ANNUAL REPORT
2022–2023
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LETTER FROM THE DIRECTOR

One of Clockshop’s deepest core values is that we strive to “take time,” moving as much as possible at the speed of friendship and across seasonal cycles with artists, with community elders, with culture bearers, with the land, and with ourselves. 2023 felt like a year of extremes in both climate and geopolitical realities, and I wonder if this feeling will keep accelerating in the years to come. Time has an odd character in this era, speeding by and laden with urgencies. Must reach out, must post, must respond, must do something immediately.

Approaching this work with an expansive, abundant sense of time presents a unique set of challenges, especially given the realities of grant deadlines, reporting, and the seemingly increasing urgency of crisis response required of us. As we enter our 20th year at Clockshop, we have been reflecting on our journey since 2004, and have realized how often we circle back around, dig deeper with our community, discover new depths of geological time, and cultivate new expanses of artistic research. With every artist commission or public program, it becomes even more clear that our concept of time looks quite different from the traditional clock face of our former logo. Our mission is continuous, expansive, and cyclical. It requires us to delve ever-deeper to broaden our understandings and strengthen our connections to our communities and the land we live on.

So this year, we unveil our new logo created by Tina Miyakawa and Tiffanie Tran, which simply and elegantly explores our evolving relationship with time, land, and one another.

This past year, we launched the pilot of Take Me To Your River: A Cultural Atlas of the LA River, which collects the nuanced histories of neighborhoods in Northeast Los Angeles as the culture of these places rapidly shifts due to gentrification and displacement pressures. This deep listening process has led to a multi-disciplinary curriculum with Sotomayor Arts & Sciences Magnet High School focused around future sustainable visions of Northeast Los Angeles urban development. It has also led to deeper ongoing relationships with Tongva culture bearers, and has helped guide our plans for future artist commissions and public programs, including a series called WHAT WATER WANTS focused on the LA watershed with artist Rosten Woo for the Getty’s region-wide initiative Pacific Standard Time: Art + Science Collide in 2024.

Memorable 2023 highlights also included the expanded Community & Unity People’s Kite Festival, with over 5,000 Angelenos in attendance, as well as new commissions from artists Misa Chhan, Lilliana Castro, and Rodrigo Valenzuela. These programming achievements inspire our vision for 2024 and beyond.

As we continue to deepen our work, strengthen our relationships, and expand our responsiveness to the conditions of this place and era, we reignite another of our core values, “trust art.” We continue to trust that there is a crucial role for art in reimagining our world, challenging how we move through time and relate to place, creating the conceptual space to grapple honestly with difficult realities, and reinvigorating our cultural memories.

Sue Bell Yank
Executive Director
December 2023
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

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 & Senior Advisor of Community & Government Partnerships

Cat Yang  
Project Manager

Katie Janss  
Development Manager

Rhombie Sandoval  
Communications Manager

Isabel Yi Jimenez  
Project Coordinator

Darío Herrera  
Community Programs Manager

Hugo Garcia  
Director of Community Engagement

Morgan Otto  
Graphic Designer

Caroline Kanner  
Youth Programs Specialist

Chris Tyler  
Grant Writer

Chris Votek  
Sound Engineer & Curator

Adrian Garcia  
Sound Engineer

Gina Clyne  
Photographer

Mathew Scott  
Photographer

Em Yue  
Content Creator

Ivanna Baranova  
Copy Editor

Many thanks to Jaspa Urena, Madeline Aubry, Erin Williams, Tina Miyakawa, and Sarah Yanni for their work at Clockshop this year. We are also grateful to nuestra maestra de español, Azucena Durán, who has been instructing many of us non-native Spanish speakers throughout the year. We also want to thank David Thorne, who provides vital support at our office. Huge thanks as well to our incredible paid volunteers and event staff — we can’t do this without you!

Board Members

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York Chang  
Vice-President

Julia Meltzer  
Secretary

Meldia Yesayan  
Treasurer

Mia Locks  
Claire Bowin

Ignacio Perez Meruane  
David DelgadoShorter

Cynthia Vargas  
Kristina Kite

Ayasha Guerin  
Sue Bell Yank

We recognize the many years of board service of William Deverell, Ashley Hunt, Elizabeth Gibb, and Tracy Gray, who stepped down within the last year. Thank you for your years of commitment to strengthening the connection between public land and communities through art.

RIGHT: Clockshop Staff at the 3rd Annual Community & Unity People’s Kite Festival, Photograph by Gina Clyne
Over the past decade, Clockshop has partnered with California State Parks to produce dozens of artist commissions and over 110 public programs at the undeveloped Bowtie parcel along the Glendale Narrows section of the Los Angeles River and at Los Angeles State Historic Park. Our approach to programming has focused on centering 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.

Clockshop has worked together with State Parks and its partners over the past year to help advise on the statewide Arts in California Parks initiative, which will forefront arts and culture as key pathways to connect communities to public lands. We continue to work with State Parks staff and The Nature Conservancy on planning and programmatic designs for the new Bowtie State Park, including a new permanent artwork with artist Rosten Woo for TNC’s Bowtie Wetlands Demonstration Project, a stormwater capture, nature-based water filtration system that will also become a beautiful river-adjacent wetlands and provide much-needed habitat for native riparian species. This will become the first four acres of the Bowtie that will open to surrounding communities that so desperately need more green space.
PROGRAM HIGHLIGHTS

IN 2023, CLOCKSHOP HAS OVERSEEN

4 Artist Commissions

17 Events

6,100 Event Participants

30,000+ Artwork Viewers

3rd Annual Community & Unity People’s Kite Festival, Photograph by Gina Clyne
the underpinning, a Clockshop public art commission by artist Rodrigo Valenzuela, serves as both a sculptural installation and a stage for public programming in Los Angeles State Historic Park. Mimicking the foundation of a home, this structure is informed by the standardized government housing of the artist’s childhood in Chile and the site’s proximity to William Mead Homes, a city-operated public housing project.

Situated on contested public land that serves immigrant and working-class neighborhoods, the underpinning reflects on the precarity of home while contemplating modularity and possibility in its construction. It also assumes overlapping temporalities, blurring between a stage for performance, an unfinished house, and a sculpture. With multiple viewing and entry points, the installation renders indistinguishable the interiority and exteriority of a home to disrupt the distinctions between public and private property, and modes of ownership.

Through the manual processes of fabrication using techniques acquired during his tenure as a construction worker, Valenzuela makes visible the presence of the worker, the unseen laborer, that undergirds the dynamics of class consciousness in this project. The bas-reliefs of the foundation are composite references to ancient and recent histories and imagined futuristic civilizations. Modular canvas partitions embedded throughout the foundation reconfigure the structure for each programmatic activation, mimetic to a living home always in progress. Valenzuela demarcates a territory undefined by linear time or spatial designation for the viewer’s interpretation of home and belonging.

the underpinning interrogates the social aspects of our built environments through programming that traces the architectural histories of the working class and examines contemporary tensions between affordable housing and public green space in Los Angeles.
Clockshop produced a publication of artist Sarah Rosalena’s *For Submersion*, on view at Los Angeles State Historic Park from January – May, 2023, which features essays by Clockshop’s Executive Director, Sue Bell Yank, and writer and former Executive Director of Project X for Art and Criticism, Nora N. Khan. The publication includes a layer of augmented reality which extends the physical installation through a collaboration with @AnArtApp.

Sarah Rosalena’s conceptual attention to the disruption of colonial systems using the embodied memory at the heart of Indigenous craft is at the fore of *For Submersion*. As the work unsettles technological narratives of dominance and extraction, the publication takes up and expands this same mantle.

Through the use of augmented reality, the publication complicates the relationship between analog and digital. The land is recalled in its many physical and digital encodings — from the satellites operating in the language of surveillance to the .xl file of the historic courses of the Los Angeles River, Paayme Paxaayt (Tongva name for the Los Angeles River), to the digitally fabricated sculpture situated in the flooded wetland of Los Angeles State Historic Park. Within these pages, Rosalena’s practice expands to contain these multiple realities as though they were gravitationally unbound parts.

At the publication reception in June 2023, Sarah Rosalena was joined by Tongva artist Mercedes Dorame in a conversation illuminating the digital and physical processes of making the site-specific work to reorient the LA State Historic Park as an original watershed of the river by centering Indigenous craft and narratives.
Take Me to Your River: A Cultural Atlas of the LA River is a three-year collective history and cultural mapping project. Take Me to Your River aims to celebrate the diverse experiences of those who call Northeast Los Angeles home; specifically, the neighborhoods that surround the Glendale Narrows section of the Los Angeles River, including Elysian Valley, Atwater Village, Cypress Park, and Glassell Park. The project is a celebration of the communities that make up Northeast LA, and a dynamic reflection on how this area is rapidly and drastically changing. As gentrification displaces local residents, it also erases the complex histories of these neighborhoods. Through Take Me to Your River, Clockshop hopes to preserve these stories and share them with the public.

Clockshop launched the project with a community reception in September. Guests navigated the website and all its functions, viewed screenings of the short documentaries we have produced, and listened to four storytellers (Ruben Molina, Yancey Quinones, Ruth Coleman, and Ceci Dominguez) who each touched upon a distinct theme in their stories of four Northeast LA neighborhoods.
Decades ago, Ceci Dominguez remembers a very different LA River than the one undergoing rapid revitalization, via nearby gentrification, today. The word “river” might even be a bit generous here, as “flood channel” or “sewage line” could better describe its function in those days.

“My kids would ride their bikes and wander down the street. I would tell them, ‘Don’t go to the river! You can’t go past the block.’” In the 80s and 90s, with gang violence at its peak, the river was ground zero for turf wars between rival groups. The factories and manufacturing plants occupying riverfront properties used the river as a waste disposal system, dumping toxins and other rot into its waters. It was dirty, neglected, and polluted, legitimizing Elysian Valley families’ safety concerns.

When Friends of the Los Angeles River (FoLAR) hosted their first river cleanup in 1990, it caught Ceci by surprise: “I didn’t even know who FoLAR was. I had no idea. What do you mean clean the river? That dirty old river? The one I tell my kids never to go to?”

A desire to understand the forces shaping her community led Ceci to events and discussions surrounding river revitalization efforts, even if the local community hadn’t initially been invited to participate. “They didn’t invite us, but there wasn’t a group that I didn’t volunteer for. I started doing that because I needed to know what they were doing. Why were they here and what [were] they doing in our community? That’s something that we needed to look into...Who’s coming in here?”

For Ceci, it’s essential that residents get involved with — and informed about — what’s going on in and around their neighborhoods. Care for each other, check up on each other, and always remember to put community first.

Ceci Dominguez has been a resident of Elysian Valley for over fifty years. She has been involved in a wide variety of community issues since moving to this neighborhood, including advocating for more green spaces, cleaning up the LA River, working on improving local education, and decreasing pollution from nearby trains and businesses. Driven by a desire to improve Elysian Valley, she has served on a variety of neighborhood leadership positions and currently heads the Elysian Valley Senior Group.
Clockshop collaborated with a cohort of USC professors and library administrators for the USC Vision & Voices Humanities initiative to organize a guided walking tour of the Los Angeles River and a creative workshop, Na|Ma, that explored the socio-political and ecological history and contemporary realities of the river, centering urban bird habitats. Architectural designer Lilliana Castro of Archeffect Design led the curriculum and workshop while Lazaro Arvizu, a Gabrielino-Tongva educator, artist, and researcher, provided perspectives rooted in the Native experience to illuminate relationships between Tongva peoples to the river in a series of educational shorts and audio recordings. The workshop with USC involved field journaling of found natural and manufactured materials, discussions around urbanization and subsequent ecological threats to wildlife, and mixed media sculpture-building to capture their interpretations of the river.

Na|Ma was a part of USC Vision & Voices’ initiative series in conjunction with The Vanishing Worlds of Audubon, illuminating the works of artists and scientists who are addressing the challenges of avian extinction, habitat destruction, and the ever-growing threat of global climate change.
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 Black families who, in the first half of the 20th century, 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. 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 green space for the entire community.

Clockshop and partners have organized community meetings, storytelling, and archiving sessions with Village elders and younger generations of residents over the past year that have informed the design and content of a monumental mosaic mural by April Banks to be installed on the park gymnasium wall. We also collaborated with the Sun Village Museum Project on an exhibition and publication focused on Sun Village oral histories and archives that was unveiled on Juneteenth 2023. The permanent mosaic mural artwork by artist April Banks and an interpretive exhibition focusing on the people who shaped Sun Village will be installed in the park in 2024.
Clockshop’s 3rd Annual Community & Unity People’s Kite Festival took place on May 13, 2023, at Los Angeles State Historic Park. This family-friendly cultural festival brought together diverse communities in Los Angeles through the art of kites and a day of joyful connection in this important public green space. This event is designed as a community celebration to honor the communities surrounding Los Angeles State Historic Park that fought for and stewarded this public land, and recognize their resilience, cultural histories, and aspirations.

Each year, Clockshop commissions an artist to design unique kites that will be unveiled at the event. The 2023 artist, Misa Chhan, explored natural dyes and fibers as a medium to engage with and learn from the natural world. Chhan’s kites remind us that when we begin to see land as a community rather than a commodity, we learn to love, value, and respect it more.

Clockshop commissioned photographer Mathew Scott to help tell Park Stories. Clockshop spoke with Angelenos to learn what public parks mean to them and why they’re worth protecting. At last year’s festival, one attendee said they felt “closer to [their] city” after celebrating at the Kite Festival. Others loved how Clockshop brought “so many different people together in joy.” Another summed it up simply: “Best day of the year.”
Listening By Moonrise

Clockshop’s seasonal Listening By Moonrise program at Los Angeles State Historic Park features performances and immersive sound experiences with leading multi-disciplinary sound artists on or close to the full moon. The program offers attendees an opportunity to collectively reflect, connect, and enjoy music and sound in a community-centered green space.

In February, Listening by Moonrise, this time in collaboration with Earth Sessions, returned to Los Angeles State Historic Park, for an afternoon of readings and music by Leah Thomas, Mandy Harris Williams, and Tonina working towards communal earth care in honor of Black History Month. Leah Thomas is an environmentalist writer and creative, and founder of eco-lifestyle blog Green Girl Leah. Mandy Harris Williams is a multimedia artist, working in the literary/intellectual, visual, cinematic, performative, and musical arts, originally hailing from New York City and now living in Los Angeles. Tonina is a Los Angeles-based vocalist, bassist, and songwriter from St. Louis, Missouri who performs her original music along with her arrangements of covers in Spanish, English, and Italian.

Earth Sessions is a music and environmental education event series that seeks to build community, celebrate the role of art in movements of change, and provide joyful + diverse climate justice education to new audiences.
Clockshop and Floating presented Listening by Moonrise featuring artists Lu Coy and Matías Anaya in August. Lu Coy is a queer mixed media artist and musician of Mexican and Ukrainian Jewish heritage based in Los Angeles, known for their mastery of woodwinds, elegant use of electronics, and agile vocals. Matías Anaya is a Los Angeles-based transfeminine multi-instrumentalist and producer of Peruvian and Uruguayan ancestry. She composes queer Latinx music in a plethora of genres, from cumbia and South American folklore to punk and house. Known for their frequent collaboration, the artists will perform solo with shared moments throughout their performances. Coy and Anaya were joined by DJ collective Chulita Vinyl Club.

Floating is a weekly all-ages arts series that explores the harmony between soundscape and landscape. As a collective, their programs nourish symbiotic relationships among kindred artists, environmental organizations, and unique land projects, with the goal of inspiring deeper interdependence among our local communities, cultures, and environments.
Clockshop and Floating co-presented *Listening by Moonrise* at Los Angeles State Historic Park in October, featuring the eclectic and evocative sounds of local artists Dustin Wong and Sharada Shashidhar. A Floating Artist-in-Residence, Wong’s two-decade-long career is marked by an unwavering commitment to challenging himself and his collaborators throughout his personal practice and ensemble work, including the bands Ecstatic Sunshine & Ponytail. A purveyor of elaborate harmonies and compelling songwriting, Shashidhar is a lifelong vocalist and musician whose soulful voice takes inspiration from both jazz and Indian classical music. Savory and sweet treats were available from our friends, Gu Grocery. Jess Wang, the founder of Gu, is a second-generation Chinese and Taiwanese American artist, pastry chef, and fermentation educator based in Los Angeles.
Alongside *For Submersion* by Sarah Rosalena was *Weaving the Park*, a series of arts workshops for intertribal Indigenous youth made possible by our partnership with The Chapter House, an Indigenous arts and community space based in Los Angeles, and Rosalena. These arts workshops focused on the intergenerational exchange of Indigenous knowledge and culture by combining traditional Native craft with digital technology.

**WEAVING THE PARK: Workshop 1**

The first workshop introduced students to Los Angeles State Historic Park and Sarah Rosalena’s artwork, *For Submersion*. During this session, students were encouraged to imagine the land in both the past and future. Students began with a walking tour of the park led by Luis Rincon, the park’s Community Engagement Coordinator, and learned about the native plants along the original riverbed of Paayme Paxaayt (Tongva name for the Los Angeles River). Samantha Morales Johnson of the Tongva tribe and plant herbalist and educator Thanh Mai led a Native plant identification and drawing workshop followed by a tea tasting derived from Native plants.
WEAVING THE PARK: Workshop 2

The second arts workshop was facilitated by fourth-generation Navajo weaver Melissa S. Cody. Students were introduced to the Germantown Revival art movement, a stylistic movement named after the government wool from Germantown in Pennsylvania supplied to the Navajo during the Long Walk in 1864, as well as the foundations of this weaving style on a loom and spindle. Students had the opportunity to work with the materials, learn color theory and patterns, and become familiarized with the intricacies of Navajo weaving.

WEAVING THE PARK: Workshop 3

In the final workshop, students were invited to bring an heirloom that connects them to place, land, and kin and learn from Rosalena how to 3D scan their object into a digital file. Artist and poet Solange Aguilar guided participants to articulate narratives around their heirlooms in a poetry and prose workshop. These activities aimed to situate participants as future ancestors and reflect on what objects and stories they would like to preserve for future generations.
DIGITAL ZINE
Weaving the Park participants produced a digital zine throughout the workshop series. Illustrations, poetic reflections, and 3D-scanned heirlooms in augmented reality (AR) are featured in this publication, designed by a team of participants in collaboration with Solange Aguilar. Clockshop partnered with @AnArtApp to create these AR experiences.

“I am very grateful to have had the opportunity to work with Clockshop for the Indigenous youth zine. Through this experience, I was able to connect with many like-minded individuals and explore multiple creative outlets. I am very proud to say that I have continued my skills as a zine designer while continuing to learn about traditional ecological knowledge and cultural practices. I hope others get to experience the same!”

– Ethan Molina, Zine Designer
Opened to the public in 2013, the Greenway daylights an existing waterway that was buried as a stormwater drain leading to the Los Angeles River. The result is a space that serves as a stormwater management site that improves water quality, an open green space in a community that lacks it, and an educational site where Greenway visitors learn about the filtration process. The sound of runoff from the Greenway’s tributary is heard at the “waterfall.” Water then flows through a combination of rocks, shrubs, and other vegetation that filter the water and are also irrigated by it.

Since its opening, public access to this site has posed a problem. Because the Greenway falls under the management of the Bureau of Sanitation, not a park agency, the usual funds for upkeep and maintenance are unavailable. True to its mission, Clockshop began working with local high schools, residents, and community organizations to deepen their connection to and understanding of the Greenway. The overall goal is to facilitate a culture of stewardship towards the Greenway that thrives without mediation by Clockshop.

As part of the effort to reintroduce the Greenway to its neighbors, Clockshop, in collaboration with Sotomayor Arts & Sciences Magnet, has developed a year-long curriculum that incorporates the arts, history, agri-science, and civics education with a special focus on the Greenway. Clockshop hosted the first of two field trips to the Greenway in November, where students had the opportunity to explore the functions of the Greenway and take in the sights and sounds of its surroundings. A speaker from the Upper Los Angeles Watershed Coordinators program spoke to the students about watershed management and the uniqueness of the Los Angeles River. SALT-LA staff also attended, providing valuable information on the native and non-native landscape of the Greenway.
In 2004, Clockshop started small, commissioning works of art on a billboard displayed on Wilshire Blvd. Through the next 20 years, we grew beyond the edges of that billboard to the 18-acre Bowtie Parcel along the Los Angeles River, to Los Angeles State Historic Park, to Clockshop’s current headquarters in the Elysian Valley. As we grew, we articulated the values that underwrote all of Clockshop’s programs: We root in place, we take time, and we dismantle injustice, inequality, and racism.

Our relationship with these values has only strengthened over time as we explore new ways to deepen the connection between public land, artists, and our communities. In that spirit, Clockshop has taken a look back throughout our history to measure just how closely we have held to our values in practice.

In 2023, Clockshop staff waded into the archives to produce a 20-year report reflecting on Clockshop’s history through aggregated demographic data collected from previously commissioned artists, performers, writers, and vendors. Our staff also analyzed whether we met industry standard minimum pay rates for each commissioned work. This report is as comprehensive as possible based on the data we were able to access, though some records have been lost to history or couldn’t be definitively verified. The results, which paint a picture of a remarkably consistent and long-standing commitment to our core values, are summarized here.
Since 2004, Clockshop has commissioned 75.8% artists of color versus 24.2% white artists. Latinx and white artists compose the most frequently commissioned racial demographics.

A third of artists were aged 30–40 at the time of commission, another third 40–50, and the remaining third is divided amongst the remaining categories.

Across the large majority of categories, Clockshop consistently pays above the recommended industry minimum based on W.A.G.E.’s fee calculator. This calculator was based on last year’s budget of $450,000, even though for most of our history, Clockshop’s operating budget has been far lower than that.
I sometimes introduce myself as a Clockshop power user. This means someone who frequently attends Clockshop events and is a part of an engaged and curious community, eager to deepen our connection to public land.

Over its first 20 years, Clockshop has nurtured relationships with experts in diverse fields, such as water infrastructure, public housing, and community advocacy. These experts lead and focus the conversations at Clockshop’s events. Also in attendance are power users like me (and perhaps you!) who share their ideas and ask questions that broaden and benefit everyone’s understanding of public lands. At the first WHAT WATER WANTS event this past February, artist and longtime Clockshop collaborator Rosten Woo led a group of high school students and other community members to learn more about how our water is treated and used, anticipating a future wetlands project at The Bowtie. These community members will have the opportunity to enjoy the final wetlands with an intimate understanding of the ecology, history, and care that went into its creation.

Artist Rodrigo Valenzuela’s *the underpinning* grounded and inspired the conversation in January at Los Angeles State Historic Park regarding public housing and public green spaces. This conversation emphasized how not to dwell on whether one is a gentrifier but instead to focus on how to be active members of a community who make positive change, such as centering vulnerable residents and businesses, participating in residential advocacy, and mobilizing against corporate greed, as in the case of the Stop the Gondola organizing efforts. These interconnected issues are complex and sometimes daunting, but these conversations are an opportunity for artists, neighbors, elected officials, and all of us to come together in a way that gives truer meaning to living in Los Angeles.

In founding Clockshop, Julia Meltzer envisioned an organization that connects Angelenos to the land and to one another, encouraging commitment to protecting public land for generations to come. 20 years on, Clockshop’s mission is as relevant as ever.

When I think about Clockshop’s next 20 years, I look at the talented, hopeful, and inspiring team at Clockshop, many of whom joined only in the last couple of years as part of a thoughtful and strategic plan charted by our leadership. I’m proud of their contributions to Clockshop’s mission. I’m just as proud of the Culture of Care that prioritizes fair compensation and benefits for the team, balances creative and other personal pursuits, and practices our organizational values through how Clockshop is operated. In turn, this care that the team receives is returned to the community through our thoughtful programs. This is all possible thanks to generous and continued support from people like you, whether you’re a power user or someone joining us for the first time. We thank you.

Andy Wong
Board President
January 2024
Clockshop continued to grow in 2023, increasing our budget by over 40% from 2022. With our most successful fundraising year to date, we raised over $726,000, and added three new full-time positions.

**FINANCIALS**

**INCOME**

$726,000

**TOTAL CONTRIBUTIONS**

$532,000

- **INDIVIDUAL** $64k
- **FOUNDATION** $375k
- **GOVERNMENT** $58k
- **SPONSORSHIPS** $35k

**EVENT INCOME**

$29k

**CONTRACTED WORK**

$165k

**EXPENSES**

$715,000

- **EDUCATIONAL PROGRAMS & FREE EVENTS** $250k (35%)
- **ADMINISTRATIVE STAFF & EMPLOYEE BENEFITS** $182k (25.5%)
- **RENT & OFFICE ADMINISTRATION** $63k (8.8%)
- **COMMISSIONS SUPPORTING NEW ARTWORK** $220k (30.8%)
OUR SUPPORTERS

Clockshop is a 501(c)3 nonprofit organization and relies on the generosity of our individual donors, as well as government, corporate, and foundation support. Clockshop’s programs in 2022—2023 were supported by:

Clockshop Circle consists of those contributors who join us hand in hand, year after year, as we reimagine public land, ecological stewardship, and care and belonging through a cultural lens. You are not just supporters—you are trusted partners in furthering our mission. We honor your commitment to generously funding our programs and general operations each year.

Clockshop Circle

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- Philip & Muriel Berman Foundation
- Good Works Foundation
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...and more who have purchased shop items, donated at programs, and given other donations along the way! Thank you for your generosity.