

BANKSY

THE EARLY SHOWS

1997-2005

EDITED BY U. BLANCHÉ



BANKSY!


The Early Shows
1997–2005

Ulrich Blanché (ed.)

BANKSY

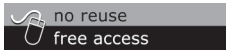
The Early Shows
1997–2005

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Bibliographic information published by the Deutsche Nationalbibliothek

The Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie; detailed bibliographic data are available in the Internet at <http://dnb.dnb.de>.



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urn: urn:nbn:de:bsz:16-ahn-artbook-1201-2

doi: <https://doi.org/10.11588/arthistoricum.1201>

Published by

Heidelberg University / Heidelberg University Library, 2023

arthistoricum.net—Specialised Information Service Art · Photography · Design

Grabengasse 1, 69117 Heidelberg, Germany

<https://www.uni-heidelberg.de/en/imprint>

Text © 2023, the authors

English proofreading: Ko Ricker

Layout: Maren Manzl, Susann Henker

Cover illustration: Silhouette from UK 1970ies car sticker: “Stop Thief! NOT THIS ONE! WARNING! This vehicle is fitted with an anti theft device” used in British public awareness campaign about car safety. Copyright: Public Domain. Banksy was inspired by this motif and modified it for a poster (see fig. 39).

ISBN 978-3-98501-194-0 (PDF)

This book is dedicated to

Kevin Lennard

Table of Contents

1	Introduction <i>U. Blanché</i>	I
2	The Bristol Years	7
2.1	1992 Banksy's Start <i>U. Blanché</i>	15
2.2	1997 (27–29 Jun.) Glastonbury, First Commissioned Work With Inkie, Etc. <i>U. Blanché / M. Reidenbach</i>	21
2.3	1998 (26–28 Jun.) Glastonbury and Other Festivals <i>M. Reidenbach / U. Blanché</i>	23
2.4	1998 (22–23 Aug.) Walls on Fire, UK Graffiti Championships, Habourside, Bristol <i>U. Blanché</i>	26
2.5	Summary: “Turbozone” or the End of Free-Hand Graffiti for Banksy <i>U. Blanché</i>	28
2.6	1999 (16 Jan.) A 'Romantic' View of Easton, Group Show, Bristol <i>U. Blanché / A. Tardivo</i>	40
2.7	2000 (28 Feb. – 3 Apr.) *Banksy Exhibition, New Paintings, Photographs and Graffiti, Severnshed Restaurant, Bristol <i>U. Blanché</i>	56
3	Traveling and Taking London	69
3.1	1996–99 Carlton Arms Hotel, New York <i>U. Blanché / A. Tardivo</i>	69
3.2	2000 (31 May) *Banksy—Graffiti Art Live and Direct in London. An Illicit Outdoor Gallery Experience, Rivington Street <i>U. Blanché</i>	79
3.3	2000 (July) Art @ Alterior, Bristol <i>U. Blanché</i>	90
3.4	2000 (4–6 Aug.) Urban Games, Clapham Common, London <i>F. Link / U. Blanché</i>	92
3.5	2000 (17 Nov.) *Goodvibes, Agora Club, Bergen, Norway <i>U. Blanché</i>	95
3.6	2001 (Jan.) Easton Cowboys & Cowgirls in Chiapas, Mexico <i>F. Link / U. Blanché</i>	97
3.7	2001 (26 Jan.) Next Generation Graffiti Party, Swiss Embassy's Car Park, London <i>C. Ebel / U. Blanché</i>	101
3.8	2001 (2–18 Mar.) Peace Is Tough Exhibition With Jamie Reid, the Arches Nightclub, Glasgow <i>C. Ebel / U. Blanché</i>	104
3.9	2001 (21 Jun. – 5 Jul.) *Banksy. Banging Your Head Against a Brick Wall. An exhibition of Graffiti, Lies and Deviousness, Club Cargo, Rivington Street, London <i>V. Meier / U. Blanché</i>	112

3.10	2001 (25 May – 24 Aug.) Sizzler Guerilla Artshow, 93 Feet East, Brick Lane, London <i>U. Blanché</i>	120
3.11	2001 (27 Aug. – 1 Sep.) Burning Man, Black Rock Desert, Nevada <i>F. Link / U. Blanché</i>	121
4	The Jubilee Shows	127
4.1	2002 (3–30 May) Viva la Republique! Pagan Images of the Last Queen of the British Isles by Her Indigenous Subjects, Group Show, The Centre of Attention, Shoreditch, London <i>U. Blanché</i>	127
4.2	2002 (30 May) *Banksy Street Show: Graffiti, Hostility and the Jubilee, Clink Street, Southwark, London <i>V. Meier / U. Blanché</i>	128
4.3	2002 (June 26 – July 2), Urban Discipline, Group Show, Hamburg <i>A. S. Schneider / U. Blanché</i>	132
5	The Existencilism Shows	141
5.1	2002 (9 Jul. – 18 Aug.) *Existencilism. An Exhibition of Graffiti, Lies and Deviousness, 33 1/3 Books & Gallery Collective, Los Angeles, California <i>J. Geiler / U. Blanché</i>	141
5.2	2002 (8–17 Sep.) *Ex[is]tencilism, And A Store, Minamihorie, Nishi-ku, Osaka, Japan <i>U. Blanché / J. Geiler</i>	148
5.3	2002 (13–24 Sep.) *Existencilism, And A store Aoyama, 3-6-19, Kita-aoyama, Minato-ku, Tokyo, Japan <i>U. Blanché / J. Geiler</i>	151
6	More International Shows	159
6.1	2002 (14 Dec. – 15 Feb. 2003) Alife/ Deitch Projects, New York <i>U. Blanché</i>	159
6.2	2003 (25. Jan. – 13 Mar.) Surface to Air: Graffiti, Lies, and Deviousness <i>U. Blanché</i>	160
6.3	2003 (11–12 Apr.) Semi-Permanent Graffiti & Street Art Exhibition, Sydney, Australia <i>H. Scherbarth / U. Blanché</i>	165
6.4	(24 April – 24 May) Best of British—A Collection of Street Visionaries, Britism Gallery, London <i>U. Blanché</i>	171
6.5	2003 (21 May – 15 July) *Banksy vs. Triple Five Soul, New York <i>M. Muyot / U. Blanché</i>	172
6.6	2003 (25 Jun. – 26 Jul.) *Bad Press, Kunsthalle Exnergasse, Vienna <i>H. Scherbarth / U. Blanché</i>	176
6.7	2003 (4 Jul. – 31 Aug.) Banksy vs. Eine, Castle & V1 Gallery, Copenhagen <i>M. Muyot / U. Blanché</i>	186

6.8	2003 (Aug. – Oct.) Backjumps: The Live Issue, Berlin <i>A. S. Schneider / U. Blanché</i>	191
7	2003 (18–21 Jul.) *Turf War. An Exhibition of Graffiti, Stencils, Slogans and Live Animals <i>U. Blanché / I. Vasiliadis / D. Kleiner</i>	201
8	The Mock Ups	227
8.1	2003–2005 Museum Pieces <i>A. Kormanik / U. Blanché</i>	227
8.2	2003–2004 Banksy’s Public Sculptures <i>A. Kormanik / U. Blanché</i>	236
8.3	2005 (14–24 Oct.) Crude Oils, 100 Westbourne Grove, London <i>A. Bauer / N. Piott / U. Blanché</i>	240
9	Santa’s Ghetto, POW and Glastonbury	253
9.1	2002 (Dec.) *First Santa’s Ghetto, Dragon Bar <i>U. Blanché</i>	253
9.2	POW—Pictures on Walls <i>U. Blanché</i>	263
9.3	2003 (2–24 Dec.) Second Santa’s Ghetto, Carnaby Street <i>U. Blanché</i>	268
9.4	2004 (2–24 Dec.) Third Santa’s Ghetto, Charing Cross <i>U. Blanché</i>	276
9.5	2005 (1–24 Dec.) Fourth Santa’s Ghetto, Berwick Street <i>U. Blanché</i>	282
9.6	2006 (2–23 Dec.) Fifth Santa’s Ghetto, Oxford Street <i>U. Blanché</i>	288
9.7	2007 (3–23 Dec.) Sixth Santa’s Ghetto, Bethlehem <i>U. Blanché</i>	291
9.8	Glastonbury Festival 1999–2005 <i>M. Reidenbach / U. Blanché</i>	296
10	Heavy Weaponary—A Conclusion	309
10.1	1997–1999 The Capital “A” Phase: Collaboration & Style Writing Banksy <i>U. Blanché</i>	309
10.2	2000–2003 Increasing Size and Reach—Banksy Traveling Internationally <i>U. Blanché</i>	311
10.3	2003–2006 Less Is More and Mocking the Gallery World <i>U. Blanché</i>	313

1 Introduction

I tried to get authorization for the educational, non-profit, open source publication from Pest Control Office, Banksy's "parent/legal guardian"¹. They told me: "Unfortunately we haven't been able to find many images from this early stage in Banksy's career. We do have a few install shots of some of the shows such as Turf War if this would be of interest to you? We need to check some of the early pieces you have included with the artist to ensure the work isn't misattributed to Banksy." (via email 02.12.2020). Banksy did not authorize this collection of essays on his early shows and events.

The now-prominent street artist rose to worldwide fame with his Barely Legal show in Los Angeles in 2006, and after that, he created his works before the eyes of the world. His exhibitions before 2006, especially before 2003, when he had his UK breakthrough with the self-organized retrospective Turf War and his album cover design for Blur's Think Tank, are still rather obscure. Our survey ends in 2005, before Banksy was known worldwide. This book aims to be an academic counterpart to Banksy's book Wall and Piece (2005), which focused on his street works, and also sheds some light on his indoor "exhibitions" and on events that he organized on the street. In Wall and Piece, Banksy focused on single, mostly illegal street works, not shows and events. Though several works in Wall and Piece and the three little black books Banksy had previously published were actually part of legal or semi-legal shows, they are all presented as if they were executed illegally on the street.

This survey has also the aim to prevent students and academics from quoting books with sometimes good photographs and partly ill-informed texts like "The Art of Banksy. A visual Protest", Xavier Tapies' Banksy books, or Antonelli/Marziani's Banksy book. Not on every page of these Banksy books are inaccuracies or mistakes. One example: "Banksy and Reid collaborated together on an installation at The Arches Club in Glasgow, the greater part of which was subsequently removed and painted over."² Banksy and punk graphic designer Jamie Reid did exhibit in the same venue, but there is no record they met,³ Reid later talked not too positive about Banksy,⁴ the did not show in the same room, so it was *not* a collaboration. The greater part, i.e. about 17 of 19 detectable works in that show were portable, sellable works, only two or three were wall paintings with integrated (three dimensional) frames and/or paintings

1 <https://pestcontroloffice.com/>

2 Gianni Mercurio: I dissent therefore I am, in: Gianni Mercurio (Ed.): The Art of Banksy. A Visual Protest. [2018] Munich et al. 2020, p. 13.

3 Vicki Maguire: Shamanarchy: The Life and Work of Jamie Macgregor Reid. Vol. 1. Liverpool 2010, p. 279, http://researchonline.ljmu.ac.uk/id/eprint/6000/1/531362_vol1.pdf

4 Ibid.

(dependent on if the shooting tutu monkey and the Mona Lisa belong to one work or not). Does that already count as an installation? No. Of course it was painted over after the show and the rest of the works was removed. It was a club, not the permanent collection of a museum.

The aim of our book is to show some of Banksy's works in their (first known) context, in the context of the shows he presented them, often in contrast to—or in combination with—other of his works, to demonstrate how context is sometimes crucial to understanding a work.

Banksy got his start before the popularization of the internet but is perceived in 2023 as an online artist as he began to be recognized around the same time and also largely because of internet exposure. We tried to use much of the original early sources, which authors who wrote about Banksy like Xavier Tapies or Will Ellsworth-Jones largely ignored. Much information has already been lost due to internet sources being deleted, inaccessible, or nonexistent. This book draws much from early and often obscure print interviews I discovered and hunted down for years. Those interviews were done by Banksy before he was famous.

Another goal of this book was to make Banksy's exhibition concepts visible. In all his shows, Banksy seemed to have the aim not to repeat himself on a large scale, although he usually integrated his greatest hits, which he constantly reworked, adapted to a different context, similar to the concept of street stenciling. While the stencils might remain the same, the location varies, so each individual work becomes site-specific. Although this book lists many individual works, it is important to note that every Banksy show, as well as the walls that he painted for group shows, should be considered as a single installation. Each individual work operates as a song that combines with all the other songs in the installation in order to form a concert of art.

In summer 2017, I taught an undergraduate course in art history at Heidelberg University called “Banksy's early exhibitions—conception of an exhibition overview.” Banksy is one of the best-known contemporary artists, even outside the realm of street art. The purpose of this book was to do grass roots research with students on a subject that is relevant to academics as well as casual enthusiasts. There is no systematic overview of his early work, much of which was exhibited indoors, rather than on the street. Many, perhaps including Banksy himself, might think that his work speaks for itself. Well, his older works might have spoken for themselves in the context of their original exhibition, but not necessarily in 2020, up to 20 years later, and not everywhere, especially not in places where English is not the native language. Banksy's work often oscillates between text and image, between graffiti writing and street art. Often his works contain visualizations of verbal sayings like “to put lipstick on a pig” or “to throw in a monkey wrench” that need explanation for non-native speakers of English.

The 15 German students who participated in my art history course were assigned the task of researching Banksy's early exhibitions pre-2005. Each one was assigned one or more Banksy shows or events to research based on a list I published in my book *Konsumkunst* (2012). The list consists only of solo shows that were organized by Banksy himself and group shows in which he was personally involved. The students received a reader of early Banksy interviews and other articles I collected over the course of 12 years of research (including articles in Japanese), some of which are not available online and are rather obscure. In some cases, it took years to track them down.

I edited the students' articles about each show for up to a dozen times—although I considered some finished already after three rounds. Some students left the course before it ended, or I found substantial new input after the end of the seminar or I restructured the articles afterwards, which led to some co-authorships. At the end of each headline are the initials of the author/s.

Neither the list of Banksy shows in my book *Konsumkunst* nor the list from the seminar was exhaustive. For example, I intentionally left out the *Santa's Ghetto* Christmas shows at first. Like Banksy's pieces at Glastonbury Festival, the works from this row of Christmas exhibitions were rarely featured in his publications. Both *Santa's Ghetto* and the Glastonbury stunts seemed to be less important to Banksy in relation to his other projects. Additionally, I decided late in the editing process to include a section on Banksy's early flyer works, as it's unclear if all flyers can be attributed solely to Banksy, and because it seemed unlikely that we would be able to reproduce the flyers in print.

As Banksy did not support this empirical study, the contributing students and I conducted our research using only publicly available information. Our primary sources were Banksy's four books and his website banksy.co.uk, including its earlier versions as made available by the online archive Wayback Machine, as well as other websites, some long defunct. Several print sources of early interviews before 2004 and reports on Banksy took me quite some time to attain, while others were available on the internet. Most of those interviews were not analyzed by other authors yet.

This survey, which was carried out by non-native English speakers, is an analysis that attempts to shed some light on Banksy's works, many of which connect the English language (and "English thinking") with visuals from popular culture. Many of the images and photos to which Banksy refers are part of the west's collective pictorial memory, but some are specific to British language, culture, and society.

Aided by our research, we attempted to reconstruct each show in its entirety in order to shed light on what the original audiences of these Banksy shows saw. This was, in some cases, impossible, due to a lack of reliable records. The lists of works in this book are not exhaustive; some items that were on display or available for sale are not listed in this book, and may have been considered as non-critical by Banksy. This book is a start; we might need a second edition in five years. This survey is therefore not conclusive.

In the exhibitions and events in this book I excluded pubs and clubs in which Banksy put up works in his early years, for example in the night club boat *Thekla* in Bristol, *Bar R[h]umba* in London,⁵ during the touring club night *Electric Stew*,⁶ or the *Revolver Club* in Melbourne.⁷ I also excluded stables at art fairs by *Pictures on Walls* (see chapter 9.2), a former on-and offline gallery and publishing house with Banksy's involvement, for instance the one at *Brighton Art Fair* in November 2004.⁸ I also excluded works he showed or sold through pubs, or shops like *Eat the Beat Records* in Bristol,⁹ also the *POW* group show in NYC in 2004,¹⁰ or Banksy's journeys to

- 5 Banksy mentioned he hit *Bar Rhumba* in London. Steve Beale: *Banksy and his crappy put-ups*, in: *Sleazeneration* October 1998, p. 40; *Boyd Hill: The Enemy Within*. *Bristol's Banksy bucks the system*. *Hip Hop Connection* 136, April 2000, p. 94.
- 6 Banksy had shown his work at *Electric Stew* parties in Manchester (*Arc Arts Annexe*, May 2001), *Brighton* (*Jello*, 23.05.2001; *Ocean Rooms*, 31.05.2001) and *London* (*Club Cargo*, 21.06.2001, see chapter 3.8.). *Ben Sherman's Best of British Tour* of that club night was supported by the clothing line who seemed also to have paid for Banksy's paint and ladder. See *Mike Dawson: Banksy Interview*. In: *Flux* No. 25. June/July 2001, p. 18. *Electric Stew* was founded by *Paul Potter* and *DJ Mo Morris*. This club night often took place at the *The GE Club* (*Great Eastern Hotel*), *East London*. See feature "*Pop Ya Collar*" about *Electric Stew* and *Banksy* in *The Face* magazine, No. 53, June 2001, p. 145–149; *Kim Logchies*, *Lionel Logchies*, *Sheela van der Veldt*, *Victoria Elisabeth Clemmensen: Banksy Laugh Now*. *Exhibition Catalogue*, *MOCO Amsterdam* 2017, p. 24–25. Banksy used his stops to illegally paint in those cities, too. The photo in *Face* magazine features 2 stencil motifs in his studio he also painted on the streets of *Manchester*, a pitbull-headed poodle and the slogan "*Cut from a different cloth*", maybe a hint to the *Ben Sherman* brand? See photos by *Karen Morecroft* from July 2001, <https://www.flickr.com/photos/breakbeat/3026352780/> and <https://www.flickr.com/photos/breakbeat/3025521845/>; more info <https://www.flickr.com/groups/banksy/discuss/72157624047221372/>; in *Tristan Manco's* sticker collection there is also a Banksy postcard depicting the *Barcode Leopard* combined with the "*Cut from a different Cloth*" slogan, posted by *Manco* on *Instagram*, 21.01.2023, <https://www.instagram.com/p/CnrJK8Ao3EP/>
- 7 For Banksy stencils at the *Revolver* in *Melbourne* see photostream of *Chris Scott*, uploaded in 2009, <https://www.flickr.com/photos/cgs327/albums/72157623003215956/with/4183967695/>
- 8 *POW* stable Nr. P40 at *Brighton Art Fair*, November 2004. For a *Lazarides* photo of the stable see <https://albinger.files.wordpress.com/2018/07/pictures-on-walls-banksy-for-sale.jpg>
- 9 Banksy sold art there circa 1999–2001, for instance "*Art @ Alterior*": In July 2000, Banksy showed and sold works at the gallery space of *Alterior* clothes shop in *Park Street*, *Bristol*. See scan of the flyer, <https://urbanartassociation.com/thread/110932/obscure-banksy-pieces?page%5Cu003d2&page=21>, see also <https://www.bonhams.com/auctions/16259/lot/19/>; <https://www.bonhams.com/auctions/16259/lot/62/> and <https://www.bonhams.com/auctions/14942/lot/146/> In 2000, Banksy sold a red *Laugh Now* sandwich board monkey canvas (61 x 61 cm, white Banksy tag) through *Eat the Beat Records*, 11 *St Nicholas Street*, *Bristol*. See <https://www.sothebys.com/en/auctions/ecatalogue/2007/contemporary-art-l07026/lot.106.html>
- 10 *POW* Group Show, 29.01.–21.03.2004 at *Diesel Denim Gallery*, *Soho*, 68 *Green Street*, *NYC*. Participating artists: *Faille*, *Bäst*, *Banksy*, [*Paul*] *Insect*, *Jamie Hewlett*, *Pete Fowler*, *Elik*. Not mentioned on the poster: *Gee Vaucher*, *3D* and *Mode2*. For poster see

Havanna/Cuba,¹¹ Ibiza,¹² Jamaica,¹³ because the available information about them is too little at the moment of writing this.

A * icon in the headline indicates a Banksy solo show. All hyperlinks were last accessed 13.10.2023 – if not stated otherwise.

I'm very grateful to Ko Ricker for her excellent and professional proofreading and partly translating this book as a native speaker. Furthermore, I would like to thank all the students that contributed texts to this book, in alphabetical order:

Anna Bauer
 Juno Geiler
 Debora Kleiner
 Adel Kormanik
 Franziska Link
 Verena Meier
 Melissa Muyot
 Nicole Piott
 Michael Reidenbach
 Anne Sophie Schneider
 Hubertus Scherbarth
 Carla Ebel
 Alessia Tardivo
 Ioannis Vasiliadis

Ulrich Blanché, editor, Heidelberg 2023

<http://www.woostercollective.com/post/new-york-january-29-p.o.w-group-show>; <https://ftp.icm.edu.pl/packages/graffiti.old/index/history2004.html>

- 11 See photos and info (Banksy 2003) for instance by Dario Cestaro, uploaded on 25.07.2004, <https://www.flickr.com/photos/planetdiario/12171980523/>; <https://www.flickr.com/photos/fthrower/> [photos March 2004]; <https://www.flickr.com/photos/gezza/397968686/> [photo 21.01.2007]; https://www.flickr.com/photos/maratrintin/3523870526 [photo 13.02.2007]; <https://www.flickr.com/photos/ricard67/497783203/> [photo February 2004]; <https://www.flickr.com/photos/taraonholiday/230071950/> [photo 28.12.2005]; <https://www.flickr.com/photos/scaryboots/192823741/> [photo 18.06.2006]; see also Rahul Verma: Jon Carter, Metro. co.uk, 02.03.2004, <https://web.archive.org/web/20101115131242/https://www.metro.co.uk/showbiz/interviews/295-jon-carter>
- 12 On the cover photo of the CD album by Girl Nobody, *The Future Isn't What It Used To Be* (2004) there is a TV hugging girl photographed in Ibiza that seemed to be by Banksy, see <https://www.discogs.com/release/469980-Girl-Nobody-The-Future-Isnt-What-It-Used-To-Be>; see <https://www.instagram.com/p/ChzMjrmIwLP/>
- 13 For a summary see *Capturingbanksy: Banksy in Cuba & Jamaica*, 05.11.2010, <https://capturingbanksy.wordpress.com/2010/11/05/banksy-in-cuba-jamaica/>

2 The Bristol Years

This chapter retraces Banksy's beginnings as a graffiti writer and how he became a street artist. A graffiti writer writes his pseudonym, while a street artist creates visual messages on the street that might consist of more than just his name, but both work on an autonomous basis. In the context of the western world, this usually means that their works are created illegally.

Banksy, aka Robin Banks,¹ began painting graffiti and street art on the streets of his hometown of Bristol since 1989.² Banksy started tagging, i.e. writing his name on public walls with a pen or spray paint: “I never used to paint Barton Hill,” he recalls referring to a youth center in Bristol famous for its graffiti. “I was never involved in the Bristol scene of the 80s ‘cos I never really knew it was going on [...]. We just used to do crappy put-ups on the Southmead Road. [...] We just used to sniff glue and write shit really.”³ It is not known what Banksy wrote on walls back then, or if his graffiti tag already had something to do with the pseudonym “Banksy,” or if it was a variation or precursor of it. The graffiti writer seemed not to have used his Banksy tag much before 1996.⁴ It is not correct that Banksy “never” painted in Barton Hill, this notorious Bristol youth club that was the center of Bristol’s 1980s graffiti scene. A Banksy work, influenced by earlier and fellow-Bristolian writer and stencil pioneer Jody inspired stencil piece with a freehand BaNKSY signature, was painted in Barton Hill and dated to “early-mid 90s” in the *Children of the Can* book. This is the earliest date attributed to a signed “Banksy” work so far, apart from Banksy’s Pitbull Poodle, also painted in Barton Hill Youth Club, (miss-)dated by John Nation to “1991”. This year is very unlikely—as it got the stenciled post-1998 lower case Banksy tag. And Banksy always tried not to repeat himself and other stencils on walls of Pitbull Poodle are all from ca 2000/2001. So Fishbone Men could be from mid 1990s and therefore led to the title of this book as “1995–2005” although the first legal “show” of his work did not happen before Glastonbury 1997.⁵

1 See also Interview with Banksy in Bristol underground magazine *Gunfight* 29, March 16, 2000.

2 On his website he wrote in 2004: “Glamorising grime [sic] since 1989”. <https://web.archive.org/web/20040708060417/http://www.banksy.co.uk/menu.html>

3 Steve Beale: Banksy and his crappy put-ups, in: *Sleazeration*, October 1998, p. 40.

4 The imprint to his retrospective catalog *Cut & Run* states “1996–2023”. In Steve Wright: *Home Sweet Home. Banksy’s Bristol*. Bath 2007, p. 30 [2016 edition, p. 36] his “first full color piece in St. Werburgh” is dated to 1996.

5 *Children of the Can* 2007, p. 132; photo uploaded by Graham 19.03.2011, <https://www.flickr.com/photos/grahamzzzz/5540697261/>; Q&A with Bristol Legend John Nation, 21.05.2015, <https://notbanksyforum.com/thread/605/bristol-legend-john-nation-answers>; See Pitbull poodle photo by Karen Morecroft from July 2001, <https://www.flickr.com/photos/breakbeat/3026352780/> (registration required); see also chapters *Rivington Street Show* (2000) and *Swiss Embassy* (2001).

As I have discussed elsewhere,⁶ the inspiration for this alias seemed to have several roots: Punk, football and a comic book. For the usual 3–5 letter graffiti alias Banksy seems to be too long, but for a punk or football moniker it is just right. Banksy is a fan of local football team Bristol City,⁷ they are also called The Robins. Before the street artist Banksy became known worldwide, everyone in England thought of “Banksy” as the famous British goalkeeper Gordon Banks, also alias Banksy. For a while, the street artist Banksy was a goalkeeper himself, for an ultra-left local Bristol team.⁸ As an artist, Robin Banksy then also painted Batman’s assistant on a wall in Los Angeles, next to which he wrote “No More Heros”, the title of a punk song. Already in 1977, Robin Banks was a punk moniker for Robin Crocker who wrote much about The Clash in zines, inspired a Clash song and worked also as roadie for them. He actually did rob some banks.⁹ Online audio recording database Discogs lists about 20 different artists called “Robin Banks”,¹⁰ most were connected to punk. The first book of an author called Robin Banks (who seems to be the same person than the street artist¹¹) was called „The Hardcore/Punk Guide to Christianity” (1999).¹² The graffiti writer Banksy lived in the US on and off in the 1990s.¹³ Around 2000, the same Robin Banks also wrote several articles in the American punk fanzine *Inside Front*,¹⁴ before he issued his second book, “Calvin and Hobbes: Guide to Daily Life” (2001),¹⁵ an non-profit, unauthorized, commented bootleg edition of some strips from the original comic by Bill Watterson to emphasize their relevance as a “Guide to Daily Life”. The street artist

6 There may be also be personal connections to the clear name or hair color of a person behind Banksy. See also Ulrich Blanché: *Visueller Punkrock*. In: *Weltwoche*. #32, 11.08.2022, p. 80–81; Ulrich Blanché: *Banksy. Urban art in a Material World*. Marburg 2016, p. 205–230.

7 Banksy quoted for instance in Nige Tassel: *Graffiti Guerrilla Banksy*. In: *Venue Bristol*, #463, February 2000, p. 17.

8 See chapter 3.6.

9 Robin Banks articles in *ZigZag* magazine 1977–81, <https://www.rocksbackpages.com/Library/Writer/robin-banks/>; Robin Banks /Robin Crocker quoted in Dave Simpson: *Bet you think this song is about you*. In *The Guardian*, 13.12.2008, <https://www.theguardian.com/music/2008/dec/13/people-inspired-pop-songs-muses>

10 <https://www.discogs.com/de/search?q=%22Robin+Banks%22&type=all&type=all>

11 Hint by Cosmic. The handwriting in the early 2001 version is similar to Banksy, see <https://archive.org/details/CalvinAndHobbesGuideToDailyLife/page/n11/mode/1up>

12 Robin Banks: *The Hardcore/Punk Guide to Christianity*. AK Press, San Francisco 1999, info: <https://www.akuk.com/the-hardcore/punk-guide-to-christianity.html>; online here: <http://www.louisvillehardcore.com/hardcorepunk-guide-to-christianity/>

13 Boyd Hill: *The Enemy Within*. *Bristol’s Banksy bucks the system*, *Hip Hop Connection* 136, April 2000, p. 94.

14 *Inside Front*, #13, Atlanta 2000, p. 41–42, 93–94, https://archive.org/details/inside_front_13/page/n93/mode/2up?q=+robin; *Inside Front*, #14, Atlanta 2003, p. 4, 101 [uncredited illustrations], <https://archive.org/details/InsideFront142003>

15 Robin Banks (ed.): *Calvin and Hobbes: Guide to Daily Life*. Atlanta 2001, <https://archive.org/details/CalvinAndHobbesGuideToDailyLife/page/n11/mode/1up>

Banksy, who used mock-up guide books several times in his work,¹⁶ might also be inspired to use the pseudonym Robin Banks/Banksy from a graphic novel /mock-up guide book called “The Artist. How to be Famous in the Art Business”¹⁷, illustrated by his fellow-Bristolian Joe Berger already in 1991. In 2006, Mike van Joel, the writer of that very comic book, wrote in an article about street art, when talking about street artist Banksy’s name: “Another report states it could be Robin (this has no connection whatsoever, of course with the 1991 graphic ‘novelette’ How to Be Famous in the An Business by Mike von Joel and Joe Berger whose protagonist is one Robin [robbing] Banks, referred to throughout as Banksy ...?).”¹⁸ On the first illustrated page we are introduced to a soon-to-be neo-conceptual artist called “Robin Banks” referred to as “Banksy” two pages later. Like the street artist Banksy seven years later, also this fictional artist lived in London’s East End and was connected to Damien Hirst. He was not a graffiti writer or street artist, he rather made it big in the art world (or robbing banks) similar to Young British Artist Hirst, who was constantly in the media in the 1990s and who is mentioned explicitly in this graphic novel. The first 100 (real) copies of that book were also signed by a (fictional) Robin Banks.¹⁹ When he got the opportunity to create a flyer for a sound system (see chapter 2.1), he began to grapple more with graffiti.²⁰

Even before Banksy became known as Banksy, he was interested in graffiti. In *Wall and Piece*, Banksy explains how he switched to “street art,” as a broader discipline, from freehand spray-painted graffiti and stencils:

“When I was eighteen I spent one night trying to paint “LATE AGAIN” in big silver bubble letters on the side of a train. British transport police showed up and I got ripped to shreds running through a thorny bush ... I spent an hour hidden under a dumper truck with engine oil leaking all over me. As I lay there listening to the cops on the tracks I realized I had to cut my painting time in half or give up altogether. I was

16 See photos in Aldin Vaziri, *Off the Wall*, Flaunt Magazine, December 2002, p. 64; another fake guide book cover was illustrated in Steve Lazarides: *Capturing Banksy*. London 2019, p. 256. A different photo from the same session was published in *The Face* magazine, June/July 2001, p. 146-147.

17 Hint by Cosmic. Mike Von Joel, Joe Berger: *The Artist. How to Be Famous in the An Business*. London 1991, for 1993 edition see; <https://nal-vam.on.worldcat.org/search/detail/1008410067?queryString=no%3A1008410067>; see post by Jonathan Ross’s Gallery 286, 21.01.2019, <https://www.instagram.com/p/Bs5ZHC1FV5x/>

18 Mike von Joel: *Urbane Guerillas. Street Art, Graffiti and other Vandalism*. In: *State of Art Magazine*, January/February 2006, p. 4, <https://issuu.com/flowersgallery/docs/5-jan-feb>

19 See post by Jonathan Ross’s Gallery 286, 21.01.2019, <https://www.instagram.com/p/Bs5ZHC1FV5x/>

20 Tristan Manco: *Stencil Graffiti*, London 2002, p. 76. See also Interview with Banksy in *Gunfight* 29, March 16, 2000.

staring straight up at the stenciled plate on the bottom of a fuel tank when I realized I could just copy that style and make each letter three feet high.”²¹

With this eureka moment Banksy created an artist myth. For him, street art seems to be post-graffiti, something that comes from graffiti but goes beyond it. Spraying “big silver bubble letters,” he realized, is much more time-consuming than cutting out stencils, which can be quickly applied on-site and used multiple times—which is an advantage if the goal is to communicate a message. The very fact that Banksy and his pals did not write their name tags on the train in the story, but “Late Again,” a funny, slightly critical message, indicates that this was indeed his aim. Unlike an ego-centric “Banksy” tag intended only for the initiated members of the graffiti scene, the “Late Again” missive would have been accessible to any member of the general public. Banksy did, however, write only “Banksy” on several trains as well, on two photos he and/or his pals did use silver bubble letters.²²

The above stencil heureka moment should not be taken literally in every aspect, but many authors did do that, for example Paul Gough.²³ Rather, it is like a sprayed stencil, a short summary in which contrasts are exaggerated, history is condensed and unnecessary things are omitted. In another example of this tendency of his, Banksy always makes himself out to be younger than he presumably is. He feebly admits in early interviews that he actually started spraying not in his teens, as he claims above, but at 21²⁴, an age at which classic New York graffiti writers of the 1970s and ’80s retired. The first works attributed to Banksy appeared in Bristol in the mid-1990s.²⁵

Today, Banksy is probably primarily known for his spray-painted stencil work. It seems, however, that Banksy didn’t start working with stencil from the moment of enlightenment mentioned above, as he might have his audience believe. Instead, from the very (known) beginning, he used stencils for details in his graffiti writing-style pieces, like the mid-’90s fishbone piece at the Barton Hill Youth Club in Bristol, for instance.²⁶ What is striking about these early pieces is that Banksy was already especially interested in placement, and preferred images to letters, which is not common for a graffiti *writer*. A burned-out car wreck with Banksy’s name on it “works” despite the poor quality of his early spraying work (see fig. 1).²⁷

21 Banksy, *Wall & Piece*, p. 13.

22 For a photo see Felix Braun: *Children of the Can*, Bristol 2008, p. 61.

23 Paul Gough: *Banksy. The Bristol Legacy*. Bristol 2012, p. 138–139.

24 For a detailed version of Banksy’s beginnings as a person, see Ulrich Blanché: *Banksy. Urban Art in a Material world*, Marburg, Tectum, p. 205–221.

25 Steve Wright: *Banksy’s Bristol*, Bath 2007, p. 32, 60.

26 For a photo, see Steve Wright: *Banksy’s Bristol*, Bath 2007, p. 132; Banksy: *Cut & Run*. Exhibition Catalog, Glasgow 2023, p. 7.

27 For a different color photo see Banksy: *Cut & Run*. Exhibition catalog, Glasgow 2023, p. 20.



Fig. 1. Banksy piece on burned-out car wreck in a park in Bristol, ca. 1994–96. Source: Archive of the editor, formerly on Flickr.

He continued to practice, creating larger throw-ups as well as multi-coloured murals from 1996²⁸ onwards. At this point, his works were still illegal or semi-legal, meaning that he sometimes asked property owners for permission,²⁹ but they looked like illegal graffiti. Similar to the car wreck, Banksy's more technically skilful bubble lettering on the nightclub ship *Thekla* in the Bristol Harbor from 2003³⁰ is more about the location than the technical and artistic virtuosity of the sprayed tag. Banksy later refused this bubble-style writing when he sprayed "I hate this font."³¹

Steve Wright dates Banksy's first larger color graffiti mural back to 1996. In the photo, we see Banksy's stenciled nametag for the first time. Here, "Banksy" is written on an aircraft bomb, a reference to the graffiti term "to bomb," although "bombing" is actually the opposite of what Banksy does here. "To bomb" generally means to hit many surfaces in an area, and usually with simpler, monochrome timesaving tags and throw-ups. "To bomb" does *not* mean to paint lengthy, colorful, elaborate (master) pieces. Banksy does not take graffiti-style writing seriously; his approach is instead

28 For a photo, see Steve Wright: *Banksy's Bristol*, Bath 2007, p. 30.

29 In the case of *Slick On Brick*, Banksy seemed to have asked the owner. "The man who lived here before me knew Banksy. He used the garage as a workshop and let Banksy paint on the wall a year or so before I bought it." Anthony Joseph: Two-bedroom end-of-terrace house could be worth up to £1MILLION because of Banksy artwork you can't even see, *Daily Mail* 17. October 2017. <http://www.dailymail.co.uk/news/article-4988122/Two-bedroom-house-worth-1m-Banksy-art.html#ixzz55a6L9r6L>

30 For a photo, see Steve Wright: *Banksy's Bristol*, Bath 2007, p. 26, for a context shot see photo uploaded by banksy-prints.com on 6 June 2009. <https://www.flickr.com/photos/37259769@N06/3601672636>

31 *I Hate This Font*, spray-painted in Tottenham, London, May 2012, see: Martin Bull: *This is not a Photo Opportunity*. Oakland, CA, PM 2015, p. 113.

playful and narrative. Another bomb, with a burning fuse, holds a funny cartoonish figure, a character with an exploding head, in its hand. Banksy's lettering, which rises from an explosive cloud of smoke, is nigh illegible. Only an "S" is recognizable, but it seems likely that the lettering says "BANKS." In English-language culture, "BANG" is the cartoonish, onomatopoeic sound a firing gun makes, which might be related to a certain clear name often mentioned together with Banksy's identity.

By this time, Banksy had already left the bubble style of traditional graffiti behind and started to deal with highly fragmented letters reminiscent of shattered, bursting stone letters that are barely legible due to the tremendous energy effect: "Make It Rock or go home" is written under his 1997 "BANKS" lettering.³² The style is rock as well, not hiphop. At the same time when the readability of Banksy's letters deliberately declined around 1997, his use of visuals and stencils increased and began to take over, as in another piece, which is often named after its location, "Albion Road" in Bristol. In this work, Banksy wrote in large, barely readable fragmented rock letters that he also transcribed legibly in a small caption: "New Forms."³³

In 1997, Banks[y] became an official member of graffiti crew BAD APPLEZ. While his compatriots Pert/Lokey, Kato/Junk, Verse/Soker, Justa and Tes garnished their lettering with figures, Banksy, aka Robin Banks, conversely visualized his tag, which sounds like "robbin' banks." For example, in a collaborative piece, a "caution schoolchildren" pedestrian sign was converted into two children fleeing stenciled bank robbers.³⁴ BAD APPLEZ quickly renamed itself DRY BREADZ, DBZ for short. The DRY BREADZ came up with this name because they experienced a constant shortage of money, as evidenced by the lack of photo quality.³⁵

After he became a member of DBZ, Banksy began two years of intense teamwork from 1997 to 1999, not only with other crewmembers, but also with unaffiliated graffiti friends. In these joint works, each artist usually paints a piece, but sometimes an overall concept is recognizable. In some cases, the work is a true artistic collaboration, whereas in other cases, some artists lend their manual skills to one artist's vision. Banksy seems to be responsible primarily for figures and imagery, such as animals and weapons, which points again to his later shift to "street art" from graffiti, i.e. lettering. His images are in many cases not just garnish to the lettering like traditional b-boy characters or Vaughn Bodé-like cartoon figures. They do not just stand there and support, they tell

32 Only visible in a photo on Kato's Flickr account. Kato was a member of the same crew like Banksy, the DBS (Dry Breads), see photo uploaded by Catobristol on 13 August 2007 <https://www.flickr.com/photos/catobristol/1107541111/sizes/o/>. An earlier, work-in-progress version is reproduced in Steve Wright: Banksy's Bristol, Bath 2007, p. 12.

33 For a photo, see Steve Wright: Banksy's Bristol, Bath 2007, p. 3. Another BBC News photo here: http://news.bbc.co.uk/2/shared/spl/hi/pop_ups/07/uk_enl_1173789574/html/1.stm

34 For a photo, see Felix Braun: Children of the Can, Bristol 2008, p. 133.

35 Felix Braun: Children of the Can, Bristol 2008, p. 117.

a story on their own: “It’s got a have a beginning, a middle and an end.”³⁶ In a way, the lettering became the background for Banksy’s imagery, not vice versa.

In one example, Banksy shares the wall with colleagues Acer, Dicy (Justin McCarthy) and Paris.³⁷ This work, like the one on Albion Road, is dated “1997”. Easily distinguishable stencils seen here, like the one of a rat with camera, and a winged tractor, emerge as illustrations in other contexts as well. At this point, Banksy was still in the process of finding a name; he spray-painted “BANKS” in large letters, and with a small stencil he painted “Banksy” five times. The photo was taken with a low-quality photo camera and no better copy seemed to exist. The image is therefore a little blurry. The early “Banksy” tags of this time are written with a capital “A” in “Banksy,” as opposed to later stencil tags where he used a small “a.”

After 1999, the artist calls himself primarily “Banksy.” Before that, he tried out several variations of his long pseudonym “Robin Banks,”³⁸ for example “Robin Banx”³⁹ and “Robin Bankz.”⁴⁰ In the credits of a 1999 video documenting a commissioned indoor mural he is listed as “Robin Street-Secret.”⁴¹

Banksy’s contemporaries primarily focused on the style of the lettering. Banksy spent long periods of time working on legal or semi-legal large-sized pictorial murals. Even in the lettering of his collaborative work, the name of a writer was often not central, though that would have been typical for graffiti writing. Instead, a slogan or a catch-term, which was often chosen to suit a location, was at the center of attention, as with the mentioned “Late Again”.

Parallel to his work as a freehand graffiti tagger then graffiti muralist (the tagger Banksy seems not to be recorded on photographs), Banksy started to put up stencils,

36 Banksy quoted by Steve Beale: Banksy and his crappy put-ups, in: Sleazeration, October 1998, p. 40.

37 Photo uploaded by Acer One on 8 June 2012 <https://www.Flickr.com/photos/acertcf/7166264821/in/pool-651750@N23/>, see also photo uploaded by Catobristol on 13 August 2007 <https://www.Flickr.com/photos/catobristol/1107541111/sizes/o/> An earlier, work-in-progress version is reproduced in Steve Wright: Banksy’s Bristol, Bath 2007, p. 12.

38 “Robin Banks (Banksy)” in: Ric Blackshaw, Liz Farrelly: Scrawl: Dirty Graphics and Strange Characters. Published May 27 or even in March, London 1999. Unpaged.

39 Reproduced in Felix Braun: Children of the Can, Bristol 2008, p. 133: above “Robin Banx DBZ”, below: “Banks” in a sketch called “why being popular...”

40 In the shout-outs (little inscriptions to a larger graffiti piece) writer TES called his fellow DBZ crew member Banksy “Bankz”, as a mock or as a variation, or referring to Banksy actually calling himself that for some time. Photo taken by Walt Jacobso in 1999, Stapleton Rd., Bristol. See photo uploaded by Walt Jabsco on 1 October 2006 <https://www.Flickr.com/photos/waltjabsco/257264934/>

41 iContact Video Network: Southmead Slamming, ‘an excellent centre’ (dir. Dave Greenhalgh), Bristol 1999, 11:51 min. [TC 10:26min.], uploaded on Youtube by Ben Edwards as Southmead Slamming (featuring Banksy)—How sport was used to solve drugs problems on 12 Aug 2010 <https://youtu.be/qzPmu-uwICo?t=626>

as early as 1992 to 1994⁴² or 1996/97⁴³, according to others. He did so not only as a detail, but also as independent stencil works since 1997, according to himself. In 1998 he stated further: “The first [...] [stencil, the editor] I did was Precision Bombing. The one with these guys in suits and the target.”⁴⁴ The title still refers to graffiti lingo (“bombing”), but also the concept of guerrilla art (“target”, precision bombing”), and the more precise tool of the stencil that is able to execute more details, i.e. other kinds of work that a graffiti bomber could with his/her spray can. 25 years later Banksy explained his first (two) stencils in more detail: “1997 [...] Bristol. I’d been stencilling ants instead of writing my name as a tag [...] when one day I came across an ad in the back of the Mirror for a security company. Something about it appealed to me so I went to the library, enlarged it on the photocopier, added the motto ‘Easton Hit Squad’ and spent a few weeks blasting my neighbourhood with it.”⁴⁵

A late example of Banksy’s freehand graffiti work in Bristol is “Slick on Brick”, that Banksy painted in 65 Bannerman Rd., Easton, Bristol, approximately in September 1999,⁴⁶ before he moved to London, quit freehand graffiti and switched mostly to stencils. The image of a monkey jumping on a detonator combines the slippery (and erotic-suggestive) of his banana-bomb, which is “slick”, with the other notion of “slick” as clever or skilful. Banksy, the monkey-bomber, i.e. graffiti writer, stated he’s “slick on brick”. Banksy cut this motif as a stencil later.

42 Steve Wright: *Home Sweet Home. Banksy’s Bristol*. Bath 2007, p. 32, 60, 63.

43 Fellow Bristolian Tristan Manco, interested in stencil graffiti since 1986 and a close observer of graffiti in Bristol saw his first Banksy, a CCTV rat in 1996 or 1997. On 04.02.2020, Banksy photographer Steven Lazarides stated on Instagram about “Precision Bombing”: “Super early Banksy piece circa 1997”, https://www.instagram.com/p/B8JY94iFX_u/

44 Banksy quoted by Steve Beale: *Banksy and his crappy put-ups*, in: *Sleazeration*, October 1998, p. 42.

45 Banksy: *Cut & Run*. Exhibition catalog, Glasgow 2023, p. 10.

46 Just after the Severnshed exhibition Banksy released a set of 15 in A4 and A3 size photographs (edition of 50), this is A3, including title, date and location. For another photo, see Steve Wright: *Banksy’s Bristol*, Bath 2007, p. 59, see also Anthony Joseph: *Two-bedroom end-of-terrace house could be worth up to £1MILLION because of Banksy artwork you can’t even see*. Daily Mail Online, 17.October 2017. <http://www.dailymail.co.uk/news/article-4988122/Two-bedroom-house-worth-1m-Banksy-art.html#ixzz55a6L9r6L>

2.1 1992 Banksy's Start

“[Banksy] left his native Bristol in 1993 to hang out with Nottingham’s DIY free party posse, taking his baptism by repetitive beats at the now legendary Castlemorton Common free festival [in 1992, editor’s note]. He got into drawing when asked to do a flyer, and from there into graffiti.”⁴⁷ 30 years after the festival Banksy stated: “Castle Morton was a pivotal moment in my life. [...] It was the culmination of the free party scene I’ve been involved in and every significant sound system in the country showed up. The police were nowhere to be seen - but unfortunately neither was I. [...] Castle Morton was a turning point for me [...]. After that I vowed never to miss my moment again.”⁴⁸

Banksy’s early visual work was mostly related to music promotion. From the start, Banksy let himself be promoted not as a “classical” contemporary artist but like a DJ who happened to paint instead of doing music: One of his first managers was “Stephen Earl whose agency, Timebomb, represents DJs and the graffiti artist Banksy.”⁴⁹ Before that, Bristol barber Paul Kelly helped Banksy: “I had some experience of managing a few local bands when I wasn’t cutting hair,” he says. “And I was friends with the lads from Massive Attack and Portishead. They started telling me that Banksy needed a bit of management, and I said I was happy to give it a go [...]”⁵⁰ “Kelly [was, editor’s note] [...] putting on fledgling graffiti artist Banksy’s first show, as a DJ, and as a musician.”⁵¹ To better understand Banksy’s work after 2000, it is important to look at his roots, which go beyond the usual narrative: Banksy did hip hop graffiti in Bristol, than street art with stencils and became famous. Mitchell’s quote from 2000 when he interviewed Banksy proves the variety of subculture and musical influences Banksy got. Besides hip-hop, ska, dub and punk, Banksy was also part of the British rave scene of

47 Si Mitchell: Banksy. Painting And Decorating. In: Level magazine, issue 08, June/July 2000, p. 66.

48 Banksy quote in the banksy youth room in his 2023 retrospective in Glasgow, photo taken 20.08.2023, <https://www.facebook.com/photo/?fbid=10159093324961097&set=oa.980486106531725>

49 Kate Worsley: Living Review Design: We can make it—Fancy starting your own creative business? Don’t want to run it from the spare bedroom? You are not alone, Independent on Sunday, 6 October 2002.

50 From Breaking Banksy to Sofa Surfing, This is Bristol: 03.04.2010, <https://web.archive.org/web/20100407204608/www.thisisbristol.co.uk/homepage/breaking-banksy-sofa-surfing/article-1967711-detail/article.html>

51 Mark Gould: Pictures by homeless people rub frames with photography greats. The Guardian, 10.03.2010, https://amp.theguardian.com/society/2010/mar/10/homeless-photography-exhibition-royal-diptych?fbclid=IwAR3vkNBZ43oXHKGXUdLoVaoW8Q2XiQ6FlmHWq2Hs1_gLRVTs-XVVgIWYDpQ

the 1990s,⁵² in his own words in 1998: “I’m more of your jump-up drum n’ bass boy really.”⁵³ Banksy, however was not just partying and consuming a variety of music in the 1990s. What he did was actively helping to promote club nights, and he did not just design a few flyers for a particular soundsystem, Babble in Leicester. Banksy stated repeatedly he started his career selling fake band posters after concerts. Like graffiti this was an illegal visual activity and, like his music flyers, strongly connected to (the visual side of) music.⁵⁴

But how did Banksy get to Leicester and when did he start? His way went from Bristol over Nottingham to Leicester. In Manco’s book “Stencil graffiti” is stated, Banksy “was involved in the great aerosol boom of the late 1980s. Banksy was asked to design flyers for a sound system after the printer went on holiday.”⁵⁵ Banksy, however, seemed to have written this text himself to disguise his background. This would explain the odd start of the Banksy text in “Stencil Graffiti”. Nowhere else in the bio section Manco started with the year of birth or what the artist’s parents’ jobs. This text seems to be a mock up on artist biographies—nevertheless quoted by many for the next decades. According to fellow writers, Banksy did not start writing graffiti before the early to mid 1990s.⁵⁶ Manco stated he saw his first Banksy stencil, a CCTV rucksack rat in 1996 or 1997.⁵⁷ In a 2000 interview with art fanzine *Gunfight29* writer James⁵⁸ Lucas, Banksy stated: “I [...] didn’t really start making pictures until I was about, nineteen [...], and I had to make flyers for my mate who was doing a club night.”⁵⁹ Following Mitchell and Lucas, I assume Banksy started graphic design in 1993, there are

52 BBC News: Banksy’s Silent Majority fetches more than £445k in Paris, 01.06.2015. <http://www.bbc.com/news/uk-england-bristol-32955713>

53 Banksy quoted in Steve Beale: Banksy and his crappy put-ups, in: *Sleazeration*, October 1998, p. 40. Drum ‘n’ Bass is electronic music that stems from jungle, techno, dub, reggae, fusion, industrial, electronica, breakbeat and avant-funk.

54 Banksy quoted in Nathalie Fraser: *Agitateur surprise*. In *Numéro* magazine, No. 41, March 2003, p. 102; “The thing is, I was a bootlegger for three years so I don’t really have a leg to stand on.” That was what was so strange about working with Blur, he says. “It was weird because I must have worked a good dozen Blur shows in the past.” Did he tell them? “Not until well into the job. I said I’ve never been inside a Blur gig, because I was with five scallies in the car park banging out posters and T-shirts of you lot.” Banksy quoted in Simon Hattenstone: *Something to spray*. In: *The Guardian*, 17.07.2003, <https://www.theguardian.com/artanddesign/2003/jul/17/art.artsfeatures>

55 Tristan Manco: *Stencil Graffiti*, London 2002, p. 76.

56 Claudia Joseph: *Graffiti artist Banksy unmasked ... as a former public schoolboy from middle-class suburbia*. *Daily Mail* online, 12. July 2008.

57 Tristan Manco Zoom interview with the author, 4.11.20.

58 Matthew Carey Simos: *My work sits somewhere between the real and the fantastical...*, May 26, 2017 <https://probablyprints.com/page/3/>

59 [James] Lucas, [Trevor Jackson]: [alias The Boy Lucas]: Banksy [Interview]. In: [gratis magazine] *Gunfight 29*. No. 3. 2000. Unpagged.

rumors he did not finish studying art at Leicester Polytechnic around that time.⁶⁰ 1993 and 1994,⁶¹ a person, who is often assumed to be Banksy, designed two music covers for Bristol ska band Mother Samosa. In the first Mother Samosa cassette, this person is credited for the design with his full name.⁶² The drawings of a clown and aggressive animals bear great stylistic and motivic similarities to Banksy's "Drawing Elephant" in *Knowledge Magazine* (1999), Banksy's murals in the Carton Arms Hotel (1999), a book cover Banksy made for Mike Tyler's book "Park(ing lot)"⁶³ (2000) and a logo he designed for Dub reggae collective Vibronics latest in 1998:⁶⁴ "Steve Gibbs (aka Steve Vibronics) [...] told a story about how in the mid to late 1990s an artist called Robin designed the Vibronics logo, and that this same Robin turned out to be the guy who became the famous artist Banksy."⁶⁵

According to Beale, Banksy went to college in Nottingham.⁶⁶ "Nottingham's DIY free party posse"⁶⁷ with whom Banksy hung out with in 1993, is identical with the so-called DiY [Do it Yourself] collective from Nottingham, founded in November of 1989, one of Britain's first house music sound systems: "They started throwing house parties around the city's inner city suburbs, graduating quickly to warehouse break-ins, before their serendipitous encounter with the travellers at Big Glasto's Little Brother

60 UAA member Rubberneck, 28 October 2019: "apparently RG did fine art at the Poly but didn't finish lolz and most of his graffiti would've been around the old railway scrapyard and canal which is long gone".

61 Oh My God It's Cheeky Clown, cassette, cd, 1993; The Fairground of Fear, cassette, 1994; <https://recordart.net/2020/10/03/mother-samosa-a-ska-band-from-bristol/>

62 Krishan Davis: Is this a pre-Banksy, Banksy? Bristol Post, 9 July 2018 <https://www.bristolpost.co.uk/news/bristol-news/pre-banksy-banksy-original-robin-1765704>, see also <https://urbanartassociation.com/thread/110932/obscure-banksy-pieces?page=33>

63 Banksy credited New York City poet and musician Mike Tyler in Wall and Piece (p. 206). They presumably met at some point between 1994 to 2002 when Tyler was the poet-in-residence at the artist decorated Carlton Arms Hotel in New York City where Banksy lived and worked as well. Banksy quoted for instance Tyler's "only the ridiculous survive" and much later "Park(ing lot)", <https://www.poetrymiketyler.com/tpl>

64 See CD cover of "Jah Free greets Vibronics—Outernational Dub Convention Vol.1", 1998, <https://www.discogs.com/de/master/346046-Jah-Free-greets-Vibronics-Outernational-Dub-Convention-Vol1>; "[...] in the early 90s [...] [Banksy] relocated to Leicester. Whilst there he was active in the thriving dub scene and through a mutual friend was asked by Steve Gibbs founder of the reggae collective Vibronics to design a logo for the band. Banksy painted the image above and Vibronics have used it as their logo ever since." Posted by Instagram user banksyarchive, 07.11.2020, <https://www.instagram.com/p/CHFFAmCFgzN/>

65 Richard Forrest: Banksy's art on record. Mother Samosa—A Ska Band From Bristol. 3 October 2020, <https://recordart.net/2020/10/03/mother-samosa-a-ska-band-from-bristol/>; Positive Thursdays episode 633—Sound System DNA—Vibronics—Leicester, podcast, 19 July 2018, https://www.mixcloud.com/Positive_Thursdays/positive-thursdays-episode-633-sound-system-dna-vibronics-leicester-19th-july-2018/

66 Steve Beale: Banksy and his crappy put-ups, in: Sleazation, October 1998, p. 40.

67 Si Mitchell: Painting and Decorating. LEVEL magazine, issue 08, June/July 2000, p. 66.

the following summer.”⁶⁸ DiY founding member Harry stated: “Our aim was always to take club music to the fields and the attitude of the fields to the clubs. We were very zealous about the ‘free’ principle as applied to festivals and parties. No start or finish time, no fences, no security. No rip-off, basically.”⁶⁹ Banksy still tries to work according to these “free” DIY principles in 2023. From 1994 latest, both soundsystems, DiY and the mentioned Babble, played together on several occasions at least until 2000. In his 2023 retrospective, Banksy hung a red DIY party flyer from Friday, Juli 1st [1994] on the wall of his recreated youth bedroom when he showed his roots and early inspiration. The background is a UK map outline with loudspeakers all over it, similar to the illustrations Babble used later. And Banksy learned, when he did flyers for Babble, the tricks of the trade of organizing events that were not just about one thing—music or later: art—but an experience for all senses. Quite a couple of flyers for Babble, a similar sound system from Leicester (where Banksy maybe studied) were attributed to Banksy:⁷⁰ “Back in 1993 a small group of students from Leicester started babble collective sound system, inspired by the likes of [...] legendary midlands deep house proponents DiY. [...] Babble has always been run as a non-profit making organization, with any proceeds from nights going towards repayment of the original loans, maintenance of equipment and [...] acquisition of new sound and lighting equipment used to enhance the nights.”⁷¹

We are on shaky grounds when it comes to attribution, so we have to conduct a circumstantial trial. On some flyers for Babble events since 1994, we find cartoon-like characters that bear very obvious stylistic similarities with his Mother Samosa works, Banksy’s “Drawing Elephant” in *Knowledge Magazine* (1999) and his murals at the Carton Arms Hotel (1999). Emma, an ex-girlfriend of Banksy, gave six Banksy objects to an unauthorized Banksy exhibition in Manchester in 2022, which he created when they were together between 1994 and 1998,⁷² among them also a print sheet on fabric

68 Scott Oliver: The Raving Crew Who Were Named ‘The Most Dangerous People in the UK’. Nottingham’s DiY collective had a vision for a new society, *Vice*, 20.08.2014 https://www.vice.com/en_uk/article/xd38mq/diy-25th-anniversary-scott-oliver-125

69 Scott Oliver: The Raving Crew Who Were Named ‘The Most Dangerous People in the UK’. Nottingham’s DiY collective had a vision for a new society, 20.08.2014 https://www.vice.com/en_uk/article/xd38mq/diy-25th-anniversary-scott-oliver-125

70 UAA member Rubberneck, 28 October 2019: “There are a few rave flyers for the Babble sound system in Leicester to be hunted down.. apparently RG did fine art at the Poly but didn’t finish lolz[...]”; <https://urbanartassociation.com/post/1875074/thread>; Banksy Archive, 04 April 2022, https://www.instagram.com/p/CcGW_2HFtyQ/?igshid=MDJmNzVkJmY%3D; Instagram user Banksy Archive illustrated a detail of a scan of a Babble flyer, not visible on this scan was that it was from Friday, 23rd February [1996] when Babble played at Starlight 2001 in Wharf Street South Leicester.

71 Babble.org.uk: <http://www.babble.org.uk/about.html>

72 BBC News [Manchester]: Banksy: Unseen early works given public debut at Salford show. 21 October 2022, <https://www.bbc.com/news/uk-england-manchester-63327012>

of a Babble flyer from Friday, 10 March [1995]. There seemed to be other Babble flyers from the same year that were printed on fabric, not on paper. So Banksy's first works on canvas were extravagant party flyers. A rocket Banksy used in one of those objects on display in Manchester, a birthday card,⁷³ appeared also in the Carlton Arms Hotel room and in a Babble flyer from 1995. An elephant flying on a missile on another one of those gifts to Emma is very similar to Banksy's later monkey on a missile and Banksy's Heavy Weaponary.⁷⁴ An (uncredited) artwork with a frog in the same visual freehand early Banksy style, used as a stage backdrop,⁷⁵ presumably from the mid-1990s, was on Babble's Instagram account around the time when the Emma gifts appeared in the Manchester show.⁷⁶ It already appeared on Babble flyers from 1995. Since 2018, Babble used a similar frog motif on a stage backdrop as cover image on Facebook⁷⁷ that already appeared on a Babble flyer from 1996.⁷⁸ Flickr user Andy Spanners tagged a color photocopy he stated he got from Banksy in 1996 with "Babble Soundsystem".⁷⁹ Other gifts from Banksy to Spanners were birthday cards and cartoons,⁸⁰ some dated to 1996 or 1997.⁸¹ In both Banksy painted also a spanner (the tool). A DJ called "(Andy) Spanners" appeared as part of Babble on flyers at least from 1995 until 2000. A Babble party as late as February 28, 2003 listed a "Banksy" also as a DJ,⁸² it is up for debate, if an occasional Babble DJ called Robbin' (10.11.1995) or "ringmaster Rob G. performance poet" (06.04.unknown year) was also Robin Banksy.

Banksy learned via designing flyers also how to enhance an event via spectacle elements and how to choreographe performances: "all the usuall babble rubble plus outside in the courtyard more music more p.a, food, and fire jugglers" (08.07.1994); "plus jugglers, fire and walkabout weirdos" (23.01.1997); "Chunckie beats from a boomin'

73 For a photo see BBC News [Manchester]: Banksy: Unseen early works given public debut at Salford show. 21 October 2022, <https://www.bbc.com/news/uk-england-manchester-63327012>

74 For a photo see BBC News [Manchester]: Banksy: Unseen early works given public debut at Salford show. 21 October 2022, <https://www.bbc.com/news/uk-england-manchester-63327012>

75 Photo on babble's facebook page, 19. November 2019, <https://www.facebook.com/babblesoundsystem/photos/pb.100055363537869.-2207520000./981228975572559/?type=3>

76 Babblesoundsystem, 19 October 2022, <https://www.instagram.com/p/Cj5QizzM1IU/?hl=de>

77 Babblesoundsystem, 25 October 2018, <https://www.facebook.com/babblesoundsystem/photos/pb.100055363537869.-2207520000./715446948817431/?type=3>; <https://www.facebook.com/babblesoundsystem/photos/pb.100055363537869.-2207520000./912698385758952/?type=3>

78 Front of a Babble Collective Sound System flyer, 23rd August [1996]. See also front of two flyers, Friday 28 November [1997] and Friday 3rd October [1997]. All three ones did advertise club nights at The White Room, 28 Newarke Street, Leicester.

79 Andy Spanners, 08 March 2008, <https://www.flickr.com/photos/andyspanners/2343083813>

80 Andy Spanners, 03 April 2008, <https://www.flickr.com/photos/andyspanners/2385458009>; <https://www.flickr.com/photos/andyspanners/2385458007>; <https://www.flickr.com/photos/andyspanners/2385458005>; <https://www.flickr.com/photos/andyspanners/2385458003>

81 Andy Spanners, 15 March 2008, <https://www.flickr.com/photos/andyspanners/2337346118>; 18 March 2008, <https://www.flickr.com/photos/andyspanners/2343918072>

82 <https://web.archive.org/web/20030216032356/http://www.babble.org.uk/>

system, lights and lunatic décor” (15.12.1995); “circus workshops, video and slide shows, veggie vegan food” (11.03.1995).

Like with his graffiti and later with his street art, Banksy’s music flyers combined images, often (animal) figures with similar roles like figural characters in style writing graffiti, in brand logos or mascots in adverts. Like DiY or Babble, Banksy’s visual works use cheap, illegal do-it-yourself methods popularized by punk and the free party scene to promote an (initially) noncommercial or consumption-critical, political message in a fun and playful way. Many slogans on Babble flyers from the 1990s bear such messages which anticipate Banksy’s later witty, pun-heavy, political to the point slogans:

“Kickin’ on babble” (27.03.1994), “sounds for slackers” (09.09.1994); “slackers sound system” (30.09.1994), “Herbal Gurgle” (name of a regular babble club night in 1994/95), “pumping party posse” (14.10.1994), “positive party people” (23.12.1994), “a night of slow motion flotation” (Sept./Oct. 1994), “no dress or lifestyle restrictions” (23.08.1996), “a freaky festival of fumpin’ fat house” (08.12.1994) “homegrown house happiness” (23.05.1995), “a stomping slice of squidly acid house” (02.06.1995), “deepest beats comfiest house” (28.07.1995), “strictly positive vibes—dress to floresce” (28.04.1995), “for losers, groovers, boozers & abusers” (14.03.1997), super strength house” (18.04.1997)

Many flyers had also a political message against UK criminal justice bill/act:

“Chill the Bill / benefit against the ciminal justice bill” (19.08.1994), “support & survive, anti criminal justice act benefit” (26.05.1995), “stop criminal justice ... act!” (27.10.1995).

The audience of graffiti on the street and the ones Babble tried to catch with their flyers was a similar one. They both had to get it in very short time or they would just drop the flyer or look away. Banksy’s art shows and early exhibitions were organized like illegal raves or punk concerts, and attracted a similar audience, for example, people who might go to Glastonbury. Banksy’s early work is an amalgam of DIY inspired by punk, hip-hop and free party house elements,⁸³ visually, but also concerning attitude, organisation, performance and choreography: “It’s being fluffy in a militant way.”⁸⁴

83 About the similarities of these scenes see Torsten Gross: Fast schon marxistisch. Der deutsche Techno-Pionier und DJ Westbam über Musik, Utopien, den ewigen kulturellen Niedergang – und Mozart. *Süddeutsche Zeitung*, 3 April 2019, p. 10.

84 Si Mitchell: Banksy. Painting and decorating. *LEVEL magazine*, issue 08, June/July 2000, p. 68.

2.2 1997 (27–29 Jun.) Glastonbury, First Commissioned Work With Inkie, Etc.

“I’ve made a bunch of work at Glastonbury over the years—I don’t think the country has a better art gallery. [...] There are lots of things to love about the Festival, but I especially enjoy how it throws mud in the eye of common sense and market forces.”⁸⁵

Starting in 1997, Banksy, together with other writers, spray-painted works at music festivals and youth clubs, as evidenced for the first time in 1997 at the Glastonbury Festival, a popular arts festival not too far from Banksy’s hometown of Bristol, where, together with others, he designed the inside of a dance tent, “possibly it was the dance/west holt stage tent”⁸⁶. One of the large works on a plywood wall was called “Devious Nature” and both were executed by Banksy with Inkie (Tom Bingle), Dicy (Justin MacCarthy), Ekoe, Feek (Damien Neary) and Paris (Graham Dews).⁸⁷ Inkie was born in 1969 or 1970 and has been active in the graffiti scene since 1983.⁸⁸ As Inkie recalls, a young Banksy approached him: “The turning point for me was when Banksy was painting the shutters of Rollermania [skate shop], and I walked past and he invited me to go and paint at Glastonbury Festival.”⁸⁹ Banksy’s very first Glastonbury work was completed on two scaffolding walls, each about ten meters long and about five meters high.⁹⁰ They were sprayed freehanded and the image part has great stylistic similarities with the motives that Banksy sprayed in New York at the Carlton Arms Hotel in 1999.

There are only a few low quality photographs of “Devious Nature” known.⁹¹ They depict a hilly green countryside and blue sky. In the foreground of the first photograph,

85 Michael Eavis/Emily Eavis: *Glastonbury 50*. London 2019, p. 188.

86 Jesse Zuefle posted this in the Facebook group “BANKSY Locations, News & Information”, 02.05.2021, <https://www.facebook.com/photo/?fbid=10158129761800205&set=oa.1049626268897835>

87 See two photos both uploaded by Melfleasance on 22 April 2008 <https://www.Flickr.com/photos/24387752@No7/2435095574/in/pool-651750@N23/> and <https://www.Flickr.com/photos/24387752@No7/2434279089/in/pool-651750@N23/>, see also Felix Braun: *Children of the Can*, p. 163, 183, 222 and Ric Blackshaw/Liz Farrelly: *Street Art*. Hove 2008, p. 79.

88 Roger Hicks: *The airbrushing book: the handbook for all airbrush users*. Broadcast 1998, p. 156.

89 Inkie in Felix Braun: *Children of the Can*, p. 56.

90 Dicy and Feek retrospectively described the length of the panel quite differently. See Felix Braun: *Children of the Can*, p. 163, 183. Dicy and Feek retrospectively described the length of the panel quite differently.

91 Bristolgraffiti: *Glastonbury Pieces Over the Years...*, 2008. <https://bristolgraffiti.wordpress.com/2008/04/20/glastonbury-pieces-over-the-years/> and Braun, F., 2012. *Children of the Can*. *Bristol Graffiti and Street Art*, Bristol, p. 107 and 138. Besides the already mentioned ones see another photo posted by Jesse Zuefle in the Facebook group “BANKSY Locations, News & Information”, 02.05.2021, <https://www.facebook.com/photo/?fbid=10158129761785205>

a big white monster looks at the viewer directly and reaches out with its hands. The red graffiti lettering was probably designed by Ekoe, and grows out of a kind of explosion crater. In the background, chickens flee from an oversized paw that emerges from the back of the hill or from armed blue-uniformed men, which are visible in the background under a highway bridge. They are wearing orange helmets or hats and are standing under a motorway flyover along which cars are driving. Based on style alone, it can be concluded that the pictorial part was done or conceptualized by Banksy; it is humorous and entertaining, derives from style writing graffiti, and is almost childlike in terms of subject matter, color design and execution.

Four other photographs document the other wall, which was one part grey wild style writing with rocks, fire and grey flowers, one part (Banksy) illustration. In the latter, a bull or cow wearing safety goggles and a nose ring is racing down the hill on a tractor. It crashes through a brown fence. In front of the tractor is a fleeing goat. Large orange-blue flowers and a fly agaric are depicted on the grass. Three signs are illustrated to the right of the tractor: the dark blue sign shows a situation at a shooting gallery with four yellow ducks and a white figure in the center. The light blue sign shows two brown bottles with dark labels with three white Xs reminiscent of bottles of poison. Furthermore, the rear bottle has fallen over. The third sign in a red frame illustrates a rabbit, which adopts the same body posture as the bull/cow on the tractor. It activates a firing box, similar to Banksy's later monkey detonator stencil. Above are early parachute cows.

Ellsworth-Jones describes the work as “a cartoon of Michael Eavis, who runs Glastonbury, on his tractor being chased by a herd of cows.”⁹² The depicted cows, chickens, and goat are a reference to the farm-like festival location and are in a tumult that causes chaos. Therefore, in the second photo we again see a meadow landscape, whose rest is disturbed by noise, appropriate for the dance tent. In the three landscape-oriented frames, three close-ups are inserted: first, plastic ducks on sticks with targets like at the fair, suitable for the festival atmosphere, second, poison bottles, perhaps a reference to drug consumption at festivals and third, a hare that is operating a bomb detonator, which humorously illustrates the explosive energy and loud volume of a dance event.

&set=oa.1049626268897835 and from the same group, posted by Jay Tomkins, 21.01.2021, <https://www.facebook.com/photo/?fbid=10157392622556097&set=pcb.898059237690326>
 92 Ellsworth-Jones, W., 2012. Banksy. *The Man Behind the Wall*, London, p. 67.

2.3 1998 (26–28 Jun.) Glastonbury and Other Festivals

In 1998, Banksy worked again with Inkie, Dicy, Feek and Paris on a dance tent for Glastonbury where they “did the stage decor.”⁹³ The piece depicts two speakers that are connected by a futuristic looking fabric. “KER-CHINK-KER-LICK-KA-BOOMF” can be read next to and above the speakers. Yellow cartridge cases are falling from the letters “KER”. In the middle, a triangular black-yellow warning sign, a reference to official electricity warning signs can be seen. It shows a jumping or dancing cow and lightning. The onomatopoeic inscription and the imagery refer to the electronic music played in the dance tent.

In contrast to the previous year, Banksy et al react to the techno played in the dance tent rather than the nature that surrounds it, although the electrified cow humorously reminds the audience of the location. The inscription reflects the energy and loudness of a festival dance tent. In contrast to the previous year, there is no recognizable graffiti name lettering in this section. The clean work focuses primarily on the pictorial part and the visualization of the atmosphere.

In the same year or in 1999,⁹⁴ Banksy—together with Inkie and Lokey—designed one side of an almost 10-meter-long lorry, a work commonly referred to as “Silent Majority”,⁹⁵ recalling Richard Nixon’s infamous speech of the same name from 1969. The lorry stood at the right hand side of the Dance Stage as part of the Hiphop Phenomenon event.⁹⁶ It can be assumed that Banksy sprayed the imagery, while Inkie did

93 Digard Auction Catalogue: XXIe Art Contemporain Urbain, Paris 2015, 45. See also <https://www.Flickr.com/photos/warholian/6048710027/> and Wright, S., Jones, R., 2016. Banksy’s Bristol. Home Sweet Home, Bristol, p. 72.

94 The exact date of origin of *Silent Majority* is not known. In literature and the relevant internet forums, 1998 as well as 1999 can be found. 1998: Digard Auction Catalogue: XXIe Art Contemporain Urbain, Paris 2015, 44–45; Bull, M., Banksy, 2010. Banksy Locations (& a Tour). More Graffiti Locations from the UK, Volume 2, London, n. p.; Instagram-Post post of Inkie on Instagram (inkiegraffiti) from 30 May 2015; 1999: User *burroughsart* in the Urban Art Association Forum: <http://urbanartassociation.com/thread/75096/banksy-timeline/>; photo uploaded by Lokey on 1 June 2015 <https://www.Flickr.com/photos/jerforceone/18339226692/> and Ellsworth-Jones, W., 2012. Banksy. The Man Behind the Wall, London, 258: “[...] he [Banksy; M. R.] contacted them [the owners of the lorry; M. R.] through Seb Bambini, paid them their diesel money and in return got to paint one side of the trailer at Glastonbury in 1999. [...] Banksy finished it at the Sun and Moon Festival in Cornwall a few weeks later [...]”. In the Digard Auction Catalogue, Inkie indicated to have done the stage decor (*KER-CHINK-KER-LICK-KA-BOOMF*) in the Dance Tent in the same year. Therefore, the date of origin is most likely the year 1998; see Digard Auction Catalogue: XXIe Art Contemporain Urbain, Paris 2015, 45.

95 Digard Auction Catalogue: XXIe Art Contemporain Urbain, Paris 2015, 44–47; Ellsworth Jones 2012, 257–262; Wright, S., 2007 [photos p. 21, 72,73] Banksy. Bristol Home Sweet Home, 20–21 and 72–73.

96 Digard Auction Catalogue: XXIe Art Contemporain Urbain, Paris 2015, 45.

the lettering and Lokey carried out smaller tasks. “Silent Majority” shows five men on the left landing an orange dinghy. In the dinghy sits another person behind a record player and a sound system. All characters wear military clothing. Three military helicopters are flying in the background with two of them carrying speakers on a rope. Banksy based the motif of the soldiers who are docking their boat on a photo of US Marine corps from an illustrated book about modern elite forces, who would use such a boat quiet and in the darkness,⁹⁷ like graffiti writers. Banksy sprayed the human figures freehand while the three military helicopters were stenciled.

The scene is divided by a little window in the middle of the right side. There, the lettering “Stealth” can be read. To its right is another figure, presumably sprayed by Banksy, who belongs to the group on the left. He is holding a megaphone in his left hand. The three white artist signatures can be seen underneath Inkie’s lettering. At the top of the lorry, it says in white: “It’s better not to rely too much on silent majorities... for silence is a fragile thing...” At the bottom is an additional: “...one loud noise and it’s gone.” The work paraphrases a quote from Alan Moore’s graphic novel *V for Vendetta* from 1982:⁹⁸ “It does not do to rely too much on silent majorities, Evey, for silence is a fragile thing, one loud noise, and it’s gone. But the people are so cowed and disorganised. A few might take the opportunity to protest, but it’ll just be a voice crying in the

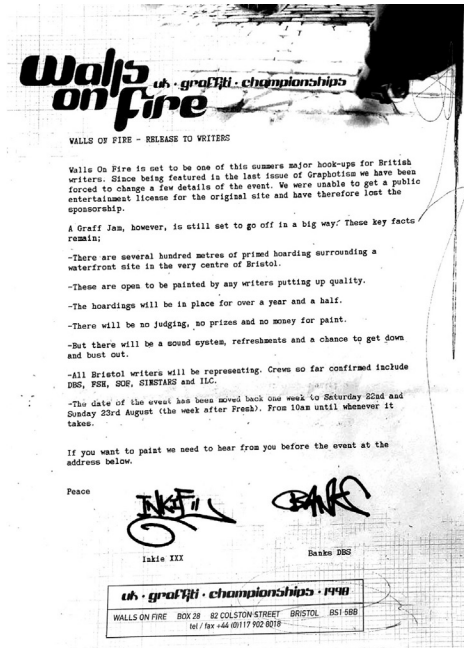


Fig. 2: Banksy/Inkie: Wall on Fire—Release for Writers, Bristol 1998. Source: <https://www.instagram.com/p/Buttm-hF2G6/>

97 Max Walmer: *An Illustrated Guide to Modern Elite Forces*. London 1984, p. 140–141.

98 Hint by Tina Öcal.

wilderness. Noise is relative to the silence preceding it. The more absolute the hush, the more shocking the thunderclap. Our masters have not heard the people's voice for generations, Evey and it is much, much louder than they care to remember." By paraphrasing this *V for Vendetta* quote, Banksy recalls the major themes of the graphic novel, which is about self-liberation and the inherent opposition between freedom and power. According to the current owner of "Silent Majorities," who bought the work at an auction, the piece is about the "rave and hip-hop scene of the time."⁹⁹ The previous owners, Nathan Wellard, stated, Banksy asked if he could paint on it at Glastonbury festival: "He was doing it as a live graffiti show, so on the first day it was just a few squiggly lines—you couldn't really make out much what it was about and then he'd do a bit the next day and it started to take shape. And then on the final day it became a picture in half an hour."¹⁰⁰ Banksy depicted various themes that centered mostly on non-visual concepts, such as movement, noise, and explosive energy—which brings to mind his name (the "bang" in Banksy) and graffiti bombing—but also on political upheaval and the hip-hop and rave party scene of that time.

The painted truck, titled "Silent Majorities", was on show at Glastonbury for three to four years,¹⁰¹ and at other festivals such as the Solar Eclipse in 1998 and the Lizard Festival in August 1999. Banksy reworked one side of the lorry: the second monkey playing the keyboard became a pig, and a speech bubble with the head of Sid Vicious from the Sex Pistols, as well as the words "Fungle Junk," were added.

A blue caravan was standing to the right of that lorry in 1998 or 1999. It was designed by Banksy¹⁰² and by oldschool graffiti writer crew TCA (The Chrome Angelz),¹⁰³ especially their member Mode2, a known graffiti pioneer, who painted his trademark female figure. On the rear part of the Mode2 camper-van Banksy sprayed a troop of apes (a visualized pun). A red and a white target was on the chest of two of the monkeys. To the left of the Mode2 lettering and in front of the dancing female figure Banksy depicts another monkey. Banksy attached the three military helicopters with speakers to the front and used stencils of *Silent Majority* for this. He replaced the chimpanzee army in a second version by a robot figure. Before that or rather after that, there was an alternative version of Banksy's mentioned "New Pollution" mural for Abi

99 Banksy's Silent Majority fetches more than £445k in Paris. BBC News, 1 June 2015. <http://www.bbc.com/news/uk-england-bristol-32955713>

100 Nathan Wellard in Trailer a Banksy treasure, BBC Arts and Culture, 03.6.2008, http://www.bbc.co.uk/norfolk/content/articles/2008/06/03/arts_banksy_20080603_feature.shtml

101 Steve Cotton: http://www.artofthestate.co.uk/banksy/Banksy_in_europe.htm

102 It is not certain, that Banksy was involved in designing the caravan at Glastonbury Festival 1998. Perhaps he installed his pieces at a later date. See the comment by *Mr Slide* under photo uploaded by Walt Jacobso on 26 January 2008 <https://www.Flickr.com/photos/waltjabsco/2220987999/>: "I got a pic of Banksy and Chu painting over this when we were at Bristol carnival a few years back."

103 Ibid.

on that truck.¹⁰⁴ An insect as well as the inscriptions “CLASS” and “The New Pollution” inscription can be found here in a similar style.¹⁰⁵

2.4 1998 (22–23 Aug.) Walls on Fire, UK Graffiti Championships, Habourside, Bristol

In summer 1998, Banksy once again worked with Inkie, one of Bristol’s most well-known local writers at that time, in order to create the piece “Finesse,” an illegal spray paint work, in broad daylight on Grosvenor Road in Bristol during St-Paul’s Carnival. Shortly after that, the pair organized the *Walls on Fire!* event in Bristol on August 22 and 23, 1998. A number of well-known graffiti writers from around the UK were invited to work on a combined 400-meter long spray-paint area.

Several members of Banksy’s graffiti writers crew DBS (Dry Breads)/Bad Apples participated, including Pert/Lokey, Kato, Verse/Soker, Justa and Tes. Further participants were old school writer and stencil artist Nick Walker, Shab, Turoe, Will Barras, and Banksy’s collaborators at Glastonbury, Feek and Dicy (FSH crew) and further writer crews like SOF, Sinstars, ILC,¹⁰⁶ etc. According to Steve Lazarides, he and Banksy met via the journalist Steve Beale, when Banksy coordinated Walls on Fire.¹⁰⁷ Lazarides stated it was “around 1997”¹⁰⁸ although Walls on Fire happened in 1998. Lazarides photographed many Banksy works until 2007,¹⁰⁹ his first Banksy photos were published in October 1998.¹¹⁰

Walls on Fire featured New York’s Next Level Breakdance boys crew,¹¹¹ hip-hop music from the Bristol hip-hop label Hombro Records, for whom Banksy also designed album covers around that time. One of the flyers for the event featured, alongside information about the event, a warning sign with an explosion, which visually represented the energy and volume of the event as well as the graffiti term “to bomb.”

104 For a photo, see Steve Wright: Banksy’s Bristol, Bath 2007, p. 94–95.

105 The truck was allegedly in Spain later. Steve Cotton: http://www.artofthestate.co.uk/banksy/Banksy_in_europe.htm, parts of the front of the lorry were sold by Christies in 2012 and by Sotheby’s in 2018 with a Pow certificate as “Painting for a Sound System Lorry” (3 parts, 102 × 193 cm), <https://www.sothebys.com/en/auctions/ecatalogue/2018/contemporary-art-day-sale-n09933/lot.456.html?locale=en>

106 Banksy/Inkie: Wall on Fire—Release for Writers, Bristol 1998. <https://www.instagram.com/p/Buttm-hF2G6/>

107 Steve Lazarides: Banksy captured. Vol. 1. London 2019, p. 7.

108 Lazarides on Instagram, 15.01.2019, <https://www.instagram.com/p/B3opOillRA/>

109 Steve Lazarides: Banksy captured. Vol. 1. London 2019, p. 7.

110 Steve Beale: Banksy and his crappy put-ups, in: Sleazeration, October 1998, p. 39–45.

111 Watch the Paint dry at-Bristol, [Press release] August 1998. https://web.archive.org/web/20040224121319/http://www.at-bristol.org.uk/about/Press/03_graffiti.htm

Banksy's later preference for clearly legible information, traffic sign icons, and stencil art, is already evident in this poster.¹¹²

Not only did Banksy organize the event, but he also painted a large mural that featured a series of monitor screens.¹¹³ On each of the nine screens, Banksy painted a stencil. Banksy's classic "BANG" is present, as well as hand grenades, both of which reference the practice of graffiti "bombing." The work also features his later famous "Heavy Weaponry" elephant with a rocket launcher for the first time, and again the term "Precision Bombing." Other stenciled images that appear in this work, like a winged tractor, a winged angel with a gas mask or the slogan "Playing it safe can cause a lot of damage in the long run" appeared individually on the streets of Bristol as well. Only the slogan "Whats the point of being popular when you're already famous" was unique to this particular work, although it is included in a sketch¹¹⁴ that was also drawn in 1998, when Banksy planned to paint a mural together with Inkie and other graffiti writer Nach that was never executed.

The outlines of the lettering on an operating table surrounded by doctors and technicians were executed by the writer Astek,¹¹⁵ whose "E" is almost completely covered by a Banksy figure with its back turned. Banksy created the main part of this mural around the graffiti lettering. Several photos that document the process of spray-painting this piece show Banksy at work.¹¹⁶ An inscription reads "For Astek in the Scrubs." This may mean that the Astek lettering is in the hospital, or "The Scrubs" may refer to the male prison Wormwood Scrubs. Why this somewhat outlandish setting of an operating room? More typical would be to depict b-boys, DJs, MCs with music equipment, and a setting fitting for a hip-hop-related subject matter. *Walls on Fire* was funded by an organization called At Bristol, which was at the time planning a project with the motto "Science, Art and Nature"¹¹⁷ for the impending millennium. *Walls on Fire* was a kind of precursor to this event. Science, that is, physicians, are represented by artistic means as they help the sick, imperfect human nature.

112 Reproduced online: <https://banksyunofficialdotcom.files.wordpress.com/2017/04/19988-flyer-walls-on-fire.jpeg>

113 Reproduced in Felix Braun: *Children of the Can*, Bristol 2008, p. 198.

114 Reproduced in Felix Braun: *Children of the Can*, Bristol 2008, p. 133.

115 Felix Braun: *Children of the Can*, Bristol 2008, p. 198.

116 For instance, see Steve Wright: *Home Sweet Home*. Banksy's Bristol, Bath 2007, p. 28.

117 Steve Wright: *Banksy's Bristol*, Bath 2007, p. 31.

2.5 Summary: “Turbozone” or the End of Free-Hand Graffiti for Banksy

At major festivals, Banksy created several elaborate legal spray-painted works of art on walls, buses and trucks converted into campervans, and festivalgoers were able to watch the painting process. In a video from 1999, we can watch a disguised Banksy at work. In this commissioned work for the Southmead Youth Club in Bristol, the message is that the youth are better off exercising and improving their basketball skills rather than consuming crack, smack or pills, which are crossed out.¹¹⁸ As evidenced by this painting process or his work at festivals, Banksy tried to communicate with a general public, not just the graffiti scene, and his goal was to reach many observers by painting on vehicles, which, unlike the Glastonbury dance tent, were not disposable and could therefore continue to be seen on the streets for many years by many spectators.

Around the turn of the millennium, Banksy slowly stopped writing and spraying graffiti freehand, and turned mostly to stencils, although free-hand elements continue to appear in his work even in 2018. A piece painted on a truck on New Year’s Eve 1999 is Banksy’s last major freehand graffiti work. It combines the later well-known Banksy slogan “Laugh now but one day we’ll be in charge” with the motif of the monkey. The slogan recalls Luke 6:25 “Woe to you who laugh now, for you will mourn and weep.”¹¹⁹

The truck is titled “Turbozone” because it was commissioned by a friend of Banksy who ran a pyrotechnic circus called Turbozone. The title “Turbozone” is located above the windshield, and the word “Turbo” also appears in large lettering in a saw-blade-like font on the back left of the truck. Cannons, movement, running soldiers in action, fire, again a “Caution cows” sign are depicted on the left. Banksy sprayed the truck in Spain, which is indicated by the small lettering “Cuidado con el taro” (“attention bull”) above the cow. The “turbo”-equipped raging bull is a mixture of a cartoon bull and a cannon that has just broken through a railroad track and seems to be pursuing the soldiers. The theme is reminiscent of the previous year’s Glastonbury dance tent.

On the right side of the truck, between two anvils, a punk with a mohawk, the main character, is about to smash a TV set with a sledgehammer, a visualization of “Smash the System”. On the TV screen we see a gas mask. Next to it, we read “All Systems Go.” Behind and above him is another army of twelve (this time winged) chimpanzees flying down to a very technical large chrome lettered inscription “Circus” (the R is inscribed with the words “Diesel Power”), which is accompanied by large gear wheels. One monkey is holding an axe in his hand while three others hold wrenches,

118 iContact Video Network: Southmead Slamming, ‘an excellent centre’ (dir. Dave Greenhalgh), Bristol 1999, 11:51 min. [TC 10:26min.], uploaded on Youtube by Ben Edwards as Southmead Slamming (featuring Banksy)—How sport was used to solve drugs problems on 12 Aug 2010 <https://youtu.be/qzPmu-uwICo?t=626>

119 Hint by Tina Öcal.

recalling the expression "to throw a monkey wrench in something." Banksy signed this capitalism- and (nuclear) war-critical work on both sides with the stenciled tag he used during this time period. Similar to Banksy's "Silent Majorities," Banksy addresses here a silent majority, who, like some kind of guerrilla army, like graffiti writers, are preparing a revolution—first silent and in secret, then loud and energetic.

There are photos of more than three dozen freehand graffiti works or sketches Banksy painted in the 1990s in Bristol or at festivals. A surprisingly high number of these works were painted legally on and/or commissioned by youth clubs, halls of fame, trucks, or elsewhere. For many we do not know for sure; pieces appear to be illegal, but Banksy might have asked the house owner, as he did in the case of "Slick on Brick." At the time of this writing, some pieces have remained intact, while others are already destroyed.¹²⁰ In addition, some might have been done with permission or were legalized afterwards, like the illegally¹²¹ painted "Wild Wild West." Only two other walls, "Finesse" and "There's all this Noise," were definitely painted illegally.¹²² The same has been hypothesized about four to five others, such as the burned-out car wreck. Also at least 20 pieces were collaborations with other writers, all between 1997 and 1999. Approximately 90% of Banksy's freehand works from the 1990s (of which we are aware at the point of writing) stem from these three years. He signed most of his works and authorized about half of them in print or video.

Banksy's personal top three authorized freehand graffiti works are "Visual Warfare" (1997–98), "Class (The New Pollution)" (1997–98) and "From the Westside to the East" (1998), each of which has been published four times. Banksy used additional stencils in at least two thirds of these works. In most, animals appear somewhere, as supporting or main characters; in five works monkeys, and in five works rats, in addition to other animals. In nearly half of those works he painted weapons (bombs, tanks, or guns). Fewer pieces make visual reference to hip-hop culture, be it with DJs, MCs, B-Boys or subwoofers or graffiti as represented by sprayers or a spray can.

120 Martin Bull: *Banksy Locations (& a Tour). More Graffiti Locations from the UK, Volume 2*, London 2010, unpagged [BR3,6,10,13,17,20,22,23,25,28,29]

121 Steve Wright: *Banksy's Bristol, Bath 2007*, p. 24.

122 Steve Wright: *Banksy's Bristol, Bath 2007*, p. 59 and *Banksy in Level Magazine*, p. 69.

List of Works

- Fishbone men, two male stenciled and haloed figures in suits with a fishbone and freehand Banksy tag, Barton Hill Youth Club, Bristol, early- to mid-1990s¹²³
- *Banksy* lettering piece on burned-out car wreck in a park in Bristol, early- to mid-1990s (fig. 1)
- Silver *Banksy*, train piece,¹²⁴ silver freehand Banksy piece on a red train, 1995–98?
- BANKS (lettering), Banksy’s first full color piece with character holding a bomb, stenciled **BANKSY** tag, St. Werburgh’s, 1996¹²⁵
- “New Forms,” inscription: ~~London, New York~~, Bristol, with stenciled **BANKSY** tags, Albion Road, off St. Marks Road, Easton,¹²⁶ dated by Banksy ‘[19]97.
- “Without Art we are Nothing but Monkeys with Car Keys,” diver monkey writing *Banksy*, holding car key from the title inscription, [former] Millionaire’s Row Hall of Fame, round the back of the old Concorde cinema, off 438 Stapleton Road, c. 1997¹²⁷ (fig. 3a)
- Drawn figure on green spray paint, sketchbook spread (for Lokey), with stenciled **BANKSY** tag, 1997.¹²⁸
- Wild Style shutter, piece painted with Kato, 62 Park Row, “Rollermania” [shop], Bristol, before 27 June 1997.¹²⁹

123 Photo and info: Felix Braun: Children of the Can, p. 132. For a later context shot see photo uploaded by graffiti writer Banksy collaborator Acerone 04.01.2014, <https://www.instagram.com/p/iuaOizsdgL/>; One of the heads is illustrated in Banksy: Cut & Run. Exhibition catalogue, Glasgow 2023, p. 7. In the same show, Banksy showed this head as a two-page-spread from a black book.

124 A photo of this unidentified was uploaded by Banksyarchive, 29.06.2021, https://www.instagram.com/p/CQq_1hxlw-f/ (later removed). There is also a photo of a different silver freehand train piece of a train painted by BANKS[y] together with Bristol writers TES and NACH, ca. 1997.

125 Photo and info: Steve Wright: Banksy’s Bristol, Bath 2007, p. 30.

126 Photo and info: Steve Wright: Banksy’s Bristol, Bath 2007, p. 3.

127 There are two work-in-progress photos and one close-up of the finished piece, the last one in Dirty graphics & Strange Characters, 1999, unpagged, the first work-in-progress photo is in Felix Braun: Children of the Can, p. 132, here called Space Monkey, although it is a diver monkey. The second work in progress is visible on a photo uploaded by Catobristol on 10 January 2008 <https://www.Flickr.com/photos/catobristol/2183410409/in/dateposted/Later> overpainted by Sake, see photo uploaded by Walt Jacobso on 4 August 2006 <https://www.Flickr.com/photos/waltjabsco/206701750/>

128 Photo and info: Felix Braun: Children of the Can, p. 134.

129 Martin Bull: Banksy Locations (& a Tour). More Graffiti Locations from the UK, Volume 2, London 2010, n. p., Inkie walked past when Banksy/Kato painted there and Banksy asked him to paint together at Glastonbury (27–29 June 1997). Inkie interview in Felix Braun: Children of the Can, p. 56.



Fig. 3a: Banksy, Without Art we are nothing but Monkeys with Car keys, ca. 1997. Source: photomerge reconstruction by the author.

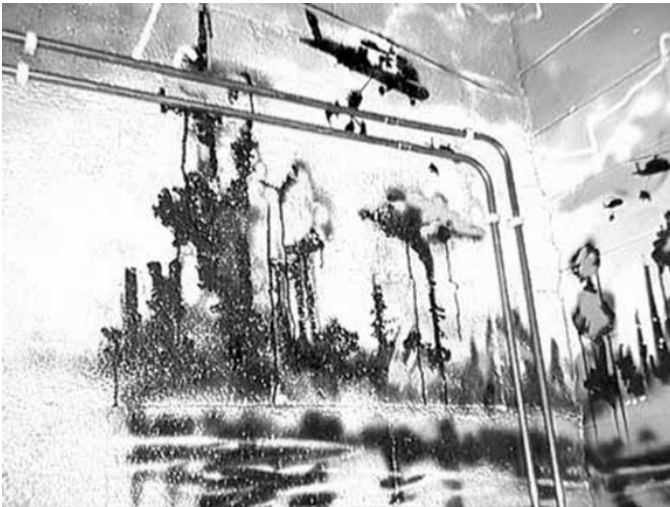


Fig. 3b: Banksy, Helicopters with Cranes and Cows, Bristol (?), ca. 1997/98. Source: Formally on Flickr.

- “Devious Nature” (with Dicy, Eko, Feek, Inkie and Paris), 20ft × 50 ft (Dicy); 16ft × 32ft (Feek)¹³⁰ Glastonbury Festival, 27–29 June 1997.
- “Robin Banx,” another version of the bastardised ‘Children crossing’ sign, done as part of a collaboration piece on a wall as a member of the Dry Breadz [DBZ] crew, together with Vers (aka Soker), Tes. Esso Garage, 1997¹³¹
- Stenciled **BANKSY!** tag on blue train,¹³² next to a NACH and TES,¹³³ ca. 1997–99.
- *Do not Inhale, BANKS* (lettering), with stenciled **BANKSY** tags and small stencils of a flying tractor and a CCTV rat, inscription: “make it rock or go home”, dated by Banksy ‘[19]97, part of Easton Hall of Fame wall, done with Acer, Dicy, Paris.¹³⁴ Millionaires plot, side of M32, Easton, 1997.
- Ashton Court Jazz Tent, & Bristol... *Rockin the Spot II*, DJ character with turntables and first “Heavy Weaponary”¹³⁵ stencils incl. **BANKSY** tag, collaboration piece with lettering by Feek, Xenz, Ekoe, Paris and Dicy, Ashton Court, 1997¹³⁶
- Banksy’s small illustrated corner part of a larger dark green graffiti collaboration (indoor basement)¹³⁷ piece with Bristol writer Xenz (Graeme Brusby, *1974) depicts apocalypse atomic explosions combined with stenciled helicopters with cranes and cow[s?]. This obscure UK piece (fig. 3b) seems to be from circa 1997¹³⁸–98, maybe in Bristol.

130 Braun, F., 2012. Children of The Can. Bristol Graffiti and Street Art, Bristol, 107 and 138. See also Bristolgraffiti: Glastonbury pieces over the years..., 2008 <https://bristolgraffiti.wordpress.com/2008/04/20/glastonbury-pieces-over-the-years/>

131 Photo and info: Felix Braun (ed.): Children of the Can. Bath 2008, p. 133.

132 Photographed, dated to “98/99 I recon” and uploaded by Acerone, 05.01.2014, <https://www.instagram.com/p/BtflybnXJl/>; different photo uploaed by ant_evo, 16.09.2014, <https://www.instagram.com/p/tBERRfSss9/>, captured: “Bad picture. Old train we came across late 90’s Bristol off Feeder Rd I think.”

133 There is a photo of another train painted with NACH and Tes, a silver BANKS piece.

134 Photo and info uploaded by Acer One on 8 June 2012 <https://www.Flickr.com/photos/acertcf/7166264821/in/pool-651750@N23/>

135 A pun on “weaponry” and “ornery” (grouchy, grumpy, cranky, crotchety, cantankerous, bad-tempered, ill-tempered, dyspeptic, irascible, waspish). A self portrait of the graffiti bombing grumpy elephant Banksy.

136 Photo and info uploaded by Man Paris 22 January 2011 <https://www.Flickr.com/photos/22769767@No8/5392165637/in/pool-651750@N23/>

137 A water pipe on photos points to an indoor location, a cellar with concrete walls, i.e. rather a legal pipe, maybe still existent, see photo: <https://www.flickr.com/photos/nuart/158777625/>, the photo was obviously taken later (because of the pipe) and was uploaded to Flickr by Martyn Reed on 2 June 2006. Reed cannot remember where he got the photo from, he did not take it: “I’m sure I had this debate previously and received a larger image of the whole piece but can’t find anything in my files.” Message to the editor on Facebook, 1 January 2021.

138 Hint by Cosmic: Banksy used the same stencil tool of a crane like in DJ and Crane, which is from 1997.

- *QuakAttack*, four ducks, one on a tank, part of a collaboration piece with Kato, Soker, Tes, Lokea, Lawrence Weston, next M5/M49 motorway junction,¹³⁹ 1997¹⁴⁰ or 1998.¹⁴¹
- Youth work shop piece, Electrocuted skeleton and the word *Electric*, as part of a collaboration piece with his fellow Bad Applz/Dry Breadz crew members Kato, Pert (aka Lokey), Verse and Tes. Road tunnel underneath Hengrove Way, Hartcliffe, c. 1997/98.¹⁴²
- Banksy reworked the characters and background (a former B-Bob character¹⁴³) around Kato's lettering to *Click! Clack! Boom!*, inscriptions: 1st Division Airborne Aerosol Supremacy, *Visual Warfare*, Cato Street/Mivart Street, Easton, ca 1997/1998¹⁴⁴, 2nd version: according to Kato 1998.¹⁴⁵ **BANKSY** included a stenciled tag and at least one other stencil of a landscape with dead trees, which he added later as there is a photo without it.¹⁴⁶ This later added cartoon-like panel shows the future after the great bang.
- Class, the New Pollution, inscription: *dedicated to pure class... Abi Rest in Peace*, mural for Abigail Clay († Nov. 27, 1996) Sevier Street, St Werburgh's/Montpelier, ca. 1997,¹⁴⁷ according to **BANKSY** Oct. 1998.¹⁴⁸
- Bugged Out Battle Formations, robot scorpion with injection needle, with stenciled Banksy tag, done as part of a piece on a wall as a member of the Dry Breadz

139 Bull, M., Banksy, 2010. *Banksy Locations (& a Tour)*. More Graffiti Locations from the UK, Volume 2, London, n. p.

140 Martin Bull: This is Not a Photo Opportunity. *The Street Art of Banksy*. Oakland, CA, 2015, p. 10, 173.

141 Photo and info uploaded by Catobristol on 14 August 2007 <https://www.Flickr.com/photos/catobristol/1119240492/in/dateposted/>

142 Photo and info uploaded by Shell Shock on 17 September 2009 <https://www.Flickr.com/photos/shell-shock/6581233993/in/photostream/>

143 Photo and info: Steve Wright: Banksy's Bristol, Bath 2007, p. 4.

144 Photo and info: Steve Wright: Banksy's Bristol, Bath 2007, p. 24–25.

145 Photo and info uploaded by Catobristol on 31 March 2007 <https://www.Flickr.com/photos/catobristol/441287397/in/photostream/> see also photo by Banksy [as Robin Banks] in Ric Blackshaw, Liz Farrelly: *Scrawl: Dirty Graphics and Strange Characters*. Published May 27 or even in March, London 1999. Unpaged.

146 Photo and info about the dead tree stencil detail, uploaded by Walt Jacobso on 13 March 2007, <https://www.Flickr.com/photos/waltjabsco/431803997>, bigger picture including the dead tree, uploaded by Walt Jacobso on 13 March 2007, <https://www.flickr.com/photos/waltjabsco/421091359> Photo without dead tree stencil uploaded by Melfleasance, 31 March 2008, <https://www.flickr.com/photos/24387752@No7/2378733451>

147 Martin Bull: This is Not a Photo Opportunity. *The Street Art of Banksy*. Oakland, CA, 2015, p. 11, 173.

148 See photo by Banksy [as Robin Banks] in Ric Blackshaw, Liz Farrelly: *Scrawl: Dirty Graphics and Strange Characters*. Published May 27 or even in March, London 1999. Unpaged.

crew, together with Nach, Lokey, Vers. Bristol, 1997¹⁴⁹ or Oct. 1999, according to Banksy¹⁵⁰

- Silhouette of a city in front of a yellow and red sunset, collaboration piece with Inkie (lettering), not signed, Cato Street, Greenbank, Bristol, ca. 1998.¹⁵¹
- Cat and dogs, Graffiti writing cat with spray-can with police dogs, inscription: “there are crimes that become innocent and even glorious through their splendor number and excess”¹⁵², collaboration piece with Verse and Pert, Robertson Road, on the Greenbank/Easton border, c. 1998¹⁵³ A sketch of that piece (fig. 4) was published in James 1999, p. 33.
- From the Westside to the ...EAST, Easton Rockers, Rock Hard, with stenciled **BANKSY** tag and Heavy Weaponary elephant stencils, Lower Ashley Road, Easton, dated by Banksy: July 1998¹⁵⁴



Fig. 4: Banksy, *Cats and Dogs*, 1997–99. Source: Scan from Marcus James: [Interview with Banksy], *Knowledge Magazine*, 1999, p. 33. Original photo: <https://i.playground.ru/pix/35995/image.jpg>

149 Photo and info: Felix Braun: *Children of the Can*, p. 133.

150 Auction house Catawiki: <https://auction.catawiki.com/kavels/13690979-bristol-photography-x-banksy-battle-information>

151 Photo and info: Bull, M., Banksy, 2010. *Banksy Locations (& a Tour)*. *More Graffiti Locations from the UK*, Volume 2, London, unpagged. See also photo uploaded by Walt Jacobso on 13 December 2008 <https://www.Flickr.com/photos/waltjabsco/3105215856/in/photostream/>

152 Quote by Francois de La Rochefoucauld.

153 Photo and info: Martin Bull: *This is Not a Photo Opportunity. The Street Art of Banksy*. Oakland, CA, 2015, p.14, 173.

154 Photo: Steve Wright: *Banksy's Bristol, Bath 2007*, p. 6–7. See also Auction house Catawiki: <https://auction.catawiki.com/kavels/13424077-banksy-bristol-photography-x-banksy-from-wast-side-to-the-east>

- *What's the point in being popular if you are already famous?*, sketch for Full Cycle Records commission (planned with Inkie and Nach) that was never painted, 1998¹⁵⁵
- *KER-CHINK-KER-LICK-KA-BOOMF* (stage decor in the Dance Tent with Dicy, Eight freehand rats (on a caravan painted with Lokey)¹⁵⁶ Inkie: "[...] we also did [...] rotating canvases above the crowd."¹⁵⁷ (Inkie, Banksy, Lokey at Dance Tent). There are no pictures of the rotating canvases. Glastonbury Festival, June 1998. Feek, Inkie and Paris)¹⁵⁸, Glastonbury Festival, 26–28th June 1998.
- Helicopters and apes with targets on a blue caravan next to a Mode 2 character of a girl and a The Chrome Angelz piece¹⁵⁹, Glastonbury Festival June 1998 or June 1999. Later partly overpainted with "CLASS". The Helicopters part was sold by Christie's for £103,250 in 2012.¹⁶⁰ (fig. 5a and 5b). It is unclear, if the other side of this truck was also painted by Banksy.¹⁶¹

155 Photo and info: Felix Braun: Children of the Can, p. 133–134.

156 Martin Bull: Banksy Locations (& a Tour). More Graffiti Locations from the UK, Volume 2, London 2010, unpagged. The caravan was Lokey's. In 2008, a photo of these rats was on Lokey's/ Jerforceone's Flickr account <https://www.flickr.com/photos/jerforceone/>

157 Digard Auction Catalogue: XXIe Art Contemporain Urbain, p. 45.

158 Digard Auction Catalogue: XXIe Art Contemporain Urbain, 45. Inkie: "[...] we also did the stage decor [...]" ; an article in the Guardian shows a photo of the performance of the Chemical Brothers in the Dance Tent in 1998. In the foreground, there is a part of *KER-CHINK-KER-LICK-KA-BOOMF*. See D. Lynskey: The Chemical Brothers: 'We've been together longer than a lot of marriages'. The Guardian Online 28 June 2015. <https://www.theguardian.com/music/2015/jun/28/chemical-brothers-been-together-longer-than-marriages>.

159 The piece doesn't exist anymore. "UTB774S (1977) Bedford TK . VanPlan Pantechnicon. Ex-Richmond Removals Co. Seen Pilton, Somerset. Cookie still has her old rig painted by Banksy parked up at her land in Spain. Previously owned by Neil & Claire who'd painted it matt black to cover up Richmond's yellow color scheme. Photo: Gary Conway. <http://www.travellerhomes.co.uk/?p=12040> After Glastonbury, an alternative version of Banksy's "Mural for Abi" was on the caravan. Amongst other things, it showed an insect as well as the lettering Class and The New Pollution. Later the caravan was in Spain. See Martin Bull: Banksy Locations & Tours Vol. 2. A Collection of Graffiti Locations and Photographs from Around The UK, Oakland, n. pag. (SW6) and http://www.artofthestate.co.uk/banksy/Banksy_in_europe.htm. For The New Pollution see Steve Wright, R. Jones: Banksy's Bristol. Home Sweet Home, Bristol 2016, p. 102–103.

160 Christies. <http://www.christies.com/lotfinder/paintings/banksy-painting-for-a-sound-system-lor-5545256-details.aspx?from=salesummery&intObjectID=5545256&sid=1d6671d4-e4do-45c8-a4fd-99e214d80f8f>; for a photo of the front see https://scontent-fra3-1.xx.fbcdn.net/v/t39.30808-6/295995403_10158343895446097_8674504471541752315_n.jpg?_nc_cat=101&ccb=1-7&_nc_sid=5cd70e&_nc_ohc=_K4p961HPhYAX8Ae3Q4&_nc_ht=scontent-fra3-1.xx&oh=00_AfDqkZziQoQ-Rbdz7a0xpeEUb1TEQB7u9fLsMsTO8qH1jw&coe=6431E695

161 For a photo by Gary Conway see https://web.archive.org/web/20170622152944/http://www.travellerhomes.co.uk/pictures/12042_200w.jpg



Fig. 5a: Banksy, helicopters and apes with targets on a blue caravan next to a Mode 2 character of a girl and a The Chrome Angelz piece, Glastonbury Festival 1998 or 1999. Source: <http://www.travellerhomes.co.uk/?p=12040>

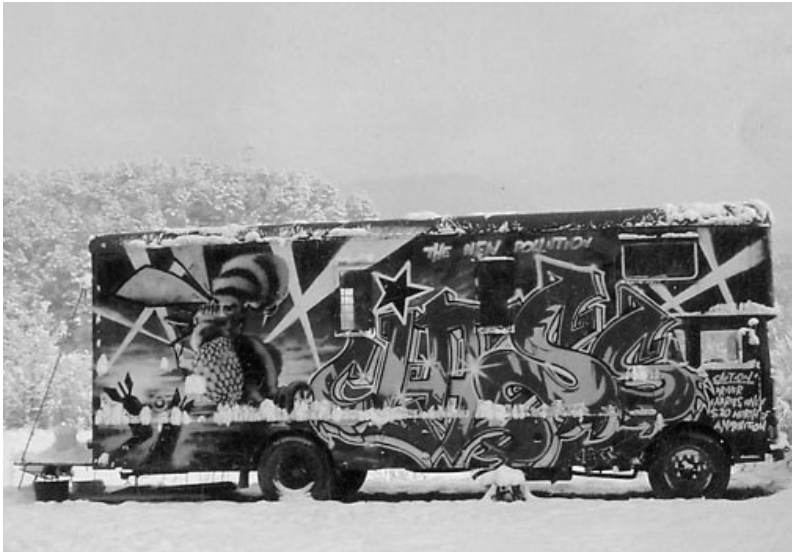


Fig. 5b: Banksy, CLASS. Source: <https://www.flickr.com/photos/24387752@N07/2415235286>

- *Finesse*, inscription: *Stressing this verbal gymnastics to get a girl on my mattress!! Won't stop 'N' BIG production*, DJ and MC characters with sound system, incl. stenciled **BANKSY** tag, part of a collaboration piece on a wall with Inkie (lettering), Gros-govenor Road, St. Paul, painted during St. Paul Carnival, 4th July 1998.¹⁶²
- *"For Astec in the Scrubs"*, done as part of a freehand piece accompanied by 10 small stencils and a **BANKSY** tag, with Astec (lettering outline), Wall of Fire event, Bristol Harbor site, 22–23 Aug. 1998.¹⁶³ One of the last times Banksy used the "big **A**" tag.
- "Silent Majority"/"Fungle Junk" truck, Glastonbury Festival 1998/1999/2000. The left outer wall ("Silent Majority") painted with Inkie and Lokey (240 × 993 cm) of the truck was sold for 625399 € at Digard Auction in 2015.¹⁶⁴ The disposition of the three separated parts of the right outer wall ("Fungle Junk") is unknown. Someone tried to sell the pieces several times (Number Nine Gallery in Birmingham, Border Auctions in Hawick/Scotland, Lyon & Turnbull in Edinburgh) but never successfully.¹⁶⁵ "Fungle Junk" was done at the Lizard Festival in Cornwall in August 1999.¹⁶⁶
- Flies, commissioned freehand indoor piece, workshop next to Tattoo Parlour [closed], Pieced Up Body Piercing, 3–4 Perry Road, c. 1998/99¹⁶⁷
- *Take the Money and Run*, running Bank robbers, in a piece painted with Inkie [as Inky] (lettering) and Mode 2, opposite the Old England pub,¹⁶⁸ 43 Bath Buildings, Montpellier, c. 1998/99¹⁶⁹, according to Banksy Aug. 1999.¹⁷⁰

162 Photo and info: Felix Braun: Children of the Can, p. 134. See also Steve Wright: Banksy's Bristol, Bath 2007, p. 58–59.

163 Photo and info: Felix Braun: Children of the Can, p. 198, see also photo uploaded by Iamdek on 25 January 2011 <https://www.Flickr.com/photos/iamdek/5388091111>, see also photo by Banksy [as Robin Banks] in Ric Blackshaw, Liz Farrelly: Scrawl: Dirty Graphics and Strange Characters. Published May 27 or even in March, London 1999. Unpagged.

164 Digard Auction Catalogue: XXIe Art Contemporain Urbain, p. 44–47.

165 Ellsworth-Jones, W., 2012. Banksy. The Man Behind the Wall, London, 260–261 and the discussion on Flickr: <https://www.Flickr.com/groups/651750@N23/discuss/72157605368556015/>

166 Steve Wright, R. Jones: Banksy's Bristol. Home Sweet Home, Bristol 2016, p. 73–75 and Martin Bull: Banksy Locations (& a Tour). More Graffiti Locations from the UK, Volume 2, London 2010, n. p.

167 Photo and info: Martin Bull: This is Not a Photo Opportunity. The Street Art of Banksy. Oakland, CA, 2015, p.17, 173.

168 Photo and info: Steve Wright: Banksy's Bristol, Bath 2007, p. 16–17.

169 Martin Bull: This is Not a Photo Opportunity. The Street Art of Banksy. Oakland, CA, 2015, p. 16, 173.

170 <https://auction.catawiki.com/kavels/13657549-bristol-photography-x-banksy-take-the-money-and-run>

- *There's All This Noise... But you Ain't Saying Nothing...*, lettering by Lokea, illegal piece,¹⁷¹ Redcliffe End of Welsh Back¹⁷² [corner Little King St.], center of Bristol. 1999¹⁷³ Banksy freehand piece, Lawrence Weston Youth Center, Bristol, 1999¹⁷⁴
- *Bristol's Last Wanted*, [Selling off the Ghetto to the Highest Bidder], characters of mafia men in suits and money suitcase, a premonition of gentrification, done as part of a piece on a wall with lettering by Inkie, Lokey, Will Barras 1999¹⁷⁵
- *Southmead Slammin'* (fig. 6), commissioned piece, inscription: *CRACK SMACK PILLS 100% Skills*, Basketball characters, Southmead, 1999¹⁷⁶
- "The Mild Mild West...", three riot police men opposed a teddy with a Molotov cocktail, Stokes Croft¹⁷⁷, 1999



Fig. 6: Banksy, *Southmead Slammin'*, 1999. Source: iContact Video Network: Southmead Slamming, 'an excellent centre' (dir. Dave Greenhalgh), Bristol 1999, 11:51 min. [TC 10:26min.], screenshot.

171 Banksy in *Level Magazine* 2000, p. 69.

172 Photo and info: Steve Wright: *Banksy's Bristol*, Bath 2007, p. 52–53.

173 Photo uploaded by iamdek, January 23, 2011: "Loke, Kato & Banksy (Bristol) Bristol City Center, 1999" <https://www.Flickr.com/photos/iamdek/5382385170/in/pool-651750@N23/>

174 Urban Art Association forum user Vivalarepublique in thread *Obscure Banksy pieces?*, Nov 15, 2013 <http://urbanartassociation.com/thread/110932/obscure-banksy-pieces?page=8>

175 Photo and info: Felix Braun: *Children of the Can*, p. 133–134. See also: Steve Wright: *Banksy's Bristol*, Bath 2007, p. 36.

176 iContact Video Network: *Southmead Slamming*, 'an excellent centre' (dir. Dave Greenhalgh), Bristol 1999, 11:51 min. [TC 10:26min.], uploaded on Youtube by Ben Edwards as *Southmead Slamming (featuring Banksy)—How sport was used to solve drugs problems on 12 Aug 2010* <https://youtu.be/qzPmu-uwICo?t=626>

177 Photo and info: Steve Wright: *Banksy's Bristol*, Bath 2007, p. 22–24.

- "Slick on Brick," image of a monkey jumping on a detonator, done with permission of the then-owner, 65 Bannerman Road, Easton, according to Banksy Sept. 1999¹⁷⁸
- *Turbozone* truck, 1999/2000
- Monkeys & Aliens, mural, collaboration with Remi Rough (letters), South London, 1999 (fig. 7)¹⁷⁹
- Dogma, illegal mural, collaboration with Remi Rough (letters), big Banksy stencils used as the background. Inscription: Nobody ever forgets where they buried the hatchet!, Sutton, South London, 1999¹⁸⁰
- Wuff, illegal mural, collaboration with Remi Rough (letters), inscriptions: There's no money in this shit... I'm Going into Management.... Get to work !, Herne Hill train station, South London, 1999¹⁸¹
- Lab Rat, Jan. 2000, 220 × 242 cm, oil painting on Marine Ply with original painted metal frame (see also chapter 9.2.).



Fig. 7a: Banksy collaboration with Remi Rough, [Monkeys & Aliens] South London, 1999.
Source: Archive of the editor, formerly on Flickr.

- 178 Photo: Steve Wright: Banksy's Bristol, Bath 2007, p. 59. See also Anthony Joseph: Two-bedroom end-of-terrace house could be worth up to £1MILLION because of Banksy artwork you can't even see, Daily Mail, 17 October 2017 <http://www.dailymail.co.uk/news/article-4988122/Two-bedroom-house-worth-1m-Banksy-art.html#ixzz55a6L9r6L> and <https://goo.gl/maps/UXhp27XjFbx> and auction house Liveauctioneers https://www.liveauctioneers.com/item/55613006_bristol-photography-x-banksy-slick-on-brick-numbered
- 179 Remi Rough posted this photo 12.01.2020 in his Instagram-Story. When asked by Michael Reidenbach about the location in a personal message he answered "South London". The photo was years ago on Flickr, account deleted.
- 180 Photo posted by Remi Rough, 01.08.2019, <https://www.instagram.com/p/BonK2mVlyGM/>; Remi Rough interviewed by Jay Tomkins, 23.03.2023, <https://www.facebook.com/groups/768336387329279/permalink/1448268259336085/>
- 181 Photo uploaded by Warholian, 16.08.2011, <https://www.flickr.com/photos/warholian/6049261572/>; Remi Rough interviewed by Jay Tomkins, 23.03.2023, <https://www.facebook.com/groups/768336387329279/permalink/1448268259336085/>



Fig. 7b: Banksy, Riot Scene [detail?], Sugar House, Bristol, ca. 1998. Source: Photo by Calvin 976. <https://urbanartassociation.com/post/1956855>

2.6 1999 (16 Jan.) A ‘Romantic’ View of Easton, Group Show, Bristol

On January 16, 1999,¹⁸² Banksy exhibited his oil paintings at a group show¹⁸³ at Lansdowne Court—a block of flats in Easton, Bristol. The show seemed to have been Banksy’s first art exhibition ever. It was an 8 minutes walk from Oxford Place,¹⁸⁴ Banksy’s alleged home at that time, also located in Bristol’s Easton¹⁸⁵ district. At

¹⁸² Jacob KG [Kelly], the son of the show’s curator, Paul Kelly, posted an undated, unnamed local article reviewing the show, 18.06.2019, <https://www.instagram.com/p/By3UHflgvKv/> Banksy mentioned the show in Ric Blackshaw, Liz Farrelly: Scrawl: Dirty Graphics & Strange Characters: Dirty Graphics and Strange Characters. Published 27 May or even in March, London 1999 (according to Amazon.co.uk). According to Banksy Archive, 31.01.2022, <https://www.instagram.com/p/CZaUiZas6a2/>, this show was in 1998. The flyer points to 1999. Published 27 May or even in March, London 1999 (according to Amazon.co.uk).

¹⁸³ Banksy: “Some of us had a show in a block of flats in Bristol and all the people who lived there checked it out.” Ric Blackshaw, Liz Farrelly: Scrawl: Dirty Graphics & Strange Characters: Dirty Graphics and Strange Characters, published May 27, London 1999. Unpaged.

¹⁸⁴ Daniel Boffey: Banksy... by Banksy ‘Self-portrait’ could confirm elusive artist’s identity at last, Daily Mail, 9 May 2009. <http://www.dailymail.co.uk/news/article-1179969/Banksy---Banksy-Self-portrait-confirm-elusive-artists-identity-last.html#ixzz4wbBylFj9>

¹⁸⁵ Steve Wright / Richard Jones: Banksy’s Bristol. Home Sweet Home. Tangent Books, Bristol 2016, p. 45.

this Paul Kelly¹⁸⁶-curated show entitled “A ‘Romantic’ View of Easton” Banksy “[p]ainted with oils on board, traditional media, but the imagery was strictly street. Riots, goldfish, coppers, shopping trolleys, and clown suits collide in a surreal but straight faced way.”¹⁸⁷ According to the flyer, the show was “An exhibition of Bristol talents in the high rise. Featuring artists, Graffiti [sic] Writers, Deejays, Poetry, Merchandise”. Banksy exhibited together (among others maybe) with conceptual artist Danny, artist Lucy Smail, DJ Cyril, and graffiti writer crew Bad Applz. Banksy actually began writing freehand with the Bad Applez or DryBreadZ crew from the Kingswood area of Bristol: “one crew comprising the artists Kato, Lokey (or Lokea), Juster, Soker and Tes. Originally known as MBA, they then became Bad Apples and finally DBS which stood for DryBreadZ—a reference to being so fiscally challenged they couldn’t afford any spread for their toast.”¹⁸⁸

Four canvases and a sticker from that show photographed by Marc Simmons, are depicted in Steve Wright’s book *Home Sweet Home*: “Easton Exhibition Sticker,” “Do Community Service /Clown with Cops,” “More Public Disorder,” “Modern Art Can Suck My Cock” and most likely “People Di Everyday”¹⁸⁹/Riot Painting;¹⁹⁰ the last painting is catalogued in *Home Sweet Home* as being exhibited in a garage in Easton. The participation of the other listed artworks cannot be proved at the moment. Like “People Di Everyday/Riot Painting,” they can only be assumed to have participated due to their likeness in style and date or their appearances in magazines prior 2000.

According to his own disclosures, Banksy has been experimenting with traditional oil painting since mid-1997, as he said in *Knowledge Magazine* in 1999:

“What I’m facing is this compromise between making images that are more beautiful than my graffiti but get seen by less people. I think doing a gallery show would be

186 Former barber and music promoter Paul Kelly worked later as photographer. He talked about the Easton show in Mark Gould: Pictures by homeless people rub frames with photography greats. *The Guardian*, 10.03.2010, https://amp.theguardian.com/society/2010/mar/10/homeless-photography-exhibition-royal-diptych?fbclid=IwAR3vkNBZ43oXHKGXUdLoVaoW8Q2XiQ6FlmHWq2Hs1_gLRVTs-XVVgIWYDpQ; see also: From Breaking Banksy to Sofa Surfing, This is Bristol, 03.04.2010, <https://web.archive.org/web/20100407204608/www.thisisbristol.co.uk/homepage/breaking-banksy-sofa-surfing/article-1967711-detail/article.html>

187 Jacob KG [Kelly], the son of the show’s curator, Paul Kelly, posted an undated, unnamed local article reviewing the show, 18.06.2019, <https://www.instagram.com/p/By3UHflgvKv/>

188 The Bad Applz (quoted *ibid.*) were also spelled Bad Apples or Bad Applez, see Steve Wright / Richard Jones: Banksy’s Bristol. *Home Sweet Home*. Tangent Books, Bristol 2016, p. 2, 14.

189 Si Mitchell: Banksy. Painting and Decorating. In: *LEVEL* magazine, No. 08, June/July 2000, p. 69. People Di everyday was captured in *Home Sweet Home* as Flower Power being ‘exhibited’ in a garage in Bristol.” Photo and capture differ from the other photos by Simmons, it is not 100% clear if the painting was shown in the exhibition already.

190 In 2011 Banksy showed this painting in a reworked version with a new title (Riot Painting) at the MOCA show. See photo uploaded by Arthunter999 on 24 February 2019 https://www.instagram.com/p/BuRMvFlh5uQLP-GnnxNOdfIC-AP2_jtfjm-Xkso/

kind of a step down, both in terms of how many people see your shit and what type of person sees it.”¹⁹¹

Banksy promoted the exhibition with the help of stickers with an urban scene depicting a figure pair with a bike on the run from the city with a helicopter searching for them in the background. The motif resembles the ending scene of the movie *E.T.* from 1982.

The rest of this chapter is not so much about one singular exhibition but about Banksy’s early steps in making portable, i.e. sellable, art on canvas and other media. The mentioned works are not the only ones sold at that time, but a representative sample. Apart from new materials, acrylic and oil paint instead of the spray paint, Banksy experiments with new audiences and different kinds of ways people look at his works, instead of passersby, he began to communicate with the professional art world at large.

Banksy depicted scenes of persecution in “Attack of the Badly Drawn Boy”¹⁹² and “Bloodhounds” from the same year. While the first is an oil painting, the latter is the only artwork done with stencil technique. A connection to the exhibition can be only established through the use of a similar motif and the date. “Attack of the Badly Drawn Boy” was shown in the later Severnshed Exhibition in 2000. In the *Knowledge Magazine* article from 1999,¹⁹³ there is a photo of Banksy’s studio that shows a snippet of an earlier stage of the painting, the same stage is documented in a photo in *Hip Hop Connection*.¹⁹⁴ The canvas was presented during the an event at the nightclub boat Thekla called the *Dunk Show* on January 29, 1999.¹⁹⁵ It most likely hung in the Easton Exhibition.

Banksy’s painting “Do Community Service” was the only Banksy painting from that show pictured in a photo in a review.¹⁹⁶ A man dressed in a mascot costume being arrested by two police officers after having applied red paint on the wall behind him. Banksy wants to ridicule the power of authority during riots and in general. In the

191 Marcus James: [Interview with Banksy], *Knowledge Magazine*, 1999, p. 33. *Knowledge Magazine* aka *Kmag* was a UK jungle/Drum & Bass magazine for “drum & bass, hip hop, breaks and street culture”, first issue was Dec. 1994, last issue 2009. In 1999 five numbers were issued, 8–12, <https://web.archive.org/web/20011211142709/http://knowledgemag.co.uk/backissues.shtml>

192 The title refers to a character in an animated TV children show called *The Magic Ball* (1971–72). A UK rock band around 2000 also inspired by this TV show character is called *Badly Drawn Boy*.

193 Marcus James: [Interview with Banksy], *Knowledge Magazine*, 1999, p. 33.

194 Boyd Hill: *The Enemy Within*. Bristol’s Banksy bucks the system. *Hip Hop Connection* 136, April 2000, p. 93.

195 *Dunk @ Thekla* dated 29/Jan/1999, Bristol 1999, 2:32min., uploaded on Youtube by Disc Shop Zero on 31 January 2011 https://www.youtube.com/watch?v=EeuGl7_5sfo Contradiction: Banksy dated his graffiti mural “Bugged Out / Battle Information” to October 1999, but it is in the Thekla video. In Felix Braun: *Children of the Can*, Bristol 2008, p. 133 it is dated to 1997 which seems more plausible stylistically.

196 Jacob KG [Kelly] posted an undated, unnamed local article reviewing the Easton show, 18.06.2019, <https://www.instagram.com/p/By3UHflgvKv/>

same vein, people often wore mascot costumes during riots. By appearing in a more child-friendly way, they are simultaneously making fun of authority, as mascots are seen as a friendly creature under normal circumstances. This motif was used one year later as an album cover for *Do Community Service* by Monk & Canatella.¹⁹⁷ The figures of police officers are ridiculed in a cruder way in the artwork “It’s tough love as all cops know”¹⁹⁸ (fig. 9). Aiming to make fun of public morality, the work has sexual overtones and features two partially undressed women wearing police hats. One is bent over in front of the other, who has a bear puppet on her hand. Banksy questions and mocks the authority and morality of the police by showing the women wearing uniforms as a kind of role-play or fetishism.

The topic of riots is explored more fully in the canvases “People Di Everyday/Riot Painting” and “More Public Disorder”. Another riot scene from that time exists (fig. 7b). It was not on canvas but on a wall on the back of the Sugar House, Bristol.

Similar to the dead tree stencil in the freehand piece *Visual Warfare in Cato Street* (1998), this could also have been a detail stencil within a larger freehand composition.¹⁹⁹ All these riot scenes demonstrate the defiant character of Banksy and his preferred lifestyle at that time, as he disclosed in an interview with *Hip Hop Connection* in April 2000:

“I’ve been to a few and I like it when the world’s turned on its head. It’s something that taking drugs will never give you. (...) I’ve got a passion for rioting and it makes good pictures.”²⁰⁰

“More Public Disorder” was on display at the Easton show.²⁰¹ It shows a distinct riot scene. The crowd is moving towards the right side of the painting ready to throw stones. Two distinct figurative office workers in the center stand out due to their cool clothes. Their movement within the frame follows the same the direction as the crowd, which may represent union between employers and workers.

“People Di Everyday/Riot Painting” depicts maybe the first version of Banksy’s signature stencil motif “Flower Bomber.”²⁰² In an interview with *Arena Magazine* in

197 “Do Community Service” by electronic artists Monk and Canatella was published in UK in 2000 by Cup of Tea Records: <https://www.discogs.com/de/Monk-Canatella-Do-Community-Service/release/101762>. The cover was a collaboration with Banksy’s later POW colleague (Paul) Insect (*1971).

198 Boyd Hill: The Enemy Within. Bristol’s Banksy bucks the system, *Hip Hop Connection* 136, April 2000, p. 95.

199 Photo and info see <https://urbanartassociation.com/post/1956855>

200 *Ibid.*, p. 94.

201 According to Banksy Archive, 31.01.2022, <https://www.instagram.com/p/CZaUiZas6a2/>

202 In 2023, Leonie Laws, lent another early Flower Bomber painting also dated to „1997“ to an [unofficial] The Art of Banksy show in London. Contrary to the capture in the show this seems not to be a „screenprint“, but spray stencil on board. The Monk and Canatella member Leonie Laws was in an „on and off again“ relationship with Banksy in the 1990s. This early single Flower Bomber was a Valentine Gift for Laws. Banksy also designed an album cover for Monk and Canatella. Hint by Cosmic.

2004, Banksy states that the idea for “People Di Everyday/Riot Painting” arose through circumstance of him showing “More Public Disorder” to his mother:

“A few years ago I spent too much time diligently painting a riot scene with two cool guys walking down the middle. Quite a childish picture, I don’t even know what I was doing. It was the first time I’d shown her one of that style of picture and she looked at it for about a quarter of a second and said: “Why can’t you paint something nice like flowers?” So I went away and drew a picture of a rioter with a bunch of flowers in his hand just to cheese her off. It was a few month later that I realized it was quite a good picture.”²⁰³

In 2011 Banksy showed this work in a group show stating: “When I was a kid I spent all times drawing guns and violence. Then I grew up and spent all my time drawing guns and violence. This picture was the first time I tried to make a ‘proper’ painting. Which explains why I stuck with the stencils.”²⁰⁴ Banksy seemed to have reworked this painting twice.²⁰⁵ In 2001 he removed his tag and changed increased the contrast of a badly visible background figure. For 2011 he changed the throwing hand and the bunch of flowers of the main figure and removed the clouds.

So either “People Di Everyday/Riot Painting” or “More Public Disorder” was Banksy’s first painting. The face in this early version of the main motif of the Flower Bomber on canvas has an angry, almost aggressive expression he took from a staged photo of a molotov cocktail thrower in a spoof BP advert in a 1987 anarchist newspaper.²⁰⁶ In his 2023 retrospective, Banksy showed a “first version” of this angry Flower Bomber stenciled on paper (not illustrated in the catalog though) and told another version of this back story, as directly inspired by Bristol’s Hatcliffe Riots after July 17th, 1992, i.e. half a decade earlier.²⁰⁷ His later stencil would develop a more neutral expression. The essence of ambiguity is already present with the element of the flowers, as Si Mitchell wrote:

“One riot scene, ‘People Di Every Day’ (caused by “the mob sentimentality that swept Britain when Princes Diana died”), includes two figures inspired by that ubiquitous Paris ‘68 brick throwers photograph.”²⁰⁸ Another character is modelled on the girl who was snapped belting a riot cop with a scaffold bar during the 1990 Poll Tax riot in

203 Steve Beale: First against the wall. In: *Arena Magazine*, January 2004, p. 153.

204 Banksy, sign next to the painting during Arts in the Streets group show in MOCA Los Angeles.

205 Urban Art Association User Cosmic was the first to see differences between the Severnshed and the Moca version, 01.12.2019, <https://urbanartassociation.com/thread/160494/original-inspiration-banksy-images?page=3>

206 Attack: The Voice of Respectable Moderation, [Anarchist Newspaper] London, November 1987, p. 13. <https://issuu.com/randalljaykay/docs/attacknovember1987>

207 Banksy: Cut & Run. Exhibition catalog, Glasgow 2023, p. 24–25.

208 Students hurling projectiles against the police, Paris, 6th Arrondissement, Boulevard Saint-Germain. May 1968. Photo. Bruno Barbey / Magnum Photo, <https://content.magnumphotos.com/wp-content/uploads/2018/04/cortex/par4104-teaser-story-big.jpg>

Trafalgar Square (“That was the girl I wanted to marry,” says Banksy). But instead of bars and bricks, Banksy’s figures throw flowers. Fluffy meets Spiky again.”²⁰⁹

Fluffy grannies in front of a spiky burning supermarket are depicted in another similar painted riot scene called Ghetto Supermarket/Superstore, which was in the Easton share house show²¹⁰, but more likely hung in the Severnshed show as well.²¹¹

The work “Heavy Weaponary [frontal version]”²¹² (of uncertain medium) and the small drawing “Heavy Weaponary [peace]” (1996)²¹³ are early realizations of Banksy’s stencil “Heavy Weaponary,” also known as “Elephant with Rocket Launcher,” which Banksy stenciled in 1997 in the Ashton Court mural, or in 1998, where it was part of his mural for *Walls on Fire*. The elephant is powerful and peaceful at the same time, like a graffiti “bomber” who uses paint (or a wrench, as in the drawing) as a tool for peace. The Flickr user and apparent owner who uploaded the drawing, is called Andy Spanners, perhaps a pun on “spanner,” the British word for “wrench.”²¹⁴ “Heavy Weaponary” can be seen as a self-portrait. It is deliberately spelled wrong; “nary” means “not one,” and could be interpreted as a form of disagreement of the first half of the word.

The figure of the elephant appears in “Drawing Elephant” as a metaphor for art and creation. This motif is also shown in the painting “Modern Art Can Suck My Cock,” in which a painter is seen at work. He is in the process of portraying an abstract dragon-like figure on a chair as a human on the canvas. Banksy put a preparatory drawing of it on his website years later.²¹⁵

In the paintings “The Drummer” and “The DJ,” Banksy dealt with pop music. His “art dealer” and manager at the time, Stephen Earl, was a DJ as well, and sold at least two further stencils on canvas showing twice the same DJ with a crane hanging over him like the sword of Damocles: “The stencil depicts a disc jockey or DJ with decks who looks skyward toward a looming crane with impending doom. Like many who believe that the popular arcade classic “The Claw Machine” is rigged, Banksy too hints at a sort of prankish unfairness in the club scene where DJ’s can be replaced at a moment’s notice at the claw’s whim. Whether the claw is an allegory for the public’s favor or for some higher power like the club’s management/music business in general is up to interpretation. Banksy may also be commenting on Bristol’s experimentally focused musical space where in one night there could be different DJs sampling a mix of styles including Reggae, Hip-Hop, Pop, Garage, Jazz, and Punk as if it were a

209 Si Mitchell: Banksy. Painting and Decorating, In: Level magazine, No. 08, June/July 2000, p. 69.

210 According to Banksy Archive, 31.01.2022, <https://www.instagram.com/p/CZaUiZas6a2/>

211 See chapter 2.8.

212 Descriptive title.

213 Descriptive title.

214 Flickr user Andy [Spanners], profile: <https://www.Flickr.com/photos/andyspanners/>

215 Banksy’s website (state 2007) https://web.archive.org/web/20071006051217/http://www.banksy.co.uk:80/drawing/draw_frameset.html

game.”²¹⁶ Banksy called a photo print of a street stencil version of it “Grab a DJ and Make a Star” and dated it to 1999.²¹⁷

The painting “Rubber Ducky” is a problematic work. On its website, Andipa Gallery, which is an experienced unauthorized Banksy secondary market trader, dates it to 2006 and lists its measurements as 91 × 91 cm.²¹⁸ Similar Banksy secondary market traders, the Lionel Gallery, did not date it on their website, but measure it 90 × 90 cm.²¹⁹ The un-authorized secondary market exhibition *Banksy. Laugh Now* (2017, MOCO, Amsterdam) was produced by the Lionel Gallery as well. In the catalogue, the painting grew to 98 × 98 cm, was dated to 1998, and in the photo the work is trimmed—Banksy’s signature stencil is missing.²²⁰ The catalogue listed the provenance as “Private Collection, United Kingdom.” Like “Drummer,” this work was never shown in an authorized Banksy publication or exhibition. Unlike “Drummer” and “Ghetto Supermarket,” however, it was also never discussed early on in forums. From a stylistic point of view, a date previous to 2003 would make sense, as Banksy rarely signed his works with a stencil on the front after this. More precisely, it was most likely produced around 1999, as it shows similarity to Banksy painting “Sharks (Painting everyone always says they want to buy but no one does)” in that it tells another funny shark story. Based on photographic documentation, it seems that Banksy chose to include it in neither the Easton exhibition (or at least not photographed by Simmons), nor in the better documented Severnshed show. Also works like both “Grab a DJ and Make a Star” or “Police Officers with Tracking Dogs” seemed to be sold straight from the studio by Banksy himself or Stephen Earl.

216 Julien’s Auctions: Lot 256: Untitled (Dj & Crane), 1999. <https://www.julienlive.com/view-auctions/catalog/id/176/lot/75786/BANKSY-British-1974>

217 Grab a DJ and Make a Star: Bristol 1999. Just after the Severnshed exhibition Banksy released a set of 15 photographs (edition of 50), 9 of which featured stencil work that was allegedly photographed by Banksy himself, see auction house Catawiki <https://auction.catawiki.com/kavels/13657223-bristol-photography-x-banksy-grab-a-dj-and-make-a-star> In the Nottingham graffiti magazine—Big Daddy, issue 04, 2000, p. 45—the street stencil is dated “Bristol 1997”.

218 Andipa Gallery: <http://andipa.com/artist/banksy/rubber-ducky>

219 Lionel Gallery: <http://www.lionelgallery.com/en/collection/banksy-rubber-ducky/>

220 Kim Logchies, Lionel Logchies, Sheela van der Veldt, Victoria Elisabeth Clemmensen: Banksy Laugh Now. Exhibition Catalogue, MOCO Amsterdam 2017, p. 68–69.

Banksy also sold works through the clothing shop Alterior in 1999,²²¹ 2000,²²² or/ and 2001,²²³ but the urge is similar—going professional as an artist, both formally and financially.

List of Works

Persecution

- Easton Exhibition Sticker²²⁴, print on paper, ca. 1999

221 Bristolgraffiti-Blogger: “we had a chat about auctioning Banksys in the summer, and he said he had a Sid Vicious style piece he’d bought at the show i’m annoyed i missed, Alterior on Park Street in ’99.” Bonhams contemporary art auction Feb ’08—the Banksy lots. December 23, 2007. <https://bristolgraffiti.wordpress.com/2007/12/23/bonhams-contemporary-art-auction-feb-08-the-banksy-lots/>

222 Bonhams: <http://www.bonhams.com/auctions/16259/lot/62/> In July 2000, Banksy showed and sold works at the gallery space of Alterior clothes shop in Park Street, Bristol. See scan of the flyer, <https://urbanartassociation.com/thread/110932/obscure-banksy-pieces?page%5Cu003d2&page=21> It is possible that the other dates (1999, 2001) are due to bad memory.

223 “The five striking pieces on display this month show the breadth of an art form misunderstood by many as simple vandalism. From Banksy’s simple but effective picture of a girl clutching a bomb to the riot of colour in Will Barras’ work and Mr Jago’s edgy portrait, this is far removed from the ‘tagging’ so often associated with street art.” Bristol Evening Post: Wearing the label of street art, 22 June 2001 http://docs.newsbank.com/s/InfoWeb/aggdocs/UKNB/oF68876715E4591D/oF8BFF68D3921800?p_multi=BEP1&ts_lang=en-US A bomb hugger girl, maybe [the selling date differs] the one mentionend in the quote above, was sold via Bonhams on 05.02.2008, <https://www.bonhams.com/auctions/16259/lot/62/> as “Bomb Love”, 2000, stencilled signature, stencil spray paint on board, 58.5 × 58.5cm. “Provenance: Alterior, Park Street, Bristol, 2000.” Maybe after the “Peace is Tough” show in Glasgow Banksy sold some pieces at Alterior in 2001 (visible on this photo exhibited at the Vanguard | Bristol Street Art at Bristol Museum 26.6.–31.10.2021, uploaded by buffin 123 on 14.09.2021, <https://www.instagram.com/p/CTyxZ3AMJOI/>): The I Fought the law canvas [on display before in Glasgow], Avon and Somerset Constabery [blue version] (<https://www.bonhams.com/auctions/14942/lot/146/>), Sid Vicious [white circle version] (<https://www.bonhams.com/auctions/16259/lot/19/>) and “Laugh Now Barcode [Monkey]” were on display, the last one stencilled on white fake mold and gold-framed, signed with the stencilled Banksy tag. Uploaded by the inofficial The Art of Banksy show in Göteborg on 02.08.2019, <https://www.instagram.com/p/BopwaOfHO5P/>

224 Steve Wright / Richard Jones: Banksy’s Bristol. Home Sweet Home. Tangent Books, Bristol 2016, p. 45.

- *Attack of the Badly Drawn Boy*, 74 × 96 cm, oil on board with stencil spray paint, 2000²²⁵, signed with stenciled Banksy tag, an earlier version was painted prior January 29th 1999²²⁶, a new version of the painting with same motif was shown during the “Severnshed Exhibition” in Bristol, February 2000.²²⁷

Police

- Bloodhounds, 1998, spray paint on board, 22,8 × 71,1 cm, 1998²²⁸, sold for £10.00 to unknown buyer, who still was the owner of the artwork in 2013.²²⁹ Before April 2000, Banksy combined this stencil with the inscription “Nowhere will you find the statue of a critic or the biography of a committee”²³⁰ (fig. 8). The image is a variation of the logo of French music label Hostile Records, Banksy removed the guns and some of the persecutors.²³¹
- Do Community Service, alternative title: Clown with Cops, 1998²³²

225 Rikard Anderson: <https://banksyunofficial.com/2017/04/16/early-exhibition-in-easton-1998/#jp-carousel-864>. Photos by Mark Simmons.

226 The canvas was already shown in *Dunk @ Thekla* dated 29/Jan/1999, Bristol 1999, 2:32min., uploaded on Youtube by Disc Shop Zero on 31 January 2011 https://www.youtube.com/watch?v=EeuGl7_5sfo Contradiction: Banksy dated his graffiti mural “Bugged Out / Battle Information” to October (!) 1999, but it is in the *Thekla* video.

227 Photo from the Severnshed show, 2000, uploaded by Melfleasance on 5 March 2008, copied from the then still functioning Bristolbeat-website. <https://www.flickr.com/photos/24387752@No7/2312865622/in/photostream/>; different photo: <https://banksyexplained.com/attack-of-the-badly-drawn-boy-2000/>

228 Backside shows handwriting of Banksy stating 1998, see Urban Art Association forum user Ilmambo in thread *Obscure Banksy pieces?*, 13 November 2013 <http://urbanartassociation.com/thread/110932/obscure-banksy-pieces?scrollTo=1127831&page=8>

229 Urban Art Association forum user Vivelarepublique in thread *Obscure Banksy pieces?*, 13 November 2013 <http://urbanartassociation.com/thread/110932/obscure-banksy-pieces?scrollTo=1127831&page=8> 13 November 2013, with thread *Obscure Banksy Pieces*.

230 Photo in Boyd Hill: *The Enemy Within*. Bristol’s Banksy bucks the system. In: *Hip Hop Connection* 136, April 2000, p. 94/95. Different version of the same stencil: <https://capturingbanksy.files.wordpress.com/2012/06/nowhere.jpg>

231 In Bristol, Banksy also stenciled only one the main persecutor with the dogs on a wall, this time combined with his tag: Banksy got away with it. Photo uploaded by Bristol Archivist, 28.01.2019, <https://www.instagram.com/p/BtKLEy7HLYo/>; because of the small-letter-a-Banksy tag this might be rather from 1998 than 1997 (capture on Instagram). For the Hostile Records logo see <https://www.discogs.com/label/36977-Hostile-Records/>; the logo was already on the compilation “Hostile Hip Hop 2”, published 13.02.1998, <https://www.discogs.com/ru/release/8080787-Various-Hostile-Hip-Hop-2>

232 See <https://banksyexplained.com/clown-with-cops-1998/>; pictured in Steve Wright / Richard Jones: *Banksy’s Bristol. Home Sweet Home*. Tangent Books, Bristol 2016, p. 67. The canvas was on the cover (and inside) of *Venue Bristol* magazine, No. 423, 7-21.08.1998 and later

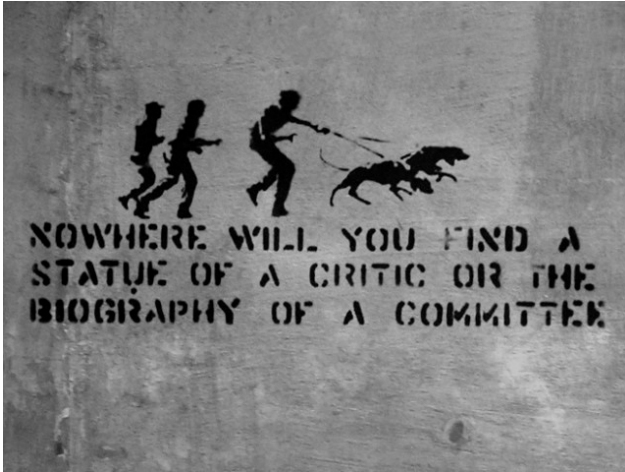


Fig. 8: "Nowhere will you find the statue of a critic or the biography of a committee", stencil, ca. 2000. Source: <https://capturingbanksy.files.wordpress.com/2012/06/nowhere.jpg>

- It's Tough Love as All Cops Know, 1997–99²³³ (fig. 9)



Fig. 9: Banksy, "It's Tough Love as All Cops Know," 1997–99. Source: Boyd Hill: The Enemy Within. Bristol's Banksy bucks the system. In: *Hip Hop Connection* 136, April 2000, p. 95.

shown during Dunk Show at Thecla dated on Youtube January 29th 1999, https://youtu.be/EeuGl7_5sfo?t=42

233 Boyd Hill: The Enemy Within. Bristol's Banksy bucks the system. In: *Hip Hop Connection* 136, April 2000, p. 95. Premise that it was already shown in this source, and that Banksy stated

Riots

- *People Di Everyday*²³⁴ [*first version*], alternative titles: *Flower Power*²³⁵, *People Di all the Time*²³⁶, Riot Painting, “acrylic paint, oil stick and guesswork on wood”²³⁷, 1997–99²³⁸
- More Public Disorder²³⁹, alternative title: Riot on the Move²⁴⁰, 1997–99
- Ghetto Supermarket²⁴¹, alternative title: Ghetto Superstore, large canvas, previous owner Banksy’s ex manager Stephen Earl (?) (†2007)²⁴², signed with stenciled Banksy tag, the similarities in style with the other canvases enable to date the artwork to late 1999/ early 2000²⁴³ (fig. 10)
- A T-Shirt entitled Ghetto Superstore was shown in Genua by Antipa gallery in 2019²⁴⁴

to easel paint since 1997, see Marcus James: [Interview with Banksy], Knowledge Magazine 1999, p. 33.

- 234 Photo and title posted by Robert Klimek, March 12, 2008 <https://www.Flickr.com/photos/24552058@N07/2328912785>
- 235 Steve Wright / Richard Jones: Banksy’s Bristol. Home Sweet Home. Tangent Books, Bristol 2016, p. 87.
- 236 Bristolbeat.co.uk (state 2001): https://web.archive.org/web/20010831181508/http://www.bristolbeat.co.uk:80/artists/banksy/exhibition.asp?Artist=Banksy_Exhib&image=2
- 237 According to Banksy in a sign next to the work shown during the MOCA group show in Los Angeles in 2011. See https://pp.userapi.com/c4928/u1515830/132544551/x_086f31cc.jpg
- 238 1999 according to Steve Wright / Richard Jones: Banksy’s Bristol. Home Sweet Home. Tangent Books, Bristol 2016, p. 87, Banksy stated “1997” when he exhibited the painting again at the MOCA show in Los Angeles in 2011. See https://pp.userapi.com/c4928/u1515830/132544551/x_086f31cc.jpg
- 239 Steve Wright / Richard Jones: Banksy’s Bristol. Home Sweet Home. Tangent Books, Bristol 2016, p. 42.
- 240 Rikard Anderson, 16.4.2017, <https://banksyunofficial.com/2017/04/16/early-exhibition-in-easton-1998/#jp-carousel-864>. Photos by Mark Simmons.
- 241 Title given by Daniel Silk in 2010: <http://urbanartassociation.com/thread/46265/banksy-ghetto-supermarket> See also his photo and info uploaded by Silky on 10 January 2010 <https://www.Flickr.com/photos/silksilky/4263729354/>
- 242 Martin Worster: Banksy vs Bristol Museum—Review, 02.07.2009, <https://martinworster.wordpress.com/2009/07/02/63-banksy-vs-bristol-museum-review/>; hint by Cosmic: The size of the stencil tool of one of the figures visible in the BBC Channel 4 docu “Shadow People” (dir: Wendie Ottewill, 11Min.) from 15.04.2000 also point to a large work.
- 243 Hint by Cosmic: The stencil tool of one silhouettes from this large painting is visible in the Banksy Channel 4 docu from 14.05.2000 (3.52 min.). Banksy later quoted a different part of that video in his B-Movie.
- 244 I’m grateful to Cosmic for pointing this out to me. For a photo see <https://www.mentelocale.it/images/fotogallery/full/8422-91252.jpg>. Maybe this was the sold out Banksy T-shirt from the Easton show mentioned in the review.



Fig. 10: Ghetto Supermarket, ca. 1999. Source: <https://www.Flickr.com/photos/silkysilky/4263729354/>

Weaponry

- “Heavy Weaponary” [frontal version], 1997–99²⁴⁵ (fig. 11)
- “Heavy Weaponary” [Peace], 3 × 5 cm, biro and acrylic on card, signed on reverse, 1996²⁴⁶ (fig. 12a and 12b)
- Grenade, 17.5 × 15.5 cm, spray paint on panel, Banksy used a grenade (Bang! + Bombing = Banksy) as a street stencil as well²⁴⁷, 1999²⁴⁸
- Armored Car [first version], ca. 1997–98²⁴⁹

Art

- Drawing Elephant, 1997–99²⁵⁰

245 Marcus James: [Interview with Banksy], Knowledge Magazine, 1999, p. 33.

246 Photo and info by Andy on 15 March 2008: <https://www.flickr.com/photos/andyspanners/2337346118>

247 Illustrated in Steve Wright / Richard Jones: Banksy’s Bristol. Home Sweet Home. Tangent Books, Bristol 2016, p. 21.

248 Andipa Gallery: <http://andipa.com/artist/banksy/grenade>

249 A version of this was offered on French Ebay in June 2014, [Trimmed] photo in Felix Braun: Children of the Can, Bristol 2012, p. 50.

250 Marcus James: [Interview with Banksy], Knowledge Magazine, 1999, p. 33.

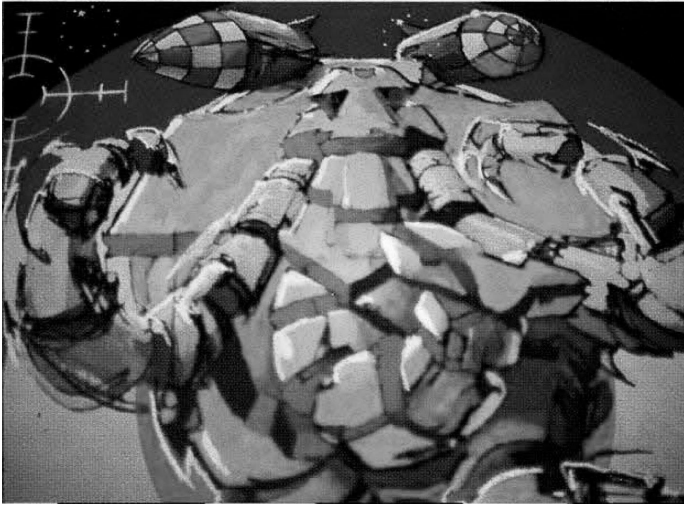


Fig. 11, Heavy Weaponary [frontal version], ca. 1997–99. Source: Marcus James: [Interview with Banksy], Knowledge Magazine, 1999, p. 33.

- “*Modern Art Can Suck My Cock* [preparatory drawing]²⁵¹, ca. 1998–99 (fig. 14)
- “*Modern Art Can Suck My Cock*,”²⁵² alternative titles: “*Artist at Work*,”²⁵³ “*Portrait of an Artist*,”²⁵⁴ 100 × 141cm, stencil spray-paint signature, oil on canvas,²⁵⁵ ca. 1998–99²⁵⁶ This painting exists/existed in two versions.²⁵⁷

251 Banksy put this drawing on his website in 2007. https://web.archive.org/web/20071006051217/http://www.banksy.co.uk:80/drawing/draw_frameset.html

252 Steve Wright / Richard Jones: *Banksy’s Bristol. Home Sweet Home*. Tangent Books, Bristol 2016, p. 45.

253 Anderson, Rikard <https://banksyunofficial.com/2017/04/16/early-exhibition-in-easton-1998/#jp-carousel-860>. Photos by Mark Simmons.

254 Photo and Info see <https://www.bonhams.com/auctions/18726/lot/45/>

255 Ibid.

256 Steve Wright / Richard Jones: *Banksy’s Bristol. Home Sweet Home*. Tangent Books, Bristol 2016, p. 45.

257 An alternative version is visible in an undated studio shot by Steve Lazarides: *Banksy Captured*. Vol. 1. London 2019, p. 107. Hint by Cosmic.



Fig. 12a: Heavy Weaponry [Peace],
3 × 5 cm, biro and acrylic on card, signed
on reverse, 1996. Source: <https://www.flickr.com/photos/andyspanners/2337346118>

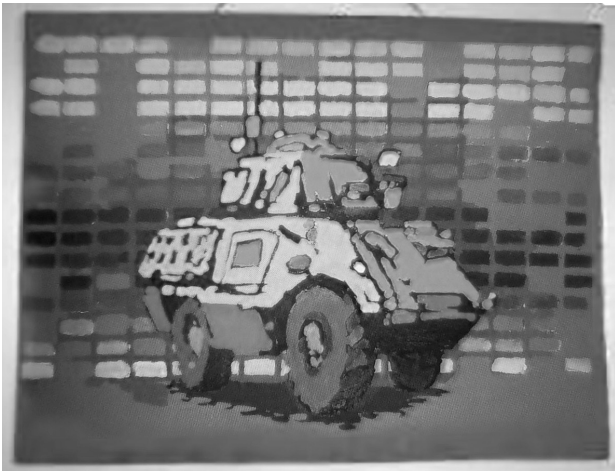


Fig. 12b: Armored Car [first
version], ca. 1997–98. Pho-
tomerge reconstruction by the
editor.

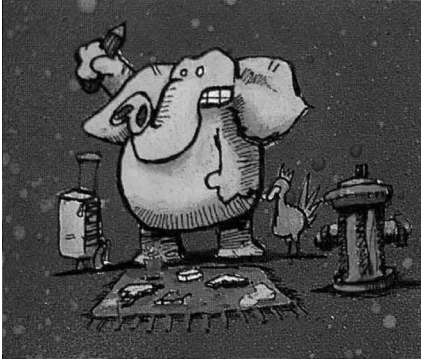


Fig. 13: Drawing Elephant, ca. 1997–99. Source: Marcus James: [Interview with Banksy], Knowledge Magazine, 1999, p. 33.



Fig. 14: Modern Art Can Suck My Cock [preparatory drawing], ca. 1998–99. Source: https://web.archive.org/web/20071006051217/http://www.banksy.co.uk:80/drawing/draw_frameset.html

Music

- Drummer²⁵⁸, 1997–99²⁵⁹
- DJ, 1997–99²⁶⁰
- Cloud DJ (DJ Clouds), [70 or] 71 × 74 cm, 1998–99, acrylic and spray paint on wood, 1998–99, Private Collection, UK.²⁶¹ Variation of “Grab a DJ and Make a Star”. The crane (grab) is missing here, as is the star in Untitled (Dj & Crane). Cloud DJ shows a DJ in front of clouds and a circular saw stencil, recalling Banksy’s Weston Super Mare piece. According to it was intended to be used as the cover art for a Massive Attack album and shows their frontman Robert del Naja.²⁶²

258 Urban Art Association forum user Stender in thread Obscure Banksy pieces?, 7 February 2017 <http://urbanartassociation.com/thread/110932/obscure-banksy-pieces?page=29>, photo: <https://image.ibb.co/d1FyFa/S6301077.jpg>

259 Descriptive title by the author of this text.

260 Marcus James: [Interview with Banksy], Knowledge Magazine, 1999, p. 33.

261 Kim Logchies, Lionel Logchies, Sheela van der Veldt, Victoria Elisabeth Clemmensen: Banksy Laugh Now. Exhibition Catalogue, MOCO Amsterdam 2017, p. 70–71. See also auction house Catawiki <https://auction.catawiki.com/kavels/13657223-bristol-photography-x-banksy-grab-a-dj-and-make-a-star>

262 Rockdoc999: Banksy’s Cover Art for a Massive Attack Album That Was Never Used. 30.05.2022, <https://recordart.net/2022/05/30/banksys-cover-art-for-a-massive-attack-album-that-was-never-used/>; as Del Naja usually designs the Massive Attack covers and the band were three people (at that time), only one person on the cover is therefore unlikely IMO. There is, however, a 12 inch promo record by Massive Attack called Razor Promo Vol 1, the edge of



Fig. 15: Drummer, ca. 1997–99.
Source: <https://image.ibb.co/d1FyFa/S6301077.jpg>



Fig. 16: DJ, ca. 1997–99. Source: Marcus James: [Interview with Banksy], Knowledge Magazine, 1999, p. 33.

- DJ & Crane, ca. 62 × 60 cm, hand-painted acrylic and aerosol on wood, signed with stenciled **BANKSY** tag vertically to upper right, 1998²⁶³, acquired from Stephen Earl, Banksy's manager until mid-2002. Banksy entitled a street stencil version of that motif in a photoprint "Grab a DJ and Make a Star".²⁶⁴ The star is missing here.
- Rubber Ducky, 98 × 98 cm, oil on canvas, signed with stenciled Banksy tag, 1998, Private Collection UK²⁶⁵ (fig. 17)

vinyl is cut into a razor/saw type shape similar to the background of DJ Clouds, <https://www.discogs.com/de/release/739105-Massive-Attack-Razor-Promo-Vol-1>

263 Julien's Auctions: <https://www.julienslive.com/view-auctions/catalog/id/176/lot/75786/BANKSY-British-1974>; here dated to 1999, because of the capital A Banksy tag, I suggest rather 1998.

264 Auction house Catawiki <https://auction.catawiki.com/kavels/13657223-bristol-photography-x-banksy-grab-a-dj-and-make-a-star>

265 Kim Logchies, Lionel Logchies, Sheela van der Veldt, Victoria Elisabeth Clemmensen: Banksy Laugh Now. Exhibition Catalogue, MOCO Amsterdam 2017, p. 68–69. Other photo: http://andipa.com/sites/default/files/artwork/Banksy%2C%20Rubber%20Ducky%202006%20cm.%2091%20x%2091_0384.jpg



Fig. 17: Rubber Ducky, 98 × 98 cm, oil on canvas, signed with stenciled Banksy tag, 1998 or later, Private Collection UK. Source: http://andipa.com/sites/default/files/artwork/Banksy%2C%20Rubber%20Ducky%202006%20cm.%2091%20x%2091_0384.jpg

2.7 2000 (28 Feb. – 3 Apr.) *Banksy Exhibition, New Paintings, Photographs and Graffiti, Severnshed Restaurant, Bristol

Starting at the end of February 2000, Banksy hosted an exhibition in Bristol’s Severnshed Restaurant, at The Grove, Bristol. It was the artist’s first indoor solo exhibition for the general public, called *Banksy Exhibition. New Paintings, Photographs and Graffiti*. According to the flyer, admission was free and the show was open during the opening times of the bar and restaurant.

A restaurant is still an unconventional venue for a graffiti-writer-turned-street-artist. Banksy either deliberately avoided classical art institution spaces or did not have the opportunity to make use of them, like many young emerging artists. “Apparently Banksy, graffiti artist and painter of growing renown, is skeptical about showing art work anywhere that charges people to see it, or where there’s no beer to be had. In showing at Severnshed he’s found an answer: a thoughtfully arranged exhibition in a pleasantly set out bar/restaurant down by the river... and it’s a short walk from one of his larger murals. Some great paintings, smart titles and a few familiar faces and themes showing up from his street work.”²⁶⁶ The listings magazine *Venue Bristol* and Wall of

²⁶⁶ Press text, written by Birse or/and Banksy. Bristolbeat (state 2002) <https://web.archive.org/web/20020108013125/http://www.bristolbeat.co.uk:80/artists/banksy/exhibition.asp>

Sound, the record label for which Banksy did graphic design work at the time, presented the show. The exhibition was photographically documented in 2000,²⁶⁷ including the titles, on the now defunct website [Bristolbeat.co.uk](http://bristolbeat.co.uk),²⁶⁸ an online Bristol-centric magazine, and was copied to Flickr in 2008.

The motto of the show on all three flyers (see fig. 18a and 18b) was: “Extremism in defense of liberty is no vice.”²⁶⁹ Only the stenciled board “Filth,” an early version of Banksy’s Flying Coppers motif—still overloaded with Mickey Mouse ears and a screen monitor head—was actually in the show. The other two flyer motifs the HMV dog Nipper with a bazooka and the “Golf Sale” tank man were not in the show, at least according to the Bristolbeat-photos.

In an interview from underground culture magazine *Gunfight29* Banksy talked about the show as well, accompanied by the “curator of the show” Robert Birse. Save for three allegedly, all works were sold out after just one day.²⁷⁰ Banksy and Birse also talked about the show in a radio interview with BBC Bristol just before his Severnshed Exhibition opened.²⁷¹ Banksy explained his motivation to do the show to make a living as an artist (“I’m old-fashioned, I like to eat”) and also about the transfer from street graffiti to canvas: “I’m trying to make canvases work, better than graffiti can work, as you can take time on it. Graffiti does not always turn out the way you like it because you’re rushing, you’re panicking or whatever. The question is trying to get the adrenaline rush you get when you’re doing graffiti into a canvas. That’s the problem I’m having.”²⁷² None of the pieces depict indoor scenes. He transferred the street style aesthetics from out- to indoors by using street sign imagery, especially in the works with lettering. All pieces carried his trademark signature that Bristolians knew from the street, and they knew some of the motifs from there as well.

Banksy also talked about his approach on the street: “I’m putting the wall first and the picture second,” and his motivation: “I don’t have a particular agenda with what I’m doing. I like to be funny, you know? [...] I consider it a victimless crime what I do

267 Bristolbeat (state 2009) <https://web.archive.org/web/20090412121957/http://www.bristolbeat.co.uk:80/>

268 Bristolbeat (state 2002) <https://web.archive.org/web/20020108013125/http://www.bristolbeat.co.uk:80/artists/banksy/exhibition.asp>

269 bristolbeat.co.uk (state: 2007) <https://web.archive.org/web/20070425131650/http://www.bristolbeat.co.uk/artists/banksy/exhibition.asp?Artist=Banksy%5FExhib&image=6>

270 [James] Lucas, Trevor Jackson: [alias The Boy Lucas]: Banksy [Interview]. In: [gratis magazine] *Gunfight 29*. No. 3. 2000. Unpaged.

271 Banksy in a BBC Radio feature from 2000, 3:00 min. uploaded by Matt Spqr on Youtube as Banksy Severnshed 2000 on Feb 28, 2010 <https://www.youtube.com/watch?v=gQrmoje-eoI> Birse was also involved in one of the Zapatista charity shows, called “Come on You Reds!”, see chapter 3.5.)

272 Banksy in a BBC Radio feature from 2000, 3:00 min. [C. 1.53–2.07min.], uploaded by Matt Spqr on Youtube as Banksy Severnshed 2000 on Feb 28, 2010 <https://www.youtube.com/watch?v=gQrmoje-eoI>

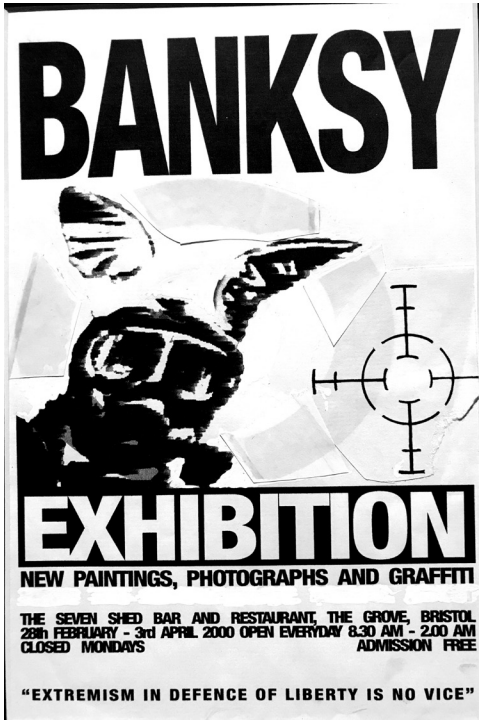
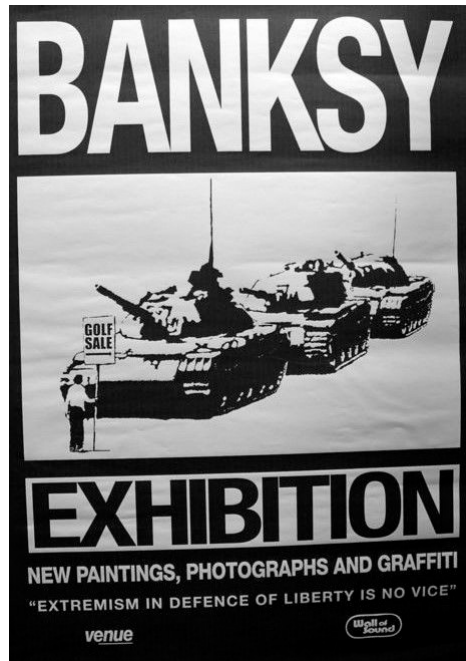


Fig. 18a: Banksy Exhibition, New Paintings, Photographs and Graffiti, flyer 2, 2000.
Source: <https://www.instagram.com/p/B2WqV971Nnd/>

Fig. 18b, Banksy Exhibition, New Paintings, Photographs and Graffiti, flyer, 2000.
Source: <https://auction.catawiki.com/kavels/13859129-banksy-exhibition-poster>



generally. But the criminal side of it *is* important. Any piece of graffiti is saying that: “You’re not going to be told what to do necessarily that you’ll go out on your own steam and you’ll make the city look the way you want it to look.”²⁷³

Exhibition Concept/Presentation of the Works

If we assume that the photos were taken in the order they were presented in the show, then he started with one picture that comes close to a context shot. A monkey graffiti bomber, identified by a detonation warning sign as “Cheeky Monkey,” was hung over a series of five boards (“Simple Intelligence Testing [in Dumb Animals]”), telling the viewer to think outside the box. Next came Banksy’s painting “People Di Everyday/Riot Painting,” which features an early, more aggressive version of the “Flower Bomber”²⁷⁴ motif, which serves as another self-portrait; the disguised graffiti bomber beautifies the world with flowery colors. “People Di Every Day/Riot Painting” is an important work for Banksy, as it combines imagery and themes concerning Lady Di, the movement Reclaim the Streets and May 1968, a period that was marked by civil unrest in France.²⁷⁵ Banksy allegedly showed it at his Easton show (1999), later in a reworked version without the tag and other changes in Edinburgh (2001) and again, in a third version, without clouds and reworked flowers and throwing hand,²⁷⁶ at MOCA (2011).²⁷⁷

“Self Portrait of the Artist” recalls Martha Cooper’s known portrait of graffiti pioneer Futura 2000 looking and spraying at the camera. It shows a figure with a monkey head that reminds the viewer of the movie *Planet of Apes* (1968), as well as the mirror scene from the film *Taxi Driver* (1976) by Martin Scorsese. For the body of the figure, Banksy used a *Dead Presidents* (1995) film still of a female bank robber wearing white and black makeup and pointing two guns. Some versions of this motif

273 Ibid., TC 0.45–1.05 min.

274 Just after the Severnshed exhibition opened, Banksy released a set of 15 A4 or A3 sized photographs (edition of 50), 9 of which featured stencil works that were allegedly photographed by Banksy himself. One was entitled “Flower Bomber, Bristol, 1999”. Auction house Invaluable: <https://www.invaluable.co.uk/auction-lot/bristol-x-banksy-flower-bomber-numbered-107-c-7dc4269984>

275 I dedicated a chapter to that in *Street Artist Banksy* (2010), in more detail again in my essay *Street-Art—Kunst zwischen Raum und Bild*, in: Dominic E. Delarue, Thomas Kaffenberger (ed.): *Bildräume | Raumbilder. Studien aus dem Grenzbereich von Raum und Bild*. Regensburg 2017 (both in German).

276 Urban Art Association User Cosmic was the first to see differences between the Severnshed and the Moca version, 01.12.2019, <https://urbanartassociation.com/thread/160494/original-inspiration-banksy-images?page=3>

277 Banksy’s former dealer Lazarides mentioned the work as “DI” on a prize list in the window of his Banksy prints gallery in December 2016. <http://urbanartassociation.com/thread/142599/lazarides-banksy-print-gallery>

depict the bank robber with a monkey head, and others with a clown head. In “Self Portrait of the Artist,” the monkey-headed figure holds spray cans, rather than guns, in each hand, from which light green sparkles drizzle. The illustrated representation of Banksy shoots at the viewer and at himself, showing graffiti as a kind of self-mirroring, masturbatory activity.²⁷⁸ “It’s being fluffy in a militant way,”²⁷⁹ said Banksy about his Flower Bomber. A militant or aggressive element, for example sharks, police, tanks, a circular saw, a rioter, a cross hair, a detonator, the titles “Precision Bombing,” “Heavy Weaponary,” or “Caution,” is often combined with something fluffy or vulnerable, like a goldfish, a clown, a lollipop lady with school kids, a homeless person, bunny ears, angel’s wings, flowers, a stick man, people with a car, an elephant or a monkey. Usually both the viewer and Banksy identify with the innocent part, while the depicted police, for example, are on the lookout for the vandal Banksy (“Avon & Somerset Constabulary 1”). But why do the police have to chase him (“Avon & Somerset Constabulary 2”) if he is just a monkey or an elephant doing graffiti, or “bombing,” as in “Cheeky Monkey,” “TNT Monkey,” “Precision Bombing,” and “Heavy Weaponary”? Banksy sees himself as a bunny in a happy bow-tie tank,²⁸⁰ someone who stops the tanks for a while before Life knocks school children hard (Hard Knock Life), someone who wants to be funny, an inside-out policeman with mickey mouse ears (Filth) or someone who paints fake “trap doors.”

The photo documentation on BristolBeat closed with two pictures of a graffiti magazine article that was published in April of 2000.²⁸¹ The photos were taken at the end of the show’s runtime. It’s possible that other works were exhibited before, as auction results provide proof that Banksy also sold variations of works such as “Avon & Somerset Constabulary 1,”²⁸² “Heavy Weaponary,” and “Precision Bombing”. At least “People di everyday/Riot Painting” was exhibited on the opening night as well as

278 For more details see my essay «Laugh now but one day we’ll be in Charge»—les poètes du Street Art: du truisme de Jenny Holzer à Banksy, (2018) Edwige Comoy Fusaro, Helene Galliard (Ed.), Éditions Universitaires de Dijon (in French).

279 Si Mitchell: Banksy. Painting and decorating. LEVEL magazine, issue 08, June/July 2000, p. 68.

280 Banksy made a different version of the same idea in 2002 called Armoured Car, stencil spray paint and acrylic on canvas, 60 × 60 cm. Phillips: <https://www.phillips.com/detail/BANKSY/NY010117/55> and on the record cover of Bad meaning good / Roots Manuva—Yellow submarine, 2002, offset printing on record sleeve and 33rpm disc, 42.80 × 52.80 cm. <https://www.mutualart.com/Artwork/Bad-meaning-good---Roots-Manuva---Yellow/E8FCA9A7D70A5EC8>

281 Boyd Hill: The Enemy Within. Bristol’s Banksy bucks the system. In: Hip Hop Connection 136, April 2000.

282 61 × 61 cm, acrylic and spray paint stencil on canvas, stencilled with the artist’s name. Executed in 2001, this work is from an edition of 10. Blue version. Sotheby’s: <http://www.sothebys.com/en/auctions/ecatalogue/2014/banksy-steve-lazarides-ls1403/lot.6.html?locale=en>

“Cops, monkeys, burning buildings,” according to Si Mitchell.²⁸³ There are no works featuring burning buildings in the BristolBeat photos, which hints at the possibility that there were other or different works in the show.

A photo of an ominous painting that could be from that period was posted on the Banksy online forum urbanartassociation.com in 2010. The painting, which is called “Ghetto Supermarket, 1999,”²⁸⁴ shows the after-effects of riots: four black silhouettes stand in front of a burning building. Around 2005, music journalist Martin Forster saw “one massive painting, ‘an amazing piece’ depicting Grannies outside a burning supermarket” in the Barcelona apartment of Stephen Earl, a DJ who had been Banksy’s manager until mid-2002, before Steve Lazarides.²⁸⁵ According to Jim Paine, Banksy seemed to have planned to paint something similar to “Ghetto Supermarket” on the spot where he instead created the “Mild Mild West” mural in 1999: “Banksy’s first design had buildings in flames, with a looter fleeing the inferno with a loaded shopping trolley.”²⁸⁶

Shortly after the opening of the Severnshed show, Banksy published a series of 15 photos (listed below) in February 2000, each of which had a 50-print run, and which were allegedly produced in [late] 1999.²⁸⁷ The photos depict six works Banksy spray-painted freehand, and nine he stenciled, in public spaces between July 1998 and October 1999. All photos are labeled with location, date, Banksy’s printed tag, “© Bristol Photography,” and the print number out of 50. The smaller A4-size photos, of the stenciled works, are labeled, aside from the title, with only the short “Bristol, 1999.” The larger A3-size photos, of the freehand works, also indicate the month, street name and quarter of Bristol where the pieces were spray-painted. All photos were sold in the “Bristol Shop,” whose owner informed buyers that Banksy took the photos, at least of the stencil works, himself. “The vendor had worked with Banksy to produce three prints that were featured in his first exhibition, being the flower bomber, TNT monkey, and cut out and collect images.”²⁸⁸

283 Si Mitchell: Banksy. Painting and decorating. LEVEL magazine, issue 08, June/July 2000, p. 69.

284 Daniel Silk: <http://urbanartassociation.com/thread/46265/banksy-ghetto-supermarket>. 10 January 2010 with thread: Banksy Originals & Canvases.

285 Earl died in 2007. Will Ellsworth-Jones: Banksy. The Man Behind The Wall, London, Aurum, p. 165.

286 Jim Paine interviewed about the creation of The Mild Mild West in Steve Wright: Banksy’s Bristol, Bath 2007, p. 24.

287 Action house Catwiki: <https://auction.catawiki.com/kavels/13690979-bristol-photography-x-banksy-battle-information>

288 Action house Catwiki: <https://auction.catawiki.com/kavels/13690979-bristol-photography-x-banksy-battle-information>

The BristolBeat photo of “TNT monkey” looks either like a stencil on metal or a glossy photo print. “Floor Stencil 3”²⁸⁹ was auctioned as “Trap Doors” in 2008.²⁹⁰ [Cut out & Collect frame with Banksy tag]. The title indicates that there were more “floor stencils,” i.e. more exhibited works. It does look like a wall, not a floor. Besides “Flower Bomber” and “TNT Monkey,” there are two “cut out & collect” stencils that could be the third print in the show—either the Sickie boy or just the Banksy tag.

List of Works

In Order of the Bristolbeat Photos

- “Cheeky Monkey”²⁹¹, 140 × 140 cm, 2000²⁹²
- “Simple Intelligence Testing [in Dumb Animals]”, alternative title: “Do Not Test,”²⁹³ 5 parts, 91.5 × 91.5 cm, oil on canvas laid on board, each, 2000²⁹⁴

289 Picture no. 3 on the Bristolbeat website as captured on the Wayback machine bears a Cut Out & Collect stencil on white wall (propably a photoprint) and the title “Floor Stencil 3”. https://web.archive.org/web/20030131144616/http://www.bristolbeat.co.uk:80/artists/banksy/exhibition.asp?Artist=Banksy_Exhib&image=3 But “Floor Stencil 3” is according to the copy on Flickr the work Trap door. <https://www.Flickr.com/photos/24387752@No7/2312834876/in/photostream/> So either the Flickr copier made a cut & paste mistake or it was wrong on the Bristolbeat website, which is not completely copied in its original state on the wayback machine.

290 Photo and info: <https://www.bonhams.com/auctions/16259/lot/42/>

291 Photo and info uploaded by Melfleasance on 5 March 2008 copied from the then still functioning Bristolbeat-website. <https://www.flickr.com/photos/24387752@no7/2312066669/in/photostream/>

292 Kim Logchies, Lionel Logchies, Sheela van der Veldt, Victoria Elisabeth Clemmensen: Banksy Laugh Now. Exhibition Catalogue, MOCO Amsterdam 2017, p.116–117. The catalogue states: “Spraypaint on canvas” and “2003”, both is incorrect. Banksy seemed to have used a projector or a stencil and then finished it in a paint-by-numbers way.

293 Photo and info uploaded by Melfleasance on 5 March 2008 copied from the then still functioning Bristolbeat-website. <https://www.Flickr.com/photos/24387752@No7/2312066669/in/photostream/>

294 Sotheby’s: <http://www.sothebys.com/en/auctions/ecatalogue/2008/contemporary-art-day-auction-lo8021/lot.327.html>

- “People Di Every Day,”²⁹⁵ alternative titles: “Flower Power,” “People Di all the Time,”²⁹⁶ Riot Painting, 1997²⁹⁷
- “Self Portrait of the Artist,”²⁹⁸ 122 × 122 cm, signed with stenciled Banksy tag (lower right), oil and spray paint on canvas laid to board, 2000²⁹⁹
- “Attack of the Badly Drawn Boy,”³⁰⁰ 74 × 96 cm, oil on board with stencil spray paint,³⁰¹ 1999³⁰²
- “Sharks,”³⁰³ alternative title: “Painting everyone always says they want to buy but no one does,”³⁰⁴ “Meals on Wheels,”³⁰⁵ 122 × 144 cm, acrylic on canvas,³⁰⁶ 1999³⁰⁷

295 Banksy in Hill, Boyd: The Enemy Within. Bristol’s Banksy bucks the system. In: Hip Hop Connection 136, April 2000, p. 95.

296 Bristolbeat.co.uk (state: June 2002): https://web.archive.org/web/20020602075935/http://www.bristolbeat.co.uk:80/artists/banksy/exhibition.asp?Artist=Banksy_Exhib&image=2

297 According to Banksy in the MOCA show 2011 in Los Angeles. See https://pp.userapi.com/c4928/u1515830/132544551/x_086f31cc.jpg

298 Photo and info uploaded by Melfleasance on 5 March 2008 copied from the then still functioning Bristolbeat-website. <https://www.Flickr.com/photos/24387752@N07/2312056451/in/photostream/> This also appeared in a TV docu by KEO Films for BBC Channel 4 called Shadow People, broadcasted 14.05.2000, produced by Jaimie D’Cruz (who later made Exit Through the Gift Shop with Banksy). See docu about Banksy (3.52min.), TC: 0.54min. [The video is not from 1995 as stated on Youtube, the docu was mentioned in Gunfight 29, Banksy later made it official by quoting it in B-movie on his Exit Through the Gift Shop DVD] <https://www.youtube.com/watch?v=yW5rzWYLwg4>

299 Bonhams: <http://www.bonhams.com/auctions/14890/lot/40/>

300 Photo and info uploaded by Melfleasance on 5 March 2008 copied from the then still functioning Bristolbeat-website. <https://www.flickr.com/photos/24387752@N07/2312865868/in/photostream/>

301 Bonhams: <http://www.bonhams.com/auctions/14942/lot/14/>

302 Rather earlier. The canvas was already shown in Dunk @ Thekla dated 29/Jan/1999, Bristol 1999, 2:32min. [TC 1.59min.], uploaded on Youtube by Disc Shop Zero on 31 January 2011 https://youtu.be/EeuGl7_5sfo?t=119

303 “No deep and meaningful title to this one, it’s just Sharks” Banksy in Hill, Boyd: The Enemy Within. Bristol’s Banksy bucks the system. In: Hip Hop Connection 136, April 2000, p. 95.

304 Bristolbeat.co.uk (state: Oct: 2001) https://web.archive.org/web/20020708113802/http://www.bristolbeat.co.uk:80/artists/banksy/exhibition.asp?Artist=Banksy_Exhib&image=5

305 Andipa Gallery (ed.): Banksy from the collection of Andipa Gallery [23 April – 16 May 2009], exhibition catalogue, p. 18–19. https://issuu.com/andipa_gallery/docs/banksy_copy

306 Sotheby’s: <http://www.sothebys.com/en/auctions/ecatalogue/2012/contemporary-art-day-auction-no8901/lot.449.html> and private secondary market gallery Andipa http://andipa.com/sites/default/files/artwork/Banksy%2C%20Sharks%201999%20cm.%20122%20x%20144_0010.jpg

307 Rather earlier. Was shown at Dunk @ Thekla dated 29/Jan/1999, Bristol 1999, 2:32min. [TC 0.19min], uploaded on Youtube by Disc Shop Zero on 31 January 2011 https://www.youtube.com/watch?v=EeuGl7_5sfo When represented by record company Wall of Sound Banksy used this work on a postcard advertising a poetry competition: “Inspired? Win £50 of music vouchers. Send a poem of up to 14 lines inspired by the image on the reverse (or any part of

- “You Told that Joke Twice,”³⁰⁸ 124.8 × 165.1 cm, acrylic, spray enamel and oilstick on canvas, signed with stenciled Banksy tag, 2000³⁰⁹
- “Hard Knock Life,”³¹⁰ 115 × 145 cm, acrylic with spray paint on canvas, 2000³¹¹
- “Weston Super Mare”,³¹² 109 × 84 cm, original painting on canvas,³¹³ 1999/2000. There are other versions of this work on canvas [?], which was issued as a print in 2003.³¹⁴ The other canvas versions (from the same period as this canvas) are square,³¹⁵ not rectangular like this one.

- it eg. colours, shape, the way it makes you feel.) Closing date 31st August 2000. Send to The Poetry Can, Kuumba Project, 20–22 Hepburn Road, St Pauls Bristol, BS2 8UD [...]
- 308 Photo and info uploaded by Melfleasance on 5 March 2008 copied from the then still functioning Bristolbeat-website. <https://www.Flickr.com/photos/24387752@No7/2312056169/in/photostream/>
- 309 Sotheby's: <http://www.sothebys.com/en/auctions/ecatalogue/2012/contemporary-art-day-auction-no8901/lot.449.html?locale=en>
- 310 Photo and info uploaded by Melfleasance on 5 March 2008 copied from the then still functioning Bristolbeat-website. <https://www.Flickr.com/photos/24387752@No7/2312865328/in/photostream/>
- 311 Banksy from the collection of Andipa Gallery, catalogue, 2011, p.18–19, https://issuu.com/andipa_gallery/docs/banksycatalogue
- 312 Bristolbeat.co.uk (state: 2002): https://web.archive.org/web/20020626003402/http://www.bristolbeat.co.uk:80/artists/banksy/exhibition.asp?Artist=Banksy_Exhib&image=4 A different version from 1999, divided in 2 square canvases (acrylic on canvas, 76.5 × 76.5cm each) was auctioned at Sotheby's in 2006: <http://www.sothebys.com/en/auctions/ecatalogue/2006/contemporary-art-wo6708/lot.560.html>
- 313 In 2005 offered by TomTom Gallery, https://web.archive.org/web/20051025214719fw_/http://www.tomtomshop.co.uk/art/art_pics/art_big%20pics/BANKSY/bigbankwsmpaint.htm
- 314 Sotheby's: <http://www.sothebys.com/en/auctions/ecatalogue/2014/banksy-steve-lazarides-ls1403/lot.44.html?locale=en>
- 315 One alternative, square version was sold on Sotheby's in 2006: Weston Super-Mare, stamped with the signature (= stenciled Banksy tag), acrylic on canvas, 76.5 × 76.5 cm, painted in 1999. <https://www.sothebys.com/en/search-results.html?keyword=Banksy> Here the part with the saw is missing, it is just the man on the Bench. A similar one was shown at MOCO Amsterdam: Weston Super Mare, spraypaint on canvas, diptych, 75 × 75 × 2cm, 1999, see Kim Logchies, Lionel Logchies, Sheela van der Veldt, Victoria Elisabeth Clemmensen: Banksy Laugh Now. Exhibition Catalogue, MOCO Amsterdam 2017, p. 94–95. Here the second part, the one with the saw, carries Banksy's tag.

- “Playmate of the Month,”³¹⁶ 39 × 44 cm, acrylic and marker pen on wood, signed with stenciled Banksy tag, 2000³¹⁷
- “Filth,”³¹⁸ 44.4 × 40.5 cm, spray paint and acrylic on canvas, 2000³¹⁹
- “Riot Green,”³²⁰ alternative title: “Flower Bomber,” “Flower Chucker,” 84.7 × 68.3 cm, signed, acrylic and spray paint stencil on canvas, 2000³²¹
- “Avon & Somerset Constabulary 1,”³²² (red), ca. 1999³²³–2000³²⁴
- “Avon & Somerset Constabulary 2,”³²⁵ ca. 1999–2000
- “Precision Bombing,”³²⁶ 42.5 × 47 cm, acrylic and stenciled spray paint on canvas, signed with stenciled Banksy tag, numbered edition of 10, dated 2000 verso.³²⁷

316 Photo and info uploaded by Melfleasance on 5 March 2008 copied from the then still functioning Bristolbeat-website. <https://www.Flickr.com/photos/24387752@No7/2312055895/in/photostream/> Banksy made a different version of the same idea in 2002 called Armoured Car, stencil spray paint and acrylic on canvas, 60 × 60 cm. Phillips: <https://www.phillips.com/detail/BANKSY/NY010117/55> and on the record cover of Bad meaning good / Roots Manuva —Yellow submarine, 2002, offset printing on record sleeve and 33rpm disc, 42.80 × 52.80 cm. <https://www.mutualart.com/Artwork/Bad-meaning-good---Roots-Manuva---Yellow/E8FCA9A7D70A5EC8>

317 Bonhams: <http://www.bonhams.com/auctions/14942/lot/153/>

318 Photo and info uploaded by Melfleasance on 5 March 2008 copied from the then still functioning Bristolbeat-website. <https://www.Flickr.com/photos/24387752@No7/2312026047/in/photostream/> and https://web.archive.org/web/20070821155344/http://www.bristolbeat.co.uk/artists/banksy/exhibition.asp%3FArtist=Banksy_Exhib&image=6.html

319 Phillips: <https://www.phillips.com/detail/BANKSY/UK010214/221>

320 Photo and info uploaded by Melfleasance on 5 March 2008 copied from the then still functioning Bristolbeat-website. <https://www.Flickr.com/photos/24387752@No7/2312835172/in/photostream/>

321 Sotheby's: <http://www.sothebys.com/en/auctions/ecatalogue/2007/contemporary-art-wo7711/lot.514.html?locale=en>

322 Photo and info uploaded by Melfleasance on 5 March 2008 copied from the then still functioning Bristolbeat-website. <https://www.Flickr.com/photos/24387752@No7/2312025873/in/photostream/>

323 In 1999, A blue version of this motif was purchased in Alterior, a clothing shop in Bristol, ‘Banksy’ stencil signature incorporated into the design, stenciled spray paint and oil on canvas, 60.5 × 60.5 cm, see Bonhams <http://www.bonhams.com/auctions/14942/lot/146/>

324 There is also a larger pink version from 2000: stenciled with the artist’s name, numbered 4/10 and dated 2000 on the stretcher, spray paint on canvas, 76 × 76 cm: <http://www.sothebys.com/en/auctions/ecatalogue/2017/contemporary-art-day-auction-17023/lot.256.html>

325 Photo and info uploaded by Melfleasance on 5 March 2008 copied from the then still functioning Bristolbeat-website. <https://www.Flickr.com/photos/24387752@No7/2312025845/in/photostream/>

326 Photo and info uploaded by Melfleasance on 5 March 2008 copied from the then still functioning Bristolbeat-website. <https://www.Flickr.com/photos/24387752@No7/2312835030/in/photostream/>

327 Not the version on display, but a similar version was sold through Bonhams. The displayed version is believed to have the same measurements. See Bonhams: <http://www.bonhams.com/>

- “Heavy Weaponary,”³²⁸ “~~London New York~~ Bristol”, stencil, spray paint on canvas, either: 54 x 57 cm, numbered edition of 10 and dated 2000³²⁹ or 50.5 x 52.5 cm, spray paint on MDF board, 1998³³⁰
- “[Caution: Concealed] Trap Doors [in Operation],” pictured as “Floor Stencil 3” on Flickr,³³¹ 68.2 x 82.7 cm, acrylic and stencil spray paint on canvas, stencil signature incorporated into the design, 2000³³²
- Monkey Detonator, acrylic and stencil spray paint on plyboard, Banksy tag, 100 x 70 cm, 2000³³³

“Bristol Photography” Prints

- “Bristol Massive” [angry bull flying over a city], Bristol 1999. © Bristol Photography, ca. 29,5 x 21 cm numbered edition of 50, Bristol, 1999³³⁴
- “Cut out and collect” [Sickle Boy & Policeman], Bristol 1999. © Bristol Photography, ca. 29,5 x 21 cm, photo print, numbered edition of 50, Bristol, 1999³³⁵

auctions/14942/lot/219/, see also Sotheby’s: <http://www.sothebys.com/en/auctions/ecatalogue/2011/contemporary-art-day-auction-111021/lot.228.html>

- 328 Photo and info uploaded by Melfleasance on 5 March 2008 copied from the then still functioning Bristolbeat-website. <https://www.Flickr.com/photos/24387752@No7/2312834940/in/photostream/>
- 329 All measurements are taken from a similar one sold at Ether Bar, Bristol in 2000. So the one on display was not 03/10. <http://www.bonhams.com/auctions/18959/lot/247/>, 07/10 was sold at Bonhams: <http://www.bonhams.com/auctions/20511/lot/55/>
- 330 A different, colored version dated to 1998, that was not on display, was sold at Severnshed as well. Accompanied by a certificate of authenticity issued by Pest Control it was sold in 2010. Bonhams: <http://www.bonhams.com/auctions/17951/lot/292/>
- 331 Photo and info uploaded by Melfleasance on 5 March 2008 copied from the then still functioning Bristolbeat-website. <https://www.Flickr.com/photos/24387752@No7/2312834876/in/photostream/>
- 332 Auction house Bonhams: <http://www.bonhams.com/auctions/16259/lot/42/>
- 333 Photo and info see Dreweatts: The Urban Art Sale. Auction catalogue. London 14.10.2008, p. 61. Maybe this was sold and replaced with a street stencil photo of the same motif (<https://www.flickr.com/photos/24387752@No7/2312834842/in/photostream/>) before the Bristolbeat photos were shot. To see the work untripped see photo by Adam Gasson/SWNS.com, https://i.dailymail.co.uk/1s/2019/10/13/00/19639416-7566453-image-a-18_1570922902567.jpg
- 334 Auction house The saleroom: <https://www.the-saleroom.com/en-gb/auction-catalogues/east-bristol-auctions/catalogue-id-sreas10223/lot-8a1e1de1-ad50-4602-853e-a7940126cc12>; the same stencil image, combined with a different stenciled slogan, “Cider Genetics”, was sprayed onto a metal window shutter of the Cattle Market Tavern in Bristol (closed in 1997) and was recovered prior to the building’s demolition in 2018, photo and info: <https://www.multiplesinc.com/artists/27-banksy/works/428-banksy-cider-genetics-1999/>
- 335 AuctionhouseLiveauctioneers: https://www.liveauctioneers.com/item/57147850_bristol-photo-graphy-x-banksy

- “TNT Monkey” [Monkey Stencil³³⁶], Bristol 1999 © Bristol Photography, ca. 29,5 × 21 cm, photo print, numbered edition of 50, Bristol, 1999³³⁷
- “Flower Bomber,” Bristol 1999. © Bristol Photography, ca. 29,5 × 21 cm, photo print, numbered edition of 50, Bristol, 1999³³⁸
- “Heavy Weaponary,” Bristol 1999. © Bristol Photography, ca. 29,5 × 21 cm, photo print, numbered edition of 50, Bristol, 1999³³⁹
- “Precision Bombing,” Bristol 1999. © Bristol Photography, ca. 29,5 × 21 cm, photo print, numbered edition of 50, Bristol, 1999³⁴⁰
- “Grab a DJ and Make a Star,” Bristol 1999 [1997³⁴¹?] © Bristol Photography, ca. 29,5 × 21 cm, photo print, numbered edition of 50, Bristol, 1999³⁴²
- “Keep back 200 ft. [HMV Dog Nipper with bazooka],” Bristol 1999. © Bristol Photography, ca. 29,5 × 21 cm, photo print, numbered edition of 50, Bristol, 1999³⁴³
- “Banksy Explosion,” Bristol 1999. © Bristol Photography, ca. 29,5 × 21 cm, photo print, numbered edition of 50, Bristol,³⁴⁴ 1999³⁴⁵

336 Photo and info uploaded by Melfleasance on 5 March 2008 copied from the then still functioning Bristolbeat-website. <https://www.Flickr.com/photos/24387752@N07/2312834842/in/photostream/>

337 Just after the Severnshed exhibition opened, Banksy released a set of 15 A4 or A3 sized photographs (edition of 50), 9 of which featured stencil works that were allegedly photographed by Banksy himself. One shows the same stencil, here called TNT Monkey, dated 1999. Auction house Catawiki <https://auction.catawiki.com/kavels/13424371-banksy-bristol-photography-x-banksy-tnt-monkey>

338 Auction house Invaluable: <https://www.invaluable.co.uk/auction-lot/bristol-x-banksy-flower-bomber-numbered-107-c-7dc4269984>

339 AuctionhouseLiveauctioneers: https://www.liveauctioneers.com/item/55670240_bristol-photo-graphy-x-banksy-heavy-weaponary-numbered

340 AuctionhouseLiveauctioneers: https://www.liveauctioneers.com/item/55670338_bristol-photo-graphy-x-banksy-precision-bombing

341 Lazarides, who took the photo, dated it to 1997, the capital “A” Banksy tag points to 1997 as well. Steve Lazarides, 30 May 2019. <https://www.instagram.com/p/ByFBX7-FiNv/>

342 Auction house Catawiki: <https://auction.catawiki.com/kavels/13657223-bristol-photography-x-banksy-grab-a-dj-and-make-a-star>; in Big Daddy magazine Banksy dated the stencil to 1997. Big Daddy, issue 04, 2000, p. 45.

343 Auction house Liveauctioneers: https://www.liveauctioneers.com/item/56227885_bristol-photo-graphy-x-banksy-heavy-weaponary-numbered The lot was falsely called “Heavy Weaponary” but the photo showed “Keep back 200 ft.”

344 Photo by Steve Lazarides, 3 June 2019, <https://www.instagram.com/p/ByPFTpwlavV/>

345 AuctionhouseLiveauctioneers: https://www.liveauctioneers.com/item/55670331_bristol-photo-graphy-x-banksy-explosion-numbered

- “From the West Side to the East,” Lower Ashley Road, Easton, Bristol, July 1998. © Bristol Photography, ca. 42 × 29,5 cm, photo print, numbered edition of 50, Bristol, 1999³⁴⁶
- “Walls on Fire,” Canons Way, Canons Marsh, Bristol, September 1998. © Bristol Photography, ca. 42 × 29,5 cm, photo print, numbered edition of 50, Bristol, 1999³⁴⁷
- “The New Pollution Class,” Servier Stret, Montpellier, Bristol, October 1998. © Bristol Photography, ca. 42 × 29,5 cm, photo print, numbered edition of 50, Bristol, 1999³⁴⁸
- “Take the Money and Run,” Bath Buildings. Montpellier, Bristol, August 1999. © Bristol Photography, ca. 42 × 29,5 cm, photo print, numbered edition of 50, Bristol, 1999³⁴⁹
- “Slick on Brick,” Bannerman Road, Easton, Bristol, September 1999. Photo print. © Bristol Photography, ca. 42 × 29,5 cm, photo print, numbered edition of 50, Bristol, 1999³⁵⁰
- “Bugged Out / Battle Information,” Off Stapleton Road, Easton, Bristol, October 1999. © Bristol Photography, [ca. 42 × 29,5 cm?], photo print, numbered edition of 50, Bristol, 1999³⁵¹

Beside these 15 photos Banksy exhibited the following photo:

- Cut out and collect frame with Banksy tag within³⁵²

346 Auction house Catawiki: <https://auction.catawiki.com/kavels/13424077-banksy-bristol-photography-x-banksy-from-wast-side-to-the-east>

347 Auction house Catawiki: <https://auction.catawiki.com/kavels/13216201-bristol-photography-x-banksy-walls-on-fire>

348 Auction house Catawiki: <https://auction.catawiki.com/kavels/13424259-banksy-bristol-photography-x-banksy-the-new-pollution-class>

349 Auction house Catawiki: <https://auction.catawiki.com/kavels/13657549-bristol-photography-x-banksy-take-the-money-and-run>

350 Auction house Liveauctioneers: https://www.liveauctioneers.com/item/55613006_bristol-photography-x-banksy-slick-on-brick-numbered

351 Auction house Catawiki: <https://auction.catawiki.com/kavels/13690979-bristol-photography-x-banksy-battle-information>

352 Photo and Info: Bristolbeat (state 2007) https://web.archive.org/web/20070425131530/http://www.bristolbeat.co.uk/artists/big_picture.asp?image=%2Fartists%2Fbanksy%2Fimages%2Fbig%2Fbanksy%5Fex%5F0911%2Ejpg

3 Traveling and Taking London

3.1 1996–99 Carlton Arms Hotel, New York

Banksy created a big commotion in 2017 with the opening of his “Walled Off Hotel” in Bethlehem. Almost two decades earlier, circa 1996,¹ he had decorated the in- and outside of the Carlton Arms Hotel in New York. Banksy painted a cartoon-style hotel room, two corridor wall painting circles, three doors, and an outdoor circle of four pictures.

The Carlton Arms Hotel is over a century old. Starting in the 1950s, it became a popular destination for junkies and prostitutes, but a change in management in 1981 prompted an economic turnaround. The hotel stopped offering rooms to welfare tenants and the building underwent a major restoration. The new manager, art lover Ed Ryan, offered jobs at the front desk to passing artists. In 1983, artist Gil Dominguez, working as a front desk clerk at the time, painted a series of murals on the five-flight staircase. In the same year, he and fellow employee and artist Colette Jennings started leaving small murals in several rooms. This information slowly reached New York artists and eventually, the world.²

In 1999, according to the hotel website, Banksy transformed room 5b on the first floor into a children’s cartoon jungle.³ Already in 1998, however, Banksy was “billeted at the notorious Carlton Arms Hotel [...], where he’s welcome because not only does his work adorn a certain suite, but it’s soon to covered the facade.”⁴ Next to the door Banksy painted a green doorman who is about to point the way for a robot and a girl, both with TV sets for their heads in front of a psychedelic spiral in red and orange and the name of the hotel (fig. 19a).



Fig. 19a: Banksy, entrance Carlton Arms Hotel, ca 1998–99. Source: Photo: <https://web.archive.org/web/20130524173710/http://www.carltonarms.com/welcome111.jpg>

- 1 The date has to be set according to Robert Clarke: *7 Years with Banksy*. London 2012, chapters 1 and 2. Clarke arrived in 1994 and approximately 2 years later he met Banksy when he already painted the room.
- 2 History of “The Carlton Arms Hotel”: <http://carltonarms.com/art-hotel/> (20.08.2017).
- 3 Banksy Room 5B: <http://carltonarms.com/b-floor-rooms/> (20.08.2017).
- 4 Steve Beale: Banksy and his crappy put-ups, in: *Sleazation*, October 1998, p. 40.

Inside, the room is painted with a green landscape with various animals in the foreground. Banksy separated them in segments so they interact with each other: There is a poker game between a lion and a cheating elephant, with monkeys observing the game and a pair of moles installing a rocket base. Banksy enables a dialogue between the five segments by connecting the different panels with various lines of sight. The only condition given to the artist for painting the room was not to paint anything too frightening, as explained by John Ogren, co-proprietor and manager of the hotel in 2014: “One of the things that we emphasize is just please try and remember that people have to stay in this room.”⁵ Banksy’s room, therefore, depicts a youthful scene featuring characters that remind the viewer of cartoons like *Looney Tunes*.

Banksy also painted the staircase leading to room 5b. The British artist maintained the same cartoon-inspired style to picture a cycle of works showing various funny scenes from the Wild West. Its character design is more provocative and defiant, as Banksy did not have to comply to the above-mentioned requirements. Banksy’s “Banks” signature was later painted over, it was already reworked in 2007.⁶

At the bottom of the staircase, a small painting is hidden just above the room entrance. A little girl in side profile is stretching her left hand trying to catch a fleeing balloon. This picture is similar to Banksy’s later stencil “Balloon Girl” (2004). The stencil plays with the ambiguity between hope and despair. Unlike the stencil, this painting shows the desperate crying of the girl upon realizing she won’t be able to get a hold of the balloon anymore. The execution of the painting suggests that the painting was not done by Banksy himself, but possibly by another artist as homage; the style differs from that of other pieces done by Banksy. The color is applied in a pasty manner and the proportions of the girl’s arms are off. Banksy, on the other hand, demonstrates finesse in the proportions of his figures in his other pieces.

In late 1998 or early 1999,⁷ Banksy also decorated the right external wall of the hotel with a large commissioned four-piece comic strip that features Mickey Mouse as a graffiti writer. Although Mickey’s criminal act is being hidden in the dark of the third panel, it can be deduced by the subsequent storyline. Some New York citizens were offended by it.⁸ In an interview, Banksy stated: “I annoyed the hell out of some Americans by painting a piece on the side of the building in New York that inferred Mickey Mouse was a drunken, graffiti-writing gang-banger.”⁹

5 Carlton Arms Hotel on ‘unique hotels’ TV program, New York 2014[?], 10:08min., uploaded on Youtube by Artbreak Jam on 2 Jun 2014 https://www.youtube.com/watch?v=_JVERc5NHVk

6 Hint by Cosmic. See photo taken on 01.11.2007 by Becki on <https://www.flickr.com/photos/rfullerrd/1834512500/>; a photo of the same signature stencil on a different surface was uploaded on by Banksyarchive on 05.01.2021, https://www.instagram.com/p/CJrDCv21_MF/

7 According to Beale, in October 1998, the façade was “soon” to be covered by Banksy works. Steve Beale: Banksy and his crappy put-ups, in: *Sleazation*, October 1998, p. 40.

8 Banksy Interview in: *Hip Hop Connection* 136, April 2000, p. 94.

9 Banksy Interview in: *Venue Bristol No. 463*, February 200, p. 26.

The character of Mickey Mouse debuted in 1928 in the film “Steamboat Willie” in the New Yorker Colony Theatre, and is an American film icon whose positive image Banksy subverts negatively. In fact, Banksy would also use Disney characters in later works, such as his vandalized billboard “Drunken Mickey” from 2011. Mickey is shown as an aged pervert touching the breast of the billboard woman from an ad while enjoying his martini. Minnie Mouse, Mickey’s girlfriend, is observing the scene while enjoying her drug-induced high. Banksy makes the viewer rethink his or her own perception of good and bad in a humorous way, by depicting Mickey Mouse as a criminal instead of a role model.

The ironic and sometimes cynical nature of Banksy’s later themes can already be vaguely perceived in the piece inside the hotel, as well. Both the stereotypical motifs of American culture such as Mickey Mouse and the Wild West are used to ridicule the status quo by converting them to their respective opposites.

A comic strip decorating the building’s external walls had to be removed because of construction next to it, but the piece inside the hotel can still be seen in the hotel today, alongside the works of other artists.

In early 2008, Artbreak Gallery, which is associated with the Carlton Arms Hotel,¹⁰ held a group exhibition selling at least three early Banksy works:¹¹ two smaller red stencil works on board, “Lenin on Rollerblades”/“Who put the Revolution on Ice?”¹² and a less known and slightly damaged variation on that, another icon of leftist revolution, “Che Guevara on roller skates,”¹³ (fig. 19b) plus a larger green board,



Fig. 19b: Che Guevara on roller skates, ca. 1999/2000. Source: Archive of the editor.

10 <http://artbreakgallery.com>: “The Artbreak Hotel’s gallery was created to continue and expand a magnificent artistic heritage and is a tribute to the expansion of the Carlton Arms Hotel original vision and its thirty years patronage of artists.”

11 Photo uploaded by Becki on 29 March 2008 <https://www.flickr.com/photos/rfullerrd/2374781026>

12 Ibid.

13 Ibid.

painted freehand, showing a circle of dogs sniffing at each other's behinds, "an apt metaphor for graf[fiti] culture" (fig. 20).¹⁴

They seemed to stem from the same period during which Banksy painted the hotel in late 1999. Banksy signed the green board with a rare capital "A" tag, which he seemed to have used only pre 2000. Stylistically, the dogs remind of the other Carlton Arms works.



Fig. 20: Sniffing dogs circle, oil or acryl on board, ca. 1999. Source: Photo uploaded by f.trainer on 29 March 2008 <https://bit.ly/3dZkl8K>

14 Photo uploaded by f.trainer on 29 March 2008 <https://www.flickr.com/photos/fiveoftoast/2399626333>

List of Works

A Wall



Fig. 21: Banksy room at Carlton Arms NY, 1999. Source: Photo by Hankpank, 2010. http://www.hankpank.net/banksy/carlton_arms/index.html ((30.09.2017)).

B Wall



Fig. 22: Banksy room at Carlton Arms NY, 1999. Source: Photo 31 May 2015. http://img.over-blog-kiwi.com/1/53/18/08/20150601/ob_b10aef_ye-olde-carlton-arms-hotel-01.jpg (30.09.2017).

C Wall



Fig. 23: Banksy room at Carlton Arms NY, 1999. Source: Photo by Hankpank, 2010, http://www.hankpank.net/banksy/carlton_arms/index.html (30.09.2017).

D Wall



Fig. 24: Banksy room at Carlton Arms NY, 1999. Source: Photos by Hankpank, 2010, http://www.hankpank.net/banksy/carlton_arms/index.html (30.09.2017).

Ceiling



Fig. 25: Photomerge reconstruction by the editor. Source: Photos by Hankpank, 2010, http://www.hankpank.net/banksy/carlton_arms/index.html (30.09.2017).

The Western Circle

Room 5b

Fig. 26a: Banksy west-ern circle, ca. 1999 (door partly repainted). Source: photomerge reconstruction by the editor. Banksy room at Carlton Arms NY, Photo by Hank-pank 2010. http://www.hankpank.net/banksy/carlton_arms/Pages/31.html



Detail: Wanted Dead or Alive Door

- American Bruiser with “Rent is Due” bat and Mickey Mouse Elvis Sign next to a Dynamite Ballot box on a wall (fig. 27)
- Red black and white Bank[sy]robber Door (fig. 28)



Fig. 26b: Banksy original door at Carlton Arms NY, 1999. Source: Photo by Hankpank 2010. http://www.hankpank.net/banksy/carlton_arms/index2.html

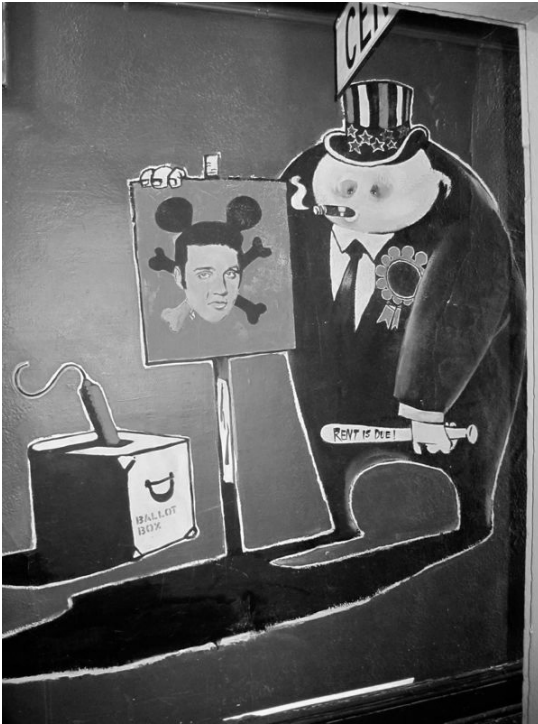


Fig. 27: Banksy corridor wall at Carlton Arms NY, 1999. Source: Photo by Hankpank 2010. http://www.hankpank.net/banksy/carlton_arms/Pages/33.html



Fig. 28: Banksy door at Carlton Arms NY, 1999. Source: Photo by Hankpank 2010. http://www.hankpank.net/banksy/carlton_arms/Pages/32.html

The Mickey Mouse Circle



Fig. 29: Mickey Mouse Circle, ca. 1999. Source: Photomerge reconstruction by the editor on basis of 4 photos from archive of the editor. See also Boyd Hill: The Enemy Within. Bristol's Banksy bucks the system. In: *Hip Hop Connection* 136, April 2000, p. 93. See also: <http://i.imgur.com/ko9kx0G.jpg>

3.2 2000 (31 May) *Banksy—Graffiti Art Live and Direct in London. An Illicit Outdoor Gallery Experience, Rivington Street

After moving from Bristol to London at the end of 1999,¹⁵ Banksy organized a private viewing of his first show in London on Wednesday, May 31. The location was a tunnel on Rivington Street (EC1) in Shoreditch, East Central London.¹⁶ Four days earlier, *The Independent* wrote: ‘he’s about to stage a retrospective next week, at a secret location in London. Naturally, this won’t be at your average art gallery, but outside, on an enormous wall, on which a back-catalogue of his images will be sprayed, using his trademark stencils. Banksy is the first to admit, ‘I’m doing it with a smile on my face. On the wall will be my ‘greatest hits’. I’ll also put some on canvases and then burn the limited-edition stencils.’¹⁷

Banksy had help from Steve Lazarides, who took photos, and from a PR agency called Freewheelin’ media.¹⁸ On the former Freewheelin’ website the company stated about Banksy: “Can’t really call this guy a client, more a friend. We came up with this plan with Banksy after a session in a pub: that he needed an exhibition with a difference to show the London crowd that he is in town. After a stumble round the then still-embryonic Shoreditch the venue was found and plans were put in place. The only invites were a single email three days before the event...”¹⁹

In his book *Banging Your Head Against a Brick Wall*, Banksy confirmed this pub origin story: “We came out of a pub one night arguing about how easy it would be to hold an exhibition in London without asking anyone’s [sic] permission. As we walked through a tunnel in Shoreditch someone said—You’re wasting your time, why would you want to paint pictures in a dump like this?” A week later we came back to the same tunnel with two buckets of paint and a letter. The letter was a forged invoice from a mickey mouse Arts organization wishing us luck with the ‘Tunnel Vision mural project’. We hung up some decorators’ signs nicked off a building site, and painted the walls white wearing overalls. We got the artwork up in 25 minutes and held an opening party later that week with beers and some hip-hop pumping out of the back of a Transit van. About 500 people turned up to an opening which had cost almost nothing to set up.”²⁰

Music and drinks were mentioned on flyers as well—besides a poster, (fig. 30) Banksy advertised with flyers pretending to be Metropolitan Police Evidence tags

15 Si Mitchell: Painting and decorating, In *Level Magazine*, 2000, Nr. 8, June/July 2000, p. 67.

16 Banksyunofficial.com <https://banksyunofficial.com/2017/04/16/rivington-street-london-2001/>

17 Fiona Mc Clymont: Cheeky Monkey, *Independent* (London), May 27, 2000.

18 Fiona Mc Clymont: Cheeky Monkey, *Independent* (London), May 27, 2000.

19 Freewheelinmedia.com (state 2006) https://web.archive.org/web/20060827225658/http://www.freewheelinmedia.com:80/Page_Media.htm

20 Banksy in *Banging your Head against a Brick Wall*, London 2001. Unpagged.

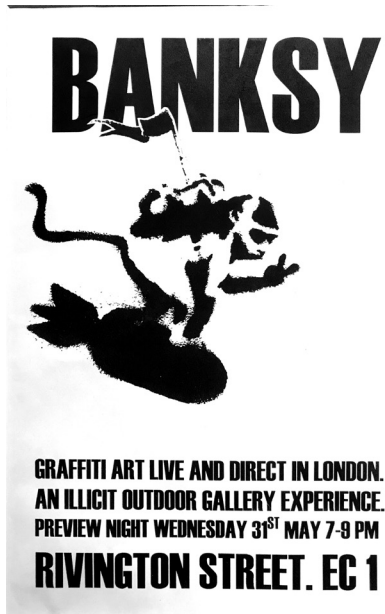


Fig. 30: Banksy—Graffiti Art Live and Direct in London. An Illicit Outdoor Gallery Experience, poster, 2000. Source: https://cdn.shopify.com/s/files/1/0255/3980/5229/products/banksy-rivington-street-flyer_2x_3a46358c-3f03-4ff2-bafb-582f44c132b9_540x.png?v=1609592979

(fig. 31) inscribed overleaf with: “Nature of Incident: Graffiti Works by Banksy,” date, time, location and the note: “Drinks and Music Provided.”²¹ Maybe because of the large crowd and the music, police were also attracted to the opening, as a photo of a police van proves.²²

What had been described as “a retrospective,” “a back catalogue,” and “my greatest hits” was also summed up by Banksy at his *Banksy—Graffiti Art Live and Direct in London* show in another interview as follows: “This is an exhibition of stencils I normally use for painting around town on other people’s property. These are some of my favorite hits from the past year or so.”²³ Nottingham hip-hop magazine *Big Daddy* Issue 04 (2000) showed some Banksy stencils on Bristol walls with year references,

21 Scans uploaded on 8 February 2007 by Paulavalerio82, <https://flic.kr/p/zUcqX> and <https://flic.kr/p/zUcqV>

22 Photo by Lazarides, uploaded on 8 February 2007 by Paulavalerio82, <https://flic.kr/p/zUcZk> All photos by paulavalerio82 were on www.freewheelinmedia.com before: https://web.archive.org/web/20060827225658/http://www.freewheelinmedia.com:80/Page_Media.htm

23 Urban Art Association forum user Babarpapa in thread *Obscure Banksy pieces?*, 12 Feb 2015 <http://urbanartassociation.com/thread/110932/obscure-banksy-pieces?page=28>; Babarpapa mentioned there were more pages of this interview. In 2020 this page 1 was for sale at MultiplesInc Projects in Denmark: https://www.multiplesinc.com/usr/library/main/images/img_0057-2.jpeg; I got a jpg of a second page in my archive, a third page of that interview appeared on the instagram account Banksy Archive 09.07.2021; <https://www.instagram.com/p/CRGkSmylxKu/>

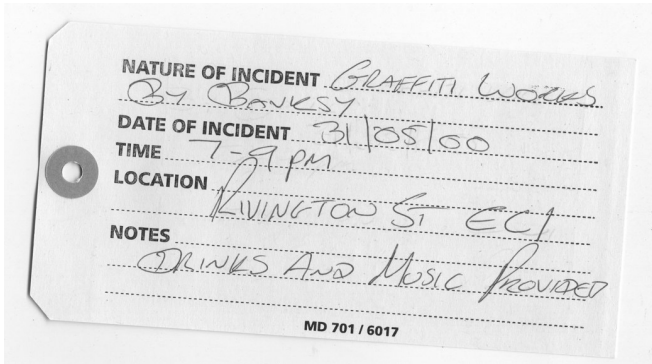


Fig. 31: Graffiti works by Banksy, flyer, 2000. Source: Scans uploaded on 8 February 2007 by Paulavalerio82, <https://flic.kr/p/zUcqX>

obviously with the help of Banksy himself. Five of them, dated 1997–99, also appeared in *Banksy—Graffiti Art Live and Direct in London*.

After the Rivington tunnel exhibition, underground magazine *Squall* reported: “Via his website at <http://www.banksy.co.uk> the Bristolian born artist advertised a gallery session but kept the location hidden until the last minute. Interested parties were encouraged to await an e-mail revealing the location. A large number of people turned up in Rivington Street London EC1 on May 31 to find the walls of the street lined with items of Banksy’s graffiti each accompanied with a number. Signed originals of his work could be ordered accordingly.”²⁴ In one photo, those numbers are visible on orange stickers. The “exhibition” started in the top row of section one and went on in the lower row. The frontal flower chucker is labeled “11,” the top armed monkey “4.”²⁵ The works are numbered in this text according to that scheme as well.

According to auction house Bonhams’ website, “The images available to purchase were stencilled on the walls of [a] railway arch with a corresponding reference number, and prospective buyers were invited to e-mail orders to a hotmail account. Three months later the completed paintings were available to collect from [...] a nearby bar with requests for payment to be made in cash.”²⁶ Banksy reused the bogus Metropolitan police tag of the flyer as a certificate: “original ‘Metrop[o]litan Police Evidence’

24 Squall.co.uk: Banksy Buffs Bag Bargains, May 2000. <http://web.archive.org/web/20020821034327/http://www.squall.co.uk/squall.cfm?sq=2000061504&ct=1>

25 Photo by Lazarides, uploaded on 8 February 2007 by Paulavalerio82, <https://flic.kr/p/zUcZm>.

26 Bonhams: <http://www.bonhams.com/auctions/14942/lot/369/?category=list&length=10&page=38>, one example is a canvas with grey and white background and a cut row of Laugh Now monkeys on it. Laugh Now, acrylic and spray paint on canvas, 61.2 × 61 cm, with artist’s original Metropolitan Police Tag. Provenance: Rivington Street, London, <https://www.christies.com/en/lot/lot-6391524>

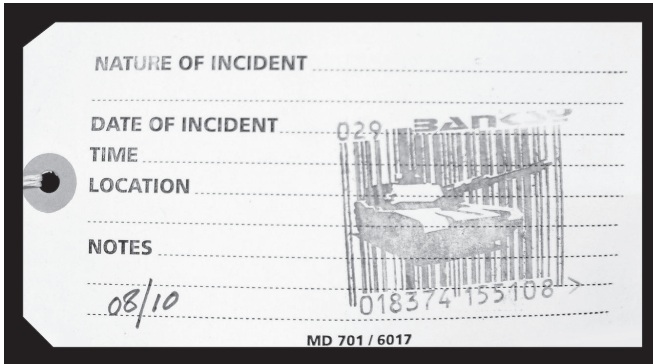


Fig. 32: Original ‘Metrop[o]litan Police Evidence’ label attached to stretcher with Banksy barcode stamp and edition no 8/10. Source: <http://www.bonhams.com/auctions/14942/lot/369/?category=list&length=10&page=38>. Banksy reused those evidence tags in the first Santa’s Ghetto Show, see photo by Steve Lazarides, posted on Instagram 9 May 2019 <https://www.instagram.com/p/BxO37XIFjlt/>

label attached to stretcher with Banksy barcode stamp and edition no ‘8/10’” (fig. 32) says Bonhams.²⁷

Banksy’s *Illicit Outdoor Gallery Experience*, as the show was titled according to the flyer (fig. 30), displayed five sections of stencils. Three of them showed different sets of single stencils. Lazarides documented the setting up of the show in a series of photos.²⁸ When the audience entered the tunnel coming from Rivington Place, they saw on the right side of the tunnel two sets of a dozen black squares on whitewashed ground.²⁹ Banksy signed both dozen with a large stenciled tag. Beneath the first one (section 1) he sprayed the slogan “Speak softly. But carry a Big Can of Paint,” which is a variation of “speak softly and carry a big stick,” US President Theodore Roosevelt’s summary of his foreign policy from 1900 onwards.³⁰ “Big stick” means “military power,” and is depicted by several caricatures. The softness of the flowers contrasts with the color of the graffiti “bomber” Banksy, who “shot” graffiti on walls from his gun-like “big [spray] can”.

27 Bonhams: <http://www.bonhams.com/auctions/14942/lot/369/?category=list&length=10&page=38>; Banksy reused those evidence tags in the first Santa’s Ghetto Show, see photo by Steve Lazarides, posted on Instagram 9 May 2019 <https://www.instagram.com/p/BxO37XIFjlt/>

28 Steve Lazarides: *Banksy captured. London 2019*, p. 8–25.

29 Photo by Lazarides, uploaded on 8 February 2007 by Paulavalerio82, [https://fic.kr/p/zUcZo](https://fic.kr/p/zUcZo;); On this photo the big ben tower and the chainsaw monkey are both visible, it is the only photo to prove which section was on what side of the tunnel.

30 This slogan is based on Claudio Acquaviva († 1615): “Fortiter in re, suaviter in modo.” (“resolute in execution, gentle in manner”). Thanks to Henry Keazor for pointing this out to me.

This most well-known set—five frames on top and seven beneath—is the one Banksy reproduced in *Banging Your Head Against a Brick Wall*.³¹ The second dozen (section 2) is documented in photos online.³² Both sets of 12 have three stencils in the upper row in common, each a “cut out and collect” in the middle flanked by two mirror-inverted *Planet of the Apes*-style monkeys with hand guns based on a *Dead Presidents* film still of a masked bank robber girl. Next to each of these armed monkeys in section 2, there are two mirror-inverted pit-bull poodles in the top row. Most other stencil motifs only appear once.

In section 1, Banksy stenciled four monkeys in the top row. The two mirror-inverted ones are flanked by one flying monkey on a missile heading to the Palace of Westminster (Banksy, the Bristol monkey who will bomb London), where both the British House of Lords and House of Commons convene, and Big Ben on the right (#5) and a monkey jumping on a detonator on the left (#1). The row beneath starts with a barcode elephant with a missile (“Heavy Weaponary,” #6), goes on to a loud-speaker military tank³³ (#7), then a lollipop lady besides another tank in front of the fleeing bank robbin’ (a nod to the original pseudonym “Robin Banks[y]”) school children³⁴ (#8), next to a frame with a “Caution. Concealed trap door in operation” sign (#9). Next to that sign, Banksy stenciled two CCTV-camera bugs fighting or communicating ((#10). The last two sets show both versions of Banksy’s iconic flower bomber, the frontal version (#11) next to the more known profile one (#12).

Section 2 (fig. 3.4) shows the same armed monkeys (again #2 and #4) and pit-bull poodles (#13 and #14) in the upper row. In the lower row, the motif called “Bomb[ing] Middle England” (#20), the only one to consist of two squares, shows three older women bowling in one square,³⁵ while the other features the bombs with which they’re bowling. Banksy’s comment 23 years later: “Bomb Middle England and their fundamentalist tendency. The people who control our public spaces think of themselves as the moderate, pragmatic voice of the middle, but they’re nothing of the sort. They blindly trust the free market, they prize neatness over community, property rights over a sense of place, they confuse being normal with being right. And they build cities

31 For a color reproduction, see photo by Lazarides, uploaded on 8 February 2007 by paulavalerio82, <https://flic.kr/p/zUcqY>

32 Photo taken in 2001/2002 by Karen Morecroft, uploaded 27 May 2009, <https://www.Flickr.com/photos/breakbeat/3571709304/>, photo taken on 9 April 2001 by Shaun Lawley, <https://flic.kr/p/FZp32>, see also Lazarides photo, posted on Instagram 22 May 2016: <https://www.instagram.com/p/BFuCRNyFxCG/>

33 Photo by Lazarides, uploaded on 8 February 2007 by Paulavalerio82, <https://flic.kr/p/zUcr2>

34 Photo by Lazarides, uploaded on 8 February 2007 by Paulavalerio82, <https://flic.kr/p/zUcr4>

35 Banksy based this stencil on a color photo of British lawn bowlers by Mark Godfrey, reproduced for instance in Editors of Eastman Kodak Company: *The Joy of photographing People*. Boston 1983, p. 93. Hints by Cosmic and Tom Foty.

that crush the human spirit rather than embolden it. These people are the vandals that demean our public life, not so much the kids with the cans.”³⁶

Next to it is a dollar-greedy Winnie-the-Pooh trapped in a bear trap (#19) followed by a masked painter rat (#18), a leopard escaping from a barcode prison (aka “Barcode Leopard” or “Tiger Economics,” #17), Lenin on ice skates (aka “Who Put the Revolution on Ice?,” #16) and a rose in a rat trap (#15).

None of the available photos showed the complete set-up of section 3 (fig. 35). The depicted reconstruction is based on four photos, one of the opening crowd, with parts of section 3 in the background,³⁷ and work-in-progress photos during installation of the show by Lazarides.³⁸ Two rows of each five identically sized frames start with a monkey with a chainsaw in the top row (#21).³⁹ Banksy first stenciled his motif DJ & Crane there (only here the DJ had a space invader head),⁴⁰ then replaced the DJ with the chainsaw monkey and kept only the crane.⁴¹ Under it, in a stencil motif called “Weston super Mare”: a male figure sitting on a bench, perhaps homeless or just down on his luck, is threatened by another saw, but a circular one (#26). Next is another antenna rat with a paintbrush (#27). Next to that rat, Banksy added the tiger stencil part from “Tiger Economics” in the same frame.⁴² Before two policemen (#29) running (after a stick figure, perhaps—it’s unclear because that part is still missing in the work-in-progress photos),⁴³ there are two other standing police officers with

36 Banksy: *Cut & Run*. Exhibition Catalog, Glasgow 2024, S.17.

37 Photo by Lazarides, uploaded on 8 February 2007 by Paulavalerio82, <https://flic.kr/p/zUcZo>

38 Photos by Lazarides, one uploaded on 8 February 2007 by Paulavalerio82, <https://flic.kr/p/zUcqZ>, one posted on Instagram by Stevelazarides, 15 September 2015: <https://www.instagram.com/p/7pVo2dFxN8/> and one Lazarides used as PR photo for a secondary market Banksy show in Canada: <https://insider.ticketmaster.com/wp-content/uploads/banksy-hr-day2-2040-1024x683.jpg> and another one posted on Instagram by Stevelazarides, 14 March 2016: <https://www.instagram.com/p/BC7etxjFkK-/>

39 A detail photo of the same motif on the streets of Bristol: <https://www.Flickr.com/photos/mreightyse7en/4843694775/in/pool-651750@N23/>

40 See Lazarides photo: <https://insider.ticketmaster.com/wp-content/uploads/banksy-hr-day2-2040-1024x683.jpg>

41 Photo by Lazarides, uploaded on 8 February 2007 by paulavalerio82, <https://www.Flickr.com/photos/45884120@N00/383630524/in/photostream/>

42 Banksy did that combination of a tiger chasing a rat never again or before, maybe he added the tiger because of horror vacui in the frame.

43 Banksy stenciled the same policemen chasing as stick figure on a police station in Bristol (Bridgewell) around 2000. Photo and info uploaded to Flickr by Donpedro on 25. September 2007, <https://www.flickr.com/photos/donpedro/1439917514/in/pool-651750@N23/>; Banksy: *cut & Run*. Exhibition catalog, Glasgow 2023, p. 14 illustrates the source image, the original stencil tool and the date of the Bridgewell police station as an unlikely “1998” which contradicts a feature written by Michell in 2000, describing that very stencil painted there when the journalist was Banksy, Michell 2000, p. 68.

binoculars, elsewhere called “Avon and Somerset Constabulary” (#28).⁴⁴ Banksy might have combined the mentioned tiger without the barcode or another stick figure with the same two running police officers in the last frame of that row. This time Banksy inverted the stencil (#30).⁴⁵ First they chase, then they get chased, both reasons of their running are missing in the work-in-progress photos. In Bristol Banksy had similar plans: “He [...] proceeds to spray on a stencil of two running officers. [...] He [...] draws in a chunky little stick man hot-footing it from the cops. [...] The plan was to paint the same stencil flipped round twenty yards down the wall, with a bunch of tooled up stick men chasing the cops back, but two policemen choose that moment to bundle out of the main doors. Banksy whites the eyes of the stick man [...]”⁴⁶ Banksy’s goal was: “Like with this cop thing here, [a painting of a group of policemen looking hopelessly for the culprit]. I was trying to say, “I got away with it” in as few lines as possible”⁴⁷

Next to the chainsaw monkey (#21), Banksy sprayed an HMV dog Nipper with a bazooka (#22), the only motif he stenciled in white on a black square, visible only on crowd photos.⁴⁸ A version of “Precision Bombing” followed (#23): four men next to a 1980s car seen through crosshairs, then a rat stencil in a space robot suit⁴⁹ (#24) with antenna and holding a marker pen (elsewhere combined with the slogan “Electronic Tagging”⁵⁰) and finally, three more rats, one with a wrench (#25), but with a propeller and flying—maybe remotely controlled by two other rats in the same square on the ground looking up.

In each of the last two sections, Banksy repeats one motif several times: a stenciled portrait of punk musician Sid Vicious (#31) in a former archway walled closed with bricks. The image recalls street art and stencil roots in punk, and the concept is tied to the show itself making use of terms from the music industry (“greatest hits,” “back catalogue,” “best of,” etc.).

44 Avon and Somerset Constabulary, Banksy, stenciled with the artist’s name. Acrylic and spray-paint stencil on canvas 61 × 61cm. Executed in 2001. BBC: Banksy: The Unauthorised Retrospective. At Sotheby’s curated by Steve Lazarides <http://www.bbc.co.uk/programmes/p020q1yg/p020pzl2>

45 A photo of the policemen chased by a tiger, <https://www.Flickr.com/photos/donpedro/1439055693/in/pool-651750@N23/> or by a stick figure with an axe: <https://www.Flickr.com/photos/donpedro/1439917822/in/pool-651750@N23/> Both were stenciled in Bristol, ca. 2000 and uploaded to Flickr by Donpedro on 25. September 2007.

46 Mitchell 2000, S. 68.

47 Shok1: Banksy, in: Big Daddy Magazine, issue 7, 2001, p. 57.

48 Photo by Lazarides, uploaded on 8 February 2007 by paulavalerio82, <https://www.Flickr.com/photos/45884120@N00/383630524/in/photostream/>

49 Lazarides documented the stenciling process, fellow POW artist Jamie Hewlett holding the stencil, photo uploaded on 15 September 2015 https://www.instagram.com/p/7pXf6_FxAT/

50 Banksy did this rare rat stencil in the street as well. Illustrated in Markus Werner: Don’t Believe the Type!, in: Juice Magazine (December 2001), p.104.

In the last section (fig. 35), there were five sandwich board monkeys with head antennas and slogans (#32),⁵¹ like “laugh now but one day we’ll be in charge”, “this is not photo opportunity” or “keep it real”.⁵² Banksy cut this sandwich board monkey stencil with the “laugh now” and his tag included, but he used it with other slogans as well. The first published photo of this motif dates the stencil to 1999.⁵³ In the Rivington Street show it was the largest stencil, and seemingly the largest one Banksy did until then. This motif became a signature work and was a game changer for Banksy, from then on he went big also with stencils.

Hit Me Banksy One More Time

Later, Banksy hit the Rivington Street tunnel again, most prominently when he staged an exhibition in a club called Cargo that opened there a few months after *Banksy—Graffiti Art Live and Direct in London*.⁵⁴ During that second exhibition one year later, Banksy stenciled three rows of each six Warhol-like cow heads with mohawks on the section 3 wall.⁵⁵ In a photo taken in 2004 of the whole tunnel, the cows are still visible; there was also a large Banksy tag over the tunnel.⁵⁶ On the section 1 wall, he painted a large mural of a smiling woman feeding a smiling man with a fork (fig. 33).⁵⁷ Banksy let the black paint run and drip which created a horror effect on this cheesy motif recalling stock images and billboard advertising that Banksy quoted and criticized at the same time.

Some frame squares of the *Banksy—Graffiti Art Live and Direct in London* show were still visible, but whitewashed, in the background. Banksy also painted eight smaller versions of his sandwich-board monkeys on the same wall, but without antennas and with a different slogan on all but one board: “Lying to the police is never wrong.”⁵⁸ Later, the billboard-couple was grey-washed (maybe by the council). Banksy painted an extra-large smiling cartoon bunny mural over it wearing a pink “Thug for

51 See photos by Lazarides, one uploaded on 8 February 2007 by paulavalerio82, <https://flic.kr/p/zUcZh>, the other posted by Lazarides on Instagram 15 September 2015: <https://www.instagram.com/p/7pVo2dFxN8/> and on 21 July 2019: <https://www.instagram.com/p/BoLAT4ml-tt/>

52 For a photo see Steve Lazarides: *Banksy captured*. Vol. 1. London 2019, p. 22–23.

53 Nottingham Hip Hop magazine Big Daddy, issue 4, 2000, p. 44.

54 Banksy in *Banging your Head against a Brick Wall*, London 2001. Unpaged. See also:

55 Photo by Lazarides in *Fader*, No.9, Fall 2001, p. 98.

56 See photo taken on March 23, 2004 by Rob Andrews, <https://flic.kr/p/A1ZAD>.

57 See photo taken on 10 September 2003 by Bibsta, <https://flic.kr/p/2e29C> and photo taken on 30 November 2003 by Wembley Pairs, <https://flic.kr/p/JGadz>.

58 See photo taken in 2001/2002 by Karen Morecroft, uploaded 27 May 2009, <https://www.flickr.com/photos/breakbeat/3570902633> (registration required) and photo of 2004, http://www.artofthestate.co.uk/banksy/Banksy_monkeys.htm see also photo taken on 18 November 2003 by Erin, <https://flic.kr/p/7ZZ4o>



Fig. 33: Stockphoto Zombie Couple with fork, Rivington Street, 2003. Source: <https://www.flickr.com/photos/biblicationz/4025693315/>

Life” shirt,⁵⁹ a heavy gold chain around its neck, a big cigar in its right hand and a ring on its left, in order to make fun of US hip-hop and gangsta rap culture in the tradition of Tupac Shakur and The Notorious B.I.G. Two more photos of the bunny show other stages of it, the first one contains the bunny’s body erased leaving just the gold chain and the large head.⁶⁰ Presumably, a council worker would not take the time to painstakingly paint around the gold chain, so maybe Banksy removed the body himself. Later he (or someone else) added two crossed bones known from pirate flags in adequate proportions and color and painted the rabbit’s eyes closed.⁶¹ In 2006, when Banksy hit the spot for the last time, he added a stenciled boy with a brush next to a gold frame on the wall of section 1.⁶²

List of Works

Section 1

- Monkey jumping on a detonator (# 1)
- Monkey Guns (looking right) (# 4) und Monkey Guns (looking left) (# 2)

59 Photo taken on 11 July 2004 by Bear and Toad photography, <https://flic.kr/p/4USZso>.

60 Photo taken on 19 September 2004 by Bear and Toad photography, later removed from Flickr.

61 Photo taken on 30 April 2005 by Ivy, <https://flic.kr/p/2e29C>.

62 Photo taken on 3 September 2006 by Shane Walter, <https://flic.kr/p/mAABn>, earlier photo taken on 1 August 2006 by AH McKay, <https://flic.kr/p/j3se6>.

- Cut out and Collect (# 3)
- Flying monkey on a missile heading to the Palace of Westminster and Big Ben (# 5)
- “Heavy Weaponary,” barcode elephant with a missile (# 6)
- Loudspeaker military tank (# 7)
- School children rob[b]in’ banks (# 8)
- “Caution. Concealed trap door in operation” sign (# 9)
- Two CCTV-camera bugs fighting/communicating (# 10)
- “Flower Bomber,” frontal version (# 11)
- “Flower Bomber,” profile version (# 12)

Section 2



Fig. 34: Section 2, Rivington Street, London, 2000. Source: Reconstruction by the editor based on photos by Lazarides.

- Pitbull poodle (looking left) (# 13)
- Armed monkey (looking left) (# 2)
- Cut out and Collect⁶³ (# 3)
- Armed monkey (looking right) (# 4)
- Pitbull poodle (looking left) (# 14)
- Rose in a rat trap (# 15)

63 At first a three-dimensional plastic flower was in the middle. Hint by Cosmic. See Photo taken in 2001/2002 by Karen Morecroft, uploaded 27 May 2009, <https://www.Flickr.com/photos/breakbeat/3571709304/>

- “Who Put the Revolution on Ice?” Lenin on ice skates (# 16)
- “Barcode Leopard”/“Tiger Economics” (# 17)
- Masked painter rat, later changed to “Do not press this button under any circumstances” plus glued-on fake red button⁶⁴ (# 18)
- “Winnie the Pooh” (# 19)
- “Bombing Middle England” (# 20)

Section 3



Fig. 35: Banksy, Section 3–5, Rivington Street, London, 2000. Source: Reconstruction by the editor based on photos by Lazarides.

- Chainsaw Monkey with (formerly: DJ⁶⁵ &) Crane (# 21)
- “HMV dog”/“His Master’s Voice” (#22)
- “Precision Bombing” (#23)
- Rat in a space robot suit with pen (#24)
- Three rats, one with a spanner and a propeller (#25)
- “Weston super Mare” (#26)
- Antenna rat with a paint brush (#27)
- “Avon and Somerset Constabulary” (#28)
- Two policemen running after someone (#29)
- Two policemen running away from something (#30)

64 I am grateful to Cosmic for pointing this out to me. He showed me a photograph from his archive where this became apparent. Steve Lazarides posted a closeup of this work on Instagram, 17.04.2020, https://www.instagram.com/p/B_F-YHPlo_-/; a similar idea, (I think) a later version at the same spot, combined a similar button with the inscription “BOMB MIDDLE ENGLAND”, “RBA 073/113 Banksy” and “PRESS ONCE”. Illustrated in Markus Werner: Don’t Believe the Type!, in: Juice Magazine (December 2001), p.105.

65 The later removed DJ had a space invader pixel head. I am grateful to Cosmic to point this out to me.

Section 4

- 10 × Sid Vicious with **LONDON NEW YORK BRISTOL** and Banksy tag (#31)

Section 5

- a.) Laugh now, b.) this is not a photo opportunity, c.) Laugh now, d.) [KEEP It REAL, then replaced with] Laugh now e.) Laugh now

3.3 2000 (July) Art @ Alterior, Bristol

Banksy sold art at the Alterior clothing shop in Park Street, Bristol maybe in 1999⁶⁶ and for sure in 2000. According to the flyer,⁶⁷ the exhibition series “Art @ Alterior”: happened from April to November 2000. Each month a different artist showed there, after Paris, Senz and China [Mike] came Banksy in July 2000, after him followed Vermin, Mr. Jago, Will Barras and Dicy (Justin McCarthy). The latter, graffiti writer and sometimes Banksy-collaborator Dicy was also one of the owners of the shop that also sold videos, tapes, magazines and spray paint. Alterior co-owner Dave Smeaton had already established connections with US fashion labels which he would import to Bristol, in particular Triple Five Soul, New York.⁶⁸ Banksy exhibited there later, in 2003.

A photo of Alterior shop’s fish tank-like shopping display window shows four Banksy works for sale. The photo and the works seemed to be from July 2000 as the shop moved to another location in 2001 where Alterior then did a group show with similar artists, also including Banksy. The Bristol Evening Post mentioned another work, a version of his bomb hugger in a review of that 2001 group show.⁶⁹ It was most

66 Bristolgraffiti-Blogger: “we had a chat about auctioning Banksys in the summer, and he said he had a Sid Vicious style piece he’d bought at the show I’m annoyed I missed, Alterior on Park Street in ’99.” Bonhams contemporary art auction Feb ’08—the Banksy lots. December 23, 2007. <https://bristolgraffiti.wordpress.com/2007/12/23/bonhams-contemporary-art-auction-feb-08-the-banksy-lots/>

67 See scan of the front in Vanguard. Bristol Street Art. The Evolution of a Global Movement. Exhibition catalogue. Bristol 2021, p. 81, Scan of the back, see <https://urbanartassociation.com/thread/110932/obscure-banksy-pieces?page%5Cu003d2&page=21>

68 Vanguard. Bristol Street Art. The Evolution of a Global Movement. Exhibition catalogue. Bristol 2021, p. 79–81.

69 “The five striking pieces on display this month show the breadth of an art form misunderstood by many as simple vandalism. From Banksy’s simple but effective picture of a girl clutching a bomb to the riot of colour in Will Barras’ work and Mr Jago’s edgy portrait, this is far removed from the ‘tagging’ so often associated with street art.” Bristol Evening Post:

likely a work sold as “Bomb Love” later at auction, there, however with provenience “Alterior, Park Street, Bristol, 2000”.⁷⁰ The same work is visible in an indoor view photo of Alterior shop from that time.⁷¹ As other Banksy bomb huggers date rather from 2001, this one could be rather from that year as well.

List of Works

- Avon and Somerset Constabulary 1 [blue version], 2000, Banksy stencil tag incorporated into the design, stencilled spray paint, oil on canvas, 60.5 × 60.5 cm⁷²
- Laugh Now Barcode [Monkey], 2000, stenciled on white fake mold and gold-framed, signed with stenciled Banksy tag.⁷³
- I Fought the Law,⁷⁴ canvas [?], ca. 76 × 76 cm, stenciled Banksy tag⁷⁵
- Sid Vicious [first version with white circle], 2000, stencil spray paint signature stencil spraypaint and acrylic on canvas, 92 × 92 cm⁷⁶
- Bomb Hugger [Bomb Love], 2000/2001, stencilled Banksy tag, stencil spray paint on board, 58.5 × 58.5 cm⁷⁷

Wearing the label of street art, 22 June 2001 http://docs.newsbank.com/s/InfoWeb/aggdocs/UKNB/0F68876715E4591D/0F8BFF68D3921800?p_multi=BEP1&cs_lang=en-US

70 Photo and info: <https://www.bonhams.com/auctions/16259/lot/62/>

71 See photo in Vanguard. Bristol Street Art. The Evolution of a Global Movement. Exhibition catalogue. Bristol 2021, p. 78.

72 See photo in Vanguard. Bristol Street Art. The Evolution of a Global Movement. Exhibition catalogue. Bristol 2021, p. 81; Photo and info: <https://www.bonhams.com/auctions/14942/lot/146/>

73 See photo in Vanguard. Bristol Street Art. The Evolution of a Global Movement. Exhibition catalogue. Bristol 2021, p. 81.

74 See photo in Vanguard. Bristol Street Art. The Evolution of a Global Movement. Exhibition catalogue. Bristol 2021, p. 81.

75 See photo in Vanguard. Bristol Street Art. The Evolution of a Global Movement. Exhibition catalogue. Bristol 2021, p. 81; photo and info: <https://www.bonhams.com/auctions/16259/lot/19/>; in 2002, Banksy showed a variation of this work (without the white circle) at the Viva la Republique! group show in London, later auctioned, <https://www.sothebys.com/en/auctions/ecatalogue/2013/contemporary-art-day-auction-113023/lot.326.html>

76 See photo in Vanguard. Bristol Street Art. The Evolution of a Global Movement. Exhibition catalogue. Bristol 2021, p. 81; photo and info: <https://www.bonhams.com/auctions/16259/lot/19/>; in 2002, Banksy showed a variation of this work (without the white circle) at the Viva la Republique! group show in London, later auctioned, <https://www.sothebys.com/en/auctions/ecatalogue/2013/contemporary-art-day-auction-113023/lot.326.html>

77 Photo and info: <https://www.bonhams.com/auctions/16259/lot/62/>

- Sandwich Board Monkey with inscription: “If someone doesn’t want to talk to you, what the hell makes you think they want to hear from your shirt?”, 2000⁷⁸

3.4 2000 (4–6 Aug.) Urban Games⁷⁹, Clapham Common, London

The Urban Games were one of the bigger events Banksy attended at the beginning of the century. The extreme sports event was organized by Board-X and sponsored by Sprite, and took place in Clapham Common, a park in southern London.⁸⁰ BMXers, skaters, break-dancers, rappers, and DJs, as well as graffiti writers and street artists gathered here each summer from 1999 to 2006.

In 2000, from August 4 to 6, Banksy was among the 45 sprayers at the Urban Games whose appearance was arranged by graffiti writer and former Banksy collaborator Dicy.⁸¹ According to street art magazine *Graphotism*, the event was a good opportunity for artists to get attention, since they sprayed in front of an audience.⁸²

Banksy’s piece (fig. 36) was situated next to other graffiti works on a long fence with plywood mounted to it. It was about 6.10m long and 2.44m high, if including the piece of plywood visible on the left side in a photograph published in *Graphotism*. Banksy sprayed the whole piece with black, white and some red paint on an iridescent dark blue foundation.

On the left hand side of the board, Banksy only stencilled his “DESIGNATED GRAFITTI [sic] AREA” sign, an invitation for other writers to leave their tags there. The rest of the piece of plywood carries eleven stenciled Banksy signature tags, and the middle one is circled in red. The right half of the piece consists primarily of stencils: two similar monkeys with different sandwich boards and a star above their heads stand on each side of a huge Da Vinci Mona Lisa with a thinking bubble to its left. Banksy’s Mona Lisa stencil, an internationally known cliché and synonym for art, seem to have

78 Vanguard: Behind The Scene, part 4: Alterior, supporting the culture, how local hubs provided support to a growing scene with Artists Dicy and Feek (video, 5.10min., Fifth Wall TV) TC: 1min40; <https://vanguardstreetart.com/products/vanguard-behind-the-scene>; photo: <https://thetravellocker.com/2021/11/24/shipshape-bristol-fashion/#jp-carousel-15881> 1min40; <https://vanguardstreetart.com/products/vanguard-behind-the-scene>; photo: <https://thetravellocker.com/2021/11/24/shipshape-bristol-fashion/#jp-carousel-15881>

79 Vanguard. Bristol Street Art. The Evolution of a Global Movement. Exhibition catalogue. Bristol 2021, p. 79–81.

80 Simon Creasey: Campaigns/Events PR. Extreme PR pulls the crowd, PR Week UK, 1 September 2000. <http://www.prweek.com/article/100699/campaigns-events-pr---extreme-pr-pulls-crowds>, see also <http://urbanartassociation.com/thread/49905/banksy-mona-lisa-monkeys>

81 Pavement Inc. Flyer, October 2000.

82 Julio E Abajo (Ed.): *Graphotism*. The International Graffiti Writers Publication 22 (11–12/2000), p. 72.



Fig. 36: Banksy board, Urban Games, 2000. Source: Photomerge reconstruction by the editor. Based on <http://www.letthemhang.co.uk/images/banksy.jpg>; Graphotism, p. 72 and Dreweatts

been his first large stencil. Although Banksy had created larger freehand murals before, all his stencils on the street were rather small compared to this one. In this way it is comparable to Blek le Rat's first life-size Irish Man stencil from around 1983. Banksy reused that stencil in various ways in shows and on the street.

The monkey on the left side has a tiny stencil sprayed on its board (or a sticker). It shows a small screaming clown with guns in his hands. This motif is inspired by a film still from the movie *Dead Presidents* (1995). Banksy's clown is featured in *Banging Your Head Against a Brick Wall* with the inscription "Every time I hear the word culture I release the safety catch on my 9mm" and has been spotted on a wall in Bristol.⁸³ In the same year as he sprayed at the Urban Games, Banksy gave the brand Clown Skateboards permission to use that stencil for a limited edition of boards.⁸⁴ Skaters who were present at the event might have recognized the clown as a trademark.

The writing on the board of the monkey on the right says "Keep it real." Banksy used this monkey motif often, for example for the cover of a DJ Danger Mouse album. Another variant is the inscription "Laugh now, but one day we'll be in charge," which comments on anthropocentric worldviews and questions established power relations. "Keep it real" as a saying in hip-hop and street culture, however, means being yourself and staying true to your roots as opposed to adopting a fake attitude derived from fame.⁸⁵ Combined with the monkey, the inscription also serves as an appeal to

83 Maginnis, Pete: Banksy Greetings Card. Fears of a Clown, in: Tangent Books UK. <http://www.tangentbooks.co.uk/banksy-greetings-card-fears-of-a-clown.html>; Using the photography in Banksy: *Banging Your Head Against a Brick Wall*. 2001, p. 37, one can locate the no longer existent stencil to the former pub Crown & Anchor, 6 Hotwell Road, Bristol.

84 Clown Interview, in: Fatboss (2001), p. 36.

85 Nlsanand: Keep it Real, in: Urban Dictionary, 14 June 2012. <http://www.urbandictionary.com/define.php?term=Keep%20it%20real>

humankind. In “Existencilism,” Banksy tells a slightly altered version of the story of Zeuxis and Parrhasius titled “Keeping it real,” which refers to the illusionary qualities of art.⁸⁶

Meanwhile Mona Lisa, whose painting is being guarded by the two monkeys, is thinking about sex, more precisely of a threesome consisting of a man and a bound woman during fellatio and another monkey whipping the latter. Banksy covered their genitals with red stars, which seems unnecessary in a mode of visualization as reduced as a stencil and thus criticizes or makes fun of image censorship.

The motive of the kneeling woman can be seen before the Urban Games in a painting called “It’s Tough Love as All Cops Know,” which might have been part of the Easton exhibition.⁸⁷ In 2004, Banksy created a similar threesome for the cover art of volume three of *We Love You*, a series of albums produced by London record label Wall of Sound. Both images mock respect for authority figures. The Urban Games piece, however, features further commentary on the relationship between humans and nature, as the monkey is the one holding the whip instead of a spanking police man.

One key to interpreting the piece is its reference to Urban Games, the event at which it was displayed, written on the large Mona Lisa’s right side: “DiD SOMEONE SAY EXTREME SPORTS?” Mona Lisa seems to associate the extreme sports event with quite a different kind of physical activity, as seen in her thought bubble—Banksy’s own ironic interpretation of the reason for her mysterious smile.

Banksy’s large stencil piece formed a strong contrast to all the conventional style writing graffiti works around it. Although Banksy’s stencil style now is very familiar, at that point it was a rare exception—in style and especially in size. It seems to be Banksy’s first large stencil work.

There’s no verified information on what happened to the piece after the Urban Games. It appeared on a flyer by Dreweatts as an advertisement for a street art auction in June 2008 alongside an estimated value from 80,000 to 120,000 GBP, but it was not among the exhibited and auctioned works.⁸⁸ At any rate, someone seems to have kept the piece after the event.

86 Banksy: Existencilism. 2002, p.12.

87 See chapter 2.6.

88 Auction flyer: http://s1171.photobucket.com/user/Lha67/media/Mobile%20Uploads/image_zpspo1ndw8w.jpeg.html; Lots at the Urban Art Sale, Dreweatts Auctions, 17th June 2008.

3.5 2000 (17 Nov.) *Goodvibes, Agora Club, Bergen, Norway

In 2000, Banksy created record covers for the record label Wall of Sound. Wall of Sound's Joe Hillier was asked by Norwegian music talent scout Mikal Telle if he could bring Banksy over to Bergen, which he did when he came there in November 2000.⁸⁹ Banksy told the story in 2003: "I went there with a friend who works in a record company. He was to check out a new Norwegian band. Two guys. We met them in town, had dinner and listened to their music.[...] But I do not think they were anything special, and said "fuck it" to my friend. But he did not listen to me and they signed anyway."⁹⁰ It was the later famous band Røyksopp, for who Banksy stencil-designed the debut album, so this quote seems to be a bit ironic.

Telle organized a monthly hiphop club night in the Agora club in Christian Michelsen's gate in Bergen, together with two friends, Bjørn Inge Larsen and Marcus Smith Hvidsten. For the premiere of this club night called Good Vibes on November 17, they still needed decoration. So they paid for Banksy's plane ticket and hotel. During his three days in Bergen he created eight legal works on plywood, 122 × 122 cm each, for the mentioned club night and also some illegal works in the center of Bergen. Banksy only brought a folder of stencil tools, chose some of them and spray-painted the eight boards (which Hvidsten had primed for him) on the floor of the club, but before the crowd came. "Everything was done in one day. We had covered the stage floor, and stood and watched while the paintings were made. Something was also cut down at the nightclub, I remember, among other things, that he changed one of the monkey pictures. Several of the stencils had obviously been used before, they had already been sprayed on."⁹¹

After the club night Banksy asked Hvidsten to show him around in the city of Bergen so he could illegally spraypaint there as well until 9h in the morning. Banksy visited Hollendergaten, where he puts up a "Lenin on rollerblades" stencil on the corner where the street turns, and a "Laugh now, but one day we'll be in charge" monkey outside Indremisjonshjemmet. The trip goes to Smørsbroen and Sentralbadet (the public bath), which each get their Banksy signature. During the night, the Lenin stencil is also spraypainted on the wall of the nightclub Inside in Vaskerelvsmauet. On the other side of the same alley, to the left of the front door of what was the nightclub

89 in Paal Kvamme: Hovedsaken. Banksy i Bergen, in: BT [Bergens Tidende] Magasinet. Bergen 2014, p. 12. <http://web.kunstveggen.no/wp-content/uploads/2015/07/14.-Bergens-Tidende.pdf>, Translation from Norwegian by the editor. See also <https://www.bt.no/nyheter/okonomi/i/Lo3y1/graffitikupp-for-bergensk-musikkmiljoe>

90 Banksy quoted in Kine B. Hartz: Apestreker, in: Dagbladet 07.03.2003, <https://www.dagbladet.no/kultur/apestreker/65872781>

91 Marcus Smith Hvidsten quoted in Paal Kvamme: Hovedsaken. Banksy i Bergen, in: BT [Bergens Tidende] Magasinet. Bergen 2014, p. 12.

Pingvinen in 2014, he sprayed another monkey. Banksy's nightly tour also goes to the National Theater, where the right cornerstone on the stairs down to Ole Bulls square is spray-painted with the message "This is not a photo opportunity".⁹²

The eight legal Bergen paintings got a somewhat rough treatment. They were shoved in and out of the warehouse every month the hip-hopers did break dance all night at Goodvibes: "I have driven around with the pictures on the car roof, with one hand on the steering wheel and the other out the window to keep the picture fixed", says Hvidsten. After a year, it was time to renew the club concept, and the paintings were parked for good and later split between the Good Vibes organizers.⁹³

List of Works

- Fuck the Police [Police officer in front of freehand red "fuck the police" slogan], 121.9 × 121.9 cm, acrylic and spray paint on plywood board, white stenciled Banksy tag, 2000⁹⁴
- Anarchy A Policeman, 122 × 122 cm, spraypaint stencil on plywood board, white stenciled Banksy tag, 2000⁹⁵
- Laugh Now Monkeys with Monkey Placards, 122 × 122 cm, acrylic and spray paint on plywood board, black stenciled Banksy tag lower right, 2000⁹⁶
- [Sandwichboard] Monkeys [with Keep it real slogan on the boards], 122 × 122 cm, acrylic and spray paint on plywood board, black stenciled Banksy tag, 2000⁹⁷
- Keep it real Stikman, 122 × 122 cm, stencil spray paint and charcoal on plywood board, red stenciled Banksy tag, 2000⁹⁸

92 Paal Kvamme: Hovedsaken. Banksy i Bergen, in: BT [Bergens Tidende] Magasinet. Bergen 2014, p. 12–14.

93 Paal Kvamme: Hovedsaken. Banksy i Bergen, in: BT [Bergens Tidende] Magasinet. Bergen 2014, p. 12–14.

94 Photo and info: <https://www.sothebys.com/en/auctions/ecatalogue/2015/contemporary-art-day-auction-115021/lot.363.html?locale=en>

95 Photo and info: <https://www.sothebys.com/en/auctions/ecatalogue/2008/contemporary-art-day-auction-108021/lot.326.html?locale=en>

96 In 2014, this was still in the private collection of Marcus Smith Hvidsten in Bergen. Paal Kvamme: Hovedsaken. Banksy i Bergen, in: BT [Bergens Tidende] Magasinet. Bergen 2014, p. 13; offered via Philips auctions in 2022, <https://www.phillips.com/detail/banksy/UK010122/25>

97 Photo and info: <https://www.sothebys.com/en/auctions/ecatalogue/2007/contemporary-art-day-107023/lot.334.html?locale=en>

98 Paal Kvamme: Hovedsaken. Banksy i Bergen, in: BT [Bergens Tidende] Magasinet. Bergen 2014, p. 13.

- Mona Lisa [with AK47 in right hand, with red target on forehead] 122 × 122 cm, white stenciled Banksy tag, acrylic and spray paint on plywood board, 2000⁹⁹
- Mona Lisa with AK47 [in left hand, with red target on forehead], 122 × 122 cm, acrylic and spray paint on plywood board, white stenciled Banksy tag, 2000¹⁰⁰
- This is not a photo Opportunity, 122 × 122 cm, spray paint on plywood board, red stenciled Banksy tag, 2000¹⁰¹

3.6 2001 (Jan.) Easton Cowboys & Cowgirls in Chiapas, Mexico

In 1999 and 2001, the Easton Cowboys and Cowgirls, a soccer team from Bristol, visited Chiapas, a federal state of Mexico, three times to play against a local team and to establish a water supply project. In January of 2001, Banksy accompanied the team to play as goalkeeper and, of course, to leave traces in Chiapas.¹⁰² The Easton Cowboys and Cowgirls emerged from Bristol's punk scene in 1992—Banksy's affiliation with it is therefore no surprise, since Bristol is his hometown and his numerous pictorial and textual references suggest a background in the punk rock scene.

Chiapas has been shaped by both poverty and the influence of the Ejército Zapatista de Liberación Nacional (EZLN), a left-wing guerrilla organization fighting for the rights of indigenous peoples and against neoliberalism that has achieved autonomy in some of the state's municipalities. In 1994, the EZLN made its debut on the political stage by occupying cities in Chiapas. There have been armed conflicts with the Mexican army as well as right-wing paramilitaries ever since. The five autonomous regions, the so-called Caracoles, have been administered by the democratic "Councils of Good Government" since 2003. Like Banksy the Zapatistas started using the internet as a tool for their campaigns early on, and as a result were able to reach a wide international audience with their message. The EZLN's spokesperson, "Subcomandante Marcos," could be a man named Rafael Guillén Vicente¹⁰³, although he has never admitted

99 Photo and info: <https://www.sothebys.com/en/auctions/ecatalogue/2008/contemporary-art-day-auction-108021/lot.325.html?locale=en>

100 Photo and info: <https://www.sothebys.com/en/auctions/ecatalogue/2007/contemporary-art-day-107023/lot.333.html?locale=en>

101 In 2014, this was still in the private collection of Bjørn Inge Larsen in Bergen. Paal Kvamme: Hovedsaken. Banksy i Bergen, in: BT [Bergens Tidende] Magasinet. Bergen 2014, p. 13.

102 Jane Onyanga-Omara: Banksy in Goal. The Story of the Easton Cowboys and Cowgirls, BBC News Bristol, 14 September 2012. <http://www.bbc.com/news/uk-england-berlin-19410566>

103 <https://www.britannica.com/biography/Rafael-Guillen-Vicente>

to this identity and has always appeared masked in public. In this way, he is a kindred spirit of Banksy, who sometimes wore a balaclava to hide his face.¹⁰⁴

Before the 2001 trip to Chiapas, Banksy canvases and t-shirts with that motif were auctioned at an Easton Cowboys and Cowgirls charity event called “Come on you Reds! An Event in Support of the Zapatista [sic!] Rebels with Paintings by Banksy”.¹⁰⁵ It was located at Eat the Beat, a record shop in Bristol from September 29th, until October 30th, 2000. Other charity events involving Banksy took place at The Cube Cinema in Bristol (July 13th) and on the Thekla nightclub boat.¹⁰⁶ Banksy used a graphic rendering of a Zapatista soccer match as a motif. While in Chiapas, Banksy painted several pro-Zapatista murals, for example. He also applied a larger version of the soccer match motif’s central player, equipped with balaclava and cartridge belt and in front of a fiery red star, to a cabin wall in the autonomous district La Realidad.¹⁰⁷ The figure performs a bicycle kick, also known as an overhead kick or scissors kick, an acrobatic technique and as “football’s most spectacular sight”¹⁰⁸ suitable for a freeze-frame stencil motif. Although Mexico is part of North America, Chiapas is in the very south with South American borders. Most legends about the invention of the bicycle kick point towards South American origins.¹⁰⁹ The roots of the EZLN are in South American guerilla movements like the Sandinistas, who used stencil graffiti a lot and were honor by punk band The Clash in their album Sandinista! (1980). Banksy seemed to have integrated the motif also because of that.

Above, Banksy inscribed the slogan “A LA LIBERTAD POR EL FUTBOL”—“freedom through football”—and to the player’s right is another masked Zapatista. Like the other murals Banksy did in Chiapas, the wall was painted in red, black and white.

Banksy decorated another shed in the district Morelia with a scene showing a globe accompanied on both sides by “Day of the Dead” skeletons with computers as well as various pictorial references to Mexican culture and communist movements.

104 E.g. in a portrait from 2002 (in front of his painting “People Di Every Day/Riot Painting”), which was used in the following article: Joe La Placa: London Calling, Artnet, 25 August 2003. <http://www.artnet.com/magazine/reviews/laplaca/laplaca8-25-03.asp#1>

105 Will Simpson, Malcolm McMahon: Freedom Through Football. The Story of the Easton Cowboys and Cowgirls. Inside Britain’s Most Intrepid Sports Club. Bristol 2012, p. 107–112, see also poster of the event, <https://lazemporium.com/collections/stuff/products/zapatista-tour-exhibition-invitation>

106 Steve Wright, Richard Jones: Home Sweet Home. Banksy’s Bristol. Second Edition Bath 2016, p. 77.

107 Locations of the murals according to Manuel Lario Bastida: Los armadas de la palabra. Análisis comunicativo de la autonomía zapatista. Murcia 2015, p. 219.

108 The bicycle kick, football’s most spectacular sight. FIFA.com, 27.12.2016, <https://www.fifa.com/the-best-fifa-football-awards/news/the-bicycle-kick-football-s-most-spectacular-sight-2862019>

109 The bicycle kick, football’s most spectacular sight. FIFA.com, 27.12.2016, <https://www.fifa.com/the-best-fifa-football-awards/news/the-bicycle-kick-football-s-most-spectacular-sight-2862019>

The skeleton to the right is sending the slogan “ZAPATA VIVE! CONOCIMIENTO ES PODER”—“Zapata lives! Knowledge is power”—all over the globe, the message hitting planet earth just like the winged bomb that is depicted below. With this mural, Banksy clearly refers to the international relevance of the Zapatista movement and their goals as well as to the potential of the internet as a communication tool, which in 2001 was remarkable enough to be stressed. Judging from a photograph that was taken in 2013, the wall has not been touched up since its creation.

Banksy designed a third mural on a shed wall in La Garrucha. It features a slogan that is written both in Spanish and in an indigenous language called Tzeltal. It reads “LA RESISTENCIA DE LAS MUJERES CONTRA LA MILITARIZACIÓN EN LAS COMUNIDADES INDIGENAS EN ZONA ZAPATISTA!” in Spanish and “TE YIP TE ANTSETIC YU’UN TE HOCHeltaLEL TE SOLDADOHETIC TE TA COMUNAIETIC TE ZONA ZAPATISTAL” in Tzeltal, which means “the resistance of women against the militarization of the indigenous communities in the Zapatista zone.”¹¹⁰ The inscription describes what can be seen on the left half of the wall: two women fighting a soldier, a visual reference of a famous photograph by Pedro Valtierra documenting female protest against an outpost of the Mexican army in X’oyep in 1998.¹¹¹ Again, communist image rhetoric such as red flags are used to create a dynamic scene. On the right side, next to the Tzeltal writing, Banksy painted a person holding a baby with a balaclava in a sling, a motif that calls to mind images of the Virgin Mary. A form that might be a pipe emerges from the baby’s mouth, which would identify the infant as Subcomandante Marcos, who often appears smoking a pipe. This mural has been touched up and severely altered since its creation. There’s writing above it now that says “OFICINA DE VIGILANCIA DEL BUEN GOBIERNO”—“surveillance office of Good Government,” as a result of administrative changes that occurred in 2003. Also, the two inscriptions have been altered, for example the one on the right now reads “TE YIP TE ANTSETIC TÀS LOQUESEL TE SOLDADOHETIC OCHEMTAL TACOMONAL!” Additionally, the bottom wooden panel has been replaced, leaving the bottom strip of the painting incomplete. The person with the baby has also been touched up, resulting in a different facial expression as well as the absence of the baby’s pipe, and an overall deteriorated quality of the painting.

In addition to these three murals, Banksy sprayed two smaller stencils in San Cristobal De Las Casas, a major city in Chiapas, which can be seen in *Banging Your Head Against a Brick Wall*.¹¹² One depicts a resting soldier with a dove carrying an olive branch on his rifle—a rather pacifist motif. The other one shows a Mariachi

110 At this point, I would like to thank Ietza Azucena Zepeda Brenes and Dra. Franziska Neff, who have helped with figuring out the language and meaning of the Tzeltal inscription.

111 Mujeres de X’oyep, una mirada a la reflexion, in: Cultura Colectiva, 28.01.2014, <http://cultura-colectiva.com/mujeres-de-xoyep-una-mirada-la-reflexion/>

112 Banksy: *Banging Your Head Against a Brick Wall*. London 2001, p. 29.

player singing about falling bombs, which has a more ironic edge to it. Both stencils are signed, both are based on a contrast between light-heartedness and brutality. The Mariachi player stencil was later transferred (including the wall) to New York, where it was sold during a Banksy exhibition in the Taglialatella Galleries for charitable causes in 2015.¹¹³

Banksy's works in Chiapas are not to be taken as self-advertisement. Instead, he adjusts technique, language and imagery to reflect local traditions and indigenous culture, expressing his solidarity and identification with the Zapatista movement.

List of Works in Mexico

- A la Libertad por el Futbol, ca. 42m, paint on wooden building, La Realidad, Chiapas, Mexico
- Zapata Vive, ca. 102m, paint/spray paint/marker on wooden building, Morelia, Chiapas, Mexico
- Resistencia/Te Yip, ca. 82m, paint/marker on wooden building, La Garrucha, Chiapas, Mexico
- Soldier with Dove, spray paint on stone wall, San Cristobal De Las Casas, Chiapas, Mexico
- Mariachi Player, 71.1 × 53.3 cm, spray paint on stone wall, San Cristobal De Las Casas, Chiapas, Mexico

List of Works in Bristol

- A la Libertad por el Futbol [pink canvas, blue water drops instead of a football], 2000¹¹⁴

113 Taglialatella Galleries: Taglialatella Galleries and the Lower Eastside Girls Club Present Banksy Original Graffiti Wall (press release). New York, 24 September 2015. <https://www.taglialatellagalleries.com/news-archive/taglialatella-galleries-and-the-lower-eastside-girls-club-present-banksy-original-graffiti-wall>

114 Photo: https://i.dailymail.co.uk/i/pix/2012/09/17/article-2204646-150EB452000005DC-379_634x575.jpg, it is possible that this work is from 2000, not 2001 as the charity event took place in 2000. The water drops seem to hint at the purpose of this charity auction was about the Yo Basta! Water Project. Hint by Cosmic. Thank you. This work or the other pink one with the water drops was bought by a woman from Knowle at the Come on you Reds raffle for 1 pound. She sold it a few years later for 20,000. See Steve Wright, Richard Jones: Home Sweet Home. Banksy's Bristol. Second Edition Bath 2016, p. 78.

- [A la Libertad por el Futbol] Football Terrorist [in front of red star], 2000, stencil spray enamel on wood, 74 × 55 cm¹¹⁵

3.7 2001 (26 Jan.) Next Generation Graffiti Party, Swiss Embassy's Car Park, London

To create a suitable environment for the Swiss embassy's Next Generation Graffiti Party in London on January 26, 2001, Swiss ambassador Bruno Spinner invited Banksy, Chu and Swiss graffiti artists Dare (Siegfried von Koeding) and Tarek (Tarek Abu Hageb) to temporarily redesign the walls of the underground parking garage beneath the embassy at 16–18 Montagu Place, Central London.¹¹⁶

A few days after the writers finished their work in late 2000¹¹⁷, they were granted permission to host a rave for London's graffiti scene members before the official Next Generation event, which would feature films and live performances. At the rave, break-dance videos were shown and DJs played electro funk.¹¹⁸

The original plan was to paint over the works after the official event was over, but this was rejected as the ambassador liked them.¹¹⁹ Apart from slight damage, which is typical for narrow garages, they remain preserved in their original state, except for one Banksy work, which was removed and was later in an office of the embassy. The works in the parking garage are typically inaccessible to the public, but at another charity event hosted by the embassy in 2008, the “previously hidden secret”¹²⁰ was made public for a short amount of time.¹²¹

The artists did the project over the course of two nights and sprayed the space based on their own concepts.¹²² Owing to his time-saving stencil technique, Banksy

115 Photo and info: <http://andipa.com/artist/banksy/football-terrorist>

116 Mark Brown: Underground art: how Banksy gave Swiss embassy an image makeover, *The Guardian*, 29 February 2008, <https://www.theguardian.com/artanddesign/2008/feb/29/artstreetart>; official flyer of the Swiss Embassy Graffiti Party 2001. http://www.schudio.co.uk/portfolio_item/36/; Banksy painted the flyer's main visual also on one of the carpark walls, a man with a spray can nozzle head and a glass of champagne.

117 Chu's accompanying text on Big Breakfast TV show, Channel 4, 18 January 2001 <http://www.schudio.co.uk/blog/2001/big-breakfast-channel-4/>

118 Gunnar Luetzow: London im Graffiti-Fieber “Mild Style”, *Spiegel Online* 31 January 2001 <http://www.spiegel.de/kultur/gesellschaft/london-im-graffiti-fieber-mild-style-a-115329.html>

119 Pierre de Villiers: Going underground, *Embassy Magazine*, 2012 http://www.embassymagazine.com/culture/cult_news/emb38_cult1.html

120 Martin Bull: Banksy Locations (and a Tour): More Graffiti Locations from the UK, 1sted. Shellshock publishing, Gb, 2010. Unpaged.

121 Alistair Magowan: Your Game unveiled in Banksy lair, *BBC Sport*, 29 February 2008 http://news.bbc.co.uk/sport2/hi/football/your_game/7271068.stm

122 Mark Brown: Underground art: how Banksy gave Swiss embassy an image makeover, *The Guardian*, 29 February 2008 <https://www.theguardian.com/artanddesign/2008/feb/29/art>.

managed to create more works than the other artists. The majority of his stencils he applied to support pillars. The overall spatial impression is dominated by his style because his works can be seen from nearly every vantage point.

The headlights of cars on their way out of the garage illuminate his largest work there: 21 identical portraits of Lenin in profile with mohawk and earring are arranged in raster and combined with the lettering “Vulture capitalists...”¹²³ Banksy inscribed a small door in the wall, over which the Lenins are painted, with the ambiguous slogan “Electronic Tagging,” which alludes to the police state and tagging practice. Seen in context with the communist icon and the title it evokes the association of the interdependence between financial interests and politics for which Switzerland is often criticized.

Also related to questions of electronic surveillance is the image of a CCTV camera with the recurring “This is not a photo opportunity” slogan above the entrance of the garage. Banksy used a photo of this work in his publication *Banging Your Head against a Brick Wall*, published in 2001.¹²⁴

Apart from this CCTV camera and “Vulture Capitalists,” every work in the parking garage is placed behind a sheet of flame, similar to the style Banksy used later to decorate a car at the *Cargo* exhibition (see chapter 3.7.). This classic custom car design element turns up in a room full of representative cars, as one imagines diplomats to drive. The narrative cause of the fire may be the flamethrower in the hands of a furious Mickey Mouse, sprayed on a pillar close to the storage for bicycles.

Three of the characters on the pillars—Mona Lisa, another Mohawk Lenin and a monkey with an aerial on his head—bear neon green cross hairs, which creates associations with murder scenes in dark car parks. Cross hairs stand for possibilities, Banksy asserted as quoted in a 2002 *Observer* article. “A musician might look at a blank piece of paper and see a symphony on it,” he said. “I see a wall and I’ll see nothing but possibilities. It’s like running around with permanent cross hairs on your eyes.”¹²⁵ In this context, the flames remind us about car explosions from the spy film genre. Banksy creates these references to the location with simple but effective means.

streetart.

123 Fernando, Shehani et al., 2008. What’s in the Swiss embassy’s car park? (01:31 min), in: theguardian.com, published: 29 February 2008 [https://web.archive.org/web/20141006193133/https://www.theguardian.com/arts/video/2008/feb/29/swiss.banksy;Banksy 2001](https://web.archive.org/web/20141006193133/https://www.theguardian.com/arts/video/2008/feb/29/swiss.banksy;Banksy%2001).

124 Banksy 2001, unpagged.

125 Banksy quoted in Emma Warren: Need to know: Banksy, Graffiti Artist, *Observer Magazine*, 26 May 2002. <https://www.theguardian.com/theobserver/2002/may/26/streetart>

List of Works

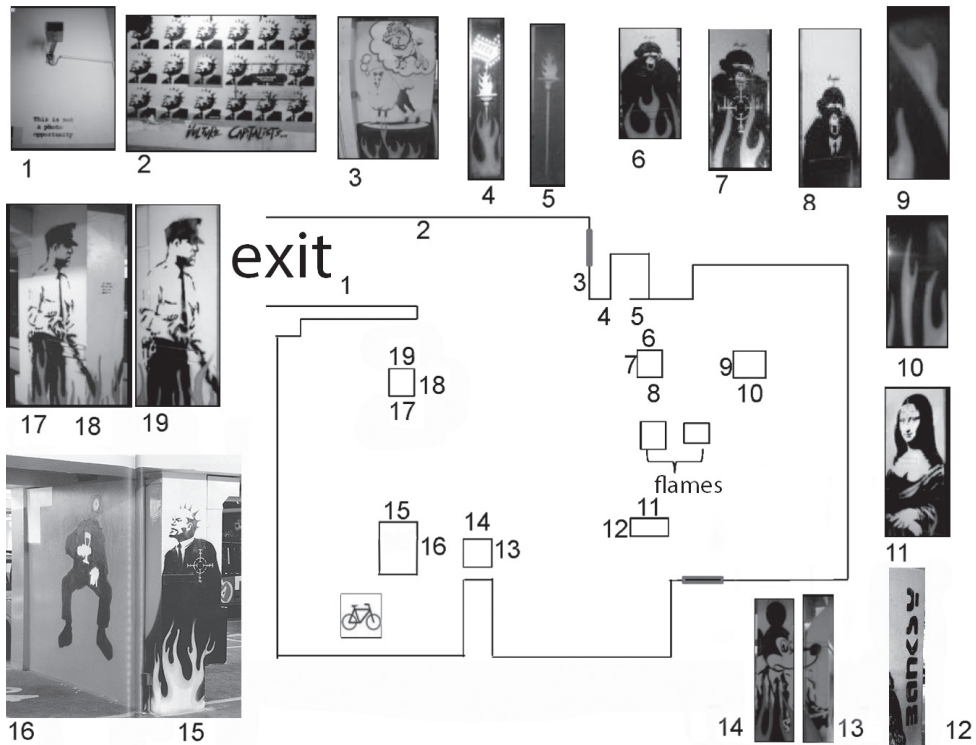


Fig. 37: In order of their appearance starting at the entrance and then moving clockwise through the room. Source: Reconstruction by the author and the editor. Lazarides photographed this show in detail.¹²⁶

- “This Is Not a Photo Opportunity” beneath CCTV camera (1)¹²⁷
- “Vulture Capitalists” (21 Mohawk Lenin stencils) (2) ca. 165 × 280 cm¹²⁸
- “Poodle Dreaming of a Bulldog-Faced Poodle” (3) ca. 235 × 126 cm¹²⁹

¹²⁶ Steve Lazarides: Banksy captured. Vol. 2. London 2020, p. 278–291.

¹²⁷ Dimensions are based on the small fire exit sign above the artwork. The regular width for these signs is 30 cm.

¹²⁸ A photo of the work uploaded by Romany WG on 30 April 2008 <https://www.flickr.com/photos/romanywg/2672444086/>, shows it next to a letter tray for DIN A4 sheets, which was used to determine the approximate dimensions. The height is reconstructed with the door (ca. 2 m) nearby the original location of the artwork.

¹²⁹ The work has the same height as “Poodle Dreaming of a Bulldog-Faced Poodle.” The width was estimated using aspect ratios.

- Fire bowls and sign “Pool” (4,5), each ca. 235 × 45 cm¹³⁰
- Monkey behind sheet of flame (6), ca. 170 × 45 cm¹³¹
- Monkey with cross hairs (7), ca. 170 × 40 cm¹³²
- Monkey wearing suit (8), ca. 170 × 45 cm¹³³
- Three pillars with flames (9, 10), each ca. 235 cm high, various width¹³⁴
- Mona Lisa with cross hairs (11)
- “Banksy” Tag Stencil (12), ca. 145 × 15 cm¹³⁵
- Mickey Mouse with flame thrower (13, 14)¹³⁶
- Mohawk Lenin with cross hairs (15), ca. 200 × 67 cm¹³⁷
- Sitting man with spray-can nozzle head and champagne glass on swiss-red background including a trimmed swiss flag white cross (16).¹³⁸
- Officers’ “Laugh Now but One Day We’ll Be in Charge” (17, 18, 19), ca. 175 × 57 cm (each main side with officer)¹³⁹

3.8 2001 (2–18 Mar.) Peace Is Tough Exhibition With Jamie Reid, the Arches Nightclub, Glasgow

In 2001, the then-relatively unknown Banksy had the opportunity to exhibit together with Jamie Reid, who was well known for the *Sex Pistols* album and single covers he designed in the 1970s. At the beginning of the 21st century, these cover designs were visual icons of a British punk era long gone. The two artists joined forces in the exhibition *Peace is Tough* in the now-closed nightclub The Arches located in a barrel vault under Glasgow central station. Press reports, the exhibition flyer and other advertising

130 The work has the same height as “Poodle Dreaming of a Bulldog-Faced Poodle.” The width was estimated using aspect ratios.

131 The supporting pillar the work is stenciled on has the same height as “Poodle Dreaming of a Bulldog-Faced Poodle.” The width was estimated using aspect ratios.

132 The supporting pillar the work is stenciled on has the same height as “Poodle Dreaming of a Bulldog-Faced Poodle.” The width was estimated with use of aspect ratios.

133 The supporting pillar the work is stenciled on has the same height as “Poodle Dreaming of a Bulldog-Faced Poodle.” The width was estimated using aspect ratios.

134 The work has the same height as “Poodle Dreaming of a Bulldog-Faced Poodle.” The width was estimated using aspect ratios.

135 The supporting pillar the work is stenciled on has the same height as “Poodle Dreaming of a Bulldog-Faced Poodle.” The width was estimated using aspect ratios.

136 The supporting pillar the work is stenciled on has the same height as “Poodle Dreaming of a Bulldog-Faced Poodle.” The width was estimated using aspect ratios.

137 The supporting pillar the work is stenciled on has the same height as “Poodle Dreaming of a Bulldog-Faced Poodle.” The width was estimated using aspect ratios.

138 See photos in Steve Lazarides: Banksy captured. Vol. 2. London 2020, p. 285, 288–289.

139 The supporting pillar the work is stenciled on has the same height as “Poodle Dreaming of a Bulldog-Faced Poodle.” The width was estimated using aspect ratios.

materials convey the progressive character of both artists, calling them “graffiti terrorist” Banksy and “art anarchist” Reid, whose headliner status in *Peace is Tough* was the result of his high-profile position in British popular culture.¹⁴⁰ Banksy presented primarily works containing references to the history of British punk and other music genres, so that fans of Jamie Reid had a starting point for discovering his art. Additionally, the mostly punk- and music-related artworks fit well with the ambience of a nightclub. Lazarides recalled: “I never did [...] work out if it was a club night with art or vice versa.” Lazarides documented the show (that only 30 people saw) as a photographer.¹⁴¹

Banksy’s part of the exhibition in the interior was in one of the eastern arches. A novelty compared to his former exhibitions was his presentation of three-dimensional objects. Sprayed fragments of brick walls, one emblazoned with the hip-hop slogan “Keep It Real,” serve as immediate references to his works on the street. In *Peace is Tough* Banksy also showed the first,¹⁴² or a precursor of his Vandalized Oil Paintings, a precursor as parts of it (the helicopters) were stenciled on the wall. So the portable painting would not be understandable without them, i.e. the painting is rather part of a wall, not an artwork in its own right. To vandalize/update oil paintings is similar to Banksy’s additions to the street, the need and comment their context.

Banksy’s “Deride and Conquer” is a homage to Reid’s album cover for the Sex Pistols single “God Save the Queen” from 1977. The title corrupts the classic concept of “divide and conquer.”¹⁴³ Analogous to Reid, who defaced the photo of Queen Elizabeth for his cover, Banksy replaces her face with the portrait of a chimpanzee. Further music-based reminiscences are the adaption of the chorus line “I fought the law and the law won” into “I fought the law and I won” It stems from the song “I Fought the Law” (1977) by British punk band The Clash, which in turn is based on the original song by Sonny Curtis from 1959.

The image of the dog that Banksy used for his piece “Doing What You’re Told is Overrated” is familiar to Britons as Nipper, the mascot in the logo of HMV record stores. Instead of listening to HMV, or “His Master’s Voice,” coming from the gramophone, the dog shoots a bazooka at it in a clear appeal, in the spirit of punk, to rebel against authorities. The related subject of riots comes up in “People Di Every Day/Riot Painting”, which was exhibited in the Easton Exhibition in 1999 and served as a basis for the popular motif “Flower Bomber,” which Banksy used as cover artwork for *Wall and Piece* in 2005.

140 Info material on *Peace Is Tough* by The Arches, 2001, http://1256.photobucket.com/albums/hh164/ianeastdulwich/BANKSYGlasgowArchesJamieReidflyerback2001_zps6cb51755.jpg

141 Steve Lazarides: *Banksy captured*. London 2019, p. 201.

142 For this hint I’m grateful to Banksy expert Cosmic.

143 Ulrich Blanché: *Something to s(pr)ay: Der Street Artist Banksy: Eine kunstwissenschaftliche Untersuchung*, first ed. Tectum Marburg 2010, p. 91.

Banksy sprayed his work “Every Time I Hear the Word Culture I Release the Safety On My 9 MM” directly onto the wall. He combined a stenciled Mona Lisa variation with a shooting monkey, who wears a tutu and appears to be standing on the brickwork base. Mona Lisa, caught “red-handed,” holds an aerosol can in her hand and her fingers are smeared with red color from having just “sprayed” the mentioned slogan on the wall. It is an adaption of the title of the 1981 Mission of Burma punk song “That’s When I Reach for my Revolver,” which itself is a reference to a quote from the 1933 German drama *Schlageter* by Nazi playwright Hanns Johst,¹⁴⁴ often mistakenly attributed to Hermann Göring.

The portrait of Mona Lisa, reproduced countless times, has become a symbol for visual arts in general. The tutu the monkey wears stands for classical dance, which is associated with discipline and the bourgeoisie. The golden frames emphasize the antagonism of the scene. Banksy lets both rebel against this idea of high culture. This combination is also apparent in a stencil work Banksy sprayed outside the Tate Modern around the same time. Here a monkey jumps on a detonator to blow up a large Mona Lisa.¹⁴⁵ Banksy’s This is not a photo opportunity stencil on a bin outside Tate Modern seem to stem from the same time.¹⁴⁶

Mona Lisa and the monkey were painted over within a year after the *Peace is Tough* exhibition. When Banksy achieved a global degree of prominence and his market value increased, it was suggested that “Every Time I Hear the Word Culture I Release the Safety On My 9 MM” be restored.¹⁴⁷ There was even the hope to sell it and therefore prevent the insolvency of the nightclub. Owing to the bad condition of the work, and the estimated costs of 20,000 GBP, the plan was rejected.¹⁴⁸

Banksy stenciled three works on the exterior wall of the club in an underpass in Midland Street, where the audience used to wait to be let into the venue. Besides a

144 “Wenn ich Kultur höre... entsichere ich meinen Browning!” Hanns Johst: *Schlageter*, first ed. Albert Langen—Georg Müller, Munich 1933, p. 26.

145 See photo by Steve Lazarides, 8 May 2019, <https://www.instagram.com/p/BxNuPMnlyDI/>

146 See for instance photo uploaded by Flickr user E. Welthorpe, 16.08.2005, <https://www.flickr.com/photos/81692512@N00/336140458>

147 Laura Smith: Banksy artwork hidden for a decade uncovered in Glasgow nightclub: Video Work to restore hidden Banksy originals at the Arches (00:20 min), Glasgow.stv.tv 22 September 2014, <http://glasgow.stv.tv/articles/293047-hopes-of-restoring-hidden-banksy-artworks-in-the-arches-night-club-glasgow/>

148 Colin McNeill: Concern over fate of early Banksy artworks inside closed Arches venue, Sunday Herald, 16 September 2015 http://www.heraldscotland.com/news/homenews/13739239.Concern_over_fate_of_early_Banksy_s_inside_closed_Arches_venue/, see also Taylor, David, 2016. The Arches bank on Banksy: Famous Glasgow venue could re-open if three rare artworks are sold, Daily Record 3 February 2016, <http://www.dailyrecord.co.uk/news/scottish-news/arches-bank-banksy-famous-glasgow-7303893>

bulldog-faced poodle,¹⁴⁹ a subject he used in the Swiss embassy parking garage one month earlier, and the slogan “hip hop is not a spectator sport,”¹⁵⁰ there was also a large Banksy stencil next to a monkey with hand guns,¹⁵¹ which must have contrasted strongly with the white-glazed bricks before it was almost completely removed with a pressure washer. Like with the tutu monkey inside, Banksy combined a human figure holding hand guns (based on a film still featuring a female bank robber from the 1995 movie *Dead Presidents*) with a monkey face à la *Planet of the Apes* (1968). The end result reminds of Scorsese’s *Taxi Driver* (1976) character Travis Bickle gone ape: “You can forget the ‘New Andy Warhol’ tag and think artistic Travis Bickle instead,” wrote Glasgow’s *Herald* on March 5, 2001.¹⁵²

The opening night of *Peace is Tough* on February 1 included drum and bass music and a laser show by Russian artist Alexi.¹⁵³ The show was not well attended. According to Lazarides “Banksy slunk off from the pub we were in after the show to “Punish” the city for not attending the show” with illegal stencils like the one of his monkey jumping on a detonator.¹⁵⁴

149 Photo uploaded by Duncan on 16 January 2005: <https://www.Flickr.com/photos/duncan/3419169>

150 Photo uploaded by Duncan on 16 January 2005: <https://www.Flickr.com/photos/duncan/3419175>

151 Laura Smith: Banksy artwork hidden for a decade uncovered in Glasgow nightclub, Glasgow.stv.tv 22 September 2014, <http://glasgow.stv.tv/articles/293047-hopes-of-restoring-hidden-banksy-artworks-in-the-arches-night-club-glasgow/>

152 Herald and the Sunday Herald Glasgow: Seasonally adjusted, 5 March 2001 http://docs.news.bank.com/s/InfoWeb/aggdocs/UKNB/oF68877383BF2984/oF8BFF68D3921800?p_multi=GLHi&cs_lang=en-US

153 Info material on *Peace Is Tough* by The Arches, 2001, http://i256.photobucket.com/albums/hh164/ianeastdulwich/BANKSYGlasgowArchesJamieReidflyerback2001_zps6cb51755.jpg

154 Photo and Info see Steve Lazarides, 30 May 2019, <https://www.instagram.com/p/ByFvXQVliSK/>



Fig. 38: Three apocalypse police men on horses riding waves attack a boy with a sand bucket. A smaller variation on canvas, with a surfer like in the original ad, hung in The Arches show.¹⁵⁵ Based on a Guinness beer advert based on Neptune's Horses (1892) a painting by Walter Crane.¹⁵⁶ Photo: Steve Demiris, uploaded 6.10.2010, <https://www.flickr.com/photos/stevedemiris/4963021263/>, for a color version see https://www.artofthestate.co.uk/archive/banksy-2/banksy_riding_waves_cops/

155 Photo by Steve Lazarides, 30 July 2019, <https://www.instagram.com/p/BojcaB5l2kZ/>

156 Jonathan Glazer created an awardwinning advert for Guinness called Surfer in 1999. See also he painting Walter Crane, Neptune's Horses, 1892, oil on canvas, 85,6 × 215,0 cm, Neue Pinakothek, Munich.

List of Works

Lazarides photographed this exhibition in detail.¹⁵⁷

Works Exhibited and Painted Inside The Arches

- Fragment of Brick Wall, “Keep It Real”, dimensions of the main-fragment (excluding plinth, fragments on the floor and barrier tape): ca. 45 × 101 cm¹⁵⁸
- Fragment of Brick Wall, “Cut Out and Collect” with red stenciled Banksy tag, “this is not a photo opportunity” stencil on the reverse¹⁵⁹
- People Di Every Day/Riot Painting [Version 2], “Acrylic Paint, oil stick and guesswork on wood [...] 1997”¹⁶⁰ previously shown at the Easton Exhibition, 1998–99,¹⁶¹ alternative titles: “Flower Power,” “People Di all the Time,”¹⁶² “Di”¹⁶³
- “Deride and Conquer”/“Monkey Queen”, 92 × 92 cm, stenciled Banksy tag on the right lateral edge, oil and emulsion on canvas¹⁶⁴
- “Stop Me before I Paint Again”, ca. 76 × 76 cm,¹⁶⁵ stenciled Banksy tag

157 Steve Lazarides: Banksy captured. Vol. 1. London 2019, p. 194–201.

158 Depending on the sizes of British Standard Bricks (included: 10-mm joints) of 225 × 112.5 × 75 mm, max. height: ca. 6 bricks, max. width: ca 4.5 bricks.

159 Steve Lazarides: Banksy captured. Vol. 1. London 2019, p. 201. Dimensions of the main fragment (excluding plinth, fragments on the floor and barrier tape): ca. 67.5 × 112.5 cm. max. height: 9 bricks, max. width: ca. 5 bricks.

160 According to Banksy in a sign next to the work shown during the MOCA group show in Los Angeles in 2011. See https://pp.userapi.com/c4928/u1515830/132544551/x_086f31cc.jpg

161 Banksy in Hill, Boyd: The Enemy Within. Bristol’s Banksy bucks the system. In: Hip Hop Connection 136, April 2000, p. 95.

162 Bristolbeat.co.uk (state: June 2002): https://web.archive.org/web/20020602075935/http://www.bristolbeat.co.uk:80/artists/banksy/exhibition.asp?Artist=Banksy_Exhib&image=2

163 In 2016 Steve Lazarides posted an old price list in the display window of the Lazarides Banksy Print Gallery, listing “Di” with 40.000 Pounds. <http://urbanartassociation.com/thread/142599/lazarides-banksy-print-gallery>; Sotheby’s: <http://www.sothebys.com/en/auctions/ecatalogue/2014/banksy-steve-lazarides-ls1403/lot.12.html?locale=en>

164 Provenance and Dimensions are mentioned in Sotheby’s Selling Exhibition: BANKSY—The Unauthorised Retrospective—Curated by Steve Lazarides, 11 June 11–25 July 2014 London, Sotheby’s: BANKSY—The Unauthorised Retrospective—Curated by Steve Lazarides, 11 June 2014 – 25 July 2014 London <http://www.sothebys.com/en/auctions/ecatalogue/2014/banksy-steve-lazarides-ls1403/lot.12.html>; Sotheby’s: <http://www.sothebys.com/en/auctions/ecatalogue/2014/banksy-steve-lazarides-ls1403/lot.12.html?locale=en>

165 In comparison with the wall structure this work has the same dimensions as “Beauty Is in the Eye of the Eroder.”

- Painting (Guinness Ad/ Apocalyptic Riders), ca. 190 × 215 cm,¹⁶⁶ stenciled Banksy tag
- “Laugh Now But One Day We’ll Be in Charge” monkey, ca. 76 × 76 cm,¹⁶⁷ stenciled Banksy tag
- “I Fought The Law and I Won”, ca. 76 × 76 cm,¹⁶⁸ stenciled Banksy tag
- Helicopters carrying loudspeakers, partly stenciled on a (precursor of a) Vandalised Oil Painting of a landscape, stenciled Banksy tag¹⁶⁹
- “Every Time I Hear the Word Culture I Release The Safety on My 9mm”, ca. 250 × 380 cm¹⁷⁰
- “HMV Dog/ Doing What You’re Told is Overrated”, ca. 76 × 76 cm,¹⁷¹ stenciled Banksy tag
- “Corrosive Bird/ Beauty Is in the Eye of the Eroder”, 76 × 76 cm, stenciled Banksy tag¹⁷²
- “Bombing Middle England” [2 parts], 76 × 76 cm [each], stenciled Banksy tag on the right panel¹⁷³
- “The bugs don’t work”, 76 × 76 cm, stenciled Banksy tag
- “Monkey Detonator/The Urge to Destroy Is Also a Creative Urge”, 76 × 76 cm,¹⁷⁴ stenciled Banksy tag

166 The dimensions of “Beauty Is in the Eye of the Eroder” were compared with the stone structure of the wall and then consulted to determine the approximate dimensions of the painting.

167 In comparison with the wall structure this work has the same dimensions as “Beauty Is in the Eye of the Eroder.”

168 In comparison with the wall structure this work has the same dimensions as “Beauty Is in the Eye of the Eroder.”

169 Photos see Liz Farrelly, Ric Blackshaw (eds.): *Scrawl Too: More Dirt*. London 2001. Unpaged; Steve Lazarides: *Banksy captured*. Vol. 1. London 2019, p. 198–201. Banksy reused this peaceful guerilla army motif. He already stenciled it on his “Silent majorities” truck and the “Crass” truck, both painted in 1998. Music changes the world. A 137 × 137 cm “restored” part of the wall (the helicopters), one part of this work, was offered for sale, <https://landmarkstreetart.com/products/banksy-peace-is-tough>

170 Dimensions are based on comparison with the door (about 2 m) near the work.

171 In comparison with the wall structure this work has the same dimensions as “Beauty Is in the Eye of the Eroder.”

172 Bonhams: Auction Post-War and Contemporary Art, 12 February 2015, London, Lot 17, <https://www.bonhams.com/auctions/22613/lot/17/>

173 In comparison with the wall structure this work has the same dimensions as “Beauty Is in the Eye of the Eroder.” This assumption is based on the Bombing Middle England photo, which shows the work presented in front of the specific The Arches wall structure. The photo was published in: Shok1: A Chat with Banksy, *Big Daddy Magazine* 7, 2001, p. 58. Steve Lazarides posted a photo of the show where this work was partly visible on Instagram on 18 March 2019 but later removed the photo.

174 In comparison with the wall structure this work has the same dimensions as “Beauty Is in the Eye of the Eroder.” Steve Lazarides posted a photo of the show where this work was visible on Instagram on 18 March 2019 but later removed the photo. For title see similar work at

- “Avon and Somerset Constabulary”, 76 × 76 cm,¹⁷⁵ stenciled Banksy tag
- “This Wall Is a Designated Graffiti Area”, ca. 80 × 100 cm¹⁷⁶
- School Children Rob[b]in’ Banks, small A3 size (?) stencil on bottom of the info box on Banksy¹⁷⁷
- London Zoo Photos “I want out, this place is too cold: keeper smells: boring, boring, boring.”¹⁷⁸

Works on Exterior Walls

- Shooting monkey and Banksy tag stencil, ca. 73 × 382.5 cm¹⁷⁹
- Hip Hop Is Not a Spectator Sport, ca. 12.25 × 49 cm¹⁸⁰
- Bulldog-faced poodle, ca. 86.25 × 202.5 cm, max. height: 11.5 bricks, max. width: 9 bricks

Sotheby’s Contemporary Art Day Auction, 8 March 2018, London, Lot 219. <http://www.sothebys.com/en/auctions/ecatalogue/2018/contemporary-art-day-auction-118021/lot.219.html>

175 In comparison with the wall structure this work has the same dimensions as “Beauty Is in the Eye of the Eroder.” Steve Lazarides posted a photo of the show where this work was visible on Instagram on 18 March 2019 but later removed the photo. For title see similar work at Bonhams Urban Art Sale, 23 October 2008, London, Lot 107 AR, <https://www.bonhams.com/auctions/16484/lot/107/>

176 In comparison with the wall structure this work has slightly larger dimensions as “Beauty Is in the Eye of the Eroder.” Steve Lazarides posted a photo of the show where this work was visible on Instagram on 18 March 2019 but later removed the photo.

177 Steve Lazarides posted a photo of the show where this work was visible on Instagram on 18 March 2019 but later removed the photo.

178 The exhibited work is not documented photographically, but mentioned in: N.U., Seasonally Adjusted, in: Herald Scotland 5 March 2001, http://www.heraldsotland.com/news/12229326.Seasonally_adjusted/

179 Depending on the sizes of British Standard Bricks (included: 10-mm joints) of 225 × 112.5 × 75 mm, max. height: ca. 9.75 bricks, max. width: ca. 17 bricks. Thomas Hargreaves: Brickwork Dimensions Tables: A Guide to Designing and Building to Brick Dimensions, BDA Design Note 3, 2, 1991. <http://www.brick.org.uk/admin/resources/d-brickwork-dimensions-tables.pdf>

180 Dimensions were compared with bricks nearby. Photo published by Duncan 16 January 2005 <https://www.Flickr.com/photos/duncan/3419175/in/pool-22486783@Noo/>

3.9 2001 (21 Jun. – 5 Jul.) *Banksy. Banging Your Head Against a Brick Wall. An exhibition of Graffiti, Lies and Deviousness, Club Cargo, Rivington Street, London

In 2001, Banksy did an exhibition in the courtyard of the nightclub Cargo on Rivington Street (see chapter 3.7.). The show was presented by Ben Sherman and club Cargo, as stated on the flyer (fig. 39).¹⁸¹ Two works can still be seen there in 2019: Guard and Poodle with “Designated Graffiti Area” as well as “His Master’s Voice.”¹⁸²



Fig. 39: Banksy, Banging Your Head Against a Brick Wall. An exhibition of Graffiti, Lies and Deviousness, Club Cargo, Rivington Street, London, flyer [back and front], 2001.

Source: <https://lazemporium.com/collections/stuff/products/graffiti-writers-operate-in-this-area-cargo-exhibition-invitation>

181 Photo uploaded by pepperspraypress on 3 August 2016 <https://www.instagram.com/p/BIInxnWBYbt/>, see also comment by Steve Lazarides on Instagram, 13 May 2019. <https://www.instagram.com/p/BxZEzG4lKMw/>, Banksy adapted the silhouette of a running man from a UK 1970ies car sticker with the inscription “Stop Thief! NOT THIS ONE! WARNING! This vehicle is fitted with an anti theft device.” Hint by Cosmic. Banksy reused the motif in 2004 for the flyer of his “Banksy Unveiled A New Street Monument for London” flyer. see also cover image of this book

182 Comment by Banksy on his printed handout for the exhibition “Existencilism: New Works by Banksy. An exhibition of Graffiti, Lies, and Deviousness” Los Angeles 2002.

From June 22 to July 5, 2001, Banksy showed seven large stencil works on a wall of the courtyard of the Cargo nightclub, which is located on Rivington Street in the district Shoreditch in London, UK. The nightclub opened in November 2000.¹⁸³ Inside Banksy exhibited at least 17 smaller portable works.¹⁸⁴

Banksy had advertised this exhibition with posters, which reveal the title of this exhibition: *Banging Your Head Against a Brick Wall: An exhibition of Graffiti, Lies and Deviousness*.¹⁸⁵

Besides the stencils on the wall, Banksy presented a Ford Escord “police” car in the courtyard, which was painted with a large monochrome “Flower Bomber”¹⁸⁶ stencil in flames on one side, and a large Lenin stencil in flames combined with the police insulting inscription “hog roast” on the other one,¹⁸⁷ a “POLICE” lettering with an icon of a sighting device of guns,¹⁸⁸ a large, unusual “Banksy” signature stencil on the front windshield, and his much used stencil “Laugh now, but one day we’ll be in charge” on the half-smashed rear windshield.¹⁸⁹ Maybe the rear window was smashed with a hammer as a performance during the opening, similar to what Banksy did in Vienna in 2003 to another car (see chapter 3.4.). There is a photo of the smashed rear window with the “Laugh now” lettering at Cargo.¹⁹⁰ Banksy had used most elements before (see chapters 3.5. and 3.6.), but revamped these elements in placing them in the context of the aforementioned dominant narrative.

Two of the original stencils in Banksy’s exhibition in the courtyard of the nightclub in 2001 have remained until today and are now covered with transparent plexiglas¹⁹¹: “Guard with Poodle and Designated Graffiti Area” as well as “His Master’s Voice”, both were sold in smaller, portable versions inside.¹⁹² The “Guard and Poodle with Designated Graffiti Area” is one of the first pieces on the wall inside the courtyard. It depicts a male person in the everyday working variation of the British police

183 Bridge Clubbers, 2016/2017. Entry on “Cargo” <http://bridgeclubbers.com/city/london/listing/cargo-london/>

184 See photo by Steve Lazarides, uploaded on Instagram on 13 May 2019. <https://www.instagram.com/p/BxZF8mZloCL/>

185 Location Twelve, 2001. News June 2001, entry on 21 June 2002: “Banksy Presents ‘An Exhibition of Graffiti, Lies & Deviousness’ in the Cargo Club, London EC1, see <https://www.graffiti.org/dj/news-june-2001.html> and <https://www.graffiti.org/dj/banksy.jpg>

186 For a work in progress photo of the passenger’s side see Steve Lazarides, Instagram, 13 May 2019, <https://www.instagram.com/p/BxZEzG4lKMw/>

187 Photo see Steve Lazarides: Banksy captured. Vol. 1. London 2019, p. 73.

188 Fader Magazine (Vol. 9), 2001, p. 98.

189 Photo see Steve Lazarides: Banksy captured. Vol. 1. London 2019, p. 69.

190 Steve Lazarides posted a trimmed version of this photo on his Instagram account on 11 April 2016: <https://www.instagram.com/p/BEDia1OlxAG/>, original photo: Fader Magazine (Vol. 9), 2001, p. 98.

191 Bull 2009, p. 67–70.

192 See photo by Steve Lazarides, uploaded on Instagram on 13 May 2019. <https://www.instagram.com/p/BxZF8mZloCL/>

uniform, as made apparent by the typical gun holder and jersey shirt with tie and a peaked cap. In an ironic twist, the police officer is holding a poodle on a leash. Instead of showing the police officer with a typical police dog breed, such as a Shepherd or Rottweiler, Banksy depicted a poodle with shaved fur, a bow on its head, and a red nose, as if someone had dressed it up for a dog show. This portrayal of the dog in combination with a police officer visually and subversively undermines the authority police officers who are members of the executive powers in a state. The police guard carries a flashlight, obviously searching for a criminal. Above the poodle a stenciled sign reads:

BY ORDER
 NATIONAL HIGHWAYS AGENCY
 THIS WALL IS A DESIGNATED GRAFFITI AREA
 PLEASE TAKE YOUR LITTER HOME
 EC REF. URBA 23/366

This text is accompanied by an emblem, which—at first glance—bears similarities with the UK’s royal coat of arms. According to Banksy, the logo of the cigarette brand Benson & Hedges served as a source of inspiration.¹⁹³ Banksy had used a similar logo a year previous in his open-air exhibition on Rivington Street on his paper tags for each piece on the wall with information on the event and the replicated artwork on canvas that buyers could buy in a nearby pub.¹⁹⁴ One side of the paper tag showed the logo with the writing “METROPOLITAN POLICE EVIDENCE.” Banksy called this concept of creating signs for “officially”-designated graffiti areas “alternate signage,” believing that people tend to do what they are told, particularly if the request is bearing “an official looking stencil”.¹⁹⁵ He thereby mocks the blind obedience of civil society.

At the end of the wall towards the cloakroom, one can find the second of Banksy’s works in Cargo nightclub from 2001, which is still present today: “His Master’s Voice”/HMV dog. It shows a terrier crossbreed sitting in front of a gramophone and holding a bazooka on his shoulder facing the speaker of the gramophone. These images were in white, whereas the background is black. This figure stencil is accompanied by a red ornamental graffiti writing with orange contours probably added by French graffiti writer Stylo soon afterwards.¹⁹⁶ Banksy had used the motif of the dog with bazooka in front of the gramophone before, for example in the poster advertising his exhibition in the Severnshed restaurant.

193 G-Force, 2002.

194 Bull 2009, p. 67–70.

195 Robertson 2001, p 24.

196 Hankpank: Banksy Photo-Safari London 5–9 April 2006. The photo clearly shows Stylo’s signature on the left bottom of the artwork, see <http://www.hankpank.net/banksy/>, in Steve Lazarides: *Banksy captured*. Vol. 1. London 2019, p. 67 Banksy’s version is visible.

The first artwork and this last one show dogs in relation to their masters and they can be seen as a narrative frame to the entire exhibition on the wall in the courtyard of the nightclub.

Inside were other pieces, all of which featured motifs in relation to authorities and civil or animal disobedience. The following works show a museum guard in front of a framed stencil (see chapter 3.6.), reminiscent of a painting in a museum and approaching air crafts throwing bombs on the village depicted in the painting (another precursor of the “Vandalised Oil Paintings”), a person in front of three tanks holding a sign with the inscription “Half Price Jeans” and an arrow pointing to the left (number 3: “Half Price Jeans (We Can’t Do Anything to Change the World Until Capitalism Crumbles. In The Meantime We Should All go Shopping to Console Ourselves)”), a girl kneeling and hugging a bomb (“Bomb Hugger”/“Bomb Hugging Girl”),¹⁹⁷ a depiction of police officers in No. 1 dress, the standard uniform featuring the “bobby” helmet, with butterfly key winders on their backs—the kind usually found on wind-up toys—in the process of beating up a male person in front of a Union Jack background (number 5: “Mindless Authority Figures in Operation”), and finally a depiction of a woman reminiscent of Mona Lisa with a Rocket Launcher/“Boom and Bust”). Furthermore, the depiction of these figures and their relation to authorities shows an increase in heavy weapons. The work “Half Price Jeans” reveals similar artistic processes as seen in “His Master’s Voice”. Banksy (again?) used a pre-existing picture and altered it with an ironic twist, but this time it was a photograph that was political in nature: The original photograph was taken on June 5, 1989—the morning after the Tiananmen Square Massacre—and shows an unidentified man, who has become known as “Tank Man,” holding shopping bags in his hands and standing in front of Chinese military tanks.¹⁹⁸ By adding the sign “Half Price Jeans,” Banksy changed the context and constructed a critique of consumerism and capitalism. Banksy placed comments on each work on the pillars between the works in the courtyard of the nightclub. Possibly, there was also a work on the same wall outside the entrance gate, where one can find a piece by street art pioneer Thierry Noir in later years,¹⁹⁹ as well as other works like “Corrosive

197 Banksy sold this motif later on the POW website as an edition of 15, captured there as: “Lovingly hand-nailed by craftsmen we present a delightful commemorative pallet top depicting a young girl’s attempt to embrace the cruelty and horror of modern life. Hand painted 60 × 50 cm.” <http://urbanartassociation.com/post/1240297>, for a context photo see Steve Lazarides, Instagram 13 May 2019. <https://www.instagram.com/p/BxZF1ZzFnkO/>

198 Patrick Witty: Behind the Scenes: Tank Man of Tiananmen, NY Times, 3 June 2009. <https://lens.blogs.nytimes.com/2009/06/03/behind-the-scenes-tank-man-of-tiananmen/>

199 Londoncalling: The Street Art of Rivington Street, 2015 [photos from 2014] <https://londoncallingblog.net/2015/01/28/the-street-art-of-rivington-street/>

Bird”/“Beauty is in the Eye of the Eroder,” which Banksy showed before at the Arches and finally sold at Cargo.²⁰⁰

Most of the works are in black on a white background or vice versa; Banksy used red only for colorful highlights such as the nose of the poodle in “Guard with Poodle” and “Designated Graffiti Area” or the heart next to the girl’s face in “Bomb Hugger”.²⁰¹ Banksy used more colors only when absolutely necessary (see also chapter 3.8.), i.e. for the stenciled frame of the “painting” in *Vandalised Oil Painting* as well as the Union Jack background in *Mindless Authority Figures in Operation* were held colorfully. Color was overrated as Banksy explained in a quote from a 2002 *Observer* article: “I like it when information comes at you undiluted [...] I think that’s why I like black and white so much: there’s no grey area.”²⁰²

List of Works

Lazarides photographed this exhibition in detail.²⁰³



- “Guard with Poodle” and “Designated Graffiti Area,” ca. 3.60 × 2.40 m, inner wall of the courtyard of Cargo nightclub, Rivington Street, 2001.
- “Vandalised Oil Painting”²⁰⁴ with Museum Guard, ca. 3.60 × 2.40 m, inner wall of the courtyard of Cargo nightclub, Rivington Street, 2001 (fig. 40a, section 2).
- “Half Price Jeans 500 Yds.” (We Can’t Do Anything to Change the World Until Capitalism Crumbles.” In *The Meantime We Should All go Shopping to Console*

200 Bonhams: Lot 17^{AR}. Banksy, Corrosive Bird. Post-War and Contemporary Art Sale on 12 February 2015, see <https://www.bonhams.com/auctions/22613/lot/17/>

201 About Banksy’s use of color around 2001, see also chapter 3.8.

202 Emma Warren: Need to know: Banksy, Graffiti Artist, *Observer Magazine*, 26 May 2002. http://docs.newsbank.com/s/InfoWeb/agddocs/UKNB/0F3D3AE9DF5AEDB3/0F8BFF68D3921800?p_multi=EOLL&xs_lang=en-US

203 Steve Lazarides: *Banksy captured*. London 2019, p. 64–73.

204 Banksy 2001. Unpagged (p. 33–34).

Ourselves),”²⁰⁵ ca. 3.60 × 2.40 m, inner wall of the courtyard of Cargo nightclub, Rivington Street, 2001 (fig. 40a, section 3).

- “Bomb Hugger,” ca. 3.60 × 2.40 m, inner wall of the courtyard of Cargo nightclub, Rivington Street, 2001 (fig. 40a, section 4).²⁰⁶
- “Mindless Authority Figures in Operation,”²⁰⁷ ca. 3.60 × 2.40 m, inner wall of the courtyard of Cargo nightclub, Rivington Street, 2001 (fig. 40a, section 5).
- “Lying to the Police [is never wrong],” 35.5 × 41 cm, stenciled onto molded fake piece of brick wall, pillar of the inner wall of the courtyard of Cargo nightclub between “Mindless Authority Figures in Operation” and “Boom and Bust,” 2001²⁰⁸
- “Mona Lisa with a Rocket Launcher/ Boom and Bust,”²⁰⁹ ca. 3.60 × 2.40 m, inner wall of the courtyard of Cargo nightclub, Rivington Street, 2001 (fig. 40a, section 6).
- “His Master’s Voice”/“HMV Dog,” ca. 3.60 × 2.40 m, inner wall of the courtyard of Cargo nightclub, Rivington Street, 2001 (fig. 40a, section 7).
- Ford Escord car with a “Flower Bomber”/“Lenin,” in flames, inside the courtyard of Cargo Nightclub, Rivington Street, 2001 (fig. 40b)
- “Cows with spiked mohawks,” ca. 53.5 m in the tunnel on Rivington Street, close to the main entrance of Cargo Nightclub, 2001²¹⁰



Fig. 40a: Reconstruction by the author and the editor. Photos: Steve Lazarides.

205 Ibid: (p. 9–10). Comment by Banksy on his printed handout for the exhibition “Existencilism: New Works by Banksy. An exhibition of Graffiti, Lies, and Deviousness” Los Angeles 2002.

206 Steve Lazarides on Instagram, 13 May 2019, <https://www.instagram.com/p/BxZFIZzFnkO/>

207 Banksy 2001, p. 33; Fader Magazine (Vol. 9), 2001: 99, photograph by Steve Lazarides.

208 Steve Lazarides documented the work in situ and linked it to the cargo show on his Instagram account on 15 April 2016: <https://www.instagram.com/p/BEOX7r6FxC/>; this piece was shown (a little damaged) in the secondary market MOCO Banksy show in Amsterdam (2018) but was not in the catalogue. Banksy sold similar face brick wall pieces at Alterior in 2000 and at the 1st Santa’s Ghetto show (see chapter 9.1.1.) but also from his studio: Banksy, Laugh Now But One Day We’ll Be In Charge, stencilled with the artist’s signature on the reverse, acrylic and spraypaint stencil on cast plaster on board in artist’s frame, 61 × 50.7cm; ca. 2002, <https://www.sothebys.com/en/auctions/ecatalogue/2008/contemporary-art-day-auction-lo8026/lot.306.html>

209 Shok 1: A Chat with Banksy, Big Daddy Magazine Vol. 7., 2001, p. 60.

210 Photo: Fader Magazine (Vol. 9), 2001, p. 98, photograph by Steve Lazarides.



Fig. 40b: Flower Chucker Police Car with smaller pieces on the pillars in the background. Source: Fader Magazine (Vol. 9), 2001, p. 99, photograph by Steve Lazarides.



Fig. 41: Overview of most indoor pieces. Source: Steve Lazarides, posted on Instagram 13 May 2019. <https://instagram.com/p/BxZF8mZloCL/>, see also Steve Lazarides: Banksy captured. Vol. 1. London 2019, p. 72.

Smaller Portable Pieces Inside²¹¹:

- Fighting CCTV cameras, [ca. 90 × 90 cm?], grey background, canvas?, signed with stenciled Banksy tag, 2001
- Stop me before I paint again, [ca. 90 × 90 cm?], white background, canvas?, signed with stenciled Banksy tag, 2001
- HMV Dog, [76 × 76 cm], grey background, canvas?, signed with stenciled Banksy tag, 2001
- “Corrosive Bird/Beauty is in the Eye of the Eroder”²¹² 76 × 76 cm, signed in stencil, stencil spray paint and acrylic on canvas, 2001²¹³
- Police officers with binoculars, [ca. 90 × 90 cm?] grey background, signed with stenciled Banksy tag, 2001
- “Electric chairs are not a Gas”²¹⁴, soldiers haul off a prisoner with large smiley face, [ca 90 × 90 cm?] grey background, canvas?, signed with stenciled Banksy tag, 2001
- Keep it Real stickman, [ca. 60 × 60 cm?] blue background, canvas?, signed with stenciled Banksy tag, 2001
- Bulldog poodle, [ca. 90 × 90 cm?] pink background, canvas?, signed with stenciled Banksy tag, 2001
- Monkey jumping on a detonator, [ca. 90 × 90 cm?], grey background, canvas, signed with stenciled Banksy tag, 2001
- Barcode Leopard, [ca 50 × 80 cm?] grey background, signed canvas, 2001
- Bombing Middle England, 2 canvases [each ca. 90 × 90 cm?], signed with stenciled Banksy tag, 2001
- Monkey Queen on Union Jack, [ca. 90 × 90 cm?], 2001
- “Police officers running away from leopard,” 50 × 80 cm, stenciled onto molded fake piece of brick wall, in gold frame, 2001²¹⁵
- Laugh Now Monkey, [ca. 90 × 90 cm?] grey background, signed, lower right, with black stenciled Banksy tag, 2001

211 For an overview of most indoor pieces see photo by Steve Lazarides, posted on Instagram 13 May 2019. <https://www.instagram.com/p/BxZF8mZloCL/>, see also Steve Lazarides: Banksy captured. Vol. 1. London 2019, p. 72.

212 See Banksy 2001, unpagged.

213 Photo and info see Bonhams: <https://www.bonhams.com/auctions/22613/lot/17/>

214 See Banksy 2001, unpagged., see see photo by Steve Lazarides, posted on Instagram 13 May 2019. <https://www.instagram.com/p/BxZF8mZloCL/>

215 Photo: Fader Magazine (Vol. 9), 2001, p. 100, photograph by Steve Lazarides.

- “Vandalised Oil #001,”²¹⁶ alternative title: “A Corrupted Oil,”²¹⁷ 45 × 60 cm, signed with stenciled Banksy tag, chopper stencil, spray paint on a found canvas with a seascape marine painting with sailing boats and a sunset in orange, 2001²¹⁸

3.10 2001 (25 May – 24 Aug.) Sizzler Guerilla Artshow, 93 Feet East, Brick Lane, London

Banksy created (some of) the promotional material for a club night called Sizzler. Those four free parties happened at 93 Feet East, Brick Lane, London on 25.05., 22.06., 27.07. and the grand finale on 24.08.2001. The last and largest one included a “Guerilla Artshow”, according to the flyers and postcards made by Banksy. The postcard for 24.08.2001 had the postcard greetings mock-up slogan “The Weather is Here wish you were nice” on the back and the Dynamite Ice Cream cone on the front;²¹⁹ the same ice cream motif is on a CD called *The Soundtrack to the Sizzler Parties*, issued by Seven Magazine. At the party there was “free ice cream” on offer: “The postcard / flyers were originally sitting on the counter of the ice cream van that was parked outside the club, within the 93 Feet East venue. According to label staff, this was the same ice cream van that was used for the Bristol Museum vs Banksy exhibition of 2009.”²²⁰

Sizzler was presented by record label Wall Of Sound and Rizla. Wall of Sound was the label Banksy worked for as a record cover and promotional material designer. Acts like Royksopp and Blak Twang played at Sizzler for whom Banksy also designed record covers.

On one staircase wall in that “Guerilla Art show” Banksy painted at least 5 bowler hats business men drinking tainted tea with red crosses or Xs on their cups, a motif Banksy seemed to have only stencilled there:²²¹ “He also sprayed up a police car in the

216 Artnet: http://www.artnet.com/artists/banksy/vandalised-oil-001-authenticated-by-pest-control-V_doBo5uysOQMNGnyEVciw2

217 Dreweatts: *The Urban Art Sale*, 17 June 2008. Auction catalogue, London 2008, p. 3 http://www.graffitigalleriet.dk/main/auktioner/02_london_juni_2008/auktion_urban_art_london_17_juni_2008.pdf

218 Depicted in black and white in Banksy, 2001, unpagged, combined with the slogan: “Call the Antiques Roadshow, it’s a fucking classic”. The other early *Vandalised Oil* Painting depicted in Banksy, 2001, was photographed by Lazarides in color, uploaded on Instagram, 26.04.2021, <https://www.instagram.com/p/COIoPSLl4-Z/>

219 Photo and info: <https://www.catawiki.com/en/15877455-banksy-x-wall-of-sound-we-you-sizzler-party-flyer>

220 Ibid.

221 Quote by Natalie Tate, who managed the London venue where Sizzler happened, <https://www.worthpoint.com/worthopedia/banksy-original-sketch-728785038>; see photo uploaded by Prescription Art, 08.08.2014, <https://www.facebook.com/photo/?fbid=790622367654880&set=a.170724786311311;hint=byCosmic>.

courtyard with his clockwork policeman on the side and the words ‘lying to the police is never wrong’.” Actually Banksy stenciled a life-size clockwork policeman with flames on a white Ford Escord car. This mock-up “Metropolitan Police” car appeared already at the Banksy show at Cargo a few weeks earlier. For Sizzler, Banksy overpainted the Flower Bomber with the same clockwork policeman he had used at Cargo on a wall and he added a small “lying to the police is never wrong” stencil next to it.²²²

The sequel of this club night, “Sizzler 02” happened in 2002. On June, 29th at Glastonbury festival, on July 27th at Glasgow CCA and August 30 again at 93 Feet East, Brick Lane, London. A flyer for the Glastonbury gig showed a photo of the Dynamite Ice Cream stenciled by Banksy illegally on a Glastonbury road sign.²²³

3.11 2001 (27 Aug. – 1 Sep.) Burning Man, Black Rock Desert, Nevada

Burning Man is perhaps one the most widely known festivals in the United States. It has taken place annually since 1986 and has been in Black Rock Desert, Nevada since 1990. For several weeks leading up to the beginning of the event in late August, an entire temporary city is built for a recent average of almost 70,000 visitors.²²⁴ Along with being a celebration of community and “radical self-expression,” the festival is known for its various art installations that are constructed during the event. The climax of Burning Man is the burning of a huge human-shaped statue on the sixth day. “Black Rock City” is built in circles around the Burning Man statue. Its structure, as seen from above, reminds of ancient theatres.

At the 2001 iteration of Burning Man, which started on August 27 and ended in September, the main theme was “the seven ages,” which refers to the various stages of human life.²²⁵ That year, Banksy did a collaboration with American artist Maya Hayuk, who is later known for her colorful, abstract murals. They designed a comic strip for a curved wall along the backside of the center camp café, “Black Rock City’s social nucleus.”²²⁶ There are neither known photos of the wall as a whole, nor of all of the motifs applied to it, but the comic strip has been reconstructed using video footage taken at

222 See photo uploaded by Prescription Art, 08.08.2014, <https://www.facebook.com/prescriptionart/photos/a.170724786311311/790622477654869/?type=3; hint by Cosmic>.

223 Photo and info: http://www.jameshyman.com/press/articles/dj/flyers/james_hyman_dj_flyer_glasto2002.jpg

224 Burning Man: Timeline. <https://burningman.org/timeline/>

225 Burning Man: 2001 Art Theme. The Seven Ages. https://burningman.org/culture/history/brc-history/event-archives/2001-2/01_theme/

226 Rachel Bowditch: On the Edge of Utopia. Performance and Ritual at Burning Man. London 2010, p. 8.

the festival.²²⁷ From the fence's left end to the right, the following are visible: a dog, a person with long hair, a red four-legged animal, a person with spiky hair, a big duck with a book, a person with a hat, a bald person, a bear, a bird and a pig.

According to Hayuk, the two of them worked at night, thus avoiding the heat of the desert during the daytime.²²⁸ First, they painted a white foundation on the upper half of the wall, which was made of wooden planks, and the white paint dripped downwards so that the bottom half was streaked with paint and the division between the two halves served as a horizon for some of the figures. The figures consisted mostly of black outlines. The color palette is therefore, as opposed to the typically colorful artwork of the festival, deliberately monochromatic,²²⁹ although certain areas have been highlighted with red or pink paint. The choice of a reduced color scheme fits the vast, arid surroundings. Also, it has a certain determination to it, as Banksy explained in a 2001 interview in *Big Daddy Magazine*: "I got into this mindset that using colours is a sign of weakness, if you've got the f**king idea and you can lay it down, you don't need lots of colours[...] There's a beauty in simplicity. I think it's a bit like maths, in that you have a right answer and every other answer is wrong. If you've got an idea about a picture you want to make there is a perfect picture for it and every other picture is wrong. I haven't got there yet, but I want all my pictures to be like. bang on. No unnecessary colour, not a single unnecessary line on the whole thing."²³⁰

The big dog at the left end of the wall is in profile and wears a pink bow tie on its head, and its silhouette reminds of Disney's Pluto. The speech bubble emerging from its laughing mouth reads "EVERY SINGLE TIME I MAKE LOVE TO YOU, I'M THINKIN' ABOUT SOMEONE ELSE."²³¹ The allegedly cheerful, childlike cartoon character thus speaks an unpleasant, adult truth. Next to the dog, there's a long-haired human figure thinking "don't worry, it's only a rental," expressing yet another non-committal state of mind.

Another animal depicted along the fence is the four-legged one with the red head—possibly a horse. Its wide grin shows a golden tooth while its eyes have been replaced with dollar signs. The horse's speech bubble contains a stencil saying "THINK OF THIS AS AN ADVERT." In an ironic but honest manner, the greedy animal is expressing one of the central themes of the comic strip.

One of the other figures is a bear with big front teeth and a bow tie on its neck. It's stating, "IT'S GREAT WHEN YOU LOVE SOMEONE SO MUCH YOU CAN

227 Dave Malkoff: Burning Man 2001, 20:19min. [TC 6:00min.], uploaded on Youtube by Dave Malkoff on 21 August 2013 <https://www.youtube.com/watch?v=O-Z4JuMdw7w>

228 Hayuk in email conversation with the author, 24 May 2017.

229 "We also decided that we'd use only black and white with a little red spray, but the monochromatic color palette was a nice break from all of the incredibly colorful art in the festival." Hayuk in email conversation with the author, 24 May 2017.

230 Banksy interviewed by Shok1: A Chat with Banksy. *Big Daddy Magazine* #7, 2001, p. 57.

231 Photo:BMORGarchives, https://www.burn.life/uploads/4/0/9/7/40971711/2623434_orig.jpg

SLEEP WITH OTHER PEOPLE BEHIND THEIR BACK AND IT DOESN'T EVEN MATTER.” This is an inversion of the situation described by the dog. However, both statements express shades of dishonesty in romantic relationships. The quote in the bear’s speech bubble was also written in Banksy’s book *Banging Your Head Against a Brick Wall* next to a picture of a rose in a mouse trap, which was the only stencil Banksy ever made for a woman, according to a *Juice Magazine* interview from 2001.²³² The bear is accompanied by a big red oval with a cut out X. Meanwhile, the bald man to the left is thinking “STOP THINKING ABOUT SEX”—a phrase that, of course, evokes sexual thoughts.

On the right, there’s a cheerful bird, also reminiscent of Disney characters. The same bird could also be seen in Banksy’s book *Banging Your Head Against a Brick Wall* with a grenade in its beak, a motif later used for a crude oil painting in the *Turf War* exhibition.²³³ There’s no grenade here, but the bird sings about a falling stencil bomb like Banksy’s mariachi player in Chiapas (see chapter 3.4). The bird faces the pig with squinted eyes and a sprained snout. It is depicted in a less three-dimensional and more abstract style. Its mouth wide open, the aggressive animal shouts out a quite harmless message: a flower doodle was sprayed into its speech bubble. Between the two animals, a red arrow carries Banksy’s signature and points toward the already familiar stencil “THINK OF THIS AS AN ADVERT.” The pig, under which Maya Hayuks signature can be read, and the horse were created by Hayuk, while the more Disneyesque figures were painted by Banksy.²³⁴

A street work related to the Burning Man comic strip is a happy elephant in Heavy Weaponary tradition with an Uncle Sam hat and a bomb in its arm asking, “WHAT PART OF THERMO-NUCLEAR-WAR DON’T YOU UNDERSTAND?” Maya Hayuk and Banksy sprayed the piece together at Geary Street in San Francisco on September 12 in 2001, the day after the September 11 attacks.²³⁵ Its humor and style match that of the characters at Burning Man. Another stylistically related mural, whose subject resembles the dog on the left end of the wall, shows a smiling dog saying, “WELCOME TO HELL!” to drivers on the elevated motorway M4 in Brentford near London.

All these characters derive their comedic power from their looks contrasting their statements. The quotes in the speech bubbles, according to Hayuk, “were a result of the great conversation that a collaboration really is.”²³⁶ The clash of a childish cartoon with the harsh and sexually-loaded realities of the adult world also fits the motto of the

232 Markus Werner: Don’t Believe the Type!, in: *Juice Magazine* (December 2001), p. 106.

233 See chapter 7.

234 Some details can be seen on photos uploaded by Pepperspraypress on 27 October 2016 https://www.instagram.com/p/BME_Ti6hqZI/

235 G-Force: Banksy Interview, in: *LoDown Magazine* 30, spring 2002.

236 Hayuk in email conversation with the author, 24 May 2017.

festival. According to an artist who painted another part of the wall, the pieces of the fence with the comic strip on them were thrown away after the festival.²³⁷

List of Works

Comic Strip, ca. 3050 × 240 cm, paint/spray paint on plywood, Black Rock Desert, Nevada (fig. 42)

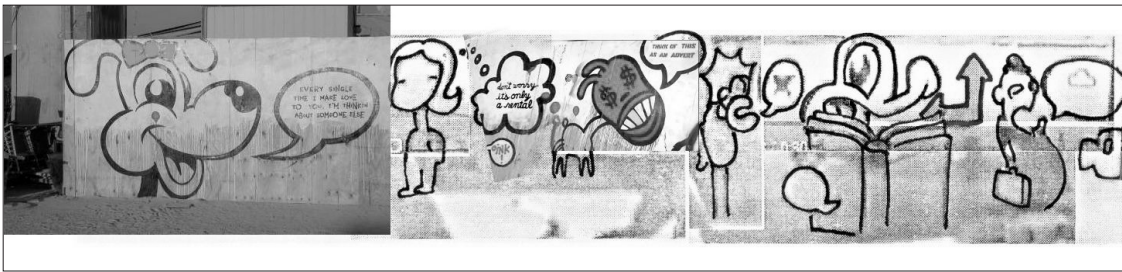


Fig. 42: Banksy/Maya Hayuk, 2001. Source: Reconstruction by the author and the editor.

237 Dadara: post in Eplaya, 15 January 2011. <https://eplaya.burningman.org/viewtopic.php?t=38332&start=60>



4 The Jubilee Shows

4.1 2002 (3–30 May) Viva la Republique! Pagan Images of the Last Queen of the British Isles by Her Indigenous Subjects, Group Show, The Centre of Attention, Shoreditch, London

The theme of *Viva La Republique!*, a 2002 exhibition at The Centre of Attention in London, was the 50th year of Queen Elizabeth II's reign, as well as the 25th anniversary of punk in the UK. "Bringing together for the first time seminal graphic and fine artists in a show to mark the Golden Jubilee of HRH QEII and the Silver Jubilee of Punk," explains The Centre's website. "Monarchy is dead, punk still alive. Two questions concern us here: Will we see the abolition of the monarchy? (it ain't personal, it's rational) Can the punk sensibility sustain itself? , fuelled as it is by anger, opposition and the fight against boredom, kicking against the vested interest of the self serving elite. Yes! At once calling for the abolition of the monarch, this show and gallery celebrate the spirit of punk, of bondage, of do-it-yourself cut and paste cultures that create opposition and will not tolerate conformity and the status quo."¹

One year after exhibiting with British punk illustrator Jamie Reid in Edinburgh, Banksy exhibited again with him, this time in a group exhibition together with both old punk illustrators like mail artist Genesis P-Orridge or Brian Jones and younger artists like illustrator Andy Watt, text artists Fiona Banner and Mike Dawson, video artists Tim Flitcroft and Tai Shani, East enders portraitist Josie McCoy, Jasper Joffe, performers and DJs Little Richard/Richard Torry. Pierre-Alexandre Coinde² and Gary O'Dwyer, who exhibited as well, curated the show. It seems that Jamie Reid had mixed opinions of Banksy, although it is not clear whether the two actually met or not.³ In a 2008 interview, Reid stated, "You know I'm not necessarily 100% against people like Banksy actually because it keeps things in the frame and picture. But I always thought that with the millions he gets he should be paying all the fines for graffiti artists."⁴

1 Gallery website: <http://www.thecentreofattention.org/exhibitions/queen.html>

2 Raphael Honigstein: Thronjubiläum anders. Die Queen quietscht. Süddeutsche Zeitung, 15 May 2002 <https://web.archive.org/web/20170423013344/http://www.thecentreofattention.org/research/jubilee2.html>

3 Vicki Maguire: Shamanarchy: The Life and Work of Jamie Macgregor Reid Volume I. Doctoral thesis, Liverpool John Moores University, June 2010, p. 279. http://researchonline.ljmu.ac.uk/6000/1/531362_vol1.pdf

4 Reid quoted in Vicki Maguire: Shamanarchy: The Life and Work of Jamie Macgregor Reid Volume I. Doctoral thesis, Liverpool John Moores University, June 2010, p. 279. http://researchonline.ljmu.ac.uk/6000/1/531362_vol1.pdf

Viva La Republique! featured 14 less-than-flattering portraits of the Queen including a similar Banksy stencil work like the one in Edinburgh of her as a chimp in a tiara in front of the Union Jack, maybe inspired by Reid's cover for the Sex Pistols single "God Save The Queen" (1977) and Andy Warhol's screen prints. Banksy reproduced an earlier version of it in his book *Banging your head against a brick wall* (2001), others followed later. A press photo shows Banksy's chimp queen—official title: "Deride & Conquer"—probably in Banksy's studio, in front of another canvas showing punk icon Sid Vicious' face repeated nine times as a black stencil on pink canvas, perhaps made with same stencil he had used in the Rivington Street show two years earlier (see chapter 3.2). Both canvases seemed to be of the same size. The nine "Sids" were auctioned by Sotheby's in 2014 as "Sid Vicious," ca. 2000, acrylic, spraypaint stencil and glitter on canvas, 91.5 × 91.5 cm. Banksy made a variation of this Sid Vicious canvas.⁵ The other "Sid" got a white circle behind the Sid in the middle; Drouot Richelieu auctioned it in 2013.⁶ "Deride and Conquer" was shown in a different version with a dripping Union Jack at the secondary market *Banksy vs. Warhol* exhibition in 2007 that was not authorized by Banksy.

Viva La Republique! was covered by various media outlets, including BBC Brazil, *Süddeutsche Zeitung*, *Time Out*, *The Guardian*, *Big Issue*, *Guardian Guide*, *Hackney Gazette*, *Art Review*, and *Basler Zeitung*.⁷ The show also had a revival at the Central St Martins School of Art & Design's Window Gallery from July 12 to August 9, 2002.

4.2 2002 (30 May) *Banksy Street Show: Graffiti, Hostility and the Jubilee, Clink Street, Southwark, London

On May 30, 2002, Banksy organized a street show, which bore the subtitle *Graffiti, Hostility and the Jubilee*, on Clink Street and Bank End to launch his newest book *Existentialism*.⁸ Banksy held the event in the area known for being the home of the Clink, a famous prison that closed in 1780.⁹ The opposite street, Bank End, leads to the financial district of London. A tunnel connects the two streets, which was the central space of this *Street Show*. In this area, Banksy inserted a pun when altering the writing "BANKSIDE" under a bridge by highlighting the first part "BANK" and adding "Y"

5 Photo and info: <http://www.sothebys.com/en/auctions/ecatalogue/lot.326.html/2013/contemporary-art-day-auction-113023>

6 Photo and info: <http://www.digard.com/en/lot/17207/3348813>

7 Info: <https://web.archive.org/web/20200119225345/http://www.thecentreofattention.org/research/research.html>

8 Art-Attack: Banksy 'Jubilee' Street Party: London—pics, in: UK Indymedia 31 May 2002, see <https://www.indymedia.org.uk/en/2002/05/32743.html?c=on>

9 <https://www.clink.co.uk/history-of-clink.html>

at the end and thereby referring to his nom de plume and artistically taking over the space.

The artist had announced the event using a poster of Rude Copper, a black stencil of a police officer in a Metropolitan Police No. 1 dress with bobby helmet, showing his middle finger to the viewer.¹⁰ This motif is also the first picture that can be found inside his book *Existencilism*¹¹ and later Banksy's first print.¹² Banksy posted details about the location of the event and the exact time at Trade Records, Mr. Bongo's, and Slam City Skates.¹³ The event started around 6 in the evening.¹⁴ Later, a car completely painted as a Union Jack turned up and was driven to a red carpet painted on the pavement. The trunk opened and bottles of free beer were offered to the visitors. A woman dressed in a modern short dress adorned with a ruff à la Elizabeth I herself sold *Existencilism* from a vendor tray. Furthermore, a van had a sound system installed, but police officers warned that its use would result in arrest.¹⁵

At this event, Banksy revealed new stencils related to the Queen and her Golden Jubilee, which was also thematized at the *Viva La Republique!* show. These new works were accompanied by previous works Banksy had done in this area. In the tunnel on Clink Street, Banksy had sprayed a group of men in black suits with ties and bowler hats on a white background some time before with the help of the artist Ben Flynn, known as Eine.¹⁶ This outer appearance reveals that these stenciled figures may represent stereotypical British bankers or businessmen. Some of them were holding briefcases, others umbrellas or bottles with Molotov cocktails about to be thrown. They seem to be rioting. This interpretation is underlined by the red writing above the rioters that reads: "CHEQUEBOOK VANDALISM." For the *Banksy Street Show*, Banksy slightly altered this piece he had done with Eine by adding a larger figure in the middle as well as the writing "Take me to your dealer," and deleting the tags "Banksy/Eine."¹⁷ In the late 1990s, the phrase "Take me to your dealer," an obvious parody of the colonial

10 Agent Provocateur: So Banksy Flyers/Posters/Stickers, Urban Art Association, posted on 11 January 2013, see <http://urbanartassociation.com/thread/102617/iso-banksy-flyers-posters-stickers>

11 Banksy 2002, unpagged. The model of the copper was UK artist Jay Jay Burridge, who had his studio in the same building like Banksy at that time, <https://urbanartassociation.com/thread/49187/rude-copper-self-portrait>; in 2022 he still used the print as his Twitter profile photo, <https://twitter.com/jayjayburridge>

12 Auction catalogue Dreaweatts, London, 26.02.2009, lot 81.

13 Ibid.

14 Art-Attack: Banksy 'Jubilee' Street Party: London—pics, UK Indymedia, 31 May 2002, see <https://www.indymedia.org.uk/en/2002/05/32743.html?c=on>

15 BBC News: Artist throws anti-Jubilee party, 31 May 2002, see <http://news.bbc.co.uk/2/hi/entertainment/2018739.stm>

16 Art-Attack, 2002. Banksy 'Jubilee' Street Party: London—pics, in: UK Indymedia 31 May 2002, see <https://www.indymedia.org.uk/en/2002/05/32743.html?c=on>

17 Steve Cotton, Art of the State, 2003 (photo edited in 2012). Cheque book Vandalism graffiti, see <http://www.artofthestate.co.uk/Banksy/Banksy-Take-Me-To-Your-Dealer.htm>

phrase “take me to your leader,” was commonly found on alternative merchandise such as shirts and posters that depicted an extraterrestrial alien with a marijuana cigarette.¹⁸ This pun was once again altered by Banksy by putting it in the context of a capitalist critique. With his “Chequebook Vandalism. Take Me to Your Dealer” artwork Banksy refers to the work of advertising agencies and town planners, who intrude into public spaces without consent of and benefits for the citizens,¹⁹ in Banksy’s words: “Twisted little people go out every day and deface this great little city. Leaving their idiotic little scribbles, invading communities and making people feel dirty and used. They just take, take, take and they don’t put anything back. They’re mean and selfish and they make the world and ugly place to be. We call call [sic] them advertising agencies and town planners.”²⁰

Prior to the *Street Show*, there had been a stenciled Banksy portrait of a male person with a spray can head wearing glasses and a tie and smoking a cigar at the L-shaped corner at the beginning of Clink Street. A red inscription next to it read: “Mr. Pelling—Step into My Office...” This work mocks Andrew Pelling, whom Banksy also ridicules in a 2002 interview, head of the anti-graffiti taskforce in London at the time.²¹ Other graffiti writers would have understood the piece to be critical of Mr. Pelling, while the general public might have assumed it to be a pun on the word “misspelling.” Banksy used a similar motif of a human body with a spray can head drinking out of a champagne glass for the invitation flyer for his exhibition at the Swiss Embassy in London on January 26, 2001.²²

For the *Street Show* in May 2002, Banksy replaced his previous Mr. Pelling work with a new motif depicting a white monkey on a black background. The chimpanzee was wearing a large crystal necklace, matching crystal earrings, and a crown on its head that is covered with curly hair. This anthropomorphic being represents Queen Elizabeth II, and is reminiscent of the cover of the Sex Pistol’s single “God Save the Queen” designed by Jamie Reid in May 1977. In an interview for an event listing, Banksy remarked: “What Reid did with the Sex Pistols is fucking amazing.”²³ In an interview published in May 2002 by online magazine Squall, Banksy decried the royals: “They’re

18 Rage On Online Shop, undated. “Take Me To Your Dealer T-shirt” by MxryJxne, see <https://www.rageon.com/products/take-me-to-your-dealer-t-shirt>, see also Kung-Fu Jesus, 2004. Article “take me to your dealer” in Urban Dictionary from 21 May 2004, see <http://www.urbandictionary.com/define.php?term=take%20me%20to%20your%20dealer>

19 G-Force 2002.

20 Banksy 2002, p. 42–3.

21 G-Force 2002.

22 Schudio: On a Swiss Roll, 2001 see https://web.archive.org/web/20210416075239/https://schudio.co.uk/portfolio_item/36/

23 Mark Robertson: Let Us Spray, in: The List. Glasgow and Edinburgh Events Guide, 1–15 March 2001, Issue 408, p. 24.

too ugly to rule us anymore [...]. I do them because they're iconic and the ultimate symbol of what's wrong with the whole idea of inheritance."²⁴

Banksy continued his subversive tendencies with further depictions of representatives of state and social authorities on temporary white plywood boarding beneath one of the arches on Bank End. Here, he sprayed two palace guard sentries in full uniform, but with their trousers dropped, which creates an ironic twist in the meaning: unable to move their pants up again because of the rigid performance orders for guards at Buckingham Palace, they become a joke to the visitors.²⁵ Banksy's entertaining depiction implies a criticism of blind obedience to authority. Next to these guards, Banksy positioned on the subsequent boarding of each guard a stencil variation of his "THIS WALL IS A DESIGNATED GRAFFITI AREA" stencil, which he had already used before (see chapter 3.7.). The guards were flanking a stenciled arch that resembles royal architecture Banksy reused in Hamburg (see chapter 4.3.). A red carpet was leading to this arch. Outside the following arch, Banksy sprayed a stencil of a winged punk with a spiked Mohawk and a wrench (again recalling the expression "to throw a monkey wrench in something") in his hand next to the capitalism critical inscription "This Revolution is for Display Purposes Only" on wooden boarding that separates arch and pathway.²⁶

List of Works

Lazarides photographed this show in detail.²⁷

- "CHEQUEBOOK VANDALISM" (version 1, with Eine), ca. 12.50 × 5 m, Clink Street, 2001
- "CHEQUEBOOK VANDALISM, Take Me to Your Dealer" (version 2), with a larger person in the center, ca. 12.50 × 5.00 m, Clink Street, 2002 (fig. 43)
- "Monkey Queen"/"Deride and Conquer"/"You're too Ugly to Rule Us Anymore"²⁸ (on the same wall was before: Banksy/Eine, 2001: Mr. Pelling—Step into My Office...) ca. 4.50 × 5 m, Clink Street/Bank End, 2002

24 Driftline: Archive Anarchy-List, message 144 from 26 June 2002, see <https://web.archive.org/web/20020613185830/http://www.squall.co.uk/squall.cfm?sq=2002053001&ct=2>

25 Art-Attack: Banksy 'Jubilee' Street Party: London—pics, UK Indymedia, 31 May 2002, see <https://www.indymedia.org.uk/en/2002/05/32743.html?c=on>

26 Elisabeth Kerr: Public Art Revolution, Next City, 16 November 2010, see <https://nextcity.org/daily/entry/public-art-revolution>

27 Steve Lazarides: Banksy captured. Vol. 1. London 2019, p. 158–173.

28 Comment by Banksy on his printed handout for the exhibition Existencilism: New Works by Banksy. An exhibition of Graffiti, Lies, and Deviousness Los Angeles 2002.

- Coldstream Guards Sentries and “Designated Graffiti Area,” ca. 6.50 × 2.5 m, Bank End, 2002
- “This Revolution Is for Display Purposes Only,” ca. 6 × 2.5 m, Bank End, 2001



Fig. 43: Chequebook Vandalism (version of 2001). Source: Daniel Hicks, ca. 2002–2003, Uploaded 15.11.2017 <https://www.flickr.com/photos/danhix/38409556262/>

4.3 2002 (June 26 to July 2), Urban Discipline, Group Show, Hamburg

The group show *Urban Discipline* united the international graffiti community in Hamburg, Germany. The event was organized by the Getting-Up Crew, which included Mirko Reisser (Daim), Christoph Hässler (Stohead), Heiko Zahlmann (Daddy Cool) and Gerrit Peters (Tasek). The premises of the former Bavaria-St. Pauli brewery, which closed in 2003, in St. Pauli, a district in the east of Hamburg, offered a 1500 m² exhibition area for more than 30 artists from all around the world. Today, the area is home to the Empire Riverside Hotel, as well as apartments and other numerous office and commercial spaces. *Urban Discipline 3*, the last of three exhibitions from 2000 to 2002, aimed to establish graffiti and street art in the public realm, and to foster conversation

and interaction between the artists and the visitors. According to an interview published in German magazine *De:Bug*, Reisser and Peters didn't want to organize an exhibition with a specific message, but rather ask the question "What is possible?"²⁹ Over a period of one week, from June 26 to July 2, 2002, the artists could show their works to the public.³⁰ The event was a collaboration with the HipHop Days organized by HipHop Academy Hamburg.³¹

Graffiti writers, street artists, and painters presented a wide range of urban art styles. Some of them had already prepared their paintings on canvas, while others sprayed new works. Besides Banksy, other invitees included Zedz from Amsterdam, Stak from France, Nami/La Mano from Spain, Nina, Herbert, Vitche and Os Gêmeos from Brazil. During the event, the majority of the 34 artists joined forces for a big mural with the headline "Check your Head—Urban Discipline 2002" in the inner courtyard of the ex-brewery, but Banksy did not participate.

At *Urban Discipline*, his first exhibition in Germany, Banksy predominantly painted his works in black and white, with contrasting blood-red color on the ground. For the first time, Banksy included street photographs in his exhibition space, and tried to underline his street credibility by making a connection between the streets and the exhibition space. Banksy's work space consisted of two plywood walls. He decided to spray a collage of five large works, along with a Banksy tag, directly onto the first one, and showed seven of his stencil works on canvas on the opposite wall. The dominant work of the first wall was a giant monkey queen with red lipstick, blue eyeshadow and the word "bitch" written on her forehead. Next to the queen was the phrase "For Queen and Country." Banksy had sprayed this motif a few times before on the street, but this one at *Urban Discipline* was one of few versions with added comments. Another version was a crowned chimpanzee with the message "Only the ridiculous survive" near Great Western line and Paddington Station in London.³² The lipstick and the eyeshadow remind of Andy Warhol's Marilyn Monroe; in fact, Banksy was often called the new Andy Warhol.³³ At *Urban Discipline*, another reference to the queen and her Golden Jubilee was Banksy's "Gas Mask Girl" in front of the flag of England. To the right of "Gas Mask Girl," Banksy painted a Queen's foot guard peeing on the wall, in Banksy's words: „one of this ‚Never Meet Your Heroes‘ themes, getting

29 *De:Bug Magazin*: Graffiti Ausstellung HH, 2002 <http://de-bug.de/mag/graffiti-ausstellung-hh/>

30 Mirko Reisser, Gerrit Peters, Heiko Zahlmann: *Getting-up, Urban Discipline 2002*. Graffiti-Art Ausstellung in der Bavaria St. Pauli Brauerei, Hamburg, 2002 <https://web.archive.org/web/20220119004252/http://getting-up.org/de/2002/06/urban-discipline-2002/>

31 Julia Reinecke: *Street Art. Eine Subkultur zwischen Kunst und Kommerz*, 2nd ed., Transcript, Bielefeld, 2012.

32 Squall.co.uk: *Creative Vandalism (out and about with Banksy in London)*, 2002 <http://web.archive.org/web/20030103192030/http://www.squall.co.uk/squall.cfm?sq=2002053001&ct=2>

33 NewsBank Newspapers UK and USA.: *Bristol Evening Post: Banksy's golden alternative*, 2002 <http://iw.newsbank.com/resources/doc/nb/news/0F37EC330BoDoEAA?p=UKNB>

public figures and take a little knock out of them, but in a good way. I'm doing these life-size stencils of the guards that they have outside Buckingham Palace, you know the ones with the big hats. I'm just doing them in black, white and red and they are life-size, so they are coming at you and they kinda look realistic, just with the gun leaning against the wall taking a piss with the back at you like that."³⁴

These three paintings thematized the Golden Jubilee and Banksy's country of origin.

In addition to these huge works, Banksy sprayed a small version of his signature "Laugh now but one day we'll be in charge" monkey stencil on the pillar to the left of the monkey queen. His new work "Kill Intolerant People" was situated in between the monkey queen and "Gas Mask Girl." An anarchy symbol appears above the inscription, while a painted version of a crime scene chalk outline begins on the wall and ends on the floor. This body outline is accompanied by two others on the floor between the two walls, one of which was characterized as a Nazi by a swastika in a reference to the exhibition country. Red splashes of paint that looked like blood splatter appeared surrounding the outlines on the floor and connected the two walls. Between the Queen's foot guard and the typical "Banksy" tag, there was a collection of six pictograms called "Masons" showing people carving a CCTV camera out of a lump of rock. In the last pictogram, the group is worshipping the cameras like a golden calf.

The second wall was dominated by another big "Banksy" tag in red along with red splashes of paint. The principal work on this side were seven stencils on canvas, from left to right: "Laugh Now But One Day We'll Be in Charge," "Flower Bomber/Flower Chucker," "Barcode Leopard," "Heavy Weaponary," "Armoured Car," "Bomb Hugger," and "Barcode Shark." The bottom left corner featured "Monkey Detonator" with the wire leading off the wall. Around the corner, his wire continues onto the side of the wall, where it ends in dynamite. Above the dynamite was a collection of 12 photographs of Banksy street works from Spain and England. For example, they show Banksy tags in Barcelona, London and Bristol. The photographs illustrate the diversity and versatility of his illegal street art. It was the first time Banksy added such a collection of his works on the street to an exhibition, though many would follow.

Banksy used stencils of "Flower Bomber," "Heavy Weaponary," as well as his tag on the streets of Hamburg. He maybe painted an unknown face, at least he signed it.³⁵ The face is unusual because there is no typical "Banksy twist" and no known template—it's possible that the stencil depicts Churchill. The last surviving piece was Banksy's stencil "Bomb Hugger" in the Steinweg Passage of the Hamburger Neustadt. In 2011, by which time Banksy was already well known outside the subculture, this stencil was protected by acrylic glass by the Spiegelberger Stiftung. Nevertheless, the

34 G-Force: [Banksy Interview] *Lowdon Magazine*, Nr. 30, Spring 2002, unpagged.

35 Photo uploaded by Miguel, Banksy in Hamburg on 22 February 2006 <https://www.Flickr.com/photos/spanier/102819883> (05.07.2017).

piece was “vandalized” with the word “Grafitti” tagged by another artist. Maybe the wrong spelling was intentional as a criticism of Banksy’s commercialization. In 2017, a company called SAGA payed for restoring this stencil.³⁶ This would have been a controversial move in the graffiti world, which revolves around constantly changing and often illegal artwork.

List of Works

Estimated dimensions (“ca.”) are based on people standing in front of the walls during construction

a) Inside the Bavaria St. Pauli Brewery (From Left to Right)

First Wall, ca. 240 × 700 cm



Fig. 44: Banksy section, Urban Discipline, Hamburg 2002. First wall, ca. 240 × 700 cm, reconstruction by the editor. Sources: https://www.instagram.com/p/Bm1616-HQ_I/ and archive of the editor.

- “Deride and Conquer (For Queen and Country) [Monkey Queen],” ca. 240 × 300 cm, acrylic and spray paint on plywood, 2002
- “Kill Intolerant People,” ca. 240 × 50 cm, acrylic and spray paint on plywood/concrete floor, 2002

³⁶ Rudolf D. Klöckner: Banksy “Bomb Hugger” in der Hamburger Neustadt nach Restaurierung wieder zu sehen, Urban Shit, 29 January 2018. <http://urbanshit.de/banksy-bomb-hugger-in-der-hamburger-neustadt-nach-restauration-wieder-zu-sehen/> (05.07.2018).

- “Gas Mask Girl [on Flag of England],” ca. 140 × 40 cm, acrylic and spray paint on plywood,³⁷ 2002 or earlier
- “Peeing Foot Guard”/“Stop me before I paint again” ca. 190 × 200 cm, acrylic and spray paint on plywood
- “Masons,” Banksy sold a similar version one year later: “signed, titled, numbered 1–6 and dated 03 on the reverse of the sixth panel, gouache on board, in six parts, each: 45 × 60 cm,” according to Sotheby’s,³⁸ 2002 or earlier

Second Wall (Opposite), ca. 240 × 600 cm



Fig. 45: Banksy section, Urban Discipline, Hamburg 2002. Source: https://getting-up.org/wp-content/gallery/urban-discipline-2002/urbandiscipline-2002_05212.jpg

- “Laugh Now but One Day We’ll Be in Charge” monkey, ca. 60 × 60 cm, acrylic and spray paint on canvas, 2002
- “Flower Bomber”/“Flower Chucker,” ca. 60 × 60 cm, acrylic and spray paint on canvas, 2002
- “Barcode Leopard,” ca. 70 × 70 cm, acrylic and spray paint on canvas, 2002
- “Heavy Weaponary” with red spiral, ca. 60 × 60 cm, acrylic and spray paint on canvas, 2002

37 A brutally trimmed part (187 × 120 cm) of this piece is part of the Reinking Collection. The English flag is just identifiable if you know the original context. Claus, I., Bahtsetzis, S., Riolo, 2009. *Urban-Art—Catalog: Works from the Reinking Collection*. Museum für moderne Kunst 16 May – 30 August 2009, Ingo Clauß Weserburg, Museum für moderne Kunst, Bremen, p. 83, 186.

38 Sotheby’s: <http://www.sothebys.com/en/auctions/ecatalogue/2013/contemporary-art-day-auction-113025/lot.133.html?locale=en>

- “Armoured Car,” 60 × 60 cm, acrylic and spray paint on canvas, tagged on the right side edge, acrylic and spraypaint stencil on canvas,³⁹ 2002
- “Bomb Hugger,” 60 × 50 cm⁴⁰, acrylic and spray paint stencil on canvas, tagged on the right side edge,⁴¹ 2002
- “Barcode Shark,” ca. 60 × 60 cm, acrylic and spray paint on canvas, 2002
- “Monkey Detonator,” ca. 60 × 60 cm, acrylic and spray paint on plywood, 2002

Side View of the Second Wall, ca. 240 × 70 cm (Photographs)



Fig. 46: Banksy section, Urban Discipline, Hamburg, 2002. Reconstruction by the editor. Sources: Archive of the editor and photo 6 uploaded by Bobbytribal on 24 August 2018 https://www.instagram.com/p/Bm1616-HQ_1/

Apart from “Monkey Detonator [Dynamite],” ca. 20 × 20 cm, acrylic and spray paint on plywood, Banksy showed on this part 12 photographs:

- 39 Sotheby’s: <http://www.sothebys.com/en/auctions/ecatalogue/2010/contemporary-art-day-auction-110021/lot.285.html?locale=en> Banksy made a different version of the same idea called *Playmate of the Year* already in 2000. See chapter 2.8. Armoured Car is a visual pun between the similar sounding “amour” and “armored”.
- 40 I. Claus, S. Bahtsetzis, Riolo, 2009. *Urban-Art—Catalog: Works from the Reinking Collection*. Museum für moderne Kunst 16 May – 30 August 2009, Ingo Clauß Weserburg, Museum für moderne Kunst, Bremen, p. 83, 186.
- 41 Sotheby’s: <http://www.sothebys.com/en/auctions/ecatalogue/2010/contemporary-art-day-auction-110025/lot.113.html?locale=en>

- “Bankside/Banksy,” Southbank, London, 2001, 3 photographs⁴²
- “Banksy” with Mickey Mouse Mask (sitting in his studio covering his face with a framed Mickey Mouse mask with bullet holes)⁴³
- Two Giraffes with “Banksy” Tag in Barcelona Zoo, October 2001⁴⁴
- “Tramp Angel,” London, 2002 or earlier⁴⁵
- “Banksy” tag on the ground, in yellow *Splash* of paint, Bristol 2002⁴⁶
- “Chairman Mao,” surfacing in the koi carp pond, Chinese Garden, Holland Park, London, 2002 or earlier⁴⁷
- “Raising the Steaks”⁴⁸ and large “Banksy” tag on one cow (of two), 2001⁴⁹
- Man [Banksy?] in Police uniform spraying “Crime Pays,” Hackney, London 2001⁵⁰
- “Smiley Copper” cardboard demonstration signboard, May Day demonstration, London, 2002⁵¹
- Large Guerilla Rats with pump guns, stencils on District Line train, London, 2002⁵²

Pillar

“Laugh Now but One Day We’ll Be in Charge,” ca. 42 × 30 cm, acrylic and spray paint on concrete, 2002

42 Banksy 2005, p. 7. Wall and Piece, Century, The Random House Group Limited, London.

43 Jockey Slut Magazine, June 2001, p. 146. Photo by Steve Lazarides.

44 Banksy: Existencilism. London 2002, unpagged and Banksy, 2005, p. 118. See also Existencilism, 2002: accompanying Banksy text “The Zoo”. As existencilism was already sold at the Banksy Street Show in May 2002 when Banksy talks in the zoo text about “October”, his stay in Barcelona must have been in October 2001. It remained his only stay in Spain until today.

45 Banksy 2002, unpagged. Existencilism, Weapons of Mass Distraction, England.

46 Photo: Banksy, Existencilism, 2002, unpagged and Banksy, 2005, p. 11.

47 Banksy 2002, unpagged.

48 On 23 February 2020, a Banksy-framed version of this photo, 35,50 × 45,50 cm, was sold at auction for 81.250€ at Artcurial, Paris, see <https://www.artcurial.com/en/lot-banksy-anglais-nen-1974-raising-steaks-2001-photographie-dune-oeuvre-de-banksy-par-steve>

49 Banksy 2001, unpagged. Banging Your Head Against a Brick Wall.

50 Banksy 2001, unpagged.

51 Similar photo: Banksy, 2002, unpagged.

52 Banksy 2002, unpagged.

b) On the Street

- “Bomb Hugger,” ca. 42 × 30 cm, acrylic and spray paint on concrete, Hamburg Neustadt, Steinwegpassage⁵³ and Hamburg St. Pauli, near Reeperbahn,⁵⁴ 2002
- “Banksy” tag, ca. 40 × 100 cm, spray paint on concrete, Hamburg St. Pauli, Lincolnstraße,⁵⁵ 2002
- “Flower Bomber/Flower Thrower/Flower Chucker,” ca. 30 × 30 cm, acrylic and spray paint on concrete, Hamburg St. Pauli, Davidstraße⁵⁶, Friedrichstraße⁵⁷ and St. Michaels Church,⁵⁸ 2002
- “Flower Bomber/Flower Thrower/Flower Chucker” with stars, ca. 30 × 30 cm, acrylic and spray paint on concrete, Hamburg St. Pauli, Hein-Hoyer-Straße,⁵⁹ 2002
- “Heavy Weaponary,” ca. 30 × 30 cm, acrylic and spray paint on concrete, Hamburg St. Pauli, Friedrichstraße⁶⁰ and Seilerstraße,⁶¹ 2002
- “[Checkbook Vandalism Face]⁶²,” ca. 30 × 30 cm, spray paint on concrete,⁶³ 2002

53 URBANSHIT, 2015. Bye bye Banksy. Letztes Banksy Stencil in Hamburg gecrosst (<http://urbanshit.de/bye-bye-letzter-banksy-hamburg/>), (29.07.2017).

54 Uploaded by Txmx 2 on 12 January 2010 <https://www.flickr.com/photos/txmx-2/4270376557/>

55 Uploaded by Txmx 2 on 6 November 2010 <https://www.flickr.com/photos/txmx-2/5150642124/>

56 Uploaded by Straßenfotografie Hamburg on 24 September 2003 <https://www.flickr.com/photos/kaipeters/4348208981/>

57 Uploaded by Txmx 2 on 5 July 2002 <https://www.flickr.com/photos/txmx-2/5150031251/>

58 Uploaded by Nilsbert on 22 June 2007 <https://www.flickr.com/photos/nilsbert/863815731/>

59 Uploaded by Neontiger on 8 March 2008 <https://www.flickr.com/photos/neontiger/2318184199/>

60 Uploaded by Txmx 2 on 5 July 2002 <https://www.flickr.com/photos/txmx-2/5150641510/>

61 Uploaded by Spoeknieker on 7 September 2004 <https://www.flickr.com/photos/spoeknieker/4751166709/>

62 Banksy used this detail stencil of a face for his Checkbook vandalism piece in London in the same year. Hint by Cosmic.

63 Uploaded by Miguel on 22 February 2006 <https://www.flickr.com/photos/spanier/102819883/>

5 The Existencilism Shows

In 2002, Banksy put on three separate shows titled *Existencilism*. Like his book with the same name, the pun combines the word “stencil,” his preferred medium, with the philosophical concept “existentialism.” “Existencilism” is also similar to the term “Exitstencil,” which British punk band and art collective Crass has used in various contexts since the late 1970s. Crass also incorporated photos of punk stencils on the cover of their 1979 record *Stations of the Crass*, which have influenced Banksy’s early work.¹ Contrary to popular belief Crass seemed to have been the major influence for a young Banksy not only to start using graffiti stencils but also to juxtapose images in a similar way like Crass’ Gee Vaucher.

5.1. 2002 (9 Jul. – 18 Aug.) *Existencilism. An Exhibition of Graffiti, Lies and Deviousness, 33 1/3 Books & Gallery Collective, Los Angeles, California

The first of the three *Existencilism* shows took place in Los Angeles. The exhibition, which was Banksy’s first L.A. show, took place in July and August of 2002 in Frank Sosa’s now closed 33 1/3 Books & Gallery Collective in the Silver Lake/Echo Park area. “[I]t’s that fine line between dystopian nightmare and Rockwellian utopia that makes Echo Park the hood that continues to be L.A.’s most vibrant halfway point between the big city, and the small neighborhoods that make L. A. the most diverse city in the country,” explains Art Tavana in a 2014 Huffington Post article.² Tavana also points out that Echo Park has a rough past marked by “LAPD corruption and gang violence,” and while graffiti continues to be a defining characteristic of the neighborhood, the area has also been victim to rapid gentrification.³

1 In 2004 and 2007 Banksy involved Gee Vaucher for his Santa’s Ghetto exhibitions (see chapter 9.1.). Crass member Voucher is connected to Exitstencil and the punk stencils on the The Crass Album covers. Banksy painted a truck with “Crass” in 1998. He quoted Crass members Voucher and Penny Rimbaud in his 2008 Cans Festival booklet and in his 2023 retrospective he showed the Gee Vaucher-designed Crass/Poison Girls unfolded-to-a-poster record cover of the 7 inch single “Bloody Revolutions / Persons Unknown” (1980). Also on his record player was also a Crass record, which made them stand out from all the music reverences in this room. Vaucher’s image depicts Punk band Ramones with their heads replaced by the then-current Queen of England, the then-current Pope, the statue of Liberty and then-prime minister Margaret Thatcher. On the wall behind the figures is a sprayed Crass stencil.

2 Art Tavana: “Is Echo Park the Best Neighborhood In L.A.?” Huffington Post, the Blog, 1 March 2014, http://www.huffingtonpost.com/art-tavana/the-best-neighborhood-in_b_4534451.html.

3 Ibid.

Malathion LA's Chris Vargas, Funk Lazy Promotions' Grace Jehan, and B+ [Brian Cross] are mentioned as curators of the exhibition.⁴ At least two of these names are mentioned as Banksy's collaborators in other contexts.⁵ 33 1/3 Books & Gallery Collective, which was founded around 2001, was both a small bookshop and a gallery. The collective was described as "striving to build community with a blend of art and activism that (hopefully) doesn't fall prey to the usual didactic pitfalls one might associate with agitprop."⁶

After the vernissage on July 19, 2002, which was sponsored by Flaunt Magazine,⁷ a party featuring live music and DJs took place in a warehouse in Los Angeles' Arts District.⁸ Banksy painted for instance the works "Riot Coppers," "Bird With Grenade"



Fig. 47: "Riot Copper, Bird With Grenade, Rat With Saw" – Wall. Existencilism @ 33 1/3 gallery. Source: The BookLa Website. Photo: Marc Goldstein.

4 Eric Siebenthal: "Banksy". Acrylic Mind Studios website. 18 July 2013 <https://www.acrylicmind.com/banksy/>

5 Grace Jehan is mentioned as responsible for the flyers and print production of the Barely Legal show in L.A. in 2006. <http://www.stagg.tv/wbanksy> B+, full name Brian Cross, becomes responsible for the filming of Banksy's film *Exit Through The Gift Shop*. <http://www.ray-magazin.at/magazin/2010/12/exit-through-the-gift-shop-i-am-banksy?parent=0> It is just known about Chris Vargas, that he was member of a club promotion called Malathion L.A. and is mentioned as collaborator of the first mentioned persons in: Brendan Mullen: *Big Bang*, L. A. Weekly, 12 December 2001: <https://www.laweekly.com/dont-let-your-meat-loaf/>

6 Ibid.

7 See press release of the show: <https://web.archive.org/web/20020822104531/http://home.earthlink.net:80/~gracejehan/banksyweb/press.html>

8 See <https://web.archive.org/web/20021010153936/http://www.soapdesign.com:80/banksy/post-event.html> "After the gallery niceties, come see what Banksy's precision bombing is really all

and “Rat With Saw” inside the warehouse on one wall (fig. 47). Those works mostly combine threatening elements like weapons with harmless components, such as a bird or smileys, in order to belittle the threat in ironic commentary. The works are placed to reflect where the figures would appear in real life—the “Riot Coppers” were standing on the ground, while the bird was sitting on a branch.

Another wall showed a Banksy tag, which appears to be setting a vertically hanging American flag on fire (fig. 48). The word “ANTI” is inscribed to the left of the flag, while the right side is flanked by “ART.” Burning a flag is, of course, a controversial act of protest. The “A” in “ART” is the anarchist circle-A, a reference to the rejection of flags by most anarchists. Banksy combined a flag in his book *Wall and Piece* with the slogan “People who enjoy waving flags don’t deserve to have one.”⁹ Because the flag is



Fig. 48: Marc Goldstein (photographer): “Anti Art”.
The BookLa Website. *Existencilism @ 33 1/3 gallery*.
https://web.archive.org/web/20030117154702fw_/http://www.bookla.com:80/eventsfdr/banksy/01.html

about. Large-scale wall murals, no-holds-barred in a downtown warehouse and the surrounding area. Bar, performance by Money Mark, and DJ sets from JUN, Al Jackson, Rhettmatic, J.Rocc, Coleman, and guests. The party will be rockin ‘til the breakadawn. 21+. 10pm-4am (or longer!), \$10.”Images of the wall installation: Stencil online archive (Owned by Happy feet design): https://www.stencilarchive.org/archives/index.php/Europe/European_Artists/Banksy?page=9
9 Banksy: *Wall and Piece*, Wemding 2005, p. 199.

displayed in portrait, it reminds of a burning building and could therefore be a reference to the September 11 attacks.

On the wall behind the stage area, Banksy stenciled the motif of a stockphoto couple sitting at the beach. He omitted a girl with an Esso jerry can that is placed in front of them elsewhere.¹⁰ Most wall works in this warehouse had dripping paint noses—accidentally or not. This first of the stockphoto zombie couples with their false grin seemed to go well with the dripping paint, as a typical ironic Banksy twist or break (in this case the Esso can and the fire) is missing in this version, as well in *Silence of the Lamb* on another wall in that warehouse, a idyllic scene with children, a lamb and a bird. Banksy created the twist through this dripping or melting stencil effect that turns those images into questionable pictures of falseness, stockphoto zombie pictures, suitable for the movie city L.A.

For the exhibition, which was sponsored by Puma, Banksy sold gray Puma T-shirts with the slogan “City of Angels,” Los Angeles’ nickname, emblazoned behind an image of a police officer.¹¹ The winged police officer is wearing riot gear and a shield reading “POLICE.” He holds the shield in the right hand, a gun in the left and an ammunition belt over his shoulder. He is also wearing a helmet with its visor open. His head is hidden by a big, round, yellow smiley face. In a G-Force interview from 2002, Banksy references the Martin Scorsese movie *Goodfellas* (1990) with the quote “Murderers come with smiles.”¹² He expresses that evil is often hidden and how, in his opinion, rich people and companies vandalize cities by paying money for billboard publicity.¹³ Therefore, the movie quote coppers with the innocent wings and smiley faces are to be interpreted as evil and threatening figures. The riot gear motif may also refer to the 1992 Los Angeles riots, which were sparked as a result of police officers being acquitted after having used excessive violence against citizen Rodney King. During the riots, 2,000 California Army National Guardsmen in riot gear supported the Los Angeles Police Department.¹⁴ A smaller motif on the shirt (beside a Banksy tag on the bottom rear of the shirt) shows a hand using a spray can labeled with “Deity” (appropriate for a “City of *Angels*” shirt).

10 Banksy uses this motif for a *Don't Panic Poster* in August 2001 with the Caption “Why the Attack on Esso? Surely They're All Bastards?”

11 Shirt edition of 300[?]. Photo uploaded by Fragile on 20 September 2010. <https://www.Flickr.com/photos/thelonlyvillein/5008190184>. See photo of the exhibition flyer front: http://photobucket.com/gallery/http://s857.photobucket.com/user/bentheconsortium/media/Banksy%20LA%202002%20Frt_zps41cbgohi.jpg.html and back: <http://photobucket.com/gallery/user/bentheconsortium/media/bWVkaWFJZDo5NDg3NjJoNw==/?ref=>

12 Martin Scorsese: *Goodfellas* (1990), TC: 2h12min50sec., recalling Shakespeare, King Henry VI, Part 3: “Why, I can smile and murder whiles I smile”.

13 Banksy Interview, G-Force, Lowdown 30, spring issue 2002.

14 It is possible, that Banksy was inspired by Rage Against the Machine, whose album *The Battle of Los Angeles* was released in the year of the riots.

Because of all these references to Los Angeles, it seems likely that Banksy created the Smiley Copper for this very exhibition. Later, Banksy uses the motif in other contexts: In the *Turf War* exhibition in 2003 for instance, Flying Coppers were hanging from the ceiling.¹⁵ The exhibited “Smiley Copper Panel H” shows almost the same motif. It is stenciled on a copper door in two parts, primed with white paint. The main difference between the T-shirt motif and the panel is that the panel figure is not winged yet.

Another T-shirt motif available for purchase at the exhibition was the HMV dog pointing a bazooka at a gramophone with the caption “Fuck you, I won’t listen to you what you [sic] tell me” refers to Los Angeles. The caption is a variation of a quote from “Killing in the Name” (1991), a song by Rage Against the Machine—one of the most famous political bands from Los Angeles at that time.¹⁶ The band is also well known for its 1999 album *The Battle of Los Angeles*, which features also a political graffiti motif, by L.A. artist Joey Krebs (Joel Jaramillo) of a silhouette holding up a raised fist, recalling the 1992 Los Angeles riots.

The work “Monkeys” is sprayed on doors: two chimpanzees are stenciled next to each other. Instead of the frequent “Laugh Now, but one Day we’ll be in Charge,” there is just brown and white paint dripping down the plate.

The other assured exhibited works were stencil works on canvas. Banksy attached the work “Everytime I Make Love To You I Think Of Someone Else” next to “Barcode Leopard,” “Flower Bomber” and “Bomb Hugger.” It shows two tanks in an animal mating position, stenciled on a pink heart.

The Los Angeles *Existencilism* exhibition represents one of Banksy’s first steps toward a more international presence. In order to make his art more relevant for the audience in Los Angeles, he created new motifs (the Smiley Coppers) and techniques (the dripping stencils) and referred to the exhibition site in his works, enriching his oeuvre with elements and topics that Angelenos would recognize.

List of Works

- Barcode Shark, 2002, signed with stencil on overlap, spray paint stenciled on canvas, 43.2 × 43.2 cm.¹⁷

15 Steve Cotton: *Turf War*, Art of the State website <http://www.artofthestate.co.uk/blog2/index.php/banksy-turf-war/>

16 Rage Against the Machine: *Killing in the Name*, 5:14 min. Album: Rage Against the Machine 1992. All Music: <http://www.allmusic.com/song/killing-in-the-name-mt0053603227>

17 Bonhams: <https://www.bonhams.com/auctions/16192/lot/60/>

- *Bomb Hugger*, dated 2002, signed in stencil on the overlap; signed, numbered *one of 5* and inscribed *LA* to the reverse, 43 × 43 cm, sold by Bonhams for € 56,372.¹⁸
- *Everytime I Make Love To You I Think Of Someone Else*, dated 2002, a similar version with the cars inside the heart was signed in stencil on the overlap, also signed and inscribed *one of 5* and 'LA 2002' in marker pen. Stencil spray-paint and acrylic on canvas, 91.5 × 76 cm, sold by Bonhams for €86,590.¹⁹ Sotheby's: 91.3 × 76.1 cm.²⁰
- *Flower Bomber [Love is in the Air]* dated 2002, signed in stencil on the overlap; signed, numbered *one of 5* and inscribed *LA* to the reverse, 51 × 43 cm, sold by Bonhams for €100,326.²¹ The one sold on Sotheby's was said to be 43 × 43 cm,²² like the *Bomb Hugger*.
- *Untitled (Laugh Now Monkey)*, signed in stencil on the overlap, numbered *one of 5* and dated *LA 2002* on the stretcher, 43 × 43 cm.²³
- *Barcode Leopard*, dated 2002, numbered *1/5* and inscribed *LA* to the reverse. stencil spray paint on canvas, 43 × 51 cm, sold by Bonhams for € 86,590.²⁴
- *Monkeys*, Spray-paint on doors, 210 × 180 cm. Castle Gallery Inventory Catalogue.²⁵
- *Smiley Copper Panel H*, 2002, unsigned. Stencil spray paint on wall cut-out. 228,6 × 76,8 cm, sold by Smith Davidson Gallery.²⁶
- *Turf War [Churchill with a green mohawk]*, small canvas, 2002²⁷

18 Bonhams: <https://www.bonhams.com/auctions/20195/lot/283/>

19 Bonhams: <https://www.bonhams.com/auctions/16484/lot/105/>

20 Sotheby's: <http://www.sothebys.com/en/auctions/ecatalogue/2010/contemporary-art-day-auction-110025/lot.214.html?locale=en>; Both Sotheby's and Bonhams pieces are the same canvas though the heart color differs on photos. The one that hung in the show had a pink heart, see exhibition view: https://web.archive.org/web/20030831064955fw_/http://www.bookla.com/eventsfdr/banksy/04.html

21 Exhibition view: https://web.archive.org/web/20030831065512fw_/http://www.bookla.com/eventsfdr/banksy/05.html; Bonhams: <https://www.bonhams.com/auctions/20195/lot/214/>

22 Sotheby's: <http://www.sothebys.com/en/auctions/ecatalogue/2008/contemporary-art-day-sale-108023/lot.307.html?locale=en>

23 Sotheby's: <http://www.sothebys.com/en/auctions/ecatalogue/2008/contemporary-art-day-sale-108023/lot.307.html?locale=en>, see also <http://www.sothebys.com/en/auctions/ecatalogue/2015/contemporary-art-day-auction-115021/lot.361.html?locale=en>

24 Bonhams: <https://www.bonhams.com/auctions/20195/lot/287/>; exhibition view: https://web.archive.org/web/20030831064955fw_/http://www.bookla.com/eventsfdr/banksy/04.html

25 Artnet Castle Gallery inventory catalogue entry: http://www.artnet.com/artists/banksy/monkeys-existencilism-exhibition-a-61FPbt_QcYK5ZqAJna5G5Q2

26 Smith Davidson Online Catalogue: <http://www.smith-davidson.com/artists/banksy/works/5404>

27 Exhibition view: https://web.archive.org/web/20030831065512fw_/http://www.bookla.com/eventsfdr/banksy/05.html

Warehouse Wall Installation

- *Anti-Art Wall*, 2002, spray paint on black wall, ca. 150 × 150 cm. Motif: Burning flag of the United States, Banksy-stencil, Anti-Art lettering²⁸
- *Heavy Weaponary, Elephant with red spiral*, 2002. Paint and stenciled spray paint on wall. Ca. 40 × 35 cm²⁹
- *Stop Esso* [reduced version], 2002. Spray paint on white wall. Ca. 3 × 5 m³⁰
- *Silence of the Lamp*,³¹ [Girl and Boy with a sheep and a bird], 2002. Black spray paint on white wall. Ca. 3 × 2 m³²
- *Monkey Queen/Deride and Conquer*, stenciled spray paint on wall. Ca 2,5 x2,5 m³³
- *Rude Copper*, stenciled spray paint on black wall outside³⁴
- *Sandwichboard monkey* [*Laugh Now, But One Day We'll Be in Charge*], 2002, spray paint on on the right pillar next to the anti-art burning flag³⁵
- *Smiley Copper Wall*, 2002, spray paint on wall, ca. 3 m × 10 m. Motifs: dripping riot coppers with smiley faces, Bird with Grenade and Rat with Saw.³⁶
- *Tramp Angel* [large version] combined with *People who enjoy waving flag don't deserve to have one* freehand slogan, (later cut out wall) painting or massive portable piece (?), 2002³⁷

28 Photo: https://web.archive.org/web/20030117154702fw_/http://www.bookla.com/eventsfdr/banksy/01.html

29 Photo: https://web.archive.org/web/20030117154702fw_/http://www.bookla.com/eventsfdr/banksy/01.html

30 This version only shows the parents, not the girl with the Esso petrol can. Photos: https://web.archive.org/web/20030423192336fw_/http://www.bookla.com/eventsfdr/banksy/10.html; https://web.archive.org/web/20030320023525fw_/http://www.bookla.com/eventsfdr/banksy/11.html; the motif was later cut out of the wall and shown in an exhibition in Las Vegas in 2019, illustrated in Las Vegas Review-Journal: Banksy exhibit coming next week to Las Vegas Strip, 21.11.2019, https://www.reviewjournal.com/wp-content/uploads/2019/11/13014506_web1_Stop-Esso-Photo-credit-GENIUS-OR-VANDAL-BANKSY-EXHIBITION.jpg?crop=1

31 In the Moco Museum, Amsterdam, this cut out wall was called Silence of the Lamb, 2002.

32 Photo: https://web.archive.org/web/20030831065906fw_/http://www.bookla.com/eventsfdr/banksy/12.html, later cut from the wall and exhibited at Moco Museum, Amsterdam, see https://danielbracker.com/wp-content/uploads/2020/06/DSC_3009.jpg

33 Photo: https://web.archive.org/web/20030831065035fw_/http://www.bookla.com/eventsfdr/banksy/07.html

34 Photo: https://web.archive.org/web/20030320025742fw_/http://www.bookla.com/eventsfdr/banksy/03.html

35 Photo: https://web.archive.org/web/20030122214537fw_/http://www.bookla.com/eventsfdr/banksy/02.html

36 Photo: https://web.archive.org/web/20030423191346fw_/http://www.bookla.com/eventsfdr/banksy/08.html

37 Photo: <https://urbanartassociation.com/thread/110932/obscure-banksy-pieces?scrollTo=1131195&page=11>; see also photo posted by banksynews on Instagram, 12.02.2020, <https://www.instagram.com/p/B8eH2Z3nrgB/>

Wall Cut Outs Sold in Individual Pieces Marked as Panels A–H

- *Smiley Copper Panel C*, 2002, unsigned. Spray paint on drywall cut-out 180,4 × 91,4 cm, sold by Smith Davidson Gallery.³⁸
- *Smiley Copper Panel H*, 2002, unsigned. Stenciled spray paint on wall cut-out. 228,6 × 76,8 cm, sold by Smith Davidson Gallery.³⁹

Banksy T-Shirt Catalogue⁴⁰

- *Golf Sale*: “Ref. We can’t do anything to change the world until capitalism crumbles. Until then let’s all go shopping to console ourselves.”
- *His Master’s Voice [Fuck You, I Won’t listen to What You Tell Me]*: “Ref. Fuck you, I won’t listen to you whatyou [sic!] tell me.”
- *CCCP Lenin on (Roller) Skates*: “Who put the revolution on ice?”
- *[To Advertise Here Call 090-77-????-33: “Back Print”]*
- *Queen Elisabeth II Chimpanzee*: “Special for Jubilee. Ref. You’re too ugly to rule us any more.”
- *Union Flag Flower Thrower*.

5.2. 2002 (8–17 Sep.) *Ex[is]tencilism,⁴¹ And A Store, Minamihorie, Nishi-ku, Osaka, Japan

The second *Existencilism* exhibition took place at the And A store in Osaka, Japan. A photo taken of the shop’s exterior documents that Banksy designed the facade. On the left side, he painted a manga-style schoolgirl with pink hair holding a paint brush in her left hand. The inscription “I ♥ Vandalism” (fig. 49), dripping with paint,

38 Artnet Castle Gallery Inventory Catalogue Entry: http://www.artnet.com/artists/banksy/smiley-copper-panel-c-a-MNCVmmg_JTL-uj3puwwFbw2

39 Smith Davidson Online Catalogue: <http://www.smith-davidson.com/artists/banksy/works/5404>

40 Banksy T-Shirt catalogue, ca. 20 pages, unpagged, 2002. A copy of this postcard size t-shirt catalogue was sold on Ebay in May 2015 and later exhibited on <https://vrallart.com> [2021]. On the cover is a photo of the Painted Statue with Banksy Tag and Heavy Weaponary Elephant, Barcelona, October 2001. Maybe printed for the first Santa’s Ghetto Show that contained many similar motives. It is unclear which and how many of the shirts in the catalogue were actually printed.

41 On the exhibition flyer, the name of the show was misspelled “Extencilism” while it was titled “Existencilism” on the website of the shop and on an exhibition postcard. Exhibition flyer on the shop website: <https://web.archive.org/web/20111110033414/http://www.and-a.com/art/banksy/>, see also <http://urbanartassociation.com/thread/68526/banksy-2002->



Fig. 49: Banksy, I ♥ Vandalism, And A Store, Osaka, 2002. Source: Archive of the editor.

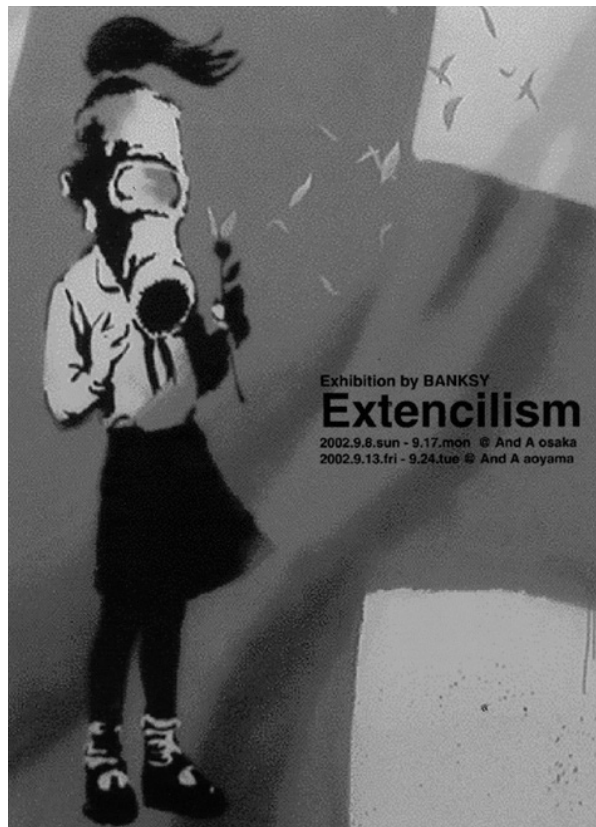


Fig. 50: Banksy, Invitation Card, 2002. Source: https://web.archive.org/web/20130616152148im_/http://www.and-a.com/wordpress/wp-content/uploads/2011/07/banksy_01.jpg

surrounded the store's entryway. The red heart was the same color as the still dripping paintbrush and leads to the conclusion that the girl was the perpetrator of the vandalism. The use of the heart symbol and the youthful, sweet-looking manga-style girl contrast the message and vandalism. On the event's flyer (fig. 50), Banksy's "Gas Mask Girl" with petals stencil is presented on an English flag in red and white, which are also the colors of Japan's flag. The petals, the flag and the manga-style schoolgirl with pink hair are both a parody of western stereotypes regarding Japanese culture as well as a winking homage to the culture itself.

The And A store sold clothes and other products with Banksy motifs at And A. The merchandise included at least two long white shirts carrying the "And A" logo (one with a Banksy logo each on front and back, the other one with "Gas Mask Girl" on the front) and two T-shirts with the logo of Japanese fashion brand "Montage" (a gray one with the peeing foot guard in front of a Banksy tag and a white one with the inscription "Boom and Bust," the motif featuring Mona Lisa with a Rocket Launcher, on the front).⁴² "I do as little fashion stuff as possible," said Banksy in a 2003 *Sunday Times* article. "I don't like to see my name on people's chests but I have to make a living. And I've turned down a lot of offers from companies like Nike, so I'm not worried about selling out. I concentrate on the work."⁴³

existencilism-show-signed. Exhibition postcard with presumable Banksy autograph on Urban Art Association Website: "Banksy 2002 Existencilism Show Card, Signed. Real?"; Thread by user Japandemic, 24 March 2011: <http://urbanartassociation.com/thread/68526/banksy-2002-existencilism-show-signed>

42 Montage did a reissue of the Mona Lisa on a green and a yellow shirt, ca 2005–2010, probably 2006, according to Pepperspraypress: <https://www.instagram.com/p/BhXTtoHHlmke/> The company Montage does not exist anymore. An original sticker sheet (17 × 15 cm) of Montage's collaboration with Banksy was sold at auction through Catawiki: <https://auction.catawiki.com/kavels/13448937-montage-tokyo-x-banksy>

43 Banksy quoted in Cosmo Landesman: Genius with a spray can, but is it art?, *Sunday Times*, 20 July 2003. http://docs.newsbank.com/s/InfoWeb/aggddocs/UKNB/10035EF966955D68/0F8BFF68D3921800?p_multi=LSTB&cs_lang=en-US

5.3. 2002 (13–24 Sep.) *Existencilism, And A store Aoyama, 3-6-19, Kita-aoyama, Minato-ku, Tokyo, Japan

The *Existencilism* exhibition at the And A store in Tokyo's luxury Aoyama district is documented better than the show in Osaka.⁴⁴ Photos show what the shop windows looked like during the exhibition period (fig. 51). Banksy sprayed freehand on the glass from the outside and attached stenciled cardboard elements to the window from the inside.⁴⁵

The first shop window (fig. 52) shows a black and white bubble-style throw-up with Banksy's name. It is a less dynamic and less antropomorp version of a drawing Banksy showed on his website later. Above the "BA" of "BANKSY" is a stencil of a schoolgirl. The girl's face-covering ski mask and gun contrast with the elements typically associated with schoolgirls such as the braids, the bow tie and the skirt. Red butterflies are flapping out of the barrel. The schoolgirl motif, which represents a sexual fetish perceived by many westerners to be particularly popular in Japan, completes the ironic combination of innocent elements with weapons and violence. Like almost every And A shop window, there was a garland of Union Jacks behind the glass and in front of the mirrored back wall of the shop window.

On the second window (fig. 53), the Union Jack garland is covered partially by the red-sprayed writing: "This Revolution is for Display Purposes Only." On one hand, the slogan indicates the triviality of consumer society, and on the other hand it is a



Fig. 51: And A Gallery webpage, November 2011. Source: <https://web.archive.org/web/20111110033414/http://www.and-a.com/art/banksy/>

44 Probably there was a writing mistake on the flyers; the exhibition is mentioned in two different ways on the website.

45 For the photos, see screenshots of official *And A* website from the 10 November 2011. <https://web.archive.org/web/20111110033414/http://www.and-a.com/art/banksy/>



Fig. 52: Shop Windows from the And A store Aoyama. Source: capturingbanksy.wordpress.com (1.7.2012), Japanese Existencilism, <https://capturingbanksy.files.wordpress.com/2012/06/jap5.jpg>



Fig. 53: Shop Windows from the And A store Aoyama. Source: capturingbanksy.wordpress.com (1.7.2012), Japanese Existencilism, <https://capturingbanksy.files.wordpress.com/2012/06/jap4.jpg>

self-admission that the expression of revolutionary thoughts might be just artwork without a real effect. Inside the window display, Banksy put up a rectangular cardboard trifold, the lower half of which he stenciled with “Heavy Weaponry” elephants carrying rocket launchers. The two elephants on either end of the cardboard are cut off in the middle, which gives the impression of an endless caravan. The third elephant from the left is colored in white and is marked by a red, spiraled circle Banksy also used for the motif Radar Rat.

The third window (fig. 54) displayed a cardboard cutout of a life-sized police officer in riot gear, labeled with the lettering “POLICE” on a shield at waist level. On the windowpane itself, the red word “DESTROY” is connected to a vertical arrow pointing to a circle painted around the head of the officer. The officer wears a khaki-colored helmet and his face is substituted with a big yellow smiley face. Although the smiley expresses positive feelings in modern communication, the covering of the face has an intimidating effect in this context, because the viewer is not able to see the real emotion behind the smiley. The officer reminds of Sinister S.O.O.F.I., a villain from the Marvel Comic *Howard the Duck*, who hides her face with a yellow smiley face.⁴⁶ Her followers, the S.O.O.F.I.s, are “suicide bombers dressed up as smiley faced cleaners.”⁴⁷ The officer’s smiley mask may also be referencing the drug MDMA, which is often distributed in a pill with a smiley face on it.

“There Are No Innocent Bystanders” was sprayed on another shop window (fig. 55). In a 2002 interview with online magazine *Squall*, Banksy explains that he tagged this phrase as a reaction to the 9/11 attacks.⁴⁸ “There Are No Innocent Bystanders” is a quote from US general Curtis LeMays, who was responsible for the bombings in Japanese cities and the mining of Japanese waters in World War II. In LeMays’ opinion, “There are no innocent civilians. It is their government and you are fighting a people, you are not trying to fight an armed force anymore. So it doesn’t bother me so much to be killing the so-called innocent bystanders.”⁴⁹ In 1995, William S. Burroughs adapted this expression: “There are no innocent bystanders ... what are they doing there in the first place?”⁵⁰ Banksy pointed out that the United States has become a victim of the same policy it once enacted against the Japanese people. Circa 2002,

46 Cf. Sinister S.O.O.F.I., in: Online Marvel Database, [http://marvel.wikia.com/wiki/Sinister_Soofi_\(Earth-616\)](http://marvel.wikia.com/wiki/Sinister_Soofi_(Earth-616)) 20 February 2016 by *Artful Bot*.

47 Ibid.

48 *Squall: Creative Vandalism (out and about with Banksy in London)*, May 2002, <http://web.archive.org/web/20030103192030/http://www.squall.co.uk/squall.cfm?sq=2002053001&ct=2>

49 Curtis LeMays, 15.12.1906–3.10.1990, general in the United States Air Force, in: Sherry, Michael: *The Rise of American Air Power. The Creation of Armageddon*, Yale 1989, p. 287.

50 William Burroughs: *My Education: A Book of Dreams*. New York 1995, p. 65.



Fig. 54: Shop Windows from the And A store Aoyama. Source: capturingbanksy.wordpress.com (1.7.2012), Japanese Existencilism, <https://capturingbanksy.files.wordpress.com/2012/06/j2.jpg>



Fig. 55: Shop Windows from the And A store Aoyama. Source: capturingbanksy.wordpress.com (1.7.2012), Japanese Existencilism, <https://capturingbanksy.files.wordpress.com/2012/06/jap3.jpg>

Banksy freehandedly painted this slogan also in Brick Lane, London. Famous UK band The Libertines posed in front of it.⁵¹

Banksy sprayed another stenciled tag in the same red spray paint under this phrase. Under that tag, there is another, almost illegible tag. The two mannequins on the right side of the window, unable to move, are also addressed by the message and denounced for their inaction. This shop window allows the viewer to see the inside of the shop: The black and white designed interior of the clothing store shows a luminous, white floor. Papers or photos in different shapes and layout lie on the floor; maybe as part of Banksy's exhibition.

Since there are no photos of the exhibition inside, it is difficult to prove which works have been exhibited in which city. There are five works, most probably shown at the exhibition in Aoyama, since they all are in the hands of companies located in Tokyo.

Two works, which are in the hands of the Office Sazaby League, Ltd., were on display to the public for the first time during the exhibition. The first work (fig. 56), showing the popular Banksy chimpanzee wearing a white sign, is captioned with the



Fig. 56: 不言実行 (Fugen jukkou) Monkey, (Version 2), spray paint and emulsion on cardboard, 135x 90 cm, 2002. Sold as "Keep It Real (With Japanese Slogan)" by Sotheby's in 2017. Source: <https://www.sothebys.com/en/auctions/ecatalogue/2017/contemporary-curated-117027/lot.51.html>

51 Innocent, Brick Lane, London, photo by Roger Sargent, <https://www.snapgalleries.com/product/roger-sargent-the-libertines-innocent/>



Fig. 57: Zombie and Bicycle Girl. Source: Yoshihiro Hoshina, 2002, https://assets.media-platform.com/fuze/dist/images/2019/04/19/Banksy_maiji_street01.jpg

Japanese expression “不言実行” (Fugen jukkou) instead of the standard “Laugh Now, but one Day we’ll be in Charge.” The Japanese phrase literally means “silent action,” i.e. “Action speaks louder than words [...] which beautifully describes one of the Japanese virtues, ‘to make no complaints and do what needs to be done.’”⁵² The pronunciation (Fugen jukkou) sounds a bit like “Fuck you”. Banksy created this work just for the exhibition in Japan and expresses the message to act instead of talking to the Japanese public.

The second work is a quadratic work of around one square meter in area and depicts a grayscale blowfly with a head that looks like a gas mask. The background consists of 1280 identical red stamps showing Queen Elizabeth II wearing a gas mask.

Another three works might be still on display at Lazy Hazy Planet, a clothing store in Harajuku, a Tokyo fashion district. All of them were stencil works sprayed on brown wrapping paper and glued onto colored paper. The three works bought by the shop are the chimpanzee wearing a sandwich board lettered with “Laugh now, but one day we’ll be in charge,” “Happy Chopper,” a helicopter wearing a girly bow on its “head,” and “Zombie and Bicycle Girl” (fig. 57). The last of the three works shows a girl riding a bicycle and being chased by a figure circled in pink and captured by the word “AMERICA” hinting at the irak war—what looks at first sight to be a father teaching his daughter how to ride a bicycle turns out to be a zombie chasing a scared girl. In the upper right corner of this piece is a symbol for “downstairs” (stair and arrow pointing downwards).

52 Japanese proverb (諺, ことわざ kotowaza) Facebook page. Post from 12 April 2010. https://www.facebook.com/permalink.php?story_fbid=114005935285575&id=286814251668

List of Works

- 不言実行 (Fugen jukkou) Monkey, (Version 1), 2002, spray paint and emulsion on cardboard, stenciled Banksy tag under the motif.⁵³
- 不言実行 (Fugen jukkou) Monkey, (Version 2), [Keep it Real (with Japanese Slogan)], 2002, spray paint and emulsion on cardboard, 135 × 90 cm.⁵⁴
- Untitled [Mosquito] 2002, signed in spray paint on cardboard on the lower right. Provenance: Agnes B Shop, Japan 2002. Two versions, one stenciled in black, one in white. Second version owned by Sazaby League, Ltd., Sendagaya, Shibuya, Tokyo, 80 × 90 cm.
- Masked pigtail girl on Gasmask Queen stamps, 2002. Similar background than Untitled [Mosquito]. The pigtail girl stencil seemed to be the same Banksy used on one of the windows (fig. 55c) where the girl is holding a gun.⁵⁵
- Laugh Now, signed with stencil in the lower right, once owned by LHP Harajuku store, Shibuya, Tokyo.⁵⁶
- Happy Chopper, 2002, acrylic and spray paint on cardboard, signed with stencil in the center, 84.8 × 170 cm,⁵⁷ once owned by LHP Harajuku store, Shibuya, Tokyo.⁵⁸
- Caravane of 5 Heavy Weaponry elephants, 2002, stencil on cardboard, 126 × 39 cm.⁵⁹
- Shop Windows 1–4: ca. 1,5 m × 2,25 m., And A Store Aoyama, not preserved: This Revolution Is For Display Purposes Only (1), Destroy (2), Banksy throw-up (3), There Are No Innocent Bystanders (4)
- Zombie and Bicycle Girl, unsigned, owned by LHP Harajuku store, Shibuya, Tokyo.⁶⁰

53 In 2010 on Flickr, later removed.; see also <https://urbanartassociation.com/thread/110932/obscure-banksy-pieces?page=5>

54 Photo and info: <https://www.sothebys.com/en/auctions/ecatalogue/2017/contemporary-curated-117027/lot.51.html>

55 Photo uploaded on 19.09.2022 by [y_o_o_o_k_o_o](https://www.instagram.com/p/Cir9cPKp9), <https://www.instagram.com/p/Cir9cPKp9>; thanks to Cosmic for the hint with the window

56 Photo: https://64.media.tumblr.com/tumblr_lp8mbgRpAi1qmqhyqo1_500.jpg; see also <https://urbanartassociation.com/thread/110932/obscure-banksy-pieces?page=6>

57 Photo and info: <https://www.sothebys.com/en/buy/auction/2022/modern-contemporary-art-day-auction/chopper>

58 Photo: https://assets.media-platform.com/fuze/dist/images/2019/04/19/Banksy_maiji_street_02.jpg; https://64.media.tumblr.com/tumblr_lp8mbgRpAi1qmqhyqo1_500.jpg; see also <https://urbanartassociation.com/thread/110932/obscure-banksy-pieces?page=6>

59 Offered on Ebay, April 2020.

60 Photo: https://assets.media-platform.com/fuze/dist/images/2019/04/19/Banksy_maiji_street_01.jpg

6 More International Shows

6.1 2002 (14 Dec. – 15 Feb. 2003) Alife / Deitch Projects, New York

In this group show, 60 urban artists “were committed to creating art in the form of products that can be distributed widely and sold inexpensively.”¹ The show was organized by Deitch Projects in collaboration with Alife. Deitch Projects was a contemporary art gallery in New York City founded by curator and urban art dealer Jeffrey Deitch in 1996. Manhattan creative collective Alife was founded in 1999 to promote “young artists, bringing their work and influences to the commercial environments of retail and manufacturing.”² The 76 Grand Street storefront of Deitch Projects displayed floor-to-ceiling vitrines with art products for two months, inspired by Keith Haring’s Pop Shop, according to their website. Deitch worked with Haring in the 1980s, and Deitch Projects represented his estate.³

Most of the participating artists had a background in graffiti, punk or street art and had moved into commercial art and design, like Kaws (Brian Donnelly), Twist (Barry McGee), WK Interact or OBEY (Shepard Fairey). This might have been the first time Fairey and Space Invader exhibited with Banksy. Like Todd James (REAS), Stephen Powers (ESPO), and stencil artist collective FAILE, all of whom had exhibited with Alife, Invader was also later represented by Pictures on Walls, the online gallery that sold Banksy’s prints from 2003 until 2018.

At the Alife show, Banksy sold copies of his first two books.⁴ Banksy was listed as “Banksy/Stephen Earl” in the line-up of the show, which made it seem as if Banksy and Stephen Earl were the same person. According to the auction house Bonham, Stephen Earl was Banksy’s first manager,⁵ who sold works for him before Steve Lazarides took over in middle/late 2002. Apparently the former manager left the country with

1 Jeffrey Deitch website: <http://www.deitch.com/deitch-projects/alife>

2 Ibid.

3 Candace Jackson: Deitch to Head L.A. Museum of Contemporary Art, *The Wall Street Journal*. 12 January 2010. https://www.wsj.com/articles/SB10001424052748704081704574652733847021844?mod=WSJ_latestheadlines

4 Jeffrey Deitch website: <http://www.deitch.com/content/deitch-projects/alife/2.alife-deitchprojects-install1-12-02.jpg>

5 “*Stephen Earl whose agency, Timebomb, represents DJs and the graffiti artist Banksy.*” Kate Worsley: Living Review Design: We can make it—Fancy starting your own creative business? Don’t want to run it from the spare bedroom? You are not alone, *Independent* on Sunday, 6 October 2002. See also Bonhams: Lot 49AR. Auction 16748: Urban Art. 24 February 2009. <https://www.bonhams.com/auctions/16748/lot/49/>

Banksy's money,⁶ apparently to Barcelona, where Earl still managed a journal article for Banksy in May 2002.⁷ Earl had worked in Bristol, London, New York, and ran a business called Timebomb in Moon Street, Stokes Croft, Bristol.⁸ Earl was a trained butcher, and Banksy often claimed to be trained as a butcher as well.⁹ Earl died in Barcelona in 2007 at age 43.¹⁰

Other artists who participated in the show were Alleged/Aaron Rose, Andrew Kuo, Arkitip/Scott Andrew Snyder, Beat13/Lucy, Bounty Hunter/Taka, Brendan Fowler, Champion Graphics/Geoff McFetridge, Clayton Patterson, Craig Costello, Dan Murphy, David Ellis, Deanne Cheuk, Derrick Hodgson/MDRL, Doze, Dynamo/Keith and Alisa Dynamo, Ed Templeton, Eric Haze, Galaxia, Greybull Press, HUGA/Green Lady, JD, Jen Larkin/Props, Joseph Ari Aloï, Kami, Keegan McHargue, Kostas Seremetis, Maharishi, Mark Gonzales, Matt McCormick, Michael Lau, Mike-Mint, Monsterism/Rob Manley, Neverstop/Caterina deCarlo, Nov, Perks and Mini, Relax, Ricky Powell, Rob Jest, Rookie, Rostarr, Ryan McGinness, Sasu, SSUR, Stash, Suckadeli/Morgan Phillips, Surface 2 Air, Tokion, Tommy Guerrero, Toy Group 360, Travis Millard, and Young Kim.

6.2 2003 (25. Jan. – 13 Mar.) Surface to Air: Graffiti, Lies, and Deviousness

Banksy collaborated with the fashion brands “Surface to Air” and [Jeff] Griffin in the “Surface to Air” Paris store in 2003. The private view was titled “Surface to Air: Graffiti, Lies, and Deviousness” and took place on Saturday January 25, 2003 in 46 rue de l'Arbre Sec. 75001 Paris.¹¹ The show ran until March 13, 2003¹² and happened at the same time as and as support for massive worldwide anti-war protests against the invasion of Irak. Banksy and Griffin participated in these protests.¹³ The flyer of the show beard the headline “Wrong War”.

6 Steve Lazarides: *Banksy Captured*. Vol. 1. London 2019, p. 241.

7 Alejandro Vidal: *Banksy. Neo2*, May/June 2002, p. 86, 192. This Neo2 feature was organized by Stephen Earl.

8 Bristol Graffiti: Moon street, Bristol, 14 December 2007. <https://bristolgraffiti.wordpress.com/2007/12/14/moon-street-bristol/>

9 See for instance *Banksy 2002*, unpagued

10 Will Ellsworth-Jones: *Banksy. The Man behind the wall*. London, Aurum 2012, p.165–167.

11 See exhibition flyer, illustrated in Renz Ofaza: *Banksy's Original 'Bombing Middle England' Revealed at Jonathan+Olivia*, in: highsnobiety.com, 2018, https://static.highsnobiety.com/thumbor/6QKJxX_vDvtS4BTmjHm2fQ8otqs=/1600x1067/static.highsnobiety.com/wp-content/uploads/2018/12/20195439/banksy-original-bombing-middle-england-jonathan-olivia-04.jpg

12 *Numéro* magazine, No. 41, March 2003, p. 102. Hint by Cosmic.

13 A short article from that time, p. 21 in a yet unidentified Japanese magazine, shows a photo of both artists wearing different “Wrong War” shirts. Short texts by Griffin and Banksy explain

Banksy's works, originals, prints and photos, hung inbetween the clothes in the sales room.¹⁴ He also seemed to have stenciled on the toilet-lid and directly on the toilet walls,¹⁵ and Banksy also made a variation of his Bombing Middle Endland motif from 2000. This more than six feet of concrete work showed the bowling balls of the grannies without the bomb fuses.¹⁶ Banksy stenciled also directly on the wall, at five different motives in small scale, four of them framed by his dashed "cut out and collect" line: his tag, the Radar Rat, and monochrome versions of the Flower Bomber and the Bomb Hugger. In 2022, those cut-from-the-wall pieces were for sale via Lebonson Gallery. One of the original co-founders of Surface to Air (S2A) stated: "Banksy/ PC [Pest Control Office] will not authenticate as this piece with any others was done in our basement and not part of the 'show' open to the public, it was for myself and the other s2a partners.... [...] [The] skeleton/toilet seat image was in the first edition of Wall and Piece but removed from later editions. This also fell into the category of not made for commercial purposes."¹⁷

Around that time Banksy and Griffin already collaborated for anti war t-shirts like the one on the flyer. "If you were one of the 200,000 people who took part in London's anti-war march last Saturday, you may have spotted 3D from Massive Attack in the crowd donning a black Wrong War T-shirt. His T-shirt is one of a limited edition of 150 which have been co-designed by Jeff Griffin and graffiti artist Banksy. Fifty of the T-shirts have already been allocated, but 100 are now available from The Griffin Concept Store on Portobello Road W11, priced £35 with profits going to CND. If you can't get to the shop, you can order one by calling 0208 960 9607. Griffin, Banksy and CND are also joining forces to organise an evening at 93 Feet East in Brick Lane to raise awareness and funds for the anti-war effort. Scheduled for October 31, the event will feature a host of sound celebrities including 3D and Tony Benn. The full line-up and event details haven't yet been confirmed, to find out more email a request

their collaboration and the Wrong War concept. Thanks to Samir Glaidos. Link to a bad quality and cut scan, <https://urbanartassociation.com/thread/122308/banksy-poster-real-fake>

14 For a screenshot of the shop with Banksy's work on the website surface2air.com, uploaded by Urban Art Association user Motor on 05.01.2010, <https://i160.photobucket.com/albums/t170/motory/STA.jpg>

15 Banksy: Wall and Piece 2005, p. 73; years later the toilet bowl and lid was sold at auction, <https://www.gazette-drouot.com/en/lots/3469697>

16 Ofiaza stated that this is the earlier version of this motif, which is wrong. Renz Ofiaza: Banksy's Original 'Bombing Middle England' Revealed at Jonathan+Olivia, in: highsnobiety.com, 2018, <https://www.highsnobiety.com/p/banksy-bombing-middle-england-jonathan-olivia/>

17 <https://urbanartassociation.com/thread/165945/banksy-2003-concrete-surface-store>; see also Banksyarchive on Instagram, 15.11.2020, https://www.instagram.com/p/CHoJeJ_lam3/?igshid=omdakoraj6wv; <https://www.lebonsongallery.com/collections/banksy/banksy>

to design@griffin-studio.com.”¹⁸ A Japanese magazine article from that time reported on that collaboration.¹⁹

In this context Banksy and Griffin also issued a Wrong War collectors box with a grey Wrong War T-Shirt with a Smiley grim Reaper on the front.²⁰ Other T-shirts from this collaboration might have been sold there as well, for instance a black t-shirt with the Wrong War inscription on the front (here without the Grim Reaper) and the flyer motif of a monochrome road sign showing a family fleeing from a falling bomb on the back or a black Wrong War hoodie.

There were more photos and other framed works not yet identified in this show.²¹

I am very grateful to Cosmic who provided a lot of information about this show for me.

List of Works

Originals

- Heavy Weaponary [facing left], spray paint on long white wooden board [?], 2003²²

18 This quote from late 2002 sums up some of the anti-war protest actions to which this exhibition belongs as well. Urban art Association member cottonedon posted this quote on 16.01.2009, <https://urbanartassociation.com/thread/13897/wrong-war-picture-details>

19 Unidentified Japanese Magazine. Maybe Relax Magazine? Ca. 2002–2003, p. 210–212. Illustrated <http://griffinstudio.blogspot.com/2014/09/20-years-of-griffin.html>; Banksy designed also 150 stickers with a (black print on white) motif of a silhouette of a protester pointing with a finger and holding a megaphone combined with a heart-shaped CND sign and GRIFFIN#s name. A similar motif was also (white on black) on the left sleeve of the black WRONG WAR shirt.

20 The boxes were printed and edited by Griffin and handed out to shops to display during the Iraq war protests. <https://www.bukowskis.com/en/auctions/E183/lots/967380-jeff-griffin-x-banksy-wrong-war-box>

21 Exhibition view photo: <https://i160.photobucket.com/albums/t170/motory/STA.jpg>; more photos provided by Lebenson Gallery. It is possible that either the work “If only you enjoyed sex as much as you enjoy furniture shopping”, [zombie stock photo couple], 92 × 92 cm, dripping stencil on canvas, 2002 or “Every Time I Make Love to You I Think of Someone Else”, pink background, canvas[?], armoured cars, 2002 and others were on display next to the Tramp Angel as well.

22 Visible on a photo of the show provided by Lebenson Gallery. Format looks similar to Paranoid Pictures, 75.5 × 35 cm, spray paint on wood, 2003 in the same show.

- Monkey Queen (Deride and Conquer) with Union Jack, 92 × 92 cm?, canvas?, 2001?²³
- Heavy Weaponary [facing right], spray paint on long white wooden board [?], 2003²⁴
- Tramp Angel, spray paint on wood, 2003²⁵
- Barcode Shark [diagonal], 75 × 75 cm, spray paint on wood, 2003²⁶
- Bird and Grenade, tagged in white spray ‘banksy’ (lower right), oil and spray enamel on found canvas by “D. Robert”, 68.5 × 99cm, 2002²⁷
- Unknown original work from the Cut Out and Collect series, ca. 2003²⁸
- Corrupted Oil, [Happy Chopper], stenciled Banksy tag, (lower right); oil and spray enamel on found canvas in artist’s frame, 69.5 × 99.6 cm, executed circa 2000–2003²⁹
- Paranoid Pictures, 75.5 × 35 cm, spray paint on wood, 2003³⁰
- Paranoid Pictures, 61 × 95.5 cm, spray paint on wood panel, 2003³¹
- Flower Power [Flower Bomber], 38 × 36 cm, stencil spray paint on cardboard, 2003³²

Prints

- Bombing Middle England, screenprint, ca. 2001³³

- 23 Hint by Cosmic. Exhibition view photo: <https://i160.photobucket.com/albums/t170/motory/STA.jpg>; possibly the same 92 × 92 cm canvas Banksy exhibited in the Arches and at Cargo, both in 2001, later shown by Lazarides at Sotheby’s, Sotheby’s: BANKSY—The Unauthorised Retrospective—Curated by Steve Lazarides, 11 June 2014–25 July 2014 London <http://www.sothebys.com/en/auctions/ecatalogue/2014/banksy-steve-lazarides-ls1403/lot.12.html>
- 24 Visible on a photo of the show provided by Lebenson Gallery. Format looks similar to Paranoid Pictures, 75.5 × 35 cm, spray paint on wood, 2003 in the same show.
- 25 Visible on a photo of the show provided by Lebenson Gallery.
- 26 Photo and info provided by Lebenson Gallery. A similar diagonal version of this, but on white background, is in the MUCA collection in Munich. According to Lebenson Gallery, they also had a “1 Shark swimming in barcodes on white wood”, which was not pictured.
- 27 Hint by Cosmic, photo and info: <https://www.christies.com/en/lot/lot-5475836>
- 28 Hint by Cosmic. Could be the same work like in a photo by Lazarides from inside POW he showed on his website <https://www.lazconsult.com/> in 2022, <https://images.cffassets.net/uosbo/exnst57/7pScMTKRc6UlnWJJSO176Co/c4a8f80a14ceee64c447b51ecbf4c478/P1010245.jpeg>
- 29 Exhibition view photo: <https://i160.photobucket.com/albums/t170/motory/STA.jpg>, it is possible that this is not the same work, but very similar, then this one sold by TomTom Gallery at auction <https://www.christies.com/lotfinder/Lot/banksy-b-1975-corrupted-oil-5128447-de-tails.aspx>
- 30 Photo and info: Lebenson Gallery and <https://www.gazette-drouot.com/en/lots/3469696>
- 31 Photo and info: auction lot 40, Pierre Berge & Associates, Art moderne et contemporain, 12.12.2013, <https://www.pba-auctions.com/lot/16865/3469696>, also on catalog cover.
- 32 Photo and info: <https://www.gazette-drouot.com/en/lots/3469694>
- 33 Exhibition view photo: <https://i160.photobucket.com/albums/t170/motory/STA.jpg>

- Have a Nice Day, 35 × 98 cm, lithography, edition of 500, signed lower right, 2003³⁴
- Rude Copper, screenprint, 58 × 42 cm, 2002³⁵

Photos

- Hick Hop, 61 × 95.5 cm, photographic print on canvas, Somerset, 2003³⁶
- Spanner rat in front of “This box contains documents of no value”, London 2003, photographic print on canvas [?], 2003³⁷
- Happy Chopper and Have A Nice Day slogan, above a fish and chips take-away, 2003, Old Street, London, photographic print on canvas [?], 2003³⁸
- Fat Lane, stenciled slogan on pavement, Venice Beach, California, 2003³⁹
- This is not a Photo Opportunity, waterfront, opposite Big Ben, London, 2003⁴⁰
- God Save the Queen, London, Portobello Road, 2002⁴¹

Non-Official Part of the Show

- Untitled [hugging skeleton divers], stencil spray paint on plastic toilet lid, 2003⁴²

Directly on the S2A Basement Wall, Later Cut and Sold

- Bombing Middle Endland, 2003⁴³

34 Photo and info: <https://www.gazette-drouot.com/en/lots/3469693>

35 Exhibition view photo: <https://i160.photobucket.com/albums/t170/motory/STA.jpg>; auction catalogue Dreaweatts, London, 26.02.2009, lot 81; Dicar auction, 10.05.2022, lot 40, screenprint in black with unique red freehand Banksy tag in background on paper, stamped with the red Banksy tag; www.digard.com/lot/121024/17950948?offset=0&

36 Photo and info: <https://www.gazette-drouot.com/en/lots/3469695>

37 Exhibition view photo: <https://i160.photobucket.com/albums/t170/motory/STA.jpg>

38 Exhibition view photo: <https://i160.photobucket.com/albums/t170/motory/STA.jpg>

39 Banksy, Wall and Piece, 2005, p. 58; visible on a photo of the show provided by Lebonson Gallery.

40 Banksy, Wall and Piece, 2005, p. 101; visible on a photo of the show provided by Lebonson Gallery.

41 Banksy, Existencilism, 2002, unpagged and Banksy, 2005, p. 34; visible on a photo of the show provided by Lebonson Gallery.

42 Banksy, Wall and Piece, 2006, p. 73; other photo and info: <https://www.gazette-drouot.com/en/lots/3469697>; <https://urbanartassociation.com/thread/165945/banksy-2003-concrete-surface-store>

43 For a photo see: <https://www.highsnobiety.com/p/banksy-bombing-middle-england-jonathan-olivia/>

- Paranoid Pictures, 2003⁴⁴
- Cut Out and Collect Radar Rat, 2003⁴⁵
- Cut Out and Collect Flower Bomber, 2003⁴⁶
- Cut Out and Collect Bomb Hugger, 2003⁴⁷
- Cut Out and Collect Banksy Tag, 2003⁴⁸

6.3 2003 (11–12 Apr.) Semi-Permanent Graffiti & Street Art Exhibition, Sydney, Australia

Accompanying the first Semi-Permanent Design Conference in Sydney, Australia, the Semi-Permanent Graffiti & Street Art Exhibition took place from April 11 to 12, 2003.⁴⁹ In the catalogue and exhibition pamphlet the artists were listed in this order: Shepard Fairey (Obey), Banksy, 123Klan (a French graffiti crew) combined with Australian graffiti writers Dmote, Perks and Mini (PAM) and Burn Crew exhibited their works in a 400-square-meter warehouse in Alexandria, an inner-city suburb of Sydney. The artworks were exhibited on 2.5-meter-high sheets of ply, 9 meters of which were supposed to be Banksy's exhibition wall.

Banksy packed his wall with stencil pieces, slogans, photographs and a sculpture of a pink photocopier.⁵⁰ Whereas some might consider this wall a “medley” of

44 Banksyarchive on Instagram, 15.11.2020, https://www.instagram.com/p/CHoJeJ_lam3/?igshid=omdakoraj6wv; later sold via Lebonson Gallery, spray paint on concrete mounted on Aerolam, 61 × 63 cm, <https://www.lebensongallery.com/collections/banksy/products/banksy-paranoid-pictures>

45 Banksyarchive on Instagram, 15.11.2020, https://www.instagram.com/p/CHoJeJ_lam3/?igshid=omdakoraj6wv; later sold via Lebonson Gallery entitled as “Rat”, spray paint (red & black) on concrete mounted on Aerolam, 50 × 44 cm, <https://www.lebensongallery.com/collections/banksy/products/banksy-rat>

46 Banksyarchive on Instagram, 15.11.2020, https://www.instagram.com/p/CHoJeJ_lam3/?igshid=omdakoraj6wv; later sold via Lebonson Gallery entitled as “Flower Power”, spray paint on concrete mounted on Aerolam, 53 × 55 cm, <https://www.lebensongallery.com/collections/banksy/products/banksy-flower-power>

47 Banksyarchive on Instagram, 15.11.2020, https://www.instagram.com/p/CHoJeJ_lam3/?igshid=omdakoraj6wv; later sold via Lebonson Gallery, spray paint on concrete mounted on Aerolam, 61 × 51 cm, <https://www.lebensongallery.com/collections/banksy/products/banksy-bomb-hugger>

48 Later sold via Lebonson Gallery entitled as “Signature”, spray paint on concrete mounted on Aerolam, 28 × 43 cm; <https://www.lebensongallery.com/collections/banksy/products/banksy-signature>

49 For more about Semi Permanent: <https://beta.semipermanent.com/about> Announcement of Semi-Permanent Exhibition and Conference: <http://www.shift.jp.org/en/archives/2003/04/semi-permanent.html>

50 For photographs taken at the exhibition: <https://beta.semipermanent.com/projects/banksy-shepard-fairey>

individual pieces, others consider the piece to have been the biggest mural Banksy ever made.⁵¹

Banksy chose a centric approach: Right in the middle of his wall he stenciled a larger-than-life version of his first “Toxic Mary,”⁵² symmetrically surrounded by other child motifs (“Bomb Hugger/Bomb Hugging Girl,”⁵³ the baby with toy building blocks,⁵⁴ and two smaller faceless versions of “Toxic Mary”).⁵⁵ In his publications, Banksy links “Toxic Mary” to the accusatory slogan “Some mothers will do anything for their children, except let them be themselves.”⁵⁶ Banksy advertised a print of the motif, titled “Virgin Mary,” on the POW website as: “A poignant and insightful picture that powerfully critiques organized religion and nobody wants to buy. Absolutely nobody.”⁵⁷ “Toxic Mary” is surrounded by rays composed of little bombs leading the visitor’s eye to Mary’s surroundings. The first thing that would have caught the visitor’s attention on the left side was a half-destroyed photocopier he painted pink, which might refer to Banksy’s artistic self-concept, as expressed in an interview in 2001:

“[...] I read Paul Klee (the scribble-looking Swiss artist) described his pictures as like, ‘Taking a line for a walk.’ So to borrow that idea, I guess my pictures are like taking a photocopier machine down a dark alley and gang-banging it.”⁵⁸

At the wall behind the photocopier is a poster attached to a wall containing a story about the journey of an atom of Adolf Hitler, which after his death finally serves as part of a printed full stop after a “FUCK FACISM [sic]” print. The Hitler text was entitled “Bad Press,” an expression Banksy used as the title for his show in Vienna in 2003.⁵⁹ Later, Banksy reused a slightly altered version of the Hitler text in his *Turf War* exhibition.⁶⁰

A variation of the “Underwater Couple”⁶¹ is also called “Think Tank Love” because a similar motif was used on the Blur album *Think Tank* (see chapter 7.). Banksy painted it on a partly still visible news poster about the war on Iraq. On the right-hand side, Banksy stenciled another version of *Underwater Couple* next to military tanks “making

51 Cf. <https://originalbanksy.wordpress.com/about-the-2003-semi-permanent-banksy-mural/>

52 Cf. Banksy, 2004, p. 35; id., 2005, p. 174, where the slogan “Some mothers will do anything for their children, except let them be themselves.” stands nearby.

53 Cf. Banksy, 2005, p. 24.

54 Cf. Banksy, 2005, p. 108.

55 For more on children in Banksy’s art cf. Bull, 2015, p. 155 ff.

56 Banksy 2004, unpagged, and Wall and Piece p. 176.

57 Banksy 2003 on <https://web.archive.org/web/20031029092455/http://www.picturesofwalls.com:80/> and https://web.archive.org/web/20051225112543fw_/http://s85424629.oneanddone-shop.co.uk/banksy/images/virgin-mary.ov.gif

58 *Aldin Vaziri*, Off the Wall, FLAUNT 12/01.02, p. 64, 66.

59 See chapter 6.5.

60 See chapter 7.

61 Descriptive title, for a photo see Banksy, 2004, p. 12 id., 2005, p. 108.

love” (a.k.a. “Every Time I Make Love to You I Think of Someone Else”)⁶² with a free-handed sprayed pink heart. The surrounding pieces consisted of other sprayed stencils, slogans, posters and stickers mainly related to war, riot and surveillance.⁶³ The far ends of Banksy’s wall were covered with large photographs documenting Banksy’s outdoor artwork in public space and on animals.

During his stay in Australia, Banksy also went to Melbourne to paint in and outside the Revolver Club and on the streets of Melbourne, for instance some of his Think Tank motifs.

List of Works⁶⁴

Stencils, Slogans and Posters: Center

- Large *Toxic Mary* (center) with bomb aura, spray paint on plywood panels, each panel, 240 × 120 cm⁶⁵
- *Bomb Hugger*, spray paint on plywood
- Small and faceless *Toxic Mary* with halo (left and right side), spray paint on cardboard
- Sign AUTHORISED GRAFFITI AREA, sticker
- Evil baby with toy building blocks forming the message: *Obey/Banksy* (left side), spray paint on plywood
- Evil baby with toy building blocks forming the message: *KILL PEOPLE* (right side), spray paint on plywood⁶⁶

62 Artnet: <http://www.artnet.com/artists/banksy/every-time-i-make-love-to-you-i-think-of-someone-F4twN8i7xE1XpH2Ca-iVXQ2>

63 For more on the surveillance culture in Banksy’s art cf. Bull, 2015, p. 92 ff.

64 Double quotes mark quoted slogans displayed in the artworks themselves. Simple quotes mark the commonly used motive titles. Entire titles or parts of titles without quotes are descriptive.

65 Bonhams: <https://www.bonhams.com/auctions/16484/lot/102/>

66 One part of the work (140,50 × 120 cm) with the baby on it sold via Artcurial in 2015, <https://www.artcurial.com/en/lot-banksy-ne-en-1975-kill-people-2003-pochoir-et-peinture-aerosol-sur-bois-2820-49#popin-active>



Fig. 58: Banksy section, Semi-Permanent, Sydney, 2002. Reconstruction by the editor. Source: <https://www.semipermanent.com/projects/banksy-shepard-fairey> (15.03.2018, no longer available), now on <https://banksyunofficial.com/2017/04/16/semipermanent-sidney-2003/>

Photographs, Set 1: Left Side (From Left to Right)

- Large winged *Tramp Angel* stencil with alcohol bottle, Los Angeles, 2002⁶⁷
- *Wrong War* and *Smiling Coppers* posters on Shoreditch Bridge, London, 2003–2004⁶⁸
- *Grim Reaper*, *Happy Chopper* and *Wrong War* cardboard demonstration signboards, London 2003⁶⁹
- *School children Rob[b]in' Banks Sign* above two cops, Footbridge Westbourne Park, London, ca. 2002⁷⁰
- People who enjoy waving flags don't deserve to have one, stenciled slogan on pavement, Los Angeles, 2002⁷¹
- Mummied man (Banksy?) in front of a spanner rat with pliers on a box with inscription *This box contains documents of no value*⁷²
- *Happy Chopper* and *Have A Nice Day* slogan, above a fish and chips take-away, 2003, Old Street, London⁷³

67 Photo was on Banksy's website: <http://web.archive.org/web/20050827062901/www.banksy.co.uk/outdoors/05.html#>

68 Banksy, *Cut It Out*, 2004, unpagued.

69 Banksy, *Cut It Out*, 2004, p. 7; *Wall and Piece*, 2005, p. 194 f.

70 Banksy, *Wall and Piece* 2006, p. 225. Similar photo with statement of place in Banksy, *Existentialism*, 2002, unpagued.

71 Banksy, *Cut It Out*, 2004, p. 9; *Wall and Piece*, 2005, p. 199, also *Cut it Out*, 2004, unpagued.

72 Similar to Banksy, *Wall and Piece*, 2005, p. 102/103.

73 Banksy, *Cut It Out*, 2004, p. 6; cf. Banksy, *Wall and Piece*, 2005, p. 38.



Stencils, Slogans and Posters: Left Side (From Left to Right)

- Slogan PEOPLE WHO GET UP EARLY CAUSE WAR, DEATH AND FAMINE, spray paint on plywood
- *Cut Out and Collect*, Sissors on Perforation Line with Slogan “Bad Press”, spray paint on plywood + floor
- *Think Tank Love* in Front of *WAR ON IRAQ* poster, spray paint on plywood/paper
- Bad Press (Version 1), print on paper⁷⁴
- Pink Photocopier, sculpture
- *Brainwashed Girl* Dripping Fluid on Child, spray paint on plywood
- *Flower Bomber* [also known as ‘Guerrilla Love’, ‘Flower Chucker’, ‘Flower Thrower’], spray paint on plywood
- Dead Body Thinking of *Petrol Head* and British Police *Bobby Taking Notes*, spray paint on plywood and on the floor
- 4 × *Wrong War/Smiling Grim Reaper* posters, spray paint on paper

74 “In the spring of 1945 Hitler used one particular atom in his left eye to focus on a young jew. The atom glitterd[?] in the sunlight as Hitler pulled out his pistol and shot the boy in the face. Later that week as the Führer’s body burned in a secret underground bunker the atom escaped [from] his eyeball in a r[ush of] Smoke. rose up a lif[t shaft] into the air, where it co[m]bined with an oxygen molecu[e and] circled the earth tor th[irty-] five years in the clouds. One day it fell in a rain [drop ... on] a field near Norwich, combi- ing with hydrogen particles in the bark of a tree it s[et-] tled for the next [twenty-three] Years. Last May foresters c[ut] down the tree and sold It to a milling plant. The molecule containing our atom was processed through a charcoal kiln and left the factory in a cartridge bound for a hard ware store in East London.” [the rest of the text is not readable, but it might end the same way like at the Turf War show a few months later (see chapter 7).

- Sign Saying *BEWARE ANTI- VANDAL PAINT*, spray paint on plywood

Stencils, Slogans and Posters: Right Side (From Left to Right)

- *WHEN I WANT YOUR OPINION I'LL GIVE IT TO YOU*, slogan, spray paint on paper
- Two Posters with *Rude Coppers* (police men giving the finger, one with red cross hair) + slogan *Lying to the police is never wrong*, spray paint on paper
- Four Signs *AUTHORISED GRAFFITI AREA*, sticker/print
- Two *Petrol Heads*, sticker/print
- *Girl and Bird*, child with diving bell head and bird singing (*Think Tank* series), spray paint on plywood
- *Every Time I Make Love to You I Think of Someone Else* (Wheeled Tanks Having Sex), spray paint on plywood/cardboard
- *Family Target*, spray paint on cardboard
- Large *Think Tank Love* couple in front of *WAR ON IRAQ* poster, spray paint on plywood/paper
- *Happy Chopper/HAVE A NICE DAY*slogan, spray paint on cardboard
- *Jungle Book*, poster for Greenpeace, print
- *Spying Dustbin*, spray paint on plywood
- *I MAY NOT GO DOWN IN HISTORY BUT I WILL GO DOWN ON YOUR [sister]*⁷⁵, slogan, spray paint on plywood

Photographs, Set 2

- *Ranging the Steaks* and large *Banksy tag* on one cow (of two), 2001 or earlier, ca. 30 × 21 cm⁷⁶
- *Mona Lisa with a Rocket Launcher*, Soho, London, 2001⁷⁷
- *Smiling Copper* on cardboard demonstration plaque in front of riot coppers at May Day demonstration, London 2003⁷⁸
- *This is not a Photo Opportunity*, waterfront, opposite Big Ben, London, 2003?⁷⁹

75 Quote from the NOFX punk rock song *The Moron Brothers* (1991).

76 Banksy, *Wall and Piece*, 2005, p. 122. Also in b/w in Banksy, *Banging Your Head Against a Brick Wall*, 2001, last page inside.

77 Cf. Banksy, *Wall and Piece*, 2005, p. 23. Same work, different photo with statement of place in *Banging your head* 2001, unpagged.

78 Banksy, *Wall and Piece*, 2006, p. 228, similar work and photo in *Existencilism*, last page.

79 Cf. Banksy, *Wall and Piece*, 2005, p. 101.

- Two Giraffes with *Banksy* Tag in Barcelona Zoo, October 2001⁸⁰
- Fat Lane, stenciled slogan on pavement, Venice Beach, California, 2003⁸¹
- Running Cow with Graffiti Piece, Somerset, 2003

6.4 2003 (24 April – 24 May) Best of British—A Collection of Street Visionaries, Britism Gallery, London

Banksy was part of a small group show called “Best of British—A Collection of Street Visionaries”. All the other participating artists were oldschool London graffiti writers Keith Hopewell⁸² alias Part2⁸³, Pulse, Snug One, Solo One, and Airheads⁸⁴, alias Nak and West London graffiti writer Bunny Bread aka State of Art (S.O.A.).⁸⁵ The show was held in a tiny basement gallery called Britism at 221 Westbourne Park Road, London W11.⁸⁶ It is unclear if this show was linked to the 2001 “Best of British” Tour sponsored by Ben Sherman.

There were at least four original works on cardboard by Banksy for sale, maybe 1000 £ each,⁸⁷ the stickers next to the works visible in photos indicated the number of copies that had been sold.

List of Works

- Flower Chucker, stenciled with the artist’s name, spray paint on cardboard, 54.5 × 56 cm⁸⁸

80 Banksy, *Existencilism*, 2002, unpaginated and Banksy, 2005, p. 118. See also *Existencilism*, 2002: accompanying Banksy text “The Zoo”.

81 Banksy, *Wall and Piece*, 2005, p. 58.

82 <https://keithhopewell.co.uk/biography/>

83 <https://part2ism.wordpress.com/portfolio/>

84 Visible on the exhibition flyer, uploaded by Steve Cotton, *Art of the State*, posted 27.04.2023, <https://www.instagram.com/p/CriG2OPouXf/>

85 <http://dreph.co.uk/project/bunny/>

86 Info by Steve Cotton: https://www.artofthestate.co.uk/archive/banksy-2/banksy_britism_family_target/; https://www.artofthestate.co.uk/archive/banksy-2/banksy_britism_diver_baby/; see also: <https://www.designweek.co.uk/issues/22-may-2003/big-active-illustrated-bikinis/>

87 Forum user ihate69, 02.12.2008, <https://urbanartassociation.com/thread/74426/time-machine>

88 <https://www.sothebys.com/en/buy/auction/2023/modern-contemporary-day-auction/flower-chucker>

- Mother Diver with Bady Diver, “mother in diving mask with baby”, spray paint on cardboard [at least 3 copies sold], 2003⁸⁹
- Family Target, spray paint on cardboard [at least 4 copies sold], 2003⁹⁰
- Toxic Mary, spray paint on cardboard, 2003

6.5 2003 (21 May – 15 July) *Banksy vs. Triple Five Soul, New York

From May, 21 until July 15,⁹¹ 2003, the streetwear company Triple Five Soul, which had its flagship store at 290 Lafayette St. in New York City at the time, was the first to bring Banksy to New York City for a solo exhibit. Banksy had previously been in New York City, however, to paint the Carlton Arms Hotel in 1999 (see chapter 3.1.) and for the Alife exhibit (see chapter 6.1.), which was a collaboration with the Deitch Projects and the clothing and lifestyle store Alife in December 2002.⁹²

Ben Velez, former vice president of marketing at Triple Five Soul, contacted Banksy and invited him to be part of their VS. Projects (fig. 59), a series in which artists were invited to create works for the Triple Five Soul flagship store. One night, Banksy completely took over the shop, sprayed the store’s walls and pillars, and covered almost the entire space. It was Banksy’s second “commercially-oriented”⁹³ exhibition

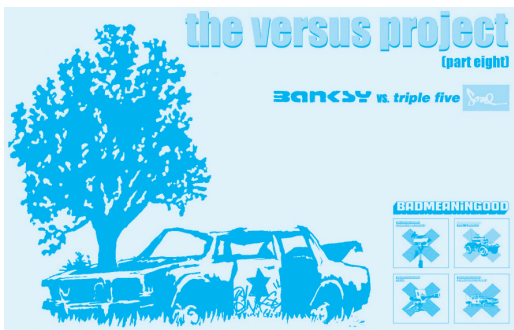


Fig. 59: The Versus Project flyer. Source: <http://animalnewyork.com/2013/the-untold-story-of-banksys-first-new-york-show/> (Not available any more, accessed 20.11.2018)

89 Photo and info by Steve Cotton, https://www.artofthestate.co.uk/archive/banksy-2/banksy_britism_diver_baby/

90 Photo and info by Steve Cotton, Art of the State, posted 27.04.2023, <https://www.instagram.com/p/CriG2OPouXf/>

91 Marc Schiller: Doing and in-store installation can, 26.05.2003, <http://www.woostercollective.com/post/doing-and-in-store-installation-can>

92 Deitch Projects: Alife. <http://www.deitch.com/archive/alife>

93 Turco, Bucky. In: AnimalNewYork Website. The Untold Story of Banksy’s First New York Show. 31.10.2013. <http://animalnewyork.com/2013/the-untold-story-of-banksys-first-new-york-show/> (Not available any more, accessed 20.11.2018).

project after the line of exhibitions in Japan (see chapters 5.2 and 5.3.). Although he reportedly did not receive monetary compensation for this exhibit, his trip was fully paid for by the company.⁹⁴

For the exhibit, which attracted 100 to 150 attendees on its opening, Banksy stenciled works on the walls and windows of the shop that criticized patriotism, religious fanaticism, consumerism, materialism and governmental oppression. “HAPPINESS IS A WARM GUN” was sprayed free-hand on the shop’s front window in red. Between the words “warm” and “gun” was a black stenciled baby with black and white toy blocks spelling the words “thug LOVING”. The phrase “Happiness is a Warm Gun” stems from the title of a 1968 Beatles song, and the word “gun” might also be a reference to a clear name often mentioned together with Banksy’s identity. He sprayed another shop window with black dotted lines forming a square, and a pair of scissors similar to Banksy’s “Cut-Out and Collect” stencil, but without the “cut out and collect” inscription. In its center was a white X-mark, which seems to have been painted on with a brush. The phrase “BUY ANY MEANS NECESSARY” was sprayed in red, and the row of stenciled letters started inside and eventually ended outside the square (fig. 60). This is a word play on the common expression “by any means necessary” and could be seen as a critique of the demanding behavior and materialistic attitude of consumers.

Inside the store, behind a row of metal hangers and merchandise, was a white wall with Banksy’s trademark monkeys wearing a sandwich board saying, “Laugh now, but one day we’ll be in charge” (fig. 61). On the right were six monkeys, and on the left, a monkey with a red stenciled crosshair pointed at its head could be seen.



Fig. 60: *Untitled*, (Happiness is a Warm Gun) Triple Five Soul, NY 2003. Photo: Ben Velez. Source: <https://www.broadsheet.ie/2013/11/04/banksy-new-york-debut/>



Fig. 61: *Untitled* (Cut It Out/ Buy Any Means Necessary) Triple Five Soul, NY 2003. Photo: Ben Velez. Source: <http://animalnewyork.com/2013/the-untold-story-of-banksys-first-new-york-show/> (Not available any more, accessed 20.11.2018)



Fig. 62: *Laugh Now*, (It Was Only After My Father Showed Me What I Would Inherit That I Struggled to Keep Him Alive) Triple Five Soul, NY 2003. Photo: Ben Velez. Source: <http://animalnewyork.com/2013/the-untold-story-of-banksys-first-new-york-show/> (Not available any more, accessed 20.11.2018)

On top of these monkeys, Banksy sprayed the words “IT WAS ONLY AFTER MY FATHER SHOWED ME WHAT I WOULD INHERIT THAT I STUGGLED TO KEEP HIM ALIVE” in red, a quote by British comedian Simon Munnery with whom Banksy worked several times (see chapter 9.1.5.).⁹⁵ This phrase summarizes modern relationships that prioritize wealth and material belongings over human connections.

Farther inside the store was an American flag hung in front of a white wall filled with metal hooks. “People who enjoy waving flags don’t deserve to have one” was sprayed in black under the flag. Banksy’s “Flower Bomber,” which shows a man with

95 Simon Munnery: *How to life*, London 2005. Unpagged.



Fig. 63: *Toxic Mary*, Triple Five Soul, NY 2003. Photo: Ben Velez. Source: <http://animalnewyork.com/2013/the-untold-story-of-banksys-first-new-york-show/> (Not available any more, accessed 20.11.2018)

his face covered throwing colorful flowers, was sprayed below the text. This work shows Banksy's opinion on flag-waving and extreme nationalism. On another wall, Banksy stenciled two mirrored versions of the "Toxic Mary," which depicts the Madonna feeding baby Jesus from an orange baby bottle decorated with a skull and crossbones. Underneath, two fighter jets, also mirror images of each other, were stenciled in black. These elements were supplemented by seven orange dots that formed an unfinished circle in the center, above the two Marys (fig. 63). This work criticizes the consequences of religious extremism, which leads to unnecessary violence and war.

To the right of "Toxic Mary" was a white pillar featuring "Parachute Rats". On the left, Banksy presented a large poster of his album art for Skitz's 2002 record *Badmeaningood Vol. 1*. Aside from this, the covers for the other three *Badmeaningood* albums (all recorded by different artists) were also used in this exhibit, either in the event poster or as a single work. Another pillar was sprayed in black with the phrase "Lying to the police is never wrong" and its background was an orange helicopter that resembled the helicopters used during the Vietnam War. Banksy also sprayed his "Rude Copper," a black stenciled cop with his middle finger up, with the word "FILTH!" sprayed in orange in the background. A cream-colored rectangular background framed the "Rude Copper". "Family Target" shows a happy family of three holding hands, seemingly taking a walk outdoors. The smiling mother walks on the left and the father on the right. In the middle is an already headless child targeted by red crosshairs where its head would have been. Government surveillance and violence against civilians are themes that could be attributed to this work.

List of Works

References

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- Deitch Projects: Alife. <http://www.deitch.com/archive/alife>
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6.6 2003 (25 Jun. – 26 Jul.) *Bad Press, Kunsthalle Exnergasse, Vienna

Banksy's *Bad Press* exhibition took place from June 25 to July 26, 2003 at the Kunsthalle Exnergasse (KEX, fig 64) in Währingerstraße 59, Vienna, Austria.⁹⁶ The KEX exhibition space is in Vienna's WUK Werkstätten- und Kulturhaus, which was established as an alternative cultural center as a result of the work of various social activist groups in the 1970s.⁹⁷ *Bad Press* was curated by Monika Yykoukal and accompanied by a lecture program held by graffiti experts Thomas Northoff, Martin Reiterer and



Fig. 64: Street sign Kunsthalle Exnergasse, vandalized by Banksy. Source: photo uploaded by Martyn Reed on 26 June 2003, <https://www.flickr.com/photos/nuart/3399064523/>

⁹⁶ For photographs taken at the exhibition s. <http://www.pbase.com/helene/north>

⁹⁷ See <https://www.wuk.at/en/history/>



Fig. 65: Banksy, Union Jack Mazda, Bad Press, Kunsthalle Exnergasse, Vienna 2003. Source: photo uploaded by Martyn Reed on 25 June 2003 <https://www.flickr.com/photos/nuart/3399064615/>

Markus Hanzer. On July 9th, there was a discussion and video screening, on July 23rd, a lecture. On the opening night there was music by Easy.⁹⁸

The KEX exhibition space consisted of one large room (ca. 16 × 24 m, fig. 66).⁹⁹ Banksy painted some pieces directly on the walls and some on cardboard, some of which were attached to the wall, others of which stood freely in the room. Banksy also hung circa 30 photographs of his outdoor pieces on a long line that went through the middle of the room. 26 of these have been identified here.

In the gallery's courtyard, there was an old Mazda 121 DA (produced 1988–1991) completely painted over with a Union Jack (fig. 65). It had holes in the windshield and would have been the first thing seen by the exhibition's visitors, as they had to pass through the courtyard in order to get to the main exhibition area. There are photographs of a man with a covered face, likely Banksy's friend Ben Eine (identifiable by the tattoos visible on his elbow¹⁰⁰), damaging the car's windshield with a hammer and a folding chair. Some of these photos and video stills were taken as part of a television report for the Austrian national channel ORF.¹⁰¹

98 See flyer of the show, <https://lazemporium.com/collections/stuff/products/bad-press-exhibition-postcard>

99 According to the plan: 15,745 × 23,703 cm, i.e. 373 sqm, https://www.wuk.at/fileadmin/user_upload/Media_Library/Bilder/KEX/KEX_Plaene_und_Technik/HALLE_NEU.jpg. I thank Ko Ricker for pointing this out to me.

100 The mummied person in Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35 min. has the same star tattoos on his right elbow like EINE on this photo in an article in the Evening Standard: Is Ben Eine the new Banksy? 23 July 2010, <https://static.standard.co.uk/s3fs-public/thumbnails/image/2012/01/03/09/23-ben-Eine415.jpg?width=1000&height=614&fit=bounds&format=pjpg&auto=webp&quality=70&crop=16:9,offset-y0.5>

101 Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35 min, see also Cf. Dieter Buchart (Ed.), *Street and Studio*, exhibition catalogue Kunsthalle Vienna, Nuremberg 2010, p. 189 & 355.

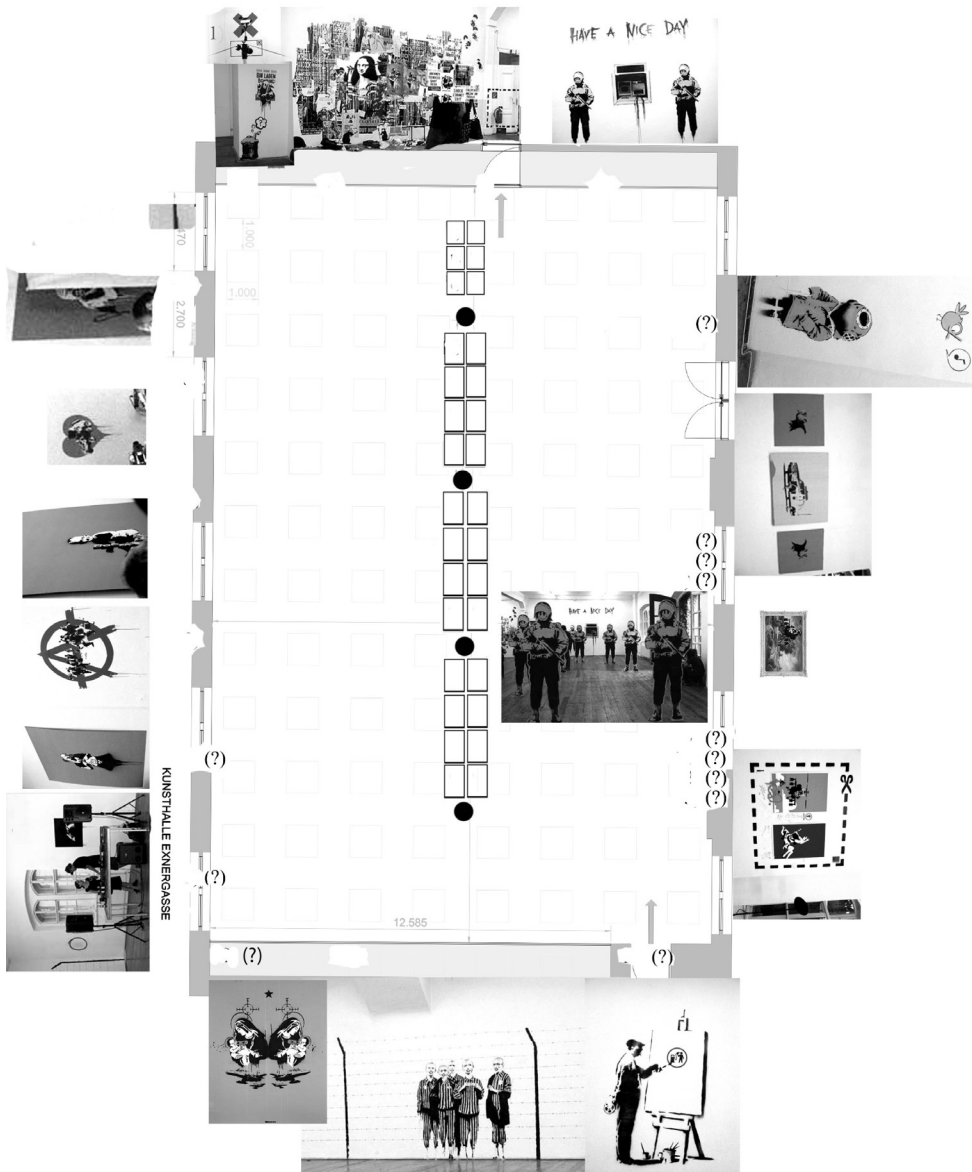


Fig. 66: Banksy, Bad Press, Vienna, 2003. Rekonstruktion by the author and the editor.
Source: <http://www.pbase.com/helene/north>

In a 2003 *Falter* article reviewing *Bad Press*, Matthias Dusini identifies the obvious artistic themes of the unavoidable Union Jack car: “Riots! Radicalism! England!”¹⁰² Other pieces with riot-centric themes appeared in the exhibition room itself, for example two versions of the famous “Flower Bomber” motif,¹⁰³ one of which was attacking a police car with bricks replacing its stolen wheels. Another work sprayed directly on the wall showed a much smaller version of the rioting “Chequebook vandalism” businessmen from the Banksy Street Show in 2002 (see chapter 4.2.) in front of a huge red anarchist circle-A. The exhibition also featured eight to ten freestanding and life-sized “Smiling Copper” cardboard figures.¹⁰⁴

On the wall opposite to the entrance, Banksy painted a life-sized version of “Camp”:¹⁰⁵ From behind barbed wire, concentration camp prisoners wearing red lipstick, blue eyeshadow and bright blonde hair stare at the entering visitors. Attached to the wall was an excerpt from the diary of Lieutenant Colonel Mervin Willett Gonin DSO, one of the first British soldiers to liberate the concentration camp Bergen-Belsen in 1945. The excerpt recounts the joy of the liberated prisoners who felt like individuals again when they were able to take an interest in their appearance by using lipstick. By using this passage as a manifesto on his website from around June 2003 until the end of 2007, Banksy drew a parallel between the humanizing power of the lipstick and his beautification of concrete walls.¹⁰⁶ That the concentration camp piece was featured in such a prominent way in Austria’s capital might be a reference to Austria’s role in World War II. According to Banksy, “Camp” is “not suitable for public spaces,” unlike stencil pieces, which are made for the street and not for indoor exhibitions.¹⁰⁷ “As Banksy points out, the more politically uncomfortable the message, the quicker it disappears,” notes Si Mitchell in a 2000 *Level* article.¹⁰⁸ The *Bad Press* exhibition was the first appearance of “Camp” in an exhibition, an artwork which also hints at the famous article by Susan Sontag, where the expression “camp” is understood similar to “kitsch”. An earlier version of this subject was already reproduced in Banksy’s *Exitstencilism*

102 Dusini, *FALTER* 28/03, 09 July 2003, <https://www.falter.at/zeitung/20030709/banksy-im-wuk-kampfhubschrauber-mit-mascherl/1838560034>

103 Cf. Banksy, 2005, p. 42.

104 Cf. Banksy, 2004, p. 9; id., 2005, p. 26; Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.

105 Cf. Banksy, 2005, p. 203; also *Existencilism*, 2002, unpagued.

106 Banksy’s website, 2 June 2003 and 31 December 2007: <http://web.archive.org/web/20030602071017/http://www.banksy.co.uk:80/menu.html> and <http://web.archive.org/web/20071231115219/http://www.banksy.co.uk:80/manifesto/index.html>

107 Loebenstein, *FALTER* 28/03 09 Jun. 2003, https://www.falter.at/archiv/FALTER_20030709_1838560033/ratten-an-der-wand

108 Si Mitchell: Banksy. Painting and Decorating, in: *LEVEL* magazine, No. 08, June/July 2000, p.68–69.

book (2002), there entitled “Camp”. Another, different version on canvas was shown at an unauthorized Banksy show in Las Vegas in 2019.¹⁰⁹

Another major artwork that covered a large wall area was a composition of local Austrian advertisement posters, numerous British breaking news posters and Banksy stencil pieces. Amongst news headlines like “HACKNEY TEENAGER SHOT DEAD” or “CHEATING MAJOR ON FRAUD CHARGES” Banksy positioned a several copies of his “Smiling Grim Reaper” motif¹¹⁰ with a “WRONG WAR” slogan¹¹¹ and a version of the “Think Tank Love” piece. Banksy’s popular rat stencils¹¹² appeared here as well.

These journalistic elements combine to create a compelling reason for calling the show *Bad Press*. At first glance, *Bad Press* can be considered as a commentary on the ubiquity of negative news headlines competing for attention. It’s possible, however, that these pieces reference not only print media and advertisement, but also to Banksy’s art itself. By juxtaposing his own stencil work with news headlines and ads, Banksy alludes ironically to the things his art has in common with the detestable media

109 Illustrated as “Holocaust Lipstick” in Janna Karel: New Banksy exhibit a good omen for Las Vegas art scene, *Review Journal*, 4.12.2019 [updated 8.12.2019], <https://www.review-journal.com/entertainment/arts-culture/new-banksy-exhibit-a-good-omen-for-las-vegas-art-scene-1906438/>; “Holocaust Lipstick” was on display at the unauthorized exhibition “Banksy: Genius or Vandal” at Immersion Vegas in Fashion Show mall Tuesday, Dec. 3, 2019 – April 5, 2020. The Las Vegas one was later illustrated in Banksy’s *Wall and Piece* book (2005, p. 203), it is a reduced version of the one in *Exitstencilism* (2002). In 2002, Banksy gave a crude and small preparation drawing of this piece to Natalie Tate, see <https://www.worthpoint.com/worthopedia/banksy-original-sketch-728785038>; the drawing (Holocaust Drawing (Lipstick Jews), pen on paper, 18 × 12 cm) was on the last page of a little book, Haim Bresheeth, Stuart Hood, Litza Jansz: *Introducing the Holocaust*. New York 1997. Banksy seemed to have used that book for inspiration. Both 2003 versions of *Camp* are based mostly on a photo were starved prisoners, nearly dead from hunger, pose in concentration camp May 7, 1945 in Ebensee, Austria, illustrated for instance in Jennifer Rosenberg: *Concentration and Death Camps Chart*. 23.03.2020, <https://www.thoughtco.com/concentration-and-death-camps-chart-4081348/>; the Las Vegas and the *Exitstencilism* versions are based on this photo as well, and another one showing a group of child survivors behind a barbed wire fence at the Nazi concentration camp at Auschwitz-Birkenau. on the day of the camp’s liberation by the Red Army, 27th January 1945. Photo taken by Red Army photographer Captain Alexander Vorontsov during the making of a film about the liberation of the camp. The children were dressed in adult uniforms by the Russians. The children are (left to right): Tomy Schwarz (later Shacham), Miriam Ziegler, Paula Lebovics (front), Ruth Webber, Berta Weinhaber (later Bracha Katz), Erika Winter (later Dohan), Marta Weiss (later Wise), Eva Weiss (later Slonim), Gabor Hirsch (just visible behind Eva Weiss), Gabriel Neumann, Robert Schlesinger (later Shmuel Schelach), Eva Mozes Kor, and Miriam Mozes Zeiger. (Photo by Alexander Vorontsov/Galerie Bilderwelt/Getty Images), <https://www.gettyimages.de/detail/nachrichtenfoto/group-of-child-survivors-behind-a-barbed-wire-fence-at-nachrichtenfoto/89277106?adppopup=true>

110 Cf. Banksy, 2005, p. 33.

111 Cf. Banksy, 2005, p. 194 f.

112 For more on rats in Banksy’s art cf. Banksy, 2005, p. 83 ff.; Bull, 2015, p. 21.

industry: catchy lines, mass distribution, and the urge to monopolize a viewer's attention.¹¹³ The Bad Press flyer showed a "badly pressed" wall stencil of a rat which seems to audio monitor someone with an old-fashioned portable tape recorder often used by journalists decades ago: a bad press journalist.¹¹⁴

Finally, *Bad Press* as a whole might also be a statement about the very nature of street art itself. As Banksy put it, "Graffiti by its nature has to be illegal."¹¹⁵ Therefore, by definition, Banksy's graffiti art might even be dependent on getting "bad press." If mainstream media were to continuously grant Banksy and his work "good press," his graffiti art would lose its ability to repeatedly break mainstream rules and social convention. Thus, Banksy's street art can't achieve its own goal without bad press.¹¹⁶ *Bad Press* might also illustrate street art's role as a medium for delivering public opinion that counters mainstream media's interpretation.

List of Works¹¹⁷

- *Angry Crows [on CCTV]* on red x [Badmeaningood (Scratch Perverts) Vol. 4 Cover] and Bomb Microsoft Window, print on paper¹¹⁸
- Spying Dustbin, stencil spray paint on wall with Grim Reaper poster¹¹⁹
- *Mona Lisa* stencil surrounded by news posters, Blur Think Tank posters, Laugh Now Monkey stencil and smiling *Grim Reaper* posters and at least 6 rats, spray paint on wall/posters on wall¹²⁰
- *Cut Out and Collect* stencil framing a fire-extinguisher, spray paint on wall¹²¹

113 More on the significance of slogans in Banksy's art: Bull, 2015, p. 61.

114 For a scan of the flyer see <https://lazemporium.com/collections/stuff/products/bad-press-exhibition-postcard>

115 Banksy interviewed by Vaziri, FLAUNT 12/01.02, p. 64, 66.

116 Cf. Analyse of sociologist Toby Ten Eyck, who scrutinized a year's worth of news coverage in US local and national publications and found the majority of articles tied the presence of graffiti to crime and blight, s. *Eyck*, SoSciJ 2016, p. 218 ff., <https://www.sciencedirect.com/science/article/abs/pii/S0362331914001414>

117 Double quotes mark quoted slogans displayed in the artworks themselves. Simple quotes mark the commonly used motive titles. Entire titles or parts of titles without quotes are descriptive.

118 Photo Christine Werner, 2002: <http://www.pbase.com/helene/image/19518742>

119 Photo uploaded by Martyn Reed on 26 June 2003 <https://www.flickr.com/photos/nuart/3399065027>

120 Photo uploaded by Martyn Reed on 26 June 2003 <https://www.flickr.com/photos/nuart/3399874146/>

121 Ibid.

- *Smiling Copper* Guarding a *Bloody ATM* stencil with above standing slogan *HAVE A NICE DAY* spray paint on wall, ca. 200 × 200 cm¹²²
- Eight *Smiling Coppers*,¹²³ spray paint on cardboard, 202 × 79 cm¹²⁴, 202 × 78,5 cm¹²⁵ or 200 × 78 cm¹²⁶
- Young Girl (with Diving Helmet) with Bird (from Turf War series), spray paint on wall, ca. 50 × 200 cm¹²⁷
- 2x *Flower Bombers* (also known as *Flower Chuckers*, *Flower Throwers*, *Guerrilla Loves*, *Love [is] in the Air*, etc.) spray paint on cardboard, ca. 66 × 67,5 cm each, one heading left,¹²⁸ one right¹²⁹
- Bricked up Police Car without Wheels, spray paint on cardboard, 78 × 97 cm¹³⁰
- Study for [*Happy*] *Choppers*, spray paint on found framed oil painting, 79 × 109,7 cm¹³¹
- Cut Out and Collect, stencil, framing Happy Chopper, Authorized Graffiti Area sign and Queen Victoria, spray paint on wall
- *Happy Chopper*, screen print, ca. 50 × 70 cm¹³²
- *Authorized Graffiti Area* sign, spray paint on wall/sticker
- *Queen Victoria* [Queen Getting Licked], screen print, 50 × 70 cm¹³³
- Painter with Canvas with *Petrol Head* sticker, spray paint on wall/sticker on wall¹³⁴
- *Manifesto/Camp*, spray paint on wall, ca. 400 × 200 cm¹³⁵

122 Photo uploaded by Martyn Reed on 26 June 2003 <https://www.flickr.com/photos/nuart/3399874326>

123 Ibid.

124 Sotheby's: <http://www.sothebys.com/en/auctions/ecatalogue/2017/contemporary-art-day-auction-117021/lot.243.html> and <http://www.sothebys.com/en/auctions/ecatalogue/2008/contemporary-art-day-auction-108026/lot.315.html>

125 Sotheby's: <http://www.sothebys.com/en/auctions/ecatalogue/2008/contemporary-art-day-auction-108021/lot.324.html>

126 Bonhams: <https://www.bonhams.com/auctions/15788/lot/388/>

127 Photo Christine Werner, 2003: <http://www.pbase.com/helene/image/19518750>

128 This one sold via Artcurial as "Love [is] in the air" in 2015, <https://www.artcurial.com/en/lot-banksy-ne-en-1975-love-air-2003-pochoir-et-peinture-aerosol-sur-carton-2820-22>

129 Photo Christine Werner, 2003: <http://www.pbase.com/helene/image/19518751>

130 Photo Christine Werner, 2003: <http://www.pbase.com/helene/image/19518751>; Street and Studio catalogue Vienna 2010, p. 188, Bonhams: <https://www.bonhams.com/auctions/16484/lot/3/>

131 See auction house Phillips: <https://www.phillips.com/detail/banksy/UK010415/14>, Auction house 1stdibs: https://www.1stdibs.com/art/mixed-media/banksy-study-happy-choppers/id-a_559602/. Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35 min. This study is without the usual bow tie of the most versions. Though the title "Happy" Chopper is questionable.

132 Photo Christine Werner, 2003: <http://www.pbase.com/helene/image/19518752>

133 Photo Christine Werner, 2003: <http://www.pbase.com/helene/image/19518752> Artnet: http://www.artnet.com/artists/banksy/study-for-happy-choppers-a-2f8W8IZOqw_ULIn9fo6e3A2

134 Photo Christine Werner, 2003: <http://www.pbase.com/helene/image/19518753>

135 Photo Christine Werner, 2003: <http://www.pbase.com/helene/image/19518745>

- *HMV dog*, spray paint on wall¹³⁶
- *Thug Lovin' Girl*, spray paint on cardboard¹³⁷
- *Anarchy A*, spray paint on wall¹³⁸
- Evil baby with toy building blocks forming the message: *KILL MOM?*, stenciled spray paint on cardboard, 200 × 200 cm, 2003¹³⁹
- Every Time I Make Love to You I Think of Someone Else (Wheeled Tanks Having Sex), spray paint on wall¹⁴⁰
- *Think Tank Love* in Front of "WAR ON IRAQ"-Poster, spray paint on brown paper¹⁴¹
- (?) Toxic Mary, ca. 206 × 176 cm, spray paint on card board, Toxic Mary, (double) Unique, 2003¹⁴²
- (?) *Turf War*, stencil spray paint signature, acrylic and spray paint on canvas, 272 × 180cm (¹⁴³)

Sculpture

- 'Union Jack Car', spray paint on a Mazda car, sculpture/performance prop
- The Mazda's bonnet was later separated and shown as a collector's item in an exhibition.¹⁴⁴

136 Photo uploaded by Martyn Reed on 26 June 2003 <https://www.flickr.com/photos/nuart/3399874074>

137 Ibid.

138 Photo Christine Werner, 2003: <http://www.pbase.com/helene/image/19518740>

139 Photo Christine Werner, 2003: <http://www.pbase.com/helene/image/19518743> Opera Gallery: Urban Masters, group exhibition 9–18 November, catalogue, London 2012, p. 7. <http://www.operagallery.com/media/172.pdf> Contradicting this, Kim Logchies, Lionel Logchies, Sheela van der Veldt, Victoria Elisabeth Clemmensen: Banksy Laugh Now. Exhibition Catalogue, MOCO Amsterdam 2017, p. 111–112 give a different size: 220 × 200 cm. In 2018 sold via Artcurial, <https://www.artcurial.com/en/lot-banksy-anglais-ne-en-1974-kill-mom-2003-pochoir-acrylique-et-peinture-aerosol-sur-carton-3862>

140 Photo Christine Werner, 2003: <http://www.pbase.com/helene/image/19518737>

141 Photo Christine Werner, 2003: <http://www.pbase.com/helene/image/19518737>

142 Photo Christine Werner, 2003: <http://www.pbase.com/helene/image/19518741> Galerie Kronsbein offered a similar work: <https://www.galeriekronsbein.com/artworks/Banksy-Toxic-Mary--double--Unique--signed-with-artist-tag-centre-496.htm?pp=1>

143 Bonhams: <https://www.bonhams.com/auctions/16484/lot/106/>

144 Cf. Dieter Buchart (Ed.), Street and Studio, exhibition catalogue Kunsthalle Vienna, Nuremberg 2010, p. 188.

Photographs

Banksy exhibited approximately 30 photographs, 19 could be identified and placed in the exhibition, another 6 could identified so far, circa 2 could not be identified yet.

- People who enjoy waving flags don't deserve to have one, Los Angeles, 2002¹⁴⁵
- Gas Mask Girl blowing Petals, Brick Lane, London, ca. 2003¹⁴⁶
- Fat Lane, Venice Beach, California, Venice Beach, 2003¹⁴⁷
- Violine Player, Brick Lane, London, ca. 2003¹⁴⁸
- This is not a Photo Opportunity, opposite Big Ben, London, ca. 2003¹⁴⁹
- Orang Utan with cardboard sign, Help Me Nobody will let me home, (Melbourne Zoo or) Longleat Safari Park, 2003¹⁵⁰
- *Pulp Fiction* (1st version), London, Old Street, 2003¹⁵¹
- (?)
- (?)
- (?)
- (?)
- (?)
- (?)
- (?)
- Mummed man [EINE? Banksy? Marcus the Carcass?] Spanner rat in front of This box contains documents of no value, London, 2003¹⁵²
- Tramp Angel, London, ca. 2002¹⁵³

145 Photo Christine Werner, 2003: <https://www.pbase.com/helene/image/19518744>; Banksy, Wall and Piece, 2005, p. 199, also Cut it Out, 2004, unpagged.

146 Photo Christine Werner, 2003: <https://www.pbase.com/helene/image/19518744>

147 Photo Christine Werner, 2003: <https://www.pbase.com/helene/image/19518744>; Banksy, Wall and Piece, 2005, p. 58.

148 Photo Christine Werner, 2003: <https://www.pbase.com/helene/image/19518744>; Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.; Banksy, Wall and Piece, 2005, p. 108; for location reference see also Cut it Out 2004.

149 Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.;

150 Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.; Banksy: Wall and Piece, London 2006, S. 148f.

151 Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.; same work, different photo: Banksy, Existencilism, 2002, unpagged and Banksy, 2005, p. 105.

152 Photo uploaded by Martyn Reed on 26 June 2003, <https://www.flickr.com/photos/nuart/3399064889>; different photo, same work, Banksy, 2005, p. 87.

153 Banksy, 2006, p. 113. Same motif, different location: Banksy, 2005, p. 94–95. Here dated 2002.

- Have A Nice Day + ‘Happy Chopper’ above a Fish & Chips Take-away, ca. 2003, Old Street, London¹⁵⁴
- Two Cows with Banksy Tag, 2001 (or earlier)¹⁵⁵
- Sheeps with Slogan “TURF WAR” and Banksy Tag, Somerset, 2003¹⁵⁶
- CAUTION Concealed Trap Doo in Operation, Southbank, London, 2002¹⁵⁷
- This is not a Photo Opportunity, Sydney Harbour, 2002¹⁵⁸
- Buried Treasure, unknown beach location [Weston Super Mare?], 2003¹⁵⁹
- Parachute Cow Stencil on Traffic Sign, Give Way 150 yds¹⁶⁰
- (?) a pig with “Fuck Pigs” written on it in red paint, Somerset, 2003¹⁶¹
- Two armed *Soldiers* painting a *CND* peace sign, Clerkenwell, Parliament Square, London, 2003¹⁶²
- Laugh Now monkey stencils on District Line train, London, 2002¹⁶³
- Wrong War with grim reaper or happy Choppers stencils on placards at an anti-war demonstration, London 2003¹⁶⁴
- (?) Mona Lisa with a Rocket Launcher, Soho, London, 2001¹⁶⁵
- (?)
- (?) Banksy stenciling Cut Out and Collect, London, before 2005¹⁶⁶
- (?) *VIP Door with Bouncers* and red (painted) carpet turning into a pool of blood, London East End, Steward Street, 2003 [or earlier]¹⁶⁷

154 Banksy, *Cut It Out*, 2004, p. 6; cf. *Wall and Piece*, 2005, p. 38

155 Banksy, *Wall and Piece*, 2005, p. 122. Also in b/w in *Banging your head against a brick wall*, 2001, last page inside.

156 Banksy, *Cut It Out*, 2004, p. 25; *Wall and Piece*, 2005, p. 121

157 Banksy, *Wall and Piece*, 2005, p. 59, also *Existencilism 2002*, unpagged.

158 Banksy was in Sydney in 2002. The same photo was exhibited at the Backjumps show in Berlin 2003, at the Turf War show in London and in the second Santa’s Ghetto Show in late 2003.

159 This photo was on Banksy’s Website before, online on Pinterest: <https://www.pinterest.at/pin/35536284529632508/>, same stencil: *Buried Treasure*, Weston Super Mare, 2003, Banksy, 2005, p. 63.

160 Same photo, more narrow framed in Banksy, *Wall and Piece*, 2005, p. 120. Lazarides show this photo as his in the “Art of Banksy” touring exhibition 2017. <http://theartofbanksy.de/?lang=en>

161 Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.; Banksy, 2005, p. 126–127; Banksy used a different photo as a postcard for the Turf War show.

162 Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.

163 Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.; hint by Cosmic. Photo illustrated in Banksy 2005, p. 14–15.

164 Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.; hint by Cosmic. Photo illustrated in Banksy 2005, p. 196–197.

165 Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.; Photo Christine Werner, 2003 <https://www.pbase.com/helene/image/19518754>

166 Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.; Banksy, 2005, p. 8–9.

167 Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.; photo see Backjumps catalog, 2003, p. 30. <http://www.maisonanti.com/StudioAnti/indexhibit/files/>

- (?) Giraffs with “Banksy” Tag in Barcelona Zoo, 2001¹⁶⁸
- (?) Cow with stencil: To advertise here call 0800 Banksy, Somerset, 2003¹⁶⁹
- (?) Police Bobby stopping and searching a heavily armed girl, London, Camden, ca. 2002¹⁷⁰
- (?) *Happy Chopper* cardboard demonstration signboard with riot cops, London 2003¹⁷¹

Exhibition Plan

Note: Numbers and letters refer to the listed artworks above. Question marks in parentheses following the numbers denote that the exact position of an artwork is uncertain, although it is known that the special artwork was part of the exhibition. The question marks in the center of the plan denote that it has to be assumed that a photograph was hung at this position, but the visual motif is unknown.

6.7 2003 (4 Jul.–31 Aug.) Banksy vs. Eine, Castle & V1 Gallery, Copenhagen

The V1 Gallery in Copenhagen, a gallery that primarily features art with political and social themes, in cooperation with Castle, a creative forum in Copenhagen, launched the *Banksy vs. Eine* exhibition from July 4 until August 31, 2003 at the gallery’s former address, 21B Absalonsgade, Copenhagen (fig. 67). For this collaboration, Banksy worked with British street artist Eine [real name Ben Flynn, *1970], an associate with whom he had already worked, for instance in Berlin, Vienna, and at the London Jubilee. The exhibition name, *Banksy vs. Eine*, made use of the word “versus,” a term that typically implies rivalry between two parties. In this case, however, it seems that they were referring to its use in music mashups, which pit multiple artists “versus” one another in often illegal mix versions of several tracks. In keeping with this idea, there are unconfirmed rumors that, rather than hanging or spraying his own works, Banksy

gimgs/21_21bjs107.png, See also photo uploaded by Chris Poole 19 July 2003 <https://www.flickr.com/photos/cpoole/310500253/>

168 Banksy, Wall and Piece, 2005, p. 118, see also Existencilism 2002 plus accompanying Banksy text “The Zoo”

169 Matthias Dusini, BANKSY im WUK: Kampfhubschrauber mit Mascherl, FALTER 28/03, 9 July 2003, <https://www.falter.at/zeitung/20030709/banksy-im-wuk-kampfhubschrauber-mit-mascherl/1838560034>

170 Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.

171 Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.



Fig. 67: Flyer Banksy vs. Eine exhibition, Castle & V1 Gallery, Copenhagen, exhibition flyer, 2003. Source: <http://no22studio.com/filter/Invitation/V1-Gallery-Since-2002>

sent Eine to Copenhagen with his stencils for this show, which was Banksy's first exhibition in Scandinavia.¹⁷²

Upon entering the Gallery, visitors were surrounded by three big walls of works. On the wall at the center of the gallery lobby, Banksy stenciled four "Flying Coppers," armed riot police figures with smiley faces, with the words "HAVE A NiCE DAY!" sprayed free-hand in red above them. In the middle was a rat painting the words "I HATE cop" also sprayed free-hand in red. The "s" that would have been in the word "cops" is hidden by a copper's foot. Aside from its standard slang meaning, "cop" could also be a reference to Copenhagen, the exhibit's location. The wall on the left featured many iterations of Eine's Frankenstein's monster, a version based loosely on Boris Karloff's portrayal of the character in the 1931 film *Frankenstein*. The outlines of the faces were stenciled in black, and then filled in with different colors. Various *Evening Standard* headlines served as a background. One of the monsters was sprayed directly onto a mirror that was attached to the wall. This monster's outline was green and not filled in with another color.

172 Banksy vs. Eine Press Release. In: V1 Gallery Website. http://v1gallery.com/exhibition/banksy-vs-eine/?press_release=1854 (Original Text in Danish). According to himself, Banksy did spray-paint illegally in Bergen, Norway, however, already in autumn 2001. Kine B. Hartz: Apestreker. Banksy har satt Storbritannia på hodet med provoserende kunst. Men fortsatt er det ingen som vet hvem han er, Dagbladet, 7 March 2003 <https://www.dagbladet.no/kultur/apestreker/65872781>

There was also a sticker with the words “HOT SHIT” over a yellow-orange color gradient on the lower left side of the mirror. A small grim reaper stenciled in black with a yellow smiley face, similar to Banksy’s “Happy Coppers,” was pasted up on the same wall as the Frankenstein’s monsters. The words “WRONG WAR,” which were printed underneath it, serve as a statement of protest against the ongoing war in Iraq. Finally, a small Banksy sticker imitating official warning signs with a man spraying on a wall and the advisory “AUTHORISED GRAFFITI AREA” was on the same *Evening Standard* headline wall. Eine also filled the right wall with Frankenstein’s monster faces, but these were sprayed on colorful rectangular boards, and arranged symmetrically and evenly on the wall. Aside from this, there was another black stenciled rat by Banksy that obviously drew a free-handedly sprayed, pink irregular line with a heart on its end.

Other large works by Banksy and Eine were also displayed on the walls in a somewhat hidden corner that connected the two main rooms of the gallery. Banksy stenciled a traditional painter standing in front of an easel who seems to be in the process of painting “Petrol Head,” which depicts an image similar to a gas station sign, but is modified to show a suicidal stick figure holding a gas pump to his head. Because the

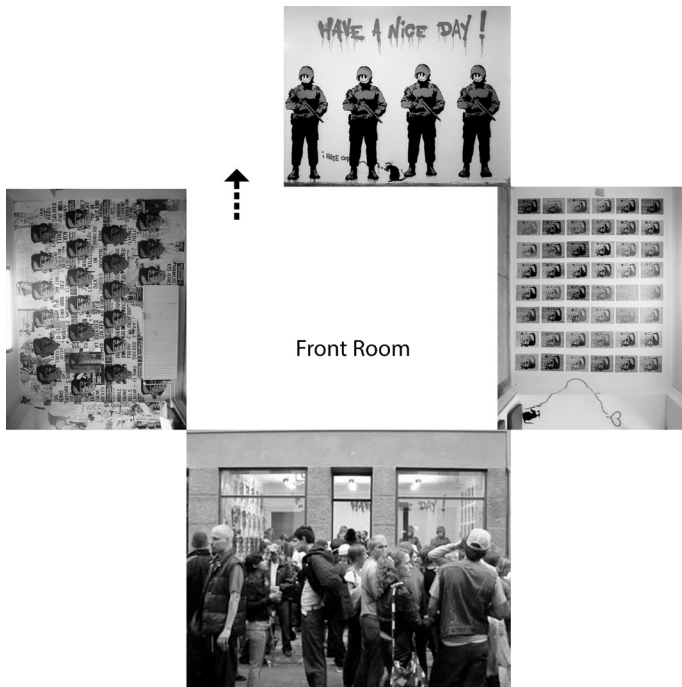


Fig. 68: Reconstruction of the Front Room by the editor, with the photos from <https://web.archive.org/web/20060718212704/http://kopenhagen.dk/fileadmin/oldsite/indeximage/bangsy0703.htm> and <https://www.flickr.com/photos/streetsofdenmark/67058117/in/photostream/>

Banksy's "Cut-Out and Collect" stencil surrounding a string of red, orange and yellow stars. Two little Banksy rats were in the upper right corner of the wall opposite. One seemed to be using an umbrella as a parachute, and the other was painting the words "Fuck DA Police" in red. Between the "Cut-Out and Collect" pillar and the wall with the rats was another small wall with two of Banksy's "Parachuting Rats". The higher rat was wearing sunglasses, while the one below carried a briefcase.

List of Works

- *Smiley Coppers*, V1 Gallery, Copenhagen, 2003, photo Courtesy of V1 Gallery (Source: <http://v1gallery.com/exhibition/banksy-vs-eine/>)
- *Eine*, Untitled, (Frankenstein's Monster on Evening Standard Headlines) V1 Gallery, Copenhagen, 2003. Source: <https://www.flickr.com/photos/streetsofdenmark/67058118/>
- *Wrong War*, V1 Gallery, Copenhagen, 2003, Photo Courtesy flickr User *Lints—Photos from around...*, (Source: <https://www.flickr.com/photos/streetsofdenmark/67058297/>)
- Untitled, (Authorised Graffiti Area) V1 Gallery, Copenhagen, 2003, Photo Courtesy flickr User *Lints—Photos from around...*, (Source: <https://www.flickr.com/photos/streetsofdenmark/67058121/>)
- *Eine & Banksy*, Untitled (Frankenstein's Monster Wall) and *Love Rat*, V1 Gallery, Copenhagen, 2003, Photo Courtesy of V1 Gallery. Source: <http://v1gallery.com/exhibition/banksy-vs-eine/>
- *Untitled*, (Man Painting Filling Station Suicide Sign), V1 Gallery, Copenhagen, 2003, (Source: <https://web.archive.org/web/20060718212704/http://www.kopenhagen.dk/fileadmin/oldsite/indeximage/bangsy0703.htm>)
- *Self-Harm* and *Thug Lovin'*, V1 Gallery, Copenhagen, 2003, Photo Courtesy of V1 Gallery, (Source: <http://v1gallery.com/exhibition/banksy-vs-eine/>),
- *Untitled*, (Fuck Off ATM), V1 Gallery, Copenhagen, 2003, (Source: <https://web.archive.org/web/20060718212704/http://www.kopenhagen.dk/fileadmin/oldsite/indeximage/bangsy0703.htm>)
- *Eine & Banksy*, Untitled, (Frankenstein's Monster Skateboards and Banksy Tag Skateboard), V1 Gallery, Copenhagen, 2003, (Source: <https://web.archive.org/web/20060718212704/http://www.kopenhagen.dk/fileadmin/oldsite/indeximage/bangsy0703.htm>)
- *Untitled* and *Untitled*, (Cut-Out and Collect Stars, Parachute Rat and Fuck Da Police Rat), 2003, Photo Courtesy of V1 Gallery, (Source: <http://v1gallery.com/exhibition/banksy-vs-eine/>),

- *Parachuting Rats*, VI Gallery, Copenhagen, 2003, (Source: https://web.archive.org/web/20060506214721/http://www.kopenhagen.dk/fileadmin/oldsite/index_image/bangsy0703.htm)
- *Eine & Banksy, Untitled*, (Painter Rat with Eine Stars), VI Gallery, Copenhagen, 2003, (Source: <https://www.flickr.com/photos/nuart/341129054/in/album-72157594321610547/>)

6.8 2003 (Aug. – Oct.) Backjumps: The Live Issue, Berlin

Berlin-based magazine *Backjumps* was named after the term “backjump,” which is a piece of graffiti sprayed very quickly,¹⁷³ often on a temporarily parked train or a running bus.¹⁷⁴ Founded in August 1994 by Adrian Nabi and others as an urban communication system, *Backjumps* was intended to stand out against other graffiti magazines. In addition to the typical photos of graffiti, Nabi and the other founders decided to add accompanying articles. In 2003, the magazine organized the exhibition *Backjumps: The Live Issue #1* in Berlin.¹⁷⁵

This collaboration with the *Kunstraum Kreuzberg/Bethanien* ran between 23 August and 5 October 2003, supported by *Kulturstiftung des Bundes*.¹⁷⁶ The *Kunstraum Kreuzberg/Bethanien* is a gallery in Kreuzberg, Berlin that specializes in contemporary art. The gallery building had served as a hospital until 1973/74, when it became home to various cultural and artistic institutions.¹⁷⁷ More than 40 artists from Brazil, the United States and Europe were invited to the *Backjumps* exhibit, including OBEY from Los Angeles, LOST ART from São Paulo, artistic collaboration FAILE from New York, Zedz Inc from the Netherlands, Banksy from the United Kingdom, and others. (Zedz and Banksy also presented works at the Urban Discipline Event in 2002 in Hamburg, Germany.¹⁷⁸) They could show their art, photography, design and multimedia presentations on a combined surface of more than 1000m².

The space for the artists were divided into different rooms. Next to street artists like OBEY and FAILE, Banksy created a compilation of small and large stencils,

173 <http://www.urbandictionary.com/define.php?term=fast>

174 Urban dictionary, 2004. Backjump, <http://www.urbandictionary.com/define.php?term=backjump>,

175 WiseUp!, 2003. Backjumps. Urbane Ästhetik & Philosophie, <http://www.wiseup.de/interview-backjumps.html>

176 [rohrpost] Backjumps—Street Art, Berlin, Aug/Sept 2003 <http://nettime.org/Lists-Archives/rohrpost-0308/msg00132.html>

177 Kunstraum Kreuzberg/Bethanien. About the Kunstraum Kreuzberg/Bethanien—Gallery and Programme <http://www.kunstraumkreuzberg.de/english.html>

178 [rohrpost] Backjumps—Street Art, Berlin, Aug/Sept 2003 <http://nettime.org/Lists-Archives/rohrpost-0308/msg00132.html>

photographs, prints and a sculpture. The largest work was the mural “Every Picture tells a lie,” hinting at “Every Picture Tells a Story”, a song and a LP by UK pop singer Rod Stewart in 1971. The mural showed five smiley face police angels (winged coppers) with red splashes and the inscription in red letters. On the opposite wall, Banksy hung three works: from left to right, “Police Car on bricks,” a Vandalised Oil Painting that Banksy vandalized with the stenciled words “police line,” and then another piece with three “Laugh now but one day we’ll be in charge” monkeys. Underneath the oil painting, Banksy added a small stencil showing a traditional painter copying the above works. On the left side of the wall, Banksy presented “Toxic Mary” in the middle, “Young Child with Bird” on the left, and “TV Girl” on the right. Apart from the painter and the vandalized oil painting, the works were directly stenciled onto the walls, but were surrounded by cardboard gold frames.

Before the visitors entered the room, they could see a large photograph hanging from the ceiling, of a pig with the spray-painted words “Fuck pigs” in red, in reference to the proverb “you can put lipstick on a pig, but it is still a pig.”¹⁷⁹ On the reverse side of the photograph was a “Churchill with a green Mohawk” (elsewhere entitled “Turf War”). Inside the archway, to right and left, Banksy put two small warning signs from the Think Tank series, “Petrol head” and “Brainwashed girl.”

Blood-red splashes of paint were everywhere in the room, similar to Banksy’s walls in Hamburg in 2002. On a pedestal in the center of the room was a piece of concrete wall with a “Cut out and collect” stencil on it.

Banksy also hung 35 photographs along with his street works. Some of the pictures were of his works in zoos, or of other stencil works from all around the world. Banksy had never before exhibited so many photographs at once; he had previously preferred to publish them in books. This collection of photos represented something like a “best of,” rather than an excerpt of contemporary works.

Another intention of the exhibition was to invite the artists to (illegally) paint the streets of Berlin.¹⁸⁰ Banksy painted, among many others, two rats on a door on the corner of Adalbert and Köpenicker Street; the upper one had an umbrella and the lower one was wearing a cap and a necklace.¹⁸¹ Near the art space, Banksy painted several versions of illegal rat stencils and other works, see list “On the Streets of Berlin (Illegal Street Stencils)” below, most notable of these street works is a Self Portrait (fig. 70) also

179 Ben Zimmer: Who First Put “Lipstick on a Pig”? The Slate, 10 September 2008. <https://slate.com/news-and-politics/2008/09/where-does-the-expression-lipstick-on-a-pig-come-from.html>

180 [rohrpost] Backjumps—Street Art, Berlin, Aug/Sept 2003 <http://nettime.org/Lists-Archives/rohrpost-0308/msg00132.html>

181 Daily Mail: Banksy artworks controversially torn down from public view to go under the hammer in multi-million pound auction, 31 January 2014 <http://www.dailymail.co.uk/news/article-2549568/Banksy-artworks-controversially-torn-public-view-hammer-multi-million-pound-auction.html>



Fig. 70: Banksy Self-portrait, Berlin 2003.
Source: On Flickr until ca 2015, archive of the editor.

executed on canvas elsewhere.¹⁸² It combined the glasses and eyes of the artist with his tag.¹⁸³

Within the context of the exhibition, it was also possible to do walks through the city with the artists and talk about their works and intentions. The Backjumps crew offered conversations and workshops with some of the artists, but Banksy did not participate. This event was meant to be an open space for visitors to interact with the artists.¹⁸⁴

By 2011, the mural “Every Picture tells a lie” had been covered with nearly 20 layers of color. Street artist Brad Downey, who had also been invited to the first *Live Issue*,¹⁸⁵ and curator Nabi decided to restore Banksy’s piece for another exhibition called *Do not think!* When Banksy created the mural in 2003, he did not get a lot of attention for it. Eight years later, Downey’s restored version “What lies beneath” served

182 Self Portrait [glasses], 2001–2002, spray and splash enamel on wood, 74 × 55 cm, Ali Keshavji collection, London, inv. 9236, <http://andipa.com/artist/banksy/self-portrait>; As the street version dates later, and Banksy usually puts his work on the street first, it is possible that this Self Portrait is rather from 2003.

183 Photo uploaded on Flickr by Sören Voswinkel, 16.10.2003, <https://www.flickr.com/photos/moingiorno/177028207/in/album-72157594335374210/>

184 [rohrpost] Backjumps—Street Art, Berlin, Aug/Sept 2003 <http://nettime.org/Lists-Archives/rohrpost-0308/msg00132.html>

185 Nana Heymann: Künstlerhaus Bethanien legt Banksy-Bild frei, Tagesspiegel, 11 September 2011. <http://www.tagesspiegel.de/berlin/stadtleben/street-art-kuenstlerhaus-bethanien-legt-banksy-bild-frei/4598782.html>

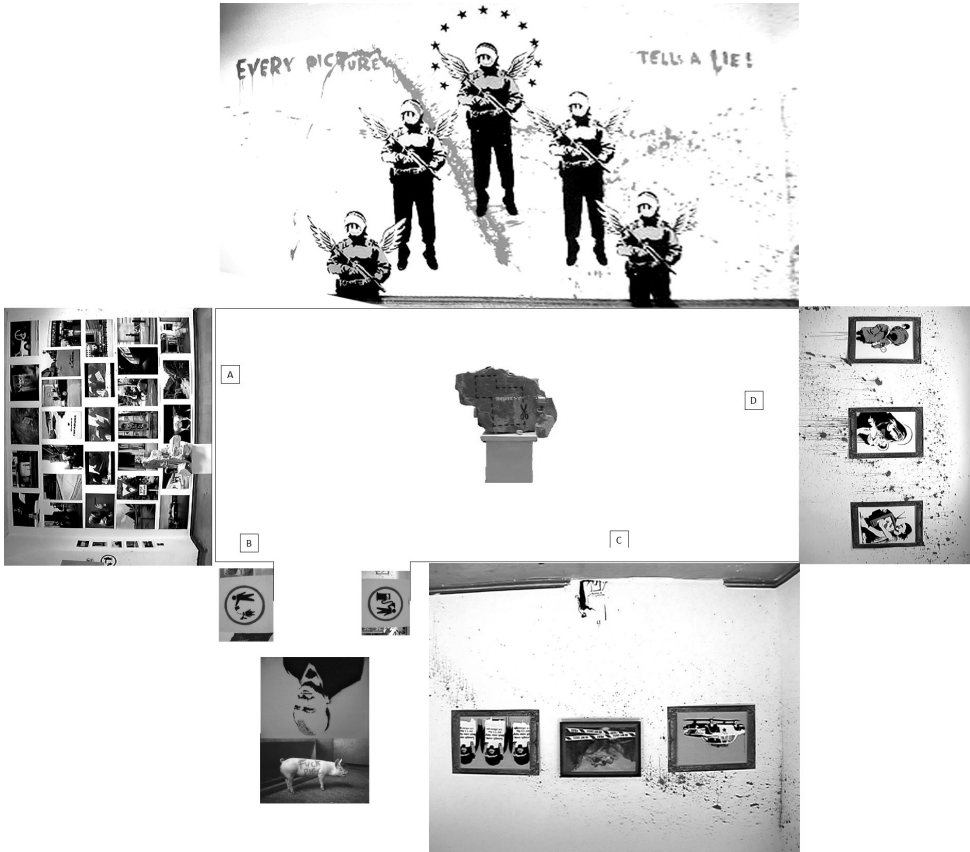


Fig. 71: Banksy room, Backjumps Live Issue room, 2003. Reconstruction by Sophie Schneider and the editor.

as a criticism of the commercialization of street art. As soon as the artwork was revealed to the public, it became a hot spot for street art fans as well as tourists.¹⁸⁶

List of Works

Estimated dimensions are based on people standing in front of the walls during construction

¹⁸⁶ Diana: Street Artist Banksy: “Every picture tells a lie” in Berlin—report and photos by Street art BLN, Street Art Berlin, 19 August 2012 <http://www.streetartbln.com/street-artist-banksy-every-picture-tells-a-lie-in-berlin-report-and-fotos-by-street-art-blm/>

1. Inside Künstlerhaus Bethanien

- *Every Picture Tells a Lie*, ca. 400 × 670 cm, acrylic and spray paint on wall

Collection of 29 Photographs (From Left to Right)

First Row:

- *Smiley Copper*, Vienna, 2003¹⁸⁷
- *God Save the Queen*, London, Portobello Road, 2002¹⁸⁸
- Monkey holding sign: *I'm a Celebrity Get Me out of Here*¹⁸⁹, UK Longleat Safari Park, 2003
- Unidentified Work (the same unknown photo was also shown in the Turf War show in July 2003)¹⁹⁰
- Two armed *Soldiers* painting a *CND* peace sign, Clerkenwell, Parliament Square, London, 2003¹⁹¹

Second Row:

- *Winged Street Sweeper*, London, Westbourne Park, 2003 or earlier¹⁹²
- People who enjoy waving flags don't deserve to have one, stenciled slogan on pavement, Los Angeles, 2002¹⁹³
- *Smiley Copper* cardboard demonstration signboard, May Day demonstration, London, 2002¹⁹⁴
- *Buried Treasure*, unknown beach location (Weston Super Mare?), 2003¹⁹⁵
- *VIP Door with Bouncers* and red (painted) carpet turning into a pool of blood, London East End, Steward Street, 2003 [or earlier]¹⁹⁶

187 Banksy, 2005, p. 26–27.

188 Banksy, *Exitstencilism*, 2002, unpagged and Banksy, 2005, p. 34.

189 Detail of the photograph. Banksy, 2005, p. 120.

190 Banksy, 2005, p. 57.

191 Banksy, *Cut it Out*, 2004, unpagged and Banksy, 2005, p. 37. Further info see Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Turf_war_CND.htm

192 A trimmed version of this photograph or at least the same motif can be seen in Banksy, 2005, p. 25 or in Banksy, *Cut it Out*, 2004, unpagged.

193 Banksy, *Cut It Out*, 2004, p. 9; *Wall and Piece*, 2005, p. 199, also *Cut it Out*, 2004, unpagged.

194 Similar photo: Banksy, 2002, unpagged.

195 [pinterest.com](https://www.pinterest.at/pin/35536284529632508/). (<https://www.pinterest.at/pin/35536284529632508/>), (23.08.2017), same motif: *Buried Treasure*, Weston Super Mare, 2003, Banksy, 2005, p. 63.

196 Photo see Backjumps catalog, 2003, p. 30. http://www.maisonanti.com/StudioAnti/indexhibit/files/gimg/21_21bjs107.png, See also photo uploaded by Chris Poole 19 July 2003

- *Fat Lane*, stenciled slogan on pavement, Venice Beach, California, 2003¹⁹⁷
- *Che Guevara* with sun glasses, some with \$ or a spiral in the glasses, posters on Bridge, London, Portobello Road, 2003¹⁹⁸

Third Row:

- Banksy Portrait with Monkey Mask, photo by James Pfaff, 2003.¹⁹⁹
- Monkey holding sign: *Laugh Now but, One Day We'll Be in Charge*, Melbourne, Longleat Safari Park, 2003 (three different photographs)
- *Designated Riot Area*, London, Trafalgar Square, 2003²⁰⁰

Fourth Row:

- This Is Not a Photo Opportunity, Sydney Harbour, 2002²⁰¹
- *Parachute Cow* Road Sign, England, West Country, 2003²⁰²
- Rat Writing "Kill", 2003²⁰³
- Painted Statue with *Banksy Tag* and *Heavy Weaponary* Elephant, Barcelona, October 2001²⁰⁴
- Two Giraffes with *Banksy Tag* in Barcelona Zoo, October 2001²⁰⁵
- *Laugh Now but One Day We'll Be in Charge*, stenciled monkeys with cardboard sign, London, District Line, 2002²⁰⁶

<https://www.Flickr.com/photos/cpoole/310500253/>

197 Banksy, *Wall and Piece*, 2005, p. 58.

198 Banksy, 2005, p. 40.

199 Website of James Pfaff: <https://www.jamespfaff.com/biography> Pfaff shot Banksy at least in three different contexts, besides the monkeymask with spraycan also another holding a canvas in front of his face showing Banksy with baseball hat and pixilated facial features and a third, less known one (as not in *Wall and Piece*). This time the monkey mask Banksy poses with a spraycan in front of a *Happy Chopper* stencil on a concrete wall.

200 Photo: Banksy, *Cut it Out*, 2004, unpagged and Banksy, 2005, p. 57.

201 This photo was once on Banksy's website. He used it again in the second Santa's Ghetto Show in late 2003.

202 This photo was once on Banksy's Website (state 2005) <http://web.archive.org/web/20050828040629/http://www.banksy.co.uk:80/outdoors/06.html> Same motif, different photo: Banksy, 2005, p. 122.

203 Trimmed version of this photo: Banksy, 2005, p. 86.

204 Banksy 2005, p. 5, Banksy 2004, unpagged. A photo by flickr user Kaassouffle from 10.03.2003 shows the bigger picture. Banksy also stenciled under a second statue, this time a spanner rat with a mask and again his tag, <https://www.flickr.com/photos/kaassouffle/2513605805>

205 Banksy, *Existencilism*, 2002, unpagged and Banksy, 2005, p. 118. See also *Existencilism*, 2002: accompanying Banksy text "The Zoo".

206 A trimmed version or at least the same motif: Banksy, 2005, p. 14–15. A photo of the same District Line train from a different angle: *Existencilism*, 2002, unpagged.

- Police officer with a chalk *Dead Body Outline* on the ground (the outline gives the Police Officer the Finger), Aldgate, London, 2003 or earlier²⁰⁷
Fifth Row:
- *Banksy* Throw-up on the Thekla (a floating night club boat in Bristol)²⁰⁸, 2003
- *Cheque Book Vandalism*, Clink Street, London, 2002²⁰⁹
- *Laugh Now but, One Day We'll Be in Charge*, stencilled on white sheep, Somerset, 2003²¹⁰
- *This Is Not a Photo Opportunity*, Cheddar Gorge, Somerset, 2003 or earlier²¹¹
- *Bleeding ATM*, Vienna, 2003²¹²

Wall B

Collection of 6 Photographs (From Top to Bottom)

- Unidentified Photo²¹³
- *Tramp Angel*, London, ca. 2002²¹⁴
- *Pulp Fiction* (1st version), London, Old Street, 2003²¹⁵
- *Peeing Foot Guard*, with Machine Gun, London, 2002²¹⁶
- *Shoreditch Bridge* (?), ca. 2003–2004²¹⁷
- Unidentified Work²¹⁸
- *Fuck Pigs*, large photography, a pig with “Fuck Pigs” written on it in red paint, Somerset, 2003²¹⁹
- *Street Sign [Brainwashed Girl]*, ca. 40 × 40 cm, acrylic and spray paint on wall

207 Trimmed version of this photo: Banksy, 2005, p. 21.

208 Trimmed version of this photo: Banksy, 2005, p. 46.

209 See chapter 4.2.

210 Steve Lazarides posted this photo on Lazinc Instagram account on Feb.26, 2015. Later removed.

211 Detail of the photograph. Bull, Martin, 2015, p. 64. *This Is Not a Photo Opportunity. The Street Art of Banksy*, PM Press, Oakland.

212 Trimmed photo in Banksy, *Cut It Out*, 2004. Unpaged and Banksy, 2005, p. 107.

213 Educated guess: Bobby stopping and searching a heavily armed girl, London, Camden, ca. 2002, *Existencilism*, unpagged.

214 Banksy, 2006, p. 113. Same motif, different location: Banksy, 2005, p. 94–95. Here dated 2002.

215 Same motif, different photo: Banksy, *Existencilism*, 2002, unpagged and Banksy, 2005, p. 105.

216 Same motif, different photo: Banksy, 2005, p. 35.

217 Banksy, 2006, p. 124–125, show different photos of the same bridge.

218 Educated guess: one of Banksy's painted cows?

219 Banksy used the same photo as a postcard for the *Turf War* show. Same motif, different photo: Banksy, 2005, p. 126–127. Refers to the saying “If you put lipstick on a pig it's still a pig” and to cops being called pigs.

- Turf War [Churchill with Green Mohawk], ca. 60 × 85 cm, photocopy (?)
- *Petrol Head*, ca. 40 × 40 cm, acrylic and spray paint on wall

Wall C (From Right to Left)

- “Laugh Now but One Day We’ll Be in Charge” monkey [three times], ca. 78 × 97 cm, spray paint on cardboard
- Vandalised Oil Painting [Landscape with “Police” Tape], ca. 60 × 80 cm.
- *Police Car*, ca. 78 × 97 cm, spray paint on cardboard

Floor level:

- [*Easel Painter*], ca. 40 × 30 cm, spray paint on wall

Wall D (From Right to Left)

- *TV Girl*, ca. 97 × 78 cm, spray paint on cardboard (?)
- *Toxic Mary*, ca. 42 × 60 cm, spray paint on cardboard (?)
- *Diver Girl with Bird*, ca. 97 × 78 cm, acrylic and spray paint on cardboard (?)
- *Cut out and Collect*, ca. 60 × 40 cm, acrylic and spray paint on piece of wall

On the Streets of Berlin (Illegal Street Stencils)

- *Self Portrait [glasses]*, stencil on concrete pillar²²⁰
- *Umbrella Rat*, ca. 40 × 30 cm, spray paint on steal, Berlin Friedrichshain-Kreuzberg, Köpenickerstraße, Adalbertstraße²²¹
- *Gangsta Rat*, rat with New York Yankees Cap, ca. 30 × 20 cm, spray paint on steal, Berlin Friedrichshain-Kreuzberg, Köpenickerstraße and Adalbertstraße²²²
- *Rat with Anarchy Sign*, ca. 30 × 30 cm, spray paint on concrete, Berlin Mitte, Sophienstraße, 2003

220 Photo uploaded on Flickr by Sören Voswinkel, 16.10.2003, <https://www.flickr.com/photos/moingiorno/177028207/in/album-72157594335374210/>

221 Photo uploaded by Antonia Schulz on 30 July 2005 <https://www.flickr.com/photos/urban-art-berlin/29675118/>

222 Photo uploaded by Antonia Schulz on 30 July 2005 <https://www.flickr.com/photos/urban-art-berlin/29675118/>

- *Umbrella Rat*, ca. 40 × 30 cm, spray paint on concrete, Berlin Mitte, Dircksenstrasse, 2003/2004
- *Gangsta Rat*, *Rat with New York Yankees Cap*, ca. 30 × 30 cm, spray paint on concrete, Berlin Kreuzberg and Berlin Mitte, Alte Schönhauser Straße, 2003/2004
- *Painting Rat/Rat with Brush*, ca. 30 × 30 cm, spray paint on steal and glass, Berlin Mitte, Rosenthalerstraße, 2003/2004
- *Painting Rat/Rat with Brush*, ca. 30 × 30 cm, spray paint on concrete, Berlin Mitte, Gipsstraße, 2003/2004
- *Self Help Rat*, ca. 30 × 30 cm, spray paint on concrete, Berlin Mitte, Gipsstraße, 2003/2004
- *Painting Rat/Rat with Brush*, ca. 30 × 30 cm, spray paint on concrete, Berlin Mitte, Kleine Rosenthalerstraße, 2003/2004
- *Painting Rat/Rat with Brush*, ca. 30 × 30 cm, spray paint on concrete, Berlin Mitte, Münzstraße, 2003/2004
- *Painting Rat/Rat with Brush*, ca. 30 × 30 cm, spray paint on steal, Berlin Mitte, Dircksenstrasse, 2003/2004
- *Love Rat*, *Painting Rat/Rat with Brush with Heart*, ca. 30 × 30 cm, spray paint on steal, Berlin Mitte, Dircksenstrasse, 2003/2004
- Not by Banksy, but often quoted as such, a copycat *Flower Thrower/Flower Bomber*, ca. 800 × 600 cm, spray paint on stone/concrete, Berlin Mitte Oranienburger Straße, Kunsthaus Tacheles²²³
- *Lenin with Mohawk*, ca. 60 × 60 cm, spray paint on street sign²²⁴
- *TV Girl*, ca. 80 × 50 cm, spray paint on electrical box, Berlin Mitte, Gipsstraße, 2003/2004
- *Banksy Tag*, ca. 70 × 40 cm, spray paint on wall, Berlin, 2002²²⁵
- *Umbrella Rat*, ca. 30 × 30 cm, spray paint on wall, Berlin Mitte, Münzstraße, 2003²²⁶
- *Rat with an Orange Arrow*, ca. 30 × 30 cm, spray paint on wall, Berlin, 2003²²⁷
- *Painting Rat/Rat with Brush*, ca. 30 × 30 cm, spray paint on wall, Berlin, Friedrichshain, 2003²²⁸

223 And Berlin, 2014. Banksy Flower Chucker / Thrower in Berlin <http://andberlin.com/2014/08/12/banksy-flower-chucker-thrower-in-berlin/>

224 Deflok HipHopMagazin.com, 2003. Backjumps—The Live Issue, Berlin August 2003 http://www.deflok.de/HipHopMagazin/Specials/Backjumps_TheLiveIssue/Backjumps.html

225 Banksy, 2002.

226 Photo uploaded by Loso on 5 September 2003 <https://www.flickr.com/photos/loso/4355407153>

227 Photo dated 2003 uploaded by Lee H. Mee on 4 July 2007 <https://www.flickr.com/photos/lehmeee/715383741>

228 Photo dated 2003 uploaded by Lee H. Mee on 4 July 2007 <https://www.flickr.com/photos/lehmeee/715434541/>

- *Painting Rat/Rat with Brush with Banksy Tag*, ca. 30 × 30 cm, spray paint on steal, Berlin 2003²²⁹
- *TV Girl*, ca. 80 × 50 cm, spray paint on wall, Berlin, 2003²³⁰
- *Rat with Anarchy Sign*, ca. 30 × 30 cm, spray paint on wall, Berlin, Friedrichshain, 2003²³¹
- *TV Girl with Heart*, ca. 80 × 50 cm, spray paint on wall, Berlin, 2003²³²
- *Rat with Umbrella*, ca. 60 × 60 cm, spray paint on street sign, Berlin Mitte, around Television Tower²³³

229 Photo dated 2003 uploaded by Jackson Classic on 2 October 2014 <https://www.flickr.com/photos/108992704@N05/15232639867>

230 Photo dated 2003 uploaded by Jackson Classic on 2 October 2014 <https://www.flickr.com/photos/108992704@N05/15232665257>

231 Photo dated 2003 uploaded by Lee H. Mee on 4 July 2007 <https://www.flickr.com/photos/lehmeee/715425337/>

232 Banksy, 2004, unpagued.

233 Ibid.

7 2003 (18–21 Jul.) *Turf War. An Exhibition of Graffiti, Stencils, Slogans and Live Animals

Turf War was the first and largest solo exhibition retrospective Banksy organized himself since his Rivington Street show in 2000. The exhibition was planned to run from July 18 to 21, 2003, but was canceled early and only ran for the first three days. The show was announced on three different flyers. The location, however, was only disclosed only a day in advance by email. The venue was an empty warehouse (now demolished) on Kingsland Road 479–483, E8, in London's Dalston district.¹ A “turf war” is “a fight or an argument to decide who controls an area or an activity.”² It is also used as a slang term by graffiti artists who often spray over tags and pieces by other artists to mark their territory.



Fig. 72: Turf War, 2003. Source: <https://www.flickr.com/photos/pickard/33926967/> (Photo uploaded by Michael Pickard on 6 August 2003).

- 1 Oliver Irish: Banksy: Turf War. The Observer. 20 July 2003 <https://www.theguardian.com/theobserver/2003/jul/20/streetart>
- 2 <http://dictionary.cambridge.org/de/worterbuch/englisch/turf-war>

On the flyers, Banksy added commentary concerning the other meaning of the word “turf”: “If the grass is greener on the other side of the fence, move the fence.”³ All four advertising postcard flyers showed photos of farm animals (on a meadow/”turf”), sheep with “turf war” and “Banksy” stenciled on them, a pig with “fuck pigs” spray-painted in red on it, a cow with the logo from the graffiti movie *Wild Style*, and another cow with the following stencil on it: “To advertise here call 0800 Banksy.”⁴

According to Banksy, the exhibit was attended by over 6000 visitors,⁵ and also attracted attention from reporters not only from various websites and blogs, but also from the BBC and newspapers like *The Observer* and *The Independent*. Well-known media personalities such as chef Jamie Oliver and DJ Sara Cox also attended the exhibition.⁶

Outside the warehouse lettering that reads “Good Luck to the Police” was partially hidden by a mannequin in a police uniform so that only “uck the police” can be seen.⁷

Someone else sprayed the words “Banksy is a Sellout” in pink on the window in front of the mannequin.⁸ Recalling the implied “Fuck the police” lettering and the synonymous “fuck pigs” flyer next to the entrance, there was a little room with real pigs at the exhibit. They were spray painted with blue checkers in the style of British police cars. “Pig” is a degrading term for police officers.

One of the first things visitors saw upon entering the warehouse was “Turf War,” a square stencil piece, over 6 m², of Winston Churchill in black and white sporting a green mohawk. Banksy based his work on the iconic 1941 Churchill portrait by Yousuf Karsh.⁹ The term “turf war,” which also gave the show its name, refers here to Britain’s history in WWII but also Britain’s complicated role in the Iraq War, which Banksy and many other British citizens opposed. Churchill, who commanded troops in WWI and served as Prime Minister during WWII, seemed like a fitting target for

3 Photo: <https://banksyunofficialdotcom.files.wordpress.com/2017/04/20030718-turf-war-flyer.jpg?w=403&h=&zoom=2>

4 Auction house Liveauctioneers: https://www.liveauctioneers.com/item/22591518_an-original-banksy-ephemera-piece-from-turf-war-2003

5 Banksy quoted in Steal-Life.com: Banksy. 2003. <https://web.archive.org/web/20050308224426/%20http://www.steal-life.com/features/21banksy.html> (08.03.2005).

6 Joe La Placa: London Calling. Artnet.com Review 25 August 2003. <http://www.artnet.com/Magazine/reviews/laplaca/laplaca8-25-03.asp>

7 Joe La Placa got that wrong in his article London Calling. Artnet.com Review 25 August 2003. La Place got the duration of the show wrong and he falsely claimed there was the word “thug” under the Mohawk Churchill, maybe because Banksy sold it at online gallery POW with the words: “The original thug”.

8 Steve Beale: First against the wall. In: Arena Magazine, January 2004, p. 154.

9 Michael Zhang: In His Iconic Portrait, Winston Churchill is Scowling Over a Lost Cigar, Petapixel, 8 March 2013, <https://petapixel.com/2013/03/08/in-his-iconic-portrait-winston-churchill-is-scowling-over-a-lost-cigar/>

a criticism on struggles over territory. The green mohawk was inspired by James Matthew, who placed a green piece of literal turf on the head of the Churchill statue in London's Parliament Square during the anti-capitalist protests on May Day in 2000.¹⁰ In Banksy's own words about a screenprint of this motif: "Turf War. The original thug. Immortalised here is the moment turf was placed on the statue of the big man during London's May riots. Arguably the best piece of vandalism this country has seen in over a decade."¹¹

Beneath the Churchill portrait, Banksy sprayed the term "BRANDALISM" in large letters. "Brandalism" is an amalgamation of the words "brand" and "vandalism" and hearkens back to Banksy's work "Chequebook vandalism."



Fig. 73: Turf War, London, 2003. Source: <https://www.flickr.com/photos/jonnybaker/84061016/> (Uploaded by Jonny Baker in August 2003).

¹⁰ Churchill graffiti man jailed. BBC News Online, 8 May 2000. http://news.bbc.co.uk/2/hi/uk_news/740524.stm

¹¹ For a screenshot of the POW website from 2003 see here: <http://www.banksy-prints.com/print/turf-war/>

Banksy demonstrated the literal “branding” of animals at this show by putting lives cows and sheep with stenciled “branding” on display, calling it “Branding the old fashioned way.”¹² In an interview with TK, Banksy said, “I’m from Bristol and it’s in the country and branding started with cows, with the cowboys and because they are a good space for it and they don’t move so quick.”¹³ He stenciled black arrows all over one cow. The other cow had stenciled Andy Warhol portraits on one side (recalling again the screen-printed cow wallpaper of the latter since 1966¹⁴). On the opposite side, he put a red target and his stenciled tag in the middle. He also painted black stripes on two sheep and displayed them in front of a wall painting portraying prisoners of WWII concentration camps, also wearing striped prison uniforms that Banksy combined with makeup to point to his manifesto (see chapter 6.5).

To the right of the warehouse entrance, the exhibit featured a little shop where Banksy merchandise was sold. Items on offer included postcards and screenprints of Banksy artworks, “Turf War” mohawk Churchill t-shirts,¹⁵ and olive-green sneakers from a collaboration Banksy did with Puma. The exhibition flyer, which featured three different photos of Banksy works and tags on live farm animals photographed “by Steve Lazarides,” also credited the sportswear company with the phrase “Assisted by Puma.”¹⁶

Those who purchased the Puma collaboration sneakers also received a certificate of authenticity with the following “copywrite” notice:

“This is an official BANKSY work of art Copywrite [sic] 2003

All rights on this work of street culture are reserved and it is strictly prohibited to use this work of art other than for personal viewing in the home.

Any unauthorized reproduction, reselling and public exhibition of this work is strictly prohibited except by approval of and in propagation of the Banksy brand and any other multinational which may have co-opted the name BANKSY.

Strictly Limited Edition No. 009

REMEMBER—“That a culture where property is more important than people is a fucked culture.”¹⁷

12 Banksy quoted in Steal-Life.com, 2003. <https://web.archive.org/web/20050308224426/%20http://www.steal-life.com/features/21banksy.html>

13 G-Force: [Banksy Interview] Lodown Magazine, Nr. 30, Spring 2002, n. p.

14 Andy Warhol. Wallpaper and Clouds. Exhibition Leo Castelli Gallery, 6–27 April 1966.

15 Oliver Irish: Shock of the moo: From cows to concrete—there’s nothing graffiti artist Banksy can’t embellish, Observer, 20 July 2003. http://docs.newsbank.com/s/InfoWeb/aggdocs/UKNB/oFC9B65C35AB399A/oF8BFF68D3921800?p_multi=EOLL&slang=en-US see also Auction house Liveauctioneers: https://www.liveauctioneers.com/item/22591518_an-original-banksy-ephemera-piece-from-turf-war-2003

16 Turf War Flyer: <https://banksyunofficialdotcom.files.wordpress.com/2017/04/20030718-turf-war-flyer.jpg?w=403&h=&zoom=2>

17 Golden stitching with Turf War on the back, limited edition of at least 9, came with certificate of authenticity. “This is an official BANKSY work of art Copywrite 2003 All rights on this work

Some protestors objected to the show and considered Banksy's use of live animals to be animal cruelty, so the exhibit was cut short after the third day.¹⁸ The exhibition was likely closed due to the heat, which made the show unbearable for the animals. Banksy's website claimed it was due to technical difficulties.¹⁹

Behind the cows was an overturned car on top of a van. Banksy spray painted the upper one with a red target. The lower one is painted like a police van, and also features a painted-on wheel clamp and a big pig holding a bomb and wearing a gas mask. A slogan on the van read "ANARCHY IN THE WEST COUNTRY," a reference to the Sex Pistols song "Anarchy in the UK" and the area in the southwest of England where Bristol, Banksy's hometown, is located. "If you come to London to paint graffiti, you get quite a hard time for being a bumpkin," Banksy told *The Independent* in an interview about *Turf War*. "People write over your stuff. So it's bumpkin power. I thought rather than pretend I don't come from the country, I'd big up the West Country—bring in lots of animals—paint on them. If you paint pictures on something that licks snot off its nose, and has a shit in front of you it's bound to be more interesting than just being on canvas."²⁰

Next to the van Banksy placed "The Drinker," a replica of Rodin's sculpture "The Thinker" on a plinth, spray-painted with yellow and red paint and wearing a traffic cone on his head (see also chapter 8.2.). Next to the sheep, Banksy stenciled a large wall mural depicting a girl holding an ice cream cone topped with a dynamite stick. In the upper gallery, next to the stairs, was a painting of a stock-photo couple. The man is feeding the woman a strawberry with an insect, possibly a wasp, on top—"WASP" refers to the term "White Anglo-Saxon Protestant." Elsewhere, Banksy called a smaller version of a similar motif "WASP."²¹ Though this mural is a stencil piece, the man and woman were painted with deliberately dripping paint, which makes them look like zombies. This work symbolizes the concept of "brandalism" in that the depiction of

of street culture are reserved and it is strictly prohibited to use this work of art other than for personal viewing in the home. Any unauthorized reproduction, reselling and public exhibition of this work is strictly prohibited except by approval of and in propagation of the Banksy brand and any other multinational which may have co-opted the name BANKSY. Strictly Limited Edition No. 009 REMEMBER—*"That a culture where property is more important than people is a fucked culture."* <https://www.instagram.com/p/BmmH50Bg3ck/?taken-by=arthunter999>

18 BBC News: Animals sprayed by graffiti artist, 18 July 2003 <http://news.bbc.co.uk/2/hi/entertainment/3077217.stm>

19 Banksy's website (state 2003) <http://web.archive.org/web/20030801075416/http://www.banksy.co.uk:80/turfwar/index.html>

20 Charlotte Cripps: The Modern Existencillist, , Independent, 16 July 2003. http://docs.newsbank.com/s/InfoWeb/aggdocs/UKNB/132AD43E38DE6D08/0F8BFF68D3921800?p_multi=TND1&cs_lang=en-US

21 Istanbul Entertainment Group (IEG): The Art Of Banksy Exhibition, curated by Steve Lazarides, Turkey 2016, p. 64–65.

the ideal stock photo love relationship is deformed, thus subverting its “perfection” in order to reveal the underlying lie of the stock photo.

To the left from the entrance is another mural that shows three smiling girls in bikinis. Sprayed in red over them was the slogan “NO ONE IS COMPLETELY UNHAPPY WHEN THEIR FRIENDS FAIL.” These girls are reminiscent of commercial stock photographs as well. On the left-hand wall covered in old-fashioned wallpaper, there was a group of “vandalized” oil paintings, for example one of Madonna with Baby Jesus wearing a dynamite belt, called “Suicide Bombers Just Need a Hug.”

Banksy also sprayed “Lenin with Mohawk” as well as the sandwich-board monkey with the “Laugh now, but one day we’ll be in charge” slogan. High above the whole exhibition were six cardboard “Flying Riot Coppers” in full battle gear with machine guns, angel wings, and big yellow smileys for faces.

Banksy was claiming his “turf” in this exhibition by displaying not only his works, but also photos from all over the world where he has displayed his pieces illegally and showing off the different styles, materials, and themes he worked with. *Turf War* criticized “brandalism,” but at the same time established the artist’s “brand” and made it possible for Banksy to become a household name across the UK. From then on, he largely avoided signing his illegal works with his own tag. With this show and the recognition that came along with it, Banksy had achieved the classic graffiti goal of “getting up.”



Fig. 75: UCK tha POLICE, ca. 2003. Source: Archive of the editor, on banksy.co.uk until ca. 2009



Fig. 76: good LUCK to tha POLICE, ca. 2003. Source: Archive of the editor (formerly on Banksy.co.uk).

3D Props (not portable/not for sale)

- good IUCK to the POLICE, an installation of a mannequin wearing riot gear was displayed in the shop window next to the entrance of the exhibition, which conceals from most angles half of the text written behind it—*good IUCK to THE POLICE*—to make it appear as “[F]UCK THE POLICE”, also by punk -style upper/lower case spelling.²² Banksy showed a two panels print version of the same piece in two parts on his website as “good LUCK to tha [sic!] POLICE”. A

22 Photo and info see Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Turf_war_Window_Cop.htm; see also photo by Flickr user Matthew Brown, posted on 09.04.2008, <https://www.flickr.com/photos/mattbrownescq/2401712930/>

pencil on paper sketch of this piece was offered at auction as Riot Cop Drawing.²³ According to the Banksy letter accompanying the drawings, the installation was planned to be shown at the TomTom Gallery in London in 2002, but it never happened.²⁴ The model for the policeman seemed to have been artist Jay Jay Burridge, who was also the model used in Banksy's print Rude Copper, 2002²⁵

- Cut Out and Collect stencil with Alarm set and Glory (1st version), Banksy put a piece of wall standing in the middle of the room on a podium showing on one side an alarm system. The other side of the wall still got red-white-yellow wallpaper on it. Banksy hung a framed lithographic print with two flying warplanes,²⁶ which he “vandalized” with the word “GLORY” in pink into a war critical piece two years later.²⁷
- *The Drinker*, a fiberglass replication of Rodin's “The Thinker” sprayed with yellow and red paint with a traffic cone on his head (See also chapter 8.2.).²⁸
- Painted cows, two cows styled by Banksy. One cow was stenciled repeatedly with a portrait of Andy Warhol in white on red background on one side.²⁹ A homage to or mock of Andy Warhol's cow wallpaper from 1966.³⁰ On the other side of the cow is a Banksy Tag stenciled in the center of a red target.³¹ The other cow is painted with black arrows, which point up. One arrow is circled in red.³²
- Van and car³³, the left side of a white van, the side presented when entering the exhibition room, was painted with the slogan “Police” in blue. Under it were the

23 Info and photos: <http://www.artnet.com/artists/banksy/riot-cop-drawing-and-two-banksy-letters-a-MxvC-HAhFLwOPvdU5wsBRA2>

24 Info: <http://www.artnet.com/artists/banksy/riot-cop-drawing-and-two-banksy-letters-a-MxvC-HAhFLwOPvdU5wsBRA2>

25 Photo and info uploaded also by banksyarchive on Instagram, 27.11.2020, https://www.artofthestate.co.uk/wp-content/uploads/2019/01/banksy_TURF1alarmguards.jpg

26 Photo: https://www.artofthestate.co.uk/archive/banksy-2/banksy_turf_war_photos_003/

27 GLORY, spray enamel on found lithographic print and frame, 2005, 56.5 × 82.2cm. Photo and info see Christies: <http://www.christies.com/lotfinder/Lot/banksy-b-1975-glory-5700339-details.aspx>

28 Photo by Steve Cotton: http://www.artofthestate.co.uk/Banksy/Banksy_Turf_War_Rodin_The_Thinker.htm

29 Photo by Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Turf_war_Warhol_cows.htm

30 Photo by Steve Cotton: http://www.artofthestate.co.uk/Banksy/Banksy_Turf_war_Warhol_cows.htm

31 Photo by Steve Cotton: http://www.artofthestate.co.uk/Banksy/Banksy_Turf_war_Cows_logo.htm

32 Photo by Steve Cotton: http://www.artofthestate.co.uk/Banksy/Banksy_Turf_war_Cows_Arrows.htm

33 Photos by Steve Cotton: http://www.artofthestate.co.uk/Banksy/Banksy_Turf_war_pig_truck.htm and http://www.artofthestate.co.uk/Banksy/Banksy_Turf_War_cop_truck.htm and http://www.artofthestate.co.uk/Banksy/Banksy_Turf_War_cars.htm

words “turf war” sprayed in black and a pig, which wears a gas mask and lights a bomb. Around it were painted flowers. On the side window was an “Anarchy” symbol sprayed in red. The backside of the van was painted with two windows and the slogan “Police” in blue. Looking out from the left window is a monkey, made with the monkey part of the stencil known as “Laugh Now But One Day We will be in Charge”. The right side of the van is painted the slogan “Police” in blue and above sprayed the words “Anarchy in the West Country” in black. At the back wheel was a yellow wheel clamp attached. The van bonnet stood open to reveal the engine compartment filled with hay.³⁴ On the top of the van was a car turned upside down. Banksy spray-painted it with a red target design.³⁵

- Police pigs³⁶, two pigs sprayed in checkered-blue-style. The same style found on British police cars. Pig is a degrading slang term for a policeman.
- Striped sheep, two sheep sprayed with black stripes made them appear a bit like zebras. The stripes also remind of prisoners’ uniform. Behind the sheep is a wall painting portraying prisoners in similar striped uniforms in a WWII concentration camp wearing makeup recalling Banksy’s manifesto (see chapter 6.5).³⁷
- Grey figure³⁸, a grey figure, made of foam (?) slung its legs around a wooden pillar under the photo print series of a monkey holding a sign.

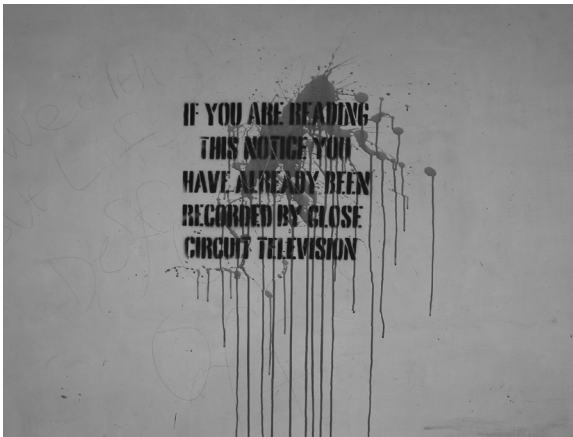


Fig. 77: Banksy, Stenciled CCTV notice, “If you are reading this notice you have already been recorded by close circuit television” 2003. Source: <https://www.flickr.com/photos/cpoole/310497218/> (Photo uploaded by Chris Poole on 19 July 2003).

34 Ian Phillips: Banksy Exhibition—Dalston East London 2003. Published on 25 May 2017. <https://youtu.be/GqKf-3rfzLg?t=17s> (TC 0:17).

35 Photo by Steve Cotton: http://www.artofthestate.co.uk/Banksy/Banksy_Turf_War_protest.htm

36 Photo by Steve Cotton: http://www.artofthestate.co.uk/Banksy/Banksy_Turf_war_Pigs.htm

37 Photo by Steve Cotton: http://www.artofthestate.co.uk/Banksy/Banksy_Turf_war_camp.htm

38 Photo: https://web.archive.org/web/20041017043509/http://shtikman.com/images/turf_war_45.jpg

Stenciled Figures on Walls (not portable/not for sale)

- Girl with dynamite stick in ice cream cone³⁹, large stencil on red ground, Banksy did a smaller version of this motif on Brighton Beach in 2004.⁴⁰
- *No One is Completely Unhappy when Their Best Friends Fail*, three befriended girls in bikinis, dripping zombie stencil based on a stock photo (?) with title slogan⁴¹
- *WASP*, dripping zombie stock photo couple, he is feeding her a red strawberry with an insect on it⁴² Banksy tried to sell similar dripping zombie couples at the first Santa's Ghetto in 2002⁴³ and through POW around May 2004.⁴⁴
- Peeing foot guard (on the way to the toilet)⁴⁵
- British Police Bobby taking notes⁴⁶
- Stenciled insects and red bloodlike paint coming out of a ventilation grid⁴⁷

39 Photo by Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Turf_War_Ice_Cream.htm The same motif was accompanied once on the POW website (2004) with the following text: "...depicting the loss of childhood innocence in a dreary seaside town". <http://www.hankpank.net/banksy/pow2004/pow2004-Pages/Image15.html> Banksy used the detail on the stick in the ice cream on postcards and as a magazine ad for a Wall of Sound party event called "Sizzler" in 2001.

40 Banksy, 2005, p. 62.

41 Photo by Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Turf_war_unhappy.htm, this is from a series of stencils often depicting couples and women that seem to be based on stock photos used in (billboard) advertising. Through dripping paint, Banksy lets them appear like zombies to show the dishonesty of such photos. Analogue to the updated oil paintings those make lies visible.

42 Photo: https://web.archive.org/web/20041017020348/http://shtikman.com/images/turf_war_24.jpg Also from the series of dripping stock photo zombie adverts. Banksy did a similar subject from the same series on a white truck 2007 or earlier (photo: <https://www.Flickr.com/photos/nuart/778114935/in/album-72157594321610547/>) and as an acrylic on board in 2004 entitled *Love Heart WASP*. *WASP* refers to the insect on the fruit and to *WASP* (White Anglo-Saxon Protestant). Istanbul Entertainment Group (IEG): *The Art Of Banksy Exhibition*, curated by Steve Lazarides, Turkey 2016, p. 64–65.

43 Photo and info uploaded on Instagram by Steve Lazarides on 13 May 2019. Later Removed.

44 Photo and info: <http://www.hankpank.net/banksy/pow2004/pow2004-Pages/Image17.html>, later exhibited at Black Rat Press in 2010, see photo uploaded by Paulo Nine-O on 24 April 2010 <https://www.flickr.com/photos/paulo2070/4553938265/>; photo and info: <http://www.hankpank.net/banksy/pow2004/pow2004-Pages/Image18.html>

45 Photo by Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Turf_War_Coldstream_Guard.htm

46 Photo by Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Turf_war_copper_notes.htm

47 Photo by Steve Cotton: <https://www.Flickr.com/photos/cpoole/310499819/in/photostream/>

[Stenciled] Slogans on Walls (not portable/not for sale)

- Stenciled CCTV notice, “If you are reading this notice you have already been recorded by close circuit television”⁴⁸ It is not clear where exactly in the warehouse this message was as it is visible not in overview photos, but it seemed to be close to the entrance according to the order where it appears in photos. Banksy later⁴⁹ added the bloodlike red color splashes.
- Large *Brandalism*⁵⁰ lettering under the large *Turf War* (Churchill) canvas.
- There are no innocent bystanders⁵¹
- Why do you have to be a non- conformist like everybody else?⁵²
- This is not a photo opportunity⁵³
- Anti-fascist statement, printed text on paper, glued to a wall⁵⁴:

“Nothing is black and white, there is no purity and there is no such thing as justice.

Hitler used one particular atom in his left eye when he focused on signing the death warrant of over 250,000 people. A few weeks later when his body burned in a bunker this atom escaped from his eyeball in a rush of smoke. It rose up a lift shaft into the air, combined with an oxygen molecule and circled the earth for thirty-five years in the clouds.

- 48 Photo by Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Turf_War_CCTV.htm
- 49 For a photo without the blood red color splashes see Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Turf_War_CCTV.htm
- 50 Photo by Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Turf_War_General_View.htm
- 51 Photo: https://web.archive.org/web/20041017022849/http://shtikman.com/images/turf_war_41.jpg Banksy used this slogan after 9/11 on the street, see Jim Carey [Interview with Banksy]: CREATIVE VANDALISM (out and about with Banksy in London), Squall Magazine, 2003. <http://web.archive.org/web/20030103192030/http://www.squall.co.uk/squall.cfm?sq=2002053001&ct=2>
- 52 Photos: https://web.archive.org/web/20041017053130/http://shtikman.com/images/turf_war_31.jpg and https://web.archive.org/web/20041017061456/http://shtikman.com/images/turf_war_32.jpg; Banksy used this slogan on a photo showing him (?) in disguise (hoodie) stenciling a Banksy rat on the street on his website before. The slogan is a quote by US cartoonist James Thurber (1894–1961).
- 53 This was maybe also close to the entrance. Photo in situ: https://web.archive.org/web/20041017022258/http://shtikman.com:80/images/turf_war_03.jpg
- 54 Photo in situ: https://www.artofthestate.co.uk/Banksy/Banksy_Turf_War_Hitler.htm Banksy presented a slightly alternative version of this story at the Semipermanent exhibition in Sydney (see chapter 6.2.).

One day the atom fell in a raindrop and landed on a field near Norwich. It combined with hydrogen particles in the bark of a young oak tree where it settled for the next twenty-three years.

Last May foresters cut down the tree containing the atom and sold it to a milling plant. The atom was processed alongside millions of others through a charcoal kiln before leaving the factory in an ink cartridge bound for East London.

On Tuesday morning a chubby man called Dave loaded the cartridge into a paint mixing machine and set it running. Later that afternoon I walked into his shop bought the bucket of black paint containing the atom and took it home. I used it to make this painting. A painting that contains a very small piece of Hitler, a tiny speck sitting in a dot on this canvas. This dot. The one coming up right now at the end of this sentence—**FUCK FACISM** [sic].”

- Cleanliness is next to godliness, hand written slogan over the toilet, modified by others⁵⁵

Prints of Photographs (Not for Sale?)

Banksy exhibited at least 18 photo prints, probably A3-sized, of works he made in situ on the street in various countries. Banksy grouped them in three sets of three rather transverse rectangular photos on the wall to the left of the “No One is Completely Unhappy when Their Best Friends Fail” mural. Hanging from the stairs on the right side of the same mural Banksy showed another set of three photos, the only one to form a sequence or series. On the other side of the stairs he put one set of two upright rectangular photos. The following list follows the order the viewer saw them after entering the warehouse. There was one more photo, which seems to not have been part of a set.

⁵⁵ Photo uploaded by Chris Poole on 19 July 2003 <https://www.Flickr.com/photos/cpoole/310497572>

Downstairs⁵⁶

Set 1

- *God Save the Queen* [sic], London, Portobello Road, 2002⁵⁷
- *Designated Riot Area*, London, Trafalgar Square, 2003⁵⁸
- *LIES LIES* written on the cover pages of two British newspaper boxes, 2003⁵⁹

Set 2

- *Fuck Pigs*, a pig with “Fuck Pigs” written on it in red paint, Somerset, 2003⁶⁰
- Banksy Portrait with Monkey Mask, photo by James Pfaff, 2003⁶¹
- *This is not a Photo Opportunity*, waterfront [opposite Big Ben?], London, 2003⁶²

Set 3

- SALE written with marker pen on a shopping window displaying mannequins in brides dresses, 2003⁶³
- Monkey holding sign: *I'm a Celebrity Get Me out of Here*⁶⁴, UK Longleat Safari Park, 2003
- Two armed *Soldiers* painting a *CND* peace sign, Clerkenwell, Parliament Square, London, 2003⁶⁵

56 To reconstruct the hanging of the photo prints downstairs three fan photos were necessary: https://web.archive.org/web/20041017053130/http://shtikman.com/images/turf_war_31.jpg, https://web.archive.org/web/20041017034719/http://shtikman.com/images/turf_war_44.jpg and photo uploaded by Chris Poole on 19 July 2003 <https://www.Flickr.com/photos/cpoole/310497572/>

57 Banksy, *Exitstencilism*, 2002, unpagged and Banksy, 2005, p. 34.

58 Photo: Banksy, *Cut it Out*, 2004, unpagged and Banksy, 2005, p. 57.

59 Compare with a similar Banksy photo wall from a later POW group show in Stockholm, the photo wall is visible in photos uploaded by storebror, 10.08.2006, <https://www.flickr.com/photos/storebror/211685449/>; <https://www.flickr.com/photos/storebror/211685446>

60 Banksy used the same photo as a postcard for the Turf War show. Same motif, different photo: Banksy, 2005, p. 126–127. Refers to the saying “If you put lipstick on a pig it’s still a pig” and to cops being called pigs.

61 Website of James Pfaff: <http://www.jamespfaff.com/about/>

62 Same motif, different photo: Banksy, 2005, p. 101.

63 Compare with a similar Banksy photo wall from a later POW group show in Stockholm. The picture is visible in a photo uploaded by storebror, 10.08.2006, <https://www.flickr.com/photos/storebror/211685449>

64 Detail of the photograph. Banksy, 2005, p. 120.

65 Banksy, *Cut it Out*, 2004, unpagged and Banksy, 2005, p. 37. Further info see Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Turf_war_CND.htm

Set 4

- Monkey holding sign: *Laugh Now but, One Day We'll Be in Charge*, Melbourne, Longleat Safari Park, 2003 (three different photographs)⁶⁶

Set 5

- *Winged Street Sweeper*, London, Westbourne Park, 2003 or earlier⁶⁷
- *Rat With Saw*, waterfront, London, 2003?⁶⁸

Upstairs⁶⁹

- *Flower (Petal) Girl/Gas Mask Girl*, Corner Brick Lane/ Woodseer St., Shoreditch, London, 2003⁷⁰
- This Is Not a Photo Opportunity, Sydney Harbour, 2002⁷¹
- *Laugh Now but One Day We'll Be in Charge*, stencilled monkeys with cardboard sign, London, District Line, 2002⁷²

Unknown location

- *VIP Door with Bouncers* and red (painted) carpet turning into a pool of blood, London East End, Steward Street, 2003 or earlier⁷³

Flatware (for Sale)

- *Turf War*, Churchill with Mohawk, oil and emulsion on canvas, 254 × 254 cm⁷⁴

66 Photo: https://web.archive.org/web/20041017034719/http://shtikman.com/images/turf_war_44.jpg, the same series was shown in the Backjumps show in Berlin later that year.

67 A trimmed version of this photograph or at least the same motif can be seen in Banksy, 2005, p. 25 or in Banksy, *Cut it Out*, 2004, unpagged.

68 This photo was once on Banksy's website.

69 Photo of all three photo prints upstairs see https://web.archive.org/web/20041017014832/http://shtikman.com/images/turf_war_39.jpg

70 Same motif, different location: Banksy, 2005, p. 64.

71 This photo was once on Banksy's website. He used it again in the second Santa's Ghetto Show in 2003.

72 A trimmed version or at least the same motif: Banksy, 2005, p. 14–15. A photo of the same District Line train from a different angle: *Existencilism*, 2002, unpagged.

73 Backjumps catalog, 2003, p. 30. See also photo uploaded by Chris Poole on 19 July 2003 <https://www.Flickr.com/photos/cpoole/310500253/>

74 Sotheby's: <http://www.sothebys.com/en/auctions/ecatalogue/2014/banksy-steve-lazarides-ls1403/lot.14.html?locale=en>

Works on Wooden Board

- *Parachute Cow on a warning road sign*⁷⁵, Banksy made a very similar one in 2004, 75 × 86 cm⁷⁶

Screen Prints on Paper (Editions)

- *Turf War*, silkscreen print, 34.5 × 49.2 cm, 150 signed in black pen (600 unsigned), numbered in pencil, 2003⁷⁷
- *Monkey Queen (Deride and Conquer)*, silk screen print, 34.5 × 49.2 cm/50 cm, 150 signed (600 unsigned), 2003⁷⁸
- *Happy Chopper*, print of 3 war helicopters in different sizes (largest one with a pink bow tie) on blue background with white clouds, silk screen print, 50 × 70 cm, 150 signed (600 unsigned), 33 APs, 2003⁷⁹
- *Queen Victoria*, getting licked out by a woman in suspenders, silk screen print, 50 × 70 cm, 50 signed (450 unsigned), 2003⁸⁰
- *Golf Sale*, silk screen print, 49.2 × 34.5 cm, 150 signed (600 unsigned), 2003⁸¹
- *Weston Super Mare*, 150 signed (600 unsigned), 8 AP's, Lime Green, signed and numbered bottom right, 2003⁸²

75 Photo by Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Turf_War_cow_warning_sign.htm

76 Photo and info see Bonhams: <https://www.bonhams.com/auctions/21829/lot/20/>

77 Photo and info see Bonhams: <https://www.bonhams.com/auctions/16259/lot/74/>; work in situ: https://web.archive.org/web/20041017012139/http://shtikman.com/images/turf_war_38.jpg

78 Photo and info by Hang-Up Gallery: <https://hanguppictures.com/banksy/monkey-queen>, work in situ: https://web.archive.org/web/20041017012139/http://shtikman.com/images/turf_war_38.jpg and Steve Cotton https://www.artofthestate.co.uk/Banksy/Banksy_Turf_War_Queen_print.htm

79 Photo and info: <http://www.banksyeditions.com/project/happy-choppers-unsigned/>, work in situ: https://www.artofthestate.co.uk/Banksy/Banksy_Turf_war_Copter_print.htm

80 Photo and info: <http://www.banksyeditions.com/project/queen-victoria-copy/>, work in situ: https://www.artofthestate.co.uk/Banksy/Banksy_Turf_War_cars.htm

81 Photo and info: <http://www.banksyeditions.com/project/golf-sale-signed/> work in situ: https://web.archive.org/web/20041017012139/http://shtikman.com/images/turf_war_38.jpg and https://www.artofthestate.co.uk/Banksy/Banksy_Turf_War_golf_sale.htm

82 "A cheerful tribute to the great British seaside towns" (Banksy). Photo and info: <http://www.banksyeditions.com/project/weston-super-mare/> Work in situ see photo uploaded by Chris Poole on 19 July 2003 <https://www.Flickr.com/photos/cpoole/310497572/in/photostream/>

Vandalized Oil Paintings/Prints in Gold Frames

- *Suicide Bombers Just Need a Hug*⁸³, Madonna with baby Jesus as a suicide bomber.
- *Corrupted Oil Jerry* (from Tom & Jerry), with “jerry can” and burning match, acrylic and spray paint on canvas, signed with Banksy tag, 50 × 60cm⁸⁴
- Monkey Drinking Petrol in a landscape painting⁸⁵
- Bird Mine, 142x112cm,⁸⁶ bird with grenade ring sitting on mines warning skull sign⁸⁷, Corrupted Oil painting
- *Corrupted Oil Happy Chopper*⁸⁸ on landscape with a river, 69.5 × 99.6 cm, signed ‘BANKSY 200?’ (on the overlap) oil and spray enamel on found canvas in artist’s frame⁸⁹ acrylic and spray paint on canvas, Banksy tag (lower right), ca. 2001–2002⁹⁰
- Small landscape with Police Line Do not Cross tape, oil (?) and spray paint on canvas⁹¹

83 Photo: <https://www.Flickr.com/photos/smallritual/4364231626/sizes/l>, photo and title in Banksy, 2004, Cut It Out. Unpaged. Banksy seemed to have made another version that includes his tag or he added it later, see photo uploaded by Marcel Hubers on 25 April 2016 <https://www.Flickr.com/photos/beyondthegrave/29272801005>

84 Info and photo: <https://www.prnewswire.com/news-releases/elaborate-banksy-exhibition-in-new-museum-in-amsterdam-573824771.html> and Kim Logchies, Lionel Logchies, Sheela van der Veldt, Victoria Elisabeth Clemmensen: Banksy Laugh Now. Exhibition Catalogue, MOCO Amsterdam 2017, p. 86–87.

85 Photo: https://web.archive.org/web/20041017063514/http://www.shtikman.com/images/turf_war_33.jpg

86 <https://web.archive.org/web/20041126220903/https://tomtom.biz/>

87 Photo uploaded by Matthew Brown on 6 March 2008 <https://www.Flickr.com/photos/mattbrownesq/2315238576>

88 TomTom Gallery sold the very same painting as “Happy Chopper 2004 Corrupted Oil Painting 100x70cm” with a photo from Turf War. The date is wrong, as the same canvas was already at Santa’s Ghetto 2002, https://web.archive.org/web/20051025214439fw_/http://www.tomtoms-hop.co.uk/art/art_pics/art_big%20pics/BANKSY/BANKHAPCHOPOIL.htm

89 Photo and info Christies: <https://www.christies.com/lotfinder/Lot/banksy-b-1975-corrupted-oil-5128447-details.aspx>

90 Photo in situ uploaded by Matthew Brown 1 March 2008 <https://www.Flickr.com/photos/mattbrownesq/2302851520/> This is one of several Choppers on Landscapes Banksy made since 2001 on canvas. Banksy’s *Vandalized Oil #001* was executed in 2001, the only one with a different chopper: http://www.artnet.com/artists/banksy/vandalised-oil-001-authenticated-by-pest-control-V_doBo5uysOQMNGnyEVciw2, so “ca. 2000”, as stated by Christies, might be too early for *Corrupted Oil*.

91 Photo: <http://darkroom.baltimoresun.com/2014/10/graffiti-artwork-from-banksy-the-guerrilla-artist/vandalised-classic-oil-paintings-hang-on-display-as-part-of-the-turf-war-exhibition-by-graffiti-artist/#PhotoSwipe1535112024046> Banksy executed this idea at least 2 more times, in Berlin (Backjumps, 2003) and for the Crude Oil show in 2005, the latter one once hung in the Tate, see BBC News: Graffiti star sneaks work into Tate, 17 October 2003 <http://news.bbc.co.uk/2/hi/entertainment/3201344.stm>

- *Che Guevara*, print in black and white on red with hypnotic rotating eye glasses, signed with Banksy tag⁹²

Works on Cardboard and on Wooden Boards

- “Flying Coppers,”⁹³ stencil spray paint on cardboard, nine life-size cut out figures of riot policemen with angel-like wings and smileys as faces hanged above the largest warehouse room.⁹⁴ There was a tenth one behind a sofa: “Apparently the party the night before was pretty wild and this cop must have lost his wings.”⁹⁵ Recalling the Fuck pigs flyer, the Fuck the police mannequin and the painted police pattern pigs these flying policemen recall the saying “pigs might fly” to express something impossible. Banksy advertised the print as follows: “Flying Copper. Deluxe and very large screenprint of a flying pig. Apparently popular with the boys in blue (actually true)”⁹⁶
- Large *Toxic Mary*, stencil spray paint on cardboard, hanging from the ceiling⁹⁷
- Evil baby with toy building blocks forming the message: *Kill More*, stencil spray paint on cardboard⁹⁸
- *Winnie the Pooh*, stencil spray paint on wooden boards⁹⁹

92 Photo and info by Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Turf_war_che.htm

93 On this photo uploaded by Steve Collins on 20 July 2003 all nine hanging Flying Coppers are visible: <https://www.flickr.com/photos/smallritual/4364228134>

94 Photo by Steve Cotton: http://www.artofthestate.co.uk/Banksy/Banksy_Turf_war_Flying_squad.htm

95 Photo by Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Turf_war_cop_sofa.htm

96 Banksy 2003 on <https://web.archive.org/web/20031029092455/http://www.picturesofwalls.com:80/>

97 Photo: http://www.shtikman.com/oldtimey/images/turf_war_13.jpg

98 Photo: https://web.archive.org/web/20041017053249/http://shtikman.com/images/turf_war_11.jpg; Banksy made several versions of this evil baby, often with different messages, including: “Kill People” (canal bridge, White Post Lane, Hackney Wick, London), “thug loving” (Revolver Bar, Melbourne), “obey banksy” and “kill people” (both at the Semi-Permanent show, Sydney, see chapter 6.2.). Martin Bull: *Banksy Locations (and a Tour) Vol. 2 More graffiti Locations from the UK, London 2010*, chapter EL13. There was one more shown in Vienna stating “kill mom?”. Kim Logchies, Lionel Logchies, Sheela van der Veldt, Victoria Elisabeth Clemmensen: *Banksy Laugh Now. Exhibition Catalogue, MOCO Amsterdam 2017*, p. 112–113.

99 Photo uploaded by Chris Poole on 19 July 2003 <https://www.Flickr.com/photos/cpoole/310498138/>, see also context shot uploaded by Chris Poole on 19 July 2003 <https://www.Flickr.com/photos/cpoole/310497572/in/photostream/>

- *Toxic Mary* (double, mirrored) with stenciled star, double cross hairs and war planes, stencil spray paint on cardboard¹⁰⁰
- Head of *Lenin with Mohawk* and earring (looking right), stencil spray paint on wooden boards¹⁰¹
- *Family Target*, stencil spray paint on paper on cardboard¹⁰²
- Head of *Lenin with Mohawk* and earring (looking left), stencil spray paint on wooden boards¹⁰³
- *Love (Heart) Rat*, 2003, stencil spray paint on wooden pallet, stenciled signature Banksy tag, 60 × 50 cm¹⁰⁴
- Laugh now but one day we will be in Charge, stencil on wooden boards, 60 × 50 cm¹⁰⁵
- *Easel Painter* stencil,¹⁰⁶ stencil spray paint on small wooden boards
- *Bricked Up Police Car*, stencil on cardboard,¹⁰⁷ 82,80 × 111 cm¹⁰⁸
- Small Lenin with Mohawk on Rollerskates (Who put the Revolution on Ice?), stencil on wooden boards¹⁰⁹
- Rat stencil with brush scribbling in red over London Tube poster entitled *Is someone bothering you?*, attached to wooden board¹¹⁰, next to the vandalized oil paintings
- Large Girl with *Thug Lovin'* belly tattoo, stencil spray paint on cardboard¹¹¹

100 Photo: https://web.archive.org/web/20041017002354/http://shtikman.com/images/turf_war_19.jpg, later resold as *Toxic Mary*, (*double*) Unique, 2003, cardboard, 206 × 176 cm, info and photo: <https://www.artsy.net/artwork/banksy-toxic-mary-double-unique>

101 Photo: https://web.archive.org/web/20041017002354/http://shtikman.com/images/turf_war_19.jpg

102 Photo: https://web.archive.org/web/20041017002354/http://shtikman.com/images/turf_war_19.jpg

103 Photo: https://web.archive.org/web/20041017002354/http://shtikman.com/images/turf_war_19.jpg

104 Photo and info: <https://www.bonhams.com/auctions/15788/lot/373/>

105 Photo by Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Turf_war_Laugh_Now_monkey.htm

106 Photo: http://www.shtikman.com/oldtimey/images/turf_war_23.jpg

107 Photo: http://www.shtikman.com/oldtimey/images/turf_war_23.jpg, see also Steve Cotton https://www.artofthestate.co.uk/Banksy/Banksy_Turf_war_cop_car.htm

108 Photo and info: <https://withotis.com/drop/banksy>

109 Photo: https://web.archive.org/web/20041017001336/http://shtikman.com/images/turf_war_35.jpg

110 Photo: https://web.archive.org/web/20041017045718/http://shtikman.com/images/turf_war_09.jpg

111 Photo by Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Turf_War_Thug_Lovin.htm

- *Love is in The Air*, flower bomber with red crosshairs, stencil spray paint on wooden boards, 60 × 40 cm¹¹²
- “Girl shooting man with drawn machine gun on sketch block,” stencil spray paint on wooden boards.¹¹³ Also this work did not hang in the Turf War show but was sold there. Banksy erased the original stenciled content on the drawn sketchbook and replaced it with a drawn context analogue to the subject. The cartoony, onomatopoeic POW! hints at the gallery POW (Pictures on Walls, see chapter 9.1.2.). Like the work itself POW! is cartoony and energetic/aggressive at the same time.



Fig. 78: *Girl shooting man with drawn machine gun on sketch block*, stencil spray paint on wooden boards 2003. Source: <https://www.flickr.com/photos/cpoole/310499456>

112 This work did not hang in the Turf War show but was sold there and it is visible leaning temporarily to a wall in one photo next to the screenprints, see overview photo uploaded by Michael Packard on 6 August 2003 <https://www.flickr.com/photos/pickard/99396055/>, detail-photo and Info: <http://www.artnet.com/artists/banksy/love-is-in-the-air-unique-a-8EZoVs7Querh3GIY6lRKHA2>

113 Also this work did not hang regularly in the Turf War show but was sold there. Banksy erased the original stenciled content on the drawn sketchbook and replaced it with a drawn context analogue to the subject. The cartoony, onomatopoeic POW! hints at the gallery POW (Pictures on Walls, see chapter 9.1.2.). Like the work itself POW! is cartoony and energetic/aggressive at the same time. Photo uploaded by Chris Poole on 19 July 2003 <https://www.Flickr.com/photos/cpoole/310499456/in/photostream/>

Think Tank Series

The show *Turf War*, which was in July, took place during the promotional period for Blur's *Think Tank* album, which was from April to October 2003. Blur commissioned Banksy to do different covers, inlays and back covers for the album and its singles. To this end, Banksy produced many works, but Blur used only some of the motifs. Others were sold through Bonhams at auction in 2007,¹¹⁴ appeared on the streets or in the Revolver club in Melbourne or were shown in exhibitions. None of these Bonhams works were used for the Blur commission and none of the works Banksy exhibited at the *Turf War* show either. But nevertheless those works form a series as they are variations of each other. Banksy painted some of the Think Tank motifs on a traveler site in Deptford, London because of the large rusty metal walls there. Some from that site sold at auction, according to Lazarides.¹¹⁵

The following motifs are the ones Blur actually used. Variations of these motifs appear on limited, special and foreign editions of these four records or on PR material. Banksy did the artwork already in 2002, Lazarides photographed it and graphic designers Tristan Manco and Tony Stiles turned it into printable files.¹¹⁶

- “Diver Couple (embracing)”, cover of the regular version of *Think Tank* (released 5 May 2003). In 2002, Steve Lazarides shot 17 original unique photos on the day Banksy painted various versions of Think Tank commissioned by Blur. According to the cover designer Tony Stiles: “We used the photographs of the different artworks, to determine the final cover artwork. The final choice was picked by Banksy and Damon Albarn from Blur.”¹¹⁷
- The original photo of the piece shot in Deptford was mirrored, on the site was a second version with brown helmets that did not appear on auction.¹¹⁸ Another

114 Photos and info about works that were connected by Bonhams with the Think Tank artwork: https://www.bonhams.com/search/?q=think%20tank&main_index_key=lot#/qo=think%2520tank%2520banksy&MRo_display=search&mo=0?q=think%20tank

115 Lee Moran: Banksy's Ex-Dealer Lifts The Lid On Iconic Blur Cover With Never-Before-Seen Photos. Huffpost, 12.09.2020, https://www.huffpost.com/entry/banksy-think-tank-blur-steve-lazarides_n_5f5a1053c5b62874bc190b51

116 See Tristan Manco's graphic design website: https://thinkbeautifuldesign.co.uk/portfolio_page/think-tank/; <https://www.multiplesinc.com/artists/27-banksy/works/412-banksy-original-photos-of-think-tank-.not-for-2002/>

117 Letter from 03.08.2022 by Tony Stiles, partner with Tristan Manco in Tijuana Design, Bristol, UK, from 2002–2009, who designed the print files according to Banksy's artwork. “We worked personally with Banksy, as he was creating the artwork and Steve Lazarides, as he would supply photography of the artwork.”

118 Compare the official cover <https://www.instagram.com/p/BTrTxPdD-jg/> and Lazarides photo https://img.huffingtonpost.com/asset/5f5a1278280003c099d2749.jpeg?ops=scalefit_720_noupscale

outtake version of this motif is called “Tank—Embracing Couple”, spray paint on steel, later a part of it (155 × 135cm) was cut from the Deptford site and sold at auction, some of the dripping was cut.¹¹⁹ In this on-site version in Deptford the larger (male?) Diver already looks to the right, like in the album cover version. Banksy stenciled the same leg-less version with the larger diver looking right just outside revolver Club in Melbourne, this time combined with flying autumn leaves.¹²⁰ The couple with such diving helmets is reminiscent of a French and a German soldier hugging while wearing gas masks in satire magazines like the German *Simplicissimus*.¹²¹ Most likely Banksy adapted the idea from “Deep Sea Lovers,” a satirical drawing by Cinders McLeod for the *Glasgow Herald* travel column, on 15 March 1997.¹²² In 2022 an alternative version of the Divers Couple, this time on the doors of a metal wardrobe appeared on Instagram. It is a completely different stencil, Banksy changed the whole composition of the two persons, especially their hands.¹²³

- “Petrol Head”, hand-stamped on the cover of the limited-edition promo cd album
- “Brainwashed Girl”, next to a very small version of the re-appearing “Petrol Head” as a stenciled logo on the back of the vinyl album
- “Breastfeeding mother with a baby, both with diver helmets”, on the back of the vinyl album
- “A couple with wind-up keys in their backs”, *Out of Time* single cover (released 14 April 2003)
- “Clown on a balcony”, vinyl single of *Crazy Beat* (released 7 July 2003)
- “Two clowns on a balcony”, cd single of *Crazy Beat*. Both clown single covers differ from Banksy’s street art piece in Stoke Newington Church Street in London, which is also called *Crazy Beat* but depicts the Royal Family as cartoon characters on the same balcony.¹²⁴
- “*Crazy Beat*”, spray-painted song title in red, alternative cd single cover of *Crazy Beat*
- “*Kids on Guns*”, Good Song single cover (released 6 October 2003)

119 Photo and info about the auction: <https://www.bonhams.com/auctions/13625/lot/161/>; See also Lazarides’ photo of the work still in situ in Deptford, <https://img.huffingtonpost.com/asset/5f5a127824000005101edo55.jpeg>

120 Photo taken by flickr user Chris Scott, 06.11.2009, <https://www.flickr.com/photos/cgs327/4184728698/>

121 See cover of issue No. 20, vol. 33, 13.08.1928. Hint by Eva Winter.

122 Photo: <http://cindersmcleod.tumblr.com/image/175059842764>

123 Uploaded by Banksyprints, 11.08.2022, https://www.instagram.com/p/ChIk_iLsljx/

124 Martin Bull: Banksy Locations (and a Tour) Vol. 2 More graffiti Locations from the UK, London 2010, chapter EL26. Steve Lazarides shot at least 107 color photographs taken in 2003 when banksy was painting the mural “*Crazy Beat*” aka “*Royal Family*” or “*Balcony Family*”. <https://www.multiplesinc.com/artists/27-banksy/works/410-banksy-crazy-beat-aka-royal-family-.not-for-sale.-2003/>

- *Balloon Girl*, an early prototype, maybe *the* first version of Balloon Girl, on the back that corresponded to the the front picture (Kids on Guns) which shows the girl still holding the balloon with a boy on a pile of weapons.
- “Young Child with Bird”, in the inlay of the vinyl album, the bird is flying out of a lid at the top of the diver suit helmet. Two street versions of this motif in Melbourne were without the bird. One had a questionmark instead.¹²⁵
- In an alternative version shown in Turf War the bird is sitting on the hand of the girl, sometimes mistakenly called “Space Girl and Bird” although it is not a space helmet). A photo of a Deptford on-site version of that motif was on the cover of Blur’s 5 track promotional CD sampler exclusively made for The Observer’s Music Monthly supplement in September 2003.¹²⁶ The Banksy original from Deptford, “Space girl and bird”, spray paint on steel, 133 × 54 cm was sold at auction in 2007.¹²⁷ The feet of the girl were already nearly gone at that point.
- Stenciled TV set thrown from a stenciled window, stenciled on the duck shed of a farm called Norwood House and used on the cover of The Observer’s Music Monthly supplement in September 2003, Launch Issue, showing the band Blur in front of it.
- TV hugging Girl, stenciled on the duck shed of a farm called Norwood House, later cut from the wall and sold at auction as Untitled, TV Girl, spray paint on sheet metal, 160 × 88cm. The work was an outtake from the Observer’s Music Monthly photo session.¹²⁸
- Untitled, two teddy bears fucking, one with pixeled face, “early design” for the Think Tank album, illustrated in the The Observer’s Music Monthly supplement in September 2003, Launch Issue.
- Untitled, cockroaches running from the open door of a Rolls Royce, “early design” for the Think Tank album, illustrated in the The Observer’s Music Monthly supplement in September 2003, Launch Issue. A reduced version of this motif was used by Banksy also as a sticker, 10.5 × 14.9 cm, called V.I.P Area [019/BNK/5Y].¹²⁹

125 The “Think Tank diver by Banksy” was taken by Flickr user Sam Difference in a Laneway in Prahran, Melbourne on 01.07.2003, <https://www.flickr.com/photos/spinstertoo/299832201/>, the other one with the questionmark was photographed by Flickr user baddogwhiskas in Crocker Alley, Melbourne, in August 2004, <https://www.flickr.com/photos/22179952@Noo/342260138>

126 In Wall and Piece 2005, p.98 Banksy stated the work was from 2004 which seems to be wrong.

127 Photo and info: <https://www.bonhams.com/auctions/14890/lot/299/>

128 Photo and info: <https://www.bonhams.com/auctions/14890/lot/207/>

129 Pictures on Walls sent those stickers with Banksy prints in 2003/2004. I’m grateful for that hint to Cosmic. See also <https://urbanartassociation.com/thread/140399/banksy-sticker-area-019-bnk>

In Turf War Banksy Showed the Following Works, Which Are Part of the Think Tank Series

- “Think Tank”, couple sitting at a table drinking wine while wearing the helmets of old-fashioned diving suits. The measurements of the *Turf War* version is unknown. It was stenciled on cardboard.¹³⁰ Two other versions of the same stencil tool stenciled on metal were sold through Bonham’s, they measure 192 × 179 cm¹³¹ and 182 × 157 cm,¹³² both versions on metal show the couple with feet and a heart between them. The *Turf War* version is without the feet and the heart, so is another one in the Revolver club in Melbourne.¹³³ In *Cut it Out*, Banksy illustrated a photo of one of those,¹³⁴ still on-site in Deptford, but still without the heart.¹³⁵
- “Young Child with Bird [Space Girl and Bird]”: A girl in an old-fashioned diving suit holds a bird in her hand. The *Turf War* version was stenciled on cardboard. Two versions of the same stencil stenciled on metal were sold through Bonham’s as “No. 5, Young Child with Bird” (spray paint on steel, 112 × 58.5cm)¹³⁶ and “Space Girl and Bird” (although the girl is wearing a diving helmet, not a space helmet, spray paint on steel, 133 × 54cm).¹³⁷ The measurements of the *Turf War* version are unknown, but similar to the height of the metal versions of 133 cm¹³⁸ or 112 cm.¹³⁹ Both metal versions are much higher than they are wide, but the *Turf War* cardboard version is closer to a square in shape,¹⁴⁰ and similar in size than the work *Think Tank*.

130 Photo uploaded by Syamly on 4 July 2006 <https://www.flickr.com/photos/thesyemism/181658112>

131 Photo and info see Bonhams: <https://www.bonhams.com/auctions/15788/lot/359/>; see also Lazarides’ photo of the work still in situ in Deptford, <https://img.huffingtonpost.com/asset/5f5a127824000007101edo57.jpeg>

132 Photo and info see Bonhams: <https://www.bonhams.com/auctions/14890/lot/298/>; see also Lazarides’ photo of the work still in situ in Deptford, <https://img.huffingtonpost.com/asset/5f5a127824000007101edo57.jpeg>

133 Banksy painted some Think Tank motifs in Melbourne in 2003. This particular one was uploaded on Flickr by Tara, 18.12.2006, <https://www.flickr.com/photos/taraonholiday/375697389/>

134 Photo: <https://www.bonhams.com/auctions/14890/lot/298/>

135 Banksy: *Cut It Out*. London 2004, unpagged.

136 Photo and info see Bonhams: <https://www.bonhams.com/auctions/13625/lot/32/>

137 Photo and info see Bonhams: <https://www.bonhams.com/auctions/14890/lot/299/>

138 Photo and info see Bonhams: <https://www.bonhams.com/auctions/14890/lot/299/>

139 Photo and info see Bonhams: <https://www.bonhams.com/auctions/13625/lot/32/>

140 Photo uploaded by Syamly on 4 July 2006 <https://www.Flickr.com/photos/10772083@Noo/161584190>

- “Petrol Head [Stop Sign]”:¹⁴¹ A tire painted red (to look like a stop sign) with a black stencil on a white background in the middle. The stencil figure in the middle is a stick figure holding a gas pump (or “petrol gun”) to his head as if he were about to commit suicide with a real gun. Banksy used this same motif on the limited-edition version of Blur’s *Think Tank* album. In 2006, Banksy showed an earlier sketch of “Petrol Head” in which the stick figure was drinking fuel.¹⁴² “Petrol Head” and “Brainwashed Girl”, both stencils on the same found/stolen street bollard¹⁴³. This bollard later appeared again at a few Santa’s Ghetto exhibitions.¹⁴⁴

141 Photo Steve Cotton: https://www.artofthestate.co.uk/Banksy/BanksY_Turf_War_Petrol_head.htm

142 Photo uploaded by Karen H on 17 September 2006 <https://www.flickr.com/photos/k-ron75/246806461/>

143 Photos see: http://web.archive.org/web/20040825012642/http://shtikman.com/images/turf_war_14.jpg and http://web.archive.org/web/20041017022849/http://shtikman.com/images/turf_war_41.jpg

144 Photo and info see Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_bollards_blur.htm

8 The Mock Ups

8.1 2003–2005 Museum Pieces

Between 2003 and 2005, Banksy illegally installed several smaller-scale artworks in renowned museums around Europe and in New York. These pieces are characterized by a temporary nature, though they were presented in public, established venues. The importance of their performative aspect also makes them comparable to Banksy's street art.

During the Backjumps exhibition in Berlin earlier in 2003, then-street art duo Darius and Downey told Banksy they would plan to illegally hang a piece of theirs in the dome of Wittenberg (which they never did). The piece tried to look like a medieval painting, but included a CCTV camera and a Luther painting theses dressed like Darius and Downey (i.e. as construction workers), who also signed and dated the work.¹ French street artist Invader, who frequently exhibited and worked on the street with Banksy, however, put a mosaic of his in the Louvre already in 1998. Both may have inspired Banksy.

He went to museums disguised as a curator or art lover in a dark suit and silk scarf wearing a wig, fake beard and hat.² Lazarides secretly filmed the event while Banksy friend, fellow POW member and soon-to-be-famous Tank Girl and Gorrillaz illustrator Jamie Hewlett, was at least once the lookout.³ The installations received major media attention and helped Banksy achieve worldwide recognition.

“*Crimewatch UK* Has Ruined the Countryside for All of Us”, Banksy's first illicit museum installation, was hung in a room at the Tate Britain where images of rural life were on display in mid-October 2003.⁴ The work was a painting of an idyllic countryside setting, which Banksy “found (...) at a London street market and then stencilled police incident tape over the top,” and it highlights how today's “obsession with crime and paedophilia” has influenced our view on picturesque landscapes, as the

1 Darius Jones [Leon Reid IV] and Brad Downey, according to Stefano Antonelli, Gianluca Marziani: Banksy. [German edition]. Königswinter 2022, p. 105.

2 Info and photo see Steve Lazarides: Banksy Captured. Vol. 2. London 2020, p. 294.

3 Steve Lazarides: Banksy Captured. Vol. 2. London 2020, p. 294.

4 Akbar falsely calls it a room with 18th century paintings, it was 'Images of Rural Life'. Arifa Akbar: Street artist Banksy dons disguise to install his picture on gallery wall, Independent, 17 October 2003 <http://www.independent.co.uk/news/uk/this-britain/street-artist-banksy-dons-disguise-to-install-his-picture-on-gallery-wall-91933.html> See Tate Britain (1): Gallery Plan, 26 June – 28 September 2003 <https://web.archive.org/web/20030807004702/http://www.tate.org.uk:80/britain/pdf/TateBritainPlan.pdf>

accompanying fake museum label card explained.⁵ Banksy attributes this phenomenon to the media, especially the BBC series *Crimewatch* (previously called *Crimewatch UK*), which has been airing since 1984 and showcases unsolved criminal cases with the aim of gaining new information from the public.⁶

The artist's strategy of using contrasts extends to the work's exhibition context, as "*Crimewatch UK*" was placed next to English landscape painter John Linnell's "Reapers, Noonday Rest" (1865). This painting shows harvesters napping on sheaves on a bright midday and is characterized by warm tones creating the atmosphere of utter harmony. Next to this painting, Banksy's much smaller piece invites intimate consideration and might elicit a stronger reaction with its hints of a cruel act behind the picturesque surface. The larger context of the museum is also important to address. For "*Crimewatch UK*," Banksy chose the Tate Britain, which features a collection that focuses exclusively on British art, allowing him not only to categorize the "paranoia" caused by the obsession with crime as a particularly British phenomenon, but also to mark his place in the canon of the nation's greatest artists:⁷

"My message in vandalising an oil painting with police tape as I did at the Tate, is that this is how a lot of people see the world these days. People don't see Constable's hay and rivers any more. Mine is a more accurate drawing of the English landscape, with paranoia and violent crime, that we actually live in."⁸

Similarly, in 2004, Banksy placed his Mona Lisa variation among the paintings of English masters at the Louvre.⁹ One *Independent* article interpreted Banksy's stunt at Tate Britain as the artist jumping the queue of the museum's selection process, noting that the hanging of "*Crimewatch UK*" preceded the announcement of the 2003 Turner Prize, which is awarded to a contemporary British artist every year, by just a few days.¹⁰ In a thematically related piece, Banksy stenciled the words "Mind the Crap" on the last

5 Patrick Sawyer: Graffiti artist strikes at Tate, Evening Standard, 16 October 2003 <http://www.standard.co.uk/showbiz/graffiti-artist-strikes-at-tate-6986501.html>

6 Banksy's agent even cited the Soham murders, a then ongoing court case around the murder of two children in Cambridgeshire, to highlight the double nature of the countryside the image deals with and the currency of the problematic, see Akbar 2003. See also *Crimewatch UK* <http://www.imdb.com/title/tt0185794/> (12.7.2017). and Wikipedia: *Crimewatch* <https://en.wikipedia.org/wiki/Crimewatch>

7 Patrick Sawyer: Graffiti artist strikes at Tate, Evening Standard, 16 October 2003 <http://www.standard.co.uk/showbiz/graffiti-artist-strikes-at-tate-6986501.html>

8 Banksy quoted in Rick Hewett: I'm Proud to Be the Art Terrorist; Banksy, the Elusive Graffiti Artist Who 'Raided' the Tate, Gives a Rare Insight into What Makes Him Tick, Evening Standard, 23.10.2003, p. 28, online under a different headline: Graffiti 'artist' on a mission, <https://www.standard.co.uk/showbiz/graffiti-artist-on-a-mission-6957400.html>

9 Banksy 2005, p. 140–141. Probably a reference to the popular rom com "Mona Lisa Smile" (117 min., directed by Mike Newell) that came out in 2003.

10 The Turner Prize is a major art prize founded in 1984 and awarded each year by the Tate Gallery to a contemporary British artist. The four shortlisted artists present their work in a show—2003, the exhibition took place from 29. October 2003 and Grayson Perry received the Prize.

step of the Tate Britain, already in 1999.¹¹ In circa 2000 Banksy stenciled a monkey about to blow up a Mona Lisa painting right outside Tate Modern.¹² The pun, which plays off the phrase “mind the gap,” popularized by the London Underground, here comments on the state of “official” contemporary art that is legitimized by the establishment. As Banksy notes, only “[a] small group create, promote, purchase, exhibit and decide the success of Art” as a result of the divide between social and economic classes.¹³

“*Crimewatch UK*” is one of many “vandalized oil paintings” Banksy has created since 2001. The series is characterized by a “humorous improvement or substantive update (...) rather than purely iconoclastic irony or destruction.”¹⁴ The vandalized paintings are often compared to British artist Peter Kennard’s “Haywain with Cruise Missiles” (1980), a photomontage depicting the horse-drawn cart from British artist John Constable’s “Hay Wain” (1821) carrying a cold-war nuclear bomb, inspired by “the proposal to hone US nuclear cruise missiles in rural East Anglia.”¹⁵ In the case of “*Crimewatch UK*,” Banksy tries to update paintings from Constable’s era and explains that the piece deals with how “[p]eople don’t actually see the world with Constable’s eyes with hay and rivers any more.”¹⁶ Kennard is referenced more indirectly in that Banksy’s “*Crimewatch UK*” displays a similar juxtaposition between idyll and violence and between past and present.

In his book *Wall and Piece*, Banksy emphasizes not only the museum works themselves, but also the performative aspect of their installations, by including images of himself hanging the pieces, for example. For Banksy, the paintings are only part of the artwork, as evidenced by the fact that he sold another version of “*Crimewatch UK*” at

Tate: The Turner Prize, 29 October 2003 – 18 January 2004 <http://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize-2003>

- 11 Banksy never painted “Mind the Crap’ on every step leading up to the Tate gallery the night before last year’s Turner Prize.” As stated there, only on the last step. Si Mitchell: Painting and Decorating. LEVEL magazine, issue 08, June/July 2000, p. 66. Banksy never painted “Mind the Crap’ on every step leading up to the Tate gallery the night before last year’s Turner Prize.” As stated there, only on the last step. In *Wall and Piece* 2005, p. 73 Banksy stated this happened in 2002, which contradicts the earlier source above.
- 12 Steve Lazarides: Banksy Captured. Vol. 2. London 2020, p. 114–119. The Tate flag in the background bears the year 2000. Banksy used the Mona Lisa stencil mostly around 2000/2001.
- 13 Banksy 2005, p. 75, 144. Also see Chappet 2010/2011.
- 14 Blanché 2016, p. 114/115.
- 15 Victoria and Albert Museum: Haywain with Cruise Missiles <http://collections.vam.ac.uk/item/O220382/haywain-with-cruise-missiles-photograph-kennard-peter-lawrence/>; for the comparison Banksy/Kennard see Blanché 2016, p. 117.
- 16 Steven Morris: Banksy. Graffiti artist cuts out middle man to get his work hanging in the Tate. The Guardian, 18 October 2003; <https://www.theguardian.com/uk/2003/oct/18/arts.artsnews1>; Arifa Akbar: Street artist Banksy dons disguise to install his picture on gallery wall, Independent, 17 October 2003 <http://www.independent.co.uk/news/uk/this-britain/street-artist-banksy-dons-disguise-to-install-his-picture-on-gallery-wall-91933.html>

London's Tom Tom Gallery right after the Tate stunt—accompanied by a video of the original work's installation at Tate Britain.¹⁷ The media caught on to this focus late, and most started commenting on the performative element of Banksy's museum pieces in 2005, when he installed several works in New York museums. The Wooster Collective street art website insisted, for instance, that the artist carried out the act “dressed as a British pensioner.”¹⁸

In March of 2005, Banksy installed works at the Museum of Modern Art, the Metropolitan Museum of Art, the Brooklyn Museum and the American Museum of Natural History in New York. His “Discount Soup Can” at MoMA subverts American pop artist Andy Warhol's “Campbell's Soup Cans” by depicting a Tesco's Value product in the same composition and technique. By incorporating specifically British cultural references, Banksy embraces his status as an “outsider”—both as a Brit in the United States and as a street artist placing his works in esteemed art institutions. Well-known stencil graffiti artist Lady Aiko (a former member of the Faile collective) took the photos in the New York museums: “In 2005 Banksy took me to the big New York museums like the Met, MaMA and the Brooklyn Museum to hang his paintings anonymously. I documented these actions and what happened next (immortalized in *Exit Through the Gift Shop*). Then a big front-page article in the *New York Times* made Banksy's name known internationally. I made him famous. We had created our own art market without depending on the traditional galleries. It was a historic moment, the beginning of a great graffiti and street art industry for an ever-growing new generation.”¹⁹

A further example of Banksy highlighting his “outsider” status is his overt criticism of US culture in the New York pieces. Banksy describes “*Withus Oragainstus*,” the work he hung at the American Museum of Natural History, as “just an outsider's view of the modern American bug, bristling with listening devices and military hardware.”²⁰ It can be seen as the American counterpart to “*Pest Control*”, put up at the English Natural History Museum in London the year before, as they both depict mutant creatures that are regarded as vermin. The fact that “*Withus Oragainstus*” was placed in the Hall of Biodiversity underlines this argument and perhaps even indicates an attempt to raise the problematic of biological experiments and weaponry. Furthermore, the New York piece's pseudo-Latin title is of course a direct reference to the political phrase

17 BBC News: Graffiti star sneaks work into Tate. 17 Oct 2003. <http://news.bbc.co.uk/2/hi/entertainment/3201344.stm> (12.7.2017).

18 Marc Schiller: A Wooster Exclusive: Banksy Hits New York's Most Famous Museums, in: The Wooster Collective (25 March 2005) <https://archive.li/x9em4> (12.7.2017).

19 Retranslated from German by the editor, from Alessandra Mattanza: *Street Art is Female*. Munich 2022, p. 14.

20 Reuters: Long Live Banksy!, 25 March 2005 <http://laughingbone.blogspot.de/2005/03/long-live-banksy.html>

“You’re either with us, or against us,” which describes a very separationist and aggressive stance that is categorized here as typically American, with the beetle’s origin listed as the US.²¹

Banksy installed his museum pieces with the intention to gain a global audience for his art. Although smuggling the works into renowned institutions is intended as a critique of the elitism of art institutions, the act also functioned as Banksy defining himself as a contemporary British master. As far as the installations abroad are concerned, the mixture of culture-specific statements with an element inspired by his home country is especially interesting.

List of Works

- “*Crimewatch UK Has Ruined the Countryside for All of Us*” (2003), Tate Britain, London, October 15, 2003.²²
Ca. 48 × 45 cm (incl. frame)²³, vandalised oil painting, installed in room 7 on level 2,²⁴ “Images of Rural Life”²⁵, next to *Reapers*, *Noonday Rest* by John Linnell (1865), stayed 2,5 hours²⁶, another version for sale with video at Tom Tom Gallery (London)²⁷ for £15,000²⁸, reported in: Evening Standard, BBC News, The Independent, The Guardian.

21 Ibid.

22 Photo and info: <https://web.archive.org/web/20050326015714/http://www.banksy.co.uk:80/exhibitions/03.html> (accessed 26.7.2017).

23 Tate Britain: ‘Reapers, Noonday Rest’, John Linnell, 1865 <http://www.tate.org.uk/art/artworks/linnell-reapers-noonday-rest-no1546>

24 Arifa Akbar: Street artist Banksy dons disguise to install his picture on gallery wall, Independent, 17 October 2003 <http://www.independent.co.uk/news/uk/this-britain/street-artist-banksy-dons-disguise-to-install-his-picture-on-gallery-wall-91933.html>

25 Tate Britain: Gallery Plan, 26 June – 28 September 2003. <https://web.archive.org/web/20030807004702/http://www.tate.org.uk:80/britain/pdf/TateBritainPlan.pdf>

26 Banksy 2005, p. 139.

27 BBC News: Graffiti star sneaks work into Tate, 17 October 2003 <http://news.bbc.co.uk/2/hi/entertainment/3201344.stm>

28 Arifa Akbar: Street artist Banksy dons disguise to install his picture on gallery wall, Independent, 17 October 2003 <http://www.independent.co.uk/news/uk/this-britain/street-artist-banksy-dons-disguise-to-install-his-picture-on-gallery-wall-91933.html>

Fake museum label by Banksy:

“Banksy 1975. Crimewatch UK Has Ruined The Countryside For All Of Us. 2003. Oil on Canvas.

This new acquisition is a beautiful example of the neo post-idiotic style. Little is known about Banksy, whose work is inspired by cannabis resin and daytime television. The artist has found an unsigned oil painting at a London street market and then stencilled police incident tape over the top.

He argues that ruining the work in this way reflects how our nation has been vandalised by an obsession with crime and paedophilia. Any visit to a secluded beauty spot now feels like it may result in being molested or finding discarded body parts. Presented by the artist personally in 2003.”²⁹

- “Pest Control” (2004), Natural History Museum, London, April 6, 2004³⁰
*Banksus Militus Ratus*³¹, stuffed rat with sunglasses, backpack and necklace as well as torch and sprayscan, graffiti “our time will come”, installed “near the toilets, between them and the cafe, by the water fountain, not in a gallery space”—spokeswoman of NHM, lasted 2 hours³², reported in: *The Guardian*.

Fake museum label by Banksy:

“Pest Control.

Recently discovered specimens of the common sewer rat have shown some remarkable new characteristics.

Attributed to an increase in junk food waste, ambient radiation and hardcore urban rap music these creatures have evolved at an unprecedented rate. Termed the *Banksus Militus Vandalus* they are impervious to all modern methods of pest control and mark their territory with a series of elaborate signs.

Professor B. Langford of University College London states ‘You can laugh now... but one day they may be in charge.’”³³

29 Full text cited by Patrick Sawyer: Graffiti artist strikes at Tate, *Evening Standard*, 16 October 2003 <http://www.standard.co.uk/showbiz/graffiti-artist-strikes-at-tate-6986501.html>, the later card included in Banksy’s *Cut It Out* is slightly altered, see Banksy 2004 [p. 41–42].

30 Photo and info: <https://web.archive.org/web/20050326005655/http://www.banksy.co.uk:80/exhibitions/01.html> (accessed 26.7.2017).

31 Vikram Dodd: Natural History Museum exhibits an unnatural specimen, in: *The Guardian* (8 April 2004) <https://www.theguardian.com/uk/2004/apr/08/arts.education> See also Katie Heslop: A new master, *Guardian* 26 March 2005, <https://www.theguardian.com/uk/2005/mar/26/arts.artsnews>

32 Banksy 2005, p. 153.

33 Banksy 2005, p. 151.

- “(Mona Lisa)” (2004), The Louvre, Paris, 2004³⁴
Mona Lisa with smiley face (descriptive title by the author), ca. 50 × 45 cm (incl. frame) (cf. size of the Constable³⁵), room of English Painting in Denon wing, 1st floor, neighbouring painting: John Constable: *Weymouth Bay with Approaching Storm*, 1818–19; room behind: Italian Painting, 16th – 17th centuries (Palma Il Vecchio: *The Adoration of the Shepherds with a Donor*, 1520–25) vs. Italian Grand Masters Room³⁶, success at the third attempt of installation³⁷, no media reaction (earliest mention in 2005).
- “Soldier With Spray Can” (2005), Brooklyn Museum, New York, March 13, 2005³⁸
“A portrait of a colonial-era soldier holding an aerosol can and standing in front of anti-war graffiti”³⁹, 2 × 1.5 ft (61 × 46 cm), largest of the NY pieces⁴⁰, Great Historical Painting wing, discovered: 16 March⁴¹ vs. Banksy: hung for 8 days (i.e. March 21)⁴², reported on by: *The Wooster Collective*, *NPR*, *The New York Times*, *Reuters* and *The Guardian*.

34 Photo and info: <https://web.archive.org/web/20050326023717/http://www.banksy.co.uk:80/exhibitions/04.html> (accessed 26.7.2017).

35 Louvre: La Baie de Weymouth à l’approche de l’orage http://cartelfr.louvre.fr/cartelfr/visite?srv=car_not_frame&idNotice=19100&langue=fr

36 Either Banksy is exaggerating his success here or there is no surviving documentation of this 3rd, successful attempt. Jury, Louise: Banksy: A guerilla in our midst, Independent, 5 August 2005 <http://www.independent.co.uk/news/uk/this-britain/banksy-a-guerilla-in-our-midst-501660.html>

37 Jury, Louise: Banksy: A guerilla in our midst, Independent, 5 August 2005 <http://www.independent.co.uk/news/uk/this-britain/banksy-a-guerilla-in-our-midst-501660.html>

38 Photo and info: <https://web.archive.org/web/20050326013929/http://www.banksy.co.uk:80/exhibitions/02.html> (accessed 26.7.2017).

39 Richard Jinman: Artful dodger Banksy takes Manhattan, in: *The Guardian*, 26 March 2005, <https://www.theguardian.com/uk/2005/mar/26/arts.artsnews>

40 Reuters: Long Live Banksy!, 25. March 2005 <http://laughingbone.blogspot.de/2005/03/long-live-banksy.html>

41 Richard Jinman: Artful dodger Banksy takes Manhattan, *Guardian*, 26 March 2005, <https://www.theguardian.com/uk/2005/mar/26/arts.artsnews>

42 Banksy 2005, p. 147.

- "You Have Beautiful Eyes" (2005), The Metropolitan Museum Of Art, New York, March 13, 2005⁴³
Great American Painting wing, discovered March 13, 2005 ("Within minutes"), American wing⁴⁴ vs. Banksy: "Lasted 2 hours"⁴⁵, reported on by: *The Wooster Collective*, *NPR*, *The New York Times*, *Reuters* and *The Guardian*.
- "Withus Oragainstus" (2005), American Museum Of Natural History, New York, March 13, 2005
"Harlequin beetle with airfix weapons,"⁴⁶ "a glass-encased beetle modified with jet fighter wings, missiles and a satellite dish"⁴⁷, Hall of Biodiversity, lasted 12 days⁴⁸, reported on by: *The Wooster Collective*, *NPR*, *The New York Times*, *Reuters* and *The Guardian*.
- "Discount Soup Can" (2005), Museum of Modern Art, New York, March 13, 2005
Installed at 3rd floor walkway, stayed there for over 3 days⁴⁹ (i.e. March 16) vs. March 17 discovery⁵⁰ vs. Banksy: 6 days (i.e. March 19)⁵¹, reported on by: *The Wooster Collective*, *NPR*, *The New York Times*, *Reuters* and *The Guardian*.

43 Photo and info: <https://web.archive.org/web/20050520233552/http://www.banksy.co.uk:80/pops/menu/britishmuseum.html> (accessed 26.7.2017).

44 Richard Jinman: Artful dodger Banksy takes Manhattan, *Guardian*, 26 March 2005, <https://www.theguardian.com/uk/2005/mar/26/arts.artsnews>, see also Marc Schiller: A Wooster Exclusive: Banksy Hits New York's Most Famous Museums, in: *The Wooster Collective*, 25 March 2005 <https://archive.li/x9em4>

45 Banksy 2005, p. 144.

46 Banksy 2005, p. 151.

47 Richard Jinman: Artful dodger Banksy takes Manhattan, *The Guardian*, 26 March 2005, <https://www.theguardian.com/uk/2005/mar/26/arts.artsnews>

48 Banksy 2005, p. 151.

49 Marc Schiller: A Wooster Exclusive: Banksy Hits New York's Most Famous Museums, *The Wooster Collective* 25 March 2005 <https://archive.li/x9em4>

50 Richard Jinman: Artful dodger Banksy takes Manhattan, *Guardian*, 26 March 2005, <https://www.theguardian.com/uk/2005/mar/26/arts.artsnews>

51 Banksy 2005, p. 148.

- “Wall Art” (2005), British Museum, London, May 16, 2005
 “Early Man Goes to Market”⁵², “Early Man”⁵³ or “Peckham Rock”,⁵⁴ 10in by 6in (25.4 × 15.24 cm),⁵⁵ rock with marker pen,⁵⁶ lasted 2 days⁵⁷ vs. Banksy: 8 days⁵⁸, room of early medieval relics,⁵⁹ Roman Britain gallery (Gallery 41)⁶⁰, “treasure hunt” for it announced on Banksy’s website, winner receiving “an original Banksy painting of a shopping trolley”⁶¹, after discovery following a tip-off on Banksy’s website, “on loan from the British Museum” at the Outside Institute exhibition, then returned to the British Museum⁶², reported on by: *BBC*, *The Independent*, *The Telegraph*.

Fake Museum label by Banksy:

“Wall art

East London

This finely preserved example of primitive art dates from the Post-Catatonic era and is thought to depict early man venturing towards the out-of-town hunting grounds. The artist responsible is known to have created a substantial body of work across the South East of England under the moniker Banksymus Maximus but little else is known about him. Most art of this type has unfortunately not survived. The majority is destroyed by zealous municipal officials who fail to recognise the artistic merit and historical value of daubing on walls.

PRB 17752,2-2,1”⁶³

- 52 Nigel Reynolds: Origin of new British Museum exhibit looks a bit wobbly, *Telegraph*, 19 May 2005 <http://www.telegraph.co.uk/news/uknews/1490296/Origin-of-new-British-Museum-exhibit-looks-a-bit-wobbly.html>
- 53 Anthony Barnes: Elusive ‘art terrorist’ Banksy makes an indelible mark on the British Museum, *Independent on Sunday*, 29 May 2005. <https://www.independent.co.uk/news/uk/this-britain/elusive-art-terrorist-banksy-makes-an-indelible-mark-on-the-british-museum-492456.html>
- 54 Luke Dickens: Placing post-graffiti: the journey of the Peckham Rock. In: *Cultural Geographies*, 2008, 15 (4), pp. 471–496.
- 55 Reynolds 2005.
- 56 Banksy 2005, p. 154.
- 57 BBC News: Cave art hoax hits British Museum, 19 May 2005 <http://news.bbc.co.uk/2/hi/entertainment/4563751.stm>
- 58 Banksy 2005, p. 155.
- 59 Anthony Barnes: Elusive ‘art terrorist’ Banksy makes an indelible mark on the British Museum, *Independent on Sunday*, 29 May 2005. <https://www.independent.co.uk/news/uk/this-britain/elusive-art-terrorist-banksy-makes-an-indelible-mark-on-the-british-museum-492456.html>
- 60 Reynolds 2005.
- 61 Reynolds 2005.
- 62 BBC News: Cave art hoax hits British Museum, 19 May 2005. <http://news.bbc.co.uk/2/hi/entertainment/4563751.stm>
- 63 Banksy 2005, p. 153.

8.2 2003–2004 Banksy’s Public Sculptures

2003 marks the year that Banksy began to experiment with figurative bronze sculpture. Much like his street art, the resulting pieces were intended for public presentation and therefore carry a site-specific reference. What follows is an exploration of two monuments created for London, “The Drinker” (2003) and “Trust No-One” (2004), with a closer look at their locations and its implications.

In 2003, Banksy created two re-interpretations of Auguste Rodin’s “The Thinker” (1903), both in bronze and crowned with bronze traffic cones. In a move inspired by the British retail company Tesco’s “Buy One Get One Free” promotional campaign, according to Hattenstone, Banksy sold one of the statues at his exhibition *Turf War* and “donated” the other to the city of London.⁶⁴ According to Lazarides, the statue at *Turf War* did not sell so Banksy transferred it illegally to the street. The (second?) sculpture was first erected on the large West Way at the intersection of Westbourne Terrace and Harrow Road under the name “The Dunce.”⁶⁵

The sculpture was later renamed “The Drinker” and moved to Denmark Street in Soho,⁶⁶ London in the first months of 2004 as “[a]n illegal monument to the British talent for binge drinking and vandalizing public property.”⁶⁷ The statue’s traffic cone crown is a reference to the tradition of placing a traffic cone on the head of Glasgow, Scotland’s statue of the Duke of Wellington (1844).⁶⁸ Ever since the ’80s, the monument has been decorated with the strange hat, and although explanations for the phenomenon are diverse, intoxication is always listed as a key element.⁶⁹ The chosen location of “The Drinker” also evokes the idea of heavy drinking; today’s High Holborn (which is close) ran through the middle of the historical parish of St Giles, a slum area that associated with excessive alcohol consumption, especially that of gin, in the 18th and 19th centuries.⁷⁰ The neighborhood provided subject matter for British artist William Hogarth’s satirical genre paintings and engravings, notably his 1751 print,

64 Simon Hattenstone: Something to spray, *Guardian*, 17 July 2003 <https://www.theguardian.com/artanddesign/2003/jul/17/art.artsfeatures>

65 Charlotte Cripps: Graffiti with bells on, *Independent*, 1 December 2003) <http://www.independent.co.uk/news/uk/this-britain/graffiti-with-bells-on-80725.html>

66 Steve Lazarides: Banksy captured. Vol. 1. London 2019, p. 189.

67 Banksy: Cut it out, London 2004, [p. 65].

68 A photograph of the statue introduces the section of Street Sculpture in Banksy’s *Wall and Piece* (Banksy 2005, p. 180).

69 Kirstin Fawcett: Controversial History of a Famous Scottish Statue and Its Traffic Cone, in: *Mental Floss*, 11 April 2017 <http://mentalfloss.com/article/88935/controversial-history-famous-scottish-statue-and-its-traffic-cone-hat>

70 Matt Battersby: St Giles: The psychogeography of London’s Rookery, in: *The Independent* (16 May 2011) <http://www.independent.co.uk/arts-entertainment/art/features/st-giles-the-psychogeography-of-londonsrookery-2284879.html>

"Gin Lane."⁷¹ By placing his "Drinker" on this site, Banksy incorporates the history of the surrounding area into his artwork and highlights how binge drinking is still a relevant problem—albeit just as comically as his predecessor Hogarth does.⁷² Lazarides recalls in detail how this illegal bronze was stolen by another artist, later stolen back and sold.⁷³

Later in 2004, Banksy presented London with another sculpture: a variation of Lady Justice, the allegorical personification of the moral force in judicial systems. Aiming for a large media turnout, he staged an unveiling ceremony for August 4 in central London. A concept drawing for the piece shows the crowned woman standing on an orb, her arms wide open and holding a scale in her right and a sword in her left hand. Her dress is blown up above her waist by a strong wind, in a way reminiscent of the famous photo of Marilyn Monroe, to expose a black G-string and knee-high stiletto boots. Notes on the drawing indicate that the statue was meant to be gold in color, and though the plinth bears the descriptive title "Justice," the homonymic "Just us" noted down as an alternative, evidence that the concept is still in progress. Next to the plinth are the outlines of a man and a dog, intended for scale. The surrounding notes indicate Banksy's initial ideas for the monument's colossal measurements—the plinth alone was to be about ca. 183 × 152.4 × 121.9 cm. There also exist two work-in-progress photographs by Johnny Mann, the owner of a Bristol company that produces polystyrene and clay sculptures for TV and film.⁷⁴ It seems likely, therefore, that Banksy's early sculptures were commissioned by him and carried out by professionals.⁷⁵

The final version of the Lady Justice is a ca. 6-m bronze sculpture erected on a plinth bearing a golden plaque with the title "Trust No-One," a slogan from *The X-Files*, a television series that builds on the theme of government abuse of power and withholding information from civilians. Banksy's tag was imprinted in the concrete, which in turn was cemented in the ground at London's Clerkenwell Green.⁷⁶ The golden figure of Lady Justice resembles the concept drawing closely except that her dress is designed to expose her body from the waist down without being blown by wind. Some finer details were also added, such as the accentuated blindfold and a

71 Alastair Sooke: Hogarth's London: Gin Lane and Beer Street, BBC, 10 June 2015 <http://www.bbc.com/culture/story/20150610-london-city-of-sin>

72 There is also a pub, The Crown, at the square, but it is unclear whether it stood there already in 2004—as it was not included in the official photographs for Banksy's publications, it probably was not.

73 Steve Lazarides: Banksy captured. Vol. 1. London 2019, p. 189–190.

74 See <https://www.Flickr.com/photos/20985332@N03/>

75 About his Rodin-pieces, Banksy also remarked that "I don't know much about sculpture and mistakenly thought Rodin was just famous by accident and that I'd be able to pay somebody a couple of hundred quid to do a perfect copy of the Thinker", a sign that those sculptures were probably carried out by a third person, too. See Hattenstone 2/4/2004.

76 Ian Youngs: Guerilla artist funds art removal, in: BBC News, 9 August 2004 <http://news.bbc.co.uk/2/hi/entertainment/3549272.stm>

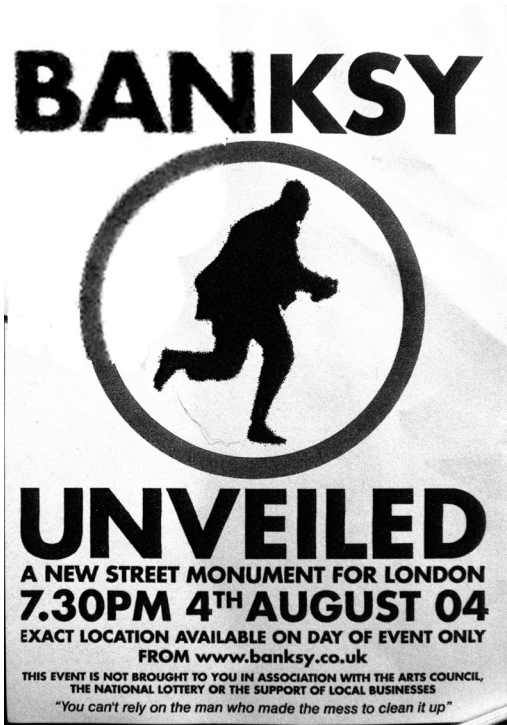


Fig. 79 Banksy Unveiled invitation flyer, August 2004. Source: Archive of the editor.

garter with a dollar note slid under it. As a “monument dedicated to thugs, to thieves, to bullies, to liars, to the corrupt, the arrogant and the stupid,” “Trust No-One” was created to highlight the British justice system’s unreliability, corruption, and lack of integrity.⁷⁷ The statue is modeled after the statue by British sculptor F. W. Pomeroy’s that crowns the Central Criminal Court of England and Wales, also known as the Old Bailey. “Trust No-One” also faced the nearby Old Sessions House, a former courthouse—both of these elements contribute to this idea of confrontation.^{78,79} As to the timing of the unveiling, Banksy chose the anniversary of the death of Kevin Callan, an individual who was wrongfully found guilty of murder but devoted his prison years

77 Ian Youngs: Guerrilla artist in statue stunt, BBC News, 4 August 2004 <http://news.bbc.co.uk/2/hi/entertainment/3537136.stm> For the flyer distributed at the unveiling see BristolSound: Justice sculpture by Banksy (2004), <http://bristolSound.blog10.fc2.com/blog-entry-600.html>

78 Pomeroy’s original is the reason why *Trust No-One’s* crown bears similarities to the American *Statue of Liberty*. What Banksy did change apart from the black details under the robe is adding a blindfold, which however belongs to the common attributes in the depictions of justice.

79 See Steve Cotton: Banksy—Justice Monument, Clerkenwell Green http://www.artofthestate.co.uk/Banksy/Banksy_justice_monument.htm and Dinah KC Murray: Unveiling of Banksy sculpture in Clerkenwell, August 2004, uploaded on Youtube on 19 September 2006 <https://www.youtube.com/watch?v=PK-56Sa6WBE&t=1s>

to extensively researching the illness his supposed victim had had. As a result, Callan could prove his innocence and was released.⁸⁰ Banksy heavily emphasizes the miraculous development of the former lorry driver, whose story of individual defiance is raised to the status of a fable. This aspect of civil resistance elaborated upon in the flyers distributed at the unveiling, like the discussion on authority, constitutes a theme the street artist frequently draws upon in his works and categorizes the current monument as one of his more political pieces. The statue was eventually removed by the council of Clerkenwell Green. Banksy then picked it up with Steve Lazarides, who documented the retrieval.⁸¹

In conclusion, Banksy's first figurative sculptures carry several characteristics parallel to his street art. Firstly, they are based on other artworks, such as masterpieces or public monuments, which not only allows the artist to employ his usual strategy of juxtaposing two contrastive elements but also makes the production process easier. The existence of an original also makes the artworks accessible to a wider audience, who immediately connect them with the known piece and can take in the subversive effect of the resulting sculpture. Secondly, just like all of Banksy's works in public spaces, the monuments he donates to the city of London possess a site-specific element to them that makes up a considerable part of the joke—or politics—in their meaning.

List of Works

BOGOF Sculptures

- “The Dunce,” 82 2003, ca. 244 cm and 3.5 tons⁸³, bronze sculpture decorated with spray-painted details (make-up, pink nails, yellow dots circled by pink paint on the shoulders and back, as well as a lacy yellow garter) and a bronze traffic cone, in Turf War (18–21 July 2003),⁸⁴ £25,000, bronze sculpture with bronze traffic

80 See Steve Cotton: Banksy—Justice Monument, Clerkenwell Green http://www.artofthestate.co.uk/Banksy/Banksy_justice_monument.htm and Dinah KC Murray: Unveiling of Banksy sculpture in Clerkenwell, August 2004 and *Bristolsound* 2011.

81 Steve Lazarides captured his photo as follows “Picking up Our Lady Justice after it was removed by the council from clerkenwell green”, uploaded on Instagram, 15 March 2016: https://www.instagram.com/p/BC-S_uAlxH_/

82 *The Dunce* and *The Drinker* are the same sculpture; upon moving it to its new location, Banksy changed its title and the corresponding plinth.

83 Simon Hattenstone: Banksy. But is it kidnap? *The Guardian*, 2 April 2004. <https://www.theguardian.com/artanddesign/2004/apr/02/art>

84 Photo: http://www.shtikman.com/oldtimey/images/turf_war_28.jpg

cone, someone added another traffic cone on top of the bronze one,⁸⁵ concrete plinth with Banksy-tag, intersection of Westbourne Terrace and Harrow Road, near Paddington,⁸⁶ under A40,⁸⁷ London, end of 2003 to early 2004⁸⁸

- “The Drinker,” 2004, ca. 244 cm and 3,5 tons, bronze sculpture with bronze traffic cone, concrete plinth with title and Banksy-tag, intersection of roads A400, A40/New Oxford Street and Shaftesbury Avenue, London, Early 2004 to late March 2004⁸⁹
- Trust No-One, 2004⁹⁰, 6 m and 3.5 tons⁹¹, bronze sculpture with golden and black paint, concrete plinth with golden plaque, title and Banksy-tag, Clerkenwell Green, London, 4. August – 6. August 2004⁹²

8.3 2005 (14–24 Oct.) Crude Oils, 100 Westbourne Grove, London

For his exhibition *Crude Oils—A Gallery of Remixed Masterpieces, Vandalism and Vermin*, which took place at a former retail shop located in London’s posh Notting Hill, Banksy decided to bring the vermin of the urban streets directly to the audience—to be precise, in the form of 164 rats.⁹³ Banksy published the exact date and location

85 Photo see Steve Cotton 2003: http://www.artofthestate.co.uk/Banksy/Banksy_sculpture.htm

86 Charlotte Cripps: Graffiti with bells on, Independent, 1 December 2003) <http://www.independent.co.uk/news/uk/this-britain/graffiti-with-bells-on-80725.html>; photo and info: [https://flickr.p/Lisv](https://flickr/p/Lisv)

87 Steve Beale: First against the wall. In: Arena Magazine, January 2004, p. 153f.

88 Charlotte Cripps: Graffiti with bells on, Independent, 1 December 2003) <http://www.independent.co.uk/news/uk/this-britain/graffiti-with-bells-on-80725.html>; Steve Cotton 2003: http://www.artofthestate.co.uk/Banksy/Banksy_sculpture.htm

89 Banksy 2004, unpagged, Simon Hattenstone: Banksy. But is it kidnap? The Guardian, 2 April 2004. <https://www.theguardian.com/artanddesign/2004/apr/02/art>

90 Photo and info: <http://bristolound.blog10.fc2.com/blog-entry-600.html>

91 Ian Youngs: Guerilla artist funds art removal, in: BBC News, 9 August 2004 <http://news.bbc.co.uk/2/hi/entertainment/3549272.stm>

92 Ian Youngs: Guerilla artist funds art removal, in: BBC News, 9 August 2004 <http://news.bbc.co.uk/2/hi/entertainment/3549272.stm>, for an account on the unveiling see Steve Cotton 2004, http://www.artofthestate.co.uk/Banksy/Banksy_justice_monument.htm (accessed 11. 7. 2017); Dinah Kc Murray: Unveiling of Banksy sculpture in Clerkenwell, August 2004 (2.54 min.), uploaded to Youtube 19 September 2006, https://www.youtube.com/watch?time_continue=96&v=PK-56Sa6WBE (accessed 11. 7. 2017), Making of the sculpture, photo by Johnny Mann, photos taken on 16 February 2003: <https://www.flickr.com/photos/20985332@N03/2999696895> and <https://www.flickr.com/photos/20985332@N03/2052446589/>

93 Blanché, Konsumkunst. Kultur und Kommerz bei Banksy und Damien Hirst. Transcript, Bielefeld: 2012, p. 110.

of the exhibition on his website only shortly before it started.⁹⁴ Online, he called it “The Crude Oils fake art gallery. Notting Hill, London, 2005.”⁹⁵ From October 14 to 24, 2005, this pop-up gallery opened its doors at 100 Westbourne Grove, London, and displayed several of Banksy’s modified oil paintings, the so-called “Crude Oils,” and also some modified sculptures.⁹⁶ Either he used second-hand paintings from flea markets or charity shops, into which Banksy inserts contemporary details, or works he had newly painted on the basis of world-famous templates (“Remixed Masterpieces”), which he varies according to his purposes. In the exhibition, the former “mash-ups” hung roughly on the right and the latter on the left. The artist created both unknown landscape paintings as well as evergreen masterpieces, such as pieces from Van Gogh’s *Sunflowers* series and Monet’s *Water Lilies* series—specifically, the iterations that hang in the National Gallery London. This was done by either re-painting and altering the pieces from scratch or by adding pictorial elements using paint, stencils, or collaging.⁹⁷ In Banksy’s words: “Take one cheap old oil painting (and) modify it to your specification.”⁹⁸

Banksy had already been updating paintings in this way since 2001. Previously, he smuggled some into well-known museums and national galleries (see chapter 8.1).⁹⁹ Despite the unprecedented setting, the message of Banksy’s artwork is still political as well as highly critical of society and its vanities. The subjects frequently center on consumerism, pollution, criminality, surveillance, mass media, and beauty ideals. Depictions of idyllic landscapes are littered with trash and defaced with police lines and CCTV cameras, while variations of iconic or pop culture portraits illustrate Banksy’s ideology. The intention was to present “life as it is now” and the way we ruined it.¹⁰⁰

Banksy continued this thematic trend for *Crude Oils*. In “Show me the Monet,” one of Monet’s scenic and romantic 19th-century *Water Lilies* paintings is ruined by the presence of a traffic cone and two overturned shopping trollies. These artworks criticize

94 Hookedblog.co.uk: Banksy Crude Oil Exhibition. 12 October 2005. <http://www.hookedblog.co.uk/2005/10/banksy.html>

95 <http://web.archive.org/web/20051124031201/http://www.banksy.co.uk:80/news/index.html>

96 Blanché 2012, p. 110 and Rikard Anderson: Banksy Exhibitions, Banksy Originals. *Crude Oils*. London. October 2005. <https://banksyunofficial.com/2017/04/17/crude-oils-london-october-2005/>

97 Blanché 2012, p. 110.

98 Banksy’s website (state 2005): <http://web.archive.org/web/20051104023215/http://www.banksy.co.uk:80/indoors/index3.html>

99 Banksy, *Wall and Piece*. Century, London 2005, p. 127. See also chapter 8.1.

100 Banksy, Steve Script Interview, 2005 (see transcript after this chapter), <http://urbanartassociation.com/thread/142599/lazarides-banksy-print-gallery>. Steve Lazarides is a British art gallery owner and Banksy’s former agent. In “Steve Script” Banksy noted down some guidelines for Lazarides for a TV interview with Emily Reuben for BBC Channel 4 (May 2005) about the “Crude Oils” show including interpretations and intentions of the exhibition (see transcript after this chapter).

not only our treatment of the environment, but also bring attention to the general degradation of humanity. In other pieces, the Virgin Mary and baby Jesus are shown with an iPod, and in a parody of an iconic Warhol silkscreen print from 1962, fashion model Kate Moss' face is used in place of Marilyn Monroe's. Most of these Crude Oils are ostentatiously framed in order to ironically question the discrepancy between art and its value.

The only work on the middle wall was the newly painted "Are you using that Chair"—at the same time the largest work in the show and the second largest Banksy canvas to date.¹⁰¹ Banksy's "Are you using that chair?" was painted in oil on canvas and is signed with a gray stenciled Banksy tag. Self-taught Banksy updates the subject, Edward Hoppers, "Nighthawks", to his present day in 2005. He adds an overweight, aggressive, pale Englishman in Union Jack's swimsuit or underpants with two plastic chairs on the floor around him as he angrily points at the broken window of the house that he was probably trying to hit with one of the chairs. He is holding a can of beer in his hand, the label of the Australian Fosters brewery is hidden. The beer expert and author Michael Jackson mentioned in 1999 that Fosters was particularly popular with English hooligans.¹⁰² Banksy is probably alluding to the negative role his compatriots played on vacation or during football games abroad. At the 2004 European Football Championship, for example, in the tourist resort of Albufeira on June 24, 2004, after England's defeat by its host Portugal, there were violent clashes between English and local Portuguese fans. Already at the Euro 2000, British football fans without t-shirts threw white plastic chairs at German fans,¹⁰³ as in Banksy's painting. Now the English hooligan / tourist has the undivided attention of Hopper's picture staff, who in the original stares lonely and gloomy. The quiet, polite, British standard question in the pub, "Are you using that chair?" stands in humorous contrast to the intruder. The graffiti outsider from the street, the British street artist and football fan Banksy asks politely with words, but in deeds he is just as much a hooligan and a vandal when he requests space inside, in art history, next to Hopper, Warhol, Van Gogh or Monet (all in the Crude Oils exhibition), in short: next to the few works of art that really everyone knows internationally, which like Hopper's original through the multiple use of kitsch are a little worn. "Are you using that chair?" implies that the chair is still or is now free, is not being used, and Banksy would like to take its place artistically. Instead of going through the gallery or museum door, he breaks the window or sprays on it.

101 After the larger and later Monkey Parliament (2009).

102 Michael Jackson: But what about Australian beer? Erstveröffentlichung 01.11.1999, All About Beer. <http://www.beerhunter.com/documents/19133-001371.html>

103 EM 2000 Schwere Krawalle vor "Risikospiele". Manager Magazin, 17.06.2000, <https://www.manager-magazin.de/finanzen/artikel/a-81444.html>; England Fans Face Portugal Rioting Charges From Euro 2004, Huffpost, 30.06.2014, https://www.huffingtonpost.co.uk/2014/06/30/england-fans-rioting-char_n_542628.html

An unknown visitor of the Crude Oils show, presumably Manchester's Mr Eggs,¹⁰⁴ underscored this notion by secretly adding a modified oil painting, a variation of Magritte's "The Son of Man" with a literal egg on his face, instead of an apple.

The production and setting of the exhibition as a whole attracted much more attention than the intended message of any one single painting. Banksy most likely chose Notting Hill as the site for *Crude Oils* in order to satirize the neighborhood's reputation for sophistication and subvert the audience's expectations for the kind of art that might typically be on display in this district.¹⁰⁵ According to Banksy, the 164 rats that freely roamed around the exhibition, sometimes crawling up the spectators' legs, were intended by Banksy to entertain rather than shock, though this assertion is subject to debate.¹⁰⁶ Another effect of the rats' presence was, of course, that visitors were often forced to pay more attention to the rats than to the artwork itself.¹⁰⁷ The distraction was amplified by the strong smell of the rodents' droppings,¹⁰⁸ which increased over time and required the help of janitors cleaning the venue regularly.¹⁰⁹ Further interpretations of the rats' presence are many and multifaceted. As Banksy said, "[the rats] resemble the art crowd,"¹¹⁰ meaning, perhaps, that they were meant to represent the visitor by mirroring the most basic human behavior¹¹¹ and needs. The rats may have also been meant as a criticism of an affluent and decadent society, which produces an excessive amount of waste for the rats to consume.¹¹² In other Banksy works, rats are intended to depict "the triumph of the little people, the undesired and the unloved."¹¹³ This relates to Banksy's "fantasy that all the little powerless losers will gang up together," revolting against society and its authorities, in particular those "people who have gold framed landscapes on their walls and try to tell us how to behave."¹¹⁴

At *Crude Oils*, visitors had to stand in line and sign a declaration stating they would not sue in the event that they slip on a rat and injure themselves. Only three to

104 Steve Cotton: Banksy Crude Oils, Mr Eggs. 2005. http://www.artofthestate.co.uk/Banksy/Banksy_crude_oils_egg_on_face.htm

105 Blanché, 2012, p. 115.

106 Banksy, Steve Script Interview, 2005 (see transcript after this chapter).

107 Blanché, 2012, p. 115.

108 London_Drew. Review—Crude Oils by Banksy. 18 October 2005. http://londonist.com/2005/10/review_-_crude

109 Grace Chua. Banksy: King Rat. 27 October, 2005. <http://www.spiked-online.com/newsite/article/485#.WSfxdWjyg2x> and <https://www.spiked-online.com/2005/10/27/banksy-king-rat/#.WSfxdWjyg2x>

110 Banksy, Steve Script Interview, 2005 (see transcript after this chapter).

111 Grace Chua, 2005.

112 Blanché, 2012, p. 116.

113 Banksy cited by Lazarides in Emily Reubon: TV feature on Crude Oils exhibition, BBC, Channel 4, May 2005, 3:14min., uploaded on Youtube by drSova as Banksy Crude Oils Tv on 23 January 2007 <https://www.youtube.com/watch?v=cgMKuvXzWxI>

114 Banksy, Steve Script Interview, 2005 (see transcript after this chapter).

four people were allowed to enter the exhibition at a time¹¹⁵ and each group was given not more than five minutes viewing time.¹¹⁶ As a result of the distraction of the rats and the forced rush, visitors who had the opportunity to enter the *Crude Oils* exhibition report that they missed some paintings.¹¹⁷ “The gallery has a very limited capacity and there are only 40 bottles of cheap red wine to go round,” said Banksy. “If you want to seriously look at the paintings, you’re advised to come the following day.”¹¹⁸ The exhibition’s set-up and Banksy’s statement were intended to mimic and satirize the exclusivity and hectic atmosphere of a private opening party, during which, Banksy assumes, gallery goers are often more interested in being seen than seeing the art itself. As they hurried through the space to view the paintings, the *Cured Oils* visitors were also on display through the shop windows; thus, Banksy granted their supposed wish both “to see and to be seen.”¹¹⁹

To enhance the conservative character¹²⁰ of this “spoof art gallery,”¹²¹ as it was called by Banksy, as well as to intensify the satiric effect, he presented various busts and sculptures that were all either vandalized, broken or ironically modified, by applying tattoos or outfitting them with a balaclava, for example. One bust sporting a balaclava, “Banksy Busted,” served as a kind of self-portrait.¹²² To carry this to extremes, Banksy installed a skeleton dressed in a gallery attendant’s uniform to watch the exhibition. The skeleton wore an ID card, which was obscured by a train ticket, which was in turn obscured by a photo of a man.¹²³

Banksy was often criticized in online forum discussions for choosing to set up an exhibition in a retail shop.¹²⁴ However, it is exactly this illusion of convention and conformity that Banksy aims for and illuminates—a twist these commentators clearly missed out on.

115 Blanché, 2012, p. 111.

116 Sotheby’s: In Conversation with Lazarides, 2014. <http://www.sothebys.com/en/news-video/auction-essays/banksy-retrospective-lazarides-ls1403/2014/06/conversation-steve-lazarides.html>

117 London_Drew, 2005.

118 Banksy quoted in Louise Jury: Rats to the Arts Establishment, Independent, 14 October 2005. http://docs.newsbank.com/s/InfoWeb/aggdocs/UKNB/133513B75A97D898/0F8BFF68D3921800?p_multi=TND1&cs_lang=en-US

119 Blanché, 2012, p. 111.

120 London_Drew, 2005.

121 Banksy, Steve Script Interview, 2005 (see transcript after this chapter).

122 https://www.artofthestate.co.uk/Banksy/Banksy_crude_oils_busted_banksy.htm

123 Photo uploaded by Mike Pickard on 22 October 2005: <https://www.Flickr.com/photos/pickard/54843854/in/photostream/>

124 Grace Chua, 2005.

Artist Damien Hirst, who had been acquainted with Banksy since 2000, and later collaborated with him, bought some of the *Crude Oil* works for 25,000 GBP total.¹²⁵ In the eyes of some, Banksy was becoming more mainstream and capitalistic by selling his works.¹²⁶ However, Banksy deliberately chose a former shop as venue for his spoof gallery in order to criticize consumerist society and the pretentiousness of the art scene.

List of Works

According to an *Independent* article from October 2005, “Half of the 22 works had been sold even before the public opening, fetching between £10,000 and £22,000.”¹²⁷ As of the publication of this book, most works have not been re-sold at auction. Thus, many titles and measurements are not clear. It is believed that most works from Crude Oils are still in Damien Hirst’s MurderMe Collection.

- “Show me the Monet,” 143 × 143 cm, oil on canvas, in artist’s frame, 2005¹²⁸
- “Sunflowers from Petrol Station,”¹²⁹ 76.5 × 61 cm, in artist’s frame: 103 × 87.5 cm, oil on canvas, signed, dated Oct. 2005 (on the stretcher), 2005¹³⁰
- “Crude Oil”¹³¹/Vettriano, Beach Rescue,¹³² based on Jack Vettriano’s painting “The Singing Butler,” in artist’s frame: 109.5 × 140.5 cm, oil on canvas, 2005¹³³
- “Kate,” 81 × 81 cm, screenprint on canvas, signed, dated and numbered edition of 5, 2005¹³⁴

125 Hirst buys and sells. Collin Gleadell. 18 October 2005. <http://www.telegraph.co.uk/culture/art/3647273/Market-news-Hirst-buys-and-sells.html>

126 Grace Chua, 2005.

127 Louise Jury: Rats to the Arts Establishment, *Independent*, 14 October 2005. http://docs.newsbank.com/s/InfoWeb/aggdocs/UKNB/133513B75A97D898/0F8BFF68D3921800?p_mul ti=TND1&s_lang=en-US

128 Date and title as stated on the postcard from the Crude Oil postcard set. Dimensions as stated by Lazinc Gallery during their *Banksy Greatest Hits* show in 2018.

129 Date and title as stated on the postcard from the Crude Oil postcard set.

130 Sotheby’s: <http://www.sothebys.com/en/auctions/ecatalogue/2014/banksy-steve-lazarides-ls1403/lot.17.html?locale=en>

131 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_crude_oils_crude_oil.htm

132 Date and title as stated on the postcard from the Crude Oil postcard set.

133 This work was shown at the *Banksy Greatest Hits* show at the Lazinc gallery in 2018. <https://www.lazinc.com/exhibitions/banksy-greatest-hits-2002-2008/>

134 Bonhams: <https://www.bonhams.com/auctions/16484/lot/103/>

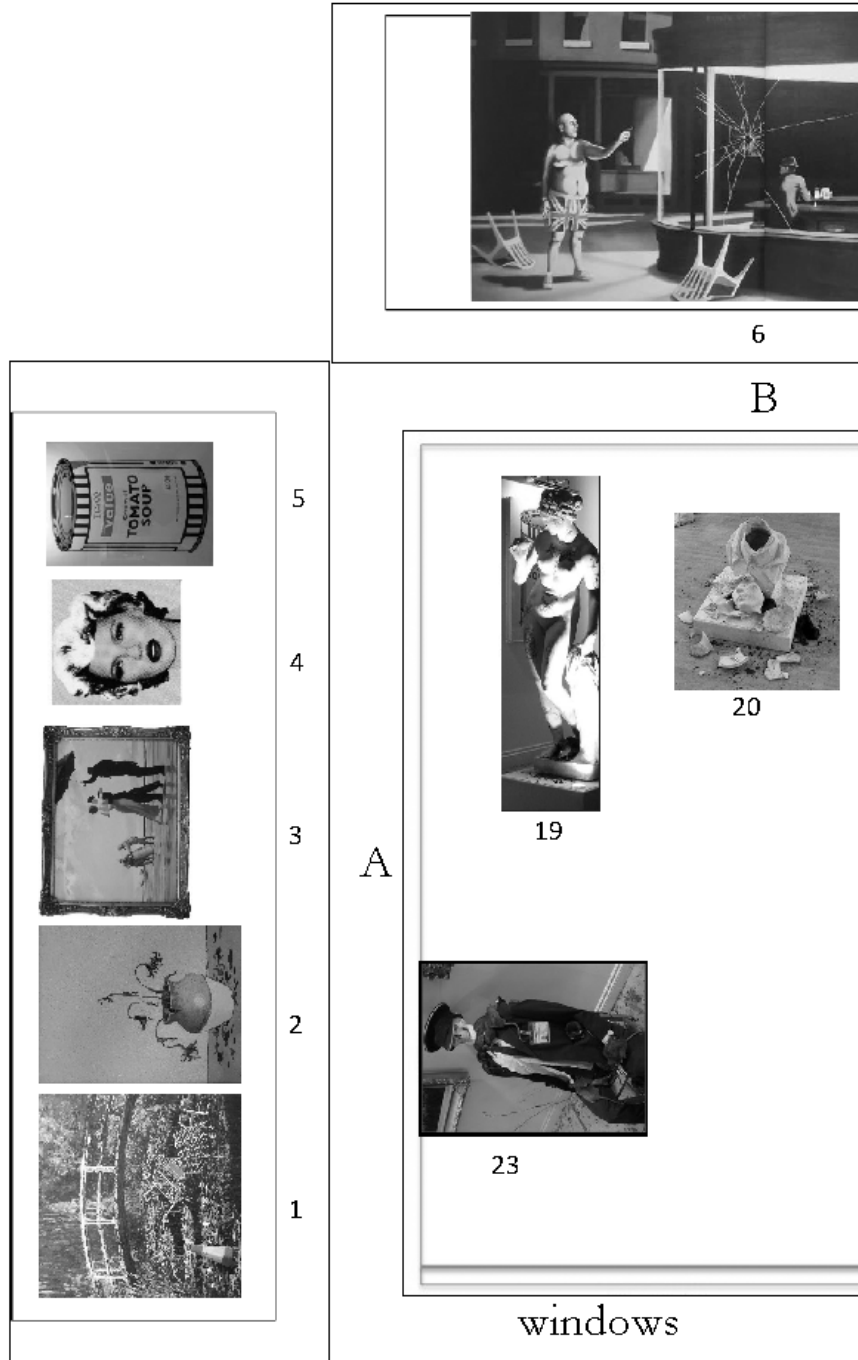


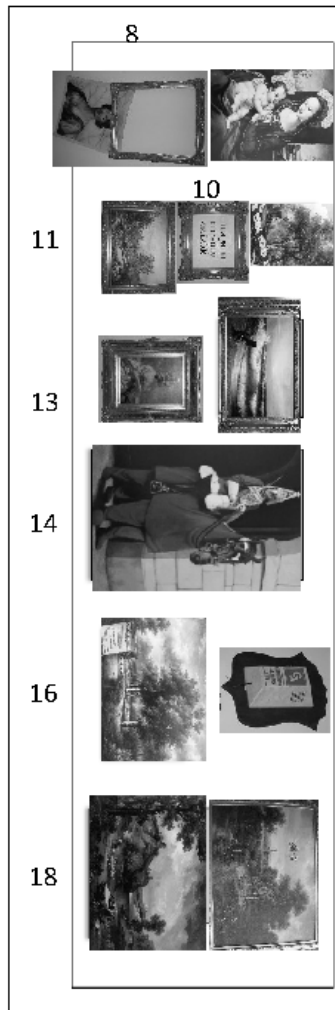
Fig. 80: Reconstruction by Anna Bauer, Nicole Piott, Ulrich Blanché



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- “Tesco Value Soup Can,” 121.9 × 91.5 cm, oil on canvas, signed with stenciled Banksy tag (on the overturn edge), signed and dated 07/11/04 on the stretcher, 2004¹³⁵
- “Are you using that chair?”¹³⁶ 213 × 426 cm, oil on canvas, signed,¹³⁷ based on Edward Hopper’s “Nighthawks”, photos of British football hooligans, maybe at the 2000 European Championship,¹³⁸ and Banksy’s model for the hooligan, Harvey Haddock,¹³⁹ 2005¹⁴⁰
- “Silent Night [version 2],” Madonna and child with iPod, vandalized oil painting, Banksy showed another version of this work at the 3rd Santa’s Ghetto, but with his stencil tag, 2004¹⁴¹
- “Woman outta frame”/“Woman deliberately falling out of the frame,” 2005 or earlier¹⁴²
- “Modified Oil Painting #6”/“Police Line, Do Not Cross”/“*Crimewatch UK* (Has Ruined the Countryside For All Of Us)”¹⁴³ 2005
- “Image not currently available,” stencil lettering of a pixel computer font on wall with gold frame, 2005
- “Modified Oil Painting #2,” submarine in lake in landscape, ca. 2003¹⁴⁴

135 Several versions exist, see Sotheby’s: <http://www.sothebys.com/en/auctions/ecatalogue/2017/contemporary-art-evening-auction-117024/lot.47.html?locale=enLazarides> dated another, smaller one (76 × 76 cm) shown at his Banksy Greatest Hits show at the Lazinc Gallery in 2018 as early as 2003.

136 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_crude_oils_are_you_using_that_chair.htm

137 Andipa Gallery (ed.): Banksy from the collection of Andipa Gallery [23 April – 16 May 2009], exhibition catalogue, p. 9–11. https://issuu.com/andipa_gallery/docs/banksy_copy

138 Info and photo: <http://www.oocities.org/~priesty/images/knobheads.gif>

139 Luke Leitch: More Rodent than Rodin, *Evening Standard*, 13 October 2005. This article includes a photo of Harvey Haddock posing in front of the finished work in the Crude Oils show.

140 Date and title as stated on the postcard from the Crude Oil postcard set.

141 Photo and info: Banksy, 2005, p. 131. Photo in situ; uploaded by Brian Jones on 25 October 2005 <https://www.Flickr.com/photos/iambrianjones/2584512792/>

142 Descriptive title by the authors, inspired by Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_crude_oils_modified_oil_painting.htm

143 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_crude_oils_modified_oil_painting_6.htm

144 Photo uploaded by Sarah Mason on 18 October 2005 <https://www.Flickr.com/photos/schmooo/254283460/> Banksy did an earlier form of this idea in 2001 or earlier, entitled: *Urine the Money, Urine the Money*. For a photo see Banksy, 2001, Banging your head against a brick wall, unpagged. Photo uploaded by Artofthestate [Steve Cotton] on 31 December 2010 <https://www.Flickr.com/photos/artofthestate/5308790517/>

- “Modified Oil Painting # 21”¹⁴⁵ [Guantanamo Bay]¹⁴⁶, signed and dated “06” on the reverse, oil on canvas, 2005¹⁴⁷
- *Modified Oil Painting # 14*¹⁴⁸, Woman with (Gas) Mask, 2005 or earlier.¹⁴⁹
- *Modified Oil Painting # 24*¹⁵⁰, Queen’s guard on two man horse costume, 2005 or earlier¹⁵¹
- Alarm Box /Guardian Alarms LTD, 2005 or earlier¹⁵²
- *Modified Oil Painting No. 7*¹⁵³ [(Police) Incident (Landscape)] 2004,¹⁵⁴ oil paint and silkscreen ink on canvas, 91.4 × 121.9 cm¹⁵⁵
- *Modified Oil Painting # 12* [Landscape with CCTV],¹⁵⁶ 2005.¹⁵⁷
- *Modified Oil Painting # 18*¹⁵⁸[Car Wreck Canvas/ Landscape with Sheep and Cars], 2005.¹⁵⁹
- Venus statue with tattoos, 2005 or earlier.¹⁶⁰

145 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_crude_oils_modified_oil_painting_21.htm

146 Banksy painted also a different version of this subject, later auctioned at Sotheby’s. Sotheby’s: <http://www.sothebys.com/en/auctions/ecatalogue/2014/banksy-steve-lazarides-ls1403/lot.19.html?locale=en>

147 Date and title as stated on the postcard from the Crude Oil postcard set.

148 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_crude_oils_modified_oil_painting_14.htm

149 Date and title as stated on the postcard from the Crude Oil postcard set.

150 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_crude_oils_modified_oil_painting_24.htm

151 Date and title as stated on the postcard from the Crude Oil postcard set.

152 Photo uploaded by Alec Muffett on 5 October 2006 <https://www.Flickr.com/photos/alecmuffett/261373136>; Banksy sold a variation of this motif at the 4th Santa’s Ghetto (see chapter 9.1.5.), this time the horse on an elastic spring. Photo uploaded by Martyn Reed on December 2005 <https://www.flickr.com/photos/nuart/311500594>

153 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_crude_oils_modified_oil_painting_7.htm

154 On the postcard from the Crude Oil set, Banksy stated 2005, not 2004 like in In the darkest hour there may be light. Works from Damien Hirst’s Murderme Collection, Cat. Exhib., Serpentine Gallery 2006, unpagged.

155 Banksy seemed to have reworked this canvas after the exhibition. The one in Hirst’s collection got an added police tape around the trees. Hint by Cosmic; in the darkest hour there may be light. Works from Damien Hirst’s Murderme Collection, Cat. Exhib., Serpentine Gallery 2006, unpagged.

156 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_crude_oils_modified_oil_painting_12.htm

157 Date and title as stated on the postcard from the Crude Oil postcard set.

158 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_crude_oils_modified_oil_painting_18.htm

159 Date and title as stated on the postcard from the Crude Oil postcard set.

160 Photo uploaded by Sarah Mason on 18 October 2005 <https://www.Flickr.com/photos/schmooo/254284354>

- Broken female bust, 2005 or earlier.¹⁶¹
- Portrait bust with balaclava, 2005 or earlier.¹⁶²
- Broken terracotta vase, 2005 or earlier.¹⁶³
- Gallery Attendant Skeleton, ca 2005.¹⁶⁴
- Gold framed painting on the floor, used as watering place for the rats]¹⁶⁵
- Ballerina, not in the photos, signed on the underside, painted resin, 31 × 20 × 18 cm, executed in 2005, edition of 6.¹⁶⁶

161 Photo uploaded by Joel Rae on 16 October 2005 <https://www.Flickr.com/photos/joelrae/53712498>

162 Photo uploaded by Jeyku on 16 October 2005 <https://www.Flickr.com/photos/jeyku/5529364709>

163 Photo uploaded by Simon Crubellier on 20 October 2005 <https://www.Flickr.com/photos/simon-crubellier/54352330>

164 Photo by Steve Lazarides: https://scontent-frx5-1.cdninstagram.com/vp/3a0407665ee9888c2b230c4a11d79a51/5Co598E2/t51.2885-15/e35/34483020_271504353398441_3537194271662669824_n.jpg Banksy showed a photo of the same (or a similar) gallery attendant skeleton in the first edition of *Wall and Piece*. Banksy, *Wall and Piece*, 2005, p. 205.

165 Photo uploaded by Brian Jones on 25 October 2005 <https://www.Flickr.com/photos/iambrianjones/2584514704>

166 Sotheby's: <http://www.sothebys.com/en/auctions/ecatalogue/2015/contemporary-art-day-auction-115025/lot.360.html?locale=en>

Steve Script (by Banksy)¹⁶⁷

[transcript: Ulrich Blanché]

“Say your my solicitor

It’s a spoof art gallery. All your favorite masterpieces ~~XXXX~~^{re-} mixed and brought right up to date.

Its similar to putting a traffic cone on the head of a statue—it makes you look at something familiar in a new light, its ^{quite} funny, and its stupid.

Banksy isn’t trying to appeal to the art world, he’s more interested in the ^{real} world. ~~XX~~^{He wants to} giving normal people something to look at while they wait for the bus.

By painting over old oil paintings he’s reflecting life as it is now. [*The vandalized paintings reflect life as it is now.*] *We don’t live in a world like constable’s haywain ^{anymore} or if you do then there’s a probably a travelers camp on the other side of the hill.*

These paintings are a celebration of the fact we’ve ruined] everything.

Its also trying to look at anti social behavior in its real context.

Banksy feels its isn’t anymore anti-social to drink on the street then it is to fill it with car-fumes from your 4x4 as you drive the kids half a mile to school.

The real damage to our environment is not done by graffiti [writers]artists or^{drunk} teenagers but by big business, lazy architects and _____ exactly ~~all~~ the people who [put] have gold framed [pictures/] landscapes on their walls and try to tell us how to behave.

why rats?

Its not so much shock value as entertainment value. Its^{You} not^{don’t} you get the opportunity to stand amongst a sea of rats ^{with them crawling over your feet} unless you live in East London that is.

167 In italics: what Lazarides actually quoted, bold: marked yellow and green in the original script

Banksy feels rats represent the triumph of the little people—the undesirable [*and the unloved. Despite the efforts of the authorities they survived, they flourished and they've won. Wherever you stand in London you are never more than 10 foot away from someone who knows a boring fact about rats.*]¹⁶⁸ ~~XXX~~ They have survived and flourished and despite the best efforts of the authorities.¹⁶⁹

They also remarkably resemble the art crowd.

Banksy believes art should comfort the disturbed and disturb the comfortable.¹⁷⁰ So after painting giant furniture on the ~~Palestinian~~ side of the segregation wall in ~~Israel~~ Palestine, it made sense to fill a shopfront in Notting hill with 200 live black rats.”

168 According to Steve Lazarides interviewed by Emily Reubon in TV feature on Crude Oils exhibition, BBC, Channel 4, [13?] October 2005, 3:14min., uploaded on Youtube by drSova as Banksy Crude Oils Tv on 23 January 2007 <https://www.youtube.com/watch?v=cgMKuvXzWxI>

169 A different version of that part was quoted in the Independent: “Rats are the triumph of the little people, the undesirables and the unloved,” the artist said in a statement yesterday. “They are the ultimate role model. Despite the best efforts of the authorities, they have survived, flourished and brought entire civilisations to their knees.” Louise Jury: Rats to the Arts Establishment, Independent, 14 October 2005. http://docs.newsbank.com/s/InfoWeb/aggdocs/UKNB/133513B75A97D898/0F8BFF68D3921800?p_multi=TND1&s_lang=en-US

170 This quote is originally not by Banksy but by Cesar A. Cruz, 1997: To Comfort The Disturbed, and to Disturb the Comfortable: Onward children of the sun. The more common quote is “Comfort the afflicted, and afflict the comfortable.” (based on Finley Peter Dunne, Observations by Mr. Dooley, 1902: “Th newspaper does ivrything f’r us. It runs th’ polis foorce an’ th’ banks, commands th’ milishy, controls th’ ligislachure, baptizes th’ young, marries th’ foolish, comforts th’ afflicted, afflicts th’ comfortable, buries th’ dead an’ roasts thim afterward.” A similar version of this part of Banksy’s was cited in the Independent: “Fact; wherever you stand in London, you’re never more than 10 feet way from someone who knows a boring fact about rats.” Louise Jury: Rats to the Arts Establishment, Independent, 14 October 2005. http://docs.newsbank.com/s/InfoWeb/aggdocs/UKNB/133513B75A97D898/0F8BFF68D3921800?p_multi=TND1&s_lang=en-US

9 Santa's Ghetto, POW and Glastonbury

9.1 2002 (Dec.) *First Santa's Ghetto, Dragon Bar

Santa's Ghetto was a “squat art concept store,” an urban art xmas exhibition series held at different pop-up locations. From 2002 until 2006, it was held in London, and in 2007, it was held in Bethlehem. Though the series was often referred to as a “charity,” this distinction could only be verified for the 2006 and 2007 shows.¹

Santa's Ghetto started as a Banksy solo show (as invited artists like Ben Eine did not manage to bring their works)² and evolved to become a charity group show. Banksy “sorting the art and artistic direction and [Lazarides][...] logistics plus event strategy.”³ Starting in 2003, it was organized by Pictures on Walls (POW), a London-based print house and online gallery known for producing, promoting and distributing prints from known street artists. The number of participating artists grew parallel to Banksy's fame and the number of artists associated with POW. The number of Banksy works presented at the show gradually lessened with every passing year, though he remained a sort of “headliner” for attracting media attention and continued to play a significant role in curating the show behind the scenes. The number of collaborations Banksy presented with other artists also increased over the years, from two in 2004 to nine in 2005 and eight in 2007. The 2007 version developed the pointed political agenda of supporting locals affected by the Israeli-Palestinian conflict.

The show's title recalls not only Santa's grotto⁴ but also the Snoop Dogg hip-hop song “Santa Claus Goes Straight to The Ghetto” (1996),⁵ which combines hip-hop and humor with Christmas, just like Banksy's *Santa's Ghetto* works. Snoop Dogg's song recalls James Brown's earlier soul song “Santa Claus Go Straight to the Ghetto” (1968). The term “ghetto” refers both to the original Jewish ghettos of Europe and other modern districts where various minority groups live as a result of societal, economic, and sometimes legislative pressure, such as many neighborhoods in US cities

1 Although this is often stated, I could not verify this for all but the last two *Santa's Ghetto* shows (2006–07). Ellen Widdup: Crowds roll up for a Banksy, Evening Standard, 18 December 2006 <https://www.standard.co.uk/arts/crowds-roll-up-for-a-banksy-7172266.html>

2 Steve Lazarides: Banksy captured. Vol. 1. London 2019, p. 240.

3 Steve Lazarides: Banksy captured. Vol. 1. London 2019, p. 243.

4 Since 1879, during December, large shops or department stores in the UK and later elsewhere in the world had a “cavern” in which an actor dressed up as Santa Claus would give gifts to children.

5 Santa Claus Goes Straight to The Ghetto (Snoop Dogg song) 1996, written by Broadus, Calvin / Arnaud, Delmar Drew / Davis, Tracy La Marr.

that lack resources and often have a high proportion of African-American or Hispanic populations. Like James Brown and Snoop Dogg, Banksy combined Christmas, which was originally a religious holiday but has become increasingly commercial, with political undertones. Both art and Christmas were being taken to the “street” and thus becoming politicized.

Later in the series, the title *Santa's Ghetto* began to take on a new meaning with regards to the Israeli-Palestinian conflict. In the 2005 edition, Banksy displayed a “crude oil” painting that depicted Jesus, Mary, and Joseph’s flight into Egypt being prevented by a huge wall identical to the West Bank barrier. In 2007, Banksy went so far as to move *Santa's Ghetto* to Bethlehem, the original site of “real Christmas.” Banksy also brought attention to the fact that, as a result of the conflict and the segregating wall, this location had also become a type of “ghetto”—turning the original Jewish context on its head. Banksy’s motivation for *Santa's Ghetto* was less apparent in the 2006 edition. Although media coverage continued to focus on his contributions to the show, he submitted fewer works that year than in any other year. The 2007 Bethlehem show could be interpreted as a “revival” of the event, but also as the perfect stopping point, an ultimate *Santa's Ghetto* to end all *Santa's Ghettos*.

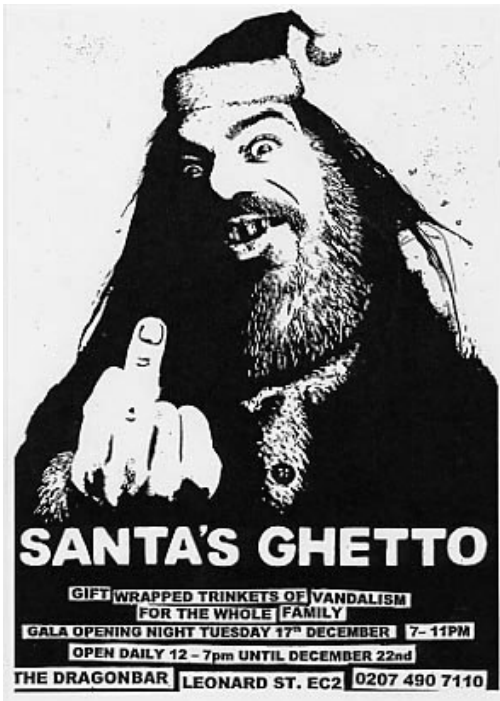


Fig. 81, Banksy, Flyer Santa's Ghetto, 2002. Source: <https://www.flickr.com/photos/prescriptionart/2297443950/> (Photo uploaded by Prescription Art on 28 February 2008).

However, a successor of *Santa's Ghetto* called *Marks and Stencils* took place in 2010. This new London Christmas show was most likely curated by Banksy and featured other artists like Dran.

The first "Santa's Ghetto set the blue print for all subsequent exhibitions. It had paintings, prints, sculptures and ...animals."⁶ Some sources have incorrectly reported that the first *Santa's Ghetto* took place in 2001,⁷ but it actually occurred in 2002 at Dragon Bar, 5 Leonard Street, Shoreditch, London. Ben Eine, Banksy's printer and frequent collaborator, had a workshop in the same building.⁸ *Santa's Ghetto* began in response to what Banksy felt was a move away from the sentiments of the season, as he joked: "I felt the spirit of Christmas was being lost. It was becoming increasingly uncommercialised and more and more to do with religion, so we decided to open our own shop and sell pointless stuff you didn't need."⁹

The first *Santa's Ghetto* was a solo Banksy show at the end, as other artists did not bring their works.¹⁰ On sale were, according to the flyer (fig. 98), "Gift wrapped trinkets of vandalism for the whole family," advertised with Santa giving the finger like Banksy's work "Rude Copper" from the same year. Banksy sold (among other works) vandalized or updated oil paintings (later called "Crude Oils"). Those seemed to be the first "real" crude oils after precursors still dependent on a wall in the Arches, Glasgow and Club Cargo.¹¹ Banksy also offered gold-framed stencil works stenciled onto wall-paper molded to have the texture of a brick wall. He used similar molded fake pieces of wall for two other works, which are not documented on the Dragon Bar photos

6 Steve Lazarides: *Banksy captured*. Vol. 1. London 2019, p. 241.

7 "Santa's Ghetto, an art store which launched at Christmas 2001 in London's West End." Claudia Joseph: *Graffiti artist Banksy unmasked ... as a former public schoolboy from middle-class suburbia*, Daily Mail, 12 July 2008. <http://www.dailymail.co.uk/femail/article-1034538/Graffiti-artist-Banksy-unmasked---public-schoolboy-middle-class-suburbia.html#ixzz5EWaoEyVm> see also Bonhams: <http://www.bonhams.com/auctions/16259/lot/27/> and Blanché 2016, p. 224.

8 <https://www.uffizigraffiti.com/beneine/>

9 A spray in a manger: Banksy at Christmas, BBC arts, 3 December 2014 <http://www.bbc.co.uk/programmes/articles/2fnrVoPQQDrH2DkDqJ6VNv6/a-spray-in-a-manger-banksy-at-christmas> See also: Mark Brown: *Season's greetings from Banksy and friends*, Guardian, 1 December 2006 <https://www.theguardian.com/uk/2006/dec/01/topstories3.arts>

10 Steve Lazarides: *Banksy captured*. Vol. 1. London 2019, p. 240.

11 See chapters 3.7. and 3.8.

but might have been sold there as well,¹² or at Club Cargo that year.¹³ Also on sale was a stencil of a drinking and smoking angel, a motif elsewhere referred to as “Tramp Angel,” on a rusted sheet of metal that had probably been found on the street. It recalls a line in the lyrics (also visualized in the music video) of Snoop Dogg’s song: “Tell me, tell me, where do the homies and bums got to sleep? (Nowhere).”



Fig. 82, Santa's Ghetto 1, Dragon Bar, 2002. Source: photo by Steve Lazarides, posted 30.11.2021, <https://www.instagram.com/p/CW6eg1aLcRg/>

- 12 Sotheby's offered a "Keep it Real" sandwich board monkey on a white canvas, stencilled with the artist's name on the overturn edge; signed, dated 2002 and dedicated on the stretcher, acrylic and spray paint stencil on canvas, 35.5 × 28 cm, see <https://www.sothebys.com/en/auctions/ecatalogue/2019/contemporary-art-day-auction-119025/lot.116.html> The contradicting provenance is "Dragon Bar, Santa's Ghetto, December 2003" as in 2003 Santa's Ghetto was not in the Dragon Bar. As the work is not on the photos it assignable to one particular Santa's Ghetto. In the un-authorized The Art of Banksy show in Göteborg (11.05.–25.08.2019) a work called "Laugh Now Barcode [Monkey]" was on display, also on white fake mold and gold-framed, but signed with the stenciled Banksy tag. Illustrated on 02.08.2019 on the official Instagram account of the show, <https://www.instagram.com/p/BopwaOfHO5P/>
- 13 Laugh Now But One Day We'll Be In Charge, stencilled with the artist's signature on the reverse, acrylic and spray paint stencil on cast plaster on board in artist's frame, 61 × 50.7 cm, executed circa 2002. Sotheby's: <http://www.sothebys.com/en/auctions/ecatalogue/2008/contemporary-art-day-auction-108026/lot.306.html?locale=en> Banksy sold at least two similar pieces on wallpaper at his Club Cargo show the same year (see chapter 3.7.).

One of Banksy's helpers called Marcus¹⁴ (the Carcass¹⁵) was dressed as Santa Claus smoking a cigar and wearing blue sunglasses:¹⁶ “the show came complete with an absolutely filthy, shit faced Santa Claus who at some point during the proceedings fell arse over tit down the stairs.”¹⁷



Fig. 83: Santa's Ghetto 1, Dragon Bar, 2002. Source: photo uploaded by Steve Lazarides on 9 May 2019 <https://www.instagram.com/p/BxO37XIFjlt/>

- 14 Ben Flynn/Eine in Banksy and the rise of outlaw art (112 min, dir: Elio Espana), 2020. TC: 66.32 min.
- 15 Lazarides: Banksy Captured. Vol. 1. London 2019, p. 199–201.
- 16 Photo by Steve Lazarides on Instagram. Later removed.
- 17 Steve Lazarides: Banksy captured. Vol. 1. London 2019, p. 241.



Fig. 84, Banksy, Santa's Ghetto 2002. Source: <https://www.instagram.com/p/BxAqYQZFZFP/> (photo uploaded by Steve Lazarides on 3 May 2019).



Fig. 85: Santa's Ghetto, 2002, fake brick wall goldframes. Source: Photo uploaded by Prescription Art on 26 February 2008 <https://www.Flickr.com/photos/prescriptionart/2297445134>

List of Works

- *Queen Victoria*, 91.5 × 91.5 cm, canvas, 2002¹⁸
- Chicken Nativity Scene, dead chicken or turkey heads,¹⁹ fabric, straw [eaten by rats overnight], 2002²⁰
- *Have A Nice Day*, Smiley Coppers with Tank, 35 × 100 cm, screen print, 500 (150 signed, 350 unsigned),²¹ 2002²² Pornographic playing cards, handsigned in white by Banksy, 2002²³
- *Corrupted Oil/ Happy Chopper*, 69.5 × 99.6 cm, vandalized oil painting, stencil on oil painting, oil and spray enamel on found canvas, signed with stenciled *Banksy* tag (lower right); signed and dated 'BANKSY 200?' (on the overlap), 2002²⁴
- Blue Plush Toy Rabbit (a) holding soft pack of cigarettes, sculpture, 2002²⁵
- *Bird and Grenade*, 68.5 × 99 cm, vandalized oil painting, oil and spray enamel on found canvas, signed with stenciled *Banksy* tag (lower right), 2002²⁶
- *Cut out and Collect (CCTV)*, stenciled onto moulded fake piece of wall, CCTV camera, 2002²⁷

18 Sotheby's: <http://www.sothebys.com/en/auctions/ecatalogue/2008/contemporary-art-evening-auction-108024/lot.47.html?locale=en> See also work in situ in a photo by Steve Lazarides posted on Instagram July 25, 2013, later removed.; later shown at the POW group show at the Allmanna Galleriet in Stockholm, 20.09.–23.10.2005, for a photo in situ see <http://tocasaid.blogspot.com/2012/06/jubilee-art-gallery.html>; more photos from this show: <https://www.flickr.com/photos/storebror/albums/72157594231634927>

19 Steve Lazarides: *Banksy captured*. Vol. 1. London 2019, p. 241.

20 Steve Lazarides on Instagram, 3 June 2019, <https://www.instagram.com/p/ByPHbQclOsW/>

21 According to <https://hanguppictures.com/banksy/have-a-nice-day>, this was printed in 2003 although it appeared in a Lazarides photo from 2002, photo by Steve Lazarides posted on Instagram July 25, 2013, later removed.

22 Photo by Steve Lazarides posted on Instagram July 25, 2013, later removed.

23 In early December 2021, Steve Lazarides posted a photo of these on display at the Dragon Bar, but it was deleted by Instagram within hours. Hint by Cosmic.

24 See <http://urbanartassociation.com/thread/14295/santas-ghetto-2002-dragon-bar>, see also Christies: <https://www.christies.com/lotfinder/paintings/banksy-corrupted-oil-5128447-details.aspx?from=searchresults&intObjectID=5128447&sid=dd34c819-cf9c-4d61-9978-5812ec9228a7>; the same painting hung later in Turf War and was sold via TomTom Gallery before 2005. https://web.archive.org/web/20051025214439fw_/http://www.tomtomshop.co.uk/art/art_pics/art_big%20pics/BANKSY/BANKHAPCHOPOIL.htm

25 Photo uploaded by Prescription Art on 26 February 2008 <https://www.flickr.com/photos/prescriptionart/2297444356>

26 Photo uploaded by Prescription Art on 26 February 2008 <https://www.flickr.com/photos/prescriptionart/2297444356>, see also Christies: <https://www.christies.com/lotfinder/paintings/banksy-bird-and-grenade-5475836-details.aspx?from=searchresults&intObjectID=5475836&sid=dd34c819-cf9c-4d61-9978-5812ec9228a7>

27 Photo uploaded by Sólveig Rólfssdóttir on 30 June 2005 <https://www.flickr.com/photos/solla/22848842> and by Nicieden on 13 January 2007 <https://www.flickr.com/photos/nicieden/397048065>



Fig. 86: Santa's Ghetto, 2002, pink works. Source: Photo uploaded by Steve Lazarides, Instagram, 13 May 2019. <https://www.instagram.com/p/BxZER-dFKtz/>

- *Cut out and Collect (Beware Anti-Vandal Paint)*, stenciled onto moulded fake piece of wall, 2002²⁸
- Authorized Graffiti Area, sticker, 2002²⁹
- Happy Choppers Crude Oil, 65 × 75 cm, acrylic, oil and spray paint on canvas, signed with stenciled *Banksy* tag (lower right), 2002³⁰
- 4 × *Keep it Real Monkey (red)*, each 20.3 × 20.3 cm, stencil spray-paint on canvas, signed with stenciled Banksy tag on the overlap, 2002³¹

28 Photo uploaded by Prescription Art on 26 February 2008 <https://www.Flickr.com/photos/prescriptionart/2297445134> see also Steve Lazarides photo posted on Instagram 11 April 2016 <https://www.instagram.com/p/BEDtredlxAr/>

29 Steve Lazarides on Instagram, 18 October 2019, <https://www.instagram.com/p/B3wD5wm19lU/>, see also Photo uploaded by Prescription Art on 26 February 2008 <https://www.Flickr.com/photos/prescriptionart/2297445134>

30 Istanbul Entertainment Group (IEG): *The Art Of Banksy Exhibition*, curated by Steve Lazarides, Turkey 2016, p. 154–155. The date in this catalogue is incorrect as the work appeared in a Lazarides photo from Santa's Ghetto in 2002, see Photo by Steve Lazarides, posted on Instagram 9 May 2019 <https://www.instagram.com/p/BxO37XIFjlt/>

31 Photo Bonhams: <https://www.bonhams.com/auctions/16748/lot/77/> see also photo dated 2002 and uploaded by Prescription Art on 28 February 2008 <https://www.flickr.com/photos/prescriptionart/2297445826> and all 5 keep it real monkeys in a row, see photo uploaded by Steve Lazarides on 9 May 2019 <https://www.instagram.com/p/BxO37XIFjlt/>

- *Keep it Real Monkey (Orange)*, [20.3 × ca 30 cm?], stencil spray-paint on canvas, 2002³²
- Flower Bomber (on England flag), stencil on card, 2002³³
- *Tank Man*, stencil on card, 2002³⁴
- Who put the revolution on Ice? [CCCP Lenin], stencil on card, 2002³⁵
- *Bomb Middle England*, 99 × 35 cm, screen-print, numbered edition of 500 in pencil, 2001³⁶
- *Rude Copper* (in front of orange freehand spray-painted inscription “Filth”), stencil spray-paint on canvas, 2002³⁷
- *Radar Rat [looking left or right]*³⁸, ca. 28 × 30.5 cm, stencil spray-paint on canvas, edition of 25, signed with stenciled Banksy tag on canvas overlap, 2002³⁹
- *Flower Bomber [throwing with left hand]*, black monochrome stencil spray-paint on white square canvas, 2002⁴⁰
- *Heavy Weaponry* elephant (looking left), black monochrome stencil spray-paint on white square canvas, 2002⁴¹
- *Paranoid Pictures*, black monochrome stencil spray-paint on white square canvas⁴²
- *Heavy Weaponry* elephant (looking right), black monochrome stencil spray-paint on white square canvas, 2002⁴³
- Flower Bomber [throwing with right hand], black monochrome stencil spray-paint on white square canvas, 2002⁴⁴
- 5x *Bomb Huggers*, each black and white stencil spray-paint on square canvas, two red, one light blue and two pink ones, 2002⁴⁵

32 Photo dated 2002 and uploaded by Prescription Art on 28 February 2008 <https://www.flickr.com/photos/prescriptionart/2297445826>

33 Ibid., Banksy offered a similar motif (with an GB flag) as a T-shirt print in his 2002 shirt catalogue.

34 Ibid.

35 Ibid., Banksy offered the same motif as a T-shirt print in his 2002 shirt catalogue as “Who put the revolution on Ice?”

36 Bonhams: <http://www.bonhams.com/auctions/16259/lot/27/> The provenance “Santa’s Ghetto, 2001” stated by Bonhams, is false. Illustrated here: <http://urbanartassociation.com/thread/14295/santas-ghetto-2002-dragon-bar>

37 Steve Lazarides on Instagram, 18 October 2019, <https://www.instagram.com/p/B3wD5wm19lU/>; this canvas is similar to the screenprint of the same name with different backgrounds.

38 Steve Lazarides on Instagram, 18 October 2019, <https://www.instagram.com/p/B3wD5wml9lU/>

39 Artificial Gallery: <http://artificialgallery.co.uk/artists/banksy/radar-rat-original-canvas>

40 Photo by Steve Lazarides, posted on Instagram 30 November 2021: <https://www.instagram.com/p/CW6eg1aLcRg/>

41 Steve Lazarides on Instagram, 30.11.2021, <https://www.instagram.com/p/CW6eg1aLcRg/>

42 Ibid.

43 Ibid.

44 Steve Lazarides on Instagram, 30.11.2021, <https://www.instagram.com/p/CW6eg1aLcRg/>

45 Ibid.

- *Barcode Shark*, black monochrome stencil spray-paint on white square canvas⁴⁶
- Plush toy rabbit (b) in tiny bear trap, sculpture, 2002⁴⁷
- *Tramp Angel*, stencil on rusty metal board, 2002⁴⁸
- Plush toy rabbit (c) with tiny plastic machine gun, sculpture, 2002⁴⁹
- *If only you enjoyed sex as much as you enjoy furniture shopping*, [zombie stock photo couple], 92 × 92 cm⁵⁰ dripping stencil on canvas⁵¹, 2002⁵²
- *Every Time I Make Love to You I Think of Someone Else*, pink background, canvas[?], armoured cars, 2002⁵³
- *Everyday a new truckload of compromises turns up at the doors*⁵⁴ *Original Canvas* 55, 92 × 92 cm,⁵⁶ melting zombie stock photo couple with a cup, dripping stencil on canvas, 2002⁵⁷
- *Laugh Now Monkey*, 91 × 64 cm, stencil spray paint on board, 2002⁵⁸
- *Rude Copper*, (some: hand finished) screen-print (some: with different coloured freehand spray-painted backgrounds (“Rush”, “[f]uckers!”, flowers, CND/peace symbol, anarchy symbol, etc.)), 57 × 41 cm [or: 59 × 42 cm, 49.5 × 35 cm], 200 unsigned (+50 signed), 2002⁵⁹

46 Ibid.

47 Photo by Steve Lazarides on Instagram: Later removed.

48 Photo uploaded by Prescription Art on 26 February 2008 <https://www.flickr.com/photos/prescriptionart/2297446600>

49 Photo and info: see Steve Lazarides, Instagram, 13 May 2019, detail: <https://www.instagram.com/p/BxZMLByFRMr/>; context photo: <https://www.instagram.com/p/BxZER-dFKtz/>

50 <https://web.archive.org/web/20041126220903/https://tomtom.biz/>

51 Photo and info: <http://www.hankpank.net/banksy/pow2004/pow2004-Pages/Image17.html>, later exhibited at Black Rat Press in 2010, see photo uploaded by Paulo Nine-O on 24 April 2010 <https://www.flickr.com/photos/paulo2070/4553938265>, photo and info: see Steve Lazarides, Instagram, 13 May 2019. <https://www.instagram.com/p/BxZER-dFKtz/>, the identical painting (?), maybe without frame (?), 76 × 76 cm, is wrongly dated to 2006 here: <https://www.christies.com/lot/lot-5407225/?intObjectID=5407225&lid=1>

52 Photo and info: see Steve Lazarides, Instagram, 13 May 2019. <https://www.instagram.com/p/BxZER-dFKtz/>

53 Photo and info: see Steve Lazarides, Instagram, 13 May 2019. <https://www.instagram.com/p/BxZER-dFKtz/> For title see Artnet: <http://www.artnet.com/artists/banksy/every-time-i-make-love-to-you-i-think-of-someone-F4twN8i7xEiXpH2Ca-iVXQ2>

54 Info: <https://web.archive.org/web/20041126220903/https://tomtom.biz/>

55 Photo: <http://www.hankpank.net/banksy/pow2004/pow2004-Pages/Image18.html>

56 Info: https://web.archive.org/web/20040819000820fw_/http://www.tomtomshop.co.uk/art/art_pics/art_big%20pics/BANKSY/BIGBANKPAINTTEA.htm

57 Photo and info: see Steve Lazarides, Instagram, 13 May 2019. <https://www.instagram.com/p/BxZER-dFKtz/>, the identical painting (?), maybe without frame(?), acrylic on canvas, is wrongly dated to 2006 here: <https://www.sothebys.com/en/auctions/ecatalogue/2006/contemporary-art-wo6709/lot.509.html>

58 Photo and info see Bonhams: <http://www.bonhams.com/auctions/15788/lot/358/>

59 Steve Lazarides on Instagram, 18 October 2019, <https://www.instagram.com/p/B3wD5wm19lU/>; this first Banksy print was printed by Screen One, Paul Weston's “infamous” print house

- *Rude Snowman*, Christmas card with two snowmen having sex, 14.5 × 17.5 cm, Offset lithograph printed in colors, 2002⁶⁰
- Banksy: *Existencilism*. London 2002 [book]⁶¹
- Banksy: *Banging Your Head Against a Brick Wall*. London 2001 [book]⁶²
- *HMV Dog*, 54.8 × 37.8 cm, silkscreen print on cardboard paper, 2002⁶³

9.2 POW—Pictures on Walls

Just after the first *Santa's Ghetto*, Banksy, Steve Lazarides, photographer and Banksy's manager until spring 2008, and Jamie Hewlett, Gorillaz illustrator and creator of *Tank Girl*, set up Pictures on Walls.⁶⁴ Pictures on Walls Ltd. (POW) was an East London-based print house and (mostly online) gallery known for producing, promoting, and selling prints from known street artists. The name POW hints at "prisoner of war" as it was set up at the times of the Iraq war, but also at the cartoon noise POW!, but also at POV (point of view). Later Banksy set up a website called picturesofwalls.com, a collection of photographs of lo-fi aphorisms people have written on walls that are more about the message than the medium, containing about 7000 photos in 2019.⁶⁵

The POW website was registered 22 November 2002 and set up in 2003. In 2002, however, with Lazarides' help, Banksy sold his first print ("Rude Copper"⁶⁶) for about 35 GBP via a pre-internet version of the Pictures on Walls concept. POW was set up as an off-shoot of the Photographic Youth Music Culture Archive (PYMCA) in late 2002, according to Kevin Chase, who built the websites for both POW, PYMCA,⁶⁷

in Bristol. Another approximately 30 hand-finished with unique spray-painting (yellow, orange or grey) and signed ones were printed by POW, see auction catalogue Dreaweatts, London, 26.02.2009, lot 81. Numerous Proof Aside from Edition were released, for instance as gifts. See photo: The artworks entitled Rude Copper are seen during a media preview for the unauthorized "The Art of Banksy" exhibition on September 12, 2019 in Sydney, Australia. (Photo by Hanna Lassen/WireImage), <https://media.gettyimages.com/photos/the-artworks-entitled-rude-copper-are-seen-during-a-media-preview-for-picture-id1174050772?s=2048x2048>

60 Steve Lazarides on Instagram, 18 October 2019, <https://www.instagram.com/p/B3wD5wml9lU/>

61 Steve Lazarides on Instagram, 18 October 2019, <https://www.instagram.com/p/B3wD5wml9lU/>

62 Steve Lazarides on Instagram, 18 October 2019, <https://www.instagram.com/p/B3wD5wml9lU/>

63 Artificial Gallery: <http://artificialgallery.co.uk/artists/banksy/hmv-dog>

64 For more info about POW see Luke Dickens: Pictures on walls? Producing, pricing and collecting the street art screen print, in: *City*, vol. 14, Nr. 1–2, February – April 2010, p. 64–81.

65 <http://picturesofwalls.com/> was still online at time of publishing this book. Banksy published a book through POW called Pictures of Walls with selected photos he selected in 2005.

66 Auction catalogue Dreaweatts, London, 26.02.2009, lot 81.

67 Josh Jones: A History of Pictures On Walls, London's Legendary Street Art Print Shop. *Juxtapoz Magazine*, 1 January 2018. <https://www.juxtapoz.com/news/street-art/feature-a-history-of-pictures-on-walls-london-s-legendary-street-art-print-shop/>

and also Banksy.co.uk.⁶⁸ PYMCA was founded in 1999 and run by photographer Jake Cunningham,⁶⁹ Steve[n] Lazarides and Matt[hew] Smith.⁷⁰ POW might also be an off-shoot of Cashformonkeys, a sub-website of banksy.co.uk before POW where one could buy portable Banksy originals.⁷¹ POW was financed until the end of 2004 by Jon Swinstead, who already financed PYMCA and ran youth culture magazines *Sleazation* (which Lazarides photographed for) and *Jockey Slut*, both of which were in the same building. At that time, POW was mostly owned by Jamie Hewlett (67 shares) and Lazarides (18 shares).⁷²

In the first years, around 2001⁷³ until 2002, Banksy sold some prints in London (at least his “Rude Copper” print) via Artomatic in Great Sutton Street and around 2003 EatMyHandBagB**ch on Drury Lane (both also sold prints on concession at the large department store Selfridges),⁷⁴ 2002 until about 2006/2007 Banksy also sold works via the TomTom Gallery, until circa 2005 prints and original canvases, afterwards they still

68 <https://web.archive.org/web/20030622135130/http://www.banksy.co.uk/mail-2.html>; <https://web.archive.org/web/20040412041452/http://www.banksy.co.uk/mail-2.html>

69 Jake Cunningham and Steve Lazarides (Hgg.): *A Matter Of Fact*. Photographic Youth Music Culture Archive. London 2000.

70 <https://web.archive.org/web/20191221231900/http://www.mattkoarchive.com/bio>

71 Flickr User jeyku 18 December 2010, <https://www.flickr.com/photos/jeyku/5270938580/in/photostream/>: “Back in the day (c2001) I was a student at Bristol University and I loved Banksy’s work (and still do). It was great seeing his work pop up, new pieces suddenly appearing across the city. I’d got the books and loved the idea of getting a piece of his work up on the wall so i dropped the contact address an email. They got back to me with a secret link to access a part of his site called “cash for monkeys” and i took a screen shot of this page as it was one that I fell in love with.” One of Banksy’s former email addresses was cashformonkeys@banksy.co.uk, mentioned in Banksy 2002. See also <http://urbanartassociation.com/post/451211>. Cash for monkeys was no secret link, it was a category in his website menu, <https://web.archive.org/web/20011213010207/http://www.banksy.co.uk/cfmlinkpage.html>

72 S[teve]. Parkin—10 shares; B. Hudd—5 shares; directors were Stephanie Warren, Stephen Lazarides, Simon Durban (state: 2006). <http://urbanartassociation.com/thread/16117?page=1#ixzz5vhiBpxk8>

73 According to Stefano Antonelli, Gianluca Marziani: Banksy. [German edition]. Königswinter 2022, p. 86–87, Banksy participated in a group show at Artomatic in London called “I like Printing (2002)” next to a (contradicting this info) photo of the Artomatic Opening Night from 2001, <http://artomatic.squarespace.com/ilikeprinting/ilikeprinting-exhibition-opening-night/>. Banksy was not part of the “I Like Painting” print set sold there, <http://artomatic.squarespace.com/ilikeprinting/ilikeprinting-prints/>, but he sold some of his Rude Copper prints via Artomatic in 2002, <https://www.bonhams.com/auctions/18726/lot/10/>; “In 1999, ARTOMATIC+ opened, a Print Library, gallery, meeting space and a seminal, graphic-objects store that offered a outlet for the burgeoning street artists and paved the way for the likes of Playlounge and Magma in London. ARTOMATIC closed in 2003 [...]”, <http://artomatic.squarespace.com/history/>

74 See discussion on UAA, 17.–19.11.2007, <https://urbanartassociation.com/thread/10819/remem-ber-name-art-shop>



Fig. 87: Pictures on Wall, booth on a fair [undated, ca. 2003]. Source: Photo uploaded by Steve Lazarides on Instagram on 8 June 2018. https://www.instagram.com/p/Bjw2F0qHZ4_

had some prints left.⁷⁵ As a concept, Artomatic can be seen as a predecessor for POW, founded 1983 as a screenprinting workshop, in 1999 expanded to “a Print Library, gallery, meeting space and a seminal, graphic-objects store”, according to co-founder Tim Milne: “we’d made the difficult bit—moving the brand from a trade printer to cutting-edge retailer—effortless, we weren’t resourced or poised to reap what we sewed and later on, others like Magma, Playlounge, Pictures-on-walls and Steve Lazarides soon came into the space we’d opened up.”⁷⁶

The limited edition POW screenprints, including the ones with Banksy motifs, were done by Chu, Eine, and others.⁷⁷ The procedure is explained on Chu’s website: “Towards the end of 2002 we were consulted for the first set of screen prints by one of the most famous international graffiti artists, Banksy. The company which represented his artwork at the time, Pictures on Walls (previously PYMCA) were to produce a set of art prints together with Mission Print in Birmingham (a specialist screen printer). Chu was the artroom manager at the time, so he was responsible for ensuring that Banksy’s stencils reproduced well enough into art prints. One of the major concerns was retaining the diffused off-spray that occurs with all stencil work, and is synonymous with the media. Through various experiments and mathematics, we were able to continue this working relationship [sic] for 3 different series of his first prints and also

75 Info: https://web.archive.org/web/20041211113026fw_/http://www.tomtomshop.co.uk/art/banksy.htm

76 Tim Milne: ARTOMATIC history, 2010, <http://artomatic.squarespace.com/history/>

77 kelseybrookes.com (state 2006): <http://web.archive.org/web/20061129131043/http://www.kelseybrookes.com:80/SG2005.htm>; Luke Dickens: Pictures On Walls? Producing, pricing and collecting the street art screen print. , *City*, vol. 14, No. 1–2, February – April 2010, p. 65.

the stickers, clothing and identity for Santas Ghetto [sic], to which Chu's artwork was also contributed in 2003.⁷⁸ In January 2018 POW closed for good with the following comment:

"POW was started in 2003 by a loose collection of artists, graffiti writers and illustrators who were shunned by the controlling influencers of the day—so we set about producing and distributing our own art. The invention of the internet and the cardboard tube enabled us to circumvent the centuries-old grip of the established art world and we laid waste to their cronyism and vested interests and good taste. We delivered a new generation of art directly into people's homes—well, the Royal Mail did most of it.

Somewhere along the way we mastered our craft and many POW prints have become benchmarks within the industry. We pioneered the use of foil block, patterned embossing and we were the first in the industry to use non-solvent based inks. We never put anything down the drain except effort. Throughout it all POW has remained an independent artist-run operation, hosting landmark exhibitions and pioneering the concept of a shit pop-up shop long before it became fashionable.

However, inevitably disaster struck—and many of our artists became successful. Street Art was welcomed into mainstream culture with a benign shrug and the art we produced became another tradeable commodity. Despite attempts at price fixing regrettably some POW prints have become worth tens of thousands of pounds. Either unable or unwilling to become part of the art market we once so self-righteously denounced—we called it quits.⁷⁹

List of Artists⁸⁰

3D [Robert del Naja] (2004–2018), Aiko (2006–2008, 2014–2018), Alexone (2010, 2011, 2017), Anthony Burrill (2011), Artiste Ouvrier (2010), Aryz (2011, 2012), Banksy (2003–2018), Barnaby (2009–2011, 2013–2018), Barstadilla (2011, 2013–2018), Bäst (2004–2018), Beautiful Losers [Ed Templeton, Thomas Campell, Mike Mills] (2007, 2008), Blu (2007–2017), Christian Brett (2009–2011), Kelsey Brookes (2005–2011, 2014–2017), Btoy (2009–2011), China Mike (2010, 2011), David Choe (2008), Chris Cunningham (2004), Cyclops (2010–2018), Date Farmers (2009–2018), DED [Associates] (2010–2018), Dora Dewsbury (2014–2017), D*Face (2005–2007),

78 Banksy's screen print series. Banksy / Pictures on Walls. October 2002. http://www.schudio.co.uk/portfolio_item/33/2

79 <http://picturesonwalls.com/>

80 The years in brackets point to the years in which works by those artists were on sale at POW. This does not mean those works were produced in that year. Some works did not sell for years.

Dolk (Lundgren) [Andreas Hamran Færø] (2005–2008), Stanley Donwood (2005–2011), Dran (2010, 2011), Eelus (2005–2007), Eine [Ben Flynn] (2005–2008), Elph (2008, 2010, 2011), Eric Cilcane /Erica il Cane/ Eric The Dog (2006–2018), Escif (2010–2018), EVOL (2011–2018), Faile (2003–2008), Justin Fines (2010, 2011), Pete Fowler (2003–2018), Katrin Fridriks (2012, 2013), Victor Van Gaasbeek (2011–2013), Gold Peg (2013, 2014), Grotesk (2010, 2011, 2017), Maya Hayuk (2010–2013, 2017), Jamie Hewlett (2003–2018), [Paul] Insect (2003–2018), Franck Slama [(Space) Invader] (2005–2011, 2013–2015), [I Like] Drawing (2006–2008), Todd James (2008, 2012–2017), Peter Kennard (2006, 2007), Kid Acne [Ed Bradbury] (2006, 2007, 2009–2011), Kill Pixie [Mark Whalem] (2010, 2011, 2017, 2018), Seb Lester (2010–2018), Lister (2010, 2012–2018), Lush (2012–2017), Lucy McLauchlan (2005–2008, 2010, 2014), Antony Micallef (2006–2008, 2010), Mighty Mo (2010, 2012–2018), Jerome Miller (2012, 2013, 2017, 2018), Roman Minin (2012, 2017), Miss Van (2012), Mode 2 (2004–2018), [Modern] Toss (2004–2018), Polly Morgan (2005), Mudwig (2009–2018), Al Murphy (2010–2018), Nomad (2010–2018), Pacolli (2011–2018), Parra (2008–2010, 2011, 2013–2015), Penny (2009–2018), Petro (2009, 2011–2018), Cleon Peterson (2009, 2014–2016), [Andy] Rementer (2007–2010, 2017, 2018), Roll and Tumble (2011), Roman Klonek (2011), Steve Powers [ESPO] (2009–2016), Prime [Mark Sinckler] (2010), Pure Evil (2006–2009, 2012, 2014), Sam3 (2009–2017), Saner (2011–2018), Zach Schrey (2012, 2013, 2017), Shok-1 (2012, 2013, 2015), David Shrigley (2004–2018), Sickboy (2005–2018), Solo One (2005), Ian Stevenson (2009–2018), Sweet Toof (2010–2015), Tilt (2011–2017), Titifreak (2006–2011), Gee Vaucher (2004–2018), Vhils [Alexandre Farto] (2008–2016, 2018), Nick Walker (2006, 2007), War Boutique (2010), Wayne White (2012), Xenz (2009–2018), Zeus (2006–2008), Zbiok (2007–2011), etc.

9.3 2003 (2–24 Dec.) Second Santa's Ghetto, Carnaby Street

The second *Santa's Ghetto* was held in Kingly Court, Carnaby Street, London in 2003.⁸¹ It was promoted as a “festive extravaganza of cheap art and related novelty goods from lowbrow artists and trained vandals.”⁸² This show featured not only Banksy, but also the original POW artists Jamie Hewlett, Mode 2, 3D, Faile, Gee Vaucher,⁸³ and Chu.⁸⁴ Puma sponsored the exhibition, which was just around the corner from a Puma concept store on Carnaby Street featuring a special Banksy window display.⁸⁵ “Puma donated a bunch of trainers to be ‘customised’ and Jamie Hewlett wrote ‘Nike’ on them in felt tip then sold them for £22. Apparently.”⁸⁶ Banksy’s website, however, stated, “Puma do not sponsor Banksy. Puma sponsor the promoter POW who have organised two Banksy shows in the last year. To my knowledge Banksy has never made any Puma product and would not wish to.”⁸⁷ Said Banksy in a 2003 *Independent* interview, “The Ghetto is partly a shameless commercial enterprise, and partly about promoting art. But basically it is a piss-take on Christmas. It’s also a great place to buy presents.”⁸⁸ Steve Cotton comments of the show, “The articles on sale range from forty odd quid screen prints and five pound stickers to the four figure bracket. It’s either ridiculously cheap or ridiculously expensive depending on where you are coming from. But remember, you don’t have to buy any of it. I’ve got more of a problem with the fucker [sic] who went in and bought a load of stuff on the opening day and then slapped it on Ebay within 24 hours at three times the price...”⁸⁹

81 See Charlotte Cripps: Graffiti with bells on. *The Independent*, 1 December 2003 <https://www.independent.co.uk/news/uk/this-britain/graffiti-with-bells-on-80725.html> See also Bonhams: Lot 360AR. Sale 15788—Vision 21. Knightsbridge. 16 April 2008

82 See the poster on auction house Catawiki: <https://assets.catawiki.nl/assets/2017/9/18/1/e/4/1e499714-7362-480b-ad6a-c93a8639535f.jpg>, see also Charlotte Cripps: Graffiti with bells on. *The Independent*, 1 December 2003 <https://www.independent.co.uk/news/uk/this-britain/graffiti-with-bells-on-80725.html>

83 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Santas_Ghetto_store.htm

84 Photo uploaded by Chu 3d on 12 October 2008 <https://www.Flickr.com/photos/schudio/3058986624/>

85 The puma logo appeared on the poster as well. see also <https://www.spacehijackers.org/html/projects/banksy/burner.html>

86 Steve Lazarides in 2021 on his website <https://lazemporium.com/collections/stuff/products/santas-ghetto-invitation-2003>

87 Ibid.

88 See Charlotte Cripps: Graffiti with bells on. *The Independent*, 1 December 2003 <https://www.independent.co.uk/news/uk/this-britain/graffiti-with-bells-on-80725.html>

89 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Santas_Ghetto_Christ_shopping.htm

Banksy combined his sellable works (see list below) with a short biography and a photo of him smoking in a monkey mask, which was shot by James Pfaff.⁹⁰ The short biography read as follows: "Banksy has turned the world stenciling words and pictures on things that don't belong to him. He became infamous for painting on live farmyard animals and major London landmarks. Most recently he glued one of his paintings on



Fig. 88: Banksy, Santa's Ghetto flyer, 2003. Source: <https://www.flickr.com/photos/prescription-art/2297443950/>

90 Photo uploaded by Wembley Pairs on 23 December 2003 <https://www.flickr.com/photos/25aside/483120854> The same portrait with an earlier biography can be found here: <https://web.archive.org/web/20031029092455/http://www.picturesofwalls.com:80/> A different portrait from the "Banksy, Monkey Mask Session" in London can be found here: <https://www.npg.org.uk/collections/search/portrait/mw136860/Banksy>, see also website of James Pfaff: <http://www.jamespfaff.com/about/>

the walls of the Tate Gallery. 'So it must be art now' he claims."⁹¹ Under his biography, Banksy glued a set of at least 20 photos from street pieces he did in London, Vienna, Barcelona, Sydney or Los Angeles, to demonstrate his diverse skillset.

Another work on display showed crucified Jesus holding full shopping bags in his hands. "That Christ painting' [...] was controversially dropped from Bob Geldof's Light up London campaign in 2003 but has since been praised by church leaders and Mayor Ken Livingston."⁹²

Santa's Ghetto also hosted the awarding of an alternative art graffiti trophy, The Burner Prize, "for outstanding achievement in graffiti writing." It was presented by British musician and actor Goldie and graffiti pioneer Mode 2.⁹³ The winner was granted 500 GBP, although it's not clear who won the prize. According to the Burner Prize's website, the award went to Zombie, though Steve Lazarides' indicates the winner was Tox (Daniel Halpin, *1985).⁹⁴ The Burner Prize was evidently named after the similar-sounding annual (contemporary art) Turner Prize, organized by and at the Tate Gallery and the graffiti term "burner" for an extraordinary good piece. Banksy's script for his laudatio speech was later shown at Lazarides' gallery.⁹⁵

List of Works

- *Keep it Real*, sandwich board monkey, 30 × 30 cm, stencil on small white canvas⁹⁶, signed, 2003⁹⁷
- *Christ with Shopping Bags* (first version), first, dripping, fat version, on gold canvas, 2003⁹⁸

91 Photo uploaded by Wembley Pairs on 23 December 2003 <https://www.Flickr.com/photos/25aside/483120854>

92 Citynoise.org: Santa's Ghetto 2004, Charing Cross Road, 2004 <https://web.archive.org/web/20160427013931/http://citynoise.org/article/808>

93 Steve Lazarides on Instagram, 3 May 2019. <https://www.instagram.com/p/BxAy3BnldWt/>

94 Theburnerprize.com: <https://web.archive.org/web/20040210164331/http://www.theburnerprize.com/> see also Steve Cotton https://www.artofthestate.co.uk/Banksy/Banksy_Santas_Ghetto_burner_prize.htm, see also photo of the flyer uploaded by Pepperspraypress on 16 March 2017 <https://www.instagram.com/p/BRtt6zsDY1v/>; Steve Lazarides on Instagram, 3 May 2019. <https://www.instagram.com/p/BxAy3BnldWt/>, Steve Lazarides: Banksy captured. Vol. 1. London 2019, p. 244.

95 Uploaded by thatchjim 11.12.2016, <https://www.instagram.com/p/BN5JQijAJQM/>

96 Photo uploaded by Wembley Pairs on 23 December 2003 <https://www.Flickr.com/photos/25aside/79272122>

97 Hang-Up Gallery: <https://hanguppictures.com/artists/banksy/banksy-originals/keep-it-real-1>

98 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Santas_Ghetto_Christ_shopping.htm



Fig. 89: Banksy, Santa's ghetto 2003. Source: <https://www.flickr.com/photos/25aside/483120854> (Photo uploaded by Wembley Pairs, 23 December 2003).

- *Grim Reaper* on Evening Standard sellers box, 2003⁹⁹
- Reindeer on a spit¹⁰⁰, spray-paint stencil on wall, 2003
- People who enjoy waving flags don't deserve to have one (black text), stenciled Union Jack flag, 2003¹⁰¹
- Umbrella Rat with suitcase, spray-paint stencil on cardboard, 2003¹⁰²
- TV hugging Girl, spray-paint stencil on customised packing crate, 2003¹⁰³
- Daddy's Back, dripping stencil from the zombie ads series, 2003¹⁰⁴

99 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Santas_ghetto_evening_standard.htm

100 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Santas_Ghetto_reindeer.htm, see also Arthunter999, 16 March 2019, <https://www.instagram.com/p/BvEur24hi7iMORNquiaM1moTpLTXLfOMWiyiFco/>

101 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Santas_Ghetto_flag.htm, probably the same one (also black text) although dated later: 153 × 90 cm, spray paint on found flag, 2005, see Sotheby's: <http://www.sothebys.com/en/auctions/ecatalogue/2016/they-would-be-kings-street-art-curated-by-steve-lazarides-hko686/lot.1.html?locale=en>

102 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Santas_Ghetto_Rat_cardboard.htm

103 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_TV_Girl.htm

104 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Santas_ghetto_Welcome_Home.htm

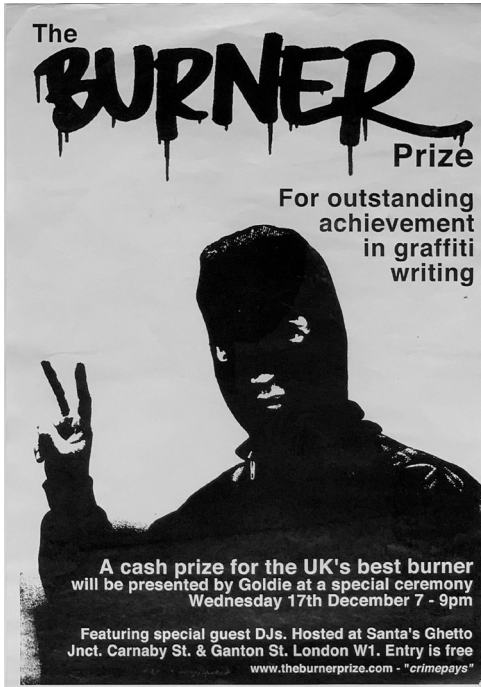


Fig. 90: Banksy, Burner Prize, flyer, 2003. Source: <https://www.artificialgallery.co.uk/content/feature/38/artworks-9602-banksy-the-burner-prize-promo-poster-2003/>

- Girl with dynamite stick in ice cream cone, pink background, canvas (?), 2003¹⁰⁵
- Gangsta Rat with GhettoBlaster, stencil spray paint on canvas, 2003¹⁰⁶
- *Angry Crows* [on CCTV], 40 × 30 cm, stencil on small canvas, signed with stenciled Banksy tag on the overlap, 2003¹⁰⁷
- Lenin on (roller)skates, *Who Put the Revolution on Ice?*, stencil on small oblong canvas, 2003¹⁰⁸
- *Heavy Weaponry*, 25.5 × 30.5 cm, spray-paint stencil on primed canvas, signed with stenciled Banksy tag (overlap), 2003¹⁰⁹

105 Photo uploaded by Wembley Pairs on 23 December 2003 <https://www.Flickr.com/photos/25aside/792722122>, see also <https://web.archive.org/web/20080608185931/http://www.pbase.com:80/coolmind/santag>

106 Photo uploaded by Wembley Pairs on 23 December 2003 <https://www.Flickr.com/photos/25aside/483120840> see also thread *Santas Ghetto 2002—Dragon Bar* on Urban Art Association forum <http://urbanartassociation.com/thread/14295/santas-ghetto-2002-dragon-bar>

107 See http://www.artnet.com/artists/banksy/angry-crows-_ypjVHXpXt4AWEXVVMXe_Q2 and photo uploaded by Arthunter999 on 13 January 2019 on Instagram <https://www.instagram.com/p/BsllRTwhnwtarKEjvJxsYqW989Ulj-fXgcjY0/>

108 Photo uploaded by Wembley Pairs on 23 December 2003 <https://www.Flickr.com/photos/25aside/483120840/>

109 Sotheby's: <http://www.sothebys.com/en/auctions/ecatalogue/2007/contemporary-art-107713/lot.7.html>, see also photo uploaded by Wembley Pairs on 23 December 2003 <https://www.>



Fig. 91: Banksy, *Santa's Ghetto* 2003. Source: <https://www.flickr.com/photos/nuart/3399064263/> (photo uploaded by Martyn Reed on 30 March 2009. The photo was earlier on <https://web.archive.org/web/20080608185931/http://www.pbase.com:80/coolmind/santasg>)

- Gas mask insect, 30 × 30 cm, stencil on small canvas, signed with stenciled Banksy tag (overlap)¹¹⁰, spray paint on canvas, signed by the artist, edition of 2, 2003¹¹¹
- *Petrolhead*¹¹², 30 × 30 cm, acrylic and spray-paint stencil on canvas, signed with stenciled Banksy tag (right side edge); dated “2003” and numbered edition of 25 on the stretcher, 2003¹¹³
- *Kids on Guns*¹¹⁴, 50.8 × 50.8 cm, stencil spray paint on canvas, signed with stenciled Banksy tag (turnover edge); dated 2003 and numbered edition of 25 on the reverse, 2003¹¹⁵

Flickr.com/photos/25aside/792722122

110 Photo uploaded by Wembley Pairs on 23 December 2003 <https://www.Flickr.com/photos/25aside/483120840/>

111 Hang-Up Gallery: <https://hanguppictures.com/artists/banksy/banksy-originals/angry-crows>

112 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Santas_Ghetto_Blur_petrol_logo.htm

113 Sotheby's: <http://www.sothebys.com/en/auctions/ecatalogue/2011/contemporary-art-day-sale-/lot.228.html>

114 Steve Cotton: https://www.artofthestate.co.uk/archive/banksy-2/banksy_photos_santas_ghetto_thumb_001/

115 Bonhams: <https://www.bonhams.com/auctions/21111/lot/83/>

- *Paranoid Pictures*, 30.5 × 30.5 cm, spray-paint stencil on primed canvas, signed with stenciled Banksy tag(overlap), edition of 25, 2003¹¹⁶
- *Love is in the Air, Flower Bomber* with red stars, 50.8 × 50.8 cm, stencil on white canvas, spray paint, signed and numbered by the artist, edition of 25, 2003¹¹⁷
- *Balloon Girl*, 50.8 × 50.8 cm, stencil spray paint on canvas, signed with stenciled Banksy tag (turnover edge); edition of 25, 2003¹¹⁸
- *Winnie the Pooh*, 50.5 × 50.5 cm, stencil spray paint on canvas, signed with stenciled Banksy tag, numbered edition of 25 to the stretcher verso, 2003¹¹⁹
- *Family Target, Family Portrait*¹²⁰, 91.5 × 91.5 cm, acrylic and stenciled spray-paint on canvas, signed with stenciled Banksy tag (right side edge); signed, dated 2003 and numbered one of 25 on the stretcher, 2003¹²¹
- *Turf War*, 48 × 34 cm, screen-print, unframed, signed in ink, also numbered edition of 150, in pencil, 2003¹²²
- *Barcode123 [Leopard]*, 50 × 70 cm, screen-print on paper, edition of 750, 150 signed¹²⁴, 2003
- *Happy Choppers*¹²⁵, 50 × 70 cm, screen-print on paper, edition of 750, 150 signed, 2003¹²⁶
- *Burner Prize, Balaclava Man* doing the victory sign¹²⁷, 2003

116 Sotheby's: <http://www.sothebys.com/en/auctions/ecatalogue/2007/contemporary-art-107713/lot.8.html>

117 Photo uploaded by Wembley Pairs on 23 December 2003 <https://www.Flickr.com/photos/25aside/792722122> see also Hang-Up Gallery: <https://hanguppictures.com/artists/banksy/banksy-originals/flower-thrower>

118 Bonhams: <https://www.bonhams.com/auctions/24744/lot/44/>

119 Bonhams: <https://www.bonhams.com/auctions/15788/lot/360/>, see also photo uploaded by Wembley Pairs on 23 December 2003 <https://www.Flickr.com/photos/25aside/792722122>

120 Sometimes called Family Portrait, see <http://artificialgallery.co.uk/artists/banksy/family-portrait>

121 Sotheby's: <http://www.sothebys.com/en/auctions/ecatalogue/2014/contemporary-art-day-auction-114025/lot.349.html>, see also <http://urbanartassociation.com/thread/14295/santas-ghetto-2002-dragon-bar>

122 Bonhams: <https://www.bonhams.com/auctions/16484/lot/48/>

123 Picturesofwalls.com <https://web.archive.org/web/20031029092455/http://www.picturesofwalls.com:80/>

124 Photo uploaded by Wembley Pairs on 23 December 2003 <https://www.Flickr.com/photos/25aside/483120854/>

125 Original prize: 44.99£. See Charlotte Cripps: Graffiti with bells on, Independent, 1 December 2003 <https://www.independent.co.uk/news/uk/this-britain/graffiti-with-bells-on-80725.html>

126 Hang-Up Gallery: <https://hanguppictures.com/banksy/happy-choppers>

127 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Santas_Ghetto_burner_prize.htm

(At Least) 20 Photos¹²⁸

- Banksy portrait with monkey mask, photo by James Pfaff, 2003¹²⁹
- Unidentified Work
- *Smiley Copper*, Vienna, 2003¹³⁰
- *Flower [Petal] Girl/Gas Mask Girl*, Gillet Square, Dalston, London¹³¹
- Painted Statue with *Banksy Tag* and *Heavy Weaponry* Elephant, Barcelona, October 2001¹³²
- People who enjoy waving flags don't deserve to have one, stenciled slogan on pavement, Los Angeles, 2002¹³³
- *Parachute Cow*, Road Sign, England, West Country, 2003¹³⁴
- Heart Rat, 2003?¹³⁵
- Two Giraffes with *Banksy Tag* in Barcelona Zoo, October 2001¹³⁶
- *The Drinker*, bronze statue of Rodin's Thinker with traffic cone on his head, 2003¹³⁷
- This Is Not a Photo Opportunity, Sydney Harbour, 2003¹³⁸
- *Buried Treasure*, unknown beach location (Weston Super Mare?), 2003¹³⁹
- *Wrong War* and *Smiling Coppers* posters on Shoreditch Bridge, London, 2003–2004¹⁴⁰
- TV still from *Crimewatch UK*, with Banksy's painting *Crimewatch UK*, November 2003¹⁴¹

128 Photo uploaded by Wembley Pairs on 23 December 2003 <https://www.Flickr.com/photos/25aside/483120854/>

129 Website of James Pfaff: <http://www.jamespfaff.com/about/>

130 Banksy 2005, p. 26–27.

131 The photo was once on Banksy's website (state 2007): http://web.archive.org/web/20071027083142im_/http://www.banksy.co.uk/outdoors/images/landscapes/flowerpetalgirl.jpg as Flower Petal Girl. Alternative photo and info uploaded by Tom Bland on 10 November 2006 <https://www.Flickr.com/photos/tombland1/433931536/> Banksy hit the spot years later to paint a b-boy with a ghetto blaster that integrated the brick ventilation grid.

132 Banksy 2005, p. 5.

133 Banksy 2004. Unpaged (p. 9); Wall and Piece, 2005, p. 199.

134 This photo was once on Banksy's Website (state 2005): <http://web.archive.org/web/20050828040629/http://www.banksy.co.uk:80/outdoors/06.html> Same motif, different photo: Banksy, 2005, p. 122.

135 Banksy 2005, p. 86.

136 Banksy 2002. Unpaged. See also accompanying Banksy text "The Zoo" and Banksy, 2005, p. 118.

137 Same motif, different photo: Banksy, 2005, p. 180.

138 Banksy showed the same photo in the Turf War show.

139 Pinterest.com: <https://www.pinterest.at/pin/35536284529632508/>, (23.08.2017), same motif: Buried Treasure, Weston Super Mare, 2003, Banksy, 2005, p. 63.

140 Photo: Banksy: Cut it Out, 2004, unpaginated and Banksy, 2005, p. 102.

141 Banksy 2004. Unpaged (last but one page).

- *Banksy* tag on the ground, in yellow *Splash* of paint, Bristol 2002¹⁴²
- *Pulp Fiction* [1st version], Old Street, London, 2003¹⁴³
- *Marilyn*, with red dripping lips and large Banksy tag, 6741 Hollywood Boulevard, Los Angeles, 2003¹⁴⁴
- Sheep with *Turf War*, *Banksy* and *Skull* stencils, Bristol, 2003¹⁴⁵
- *Happy Chopper* and *Have A Nice Day slogan* above a fish and chips take-away, 2003, Old Street, Shoreditch, London¹⁴⁶
- Monkey with Cardboard Sign [*Help me Nobody will let me home*], Melbourne Zoo, 2003¹⁴⁷
- *Fuck Pigs*, a pig with “Fuck Pigs” written on it in red paint, Somerset, 2003¹⁴⁸

9.4 2004 (2–24 Dec.) Third Santa's Ghetto, Charing Cross

The 2004 *Santa's Ghetto* took place in a “former porn shop”¹⁴⁹ at 121–125 Charing Cross Road, WC2H 0EW London, then adjacent to Soho Original Books.¹⁵⁰ “The Ghetto is [...] essentially modelled on the dubious firework shops that open across the country for a few days every November. Except it opens in December. And we don't sell fireworks.”¹⁵¹ Alongside Banksy pieces, the third iteration of the Christmas show also featured works by Jamie Hewlett, 3D of Massive Attack, Chris Cunningham, David Shrigley, Sickboy, Gee Vaucher, Paul Insect, D*Face, Darius [Jones] and [Brad] Downey, Faile among others.¹⁵² According to a post on the message board *Ekosystem*,

142 Photo: Banksy, *Existencilism*, 2002, unpagged and Banksy, 2005, p. 11.

143 Same motif, different photo: Banksy, *Existencilism*, 2002, unpagged and Banksy, 2005, p. 105.

144 Rather rare, did not make it into Banksy's books, maybe not original enough. The photo was once on Banksy's website (state 2005): <http://web.archive.org/web/20051218195411/http://www.banksy.co.uk:80/outdoors/images/newfullsize/marilyn.jpg>

145 Banksy used the same photo as a postcard for the *Turf War* show. See also Banksy, *Cut it Out*, 2004, unpagged.

146 Banksy: *Cut It Out*, 2004, p. 6; cf. Banksy, *Wall and Piece*, 2005, p. 38.

147 Trimmed version: Banksy, *Cut it Out*, 2004. Unpagged. Original photo: Banksy 2005, p. 121.

148 Banksy used the same photo as a postcard for the *Turf War* show. Same motif, different photo: Banksy, 2005, p. 126–127. Refers to the saying “If you put lipstick on a pig it's still a pig” and to cops being called pigs.

149 Fuk.co.uk: *Santa's Ghetto 2*. Alternative art Christmas is back, 7 December 2004 <https://web.archive.org/web/20080222170418/http://www.fuk.co.uk:80/node/3350>

150 Citynoise.org: <https://web.archive.org/web/20160427013931/http://citynoise.org/article/808> Four years later Steve Lazarides opened one of his galleries at the same address.

151 See scan of the original flyer, https://unoriginalsins.co.uk/wp-content/uploads/2020/09/86597FEE-5F48-4ECF-A27A-F80A6596838B_I_201_a.jpeg

152 Ekosystem.org: <http://www.ekosystem.org/forum/viewtopic.php?f=4&t=1107&start=0;> Steve Cotton: [https://www.artofthestate.co.uk/Banksy/Banksy_Santas_Ghetto_2004.htm;](https://www.artofthestate.co.uk/Banksy/Banksy_Santas_Ghetto_2004.htm)

"Mutoid Waste supply a welded winter wonderland that is not suitable for viewing by children and a genuine homeless man dressed as Santa will be handing out broken toys."¹⁵³ Banksy stickers ("Keep left," "Authorized Graffiti Area") were sold, and one of his street cone sculptures was used as a lamp.¹⁵⁴

The shop's façade originally featured the words "STINKING ART PISS" in red, "SANTA'S GHETTO" in large graffiti lettering, and a black and white mural of a punk with a Mohawk, which was painted by Shok1. Both the "STINKING ART PISS" and the punk figure were painted over after a few days. The area where "STINKING ART PISS" had stood was painted over several times with other anti-consumerist slogans, such as "MAKING MONEY TO CONSUME GOODS IS MANKIND'S SOLE PURPOSE ON THIS PLANET" and "REJECT FALSE ICONS."¹⁵⁵

A Santa Claus puppet hung from a gallows in a window on the second floor. As Lazarides said later: "We got in more shit for hanging Santa than anything else we ever did!"¹⁵⁶ The ground floor's display window featured a "Marks and Stencils"¹⁵⁷ sign with a reindeer skull. The phrase is a play on the name of the commercial British shop chain Marks & Spencer.¹⁵⁸ Six years later, "Marks and Stencils" became the title of a *Santa's Ghetto* successor Christmas art show in London, also organized by POW.¹⁵⁹ "It's all gear at the end of the day," Banksy told *The Guardian* in 2004. "Nine times out of 10, people will buy your work because it goes with the colour scheme in the kitchen and the bathroom. It's shopping."¹⁶⁰

Bonhams: <https://www.bonhams.com/auctions/16484/lot/25/>; photo and info uploaded by Kevin King on 25 December 2004 https://www.Flickr.com/photos/akira_kev/123225337/;
Bonhams: <https://www.bonhams.com/auctions/16259/lot/11/>

153 Ekosystem.org: <http://www.ekosystem.org/forum/viewtopic.php?f=4&t=1107&start=0>

154 Photo by Emilia Hjelm, uploaded on 7 December 2004 <https://www.Flickr.com/photos/semilia/3675072808>

155 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Santas_Ghetto_2004.htm;
Photo uploaded by Emilia Hjelm on 7 December 2004 <https://www.Flickr.com/photos/semilia/3674264433>; Photo uploaded by Timbo17 on 16 December 2004 <https://www.Flickr.com/photos/10747477@N02/969605488>

156 Photo and quote by Steve Lazarides on Instagram 16 March 2016: https://scontent-frx5-1.cdninstagram.com/vp/b9faa35245doaf4166c3aaf73f4bf968/5C1Bo3A6/t51.2885-15/e35/12825907_1674800342740535_72852969_n.jpg

157 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_marks_and_stencils.htm

158 Photo uploaded by Emilia Hjelm on 7 December 2004 <https://www.Flickr.com/photos/semilia/3674264305>

159 Alice Hankin: Marks & Stencils Exhibition, 2 December 2010, <http://landscapeishankin.blogspot.com/2010/12/marks-stencils-exhibition.html>

160 Banksy quoted in Paul Arendt: The art that stole Christmas. *The Guardian Online*, 18 November 2004 <https://www.theguardian.com/culture/2004/nov/18/1>

The exhibition flyer listed the participating artists as follows:

“BANKSY—Smartarse stencillist and troublemaker

CHRIS CUNNINGHAM—Purveyor of twisted music videos, horrible music and a bit of art

3D—A founding member of Massive Attack, artist and chain smoker

D FACE—The sticker king of South London

DARIUS and DOWNEY—New York based street situationists and guerrilla welders

EINE—Reformed graffiti writer and alcoholic •

ELK—Has decorated more trains than Connex

FAILE and BAST—New York Artists of fly pestering

JAMIE HEWLETT—Creator of the Gorillaz, Tank Girl and weapons obsessive

INSECT—Graphic duo who have received death threats for their work

DOLK LUNDGREN—The best stencil artist in Norway

MODE 2—Godfather of London graffiti and pornography aficionado

MODERN TOSS—Draw cartoons with hundreds of swearwords in that sell like hot cakes

ONE EYED SAM—Boils bones on a farm and sticks them in things

JAMIE REID—Became the Godfather of punk through his work with the Sex Pistols

JOE RUSH—Welder with the Mutoid waste anarcho party collective

SHOK 1—Spray can technician of some distinction

SICKBOY—Slick aerosol urchin from Manchester

DAVID SHRIGLEY—Britain's best doodler

GEE VAUCHER—Queen of punk art and collaborator with the band Crass

ZEUS—Hijacker of corporate merchandising and painter of shadows¹⁶¹

List of Works

- Countryside CCTV painting¹⁶², updated/vandalized oil painting, signed with stenciled Banksy tag
- *Congestion Charge*, Congestion Zone sign in the countryside,¹⁶³ updated/vandalized oil painting, signed with stenciled Banksy tag, 68.5 × 78.7 cm, signed and dated "Dec 2004" on the overlap, oil on canvas, in the artist's frame¹⁶⁴
- *Silent Night* [version 1], Madonna and child with iPod, vandalized oil painting, signed with stenciled Banksy tag¹⁶⁵, Banksy showed another version of this work at Crude Oils (see chapter 8.3.), but without his stencil tag, 2004
- *Can't Beat The Feeling*,¹⁶⁶ (Ronald McDonald and Mickey Mouse holding hands with the Napalm Girl), acrylic on canvas [?]¹⁶⁷

161 See scan of the original flyer, https://unoriginalsins.co.uk/wp-content/uploads/2020/09/86597FEE-5F48-4ECF-A27A-F80A6596838B_1_201_a.jpeg

162 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_cctv_painting.htm maybe inspired by Farmer Tony Martin who killed a burglar in 1999. Lara Keay: 'Richard's not a criminal... he's a very unlucky man': Farmer Tony Martin who killed burglar in 1999 defends pensioner accused of same offence saying he would have been 'in survival mode' during attack, Daily Mail Online, 6.4.2018 <http://www.dailymail.co.uk/news/article-5584287/Tony-Martin-jailed-life-killing-burglar-1999-calls-Richard-Osborn-Brooks-freed.html>

163 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_congestion_charge.htm

164 Photo and Info: <https://www.bonhams.com/auction/28785/lot/108/banksy-b-1974-congestion-charge-2004/>

165 Dev.null.org: Santa's Ghetto gallery, London, December 2004 <http://web.archive.org/web/20050118115459/http://dev.null.org/gallery/events/SantasGhetto>

166 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_disney_and_mcdonalds.htm

167 Photo uploaded by John Greathead on 1 December 2004 <https://www.Flickr.com/photos/johngreat1/228992308/> Damien Hirst showed another version of this motif on canvas in his MurderMe collection in 2006: *Can't Beat That Feeling*, 274.3 × 365.8cm, acrylic on canvas, 2006. See *In the darkest hour there may be light. Works from Damien Hirst's Murderme Collection*, Cat. Exhib., Serpentine Gallery 2006, unpagged. Hirst's version is signed with stenciled Banksy tag (very unusual for 2006), is more monochrome than the Santa's Ghetto version, has transverse rectangular shape (not rather square) and larger. Depending on the height of British Standard Bricks (plus 1cm joints) of 7.5cm the Santa's Ghetto version is about 12 bricks high (ca 100cm).

- *Punks Not Dead*, top hat man with sandwich board, stencil and freehand spraycan on canvas [?] ¹⁶⁸
- Girl and heart balloon ¹⁶⁹, stencil on canvas
- Oh My God, That's Just so cute the way you just draw on stuff and think about yourself all the time, stencil on canvas ¹⁷⁰
- *Christ With Shopping Bags* (second version), stencil on board (?) ¹⁷¹
- People who enjoy waving flags don't deserve to have one (white text), stenciled Union Jack flag (white text) ¹⁷²
- The key to making great art is all in the compositio ¹⁷³, stencil on canvas
- Marks and Stencils, sign ¹⁷⁴
- *Petrol Head* and *Brainwashed Girl*, Blur cover artwork, stencils on bollard ¹⁷⁵
- *Napalm* ¹⁷⁶, 50 × 70 cm, Ronald McDonald and Mickey Mouse holding hands with the *Napalm Girl*), signed, dated "04" and numbered edition of 150, screenprint on paper, ¹⁷⁷
- *Barcode Leopard*, 49.5 × 69.5 cm, screenprint on paper, signed, dated "04" and numbered edition of 150, 2004 ¹⁷⁸
- *Radar Rat*, 36 × 36 cm, stencil spray paint and screenprint on paper, signed and numbered in pencil, edition of 75, with 'Pictures on Walls' stamp, 2004 ¹⁷⁹
- *Toxic Mary / Virgin Mary*, 69.5 × 50 cm, screenprint on paper signed and dated and numbered in pencil, edition of 150, with Pictures on Walls blindstamp, 2004 ¹⁸⁰

168 This seems to be a rare one-off canvas, no street version of this motif is known. For photo and info see Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_punks_not_dead.htm, Banksy used the same subject, "Punk's not Dead" combined not with an older man, but with "Grannies", who knit this slogan in a screenprint from 2006.

169 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Santas_Ghetto_Girl_with_balloon.htm, Lazarides stated this were the first incarnation of the Girl and Balloon stencil on canvas. Steve Lazarides: *Banksy captured*. Vol. 1. London 2019, p. 244.

170 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_cute.htm

171 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_christ_shopping.htm; laterally reversed version compared to the print of the same name.

172 Similar to the one from Santa's Ghetto 2003, but this time with white stenciled slogan. Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_flag_waving.htm

173 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_composition.htm

174 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_marks_and_stencils.htm

175 This appeared in several Santa's Ghetto shows as decoration. Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_bollards_blur.htm

176 Bonhams: <https://www.bonhams.com/auctions/21527/lot/60/>

177 Bonhams: <https://www.bonhams.com/auctions/21527/lot/60/>

178 Bonhams: <https://www.bonhams.com/auctions/21111/lot/21/>

179 Bonhams: <https://www.bonhams.com/auctions/16748/lot/25/>

180 Bonhams: <https://www.bonhams.com/auctions/16812/lot/289/>



Fig. 92: Shop front Santa's Ghetto, 2004. Source: Photo uploaded by Steve Lazarides on Instagram 9 May 2016 <https://www.instagram.com/p/BFMtFSWlxEb/>

- HMV Dog, 34 × 49 cm, screenprint on paper, signed, dated and numbered in pencil, edition of 150, 2004¹⁸¹
- *Pulp Fiction*, 48 by 69 cm, screenprint on paper, signed, dated '04 and numbered edition of 150, 2004¹⁸²
- *I fought the Law*¹⁸³, 66.2 × 66.2 cm, screenprint on paper, in black and red, stamped with the artist's tag in black ink, numbered edition of 500, on buff wove paper, published by Pictures on Walls, London, with their blindstamp (unframed), 2004¹⁸⁴
- Photo print of *Missile*, modified billboard, Los Angeles, 2002¹⁸⁵

181 Bonhams: <https://www.bonhams.com/auctions/16812/lot/294/>

182 Bonhams: <https://www.bonhams.com/auctions/20195/lot/248/>

183 Photo uploaded by John Greathead on 1 December 2004 <https://www.Flickr.com/photos/johngreat1/228992308/>

184 Sotheby's: <http://www.sothebys.com/en/auctions/ecatalogue/2015/made-in-britain-15145/lot.272.html>

185 Photo uploaded by John Greathead on December 1, 2004 <https://www.Flickr.com/photos/johngreat1/228992308/> See also Banksy, 2005, p. 198.

- Rude Snowman card, 17.5 × 29 cm, edition of 200, unsigned, with Banksy tag, 2004¹⁸⁶
- Suicide Bombers Just Need A Hug, grey t-shirt with red print¹⁸⁷
- Banksy / D-Face, D-faced Tenners, brief case full of Diana tenners¹⁸⁸
- Chu¹⁸⁹/Banksy, Polite Line tape, 50 m, 2004¹⁹⁰

9.5 2005 (1–24 Dec.) Fourth Santa's Ghetto, Berwick Street

The fourth *Santa's Ghetto* happened at 9 Berwick Street, London.¹⁹¹ Outside the exhibition hung a large Christmas star made of traffic cones, which had also been present at the previous year's show,¹⁹² although it was attributed not to Banksy but to Luke Egan,¹⁹³ an artist who said he lived with Banksy in Bristol in 1998.¹⁹⁴ At *Santa's Ghetto* 2005, Egan was introduced as a “purveyor of inflatable sculptures and novel uses of the traffic cone.”¹⁹⁵ Both Banksy and Luke Egan, who is also known as Filthy Luker, make use of pseudonyms that incorporate wordplay; Luke Egan sounding similar to “look again” and Robin Banks of course sounding like “robbin' banks.” Banksy presented street sculptures similar to the Christmas star in his book *Wall and Piece* and he had

186 Auction house Catawiki: <https://auction.catawiki.com/kavels/11183637-banksy-rude-snowman-cards>

187 Dev.null.org: Santa's Ghetto gallery, London, December 2004 <http://web.archive.org/web/20050118115459/http://dev.null.org/gallery/events/SantasGhetto>

188 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_diana_notes.htm

189 Apparently, Chu designed it and POW financed it, see photo and info by Chu 3d, uploaded October 12, 2008 <https://www.Flickr.com/photos/schudio/3058986624/>

190 Banksy used that Polite Line tape by Chu already at Santa's Ghetto 2003. It could be purchased through POW. See Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_polite_tape_window.htm

191 Bonhams: Lot 289AR. Sale 16812—Vision 21. Knightsbridge. 1 July 2009.

192 Photo uploaded by What What on 3 December 2005: “Bollards to Banksy Outside the Santas Ghetto exhibition in Soho.” <https://www.Flickr.com/photos/whatwhat/80454371>

193 Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_santas_ghetto_2005_opening_night.htm

194 Claudia Joseph: Graffiti artist Banksy unmasked ... as a former public schoolboy from middle-class suburbia. Daily Mail online, 12 July 2008. <http://www.dailymail.co.uk/femail/article-1034538/Graffiti-artist-Banksy-unmasked---public-schoolboy-middle-class-suburbia.html#ixzz5EWaoEyVm>

195 Santasghetto.com: <https://web.archive.org/web/20051212055638/http://www.santasghetto.com/>

experimented with inflatable sculptures in the early 2000s in London and in 2005 at Glastonbury.¹⁹⁶ It's likely that Egan helped Banksy with these inflatable installations.

According to the *Santa's Ghetto* website, "The ghetto is a street level free-for-all art gallery that brings you some of the most feared names from the failed artist circuit."¹⁹⁷ A list of participating artists, mostly from POW, was also published on the website as follows:

"I LIKE DRAWING—a bloke called Ian who has a beard and draws on rubbish

3D—former boy band member who paints in the shed at the bottom of his garden

BANKSY—stencil graffiti artist who likes to be anonymous but gets in the papers a lot

SOLO ONE—sticker king of south London who works in a swimming pool

DAVID SHRIGLEY—king doodler, painter and film maker

JAMIE HEWLETT—responsible for the biggest cartoon band the world has ever known

GEE VAUCHER—former crass collaborator and official portrait painter of the Left

STANLEY DONWOOD—'the fifth member of radiohead' yet strangely the best looking

SICKBOY—graffiti with a middle-eastern-temple-type twist

KELSEY BROOKS—awkward animal angst from San Francisco

FAILE—poets of the New York fly-poster revolution

LUKE EGAN—purveyor of inflatable sculptures and novel uses of the traffic cone

CHRIS CUNNINGHAM—maker of video nasties and related novelty goods

196 "McDonalds is stealing our Children", pictured in Banksy: Cut it Out, 2004 shows an inflatable doll dressed as child attached to a flying helium balloon that was attached to a lamp post on Piccadilly Circus. "Tent with Helium Balloons", a tent he let fly over the Glastonbury festival with helium balloons (see chapter 9.2.).

197 Santasghetto.com (state 2005): <https://web.archive.org/web/20051212055638/http://www.santasghetto.com/>

ANTHONY MICALF—One of the few artists in this show who can actually draw

SPACE INVADER—Parisian nutter who rides round on a scooter and glues mosaic space invaders wherever he likes

NICK WALKER—A veteran of the early graffiti wars who's got the medals to prove it

PAUL INSECT—East end graphic design king-pin

EINE—obsessively paints letters of the alphabet but is crap at spelling

D*FACE—draws a strange ball with wings everywhere and insists on calling it a 'dog'

SIMON MUNNERY—stand up alcoholic comic and writer of nifty philosophical one liners

JO RUSH—makes sculptures out of old metal on a travellers site by the Thames

POLLY MORGAN—Britain's hottest bird stuffer

CABLE STREET COLLECTIVE—young London graffers, designers and illustrators

LUCY MCLAUHLAN—draws like an angry sparrow stuck up a tree

ZEUS—bizarre Parisian who has devised the only accurate map of the London underground system ever made¹⁹⁸

Banksy apparently collaborated on some slogan pieces with poet and comedian Simon Munnery. Some screenprinted one-liners by Munnery have been sold as Banksy originals at auction.¹⁹⁹ Munnery is credited in three of four Banksy books as having provided, for example, lyrics, inspiration, and other assistance.²⁰⁰ POW also printed and sold Munnery's book *How to Live* (2005).²⁰¹ The Munnery/Banksy collaborations for

198 Santasghetto.com (state 2005): <https://web.archive.org/web/20051212055638/http://www.santasghetto.com/>, see also <https://www.urban75.net/forums/threads/santas-ghetto-art-exhibit.70901/>

199 Bonhams: <http://www.bonhams.com/auctions/17950/lot/375/>

200 Banksy, *Existencilism*, London 2002. Unpaged; Banksy, *Cut it Out*, London 2004. Unpaged. The quote on the back cover is by Munnery, too; Banksy, *wall and Piece*, London, Century, 2006 [first ed. 2005], p. 240.

201 Simon Munnery: *How to life*, London 2005: https://web.archive.org/web/20111104025839/http://www.picturesonwalls.com/Books_Authors.asp?Author=Simon%20Munnery

Santa's Ghetto recall font and layout design of this book that contains those slogans and others. There is some debate to the origin of Banksy and Munnery's working relationship. According to an article from *The Citizen*, someone working at a London comedy club had become very familiar with Munnery's comedic work and was reportedly "surprised to see it recycled by graffiti artist and activist Banksy in interviews." The club employee pointed this out to a representative of Banksy, who then made contact with the comedian and "engaged his services as a writer."²⁰² Banksy neither confirmed nor denied this version of the story, but Munnery himself explained, "I was running a club in Stoke Newington in London. [...] A bloke came up to me and said 'Excuse me. I'm a graffiti artist and I've been spraying some of your lyrics on walls', and I went: 'Have you? Great. Good luck with it. I'm just packing up.' About a year later, exactly the same thing happened at another gig in Stoke Newington only this time he said 'I'm Banksy'. And I said 'Ahhh. That's fine. I don't mind at all'."²⁰³

Like in the previous year, the sign above the *Santa's Ghetto* entrance changed a few times.²⁰⁴ One version stated "He who dies with the most toys WINS," a Munnery quote staged by Banksy.²⁰⁵

Next to the *Santa's Ghetto* entrance was a 3D installation of a reindeer on a spit. A fake skeleton wearing a black robe turned a metal spit with a stuffed reindeer over a pit with firewood and evergreen branches. Banksy's stencil idea from 2003, a fake crow, like the ones Banksy combined with CCTV in street works, also sat on top of the spit. The spit was mechanized by a drill. This funny installation is a predecessor for Banksy's Village Petstore and Charcoal Grill a few years later;²⁰⁶ both combined childish humor with an anti-consumerist anti-meat-eating message. In the background, two Banksy stickers are visible (Designated Graffiti Area, Graffiti artists must report to reception before starting to work).²⁰⁷ Banksy created another updated oil painting/crude oil, this time the Holy family's flight to Egypt, with was stopped by the concrete West Bank barrier, recalling Banksy's first visit to Israel and Palestine that year and already

202 Andy Hazel: Get thee to a Munnery! *The Citizen*, April 8, 2016. <https://www.thecitizen.org.au/articles/get-thee-munnery>

203 Munnery in Andy Hazel: Get thee to a Munnery! *The Citizen*, April 8, 2016. <https://www.thecitizen.org.au/articles/get-thee-munnery>

204 For an alternative version see Marc Schiller: Photos From Santa's Ghetto in London, 15 December 2005 <http://www.woostercollective.com/post/photos-from-santas-ghetto-in-london>, at the opening night there was written only: "Santa's Ghetto", see Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_santas_ghetto_2005_lit.htm

205 See photo by Urban Art Association forum user Vivelarepubliquein thread Obscure Banksy pieces?, 11 November 2013 <http://urbanartassociation.com/post/1127636>

206 At time of publishing this book, the web version of this Banksy show was still online: <http://www.thevillagepetstoreandcharcoalgrill.com/menu.html>

207 Photo uploaded by Acb on 11 December 2005 <https://www.Flickr.com/photos/acb/72618666>

pointing to the last Santa's Ghetto, which happened in Bethlehem.²⁰⁸ The barrier in the painting is full of graffiti as well.

There were "shopping bags (Perfect Prince by Faile [...]), Sports Bags, T-shirts (Tagger Scum, Hated By The Daily Mail) all priced £19.99 and sweatshirts by Mode 2 (£39.99). sticky tape (£5) and a wall calendar (£5)"²⁰⁹ for sale as well.

List of Works

- Vandalised oil painting #031²¹⁰ [Palestine Wall], painting on canvas, 2005²¹¹
- Head of Lenin with Mohawk, black and white stencil on wooden board, 2005²¹²
- Jack and Jill, blue canvas, 2005²¹³
- *Flower Bomber*, white canvas, 2005²¹⁴
- Rat with a jack hammer [drilling rat], stencil on a piece of rock, 2005²¹⁵
- Smiling Grim Reaper on clock, golden version, screen print [?], 2005²¹⁶
- Kate Moss (four screenprints)²¹⁷, probably with these measurements: each 52.8 × 52.8 cm, sheet: 62.5 × 62.5 cm, 2005²¹⁸
- Banksy/Luke Egan,²¹⁹ traffic cone star, sculpture, 2005
- Simon Munnery/Banksy, I wanted wine woman and song. I got a drunk woman singing, 50 × 79.5 cm, stenciled Munnery-slogan on wood, 2005²²⁰

208 Photo uploaded by Acb on 11 December 2005 <https://www.flickr.com/photos/acb/72618067>

209 Fuk.co.uk (state: 2008): <https://web.archive.org/web/20080222170418/http://www.fuk.co.uk:80/node/3350>

210 <https://web.archive.org/web/20060114064426/http://www.banksy.co.uk/news/index.html>

211 See Steve Cotton https://www.artofthestate.co.uk/Banksy/Banksy_palestinian_wall_painting.htm

212 Kelseybrookes.com (state 2006): <http://web.archive.org/web/20061129131043/http://www.kelseybrookes.com:80/SG2005.htm>

213 Later available also as print at POW, see Steve Cotton: https://www.artofthestate.co.uk/Banksy/banksy_jack_and_jill.htm

214 Steve Cotton https://www.artofthestate.co.uk/Banksy/banksy_kate_and_chucker.htm

215 Steve Cotton https://www.artofthestate.co.uk/Banksy/banksy_rat_drilling_rock.htm

216 Steve Cotton https://www.artofthestate.co.uk/Banksy/banksy_grin_reaper.htm

217 Steve Cotton https://www.artofthestate.co.uk/Banksy/banksy_kate_and_chucker.htm

218 Sotheby's: <http://www.sothebys.com/en/auctions/ecatalogue/2008/contemporary-art-evening-auction-108024/lot.43.html?locale=en>

219 Steve Cotton https://www.artofthestate.co.uk/Banksy/Banksy_santas_ghetto_2005_opening_night.htm

220 Banksy, Laugh Now. In: Kim Logchies, Lionel Logchies, Sheela van der Veldt, Victoria Elisabeth Clemmensen: *Banksy Laugh Now. Exhibition Catalogue*, MOCO Amsterdam 2017, p. 39. [Here dated 2006], see also different photo uploaded by Acb on 11 December 2005 <https://www.Flickr.com/photos/acb/72618568>



Fig. 93: Banksy, Palestine Wall, 2005. Source: <https://www.flickr.com/photos/acb/72618067/> (Photo uploaded by ACB on 11 December 2005).

- Simon Munnery/Banksy, What do you get the man who has everything? Might I suggest a gravestone enscribed with the words: So What?, stenciled Munnery-slogan on wood, 2005²²¹
- Simon Munnery/Banksy, Do not punish yourself. You deprive the world of its purpose. stenciled Munnery-slogan on wood, 2005²²²
- Simon Munnery/ Banksy, You can't fool all the people all of the time. But you can try, it's called advertising, stenciled Munnery-slogan on wood, 2005²²³
- Simon Munnery/ Banksy, Men Lie. Women wear perfume and makeup. And Lie, stenciled Munnery-slogan on wood, 2005²²⁴

221 Kelseybrookes.com (state 2006): <http://web.archive.org/web/20061129131043/http://www.kelseybrookes.com:80/SG2005.htm>

222 Kelseybrookes.com (state 2006): <http://web.archive.org/web/20061129131043/http://www.kelseybrookes.com:80/SG2005.htm>

223 Andy Hazel: Get thee to a Munnery! The Citizen, 8 April 2016. <https://www.thecitizen.org.au/articles/get-thee-munnery>

224 Urban Art Association forum user Schreiber1 in thread Simon Munnery Wood Panels by Banksy, Aug 14, 2007 <http://urbanartassociation.com/thread/9246/simon-munnery-wood-panels-banksy>

- Simon Munnery/ Banksy, The rolling stone may gather no moss But it can start an avalanche, stenciled Munnery-slogan on wood, 2005²²⁵
- Simon Munnery/ Banksy, Many drink to forget few forget to drink, 43.5 × 121.8 cm²²⁶, stenciled Munnery-slogan on wood, also available as sticker, 2005²²⁷
- Simon Munnery/ Banksy, If you want it badly that's how you're going to get it, sticker with Munnery-slogan, 2005²²⁸
- Simon Munnery/ Banksy, All men are brothers. Hence war, sticker with Munnery-slogan, 2005²²⁹

9.6 2006 (2–23 Dec.) Fifth Santa's Ghetto, Oxford Street

The fifth *Santa's Ghetto* took place at a former Clarks shoe store²³⁰ at 15 Oxford Street next to the entrance of Tottenham Court Station.²³¹ On the exhibition flyer note sheet the subtitle of the show was “Gallery of the great unwashed”. “Santa's Ghetto is brought to you by the East London print house P.O.W.”²³² The window display showed a Santa Claus dummy holding a sign stating “It's Can Celled,” which was later changed to read: “I heartedly endorse this product and/or promotion.”²³³ On the window itself, someone sprayed the old anti-capitalist slogan “Work Consume Die” in red and added a “T” to the last word as a punchline.²³⁴ In the other window, a photomontage by political artist Peter Kennard was on display. It showed then-prime minister Tony Blair

225 This work was shown at the secondary market The Art of Banksy show in Berlin in 2016, but is not in the catalogue. Uploaded by Nonotyourtype on 13 June 2018 <https://www.instagram.com/p/Bj9MiHZByqR/>

226 Christies: <https://www.christies.com/lotfinder/paintings/banksy-many-drink-to-forget-6011544-details.aspx?from=searchresults&intObjectID=6011544&sid=294e92c1-f9af-4457-b8e4-d8c1e4a86869>

227 Andy Hazel: Get thee to a Munnery! The Citizen, 8 April 2016. <https://www.thecitizen.org.au/articles/get-thee-munnery>

228 Urban Art Association forum user Quinnster in thread Invader BNE Tee (S) and Keep left and VIP Banksy [sic] sitckers, 28 June 2014 <http://urbanartassociation.com/post/1222791>

229 Urban Art Association forum user Quinnster in thread Invader BNE Tee (S) and Keep left and VIP Banksy [sic] sitckers, 28 June 2014 <http://urbanartassociation.com/post/1222791>

230 Mark Brown: Season's greetings from Banksy and friends. Guardian, 1 December 2006. <https://www.theguardian.com/uk/2006/dec/01/topstories3.arts>

231 Mark Brown: Season's greetings from Banksy and friends. Guardian, 1 December 2006. <https://www.theguardian.com/uk/2006/dec/01/topstories3.arts>

232 Exhibition flyer note sheet, <https://antonymicallef.com/santasghetto/>

233 Steve Cotton: https://www.artofthestate.co.uk/Banksy/santas_ghetto_2006_window_placard.htm “Give up now!” was another one, see Banksy—Santa's Ghetto, 5:39min. [TC 0:52min]. uploaded by wwwSilkyTV on 10 July 2007 https://youtu.be/7e023CfvI_Y

234 Steve Cotton: https://www.artofthestate.co.uk/Banksy/santas_ghetto_2006_window_display.htm

taking a selfie in front of an explosion. This was intended as a criticism of Blair's decision for the UK to participate in the Iraq War, which was protested by many citizens.²³⁵

Banksy also added singer Michael Jackson with sweets to a black and white fantasy kitsch painting by Tom Ormond, showing children in front of a house in the woods, showing Jackson as a witch, and hinting at Jackson's accusations as a child molester. Banksy listed himself on the flyer as: "Graffiti writer who didn't realise fantasy artist Tom Ormond is quite a hard bastard and doesn't like people messing with his work" Consequently POW listed fantasy kitsch painter Tom Ormond as well: "Fantasy artist who didn't realise if he sold one of his paintings to Banksy it would have Michael Jackson painted on top of it".²³⁶

Inside the exhibition, there was also a board announcing events during the run-time of the show (Simon Munnery Extreme Cabaret, DJ Shadow signing session, new prints by Hewlett & Banksy, first screening of Shrigley Short, Pure Evil Panda signing, Dynamo, street magician).²³⁷

On his website, Steve Cotton noted that some visitors even camped outside *Santa's Ghetto* in order to be first in line to see a new Banksy print. "The print had been only advertised on a blackboard in store but that had generated enough interest through word of mouth to result in all 1000 (including 100 sold in Bristol) selling out in a few hours."²³⁸ The title of the print in question is "Flags." "The originality of Flags lies in its rarity as it can only be found on printed versions and never appeared in the street. Banksy's work depicts a group of children raising the American flag on top of a burnout car. Judging by the way they are dressed and their environment, those protagonists seem to be underclass young people. The atmosphere is dull with only a touch of colour lying in the background represented by a large gold or silver (according to the edition) sun or moon. The image immediately evokes rebellion and struggle."²³⁹ The print combines two iconic photos. One is the famous WWII photo taken by Joe Rosenthal on February 23, 1945 that depicts US soldiers raising the American flag on top of Mount Suribachi during the Battle of Iwo Jima.²⁴⁰ The other is a 1987 photo of children playing on an abandoned car in Harlem, New York City, taken by American photographer Eli Reed. The photo is featured on the cover of Reed's retrospective *A Long Walk Home* (2015).

About 20 artists, mostly POW artists, participated in the fifth *Santa's Ghetto*, including Emma Heron, Ben Turnbull, Kelsey Brookes, Mark Jenkins, Ericailcane

235 Steve Cotton: https://www.artofthestate.co.uk/Banksy/santas_ghetto_2006_tony_blair.htm

236 Exhibition flyer note sheet, <https://antonymicallef.com/santasghetto/>

237 Steve Cotton: https://www.artofthestate.co.uk/Banksy/santas_ghetto_2006_blackboard.htm

238 Steve Cotton: https://www.artofthestate.co.uk/Banksy/santas_ghetto_2006_banksy_flags_sleeping_bags.htm

239 Steve Cotton: <https://www.myartbroker.com/artist/banksy/flags/>

240 Banksy made an earlier variation on the Iwo Jima photo replacing the soldiers with rats, see Banksy 2005, p. 86.

(Eric the Dog), Peter Kennard and Kat [Phillips], Antony Micallef, Banksy, Simon Munnery, Tittifreak, Eine, David Shrigley, Jamie Hewlett, Pete Fowler, Kelsey Brooks, Tinsel Edwards, Insect and Space Invader.²⁴¹

The exhibition flyer note sheet also listed “the talents of Joe Rush, Polly Morgan, Eelus, Cat, Glyn Dillon, Faile, Aiko, Pure Evil, Ian Stevenson, Elk, Dolk and Dane.”²⁴²

List of Works

- I Will Not Draw As I'm Told, brown goldframed canvas, 2006²⁴³
- This Store Prosecutes Shopfitters, red crayon on board, 2006²⁴⁴
- Hansel and Gretel / Michael Jackson, vandalized Tom Ormond Painting, 2006²⁴⁵
- Sprung Horse, 61 × 54 cm, mixed media on canvas, 2006²⁴⁶
- Flags, 76 × 56 cm, silk screen print on formica, edition of 1000 unsigned [charity²⁴⁷ print], 20 signed [silver], 2006²⁴⁸

241 Steve Cotton: https://www.artofthestate.co.uk/Banksy/banksy_santas_ghetto_2006.htm, for exhibition flyer note sheet see <https://antonymicallef.com/santasghetto/>

242 Exhibition flyer note sheet, <https://antonymicallef.com/santasghetto/>

243 Steve Cotton: https://www.artofthestate.co.uk/Banksy/santas_ghetto_2006_i_will_not_draw.htm

244 Photo uploaded by Patrick Quinn, 23 December 2005, https://www.flickr.com/photos/patrick_john_quinn/345488214/

245 “On the Santa's Ghetto leaflet it reports that this painting was originally by Tom Ormond and that Banksy painted Michael Jackson over the top of it. And that Tom is a surprisingly hard bastard who wasn't impressed with people mucking about with his work.” Steve Cotton: https://www.artofthestate.co.uk/Banksy/santas_ghetto_2006_banksy_hansel_and_gretel.htm; see also Steve Cotton: https://www.artofthestate.co.uk/Banksy/santas_ghetto_2006_banksy_canvas.htm

246 Istanbul Entertainment Group (IEG): The Art Of Banksy Exhibition, curated by Steve Lazarides, Turkey 2016, p. 152–153.

247 “All proceeds of the sale of this work are being used to perform cataract operations on kids in Bangladesh.” See photo in post by Urban Art Association user Ogrgel, 01.06.2017, <https://urbanartassociation.com/thread/145668/banksy-insect-vinyl-faile-books>

248 Limited edition print of 20 silver Flags on formica. Printed on hard board, these were signed (with Banksy's signature scratched into the surface). Unsigned edition also exists, printed on chromalux paper of an edition of 1000. The final incarnation of Flags is the gold edition available only to buyers in person at the 2007 Santa's Ghetto in Bethlehem, where 112 gold edition was released with all of them signed. The silver version was released at Santa's Ghetto in London in 2006. <http://www.banksyeditions.com/project/flags-silver-lazarides-edition-signed/>

9.7 2007 (3–23 Dec.) Sixth Santa's Ghetto, Bethlehem

After five editions of *Santa's Ghetto* in London, POW did a last charity group before Christmas in Bethlehem, Palestine.²⁴⁹ “Santa's Ghetto had originally planned a sabbatical in 2007”.²⁵⁰ Banksy had painted on the wall part of the barrier between Israel and Palestine in 2005, so he might have been the driving force to move Santa's Ghetto to Bethlehem. The venue was a former chicken-diner on Manger Square and UK artist Paul Insect was responsible for hanging the show.²⁵¹ The location was close to the Church of the Nativity in Bethlehem and main checkpoint leading into Jerusalem. “The main exhibition is three floors of striking artwork by Palestinians and foreign artists in a building marked Santa's Ghetto on Bethlehem's Manger Square. Inside, there were several small military watchtowers carved out of olive wood.”²⁵²

In addition to the *Santa's Ghetto* exhibition, Banksy and other invited artists also put up street art on and around the West Bank barrier. Works by Banksy included the “black silhouette of an Israeli soldier checking the identity papers of a donkey. Then, closer to the West Bank wall, there's a white dove, dressed in a bullet-proof jacket with a target centered on its chest. On a concrete block at the foot of the wall itself there's now a graffiti of a rat armed with a small wooden slingshot and opposite Bethlehem's much underused Intercontinental Hotel is one of Banksy's most striking new images: a young girl in ponytails and a pink dress frisking a soldier as if at a checkpoint.”²⁵³

On the website santasghetto.com, a photo of an inflatable Santa in large trash bin was accompanied by the following text: “If you feel that moving the Ghetto to the Middle East discriminates against people who can't afford to fly then you're right, so sorry about that. However, we're making a brace of great new work available over the internet in the usual punch-up we laughingly call an on-line business.”²⁵⁴ As Banksy told the *Daily Telegraph*, “I like the idea vandalism has contributed to the local economy. In Britain they always complain graffiti costs the taxpayer millions of pounds but that's a load of rubbish. Graffiti is free. Its painting things grey again that costs all the

249 Bonhams: Lot 269AR. Sale 17951—Vision 21. Knightsbridge. 1 July 2009.

250 Tristan Manco: Santa's Ghetto Bethlehem. <https://www.tristanmanco.com/santas-ghetto-bethlehem/>

251 Tristan Manco: Santa's Ghetto Bethlehem. <https://www.tristanmanco.com/santas-ghetto-bethlehem/>

252 Rory McCarthy: Banksy in Bethlehem: a sudden, provocative comeback. Guardian Online, 3 December 2007 <https://www.theguardian.com/artanddesign/artblog/2007/dec/03/banksy-inbethlehem>

253 Rory McCarthy: Banksy in Bethlehem: a sudden, provocative comeback. Guardian Online, 3 December 2007 <https://www.theguardian.com/artanddesign/artblog/2007/dec/03/banksy-inbethlehem>

254 [Santasghetto.com](http://santasghetto.com) (state: 2007): <https://web.archive.org/web/20071220230604/http://www.santasghetto.com:80/shop.asp>

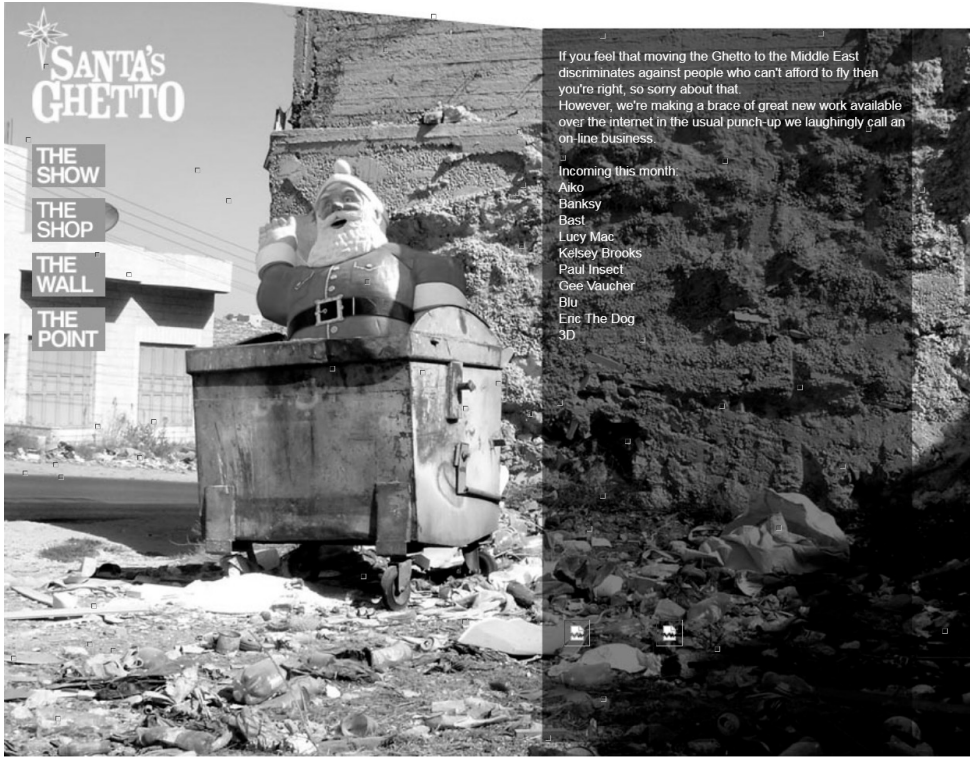


Fig. 94: Santasghetto.com [State: 6 December 2007]. Source: <https://web.archive.org/web/20071206115950/http://www.santasghetto.com:80/shop.asp>

money.”²⁵⁵ Accordingly, the money made from the show was donated to children’s charities in the occupied territories.²⁵⁶ Banksy also expressed an interest in revitalizing Palestine’s tourism industry, according to *The Guardian*. “Because of the troubles Bethlehem is no longer a top tourist destination, but it would be good if more people came to see the situation for themselves. If it is safe enough for a bunch of sissy artists, then it is safe enough for anyone.”²⁵⁷

Banksy sold prints as well as “Watchtowers,” 15 statuettes hand-carved out of olive wood from artist Tawfiq Salsaa from Beit Sahour.²⁵⁸ Some of the sculptures were

²⁵⁵ Banksy quoted *ibid*.

²⁵⁶ Tim Butcher: Banksy work in Bethlehem Christmas sale, *Telegraph*, 17 December 2007 <https://www.telegraph.co.uk/news/worldnews/1572858/Banksy-work-in-Bethlehem-Christmas-sale.html>

²⁵⁷ Aidan Jones: Guerrilla artist Banksy in Holy Land, *Guardian*, 3 December 2007, <https://www.theguardian.com/uk/2007/dec/03/israel.artnews>

²⁵⁸ His son Wisam Salsaa was later the manager of Banksy’s Walledoff Hotel. See photo and info, uploaded by Banksy archive, 14.07.2022, https://www.instagram.com/p/Cf_khDYMly4/

collaborations with other artists; one "Watchtower" was, for example, decorated with dollar bills (c/o [Paul] Insect),²⁵⁹ and another with Peter Kennard was constructed using Coca-Cola cans.²⁶⁰

Other artists that donated works included Palestinian artists Suleiman Mansour,²⁶¹ Abdul Rohman Elmzyen,²⁶² Ayed Arafah,²⁶³ Naji Al-Ali,²⁶⁴ and Tawfiq Bisharah Salsaa.²⁶⁵ Frequent POW collaborators Peter Kennard/Kat [Picton] Phillips, Mark Jenkins, Aiko, Banksy, Bast, Lucy MacLachlan, Kelsey Brookes, Paul Insect, Blu, Eric The Dog, 3D²⁶⁶, Faile²⁶⁷, Sam3, Ron English,²⁶⁸ Anthony Micallef,²⁶⁹ Conor Harrington,²⁷⁰ Gee Vaucher, LL Brainwashed,²⁷¹ James Cauty,²⁷² Vhils, Swoon,²⁷³ Mode 2,²⁷⁴ and Eine were also involved.²⁷⁵

- 259 Photo and info Artnet: http://www.artnet.com/artists/banksy-and-peter-kennard/watch-tower-4ok2v_ngQdQz56Tolo7DAz
- 260 Photo and info Artnet: <http://www.artnet.com/artists/banksy/coca-cola-watch-tower-a-q3krE-ZBbjvyCEcLFPP4w2>
- 261 Photo uploaded by Monstris_uk on 11 December 2007 <https://flic.kr/p/4ek4jz>
- 262 Photo uploaded by Eddiedangerous on 22 December 2007 <https://www.Flickr.com/photos/eddie dangerous/2132438410/>
- 263 Photo uploaded by Monstris_uk on 11 December 2007 <https://flic.kr/p/4ejXKD>
- 264 Photo uploaded by Monstris_uk on 11 December 2007 <https://flic.kr/p/4ejPEV>
- 265 Photo uploaded by David Martinson on 14 December 2007 <https://flic.kr/p/4ebTGB>
- 266 Santasghetto.com state: 2007): <https://web.archive.org/web/20071206115950/http://www.santasghetto.com:80/shop.asp>
- 267 Photo by monstris_uk, uploaded 11 December 2007 <https://www.Flickr.com/photos/monstris/2119871885/>
- 268 Photo uploaded by Monstris_uk on 11 December 2007 <https://flic.kr/p/4epbAU>
- 269 Photo uploaded by Monstris_uk on 11 December 2007 <https://flic.kr/p/4eoMyN>
- 270 Photo uploaded by Monstris_uk on 11 December 2007 <https://flic.kr/p/4ejSVD>
- 271 Photo uploaded by Long lost Buddy on 11 October 2011 <https://flic.kr/p/av6ypA>
- 272 Photo uploaded by Monstris_uk on 11 December 2007 <https://flic.kr/p/4ep2w1>
- 273 Photo uploaded by Eddiedangerous on 22 December 2007 <https://www.Flickr.com/photos/eddie dangerous/2131706361/>
- 274 Photo uploaded by Eddiedangerous on 22 December 2007 <https://www.Flickr.com/photos/eddie dangerous/2131675395/>
- 275 Photo uploaded by Eddiedangerous on 22 December 2007 <https://www.Flickr.com/photos/eddie dangerous/2131674323/>

List of Works

The event's most comprehensive overview is the "West Bank / Santas Ghetto" photo set by Flickr user eddiedangerous.²⁷⁶

- Peace Dove with Bullet Prove West, canvas, 2007²⁷⁷
- Stop and Search,²⁷⁸ canvas, 2007
- The Death of Christianity, rock on bleeding cherub on straw, sculpture, 2007²⁷⁹
- Tawfiq Bisharah Salsaa & Banksy: City of Sorrow, wooden sculpture, city model, grey watchtowers, 2007²⁸⁰
- Watchtower, ca 24.5 × 17 cm,²⁸¹ olive wood sculpture, signed and numbered to the base, edition of 15. At least seven sculptures where sold that where done by Banksy alone.²⁸², 2007
- With Peter Kennard: Watch Tower (Coca Cola), sculpture, Bleeding Coca Cola can, signed by both artists and numbered on the base, 2007²⁸³
- With Paul Insect: Watchtower (US Dollar bills), 2007, Hand-carved olive wood, US Dollar bills, signed by both artists and numbered on the base, 25.5 × 15 cm²⁸⁴
- With Blu: Watchtower (figure causes cracks), height ca 24.5 cm, painted olive wood sculpture, signed by both artists and numbered on the base, 2007²⁸⁵
- With Kelsey Brookes: Watchtower (Hope with an O formed from a halfmoon and star of David), height ca 24.5 cm, acrylic, enamel, painted olive wood sculpture, signed by both artists and numbered on the base, 2007²⁸⁶ Alternative

276 See <http://www.Flickriver.com/photos/eddieangerous/sets/72157603567536021/>

277 Photo uploaded by Monstris_uk on 11 December 2007 <https://flic.kr/p/4eoMZf>

278 Photo uploaded by David Martinson on 14 December 2007 <https://flic.kr/p/4ebLks>

279 Photo uploaded by David Martinson on 14 December 2007 <https://www.Flickr.com/photos/martinson/2117548521/>

280 Photo uploaded by David Martinson on 14 December 2007 <https://flic.kr/p/4ebTGb>

281 Bonhams: <https://www.bonhams.com/auctions/17951/lot/269/>, see also Artnet: <http://www.artnet.com/artists/banksy/watchtower-a-oApHnnahWvvUQNKWYRHBUA2>

282 Photo uploaded by Eddiedangerous on 22 December 2007 <https://www.Flickr.com/photos/eddieangerous/2132435426/in/pool-banksy/> and https://farm3.staticFlickr.com/2270/2131678543_1d72c2cefb_o.jpg

283 Photo and info Artnet: <http://www.artnet.com/artists/banksy/coca-cola-watch-tower-detail-a-Qa8CLOXtMWzX7evv1hV-WQ2>

284 Photo and info Artnet: <http://www.artnet.com/artists/banksy/watchtower-a-RI8RgEDz4BeEp1hb3BJgw2>

285 Photo and info by Lowpro: banksy_watchtower, Arrestedmotion, 27 September 2011 http://arrestedmotion.com/2011/09/auctions-bonhams-september-urban-art-sale-results/banksy_watchtower/; Blu did paint one of the real watchtowers (of the Israel Palestine Israeli West Bank barrier/wall) in the same way. For a photo see <https://imgbb.com/gTxZfYC> I'm grateful to Cosmic for this information.

286 Bonhams: <https://www.bonhams.com/auctions/22275/lot/85/>

measurements on Sotheby's: 23 × 14 × 14 cm, handcarved olive wood, oil and acrylic, signed by both artists, dated "Dec 2007" and inscribed "Bethlehem, Palestine" on the underside, 2007²⁸⁷

- With Cat Phillipps:²⁸⁸ Watchtower, grey blu with olive leaves and barbed wire, 2007²⁸⁹
- With ?:²⁹⁰ Watchtower, blue top, red/white striped bottom, 2007²⁹¹
- With Gee Vaucher [?:]²⁹² Watchtower, green, red, yellow decoration, 2007²⁹³
- Trolleys (Bethlehem Edition), 55 × 75 cm, signed and numbered edition of 28, screenprint on card, 2007²⁹⁴
- Gold Flags, 50 × 70 cm, signed; numbered on the reverse, edition of 112, screenprint on metallic paper, 2007²⁹⁵
- Toxic Mary,²⁹⁶ screenprint, AP (pink, red or blue background), 2007²⁹⁷
- *Smiling Copper* (pink)²⁹⁸, 2007
- Slingshot rat, stencil on metal board²⁹⁹

287 Sotheby's: <http://www.sothebys.com/en/auctions/ecatalogue/2014/banksy-steve-lazarides-ls1403/lot.30.html?locale=en>

288 Cat Phillipps in email conversation with the author, 24.11.2020.

289 Photo uploaded by Eddiedangerous on 22 December 2007 https://farm3.staticflickr.com/2270/2131678543_1d72c2cefb_o.jpg, see also photo by David Martinson, uploaded 14 December 2007. <https://flic.kr/p/4e782R>

290 Attributed to Ron English who stated he did not paint it. I'm grateful to Cosmic for this information.

291 Photo uploaded by eddiedangerous on 22 December 2007 https://farm3.staticflickr.com/2270/2131678543_1d72c2cefb_o.jpg

292 Cat Phillipps in email conversation with the author, 24.11.2020.

293 Photo uploaded by Eddiedangerous on 22 December 2007 <https://www.Flickr.com/photos/eddiedangerous/2132435426/in/pool-banksy/>

294 Bonhams: <https://www.bonhams.com/auctions/22275/lot/83/>

295 Bonhams: <https://www.bonhams.com/auctions/22275/lot/106/>, see also <http://www.banksy-editions.com/project/flags-silver-lazarides-edition-signed/>

296 Photo uploaded by Martyn Reed on 11 December 2007 <https://flic.kr/p/4cX6t3>

297 Photo uploaded by Eddiedangerous on 22 December 2007 <https://www.Flickr.com/photos/eddiedangerous/2131732731/>

298 Photo uploaded by Monstris_uk on 11 December 2007 <https://flic.kr/p/4ep3jU>, see also photo uploaded by David Martinson on 14 December 2007 <https://flic.kr/p/4eboY3>

299 Photo uploaded by Monstris_uk on 11 December 2007 <https://flic.kr/p/4grecV>, see also photo uploaded by Martyn Reed on 11 December 2007 <https://www.Flickr.com/photos/nuart/2104290918/>

9.8 Glastonbury Festival 1999–2005

During Glastonbury Festival 1999, Banksy designed the front of a ride called Mystic Swing³⁰⁰ “in exchange for cider.”³⁰¹ The ride was at Glastonbury until late 2007.³⁰² The design was a collaboration with Dave Panit, who did the lettering.³⁰³ Banksy's parts show various circus animals: a monkey with a fez on a trapeze, a fire-spitting monkey on a unicycle, a seal playing with a TV, two rabbits with gas masks on a platform and a rabbit playing the piano.³⁰⁴ A flying metal nut, the logo of the project's commissioner, *The Ribtickler Entertainment Company Ltd.* founded in May 1999, was painted above the door.³⁰⁵ The ride's design includes several phrases positioned throughout: “A great illusion,” “Thrills,” “Spills,” “100 smiles per hour,” “Millennium Sideshow,” and “Ribtickler Entertainment.” In the lower right corner of the attraction's front, Banksy sprayed his signature in white. A large doorman in a gray coat was painted on the left wall of the ride's entrance.

Starting in 2000, Banksy's Glastonbury works were primarily stencil pieces, signs, and smaller sculptures, as opposed to the largely freehand commissioned works he had done at festivals in the past (see chapter 2.2.). At the 2000 Glastonbury Festival, there was a “Laugh now but one day we'll be in charge” monkey on one of the green toilet facilities next to a name tag with a question mark attached to a security fence.³⁰⁶

In 2004, Banksy sprayed one police man with a spray can and one with “I Love This Place” lettering. Banksy also stenciled a rat wearing a necklace with a peace sign onto one of the green barrier walls. The rat is holding a sign that says, “Welcome to

300 See <http://ribtickler.free.fr/ribframe.htm> See also W. Ellsworth-Jones: Banksy. *The Man Behind The Wall*, London 2012, p. 247–251: “The work was done in the spring of 1999, in the back garden of a house Bambini [“a travelling showman” (p. 249)] was renting in the village of Hambridge in Somerset [...]” (p. 250) and “[...]was completed in 2000” (p. 248).

301 S. Wright, R. Jones: Banksy's Bristol. *Home Sweet Home*, Bristol 2016, p. 12.

302 Bristolgraffiti: The Mystic Swing Banksy, 16 June 2009. <https://bristolgraffiti.wordpress.com/2009/06/16/the-mystic-swing-banksy/>

303 Photo uploaded by Mark Walton on 27 July 2006 <https://www.Flickr.com/photos/tmunki/1366578485> Dave Panit on his website (state: 2008): “This was a joint project with Banksy, the celebrated Bristol and Hackney based graffiti artist. It was finished in the summer of 2000. And has appeared in many places, Glastonbury, Sunrise, Kingston Green Fair, and Stonehenge, to name a few.” See <https://web.archive.org/web/20080709041228/http://wet.panit.co.uk/fairground.php>

304 “Even a picture of a rabbit playing a piano looks hard as a stencil. It's like the charge of the light entertainment brigade.” See Tristan Manco: *Stencil Graffiti*, London 2002, p. 76–79.

305 See http://ribtickler.free.fr/ribtickler_entertainment_co.htm

306 Martin Bull: Banksy Locations (& a Tour). *More Graffiti Locations from the UK, Volume 2*, London 2010, unpagged: “2000 saw a large name tag with question mark done on the security fence at the top of the sacred space/stone circle field”. Another nametag, with an exclamation point, which Banksy attached to the older security fence at the end of the 1990s “reappeared in the new hospitality camping area”.



Fig. 95: Watchtowers, Santa's Ghetto 2007. Source: <https://www.flickr.com/photos/nuart/2103522067/> (Photo uploaded by Martyn Reed 11 December 2007).

hell.”³⁰⁷ In addition, Banksy installed four different signs with red borders at different places on the festival ground. The signs said, “Queue here to complain festival is not as good as it used to be,” “Record label executive camping area,” “All the fun is happening somewhere else,” and “If you forgot to bring it don't talk about it.” Furthermore, Banksy attached different prohibition signs to fences. Two of those signs show a rat and a martini glass, and one shows a grinning policeman lighting a marijuana joint for a little girl. In the same year, at least one sculpture made of yellow traffic cones arranged in the shape of a star appeared as well. He realized a similar sculpture a year later in London's Edgware Road³⁰⁸ and at Santa's Ghetto in 2004³⁰⁹ and 2005.³¹⁰

In 2005, Banksy sprayed more stencils onto the green walls of the toilets. The lettering “Punks [sic] not dead” could be read on the white coat of an older woman with a hat and glasses.³¹¹ A different photograph shows the same piece with the lettering

307 “A stock phrase used when one character welcomes another (whether as a threat, sarcastically, or otherwise) to some kind of bad situation.” See <http://tvtropes.org/pmwiki/pmwiki.php/Main/WelcomeToHell>

308 Banksy 2006, p. 183.

309 Marc Schiller: Santa's Ghetto is Now Open, Wooster Collective, 4 December 2004 <http://www.woostercollective.com/post/santas-ghetto-is-now-open>

310 Steve Cotton: http://www.artofthestate.co.uk/Banksy/Banksy_santas_ghetto_2005_opening_night.htm

311 See Banksy, R., 2006. *Wall and Piece*, London, 204. The lettering Punks Not Dead can also be read on the cardigan of the person to the left on the screenprint *Grannies* from 2006. In the studio photo in *Wall and Piece*, the large stencil for the work *Thugs for Life/Old Skool* can be seen which Banksy sprayed at Clerkenwell Road in London in 2004. At Glastonbury, he just used the head of the woman on the left (on the studio photo on the right). See Banksy 2006,

“Porn Star” on it. To the left of the work, graffiti writer Mighty Mo[nkey] added a brown monkey head. Banksy also sprayed at least two rats on the green toilet walls. One version shows the rat wearing a peace necklace and holding a sign that shows a spoon with a pile of excrement on it. Underneath the spoon the sign says “mmm.”³¹² The other rat was combined with the lettering “Record label executive camping area.” Another rat, the “V.I.P.-Area” rat, hangs on a fence that divided the VIP campground from the rest of the campground.³¹³ On another green wall, Banksy sprayed a prisoner wearing an orange suit and kneeling. The piece seems to be based on widely circulated photos of Guantanamo inmates, most likely the central figure in a photo by Shane T. McCoy from 2002.³¹⁴ On the festival’s 15-foot “super fence,” Banksy painted stencils, including a large rat with a paintbrush and an antenna on its head. A photograph from 2005 shows a version of the antenna rat that is distorted due to the fact that the fence had been constructed differently.³¹⁵ (The same fences and toilet facilities of the previous Glastonbury Festivals are put up each year, so old Banksy works would reappear occasionally.)³¹⁶ It seems, therefore, that the work must have been sprayed in 2004 or earlier. Elsewhere on the “super fence,” he sprayed several fence climbers, in reference to the common practice of people trying to gatecrash the festival.³¹⁷

In 2005, Banksy installed several fake gray shark fins in the mud.³¹⁸ That year, Banksy also released six giant colorful helium balloons in front of the Pyramid Stage right after Brian Wilson’s performance of the classic Beach Boys hit “Good Vibrations.” Attached to the balloons was a portable chemical toilet with the legs of an inflatable doll hanging out of it.³¹⁹ The “Portaloo” featured several graffiti, among them the peace sign. At another point during the festival that year, another version of the helium

p. 204. The lettering Punks Not Dead can also be read on the cardigan of the person to the left on the screenprint Grannies from 2006.

312 This photo uploaded by Estheroid on 9 July 2004 <https://www.flickr.com/photos/estheroid/1060810020/> shows the later version with the spoon and the lettering. Additions are probably not from Banksy, but desired effects.

313 See <http://spacedandinvasion.blogspot.de/>

314 Original capture of the photo: “Detainees in orange jumpsuits sit in a holding area under the watchful eyes of Military Police at Camp X-Ray at Naval Base Guantanamo Bay, Cuba, during in-processing to the temporary detention facility on Jan. 11, 2002. The detainees will be given a basic physical exam by a doctor, to include a chest x-ray and blood samples drawn to assess their health. DoD photo by Petty Officer 1st class Shane T. McCoy, U.S. Navy.”

315 Photo uploaded by Tim on 23 June 2005 <https://www.flickr.com/photos/tims/21893052/>

316 Martin Bull: Banksy, 2010. Banksy Locations (& a Tour). More Graffiti Locations from the UK, Volume 2, London, unpaginated.

317 M. Leverton: 2013. Glastonbury Festival—Myths and Legends, Bristol, p. 36–37.

318 Banksy 2006, p. 190.

319 For the flying portaloo, see Brian Wilson live UK 2005 (4/6), Glastonbury 2005, 5.23min. [TC 4:47 min.], uploaded on Youtube by HollandSmile on May 11, 2008 <https://youtu.be/TrEK61Ifyso?t=4m48s>, see also photo uploaded by Marc Bryson on 25 March 2006 <https://www.flickr.com/photos/markbryson/117679544/>

balloons piece was released. This one also had an inflatable doll, which was meant to be either a hippie or a girl with long hair, holding a stuffed toy dog in its hand. On a camping trailer stacked on top of another trailer, Banksy sprayed a freehand grimacing clown based on Krusty the Clown from *The Simpsons*. The clown's speech bubble reads "Cider is good for you." Over the course of the festival, Banksy changed the quote to read "Leave now to avoid disappointment [sic]." Banksy referenced another drink popular with Glastonbury's visitors in the work "Miss Special Brew." The piece, which was sprayed on the nose of an old plane, shows a pin-up gap-toothed girl with beer dribbling out of her mouth holding a can of Carlsberg Special Brew as if toasting the viewer. The motif is reminiscent of old beer advertisements and a parody of "Nose art", a decorative painting or design, especially of pin-ups, on the nose of (mostly military) aircrafts, usually on the front fuselage, especially in WWII. So Banksy created a site-specific artwork linking terms of the era like "bombshell" and "pin-up" to the ads and pin-ups from the same time he visually quotes. Nose art are a form of graffiti, "nose art personalizes a plane for its crew, because it is the crew members who name the plane and create the art, imbuing the plane with an identity of its own."³²⁰

Some of Banksy's Glastonbury motifs reference the festival's site (for example the works featuring farm animals) as well as the history of the festival itself (for example, "Fence Climbers"). In his works, Banksy both pokes fun at and honors the festival's culture; the many peace signs refer to the hippie and travelers lifestyle, his balloon works illustrate the freedom and anarchy that prevail during festivals, the shark fins in the mud alludes to the particularly British way of dealing with the bad festival weather, and "Miss Special Brew" and "Cider is good for you," of course, bring attention to the widespread consumption of alcohol and drugs.

The Glastonbury works show a development from 1997 until 2005 that corresponds with the evolution of Banksy's oeuvre. The year 2000 marks a turning point; until then, Banksy worked mostly with other graffiti writers on commission. From 2000 on, he primarily worked on his own as a street artist. Accordingly, he sprayed at festivals in public until 2000, and after that only secretly at night or early in the morning.³²¹ Furthermore, Banksy has used almost solely stencils since 2000 (except for the "Cider is good for you" clown);³²² before that, he predominantly sprayed freehand.

320 Leslie Broughton, Jerrilyn Blackman: Military Aircraft Nose Art. An American tradition. [1999] 2009, <http://parentseyes.arizona.edu/militarynoseart/>

321 Robert Clarke: Seven Years with Banksy, London 2012, p. 154: "It was early, very early, and he could have been up all night (which wouldn't have been unusual at Glastonbury)".

322 As well Banksy has nearly solely used stencils since 2000 on the street. See Ulrich Blanché: Something to s(pr)ay: Der Street Artist Banksy. Eine kunstwissenschaftliche Untersuchung, Marburg 2010, p. 48.

List of Works

1999/2000

- Mystic Swing (with lettering by Dave Panit)

approx. 3,5 × 6 m

disposition unknown; in 2007 a user called *flatcap* (aka Jez White) tried to sell *Mystic Swing* online; vide Urban-Art-Association-Forum³²³

- Banksy Tag with Question Mark³²⁴
- Banksy Tag with Exclamation Point (late 90s, on the older security fence)³²⁵
- Laugh Now but One Day We'll Be in Charge (Ape with Antennas on green toilet wall; 2000 or late 90s?)³²⁶

2000

- Fungle Junk

Banksy painted over parts of "Fungle Junk." He replaced the monkey playing the keyboard with a piglet and added a stencil of Sid Vicious and the lettering "100% Punk Rock."³²⁷

323 Forum user Flatcap in the thread Authentic Banksy for sale- Mystic Swing art, 1 November 2007 <http://urbanartassociation.com/thread/45792/authentic-banksy-sale-mystic-swing>. Cf. also Ellsworth-Jones: *Banksy. The Man Behind the Wall*, London 2012, p. 251.

324 Bristolgraffiti: Old Banksy at Glastonbury, 1 July 2009 <https://bristolgraffiti.wordpress.com/2009/07/01/old-banksy-at-glastonbury/>

325 Martin Bull: *Banksy Locations (& a Tour). More Graffiti Locations from the UK, Volume 2*, London 2010, unpagued.

326 Photo uploaded by Tom Perrott on 24 June 2008 <https://www.Flickr.com/photos/tomncheese/2607093307>

327 Cf. the discussion on Flickr: <https://www.Flickr.com/groups/651750@N23/discuss/72157605368556015/>. See also Will Ellsworth-Jones: *Banksy. The Man Behind the Wall*, London 2012, p. 259 and Martin Bull: *Banksy, 2010. Banksy Locations (& a Tour). More Graffiti Locations from the UK, Volume 2*, London, unpagued: "[...] he also apparently found time to re-do part of 'Fungle Junk'".

- Lab Rat

Painted January 1–8, 2000 as a commission for a stage company Lap Rat was used that year at Glastonbury, Rio de Janeiro & The Edinburgh Festival etc., 220 × 242 cm, oil painting on Marine Ply with original painted metal frame³²⁸

2002

A flyer for the Glastonbury gig of London club night Sizzler showed a photo of the Dynamite Ice Cream stenciled by Banksy on a Glastonbury road sign.³²⁹

2003

- Glastonbury Sign (Policeman lights marijuana joint for little girl); also in 2004³³⁰

Stencil spray paint on foam board, 76 × 74 cm, sold for £38 000 at Dreweats Auction in 2008³³¹

- Seven Police Vehicles (done with an unknown friend at night)³³²
- Guantanamo Prisoner, in a typical kneeling position wearing orange clothes and a black sack/ bag over his head [reappeared in 2005]³³³

328 Brandler Galleries: <https://www.brandler-galleries.com/product/lab-rat/> and <http://www.arte.it/foto/l-incredibile-banksy-683/9>

329 For a scan see http://www.jameshyman.com/press/articles/dj/flyers/james_hyman_dj_flyer_glasto2002.jpg

330 Banksy executed this stencil at least once again on paper, later shown in a secondary market Banksy show as *Untitled (Policeman and Spliff)*, stencil and spray paint on brown paper, signed, 88.9 × 80 cm. Andipa Gallery (ed.): *Banksy from the collection of Andipa Gallery* [23 April – 16 May 2009], exhibition catalogue, p. 26–27. https://issuu.com/andipa_gallery/docs/banksy_copy

331 Dreweats Auction 1759, catalogue: *The Urban Art Sale*, 17 June 2008, catalogue p. 14. <http://www.dreweatts.com/cms/pages/lot/12977/12>

332 Simon Hattenstone: *Something to spray*. *The Guardian Online* 17 July 2003 <https://www.theguardian.com/artanddesign/2003/jul/17/art.artsfeatures>: “He talks about the fun he had at Glastonbury this year. ‘The police seemed to feel very relaxed, and they were driving Land Rovers. We found two parked up with the cops out chatting to girls on the main drag and I nearly always carry a can of paint, so I just walked up and did a random swiggle on the side of one, and then handed the can of paint to my friend who wrote ‘Hash for cash’ on the side of another. By the end of that night, we had done seven police vehicles with aerosol.’”

333 Michael Eavis/Emily Eavis: *Glastonbury 50*. London 2019, p. 189; Martin Bull: *Banksy*, 2010. *Banksy Locations (& a Tour)*. *More Graffiti Locations from the UK*, Volume 2, London,

2004

- Copper with Can;³³⁴ reappeared in 2005³³⁵
- “I Love This Place” Copper with Peace Sign³³⁶
- “I love this place” copper³³⁷
- Mmm rat³³⁸
- Three Coppers with Barrier Tape Doing the Conga Line³³⁹



Fig. 96: Banksy, Queue Here to Complain Festival Is Not as Good as It Used to Be, Glastonbury 2004. Source: <https://www.flickr.com/photos/timparkinson/88653925/> (Photo uploaded by Tim Parkinson on 25 June 2004).

unpaged and photo uploaded by Peter Burgess on 30 June 2005 <https://www.Flickr.com/photos/burge5000/22573605/>

334 Photo uploaded by Steve Bird, June 24, 2004 <https://www.Flickr.com/photos/mrbird/2255137141>

335 Photo uploaded by Tom Hume, June 24, 2004 <https://www.Flickr.com/photos/twhume/21973106>

336 See <http://www.urban75.org/photos/glasto/glastoo32.html> and DVD “Glastonbury. The Mud. The Music. The Madness”, [TC 01:39:04h].

337 Photo taken by Sue Powell in June 2004 <https://www.Flickr.com/photos/suepowell/4133851331>

338 Photo uploaded by Estheroid on 9 July 2004 <https://www.Flickr.com/photos/estheroid/1060810020/>

339 Martin Bull: Banksy, 2010. Banksy Locations (& a Tour). More Graffiti Locations from the UK, Volume 2, London, unpaged and <http://spacedandinvasion.blogspot.de/>



Fig. 97: Banksy, Record Label Executive Camping Area, Glastonbury 2004. Source: <https://www.flickr.com/photos/mrbird/2255137897/> (Photo uploaded by Steve Bird 25 June 2004).

- “Welcome to Hell” rat³⁴⁰
- Toxic Rat with yellow barrel³⁴¹
- Queue Here to Complain Festival Is Not as Good as It Used to Be³⁴²
- Record Label Executive Camping Area³⁴³
- All the fun is happening somewhere else³⁴⁴
- If you forgot to bring it don’t talk about it³⁴⁵

all signs approx. 80 × 100 cm³⁴⁶

340 Photo uploaded by Steve Bird on 24 June 2004 <https://www.Flickr.com/photos/mrbird/2255136933>

341 Photo uploaded by Martyn Reed, 30.03.2009, <https://www.flickr.com/photos/nuart/3399873226/in/album-72157616136949470/>; hint and date by Cosmic.

342 Martin Bull: Banksy Locations (& a Tour). More Graffiti Locations from the UK, Volume 2, London 2010, unpagged. Photo uploaded by Tim Parkinson, 25.06.2004, <https://www.flickr.com/photos/timparkinson/88653925/>; The sign was also photographed hanging on a line above a mud hole, posted by Martyn Reed, 23.07.2007, <https://www.flickr.com/photos/nuart/598696268/in/album-72157594321610547/>. This sign reappeared at Glastonbury 2009 at the press tent, uploaded by bombsquad.uk, 22.06.2022, <https://www.instagram.com/p/CfG3tJVsoxU/?igshid=MDJmNzVkMjY%3D>

343 Martin Bull: Banksy Locations (& a Tour). More Graffiti Locations from the UK, Volume 2, London 2010, unpagged.

344 Ibid.

345 Photo uploaded by Ratman of Bristol on 11 May 2007 <https://www.Flickr.com/photos/67295277@Noo/493821532>

346 Dimensions estimated by means of this photo: <http://www.itv.com/news/westcountry/update/2014-02-28/eavis-holds-banksy-original-as-he-poses-with-bin-painters/> See also this video: <http://www.itv.com/news/westcountry/update/2014-02-28/video-glastonbury-festival-heads-to-ohio/> [TC 1:05 min.]

- Traffic cone sculpture³⁴⁷
- Glastonbury sign, policeman lights joint for little girl³⁴⁸
- Sign with rat and martini³⁴⁹
- Rat with Martini stencil on back of a sign³⁵⁰



Fig. 98: Banksy, If you forgot to bring it don't talk about it, Glastonbury 2004. Source: <https://www.flickr.com/photos/67295277@N00/493821532/> (Photo uploaded by Ratman of Bristol on 11 May 2007).

2005

- Punks-not-dead-granny³⁵¹
- Rat with record label executive camping area³⁵²

347 Martin Bull: Banksy Locations (& a Tour). More Graffiti Locations from the UK, Volume 2, London 2010, unpagged and photo uploaded by Tim Parkinson on 25 June 2004 <https://www.Flickr.com/photos/timparkinson/88653697>

348 Photo uploaded by Ben Cooper on 26 June 2004 <https://www.Flickr.com/photos/benhamin/10497586/> and DVD Glastonbury. The Mud. The Music. The Madness [TC: 01:46:20h]

349 Photo uploaded by Steve Bird on 26 June 2004 <https://www.Flickr.com/photos/mrbird/2255138059/>; A variation of this with the inscription "V.I.P. AREA" was for sale at least since 2014: V.I.P. Rat, 2005, Aerosol on board, 101.6 × 81.3 cm. According to Julien's Auctions: "V.I.P. Rat is a sardonic sign created by Banksy [...] for the 2005 Glastonbury Music Festival. Located on a chain link fence partitioning two areas".

350 Photo taken by Steve Bird on 25 June 2004, <https://www.flickr.com/photos/mrbird/2255935018/in/pool-1511806@N22/>

351 For a photo without the slogan see photo uploaded by VVT on 22 June 2005 <https://www.flickr.com/photos/vvt/22125204/in/pool-1511806@N22/>

352 Different to the one in 2004 (the rat is new). Martin Bull: Banksy Locations (& a Tour). More Graffiti Locations from the UK, Volume 2, London 2010, unpagged.

- V.I.P.-area rat, stencil spray paint on foam board, 101.6 × 81.3 cm. Was to be auctioned at Julien's Auction in Beverly Hills in 2015, valued at \$80,000 to \$120,000; remained unsold³⁵³
- Guantanamo Prisoner, in a typical kneeling position wearing orange clothes and a black sack/ bag over his head [reappeared from 2003]³⁵⁴
- Fence Climbers, 3 different stencils, one person with luggage standing on the ground, one person on a rope ladder and a person that is just climbing over the edge of the fence. Only a leg of the person can be seen
- Rat with Paintbrush and Antenna, before 2005
- Shark fins in the mud
- Graffiti'd toilet with helium balloons³⁵⁵
- Inflatable hippie/girl with long hair with dog on string with helium balloons³⁵⁶
- Tent with helium balloons³⁵⁷
- Miss special brew, pin-up-girl with beer can on both sides of an old plane's front³⁵⁸
- Cider Is Good for You/Leave Now to Avoid Disappointment [sic], with three rats with backpacks on the opposite inside of the trailer³⁵⁹
- Copper with Can, from 2004

353 Julien's Auction Catalogue: Street Art and Contemporary Art, 30 September/1 October 2015, p. 58–59. This piece seemed not to be photographed at Glastonbury. The catalogue stated it stems from there.

354 Michael Eavis/Emily Eavis: Glastonbury 50. London 2019, p. 189; Martin Bull: Banksy, 2010. Banksy Locations (& a Tour). More Graffiti Locations from the UK, Volume 2, London, unpagged and photo uploaded by Peter Burgess on 30 June 2005 <https://www.Flickr.com/photos/burges5000/22573605/>

355 Graffiti'd Toilet with Helium Balloons was part of Banksy's Treasure Hunt, which was mentioned on Banksy's website (state 2005): https://web.archive.org/web/20050714001059/http://www.banksy.co.uk:80/pops/menu/glasto/glasto_02.html

356 Photo uploaded by Liam Miller on 23 June 2005 <https://www.Flickr.com/photos/114292845@N07/12084789076/>; illustrated also in Michael Eavis/Emily Eavis: Glastonbury 50. London 2019, p. 188.

357 DVD Glastonbury. The Mud. The Music. The Madness, [TC: 06:31 min.]

358 Martin Bull: Banksy Locations (& a Tour). More Graffiti Locations from the UK, Volume 2, London 2010, unpagged.

359 Photos uploaded by Jim Lasbury on 31 July 2005 <https://www.Flickr.com/photos/chocolate/30088261>, Matt Jenner on 2 April 2008 <https://www.Flickr.com/photos/jennerm/2382866868/> and Butterfly Art News on 23 July 2009 <https://www.Flickr.com/photos/s-butterfly/3759812682/>



Fig. 99: Banksy, Fence climber on a rope ladder, Glastonbury 2005. Source: <https://www.flickr.com/photos/ollycourtney/75341856/> (Photo uploaded by Olly Courtney 24 June 2005).



Fig. 100: Banksy, fence climbers, Glastonbury 2005. Source: <https://www.flickr.com/photos/mistersnappy/241849184/> (Photo uploaded by Mistersnappy 25 June 2005).



Fig. 101: Banksy, Tent with helium balloons. Glastonbury 2005. Source: Archive of the editor.



Fig. 102: Banksy, Cider is good for you, Glastonbury 2005. Source: <https://www.flickr.com/photos/chocolate/30088261/> (Photo uploaded by Jim Lasbury on 31 July 2005).

10 Heavy Weaponary—A Conclusion

In 2020, on Banksy’s website, there is an elephant with a cruise missile on his back, an icon guarding the website’s menu. Banksy’s staff uses the same elephant as an email letterhead logo. Banksy called the design “Heavy Weaponary” and it has long been a programmatic motif for Banksy, but especially for his early years, i.e. roughly from 1995 until 2005, the period we dealt with in this book.

10.1 1997–1999 The Capital “A” Phase: Collaboration & Style Writing Banksy

The elephant’s first (documented) appearance on a wall was in 1997 at Ashton Court, a music festival, and it served as a detail of a larger freehand style writing composition made together with other local graffiti writers. Before 1997, the dates of Banksy’s works are speculation; 1997 also marks the first and last year that some of Banksy’s illegal works bear a date themselves. In that year, Banksy the mural graffiti writer mostly worked freehanded. But he always used little stencils there as well—like the elephant that he combined with his name tag in a few freehand murals around that time. Those stencils were mostly used as details of style writing pieces he created with other writers, who were often more famous or established at that time than he was. During this time, Banksy was already mostly responsible for the image part of large collaborations and he was already the one in a group who organized walls, interventions, and spray-painting jobs at music festivals. For three years (’97–’99) “collaboration Banksy” was part of a graffiti writer crew. He usually collaborated with several people, mostly more known than him at that time, and most exhibitions were group shows or related to music festivals. Banksy often took the initiative himself and organized events or collaborations, a habit he kept up with later as well, for example when he set up POW and group shows like Santa’s Ghetto.

However, also from 1997 onwards, Banksy started creating independent stencil graffiti, i.e. works that did not contain any freehand work, only stencils. The first was, according to Banksy, “Precision Bombing”, which carried references to the freehanded graffiti writing culture (“bombing”) but also to its distinction to guerilla art and stencil art (“Precision bombing”). In both works, the mostly freehanded ones and the independent stencils, Banksy used his stenciled tag, mostly a heavy futuristic sans serif stencil-like display font called “Stop”,¹ designed by the famed Italian type designer

1 The editor stated this already in his 2010 book “Street Artist Banksy”. Banksy illustrated the Stop font in his 2023 retrospective catalog *Cut & Run*, p. 8. He seemed to have found it in a

Aldo Novarese in 1971. This early phase, 1997–99 could also be called the “Capital A”-Banksy phase, as Banksy in this time used a capital “A” in Banksy—like in the font “Stop”, which is a font without any lower case letters. Nearly all works with the capital A signature can be dated before 2000.

It became also apparent during the research for this book that, as a freehand graffiti writer, Banksy did less illegal work than expected before 2000, especially in comparison with his later years as a stencilist. It seems that he painted 78% of his documented freehand style writing graffiti works with permission. Street artist Banksy is more a vandal than graffiti writer Banksy—at least from a juridical point of view.

Banksy seemed to have started as a graphic designer for techno parties before he started to do graffiti in a more professional way, i.e. relatively late for the average graffiti writer. Although style writing graffiti in US tradition is often associated with hip-hop, graffiti writing has a relationship with other music movements as well. Banksy’s background in hip-hop, techno and punk in particular left traces in his works, especially before 2003.

One year after the first documented “Heavy Weaponary” stencil, Banksy made his first portable, i.e. sellable, version of the motif. In this version, the elephant is once again in front of a barcode. The title is a pun on “weaponry” and “ornery,” which means grouchy, grumpy, or bad-tempered—a characteristic that seemed to apply to Banksy as well, according to Steve Lazarides. “When I met this scruffy, grumpy guy in 1997 I’d have never guessed that he would be the most famous artist of his generation,” said Lazarides, who worked as Banksy’s photographer and manager for most of the decade discussed in this book.² “Heavy Weaponary” is therefore also a self-portrait of Banksy the grumpy graffiti bomber—a slow elephant on a missile mission that nevertheless can’t be stopped. Elephants are not typically associated with aggression; they are stoic, imperturbable. The motif and its title are also funny and have a twist to them, a characteristic of nearly all Banksy works. Not only is the “Weaponary” heavy, but the elephant as well. Above this portable version of “Heavy Weaponary,” Banksy stenciled “London New York Bristol”—seemingly to say, “Who needs London and New York? Bristol is the best.” It could be argued that Bristol experienced the high point of its youth and pop culture influence in the 1990s, during which time bands like Massive Attack and Portishead pioneered the “Bristol Sound” scene. Looking back at Banksy’s shows in this book, the cheeky dismissal of London and New York in this version of

1980s edition of W. Turner Berry, Werner Pincus Jaspert, Alfred F Johnson: *The Encyclopaedia of Type Faces*, originally issued in 1953. This book was on display in Banksy’s “youth room” in the exhibition showing his influences.

2 Steve Lazarides quoted in: Susannah Butter: Banksy shredded artwork: How did he do it? *Evening Standard* 18 October 2018, <https://www.standard.co.uk/go/london/arts/banksy-shredder-how-he-did-it-a3958076.html>

“Heavy Weaponary” is easily interpreted as an urge to take on the whole world after his Bristol years.

As expected, at the end of 1999, after three years of big “A” “collaboration Banksy” and rather “style writing graffiti Banksy,” he left his base Bristol to take over London. It is, however, important to note that Banksy was not just a local Bristol writer before 2000. He “lived in New York on and off for about two years”³ (1998–1999) and before that he seemed to have studied in Nottingham (circa 1992–1995).⁴

10.2 2000–2003 Increasing Size and Reach—Banksy Traveling Internationally

Banksy marked the end of his Bristol days with his first official solo exhibition there in February 2000, and his appearance in London with a first illegal organized “retrospective” (May 2000), often called the “Rivington Street show”. At this point, Banksy was still operating more like a do-it-yourself punk musician who happened to do visual graffiti; he organized his own “best of” retrospective, he was managed by a music manager and DJ (Stephen Earl, until mid 2002), worked at a record label (Wall of Sound) as a visual artist, performed spray painting at music festivals, and organized his shows more like music party events, not like gallery exhibitions. At this landmark show at Rivington Street, his London breakthrough, the stencils that had previously served more as details of his freehand works took center stage—at least in a quantitative way. This wasn’t the first time that Banksy had used stencils in this way, but starting with the May 2000 London show, he mainly switched to stencils and other media, i.e. Banksy the street artist was born. Still—in good ego style writing graffiti tradition—most works in that show can also be seen as disguised self-portraits of the street artist Banksy. Style writing graffiti replaced the role his stencils had played before—from time to time graffiti writing would appear, but usually only as a quote or a detail. His graffiti writing never fully vanished; it remained as a hint to his background and history as a graffiti writer.

One of his self-proclaimed “best of” works on the wall is again “Heavy Weaponary”, which also formed the starting point of a digital intro-animation for the launch of his website in early 2000, where Banksy’s name tag turns into the alter ego elephant with a missile.⁵ In both shows his tag was not written with a capital “A” any more, but

3 Banksy quoted in *The Enemy Within. Bristol’s Banksy bucks the system*. In: *Hip Hop Connection* 136, April 2000, p. 94.

4 Steve Beale: *Banksy and his crappy put-ups*, in: *Sleazation*, October 1998, p. 40; Si Mitchell: *Painting and Decorating*. *LEVEL* magazine, issue 08, June/July 2000, p. 66.

5 The original welcome video for banksy.co.uk. Circa 1999 or 2000. Animated by Hannah Collier. Posted on Instagram by Banksyarchive, 09.11.2020, https://www.instagram.com/p/CHYbN_Al-9o/

a lower chase one. Banksy had adapted the “Stop” font and made it his own. He also stopped his frequent artistic collaborations and graffiti works, mostly created works on his own—with stencils that grew in size over time. Banksy’s early independent stencils in Bristol still were small, designed to be nearly everywhere and to be distributed repeatedly. From mid-2000 onwards, his stencils sometimes grew to a rather mural-size scale. The first of those large ones seemed to have been his Mona Lisa stencil, with Banksy combined with different attributes, an AK 47, a speech bubble, a bazooka, etc. Around 2000/2001 Banksy started creating more than life-size stencil murals, something he had spray-painted only freehandedly before.

In the first three years of the new millennium Banksy traveled a lot and made himself a name internationally. He had quite a few shows and graffiti stops in London, his new base, but also in the US, Mexico, Scotland, Germany, Japan, Australia, Austria, Denmark, France or Spain. Banksy had already spent quite some time in New York in the ’90s, and he returned frequently—in 2002, 2003 and 2005 (but also in 2008 and 2013).

Some of these early international shows, referred to as the Jubilee shows in this book, loosely dealt in a mocking way with Queen Elizabeth’s 50 years of reign, while others, for example the Existencilism shows, concurred with Banksy’s second book of the same title. For one of them, in Japan, he again used the “Heavy Weaponary” motif. There were several types of the “Heavy Weaponary” elephants; the very early version with rounded feet, one where the missile has no strap, and the traditional version used on canvases and Banksy’s website to this day. The Japanese version varied in that it had a line joining the top and bottom of the elephant’s head, and the eye is much more indistinct. Banksy constantly reworked his stencils over the years, although he could have just kept the first stencil and reused it. This is evidence of Banksy the perfectionist, but perhaps also careful undercover Banksy who would rather cut a new stencil in Japan than be stopped and identified with an older one while traveling.

Besides extensive traveling, the time around 2002 also marked an extension of media in Banksy’s shows—the first vandalized oil paintings, adding photos of outdoor works, sculptures, performance, etc., and an increasing use of larger, life-size stencils that shaped their environment and that were more site-specific. Banksy also began to use more color than the programmatic black, white and red of the early years, which is especially prominent in his first book from 2001, which was published entirely in black and white.

Every three years at that time, Banksy showcased his artistic persona by organizing a major “retrospective.” In 2003, that was Turf War in London, retrospectively his national breakthrough. Banksy has been a household name in the UK since then and most of his actions and interventions made national press from then on. It was the starting point of a less self-centered, more political but still entertaining Banksy. Turf War was Banksy’s largest solo show until then, second only to Barely Legal three years

later, which happened not in his usual destination New York but in Los Angeles, the heart of the United States' film industry. Banksy, who would later be nominated for an Oscar, had already said in 2000 that he would like to make a movie and had long been telling visual short stories. Most of his works depict a scene that occurs right before or after an incident that is left to the imagination of his audience, for example—the elephant is about to bomb a wall.

In this period Banksy mostly did still work with a photo copy machine, analogue cut and paste and projections. He got his source images from analogue clip art collections like *Crap Hound* or from books and magazines. His record sleeve designs of that times (*Badmeaningood*, *Think Tank*) were mostly converted by graphic designers like Tristan Manco, who got his analogue artwork, to digital, printable files.⁶ This also changed slowly within the years after that.

10.3 2003–2006 Less Is More and Mocking the Gallery World

In 2004, Banksy took a bit of a break. He stopped his extensive international exhibiting habit, maybe because he had already achieved the classic graffiti goal of becoming famous or perhaps because he earned enough money with his successful *Turf War* show and the online mail order gallery *POW*, which he had co-managed as mastermind in the background since the end of 2002. After 2003, the “less-ego Banksy” also stopped signing his works on the street because they might live longer if other graffiti writers envious of his fame didn't know they were his and left them alone; or, again, because Banksy had already reached his graffiti aim of getting-up (becoming famous) in that year. With his *Wrong War* campaign hinting at the Iraq war, also daily politics became a larger part of his work. Some of Banksy's works and series at that time, for instance his rats, were instantly recognizable as his even without a signature. He also mostly stopped stenciling his works more than once and went bigger and used more colors. This might be due to his growing presence online, in his picture books and in the media. It had become less necessary to formulate an idea more than once, as those motifs were shared online afterwards.

During his “year off” (2004), Banksy still continued his annual, rather playful interventions at the music festival Glastonbury and his Christmas group shows *Santa's Ghetto*. In this book, those shows are called “Secondary Use,” as Banksy rarely used new motific ideas in those shows and instead recycled old ones or made works that he seemed to take less seriously than his regular ones. 2004 until 2005 Banksy also continued to smuggle a few works into renowned museums, something he had started

6 Tristan Manco Zoom interview with the author, 4.11.20.

in 2003, which gave him much media attention. In 2005, he also created an entire exhibition out of an idea from 2001, which was to add stencils and other details to oil paintings he found at flea markets—the crude, vandalized or updated oil paintings. These years after 2003 mark a trend for Banksy towards galleries and museums, at least in a mock-up way, a tendency he already started in detail in 1999, when he—still based in Bristol—went to London to stencil “Mind the Crap” and the last step of the Tate’s stairway.

This tendency towards the gallery world came full circle as Banksy “shed his skin” for a fourth time in 2009, with the Banksy vs. Bristol museum show back in Banksy’s hometown. Like in 1998’s “Heavy Weaponary,” Banksy symbolically struck through ~~London, New York~~ and the world—“been there, done that,” so he returned to Bristol.