

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: *Sleazeration*, 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

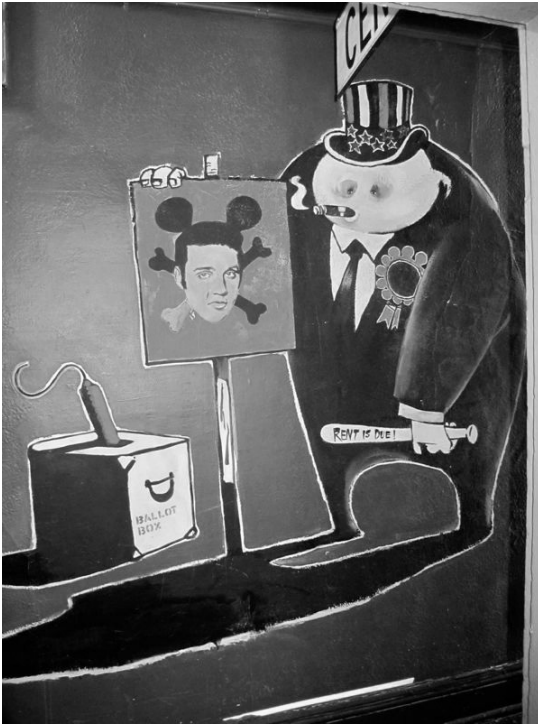


Fig. 27: Banksy corridor wall at Carlton Arms NY, 1999. Source: Photo by Hankpank 2010. http://www.hankpank.net/banksy/carlton_arms/Pages/33.html



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.

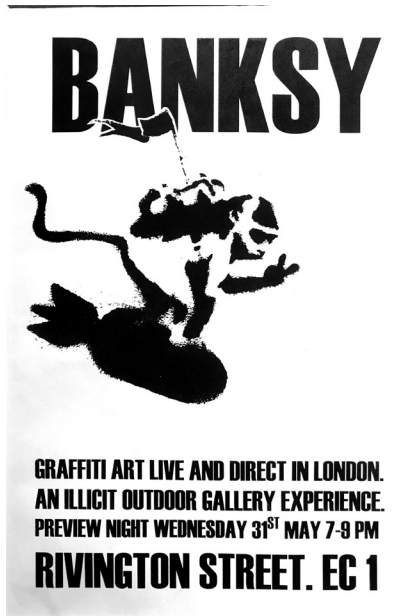


Fig. 30: Banksy—Graffiti Art Live and Direct in London. An Illicit Outdoor Gallery Experience, poster, 2000. Source: https://cdn.shopify.com/s/files/1/0255/3980/5229/products/banksy-rivington-street-flyer_2x_3a46358c-3f03-4ff2-bafb-582f44c132b9_540x.png?v=1609592979

(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/>

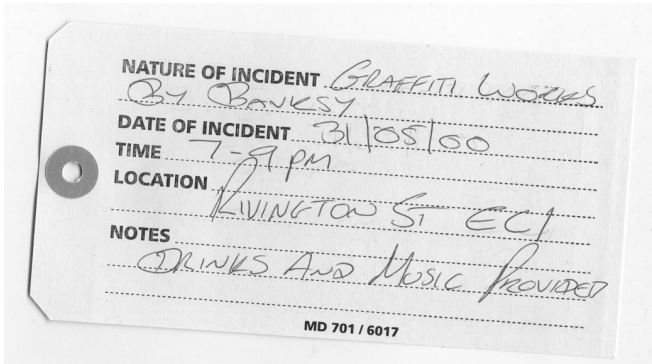


Fig. 31: Graffiti works by Banksy, flyer, 2000. Source: Scans uploaded on 8 February 2007 by Paulavalerio82, <https://flic.kr/p/zUcqX>

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>

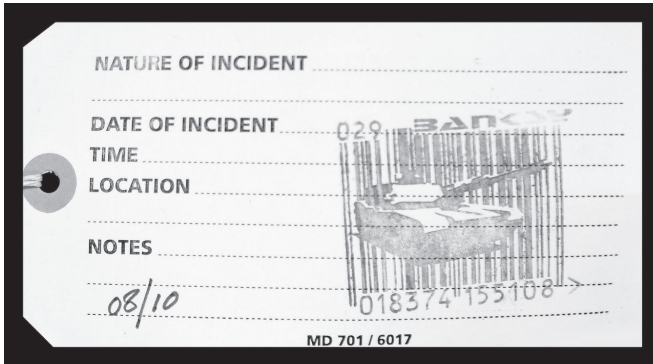


Fig. 32: Original ‘Metrop[o]litan Police Evidence’ label attached to stretcher with Banksy barcode stamp and edition no 8/10. Source: <http://www.bonhams.com/auctions/14942/lot/369/?category=list&length=10&page=38>. Banksy reused those evidence tags in the first Santa’s Ghetto Show, see photo by Steve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

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

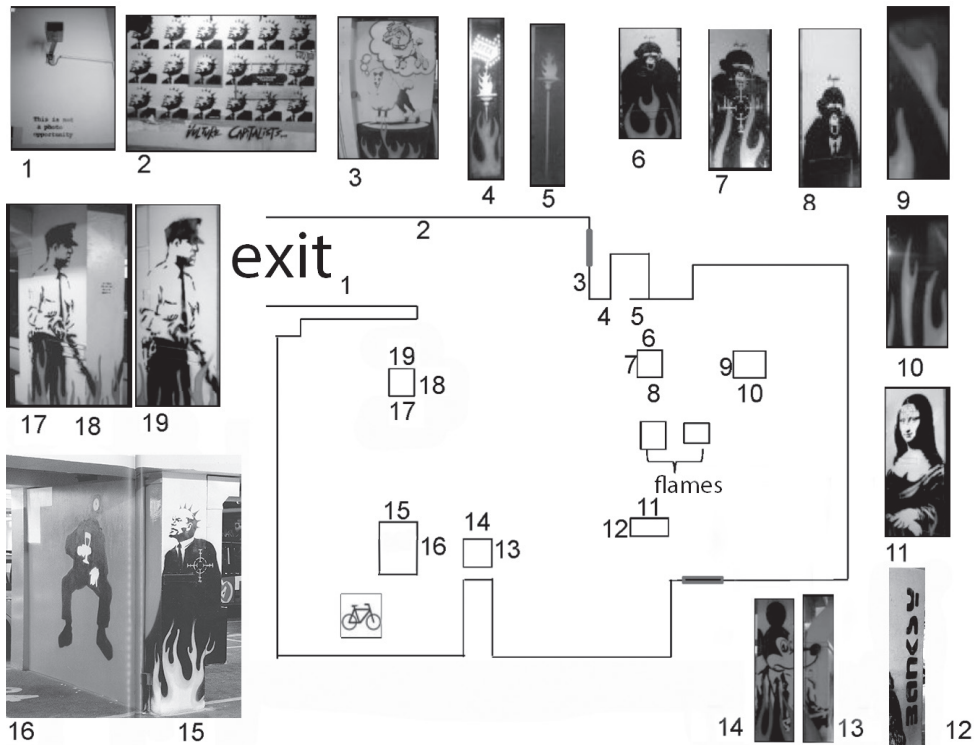


Fig. 37: In order of their appearance starting at the entrance and then moving clockwise through the room. Source: Reconstruction by the author and the editor. Lazarides photographed this show in detail.¹²⁶

- “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)

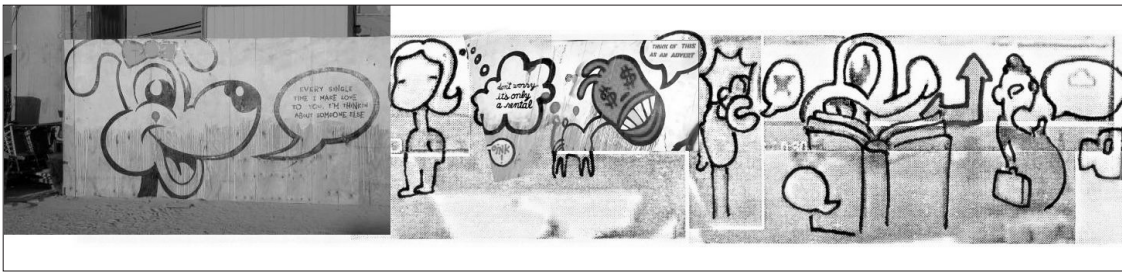


Fig. 42: Banksy/Maya Hayuk, 2001. Source: Reconstruction by the author and the editor.

237 Dadara: post in Eplaya, 15 January 2011. <https://eplaya.burningman.org/viewtopic.php?t=38332&start=60>

