativity, and community engagement.

Rooted in the heart of Leimert Park, A+P’s Art Education Program brings local students into direct dialogue with artists, artworks, and the communities around them. Through free exhibition tours and hands-on workshops, A+P provides accessible, meaningful encounters with contemporary art to students from South Los Angeles and beyond. In 2024, this goal deepened through a dynamic collaboration with the Iovine and Young Center, uniting creative learning with entrepreneurial thinking. Together, A+P and IYC are shaping a generation of students who think critically, create boldly, and engage deeply with the world around them.

A+P’s Art Education Program represents a nonlinear journey, an exploration of how to best use our resources to serve the youth of Los Angeles. At its inception, the program invited nearby K-12 schools for exhibition tours with handouts designed to help both students and teachers “break away from tradition and use art as a lens to reimagine their world by thinking both conceptually and critically.” Over time, we realized that each exhibition attracted a different mix of student groups, and we sensed there was a more meaningful way to connect.

This realization led to a more diversified approach to art education, one that includes artist-led workshops and intentional programming tailored to the specific needs of student groups, rather than a one-size-fits-all model.

The foundation of our Art Education Program remains our exhibition tours. These provide students, community members, and visitors with a personal, in-depth experience of A+P’s current exhibitions. Lasting about 30-45 minutes, tours are thematically structured and guided by A+P’s Gallery Experience and Communications Coordinator, Leah Moment, who introduces A+P’s mission, highlights key works, and sparks dialogue about artistic themes, cultural impact, and even fabrication techniques.

Artist-led workshops, originally part of special public programs, like the MLK Day Parade, have recently expanded to run throughout the year alongside current exhibitions. Our new approach prioritizes partnering with early to mid-career artists from the community whose practices align with the exhibition themes. These artists not only bring their creative expertise but also gain the opportunity to connect with A+P’s network and inspire students eager to learn about creative careers.

IOVINE & YOUNG CENTER STUDENTS TOUR SCI-ARC, 2025.

For example, in the *Cut, Paste, Action!* workshop, with local artist Jaya Nicole, about 20 tenth-grade students collaged their own movie posters and crafted taglines. Prior to the workshop, students shared that they wanted to be more creative and gain confidence in their artmaking. By the end, several students stepped up to pitch their movie concepts to the class, practicing public speaking as they explained their taglines, plots, and dream actors. Afterward, students expressed a desire to keep creating, and even more voiced interest in workshops centered on creative professional careers. This feedback inspired the formation of the *To A Future Space-Time* art education program, designed to bridge creative practice with real-world career insights.

As we look ahead, A+P remains committed to continuing to evolve our Art Education Program in ways that honor the voices of our students and community. By combining contemporary art, local talent, and intentional partnerships, we aim to create spaces where young people not only engage with contemporary art but also imagine and build the futures they want to see.



A+P HOSTS AN ART EDUCATION PROGRAM AT SCI-ARC WITH IOVINE & YOUNG CENTER STUDENTS, 2025.



A+P HOSTS AN ARTIST-LED WORKSHOP WITH IOVINE & YOUNG CENTER STUDENTS, 2025.



A+P HOSTS AN ARTIST CRITIQUE AT IOVINE & YOUNG CENTER, 2025.

IOVINE AND YOUNG CENTER

The IYC is redefining high school education through a dynamic, interdisciplinary approach that merges design, technology, and entrepreneurship. Its mission is to prepare students to thrive in a rapidly evolving world by fostering creative problem-solving, critical thinking, and collaboration. Students at IYC follow a four-year pathway that blends the core academic curriculum with immersive, project-based learning. Beyond the classroom, IYC connects students with real-world opportunities through its Industry and Impact Labs. These experiences place students in collaborative teams to solve challenges presented by global companies and organizations, guided by faculty and industry experts.



BEHIND THE PROGRAMS

BUILDING CONTEMPORARY ART AND PUBLIC ENGAGEMENT AT A+P

EBONÉ MC CLOUD



A+P AND ACUMEN DE-INSTALL J. YOLANDE DANIELS: TO A FUTURE SPACE-TIME, 2025.

Since 2022, the California African American Museum has served as the museum-in-residence at Art + Practice. In support of this collaboration, A+P provides CAAM with funding, staffing support, and access to a dedicated exhibition space, with the shared goal of extending CAAM’s public programming into the Leimert Park community.

The collaboration began with *Deborah Roberts: I’m*, an exhibition that deepens Roberts’ ongoing exploration of Black youth identity through the medium of collage. As the Arts Programs manager, I had the pleasure of working with the exhibition’s curator, Essence Harden, by managing all registrarial and art handling needs for the show.

To bring each exhibition to life, A+P works closely with CAAM’s curatorial team to align with the vision of both the curator and artists. CAAM presents its proposed exhibitions a year in advance of the show’s opening to A+P’s Board of Directors, including founders Mark Bradford, Eileen Harris Norton, and Allan DiCastro. Once the exhibitions are approved, the planning process begins.

In my role as Arts Programs manager, I oversee all logistical elements involved with the execution of the exhibition. This includes maintaining close communication with the artists and the curators from inception to installation. Once we receive the green light on the exhibition, I begin working with A+P’s team to realize what the next six to nine months will entail.

The first step of organizing an exhibition involves reviewing the exhibition’s checklist. This is a detailed inventory of all artworks to be featured in the exhibition. From there, we initiate contact with lenders and artists to coordinate transport and delivery of the artworks. While this aspect of the process is less glamorous, it is a vital step to ensure the exhibition opens.

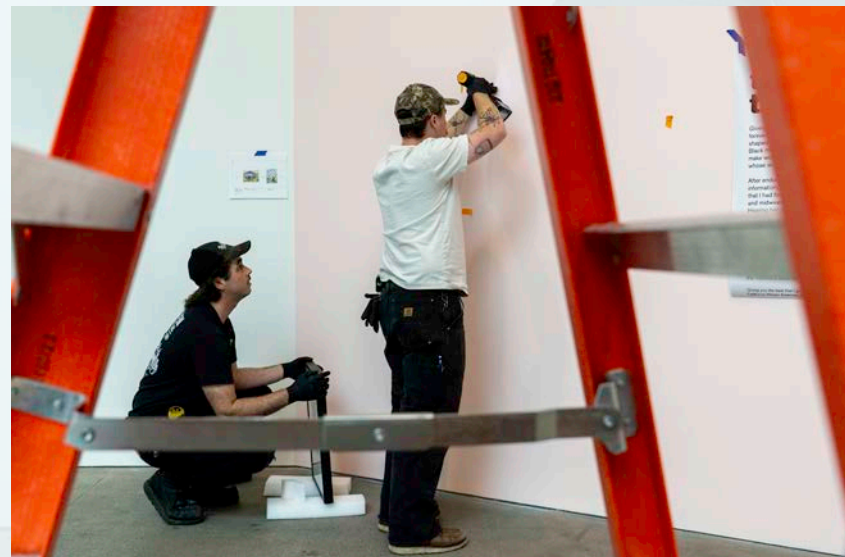
In parallel, we confirm design and production needs, including layout, signage, wall text, collateral materials, fabrication, and paint. Over the course of six months, the curator, artist, A+P’s Director of Operations and myself collaborate to ensure that the artworks arrive safely and are installed with care and professionalism during a two-week installation period. A lot of time and effort go into ensuring that the artworks are handled and placed in a professional manner, and that everything is accounted for.

In addition to the exhibition itself, we develop a robust slate of public programs that highlight the exhibition on view, while fostering deep community engagement. I work alongside Alexandra Mitchell, CAAM’s manager of Education and Public Programs. Each exhibition features five to six programs, ranging from artist talks and walkthroughs to our popular First Fridays series, a monthly guided tour by A+P’s Gallery Experience and Communications Coordinator, Leah Moment.

A+P’s collaboration with CAAM has been deeply rewarding. Through each exhibition, both teams have refined our shared process, identifying what works well and where improvements can be made. As we prepare for our ninth exhibition this fall, *Giving you the best that I got*, curated by Dominique Clayton and focused on Black motherhood, we remain excited to continue learning and growing together.



ARTIST J. YOLANDE DANIELS IN CONVERSATION WITH CURATOR ZION ESTRADA, 2025.



A+P AND ACUMEN INSTALL *GIVING YOU THE BEST THAT I GOT*, 2025.





Contemporary Art Programs

J. YOLANDE DANIELS

TO A FUTURE SPACE-TIME

ZION ESTRADA

J. YOLANDE DANIELS: TO A FUTURE SPACE-TIME IS CURATED BY ZION ESTRADA, INTERDISCIPLINARY ARTIST-RESEARCHER AND FOUNDER OF BLACK DISCOURSE, AND IS CO-PRESENTED BY THE CALIFORNIA AFRICAN AMERICAN MUSEUM AND ART + PRACTICE AS PART OF CAAM AT A+P, A FIVE-YEAR COLLABORATION.

For over three decades, the works of multidisciplinary artist J. Yolande Daniels have explored the fraught relationship between race, power, and time, as well as how these concepts shape the built environment. Infusing her projects with sociological and architectural research, Daniels reveals the supremacist and racialized lenses that shape Western customs, laws, theories, and spatial artifacts, such as institutions, cities, maps, and dictionaries. In her first solo exhibition, *J. Yolande Daniels: To A Future Space-Time*, Daniels reappropriates several of these cultural tools — the timeline, atlas, and glossary— to make clear the defiant and future-oriented nature of African American community building in Los Angeles, whose history has largely been erased.



Daniels’s work explores “space-time” for African Americans as a nonlinear practice committed to refusal and self-determination. Black femme theorist and scholar Michelle M. Wright defines “space-time” as the construct where “the past, present and future are always interpreted and not directly borne out of another.” Combining architectural research, design, and spatial installations, Daniels remaps and redefines the migratory pattern of Black people in American cities and the African diaspora. *To A Future Space-Time* exhibits Daniels’s twenty-plus-year study, *BLACK City: Editions*, in newly commissioned large-scale *Ghost Maps* and a three-dimensional atlas. Combined, the works illustrate the burden of racist social and territorial policies, citing centuries of implicit and explicit housing laws and patterns that have solidified white dominance while also laying out the blueprints to dismantle them.

The exhibition also includes Daniels’s video installations that are meditations on Black presence, resistance, and impact, linking the migration narratives of Blacks in American cities to the movements of African diasporic women across the globe. Merging archival footage, 3D spatial models, and physical constructions, Daniels illuminates the ways disempowered communities reclaim their sovereignty through sonic, linguistic, and spatial practices. Her works carve out and make tangible the complex patterns of implicit and explicit racist policies that impact Black, Latinx, Asian, and Indigenous socio-spatial realities.

To A Future Space-Time is an ode to the origins of Black autonomy and positions the cultivation of Black space as a strategy that has always existed alongside, beneath, and beyond racist customs and laws. The exhibition guides visitors through a fluid mapping of the ways Black people have created their own space-time coordinates, their own measures of distance, and their own cartographic possibilities, without negotiating with the colonizer — without his customs or clock.



INSTALLATION VIEW OF J. YOLANDE DANIELS: *TO A FUTURE SPACE-TIME*. APRIL 5 – SEPTEMBER 6, 2025.

A VISITOR ATTENDS A COMMUNITY PREVIEW OF J. YOLANDE DANIELS: *TO A FUTURE SPACE-TIME*, 2025.



INSTALLATION VIEW OF J. YOLANDE DANIELS:
TO A FUTURE SPACE-TIME, 2025.



RIGHT: SOUND BATH WITH SOL AND SOUND, 2025.

ARTIST J. YOLANDE DANIELS LEADS A TOUR OF *J. YOLANDE DANIELS: TO A FUTURE SPACE-TIME, 2025.*



EXHIBITION CURATOR ZION ESTRADA LEADS A TOUR OF *J. YOLANDE DANIELS: TO A FUTURE SPACE-TIME, 2025.*



VISITORS ATTEND THE OPENING OF *J. YOLANDE DANIELS: TO A FUTURE SPACE-TIME, 2025.*

EDITION

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A VISITOR ATTENDS A COMMUNITY PREVIEW OF
J. YOLANDE DANIELS: TO A FUTURE SPACE-TIME, 2025.



DETAILED VIEW OF *J. YOLANDE DANIELS: TO A FUTURE SPACE-TIME*.
APRIL 5 - SEPTEMBER 6, 2025.

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Sophia Belsheim, Director
Mario Johnson, Deputy Director
Audrey Moyer, Director of Operations

Kayla Acosta, Operations Specialist
Paul Mate, Foster Youth Programs Liaison and Gallery Supervisor
Eboné McCloud, Arts Programs Manager
Leah Moment, Gallery Experience and Communications Coordinator

Founders

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Allan DiCastro
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Pamela Joyner, Founder of Avid Partners LLC

Sarah Elizabeth Lewis, John L. Loeb Associate Professor of the Humanities and African American Studies, Harvard University and Founder of Vision and Justice

Rick Lowe, Artist and Founder of Project Row Houses
Brenda Shockley, Deputy Mayor/Chief Equity Officer, Mayor's Office of Economic Opportunity

Program Collaborators

California African American Museum
600 State Drive, Los Angeles, CA 90037
caamuseum.org

First Place for Youth

4337 Leimert Boulevard, Los Angeles, CA 90008
firstplaceforyouth.org

Nest Global

1437 7th Street, Suite 200, Santa Monica, CA 90401
nestglobal.org

LORE Leimert Park

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Contributors

Kristina Brittenham is a child advocate with an interdisciplinary background in law, developmental science, and community engagement. She co-founded the Nest Global Hub (formerly the Children's Action Coalition Platform), an online space for child welfare service providers to connect, and support child-

welfare providers worldwide, and now leads domestic clinical program development and academic collaborations for Nest Global.

Kristina's past experience includes litigation practice, a federal clerkship, foster youth advocacy, CSR consulting, and founding a preschool. She sits on Conservation International's Board of Directors and UCLA's Education & Information Studies Advisory Committee. Her work has been published in law journals including Boston College Law Review and Unbound: Harvard Journal of the Legal Left, and via the Huffington Post and Psychology Today. She received her M.A. in education from UCLA, her J.D. from Boston College Law School, and her B.A. in political science from Brown University.

Dominique Clayton is an arts consultant, writer, and gallerist born and raised in Los Angeles. Dominique is the founder of Dominique Gallery, a storefront turned pop-up exhibition and online program which showcases and advises emerging artists with a focus on marginalized artists and artists raising families. In addition to the gallery, Dominique also serves on the curatorial and programming committee of Destination Crenshaw, a forthcoming outdoor art museum and arts program based in the historic Crenshaw community of Los Angeles. Dominique previously worked as manager of the Founding Director's office at The Broad and later as an interim director at Jeffrey Deitch Gallery. Her arts writing has been featured in publications including Cultured Magazine, LALA Magazine, Artsy, Sugarcane Magazine, Blavity, and her own forthcoming Black Arts Diary. Dominique holds a masters degree in

Business Design and Arts Leadership from Savannah College of Art and Design as well as an undergraduate degree from Columbia University.

Kaya Dantzler is a cultural organizer from South Los Angeles committed to uplifting Black communities through creative placekeeping and the cultivation of ecosystems of solidarity and collective care. She has led local and national campaigns with Color of Change, mobilizing communities to advance racial justice. As co-founder of We Love Leimert, Kaya works alongside community members to nurture and sustain Leimert Park as both a sanctuary for Black life and a vibrant hub of Black culture. Rooted in Black radical tradition, her vision is for Leimert Park to serve as a global model of a solidarity economy, fostering shared prosperity and collective liberation across the African diaspora.

Zion Estrada is an interdisciplinary artist researcher. Her work flows between archival assemblage filmmaking, sonic collage production and curation centering human and more-than-human (re)connection. Her experimental collage language in film and sonic works often use layering of field recordings, found sounds and carefully curated sound clips that score a line of discourse that complicate temporality, history and meaning making.

She has been lead curator for the Unmonument funded by Open Society and creative direction from the Black Reconstruction Collective. Her work has screened at BAM and Sundance. She most recently curated and performed at the Palm Heights opening of the Duho as artist in residence. Zion currently

serves as board member at Citizens of Culture, Exhibitor at the Ghetto Biennale in Jacmel, Haiti 2024 and Participant in MIT Worlding Project Community 2023.

Halline Overby is a multidisciplinary documentarian who specializes in visual media, design, and communication. As a practicing photographer, he centers his work around the pillars of preservation, presentation, and documentation, focusing on social impact initiatives and communal collaboration that uplifts BIPOC people, places, spaces, and organizations, all while staying deeply connected to art, culture, and conversation.

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

Dário Solari is a California-based multidisciplinary creative working across photography, book curation, design, and visual direction. Trained as an architect, his practice blends critical thinking with intuitive, timeless aesthetics. In 2023, he founded Untitled Love, a bookshop and project space in Echo Park. In 2025, he co-founded LORE in Leimert Park with Community Labs, a bookshop and cultural space rooted

in Black heritage and diasporic creativity. His photography, shaped by architecture and the Portuguese concept of *saudade*: a quiet, reflective longing, explores themes of time, memory, and atmosphere.

Grace Warren is the Program Coordinator at LORE Leimert Park. A visual artist with a love for storytelling, she is passionate about creating space for imagination, connection, and community. Through engaging events and hands-on workshops, Grace works to support local artists and designers while offering opportunities for creative exploration to the broader community. Her work at LORE is rooted in a commitment to continuing Leimert Park's legacy as a thriving space for cultural exchange and creative growth.

Lindsay Weissert is an educator and humanitarian leader, who has served as CEO of Nest Global since 2021. A founding member, she leads Nest Schools, reaching over 12,000 refugee, immigrant, and asylum-seeking children and families across three continents. She also co-founded the Children's Action Coalition, creating a platform for child-welfare providers to collaborate and share resources.

Lindsay holds a B.A. in Journalism from Boston University and an M.S. in Biomedical Sciences from Rutgers New Jersey Medical School, where her research focused on developing high-quality educational programs for youth coping with emotional challenges.

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borehole in Tafara on August 1, 2019 in Harare, Zimbabwe. Zimbabwe is facing an acute water shortage after this year's drought, compounded by poor water management. Rainfall is down 25 percent from the annual average, according to the Zimbabwean government, leaving two of Harare's four reservoirs empty. (p. 32); M23 rebels guard a unit of surrendering Congolese police officers who will be recruited into the rebel group on February 22, 2025 in Bukavu, DRC. The Rwandan-backed rebel group M23 swept into Bukavu over the weekend, taking control of the city with a population of approximately one million people in DRC's South Kivu Province. Hundreds of thousands of people in the eastern part of the DRC have been displaced as the rebel group has made swift advances against Congolese pro-government forces in recent weeks. (p. 37, left); Goma, DRC - June 29, 2023: These poignant editorial photos capture the harsh reality and suffering of displaced children in a camp located in the city of Goma. (p. 37, middle); An overcrowded refugee camp in Katala, Zaire. (p. 37, right); A Zimbabwe City of 700,000 at Risk of Running Dry by Year-End, A guard keeps order as residents queue to collect water from council reservoir in the residential area of Bulawayo, Zimbabwe, on Monday, Oct. 28, 2024. A combination of the worst drought in 40 years, a lack of investment and the marginalization of the city in the decades since independence because of political and ethnic tensions have left the city scrambling for solutions to the crisis. (p. 38, bottom); Children play at Nest Zimbabwe, 2025. Courtesy of Nest Global (pp. 48-49); A teacher guides students through a hands-on activity at Nest Zimbabwe, 2025. Courtesy of Nest Global. (pp. 52-53); First Place participants attend a tour of Cal State Dominguez Hills, 2025. (pp. 62-63); First Place participants attend a tour of the Getty Center and Research Institute, 2025. (pp. 72-73); First Place participants attend a financial literacy workshop with Chase Bank, 2025. (pp. 74-75); Schomburg Center for Research in Black Culture, Photographs and Prints Division, The New York

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