

Race, Arts, and Placemaking

PPD 599
Spring 2018

Thursdays
9:00 AM–12:20 PM
Location: TBA

Professor Annette M. Kim
annettek@usc.edu
Office: Lewis Hall 305
Office Hours: by appointment

Course Description and Objectives:

This class explores the inter-relationships between race, arts, and urban space. It positions itself at this underexplored intersection of inquiry. For one it explores the issues and dynamics of race amidst the literature about arts and cultural placemaking in order to consider its absence in the literature and yet its pervasive presence to an understanding of urban space. Conversely, it also explores how the urban development and planning literature might benefit from seriously considering how arts and culture might be a potent realm for expressing and empowering the fuller humanity and agency of marginalized ethnic communities and a strategy for claiming urban space. Furthermore, the class investigates what a spatialized framework might elucidate about arts and race.

The overarching questions pursued during the semester are:

1. What are the different ways we can understand the value of the arts for society in general and for minority communities in particular?
2. What has been problematic about how arts and culture policies have played out in urban space and what are the alternatives?

The learning objectives of this course are:

- a. To develop critical thinking by outlining absences and uneven geographies in the art and placemaking literature through reflective essays.
- b. To create new knowledge to fill these absences through an oral history final project.
- c. To develop inter-disciplinary thinking between art, art history, arts policy, economic development, community development, and cultural geography literatures through the course readings.

Course Materials and Communication:

Overall, the course will use two websites: 1) Blackboard for primarily downloading textual material and online discussions with classmates. 2) Pathbrite for a portfolio compilation of multi-media content to review.

All readings and media content are required to be read and reviewed before the class meets in order to have a dynamic discussion.

Blackboard: registered students will have access to the Blackboard site to locate syllabi, readings, and assignment directions. Please use the syllabus as a guide to keep on track with the course's materials.

Reading reflection essays to the session's material is due by the Saturday before class meetings (except for Session 1). The discussion boards are accessed through the Blackboard site. These will be graded primarily for completion rather than quality of writing. These should be brief responses, approximately two paragraphs long. The intention is to provide incentive to prepare before class as well as for the group to have a sense of where classmates are coming from before we meet.

Undergraduates are expected to read all the required reading. Graduate students are expected to read the required and at least two of the advanced readings. All readings are available for all students on the Blackboard site (if you want to read more!).

Pathbrite:

The course organizes the multi-media content to be reviewed through Pathbrite's portfolio format for ease of navigation. The course will also have a Pathbrite course site to which students' oral history projects will be submitted and can be seen by and commented on by classmates.

Final Projects:

Students will be responsible for working on a final project with two components throughout the course of the semester, to be presented in the final weeks of the term. The project requirements will be presented in more detail with multi-media and ethics training that will be conducted during class sessions to equip students. The 2 components are:

Final Project Component 1: Creation of an oral history video piece at the intersection of race, arts, and placemaking. You must plan ahead for the collection of this oral history. Steps include researching your interviewees as well as their context, arranging to meet the individual you plan to collect your oral history from, preparing interview questions, practicing methods of oral history collection, etc. With your video footage you will integrate it with additional primary documents, academic research, your original writing, photography, secondary video footage, etc. and edit a multi-media oral history. The goal is to construct new knowledge.

Final Project Component 2: Final Paper. A final paper of 2500-3500 words should be informed by the expanded list of readings in the syllabus, and discuss a topic of their choosing in consultation with the professor.

Assignments and Grading:

The following activities constitute the student's grade:

9 short reading reflection essays (5 points each)	45 points
Class Participation: discussions	15 points
Final project	40 points

Grading uses the following system for each assignment:

>91% = A

90-91% = A-
88-<90% = B+
82-<88% = B
80-<82% = B-; etc.

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards”

<https://policy.usc.edu/scampus-part-b/>. Other forms of academic dishonesty are equally unacceptable.

See additional information in *SCampus* and university policies on scientific misconduct,

<http://policy.usc.edu/scientific-misconduct>.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 am to 5:00 pm, Monday through Friday. The phone number for DSP is 213-740-0776.

Support Systems:

Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. <https://engemannshc.usc.edu/counseling/>

National Suicide Prevention Lifeline - 1-800-273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>

Relationship & Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. <https://engemannshc.usc.edu/rsvp/>

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>

Office of Equity and Diversity (OED)/Title IX compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>

Student Support & Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>

Diversity at USC – <https://diversity.usc.edu/>

Tabs for Events, Programs and Training, Task Force (including representatives for each school), Chronology, Participate, Resources for Students

Overview of Topics

- 1) Introduction: Absent discourses, knowledge and ethics
- 2) Race and Urban Space 1: Migration, segregation, public policies, public space
- 3) Race and Urban Space 2: Race, ethnicity, and cultural urbanisms, mobilities, enclaves, territories
- 4) Race and Arts: Who is an artist? What is art? Artistic Process, Gatekeepers and Positionality
- 5) Race and Arts: The role of the arts in society, racism in cultural industries
- 6) Arts and Urban Space: Arts as Economic Development
- 7) Arts and Urban Space: Placemaking or Placekeeping? Rasquache
- 8) Participatory Art: Social Practice Art: case studies
- 9) Race, Art, and Placemaking: The relationship between material and symbolic gentrification
- 10) Race and Art from the Street: expression, agency, claiming urban space; Krumping, Graffiti, Basquiat
- 11) Tactics and Strategies

Detailed Schedule

Session # 1 January 11

Introduction: Absent discourses, interdisciplinarity, creation of new knowledge, research ethics. Art as a mechanism for critique

Intro video: Kendrick Lamar "Alright" video:
https://www.youtube.com/watch?v=Z-48u_uWMHY

Readings and materials:

Chang, Jeff. *Who We Be: the Colorization of America*, "Introduction: Seeing America," pp: 1-14.

Kretzmann, John P., and John L. McKnight. 1993. *Building Communities from the Inside Out: a Path Toward Finding and Mobilizing a Community's Assets*. Chicago: ACTA Publications.

MPL 2015 Katharine Bray's PPDE 635 final assgt paper on Skid Row

Kennedy, Randy. 2015. "Black Artists and the March Into the Museum." *New York Times*, November 29, 2015, A1.

Coates, Ta-Nehisi. "My President was Black: A history of the first African American White House—and of what came next," *the Atlantic*, January/February

2017.

https://www.theatlantic.com/magazine/archive/2017/01/my-president-was-black/508793/?utm_source=twb

Reading for Advanced Students:

Boone, Kofi. 2015. "Disembodied voices, embodied places: Mobile technology, enabling discourse, and interpreting place," *Landscape and Urban Planning*, 142(2015): 235-242.

January 18: Human Subjects Ethics training certification DUE (for those who have not had any training)

Session # 2 January 18

Race and Urban Space 1: Migration, segregation, public policies, public space.

Intro video:

Mark Bradford Interview: Layers of Violence, Louisiana Channel

<https://www.youtube.com/watch?v=5BZMiS0XQYs>

Readings and Materials:

Rothstein, Richard. 2017. *The Color of Law: A Forgotten History of How Our Government Segregated America*. New York: Liveright, Preface and Chapter 4

T-RACES: <http://salt.umd.edu/T-RACES/demo/demo.html> Map of redlining in Los Angeles, Sample redlining reports

Avila, Eric. 2004. Popular culture in the age of white flight: Fear and fantasy in suburban Los Angeles. University of California Press. Chapter 2

Baldwin, James. Collected Essays:

A Letter to My Nephew - James Baldwin

Autobiographical Notes - James Baldwin

Reading for Advanced Students:

Sacks, Karen Brodtkin. 1994. "How Did Jews Become White Folks?" In *Race*, Rutgers University Press, pp. 78–102.

Pulido, Laura. 2000. "Rethinking environmental racism: White privilege and urban development in Southern California" *Annals of the Association of American Geographers*, 90(1):12-40.

Watts, Paul R. 2010. Mapping narratives: The 1992 Los Angeles Riots as a case study for narrative-based geovisualization. *Journal of Cultural Geography* 27 (2): 203-27.

Session # 3 January 25

Race and Urban Space 2: Race, ethnicity, and cultural urbanisms, mobilities, enclaves, territories.

Intro videos:

Matthew McDaniel's Birth of a Nation documentary: 4:30-end
https://www.youtube.com/watch?v=p4mdl_h65vl

Readings and Materials:

Goldsmith, William W. "The Ghetto as a Resource for Black America," Journal of American Institute of Planners. January 1974.

Marcuse, Peter. 1997. The enclave, the citadel, and the ghetto: What has changed in the post-Fordist U.S. city. *Urban Affairs Review* 33 (2): 228-64.

Kun, Josh and Laura Pulido, editors. Black and Brown in Los Angeles: Beyond Conflict and Coalition, 2013. UC Press.

Ch.11 "Landscapes of Black and Brown Los Angeles: A Photo Essay" by Wendy Cheung;

Ch.12 "Spatial Entitlement: Race, Displacement, and Sonic Reclamation in Postwar Los Angeles" by Gaye Theresa Johnson;

Ch. 15 "What Is an MC If He Can't Rap to Banda? Making Music in Nuevo L.A." by Josh Kun.

Anderson, Kay J. 1987. "The Idea of Chinatown: The Power of Place and Institutional Practice in the Making of a Racial Category." *Annals of the Association of American Geographers* 77 (4): 580-98.

Film: "This is the Life" by Ava DuVernay

Session # 4 February 1

Race, Culture, and Public Space in the City

Intro videos:

"Question Bridge: Black Males,": <http://questionbridge.com>
<http://www.nytimes.com/video/opinion/100000004642370/jay-z-the-war-on-drugs-is-an-epic-fail.html>

Readings:

Claudia Rankine, *Citizen*.

Margaret Crawford keynote video from SLAB's Contesting the Street's Symposium:

<https://www.youtube.com/watch?v=IEGliu4P-Mk>

de Certeau, M. 1984. *The Practice of Everyday Life*. Los Angeles: University of

California Press. Chapter 7, "Walking in the City."

Bostic, Raphael, Annette Kim, and Abel Valenzuela, "An Introduction to the Special Issue: Contesting the Streets 2: Vending and Public Space in Global Cities," Cityscape, 2016.

Lynch, Kevin for Los Angeles City Planning Department. sometime 1961-1973. The Visual Environment of Los Angeles. Los Angeles City Planning Department.

Reading for Advanced Students:

LeFebvre, H. 1992. *The Production of Space*. New York: Wiley Blackwell. Chapter 1.

Session # 5 February 8

Race and Arts: Who is an artist? What is art? Artistic Process, Gatekeepers and Positionality

Intro video: Ava DuVernay's Top 10 Rules For Success (@AVAETC)
https://www.youtube.com/watch?v=RG_IR8TxOBk

Readings:

Kerry James Marshall "Mastry"
<https://vimeo.com/163582206>

Muri, Simone Alter. 1999. "Folk Art and Outsider Art: Acknowledging Social Justice Issues in Art Education." *Art Education* 52 (4).

Chang, Jeff. *Who We Be: the Colorization of America*, chapter 8.

Becker, Howard S. 1974. Art as collective action. *American Sociological Review* 39 (6): 767-76.

Reading for Advanced Students:

Smethurst, James. 2011. *The African American Roots of Modernism: From Reconstruction to the Harlem Renaissance*, excerpts
Chapter 3: The Black City: The Early Jim Crow Migration Narrative and the New Territory of Race
Chapter 4: Somebody Else's Civilization: African American Writers, Bohemia, and the New Poetry

Baumann, Shyon. 2007. "A general theory of artistic legitimation: How art worlds are like social movements." *Poetics* 35 (1):47-65.

Kelly, Owen. *Community, Art, and the State: Storming the Citadels*. Comedia. 1984. Excerpt.

Session # 6 February 15

Race and Arts: The role of the arts in society, racism in cultural industries

Intro video: Facing Evil with Maya Angelou
<https://www.youtube.com/watch?v=ewvcTjTejZ4>

Readings:

Hegert, Natlie. 2016. "After an Untimely Death, an Artist's Legacy Lives On in the Museum He Founded." May 1, 2016.
http://www.huffingtonpost.com/mutualart/after-an-untimely-death-a_b_9817344.html.

Ellen Tani et al., "Can Art Change the Future for Racial and Ethnic Identity? A Roundtable Conversation," Artsy, 2015.

Packer, George. "Race, Art, and Essentialism."
<http://www.newyorker.com/news/daily-comment/race-art-and-essentialism>

Fusco, Coco. March 27, 2017. "Censorship, Not the Painting, Must Go: On Dana Schutz's Image of Emmett Till."
<https://hyperallergic.com/368290/censorship-not-the-painting-must-go-on-dana-schutzs-image-of-emmett-till/>.
Also, <https://hyperallergic.com/394160/national-academy-members-dana-schutz-letter/>

Gita Gulati-Partee and Maggie Potapchuk. "Paying Attention to White Culture and Privilege: A Missing Link to Advancing Racial Equity"
<http://www.giarts.org/article/paying-attention-white-culture-and-privilege>

"Kara Walker: 'There is a moment in life where one becomes black', Guardian September 27, 2015. By Tim Adams.

Reading for Advanced Students:

Kun, Josh, and Inc ebrary. 2005. Audiotopia: Music, Race, and America. Berkeley, Calif: University of California Press.

Hughes's "The Negro Artist and the Racial Mountain" (1926):
http://www.english.illinois.edu/maps/poets/g_l/hughes/mountain.htm

Session # 7 February 22:

Arts and Urban Space: Arts as Economic Development

Guest speaker: Elizabeth Currid-Halkett, James Irvine Chair in Urban and Regional

Planning Professor of Public Policy

Readings:

Currid, Elizabeth (2010) Art and Economic Development: New Directions for the Growth of Cities and Regions, Introduction to the Symposium, *Journal of Planning Education and Research* Vol 29 (3).

Stern, M. J. and S. C. Seifert (2010). "Cultural Clusters: The Implications of Cultural Assets Agglomeration for Neighborhood Revitalization." *Journal of Planning Education and Research* 29(3): 262-279.

Gadwa, A. (2013). "Artists and Gentrification: Sticky Myths, Slippery Realities." 2016, from <http://createquity.com/2013/04/artists-and-gentrification-sticky-myths-slippery-realities/>.

Moss, Ian David. 2012. Creative placemaking has an outcomes problem. Blog. Createquity. <http://createquity.com/2012/05/creative-placemaking-has-an-outcomes-problem/>

Session # 8 March 1

Arts and Urban Space: Placemaking or Placekeeping? Rasquache

Guest speaker: James Rojas

Readings:

Roberto Bedoya, "Spatial Justice: Rasquachification, Race and the City," *Creative Time Reports*, September 15 2014, <http://creativetimereports.org/2014/09/15/spatial-justice-rasquachification-race-and-the-city/>

___, "Placemaking and the Politics of Belonging and Dis-belonging," *GIA Reader*, Vol 24, No 1 (Winter 2013).

"'Latino Urbanism' Influences a Los Angeles in Flux" Christopher Hawthorne, *Los Angeles Times*, December 6, 2014.

Clara Irazábal (2012) Beyond 'Latino New Urbanism': advocating ethnurbanisms, *Journal of Urbanism: International Research on Placemaking and Urban Sustainability*, 5:2-3, 241-268, DOI: 10.1080/17549175.2012.701817

Kong, L. 2009. Beyond networks and relations: Towards rethinking creative cluster theory. In *Creative economies, creative cities: Asian-European perspectives*, ed. L. Kong and J. O'Conner, 61-75. Dordrecht, the Netherlands: Springer.

Markusen, A. (2013). "Fuzzy Concepts, Proxy Data: Why Indicators Won't Track Creative Placemaking Success." *Grantmakers in the Arts Reader* **24**(1).

Pritchard, Richard. 2016. "Place Guarding: Social Practice as Direct Action Rather Than Gentrification" AAG conference paper

"How the arts impact communities"

<https://www.princeton.edu/~artspol/workpap/WP20%20-%20Guetzkow.pdf>

Session # 9 March 8

Participatory Art: Social Practice as Art

Case Studies on race, social practice, long-term urban interventions

Readings and Materials:

Helguera, Pablo. *Education for Socially Engaged Art: A Materials and Techniques Handbook*. Bethesda, MD: Jorge Pinto Books, 2011. (excerpt)

Jackson, Maria Rosario. 2011. *Building Community: Making Space for Art*. Washington DC: The Urban Institute.

http://www.lincnet.net/sites/linc/images/3844/2011_Urban-Institute_Building-Community_r.pdf

Finkel, J. (2012). Watts House Project under fire. *Los Angeles Times*. **April 8, 2012.**

Smith, Richard. 2009. "Learning from Watts Towers: Assemblage and Community-Based Art in California." *Oral History* 37 (2): 51-58.

Art as Social Practice Conference at Project Row Houses with Mark Bradford, Theaster Gates, and Rick Lowe:

<https://www.youtube.com/watch?v=cxr0MKCo9Uc>

Reading for Advanced Students (pick two):

"Combining practical requirements with poetic expression: interview with Rick Lowe" *Artworld*, September 2016. Pp. 80-91.

Bishop, C. (2006). "The Social Turn: Collaboration and its Discontents." *Artforum*: 178- 183. And debate with Grant Kester

Bishop, Claire. *Artificial Hells: Participatory Art and the Politics of Spectatorship*.

London: Verso, 2012.

Kester, Grant. *Conversation Pieces: Community and Communication in*

Modern Art. Berkeley: University of California Press, 2004. (excerpt)

NO CLASS March 15: USC SPRING BREAK

Session # 10 March 22

Race, Art, and Placemaking: The relationship between material and symbolic gentrification

Guest speaker: Suzanne Lacy, artist, Roski School of Art

Readings:

Zukin, Sharon. 1987. Gentrification: culture and capital in the urban core.
Annual Review of Sociology: 129-147.

https://www.theguardian.com/society/2014/oct/06/theaster-gates-artist-latest-project-is-regenerating-chicago-artes-mundi?CMP=share_btn_link

Critical Practice Newsletter, Fall 2016

Jackson, M. (2012). Developing Artist-Drive Spaces in Marginalized Communities. Washington DC, Urban Institute

Viet Thanh Nguyen, "Arguments over the appropriation of culture have deep roots," Los Angeles Times, September 26, 2016.
<http://www.latimes.com/books/jacketcopy/la-ca-jc-appropriation-culture-20160926-snap-story.html>

Belanger, Christian, and Mari Cohen. 2017. "Cracks in the Foundation: Former employees of Theaster Gates's Rebuild Foundation allege mistreatment." *South Side Weekly*. <https://southsideweekly.com/cracks-in-theaster-gates-rebuild-foundation/>.

Excerpt on "Social Justice in the Age of Identity Politics," Fraser, Nancy, and Axel Honneth. 2003. *Redistribution or Recognition? A Political-Philosophical Exchange*. Brooklyn: Verso.

Crisman, Jonathan and Annette Kim, "Property Outlaws in LA: The Potentials and Limits of Guerrilla Urbanism in the cases of Arts Gentrification in Boyle Heights and Street Vending Decriminalization in Los Angeles," forthcoming *Urban Design International*.

Reading for Advanced Students (pick two):

Shaw, Samuel, and Daniel Monroe Sullivan. 2011. "White Night": Gentrification, Racial Exclusion, and Perceptions and Participation in the Arts. *City & Community* 10, no. 3: 241-264.

Grodach, Carl, Nicole Foster, and James Murdoch III. 2014. Gentrification and the artistic dividend: the role of the arts in neighborhood change. *Journal of the American Planning Association* 80, no. 1: 21-35.

Harris, Cheryl I. 1993. Whiteness as property. *Harvard Law Review* 106 (8): 1707-91.

Session # 11 March 29

Race and Art from the Street: expression, agency, claiming urban space; Krumping, Graffiti, Basquiat,

Guest speaker: Taj Frazier, Associate Professor at Annenberg School, Director of IDEA (Institute for Diversity and Empowerment at Annenberg)

Intro video:

Carrie Mae Weems: <https://www.youtube.com/watch?v=PA2ZkPpHGhA>

Readings and Materials:

Frazier, Robeson Taj, and Jessica Koslow. 2013. "Krumpin' In North Hollywood: Public moves in private spaces." *Boom: A Journal of California* 3 (1):1-16.

Chase, John, Margaret Crawford, and John Kaliski. *Everyday Urbanism: Updated and Expanded*. New York: Monacelli, 2008. Pp: 22-35; 88-109.

Jackson, MR. 2015. Cultural Vitality in Communities: Interpretation and Indicators.

<http://www.urban.org/sites/default/files/alfresco/publication-pdfs/311392-Cultural-Vitality-in-Communities-Interpretation-and-Indicators.PDF>.

Film: *Style Wars* (dir. Tony Silver, 1983)

<https://www.youtube.com/watch?v=0EW22LzSaJA&list=RD0EW22LzSaJA-t=12>

Video: <https://www.kcet.org/history-society/krump-dancers-reimagine-public-space>

Session # 12 April 5

Class site visit to Kaos Network, A+P, in Leimert Park
9:30AM at 3401 W. 43rd Place Los Angeles, CA. 90008

Session # 13 April 12

Field Visit: Underground Museum, Megan Steinman, Director

Session # 14 April 19

Presentation and Discussion of Final Oral Histories Project

Session # 15 April 26

MPL exam preparation week

Final Project Due week of May 3

Part 1: oral history media creation

Part 2: Essay

Final Exam: Thursday, May 3rd, 7-9pm: Location: TBA.

PPD 599
Spring 2018

Informational Questionnaire:

Student Name: _____

Email: _____

Phone number: _____

Languages you can speak (intermediate level and above):

What school and program are you in?

Degree Program: Undergrad Masters PhD other _____

Year in the program: 1 2 3 4

What courses have you taken that provide background for this course?

Any relevant experience in video production before? And do you have any equipment?

Why are you interested in taking this course? What do you hope to learn?