



SAS – SCHOOL OF ARTS AND SCIENCES

SCHOOL OF FINE ARTS
DEPARTMENT OF MIXED MEDIA
COURSE TITLE: ART, SPACE, AND THE CITY: MIXED-MEDIA WALKS
COURSE CODE: FAMMAS250
3 semester credits
1. DESCRIPTION

This course seeks to explore the concept of participatory walking in relation to creative practice and the urban space. Students will engage in a variety of artistic projects, exercises, and experiments aimed at developing a broad understanding of multimedia art. The entire course is held outside so as to guarantee a full-fledged connection with the urban space. The fabric of the city will be assessed through the mapping of architecture, sounds, natural elements, textures, street art, and borders. Each module of the course incorporates the study of significant artists and techniques, together with practical exercises designed to stimulate students' sensorial and artistic skills.

2. OBJECTIVES

Upon successful completion of this course, students will:

- Gain knowledge about the history of walking as creative practice, through the execution of various exercises and experiments in walking.
- Be able to discuss walking-based works after reading, viewing, and experiencing them.
- Be able to research, brainstorm, plan, and execute walking works.
- Understand how to interact with the city's cultural, historical, and architectural layouts, capturing hidden and unusual perspectives and dimensions.
- Develop critical self-exploration skills through mapping exercises.
- Develop creative skills by processing the experiences gathered during the exercises through projects and artistic works.
- Gain knowledge about pioneering multimedia artists and techniques.
- Develop sensorial awareness and be able to focus on specific senses to engage in creative practice.

3. REQUIREMENTS

There are no prerequisites for this course.

4. METHOD

This course consists of lectures, discussions, and site visits within the local community. Mediums for instruction used will include, but are not limited to, interactive and hands-on activities which challenge thought processes, academic texts and studies, and experiential and/or field learning activities where applicable. As described in point 1, lessons are not held in traditional classroom settings but are based on the city of Florence as the academic space for learning and engagement. Please review the course description for the structural approach and method of coursework.

5. TEXTBOOK – FURTHER READINGS – RESOURCES

TEXTBOOK (Copy available at the university library):

- Shalom, Todd. *Elastic City: Prompts for Participatory Walks*. Elastic City, 2020. Available online

The textbook is mandatory for successful completion of the course.

Where applicable, additional materials, handouts and/or notes will be provided by the instructor.

FURTHER READINGS

- Alys, Francis. *Francis Alys Publications*. Available here: <https://francisalys.com/>
- Artsper Magazine. *When Art and Film Become One: 9 Movies Inspired by Art*. Available here: <https://blog.artsper.com/en/lifestyle/when-art-and-film-become-one-9-movies-inspired-by-art/>
- Backus, Jessica. “Beyond Painting: The Experimental Techniques of Max Ernst”, *The Art Genome Project*. Available here: <https://www.artsy.net/article/jessica-beyond-painting-the-experimental-techniques-of-max>
- Bai, Xiangliang & Li, Jiafeng. “Analysis of Power Relations in Performance: Taking Rhythm 0 as an Example”, *Advances in Social Science, Education and Humanities Research*. 594. Available here: <https://www.atlantispress.com/article/125964769.pdf>
- Barry, Robert. “Artists with Borders”, *Art Review*. Available here: <https://artreview.com/may-2015-feature-artists-with-borders/>
- Buffenstein, Alyssa. *12 Sound Artists Changing Your Perception of Art*. Available here: <https://news.artnet.com/art-world/12-sound-artists-changing-perception-art-587054>
- Christo and Jeanne-Claude, *Christo and Jeanne-Claude*. Available here: <https://christojeanneclaude.net/>
- Damien Hirst. *The Physical Impossibility of Death in the Mind of Someone Living*. Available here: <https://www.youtube.com/watch?v=uDuzy-t7GDA>
- De Vries, Herman. *Herman de Vries*. Available here: <https://www.hermandevries.org/>
- Francis Alÿs Paradox of Praxis 1 (Sometimes making something leads to nothing). Available here: <https://www.youtube.com/watch?v=ZedESyQEnMA>
- Guggenheim Bilbao, *Esther Ferrer. Intertwined Spaces*. Available here: <https://www.guggenheim-bilbao.eus/en/exhibitions/esther-ferrer-intertwined-spaces>
- Guggenheim Museum. *Alberto Burri: Material Realism*. Available here: <https://www.youtube.com/watch?v=6Ar5t7ocHY4>
- Hencz, Adam. “Jean-Michel Basquiat, From Street Artist to Star of the Art Scene”, *ArtLand Magazine*. Available here: <https://magazine.artland.com/jean-michel-basquiat/>
- Invader. *Space Invaders*. Available here: <https://www.space-invaders.com/home/>
- LaBarge, Emily. “Ana Mendieta, Emotional Artist”, *The Paris Review*. Available here: <https://www.theparisreview.org/blog/2019/03/08/ana-mendieta-emotional-artist/>
- Lonsdale Gallery. *Larry Kagan*. Available here: <https://lonsdalegallery.com/artists/larry-kagan/>
- Mackenzie, Lee. *Lee Mackenzie*. Available here: <https://www.leemackenziepoet.com/>
- *Mail Art*. Available here: https://monoskop.org/Mail_art
- Michigan State University. *Alternative Mapping: Psychogeography*. Available here: <https://libguides.lib.msu.edu/psychogeography>
- MoMA, *Mail Art*. Available here: <https://www.moma.org/collection/terms/mail-art>
- MoMA. *Man Ray (Emmanuel Radnitzky)*. Available here: <https://www.moma.org/artists/3716>
- Museum of Contemporary Art of Lyon. *Keith Haring*. Available here: https://www.maclyon.com/sites/mac/files/2020-08/PR_Keith-Haring.pdf
- Ockman, Joan. “The Poetics of Space by Gaston Bachelard”, *Harvard Design Magazine*. Available here: <https://www.harvarddesignmagazine.org/issues/6/the-poetics-of-space-by-gaston->

bachelard

- Paci, Adrian. *Centro di Permanenza Temporanea, 2007*. Available here: https://www.youtube.com/watch?v=0bju6uA-A_o
- Pistoletto, Michelangelo. *Michelangelo Pistoletto*. Available here: http://www.pistoletto.it/eng/bio_completa.htm
- Printed Matter. *We Live in Real Time: A Window Exhibition of Mail Art Made During the Pandemic*. Available here: <https://www.printedmatter.org/mail-art/>
- Ross, Alex. "Searching for Silence, John Cage's Art of Noise", *The New Yorker*. Available here: <https://www.newyorker.com/magazine/2010/10/04/searching-for-silence>
- Saint Malo, Dominique. "What is Street Art: Definition, Artists & History of a Movement", *StudioBinder*. Available here: <https://www.studiobinder.com/blog/what-is-street-art-definition/>
- Sandals, Leah. "Step by Step: Artists Walk to Resist Colonization, Ableism and More.", *Canadian Art*. Available here: <https://canadianart.ca/features/step-step-artists-walk-resist-colonization-ableism/>
- Tate, *Bill Viola – Martyrs (Earth, Air, Fire, Water) / TateShots*. Available here: https://www.youtube.com/watch?v=kYay_DDL3eA
- Tate, *Found Object*. Available here: <https://www.tate.org.uk/art/terms/f/found-object>
- Tate, *Jeremy Deller*. Available here: <https://www.tate.org.uk/art/artists/jeremy-deller-3034>
- Tate, *Room Guide Giacometti*. Available here: <https://www.tate.org.uk/whats-on/tate-modern/giacometti/room-guide>
- TedTalk. *Ronald Rael: An architect's subversive reimagining of the US-Mexico border wall / TED*. Available here: <https://www.youtube.com/watch?v=zjrFw3MASGc>
- Tilson, Joe. *Joe Tilson*. Available here: <https://www.joetilson.com/>
- Torsellini, Laura & Di Giorgio, Cristina. *The Freedom of Street Art in Florence*. Available here: <https://www.guidemeflorence.com/2021/06/05/clet-abraham-street-art-florence/>
- Yamashita, Kumi. *Kumi Yamashita*. Available here: <http://kumiyamashita.com/light-shadow>

LIBRARIES IN FLORENCE

Please consult the posted schedules for official opening times of the university library. Also note that the library is for consultation only and it is not possible to borrow materials. The library is equipped with a scanner and internet access so that you may save or email a digital copy of the pages needed. Students may also utilize additional libraries and research centers within the local community:

BIBLIOTECA PALAGIO DI PARTE GUELFA

Located in Piazzetta di Parte Guelfa between Piazza della Repubblica and Ponte Vecchio. Please consult the library website for hours of operation:

http://www.biblioteche.comune.fi.it/biblioteca_palagio_di_parte_guelfa/

BIBLIOTECA DELLE OBLATE

Located in via dell'Oriuolo 26. Please consult the library website for hours of operation: www.bibliotecadelleoblate.it

THE HAROLD ACTON LIBRARY AT THE BRITISH INSTITUTE OF FLORENCE

Located in Lungarno Guicciardini 9. Please consult the library website for hours of operation. This library requires a fee-based student membership. For information: www.britishinstitute.it/en

6. FIELD LEARNING

Please consult your Official Registration for any mandatory field learning dates. Field Learning Activities cited in Official Registrations are an integral part of the course and also include an assignment that counts towards your final grade, details will be provided on the first day of class.

7. COURSE MATERIALS

Each student should have the following:

- Smartphone or camera during the walks.
- Tear-off sketchbook, notebook, pen, and pencils during the walks.
- Laptop at home to work on editing assignments.

8. COURSE FEES

Course fees cover course-related field learning activities, visits, and support the instructor's teaching methodologies. Book costs are not included in the course fee. The exact amount will be communicated by the instructor on the first day of class.

9. EVALUATION – GRADING SYSTEM

10% Attendance

20% Participation and Assignments

20% Midterm Exam / Special Project (if applicable)

25% Final Project

25% Final Exam

A = 93-100 %, A- = 90-92%, B+= 87-89%, B = 83-86%, B-=80-82%, C+ = 77-79%, C=73-76%, C- =70-72%, D = 60-69%, F= 0-59%, W = Official Withdrawal, W/F = Failure to withdraw by the designated date.

10. ATTENDANCE – PARTICIPATION

Academic integrity and mutual respect between instructor and student are central to the academic policy and reflected in the attendance regulations. Student presence is mandatory and counts toward the final grade.

Absences are based on academic hours: 1 absence equals 3 lecture hours.

Two absences: 6 lecture hours, attendance and participation grade will be impacted.

Three absences: 9 lecture hours, the final grade may be lowered by one letter grade.

Four absences: 12 lecture hours, constitutes automatic failure of the course regardless of when absences are incurred.

Please note:

- The above hours refer to lecture hours. Please note that the contact / credit hour policy in the academic catalog includes additional distribution ratios according to delivery category. Ex: 1 absence equals 6 FL/SL/Lab hours or 9 EL hours.

- Hours may be distributed in different formats according to the academic course schedules.

LATE ARRIVAL AND EARLY DEPARTURE

Arriving late or departing early from class is not acceptable. Two late arrivals or early departures or a combination will result in an unexcused absence. Travel is not an exceptional circumstance.

TRAVEL (OR DELAYS DUE TO TRAVEL) IS NEVER AN EXCUSE FOR ABSENCE FROM CLASS.

It is the student's responsibility to know how many absences are incurred. If in doubt, speak with your instructor!

Participation: Satisfactory participation will be the result of contributing to class discussions by putting forth insightful and constructive questions, comments and observations. Overall effort, cooperation during group work, proper care of work space and tools, responsible behavior, and completion of

assignments will be assessed. All of the above criteria also apply to Field Learning and site visits.

11. EXAMS – PAPERS – PROJECTS

The **Midterm Exam** accounts for 20% of the final course grade and the **Final Exam** accounts for 25% of the final course grade. Both exams will be uploaded on the course website MyFUA and are to be completed by the student at home under exam conditions. This means that:

The exam must be taken completely alone. Showing it or discussing it with anybody is forbidden, including (but not limited to) the other students in the course in current or previous years.

You may use any publicly available material you want, including books, the internet, etc. However, you are NOT allowed to submit questions to internet discussion groups.

Use your own words. If you find a solution of a question in a book or online, cite it in your submission and do not copy it as-is. Make changes which demonstrate you understand what you are writing. Plagiarism will be severely penalized.

You may take as much time as you need to complete the exam. You may start the exam and return to it at a later stage. Note, you will no longer have access to the exam once the deadline has passed.

The completed exam must be uploaded to MyFUA before the deadline. Late submission will be penalized; technical problems will not be accepted as an excuse for late submissions. It is your responsibility to make sure that your computer and internet connection work properly and that the solved exam is uploaded on time.

Exam format (for both exams): the exam is divided into two sections:

- Part I: 10 short-answer questions. Each correct and complete answer (concise explanations, main ideas, key words, names, etc.) is worth 5 points, for a total 50 points.
- Part II: two essay questions; each correct and complete answer is worth 25 points (based on content, vocabulary, detail, etc.) for a total of 50 points.

The **Final Project** is worth 25% of the final course grade. This consists of a visual journal incorporating insights of each module of the course. Students will present both a physical and digital copy of the latter. The physical copy will be shown during the last class, while the digital copy will be uploaded on MyFUA. Students will be assessed based on originality, quality of the works, and effective rendering of the digital copy.

The **Participation and Assignments** component is worth 20% of the final course grade. There are 3 main assignments distributed throughout the course.

- **Assignment 1: Mind Map.** A mind map is a person's internalized representation of the world combining the objective knowledge of the world and an individual's subjective perspective. Students will draw their city, town, or district accordingly, focusing on places visited often, labelling their home, school, stores, key routes frequently, and other favorite landmarks.
- **Assignment 2: Walk my Walk.** 2-people per group. Students will walk in the city of Florence and document it with their phone. The chosen walk needs to have a 5-minutes duration. Students exchange their videos and repeat the assignment with their partner's walk. Overlap the walks in a final video.
- **Assignment 3: Trust Someone.** 2-people per group. Students will choose a 5-minutes' walk each. Take turns and close your eyes, guiding your partner by hand or arm. Document the experience in a written report. What happens when you have to trust someone? What are

your feelings moving around in the urban space without seeing? How do you perceive space? What difficulties can a blind person encounter in the urban context? Find at least an artistic application on how you could develop a project starting from these reflections.

The **Special Project** (if applicable) is worth 20% of the final grade. This is an 800-words research on the art of one of the studied artists. Students will assess the artist's works and ideology and analyze their position in the larger artistic and socio-political framework. At least 3 academic sources are to be included.

12. LESSONS

Lesson 1	
Meet	Via San Gallo, 89
Lecture	The correlation between participatory walking and artistic creation. Mapping through writing.
Objectives	Identify meaning and illustrations of participatory walk. Recognize how to organize documentation spatially through shapes, borders, and geographies inspired by participatory walks. experienced along the way but they can also be imagined. Become familiar with interdisciplinary projects combining writing, poetry, and the visual arts. Become familiar with the works of artists such as Lee Mackenzie, Jeremy Deller, and Joe Tilson.
Visit	Via de' Pucci, Via dell'Oriuolo, Piazza Gaetano Salvemini, Piazza S. Pier Maggiore, Via Palmieri, Via Torta, Piazza Santa Croce.
Required Materials	Tear-off sketchbook, notebook, pen, pencils.
Readings/ Assignments	Read: <ul style="list-style-type: none"> Elastic City, pp. 1-23 Tate, <i>Jeremy Deller</i>. Mackenzie, <i>Lee Mackenzie</i>. Tilson, <i>Joe Tilson</i>. Navigate: <ul style="list-style-type: none"> Talking Walking. The Walking Institute. Walking and Art: a blog about the uses of walking in art.

Lesson 2

Meet	Via San Gallo, 89
Lecture	Mapping sounds and noises, and the notion of psychogeography.
Objectives	<p>Be able to document journeys with a recorder and a notebook trying to work out a scale of noise value.</p> <p>Identify the quietest and loudest places in the city on the map.</p> <p>Gain knowledge about the notion of psychogeography.</p> <p>Identify the characteristics of indeterminacy in music.</p> <p>Become familiar with works of artists such as Cevdet Ereğ, Carsten Nicolai, and John Cage.</p>
Visit	Piazza San Marco, Via Salvestrina, Via Agnolo Poliziano, Viale Milton, Giardino della Fortezza.
Required Materials	Tear-off sketchbook, notebook, pen, pencils, a phone to record sounds or a recorder.
Readings/ Assignments	<p>Read:</p> <ul style="list-style-type: none"> • Elastic City, pp. 24-33 • Buffenstein, <i>12 Sound Artists Changing Your Perception of Art</i>. • Ross, <i>Searching for Silence, John Cage's Art of Noise</i>. • Michigan State University, <i>Alternative Mapping: Psychogeography</i>.

Lesson 3	
Meet	Via San Gallo, 89
Lecture	Space-time in Florence: repeating and recording an overlapped walk.
Objectives	<p>Identify how overlapped walking affects spatial perception.</p> <p>Be able to record similarities and differences when walking the identical walk in the same or opposite direction.</p> <p>Be able to assess how speed interacts with time and space.</p> <p>Become familiar with works of artists such as Michelangelo Pistoletto, Esther Ferrer, and Ruth Ewan.</p>
Visit	Via dei Ginori, Via dei Martelli, Via della Condotta, Piazza San Firenze, Borgo dei Greci, Via Borgognona, Via Filippina.
Required Materials	Tear-off sketchbook, notebook, pen, pencils, a phone or camera.
Readings/ Assignments	<p>Read:</p> <ul style="list-style-type: none"> • Elastic City, pp. 34-41 • Pistoletto, <i>Michelangelo Pistoletto</i>. • Sanders, <i>Step by Step: Artists Walk to Resist Colonization, Ableism and More</i>. • Guggenheim Bilbao, <i>Esther Ferrer. Intertwined Spaces</i>. <p>Assignment 1 is due.</p>

Lesson 4

Meet	Via San Gallo, 89
Lecture	The poetics of space and the analysis of urban materials.
Objectives	<p>Be able to explore the urban space and collect materials for analysis.</p> <p>Identify the artistic definition and history of found object.</p> <p>Gain knowledge on the concept Gaston Bachelard's poetics of space.</p> <p>Understand how spaces and objects acquire value when they are lived.</p> <p>Identify how object change once they are removed from their natural context.</p> <p>Identify if objects have spiritual, political, religious, or social meanings.</p> <p>Become familiar with works of artists such as Marcel Duchamp and Damien Hirst.</p>
Visit	Via dei Pesciolini, Via Monalda, Ponte Santa Trinita, Piazza Santo Spirito, Piazza della Passera, Piazza de' Pitti, Ponte Vecchio, Piazza del Limbo.
Required Materials	Tear-off sketchbook, notebook, pen, pencils.
Readings/ Assignments	<p>Read:</p> <ul style="list-style-type: none"> Elastic City, pp. 42-45, pp. 126-127 Tate, <i>Found Object</i>. Ockman, <i>The Poetics of Space by Gaston Bachelard</i>. <p>Watch:</p> <ul style="list-style-type: none"> Damien Hirst, The Physical Impossibility of Death in the Mind of Someone Living.

Lesson 5	
Meet	Via San Gallo, 89
Lecture	Textures of the urban space.
Objectives	<p>Identify the different roles of senses in assessing textures.</p> <p>Be able to use specific senses to gather diverse types of data and create mixed media artworks.</p> <p>Identify the main characteristics of the <i>frottage</i> technique.</p> <p>Identify what is meant with material realism.</p> <p>Become familiar with works of artists such as Max Ernst, Alberto Giacometti, and Alberto Burri.</p>
Visit	Via Laura, Via dei Pilastri, Piazza S. Ambrogio, Piazza Lorenzo Ghiberti, Piazza della Madonna della Neve.
Required Materials	Tear-off sketchbook, notebook, pen, pencils.
Readings/ Assignments	<p>Read:</p> <ul style="list-style-type: none"> Elastic City, pp. 98-101 Backus, <i>Beyond Painting: The Experimental Techniques of Max Ernst</i>. Tate, <i>Room Guide Giacometti</i>. <p>Watch:</p> <ul style="list-style-type: none"> Alberto Burri: Material Realism.

Lesson 6

Meet	Via San Gallo, 89
Lecture	Interacting with the masterpieces of Florence.
Objectives	<p>Identify the significance of past masterpieces in both memory-building and contemporary artistic developments.</p> <p>Be able to engage in the photographic documentation of masterpieces in the city of Florence.</p> <p>Be able to recreate photographic implementations and video performances of the documented materials.</p> <p>Become familiar with works of artists such as Bill Viola, and Man Ray.</p>
Visit	Piazza Duomo, Piazza della Signoria (Loggia de' Lanzi), Borgo Santi Apostoli, Piazza di Santa Trinita, Piazza Ognissanti.
Required Materials	Tear-off sketchbook, notebook, pen, pencils, a phone or camera.
Readings/ Assignments	<p>Read:</p> <ul style="list-style-type: none"> Elastic City, pp. 88-89 MoMA, <i>Man Ray (Emmanuel Radnitzky)</i>. Artsper Magazine. <i>When Art and Film Become One: 9 Movies Inspired by Art</i>. <p>Watch:</p> <ul style="list-style-type: none"> Bill Viola – Martyrs (Earth, Air, Fire, Water) TateShots. <p>Assignment 2 is due.</p>

Lesson 7	
Meet	MyFUA
Lecture	MIDTERM EXAM

Lesson 8	
NA	ACADEMIC BREAK

Lesson 9	
Meet	Via San Gallo, 89
Lecture	Discovering street art: mapping, significance, and de-stigmatization.
Objectives	<p>Identify how creative activity can find space in the urban context.</p> <p>Recognize the difference between vandalism and street art.</p> <p>Understand how street art represents the attempt to get out of the institutional spaces of artistic culture.</p> <p>Identify the correlation between street art and mapping.</p> <p>Become familiar with works of artists such as Keith Haring, Invader, Jean-Michel Basquiat, and Clet Abraham.</p>
Visit	<p>Viale Don Minzoni.</p> <p>Sottopasso delle Cure.</p> <p>Piazza delle Cure.</p>
Required Materials	Tear-off sketchbook, notebook, pen, pencils, a phone or camera.
Readings/ Assignments	<p>Read:</p> <ul style="list-style-type: none"> • Museum of Contemporary Art of Lyon, <i>Keith Haring</i>. • Saint Malo, <i>What is Street Art: Definition, Artists & History of a Movement</i>. • Invader, <i>Space Invaders</i>. • Hencz, <i>Jean-Michel Basquiat, From Street Artist to Star of the Art Scene</i>. • Torsellini & Di Giorgio, <i>The Freedom of Street Art in Florence</i>. <p>Navigate:</p> <ul style="list-style-type: none"> • Firenze Street Art Map: https://www.firenzestreetart.com/

Lesson 10	
Meet	Via San Gallo, 89
Lecture	Nature's reclamation: analysis of the ways nature is shaped by men and documentation of the vegetation that escapes human control.
Objectives	<p>Identify how nature is shaped by the hand of man.</p> <p>Identify how the process of nature's reclamation functions.</p> <p>Understand the significance of contemporary environmental art.</p> <p>Become familiar with works of artists such as Herman de Vries, Ana Mandieta, and Christo and Jeanne-Claude.</p>
Visit	Piazza della Libertà, Giardino dell'Orticoltura, Orti del Parnaso, Via Trento.
Required Materials	Tear-off sketchbook, notebook, pen, pencils, a phone or camera.
Readings/ Assignments	<p>Read:</p> <ul style="list-style-type: none"> • De Vries, <i>Herman de Vries</i>. • LaBarge, <i>Ana Mendieta, Emotional Artist</i>. • Christo and Jeanne-Claude, <i>Christo and Jeanne-Claude</i>.

Lesson 11	
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Meet	Via San Gallo, 89
Lecture	Rhythm of the street, rhythm of the body.
Objectives	Identify the types of rhythm emerging when walking. Identify the links between senses and types of rhythm. Be able to document various types of rhythms using mixed media. Become familiar with works of artists such as Francis Alys, and Marina Abramović.
Visit	Piazza Santissima Annunziata, Via degli Alfani, Via Farini, Via Alfieri, Piazzale Donatello, Borgo Pinti, Via Giusti.
Required Materials	Tear-off sketchbook, notebook, pen, pencils, a phone or camera.
Readings/ Assignments	Read: <ul style="list-style-type: none"> Bai & Li, <i>Analysis of Power Relations in Performance: Taking Rhythm 0 as an Example</i>. Alys, <i>Francis Alys Publications</i>. Watch: <ul style="list-style-type: none"> Francis Alys Paradox of Praxis 1 (Sometimes making something leads to nothing) Assignment 3 is due.

Lesson 12	
Meet	Via San Gallo, 89
Lecture	The significance of light and shadow in the arts.
Objectives	Understand how light and shadow can be framed as active agents. Recognize the interplay between light and shadow in 2D and 3D contexts. Identify the history and characteristics of <i>chiaroscuro</i> . Gain knowledge about the main means through which it is possible to create art through shadows, including drawing, photography, and performance art. Become familiar with works of artists such as Kumi Yamashita and Larry Kagan.
Visit	Piazza dell'Indipendenza, Via Nazionale, Piazza Santa Maria Novella, Via del Sole, Piazza della Repubblica.
Required Materials	Tear-off sketchbook, notebook, pen, pencils, a phone or camera.
Readings/ Assignments	Read: <ul style="list-style-type: none"> Elastic City, pp. 46-47, 64-65, 124-125, 140-143. Yamashita, <i>Kumi Yamashita</i>. Lonsdale Gallery, <i>Larry Kagan</i>.

Lesson 13

Meet	Via San Gallo, 89
Lecture	Mail art: sending creativity to a stranger, receiving creativity from a stranger.
Objectives	<p>Understand the significance and history of mail art.</p> <p>Be able to analyze how exchanging letters relates to mutual creativity.</p> <p>Identify how mail art has changed with the development of newsletters.</p> <p>Recognize the role of mail art during the pandemic.</p> <p>Become familiar with works of artists such as Alighiero Boetti, and Ray Johnson.</p>
Visit	Via Cherubini, Piazza Isidoro del Lungo, Piazza Savonarola, Giardino delle Vittime Civili di Guerra, Via Luca Giordano, Via Botticelli, Via Masaccio, Via Frà Bartolommeo, Via la Marmora.
Required Materials	Envelope, tear-off sketchbook, notebook, pen, pencils, a phone or camera.
Readings/ Assignments	<p>Read:</p> <ul style="list-style-type: none"> Printed Matter. <i>We Live in Real Time: A Window Exhibition of Mail Art Made During the Pandemic</i> MoMA, <i>Mail Art</i>. <i>Mail Art</i> (website).

Lesson 14	
Meet	Via San Gallo, 89
Lecture	Borders, limits, boundaries, and frontiers in the city.
Objectives	<p>Understand the different meanings and definitions of border.</p> <p>Identify the ways topography and nature interact in the urban space.</p> <p>Be able to correlate physical or natural walls and frontiers with social and political phenomena.</p> <p>Become familiar with works of artists such as Ronald Real, Adrian Paci, and Ana Teresa Fernandez.</p>
Visit	Via del Giglio, Via del Moro, Ponte alla Carraia, Porta San Frediano, Lungarno Santa Rosa.
Required Materials	Tear-off sketchbook, notebook, pen, pencils, a phone or camera.
Readings/ Assignments	<p>Read:</p> <ul style="list-style-type: none"> Barry, <i>Artists with Borders</i>. <p>Watch:</p> <ul style="list-style-type: none"> Adrian Paci, Centro di Permanenza Temporanea, 2007. Ronald Rael: An Architect's Subversive Reimagining of the US-Mexico border wall TED. <p>Final Project is due.</p>

Lesson 15	
Meet	MyFUA
Lecture	FINAL EXAM