



# SWAP

LACMA EXHIBITION PROJECT AT CHARLES WHITE ELEMENTARY SCHOOL

EDITED BY SUSAN HOFFMANN

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## FOREWORD

Educational programming is integral to the mission of the Los Angeles County Museum of Art. Because LACMA is encyclopedic in scope, with collections from all cultures, from ancient times to the present, we are able to use art as a window into the history of the world as well as the world we live in today.

Every day, LACMA brings students to the museum for tours, classes, and art camps, and our student membership program, Arts for Next-Gen LACMA, boasts ninety-five thousand members. Through the Evenings for Educators program, we provide teachers with curriculum materials for arts education. We also bring the arts to the schools via the Maya Mobile and the Ancient World Mobile.

*SWAP*, the project presented in this publication, belongs to that tradition of service and extends it, too. Our collaboration with Charles



White Elementary School is part of the museum's ambitious *Art Programs with the Community: LACMA On-Site*, a four-year effort that allocates a million dollars per year to an in-depth arts curriculum in and around Los Angeles Unified School District 4. This endeavor is made possible by the Anna H. Bing LACMA Trust, bequeathed by founding trustee Anna Bing Arnold, who long cherished education as an essential function of this museum.

The wonderful thing about *SWAP* was not only involving young students in art but allowing them to interact with artists. Mark Bradford and Ruben Ochoa, working with LACMA educators and curators and with teachers at Charles White, helped these students to engage with their own community and everyday lives in new ways. I am

delighted to call your attention to this unique and successful program. And I am proud to have participated, with my colleagues, in an imaginative collaboration with members of our community.

**MICHAEL GOVAN**

CEO and Wallis Annenberg Director  
Los Angeles County Museum of Art

## P R E F A C E

The Charles White project was funded through an extraordinary endowment from former trustee Anna Bing Arnold. Working with her family, we developed a comprehensive program to support education through a multiyear partnership with local public schools. The initiative, called *Art Programs with the Community: LACMA On-Site*, has helped us reach nearly sixty thousand students, teachers, and members of the community annually since the fall of 2006.

These funds allowed us to imagine new methods to serve the schoolchildren and families of Los Angeles, particularly those students enrolled in District 4 of the Los Angeles Unified School District (LAUSD). With Richard Alonzo, superintendent of District 4, we explored ways to encourage his students to consider a future in the arts. This was especially timely because the LAUSD plans to open a new high school

for the arts in District 4. Mr. Alonzo suggested a program at Charles White Elementary School, which sits on the former campus of Otis Art Institute and includes a dedicated art gallery.

Our immediate thought was to commission an artist or artists to create a project involving the students as well as the surrounding neighborhood. I worked with Toby Tannenbaum, former director of Education at LACMA, and Elizabeth Gerber, the museum's manager of School and Teacher Programs, to identify artists who might participate. We chose Mark Bradford and Ruben Ochoa because of how important community is to their work.

This publication chronicles the results of our project. I hope it will inspire museum educators to connect their own institutions, local artists, and schoolchildren in meaningful ways.

**JANE BURRELL**

Vice President, Education and Public Programs  
Los Angeles County Museum of Art

CHARLES W. WETTE  
LOS ANGELES



*“¡Mándala!” “¡Estoy listo!”*

## STUDENTS | Art at School

*“Class, let’s line up!”*

Teachers and their young students know what this means. Textbooks close. Paper and pencils are stored away. It’s time to leave the classroom and go outside. At Charles White Elementary School, the formation of sometimes giggling, often rambunctious children snakes down hallways and up stairs before coming to the heavy double doors that open to the playground.

*“¡Mándala!”* Kick it! *“¡Estoy listo!”* I’m ready! Soccer games fuel the passions of some students, most of whom speak Spanish as their first language. Others jump rope to the song of “Do the waterfall!” Their small playground is surrounded by the tall buildings of the Los Angeles neighborhood called MacArthur Park. Glass and steel office buildings



stand next to hotels built in the 1920s and 1930s whose imposing sculptures and intricately carved exteriors mask their new use as low-income housing that some students call home. The streets surrounding the heart of their neighborhood—a sparkling lake nestled into a large park—are crowded with check-cashing stores and small markets. Colorful images painted on exterior walls advertise merchandise or services offered, as do lettered signs in English, Spanish, and Korean that hang from metal fences and above doorways.

This neighborhood—so familiar to Charles White students—became the focus of *SWAP*, an exhibition developed by the Los Angeles County Museum of Art in collaboration with Los Angeles artists Mark Bradford and Ruben Ochoa. Between November 2007 and June 2008, students discovered a new reason to eagerly anticipate their teachers' instruction “Line up!” They pushed open the double doors to the play-

*“Line up!”*



ground, crossed its concrete surface, tumbled down two sets of outdoor stairs (or, for the daring, slid down the metal hand railings) until they reached another set of double doors. Elmer Ray, the security officer, welcomed the children to a gallery installed to look remarkably like MacArthur Park.

“Is that really you?” a student asked. And yes, the picture on the oversized awning was that of Mr. Ray. The awning was nearly identical to one that hangs above the entrance to a swap meet near the school, a place where many of the children and their families shop.

“We wanted to give the kids permission,” said artist Mark Bradford, “to think about art as not necessarily being something outside of their vocabulary, outside of their understanding, outside of their possibility.”





Throughout the three rooms of the gallery, children repeatedly encountered familiar elements—pictures of cleaning products were painted on the gallery walls by Ricardo Matamoros, who also paints pictures and signs on buildings around MacArthur Park. Shoes were displayed on plastic shelves hung from the very kind of slat board commonly used at swap meets. In one section of the exhibition, students found framed artwork they or their schoolmates had made. These were hung from wire display shelving, identical to those the







LACMA educator Franky Kong and Charles White teacher Jaclynn Valenzuela discuss art with students in SWAP.



*House Group*, Mexico, Nayarit, 200 B.C.–A.D. 500.



Maura Bendett, *Fer-de-Lance*, 1999.

children see in nearby shops. Throughout the exhibition were examples of art from LACMA’s collection: *House Group* made in Mexico (Nayarit) between 200 B.C. and A.D. 500, prints pulled in the 1960s by Kenneth Price, and Maura Bendett’s *Fer-de-Lance*, 1999, a favorite of the Charles White students.

“I liked the glass art,” one student said.

“It looked like there were butterflies on pieces of leaves,” said another.

*“It looked like there were butterflies on pieces of leaves.”*

*“If my art hangs next to art from a museum, does that make it art?”*

*“But is that really art?”*

During frequent visits to the exhibition, students developed skills of looking, describing, forming preferences, and, as fourth-grade teacher Paul Lowe noted, comparing different kinds of art. “I brought my students to the gallery as often as I could. The more we came, the more confidence the children showed in asking themselves and each other, ‘How is the art the same? How is it different?’ They really got their teeth into that discussion.”

Another favorite question was “But is that really art?” Students were fascinated that the kind of sign painting they saw every day on buildings in the neighborhood could be included in an art exhibition. If their own art was on view, students wondered, “If my art hangs next to art from a museum, does that make it art?” But what challenged their notion of art more than anything else was the display of shoes installed by Ochoa and Bradford.

“The shoes were old school, old style,” said one student.  
“My sister wasn’t sure it was art,” said another.  
“But an artist made it,” countered yet another.  
“The shoes are art because they have lots of different designs and because people wear them,” concluded one student.

If SWAP inspired this kind of critical thinking in students, it also allowed teachers to imagine new ways to incorporate the arts into their curriculum. In the Los Angeles Unified School District (LAUSD), teachers use the Open Court Reading (OCR) program for a majority of the day. Each OCR unit is thematic and begins with what teachers call an opener. “We decided, as teachers,” Mr. Lowe said, “to use the exhibition to open our units. For example, one OCR theme is risks and consequences. We went into the gallery and looked at a work of art. What risks did the artist take? What were the consequences?”



*“My sister wasn’t sure it was art.”*

*“But an artist made it.”*

One student pondered these very questions. He was attracted to the LACMA work by the American artist Chaz Bojórquez, *Ano Loco XIV92 Por Dios y Oro*, 1992, which includes a section resembling lines of graffiti. The student considered the risks and consequences of making this kind of art. “Is it OK for me to make graffiti?” he asked Elmer Ray, the security officer. “No,” Mr. Ray responded, “not if you draw it on someone’s property. Put it in a special art journal. Then it’s no trouble.” Several weeks later, the boy returned to the gallery and proudly showed his journal to an admiring Mr. Ray.

LACMA educators and curators, working with Ochoa and Bradford, chose museum pieces that either explored the concept of community or were made by cultures the schoolchildren knew. “Looking at the LACMA pieces like the *House Group* from Mexico or the fantastic animals in sculpture from Thailand, the students began to make links,”



Chaz Bojórquez, *Ano Loco XIV92 Por Dios y Oro*, 1992 (detail).

Mr. Lowe noted. “Wow! These go all the way back to my ancestors?” The students started developing artistic heroes in their minds, people they could look up to from their own cultures.”

Charles White Elementary School is unusual in having an art gallery. The gallery belonged to Otis College of Art and Design and became part of the Charles White campus when LAUSD acquired the property. But the school is not unique in its inclusion of arts education into its curriculum. Since 1999, LAUSD has been systematically introducing, or reintroducing, arts instruction into all of its more than eleven hundred schools. In Local District 4 of LAUSD, which includes Charles White, the push for arts instruction has a special focus. A new high school for the arts will open fall 2009. Richard Alonzo, superintendent of Local District 4, wants all elementary and middle school students in his district to be ready to enroll in the new high school for

Students and LACMA educators Lara Miller and Sofia Gutierrez discuss the inflated sculpture *Dancing Popos* (slang term for police) installed by Ruben Ochoa and the wall painting by neighborhood sign painter Ricardo Matamoros.



the arts, if they choose to. He realized he needed community partners, like LACMA, to help him prepare his students and teachers.

“Jane Burrell, the museum’s vice president of education and public programs, came to me with an idea,” said Mr. Alonzo. “‘What if we brought some of our collection into the gallery,’ she said, ‘and the students put their art side by side, so they could envision themselves as artists at a very early age? And what if we had contemporary artists they could interact with as well?’ I’d never heard of anything like this before. It was a phenomenal idea.”

When children saw *SWAP* for the last time, in early June of 2008, and headed back across the playground to class, one paused to reflect. “I never imagined art could be about oven cleaners,” he said. “I think the art is really good. I wish I could keep it.” What the students did keep from the exhibition—which had been specially designed for

Charles White Elementary School enrolled 514 students in grades 1–5 during the 2007 | 2008 school year, 93 percent of whom were Hispanic. A Title 1 school, Charles White addresses the needs of low-income children: all qualify for free meals at school and nearly 75 percent receive English language instruction. Charles White belongs to Local District 4 of the Los Angeles Unified School District, which includes a total of 8 districts and provides instruction to nearly 700,000 students on its 1,190 school campuses. The LAUSD is the second largest public school district in the nation; only New York City serves more students.

them and installed at their school—was the understanding that art can be something familiar that fits into their lives, as Bradford and Ochoa had hoped. The on-site exhibition also helped the students build the confidence to look at art, to explore its meaning and purpose, to listen to the differing opinions of classmates, and to imagine, as children so easily do, that they might already be artists. They also learned that it was fine to leave one question unanswered: Are those shoes really art?

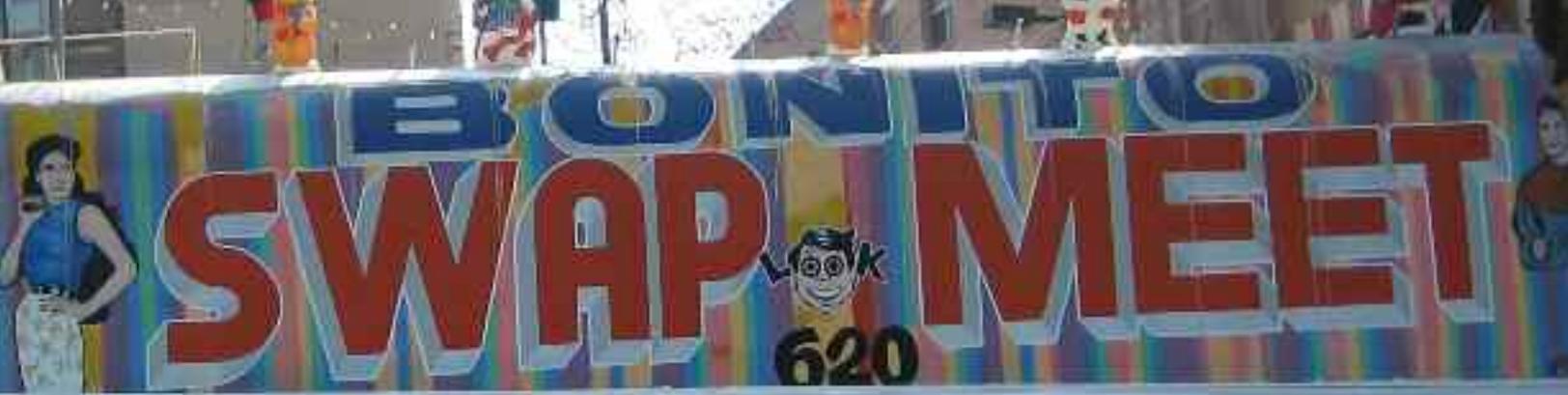
**SUSAN HOFFMANN**

Independent Art Museum Educator

I believe students in underrepresented areas not only need quality instruction and opportunities in the arts, but they also need to understand that everyone is an artist and everyone has the capacity to create. And these same students need to understand that museums and cultural institutions are there not just for some people but for all of the people in the community.

**RICHARD ALONZO**

Superintendent, Local District 4, Los Angeles  
Unified School District





## ARTISTS | Mark Bradford & Ruben Ochoa

**Both of you explore ideas related to communities in urban settings. How did you define community in the Charles White installation?**

**OCHOA** We looked at the area around MacArthur Park, near the school.

**BRADFORD** We watched the way the kids banked out of school, where they went to get ice cream, or where they would stop.

**OCHOA** The principal let us know how a lot of the students came from the area and how their parents shopped at the swap meets and stores around the park. I was drawn to the merchants there, and so was Mark. We found a common denominator with our merchant-class backgrounds.





## And why did the swap meet become the focus of the installation?

**BRADFORD** I was picturing the kids going along with their mothers and fathers to swap meets, to the grocery store, to the 99-cent store to buy tennis shoes. And I was thinking, and I talked to Ruben about this, that the parents might tell the child to sit down and wait and how that let the child observe little details, like signs for Ajax and bicycles.

Details and memory can set off the imagination of a child. And that leap into imagination can happen quite quickly and quite suddenly. So I thought of *SWAP* as this sort of phantasmagorical marketplace, as a setting that could engage their fantasy, using details the way children might do while waiting for their parents.



CLEANSER



BONITO



You collaborated with a sign painter from the neighborhood, Ricardo Matamoros, who painted pictures of Ajax and soccer balls and shoes on the walls. How did you decide to have him paint a portrait of the gallery's security officer on the swap meet awning?

**OCHOA**        Actually we were having him paint the same direct image that was across the street on the Bonito swap meet awning. Mark looked at it and said, "You know what, we need a little bit more color. It's too Mexican."

**BRADFORD**    Push it back a little bit. There were black folks around here before. As a kid, I grew up with MacArthur Park being a destination for black people. That's where my grandmother would take me, and there were concerts in the park and musicians and everything. I even pushed it back a little bit further when it was a Jewish community. There's still a Jewish deli there across the



street. So, I remember it transitioning from a Jewish community into what we'd then call black.

So, I thought we needed to have some of that history in Charles White, just to maybe unearth the history, so that a community understands that before it was this community, there was another community that existed and comingled and left their markings.

**OCHOA** The security officer on the awning was Elmer Ray. The sign painter had his own translation of what his role was, adding that sheriff's badge.

**BRADFORD** Elmer was more than a guard. He was part of our project, and we engaged him.

**OCHOA** He helped us install. He had lunch with us.

**BRADFORD** I think one thing Ruben and I share, coming out of the merchant and service industries, is the importance of engaging



the people in your immediate environment. You can't have a bad attitude. You have to engage people, welcome them.

### How did you hope the Charles White students would respond to the installation?

**BRADFORD** I knew in dealing with children that I wanted to trick them into feeling very comfortable, and so we constructed an environment that was over 50 percent familiar. Ruben and I constructed the exhibition spaces to masquerade as stalls that you would see in swap meets. And in some places we used the walls the same way a sign painter would use them. We tried to infuse the sights with information to talk about culture, race, neighborhood, identity. The deeper nuggets that we were trying to get the children to think about definitely came from this environment, one so familiar to these kids. It's almost like mashing up the peas

and making it something tasty and feeding to your kids, almost masquerading the vegetables so they'll eat it. That's what we were thinking about.

### How did the children respond?

**OCHOA** From what I remember on the day of the opening, the kids seemed really excited because the show wasn't unfamiliar. There was what they considered art—the works from LACMA. But when they saw what we had brought in, it kind of destroyed those preconceived notions. And for them to consider street painting or signage as art as well, I think was fascinating for them. They looked at the *Dancing PoPos* and related them to the heavy police presence in their neighborhood. Seeing the kicks and the



SWAP MEET



YOSHINOYA

DRIVE-THRU



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soccer shoes painted on the walls, and all the shoes we set up like a store display, I think they really enjoyed the juxtaposition between that and the LACMA collection objects. So, they asked why we set some of those things up. And they seemed intrigued and excited to tell us, “Oh, I’m very familiar with that!”

### Why did you decide to accept this project from LACMA?

**OCHOA** Being invited to do something at the old campus where I went to art school was really exciting. And then, Charles White . . . He was important to me as one of the WPA artists and muralists who also worked with Mexican muralists. To work at a school named after him, a school interested in the arts, that was something I wanted to be part of.



Photo of Charles White reprinted from *Black Art: An International Quarterly*, vol. 4, no. 1, © 1980.

**BRADFORD** For me, if I was going to do a project in the community, I wanted to see a real bridge with that community. Oftentimes what happens with community-based projects, unless they have a nod of a powerful institution to give it importance, it can be a sad little thing, you know, it just feels like a sad little unloved thing. And so, what I was excited about was a) that LACMA was able to get behind it and b) the museum was going to lend its artwork. It was going to truck its artwork across town, another nod to this community, putting its money where its mouth is. With some outreach projects, communities can be suspicious of people coming in. And how are you going to respect the community and the people in the community? At no time did I ever feel that LACMA did not respect the community or did not respect the artists.



## What did you hope to accomplish with SWAP?

**BRADFORD** We wanted to set up a conversation between the LACMA objects and what we installed. We wanted to give the kids permission to think about art as not necessarily being something outside of their vocabulary, outside of their understanding, outside of their possibility.

**OCHOA** Because it's obtainable for them.

**BRADFORD** Absolutely.

Interview conducted by

**JANE BURRELL, ELIZABETH GERBER, SUSAN HOFFMANN**

**MARK BRADFORD** was born in 1961 in Los Angeles, California. He attended the California Institute of Arts in Valencia. Bradford lives and works in Los Angeles.

**RUBEN OCHOA** was born in 1974 in Oceanside, California. He attended Parsons School of Art and Design, New York, Otis College of Art and Design, Los Angeles, and the University of California, Irvine. Ochoa lives and works in Los Angeles.



I've known Mark for a couple of years, so we've been talking about doing something together, when the opportunity arose. With our similar merchant-class backgrounds, we seemed to really tie into this project and collaborate easily.

**RUBEN OCHOA**

It just happened to be a fluke that we're both fascinated by the same material palette. We use materials that have a commonality, that have memory of place, community, accessibility. And both of us embed our work with class issues.

**MARK BRADFORD**



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HOT PASTRAMI  
SANDWICHES

VIENNA PRODUCTS

*Langer's*

RESTAURANT  
DELICATESSEN

COMPLETE STORE

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WORLD'S BEST  
HOT PASTRAMI SANDWICHES

WORLD'S BEST  
HOT PASTRAMI SANDWICHES



LACMA educator Elizabeth Gerber leads discussion before student artwork.

## MUSEUM EDUCATORS | LACMA in the Community

As we approach the second decade of the twenty-first century, LACMA educators recognize an increasingly complex set of responsibilities to our audiences and our collections. These include deepening our relationships with multiple communities and presenting the museum's collections in new and dynamic ways. When the possibility arose to develop an exhibition in an elementary school gallery, located in an area where the museum already had a number of programs, we saw this as an excellent opportunity to extend our mission in an exciting and novel manner.

We identified three goals: support local artists in the creation of new work, present the museum's collections in an untraditional way, and allow the museum to develop and strengthen its engagement with audiences in the MacArthur Park neighborhood. Planning began with the following questions in mind. What would the exhibition look like? How would visitors engage with it? How would it reflect the museum? The community?

As museum educators, we of course aim for excellent programs and materials, with a strong understanding of the necessary components to achieve these goals. But just as we encourage our young artists to embrace the creative process—to try new things, imaginatively solve problems, and learn from accidents and mistakes—as professionals we too needed to be ready to embrace this open-ended process. As confident as we were in the potential benefits of the



Charles White exhibition project, we embarked upon the enterprise unsure of the final result.

### **Fostering and Promoting the Creative Process**

We commissioned two prominent Los Angeles artists, Mark Bradford and Ruben Ochoa, to create an original, site-specific installation at Charles White Elementary School. We understood that much of the potential for success depended on our willingness to follow unexpected turns throughout the planning phase with the artists. For example, at the outset, we imagined that Bradford and Ochoa would create individual works for the gallery space. Very early on, it became apparent that it made sense for them to collaborate together on one installation. And as Bradford's and Ochoa's ideas developed, the expertise in the museum's conservation, curatorial, and design departments became essential to our planning meetings.

Coinciding with our belief in the importance of commissioning new work was our desire to share the artistic process more broadly with others. As their ideas percolated, Bradford and Ochoa consistently engaged in conversations with community members. School administrators became an integral part of the project, both by generously sharing their knowledge of the school and its surrounding community and providing critical support during the installation. Students had the opportunity to observe and meet the artists on school grounds and, as a result, came to understand that artists are “real” people and that the entire exhibition was created by these individuals. We hoped this exhibition would help students form ideas about their future participation in the arts.

By having a large number of people engage with the artists, the emphasis shifted away from artists as producers of finished, concrete objects and toward artmaking as a community-based process. When



# CLEANSER



an art project occurs off museum grounds, the potential arises to provide diverse audiences with more direct and meaningful access to the creative impulse.

### Viewing the Collections in New and Meaningful Ways

Finding fresh ways to present LACMA's collections is crucial to our mission. We often try to view our encyclopedic collection through a contemporary lens, and artists can be very good partners in this endeavor.

Throughout their careers, Bradford and Ochoa have been interested in bringing their personal experiences, the experiences of others, and the visual imagery and material culture of these communities into their artistic practice. It was therefore quite natural that they would include elements of the MacArthur Park neighborhood in the installation. They also recognized that making this exhibition familiar



to the students at the school would increase the likelihood of their engagement with the art. Starting with the school and moving outward, the artists began incorporating the visual imagery of the neighborhood. Familiar objects, sign paintings, and architectural details infused the gallery.

Bradford and Ochoa also hoped that this installation would help to demystify art—both contemporary art and the historic examples from LACMA’s permanent collections. Rather than organizing the museum objects included in the exhibition around geographic regions and historical periods, we had the opportunity to display a wide variety of work that suggested themes such as community, identity, and architecture. By creating this special environment and organizing the artworks in new ways and without didactic labels, we allowed visitors to make their own connections to the objects.



In addition to creating a familiar visual environment in the gallery, various interests, issues, and concerns from this community were woven into the installation. The most concrete example, local police surveillance, was introduced through the *Dancing Popos*. As LACMA seeks to recontextualize its encyclopedic collection within the twenty-first century, working with contemporary artists, who in turn work with local communities, can allow us to address some of the social, economic, and political issues of our time.

### **Engaging Audiences and Communities**

When LACMA began working with LAUSD's Local District 4 and learned of the gallery at Charles White Elementary School, we invited teachers from the school to participate in one of the museum's ongoing professional development programs for educators. LACMA's annual





Teachers Academy Partnership invites elementary public school teachers to LACMA for an introduction to the museum and an exploration of methods to bring art into the classroom. Over the course of six days, a cadre of teachers from Charles White explored different areas of the museum's collections, practiced a variety of questioning strategies for leading their students in discussions about works of art, and identified connections between their grade-level content standards and works of art.

It was our hope that Charles White teachers would be able to transfer the skills, strategies, and ideas from the Teachers Academy into gallery experiences with their students in *SWAP*. As mentioned above, open-ended themes such as community, identity, and architecture allowed visitors, including teachers, to make their own connections. For some this resulted in making concrete connections with

their required curriculum. For others, it allowed their students to make personal connections with works of art. And for teachers such as Paul Lowe, who are interested in questions of aesthetics, the exhibition provided paths for exploration. By the very nature of Bradford's and Ochoa's premise in questioning the definition of art, "What Is Art?" became a question that elementary students could discuss.

Time was also an important element in this project. In addition to having time for the artists to brainstorm and develop their ideas, keeping the exhibition on view for an extended period (over six months) allowed students and teachers to visit and revisit the exhibition and reconsider their ideas. Beyond being able to recall details about works of art that were on view, it has become apparent that students had the opportunity to internalize the meaning of art and the importance of such a project at their school and in their community.



## Conclusion

*SWAP* allowed LACMA to foster the creative process by commissioning two artists to produce new work. When a broader range of individuals in the museum and MacArthur Park communities participated in the creation of *SWAP*, we were able to include their interests, concerns, and needs. This in turn allowed LACMA to be more responsive to the audiences it serves. And, ultimately, projects that create new and dynamic works of art, share the collection, build community, engage with audiences, and educate—in the broadest possible sense—are critical to furthering the museum’s mission.

### **ELIZABETH GERBER**

Manager of School and Teacher Programs  
Los Angeles County Museum of Art

### ON-SITE IN YOUR COMMUNITY

- Find an artist in your community genuinely interested in working with one or more of your audiences. Any art form is fine, from painting and photography to quilting and woodworking. Clearly discussing the project’s goals and possible content is critical. Look for an artist who enjoys collaborating with others, is a clear communicator, and is a good listener. If possible, set aside enough time to become familiar with the artist’s process.
- In conjunction with local schools or community organizations, identify a place to install an exhibition of the artist’s work, keeping security issues in mind. Aim to have the artwork on view for an extended period of time so that people can view it multiple times and develop their own ideas and connections.



- Utilize the strengths in your own museum education programs so that teachers, students, and their families can use the exhibition to their full advantage. Build on existing relations with local schools, libraries, or other community groups to understand their interests and needs.

## ACKNOWLEDGMENTS

We would like to thank artists Mark Bradford and Ruben Ochoa for their ideas and willingness to participate in this unique project and LACMA's leadership for their support of this and other outreach programs. The collaboration with our colleagues was also essential for its success. Rita Gonzalez enlisted the talents of fellow curators Austen Bailey, Hollis Goodall, Bindu Gude, Leslie Jones, Victoria Lyall, and Eve Schillo to identify artworks in LACMA's collection that could be loaned to the project and participated in the installation of the works at the school site. The following staff members made the installation a reality: architect Victoria Behner; graphic designer Amy McFarland; senior assistant registrar Amy Wright; head registrar Nancy Russell; conservators Irena Calinescu, Joe Fronek, Soko Furuhata, John Hirx, Erin Jue, Chail Norton, and Janice Schopfer; head of conservation Mark Gilberg; manager of construction Bill Stahl; electrician Roosevelt Simpson; security operations manager Dion Lewis; and head of protective services Glenn Thompson.

Without our partnership with LAUSD District 4, the project would never have been possible. Richard Alonzo's vision for the arts was invaluable, as was the overwhelming enthusiasm and cooperation of Charles White Elementary School principal John Samaniego, assistant principal Kristin Shaw, all the teachers at Charles White, and Gerald LaMoin, the arts coordinator for District 4.

We are also grateful to Elmer Ray and the LACMA gallery guides who welcomed visitors daily, to Susan Hoffmann for documenting the project for us in this publication, to Chris Keledjian for his thoughtful editing, and to LACMA's Education Department for creating connections to ongoing education programs.

