

**Art For The City**  
KHC VA 101

Spring 2012  
Mondays/Wednesdays 11:00am - 12:30pm

**Professor Hugh O'Donnell**

Office hours TBA

Available for individual sessions by appointment through email request

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**Course Description**

Visual Art is a universal language where diverse areas of professional specialization can intersect and find a new voice and way of speaking to many people instead of an esoteric and isolated few.

Significant social, political, and moral issues of our time require the ability to think from multiple points of view. This ability can be developed into a visionary skill, which in turn can be embodied in enduring and powerful forms of artistic communication.

In this course students will examine the ways that visual art embodies contemporary issues and how these issues relate to content found in the liberal arts study disciplines including The Social Sciences, The Natural Sciences, and Life Sciences.

**The Class Structure**

This class will include: lecture presentations; peer to peer dialogue; student to professional dialogue and research; individual illustrated reports composed as online presentations. The presentations will comprise a team archive of mixed media productions via ePortfolio.

**Student Deliverables**

- Research – Fieldwork, Internet, library, scholarly journals, interviews with professionals and peer-to-peer dialogue documented as a chronological history with personal comment and editorial.
- Visual art – drawing, digital collage and mixed media.
- Written reports uploaded to digication portfolio
- Oral – In class media assisted presentation and debates.

All assignments set are due one week from date of issue.

Week to week class work, class content and development will consist of:

Review of assignment deliveries. Each week individuals will be chosen to make presentations based on the results of their individual research. The presentations will take the form of web links, online presentations and oral reports of meetings and developments. Presentations will include written journal records and drawings with goals and findings that document the progress of each assignment. This assignment work will be set in line with the particular demands of each student project; weekly deliverables must demonstrate a minimum of 6 hours' work. Time involved in travel and meetings will be included in this workload.

Instructor presentations using PowerPoint and other media will be given to show examples of public art. The presentations will also present an overview of how the intention of the artist is informed by the humanities, the natural sciences and contemporary culture.

There will be an ongoing technical review of issues and usage relating to participatory learning including the ways in which new technologies enable learners to contribute in diverse ways to individual and shared learning goals through games, wikis, blogs, virtual environments, social network sites, cell phones, mobile devices, and other digital platforms. This session will also reinforce the application of standard forms of research archiving using blogs and ePortfolios. Students will be called upon to make class presentations. There will be team reports using digication and blog commentaries.

Presentations will be used to stimulate debates in the class.

Various reading assignments to be done outside of class.

The proportion of attention paid to the above activities will vary on any given week. The class will update their folders on a weekly basis and will have access to review the archive of former online presentations given in past classes as well to web links established by the class as a whole.

## Course Objectives

First Month is devoted to looking at art on campus and in the Boston area. We will look at Street Art and compare it with the more mainstream examples of public art. We will examine the difference between functional and literal public art. Students will begin considering possible suggestions for new site specific artwork that they could build a proposal for. Month 1 will also include:

- Introduction to current sponsored projects on campus

- Establish protocols for assignments

- Open discussions on defining contemporary issues.

- Introduction to contemporary visual arts practices that highlight projects that face contemporary issues.

- Investigation into historical practices and ongoing traditions and the emergence of new modes of art-making.

- Examination of examples of public artworks available in the local area compared to installations of international public artworks.

Selection made of cultural issues and art projects for individual team assignments.  
Introduction to participatory learning techniques.  
Introduction to the spectrum of inspired sponsorship and collective cooperation in the arts from federal funding to street art.

#### Objectives for month 1:

Students will start to build art research an archive it in personal blogs and Digication portfolios that extends their current academic concentrations and begin to get a sense of public art making and its practice as an expression of a unity of many aspects of knowledge.

Define selected contemporary issues including street art and link them to current art practices.

overview of how art brings visibility to vital and constant issues relating to the human condition.

Gain an understanding of the diverse ways and means visual art is conceived and made.

Confront individual prejudice regarding the purpose of art.

Establish a solid understanding of city art in the Boston area

Interview public in the context of public art.

#### **Attendance**

Attendance is mandatory.

#### **Class Conduct Code**

This course will include a diverse range of contemporary practices in many art forms. The aim of the class is to investigate the impact of visual arts on diverse domains of 'real world' industries and communities. Students will examine a variety of material and will discuss it as a group through frank discourse. Students are expected to give space to all considered opinions of others classmates and to maintain a scholarly conduct and attitude at all times. Students are expected to abide by both KHC and BU's Undergraduate Academic Conduct Code. The Academic Conduct Code can be found at <http://www.bu.edu/academics/resources/academic-conduct-code/>.

#### **Grading**

Grading will be based on an ongoing evaluation of student work together with the quality of a final presentation to the full class. The question of what it takes to make a valuable contribution to the current debate on how artist and city can work together to realize significant art making that has public accessibility is the objective of the class.

The final grade will be based on three areas of effort:

1. Quality of conceptual vision: This area should be where the student demonstrates a personal appreciation of the issues inherent in public artists efforts to use individual

imagination to provide public engagement of real life issues related to specific sites. Online Blogs and Digication archives will be subject of review for the quality of original ideas that have been arrived at from research of artworks visited. Personal sketchbooks will be reviewed for their use as note making repositories in the form of both drawings and writings. Emphasis here will be on freshness and generosity of effort of the student to take an instinctive initiative rather than demonstrate an academic art historical pedantry. 1/3rd of your grade will be assessed on your personal engagement with issues related to course work. This is where you must provide your own ideas that reflect a critical view of the artwork visited together with ideas for possible new concepts for city art installations.

2. Quality of general participation in class discussion and sharing of ideas and timely assignment completion. 1/3rd of the grade will be on your general contribution to the class in terms of general discussion and also bringing new content input in the form of general research.
3. Thoroughness of investigation: Quality of personal points of view should be supported by interviews with public. In addition it will be expected that the student demonstrates that they have learned from the reference material they have reviewed and are able to translate this clearly in their commentaries and concept based research. 1/3rd of your grade will be on the quality and articulation of presentations built online and shared in class.

## Course Outline and Readings

The following dates are a guide but are intended to be more of a sequence guide to the course. There will variables to these dates and content as needed and any variation in assignments will be fully discussed in class before they are set.

Wednesday January 18 Class one

In Class

Introduction to the course and scope of the semester.

- Tour on line of selected sites on campus.  
Kraen Wang Goggle map <http://buart-map.blogspot.com/2010/12/ah521-interactive-map.html>

[Student Art and Neuroscience » Neuroscience » Boston University](#)

[Latest Photos from Josef Kristofeletti's LHC Mural! |](#)

[Art Imitates Life Sciences — Bostonia Summer 2007](#)

[Art Imitates Life Sciences — Bostonia Summer 2007](#)

[New Look for Late-Night Entertainment Venue | BU Today](#)

<http://www.bu.edu/today/2008/12/11/you-cant-catch-me>

<http://www.bu.edu/today/2009/05/19/facing-warren-towers>

[Runner as Cheetah as Runner | BU Today](#)

[Artistic Evolution | BU Today](#)

<http://www.bu.edu/today/arts-entertainment/2007/09/16/viewing-visual-arts-campus-art-campus-life>

[Spray Painting at the World's Biggest Science Experiment | BU Today](#)

[Designed to a "T" | BU Today](#)

[Art Exhibition Enhances Children's Center | BU Today](#)

[Buried Treasure | BU Today](#)

<http://picasaweb.google.com/hodonnell/StudentSiteSpecificArt?authkey=Gv1sRgCL2nloOCToXdVw&feat=directlink>

<http://picasaweb.google.com/hodonnell/BostonFirehouseMural?authkey=Gv1sRgCPqg5MvAgO3OCw&feat=directli>

Assignment:

- visit websites for public art in Boston. <http://www.publicartboston.com/>
- visit at 5 diverse and contrasting sites in the city listed on the above website. Photograph and make comments.
- Begin a digication website and upload images and comments.
- Start field work sketch books with drawings from life
- Get this book by next week <http://www.amazon.com/Untitled-Street-Art-Counter-Culture/dp/0955912105>
- Get this book The Poetics of Space by Gaston Bachelard
- Read sample for next week

<http://books.google.com/books?id=CVkIE1ouVYIC&printsec=frontcover&dq=gaston+bachelard+poetics+of+space&hl=en&sa=X&ei=lacHT-TsD-zFOAHCq6maAg&ved=0CDcQ6AEwAA#v=onepage&q=gaston+bachelard+poetics+of+space&f=false>

Monday January 23

In Class

- review of assignments through individual class presentations
- Discussion of public art in Boston. Inspection of past digication portfolio EG: [https://bu.digication.com/kuras/Art\\_for\\_the\\_City/](https://bu.digication.com/kuras/Art_for_the_City/)

<http://www.youtube.com/watch?v=9guiAODMuxM> TELETAXI

- Comment on a sample reading of Bachelard
- CONSIDER PROSPECT OF CHOOSING PERSONAL PUBLIC SITE

Assignment:

- Start researching Street Art and Graffiti

Get this book by next week: *The Faith of Graffiti* by Norman Mailer. In 1973, author Norman Mailer teamed with photographer Jon Naar to produce *The Faith of Graffiti*, a fearless exploration of the birth of the street art movement in New York City. The book coupled Mailer's essay on the origins and importance of graffiti in modern urban culture with Naar's radiant, arresting photographs of the young graffiti writers' work. The result was a powerful, impressionistic account of artistic ferment on the streets of a troubled and changing city—and an iconic documentary record of a critical body of work now largely lost to history. Preview:

<http://www.harpercollins.com/browseinside/index.aspx?isbn13=9780061961700>

- Fully prep and develop digication website and upload images and comments.
- Maintain field work sketch books with drawings from life

Wednesday January 25

In Class

- Watch a film In class on Street Art.

<http://www.youtube.com/watch?v=3SNYtd0Ayt0&feature=related>

### Making of 3D Street Art

- Consider other kinds of intervention  
<http://writerresponsetheory.org/wordpress/2005/05/30/sms-guerilla-projection-text-in-place/>

Assignments

- Research and comment in digication on Street Art World Wide
- Be ready to come to class next week to share and discuss your own weblinks of street art
- Sustain weekly development of web link research archive as a footnote in digication portfolio.

### Second Month

Looking at the scope of art from Street art to industrial sponsorship We will see how big business and industrial sponsorship is changing the face of art. How artists are working between elite clients and trying to maintain their own voice in an over mediated world of instant recognition and instant replay. Film review of the work of the artists Ai Wei Wei, Maya

Lin, Banksy, and other related documentaries. Students will also take field excursions to visit exhibitions at local museums.

Class will begin using field guides and sketchbooks to draw from life and from imagination. Also, students will:

- Form teams in order to establish a working dialogue about specific art projects and the players involved in those projects including artists, sponsors and public.
- Develop a working dialogue with faculty from diverse disciplines in the university that are providing related information to their projects.
- Develop a working facility with participatory learning tools that are gathering communication feedback.
- Create a coherent written presentation of research and readings that will form an important part of their project archive.
- Begin field work sketch books with drawings from life
- Create visual schematics and conceptual abstracts of possible visual art proposals inspired by the art projects being investigated.

Monday Jan 30

In Class

Review assignments by either looking as a class at examples or giving the class a brief assessment of previously looked at portfolios. Look at weblinks to street art and discuss the difference between this and graffiti. Consider the value of Street Art in all its forms from Unpermitted to sponsored to Busking to Guerilla Theater eg, <http://breadandpuppet.org/> also: [http://www.youtube.com/watch?v=a5qdKbg\\_aV8&feature=related](http://www.youtube.com/watch?v=a5qdKbg_aV8&feature=related)  
<http://www.youtube.com/watch?v=eCM-mROkbCs&feature=related>

Assignment:

- To add research and comments to digication portfolios
- (Sustain weekly development of web link research archive as a footnote in digication portfolio.:
- Maintain field work sketch books with drawings from life
- Get book: Consilience, or the unity of knowledge  
<http://en.wikipedia.org/wiki/Consilience>

Wednesday Feb1

In Class

Discuss functional and literal public art. Look at Urban Response through the work of Scott Burnam and discuss the value of:

Community engagement

<http://bulab.org/>

[http://metroduo.wordpress.com/category/art-architecture/Watts Towers](http://metroduo.wordpress.com/category/art-architecture/Watts_Towers)

<http://stillspotting.guggenheim.org/create-your-own/>

Assignment:

- Consider sites on Campus for intervention and novel kinds eg:

- Visit examples of functional and literal site specific art on line
- Research individual examples listed on Burnam site
- Begin weekly development of web link research archive as a footnote in digication portfolio.

Monday Feb 6

In Class

Review assignments by either looking as a class at examples or giving the class a brief assessment.

Artist and Architect: Looking at

Artists

Sol LeWitt.

[http://www.google.com/search?q=Sol+leWitt&hl=en&client=safari&rls=en&prmd=imvnsob&source=lnms&tbm=isch&ei=IKQHT\\_aaDojL0QGbt4XSAG&sa=X&oi=mode\\_link&ct=mode&cd=2&ved=0CB8Q\\_AUoAQ&biw=1024&bih=787#hl=en&client=safari&rls=en&tbm=isch&q=sol+lewitt+wall+drawing&revid=2008521158&sa=X&ei=lqQHT9mnKub20gHjyuWTAg&ved=0CD4Q1QloAA&bav=on.2,or.r\\_gc.r\\_pw.r\\_cp.,cf.osb&fp=265a1980f8913458&biw=1024&bih=787](http://www.google.com/search?q=Sol+leWitt&hl=en&client=safari&rls=en&prmd=imvnsob&source=lnms&tbm=isch&ei=IKQHT_aaDojL0QGbt4XSAG&sa=X&oi=mode_link&ct=mode&cd=2&ved=0CB8Q_AUoAQ&biw=1024&bih=787#hl=en&client=safari&rls=en&tbm=isch&q=sol+lewitt+wall+drawing&revid=2008521158&sa=X&ei=lqQHT9mnKub20gHjyuWTAg&ved=0CD4Q1QloAA&bav=on.2,or.r_gc.r_pw.r_cp.,cf.osb&fp=265a1980f8913458&biw=1024&bih=787)

Anish Kapoor, [http://en.wikipedia.org/wiki/File:ArcelorMittal\\_Orbit\\_-\\_November11.jpg](http://en.wikipedia.org/wiki/File:ArcelorMittal_Orbit_-_November11.jpg)

<http://www.youtube.com/watch?v=P4R5RjAGoS8&feature=related> KAPOOR INTERVIEW

<http://www.youtube.com/watch?v=umVSGErfg8E&feature=related> TATE

[http://www.huffingtonpost.com/2010/04/01/arcelormittal-orbit-photo\\_n\\_520223.html](http://www.huffingtonpost.com/2010/04/01/arcelormittal-orbit-photo_n_520223.html) Orbit was designed by [Anish Kapoor](#) in collaboration with engineer [Cecil Balmond](#). Announced on 31 March 2010, the tower is expected to be completed by December 2011 at the latest.

Anthony Caro, <http://www.tate.org.uk/tateetc/issue3/anthonycaro.htm>

<http://www.urban75.org/london/millennium.html> Architects

<http://www.dillerscofidio.com/projects.html>

<http://www.dsny.com/>

<http://www.arcelormittal.com/>

Assignment

View on line:

Maya Lin. <http://www.pbs.org/art21/artists/maya-lin>

Richard Serra.



<http://www.pbs.org/art21/artists/richard-serra>  
<http://www.kqed.org/arts/programs/spark/profile.jsp?essid=4803>

research and comment in digication on works of artists discussed - questions will be assigned to guide research

Sustain weekly development of web link research archive as a footnote in digication portfolio.:

Wednesday Feb 8

In Class

Watch Ai.Weimei.Without.Fear.or.Favour in class on Chinese artist Ai Wei Wei.

discuss his exhibit at Mary Boon gallery

Assignment

To research and find more examples and comment in digication on works of Ai WeiWei

Sustain weekly development of web link research archive as a footnote in digication portfolio.:

Monday Feb 13

Reading Requirement: Art, space and the city: public art and urban futures

By Malcolm Miles

for google sample:

<http://books.google.com/books?id=tnHgG-JkepOC&pg=PA63&lpg=PA63&dq=Private+Greed+and+Public+Responsibility+by+Sir+Richard+Rogers&source=bl&ots=cZFaBMTToZ&sig=wt5co5jwuPYN9GNpavwUavp-r0c&hl=en&sa=X&ei=LKEHT7HvEub40gGgh6CUDg&ved=0CCQQ6AEwAQ-h>

Wednesday Feb 15

In Class

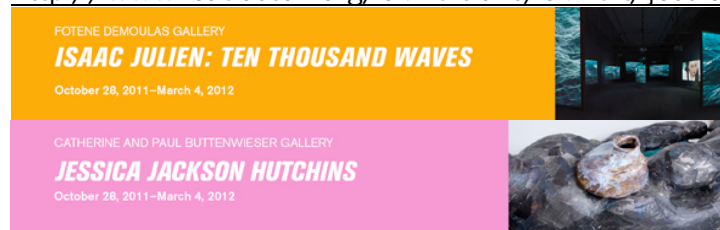
Watch film. Power of Art 8 - Rothko

Assignment

View on line:

<http://www.icaboston.org/exhibitions/exhibit/IsaacJulien10000Waves/>

<http://www.icaboston.org/exhibitions/exhibit/jessicajacksonhutchins/>



Tuesday Feb 21

Visit to the ICA

Assignment

Prepare to discuss the exhibits and have some web links to share of related art work

Wednesday Feb 22

In Class

Dicussion on ICA visit

Looking at media based art

<http://www.youtube.com/watch?v=eeiWICYweiw> Media Facades Festival Europe 2010 - Connected Cities

<http://www.youtube.com/watch?v=ORFW7jINyU&feature=related>

iRiS - iPhone Remote Interaction System

<http://www.youtube.com/watch?v=Xh-cU8R3Uaw&feature=related> Public Space, Public Art and Public Life

Assignment

Find other examples of media based art online and discuss your own ideas of what could be done

Monday Feb 27

In Class

<http://www.youtube.com/watch?v=V4IC1xVnEtg&feature=related> THE ROLE OF PUBLIC ART

Assignment

Update portfolios

Wednesday March 1

In Class

Sharing of Digication portfolios with class

Assignment

TBA

Monday March 5

In Class

Discuss visit to NY

Assignment visit Armory Show web site <http://www.thearmoryshow.com/>

Wednesday March 7

No class

Saturday New York Trip to Diego Rivera Exhibition at MOMA and Armory Show

Saturday, March 10 Noon to 8 pm Piers 92 & 94 are located on Manhattan's west side on the Hudson River (Twelfth Avenue) at 55th Street in the Passenger Ship Terminal complex. The piers are easily accessible by public transportation, taxi, and private vehicle. The nearest subway stop is four cross-town blocks east at 50th Street and Eighth Avenue. Students US \$10

For ticket inquiries, please contact Michelle Darnell at [m.darnell@thearmoryshow.com](mailto:m.darnell@thearmoryshow.com)

March 10 to March 18 Spring Break

Third and fourth month

We will study Narrative Painting and History painting by looking at traditional forms and comparing them with contemporary practices. The history of mural painting will be explored. There will be field trips to view recent art in the city and research will be conducted into the needs of our current culture for lasting narrative art that serves as a monument for future generations. Class will all propose new civic intervention with art concepts of their own making.

At the end of the third month the teams will have created:

- A survey that provides students making a critical survey of at least three visual art projects that represent ways which artist and corporate patrons have come together to realize art work that exemplify the unity of knowledge orientation of the course.
- A critical survey of institutional - museum/university/grant based - organizational support of this kind of art.
- Comparisons of art gallery based artworks and their effectiveness compared with corporate sponsored projects.
- Comparisons of street art and informal public art practices.
- Original concepts, both in drawing and written form, for new projects inspired by the work investigated in the course.
- Initiation of possible ongoing working relationships with diverse faculty mentors and students in mixed disciplines throughout the university.
- Concrete conceptual proposals for city art installations.

Monday March 19

In Class

Diego Rivera and the Mexican Muralists

view film and discuss Moma show

Assignment

Explore Mexican traditional art and Peabody museum online

Wednesday March 21

In Class

Museum Visit: Murals of the Americas at the Peabody

<http://www.peabody.harvard.edu/node/284>

Address: 11 Divinity Ave. | Cambridge, MA

Telephone: 1 617 496-1027

Assignment

Research other world examples of wall art both ancient and modern. Be ready to share finds in class next week

Monday March 26

In Class

Discuss museum visit and world mural art

Assignment

Explore Renaissance mural painting:

<http://www.britannica.com/EBchecked/topic/397882/mural/284090/Early-manifestations-and-the-Early-Renaissance>

Wednesday March 28

In Class

Watch Netflix Borgia movie on Cosimo De Medici and Renaissance Patronage of art for the city of Florence. In particular the work of Filippo Brunelleschi,

Assignment

Review

<http://www.britannica.com/EBchecked/topic/82167/Filippo-Brunelleschi>

Monday April 2

In Class

Caravaggio film

Assignment

To research Patronage in the Italian Renaissance

Wednesday April 4

In Class

Visit MFA

Assignment

Discuss Museum visit

Monday April 9

In Class

Discuss personal projects and set reasonable goals for final presentation

Assignment

Working on personal project

Wednesday April 11

In Class

Assignment

Working on personal project

Monday April 16 holiday no class

Wednesday April 18 sub Monday class

In Class

Discuss personal projects and share ideas with class

Assignment

Working on personal project

Monday April 23

In Class

Presentations of Digication potfolios

Wednesday April 25 last class

Presentations of Digication potfolios

Final assessment

The last week of class will involve each student making a 10 to 15 minute presentation of their research by taking the class and instructor through a guided tour and commentary of their online archives

## **Additional References**

The Two Cultures (Canto) [Paperback]  
C. P. Snow (Author), Stefan Collini (Introduction)

[http://www.amazon.com/Two-Cultures-Canto-C-Snow/dp/0521457300/ref=pd\\_sim\\_b\\_7](http://www.amazon.com/Two-Cultures-Canto-C-Snow/dp/0521457300/ref=pd_sim_b_7)

The notion that our society, its education system and its intellectual life, is characterized by a split between two cultures--the arts or humanities on one hand, and the sciences on the other--has a long history. The reissue of The Two Cultures and its successor piece, A Second Look (in which Snow responded to the controversy four years later) has a new introduction by Stefan Collini, charting the history and context of the debate, its implications and its afterlife.

Consilience: The Unity of Knowledge [Paperback]  
Edward Osborne Wilson (Author)

[http://www.amazon.com/Consilience-Knowledge-Edward-Osborne-Wilson/dp/067976867X/ref=pd\\_sim\\_b\\_4](http://www.amazon.com/Consilience-Knowledge-Edward-Osborne-Wilson/dp/067976867X/ref=pd_sim_b_4)

One of our greatest living scientists--and the winner of two Pulitzer Prizes for On Human Nature and The Ants--gives us a work of visionary importance that may be the crowning achievement of his career. In Consilience (a word that originally meant "jumping together"), Edward O. Wilson renews the Enlightenment's search for a unified theory of knowledge in disciplines that range from physics to biology, the social sciences and the humanities.

Using the natural sciences as his model, Wilson forges dramatic links between fields. He explores the chemistry of the mind and the genetic bases of culture. He postulates the biological principles underlying works of art from cave-drawings to Lolita. Presenting the latest findings in prose of wonderful clarity and oratorical eloquence, and synthesizing it into a dazzling whole, Consilience is science in the path-clearing traditions of Newton, Einstein, and Richard Feynman.

Reinventing the Sacred: A New View of Science, Reason, and Religion [Paperback]  
Stuart A. Kauffman (Author)

[http://www.amazon.com/Reinventing-Sacred-Science-Reason-Religion/dp/0465018882/ref=pd\\_sim\\_b\\_44](http://www.amazon.com/Reinventing-Sacred-Science-Reason-Religion/dp/0465018882/ref=pd_sim_b_44)

site specific art books

Consider the complexity of a living cell after 3.8 billion years of evolution. Is it more awesome to suppose that a transcendent God fashioned the cell at a stroke, or to realize that it evolved with no Almighty Hand, but arose on its own in the changing biosphere?

In this bold and fresh look at science and religion, complexity theorist Stuart Kauffman argues that the qualities of divinity that we revere—creativity, meaning, purposeful action—are properties of the universe that can be investigated methodically. He offers stunning evidence for this idea in an abundance of fields, from cell biology to the philosophy of mind, and uses it to find common ground between belief systems often at odds with one another.

A daring and ambitious argument for a new understanding of natural divinity, *Reinventing the Sacred* challenges readers both scientifically and philosophically.

Links For YouTube and Vimeo Videos on Street Art and Site Specificity:

<http://www.youtube.com/watch?v=eeiWICYweiw>

[http://www.youtube.com/watch?v=kqeTXnkLp78&feature=list\\_related&playnext=1&list=SP589A42A46E1E2EF2](http://www.youtube.com/watch?v=kqeTXnkLp78&feature=list_related&playnext=1&list=SP589A42A46E1E2EF2) MIT LECTURE

Muto and BLU: <http://www.youtube.com/watch?v=uuGaqLT-gO4>

<http://www.youtube.com/watch?v=3SNYtd0Ayt0&feature=related>

Making of 3D Street Art

<http://www.youtube.com/watch?v=LR8V2nByQ1c&feature=related>

<http://www.youtube.com/watch?v=9guiA0DMuxM>

<http://www.youtube.com/watch?v=YW9eGPZiRHA&feature=related>

<http://www.youtube.com/watch?v=Y7nLzRb95LE&feature=related>

The Crevasse - Making of 3D Street Art: <http://www.youtube.com/watch?v=3SNYtd0Ayt0>

C215 Hits London. Street Art: [http://www.youtube.com/watch?v=kzkDw\\_zjRxw](http://www.youtube.com/watch?v=kzkDw_zjRxw)

Shepard Fairey Interview: <http://www.youtube.com/watch?v=2c1YZmsALUQ>

Shepard Fairey on Banksy: <http://www.youtube.com/watch?v=KiVxOzMFxgw>

Movies:

Exit Through the Gift Shop: Banksy

Beautiful Losers: Shepard Fairey