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## Information Booklet, Exhibition Catalog and Supplements - 'Ghetto': A Retail Art Installation

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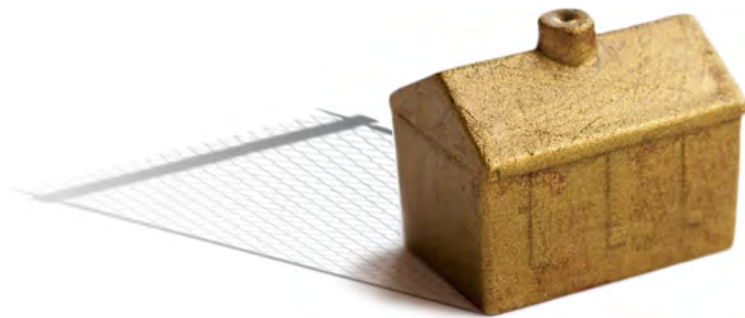
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ALL THAT  
GLITTERS  
IS NOT  
GOLD



G H E T T O

02.24.15 – 03.31.15

DON'T MISS THIS  
*EXCLUSIVE EXPERIENCE*

ARTSTREET WHITE BOX GALLERY  
UNIVERSITY OF DAYTON

Feb. 9, 2015  
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**PROVOCATIVELY COMPELLING, RADICALLY-DESIGNED NEW EXHIBITION “GHETTO: A RETAIL ART INSTALLATION” TO LAUNCH AT UNIVERSITY OF DAYTON’S ARTSTREET FEB. 24 -- MAR. 31**

DAYTON, Ohio -- ArtStreet is launching the world premiere of “GHETTO: A Retail Art Installation” in the White Box Gallery beginning on Feb. 24 and running through Mar. 31.

The installation came as part of ArtStreet’s new mission and vision, which focuses on radically creative arts experiences. This new format of programming has offered many new opportunities for deeper exploration of the topics raised in each exhibition, as well as new opportunities for students to engage in the actual creation process. The installations now become gateways to new topics and conversations using art as the catalyst. They look to open the eyes and ears of participants to unique and gripping conversations and create relatable experiences for all involved.

GHETTO: A Retail Art Installation allows students to interact with the exhibition in a more unique way. The exhibition includes different articles of luxury brand GHETTO merchandise mingled with imagery, artifacts and other elements that reference historically impacted ghettos throughout the world. In addition to the imagery used throughout the installation, fencing and other forms of barricades will be used to create a sense of separation in order to add to the experience.

In keeping with the new ArtStreet mission and vision, the exhibition is the catalyst for discussion around the word “ghetto.” The word has a long historical significance, and it still has a powerful effect on people’s perceptions.

“Our goal is to always have different conversations flowing [about the exhibition],” said ArtStreet Director Brian LaDuca.

Initial discussions began in the spring of 2014 with campus and community partners about how to best execute an installation and tackle such a weighted topic. In addition, conversations were raised about how the use of the word has impacted college campuses across North America, including the University of Dayton.

“[The question became,] ‘How might we explore the dichotomy of ‘ghetto’ as ‘home’ for some, while many see it as a negative term to rise up from?’” said ArtStreet Associate Director Adrienne Ausdenmoore.

“When Rodney Veal, one of our artistic partners in those conversations, pitched the idea of using a retail concept to approach the topic through a commercial lens, everything started to fall into place.” said Ausdenmoore.

“By using the retail store as a gateway to unpacking the layers of meaning of GHETTO, it allows us as a creative team to dive into some pretty interesting and dark juxtapositions: the frivolity of luxury fashion and the dark under belly of the word ‘ghetto’. It will definitely be a conversation starter,” said Rodney Veal, GHETTO fashion designer and cultural instigator.

The directors, designers, artists and collaborators set two goals for the GHETTO exhibition.

1. Take the commercialized aspects of the use of the word “ghetto” and turn it into a socio/political/economic commentary, which is not intended to create specific direction to end the word, but rather to create conversation, awareness and understanding around the word.
2. Provide appropriate forums to unpack and process the meaning behind GHETTO. That need for opportunities led to creative and consultation teams that include UD students, staff and other partners to drive the creative implementation, as well as provide care and attention to the impact of the world historically, globally, nationally and locally.

“At its most basic level, GHETTO is a history lesson. While the merchandise featured is not actually for sale, the messaging is in the product and every element in the gallery space.” said Ausdenmoore.

“Each time the word ‘ghetto’ is used commercially, it loses poignancy and historical weight. The installation looks to put power back into the word by re-appropriating the cultural appropriation that has occurred over time.” LaDuca said.

ArtStreet is located at the intersection of Lawnview Avenue and Kiefaber Street on the University of Dayton campus. ArtStreet is open 8 a.m. to midnight Monday through Friday and noon to midnight Saturday and Sunday. For more information about ArtStreet events, call 937-229-5101 or visit [udayton.edu/artstreet](http://udayton.edu/artstreet).



# G H E T T O

## A RETAIL ART INSTALLATION

### STATEMENT OF INTENTION

A world premiere installation retail experience that tackles the historically weighted word GHETTO through a subverted commercial lens with the goal to take the commercialized aspects of use of the word GHETTO and turn it into a socio/political/economic commentary.

“The UD ghetto is not...borne of racism. It is not patrolled by armed guards who enforce a curfew. It is not an area that houses the socially and economically disenfranchised. The UD neighborhood is...inhabited by young people, many of whose parents can afford private college tuition.”

*Tom Kenworthy*  
*Faculty, Management and Marketing*

“Being a part of the creative team constructing this exhibition, I was struck by the casualness in which we use the word GHETTO in our everyday lives. I was curious how it can be used to describe a place of hopelessness and in one huge historical context a staging ground for death. While in our current social climate it can be commercialized and socially acceptable to use as a term of endearment. What a great challenge for any artist to tackle.”

*Rodney Veal*  
*Artist*

“Language can and does change to reflect the times. I lived in the neighborhood as an undergraduate and I used the word, but I was never challenged to critically reflect on the implications of my decision. I’ve been a part of this community for 33 years and I’m not sure why someone who has been here a relatively short amount of time is so tied to the use of a word that clearly causes hurt and pain to their peers and others in the community.”

*Amy Lopez-Matthews, '86 and '92*  
*Executive Director, Center for Student Involvement*







**FANTASY**

\$12,300.00

IN 1975, 12.3% OF THE U.S. POPULATION LIVED BELOW THE LINE OF POVERTY

SERVING AS THE APEX OF OUR SPRING/SUMMER 2015 COLLECTION, FANTASY IS A SEXY AND GLAMOROUS LOOK BASED OFF THE DICHOTOMY OF THE FILM "MAHOGANY." STARRING DIANA ROSS, THE FILM'S PLOT REVEALS ROSS'S CHARACTER AS A TRAPPED AND OPPRESSED WOMAN WHO ESCAPES THE SHACKLES AND BARRIERS OF THE GHETTOS IN SOUTH CHICAGO, USING FASHION AS A VEHICLE. FANTASY ENTICES US TO EMBRACE THE HIERARCHY AND ABANDON THE CRUEL CIRCUMSTANCES. BUT WHERE DOES "SUCCESS" ACTUALLY TAKE US?



**DETAINED**

\$11,000.00

11 MILLION PEOPLE KILLED  
DURING THE HOLOCAUST

HOW DOES ONE MAKE THE BEST OUT  
OF A MARGINALIZED AND DEMEANING  
IMPRISONMENT? THE BEAUTY IS  
ALL IN THE STRIPES. THIS GOWN  
FEATURES TIMELESS PRISON STRIPES  
THAT PAY HOMAGE TO THE UNIFORMS  
WORN IN NAZI CONCENTRATION  
CAMPS. BLOOD RED ORNAMENTATION  
SPILLS FROM THE BODICE TO THE  
SKIRT, SYMBOLIZING THE BLOOD  
THAT HAS BEEN SHED ACROSS THE  
WORLD AND THROUGHOUT TIME.



## WHAT DOES “GHETTO” MEAN?

02.26.2015

By Nichole Rustad, University Libraries

ArtStreet launched the world premiere of GHETTO: A Retail Art Installation in the White Box Gallery on Feb. 24. My 11-year-old daughter, Emma, and I were among the opening night attendees.

What I did not realize was the concept of “ghetto” had to be explained to her before we could even dive into this unique exhibit.

The word has a vast historical and cultural significance; it can mean something different to every person. Yet, when a child has never heard the word before, how can she understand the overall concept?

I had not prepared for this scenario when she asked if she could tag along that evening. I had to think fast and answer her honestly, not only because I want her to experience all aspects of life with eyes wide open, but because Emma does not miss a beat. If I were to sugar-coat my definition of ghetto, I knew she would call me out before we were halfway through the event.

GHETTO worked with me instead of against me because it allows visitors to interact with the exhibition in a unique way. We saw mannequins wearing pretty dresses and spray-painted graffiti tops which Emma found interesting, even cool. The dresses grabbed her attention, so we looked closer at the different articles of luxury brand GHETTO merchandise. We read the labels next to each and found the items were made to reference historically impacted ghettos throughout the world. Our conversation led to concentration camps, Jim Crow and potato famines.

“At its most basic level, GHETTO is a history lesson. While the merchandise featured is not actually for sale, the messaging is in the product and every element in the gallery space,” said Adrienne Ausdenmoore, ArtStreet associate director.

Emma really liked the leather cuff...until I explained what the numbers meant. She thought the bullet-casing jewelry was something she might like to wear...until she read how many children died from gun violence in 2014. She did not care for the police tape, chain-linked fencing and beer bottles that created a sense of separation from the “nice” things in the exhibit. I understood the references, though.

As we left ArtStreet, I asked her to look around the student neighborhood in which we were walking. Did she see any graffiti, chain-linked fencing or beer bottles strewn about? I asked her to tell me all the ways she thought this neighborhood was different from the imagery she had just experienced in GHETTO. She described a clean neighborhood where UD students live and go to college. She was not, however, able to make the connection to this “ghetto” and what she had just experienced at ArtStreet.

ArtStreet Director Brian LaDuca says the goal is to always have different conversations flowing. “Creative and cultural awareness is a tricky thing and not everyone wants to be immersed in it,” said LaDuca. “We can continue to respond to remarks by adding clever retail reaction to this exhibit, but if faculty and staff do not bring their students and family to this installation, it will fall on deaf ears...because the question remains...what does GHETTO really mean?”

My family lives in the suburbs. I do not claim to have an understanding of what living in a ghetto is really like. However, I don’t think that is what this exhibit is about...the knowing or not knowing; the experiencing vs. imagining. I think it is about the willingness to start the conversation with your colleagues and friends; being open to ideas and opinions; and sharing the experience with my daughter, so she can become culturally aware.

I challenge each of you to visit GHETTO before March 31 and ask yourself the same question my daughter asked of me...what does the word “ghetto” mean? Start the conversation.







# **AKADEMY** BY GHETTO

## A MISSION STATEMENT OF CREATIVE FASHION

In this “Rep Yo City” high fashion design that makes any college hall a runway, Akademy has all the swagger and “umph” you need to walk within the Ivory Tower or the boroughs of The Hood stylin’ in the likes of cultural icons and fashion modules such as Derek Rose, LeBron James, and Jay-Z’s home favored Brooklyn Nets. This consciously creative 21st century generational spring collection, “Uprising,” is aimed at GHETTO(R)’s collegiate consumer as it materializes threads from recent events in Sanford, Florida, New York City, Ferguson, Missouri, Cleveland, and Beavercreek, Ohio, among other contemporary bastardized neighborhoods of America. It examines these transcendental voices of the ghetto such as “I Can’t Breathe” and “Hands Up, Don’t Shoot” as urban art forms and outcries turned into fashion statements for the rich and famous. The “turnt” nature of Akademy’s designs speaks to the ghettoized commercial creed of American spirits, as it brings cutting edge, politically engaged fashion sense into the realm of the University – by making both affordable and fresh styles that align with unconventional trends of the typical student.



## LÁGRIMAS LEMONADE

This unequalled lemonade is produced with water meticulously crafted with pure human tears harvested at optimal serotonin and endorphin levels for peak bitter-sweetness, balanced with the zest of Eureka lemons and the full body of the finest sugar imported from Antigua.

\$718.00

718,000 young people in America who did not graduate from high school in 2012, among them a sharply disproportionate share of African Americans, Hispanics and Native Americans.

(SOURCE: WASHINGTON POST)

## PARFUM

GHETTO® Parfum with its balanced mixture of woody highlights made of Clanwilliam Cedar found exclusively in the Cedarberg mountains of South Africa and Mahogany Birch from the forests of Poland, has been a staple of any well-heeled GHETTO® woman.

\$166.00 per oz.

166,000 people are incarcerated in South African prisons.

(SOURCE: WORLD PRISON BRIEF)





UNIVERSITY *of*  
DAYTON

ARTSTREET  
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