



# **Art & Social Justice**

**LA County Civic Art  
for the  
Public Defenders Office**





# **Art & Social Justice**

**LA County Civic Art  
for the  
Public Defenders Office**

# FOREWORD

Welcome to a thought-provoking journey through the intertwined realms of art and public defense. When we began reinventing and renovating our space in the historic Hall of Records, 6th floor, I was determined to find a way to showcase the work we do in a compelling and creative way. I was thrilled to learn that the project included funding set aside for a collaboration with the LA County Department of Arts and Culture. Through LA County’s Civic Art Policy, 1% of the design and construction costs for capital projects on County facilities is dedicated to the creation of one or more civic artworks. The Department of Arts and Culture administers the Civic Art program, commissioning the artists, working with the host department, and facilitating the development of the final artworks. This meant a partnership that would allow us to showcase art that was specifically created with our work in heart and mind.

Our visionary partnership with the LA County Department of Arts and Culture transformed our office space into a museum level gallery. Through the lens of eight LA County artists, we bear witness to the complexities of public defense, as they translate the raw emotions and inherent struggles of our profession and our client’s lives into captivating visual narratives.

I invite you to immerse yourself in the vibrant tapestry of the artwork that now adorns our walls. Each one, weaving together themes of justice, struggle, and hope, is a reflection of the real human stories we encounter every day and a poignant reminder of the profound responsibility we bear in doing our work as public defenders.

Each artist was invited into the inner workings of public defense, with unprecedented access to our world. From attending trials to engaging with deputy public defenders and meeting clients, they immersed themselves in the very fabric of our reality, forging a deep connection that reverberates through each of these pieces.

Our collection bridges the space between art and advocacy with effortless grace. Each piece permeates with the indomitable spirit of those who walk through our doors and is a testament to the resilience and dedication that define the practice of public defense.

As you peruse these pages, I hope you are as moved as I am by the profound stories they tell. This is not only a celebration of art but also a tribute to the enduring pursuit of a more just and equitable society.

Thank you, Abel Alejandro, Moses Ball, Kenturah Davis, Andrew Hem, Elana Mann, Sergio Teran, Ian Robertson-Salt and Jody Zellen for giving justice its voice in the language of art.

Ricardo Garcia, Los Angeles County Public Defender

Los Angeles County recognizes that we occupy land originally and still inhabited and cared for by the Tongva, Tataviam, Serrano, Kizh, and Chumash Peoples. We honor and pay respect to their elders and descendants — past, present, and emerging — as they continue their stewardship of these lands and waters. We acknowledge that settler colonization resulted in land seizure, disease, subjugation, slavery, relocation, broken promises, genocide, and multigenerational trauma. This acknowledgment demonstrates our responsibility and commitment to truth, healing, and reconciliation and to elevating the stories, culture, and community of the original inhabitants of Los Angeles County. We are grateful to have the opportunity to live and work on these ancestral lands. We are dedicated to growing and sustaining relationships with Native peoples and local tribal governments, including (in no particular order) the

Fernandeño Tataviam Band of Mission Indians  
Gabrielino Tongva Indians of California Tribal Council  
Gabrieleno/Tongva San Gabriel Band of Mission Indians  
Gabrieleño Band of Mission Indians - Kizh Nation  
San Manuel Band of Mission Indians  
San Fernando Band of Mission Indians

Copyright © 2024

# INTRODUCTION

At the Los Angeles County Department of Arts and Culture, we envision Los Angeles as a region in which arts and culture are integral to civic life. We believe that culture is a human right—all people deserve access to the arts, with opportunity to participate in the cultural life of the community, regardless of their background, race, gender, geography, or social status.

One of the ways we fulfill our vision of cultural equity is through our Civic Art Division where we proudly commission artists to create original site-specific artworks for County facilities and spaces. The impact of civic art in civic spaces can extend well beyond aesthetics. One of the most profound benefits, in my view, is its potential to shift narratives—helping us view life through another’s eyes, increase understanding of racial injustice, express ourselves, and expand the stories and identities we see for ourselves and the people around us.

Each of our Civic Art commissions includes a community engagement process in which the artists explore and interact with the County department and communities that live, work, or participate in services where the artwork will be placed. An innovation for this project was to have artists learn first-hand of the daily work of the Public Defenders Office before they even created artwork proposals. After our Civic Art team facilitated the artist selection process, the eight commissioned artists shadowed public defense attorneys, spent time in offices and courtrooms, pursued and chronicled the often-unheard stories of Public Defender staff and clients, and researched the department’s history to inform their artworks.

The eight resulting artworks bring unique perspective to the people whose lives, careers, challenges, and futures are intertwined with one another in the County’s legal system. They include works on paper, painted works, text-based art, and a variety of media, subjects, colors, and themes. With the installation of these artworks, the Public Defenders Office is transformed into more than just a workspace. It is an arena for dialogue, pursuit of justice, and collective reflection. The artworks transcend beauty and serve as a conduit for Public Defender’s Office staff and clients to assert their presence, claim their stories in new ways, and be fully seen and celebrated. Using creative engagement and collaboration to build spaces where more voices can be heard, and empathy and equity have room to thrive.

As an attorney myself for over a decade, I am moved by our collaboration with our colleagues at the Public Defender, and the opportunity to use the power of the arts to uplift their essential role to ensure legal representation for communities most impacted by the legal system. I also have deep pride and gratitude for our Civic Art Division staff and the ways they facilitate the development of civic artworks and support LA County’s creative workforce—the artists we commission and the network of talent that help bring the artworks through ideation, development, creation, installation, and ultimately, into the spaces where the public can enjoy and interact with them. Finally, I am grateful for the artistry and engagement of the brilliant artists on these pages, who translated the humanity, depth, and history of the County’s legal services, and the people we serve, into literal works of art.

I hope you, too, are moved by these new additions to our LA County Civic Art Collection and the work of the Public Defenders Office, defending the life, liberty, and justice of our communities.

Kristin Sakoda, Director, Los Angeles County Department of Arts and Culture

We believe that artists share a valuable function in any society, since it is the artists who reveal society to itself.

— Harry Belafonte











# Abel Alejandro

Throughout his work, artist **Abel Alejandro** explores the concept of masculinity in American contemporary society. *A Man in Plain Sight* depicts the journey of an ordinary person through the legal system, an experience that often invites unfair and oversimplified judgement from others. Alejandro aims to capture this man in multiple contexts — on the street, in the legal system, and at home — representing a typical individual served by the Los Angeles County Public Defenders Office. By portraying the subject from multiple perspectives, the artwork disrupts any singular narrative, emphasizing that no one should be defined solely by their past actions or circumstances. The artwork suggests that we have complex identities and that with the help of the right advocate, our complexities and uniqueness can be seen and appreciated.

Abel Alejandro  
*A Man in Plain Sight*, 2023  
Graphite and acrylic on paper







Right:  
*Mis Nopales*, 2007  
Graphite on paper  
32 x 40 inches



**Abel Alejandro** (b. 1968) immigrated from Apatzingán, Michoacán, Mexico to Los Angeles with his mother and siblings in 1975, and Wilmington, California became his hometown. He painted his first mural for the 1984 Summer Olympics in Los Angeles as part of a youth mural program. Today he works primarily in pencil and is best known for his hyperrealist explorations of masculinity and vulnerability. The recurring symbol of the rooster in his drawings represents manhood, valor, and patriarchy. “Much like this creature,” he states, “some men embody a cunning nature, making them intriguing subjects for inquiry.” Purposefully etched, Alejandro’s marks also touch upon contemporary culture, class, politics, and race; like tattoos, they resist removal.

Alejandro’s woodblock prints were exhibited at the National Museum of Mexican Art in Chicago, and are now part of its permanent collection. In 2016, he was awarded a commission with Metro Arts to complete an artwork at Exposition and Westwood/Rancho Park Station as part of the “Expo Line” extension. The Los Angeles County Museum of Art (LACMA) recently acquired one of his linoleum prints.



*Los Tres Gallos*, 2007  
Graphite on paper  
32 x 40 inches



*I Can Still Do It*, 2015  
Graphite and gesso on wood panel  
24 x 24 inches



# Moses X Ball

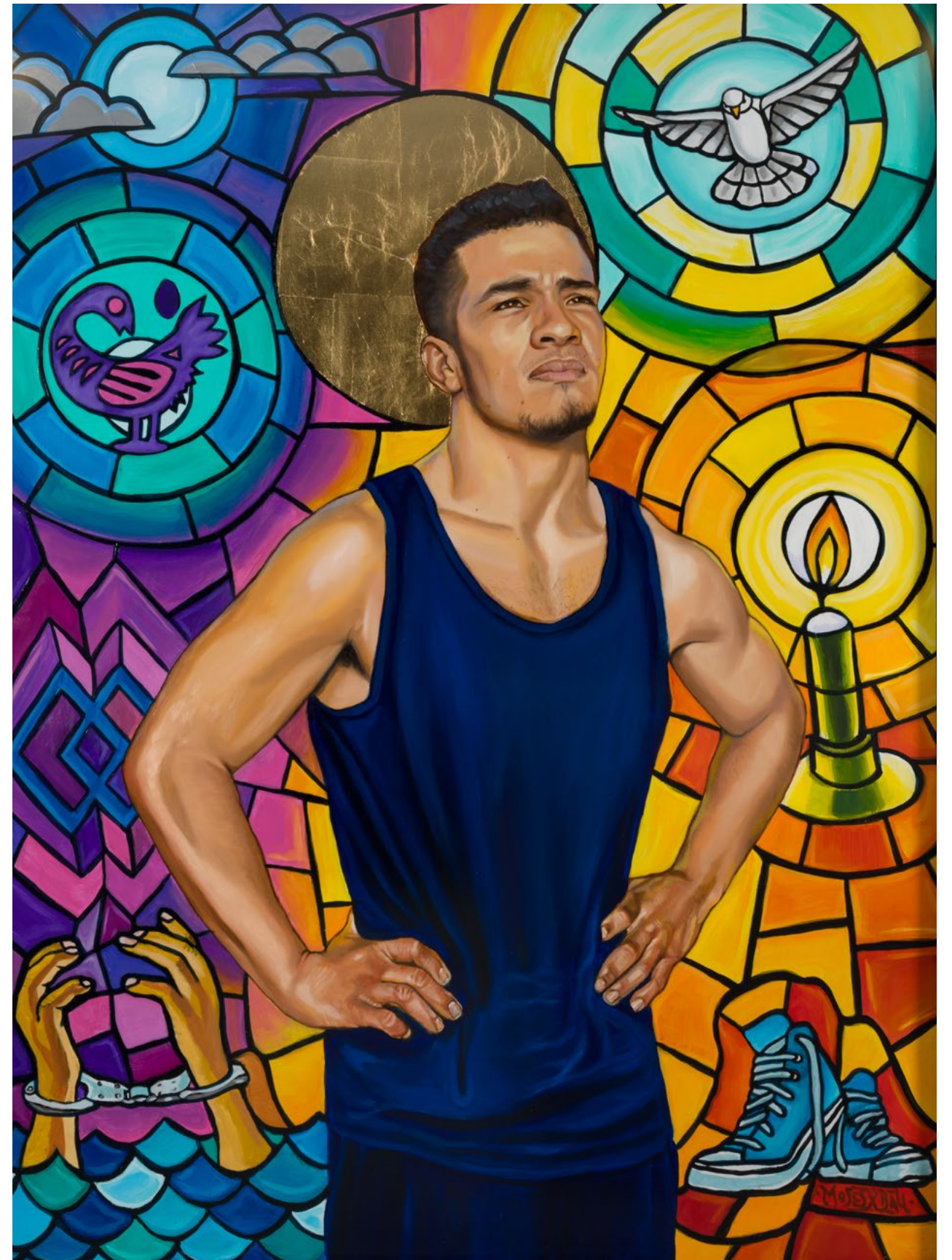
**Artist Moses Ball's** painting represents the struggles faced by those within the justice system. It showcases Edward, a young man who was charged with a felony and faced years in prison. Edward was a bright student and gifted athlete who had been named Athlete and Scholar of the Year at his high school just the previous year.

The painting portrays Edward's despair and anguish through his handcuffed hands in the bottom left of the artwork. At the same time, it also shows his determination to move forward and seek justice, as represented by reaching for the Sankofa symbol, a powerful Ghanaian adinkra that signifies looking back to move forward. Adinkra are symbols that represent concepts and proverbs and are used extensively in Ghanaian textiles.

The running shoes on the right of the painting represent Edward's dedication to achieving his goals despite his challenges. Running became a source of strength during his trial and helped him transform feelings of anger and distrust toward his Public Defender into trust and camaraderie, when they discovered they were both competing in the same triathlon.

The sunset may hint at dark times ahead but is illuminated by the light from a dove, symbolizing inner peace and freedom. The candle motif represents Edward's thoughts about his experience, "The courthouse... It's not the end in many ways, it was my beginning. There's a light at the end of darkness. A candle is my symbol; it signifies light."

Moses X Ball  
*From Remorse to Redemption*, 2023  
Acrylic and oil paint on aluminum composite







Right  
*The Heart of Hyde Park*, 2019  
 Acrylic mural  
 144 x 576 inches  
 Nipsey Hussle Square, Los Angeles, CA



**Moses X Ball** (b. 1977) is an artist from South Central Los Angeles known for creating impactful large-scale murals and mosaics which tell the story of community heroes, activists and everyday folks. He creates images which are themed around social justice and the spiritual, highlighting the heroism and power of those who are ignored or marginalized.

Ball trained at the Art Institute of Chicago and began painting murals in 2002. The artist's most recent works include two large-scale mosaic murals for the Nike Community Store in LA's Watts neighborhood, featuring local activist Sweet Alice Harris and youth athletes and special needs youth athletes. He also created a mosaic mural for the Youth Justice Coalition in South Los Angeles, and a mural for the University of Florida's Institute of Black Institute of Culture. Ball was selected as one of the Los Angeles Lakers "In The Paint" inaugural class of artists. He is currently working on a large public artwork for the UCLA/Westwood Metro L.A. station.



*The Promise*, 2019  
 Acrylic mural  
 420 x 900 inches  
 Challengers Boys & Girls Clubhouse, Los Angeles, CA



*Resistance and Restitution*, 2020  
 Acrylic paint on canvas  
 18 x 18 inches



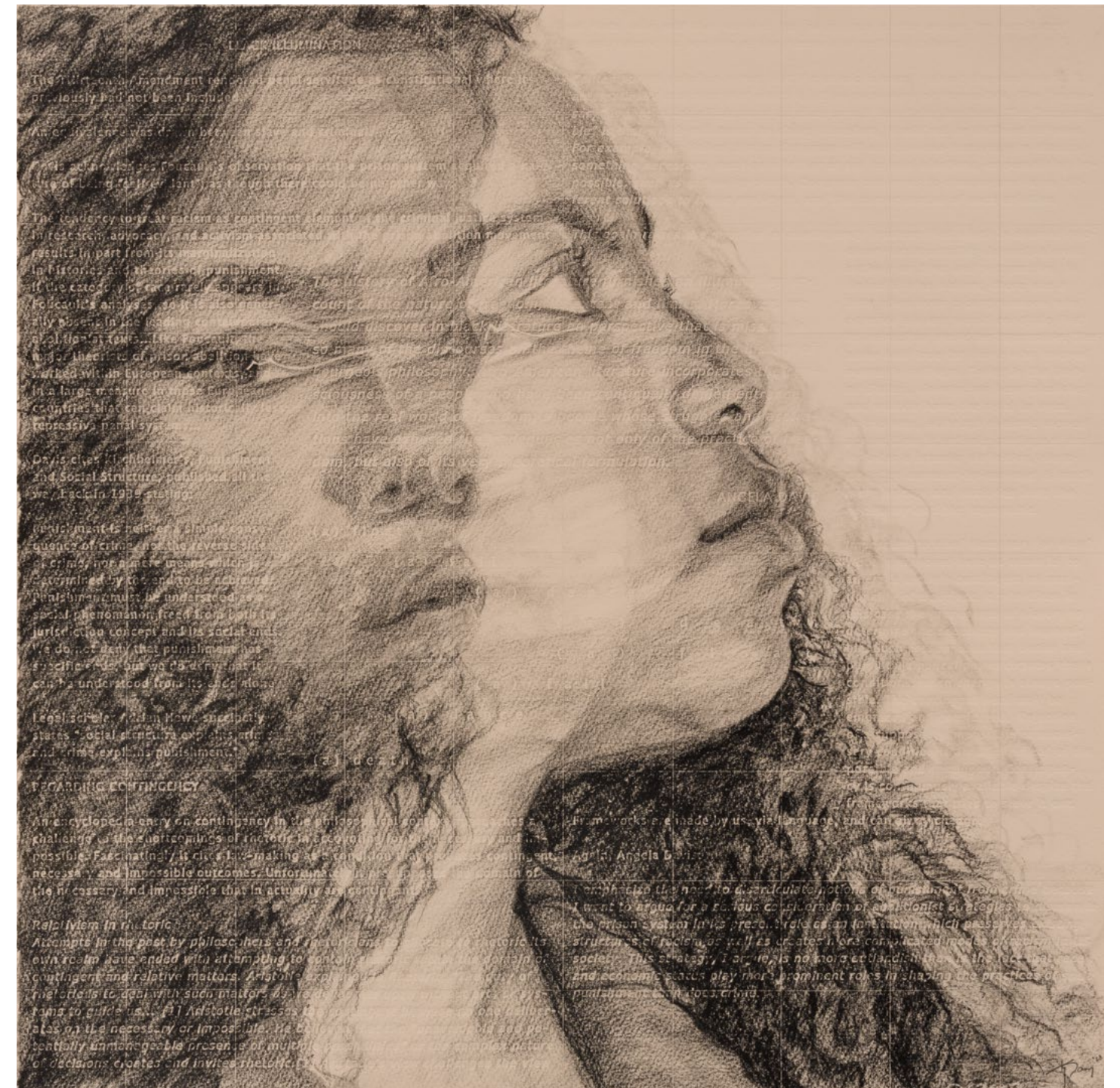
# Kenturah Davis

*Excerpt of Contingency - Angela Davis II (Dominique)* by artist **Kenturah Davis** explores the idea that we create the texture of our society through our laws. Through a collage of intuitively arranged texts from the writings of figures like political activist and philosopher Angela Davis, choreographer/anthropologist Katherine Dunham, and logician Jonathan Chimakonam, Davis guides this exploration through ideas about the possibility of reconfiguring how we conceive of freedom and considers how language shapes our experience of the world.

In keeping with the artist's practice, Davis invited three Black women working for the Los Angeles County Public Defenders Office to her studio in Altadena to be photographed. A composition of photographs of one of the subjects, Deputy Public Defender Dominique Brown, was ultimately selected to be translated into a drawing on paper rubbed with carbon pigment over the essay.

The artist blurs the personal and the political and states that the implications of language are "embodied," i.e., activated through our bodies. Viewers can experience multiple dynamics of the artwork: from a distance, it presents a gestural movement of the Black female figure; up close, the image also reveals the subtlety of the text. Together, these ideas offer a framework that suggests other possibilities in our pursuit of justice and liberation.

Kenturah Davis  
*Excerpt of Contingency - Angela Davis II (Dominique)*, 2023  
Pencil on paper







Right:  
Installation documentation of  
*Blur in the Interest of Precision*  
exhibition Matthew Brown Gallery,  
January 26 – March 2, 2019  
Photo by Matthew Brown Gallery



**Kenturah Davis** (b. 1980) is a multidisciplinary artist who lives and works between Los Angeles and Accra, Ghana. Working in a range of media from drawing and painting to sculpture and performance, Davis explores the relationship between identity, language, and figurative mark-making.

The artist earned her BA from Occidental College and MFA from Yale University School of Art. Solo exhibitions include *clouds*, Stephen Friedman, London (2024); *apropos of air*, Matthew Brown, Los Angeles (2021); *(a)Float, (a)Fall, (a)Dance, (a)Death*, Jeffrey Deitch, New York (2021); *Everything That Cannot Be Known*, Savannah College of Art and Design (SCAD) Museum of Art (2020). Recent institutional exhibitions include *Dark Illumination*, Oxy Arts (2023); *California Biennial 2022*, Orange County Museum of Art, Costa Mesa; *Our House: Selections from MOCA's Collection*, Museum of Contemporary Art, Los Angeles (2022); *Black American Portraits*, Los Angeles County Museum of Art (LACMA) (2022).

The Los Angeles Metro Rail commissioned a large-scale, site-specific work by Davis that is now permanently installed on the new Crenshaw/LAX, K Line station. Davis was the 2022 Wanlass Artist in Residence at Occidental College, and an inaugural cohort for Dorchester Industries Experimental Design Lab by Theaster Gates and Prada.



*Fall and Recover (Dunham) f-j, 2021*  
Carbon pencil rubbing on debossed cotton paper  
80 x 340 inches



*Contending with Contingency IX, 2021*  
Carbon pencil rubbing on debossed cotton paper  
80 x 130.5 inches



# Andrew Hem

*Belief* by artist **Andrew Hem** portrays six individuals who work for the Los Angeles County Public Defenders Office — an attorney, a social worker, an investigator, a paralegal, an information technology analyst, and a legal assistant. With the Van Nuys courthouse visible in the background, the figures look ahead towards a brighter future where everyone, including the most disadvantaged communities, have equal access to a fair justice system. In the mural, the public stands in appreciation of the compassion, dedication, and commitment of the Public Defenders Office.

Andrew Hem  
*Belief*, 2023  
Acrylic and oil on canvas







Right:  
66, 2020  
Latex on brick wall  
216 x 420 inches  
Photo by Rosin Hem



*Ancestors*, 2023  
Acrylic on linen  
24 x 37 inches  
Photo by Rosin Hem

**Andrew Hem** (b. 1981) is a painter and muralist based in Los Angeles. Hem was born during his parents' flight from Cambodia in the wake of the Khmer Rouge genocide, poised in the balance between two cultures: the rural, animistic society of his Khmer ancestors, and the dynamic arts of urban Los Angeles. Fascinated by graffiti at an early age, he honed his graphic skills on the walls of the city before following his passion to a degree in illustration from ArtCenter College of Design in Pasadena, California in 2006. Working in gouache, oil, and acrylic, Hem places characters in jewel-toned landscapes and twilight cityscapes that convey wonder and resilience as well as turmoil and alienation.

Hem has mounted solo shows in Los Angeles, New York, Seattle, Miami, London and Paris, and painted dozens of murals on six continents and at the Oakland Museum of California and the Japanese American National Museum in Los Angeles. He has collaborated with brands such as Apple, Red Bull, Netflix, Pixar, and Adidas, and his poster design for the 2020 documentary *The Donut King* won a Special Jury Recognition at SXSW. In 2012, ZERO+ Publishing released the survey *Andrew Hem: Dreams Towards Reality*.



*Whirlpool*, 2018  
Acrylic on linen  
26 x 36 inches  
Photo by Rosin Hem



# Elana Mann

This artwork pays tribute to Clara Shortridge Foltz, the founder of the Los Angeles County Public Defenders Office. Among her accomplishments, Foltz was California's first female attorney, a powerful suffragist, and a single mother of five. Like many historical figures, Foltz has a complicated legacy – she was part of a coalition that passed the Chinese Exclusion Act of 1882. However, much of her later work sought to protect disadvantaged populations. At the Chicago World's Fair in 1893, Foltz introduced the concept of a Public Defender, an agency designed to provide free court representation for those without means. In 1914, the Los Angeles County Public Defenders Office was founded, the first in the nation. Foltz then worked to duplicate this effort through legislation in 30 states.

By including a mirror in the design, the artwork also honors the many people working to further the values of the Los Angeles County Public Defenders Office. During the development of this artwork, artist **Elana Mann** observed how Foltz's original vision for the Public Defenders Office has evolved to include rehabilitation, restoration, healing, and harm reduction. Foltz's aspirations are intricately woven and reimagined through the perspectives of the people who are reshaping the judicial system even now.

Elana Mann  
*After Clara Shortridge Foltz, 2023*  
Mirrored glass and printed aluminum







Right:  
*Shake, Rattle, Roll*, 2022  
 Thirty ceramic rattles and thirty agitators  
 Presented at the  
 “Bans Off Our Bodies Rally,”  
 Los Angeles City Hall, May 14, 2022  
 Photo by Monica Orozco



**Elana Mann** (b. 1980) is an artist and activist who explores the power of the collective voice and the embodiment of language. Mann is hard of hearing, and for the past twenty years, inspired by family members with sound processing disorders and autism, she has investigated the act of listening through sculpture, sound, works on paper, and public performances. She uses rattles, trumpets, and other instruments to uplift the voices of disempowered groups, particularly women and femmes.

Mann has had solo exhibitions at the Museum of Art and History (Lancaster, CA), 18th Street Art Center (Santa Monica, CA), Lawndale Art Center (Houston, TX), and Artpace (San Antonio, TX). She has participated in group exhibitions and screenings at the Museum of Contemporary Art, La Jolla, the Orange County Museum of Art, and the Hirshhorn Museum. She has been commissioned to create public projects by the Museum of Contemporary Art, Los Angeles, and the Getty Villa, in Pacific Palisades.

Mann has received numerous awards, including the Cali Catalyst Award, the Stone & DeGuire Contemporary Art Award, and the COLA Individual Artist Fellowship. She was the inaugural Artist-In-Residence at Pitzer College’s ceramics department.



*Lifelines*, 2023  
 Banners, jumpsuits, and fifty Feminist activists  
 Presented in collaboration with AF3IRM, Ni Santas, She Loves Collective, and Tomorrow Girls Troop, Los Angeles State Historic Park, International Women’s Day March 2023  
 Photo by Jake Hagopian



*Hope is a Hammer*, 2023  
 Collaborative performance with Sharon Chohi Kim, eleven performers, and eighty sculptures, Human Resources, Los Angeles, January 4, 2023  
 Photo by Ruth Kim



# Ian Robertson-Salt

*In Their Hands* by artist **Ian Robertson-Salt** is a thought-provoking representation of a single defendant's journey through the criminal justice system. The anonymous female figure depicted in the artwork highlights the disproportionate number of Black and Latina women who are involved in Los Angeles County's criminal justice system. The hands surrounding the subject offer a sense of comfort and empathy, while also conveying the emotional struggles that individuals can encounter on both sides of the County's justice system. The artwork has a polychromatic color scheme. A symbolic design laid on top of the image is based on the locations of the courts and the Public Defenders Offices throughout the County of Los Angeles.

Ian Robertson-Salt  
*In Their Hands*, 2023  
Acrylic on wood panel







Right:  
*Check Engine Light*, 2021  
Acrylic on canvas  
36 x 48 inches



*Wash, Rinse, Repeat*, 2021  
Acrylic on canvas  
40 x 30 inches



*Follow the Leader*, 2021  
Acrylic on canvas  
24 x 36 inches

**Ian Robertson-Salt** (b. 1989) is a multidisciplinary artist from Los Angeles. Growing up, he was exposed to many different cultures, ideologies, and artforms that fueled his creative expression. Robertson-Salt's work combines realist painting, illustration, graphic design, and abstraction, exploring contemporary issues including sustainability, poverty, intimacy, history, and identity. The geometric forms in his art represent the physical pathways we encounter in our daily lives, like maps or architecture, graffiti, or the streets themselves. Robertson-Salt builds dynamic color relationships that reflect these complexities, while also striving for a sense of beauty and harmony. Above all, his art seeks to question what he has been told and how he perceives the world.

Robertson-Salt has a BFA from California State University Long Beach. He has worked as a muralist and mural conservator for the Mural Conservancy of Los Angeles, The City of Long Beach, The Social Public Art Resource Center, and Arts Bridging the Gap. In addition to his private and civic mural commissions, he has exhibited work in numerous group exhibitions throughout California, and a solo show in San Francisco.



# Sergio Teran

**Sergio Teran's** *The Crow's Nest* and *3 Constellations* is a polyptych consisting of one large painting and three monoprints. Together, these individual components form a cohesive and captivating piece meant to be viewed as one artwork.

The central painting showcases a boat being constructed on a rooftop against the backdrop of a composite landscape of Los Angeles County. There is a stretch of sky without water above the horizon, which creates an absurd and challenging situation. However, the accompanying monoprints depict the same boat traversing through waters seamlessly transitioning to sky. The prints are characterized by a fluid and dreamlike style, contrasting the centerpiece's more detailed and realistic technique.

This artwork centers on the aspirations, hope, and labor that unite the clients and staff of the Los Angeles County Public Defenders Office as they work together to achieve the best possible outcomes. The boat is an ancient vessel that enabled humans to travel the world, symbolizing freedom, but one that requires the investment of time, knowledge, and labor to become a reality. The title *The Crow's Nest* alludes to the high vantage point one must assume when seeking guidance in exploring the unknown. This effort necessitates hope and trust. Within these images, Teran presents a metaphor for justice as a collaborative learning, labor, and rehabilitation process that ultimately empowers individuals to transcend their present circumstances.



Sergio Teran  
*The Crow's Nest* and *3 Constellations*, 2023  
Oil on hardboard panel; Ink on paper





Right:  
*Papi Love*, 2021  
 Oil paint and egg tempera on panel  
 31.5 x 41 inches



**Sergio Teran** (b. 1974) was born and raised in East Los Angeles in a working class, immigrant family and community. He paints about personal experiences, his relationships, and where he is from—all of which connect to wider ideas about cultural and political identity, socio-cultural mythologies, class, the immigrant experience, and interculturalism. Through his work as an artist and educator, Teran aspires to uplift marginalized perspectives, make them more visible, and create a sense of belonging.

Teran, an Associate Professor of Art at Cerritos College, graduated with a BFA from ArtCenter College of Design in Pasadena, California, and a MFA in Studio Art from New York University. His work has been exhibited at the Los Angeles County Museum of Art (LACMA); Robert and Frances Fullerton Museum; the Vincent Price Museum, which holds a piece in its permanent collection; Angels Gate Cultural Center; Avenue 50 Studio; Nielsen Gallery (Boston); and Taste like Chicken Art Space, in Brooklyn, NY. His work has been featured on PBS SoCal and KCET *ArtBound*, and in the *Los Angeles Times* and *On Art and Aesthetics*. This is his first permanent public artwork.



*Casa De Empeño*, 2023  
 Oil paint on panel  
 41" x 55" inches



*Tik-Tok*, 2023  
 Oil paint and egg tempera on panel



# Jody Zellen

*Courthouses Past and Present* is a lenticular artwork by artist **Jody Zellen** that oscillates between images of past and present courthouses. The work consists of two large montages of courthouse exteriors, with photographs of historical buildings depicted in black and white and images of contemporary buildings in subtle jewel tones. To create this piece, Zellen researched historical archives and photographed the façades of several local courthouses, carefully pairing past and present elements to suggest movement through time.

Jody Zellen  
*Courthouses Past and Present*, 2023  
Acrylic lenticular







Right:  
*The Unemployed*, 2019  
 Interactive installation / data visualization,  
 custom software, webcam, computer,  
 projector, 4 flatscreen monitors, iOS app  
 Temporary public art project at Los  
 Angeles International Airport, Terminal 6,  
 Departures area.  
 Photo: Kelly Barrie, Panic Studio, LA



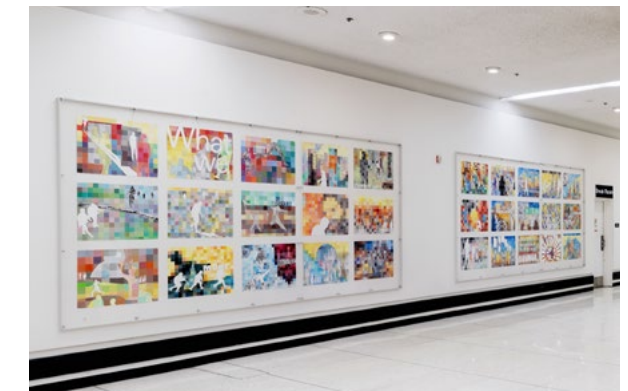
**Jody Zellen** (b. 1961) is a Los Angeles-based artist working across multiple mediums, including animation, interactive installation, app art, net art, drawing, painting, photography, public art, and the creation of artists' books. She often thinks about ways to use new technologies and to integrate interactivity into her artworks, while still making things by hand.

Zellen received a BA from Wesleyan University (1983), an MFA from CalArts (1989) and a MPS from NYU's Interactive Telecommunications Program (2009).

Her work has been included in more than 500 group exhibitions and festivals and is part of numerous public and private collections, including the Los Angeles County Museum of Art (LACMA), The Whitney Museum of Art, The Getty Museum, and The Museum of Modern Art, New York. Her animations were featured in the inaugural exhibition at the Santa Monica Museum of Art; at The Torrance Art Museum (2023) and in the Athens Digital Art Festival, Athens, Greece (2023 and 2020). Her interactive installations have been on view at the Los Angeles International Airport (2019), and at the Halsey Institute of Contemporary Art, Charleston, SC (2014). Zellen was the recipient of a 2023 California Arts Council Established Artist Fellowship, and she received project fellowships from the City of Santa Monica in 2021, 2016 and 2011.



*Iconic Abstractions*, 2017  
 Brushed stainless steel, 22 x 76 inches each  
 Crenshaw Imperial Branch Library, Inglewood, CA.



*Above the Fold*, 2010-2016  
 80 Gouache paintings on paper  
 Los Angeles International Airport, Terminal 3  
 Photo: Kelly Barrie, Panic Studio, LA





### About the LA County Public Defenders Office

The mission of the Los Angeles County Public Defenders Office is to measurably reduce incarceration and the collateral consequences of contact with the criminal legal system in Los Angeles County by 2025.

The Los Angeles County Public Defenders Office is the first and largest client-centered criminal defense agency in the nation, providing a beacon for evolutionary and revolutionary changes in the criminal legal system. As zealous defenders, we tirelessly strive to meet the needs of our clients, advocating for them with unwavering dedication. We approach each case with compassion, valuing our clients' unique life experiences and ensuring their stories are heard. Our passion for indigent defense drives us to collaborate closely with County and community stakeholders, working together to achieve the best outcomes for our clients.

### About the LA County Department of Arts and Culture

The mission of the Los Angeles Department of Arts and Culture is to advance arts, culture, and creativity throughout Los Angeles County, envisioning a region in which arts, culture, and creativity are integral to every aspect of civic life for all people and communities.

The Department of Arts and Culture's Civic Art Division provides leadership in the development of high quality civic spaces by integrating artists into the planning and design process at the earliest possible opportunity, encouraging innovative approaches to civic art, and providing access to artistic experiences of the highest caliber for the residents of LA County. Working with leading artists, emerging public artists, County departments, and communities, Civic Art creates artwork, design, public engagement activities, exhibitions, temporary art, and event-based programming for new and renovated facilities throughout LA County.

#### **Kristin Sakoda**

Director, Department of Arts and Culture

#### **Grace Ramirez Gaston**

Director, Civic Art Division

#### **Iris Anna Regn**

Senior Civic Art Manager

### Publication Credits

**Iris Anna Regn**, Creative direction

**Jody Zellen**, Publication design

**Steffie Nelson**, Copy editing

**Jeff McLane**, Installation photography

Cover image adapted from historic Julius Schulman photography



# RESOURCES

**County of Los Angeles Law Office of the Public Defenders:**

<https://pubdef.lacounty.gov/>

**IDCO – Independent Defense Counsel Office:**

<https://idco.lacounty.gov/>

**Alternate Public Defender:**

<https://apd.lacounty.gov/>

**The Superior Court of California:**

<https://www.lacourt.org/>

**LA County Department of Arts and Culture:**

<https://www.lacountyarts.org>

**Land Acknowledgement:**

Read more about the development of the Land Acknowledgment for LA County

<https://lacounty.gov/government/about-la-county/land-aknowledgment>

**Countywide Cultural Policy:**

Los Angeles County recognizes that arts and culture strengthen quality of life, health, resilience, and the social and economic development of our people and communities. The Countywide Cultural Policy provides direction for how LA County and its departments can ensure that every resident has meaningful access to arts and culture. It connects arts and culture to County plans, initiatives, and services in order to promote equity across policy areas:

<https://www.lacountyarts.org/CEIICulturalPolicy>

**Arts and Justice:**

<https://www.lacountyartsedcollective.org/initiatives/arts-and-justice-reform>

# NOTES



# NOTES







LA County  
**ARTS &  
CULTURE**



Los Angeles County Civic Art Collection