Letter from the Director

2022 was a momentous year for Clockshop—after seven years as a board member and many months of discussion with our board and founder Julia Meltzer, I took over the helm as Executive Director in February. Clockshop has truly been a labor of love, trust-building, and deep rootedness in the land and the city. Because of its thoughtfully stewarded development over the past 18 years by so many and with such great care, the transition felt smooth and deeply supported.

On my very first day, February 14, 2022, we received word that the proposed Casitas Lofts luxury housing development at the entrance of the Bowtie was not moving forward. Clockshop was a key part of a coalition of community members and fellow non-profits that had been organizing for years to put a stop to a development that would have cut off access to the future state park, and significantly impacted the surrounding neighborhood with even more severe displacement and gentrification threats. Just a month later, we presented the final concept design of the Bowtie Park (developed with architecture firm Rachel Allen Design and Research (RADAR), and landscape architecture firm SALT) to our broader community and to California State Parks. And soon after that presentation, we learned that the Department of the Interior’s Outdoor Recreation Legacy Grant program awarded $5 million to the future park. Several projects will break ground on the Bowtie in 2023-2024, including a stormwater recapture/wetlands project with The Nature Conservancy, and an 8-acre Paseo del Río greenway along the banks of the LA River.

And so we have reached a nexus point in the Bowtie Project — a portal through which we step into the future. We now set our sights on the future park as a reality rather than a dream, and feel the urgency to ground that reality in the values and community voices we hold dear. Those that have fought for this park for so long, and on whose shoulders we stand, are aging, dying, or getting forced out of their neighborhoods by rising gentrification and displacement pressures. This must necessarily center the voices of the Indigenous people who were forced off this land well before the Southern Pacific railway came through, and their descendents are key to telling the story of this park. With this in mind, Clockshop launched the pilot in late 2022 for a Cultural Asset Mapping initiative, which will be core to retelling an inclusive collective history of the LA River and the people who live with it every day.

This year, we also grew our programming at Los Angeles State Historic Park, particularly our Kite Festival in May of 2022. We worked tirelessly for months leading up to the Festival to reach out to senior centers, schools, and community organizations in the neighborhoods around LA State Historic Park, including vulnerable low-income neighborhoods like William Mead Homes, Chinatown, Solano Canyon, and Lincoln Heights. This work showed in the amazing turnout we saw, with over 3,000 people coming to the festival, and with 65% of those people self-reporting as being from communities of color. We have also continued and grown our popular Listening By Moonrise concerts, which feature experimental sound artists quarterly on the night of the full moon; and have been honored to present new ambitious public artworks from Jimena Sarno, Audrey Chan, and Sarah Rosalena Brady.

As our staff has grown to support this ambitious programming around multiple park sites, we have also invested time collaboratively to tighten up our mission and codify our core values, and “belonging” and “care” are guiding principles in our work. Together, we have initiated an internal “Culture of Care” program, which will ensure that our staff (from contractors to interns to full-time staff) receive the benefits, compensation, professional development, and agency we all need to feel fully supported and empowered in our creativity. This is an ongoing process, but one we are deeply committed to in an effort to live our values fully. Clockshop exists to work with artists to connect people to public land, so that they can experience a sense of belonging, and ultimately imagine a future that centers care. Care, belonging, empathy, and stewardship will be necessary cultural capacities as we face the climate catastrophes of the future. It paves the way for hope, for change, and for creativity in how we live our lives moving forward.

Sue Bell Yank
Executive Director
Note from Our Founder

This was a year of momentous growth for Clockshop and for me. Leadership transition from an organization’s founder to a new director is fraught and complicated. As I sought advice from various people who had gone through this process, these are words I heard again and again: a founder can never let go, expect a difficult transition, and best to choose someone from within and don’t stick around. Those words rang loud in my head, but it wasn’t a surprise to me that none of these things came to pass. The foundation that we built over the years at Clockshop is solid and we were ready for change.

As winter turned to spring in 2022, it was literally as if all that was planted was fully ready to blossom. We had a tremendous turnout at our second annual Community & Unity People’s Kite Festival, doubling attendance and spreading joy on public land. Artist commissions forged ahead, and financial support from donors, government agencies and private foundations continued to flow towards us in generous ways. After more than eight years of hard work at the Bowtie, we completed our Concept Design Outreach and Engagement and also supported California State Parks to receive $5 Million from the Department of the Interior toward building a new State Park along the LA River. Our staff has grown and is compensated at a living wage with health care benefits. Sue Bell Yank has led us all forward with grace in her steady and calm way. I couldn’t be more proud of the direction that Clockshop is headed and I am tremendously excited for what is to come in 2023.

Onwards,
Julia Meltzer
Founder and Senior Advisor

Our Work

Clockshop works with artists to deepen the connection between communities and public land, in order to build a shared vision of a future based in belonging and care.

As a Los Angeles-based arts and culture nonprofit, Clockshop produces free public programming and commissions contemporary artist projects on public land to better connect Angelenos to the land we live on.

We address the climate crisis as a cultural problem that requires equitable cultural solutions. Through long-term collaborations with artists, like-minded partners, and local stakeholders, Clockshop promotes ecological stewardship and climate resilience among the communities we serve.

Our projects center working-class communities of color in Los Angeles and aim to support the wellbeing and vitality of multiple communities. Whether Indigenous, African American, Latinx, Asian American, Pacific Islander, or immigrants living in LA, we shape the city’s future together.

We bring this mission to our work at Los Angeles State Historic Park in Chinatown, and Rio de Los Angeles State Park (“The Bowtie”) in Glassell Park, in collaboration with California State Parks.
Our Core Values

Clockshop developed these core values over several months, working deeply with our team and board to elicit the foundational ethos that informs all of our work.

TRUST ART
We believe that art provokes new ways of thinking and nurtures possibility.

ROOT IN PLACE
We believe that cultural programs connect people to the places where they live and engender welcome, belonging, and care.

REIMAGINE EXPERTISE
We believe that we learn best through non-hierarchical dialogue that honors the expertise of lived experience.

TAKE TIME
We believe that meaningful change takes time, and is actualized through long-term commitments and partnerships.

PROTECT PUBLIC LAND
We believe that bringing people together on public land inspires stewardship, democracy, and interconnection.

ENVISION LIBERATION
We believe that dismantling injustice, inequality, and racism demands a radical commitment to structural change.

SUPPORT CLIMATE RESILIENCE
We believe that connecting people in natural environments on public land through artistic and cultural events can provide a pathway for communities to directly address the growing impacts of climate change.

Our Team

Sue Bell Yank
Executive Director

Julia Meltzer
Founder and Senior Advisor of Community and Government Partnerships

Cat Yang
Project Manager

Rhombie Sandoval
Communications Manager

Isabel Yi Jimenez
Programs Associate

Dario Herrera
Community Programs Manager

Many thanks to those who have been a key part of our programming staff this year, including Colleen Corcoran of Place & Page, Camila Driaza Guzman, Leonardo Bravo, Madeline Aubry, and Raina Pahade. Many thanks as well to our incredible paid volunteers and event staff — we can’t do this without you!

Hugo Garcia
Director of Community Engagement

Erin Williams
Social Media Consultant

Tina Miyakawa
Graphic Designer

Sarah Yanni
Grant Writer

Chris Votek
Sound Engineer & Curator

Em Yue
Content Creator

Board Members

Andy Wong, President
York Chang, Vice-President
Ashley Hunt, Secretary
Meldia Yesayan, Treasurer
William Deverell
Beth Gibb
Tracy Gray
Mia Locks
Julia Meltzer
Ignacio Perez Meruane
David Delgado Shorter
Cynthia Vargas
Sue Bell Yank
California State Parks Partnership

Over the past 8 years, Clockshop has partnered with California State Parks to produce artist commissions and over 90 public programs at the undeveloped Bowtie parcel along the Glendale Narrows section of the LA River. Our approach to programming has focused on bringing forward the stories of communities who have been historically marginalized and displaced because of white supremacy and colonial settler policies. At the end of 2022, Clockshop officially became a Cooperating Association with California State Parks, which solidifies our nearly decade-long partnership as core to our mission.

Throughout 2021–22, California State Parks and Clockshop held a community listening process to hear directly from residents about their wants, needs, and questions about the future State Park at the Bowtie. We received input from over 2000 community members, which guided the concept design for the Bowtie. This overwhelming community support and feedback was an essential tool for State Parks to continue to move the Bowtie forward, advocating for the resources needed to make this park a reality.

In May of 2022, the Bowtie Park project was awarded a $5 million grant through the federal Outdoor Recreation Legacy Partnership (ORLP) program of the Department of the Interior, which is the maximum amount any park could have gotten. Clockshop’s artistic programming and community engagement work at the Bowtie was a huge part of the application’s success, which had to demonstrate events, ongoing programs, a significant audience, and community involvement with the land. This will mean that portions of the park could begin construction as early as 2024 and become a new State Park for our Northeast LA communities.
From July 2021 – December 2022
Clockshop has seen:

- **6,100+ Event Participants**
- **25 Events**
- **6 Artist Commissions**
- **25,000+ Artwork Viewers**
In January 2023, Clockshop in partnership with Los Angeles State Historic Park, presented a new artist commission from LA artist Sarah Rosalena, *For Submersion*.

Before settler colonization, LA State Historic Park was the floodplain of Paayme Paxaayt, the Los Angeles River, that supported Tongva people and wildlife. *For Submersion* recalled the LA River’s importance by honoring its history as an ancestral pathway. The mediums used to create *For Submersion* highlighted Rosalena’s attention to the LA River’s evolution over time, honoring practices used in the past and present, merging craft making and digital arts as a way to interpret and re-envision land.

*For Submersion* was both a physical work and digital artifact, which aimed to re-narrativize, through yarn painting, the river’s temporaliities and historicity as a watershifter. Rosalena adorned a river rock from Paayme Paxaayt with Wixárika yarn painting, a method of image-making traditionally done with beeswax, pine sap, and handspun yarn that has been passed down in her family for generations. The yarn represents a throughline to Mother Earth and to the matrilineal bloodline of weavers in her family. The yarn painted rock was 3D scanned, then digitally fabricated into a physical sculpture that collected and interacted with rainwater. In addition, a large commissioned textile was handwoven as a companion piece, using satellite imagery of the Los Angeles River as a weaving pattern.

Central to this commission was a partnership with Chapter House, an Indigenous-led organization that provides space for Indigenous peoples and allies to appreciate art, convene and collaborate, celebrate individual and shared Indigenous cultures, and explore the complexities of the 21st Century Indigenous experience. Chapter House and Rosalena led hands-on workshops for Native youth, engaging them with the land at LA State Historic Park through craft and digital technology.
Jimena Sarno
Score for Here
MAY–AUGUST 2022

Score for Here was a new artist commission from Jimena Sarno which was activated at Los Angeles State Historic Park from May 7 – August 31, 2022. This site-specific sonic experience used modified field recordings and samples composed through geolocation, inviting visitors to compose sound in real time as they navigated the park, available through a free downloadable phone app.

A graphic score based on the park’s blueprint—designed paths, landscaping, open spaces—designated each sound element’s triggering zone while each visitor’s navigation of the site functioned as a compositional principle. The sound seamlessly changed as visitors walked across pathways, wandered under specific trees, climbed on top of boulders, and traversed the hills and valleys of the landscape.

The project was inspired both by the asymmetric dispute of contested boundaries and cartographies, and what is known in urban planning and landscape architecture as “desire paths.” Considering geolocative software is traditionally designed to guide and direct, Score for Here repurposed it as an aleatory compositional principle that inspired divergence.

The score was composed from sound recordings—by local and international collaborators—which resonated with their experience of belonging. The recordings were processed through granular synthesis to create different textures and layers in the score’s composition. The project’s conceptual approach to the site was one of composting: the composition process broke down and recombined the sound recordings, ridding them of their original formal qualities. Through recomposition of the sound elements, the sonic experience invited the visitors to consider boundaries and mobility. Acknowledging the site’s contested history—located on the land of the Tongva people, waves of displacement and real estate development, the composition was a proposed way of approaching the site with sounds that reverberated through layers of violence and erasure. The app remains available on-site indefinitely and will change over time while the database of audio samples continues to grow. Rather than a seamless, finished artwork for consumption, the work is a morphing proposition, a catalyst for speculation and potential transformation. Visit the project website for download links for both iOS and Android versions of the app.
In May 2022, Clockshop presented our second annual People’s Kite Festival, at the Los Angeles State Historic Park, next to historic Chinatown. This family-friendly cultural festival served as an opportunity to bring together diverse communities in Los Angeles through the art of kite making and a day full of joy, culture, and uplift through the arts. In collaboration with the American Kiteflyers Association, the event featured a “gallery in the sky,” including flying demonstrations with kite masters Kim Wong and the Tyrus Wong Family, Scott Skinner, and Joe Hadzicki; natural fabric dyeing workshops with artist Carly Lake, design/printmaking workshops with Yuju Yeo and Dewey Tafoya, and paper crafts with the Chinese American Museum; and musical performances with DJ Miz Honey P, Johny Miguel Trombone and Electronics, and the Changui Majadero band.

During the event, photographer Stella Kalinina conducted Park Stories, a portraiture and oral history session that captured the unique stories of diverse parkgoers and their emotional relationships to LA State Historic Park.

Artist Audrey Chan created unique kite designs in collaboration with kitemaster Scott Skinner and artist Stevie Choi that were unveiled at the event, and both referenced the social histories of LA State Historic Park as well as served as a rallying cry to preserve public land for future generations.

This event was designed as a community celebration honoring the communities surrounding LASHP that fought for and stewarded this public park land, recognizing their resilience, cultural histories, and aspirations. Attendees described the afternoon as “Happy, generative, spirited, inclusive, joyful, multi generational” and “culturally diverse.” “I loved that people were looking up, not down,” one attendee reflected, “it brought joy in children and adults alike.”
Clockshop’s quarterly Listening By Moonrise program takes place at the LA State Historic Park and features performances and immersive sound experiences with leading multi-disciplinary sound artists. On the eve of the full moon (or close to it), this program offers guests moments of reflection, connection, and joy while experiencing music and sound collectively within the context of a community-centered green space.

**Qu’ran Shaheed & The Growth Eternal**

**APRIL 2022**

**ABOUT THE ARTISTS**

**THE GROWTH ETERNAL**

is the musical project of Tulsa, Oklahoma native Byron Crenshaw – a descendant of Black Wall Street pioneers. Currently residing in Los Angeles, the jazz bassist, vocodorist, producer/songwriter/composer, artist and activist presents PARASAiL-18, his debut full-length album.

**QU’RAN SHAHEED**

is a pianist, poet, singer and songwriter based in Boyle Heights, Los Angeles, CA. Shaheed often collaborates with others and has worked with Koreatown Oddity, filmmaker Vashni Korin and the Pan Afrikan Peoples Arkestra (of which her father Nolan Shaheed is also a member). She is the keyboardist for Jimetta Rose’s gospel choir The Voices of Creation. In 2020 she paired up with Chloe Scallion for dublab + Femmebit’s The Art of Performance programme, was interviewed by KCRW for their Private Playlist series and featured in a special mixtape project by waltz for Gucci Shibuya Parco in Tokyo. Shaheed is also engaged in composing for moving image and film scoring, particularly drawn to projects that reflect on society, history and unifying acts.
Neelamjit Dhillon, Gaayatri Kaundinya & Dimitris Mahlis
SEPTEMBER 2022

Curated by Chris Votek, a multi-instrumentalist and composer, Clockshop invited musicians Neelamjit Dhillon, Gaayatri Kaundinya, and Dimitris Mahlis for a cross-cultural music program exploring Hindustani, Turkish, and Greek music traditions.

ABOUT THE ARTISTS

NEELAMJIT DHILLON is an award-winning multi-instrumentalist and composer based in Los Angeles. Born and raised in Vancouver, Canada, Neelamjit is skilled in both North Indian classical and American jazz music. His music reflects his multifaceted identity, spirituality, and vision for promoting a more equitable and just society through shared experience and collective action. Neelamjit’s primary instruments are the tabla, saxophone, and bansuri. He has played tabla since the age of ten and continues to study the instrument under the tutelage of world-renowned maestro Ustad Zakir Hussain. Neelamjit has performed around the world at prestigious events and festivals in locales such as Somalia, India, Brazil, Europe, the United States, and Canada.

GAAYATRI KAUNDINYA Gaayatri Kaundinya is a Hindustani vocalist from the Maihar-Senia gharana school of classical Hindustani music. She studied under the late Ustad Ali Akbar Khan for thirteen years in the traditional Guru-Shishya parampara since the age of four. She also studied at the Sangeet Research Academy under Pt. Ulhas Kashkar, and in Los Angeles with the late Smt Lakshmi Shankar. Kaundinya became a performing artist by age seven and a professional touring classical vocalist at eighteen. She has toured in USA and India, notably at San Francisco World Music Festival and Avartan Music Festival, and was a featured performer at the annual Jaipur Literature Festival. Kaundinya is currently working on releasing recorded music and teaching students through the non-profit organization she founded, The Avartan Foundation, Inc.

DIMITRIS MAHLIS Oudist, guitarist, and composer Dimitris Mahlis has become known in musical circles as an eclectic interpreter of many musical traditions. Having a thorough knowledge of eastern and western musical theory, he has developed a playing style on several instruments which are both earthy and intricate. Mahlis’ original compositions can be heard on recordings with the duo Wahid and the Mahlis-Panos Project. He was featured on the soundtrack for the Oscar-winning film Argo (2012) and most recently on the critically acclaimed film The Angel (2018).
Jeremiah Chiu
& Marta Sofia Honer
OCTOBER 2022

Curated by Angela Lin, the founder of Taiwanese music label Pure Person Press, this Listening by Moonrise program features artists Jeremiah Chiu & Marta Sofia Honer. This afternoon program seeks to connect listeners with their natural surroundings through the unexpected pairing of modular synths and viola.

ABOUT THE ARTISTS

JEREMIAH CHIU & MARTA SOFIA HONER

The combination of modular synthesizer and viola is an uncommon one, yet Jeremiah Chiu & Marta Sofia Honer manage to create a distinctive dyad that comes together with grace and truth. Years of collaboration, cohabitation, shared experience, and separate but equally inspired commitments to utilitarian cultural work bind their disparate timbres into a singular aesthetic reality. In Chicago, Chiu’s musical CV included work with bands like Icy Demons and Chandeliers, but he was mostly known for his visual and graphic design work as Some All None. Honer had primarily worked as an instructor in Chicago and a member of the ensemble Quartet Datura. In 2014, a year after their first collaboration, they migrated to Los Angeles to continue developing their respective careers and crafts in sunnier climes. Honer has since become a first-call session player for the likes of Adrian Younge and Beyoncé. She’s also played on recordings by Chloe x Halle and Angel Olsen, among others, including five recordings with Grammy nominations. Along with her session work, Honer is on the music faculty at California State University Los Angeles. Chiu has expanded his visual work in numerous capacities, became an active intersectional community organizer, and refocused his musical practice to electronic music composition and sound art. Chiu is an Assistant Professor at Otis College of Art & Design; a resident programmer for Dublab; and has exhibited and performed at The Getty Center, LACMA, and other distinguished locales.
Dreaming Land Back into Reality

Dreaming Land Back into Reality is a series exploring the intersectional movements that work to pave pathways for the return and stewardship models of stolen land. Community-led campaigns working with governmental partners have lent a renewed momentum to the return of land to Indigenous, Black, and other communities of color in California. In this series, we discussed collaborative approaches that promote interconnection, advocacy, mutualism, and land stewardship to foster the climate resilient future we need. We turned our attention to the nature of collaboration within these efforts and its processes, languages, and imaginations that have brought about change.

Part I
OCTOBER 8, 2022

The first part of our series included Victor Bjelajac, District Superintendent in the North Coast Redwood District for California State Parks; Kimberly Morales Johnson, Tribal Secretary of the Gabrieleno / Tongva Tribe; and Rudy Ortega Jr., Tribal President of the Tataviam / Fernandeño Tribe. The program was moderated by Alina Bokde, Chief Deputy Director of the County of Los Angeles Department of Parks and Recreation. The program speakers shared their experiences in navigating the co-stewardship of stolen land with Indigenous tribes and communities within and beyond colonial systems.

Part II
JANUARY 21, 2023

Expanding on the previous conversation on Indigenous stewardship models, we moved to unpack the synergistic alliances by Black advocates working to heal the generational historic harms of settler colonialism. This second installment examined the dispossession of land from the Bruce family of Bruce’s Beach and other Black Californians, from seizures through eminent domain to racist housing practices like redlining and racial covenants, and imagined the contemporary conditions that make reparations and land return attainable.

This conversation featured April Banks, artist and creative strategist; George Fatheree III, a real estate attorney with Sidley Austin LLP; and Kavon Ward, co-founder of Where Is My Land, the latter two having collaborated on the return of Bruce’s Beach to the Bruce family. The program was moderated by Theresa Hwang, a community-engaged architect and founder of the Department of Beloved Places. The speakers discussed how law, public policy, community organizing, and art can work together in envisioning and building toward the radicalizing work necessary to support the reality of reparations.
Jackie Robinson Park Project

In conjunction with LA County Parks and Recreation, Clockshop has been collaborating with artist April Banks and Kounkey Design Initiative (KDI) on a permanent public art installation at the first Jackie Robinson Park in America, in Sun Village of the Antelope Valley. The historically significant community of Sun Village is an incredible example of the self-determination of generations of African-American families who carved out a home in the desert, away from the racist housing covenants and unfair lending practices rampant in neighboring cities like Palmdale, Lancaster, and Los Angeles in the first half of the 20th century. This intrepid community, led by a Woman’s Club that still exists today, built churches, educational institutions, gas lines, sewers, dug wells, and established the historic landmark Jackie Robinson Park as a recreational facility for the entire community. Clockshop and partners have organized several story-telling sessions with Village elders and younger generations of residents, an archival photo exhibition in conjunction with Juneteenth 2022, portrait and oral history sessions with community member from photographer Stella Kalinina, and a ‘zine-making visioning workshop led by SUN Village native and artist James Brooks, Jr. This engagement, visioning, and storytelling work will inform the concepts behind a permanent public artwork by artist April Banks that will be installed in 2024.
Looking Forward: Take Me to Your River: A Cultural Atlas of the LA River

Clockshop is beginning a three-year community engaged collective history and culture map project called Take Me to Your River: A Cultural Atlas of the LA River. Cultural Asset Mapping is the process of listening, collecting, and preserving the “cultural treasures” of the multiple diverse communities that live in a specific geography. The term cultural treasures, which often take the form of oral histories, encompasses the stories of the people, places, community organizations, businesses, and more that contribute to the character and history of a neighborhood.

We are compelled to embark on this project because we have listened to and witnessed multiple threads of experiences and histories around the LA River. There is no single narrative history, there are many. We hope that gathering all of these distinct voices together will demonstrate the complexity of experience around this body of water. This project is in a pilot phase and we hope that this methodology can eventually expand to other sections of the LA River. This will culminate in a collection of 70+ oral histories, neighborhood stories, portraits, archival photographs, and mini-documentaries of the rapidly changing Northeast LA River neighborhoods of Elysian Valley/Frogtown, Glassell Park, Cypress Park, and Atwater Village on a free multi-language web platform.

We will prioritize and center working class communities of color in Northeast LA, and the grassroots organizations that have historically invested in the sustainability and wellbeing of those communities. The themes that emerge from the underrepresented cultural practices, personal histories, and lived experiences of working class communities of color will serve to guide Clockshop’s future cultural programming and advocacy. Through these human stories, we hope to engender a deeper understanding of the communities near the LA River, their pasts and their possible future, and shine a light on the concerns and challenges that are relevant to our current affordability and climate crises around and in relation to the River.
A Note from Our Board President

When I joined the Clockshop Board in 2020, the Bowtie already had a strong foundation towards becoming a public park, due to the dedicated efforts and care of many people. I’d like to expand on one of Clockshop’s values—Root in Place—and how cultural programs connect people to places and engender stewardship. My feelings of belonging to LA State Historic Park (LASHP) firmly rooted upon my first visits in the mid-aughts to what was still makeshift greenspace, a place where I got to imagine possibilities. This was great fun; the space was still a little bit wild with ad hoc plantings that attracted butterflies and sparrows, as well as art, music and other cultural programs that activated the space and my affection for it.

Today, I’m learning even more about the importance of taking cues from nature and from the practices and values of the Tongva and other Indigenous people, especially when thinking about the long term care of LASHP and the Bowtie. I’m also absorbing and piecing together the sustained work of community organizers and other activists to naturalize the LA River and increase access for the public.

This leads me to consider how Clockshop’s mission compliments and advances pluralistic visions of the many groups advocating and working around the River and how important it is to do so in a way that ensures environmental justice: a park can be built and thrive without displacing people who live around it; the same people should feel like they belong at the park, and that the park belongs to one person no more than to the next.

I hope that the art created by artists who collaborate with Clockshop, the education opportunities like Dreaming Land Back into Reality, and the community-centric events exemplified by the Kite Festival all serve to provide multiple pathways for people to develop their own deep sense of belonging to these greenspaces. One does not need to have come in on the ground floor of the Bowtie to feel this sense of belonging and to develop a desire to care for it.

So whether you’re someone who has lived for many years in Glassell Park or who just moved into Northeast LA, whether you’ve been volunteering at LA River clean-ups for years now or only recently discovered the joys of riding a bike on the River path and fixing your attention on the Great Blue Herons and other birds in the water, everyone can find belonging in this process and have ways to participate in shaping and nurturing the Bowtie. (One of those ways is to give input on Clockshop’s Cultural Asset Mapping initiative.) I am inspired to think how Clockshop will play a part in these personal journeys, and it is something that we can all share and experience together.

I look forward to seeing you at LASHP to celebrate and experience For Submersion, Sarah Rosalena Brady’s public artwork, and I’ll still be listening to and flipping the record over and over again on Jeremiah Chiu’s & Marta Sophia Honer’s transportive sounds.

To the wild!

Andy Wong
Board President
Financials

Clockshop came out of the pandemic with vigor and abundance. With our most successful fundraising year to date, we raised over $430,000!

**INCOME**

$430,000

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**EXPENSES**

$425,000

- Educational Programs and Free Events: $65,000 (16%)
- Salaries and Professional Fees: $240,000 (56%)
- Commissions Supporting New Artwork: $90,000 (21%)
- Rent and Office Administration: $30,000 (7%)
Our Supporters

Clockshop is a 501(c)3 nonprofit organization and relies on the generosity of our individual donors, as well as government and foundation support. Clockshop’s programs in 2021-2022 were supported by:

- Clockshop Circle
- Yuval Bar-Zemer
- Nancy Berman and Alan Bloch
- Jon Christensen
- Renee Dake-Wilson and Glen Dake
- Dan Graeney
- Adam Gunther
- Tracey Landworth
- Michele Asselin and Joseph Meltzer
- Davida Nemeroff
- Abby Sher
- Sara Swan
- Julia Meltzer and David Thorne

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- Abby Sher
- Sara Swan
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Clockshop Circle

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- Michele Asselin and Joseph Meltzer
- Davida Nemeroff
- Abby Sher
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