

4 The Jubilee Shows

4.1 2002 (3–30 May) Viva la Republique! Pagan Images of the Last Queen of the British Isles by Her Indigenous Subjects, Group Show, The Centre of Attention, Shoreditch, London

The theme of *Viva La Republique!*, a 2002 exhibition at The Centre of Attention in London, was the 50th year of Queen Elizabeth II's reign, as well as the 25th anniversary of punk in the UK. "Bringing together for the first time seminal graphic and fine artists in a show to mark the Golden Jubilee of HRH QEII and the Silver Jubilee of Punk," explains The Centre's website. "Monarchy is dead, punk still alive. Two questions concern us here: Will we see the abolition of the monarchy? (it ain't personal, it's rational) Can the punk sensibility sustain itself? , fuelled as it is by anger, opposition and the fight against boredom, kicking against the vested interest of the self serving elite. Yes! At once calling for the abolition of the monarch, this show and gallery celebrate the spirit of punk, of bondage, of do-it-yourself cut and paste cultures that create opposition and will not tolerate conformity and the status quo."¹

One year after exhibiting with British punk illustrator Jamie Reid in Edinburgh, Banksy exhibited again with him, this time in a group exhibition together with both old punk illustrators like mail artist Genesis P-Orridge or Brian Jones and younger artists like illustrator Andy Watt, text artists Fiona Banner and Mike Dawson, video artists Tim Flitcroft and Tai Shani, East enders portraitist Josie McCoy, Jasper Joffe, performers and DJs Little Richard/Richard Torry. Pierre-Alexandre Coinde² and Gary O'Dwyer, who exhibited as well, curated the show. It seems that Jamie Reid had mixed opinions of Banksy, although it is not clear whether the two actually met or not.³ In a 2008 interview, Reid stated, "You know I'm not necessarily 100% against people like Banksy actually because it keeps things in the frame and picture. But I always thought that with the millions he gets he should be paying all the fines for graffiti artists."⁴

1 Gallery website: <http://www.thecentreofattention.org/exhibitions/queen.html>

2 Raphael Honigstein: Thronjubiläum anders. Die Queen quietscht. Süddeutsche Zeitung, 15 May 2002 <https://web.archive.org/web/20170423013344/http://www.thecentreofattention.org/research/jubilee2.html>

3 Vicki Maguire: Shamanarchy: The Life and Work of Jamie Macgregor Reid Volume I. Doctoral thesis, Liverpool John Moores University, June 2010, p. 279. http://researchonline.ljmu.ac.uk/6000/1/531362_vol1.pdf

4 Reid quoted in Vicki Maguire: Shamanarchy: The Life and Work of Jamie Macgregor Reid Volume I. Doctoral thesis, Liverpool John Moores University, June 2010, p. 279. http://researchonline.ljmu.ac.uk/6000/1/531362_vol1.pdf

Viva La Republique! featured 14 less-than-flattering portraits of the Queen including a similar Banksy stencil work like the one in Edinburgh of her as a chimp in a tiara in front of the Union Jack, maybe inspired by Reid's cover for the Sex Pistols single "God Save The Queen" (1977) and Andy Warhol's screen prints. Banksy reproduced an earlier version of it in his book *Banging your head against a brick wall* (2001), others followed later. A press photo shows Banksy's chimp queen—official title: "Deride & Conquer"—probably in Banksy's studio, in front of another canvas showing punk icon Sid Vicious' face repeated nine times as a black stencil on pink canvas, perhaps made with same stencil he had used in the Rivington Street show two years earlier (see chapter 3.2). Both canvases seemed to be of the same size. The nine "Sids" were auctioned by Sotheby's in 2014 as "Sid Vicious," ca. 2000, acrylic, spraypaint stencil and glitter on canvas, 91.5 × 91.5 cm. Banksy made a variation of this Sid Vicious canvas.⁵ The other "Sid" got a white circle behind the Sid in the middle; Drouot Richelieu auctioned it in 2013.⁶ "Deride and Conquer" was shown in a different version with a dripping Union Jack at the secondary market *Banksy vs. Warhol* exhibition in 2007 that was not authorized by Banksy.

Viva La Republique! was covered by various media outlets, including BBC Brazil, *Süddeutsche Zeitung*, *Time Out*, *The Guardian*, *Big Issue*, *Guardian Guide*, *Hackney Gazette*, *Art Review*, and *Basler Zeitung*.⁷ The show also had a revival at the Central St Martins School of Art & Design's Window Gallery from July 12 to August 9, 2002.

4.2 2002 (30 May) *Banksy Street Show: Graffiti, Hostility and the Jubilee, Clink Street, Southwark, London

On May 30, 2002, Banksy organized a street show, which bore the subtitle *Graffiti, Hostility and the Jubilee*, on Clink Street and Bank End to launch his newest book *Existentialism*.⁸ Banksy held the event in the area known for being the home of the Clink, a famous prison that closed in 1780.⁹ The opposite street, Bank End, leads to the financial district of London. A tunnel connects the two streets, which was the central space of this *Street Show*. In this area, Banksy inserted a pun when altering the writing "BANKSIDE" under a bridge by highlighting the first part "BANK" and adding "Y"

5 Photo and info: <http://www.sothebys.com/en/auctions/ecatalogue/lot.326.html/2013/contemporary-art-day-auction-113023>

6 Photo and info: <http://www.digard.com/en/lot/17207/3348813>

7 Info: <https://web.archive.org/web/20200119225345/http://www.thecentreofattention.org/research/research.html>

8 Art-Attack: Banksy 'Jubilee' Street Party: London—pics, in: UK Indymedia 31 May 2002, see <https://www.indymedia.org.uk/en/2002/05/32743.html?c=on>

9 <https://www.clink.co.uk/history-of-clink.html>

at the end and thereby referring to his nom de plume and artistically taking over the space.

The artist had announced the event using a poster of Rude Copper, a black stencil of a police officer in a Metropolitan Police No. 1 dress with bobby helmet, showing his middle finger to the viewer.¹⁰ This motif is also the first picture that can be found inside his book *Existencilism*¹¹ and later Banksy's first print.¹² Banksy posted details about the location of the event and the exact time at Trade Records, Mr. Bongo's, and Slam City Skates.¹³ The event started around 6 in the evening.¹⁴ Later, a car completely painted as a Union Jack turned up and was driven to a red carpet painted on the pavement. The trunk opened and bottles of free beer were offered to the visitors. A woman dressed in a modern short dress adorned with a ruff à la Elizabeth I herself sold *Existencilism* from a vendor tray. Furthermore, a van had a sound system installed, but police officers warned that its use would result in arrest.¹⁵

At this event, Banksy revealed new stencils related to the Queen and her Golden Jubilee, which was also thematized at the *Viva La Republique!* show. These new works were accompanied by previous works Banksy had done in this area. In the tunnel on Clink Street, Banksy had sprayed a group of men in black suits with ties and bowler hats on a white background some time before with the help of the artist Ben Flynn, known as Eine.¹⁶ This outer appearance reveals that these stenciled figures may represent stereotypical British bankers or businessmen. Some of them were holding briefcases, others umbrellas or bottles with Molotov cocktails about to be thrown. They seem to be rioting. This interpretation is underlined by the red writing above the rioters that reads: "CHEQUEBOOK VANDALISM." For the *Banksy Street Show*, Banksy slightly altered this piece he had done with Eine by adding a larger figure in the middle as well as the writing "Take me to your dealer," and deleting the tags "Banksy/Eine."¹⁷ In the late 1990s, the phrase "Take me to your dealer," an obvious parody of the colonial

10 Agent Provocateur: So Banksy Flyers/Posters/Stickers, Urban Art Association, posted on 11 January 2013, see <http://urbanartassociation.com/thread/102617/iso-banksy-flyers-posters-stickers>

11 Banksy 2002, unpagued. The model of the copper was UK artist Jay Jay Burridge, who had his studio in the same building like Banksy at that time, <https://urbanartassociation.com/thread/49187/rude-copper-self-portrait>; in 2022 he still used the print as his Twitter profile photo, <https://twitter.com/jayjayburridge>

12 Auction catalogue Dreaweatts, London, 26.02.2009, lot 81.

13 Ibid.

14 Art-Attack: Banksy 'Jubilee' Street Party: London—pics, UK Indymedia, 31 May 2002, see <https://www.indymedia.org.uk/en/2002/05/32743.html?c=on>

15 BBC News: Artist throws anti-Jubilee party, 31 May 2002, see <http://news.bbc.co.uk/2/hi/entertainment/2018739.stm>

16 Art-Attack, 2002. Banksy 'Jubilee' Street Party: London—pics, in: UK Indymedia 31 May 2002, see <https://www.indymedia.org.uk/en/2002/05/32743.html?c=on>

17 Steve Cotton, Art of the State, 2003 (photo edited in 2012). Cheque book Vandalism graffiti, see <http://www.artofthestate.co.uk/Banksy/Banksy-Take-Me-To-Your-Dealer.htm>

phrase “take me to your leader,” was commonly found on alternative merchandise such as shirts and posters that depicted an extraterrestrial alien with a marijuana cigarette.¹⁸ This pun was once again altered by Banksy by putting it in the context of a capitalist critique. With his “Chequebook Vandalism. Take Me to Your Dealer” artwork Banksy refers to the work of advertising agencies and town planners, who intrude into public spaces without consent of and benefits for the citizens,¹⁹ in Banksy’s words: “Twisted little people go out every day and deface this great little city. Leaving their idiotic little scribbles, invading communities and making people feel dirty and used. They just take, take, take and they don’t put anything back. They’re mean and selfish and they make the world and ugly place to be. We call call [sic] them advertising agencies and town planners.”²⁰

Prior to the *Street Show*, there had been a stenciled Banksy portrait of a male person with a spray can head wearing glasses and a tie and smoking a cigar at the L-shaped corner at the beginning of Clink Street. A red inscription next to it read: “Mr. Pelling—Step into My Office...” This work mocks Andrew Pelling, whom Banksy also ridicules in a 2002 interview, head of the anti-graffiti taskforce in London at the time.²¹ Other graffiti writers would have understood the piece to be critical of Mr. Pelling, while the general public might have assumed it to be a pun on the word “misspelling.” Banksy used a similar motif of a human body with a spray can head drinking out of a champagne glass for the invitation flyer for his exhibition at the Swiss Embassy in London on January 26, 2001.²²

For the *Street Show* in May 2002, Banksy replaced his previous Mr. Pelling work with a new motif depicting a white monkey on a black background. The chimpanzee was wearing a large crystal necklace, matching crystal earrings, and a crown on its head that is covered with curly hair. This anthropomorphic being represents Queen Elizabeth II, and is reminiscent of the cover of the Sex Pistol’s single “God Save the Queen” designed by Jamie Reid in May 1977. In an interview for an event listing, Banksy remarked: “What Reid did with the Sex Pistols is fucking amazing.”²³ In an interview published in May 2002 by online magazine Squall, Banksy decried the royals: “They’re

18 Rage On Online Shop, undated. “Take Me To Your Dealer T-shirt” by MxryJxne, see <https://www.rageon.com/products/take-me-to-your-dealer-t-shirt>, see also Kung-Fu Jesus, 2004. Article “take me to your dealer” in Urban Dictionary from 21 May 2004, see <http://www.urbandictionary.com/define.php?term=take%20me%20to%20your%20dealer>

19 G-Force 2002.

20 Banksy 2002, p. 42–3.

21 G-Force 2002.

22 Schudio: On a Swiss Roll, 2001 see https://web.archive.org/web/20210416075239/https://schudio.co.uk/portfolio_item/36/

23 Mark Robertson: Let Us Spray, in: The List. Glasgow and Edinburgh Events Guide, 1–15 March 2001, Issue 408, p. 24.

too ugly to rule us anymore [...]. I do them because they're iconic and the ultimate symbol of what's wrong with the whole idea of inheritance."²⁴

Banksy continued his subversive tendencies with further depictions of representatives of state and social authorities on temporary white plywood boarding beneath one of the arches on Bank End. Here, he sprayed two palace guard sentries in full uniform, but with their trousers dropped, which creates an ironic twist in the meaning: unable to move their pants up again because of the rigid performance orders for guards at Buckingham Palace, they become a joke to the visitors.²⁵ Banksy's entertaining depiction implies a criticism of blind obedience to authority. Next to these guards, Banksy positioned on the subsequent boarding of each guard a stencil variation of his "THIS WALL IS A DESIGNATED GRAFFITI AREA" stencil, which he had already used before (see chapter 3.7.). The guards were flanking a stenciled arch that resembles royal architecture Banksy reused in Hamburg (see chapter 4.3.). A red carpet was leading to this arch. Outside the following arch, Banksy sprayed a stencil of a winged punk with a spiked Mohawk and a wrench (again recalling the expression "to throw a monkey wrench in something") in his hand next to the capitalism critical inscription "This Revolution is for Display Purposes Only" on wooden boarding that separates arch and pathway.²⁶

List of Works

Lazarides photographed this show in detail.²⁷

- "CHEQUEBOOK VANDALISM" (version 1, with Eine), ca. 12.50 × 5 m, Clink Street, 2001
- "CHEQUEBOOK VANDALISM, Take Me to Your Dealer" (version 2), with a larger person in the center, ca. 12.50 × 5.00 m, Clink Street, 2002 (fig. 43)
- "Monkey Queen"/"Deride and Conquer"/"You're too Ugly to Rule Us Anymore"²⁸ (on the same wall was before: Banksy/Eine, 2001: Mr. Pelling—Step into My Office...) ca. 4.50 × 5 m, Clink Street/Bank End, 2002

24 Driftline: Archive Anarchy-List, message 144 from 26 June 2002, see <https://web.archive.org/web/20020613185830/http://www.squall.co.uk/squall.cfm?sq=2002053001&ct=2>

25 Art-Attack: Banksy 'Jubilee' Street Party: London—pics, UK Indymedia, 31 May 2002, see <https://www.indymedia.org.uk/en/2002/05/32743.html?c=on>

26 Elisabeth Kerr: Public Art Revolution, Next City, 16 November 2010, see <https://nextcity.org/daily/entry/public-art-revolution>

27 Steve Lazarides: Banksy captured. Vol. 1. London 2019, p. 158–173.

28 Comment by Banksy on his printed handout for the exhibition Existencilism: New Works by Banksy. An exhibition of Graffiti, Lies, and Deviousness Los Angeles 2002.

- Coldstream Guards Sentries and “Designated Graffiti Area,” ca. 6.50 × 2.5 m, Bank End, 2002
- “This Revolution Is for Display Purposes Only,” ca. 6 × 2.5 m, Bank End, 2001



Fig. 43: Chequebook Vandalism (version of 2001). Source: Daniel Hicks, ca. 2002–2003, Uploaded 15.11.2017 <https://www.flickr.com/photos/danhix/38409556262/>

4.3 2002 (June 26 to July 2), Urban Discipline, Group Show, Hamburg

The group show *Urban Discipline* united the international graffiti community in Hamburg, Germany. The event was organized by the Getting-Up Crew, which included Mirko Reisser (Daim), Christoph Hässler (Stohead), Heiko Zahlmann (Daddy Cool) and Gerrit Peters (Tasek). The premises of the former Bavaria-St. Pauli brewery, which closed in 2003, in St. Pauli, a district in the east of Hamburg, offered a 1500 m² exhibition area for more than 30 artists from all around the world. Today, the area is home to the Empire Riverside Hotel, as well as apartments and other numerous office and commercial spaces. *Urban Discipline 3*, the last of three exhibitions from 2000 to 2002, aimed to establish graffiti and street art in the public realm, and to foster conversation

and interaction between the artists and the visitors. According to an interview published in German magazine *De:Bug*, Reisser and Peters didn't want to organize an exhibition with a specific message, but rather ask the question "What is possible?"²⁹ Over a period of one week, from June 26 to July 2, 2002, the artists could show their works to the public.³⁰ The event was a collaboration with the HipHop Days organized by HipHop Academy Hamburg.³¹

Graffiti writers, street artists, and painters presented a wide range of urban art styles. Some of them had already prepared their paintings on canvas, while others sprayed new works. Besides Banksy, other invitees included Zedz from Amsterdam, Stak from France, Nami/La Mano from Spain, Nina, Herbert, Vitche and Os Gêmeos from Brazil. During the event, the majority of the 34 artists joined forces for a big mural with the headline "Check your Head—Urban Discipline 2002" in the inner courtyard of the ex-brewery, but Banksy did not participate.

At *Urban Discipline*, his first exhibition in Germany, Banksy predominantly painted his works in black and white, with contrasting blood-red color on the ground. For the first time, Banksy included street photographs in his exhibition space, and tried to underline his street credibility by making a connection between the streets and the exhibition space. Banksy's work space consisted of two plywood walls. He decided to spray a collage of five large works, along with a Banksy tag, directly onto the first one, and showed seven of his stencil works on canvas on the opposite wall. The dominant work of the first wall was a giant monkey queen with red lipstick, blue eyeshadow and the word "bitch" written on her forehead. Next to the queen was the phrase "For Queen and Country." Banksy had sprayed this motif a few times before on the street, but this one at *Urban Discipline* was one of few versions with added comments. Another version was a crowned chimpanzee with the message "Only the ridiculous survive" near Great Western line and Paddington Station in London.³² The lipstick and the eyeshadow remind of Andy Warhol's Marilyn Monroe; in fact, Banksy was often called the new Andy Warhol.³³ At *Urban Discipline*, another reference to the queen and her Golden Jubilee was Banksy's "Gas Mask Girl" in front of the flag of England. To the right of "Gas Mask Girl," Banksy painted a Queen's foot guard peeing on the wall, in Banksy's words: „one of this ‚Never Meet Your Heroes' themes, getting

29 *De:Bug Magazin*: Graffiti Ausstellung HH, 2002 <http://de-bug.de/mag/graffiti-ausstellung-hh/>

30 Mirko Reisser, Gerrit Peters, Heiko Zahlmann: *Getting-up, Urban Discipline 2002*. Graffiti-Art Ausstellung in der Bavaria St. Pauli Brauerei, Hamburg, 2002 <https://web.archive.org/web/20220119004252/http://getting-up.org/de/2002/06/urban-discipline-2002/>

31 Julia Reinecke: *Street Art. Eine Subkultur zwischen Kunst und Kommerz*, 2nd ed., Transcript, Bielefeld, 2012.

32 Squall.co.uk: *Creative Vandalism (out and about with Banksy in London)*, 2002 <http://web.archive.org/web/20030103192030/http://www.squall.co.uk/squall.cfm?sq=2002053001&ct=2>

33 NewsBank Newspapers UK and USA.: *Bristol Evening Post: Banksy's golden alternative*, 2002 <http://iw.newsbank.com/resources/doc/nb/news/0F37EC330BoDoEAA?p=UKNB>

public figures and take a little knock out of them, but in a good way. I'm doing these life-size stencils of the guards that they have outside Buckingham Palace, you know the ones with the big hats. I'm just doing them in black, white and red and they are life-size, so they are coming at you and they kinda look realistic, just with the gun leaning against the wall taking a piss with the back at you like that."³⁴

These three paintings thematized the Golden Jubilee and Banksy's country of origin.

In addition to these huge works, Banksy sprayed a small version of his signature "Laugh now but one day we'll be in charge" monkey stencil on the pillar to the left of the monkey queen. His new work "Kill Intolerant People" was situated in between the monkey queen and "Gas Mask Girl." An anarchy symbol appears above the inscription, while a painted version of a crime scene chalk outline begins on the wall and ends on the floor. This body outline is accompanied by two others on the floor between the two walls, one of which was characterized as a Nazi by a swastika in a reference to the exhibition country. Red splashes of paint that looked like blood splatter appeared surrounding the outlines on the floor and connected the two walls. Between the Queen's foot guard and the typical "Banksy" tag, there was a collection of six pictograms called "Masons" showing people carving a CCTV camera out of a lump of rock. In the last pictogram, the group is worshipping the cameras like a golden calf.

The second wall was dominated by another big "Banksy" tag in red along with red splashes of paint. The principal work on this side were seven stencils on canvas, from left to right: "Laugh Now But One Day We'll Be in Charge," "Flower Bomber/Flower Chucker," "Barcode Leopard," "Heavy Weaponary," "Armoured Car," "Bomb Hugger," and "Barcode Shark." The bottom left corner featured "Monkey Detonator" with the wire leading off the wall. Around the corner, his wire continues onto the side of the wall, where it ends in dynamite. Above the dynamite was a collection of 12 photographs of Banksy street works from Spain and England. For example, they show Banksy tags in Barcelona, London and Bristol. The photographs illustrate the diversity and versatility of his illegal street art. It was the first time Banksy added such a collection of his works on the street to an exhibition, though many would follow.

Banksy used stencils of "Flower Bomber," "Heavy Weaponary," as well as his tag on the streets of Hamburg. He maybe painted an unknown face, at least he signed it.³⁵ The face is unusual because there is no typical "Banksy twist" and no known template—it's possible that the stencil depicts Churchill. The last surviving piece was Banksy's stencil "Bomb Hugger" in the Steinweg Passage of the Hamburger Neustadt. In 2011, by which time Banksy was already well known outside the subculture, this stencil was protected by acrylic glass by the Spiegelberger Stiftung. Nevertheless, the

34 G-Force: [Banksy Interview] *Lowdon Magazine*, Nr. 30, Spring 2002, unpagged.

35 Photo uploaded by Miguel, Banksy in Hamburg on 22 February 2006 <https://www.Flickr.com/photos/spanier/102819883> (05.07.2017).

piece was “vandalized” with the word “Grafitti” tagged by another artist. Maybe the wrong spelling was intentional as a criticism of Banksy’s commercialization. In 2017, a company called SAGA payed for restoring this stencil.³⁶ This would have been a controversial move in the graffiti world, which revolves around constantly changing and often illegal artwork.

List of Works

Estimated dimensions (“ca.”) are based on people standing in front of the walls during construction

a) Inside the Bavaria St. Pauli Brewery (From Left to Right)

First Wall, ca. 240 × 700 cm



Fig. 44: Banksy section, Urban Discipline, Hamburg 2002. First wall, ca. 240 × 700 cm, reconstruction by the editor. Sources: https://www.instagram.com/p/Bm1616-HQ_I/ and archive of the editor.

- “Deride and Conquer (For Queen and Country) [Monkey Queen],” ca. 240 × 300 cm, acrylic and spray paint on plywood, 2002
- “Kill Intolerant People,” ca. 240 × 50 cm, acrylic and spray paint on plywood/concrete floor, 2002

³⁶ Rudolf D. Klöckner: Banksy “Bomb Hugger” in der Hamburger Neustadt nach Restaurierung wieder zu sehen, Urban Shit, 29 January 2018. <http://urbanshit.de/banksy-bomb-hugger-in-der-hamburger-neustadt-nach-restauration-wieder-zu-sehen/> (05.07.2018).

- “Gas Mask Girl [on Flag of England],” ca. 140 × 40 cm, acrylic and spray paint on plywood,³⁷ 2002 or earlier
- “Peeing Foot Guard”/“Stop me before I paint again” ca. 190 × 200 cm, acrylic and spray paint on plywood
- “Masons,” Banksy sold a similar version one year later: “signed, titled, numbered 1–6 and dated 03 on the reverse of the sixth panel, gouache on board, in six parts, each: 45 × 60 cm,” according to Sotheby’s,³⁸ 2002 or earlier

Second Wall (Opposite), ca. 240 × 600 cm



Fig. 45: Banksy section, Urban Discipline, Hamburg 2002. Source: https://getting-up.org/wp-content/gallery/urban-discipline-2002/urbandiscipline-2002_05212.jpg

- “Laugh Now but One Day We’ll Be in Charge” monkey, ca. 60 × 60 cm, acrylic and spray paint on canvas, 2002
- “Flower Bomber”/“Flower Chucker,” ca. 60 × 60 cm, acrylic and spray paint on canvas, 2002
- “Barcode Leopard,” ca. 70 × 70 cm, acrylic and spray paint on canvas, 2002
- “Heavy Weaponary” with red spiral, ca. 60 × 60 cm, acrylic and spray paint on canvas, 2002

37 A brutally trimmed part (187 × 120 cm) of this piece is part of the Reinking Collection. The English flag is just identifiable if you know the original context. Claus, I., Bahtsetzis, S., Riolo, 2009. *Urban-Art—Catalog: Works from the Reinking Collection*. Museum für moderne Kunst 16 May – 30 August 2009, Ingo Clauß Weserburg, Museum für moderne Kunst, Bremen, p. 83, 186.

38 Sotheby’s: <http://www.sothebys.com/en/auctions/ecatalogue/2013/contemporary-art-day-auction-113025/lot.133.html?locale=en>

- “Armoured Car,” 60 × 60 cm, acrylic and spray paint on canvas, tagged on the right side edge, acrylic and spraypaint stencil on canvas,³⁹ 2002
- “Bomb Hugger,” 60 × 50 cm⁴⁰, acrylic and spray paint stencil on canvas, tagged on the right side edge,⁴¹ 2002
- “Barcode Shark,” ca. 60 × 60 cm, acrylic and spray paint on canvas, 2002
- “Monkey Detonator,” ca. 60 × 60 cm, acrylic and spray paint on plywood, 2002

Side View of the Second Wall, ca. 240 × 70 cm (Photographs)



Fig. 46: Banksy section, Urban Discipline, Hamburg, 2002. Reconstruction by the editor. Sources: Archive of the editor and photo 6 uploaded by Bobbytribal on 24 August 2018 https://www.instagram.com/p/Bm1616-HQ_1/

Apart from “Monkey Detonator [Dynamite],” ca. 20 × 20 cm, acrylic and spray paint on plywood, Banksy showed on this part 12 photographs:

- 39 Sotheby’s: <http://www.sothebys.com/en/auctions/ecatalogue/2010/contemporary-art-day-auction-110021/lot.285.html?locale=en> Banksy made a different version of the same idea called *Playmate of the Year* already in 2000. See chapter 2.8. Armoured Car is a visual pun between the similar sounding “amour” and “armored”.
- 40 I. Claus, S. Bahtsetzis, Riolo, 2009. *Urban-Art—Catalog: Works from the Reinking Collection*. Museum für moderne Kunst 16 May – 30 August 2009, Ingo Clauß Weserburg, Museum für moderne Kunst, Bremen, p. 83, 186.
- 41 Sotheby’s: <http://www.sothebys.com/en/auctions/ecatalogue/2010/contemporary-art-day-auction-110025/lot.113.html?locale=en>

- “Bankside/Banksy,” Southbank, London, 2001, 3 photographs⁴²
- “Banksy” with Mickey Mouse Mask (sitting in his studio covering his face with a framed Mickey Mouse mask with bullet holes)⁴³
- Two Giraffes with “Banksy” Tag in Barcelona Zoo, October 2001⁴⁴
- “Tramp Angel,” London, 2002 or earlier⁴⁵
- “Banksy” tag on the ground, in yellow *Splash* of paint, Bristol 2002⁴⁶
- “Chairman Mao,” surfacing in the koi carp pond, Chinese Garden, Holland Park, London, 2002 or earlier⁴⁷
- “Raising the Steaks”⁴⁸ and large “Banksy” tag on one cow (of two), 2001⁴⁹
- Man [Banksy?] in Police uniform spraying “Crime Pays,” Hackney, London 2001⁵⁰
- “Smiley Copper” cardboard demonstration signboard, May Day demonstration, London, 2002⁵¹
- Large Guerilla Rats with pump guns, stencils on District Line train, London, 2002⁵²

Pillar

“Laugh Now but One Day We’ll Be in Charge,” ca. 42 × 30 cm, acrylic and spray paint on concrete, 2002

42 Banksy 2005, p. 7. Wall and Piece, Century, The Random House Group Limited, London.

43 Jockey Slut Magazine, June 2001, p. 146. Photo by Steve Lazarides.

44 Banksy: Existencilism. London 2002, unpagged and Banksy, 2005, p. 118. See also Existencilism, 2002: accompanying Banksy text “The Zoo”. As existencilism was already sold at the Banksy Street Show in May 2002 when Banksy talks in the zoo text about “October”, his stay in Barcelona must have been in October 2001. It remained his only stay in Spain until today.

45 Banksy 2002, unpagged. Existencilism, Weapons of Mass Distraction, England.

46 Photo: Banksy, Existencilism, 2002, unpagged and Banksy, 2005, p. 11.

47 Banksy 2002, unpagged.

48 On 23 February 2020, a Banksy-framed version of this photo, 35,50 × 45,50 cm, was sold at auction for 81.250€ at Artcurial, Paris, see <https://www.artcurial.com/en/lot-banksy-anglais-nen-1974-raising-steaks-2001-photographie-dune-oeuvre-de-banksy-par-steve>

49 Banksy 2001, unpagged. Banging Your Head Against a Brick Wall.

50 Banksy 2001, unpagged.

51 Similar photo: Banksy, 2002, unpagged.

52 Banksy 2002, unpagged.

b) On the Street

- “Bomb Hugger,” ca. 42 × 30 cm, acrylic and spray paint on concrete, Hamburg Neustadt, Steinwegpassage⁵³ and Hamburg St. Pauli, near Reeperbahn,⁵⁴ 2002
- “Banksy” tag, ca. 40 × 100 cm, spray paint on concrete, Hamburg St. Pauli, Lincolnstraße,⁵⁵ 2002
- “Flower Bomber/Flower Thrower/Flower Chucker,” ca. 30 × 30 cm, acrylic and spray paint on concrete, Hamburg St. Pauli, Davidstraße⁵⁶, Friedrichstraße⁵⁷ and St. Michaels Church,⁵⁸ 2002
- “Flower Bomber/Flower Thrower/Flower Chucker” with stars, ca. 30 × 30 cm, acrylic and spray paint on concrete, Hamburg St. Pauli, Hein-Hoyer-Straße,⁵⁹ 2002
- “Heavy Weaponary,” ca. 30 × 30 cm, acrylic and spray paint on concrete, Hamburg St. Pauli, Friedrichstraße⁶⁰ and Seilerstraße,⁶¹ 2002
- “[Checkbook Vandalism Face]⁶²,” ca. 30 × 30 cm, spray paint on concrete,⁶³ 2002

53 URBANSHIT, 2015. Bye bye Banksy. Letztes Banksy Stencil in Hamburg gecrosst (<http://urbanshit.de/bye-bye-letzter-banksy-hamburg/>), (29.07.2017).

54 Uploaded by Txmx 2 on 12 January 2010 <https://www.flickr.com/photos/txmx-2/4270376557/>

55 Uploaded by Txmx 2 on 6 November 2010 <https://www.flickr.com/photos/txmx-2/5150642124/>

56 Uploaded by Straßenfotografie Hamburg on 24 September 2003 <https://www.flickr.com/photos/kaipeters/4348208981/>

57 Uploaded by Txmx 2 on 5 July 2002 <https://www.flickr.com/photos/txmx-2/5150031251/>

58 Uploaded by Nilsbert on 22 June 2007 <https://www.flickr.com/photos/nilsbert/863815731/>

59 Uploaded by Neontiger on 8 March 2008 <https://www.flickr.com/photos/neontiger/2318184199/>

60 Uploaded by Txmx 2 on 5 July 2002 <https://www.flickr.com/photos/txmx-2/5150641510/>

61 Uploaded by Spoeknieker on 7 September 2004 <https://www.flickr.com/photos/spoeknieker/4751166709/>

62 Banksy used this detail stencil of a face for his Checkbook vandalism piece in London in the same year. Hint by Cosmic.

63 Uploaded by Miguel on 22 February 2006 <https://www.flickr.com/photos/spanier/102819883/>