LBST 1105H: Arts + Society/ Visual Arts (3 credit)
ANY CITY AMERICA, A Discourse in Art + Gentrification within the Urban Fabric

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Spring 2016
TR: 9:30 - 10:45 am
Fretwell 207

Office Hours: T: 11:15 - 12:15 pm
Storrs 248A

COURSE DESCRIPTION:

This course is an interdisciplinary study into the subject of gentrification and displacement within the urban fabric. The goal of this course is for students to gain an understanding of the topic, its history, its influence and effect. Students will delve into this topic through various case studies and analyze readings from the perspectives of art, architecture, socio-economic, political and racial issues. Art plays an important part of this discourse as students will look at the works of artist who addresses these types of social issues in their work. This lends to the conversation of how artist have been considered a catalyst for transitioning neighborhoods. The readings for this course will be a collection of pulled texts, essays, and newspaper articles. Students will also visit, engage and research local communities currently transitioning to understand its historical context, shifting demographic, and development.

COURSE REQUIREMENTS:

Attendance, Class Participation and Preparedness, Monthly Quiz on class readings and discussions %25

Midterm Comparative Analysis on 2 artist %25

Case Study, Final Art Project + Presentation %50

ATTENDANCE + STUDENT PARTICIPATION

Students are expected to be in attendance for all class sessions, having read all assigned reading material in-order to fully participate in topical discussions. There will be assignments given periodically based off of the readings that students are expected to fulfill. These assignments will count towards the class participation grade.
WEEKLY ASSIGNMENTS

Reading assignments will be posted online on Moodle for students to access prior to each class. Reading assignments will consist of pulled articles, and text surrounding the subject of gentrification, urban planning, planning, public policy and the artist response and influence. Students are to come to class having read the assignments expected to fully participate in class discussions.

In addition, there will be artist work shown during class discussions. The slides of their work will be available online for students to reference throughout the course of the semester.

There will be monthly quizzes that will consist of questions from the previous reading material and class discussions. These quizzes will be on-line and students will not have to report to class on those days, however all quizzes should be completed no later than 12 noon.

Quiz Dates: Jan 28, Feb 25, Mar 29

MIDTERM COMPARATIVE ANALYSIS OF TWO ARTISTS

Part of this course is to address how artist have either been a catalyst for gentrification or have responded to it through their work. The midterm requirement is for students to write a comparative analysis of two artists. These can be artist discussed during class or students can choose others that need to be approved.

This comparative analysis should be no more than 1500 words, that explore the themes and issues that are addressed in the artist work. Themes can include but are not limited to, discarded and found object, identity, misappropriation, race, socio-economic, and or political issues. Students understanding of an artist work will assist them in their final art project.

FINAL CASE STUDY AND ART PROJECT

Students will be asked to select a local neighborhood that has or is currently undergoing revitalization for a case study. They will investigate the history of these communities, demographic, key factors and issues that led to the revitalization. Prior to the start of this project, students will be given a checklist of important factors and points that were discussed in class to include in the research process.

Because gentrification is a process that includes the mixing, merging and often displacing of a group and its culture, this project will be presented in a same manner. Along with their written analysis of their chosen community, students will create an art piece that will reflect their findings thru the medium of collage. This will further challenge students to visualize this process by assembling found imagery and material that addresses the issue.
CLASS BIBLIOGRAPHY:

Zurkin, Sharon, Landscapes of Power: From Detroit to Disney World (University of California Press 1991)


Austin, Joe, Taking the Train (Columbia University Press/ New York 2001)

Thomas, June Manning, Redevelopment and Race: Planning a Finer City in Postwar Detroit (John Hopkins University Press 1997)

Freeman, Lance, There Goes the Hood: Views on Gentrification from the Ground Up (Temple University Press 2006)


In Frieze Magazine “Changing Places” (January 2012)


Brown, Kathryn, The Artist as Urban Geographer, Mark Bradford and Julie Mehretu, (University Chicago Press, 2010)

Wallis, Brian, If You Lived Here; The City Art, Theory and Social Activism, A Project by Martha Rosler (Bay Press 1991)

Crowder, Kyle; South, Scott J. Race, Class and Changing Patterns of Migration between Poor and Non-Poor Neighborhoods (The University of Chicago Press 2005)

Schaffer, Richard; Smith, Neil: Gentrification of Harlem? (Taylor & Francis Ltd. 1986)


Lowe, Rick, Rick Lowe: Project Row Houses at 20 (CreativeTimesReport.org 2013)

Harrison, Steve, Cherry Rezoning stirs old fears and mistrust (Charlotte Observer 2014)


In the New York Times


Haber, Matt, *Oakland: Brooklyn by the Bay* (New York Times 2014)


COURSE SYLLABUS:

WEEK 1

JAN 12 WHAT IS GENTRIFICATION

JAN 14 UNDERSTANDING GENTRIFICATION FROM A PLANNING PERSPECTIVE

Learning Objective: Students will get a general understanding of the subject matter. Terms to be discussed: gentrification, urban renewal, immanent domain and displacement. The reading assignments will be discussed in class. Students are expected to come prepared to participate in the discussion.

Readings for today’s class:

Zurkin, Sharon, Landscapes of Power: From Detroit to Disney World (University of California Press 1991)
“Market, Place, and Landscape” p3
“Creative Destruction the Inner Landscape” p25
“The Urban Landscape” p39

WEEK 2

JAN 19 NEW YORK: THE ULTIMATE PRECEDENT IN URBAN AMERICA

Learning Objectives: This class discussion will focus on the redevelopment of Lower Manhattan. It provides a precedent for most American cities seeking to revitalize urban areas in a post-industrial era. It also sets the stage for abandoned factories within an urban context to become conducive working environments for artists. Important terms: Federal Highway Act 1956, and the Affordable Housing Act.

Readings for today’s class:


Austin, Joe, Taking the Train (Columbia University Press/ New York 2001) p9-37

JAN 21 THE WHO: CHANGES IN FAMILIAR IDENTITY

Learning Objectives: With a general knowledge of gentrification, this class will focus on who the disproportionately affects; specifically, the poor and minority demographic in urban areas. We will also begin looking into precedents outside of New York.
ASSIGNMENT DUE JAN 26: Quick Case Study Project 1

The redevelopment of Lower Manhattan of the 1960s, set a precedent for several other urban areas across the country facing the same challenges in a post-industrial era. From Pittsburg, Detroit to San Francisco your assignment is to look into these urban areas outside of New York and give a brief synopsis of these areas. Talk about the communities about the past industries of those areas, the communities, and demographics that were affected by the Affordable Housing Act and Highway Act.

Students are asked to select a city of their choice and present at our next class meeting (JAN 26). This is not a formal presentation but students should approach this as if they would a case study. Be knowledgeable of the area selected so that the class may have a critical discussion about it.

Readings for today’s class:

Crowder, Kyle; South, Scott J. Race, Class and Changing Patterns of Migration between Poor and Non-poor Neighborhoods (The University of Chicago Press 2005)

Schaffer, Richard; Smith, Neil: Gentrification of Harlem? (Taylor & Francis Ltd. 1986)


Wallis, Brian, If You Lived Here; The City Art, Theory and Social Activism, A Project by Martha Rosler (Bay Press 1991)

“People Who Can’t Afford to Live Here Should Move Someplace Else” p146
“Planning: Power, Politics and People” p237

WEEK 3

JAN 26 GENTRIFICATION OUTSIDE OF NEW YORK

Learning Objectives: We will spend the first part of the class discussing students Quick Case Study findings. Each student will be given 5 minutes to present with time for discussion afterwards.

Readings for today’s class:

Zurkin, Sharon, Landscapes of Power: From Detroit to Disney World (University of California Press 1991)

“Steeltown: Power and Autonomy in Weirton”
“Motown’s Steeltown: The Power of Productive Labor in Detroit”
Henig, Jeffrey R. Gentrification and Displacement Within Cities: A Comparative Analysis (University of Texas Press 1980) p638-652

**WEEK 4**

**FEB 2** ENTER THE ARTIST: THE FINE ART OF GENTRIFICATION

**Learning Objectives:** Todays discussion will move into the artist involvement into gentrification. We will look at how the repurposing and converting of abandoned factory and loft spaces into artist studios play an important role into the topic.

**Readings for today’s class:**


Cole, David B. Artist and Urban Redevelopment (American Geographical Society 1987)

In Frieze Magazine *Changing Places* (January 2012)


“Gentrification, Cuisine and the Critical Infrastructure: Power and Centrality Downtown p179-215

**FEB 4** ROBERT RAUSCHENBERG: CONDITIONED BY THE URBAN CONTEXT

**Learning Objectives:** As we continue to discuss the artist involvement we will look at prolific artist of the 1960’s such as Jasper Johns, John Chamberlain, Sol Lewitt, Allan Kalprow and most importantly Robert Rauschenberg whose studios were located in downtown New York and is based on the urban aesthetic.

*Slides of Artist work posted Moodle*

**Readings for today’s class:**


WEEK 5

FEB 9  MARTHA ROSLER: IF YOU LIVED HERE

Learning Objective: We will continue our discussion on the artist work conditioned by the urban aesthetic by looking into the work of Martha Rosler’s project “If You Lived Here”. A documentary and photographic study of gentrified neighborhoods that approaches it from both the artist and community response.

Readings for today’s class:

Wallis, Brian, If You Lived Here; The City Art, Theory and Social Activism, A Project by Martha Rosler (Bay Press 1991)
“Fragments of a Metropolitan Viewpoint” p15
“Alternative Space” p45
“The Artist Home Ownership Program” p151

Rosler, Martha, The Artist Mode of Revolution: From Gentrification to Occupation (E-flux 2012)

*Slides of Artist work posted Moodle

FEB 11  ART ON THE MOVE: FROM NEIGHBORHOOD TO NEIGHBORHOOD

Learning Objectives: In major urban areas you will find that the art world tends to shift from neighborhood to neighborhood, changing those environments irreversibly. This class will look at those dynamic shifts. As we have started the conversation by discussing New York in the 1960s we will continue the discussion thru the 1970s into the early millennium and the art and artist that comes out of those moments.

Readings for today’s class:

Fensterstock, Ann; Art on the Block: Tracking the New York Art World From SoHo to the Bowery, Bushwick and Beyond (Palgave MacMillan 2013)
“Moderns In Midtown” p15
“Getting it Together Downtown 1968-1975” p39
“Whither Williamsburg” p152
“Fleeing to Chelsea at the End of the Century” p 175
WEEK 6

FEB 16 GENTRIFICATION TODAY:

Learning Objectives: Todays class will discuss written articles on current areas and trends of gentrification. We will do a comparative analysis of how these trends differ from those of the late 1950s and 60’s. We will also begin discuss more locally the gentrification of Charlotte neighborhoods and introduce students to the semester project.

ASSIGNMENT: Case Study Project 2 distributed and discussed in class.

Readings for Todays Class:

In the New York Times


Kilgannon, Corey, One Man’s Music Is His Neighbors Headache (The New York Times 2013)

Haber, Matt, Oakland: Brooklyn by the Bay (New York Times 2014)

FEB 18 CHARLOTTE: FROM BROOKLYN (NY) TO BROOKLYN (CHARLOTTE)

Learning Objectives: This class will be a continued discussion of the redevelopment of Charlotte in preparation for the semester project. We will delve into the history of Charlottes planning and discuss the local art scenes that stem from SouthEnd, North of Davidson area (NODA) and the Plaza Midwood.

Readings for today’s class:

Harrison, Steve, Cherry Rezoning stirs old fears and mistrust (Charlotte Observer 2014)


WEEK 7

FEB 23 THE CHARLOTTE ART SCENE: FROM SOUTHEND TO NODA

Learning Objectives: Continued discussion of Charlotte area gentrification, specifically the artist communities.

Readings for today’s class:
Frazier, Eric, Mover over South End: Could a ‘North End’ be coming soon? (The Charlotte Observer 2014)

FEB 25 ONLINE QUIZ 2 – NO CLASS... QUIZES ARE TO BE COMPLETED BY 12 NOON

WEEK 8
MAR 1 ART ACTIVISM: RAGE AGAINST THE MACHINE, BRIEF HISTORY

Learning Objectives: Many artists have responded visually to the gentrification in their communities becoming a form of activism. Today’s class will focus on the how art can be used as a tool for challenge and change.

Reading for today’s class:

MAR 3 ART ACTIVISM: RAGE AGAINST THE MACHINE II, COLLAGE

Learning Objectives: Students will learn during this session how the medium of collage has been used as a powerful tool in social activism. We will touch on various movements such as the Cubist period with the collage works of Picasso and Braque, the Situationist, Dada with the works of John Heartfield, Raul Haussman and Hanna Hoch.

Readings for today’s class:
Wescher, Herta, Collage (Harry N. Abrams Inc., New York 1964)
“Cubism” p20-51
“Dada” p121-

WEEK 9 SPRING RECESS: NO CLASSES THIS WEEK

WEEK 10
MAR 15 ART ACTIVISM: RAGE AGAINST THE MACHINE, GENTRIFICATION

Learning Objectives: Students will discuss how certain artist have used their art form to create a dialogue regarding gentrification. There will be a compare and contrast of artist works and a discussion of its effectiveness.

Readings for today’s class:
Wallis, Brian, *If You Lived Here; The City Art, Theory and Social Activism, A Project by Martha Rosler* (Bay Press 1991)
“Housing: Gentrification, Dislocation and Fighting Back” p93
“The Tenement: Place for Survival, Object of Reform” p124

Steinhauer, Jillian, *Bushwick Artist Ponder Ways to Fight Gentrification* (Hyperallergic, 2013)

MAR 17 PROACTIVE RATHER THAN REACTIVE: WORK OF THEASTER GATES

**Learning Objectives:** Todays class will focus on the works of Chicago based artist Theaster Gates, and Houston based artist Rick Lowe. Both of these artist work is being proactive in revitalizing low income communities to benefit the current residents of the community.

**Readings for today’s class:**


WEEK 11

MAR 22 MARK BRADFORD: MAPPING

**Learning Objectives:** Todays class will be a continued discussion of the works of the artist response to gentrification. We will also take a look at the work of Mark Bradford’s work.

**Reading for today’s class:**

Brown, Kathryn, *The Artist as Urban Geographer, Mark Bradford and Julie Mehretu,* (University Chicago Press, 2010)

MAR 24 ART AND THE CULTURE (OR THE LOSS OF IT)

**Learning Objectives:** Student will discuss the aspect of art and culture, its impact and influence. With the reading list, students should also reference past text as they will be part of todays discussion.

**Readings for today’s class:**
Rosler, Martha, *Culture Class: Art, Creativity, and Urbanism Part I* (E-flux Journal No 21, December 2010)

Rosler, Martha, *Culture Class: Art, Creativity, and Urbanism Part II* (E-flux Journal No 23, March 2011)


*Review: Zurkin, Sharon, Landscapes of Power: From Detroit to Disney World (University of California Press 1991)*

“Gentrification, Cuisine and the Critical Infrastructure: Power and Centrality Downtown p179-215

**WEEK 12**

**MAR 29 ONLINE QUIZ 3 – NO CLASS... QUIZES ARE TO BE COMPLETED BY 12 NOON**

**MAR 31 NOT JUST HERE: GENTRIFICATION ON A GLOBAL SCALE**

**Learning Objectives:** This will be a two-part class discussion on gentrification on a global scale. Articles and text will be pulled citing the redevelopment in other countries such as London, Paris and South Africa. Students are expected to review these articles prior to class to participate in the discussion.

**Readings for today’s class:**

Blightly, Britain, *Chasing the Cool: Gentrification in London*, (The Economist 2014)


**WEEK 13**

**APR 5 - 7 NOT JUST HERE: GENTRIFICATION ON A GLOBAL SCALE**

**Learning Objectives: (Continued)** This will be a two-part class discussion on gentrification on a global scale. Articles and text will be pulled citing the redevelopment in other countries such as London, Paris and South Africa. Students are expected to review these articles prior to class to participate in the discussion.
WEEK 14

APR 12 TOUCH POINT FOR SEMESTER PROJECT

This class is dedicated to meet with each group on the semester project. Students who are not signed up for this day do not need to report to class.

APR 14 TOUCH POINT FOR SEMESTER PROJECT

This class is dedicated to meet with each group on the semester project. Students who are not signed up for this day do not need to report to class.

WEEK 15

APR 19 SEMESTER PROJECT PRESENTATION

APR 21 SEMESTER PROJECT PRESENTATION

WEEK 16

APR 26 Final edits and recommendations for the semester projects

APR 28 Semester Wrap Up

Week 17

MAY 3 LAST DAY OF CLASS