

HUMA 888/4-A

FALL 2012

Reshaping the City:

Exploring the Geography, Governance and Practice of Creativity

Instructor: Norma Rantisi

Time/Location: Mondays, 13:15 - 16:15; Hall Building, 12th Floor, Room 1252

Course Description:

Creativity – the production of the ‘new’ – has become a popular concept in the 21st century, as the rise of globalization and heightened economic competition has assigned an “essential structural function and position to aesthetic innovation and experimentation” (F. Jameson, 1991, p. 5). Yet, questions remain as to what the process of creativity entails. Why create? Who creates? How is creativity organized? And who benefits?

In this course, we will survey competing perspectives on the geography, socio-economic organization and politics of creativity in a post-industrial and neoliberal age. And we will reflect on the potential role for critical praxis in defining new creative spaces and identities.

Course Requirements:

Participation (20%): As this is a seminar course, you will be expected to participate actively in class discussion. In addition, you will be asked to team up with one of your peers to introduce the readings for a designated week.

Article review (15%): A critical analysis of the assigned readings for one of the course themes.

Longer term paper (65%): You will select one of the themes covered in the course and write a longer essay in relation to that theme. The essay will engage with associated theories but also examine the theme as applied to a real-life application or case study.

Course Themes/Readings:

1) Creativity as Imperative in Late Capitalism

Jameson, F. (1984) “Postmodernism, or, The Cultural Logic of Late Capitalism” *New Left Review*, no. 146, July/August: 53-92.

Lash, S. and Urry, J. (1994) *Economies of Signs and Space*. London: Sage, p. 1-11 & 60-110.

2) Creativity as Immaterial Labour

Lazzarato, M. (1996) "Immaterial Labour" in M. Hardt and P Virno (eds), *Radical Thought in Italy*. Minneapolis: University of Minnesota Press, pp. 132-146.

Hardt, M (1999) "Affective Labour" *Boundary*, 2, 26: 89-112

3) The Myth of the 'Creator'

Barthes, R. (1977), "The Death of the Author" in S. Heath (ed. and trans.) *Image, Music, Text*. New York: Hill.

Foucault, M. (1987), "What Is an Author?" in *Twentieth-Century Literary Theory*. Ed. Vassilis Lambropoulos and David Neal Miller. Albany: State University Press of New York. pp. 124-42.

4) Creativity as Field; Creativity as Practice

Bourdieu, P. (1993) "The Field of Cultural Production, or: The Economic World Reversed" in *The Field of Cultural Production: Essays on Art and Literature*. New York: Columbia University Press.

Labour, B. (1987) *Science in Action*. Cambridge, MA: Harvard University Press. Chapters 3 and 4

5) The Economic Organization of Creative Production

Duguid, P. (2005). "The Art of Knowing: Social and Tacit Dimensions of Knowledge and the Limits of the Community of Practice" in *The Information Society*. Taylor & Francis Inc., pp. 109-118.

Grabher, G. (2004) "Temporary Architectures of Learning: Knowledge Governance in Project Ecologies" *Organization Studies*, 25(9):1491-1514.

6) The Geography of Creativity, Part I

Soja, E. (1996). *Thirdspace: Journeys to Los Angeles and Other Real-and-imagined Places*. Malden, MA: Blackwell. (selections to be determined).

Amin, A. (2007) "Re-thinking the Urban Social" *City* 11 (1): 100-113.

Bain, A. (2003) "Constructing Contemporary Artistic Identities in Toronto Neighbourhoods" *The Canadian Geographer*. 47(3): 303-317.

7) Creativity as a New Policy Discourse

Florida, R. (2002) *The Rise of the Creative Class And How It's Transforming Work, Leisure, Community and Everyday Life*. New York: Basic Books. Chapter 1.

Gibson, C. and Klocker, N (2005) "The Cultural Turn in Australian Regional Economic Development Discourse: Neoliberalizing Creativity?" *Geographical Research* 43(1): 93-102.

8) The Geography of Creativity, Part 2

Harvey, D. (2001) "The Art of Rent: Globalisation, Monopoly and the Commodification of Culture" *Socialist Register*, Merlin Press, pp. 93-100.

Zukin, S. (1995) *Culture of Cities*. Wiley-Blackwell. Chapter 1

Catungal, J.P., Leslie, D and Hii, Y. (2009) "Geographies of Displacement in the Creative City: The Case of Liberty Village, Toronto" *Urban Studies* 46 (5-6): 1095-1114.

9) Creativity and the Neoliberalization of Work?

McRobbie, A. (1998) *British Fashion Design: Rag Trade or Image Industry*. London: Routledge. Ch. 1

Ross, A. (2008) "The New Geography of Work: Power to the Precarious?" *Theory, Culture and Society* 25 (7-8): 31-49.

10) Creative Entrepreneur as Gendered Subject

Larner, W. & Molloy, M. (2009) "Globalization, the 'New Economy' and Working Women: Theorizing from the New Zealand Designer Fashion Industry" *Feminist Theory*, 10: 35-59.

McRobbie, A. (2010) "Reflections on Feminism and Immaterial Labour" *New Formations*, 70, pp. 60-76.

11) Creativity as Everyday Practice and Resistance

de Certeau, M. (1984) *The Practice of Everyday Life*, trans. Steven Rendall, University of California Press, Berkeley, Introduction & Chapter 7.

Scott, J.C. (1986) "Everyday Forms of Peasant Resistance," *Journal of Peasant Studies* 13: 5-35.

12) Creativity and New Spaces of Possibility?

Kanngieser, A. (2010) "Breaking Out of the Specialist Ghettos: Performative Encounters as Participatory Praxis in Radical Politics" in B. Ozden Firat and A. Kuryel (eds.) *Cultural Activism: Practices, Dilemmas and Possibilities*, No. 10, pp. 115-136.

Levin, L and Solga, K. (2009) "Building Utopia: Performance and the Fantasy of Urban Renewal in Contemporary Toronto" *TDR: The Drama Review*. 53(3): 37-53.

Suggested Readings:

Debord, G. "Theory of the Dérive," *Internationale Situationniste*, #2, 1958.

Debord, G. "Towards a Situationist International," *Participation*, 96-101.