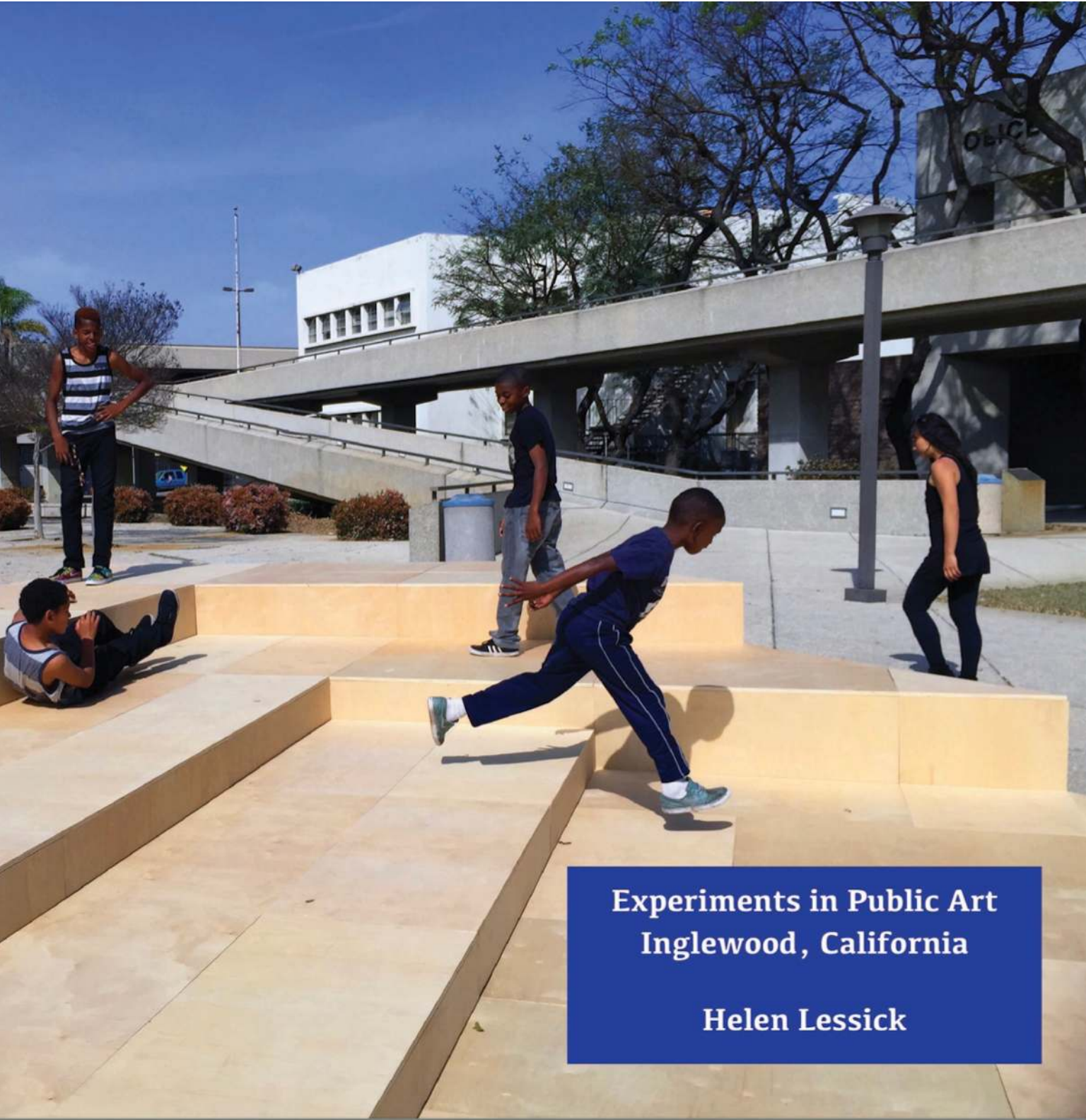




**Experiments in Public Art
Inglewood, California**

Helen Lessick



Experiments in Public Art:
Inglewood, California

Helen Lessick

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Experiments in Public Art

The practice of public art is always an experiment. Each artist and community member, facility manager and civic official who takes on the promise of public art, steps into an inquiry of place.

Public art sets the stage for us to observe, discuss and reflect on our shared purpose. Artists initiate art in public spaces and respond when invited to apply to opportunities. Municipalities establish public art policies seeking to transform civic spaces by harnessing the creativity of artists in local programs. Uniting diverse visions, voices, means and methods, we invite brave creators into our civic places.

Community advocates and municipal workers share in this bravery. We rely on those serving on advisory boards, in budget hearings, policy discussions and public commissions. Together we negotiate creative options, competing goals, conflicting aims and reasonable contracts.

Adding interest to the built environment, performances in public spaces and cultural objects to the ledger of municipal assets, artists grow culture and enhance civic legacy. Creativity, leadership, opportunity and especially trust, are the catalysts in our experiments in public art.



Public art is a brave practice.

Few artists accept the challenge to leave a studio, recording booth or writer's desk to engage in the discussions, physical constraints and civic collaborations required to realize art in a public space.

Artists repeatedly led experiments in Inglewood, California. Art commissions were proposed and realized in the 1940s, 1970s, 1990s and into this century. In these decades, contemporary artists have engaged and enhanced this city with art across the civic center and in libraries and parks.

As Inglewood's public art consultant from 2012 through 2024, I was invited to develop a public art program funded through fees paid by private developers. Permanent public art is infused in our architecture, plazas, awnings and walls. Portable artworks line civic hallways. Temporary public art, performed sculpture, dance, theatre, poetry and photo-journalism workshops enlivened our shared gatherings. Artists supported by funding, staffing, opportunity and advocacy, produced extraordinary results.

I served as catalyst in this lively lab. Our commissioning program encouraged artists to work beyond the studio, taking on visionary, creator, fabricator and negotiator roles. Proposing art with articulated civic goals, these artists realized sculptures and murals, events and poetry, to build a truly public art collection.

The presence and participation of artists make a decisive difference in the lab of everyday life and the fabric of civic experience. Working in public, artists represent and reinterpret our diverse communities and cultures and our shared aspirations. Each creative and community partner, audience member and neighbor contributes as well. Central to my work as a public art catalyst is an implicit challenge to each artist:

propose the next brave experiment.

So when a painter, a vocalist, a media artist and a poet walk into a city hall, experiments in public art follow.

Experiments

- 1938: Community subscription funds a public memorial for a canine
- 1940: Transit wall art by a Works Progress Administration artist installed
- 1968: Civic Center planners awarded National Endowment for the Arts funding
- 1972: Civic Center Art in Architecture program implemented
- 1973: City Hall Public Art Print Collection installed
- 1996: Inglewood's first Cultural Arts Master Plan approved
- 1998: Inglewood Cultural Arts, an artist-led advocacy non-profit, established
- 1999: Youth Arts Commission, led by a staff musical artist, established
- 2004: Percent for the Arts in private development establishes the Public Art Fund
- 2008: Percent for the Arts for municipal construction ordinance adopted
- 2011: Public Art Fund initial policies and procedures adopted
- 2012: Public Art catalyst begins policy, program and project development
- 2015: Inglewood develops the Senior Center Design-Build project and art plan
- 2018: Inglewood Senior Center opens
- 2024: Inglewood Growing Artists Projects final installation

INTRODUCTIONS:

EXPERIMENTING ARTISTS



Art and Percentages

Michael Massenburg, Artist

As an Inglewood artist for the past three decades, I have seen our city grow and change and receive national recognition for our visual arts, music, performance, and architecture.

Our Cultural Arts Master Plan, led by Parks, Recreation and Community Services Department manager Skip Halloran, provided the start of a collaboration of artists, community activists, and City staff. We recognized that the artists and community could help in advocacy for the cultural policies and programs.

When the masterplan was completed in 1996, one of the recommendations was to develop funding for the arts through an entertainment or development fee.

Concurrently, I worked as one of the founding members of Inglewood Cultural Arts (ICA), a non-profit organization. Our mission was to enhance the quality of life in Inglewood through the arts in the community and educational programs.

In November 2001, I was invited to be part of an Inglewood delegation to visit the sister city of Inglewood, Jiquilpan de Juarez, in Michoacan, Mexico. The delegation included local business owners, city employees, and council members, including Curren Price. At that time, Councilmember Price inquired about the Percent for Art Program status. I shared there has been little movement. He stated he would push forward for the program when we returned home.

Through his efforts and the community, by 2004, the Mayor and City Council of the City of Inglewood adopted the ordinance to establish the Percent for the Arts program.

In our present time, we experience the growth of our city through economic development, sports, and entertainment. We are not only the City of Champions. Our diverse community is our heart and soul that adds color and flavor. We now are also the champions of the arts.

Manifesting a Public Art Ordinance

Sabrina Barnes, Vocalist and Emeritus Director

Parks, Recreation and Community Services Department 2008 - 2023

As a young city staffer in 1996, I was proud to serve the cultural planning effort with the Parks, Recreation and Community Services Department alongside my manager Skip Halloran. Our work, alongside dozens of city employees and hundreds of residents in over twenty meetings, resulted in the 1998 Cultural Arts Master Plan. The Mayor and Council Members received our plan to provide Inglewood with a blueprint for the development of art and culture, and to provide support for Inglewood artists.

One recommendation was to establish an Arts Commission, assigned to our Community Services Division. Another was to “identify and designate a revenue stream to support the arts on an ongoing basis.” In 2004, the Mayor and Council Members adopted Ordinance No. 04-10 establishing the Percent for the Arts Program. The ordinance requires commercial developers to commission on-site artwork at a cost valued at 1% of the construction project valuation, or contribute the project valuation to the Public Art Fund for the city’s creation and preservation of public art and related programs.

As the fund started to grow in 2004, we commissioned local artists to engage community youth. Inglewood Cultural Arts was our invaluable partner in this work, pairing professional artists with teens and children to develop art to reflect Inglewood’s diversity. By 2012, the fund allowed us to contract a professional public art consultant to help commission new art works, care for historic projects, and provide the research outreach and visibility our city deserves. The benefits of art in public are seen throughout Inglewood.

Ordinance #04-10 is a manifestation of the impact of policy on community. The next twenty years will build on our efforts to showcase Inglewood arts and culture to the world. It’s been my privilege to shepherd this vision to reality, showing what a difference an ordinance makes.

This Creative House

Rasta Asaru Escott EL, Artist
Founder, The Creative House Gallery

First, I am an artist. I make representational art in woodcarving and digital media focused on the figure. I have an art studio and don't consider my practice experimental.

Then in July 2016, I was walking in Inglewood while talking with Khnum Alexander about the Black community's need for arts education and access to contemporary art and artists. A 'For Lease' sign in the glass storefront revealed track lighting and ignited an idea: a Market Street showroom.

I trained with, then worked alongside, many of the most important artists in California's Black Arts Movement. I was shaped by their indomitable spirits and felt their work, now mostly seen in museums, needed to be accessible to the Inglewood community in a free and open gallery. The space had potential.

After signing the lease I found the showroom had solid concrete walls. This became an asset, as these walls could support the weight of contemporary sculpture and creativity of contemporary artists.

The concrete provides a strong foundation to build our creative house.

Public Art and the Inglewood Arts Commission

Aletha Metcalf, Poet, Musician and Arts Commissioner

I congratulate the city, my fellow residents and especially the artists for realizing the works in the Inglewood Public Art collection.

I was appointed to the Arts Commission in 2018, an eager volunteer and retiree with time to serve my city. Elected chair of the Commission, a surprise to this former airport peace officer, I soon realized that Inglewood values every voice, each perspective, and uncovers hidden talents.

During my tenure we have welcomed new artists' commissions, developed art education materials, conserved public art from the last century and published a series of art and culture walking tours to encourage exploration of our fair city. We met in person and online to monitor the public art plans and programs of the city and those realized in Inglewood's commercial developments: concert halls; stadiums; and art plans for mixed use developments. We lauded accomplishments and discussed concerns, representing our diverse creative districts and communities.

My favorite commission was participatory quilting led by Inglewood artist Shelley Heffler. Her efforts, and our NEA Art Engagement in American Communities grant, brought us together in unexpected ways. Through Shelley's thoughtful approach to making participatory art off site, I participated alongside my mom, now in her eighth decade. We enjoyed the camaraderie of other creatives and were both thrilled to be included in the resulting exhibition and project publication. Despite the pandemic, seniors and caretakers, artists and non-artists collaborated to realize a work of bright promise: community.

The value of civic art in public places cannot be overstated. As Inglewood grows and changes, the work of artists and administrators stand as heritage and benchmark. It takes a village to make our cultural life.



Inglewood Arts Commissioners 2023: Jacques Lesure, Olivia Alvitre, Chair Aletha Metcalf, Phyllis Battle, Vickie Banks

Dr. Dee White (in gold) and choir perform at Waddingham Hall for Inglewood Art Day 2015



Service Center



All-America City

Welcome to

Inglewood



Keep it Clean



EXPERIMENT 1:

COMMUNITY

1938 - 1939

Monument to Penelope, Artist unrecorded, 1939

Nutwood Street Median at the United States Post Office

Standing guard on a granite plinth is a petite bronze sculpture memorializing Penelope, a dog noted locally for accompanying a postal carrier along his route. Rendered in careful detail by an unknown sculptor, the collie is a small and loving tribute to an exceptional animal companion. The inscription on the fountain base states:

“A faithful dog which followed the mail carrier on Route Fifteen in Inglewood daily for more than thirteen years. This fountain was erected through popular subscription received from citizens and friends to animals. November 25, 1939.”

Those behind this community art were unrecorded. Public advocacy for this art began in 1938.



Monument to Penelope stands guard on Nutwood Street's median, a municipal landscape.



About the Community

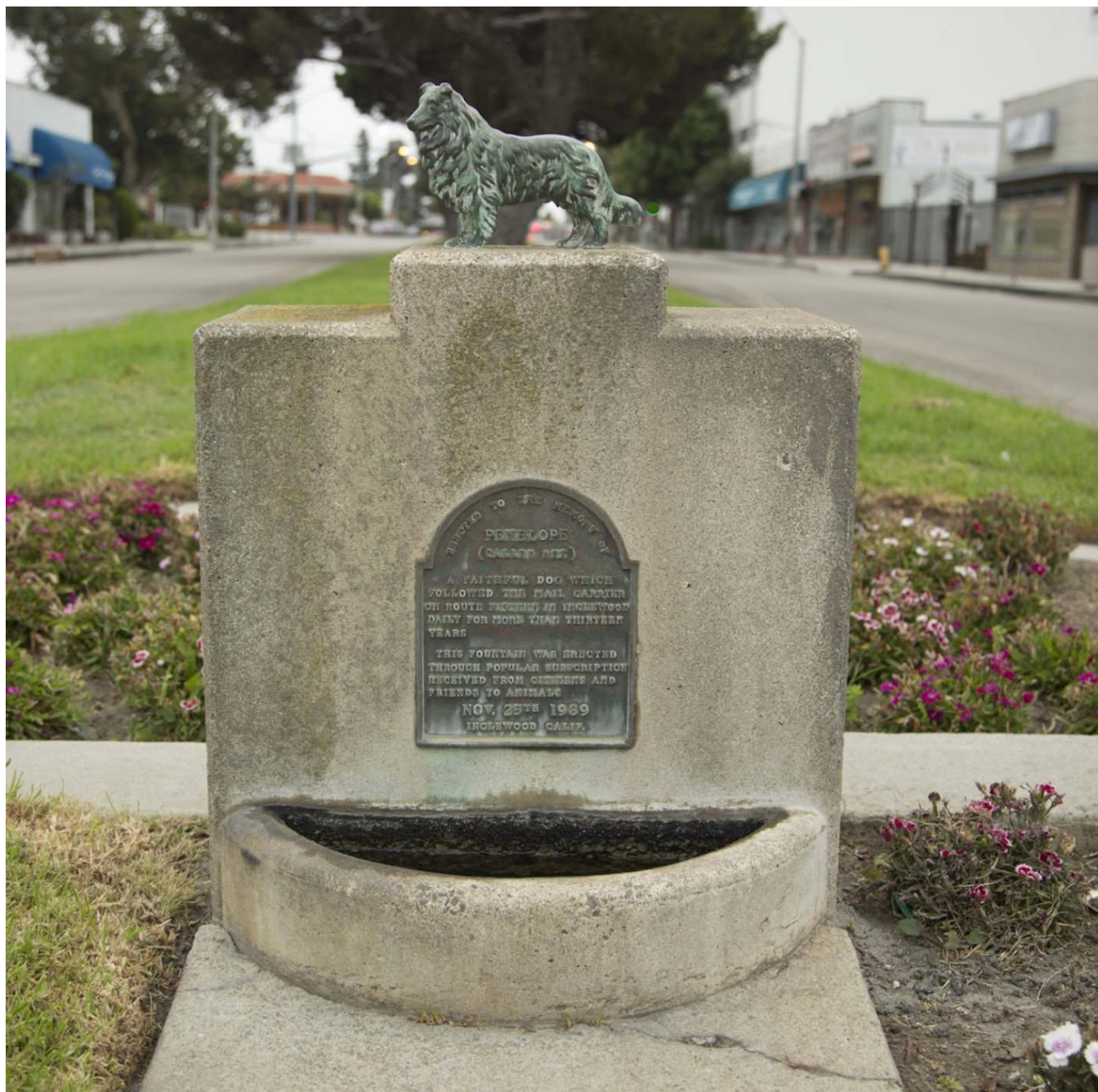
Inglewood was built on pastoral lands distributed through ranchos granted by monarchs. In the 1880s, one rancho was parsed into lots for a residential community. It incorporated as a municipality with a population of 1,200 in 1908.

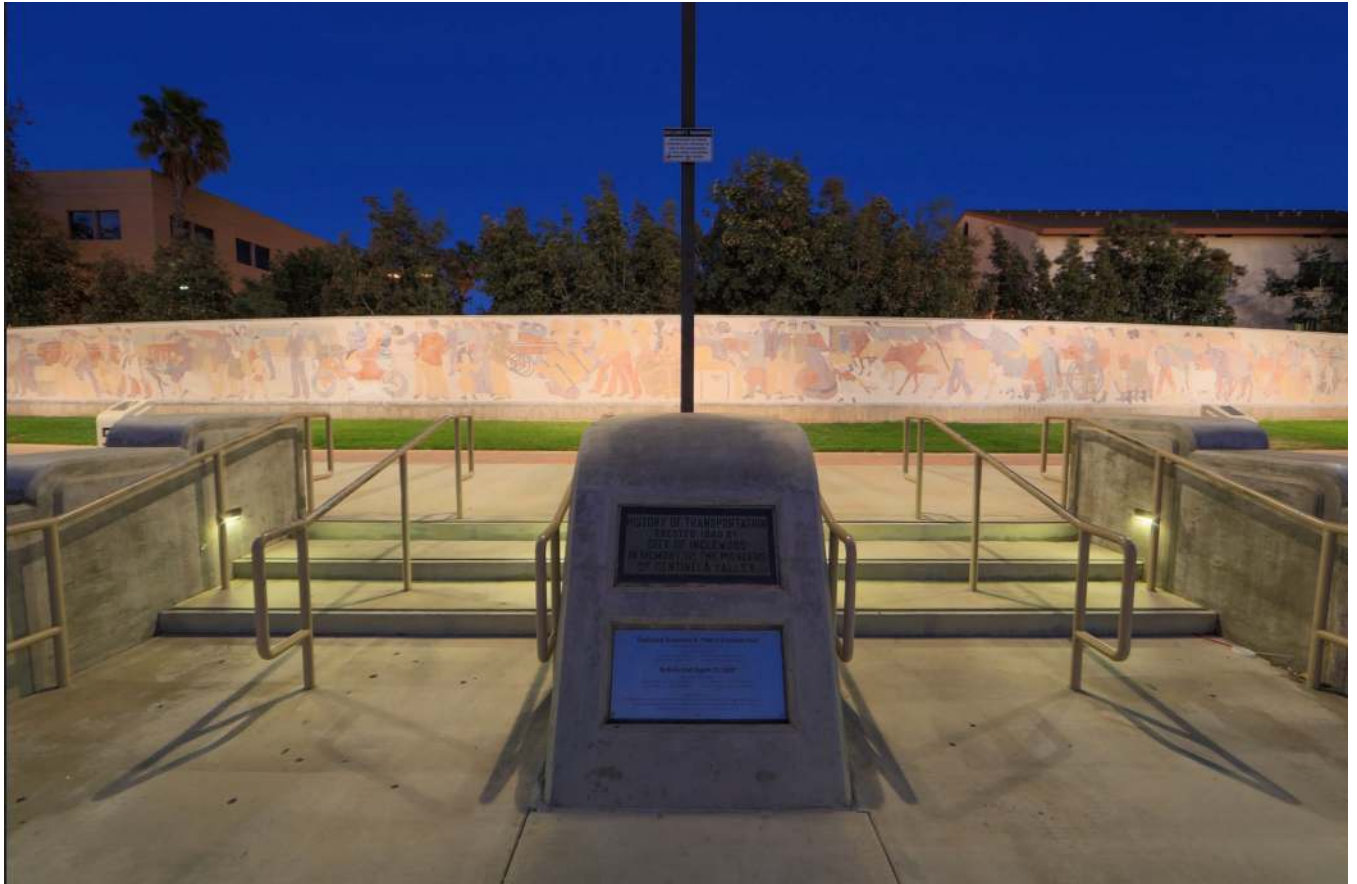
Honoring agricultural purpose, the Inglewood High School Farm was founded at Inglewood and Kelso Avenues. Several Inglewood streets were named for fruit and nut trees, invoking the former orchards. Developers transformed those groves into residential and industrial sites, bringing new families and workers to the area.

The fastest growing city in the United States from 1920 to 1925, Inglewood drew visionaries and innovators. One M. F. Chapman, originally from the Peruvian Andes, started his small livestock enterprise in 1923. His initiative propelled Inglewood's acclaim as the Chinchilla Capital of the world.

In 1932 the Olympics Marathon Race came through Inglewood, giving initial rise to the "City of Champions" moniker. Inglewood High School alumni were Olympics winners in track, water polo and pole vault events.

When Inglewood's first federal Post Office was constructed in 1935, a mail carrier started his daily rounds. A local collie chose to shepherd him along the route and the community took notice.





The History of Transportation (central detail), Helen Lundeborg

EXPERIMENT 2:

WALLS

1938 - 1940

The History of Transportation, Helen Lundeberg, 1940

Relocated to Grevillea Art Park, 2007



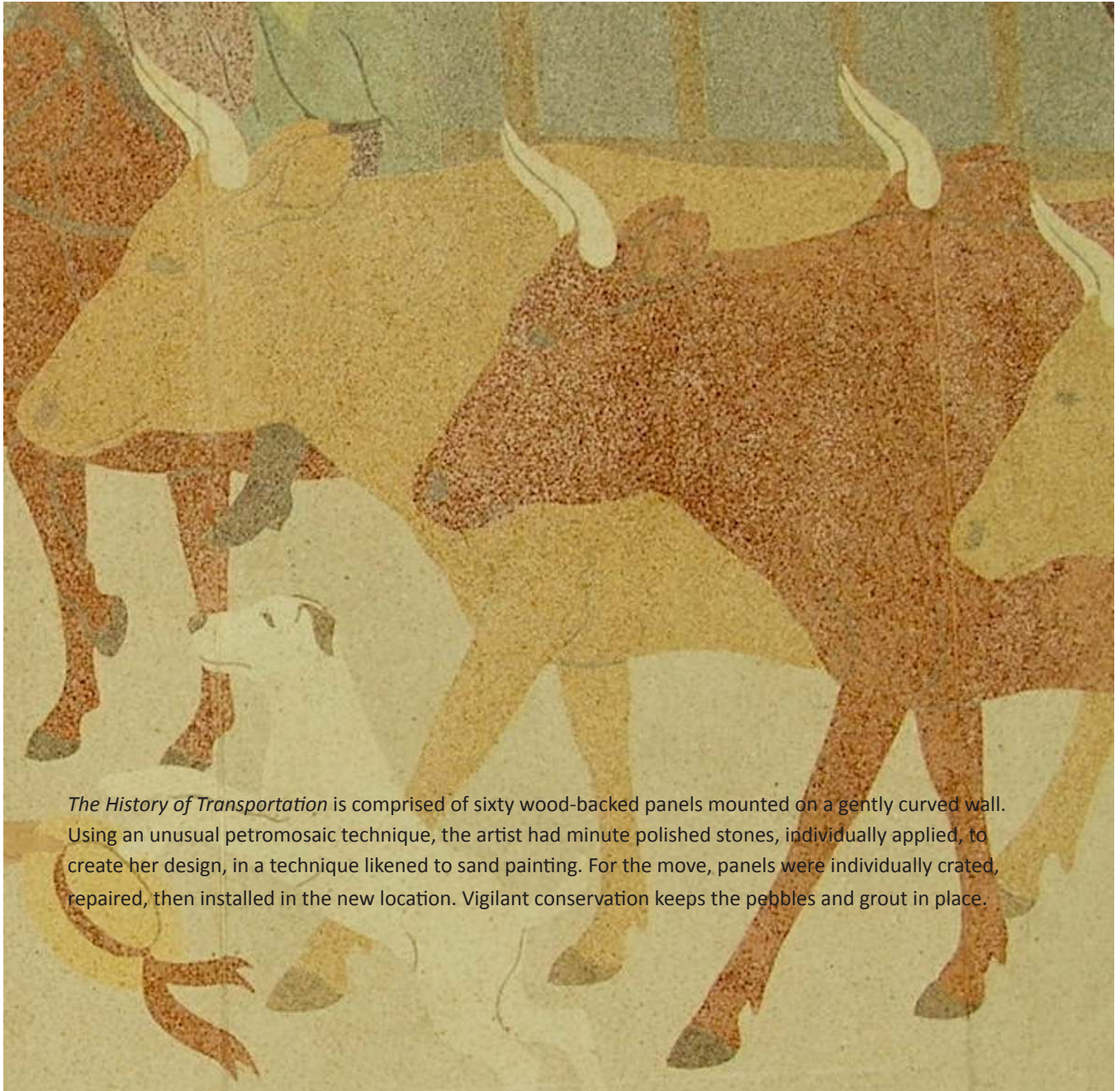
The History of Transportation by Helen Lundeberg shows the history of human transportation in the Centinela Valley, including Inglewood. The mural showcases technological changes in transportation from walking to horses and carts, to railroads and propeller-driven airplanes. A small white dog appears throughout the mural's design. A commission from the Federal Works Progress Administration (WPA), it is thought to be one of the largest murals undertaken through that program.

This artwork was originally sited on a retaining wall along Centinela Avenue, a busy arterial. Over time, motor vehicles repeatedly hit the art, destroying two of the sixty panels, a multifaceted conservation effort began. The mural was disassembled and moved to a specifically designed site adjacent to Inglewood High School, named Grevillea Art Park. The monumental effort was made possible by the collaboration of the City, the Feitelson/Lundeberg Foundation and the J. Paul Getty Trust.



About Helen Lundeborg

Helen Lundeborg (1908 - 1999) was a nationally recognized artist represented in the permanent collections of the Los Angeles County Museum of Art, the National Museum of American Art, Smithsonian Museum of American Art, the Norton Simon Museum, the San Francisco Museum of Modern Art, and numerous public and private collections. Between 1933 and 1942 Lundeborg worked on New Deal / Works Progress Administration projects. She began her service making lithographic prints then moved onto mural designs. Lundeborg became one of California's most revered artists, creating critically acclaimed paintings, prints and public art.

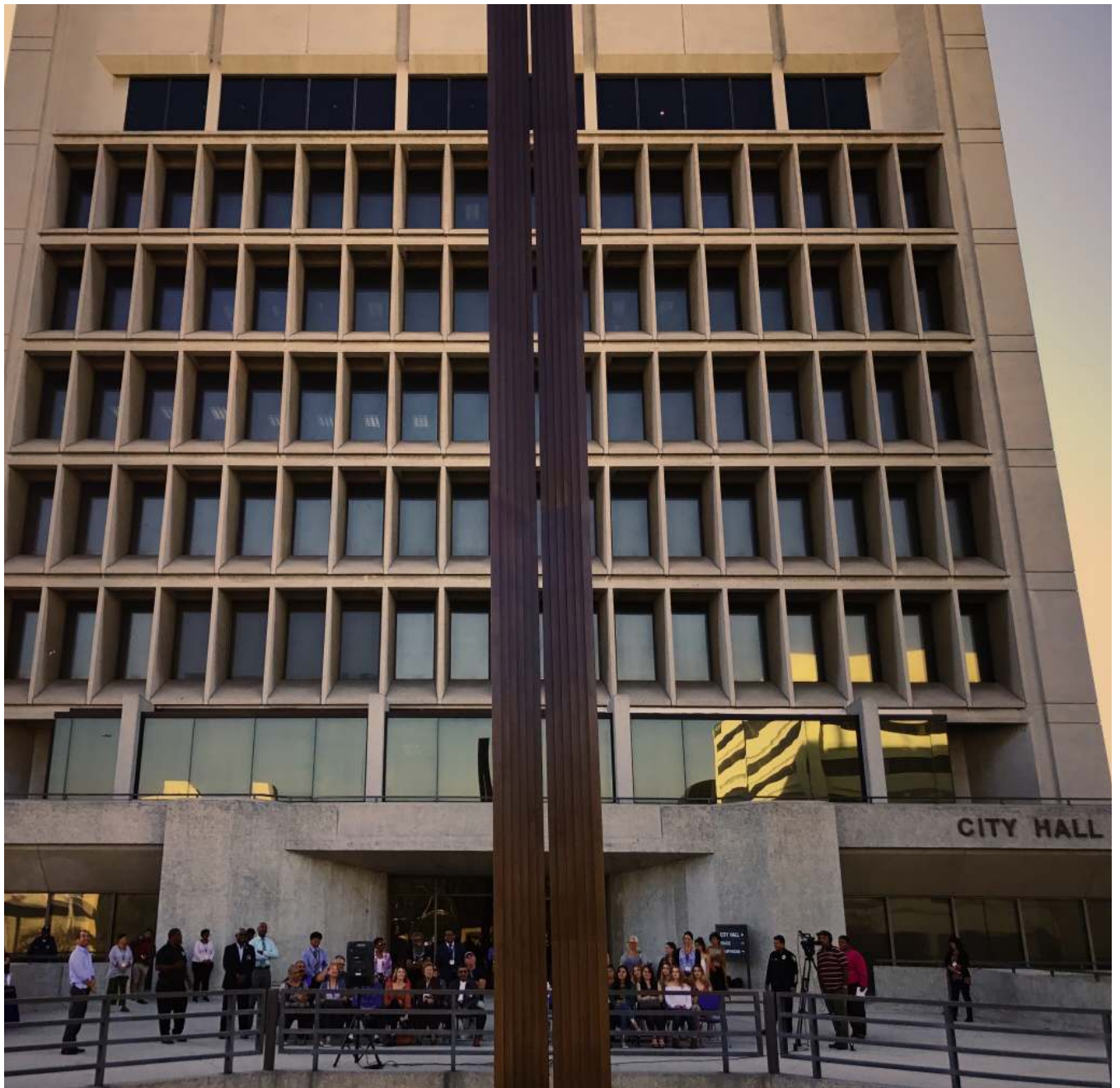


The History of Transportation is comprised of sixty wood-backed panels mounted on a gently curved wall. Using an unusual petromosaic technique, the artist had minute polished stones, individually applied, to create her design, in a technique likened to sand painting. For the move, panels were individually crated, repaired, then installed in the new location. Vigilant conservation keeps the pebbles and grout in place.



The Relocation and Restoration of *History of Transportation*

History of Transportation, at 240 feet long, is the largest civic art in the city of Inglewood. Once it was decided the art wall had to be moved, a prominent site was selected. Relocation landscape architect Randall Meyer implemented his design with an re-dedicated in 2007. Interpretive kiosks were made to give context to the art, while honoring the original site by including 1940 granite plaque.



EXPERIMENT 3:

ARCHITECTURE

1968 - 1973

Artists in Architecture: Inglewood Civic Center

In 1968, Inglewood embarked on a new civic center campus with architects Charles Luckman and Associates and landscape architect Robert Herrick Carter. The project included a nine story City Hall, a public library, police headquarters, a county courthouse and underground and on-grade parking, all on nine square blocks.

California artist Tom Van Sant was asked to develop and implement a unique plan for art in the civic center. Funded through an early National Endowment for the Arts Art in Architecture grant, he asked artists to imagine and realize contemporary public art within the architectural design and building processes.



About the Art Coordinator

As Art Coordinator, Tom Van Sant oversaw the commission of a monumental sculpture at City Hall's La Brea Avenue entrance and of a Carrera marble sculpture sited on the Manchester Boulevard front lawn. Archival records are slim, but City Hall's exquisite print art collection from 1973 suggests an engaged curator, with an eye on contemporary artists working in Los Angeles and New York, served a guide. For his own commission, Tom Van Sant chose three sites within the construction of the Public Library complex.

***The Written Word*, Tom Van Sant, 1972**

The Written Word is Tom Van Sant's public art treatment for three façades of the Public Library. He explored written expressions of numbers, letters, theories, and histories from global cultures including Egyptian hieroglyphics, Polynesian counting systems, European cave painting, mathematical equations and an evolutionary parade.

The Written Word was realized with a high degree of conceptualization and craft. Using specially carved, reversed molds, this poured-in-place concrete bas-relief is one of the largest in the world.

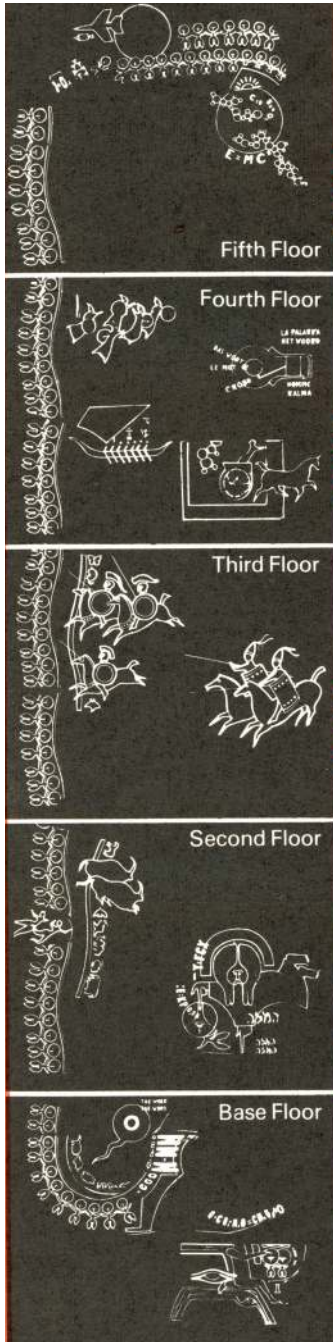
The art is located on an exterior stairwell column facing Manchester; an interior lobby on the street level; and an exterior wall of the adjacent Gladys Waddingham Lecture Hall.

In his 1973 brochure, Van Sant wrote:

'A library is a repository of man's knowledge in the form of the written word.

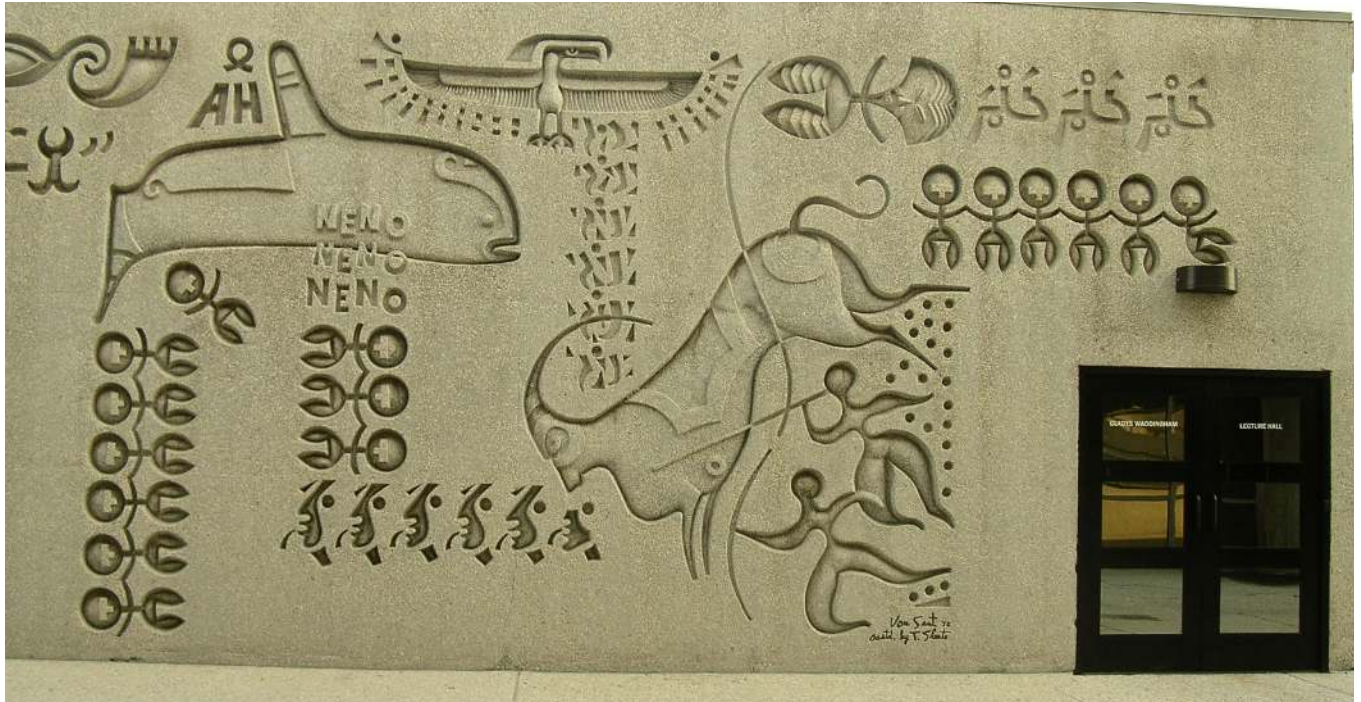
The theme within my sculptured walls is 'The Word' as written in ancient and modern languages throughout man's history.'





Van Sant's design for an external staircase reimagines the five-story column as the spine of the book of human history. Figurative ideograms aligned on the form seem to be vertebrae, in a spinal pun.





About Tom Van Sant

Tom Van Sant (1931 – 2022) was a sculptor, painter, and conceptual artist with major public art commissions for across the globe. His professional skills and interests ranged from architecture, planning and education to advanced technical invention for integrating science and art. A polymath, he earned his BA from Stanford University and MFA from Otis College of Art and Design. Tom was a fellow at the MIT Institute for Advanced Visual Studies.

In October 2022 Inglewood celebrated *The Written Word*, commemorating the artist and his work with a proclamation and public event. The artist's son Ryan attended with colleagues of Van Sant.

***Skedans*, Tony DeLap, 1975**

Inglewood City Hall, La Brea Avenue Entrance

Skedans is a site-specific columnar sculpture by Tony DeLap. The fifty-foot tall upright form features solid steel sides supporting an open core. *Skedans* rises from a wide octagonal base that housed an early flow fountain designed by Charles Luckman and Associates.

Skedans invokes the historic tribal government site for indigenous peoples in British Columbia's Queen Charlotte Islands. DeLap frequented this area on vacation, and was inspired by ancient trees and totems rising from the shallow waters. He brought historic form and aspiration to the government center.

Conservation of *Skedans*

The sculpture's mild steel column, showing decades without maintenance, was rusted. The steel facing plates were delaminating. The flow fountain, designed by the architectural firm, had not been operational within institutional memory. The octagonal fountain's pebbled concrete base had been covered in blue tile, and the top of the base painted pale blue, and both were in poor shape.

With careful inspections above and below grade, fine art conservators and structural engineers devised a plan to stabilize the base and recreate the steel column. The original electroplated copper finish was replicated with DeLap's approval, in bronze-hued paint. *Skedans*, fully restored in 2017, is an early example of contemporary southern California art in architecture.

About Tony DeLap

Tony DeLap (1927 - 2019) was a pioneer of West Coast Minimalism and Op-Art. Working in painting, sculpture and public art, DeLap challenged the viewer's preconceptions in art, magic and illusion. DeLap's art is in museum collections in the United States, Europe, and Asia. His public art has been commissioned by multiple civic and corporate clients including the Los Angeles World Airport. An artist educator, DeLap was founding faculty of the University of California Irvine art department, teaching from 1965 to 1999.







Above: *Skedans*, 1975, Inglewood City Hall

Opposite: DeLap's 1971 maquette; Art conservation in progress; 2017 rededication with the artist.

***Incomplete Conch Shell*, Jack Zajac, 1972**

City Hall Manchester Boulevard Lawn

In *Incomplete Conch Shell*, sculptor Jack Zajac reveals his fascination with the natural world. Blending traditions of surrealist and romanticist art, Zajac's *Conch Shell* reinterprets a marine shell's central chamber with precise geometry. Both organic and abstracted, the curvaceous work provides a strong contrast to the geometric architecture of City Hall, finding harmony with Robert Herrick Carter's organic landscape design. Zajac carved the Carrera marble work in Italy and had it shipped to his California studio.

Incomplete Conch Shell is gently raised in the landscape, on a circular pedestal. Zajac's commission was funded in part through the National Endowment for the Arts / Art in Architecture Program.

About Jack Zajac

Jack Zajac is a sculptor of bronze and marble. Born in Ohio, an early job as steel worker at Kaiser Steel Mill was the impetus that led him to study fine art and modernism at Scripps College. He was founding faculty at the University of California Santa Cruz from 1975 through 1993. Zajac's sculptures are in collections at the Getty Center, Hirschhorn Museum and Sculpture Garden, Museum of Modern Art, San José Museum of Art, Walker Art Center and many public and private venues. With a Guggenheim Fellowship and the Rome Prize, Zajac has been honored with multiple international solo exhibitions.





On Your Mark (detail), Lucy Blake-Elahi with Abilities First Youth, 2000

EXPERIMENT 4:

YOUTH
1996 - 2010

Experiment: Inglewood Cultural Arts and Youth

Inglewood Cultural Arts (ICA) was founded as an arts and education non-profit organization in 1998 by artists Gina Lamb, Michael Massenburg and MonaLisa Whitaker.

These organizers were united by the City's multi-year cultural arts planning effort, begun in 1996 within the Parks, Recreation and Community Services Department. That plan, and the concurrent Inglewood Youth Plan, were both assigned to Parks staff member Sabrina Barnes. To address the needs of Inglewood youth, and support the wonderful and talented artists in the city, she turned to those creatives who had been most active in the cultural planning discussions.

With goals aligned, the city contracted ICA to facilitate permanent community art with youth on civic facilities. The organization commissioned artists to work with local youth groups to enhance city-owned walls. They initiated a community arts program to make art and art education accessible. By 2010, ICA was working towards artists' live-work ordinances and producing music festivals in Inglewood parks.

Concurrently, the city addressed its cultural goals by establishing the Arts Commission, approving policy for permitted live/work creative spaces and adopting the percent for the arts ordinance. All of these efforts contributed to Inglewood's contemporary arts and culture canvas.

On Your Mark Abilities First Youth with by Lucy Blake-Elahi, 2000

Martin Luther King Jr. Recreation Center, Darby Park

This ceramic tile mural was made by Abilities First / Harry A. Mier Center students supervised by artist Lucy Blake-Elahi. A highly experienced public creative, Blake-Elahi worked with a group of developmentally disabled children and adults from six to 24 years in age. Silhouettes of active youth, inspired by the drawings and paintings of group members, leap across the bright background. Four inset tile portraits honor some of the remarkable contributors to this project.



About Lucy Blake Elahi

Lucy Blake-Elahi is a multi-media artist and art activist with an extensive public art career. Her works are seen across Los Angeles County. Long connected to community art and environmental issues, she taught art, art education and art history in local colleges and universities. Blake-Elahi earned her Master of Arts from New York's Pratt Institute and her BFA from the State University of New York in New Paltz.

The Many Faces of Inglewood are ceramic tile murals by Summer Camp youth and artist Karen Koblitz. Inviting youth to illustrate what Inglewood meant to them, they responded with community images. Their hand-painted, glazed tiles depicting family, friendship, animals and rainbows. Koblitz led them in the technical tile-making process, then arranged the finished tiles for display in the pedestrian entrances of a civic parking facility.



About Karen Koblitz

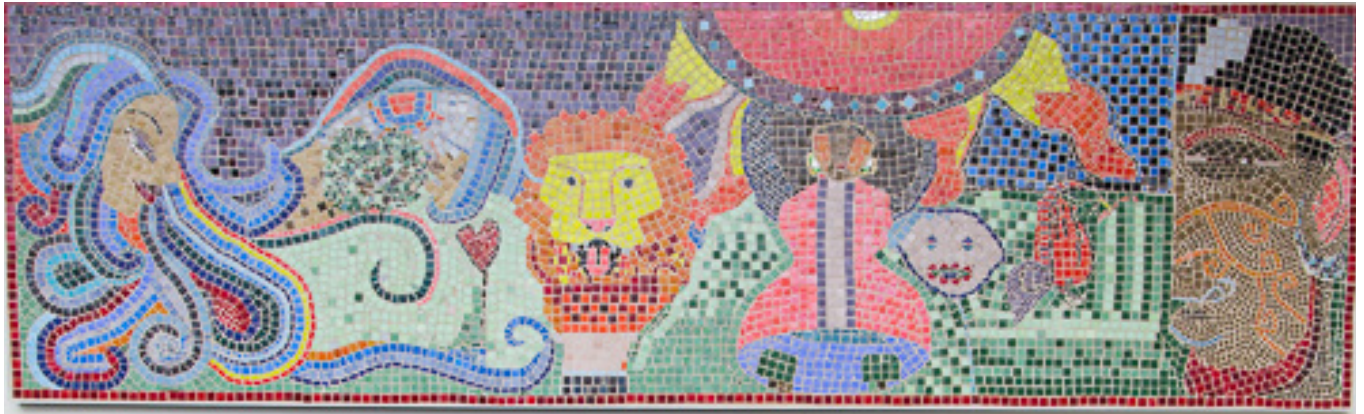
Karen Koblitz is a master ceramicist represented in the Smithsonian American Art Museum, Los Angeles County Museum of Art, and Skirball Cultural Center collections. She has exhibited across the United States and internationally and was American Art Ambassador to Moscow, Russia in 2002. Koblitz taught ceramics at the University of Southern California and has received multiple awards and grants.



Inglewood Genesis, June Edmonds with Lockhaven Community Center Youth, 2000

Inglewood Public Library

Inglewood Genesis is a mosaic tile mural based on drawings from Lockhaven Community Center youth. The mural is comprised of thousands of tiny glass tiles from Venice, Italy set into mortar. The artist assembled drawings from these diverse youths into a coherent whole, and taught them how to work with the mosaic tiles. Cut in 2000, the mosaic tiles were stored by Arts Commissioner Anne Cheek-LaRose until 2013. The tiles were then assembled by the artist with conservator Duane Chartier (right) for permanent placement.



About June Edmonds

June Edmonds is a Los Angeles artist and educator. She exhibits widely, was awarded a City of Los Angeles Master Artist Fellowship and several California Arts Council grants. Her well known commissions are for the City of Los Angeles, LACMTA (Metro Art), and numerous private clients. With multiple art degrees, Edmonds is committed to art in public and art instruction in middle schools and art centers.





Compromise is Key, Zenith Girls Home youth with Michael Massenburg, 2000

Removed from display in 2025

Compromise Is Key is a tile mural created by Zenith Girls Home youth led by Michael Massenburg. This colorful work representing the City's diverse cultures through abstracted faces floating over a handshake spanning the globe was inspired by Inglewood's 1999 Youth Plan, which reported "Inglewood youth have a lot of ideas. They want to be more involved in improving the conditions of Inglewood for the present and the future. Inglewood youth want more than token responsibility." Massenburg took this as a call to action. *Compromise is Key* was installed in the lobby of Inglewood City Hall from 2000 through 2025.



Untitled mural, Zenith Boys Home youth with Michael Massenburg, 2000
Rogers Park Community Center Lobby

The untitled ceramic tile mural in Rogers Park Community Center was created by the Zenith Boys Home youth led by artist Michael Massenburg. The youth designed and realized a colorful artwork showing children and youth supporting the planet and one another.

Informed by Inglewood's 1999 Youth Plan, funded through a Community Impact grant, and supported by the Parks Department's commitment to harness local artists to effect community change, Inglewood Cultural Arts was a leader in the contemporary art of social practice.



Two untitled murals, Youth Pledging Peace with Michael Massenburg, 2010
Inglewood Service Center perimeter walls

These untitled murals were realized through the municipal program, Youth Pledging Peace (YPP), working with artist Michael Massenburg. This program was designed to engage thirteen- to seventeen-year-olds in community enhancement practices. Both murals were created through Inglewood Cultural Arts.

Youth envisioned a globe surrounded by colorful hand imprints, realized through the expertise of a professional artist. They built on the camaraderie and enthusiasm developed in completing the 'Welcome to Inglewood' logo on an adjacent wall. This mural, also shown at the front of this section, was painted to commemorate civic recognition. Both projects were funded through the City's community block grants.



About Michael Massenburg

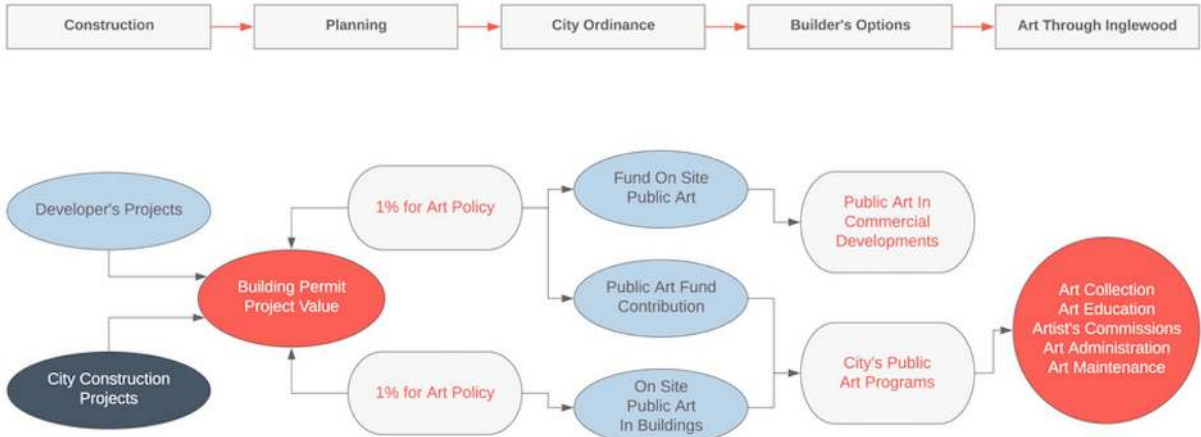
Michael Massenburg is an Inglewood artist and educator exploring visual and social issues in diverse media to inform and inspire the viewer by reflecting the culture and history of a community. Making art with social purpose, his public art has been commissioned by Inglewood's Intuit Dome and the Kia Forum, Kansas City, Missouri's American Jazz Museum and, with Robyn Strayhorn, the Los Angeles County Metropolitan Transit Authority. His work has been recognized with awards from the California Arts Council and the City of Los Angeles' Department of Cultural Affairs.



Culture Fusion, Richard Wyatt and Ricardo Duffy, 2002
Locust Street Parking Garage

Culture Fusion is a collaborative mural by artists Richard Wyatt and Ricardo Duffy. Fusing individual cultures and techniques on a three-story surface, they explore Inglewood's fused communities. Each artist created hand fired porcelain tile to portray relatives: a senior man and two women unite on the artwork, framed by stylized clouds and symbols from indigenous cultures and diverse heritages. This project, managed by the non-profit Inglewood Cultural Arts, marked a transition from artist-led youth engagement works to significant commissions by contracted artists.

Realizing Inglewood's Public Art



EXPERIMENT 5:

POLICY and PROGRAMS

2011 - 2024

Experiments: Percent for Art Policy and a Public Art Fund

Inglewood's Percent for Art ordinance is the City's method to encourage developers to commission public art in their commercial facilities or in lieu of on-site works, contribute a percent for art fee to the City. The fees comprise the Public Art Fund, a civic account with strict parameters: funds only available for art program purposes. The Fund began with private developers in 2004; municipal projects were added in 2011.

In 2012 the Parks, Recreation and Community Services Department sought a public art consultant to help realize the promise of these public art policies. As that art catalyst, I worked to formalize commissioning and fund expenditures. Updating percent for art policies and procedures, and recommending programs, I helped the Arts Commission and the Parks, Recreation and Community Services Department realize goals set forth in their arts master plan. My primary aims were to commission and purchase new works, conserve existing art, create permanent records to track the artworks and develop educational materials to engage and inform residents and visitors about the art and artists.



Commissions 2014 - 2024

Cultural policy is a tool and method to creatively connect community to civic process. My initial task was to review Inglewood's arts policies and planning needs, assess staff capacities, then propose a tool box of creative opportunities.

Inglewood Growing Artists' Projects (IGAP) was my initiative asking artists to consider the City as part of their palette. IGAP was the primary program to commission public art, drawing on the artists who knew the municipality and saw its opportunities for experimentation. With engaged local artists, civic leaders saw that the work and thinking of artists is vital to the growth and success of community culture and a worthwhile investment for a city.

Artists were required to realize the work in a negotiated public site within one year and with a specific budget. Twenty-five commissions by artists or teams were realized in permanent, temporary and time-based forms. The permanent artworks can be seen today; portable works hang in civic buildings; temporary art is seen in documentation. Artist-led projects leverage public opportunities offered on civic stages, in street festivals, community centers and within new construction.

When artists lead, we build confidence, visibility and viability. For the entire city.

Permanent Art Commissions

Inglewood Stories, Michael Massenburg, 2014

Inglewood Public Library

Inglewood Stories is Michael Massenburg's homage to his City. Past and present are blended in an atmospheric wall collage. Diverse generations and ethnic communities are depicted amid historic street-cars and a photo of NASA's Space Shuttle that travelled on Inglewood streets in 2012. Massenburg used Library Special collections photographs, postcards and letters alongside his original photographs. At top right on the wall, a 1936 postmark and cancelled stamp accompany handwritten letter from an Inglewood resident to President Teddy Roosevelt. Thematically uniting the imagery, the writer's central question is:

'Are we family?'



About Michael Massenburg

Michael Massenburg is an Inglewood artist and educator exploring visual and social issues in collage, paint and digital media. Committed to art with social purpose, he seeks to inform, provoke and inspire us by incorporating everyday images reflecting the culture and history of community.



Inglewood Stories, Michael Massenburg

This work was removed from display in 2025

***Self Evident (for Sally Hemings)*, Tori Ellison, 2015**

Inglewood Public Library

Self Evident (for Sally Hemings) explores American diversity with a garment. A bronze dress holds the family tree of the enslaved Sally Hemings, her half-sister Martha Wayles Skelton and Sally's master President Thomas Jefferson. Ellison went to Jefferson's Monticello estate to study and measure slaves' dresses for this work. Inglewood City Council proclaimed April 16, 2016 Sally Hemings Day. A framed document flanks the wall-mounted sculpture, stating in part:

'Self Evident (for Sally Hemings) is a dress inscribed with the weight of history. Tori Ellison's sculpture reflects on how, at the birth of this nation, policy was made in the statehouse and implemented in the household. The dress signifies women's impact on history written, hidden and revealed. On the dress a family tree shows that Martha Wayles Skelton Jefferson and Sally Hemings had the same white father. The half-sisters lived in President Thomas Jefferson's household. Martha, dying after childbirth, made her husband promise not to remarry to spare their children her experience of a cruel stepmother. The widower Jefferson went to Paris to negotiate on behalf of the United States; Sally went as an enslaved nanny. Their intimacy produced a pregnancy in France, where slavery was illegal and Sally could have been a free woman. When time came to return to the United States, Thomas asked Sally to go with him, though it meant her return to slavery. Sally agreed on the condition that Jefferson emancipate their children at age 21, calling it her Treaty of Paris.

Self Evident asks us to question the role and definition of family. Both Sally Hemings and Martha Jefferson worked for a better life for their offspring, knowing, as Thomas Jefferson wrote:

"Those who come after us will be wiser than we are, for light is spreading." '

About Tori Ellison

Tori Ellison is a visual artist working in painting, sculpture, installation and prints. Her art in public, private and corporate collections, has exhibited widely. Ellison has won fellowships from MacDowell Colony, Blue Mountain Center for the Arts, Women's Studio Workshop and Virginia Center for the Arts. She contributed to the ideas and design of *Monticello Wakes*, an opera exploring American identities forged at Jefferson's estate. It debuted at Loyola Marymount University in 2015. Also a noted writer, educator and curator, Tori works across the United States.



Self Evident (for Sally Hemings) Tori Ellison, 2015
Wall mounted bronze with incised Hemings family tree (inset).

***The Infinite Library*, Susan Simpson, 2016**

Imperial Crenshaw Public Library

The Infinite Library is Susan Simpson's public art for the Crenshaw-Imperial Library. Celebrating the wonder and infinite possibilities in every library, Simpson represents libraries from around the planet. The sculpture's dioramas and peepholes reveal five actual libraries and an imaginary one. The peepholes reveal animal bookmobiles: an elephant in Thailand, burros in Columbia and a Kenyan camel. One diorama depicts a library boat on Laos' Mekong River; another shows a residence full of books rescued from Basra, Iraq. The sixth diorama reflects the imaginary library described in Luis Borges' *Ficciones*. These books, provided by the artist as part of the work, are available on the Library's reference shelf.



About Susan Simpson

Susan Simpson is a Los Angeles artist and puppeteer. She creates miniature theaters, display cabinets and kiosks revealing hidden wonders. Simpson has exhibited at the Los Angeles County Art Museum, Santa Monica Art Museum, in REDCAT's NOW festival, and in venues across the United States and in Europe. Simpson won recognition from the Jim Henson Foundation in 2017. In 2004 she co-founded Automata, the Los Angeles non-profit organization, with Janie Geisel, dedicated to the research, development and presentation of experimental puppet theater, film, and contemporary art.

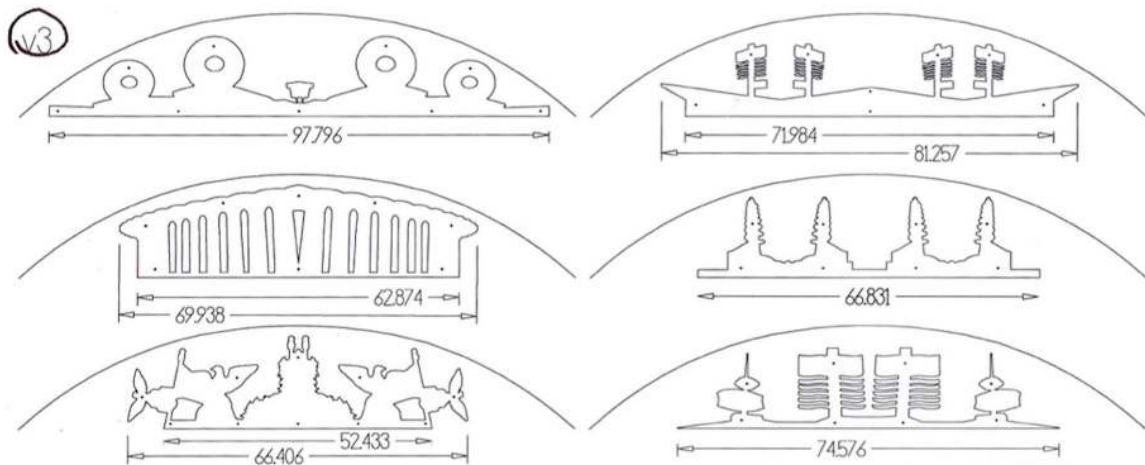


The Infinite Library
Susan Simpson
Opposite: Peephole details

***Iconic Abstractions*, Jody Zellen, 2015**

Inglewood Imperial Crenshaw Library exterior

Jody Zellen's *Iconic Abstractions* celebrates Inglewood through graphic silhouettes of iconic architecture. Selecting photographs from the Inglewood Public Art website, Zellen digitally manipulated source images, mirroring them in bold silhouettes. Her architectural resources include the Academy Theater, The Forum, Hollywood Park Casino, City Hall, Inglewood Park Cemetery, Inglewood War Memorial, Randy's Donuts and Rudolph Schindler-designed residences. Guides to the source architecture are available at the Library's front desk.



About Jody Zellen

Jody Zellen is a Los Angeles artist using media-generated representations to explore place and society. She works in interactive installations, net art, animations, drawings, paintings, photographs, public art and artists' books. Her remarkable works have been seen at the Los Angeles County Museum of Art, New York City's Pace University, Disseny Hub Museum in Barcelona, Spain, and other sites. She has won public art commissions for LA Metro, UCLA Santa Monica Hospital and Reseda West Valley Police Station.



Iconic Abstractions (detail)
Brushed stainless steel medallions
placed in 16 architectural lunettes

Opposite: Zellen's production drawings

***Parks Make Life Better*, Wayne Healy, Michelle Glass and youth, 2014**
Darby Park Handball Court

Parks Make Life Better is a collaboration by Wayne Healy and Michelle Glass with community youth. The artists trained five youths, paid to complete this site-specific mural on an unusual shaped wall in Darby Park. Healy developed an eight-week introductory course to figure drawing, mural design and color mixing. Glass developed the team, finding individual talents and modelling collaboration to the young creators. Honoring the motto 'Parks Make Life Better,' the mural shows enjoyment of Park activities including salsa dancing, skateboarding, swinging and stroller walks, all framed under sweeping parabolas.



About the Artists

Wayne Healy is a muralist prominent in the East LA movement. He co-founded East Los Streetscapers (ELS) in 1975 with David Botello. Healy is a university-trained painter. Botello, trained in advertising and theme park backdrops, contributed design support for this site-influenced art commission.

Michelle Glass is a social practice artist working to build equity and social justice for human rights, education, poverty, health, and the environment through her art. A third generation Chicanx with Indigenous roots, she honors her land steward ancestors with her MFA from Otis College of Art and Design.



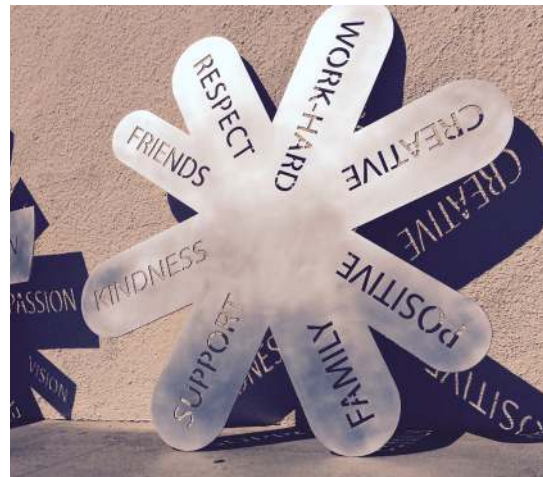
Parks Make Life Better

Pathways to Success, Adwin David Brown, Christopher L. Mercier and youth, 2016

Rogers Park Community Center exterior

Pathways to Success is a dimensional mural wrapping Rogers Park Community Center. Adwin David Brown and Christopher Mercier led 20 Inglewood youth through a collaborative eight-week process, designing a monumental mural through creative engagement. Five vibrant lines flow under raised metal medallions.

These undulating paths cross, collide, overlap and embrace as they climb to the heights of individuality, inspiration and success. The youth's words of Dream, Inspiration, Kindness, Respect, Shine, Support, Vision and Work Hard are in the medallions and seen as shadows. Employing youth as art contributors, this work was funded in part through a state gang-diversion program grant.



About the Artists

Adwin David Brown is an Inglewood author and visual and recording artist. A creative education advocate, his initiatives to enhance literacy and interpersonal skills have been presented at La Vida Foundation and LA's Unified School District. A multi-talented artist, he has also co-produced Billboard TopTen albums.

Christopher L. Mercier is an Inglewood artist, architect and designer. He cofounded the architecture practice (fer) studio in Inglewood in 2002. Originally from Michigan, Chris's international and local training informs his studio and public art practices.



Clockwise from top: *Parks Make Life Better* overview; handprint signage detail and maquette



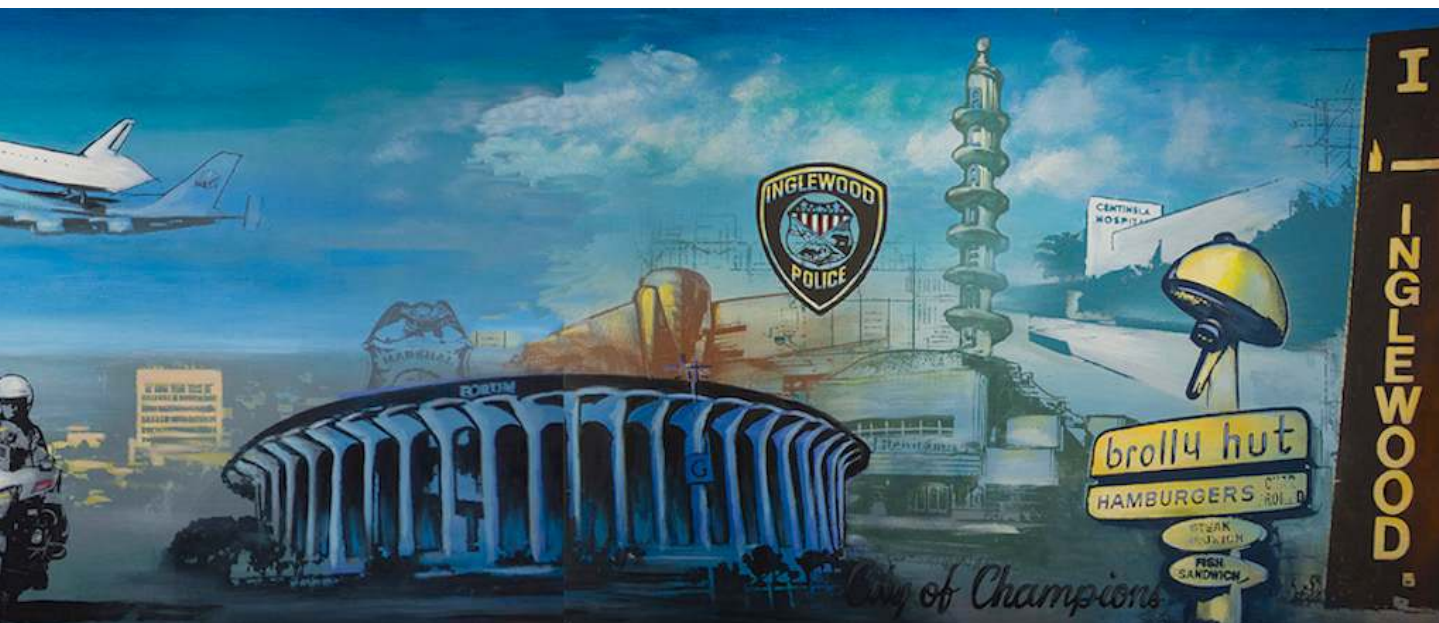
***Inglewood Forever*, Ryan Graeff, 2015**

Inglewood Police Department Public Lobby

In *Inglewood Forever* artist Ryan Graeff takes the viewer on a visual journey of discovery. In this site-specific painting commissioned at the request of the Police Department, Graeff fused his original photographs of city landmarks with images of vintage police cars and badges onto a unified, painted field. His blue and orange palette invokes southern California retro-styled color. Fluffy clouds part to allow the Space Shuttle's historical passage through the city. Inglewood's fallen police officers, lost in the line of duty, are honored amid the monuments. *Inglewood Forever* is a visual tribute to the dignity of public service in public places.

About Ryan Graeff

Ryan Graeff is an artist and designer working with serigraph, photography, painting and video. Layering historic and contemporary imagery, he creates complex, evocative scenes. Graeff exhibits in alternative and mainstream galleries, and is represented in many private collections. Graeff, the founder of Restitution Press, a zine, poster- and image-making factory, has clients across the United States.



***Roots*, Pontus Willfors, 2023**

Inglewood Senior Center Lobby

Roots is Pontus Wilfor's wall mounted sculpture made of pressurized elmwood. It was inspired by the mysterious and rarely seen, but most vital part of the tree: the root system. Roots literally anchor a tree to the soil, providing water and minerals to sustain life. The artist writes:

'Ninety percent of a tree's root system is located in the first 12 to 18 inches of soil and the roots can extend outwards one to two times the height of the tree. Construction, landscaping, sprinkler installation, grade changes, etc. will all effect it. The competition between the urban need to control nature and nature's own needs becomes particularly apparent for trees that are installed in the parkways, the narrow area between the sidewalk and the street.'

The sculpture *Roots* focuses on the root systems of mature trees. Roots need special attention to retain the awesome p[re]sence of trees in maturity. The sculpture touches on family metaphors, aligning rooting to our seniors, the beginning of family trees. The artist chose the Inglewood Senior Center lobby for his site, to celebrate the Center's community.

About Pontus Willfors

Pontus Willfors was born in Sweden and graduated from California Institute of the Arts (Cal Arts). His exhibitions and public art commissions have been seen throughout North America and Europe. He has maintained an Inglewood studio for over a decade.





EXPERIMENT 6:

TIME

2014 - 2021

Temporary and Time-based Public Art Experiments

A working artist is always experimental, testing ideas and sites. Increasingly, contemporary artists are drawn to diverse time-based and temporary methods to create original works. From installation to theater, participatory dance to photojournalism, pressed vinyl to quilting, artists make public art as public engagement in creativity.

A primary goal established in this city's Cultural Master Plan was to provide opportunities for artists. Its Percent for Art Ordinance and Public Art Fund policies encourage a broad interpretation of the definition of public art. Temporary and time-based commissions support these goals and showcase artists' best practices through art of our moments.



Would Inglewood marquee

Previous page: design
for the artists' jigsaw puzzle

***Would Inglewood*, Holly Tempo and Daniel Rothman, 2017**

Vincent Park Agee Playhouse and sites throughout Inglewood

Would Inglewood, Holly Tempo and Daniel Rothman's performed public art, framed the City and its history through a seasonal cycle. In four phases lasting for nine days every other month, *Would Inglewood* was created in and around the historic Agee Theater as an improvisational residency. In spring, the duo asked participants to assemble an original, 10,000-piece jigsaw puzzle beneath an original video. The summer phase, inspired by James Baldwin's *Nothing Personal*, shared original live music and performance. Autumn events paid homage to ripe fruit and splashing water. The final segment shared actual and imagined journeys to transcend geography, history and our personal experience in time.



Would Inglewood Phase One (The Puzzle)



Phase Two (The Light): Performers l to r: Thomas Buckner, Theodore Mook, J.D. Parran, David Roy

About the Artists

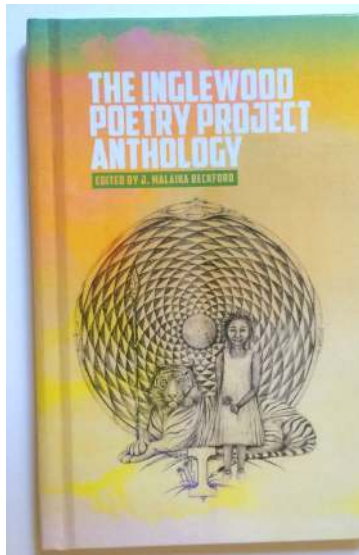
Holly Tempo is an Inglewood artist and activist working in painting and site-specific installation. Her art has been featured in the California African American Museum, LACMA Art & Film Lab, Los Angeles Contemporary Exhibitions, the Irvine Fine Arts Center, and in international exhibits.

Daniel Rothman is a Los Angeles installation, sound and recording artist. He has won a National Endowment for the Arts Composer Fellowship and recognition from the Rockefeller Foundation. His art and music have been experienced across the United States and Europe.

***The Inglewood Poetry Project*, J. Malaika Beckford with community, 2014**



The Inglewood Poetry Project Anthology
2014



The Inglewood Poetry Project was community empowerment public art. Through free workshops in local parks, churches and schools, the writer introduced free verse, haiku, list poems and rhyming couplet forms to writers ages 8 to 73. She edited and sequenced selected poems for her published anthology of the same name.

This artist also performs as Eagle Nebula. As part of TIPP, she produced a vinyl album with her spoken word performances, recorded in public sites including in a park and on the bus. She led a free concert in Waddingham Hall, where her infectious call and respond lyric, 'Ingle, Inglewood, where life is good' inspired the community. Through written and performed poetry, she re-presents Inglewood's value to the community and world.

Both book and album are in the Public Library Special Collections; copies were provided to the Inglewood's Unified School District libraries. Malaika's remarkable poem, *Sweet City*, is found in the concluding section in this book.

About J. Malaika Beckford

J. Malaika Beckford is a poet, artist and educator. Performing as Eagle Nebula, she blends literary poetics and hip hop-inspired spoken word in live music. Born and raised in Inglewood, she earned her BA from Howard University. She participated in the poetry scenes of Washington, D.C, and in New York City's vibrant Nuyorican poetry slams. She also worked in Paris and Ghana, West Africa where she was a June Jordan Scholar. Returning to Inglewood in 2013, Beckford writes and performs across southern California.



The Inglewood Poetry Project: The Tiger in My Backyard

J. Malaika Beckford / Eagle Nebula, 2015

Editioned pressed vinyl album

Inglewood Public Library, Special Collections

***The Flower Chain*, Michelle Glass and youth, 2014 Darby Park**

The Flower Chain was a temporary art and youth engagement project developed by Michelle Glass. Inspired by the Department motto 'Parks Make Life Better,' Michelle devised a one day participatory project. She provided octagonal plaques, enamel paint and a modest honorarium to nineteen youths. Each was assigned a designed letter, the center of a five-petal flower, to make the nineteen-letter phrase. Cooperation and collaboration produced a temporary installation uniting community in creativity.



About Michelle Glass

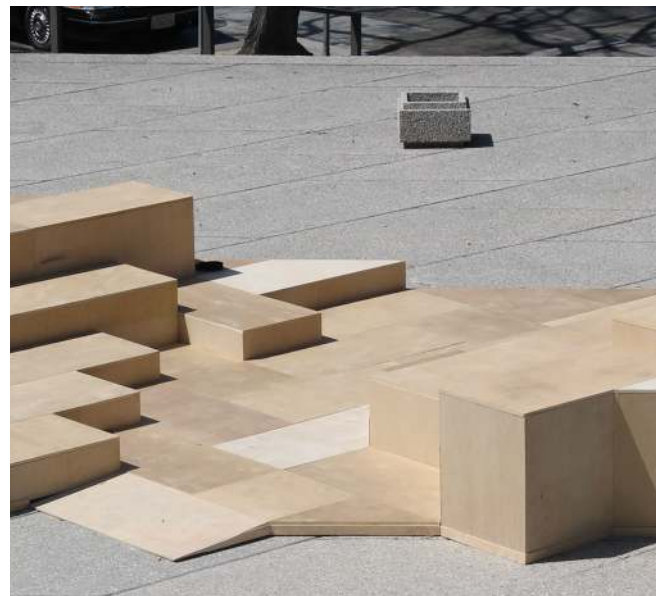
Michelle Glass is a noted artist and activist who stands alongside BIPOC communities to work together through collective actions to reclaim ancestral histories and deepen connections between land and peoples. She served as a 2023 Fellow in the prestigious California Creative Corps.



***Inglewood UrbanStage*, Cheryl Wing-Zi Wong, 2015**

City Hall North Plaza

Inglewood UrbanStage was a one-month construction performance, sculpture and panel series. At the base of city hall, *UrbanStage* re-activated an open plaza with changing form and community discussion about planning and development. The artist's wooded modules were re-assembled each week over four weeks to create Amphitheatre, Transverse, Labyrinth and Longtable forms. Each phase was activated by curated conversations and workshops on urban issues in Inglewood: urban development; gentrification; transportation and personal automobiles; and shared futures based on food, culture, and diversity.



About Cheryl Wing-zi Wong

Cheryl Wing-zi Wong is an artist and social architect questioning spatial implications through built intervention. Her public artworks are commissioned across the United States. Her digital drawings, maps, and architectural modeling have been published in *Domus Magazine*, the *Los Angeles Times*, *Dwell*, *Interior Design Magazine* and *Design Observer*. From Los Angeles, Cheryl was visiting critic at Columbia University and Parsons School of Design, and taught at Thailand's Chulalongkorn University International Program.



Inglewood UrbanStage: Phase One: Amphitheater

***The Duck Truck Residency Program*, Heidi Duckler Dance Theater, 2014**

Afterschool dance residency and performance with Warren Lane Elementary School, Inglewood

The Duck Truck Residency Program was a dance education project by Heidi Duckler Dance Theatre. The Duck Truck, a converted air stream trailer, was parked near Warren Lane Elementary School's playground. Working from it, professional dancers taught creative movement and spatial exploration to students in an after school Learning Enrichment Program.

Dance exercises and techniques were shared to activate students' physical, intellectual, emotional, and social facets, and increase confidence. At the students' request, a condensed, two-day workshop was provided to students outside the enrichment program. As one participant proudly reported:

'It looks like I discovered a hidden talent.'



About Heidi Duckler Dance Theatre

Heidi Duckler Dance Theatre, a Los Angeles-based performing company, creates innovative dance in non-traditional places. Executive Director and choreographer Heidi Duckler, founded the company in 1985. They have performed widely in California, across the United States and in Havana's Movement Festival. HDDT's multi-faceted dancers are social practitioners and educators engaging with participants and one another to connect in new ways through movement and action. For this residency, Duckler's Inglewood-based dance instructors led the sessions.



Warren Lane Elementary School film still
Courtesy Heidi Duckler Dance Theatre

***Walking A Fine Line*, Heidi Duckler Dance Theatre, 2016**

Multi-site residency and collaboration project with youth and seniors

Walking a Fine Line was a site-specific participatory dance performance in Inglewood's Vincent Park Amphitheater, Veterans Memorial Building, and Rogers Park Community Center. Led by Heidi Duckler Dance Theatre's teaching artists, two concurrent, six-week dance workshops were held in Inglewood community centers. Youth and senior movement workshops were offered separately. After training, the groups rehearsed together to create an intergenerational, collaborative performance at Inglewood's Vincent Park Amphitheater alongside HDDT dancers.



Heidi Duckler Dance Theatre was awarded Inglewood Growing Artists Projects contracts for two unique projects, a distinction it holds among twenty-five creative commissions. Opposite: Workshop poster.

FREE SENIOR DANCE WORKSHOPS

presented by
Heidi Duckler Dance Theatre



Calling all Inglewood seniors: Join a 6-week, site-specific performance workshop taught by Heidi Duckler Dance Theatre. In this intergenerational program you will learn new dance techniques and visit with youth who are also part of the dance workshops in Rogers Park. Together you will create an original piece, *Walking a Fine Line*, which you'll perform at Edward Vincent Jr. Park amphitheater.

This is a unique opportunity to:

- Connect with your community
- Be a part of a professional level dance experience
- Perform & showcase your talent*

* To perform all participants must commit to all six weeks of workshops.

Funded through City of Inglewood Public Art Fund/Inglewood Growing Artists Performed Projects

DANCE WORKSHOPS

LOCATION: INGLEWOOD SENIOR CITIZENS CENTER
VETERAN'S BUILDING
(ENTRANCE ON WARREN LANE)
330 CENTINELA AVE.
INGLEWOOD, CA 90302

DATE: JULY 19-AUGUST 18, TUE. & THURS.

TIME: 10AM-11AM

COST: FREE

ROGERS PARK ACTIVITIES: 400 W. BEACH AVE, INGLEWOOD, CA

DATE 1: PROGRAM EXCHANGE, THURSDAY, JULY 14, 4:30-5:30PM

DATE 2: SHARE STORIES WITH YOUTH ON TUESDAY, AUGUST 2, 4:30-5:30PM

REHEARSALS & PERFORMANCE

LOCATION: EDWARD VINCENT JR PARK
Amphitheatre
700 WARREN LANE
INGLEWOOD, CA

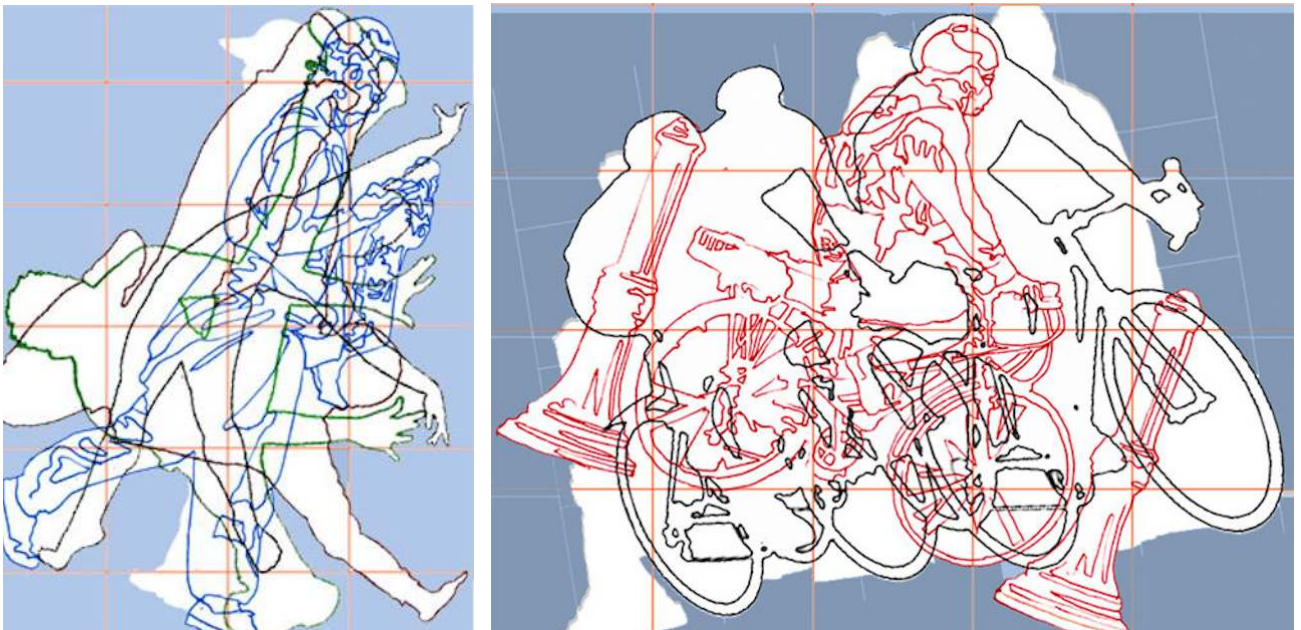
DATE 1: FRI, AUGUST 19, 3PM-6PM

DATE 2: SAT, AUGUST 20, 3PM-5PM

PERFORMANCE: SAT, AUGUST 20, 5PM

***Inglewood: A History*, Roberto Delgado, 2017**

Inglewood: A History is a ceiling-mounted work comprised of four doubled sided, painted panels. These shapes interlock to form a visual molecule uniting Inglewood's activities and peoples. The artist used original photographs and reworked historic images to reflect Inglewood's past, present, and imagined future. Images of skateboarding and bicycling; a horseracing track that closed in 2014; and a gospel choir performing in the Inglewood Forum in 2009, are united. Delgado's digital silhouettes, below, overlay line drawings with brushed color onto four shaped canvases. *Inglewood: A History* hangs in the community center lobby ceiling, asking us to look up.



About Roberto Delgado

Roberto Delgado is a Los Angeles artist who also works in Mexico and Nicaragua. He states 'My work evolves from the reality of the photo. Both the easel work and public art murals have been based on the people and circumstances that I encounter, with both being an appreciation of the human figure.'



Rogers Park Artist in Residence, Shelley Heffler with community, 2021

Rogers Park Community Center and Inglewood City Hall, 2nd floor

Rogers Park Artist in Residence Shelley Heffler harnessed community creativity through the social practice of participatory quilting. To engage anyone feeling isolated by the pandemic, she offered fourteen weeks of free classes or independent study to all ages and skill levels. Providing materials and expertise, Heffler led thematic discussions of the elements needed to make a village. Noted fabric artist Dellis Frank served as project assistant, helped participants create forty-one linen panels in appliqué, collage and weaving. United in stitching, the work rebuilt community. Participants were:

Susan Amorde • Doris 'Dot' Conley • Maxine Cotson • Deidre Dietel • Lisa Francois
Dellis Frank • Lula Grayson • Melissa Grayson • Linda Greene • Regina Gutierrez • Sidney Hurd
Marcia Izumoto • Helen Lessick • Kali-Rose Modkins • Juanita Lee Price • Bette Shapiro
Karen Sochar • Jackie Steverson • Sidney Tugerson Jr. • Akilah West • Pearl West



Once the completed squares were backed with batting and finished for display, the residency's goals were met. The enthusiastic group proposed to display the assembled quilt squares in the Library. After extensive deliberations, participants were asked to consider donating a square for a permanent quilt. Twentyeight squares were received, permanently assembled, then framed and displayed in City Hall. They titled their multi-artist project ***It Takes a Village.***



It Takes A Village, Lead artist Shelley Heffler

About Shelley Heffler

Shelley Heffler is a visual artist with an extensive exhibition history and teaching experience. Her works have been shown in the Los Angeles Municipal Art Gallery and throughout the United States. Represented in private collections, her work is also in the Inglewood Senior Center. The residency was supported by the National Endowment for the Arts / Arts Engagement in American Communities matching grant and Rogers Park Community Center staff.

***Why Dream in Inglewood?*, Henry Ong, 2017**

Vincent Park Agee Playhouse and Amphitheater

Why Dream in Inglewood? was playwright Henry Ong's adaption of Cao Xueqin's novel, *Dream of the Red Chamber*. Ong's four-act play, presented in Edward Vincent Jr. Park amphitheater and playhouse, shared its intricate plot of multi-generational families and supernatural beings. *Dream of the Red Chamber*, published in 1791, is one of China's great classical works, akin to *Romeo and Juliet*. Ong condensed the novel's 30 main characters and 400 minor ones into 70 roles played by fourteen actors. His marathon six-hour performance, with live music, capped ten rehearsals open to the public. Through performed public art, Henry Ong explored our shared destiny, duty and humanity.



About Henry Ong

Henry Ong (1949 - 2018) was a playwright, director, teacher, producer and author with works produced in London, Singapore and Canada, in San Diego's prestigious Old Globe Theatre and across the United States. A 16-time recipient of the Los Angeles Department of Cultural Affairs Artist-in-Residence grant, Ong led oral history projects in underserved communities to present the lives of those rarely portrayed in mainstream media. His works included *Chinese American Stories*, *Thai American Stories*, *Pinoy Stories*, and *Sikh American Stories*. He was active in The Dramatists Guild of America throughout his career.

Why Dream in Inglewood? April 22, 2017
Act One: 10:30 a.m. Act Two: 1 p.m.
Inglewood Amphitheater, Vincent Park
714 Warren Lane Inglewood, CA



Presented by City of Inglewood Parks Department 310-412-8750

[Dream Facebookpage](#)

DREAM OF THE RED CHAMBER
Free Outdoor Theater by Henry Ong

Enjoy the unfolding drama of love, life and family
as told by a cast of 13 with live music

A Sense of Self, Inglewood Teens with Michele Asselin 2020

Displayed as part of Inglewood's Dr. King Celebration

A Sense of Self explores the impact of nourishing human dignity and sense of self-worth. Michele Asselin asked fifteen youth to identify someone who fostered their concept of self-significance. Under her guidance, each youth photographed and interviewed their chosen subject. Interviews were transcribed, edited, and layered on portraits with contextual imagery. Assembled on a commercially produced vinyl banner, the work was displayed during the city's annual Dr. King celebration. This project was inspired by Dr. King's 1967 speech 'What is Your Life's Blueprint?':

"Number one in your life's blueprint should be a deep belief in your own dignity, your worth and your own somebodiness. Don't allow anybody to make you feel that you're nobody. Always feel that you count. Always feel that you have worth, and always feel that your life has ultimate significance."



About the Artists

Michele Asselin is a photojournalist and artist in Los Angeles. Nationally acclaimed, her work explores the impact of social constructs on human experience through editorial photography. Her art includes works in LA's Union Station lightboxes and *Clubhouse Turn*, a book about the final days of Inglewood's Hollywood Park Racetrack. Her editorial work has been seen in major US and international publications.

Inglewood teen participants: Billy Derrick Blair, Elliott Anthony Bourgeois, Briann Byrd, Karla Chavez, Curtis D Davis, Joshu'ah Joel Harris, Sadira Hayes, Asiah Hunt, Ashley Janae Jacque, Jennifer Jones, Desiray Page, Sonia Sedeño-Mendoza, Drea Williams, Olivia Williams and Ricardo Williams.



A Sense of Self, January 16, 2020
108' banner artwork
Market and Queen Streets, downtown Inglewood



The first thing I would say is 'remember me. Remember the legacy that you come from. Remember to read everything. Keep track of who you are and where you want to go. Stay conscious. Stay woke. Understand that your role is to make the world a better place...' So just do that.

'A Sense of Self: Walter with Drum and Mask,' Jennifer Jones with M. Asselin Studio



You can't just hope they have a good day or have a good life; you always have to fight for the best because you can have the best. By the best I don't mean economics. The best is what you like, what you enjoy, whatever you want because all you want, you can have. Just try hard and you must work to achieve it.

Uno no puede solo esperar que tengan un buen día o que tengan una buena vida; uno siempre que luchar por lo mejor porque sí se puede tener lo mejor. Por lo mejor no me refiero al dinero, no hablo económicamente. Lo mejor es lo que a uno le gusta, lo que uno disfruta, lo que quiero porque todo lo quiero, puede tener. Uno tiene esforzarse y trabajar para lograrlo.

'A Sense of Self: Maria with Framed Pictures,' Sonia Sedeño-Mendoza with M. Asselin Studio

The Box: Inglewood's Utility Box Art, The Creative House Gallery, 2024

In the Utility Box Program, artist-led business in the greater South Bay area were invited to make proposals to develop and realize this public art initiative, meeting the Arts Master Plan goal of developing opportunities for artists and artists' businesses.

The Creative House Gallery, an Inglewood fine art exhibition and educational venue, won the commission. They proposed to establish distinct themes of Arts, Sports, Entertainment and Historic Districts in our four council districts by curating images from four extraordinary Black painters working in Los Angeles County.



The House's designer made original artworks into site-specific vinyl wrap designs. These commercially fabricated wraps were applied to sixteen utility boxes, prominent on Inglewood's main thoroughfares.

About the Project Artists:

Rasta Asaru Escott EL is an artist, sculptor, film maker, designer and the Creative House Gallery founder.

Patrick Henry Johnson is a visual artist, public artist and painter. Born in Georgia, he works in Los Angeles.

Mike Norice is a painter working across Los Angeles from his Watts studio.

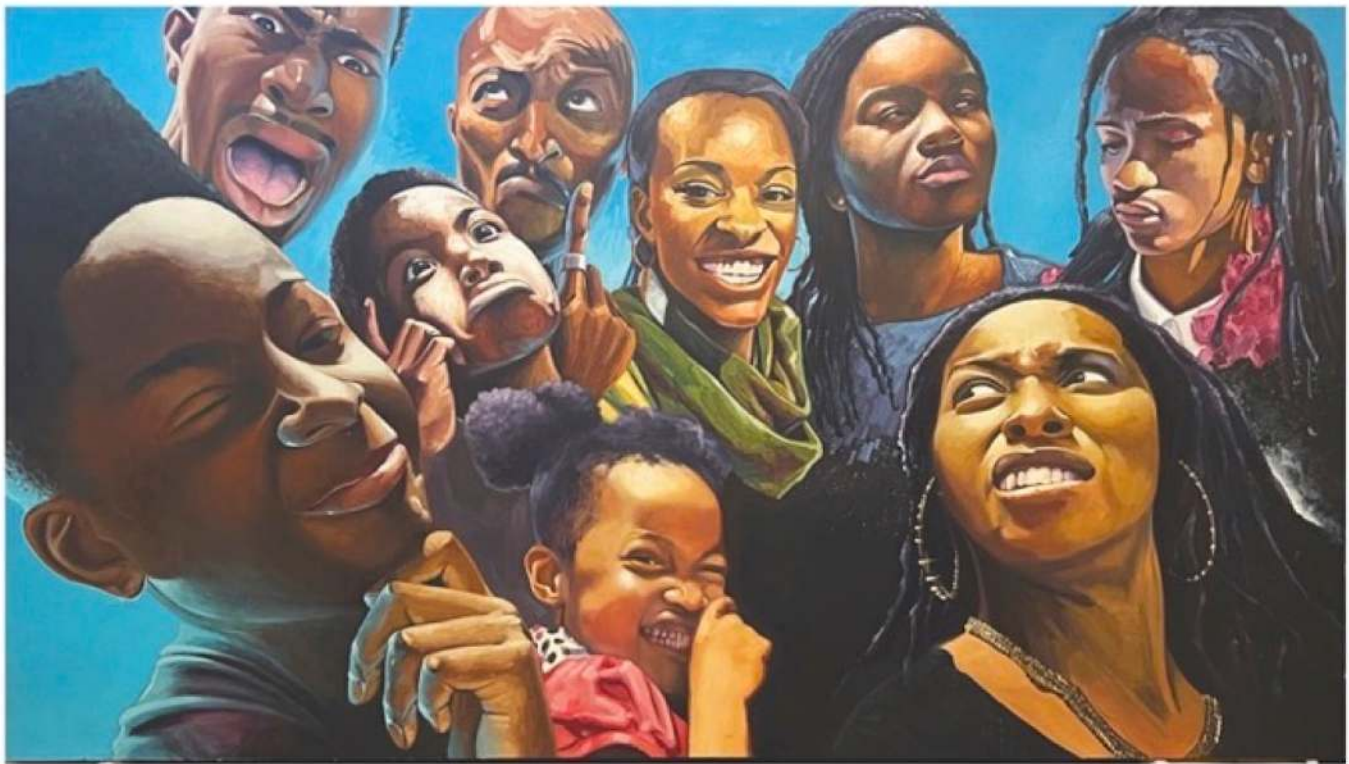
Sam Pace is a Los Angeles artist inspired by jazz and blues from the black renaissance of the 1920s.

The Dream of Reese and the Illusion of Permanence

Patrick Henry Johnson's work in vinyl wrap application



Welcome to Inglewood, Rasta Asaru Escott EL



Above: *My Tribe Called Quest*, Patrick Henry Johnson
 Left: Johnson's painting remade as a vinyl wrapping
 Opposite: *Eric the Great*, Sam Pace's painting in vinyl





Untitled (detail), Gene Davis, circa 1972
Signed fine art print, Inglewood City Hall

EXPERIMENT 7:

PURCHASES

1972 - 2022

Portable Public Artworks

Purchasing art for public collections is rarely experimental. We increased the rigor by asking local artists to nominate artists who should be represented in our municipal collection. Inglewood's portable art includes framed painting and prints, editioned books and records; sculptures on pedestals and mounted on walls, each purchased directly from an artist through public processes.

Our portable art collection began in 1973 with purchase of signed fine art prints displayed in City Hall's public areas. *Love, Inglewood*, is works on paper purchased in 2020 from Inglewood artists, nominated by artists already in your civic collection. A third collection, *Senior Center Portable Art* was purchased from artists participating in an Open Studio event and installed in 2018. *It Takes a Village*, a multi-artist quilt from a 2021 artist in residence project had creative collaborators united in a frame. J. Malaika Beckford's *The Inglewood Poetry Project* is a portable project, a multi-authored book and vinyl record available in the Library.



Through the Flower #3
Judy Chicago circa 1972
Signed fine art print

City Hall Works on Paper, 1973

A print art collection dated from the early 1970s was observed by public art staff in City Hall. These signed, dated and framed prints include works by Jack Boynton, Michael Challenger, Judy Chicago, Gene Davis, Ron Davis, Irene Druri, Ed Marsh and LeRoy Nieman. Now dispersed through the facility, these prints are by the leading artists and fine art printers of the time.

Records are slim; it is likely these may have been purchased around 1974 as part of City Hall's original décor. A Civic Center art program brochure by planner and artist Tom Van Sant was found in the Library. Although the prints lack provenance, we surmise the selection of fine art prints made in artisan facilities was led by an informed artist. Their presence underscores the value the work and thinking of contemporary artists brought to the city, in its earliest collecting effort.



Ok, Yes, No Maybe, Jack Boynton, 1972
Four-part work in City Hall conference room

***Love Inglewood Collection*, multiple artists, 2020**

Love, Inglewood, a collection of works on paper, expanded the City's portable art collection with local artists. Nineteen Inglewood cultural workers nominated local artists who merited representation in the City's public art collection. Each nominee was asked to submit up to three original unframed works on paper available at a preset price and size. A second panel reviewed the available works and recommended purchase of eleven pieces by eight artists. These works were professionally framed then installed on the first, second and fourth floors of Inglewood City Hall.



Sprinkles, Martin Durazo



Lidar, Kelly Brumfield-Woods

About the Artists

Represented in this collection are Inglewood artists Sharon Barnes, Kelly Brumfield-Woods, Martin Durazo, Charles Fine, Eben Goff, Gale McCall, Lindsey Nobel, Minna Philips and Megan Riera.

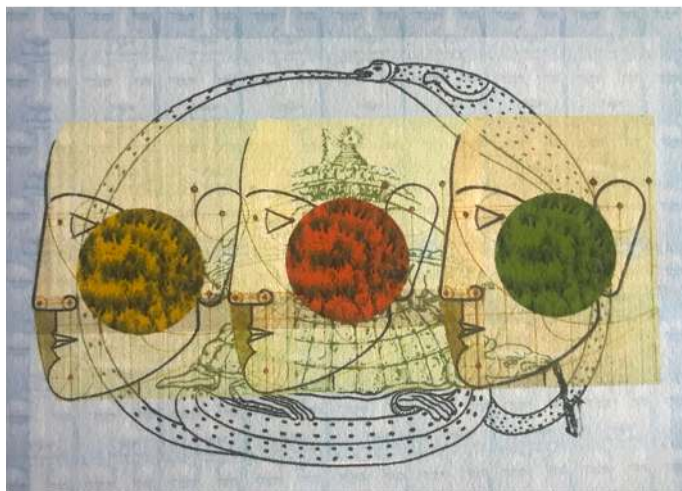
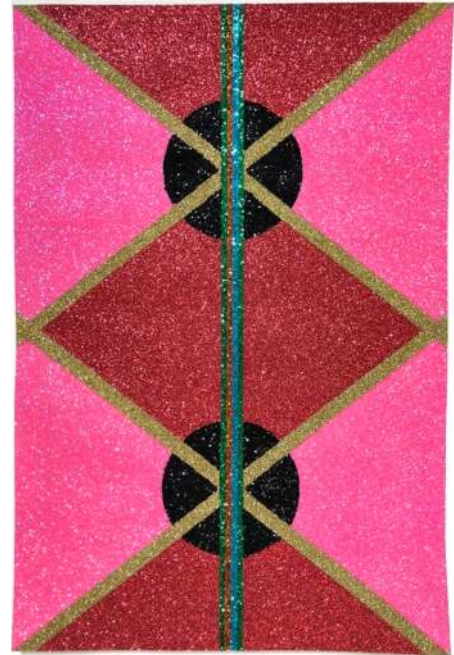


Randys In Line, Megan Riera



Above: *The Straphangers*, Sharon Barnes

Opposite clockwise: *Batholith B-10*, Eben Goff;
All Night Fireball, Kelly Brumfield-Woods;
Long Front Blue White Thread, Megan Riera;
Faces, Gale McCall

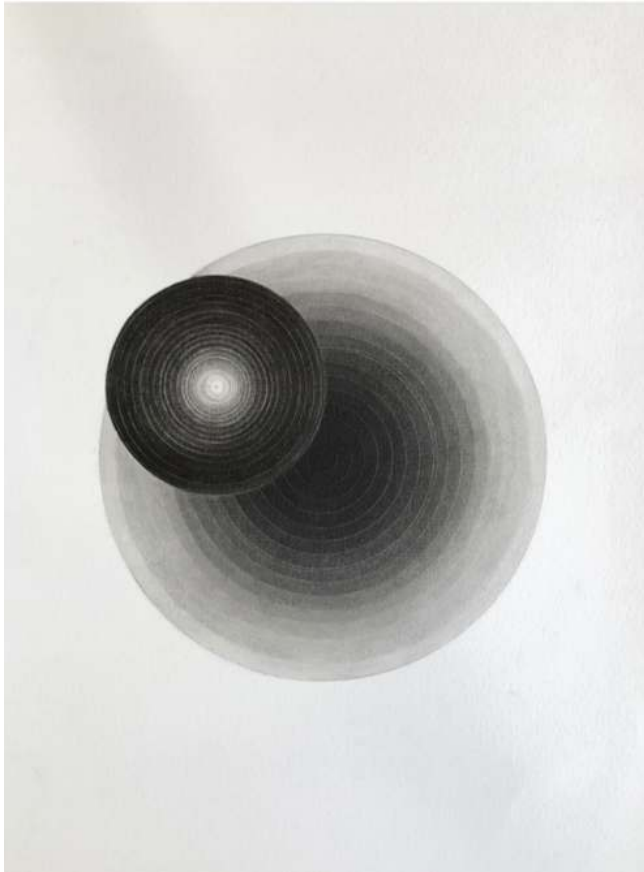




Planetary Awareness, Lindsey Nobel



Batholith B-7, Eben Goff



Abstraction #5, Minna Phillips



Elemental Forces, Charles Fine



EXPERIMENT 8:

DESIGN-BUILD

2014 - 2018

***Cabinet of Wonder*, Susan Narduli and Narduli Studio, 2018**

Throughout the Inglewood Senior Center

Cabinet of Wonder is Narduli Studio's multi-site, multi-year work for art in new construction. It used a design-build approach to provide for greater flexibility in construction. This method provides unique creative opportunities for public art commissions. The artist must be flexible to allow for design refinements by the architect, contractor and client and alterations during the construction period.

The design-build process provides opportunities for and challenges to public art. An artist's ability to leverage and impact construction of walls and windows, electrical and structural infrastructure, footings and specialty lighting, can enhance the percent for art budget and bring awareness of the unique needs of a public art plan to the conversation. Conversely, an artist's design, and the entire approved art plan, may be significantly impacted by construction decisions made in the field. Communication throughout the process is key.

The Inglewood Senior Center public art team successfully leveraged the design-build process, made possible by multi-year communication between the City, planners, architects, contractors, artist Susan Narduli and her Narduli Studio. With excellence in communication, collaboration and camaraderie, the design of the Senior Center presents facility-specific public art inside and out.

About the Artists

Susan Narduli is an award-winning artist working in interactive media, data sculpture, architecture and public art. She has completed numerous public art commissions and international art exhibitions after earning her BFA from California State University Long Beach and her MArch at the University of California Los Angeles. A licensed architect, Narduli has worked as a project designer for an internationally known architect, and founded a bronze casting atelier.

Narduli Studio is the artist's interdisciplinary art and design practice founded in Los Angeles in 1998 to engage people through space, technology, landscape and media.





The Canopy

Narduli Studio leveraged opportunity found in the canopies shading the Senior Center. The artist proposed to enhance the architecturally articulated form by harnessing the morning sun. Her perforated aluminum panels on the canopies provide dappled shade in the morning light. The upper canopy provides patio shade. The pixelated design comes from photographs of a tree canopy shading Centinela Adobe, the original homestead of Inglewood's founder Daniel Freeman.

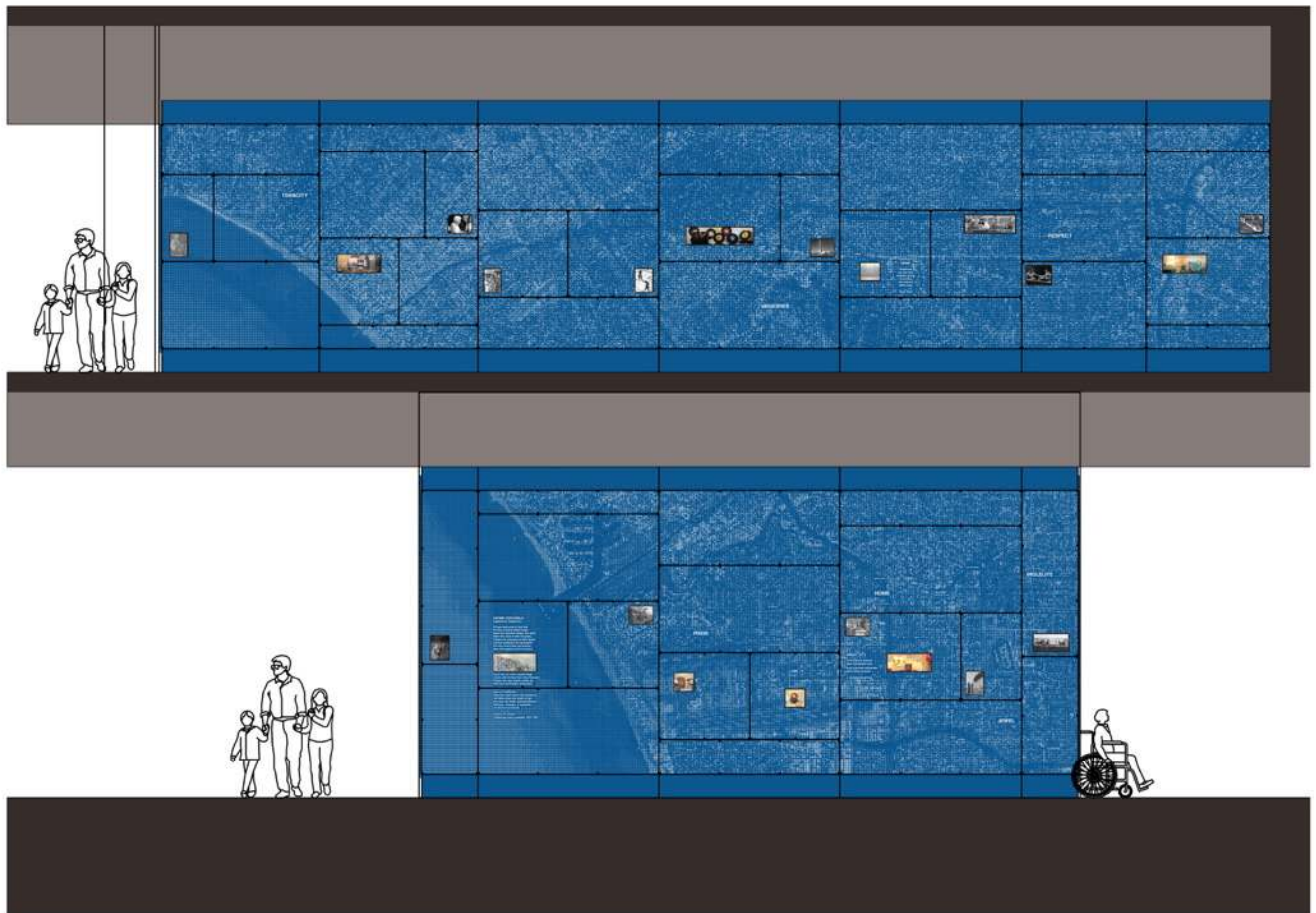


Cabinet of Wonder: Lobby

The Senior Center's two-story lobby artwork is the heart of *Cabinet of Wonder*. It is a map of perforated steel that puts Inglewood central in the Los Angeles basin. The perforated panels' back lighting reveal the map, shadow boxes, historic photographs printed on glass and poetry and texts contributed by seniors.

Previous page: First floor shadow box detail.

Below and next page: Narduli's plan design and cabinet contents





Cabinet of Wonder Shadow Boxes and Photographs

Top floor (left to right)

Screaming Jay Hawkins at Inglewood West Club, 1984
 School Years Memorabilia
 Gladys Waddingham, Inglewood Historian Photo, 1990
 Morningside High Varsity Pep Squad photo 1973
 Chamberlin and Russell at the Forum, photo 1969
 Record Collection Memorabilia,
 Academy Theater at Inglewood photo 2015
 Charm collection
 Mothers' Day Dinner photo, 1952
 Ali vs. Norton at Inglewood Forum photo, 1973
 Homeware Coors China, Inglewood
 Inglewood Entry to the Rose Parade, 1941

Senior Center charette sessions nouns

Jewel, Pride, Home, Ingleite, Memories, Respect, Tenacity



Lower floor (left to right)

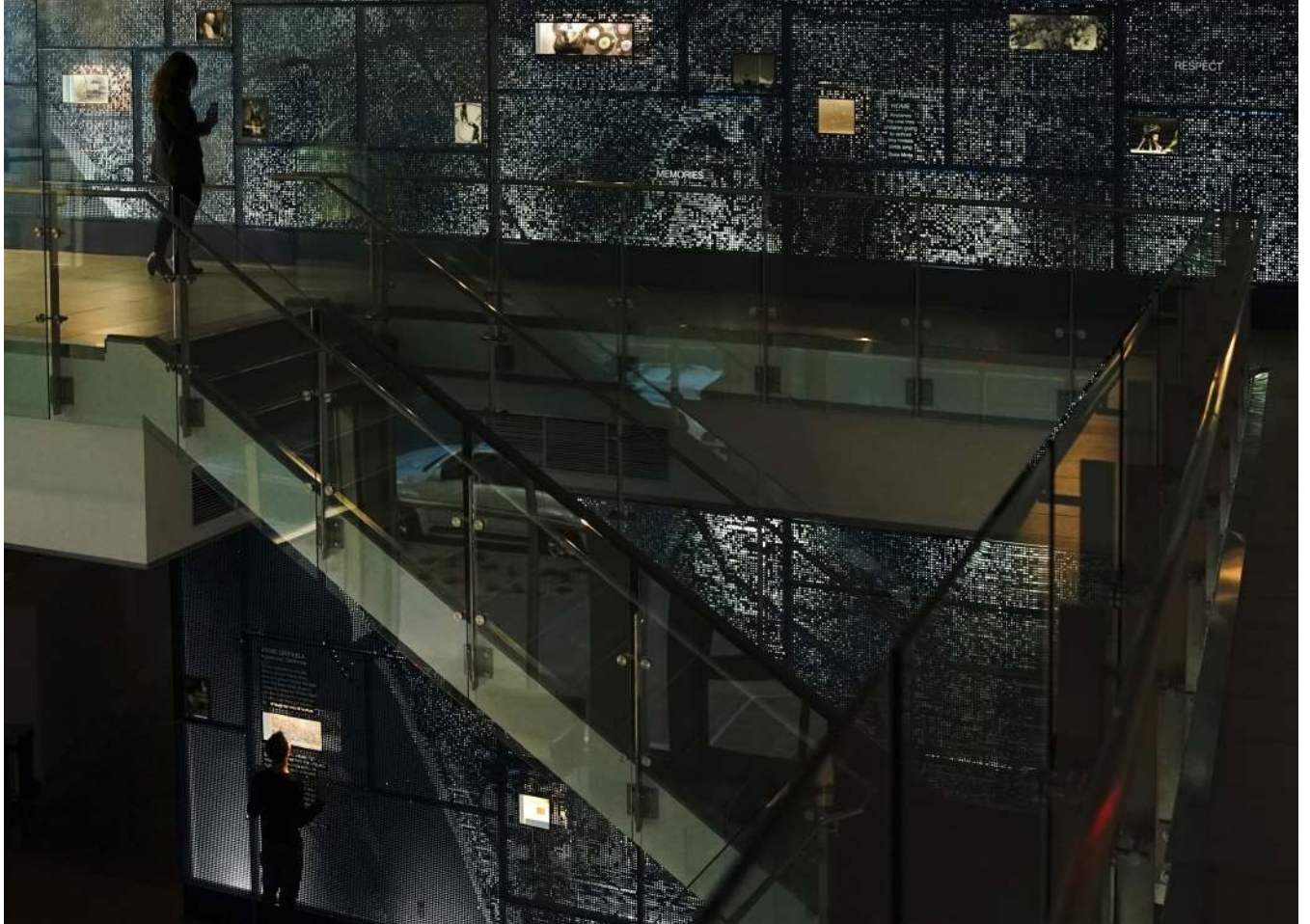
Freeman Elementary Class photo, undated
 Marble Collection
 Market Street View, photo 1938
 Inglewood Memories Memorabilia
 Randy's Donut shadow box
 Centinela Adobe photo, 1927
 Corsage and Stack of Letters Memorabilia
 The Forum Under Constriction photo, 1967
 Sea Biscuit at Hollywood Park photo. 1938

Poetry Excerpts

'Adobe Centinela, Inglewood, CA'
 Gordon W. Norris, CA Poet Laureate
 'Home' excerpt, Dora Mata
 'Sweet City' excerpt J. Malaika Beckford



Cabinet of Wonder invites close inspection and conversations about history, memories and time with shadow boxes, glass-printed photographs and poetry excerpts revealed with in perforated metal.



At night, the *Cabinet of Wonder* sparkles through the glass-fronted lobby.

Senior Center Portable Art Collection, 2018

Portable art enhances the Senior Center halls. Six paintings and two sculptures were purchased directly from local artists. Works were selected by city representatives attending Inglewood Open Studios in 2017. The selections included abstract and representational art, guided by the purpose of the building, and the themes and decor used throughout the building. Paintings were professionally framed and pedestals were made for the sculptures. The artworks and artists represented in the Senior Center Collection are:

City/Connected, Lindsey Nobel

Emerging Man, Sidney Tuggerson Jr.

Garden of Delights, Jeanne Dunn

Paperclip, Sidney Tuggerson Jr.

The Politics of Transformation, David Spanbock

Shadow Reliquary, Helen Lessick

Stan's Twist, Stanley Smith

Urban Quake, Shelley Heffler



The Politics of Transformation, David Spanbock



City/Connected, Lindsey Nobel



Stan's Twist, Stanley Smith



Garden of Delights, Jeanne Dunn



Shadow Reliquary, Helen Lessick



Clockwise: *Urban Quake*, Shelley Heffler
Emerging Man, Sidney Tuggerson Jr.
Paperclip, Sidney Tuggerson Jr.

Inglewood Senior History Artists in Residence: Michelle Glass + David Roy, 2018

Inglewood Senior History Artists in Residence (I-SHAIR) was a temporary public art program to creatively engage seniors during the Center's inaugural year. Artists Michelle Glass and David Roy were contracted to combine social practice and photographic skills in a residency to create connections between seniors re-engaging with one another after the facility's construction.

Inglewood Heritage Cooking: Preserving Culture, Community and Family Traditions

The resident artists teamed to develop a public artists' cookbook informed by conversations with the seniors. Michelle's original interviews and David's photographs combined family histories, recipes and nutritional tips into a tasty civic portrait.

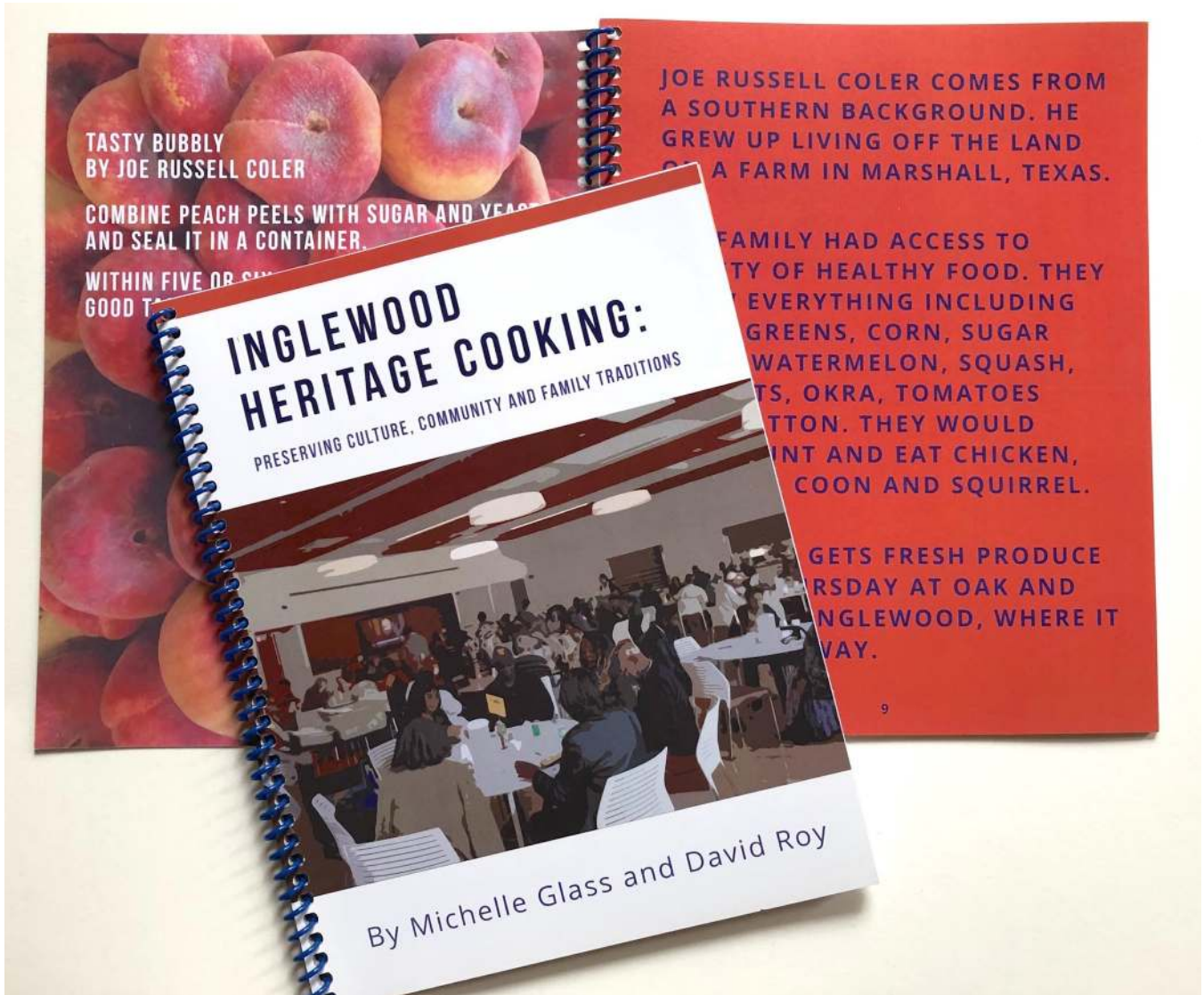
Inglewood's community emerges within the recipe for Texas home garden vegetable sides and local game; fresh fish caught in the Virgin Islands; sun-drying Alabama pecans, Filipino adobo spice mix and New York brisket. Reminiscences include a working mom with hungry children, a misbehaving brother shirking field work and a home where leftovers were never wasted. The book is in the Inglewood Public Library Special Collections, and in the Senior Center's informal library.

The project was made possible with an Arts Engagement in American Communities matching funds from the Los Angeles County Arts Commission. The book was designed by Cue Creative Services.

About the Artists

Michelle Glass is an artist and activist who stands alongside BIPOC communities, using collective actions to reclaim ancestral histories. A 2023-2024 fellow with the California Creative Corps, she earned a degree in photography from Otis College of Art and Design.

David Roy is a multidisciplinary artist with a varied practice and firm belief that art must never be estranged from everyday life. Also an Otis College of Art graduate, he founded his space agency BLACKNASA in 2016 to promote the use of rockets for only peaceful purposes.



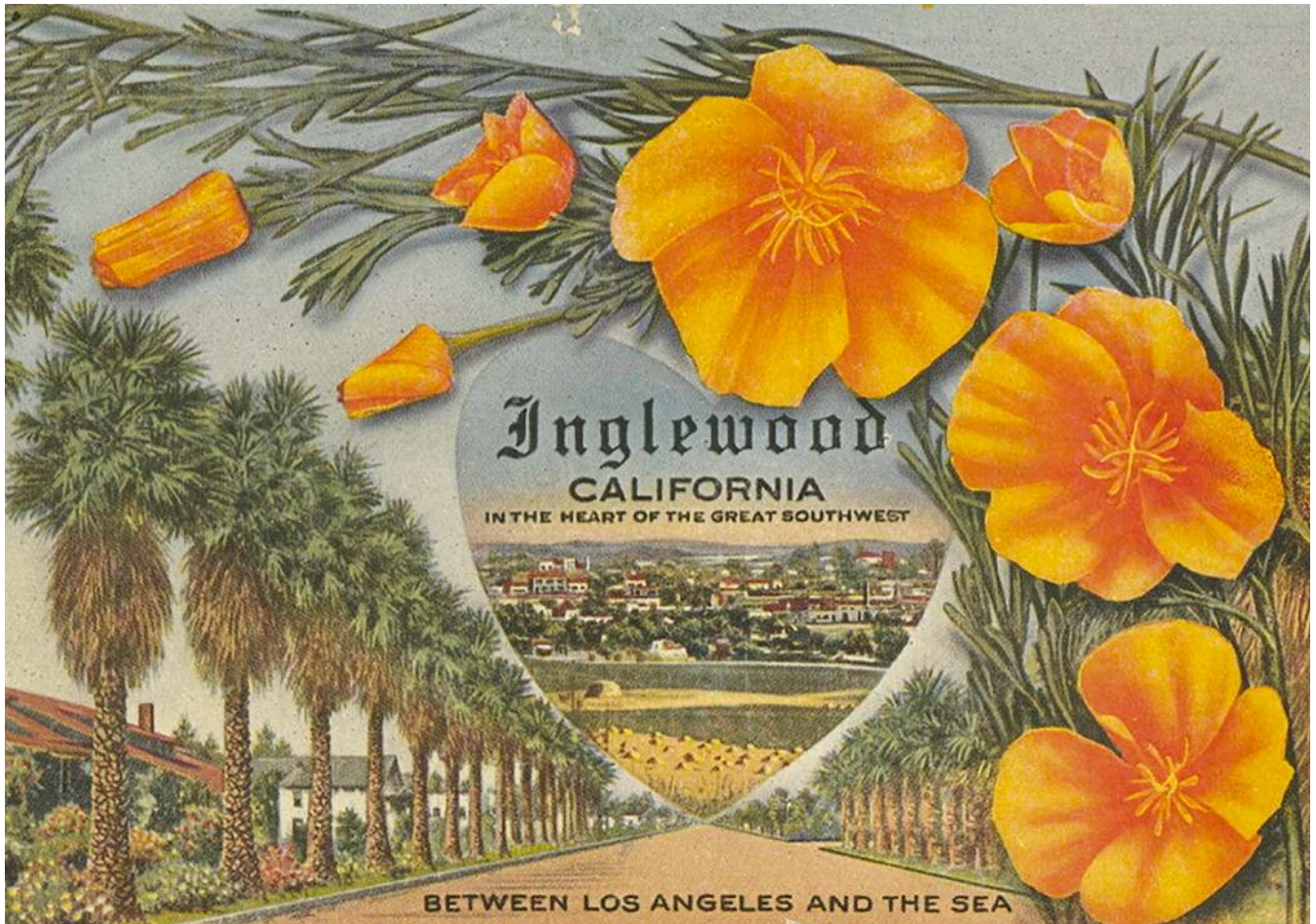
Inglewood Heritage Cooking: Preserving Culture, Community and Family Traditions

Artists Michelle Glass and David Roy with seniors

Following pages: book details

Welcome to Inglewood Heritage Cooking: Preserving Culture, Community and Family Traditions.

In your hands is a unique book shaped by Artists in Residence Michelle Glass and David Roy and filled by the generosity of participating seniors who gathered in the dining hall of our new Inglewood Senior Center.



LINDA'S PORTUGUESE SAUSAGE BY LINDA NORWOOD

SWEET OR HOT ITALIAN
SAUSAGE

POTATOES (RED)

BRUSSEL SPROUTS

COLLARD GREENS

ONIONS

GARLIC

CELERY (FRESH)

CILANTRO

CHICKEN BROTH
(OR VEGETABLE)

CHIA, FLAX AND
HEMP SEED

TARRAGON

TURMERIC

PEPPER

GINGER

COOK MEAT FIRST
THEN ADD POTATOES

ANYTIME FISH BY COURTNEY GEORGE FROM THE VIRGIN ISLANDS

In the Caribbean people eat fish every day, they depend on it.

You can catch a fish and usually within two to three hours it's in somebody's stomach. Within that time you can catch it, cut it, scrape it, cook it, and eat it.

You can scrape it with the backside of a potato peeler. some people cover the fish with red mud, let it dry, pull the red skin off and eat it.

You can eat fish any time of day.

You can eat it with sauteed butter, white onions, broccoli, cabbage corn or brussel sprouts.

You can also eat it with Johnny Cakes, paté, fried dumplings, rice, yams, and cabbage or boil the fish with butter and serve with white rice.

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CORE GROUP OF SENIOR CONTRIBUTORS





Artists Adwin David Brown, Christopher L. Mercier and MonaLisa Whitaker in a 2015 panel.

EXPERIMENT 9:

EDUCATION

2015 - 2024

Experiment: Public Art Education

Inglewood's 1998 Cultural Arts Masterplan set several goals for the city. A priority was to make the arts and culture accessible to city residents and visitors.

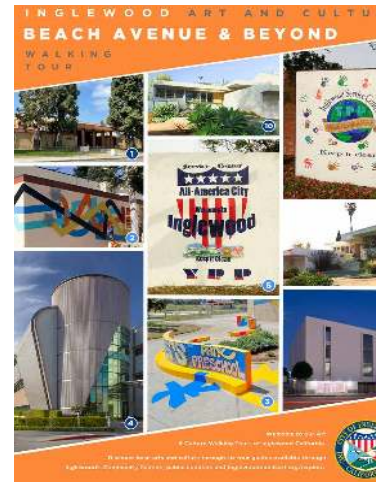
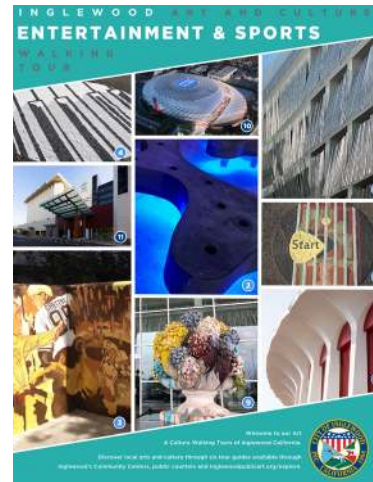
Public art stepped up with a Public Art Education program. This effort is comprised of public art collection plaques to label city artworks; authority files to track the cultural assets; a web site providing information about the city's public art, architecture, and related art programs; curated walking tours; and educational lesson plans for learners of all ages. Free art performances and festivals were also presented. This book, my own public art education work, makes visible the impact of artists' leadership, work and initiative in community engagement.



Artist June Edmonds at the 2013 dedication of her *Inglewood Genesis*.

Inglewood Arts and Culture Walking Tours, 2021

Promoting Inglewood public art and its municipal, commercial and cultural institutions, Public Art produced and funded the *Arts and Culture Walking Tours*, an educational series in print and pdf formats. Six curated tours showcase Inglewood's neighborhoods and attractions across our nine square miles.



Inglewoodpublicart.org

Public art education is instrumental in supporting artists' experiments. Presenting public art, we must provide accurate public information accessible through 21st century tools. I initiated Inglewood's public art website to share the City's modern and contemporary public art commissions, and to encourage the explorations of diverse neighborhoods, cultural partners and pedestrian interactions.

The site's interactive public art map, curated walking tours and downloadable lesson plans are made to help residents and visitors explore and understand Inglewood's civic canvas. They invite consideration of the diverse public art collection, architectural gems, historic houses and that iconic doughnut; all part of our proud cultural history.

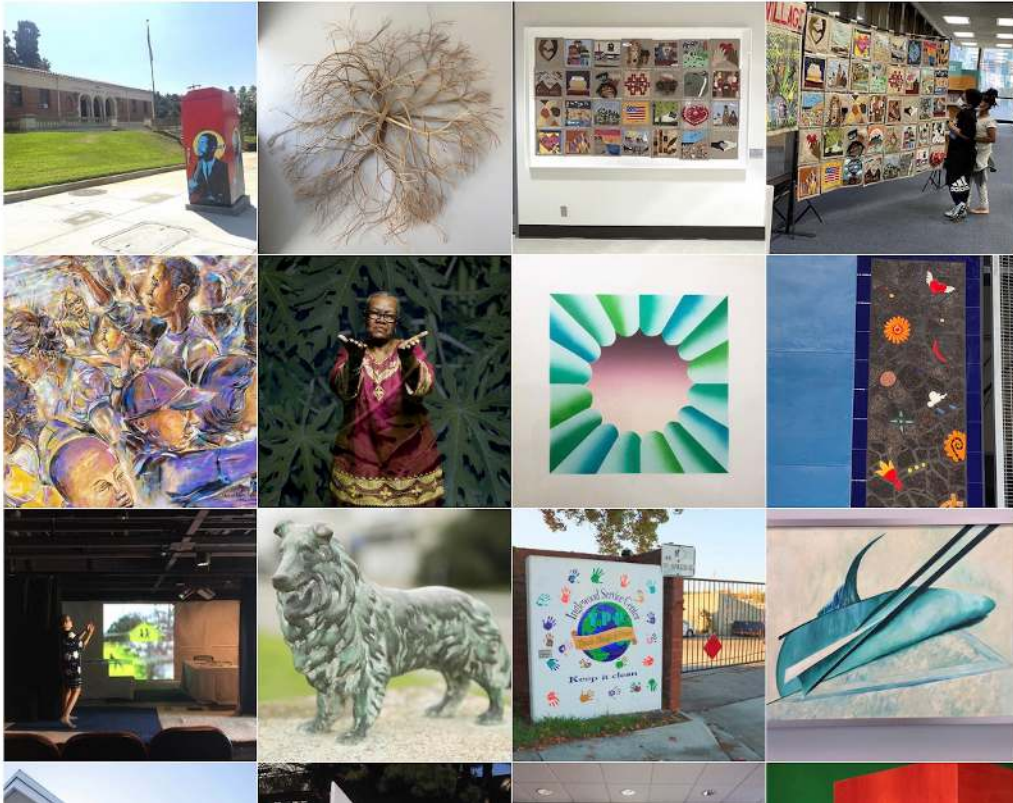
The website was initiated in 2015 with the site's structure, research and texts by the public art consultant. Original research in architecture and history was provided by CulturalNow.org; the site design and functionality were realized by artist and designer Stuart Allen and Stuart Allen Art Services. Inglewoodpublicart.org is a living reference and community resource.

CITY PUBLIC ART



[CITY PUBLIC ART](#) [PERMANENT](#) [COMMUNITY BASED](#) [TEMPORARY AND TIME BASED WORKS](#) [PORTABLE](#)

[SHOW ALL](#)



ART DAY: Public Art Public Festival 2015

To mark the 75th anniversary of Helen Lundeberg's *History of Transportation*, a curated Art Day celebrated Inglewood public art past and present, bringing local and national voices to the City. Arts writer, critic and author Suzanne Muchnic spoke on Helen Lundeberg's storied career. Architect and CultureNow co-founder Abby Suckle spoke on public art and informational resources. Artist and public art catalyst Jack Becker spoke on his national experience. Local artists Adwin David Brown, Chris Mercier and MonaLisa Whitaker discussed collaboration. Impresario Dexter Story served as emcee.

INGLEWOOD ART DAY



History of Transportation by Helen Lundeberg, 1940. [Grevelia Art Park](#)

**A celebration of Inglewood's art, culture,
public art history and public art today**

Oct. 10, 2015

11am – 5pm

**Inglewood Civic Center
101 W. Manchester Boulevard
Inglewood, CA 90301**





Sista Jean and CB performed on City Hall's front lawn to conclude Art Day in 2015. The live music was supported by Inglewood's Parks Department and a Los Angeles County Arts Commission grant
Left: Suzanne Muchnic delivers Art Day opening remarks.



J. Malaika Beckford and her band performs on Waddingham Hall stage, 2015

CONCLUSION:

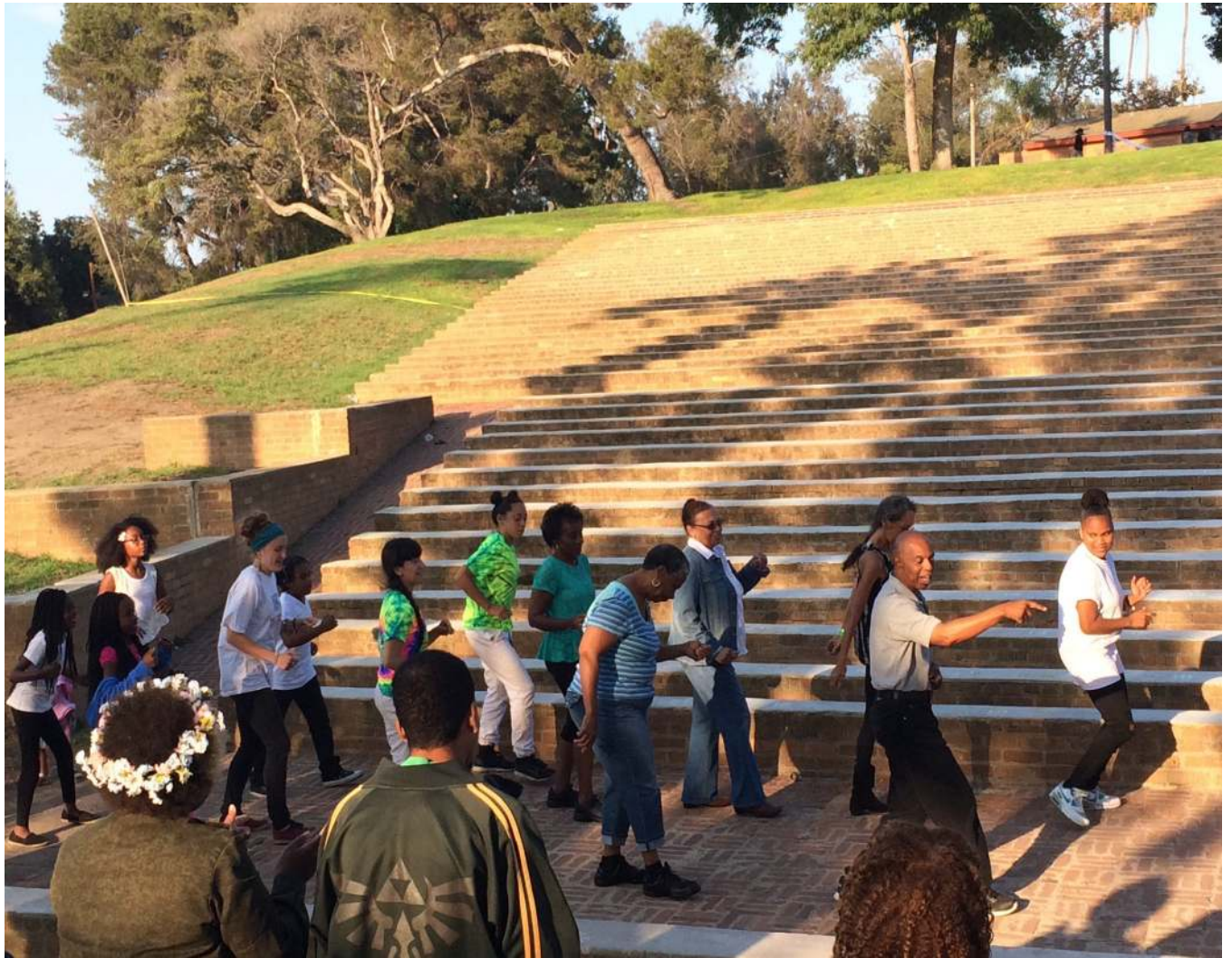
Sweet City

Sweet City J. Malaika Beckford

On Florence Avenue heat holograms rise
from parched sidewalks palm trees paused
on a mid-century catwalk all around the spice of
fresh cut lawns laced with sunshine.
Ice cream truck boom
box spins sugar symphonies
up the street and around the corner
children fly and zip
wheels of candied laughter down
hills of sweet Inglewood
hummingbirds sip
nectar from flowered succulents
cactus in perfect stance posed for a pic
jacaranda blooms stain
the sidewalk Blow Pop purple
birds of paradise burst
resilient in this desert soil
bougainvillea petals glow in dusty places.

city of gardener and bumble bee buzzing birdsong
popsicle blue daylight Inglewood
Unwrap these vacant lots are smoke screens
a cloak over
our Kool-Aid gazes
our faces dot the walls of color swirled in this metropolis mural
below a streak of airplanes reveal bellies we can't touch
but try, each day we rise
and stretch toward the highs
honey reflection in the mirror of the futures eyes
a neighbors rose garden perfumes the atmosphere
find me there floating through the donut air.

Sweet City was written by Malaika Beckford as part of her *The Inglewood Poetry Project*.
Published in 2014, it is reproduced here with the author's permission.



Community seniors and youth perform together as part of Heidi Duckler Dance Theatre's 2016 event in the Vincent Park Amphitheater, with the audience perched on the stage.

ACKNOWLEDGMENTS

Acknowledgments: Artists, our Lead Experimenters

Michele Asselin	Sharon Barnes
J. Malaika Beckford	Adwin David Brown
Tony DeLap	Heidi Duckler Dance Theatre
Jeanne Dunn	Martin Durazo
June Edmonds	Tori Ellison
Rasta Asaru Escott EL	Charles Fine
Michelle Glass	Sam Green
Wayne Healy	Shelley Heffler
Patrick Henry Johnson	Karen Koblitiz
Helen Lessick	Michael Massenburg
Christopher L. Mercier	Susan Narduli
Lindsey Nobel	Mike Norice
Henry Ong	Minna Phillips
Megan Riera	Daniel Rothman
David Roy	Susan Simpson
Stanley Smith	David Spanbock
Holly Tempo	Sidney Tuggerson Jr.
Tom Van Sant	Pontus Willfors
Cheryl Wing-zi Wong	Jack Zajac
Jody Zellen	

Acknowledgments: Creative Service Partners

Art Care Conservation	ConservArt
The Creative House Gallery	CultureNow
Inglewood Cultural Arts	Inglewood Open Studios
RLA Conservation LLC	Sculpture Conservation Studios of Constantinople
Stuart Allen Art Services	

Acknowledgments: Citizen Experimenters

Public artists implement policy made by others. I have found joy in working with this fine group of citizen activists, employees and officials in Inglewood, California.

The Inglewood Arts Commission, a five-member body appointed by the Mayor and four City Council members were true partners on cultural policy and programs.

David Aguilar	Olivia Alvitre
Vicki Perryman Banks	Phyllis Battle
Claudia De Leon	Onna Ehrlich-Bell
Teka-Lark Fleming	Renée Fox
Martin Jaroszewicz	Anne Cheek La Rose
Jacques LeSure	Michael Massenburg
Louise McGee	Aletha Metcalf
Mari Morales	Kali Nikitas
Patricia Sanders	Aldene Sligh

The Parks, Recreation and Community Services Department led the city’s public art effort.

Our work was made possible through the vision, persistence and joy of all PRCS staff, especially:

Sabrina Barnes
Skip Halloran
Stephanie Maldonado

Image Credits: All photos by the author with project images provided by: Michelle Asselin; the Estate of Tony DeLap; and Thomas Bunn (DeLap dedication); Roberto Delgado; Heidi Duckler Dance Theatre; John Gaylord (Christopher L. Mercier); Narduli Studio; Henry Ong; Susan Simpson; Holly Tempo; and Jody Zellen.



Roots, Pontus Wilfors
2023 Senior Center

About the Author

Helen Lessick is a visual and public artist, writer and creative catalyst. Her solo museum and gallery exhibitions, residencies and commissions have been seen across the United States and in Africa, Australia and Europe. Her writings on artists in community have been presented in anthologies and national art publications. As public art catalyst, she developed Inglewood's policy, programs and practices to re-center artists in civic life.

About the Contributors

Sabrina Barnes was Director of the Parks, Recreation and Community Services Department from 2008 through 2023. Serving Inglewood since 1991, she has developed staff, youth, family and senior service programs, facility plans and community outreach, and oversaw major maintenance and conservation projects. She was staff liaison for the Arts Commission, Parks Board, and Transit Connector programs. Sabrina is a noted choir soloist and nationally performing vocalist.

J. Malaika Beckford is a poet and performer blending literary poetics and hip hop-inspired spoken word in live performances. Born and raised in Inglewood, she graduated from Howard University and participated in the poetry scenes of Washington, D.C and New York City, in Paris, France and Ghana, West Africa where she was a June Jordan Scholar. Returning to southern California, she performs widely.

Rasta Asaru Escott EL is an artist working in painting, sculpture and digital media. Los Angeles-born, he apprenticed with the Black Arts movement legend Charles Dickson. Also a talented project designer in corporate identity packaging, direct mail, to national sales and promotions in print for well-recognized brands. A curator and community catalyst, he founded Inglewood's Creative House Gallery in 2016.

Michael Massenburg is an Inglewood artist and educator exploring visual and social issues in collage, paint and digital media. He reflects the culture and history of community using everyday images to engage and inspire. His public art with social purpose has been commissioned by the City of Inglewood and by entities across the United States and in Europe and Africa.

Aletha Metcalf is an Inglewood composer, poet, songwriter and arts activist and songwriter. She joined the Inglewood Arts Commission in 2018 after 28 years on the Los Angeles Airport Peace Force. She is committed to art that brings people together to inspire greater understanding and improve social rapport.



Monument to Penelope, Artist unrecorded, 1939.

Front cover: *Inglewood Urban Stage*, Cheryl Wing-zi Wong 2015, Inglewood Civic Center

Back cover: Vincent Park Amphitheater, 2017. Photos by the author.

Structural Expressionism Los Angeles

