


Rewriting Our City

Rewrite, not replace.



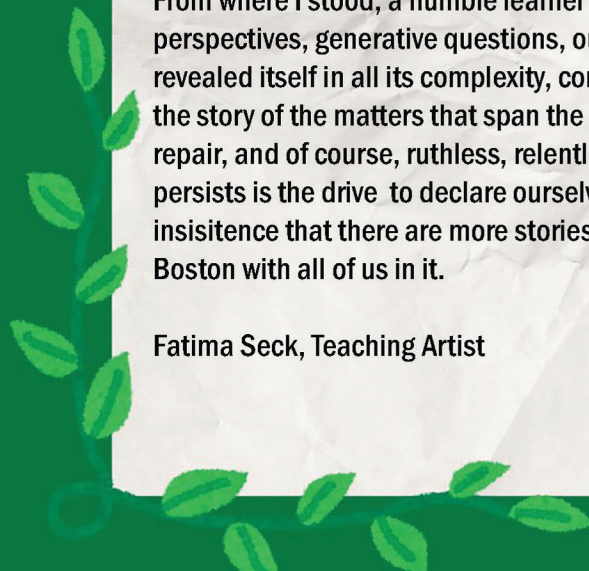


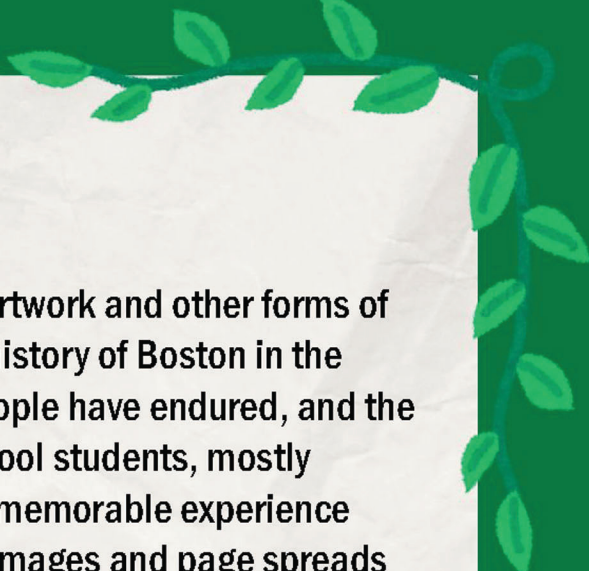
Rewriting Our City came to be out of a rich assemblage of experiences: listening to Michael King share about his life in the South End and the changes his neighborhood has seen over time; photographing community organizers making the basic dignity of home ownership more possible in Roxbury, a neighborhood deeply marked by austerity & redlining; learning from Dr. Lily Song about the history of Boston, with historical maps of the city that put larger narratives of flooding, heat, class & race into visual place; photographing teens growing up in South End & meeting another side of the contemporary life of the neighborhood. The focal point of our experience together was making portraits of oral history participants of the Unsettled Accounts project, during which we invited long-time Boston residents to our Photo Studio at the ICA, listened to dad jokes and moving stories of distant childhoods & old watches with secrets; held polaroids & family photographs taken in homes that no longer belong to the people who grew up in them.

Our brilliant young photographers, from all across the City of Boston - Mattapan, Allston, Brookline, Roxbury, Dorchester - made meaning of their lives in the big picture of the structural events that have shaped Boston, mapping personal experiences & childhood memories into larger stories of urban renewal and gentrification. What was revealed was the larger forces of urban life tucked discreetly, but unquestionably, in our personal lives and daily experiences. The closing of a Latin South End restaurant, beloved and a frequent Sunday lunch spot in childhood, breaks open to be a story of migrant-owned, small-business death in a rapidly gentrifying neighborhood and increasingly corporate city. Historical maps and photographs of Brookline that demonstrate little to no change across the decades compared to other neighborhoods, reveals the racial economy of urban change, with wealthy and white areas afforded the luxury of security & stability over time. The movement of a parent's restaurant of employment from Chinatown to another part of Boston belies, with some research, a deeply racialized conflict with the question at its core of who has the right to Chinatown, and which voices get to decide what has value in a city. Heartbreaking silences & absences in the archive, particularly those of queer & working class artists who once lived in South End's Piano Factory, remind us of the cultural devastation evinced by gentrification, whereby not only people are displaced, but stories from the cultural economy of memory. Our encounters were vast and our questions large. Who am I to this city, and what is my say in it? How is my story the history of Boston? How does the history of Boston reveal itself in me?

From where I stood, a humble learner among twelve phenomenal teachers, each with unique perspectives, generative questions, outstanding creative skill, and ferocious compassion, the city revealed itself in all its complexity, contradiction & beauty. Boston, like our youth, and our futures, tells the story of the matters that span the distances of life: resistance, repression, resilience, restoration, repair, and of course, ruthless, relentless change. And though change is the condition of our city, what persists is the drive to declare ourselves to our city, and our city to the world; what persists is the insistence that there are more stories to be written, re-written, and written again, towards a view of Boston with all of us in it.

Fatima Seck, Teaching Artist

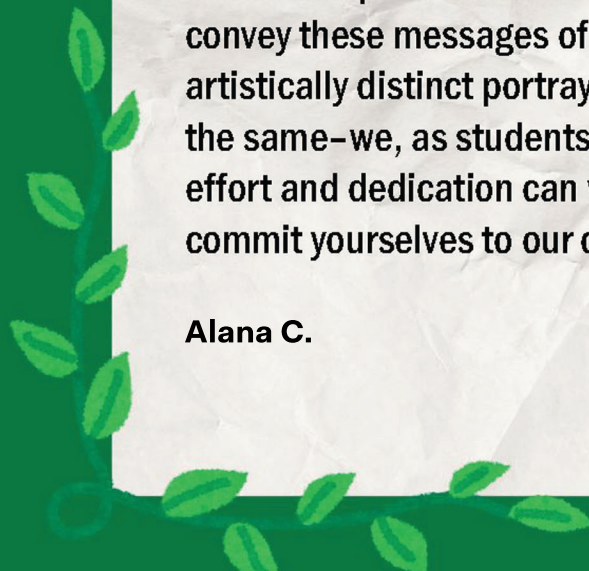


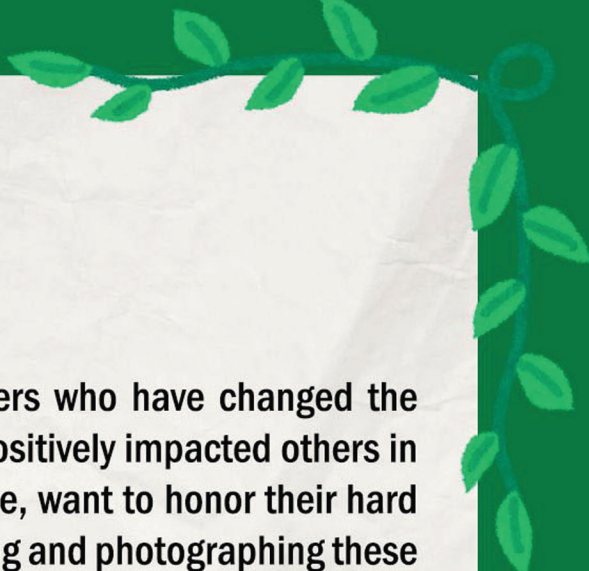


This zine engages the reader with multimedia artwork and other forms of creative expression. Expect to learn about the history of Boston in the following pages, including the hardships its people have endured, and the progress we hope to see in our city. As high school students, mostly within the city of Boston, it was a valuable and memorable experience to contribute to this zine. We worked to create images and page spreads that speak to the past and future of Boston. We learned a lot and enhanced our artmaking, collaborative, and critical thinking skills through engaging in this process. We feel the pain of Boston and hold the future of the city in our hands, which is why it is so important that we bring awareness to the issues that have permeated the city, issues whose damaging and hurtful effects remain. To be an artist responding to social injustice is to advocate for social change. Art is about responding to our environments, and as citizens of the Boston community we are putting out a call to action through this zine. We advocate through our portrayals of the past and the hope we hold that we want to share with the readers.

History is told in this zine through portrayals of the past of Boston and its many neighborhoods. Hegemony is shown by delineating, in one form or another, past struggles, stories of violence, marginalization, and erasure in our city. Hope is the ultimate message of our zine. It is emphasized through raising awareness of organizations and individuals who uphold the values we want to see in Boston, as well as more artistic depictions of what we hope to see in our city. Our varied interpretations of how to convey these messages of history, hegemony, and hope resulted in various artistically distinct portrayals. However, the overall impact of each page is the same—we, as students, want to educate and create change. Only with effort and dedication can we change the city of Boston. We invite you to commit yourselves to our city's improvement and healing.

Alana C.

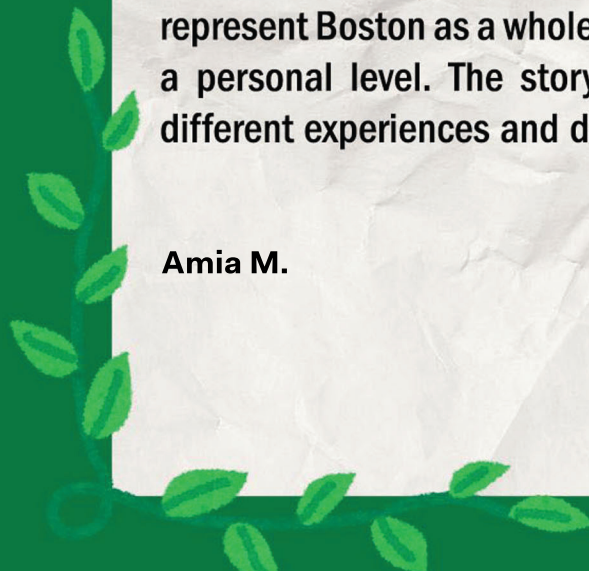




This section is dedicated to community members who have changed the environment for the better. These people have positively impacted others in the community they inhabit. We, Photo Collective, want to honor their hard work that contributes to many lives today. Meeting and photographing these change makers has opened us to new hope within multiple communities. Through interviewing them, we know that we can take initiative in creating change ourselves. As you will see in these pictures, remember that this is history, this is an archive of their achievements within our communities. These photographs and descriptions give light to many underlying issues in their communities, while also showing the resolution.

Overall, sharing these stories gives exposure to many opportunities for people in those communities. Since those changemakers help the communities, the communities can have someone to lean on and go to for assistance for their specialty. Many people in these communities are probably not even aware of the changemakers they have. So with that being said, knowing the new knowledge of these changemakers will make more of an impact in their work, because they will have more public interest.

Boston is our people, our community, and our life. These changemakers represent Boston as a whole. We will highlight how they have impacted us on a personal level. The story of Boston as it is today should include the different experiences and daily perseverance of these heart-warming souls



Amia M.

Tali L. is a senior at Brookline High School who is a co-leader of BHS's feminist zine Off-Brand. This zine is a collection of student-created art and writing about feminism in the context of various topics.

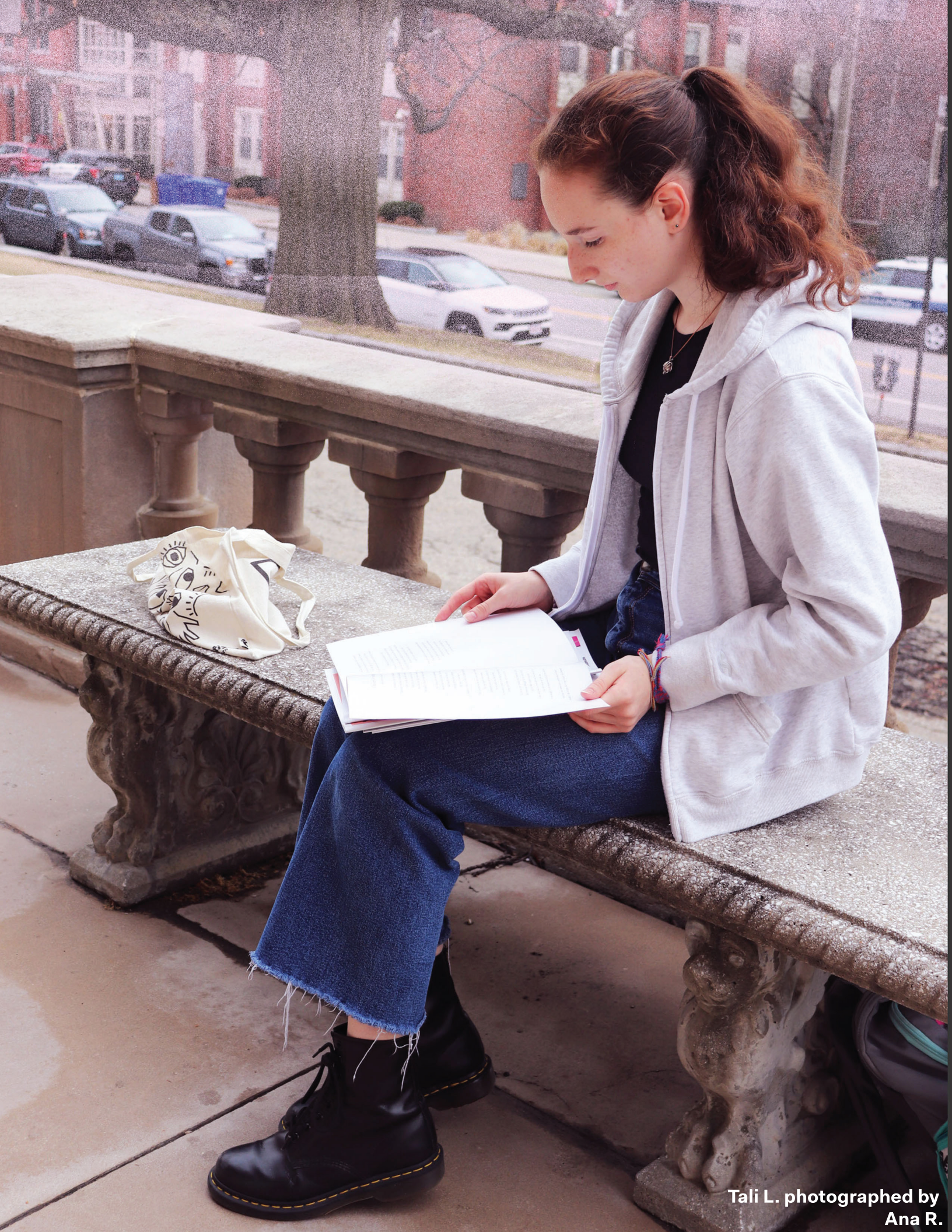


I chose to photograph and interview Tali because she has been a member of Off-Brand for several years and is passionate about making a positive change in her local community.


In her own words, "I want Off-Brand to open up a place for discussion where we can talk about art and how that relates to feminism and our own lives, and how we can learn from each other, learn from writing, and how we can use that to better the world around us and our community."

Ana R.






Tali L. photographed by
Ana R.




Claudia has been working at MassBay Community College for 14 years and I'm proud to be her niece. She says with pride, "Working at a community college, it is beyond a job. It is something I have so much pride for. I help undocumented students, international students, even single moms." When she is not busy with community college, Claudia is a committed member of MIRA (Massachusetts Immigrant and Refugee Advocacy Coalition), an organization that guides undocumented students and immigrants through workshops bringing them together and providing a safe space. Claudia Ortiz's long-standing dedication to the organization and her strong presence in the Massbay community resulted in Claudia being honored with the Latinx Amplifier award in 2019. According to Claudia, the award she received from Latinx Amplifier was in recognition of "Risk takers, quiet disruptors and outspoken advocates leading in their profession and driving positive social change in Massachusetts' communities." She describes receiving this award as, "A big impact for me receiving this recognition, all the things I do for my students are with so much passion and so much devotion... despite all their challenges, my students have drive, they keep going."

A reason she feels so close to this cause is because these students remind her of herself, except they are receiving the support she lacked. When I asked her to reflect on the happiest moment of her life, her eyes sparkled with hope, a smile spread across her face, and she slightly laughed while looking up, "The happiest moments are when Massbay students are at graduation. Some of them feel the same things as when I came to this country. Sharing my experience with them gets them so encouraged to continue, it is possible."



Claudia's commitment to her Latino community is unwavering, as she continuously gives back in any way she can.



A few years ago in 2019, she founded an organization called OLA, Opportunity for Latin Advancement. When I requested further details about her group she elaborated, "I founded OLA. Ola in Spanish means wave, a wave for change... we talk about challenges in our own community such as lack of support in higher education, and even not seeing enough representation of Latinos in our own government."

She is currently part of the MassBay DEI group and she is a facilitator for the identity group. When discussing her experience working in the group, she expressed with great pride that, "I felt most connected to it. I identify myself as a mom. A sister. A wife. A woman. A latina. As a first generation. A runner. I want to continue to explore myself and bring my experiences to the students. I see it as an opportunity for me to grow and to support international students." Her passion for supporting minority groups remains strong, and her personal experiences have given her a valuable perspective on their challenges. With all my questions answered, she stopped me and Claudia's voice was tinged with pride as she spoke, "I always felt carrying those challenges as a backpack but now with so much pride resilience I wear them as jewels."

I chose her to be my changemaker because I am inspired by her resilience and dedication to changing the communities around her. I've admired her perseverance throughout the years and I aspire to have the same impact on those around me as I go through life.

Isabel L.






Claudia O. photographed
by Isabel L.



Gretchen L. photographed by Amia M.




Gretchen Lahey is my changemaker because she has changed my own personal life, by helping me be included in the program she directs (Early College & Career Pathways). I am in Early college and have gotten 8 college credits in just my first school year attending them. Not only has she supported me, she has also for many other students in 10th-12th grade. These opportunities she gives students helps them get closer to their college degrees while also teaching us the skills we have to learn for college.

It also helps us explore which fields to pursue in college. Overall, the program has countless positives. While the program she directs is amazing, she herself is a phenomenal person. Ms. Lahey is known to make anyone laugh, student or teacher. While carrying herself with dignity and elegance within her gorgeous outfits and smiles. Not to also mention she is a pro multitasker and versatile.

Amia M.





Laura Cleves is the town of Brookline's community student representative. She was elected in 2023 to represent the student body of Brookline High School. She has reported to the committee student perspectives on the conflict in Gaza as well as on equity in schools and deleveling classes. Knowing what it feels like to be "othered" is what motivates Laura to breach difficult topics with the school committee, as a queer Latinx person.

Laura is open and honest in her answers to the interview questions, revealing her humanity and making clear the integrity that compels Laura to be a community representative for students.


Laura says, "I have my ear open and ready to listen to any concerns students have. I try to shed light and bring awareness to these issues... I have that obligation to represent people who haven't necessarily been heard before."

Alana C.





Laura C. photographed by Alana C.



This year, Photography Collective partnered with Professor Lily Song and members of her team at Northeastern University to explore the Unsettled Accounts project. The Unsettled Accounts project takes oral storytelling from Boston residents whose families' faced unjust takings of homeownership due to urban planning and renewal. From the late 1950s to the early 1970s, American cities commonly established quasi-public urban redevelopment authorities with access to federal funding and the power of eminent domain to purchase, demolish, and redevelop areas deemed "substandard" or "blighted" in the name of the "public good"—typically in the form of urban renewal or highway projects. Black Families in Boston faced similar experiences and through this project have shared their stories that document injustice as well as moments of coming together, community, and hope.

While exploring this project, Photography Collective hopes to amplify the stories and voices from this project through creating portraits to "put a face" to a "story." Photography is a powerful tool that can be used to document history as well as create history. Utilizing photography to connect with, build community with and highlight the storytellers of Unsettled Account, Photography Collective Members aim to reflect the lessons from this experience in order to build the city they want to live in. This zine and this collaboration aims to rewrite, but not replace, the story of our city and our home.

Institute of Contemporary Art Boston x Northeastern University



Edward C.
photographed by Alexavier C.



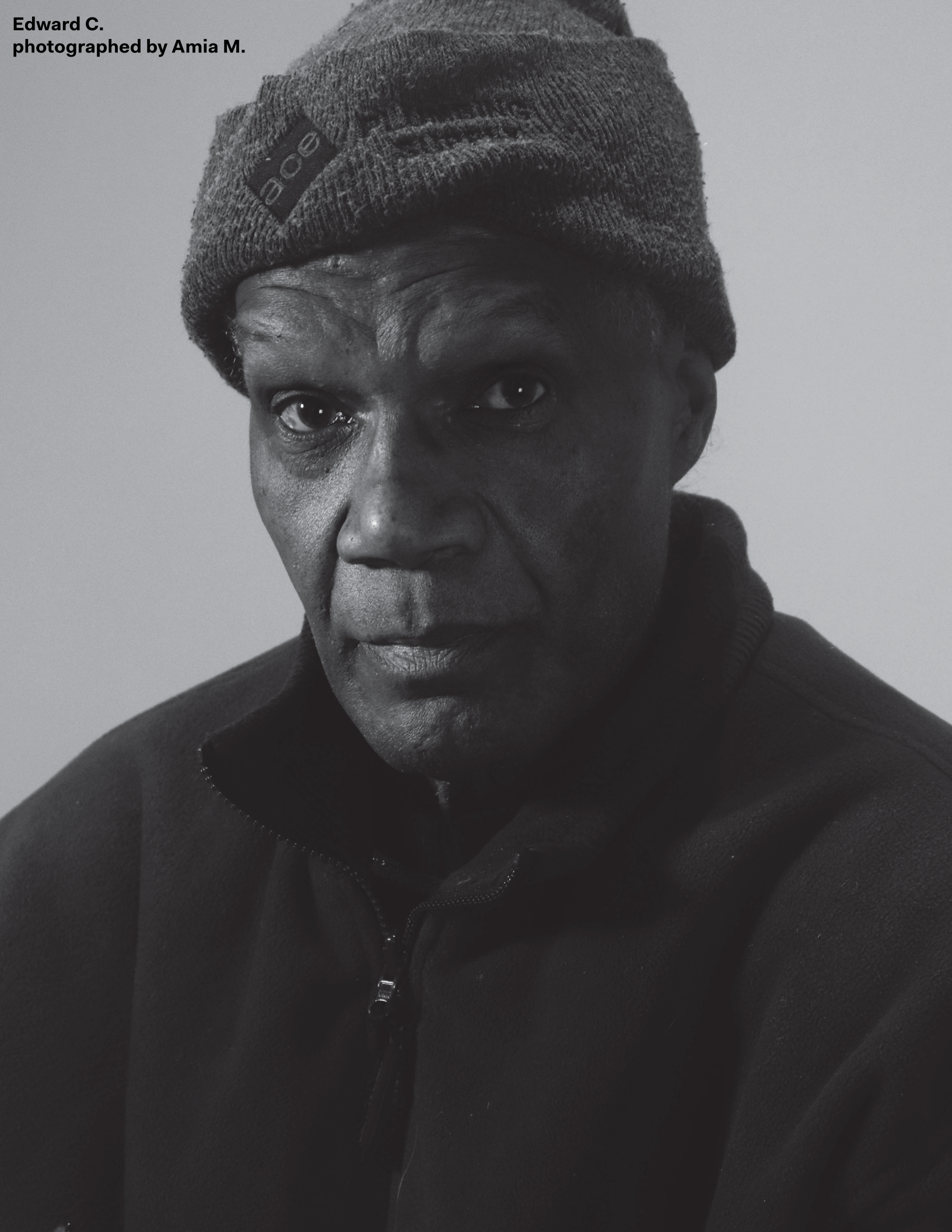
Aziza R-G.
photographed by Amara O.



Florence K.
photographed by Ana R.



Edward C.
photographed by Amia M.





Aziza R-G. photographed by Aurianna M.

David H. Jr.
photographed by Isabel L.




Sharif A-K.
photographed by Huilin L.



Florence K.
photographed by Nori H-H.





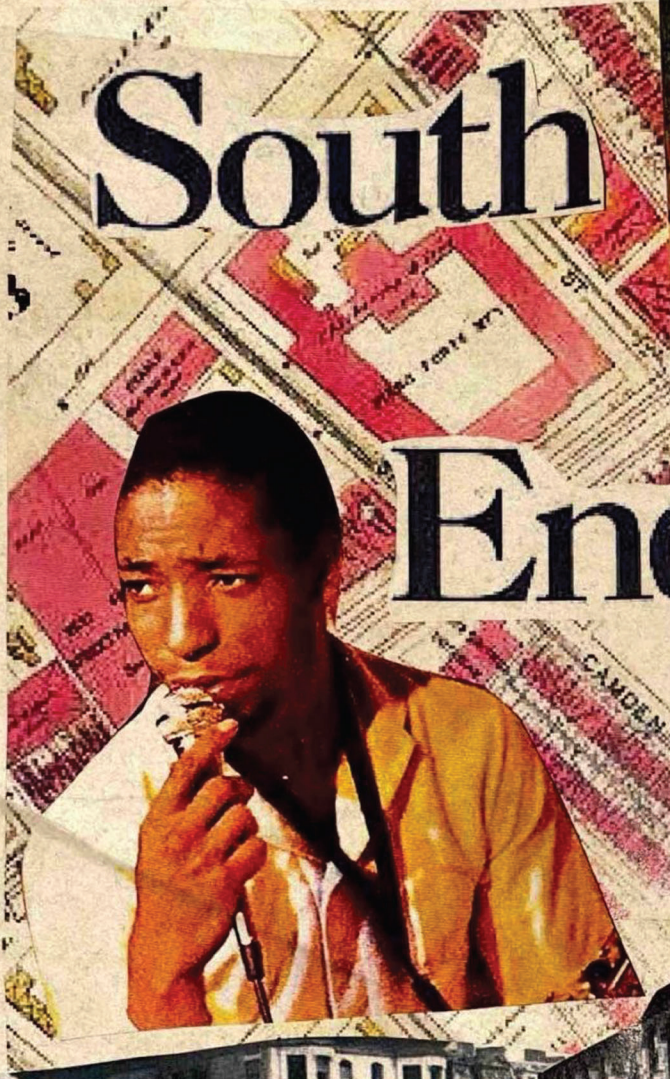
This zine documents the perspectives of the teens within the Photo Collective program as they explore the history of the neighborhoods that compose Boston. In addition to this, the stories of various figures in Boston's past and present are included within these pages, with the hope to inspire a more equitable future. It's important to document history, share history, and acknowledge the impact it has on communities. Throughout time, many communities have faced oppression, leaving lasting effects that impact the present day like toxic stains in the fabric of history. That is why it is so important to realize the impact of our own actions and the actions of people around us and of how they affect others.

We hope this zine invokes hope; a hope for change within your own community, a hope to support the people of other communities in the name of human compassion, the hope you need to stand against injustices, and the hope for the future that will cause community members to connect together and take back control together. We hope for collective action towards a better future for Boston. We hope to rewrite, not replace.

Huilin L.

South

End



Chickering Piano Factory—a Home, a Haven

Decades of love and artistry under that roof
Time spent creating, carving and caring
That brick-lined wide-open space that few of us know anymore
Is lost to us in memory but not in soul
Because to the Piano Factory I owe part of my whole.

That place we once inhabited, a guild of our own
An island of hope in a sea of concrete and brick
Is no longer home to the hungry or talented
But rather to some who jumped at the chance
Some who could afford an indoor pool, a patio, two beds.

The South End where we spent our youthful prime
Lost its joy to the condos and cars and construction
Before our widened eyes our studio rooms were snatched away
By the sticky hands of greed which preyed on us “others”
Despite our fiery anger we had no say.

From then on we lost the glue that kept us together
And now that I’m older it’s hard to remember
The promise of a future we felt in our Tremont Street home.
Here I am, small but we still have our music
We have our art and our rage
Just know our rooms were once filled with the ocean of us
When we lived at the Piano Factory building.

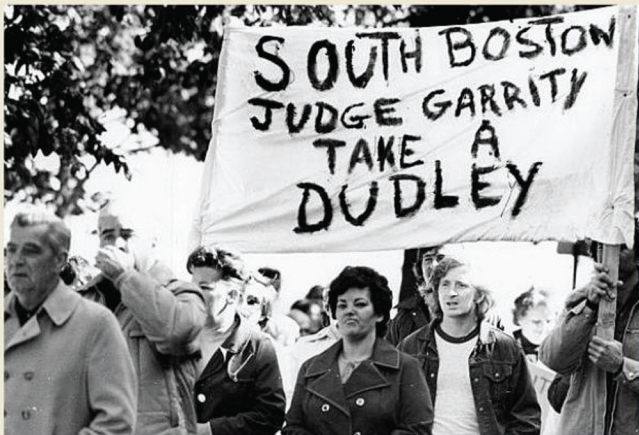
Alana C.

equiTY
NOT
Eviction



South Boston Community News

The first day of school at excel high school after it was ruled “that The Boston School Committee had been systematically segregating the students of Boston by their race”. Judge Arthur Garrity determined, was unconstitutional and violated the rights of Black students because it is unequal. The solution to this issue was to bus 18,000 black and white students to school over the normal catchment area of their neighborhood yet this plan did not involve the suburbs.



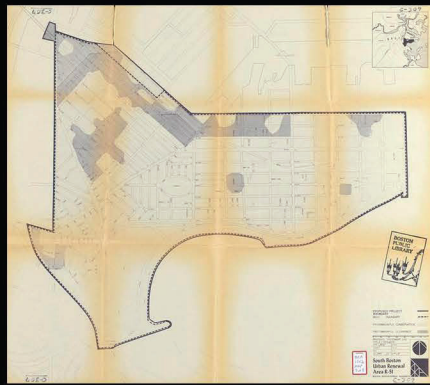
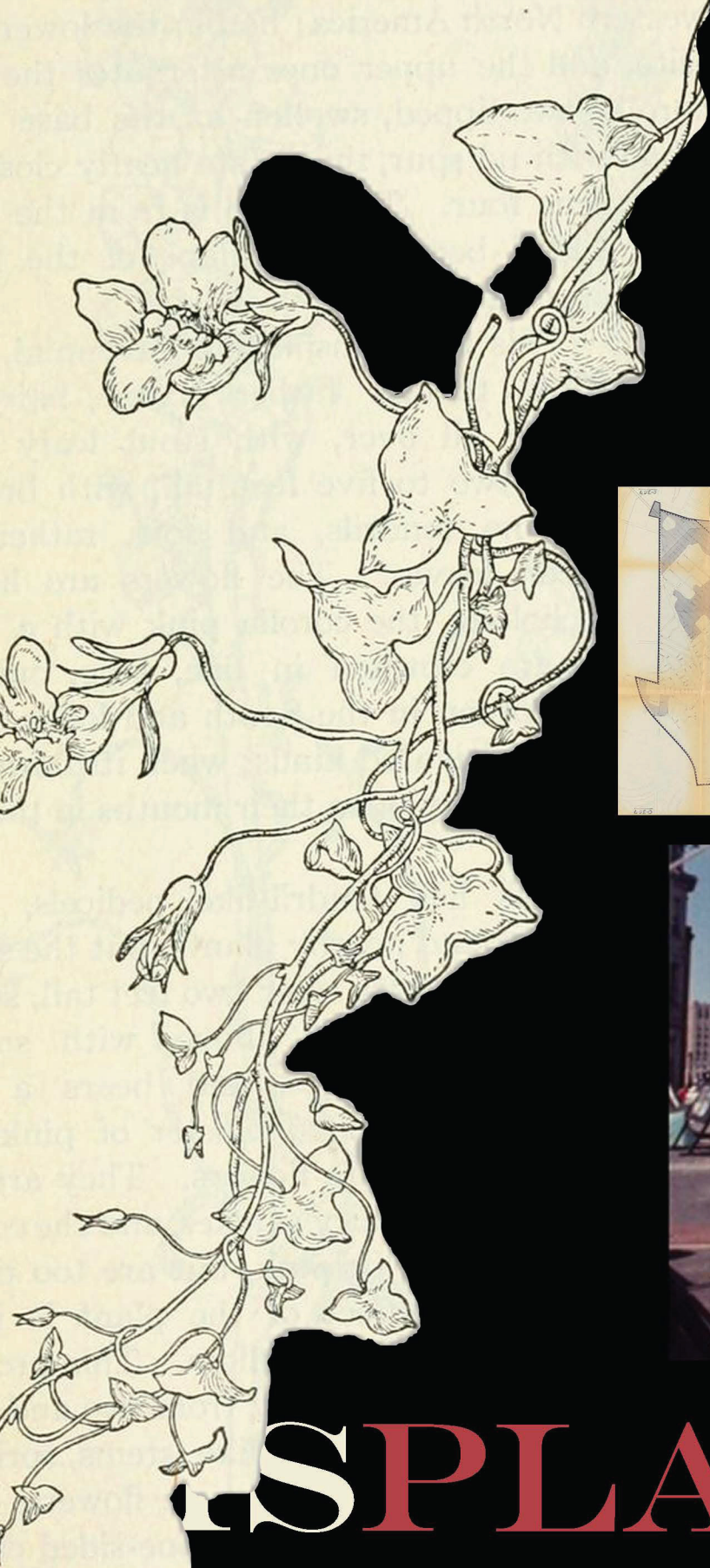


SUPREME AUTHORITY





DISPLACE



ISPLACEMENT

WE SERVED YOU, BUT THAT WAS NOT
ENOUGH.
VICIOUS WARS WERE WAGED AGAINST US,
WARS WE COULD NOT SEE.
WARS WE COULD NOT FIGHT.
WE COULD FEEL THEM DEEP IN OUR
BONES, IN THE CRYING OF OUR
CHILDREN, IN THE RAIN FALLING ON TOP
OF THE PLACE WE ONCE CALLED HOME.

EXIT



HOPE

ge



The path of alliance,

An effort remains.

However,

Behind them lies

A deeper fear --

The cameras are gone now.

But still,

An effort remains.

We march.

CIRCA 1967

OPERATION EXODUS

A community-led program that self-funded the busing of students from Roxbury to schools around Boston that had open seats.

Under Boston's Open Enrollment Policy, a child could transfer anywhere in the Boston Public Schools system where there was room.

11A ►

12



11A ►

12



11A ►

12

11A ►

12



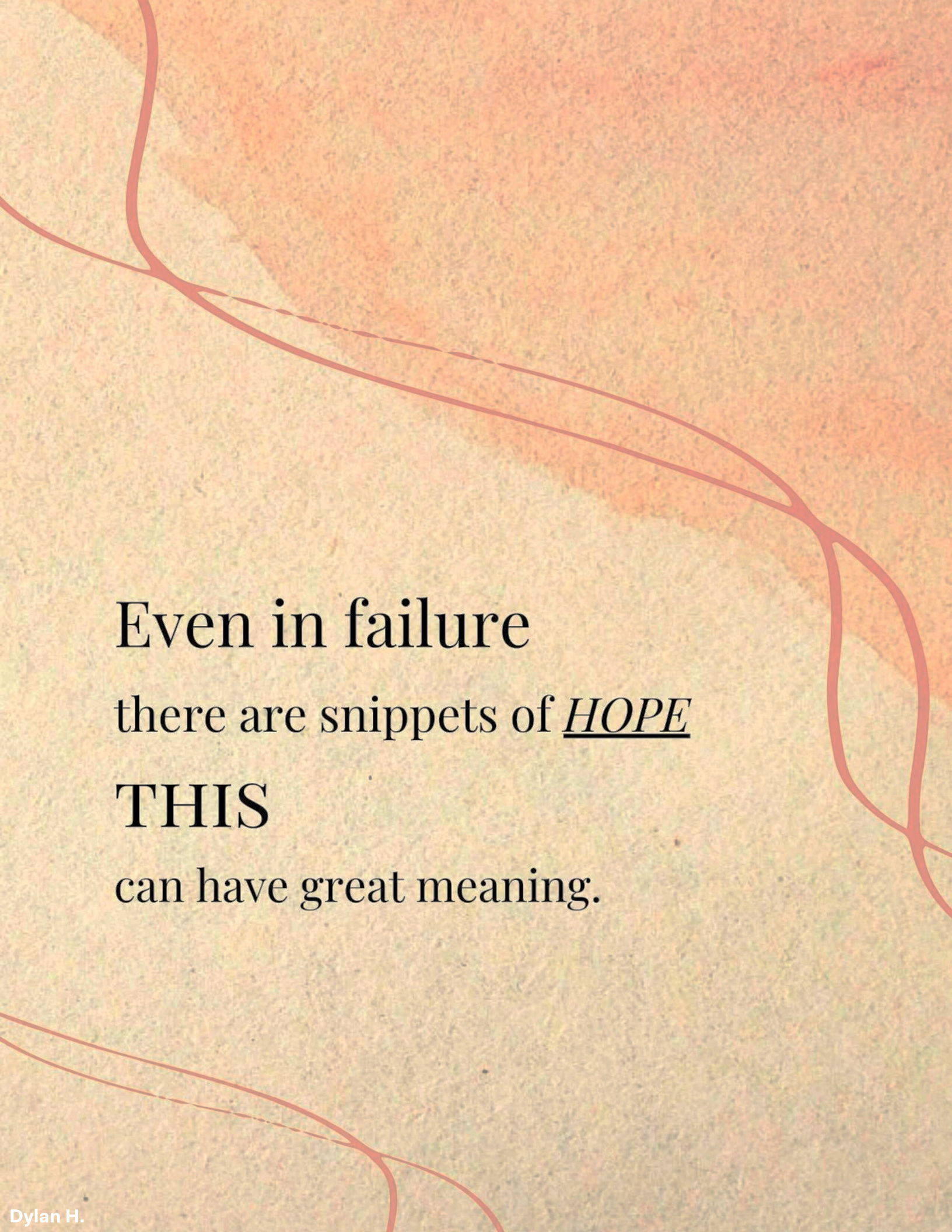
EXODUS children on way to Tileston School.

What's Happened to Operation Exodus? *Buses Still Go Each Day To Schoolhouse Doors*

By BERTRAM G. WATERS
Whatever happened to Operation Exodus? Born in desperation at the start of the school year to drain going to the Tileston school, and with only one to Hereinaway. A total of 266 children are participating in Exodus. Without exception, the There are, however, no signs of permanence. This month the Parn Committee moves from their quarters at Northern Stud

11A ►

12



Even in failure
there are snippets of HOPE
THIS
can have great meaning.

History



In Boston and in other cities, some open lots became areas where residents started planting. This is how Berkley Community Garden was created. This corner of the South End (being close to Chinatown) had a large Asian population. The Chinese community began guerrilla gardening - planting gardens on the empty land where buildings had been torn down.

In the 1980's, people started to build on all the lots that had remained open and abandoned for the previous 10-20 years. While the city grew, the community gardens were in jeopardy. Many community garden lots were city or private land parcels.

In 1991, the South End Lower Roxbury Open Space Land Trust (SELROSLT) was created to preserve community gardens and open spaces in the South End. SELROSLT held the land for Berkeley Gardens, as well as 17 other gardens and parks, protecting the land from development and preserving it in the community's hands forever.

Source: <https://www.berkeleygardens.org/about/history/>

Hegemony



The half block that is now home to Berkeley Gardens was once brick row houses, like those seen in the rest of the South End. Those houses and residents succumbed to the Urban Renewal trend that swept through Boston in the 50's and 60's. During Urban Renewal, in various parts of the South End brick row houses were torn down in order to renew and 'modernize' Boston.

After the block was leveled and cleared, opposition to Urban Renewal took hold throughout the city. The bulldozers stopped, but so did the building. The Berkeley block sat idle.

Source: <https://www.berkeleygardens.org/about/history/>

Hope



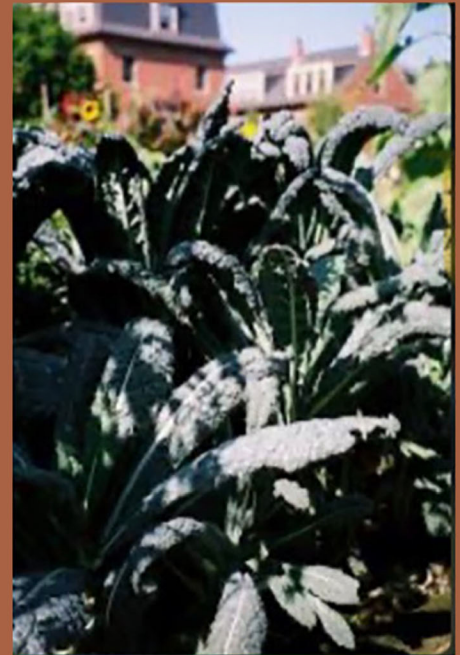
Berkeley Community Gardens is a living and thriving community,
and will continue to grow and change as time goes on...

URBAN FARMING

In the 1970s, a group of Chinese gardeners seized an opportunity in Boston's South End that would spark a decades-long movement. Without official approval, they began gardening in an abandoned lot—growing not just the usual kitchen staples but also traditional Chinese produce such as bitter melon.

Over time, more family and friends began claiming plots of their own within the lot, creating what would be collectively known as the Berkeley Community Garden. By 1992, ownership was transferred from the City of Boston to the South End Lower Roxbury Open Space Land Trust (SELROSLT). Then in 2012, SELROSLT merged the ownership and maintenance of the property with Boston Natural Areas Network (BNAN).

There were many challenges and concerns before the South End Open Space Land Garden Program. Some residents faced discrimination and barriers in accessing and utilizing the vacant plots of land. The program aimed to address these issues and ensure equitable access for all community members, creating an inclusive space where everyone can participate and benefit 🌱



In the face of displacement,
gentrification and a shift in our city
that had shaken generations before
me

Boston's future still holds inspiration
As communities unify, their voices
immense, striving for a future that's
impartial

Preserving neighborhoods, culture
and history with safe keeping

Hope is the flicker of light in the
depth of darkness, Intertwining
communities and encouraging the
dream of tomorrow

I envision a city where I can create
change, A place where my voice can
rearrange

I'll let my dreams grow

Writing my story in Boston's streets
where hope and resilience meet





NOTICIAS PARCEL 19

DE LA PARCELA 19 NEWS

CONSEJO DE EMERGENCIA DE INQUILINOS DE LA PARCELA 19, INC.
73 W. Brookline, Boston, Mass.
Teléfono 262-1342

EMERGENCY TENANTS' COUNCIL
OF PARCEL 19, INC.
73 W. Brookline, Boston, Mass. 02118
Telephone 262-1342

October 16, 1968 Vol. 1 No. 1 October 15, 1968 Vol. 1 No. 1

¡REUNION!

DE LA COMUNIDAD DE LA PARCELA 19

- 1) LOS ARQUITECTOS PRESENTARÁN Y EXPLICARÁN NUESTRO PLAN PRELIMINAR PARA EL DESARROLLO DE NUESTRA COMUNIDAD DE LA PARCELA 19 (Ver p. 3).
- 2) LOS COMITÉS DE "WELFARE" Y VIVIENDAS SE ORGANIZARÁN... PANFLETOS SOBRE "WELFARE" Y VIVIENDAS SERÁN DISTRIBUIDOS (Ver p. 3).
- 3) RALPH SMITH, PRESIDENTE DE LA COMISIÓN DE LA COMUNIDAD DEL "LOWER ROXBURY," ESTARÁ PRESENTE PARA HABLAR CON NOSOTROS SOBRE EXPERIENCIA DE SU ORGANIZACIÓN CON EL RMA Y CON REMEDIACIÓN URBANA.

CUANDO: DOMINGO, 20 DE OCTUBRE, A LAS 2:00 DE LA TARDE.
DONDE: SALON DE LA IGLESIA DE "ST. STEPHEN'S" (511 DE LA BRAMHUT).

¡TRAIGA SUS AMIGOS!

HARRA REFRESHMENTS DESPUES DE LA REUNION.

MEETING!

OF THE PARCEL 19 COMMUNITY

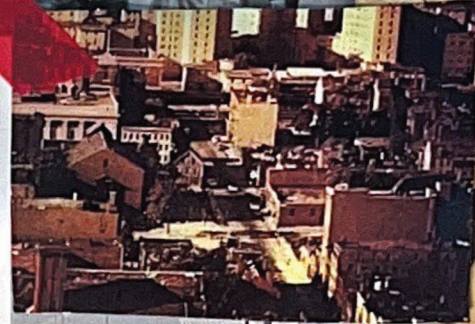
- 1) THE ARCHITECTS WILL PRESENT AND EXPLAIN OUR PRELIMINARY PLAN FOR THE DEVELOPMENT OF OUR PARCEL 19 COMMUNITY (See p. 3).
- 2) THE COMMITTEES ON WELFARE AND HOUSING WILL BE ORGANIZED... PANFLETS ON WELFARE AND HOUSING WILL BE DISTRIBUTED (See p. 3).
- 3) RALPH SMITH, PRESIDENT OF THE LOWER ROXBURY COUNCIL WILL BE PRESENT TO SPEAK TO US ABOUT HIS EXPERIENCE WITH THE RMA AND WITH URBAN RENOVATION.

WHEN: SUNDAY, OCTOBER 20, AT 2:00 IN THE AFTERNOON.

WHERE: PARISH HALL OF ST. STEPHEN'S CHURCH (511 BRAMHUT ST.).

BRING YOUR FRIENDS!

REFRESHMENTS WILL BE SERVED AFTER THE MEETING.



VILLA VICTORIA



TO LOS MOVES Isabel L.

TO: Director, Redevelopment

FROM: [Name], Director

SUBJECT: SIGNATURE

LOPER

PARCELS

EC,

3, PB

-8, P-16, RE-6

RENEW

ASS. R-56

Memorandum requests that the

tentatively

Tenants Council

above-captioned

Developer

the

South Urban Renewal

Parcel 19 development area is the
 parcels and is bounded generally by
 North, Upton Street and Union Park Street to the
 west to the south and West Newton Street to

Over the
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 approximately 40
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staff... Redevelopment

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 Paula Ovola
 Sr. I...

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An app

Attachments

N O S

m O v e r r a n



Villa Victoria
Lucha Puertorriqueña
"Orgullo Borincano"

FESTIVAL DE DANZAS

1999 CELEBRANDO Y CULTURA

VILLA VICTORIA
LUCHA BORICUA

VILLA VICTORIA

NO NOS MUDAMOS DE LA PARADA

IBA

SEAMOS COMBATIVOS
POR NUESTRO HONOR
NUESTRA LIBERTAD
RAMON EMETERIO BETANCES
1927-1984

HISTORY



find me .
free me .
and put me together again.

HOPE



find me .
free me .
and put me together again.

HISTORY

Hyde Park High School experienced much trauma during the mid 1970s which resulted in the assault and arrest of many different students: Black and white. These small fights and bigger fights were not uncommon during this period. Many students were extremely scared for their own lives and well-being. Racial slurs, assaults, ambulances carrying kids to school, and buses being stoned made this environment almost impossible to learn in. Unfortunately it took a while for things to get better. A student at Hyde Park High, Marsha-Joan Galvin, stated that before desegregation, she'd had some Black friends. However when busing hit, racial politics pushed people to opposite sides resulting in a complete collapse of the system.

able to find
incident.

reports two incidents invol
ts. Both incidents took place
monitor reports two black male stu
y a group of white males. Some o
ere hurt - they were sent to the s
some chose to be treated by their c

monitor reports that small numbers
ere attacked by a group of white

monitor reports that three suspensio

after school large groups of wh
ought.

0"connell and Wendy Puriefoy
school at 7:45 a.m. Students

- yet there were quite a few s

all aids were at their po

ang - students seemed to p

period class. A group of appre

ack students gathered downstairs in

for a "sit-in". Upon further investig

ned the reason for the "sit-in" - in li

incident which occurred after school on t

ack students did not feel it was safe for

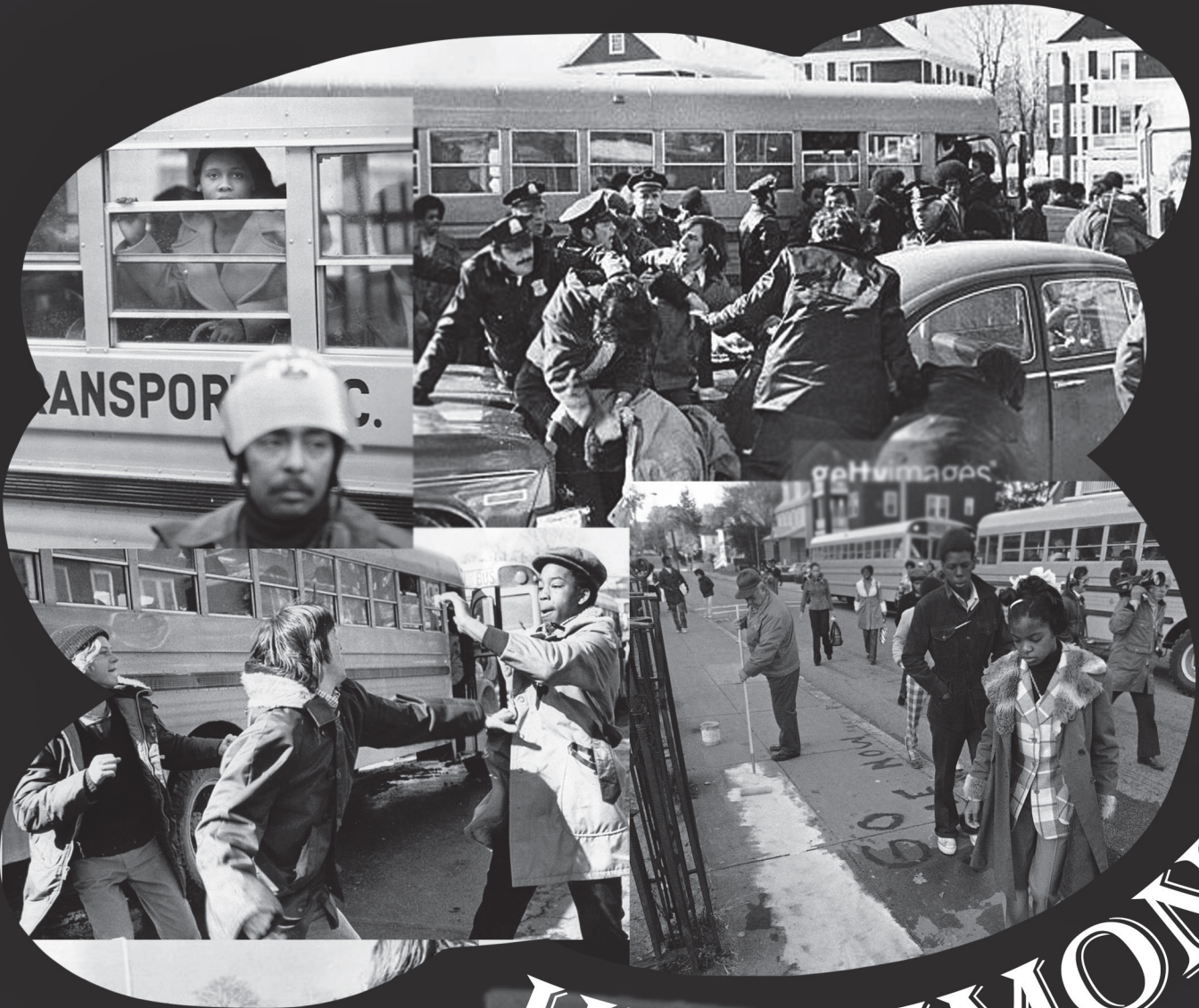
try out a normal day at the high school. M

to the cafeteria and attempted to speak wi

students. He said that if the students did

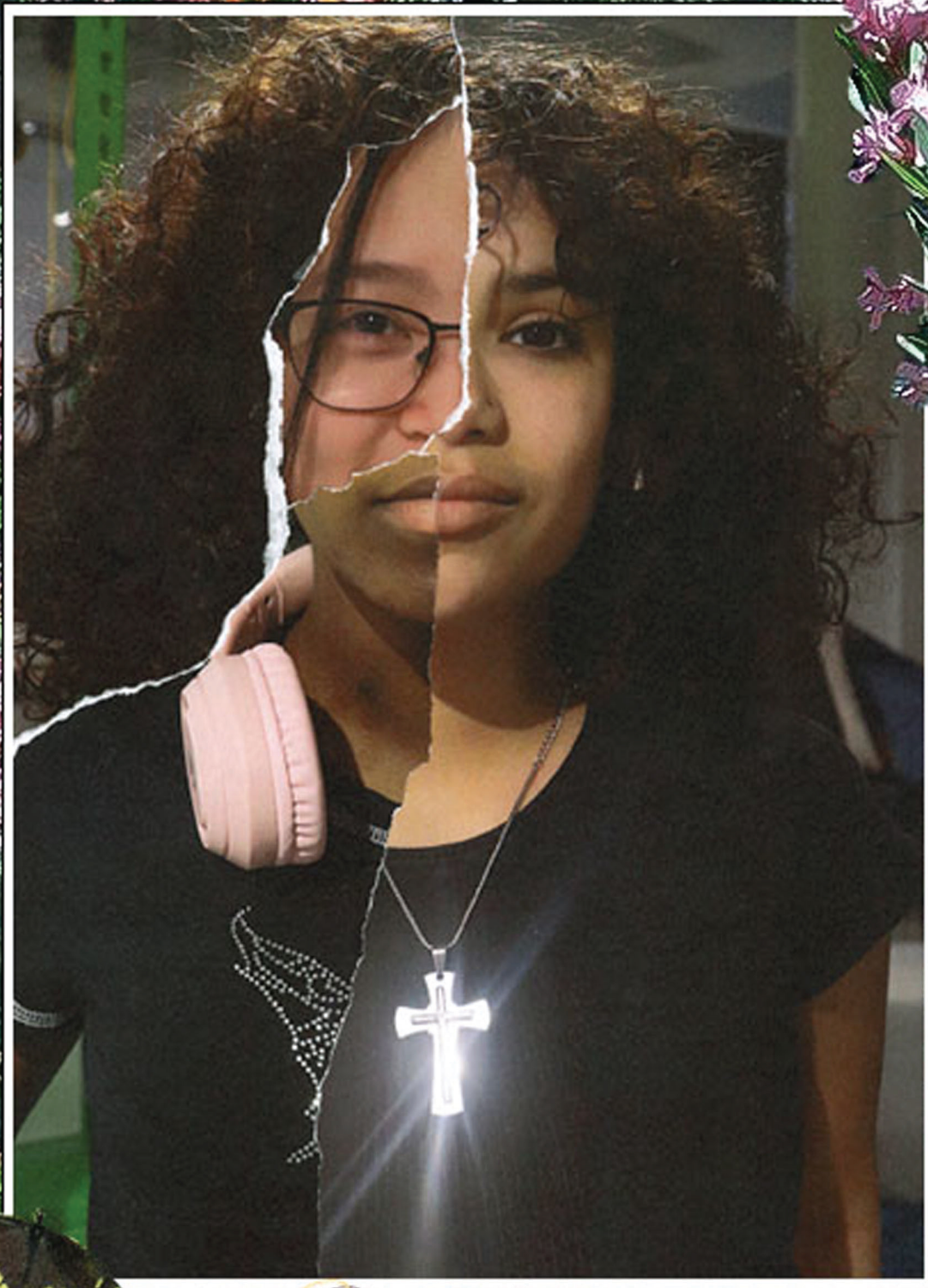
urn to their classes - he would have no other

e but to suspend them. A delegation of black



HEGEMONY





Hope

"WE ARE THE FUTURE OF EDUCATION,
SO TREAT US LIKE IT."



HISTORY

BLACK LIVES MATTER

HEGEMONY

Suffering

Censorship

Racism

The erasure of a city.
Taking away the homes of the youth and old.
The prejudice of society, to take away our lives.
Our history,
Our childhoods.
To live through our lives,
Seeing our communities being stripped away from us
To watch our people fall to poverty
Falling into poverty
Consumed by the dominance of white power.
We can no longer accept this social hegemony,
We must fight against it.
We shall no longer deal with the hatred from the white man.
We stand together
Roxbury, Dorchester, Mattapan, South End,
We come together as one
And we end this long lasting fight.



Hope



Hope.
Hope has a light like no other.
A light that brings us together,
As one, we unite
And bring hope to the youth below us,
To help take down the suppressors.
We are no longer oppressed.
We are to be expressed,
Listened to.
We fight for our community,
But also for our youth.
That's hope.
-Nori Henderson

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Converse is committed to supporting movements for positive social change and amplifying youth voices as they build the future they believe in.

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