

6 More International Shows

6.1 2002 (14 Dec. – 15 Feb. 2003) Alife / Deitch Projects, New York

In this group show, 60 urban artists “were committed to creating art in the form of products that can be distributed widely and sold inexpensively.”¹ The show was organized by Deitch Projects in collaboration with Alife. Deitch Projects was a contemporary art gallery in New York City founded by curator and urban art dealer Jeffrey Deitch in 1996. Manhattan creative collective Alife was founded in 1999 to promote “young artists, bringing their work and influences to the commercial environments of retail and manufacturing.”² The 76 Grand Street storefront of Deitch Projects displayed floor-to-ceiling vitrines with art products for two months, inspired by Keith Haring’s Pop Shop, according to their website. Deitch worked with Haring in the 1980s, and Deitch Projects represented his estate.³

Most of the participating artists had a background in graffiti, punk or street art and had moved into commercial art and design, like Kaws (Brian Donnelly), Twist (Barry McGee), WK Interact or OBEY (Shepard Fairey). This might have been the first time Fairey and Space Invader exhibited with Banksy. Like Todd James (REAS), Stephen Powers (ESPO), and stencil artist collective FAILE, all of whom had exhibited with Alife, Invader was also later represented by Pictures on Walls, the online gallery that sold Banksy’s prints from 2003 until 2018.

At the Alife show, Banksy sold copies of his first two books.⁴ Banksy was listed as “Banksy/Stephen Earl” in the line-up of the show, which made it seem as if Banksy and Stephen Earl were the same person. According to the auction house Bonham, Stephen Earl was Banksy’s first manager,⁵ who sold works for him before Steve Lazarides took over in middle/late 2002. Apparently the former manager left the country with

1 Jeffrey Deitch website: <http://www.deitch.com/deitch-projects/alife>

2 Ibid.

3 Candace Jackson: Deitch to Head L.A. Museum of Contemporary Art, *The Wall Street Journal*. 12 January 2010. https://www.wsj.com/articles/SB10001424052748704081704574652733847021844?mod=WSJ_latestheadlines

4 Jeffrey Deitch website: <http://www.deitch.com/content/deitch-projects/alife/2.alife-deitchprojects-install1-12-02.jpg>

5 “*Stephen Earl whose agency, Timebomb, represents DJs and the graffiti artist Banksy.*” Kate Worsley: Living Review Design: We can make it—Fancy starting your own creative business? Don’t want to run it from the spare bedroom? You are not alone, *Independent on Sunday*, 6 October 2002. See also Bonhams: Lot 49AR. Auction 16748: Urban Art. 24 February 2009. <https://www.bonhams.com/auctions/16748/lot/49/>

Banksy's money,⁶ apparently to Barcelona, where Earl still managed a journal article for Banksy in May 2002.⁷ Earl had worked in Bristol, London, New York, and ran a business called Timebomb in Moon Street, Stokes Croft, Bristol.⁸ Earl was a trained butcher, and Banksy often claimed to be trained as a butcher as well.⁹ Earl died in Barcelona in 2007 at age 43.¹⁰

Other artists who participated in the show were Alleged/Aaron Rose, Andrew Kuo, Arkitip/Scott Andrew Snyder, Beat13/Lucy, Bounty Hunter/Taka, Brendan Fowler, Champion Graphics/Geoff McFetridge, Clayton Patterson, Craig Costello, Dan Murphy, David Ellis, Deanne Cheuk, Derrick Hodgson/MDRL, Doze, Dynamo/Keith and Alisa Dynamo, Ed Templeton, Eric Haze, Galaxia, Greybull Press, HUGA/Green Lady, JD, Jen Larkin/Props, Joseph Ari Aloï, Kami, Keegan McHargue, Kostas Seremetis, Maharishi, Mark Gonzales, Matt McCormick, Michael Lau, Mike-Mint, Monsterism/Rob Manley, Neverstop/Caterina deCarlo, Nov, Perks and Mini, Relax, Ricky Powell, Rob Jest, Rookie, Rostarr, Ryan McGinness, Sasu, SSUR, Stash, Suckadeli/Morgan Phillips, Surface 2 Air, Tokion, Tommy Guerrero, Toy Group 360, Travis Millard, and Young Kim.

6.2 2003 (25. Jan. – 13 Mar.) Surface to Air: Graffiti, Lies, and Deviousness

Banksy collaborated with the fashion brands “Surface to Air” and [Jeff] Griffin in the “Surface to Air” Paris store in 2003. The private view was titled “Surface to Air: Graffiti, Lies, and Deviousness” and took place on Saturday January 25, 2003 in 46 rue de l'Arbre Sec. 75001 Paris.¹¹ The show ran until March 13, 2003¹² and happened at the same time as and as support for massive worldwide anti-war protests against the invasion of Irak. Banksy and Griffin participated in these protests.¹³ The flyer of the show beard the headline “Wrong War”.

6 Steve Lazarides: *Banksy Captured*. Vol. 1. London 2019, p. 241.

7 Alejandro Vidal: *Banksy. Neo2*, May/June 2002, p. 86, 192. This Neo2 feature was organized by Stephen Earl.

8 Bristol Graffiti: Moon street, Bristol, 14 December 2007. <https://bristolgraffiti.wordpress.com/2007/12/14/moon-street-bristol/>

9 See for instance *Banksy 2002*, unpagued

10 Will Ellsworth-Jones: *Banksy. The Man behind the wall*. London, Aurum 2012, p.165–167.

11 See exhibition flyer, illustrated in Renz Ofaza: *Banksy's Original 'Bombing Middle England' Revealed at Jonathan+Olivia*, in: highsnobiety.com, 2018, https://static.highsnobiety.com/thumbor/6QKJxX_vDvtS4BTmjHm2fQ8otqs=/1600x1067/static.highsnobiety.com/wp-content/uploads/2018/12/20195439/banksy-original-bombing-middle-england-jonathan-olivia-04.jpg

12 *Numéro* magazine, No. 41, March 2003, p. 102. Hint by Cosmic.

13 A short article from that time, p. 21 in a yet unidentified Japanese magazine, shows a photo of both artists wearing different “Wrong War” shirts. Short texts by Griffin and Banksy explain

Banksy's works, originals, prints and photos, hung inbetween the clothes in the sales room.¹⁴ He also seemed to have stenciled on the toilet-lid and directly on the toilet walls,¹⁵ and Banksy also made a variation of his Bombing Middle Endland motif from 2000. This more than six feet of concrete work showed the bowling balls of the grannies without the bomb fuses.¹⁶ Banksy stenciled also directly on the wall, at five different motives in small scale, four of them framed by his dashed "cut out and collect" line: his tag, the Radar Rat, and monochrome versions of the Flower Bomber and the Bomb Hugger. In 2022, those cut-from-the-wall pieces were for sale via Lebonson Gallery. One of the original co-founders of Surface to Air (S2A) stated: "Banksy/ PC [Pest Control Office] will not authenticate as this piece with any others was done in our basement and not part of the 'show' open to the public, it was for myself and the other s2a partners.... [...] [The] skeleton/toilet seat image was in the first edition of Wall and Piece but removed from later editions. This also fell into the category of not made for commercial purposes."¹⁷

Around that time Banksy and Griffin already collaborated for anti war t-shirts like the one on the flyer. "If you were one of the 200,000 people who took part in London's anti-war march last Saturday, you may have spotted 3D from Massive Attack in the crowd donning a black Wrong War T-shirt. His T-shirt is one of a limited edition of 150 which have been co-designed by Jeff Griffin and graffiti artist Banksy. Fifty of the T-shirts have already been allocated, but 100 are now available from The Griffin Concept Store on Portobello Road W11, priced £35 with profits going to CND. If you can't get to the shop, you can order one by calling 0208 960 9607. Griffin, Banksy and CND are also joining forces to organise an evening at 93 Feet East in Brick Lane to raise awareness and funds for the anti-war effort. Scheduled for October 31, the event will feature a host of sound celebrities including 3D and Tony Benn. The full line-up and event details haven't yet been confirmed, to find out more email a request

their collaboration and the Wrong War concept. Thanks to Samir Glaidos. Link to a bad quality and cut scan, <https://urbanartassociation.com/thread/122308/banksy-poster-real-fake>

14 For a screenshot of the shop with Banksy's work on the website surface2air.com, uploaded by Urban Art Association user Motor on 05.01.2010, <https://i160.photobucket.com/albums/t170/motory/STA.jpg>

15 Banksy: Wall and Piece 2005, p. 73; years later the toilet bowl and lid was sold at auction, <https://www.gazette-drouot.com/en/lots/3469697>

16 Ofiaza stated that this is the earlier version of this motif, which is wrong. Renz Ofiaza: Banksy's Original 'Bombing Middle England' Revealed at Jonathan+Olivia, in: highsnobiety.com, 2018, <https://www.highsnobiety.com/p/banksy-bombing-middle-england-jonathan-olivia/>

17 <https://urbanartassociation.com/thread/165945/banksy-2003-concrete-surface-store>; see also Banksyarchive on Instagram, 15.11.2020, https://www.instagram.com/p/CHoJeJ_lam3/?igshid=omdakoraj6wv; <https://www.lebonsongallery.com/collections/banksy/banksy>

to design@griffin-studio.com.”¹⁸ A Japanese magazine article from that time reported on that collaboration.¹⁹

In this context Banksy and Griffin also issued a Wrong War collectors box with a grey Wrong War T-Shirt with a Smiley grim Reaper on the front.²⁰ Other T-shirts from this collaboration might have been sold there as well, for instance a black t-shirt with the Wrong War inscription on the front (here without the Grim Reaper) and the flyer motif of a monochrome road sign showing a family fleeing from a falling bomb on the back or a black Wrong War hoodie.

There were more photos and other framed works not yet identified in this show.²¹

I am very grateful to Cosmic who provided a lot of information about this show for me.

List of Works

Originals

- Heavy Weaponary [facing left], spray paint on long white wooden board [?], 2003²²

18 This quote from late 2002 sums up some of the anti-war protest actions to which this exhibition belongs as well. Urban art Association member cottonedon posted this quote on 16.01.2009, <https://urbanartassociation.com/thread/13897/wrong-war-picture-details>

19 Unidentified Japanese Magazine. Maybe Relax Magazine? Ca. 2002–2003, p. 210–212. Illustrated <http://griffinstudio.blogspot.com/2014/09/20-years-of-griffin.html>; Banksy designed also 150 stickers with a (black print on white) motif of a silhouette of a protester pointing with a finger and holding a megaphone combined with a heart-shaped CND sign and GRIFFIN#s name. A similar motif was also (white on black) on the left sleeve of the black WRONG WAR shirt.

20 The boxes were printed and edited by Griffin and handed out to shops to display during the Iraq war protests. <https://www.bukowskis.com/en/auctions/E183/lots/967380-jeff-griffin-x-banksy-wrong-war-box>

21 Exhibition view photo: <https://i160.photobucket.com/albums/t170/motory/STA.jpg>; more photos provided by Lebenson Gallery. It is possible that either the work “If only you enjoyed sex as much as you enjoy furniture shopping”, [zombie stock photo couple], 92 × 92 cm, dripping stencil on canvas, 2002 or “Every Time I Make Love to You I Think of Someone Else”, pink background, canvas[?], armoured cars, 2002 and others were on display next to the Tramp Angel as well.

22 Visible on a photo of the show provided by Lebenson Gallery. Format looks similar to Paranoid Pictures, 75.5 × 35 cm, spray paint on wood, 2003 in the same show.

- Monkey Queen (Deride and Conquer) with Union Jack, 92 × 92 cm?, canvas?, 2001?²³
- Heavy Weaponary [facing right], spray paint on long white wooden board [?], 2003²⁴
- Tramp Angel, spray paint on wood, 2003²⁵
- Barcode Shark [diagonal], 75 × 75 cm, spray paint on wood, 2003²⁶
- Bird and Grenade, tagged in white spray ‘banksy’ (lower right), oil and spray enamel on found canvas by “D. Robert”, 68.5 × 99cm, 2002²⁷
- Unknown original work from the Cut Out and Collect series, ca. 2003²⁸
- Corrupted Oil, [Happy Chopper], stenciled Banksy tag, (lower right); oil and spray enamel on found canvas in artist’s frame, 69.5 × 99.6 cm, executed circa 2000–2003²⁹
- Paranoid Pictures, 75.5 × 35 cm, spray paint on wood, 2003³⁰
- Paranoid Pictures, 61 × 95.5 cm, spray paint on wood panel, 2003³¹
- Flower Power [Flower Bomber], 38 × 36 cm, stencil spray paint on cardboard, 2003³²

Prints

- Bombing Middle England, screenprint, ca. 2001³³

- 23 Hint by Cosmic. Exhibition view photo: <https://i160.photobucket.com/albums/t170/motory/STA.jpg>; possibly the same 92 × 92 cm canvas Banksy exhibited in the Arches and at Cargo, both in 2001, later shown by Lazarides at Sotheby’s, Sotheby’s: BANKSY—The Unauthorised Retrospective—Curated by Steve Lazarides, 11 June 2014–25 July 2014 London <http://www.sothebys.com/en/auctions/ecatalogue/2014/banksy-steve-lazarides-ls1403/lot.12.html>
- 24 Visible on a photo of the show provided by Lebenson Gallery. Format looks similar to Paranoid Pictures, 75.5 × 35 cm, spray paint on wood, 2003 in the same show.
- 25 Visible on a photo of the show provided by Lebenson Gallery.
- 26 Photo and info provided by Lebenson Gallery. A similar diagonal version of this, but on white background, is in the MUCA collection in Munich. According to Lebenson Gallery, they also had a “1 Shark swimming in barcodes on white wood”, which was not pictured.
- 27 Hint by Cosmic, photo and info: <https://www.christies.com/en/lot/lot-5475836>
- 28 Hint by Cosmic. Could be the same work like in a photo by Lazarides from inside POW he showed on his website <https://www.lazconsult.com/> in 2022, <https://images.cffassets.net/uosbo/exnst57/7pScMTKRc6UlnWJJSO176Co/c4a8f80a14ceee64c447b51ecbf4c478/P1010245.jpeg>
- 29 Exhibition view photo: <https://i160.photobucket.com/albums/t170/motory/STA.jpg>, it is possible that this is not the same work, but very similar, then this one sold by TomTom Gallery at auction <https://www.christies.com/lotfinder/Lot/banksy-b-1975-corrupted-oil-5128447-de-tails.aspx>
- 30 Photo and info: Lebenson Gallery and <https://www.gazette-drouot.com/en/lots/3469696>
- 31 Photo and info: auction lot 40, Pierre Berge & Associates, Art moderne et contemporain, 12.12.2013, <https://www.pba-auctions.com/lot/16865/3469696>, also on catalog cover.
- 32 Photo and info: <https://www.gazette-drouot.com/en/lots/3469694>
- 33 Exhibition view photo: <https://i160.photobucket.com/albums/t170/motory/STA.jpg>

- Have a Nice Day, 35 × 98 cm, lithography, edition of 500, signed lower right, 2003³⁴
- Rude Copper, screenprint, 58 × 42 cm, 2002³⁵

Photos

- Hick Hop, 61 × 95.5 cm, photographic print on canvas, Somerset, 2003³⁶
- Spanner rat in front of “This box contains documents of no value”, London 2003, photographic print on canvas [?], 2003³⁷
- Happy Chopper and Have A Nice Day slogan, above a fish and chips take-away, 2003, Old Street, London, photographic print on canvas [?], 2003³⁸
- Fat Lane, stenciled slogan on pavement, Venice Beach, California, 2003³⁹
- This is not a Photo Opportunity, waterfront, opposite Big Ben, London, 2003⁴⁰
- God Save the Queen, London, Portobello Road, 2002⁴¹

Non-Official Part of the Show

- Untitled [hugging skeleton divers], stencil spray paint on plastic toilet lid, 2003⁴²

Directly on the S2A Basement Wall, Later Cut and Sold

- Bombing Middle Endland, 2003⁴³

34 Photo and info: <https://www.gazette-drouot.com/en/lots/3469693>

35 Exhibition view photo: <https://i160.photobucket.com/albums/t170/motory/STA.jpg>; auction catalogue Dreaweatts, London, 26.02.2009, lot 81; Dicar auction, 10.05.2022, lot 40, screenprint in black with unique red freehand Banksy tag in background on paper, stamped with the red Banksy tag; www.digard.com/lot/121024/17950948?offset=0&

36 Photo and info: <https://www.gazette-drouot.com/en/lots/3469695>

37 Exhibition view photo: <https://i160.photobucket.com/albums/t170/motory/STA.jpg>

38 Exhibition view photo: <https://i160.photobucket.com/albums/t170/motory/STA.jpg>

39 Banksy, Wall and Piece, 2005, p. 58; visible on a photo of the show provided by Lebonson Gallery.

40 Banksy, Wall and Piece, 2005, p. 101; visible on a photo of the show provided by Lebonson Gallery.

41 Banksy, Existencilism, 2002, unpagged and Banksy, 2005, p. 34; visible on a photo of the show provided by Lebonson Gallery.

42 Banksy, Wall and Piece, 2006, p. 73; other photo and info: <https://www.gazette-drouot.com/en/lots/3469697>; <https://urbanartassociation.com/thread/165945/banksy-2003-concrete-surface-store>

43 For a photo see: <https://www.highsnobiety.com/p/banksy-bombing-middle-england-jonathan-olivia/>

- Paranoid Pictures, 2003⁴⁴
- Cut Out and Collect Radar Rat, 2003⁴⁵
- Cut Out and Collect Flower Bomber, 2003⁴⁶
- Cut Out and Collect Bomb Hugger, 2003⁴⁷
- Cut Out and Collect Banksy Tag, 2003⁴⁸

6.3 2003 (11–12 Apr.) Semi-Permanent Graffiti & Street Art Exhibition, Sydney, Australia

Accompanying the first Semi-Permanent Design Conference in Sydney, Australia, the Semi-Permanent Graffiti & Street Art Exhibition took place from April 11 to 12, 2003.⁴⁹ In the catalogue and exhibition pamphlet the artists were listed in this order: Shepard Fairey (Obey), Banksy, 123Klan (a French graffiti crew) combined with Australian graffiti writers Dmote, Perks and Mini (PAM) and Burn Crew exhibited their works in a 400-square-meter warehouse in Alexandria, an inner-city suburb of Sydney. The artworks were exhibited on 2.5-meter-high sheets of ply, 9 meters of which were supposed to be Banksy's exhibition wall.

Banksy packed his wall with stencil pieces, slogans, photographs and a sculpture of a pink photocopier.⁵⁰ Whereas some might consider this wall a “medley” of

44 Banksyarchive on Instagram, 15.11.2020, https://www.instagram.com/p/CHoJeJ_lam3/?igshid=omdakoraj6wv; later sold via Lebonson Gallery, spray paint on concrete mounted on Aerolam, 61 × 63 cm, <https://www.lebensongallery.com/collections/banksy/products/banksy-paranoid-pictures>

45 Banksyarchive on Instagram, 15.11.2020, https://www.instagram.com/p/CHoJeJ_lam3/?igshid=omdakoraj6wv; later sold via Lebonson Gallery entitled as “Rat”, spray paint (red & black) on concrete mounted on Aerolam, 50 × 44 cm, <https://www.lebensongallery.com/collections/banksy/products/banksy-rat>

46 Banksyarchive on Instagram, 15.11.2020, https://www.instagram.com/p/CHoJeJ_lam3/?igshid=omdakoraj6wv; later sold via Lebonson Gallery entitled as “Flower Power”, spray paint on concrete mounted on Aerolam, 53 × 55 cm, <https://www.lebensongallery.com/collections/banksy/products/banksy-flower-power>

47 Banksyarchive on Instagram, 15.11.2020, https://www.instagram.com/p/CHoJeJ_lam3/?igshid=omdakoraj6wv; later sold via Lebonson Gallery, spray paint on concrete mounted on Aerolam, 61 × 51 cm, <https://www.lebensongallery.com/collections/banksy/products/banksy-bomb-hugger>

48 Later sold via Lebonson Gallery entitled as “Signature”, spray paint on concrete mounted on Aerolam, 28 × 43 cm; <https://www.lebensongallery.com/collections/banksy/products/banksy-signature>

49 For more about Semi Permanent: <https://beta.semipermanent.com/about> Announcement of Semi-Permanent Exhibition and Conference: <http://www.shift.jp.org/en/archives/2003/04/semi-permanent.html>

50 For photographs taken at the exhibition: <https://beta.semipermanent.com/projects/banksy-shepard-fairey>

individual pieces, others consider the piece to have been the biggest mural Banksy ever made.⁵¹

Banksy chose a centric approach: Right in the middle of his wall he stenciled a larger-than-life version of his first “Toxic Mary,”⁵² symmetrically surrounded by other child motifs (“Bomb Hugger/Bomb Hugging Girl,”⁵³ the baby with toy building blocks,⁵⁴ and two smaller faceless versions of “Toxic Mary”).⁵⁵ In his publications, Banksy links “Toxic Mary” to the accusatory slogan “Some mothers will do anything for their children, except let them be themselves.”⁵⁶ Banksy advertised a print of the motif, titled “Virgin Mary,” on the POW website as: “A poignant and insightful picture that powerfully critiques organized religion and nobody wants to buy. Absolutely nobody.”⁵⁷ “Toxic Mary” is surrounded by rays composed of little bombs leading the visitor’s eye to Mary’s surroundings. The first thing that would have caught the visitor’s attention on the left side was a half-destroyed photocopier he painted pink, which might refer to Banksy’s artistic self-concept, as expressed in an interview in 2001:

“[...] I read Paul Klee (the scribble-looking Swiss artist) described his pictures as like, ‘Taking a line for a walk.’ So to borrow that idea, I guess my pictures are like taking a photocopier machine down a dark alley and gang-banging it.”⁵⁸

At the wall behind the photocopier is a poster attached to a wall containing a story about the journey of an atom of Adolf Hitler, which after his death finally serves as part of a printed full stop after a “FUCK FACISM [sic]” print. The Hitler text was entitled “Bad Press,” an expression Banksy used as the title for his show in Vienna in 2003.⁵⁹ Later, Banksy reused a slightly altered version of the Hitler text in his *Turf War* exhibition.⁶⁰

A variation of the “Underwater Couple”⁶¹ is also called “Think Tank Love” because a similar motif was used on the Blur album *Think Tank* (see chapter 7.). Banksy painted it on a partly still visible news poster about the war on Iraq. On the right-hand side, Banksy stenciled another version of *Underwater Couple* next to military tanks “making

51 Cf. <https://originalbanksy.wordpress.com/about-the-2003-semi-permanent-banksy-mural/>

52 Cf. Banksy, 2004, p. 35; id., 2005, p. 174, where the slogan “Some mothers will do anything for their children, except let them be themselves.” stands nearby.

53 Cf. Banksy, 2005, p. 24.

54 Cf. Banksy, 2005, p. 108.

55 For more on children in Banksy’s art cf. Bull, 2015, p. 155 ff.

56 Banksy 2004, unpagged, and Wall and Piece p. 176.

57 Banksy 2003 on <https://web.archive.org/web/20031029092455/http://www.picturesofwalls.com:80/> and https://web.archive.org/web/20051225112543fw_/http://s85424629.oneanddone-shop.co.uk/banksy/images/virgin-mary.ov.gif

58 *Aldin Vaziri*, Off the Wall, FLAUNT 12/01.02, p. 64, 66.

59 See chapter 6.5.

60 See chapter 7.

61 Descriptive title, for a photo see Banksy, 2004, p. 12 id., 2005, p. 108.

love” (a.k.a. “Every Time I Make Love to You I Think of Someone Else”)⁶² with a free-handed sprayed pink heart. The surrounding pieces consisted of other sprayed stencils, slogans, posters and stickers mainly related to war, riot and surveillance.⁶³ The far ends of Banksy’s wall were covered with large photographs documenting Banksy’s outdoor artwork in public space and on animals.

During his stay in Australia, Banksy also went to Melbourne to paint in and outside the Revolver Club and on the streets of Melbourne, for instance some of his Think Tank motifs.

List of Works⁶⁴

Stencils, Slogans and Posters: Center

- Large *Toxic Mary* (center) with bomb aura, spray paint on plywood panels, each panel, 240 × 120 cm⁶⁵
- *Bomb Hugger*, spray paint on plywood
- Small and faceless *Toxic Mary* with halo (left and right side), spray paint on cardboard
- Sign AUTHORISED GRAFFITI AREA, sticker
- Evil baby with toy building blocks forming the message: *Obey/Banksy* (left side), spray paint on plywood
- Evil baby with toy building blocks forming the message: *KILL PEOPLE* (right side), spray paint on plywood⁶⁶

62 Artnet: <http://www.artnet.com/artists/banksy/every-time-i-make-love-to-you-i-think-of-someone-F4twN8i7xE1XpH2Ca-iVXQ2>

63 For more on the surveillance culture in Banksy’s art cf. Bull, 2015, p. 92 ff.

64 Double quotes mark quoted slogans displayed in the artworks themselves. Simple quotes mark the commonly used motive titles. Entire titles or parts of titles without quotes are descriptive.

65 Bonhams: <https://www.bonhams.com/auctions/16484/lot/102/>

66 One part of the work (140,50 × 120 cm) with the baby on it sold via Artcurial in 2015, <https://www.artcurial.com/en/lot-banksy-ne-en-1975-kill-people-2003-pochoir-et-peinture-aerosol-sur-bois-2820-49#popin-active>



Fig. 58: Banksy section, Semi-Permanent, Sydney, 2002. Reconstruction by the editor. Source: <https://www.semipermanent.com/projects/banksy-shepard-fairey> (15.03.2018, no longer available), now on <https://banksyunofficial.com/2017/04/16/semipermanent-sidney-2003/>

Photographs, Set 1: Left Side (From Left to Right)

- Large winged *Tramp Angel* stencil with alcohol bottle, Los Angeles, 2002⁶⁷
- *Wrong War* and *Smiling Coppers* posters on Shoreditch Bridge, London, 2003–2004⁶⁸
- *Grim Reaper*, *Happy Chopper* and *Wrong War* cardboard demonstration signboards, London 2003⁶⁹
- *School children Rob[b]in' Banks Sign* above two cops, Footbridge Westbourne Park, London, ca. 2002⁷⁰
- People who enjoy waving flags don't deserve to have one, stenciled slogan on pavement, Los Angeles, 2002⁷¹
- Mummied man (Banksy?) in front of a spanner rat with pliers on a box with inscription *This box contains documents of no value*⁷²
- *Happy Chopper* and *Have A Nice Day* slogan, above a fish and chips take-away, 2003, Old Street, London⁷³

67 Photo was on Banksy's website: <http://web.archive.org/web/20050827062901/www.banksy.co.uk/outdoors/05.html#>

68 Banksy, *Cut It Out*, 2004, unpagued.

69 Banksy, *Cut It Out*, 2004, p. 7; *Wall and Piece*, 2005, p. 194 f.

70 Banksy, *Wall and Piece* 2006, p. 225. Similar photo with statement of place in Banksy, *Existentialism*, 2002, unpagued.

71 Banksy, *Cut It Out*, 2004, p. 9; *Wall and Piece*, 2005, p. 199, also *Cut it Out*, 2004, unpagued.

72 Similar to Banksy, *Wall and Piece*, 2005, p. 102/103.

73 Banksy, *Cut It Out*, 2004, p. 6; cf. Banksy, *Wall and Piece*, 2005, p. 38.



Stencils, Slogans and Posters: Left Side (From Left to Right)

- Slogan PEOPLE WHO GET UP EARLY CAUSE WAR, DEATH AND FAMINE, spray paint on plywood
- *Cut Out and Collect*, Sissors on Perforation Line with Slogan “Bad Press”, spray paint on plywood + floor
- *Think Tank Love* in Front of *WAR ON IRAQ* poster, spray paint on plywood/paper
- Bad Press (Version 1), print on paper⁷⁴
- Pink Photocopier, sculpture
- *Brainwashed Girl* Dripping Fluid on Child, spray paint on plywood
- *Flower Bomber* [also known as ‘Guerrilla Love’, ‘Flower Chucker’, ‘Flower Thrower’], spray paint on plywood
- Dead Body Thinking of *Petrol Head* and British Police *Bobby Taking Notes*, spray paint on plywood and on the floor
- 4 × *Wrong War/Smiling Grim Reaper* posters, spray paint on paper

74 “In the spring of 1945 Hitler used one particular atom in his left eye to focus on a young jew. The atom glitterd[?] in the sunlight as Hitler pulled out his pistol and shot the boy in the face. Later that week as the Führer’s body burned in a secret underground bunker the atom escaped [from] his eyeball in a r[ush of] Smoke. rose up a lif[t shaft] into the air, where it co[m]bined with an oxygen molecu[e and] circled the earth tor th[irty-] five years in the clouds. One day it fell in a rain [drop ... on] a field near Norwich, combi- ing with hydrogen particles in the bark of a tree it s[et-] tled for the next [twenty-three] Years. Last May foresters c[ut] down the tree and sold It to a milling plant. The molecule containing our atom was processed through a charcoal kiln and left the factory in a cartridge bound for a hard ware store in East London.” [the rest of the text is not readable, but it might end the same way like at the Turf War show a few months later (see chapter 7).

- Sign Saying *BEWARE ANTI- VANDAL PAINT*, spray paint on plywood

Stencils, Slogans and Posters: Right Side (From Left to Right)

- *WHEN I WANT YOUR OPINION I'LL GIVE IT TO YOU*, slogan, spray paint on paper
- Two Posters with *Rude Coppers* (police men giving the finger, one with red cross hair) + slogan *Lying to the police is never wrong*, spray paint on paper
- Four Signs *AUTHORISED GRAFFITI AREA*, sticker/print
- Two *Petrol Heads*, sticker/print
- *Girl and Bird*, child with diving bell head and bird singing (*Think Tank* series), spray paint on plywood
- *Every Time I Make Love to You I Think of Someone Else* (Wheeled Tanks Having Sex), spray paint on plywood/cardboard
- *Family Target*, spray paint on cardboard
- Large *Think Tank Love* couple in front of *WAR ON IRAQ* poster, spray paint on plywood/paper
- *Happy Chopper/HAVE A NICE DAY*slogan, spray paint on cardboard
- *Jungle Book*, poster for Greenpeace, print
- *Spying Dustbin*, spray paint on plywood
- *I MAY NOT GO DOWN IN HISTORY BUT I WILL GO DOWN ON YOUR [sister]*⁷⁵, slogan, spray paint on plywood

Photographs, Set 2

- *Ranging the Steaks* and large *Banksy tag* on one cow (of two), 2001 or earlier, ca. 30 × 21 cm⁷⁶
- *Mona Lisa with a Rocket Launcher*, Soho, London, 2001⁷⁷
- *Smiling Copper* on cardboard demonstration plaque in front of riot coppers at May Day demonstration, London 2003⁷⁸
- *This is not a Photo Opportunity*, waterfront, opposite Big Ben, London, 2003?⁷⁹

75 Quote from the NOFX punk rock song *The Moron Brothers* (1991).

76 Banksy, *Wall and Piece*, 2005, p. 122. Also in b/w in Banksy, *Banging Your Head Against a Brick Wall*, 2001, last page inside.

77 Cf. Banksy, *Wall and Piece*, 2005, p. 23. Same work, different photo with statement of place in *Banging your head* 2001, unpagged.

78 Banksy, *Wall and Piece*, 2006, p. 228, similar work and photo in *Existencilism*, last page.

79 Cf. Banksy, *Wall and Piece*, 2005, p. 101.

- Two Giraffes with *Banksy* Tag in Barcelona Zoo, October 2001⁸⁰
- Fat Lane, stenciled slogan on pavement, Venice Beach, California, 2003⁸¹
- Running Cow with Graffiti Piece, Somerset, 2003

6.4 2003 (24 April – 24 May) Best of British—A Collection of Street Visionaries, Britism Gallery, London

Banksy was part of a small group show called “Best of British—A Collection of Street Visionaries”. All the other participating artists were oldschool London graffiti writers Keith Hopewell⁸² alias Part2⁸³, Pulse, Snug One, Solo One, and Airheads⁸⁴, alias Nak and West London graffiti writer Bunny Bread aka State of Art (S.O.A.).⁸⁵ The show was held in a tiny basement gallery called Britism at 221 Westbourne Park Road, London W11.⁸⁶ It is unclear if this show was linked to the 2001 “Best of British” Tour sponsored by Ben Sherman.

There were at least four original works on cardboard by Banksy for sale, maybe 1000 £ each,⁸⁷ the stickers next to the works visible in photos indicated the number of copies that had been sold.

List of Works

- Flower Chucker, stenciled with the artist’s name, spray paint on cardboard, 54.5 × 56 cm⁸⁸

80 Banksy, *Existencilism*, 2002, unpagged and Banksy, 2005, p. 118. See also *Existencilism*, 2002: accompanying Banksy text “The Zoo”.

81 Banksy, *Wall and Piece*, 2005, p. 58.

82 <https://keithhopewell.co.uk/biography/>

83 <https://part2ism.wordpress.com/portfolio/>

84 Visible on the exhibition flyer, uploaded by Steve Cotton, *Art of the State*, posted 27.04.2023, <https://www.instagram.com/p/CriG2OPouXf/>

85 <http://dreph.co.uk/project/bunny/>

86 Info by Steve Cotton: https://www.artofthestate.co.uk/archive/banksy-2/banksy_britism_family_target/; https://www.artofthestate.co.uk/archive/banksy-2/banksy_britism_diver_baby/; see also: <https://www.designweek.co.uk/issues/22-may-2003/big-active-illustrated-bikinis/>

87 Forum user ihate69, 02.12.2008, <https://urbanartassociation.com/thread/74426/time-machine>

88 <https://www.sothebys.com/en/buy/auction/2023/modern-contemporary-day-auction/flower-chucker>

- Mother Diver with Baby Diver, “mother in diving mask with baby”, spray paint on cardboard [at least 3 copies sold], 2003⁸⁹
- Family Target, spray paint on cardboard [at least 4 copies sold], 2003⁹⁰
- Toxic Mary, spray paint on cardboard, 2003

6.5 2003 (21 May – 15 July) *Banksy vs. Triple Five Soul, New York

From May, 21 until July 15,⁹¹ 2003, the streetwear company Triple Five Soul, which had its flagship store at 290 Lafayette St. in New York City at the time, was the first to bring Banksy to New York City for a solo exhibit. Banksy had previously been in New York City, however, to paint the Carlton Arms Hotel in 1999 (see chapter 3.1.) and for the Alife exhibit (see chapter 6.1.), which was a collaboration with the Deitch Projects and the clothing and lifestyle store Alife in December 2002.⁹²

Ben Velez, former vice president of marketing at Triple Five Soul, contacted Banksy and invited him to be part of their VS. Projects (fig. 59), a series in which artists were invited to create works for the Triple Five Soul flagship store. One night, Banksy completely took over the shop, sprayed the store’s walls and pillars, and covered almost the entire space. It was Banksy’s second “commercially-oriented”⁹³ exhibition

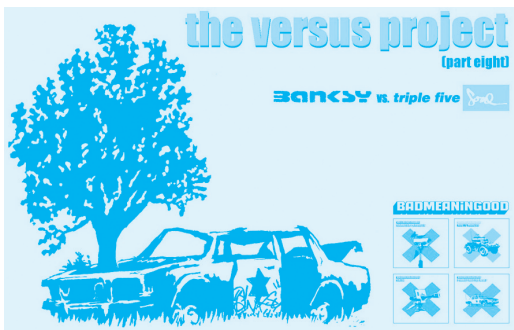


Fig. 59: The Versus Project flyer. Source: <http://animalnewyork.com/2013/the-untold-story-of-banksys-first-new-york-show/> (Not available any more, accessed 20.11.2018)

89 Photo and info by Steve Cotton, https://www.artofthestate.co.uk/archive/banksy-2/banksy_britism_diver_baby/

90 Photo and info by Steve Cotton, Art of the State, posted 27.04.2023, <https://www.instagram.com/p/CriG2OPouXf/>

91 Marc Schiller: Doing and in-store installation can, 26.05.2003, <http://www.woostercollective.com/post/doing-and-in-store-installation-can>

92 Deitch Projects: Alife. <http://www.deitch.com/archive/alife>

93 Turco, Bucky. In: AnimalNewYork Website. The Untold Story of Banksy’s First New York Show. 31.10.2013. <http://animalnewyork.com/2013/the-untold-story-of-banksys-first-new-york-show/> (Not available any more, accessed 20.11.2018).

project after the line of exhibitions in Japan (see chapters 5.2 and 5.3.). Although he reportedly did not receive monetary compensation for this exhibit, his trip was fully paid for by the company.⁹⁴

For the exhibit, which attracted 100 to 150 attendees on its opening, Banksy stenciled works on the walls and windows of the shop that criticized patriotism, religious fanaticism, consumerism, materialism and governmental oppression. “HAPPINESS IS A WARM GUN” was sprayed free-hand on the shop’s front window in red. Between the words “warm” and “gun” was a black stenciled baby with black and white toy blocks spelling the words “thug LOVING”. The phrase “Happiness is a Warm Gun” stems from the title of a 1968 Beatles song, and the word “gun” might also be a reference to a clear name often mentioned together with Banksy’s identity. He sprayed another shop window with black dotted lines forming a square, and a pair of scissors similar to Banksy’s “Cut-Out and Collect” stencil, but without the “cut out and collect” inscription. In its center was a white X-mark, which seems to have been painted on with a brush. The phrase “BUY ANY MEANS NECESSARY” was sprayed in red, and the row of stenciled letters started inside and eventually ended outside the square (fig. 60). This is a word play on the common expression “by any means necessary” and could be seen as a critique of the demanding behavior and materialistic attitude of consumers.

Inside the store, behind a row of metal hangers and merchandise, was a white wall with Banksy’s trademark monkeys wearing a sandwich board saying, “Laugh now, but one day we’ll be in charge” (fig. 61). On the right were six monkeys, and on the left, a monkey with a red stenciled crosshair pointed at its head could be seen.



Fig. 60: *Untitled*, (Happiness is a Warm Gun) Triple Five Soul, NY 2003. Photo: Ben Velez. Source: <https://www.broadsheet.ie/2013/11/04/banksy-new-york-debut/>



Fig. 61: *Untitled* (Cut It Out/ Buy Any Means Necessary) Triple Five Soul, NY 2003. Photo: Ben Velez. Source: <http://animalnewyork.com/2013/the-untold-story-of-banksys-first-new-york-show/> (Not available any more, accessed 20.11.2018)



Fig. 62: *Laugh Now*, (It Was Only After My Father Showed Me What I Would Inherit That I Struggled to Keep Him Alive) Triple Five Soul, NY 2003. Photo: Ben Velez. Source: <http://animalnewyork.com/2013/the-untold-story-of-banksys-first-new-york-show/> (Not available any more, accessed 20.11.2018)

On top of these monkeys, Banksy sprayed the words “IT WAS ONLY AFTER MY FATHER SHOWED ME WHAT I WOULD INHERIT THAT I STRUGGLED TO KEEP HIM ALIVE” in red, a quote by British comedian Simon Munnery with whom Banksy worked several times (see chapter 9.1.5.).⁹⁵ This phrase summarizes modern relationships that prioritize wealth and material belongings over human connections.

Farther inside the store was an American flag hung in front of a white wall filled with metal hooks. “People who enjoy waving flags don’t deserve to have one” was sprayed in black under the flag. Banksy’s “Flower Bomber,” which shows a man with

95 Simon Munnery: *How to life*, London 2005. Unpagged.



Fig. 63: *Toxic Mary*, Triple Five Soul, NY 2003. Photo: Ben Velez. Source: <http://animalnewyork.com/2013/the-untold-story-of-banksys-first-new-york-show/> (Not available any more, accessed 20.11.2018)

his face covered throwing colorful flowers, was sprayed below the text. This work shows Banksy's opinion on flag-waving and extreme nationalism. On another wall, Banksy stenciled two mirrored versions of the "Toxic Mary," which depicts the Madonna feeding baby Jesus from an orange baby bottle decorated with a skull and crossbones. Underneath, two fighter jets, also mirror images of each other, were stenciled in black. These elements were supplemented by seven orange dots that formed an unfinished circle in the center, above the two Marys (fig. 63). This work criticizes the consequences of religious extremism, which leads to unnecessary violence and war.

To the right of "Toxic Mary" was a white pillar featuring "Parachute Rats". On the left, Banksy presented a large poster of his album art for Skitz's 2002 record *Badmeaningood Vol. 1*. Aside from this, the covers for the other three *Badmeaningood* albums (all recorded by different artists) were also used in this exhibit, either in the event poster or as a single work. Another pillar was sprayed in black with the phrase "Lying to the police is never wrong" and its background was an orange helicopter that resembled the helicopters used during the Vietnam War. Banksy also sprayed his "Rude Copper," a black stenciled cop with his middle finger up, with the word "FILTH!" sprayed in orange in the background. A cream-colored rectangular background framed the "Rude Copper". "Family Target" shows a happy family of three holding hands, seemingly taking a walk outdoors. The smiling mother walks on the left and the father on the right. In the middle is an already headless child targeted by red crosshairs where its head would have been. Government surveillance and violence against civilians are themes that could be attributed to this work.

List of Works

References

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- Deitch Projects: Alife. <http://www.deitch.com/archive/alife>
- Turco, Bucky. In: Animal New York Website. The Untold Story of Banksy's First New York Show. 31. 10. 2013. <http://animalnewyork.com/2013/the-untold-story-of-banksys-first-new-york-show/> (Not available any more, accessed 20.11.2018)
- Triple Five Soul Listing. http://nymag.com/listings/stores/triple_five_soulo1/

6.6 2003 (25 Jun. – 26 Jul.) *Bad Press, Kunsthalle Exnergasse, Vienna

Banksy's *Bad Press* exhibition took place from June 25 to July 26, 2003 at the Kunsthalle Exnergasse (KEX, fig 64) in Währingerstraße 59, Vienna, Austria.⁹⁶ The KEX exhibition space is in Vienna's WUK Werkstätten- und Kulturhaus, which was established as an alternative cultural center as a result of the work of various social activist groups in the 1970s.⁹⁷ *Bad Press* was curated by Monika Yykoukal and accompanied by a lecture program held by graffiti experts Thomas Northoff, Martin Reiterer and



Fig. 64: Street sign Kunsthalle Exnergasse, vandalized by Banksy. Source: photo uploaded by Martyn Reed on 26 June 2003, <https://www.flickr.com/photos/nuart/3399064523/>

⁹⁶ For photographs taken at the exhibition s. <http://www.pbase.com/helene/north>

⁹⁷ See <https://www.wuk.at/en/history/>



Fig. 65: Banksy, Union Jack Mazda, Bad Press, Kunsthalle Exnergasse, Vienna 2003. Source: photo uploaded by Martyn Reed on 25 June 2003 <https://www.flickr.com/photos/nuart/3399064615/>

Markus Hanzer. On July 9th, there was a discussion and video screening, on July 23rd, a lecture. On the opening night there was music by Easy.⁹⁸

The KEX exhibition space consisted of one large room (ca. 16 × 24 m, fig. 66).⁹⁹ Banksy painted some pieces directly on the walls and some on cardboard, some of which were attached to the wall, others of which stood freely in the room. Banksy also hung circa 30 photographs of his outdoor pieces on a long line that went through the middle of the room. 26 of these have been identified here.

In the gallery's courtyard, there was an old Mazda 121 DA (produced 1988–1991) completely painted over with a Union Jack (fig. 65). It had holes in the windshield and would have been the first thing seen by the exhibition's visitors, as they had to pass through the courtyard in order to get to the main exhibition area. There are photographs of a man with a covered face, likely Banksy's friend Ben Eine (identifiable by the tattoos visible on his elbow¹⁰⁰), damaging the car's windshield with a hammer and a folding chair. Some of these photos and video stills were taken as part of a television report for the Austrian national channel ORF.¹⁰¹

98 See flyer of the show, <https://lazemporium.com/collections/stuff/products/bad-press-exhibition-postcard>

99 According to the plan: 15,745 × 23,703 cm, i.e. 373 sqm, https://www.wuk.at/fileadmin/user_upload/Media_Library/Bilder/KEX/KEX_Plaene_und_Technik/HALLE_NEU.jpg. I thank Ko Ricker for pointing this out to me.

100 The mummied person in Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35 min. has the same star tattoos on his right elbow like EINE on this photo in an article in the Evening Standard: Is Ben Eine the new Banksy? 23 July 2010, <https://static.standard.co.uk/s3fs-public/thumbnails/image/2012/01/03/09/23-ben-Eine415.jpg?width=1000&height=614&fit=bounds&format=pjpg&auto=webp&quality=70&crop=16:9,offset-y0.5>

101 Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35 min, see also Cf. Dieter Buchart (Ed.), *Street and Studio*, exhibition catalogue Kunsthalle Vienna, Nuremberg 2010, p. 189 & 355.

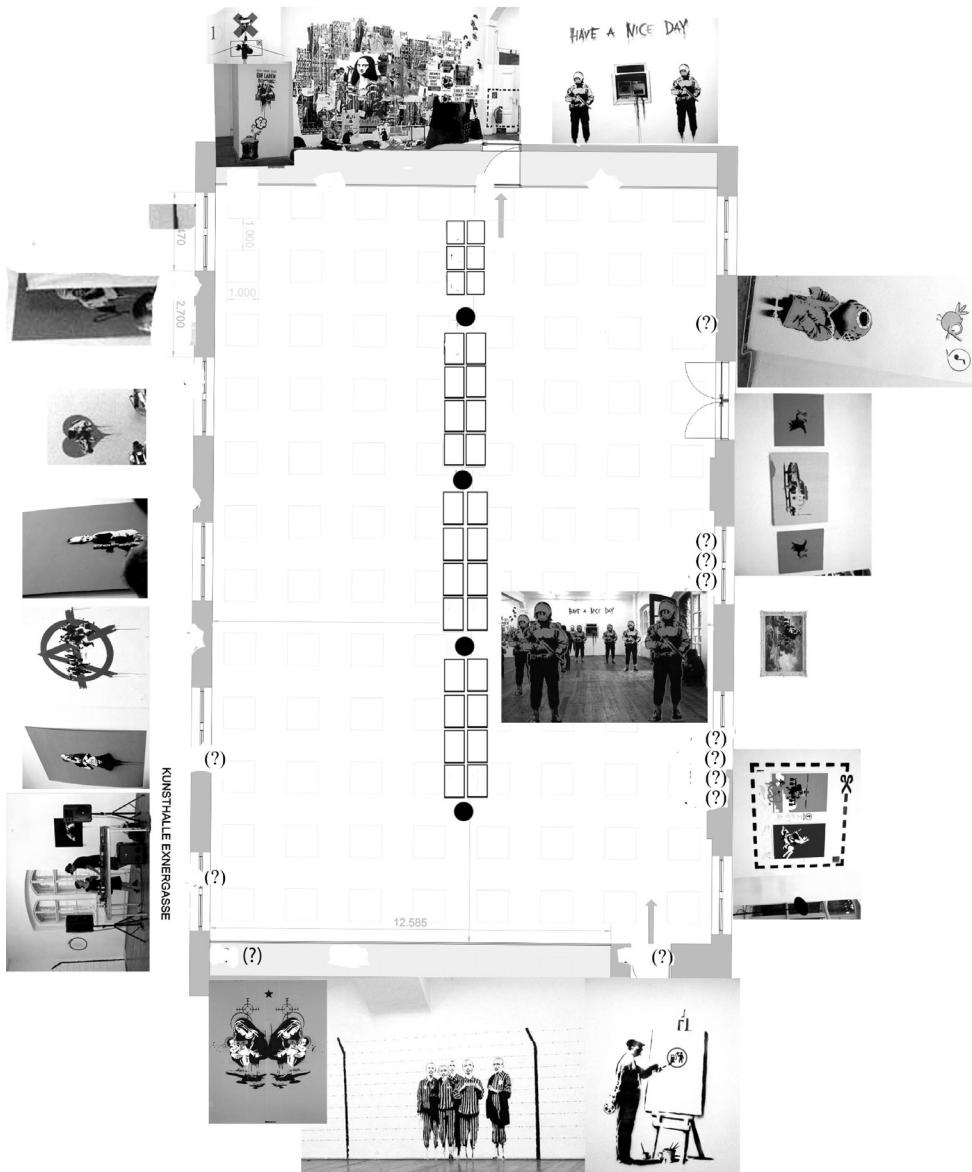


Fig. 66: Banksy, Bad Press, Vienna, 2003. Rekonstruktion by the author and the editor.
Source: <http://www.pbase.com/helene/north>

In a 2003 *Falter* article reviewing *Bad Press*, Matthias Dusini identifies the obvious artistic themes of the unavoidable Union Jack car: “Riots! Radicalism! England!”¹⁰² Other pieces with riot-centric themes appeared in the exhibition room itself, for example two versions of the famous “Flower Bomber” motif,¹⁰³ one of which was attacking a police car with bricks replacing its stolen wheels. Another work sprayed directly on the wall showed a much smaller version of the rioting “Chequebook vandalism” businessmen from the Banksy Street Show in 2002 (see chapter 4.2.) in front of a huge red anarchist circle-A. The exhibition also featured eight to ten freestanding and life-sized “Smiling Copper” cardboard figures.¹⁰⁴

On the wall opposite to the entrance, Banksy painted a life-sized version of “Camp”:¹⁰⁵ From behind barbed wire, concentration camp prisoners wearing red lipstick, blue eyeshadow and bright blonde hair stare at the entering visitors. Attached to the wall was an excerpt from the diary of Lieutenant Colonel Mervin Willett Gonin DSO, one of the first British soldiers to liberate the concentration camp Bergen-Belsen in 1945. The excerpt recounts the joy of the liberated prisoners who felt like individuals again when they were able to take an interest in their appearance by using lipstick. By using this passage as a manifesto on his website from around June 2003 until the end of 2007, Banksy drew a parallel between the humanizing power of the lipstick and his beautification of concrete walls.¹⁰⁶ That the concentration camp piece was featured in such a prominent way in Austria’s capital might be a reference to Austria’s role in World War II. According to Banksy, “Camp” is “not suitable for public spaces,” unlike stencil pieces, which are made for the street and not for indoor exhibitions.¹⁰⁷ “As Banksy points out, the more politically uncomfortable the message, the quicker it disappears,” notes Si Mitchell in a 2000 *Level* article.¹⁰⁸ The *Bad Press* exhibition was the first appearance of “Camp” in an exhibition, an artwork which also hints at the famous article by Susan Sontag, where the expression “camp” is understood similar to “kitsch”. An earlier version of this subject was already reproduced in Banksy’s *Exitstencilism*

102 Dusini, *FALTER* 28/03, 09 July 2003, <https://www.falter.at/zeitung/20030709/banksy-im-wuk-kampfhubschrauber-mit-mascherl/1838560034>

103 Cf. Banksy, 2005, p. 42.

104 Cf. Banksy, 2004, p. 9; id., 2005, p. 26; Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.

105 Cf. Banksy, 2005, p. 203; also *Existencilism*, 2002, unpagued.

106 Banksy’s website, 2 June 2003 and 31 December 2007: <http://web.archive.org/web/20030602071017/http://www.banksy.co.uk:80/menu.html> and <http://web.archive.org/web/20071231115219/http://www.banksy.co.uk:80/manifesto/index.html>

107 Loebenstein, *FALTER* 28/03 09 Jun. 2003, https://www.falter.at/archiv/FALTER_20030709_1838560033/ratten-an-der-wand

108 Si Mitchell: Banksy. Painting and Decorating, in: *LEVEL* magazine, No. 08, June/July 2000, p.68–69.

book (2002), there entitled “Camp”. Another, different version on canvas was shown at an unauthorized Banksy show in Las Vegas in 2019.¹⁰⁹

Another major artwork that covered a large wall area was a composition of local Austrian advertisement posters, numerous British breaking news posters and Banksy stencil pieces. Amongst news headlines like “HACKNEY TEENAGER SHOT DEAD” or “CHEATING MAJOR ON FRAUD CHARGES” Banksy positioned a several copies of his “Smiling Grim Reaper” motif¹¹⁰ with a “WRONG WAR” slogan¹¹¹ and a version of the “Think Tank Love” piece. Banksy’s popular rat stencils¹¹² appeared here as well.

These journalistic elements combine to create a compelling reason for calling the show *Bad Press*. At first glance, *Bad Press* can be considered as a commentary on the ubiquity of negative news headlines competing for attention. It’s possible, however, that these pieces reference not only print media and advertisement, but also to Banksy’s art itself. By juxtaposing his own stencil work with news headlines and ads, Banksy alludes ironically to the things his art has in common with the detestable media

109 Illustrated as “Holocaust Lipstick” in Janna Karel: New Banksy exhibit a good omen for Las Vegas art scene, *Review Journal*, 4.12.2019 [updated 8.12.2019], <https://www.review-journal.com/entertainment/arts-culture/new-banksy-exhibit-a-good-omen-for-las-vegas-art-scene-1906438/>; “Holocaust Lipstick” was on display at the unauthorized exhibition “Banksy: Genius or Vandal” at Immersion Vegas in Fashion Show mall Tuesday, Dec. 3, 2019 – April 5, 2020. The Las Vegas one was later illustrated in Banksy’s *Wall and Piece* book (2005, p. 203), it is a reduced version of the one in *Exitstencilism* (2002). In 2002, Banksy gave a crude and small preparation drawing of this piece to Natalie Tate, see <https://www.worthpoint.com/worthopedia/banksy-original-sketch-728785038>; the drawing (Holocaust Drawing (Lipstick Jews), pen on paper, 18 × 12 cm) was on the last page of a little book, Haim Bresheeth, Stuart Hood, Litza Jansz: *Introducing the Holocaust*. New York 1997. Banksy seemed to have used that book for inspiration. Both 2003 versions of *Camp* are based mostly on a photo were starved prisoners, nearly dead from hunger, pose in concentration camp May 7, 1945 in Ebensee, Austria, illustrated for instance in Jennifer Rosenberg: *Concentration and Death Camps Chart*. 23.03.2020, <https://www.thoughtco.com/concentration-and-death-camps-chart-4081348/>; the Las Vegas and the *Exitstencilism* versions are based on this photo as well, and another one showing a group of child survivors behind a barbed wire fence at the Nazi concentration camp at Auschwitz-Birkenau. on the day of the camp’s liberation by the Red Army, 27th January 1945. Photo taken by Red Army photographer Captain Alexander Vorontsov during the making of a film about the liberation of the camp. The children were dressed in adult uniforms by the Russians. The children are (left to right): Tomy Schwarz (later Shacham), Miriam Ziegler, Paula Lebovics (front), Ruth Webber, Berta Weinhaber (later Bracha Katz), Erika Winter (later Dohan), Marta Weiss (later Wise), Eva Weiss (later Slonim), Gabor Hirsch (just visible behind Eva Weiss), Gabriel Neumann, Robert Schlesinger (later Shmuel Schelach), Eva Mozes Kor, and Miriam Mozes Zeiger. (Photo by Alexander Vorontsov/Galerie Bilderwelt/Getty Images), <https://www.gettyimages.de/detail/nachrichtenfoto/group-of-child-survivors-behind-a-barbed-wire-fence-at-nachrichtenfoto/89277106?adppopup=true>

110 Cf. Banksy, 2005, p. 33.

111 Cf. Banksy, 2005, p. 194 f.

112 For more on rats in Banksy’s art cf. Banksy, 2005, p. 83 ff.; Bull, 2015, p. 21.

industry: catchy lines, mass distribution, and the urge to monopolize a viewer's attention.¹¹³ The Bad Press flyer showed a "badly pressed" wall stencil of a rat which seems to audio monitoring someone with an old-fashioned portable tape recorder often used by journalists decades ago: a bad press journalist.¹¹⁴

Finally, *Bad Press* as a whole might also be a statement about the very nature of street art itself. As Banksy put it, "Graffiti by its nature has to be illegal."¹¹⁵ Therefore, by definition, Banksy's graffiti art might even be dependent on getting "bad press." If mainstream media were to continuously grant Banksy and his work "good press," his graffiti art would lose its ability to repeatedly break mainstream rules and social convention. Thus, Banksy's street art can't achieve its own goal without bad press.¹¹⁶ *Bad Press* might also illustrate street art's role as a medium for delivering public opinion that counters mainstream media's interpretation.

List of Works¹¹⁷

- *Angry Crows [on CCTV]* on red x [Badmeaningood (Scratch Perverts) Vol. 4 Cover] and Bomb Microsoft Window, print on paper¹¹⁸
- Spying Dustbin, stencil spray paint on wall with Grim Reaper poster¹¹⁹
- *Mona Lisa* stencil surrounded by news posters, Blur Think Tank posters, Laugh Now Monkey stencil and smiling *Grim Reaper* posters and at least 6 rats, spray paint on wall/posters on wall¹²⁰
- *Cut Out and Collect* stencil framing a fire-extinguisher, spray paint on wall¹²¹

113 More on the significance of slogans in Banksy's art: Bull, 2015, p. 61.

114 For a scan of the flyer see <https://lazemporium.com/collections/stuff/products/bad-press-exhibition-postcard>

115 Banksy interviewed by Vaziri, FLAUNT 12/01.02, p. 64, 66.

116 Cf. Analyse of sociologist Toby Ten Eyck, who scrutinized a year's worth of news coverage in US local and national publications and found the majority of articles tied the presence of graffiti to crime and blight, s. *Eyck*, SoSciJ 2016, p. 218 ff., <https://www.sciencedirect.com/science/article/abs/pii/S0362331914001414>

117 Double quotes mark quoted slogans displayed in the artworks themselves. Simple quotes mark the commonly used motive titles. Entire titles or parts of titles without quotes are descriptive.

118 Photo Christine Werner, 2002: <http://www.pbase.com/helene/image/19518742>

119 Photo uploaded by Martyn Reed on 26 June 2003 <https://www.flickr.com/photos/nuart/3399065027>

120 Photo uploaded by Martyn Reed on 26 June 2003 <https://www.flickr.com/photos/nuart/3399874146/>

121 Ibid.

- *Smiling Copper* Guarding a *Bloody ATM* stencil with above standing slogan *HAVE A NICE DAY* spray paint on wall, ca. 200 × 200 cm¹²²
- Eight *Smiling Coppers*,¹²³ spray paint on cardboard, 202 × 79 cm¹²⁴, 202 × 78,5 cm¹²⁵ or 200 × 78 cm¹²⁶
- Young Girl (with Diving Helmet) with Bird (from Turf War series), spray paint on wall, ca. 50 × 200 cm¹²⁷
- 2x *Flower Bombers* (also known as *Flower Chuckers*, *Flower Throwers*, *Guerrilla Loves*, *Love [is] in the Air*, etc.) spray paint on cardboard, ca. 66 × 67,5 cm each, one heading left,¹²⁸ one right¹²⁹
- Bricked up Police Car without Wheels, spray paint on cardboard, 78 × 97 cm¹³⁰
- Study for [*Happy*] *Choppers*, spray paint on found framed oil painting, 79 × 109,7 cm¹³¹
- Cut Out and Collect, stencil, framing Happy Chopper, Authorized Graffiti Area sign and Queen Victoria, spray paint on wall
- *Happy Chopper*, screen print, ca. 50 × 70 cm¹³²
- *Authorized Graffiti Area* sign, spray paint on wall/sticker
- *Queen Victoria* [Queen Getting Licked], screen print, 50 × 70 cm¹³³
- Painter with Canvas with *Petrol Head* sticker, spray paint on wall/sticker on wall¹³⁴
- *Manifesto/Camp*, spray paint on wall, ca. 400 × 200 cm¹³⁵

122 Photo uploaded by Martyn Reed on 26 June 2003 <https://www.flickr.com/photos/nuart/3399874326>

123 Ibid.

124 Sotheby's: <http://www.sothebys.com/en/auctions/ecatalogue/2017/contemporary-art-day-auction-117021/lot.243.html> and <http://www.sothebys.com/en/auctions/ecatalogue/2008/contemporary-art-day-auction-108026/lot.315.html>

125 Sotheby's: <http://www.sothebys.com/en/auctions/ecatalogue/2008/contemporary-art-day-auction-108021/lot.324.html>

126 Bonhams: <https://www.bonhams.com/auctions/15788/lot/388/>

127 Photo Christine Werner, 2003: <http://www.pbase.com/helene/image/19518750>

128 This one sold via Artcurial as "Love [is] in the air" in 2015, <https://www.artcurial.com/en/lot-banksy-ne-en-1975-love-air-2003-pochoir-et-peinture-aerosol-sur-carton-2820-22>

129 Photo Christine Werner, 2003: <http://www.pbase.com/helene/image/19518751>

130 Photo Christine Werner, 2003: <http://www.pbase.com/helene/image/19518751>; Street and Studio catalogue Vienna 2010, p. 188, Bonhams: <https://www.bonhams.com/auctions/16484/lot/3/>

131 See auction house Phillips: <https://www.phillips.com/detail/banksy/UK010415/14>, Auction house 1stdibs: https://www.1stdibs.com/art/mixed-media/banksy-study-happy-choppers/id-a_559602/. Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35 min. This study is without the usual bow tie of the most versions. Though the title "Happy" Chopper is questionable.

132 Photo Christine Werner, 2003: <http://www.pbase.com/helene/image/19518752>

133 Photo Christine Werner, 2003: <http://www.pbase.com/helene/image/19518752> Artnet: http://www.artnet.com/artists/banksy/study-for-happy-choppers-a-2f8W8IZOqw_ULIn9fo6e3A2

134 Photo Christine Werner, 2003: <http://www.pbase.com/helene/image/19518753>

135 Photo Christine Werner, 2003: <http://www.pbase.com/helene/image/19518745>

- *HMV dog*, spray paint on wall¹³⁶
- *Thug Lovin' Girl*, spray paint on cardboard¹³⁷
- *Anarchy A*, spray paint on wall¹³⁸
- Evil baby with toy building blocks forming the message: *KILL MOM?*, stenciled spray paint on cardboard, 200 × 200 cm, 2003¹³⁹
- Every Time I Make Love to You I Think of Someone Else (Wheeled Tanks Having Sex), spray paint on wall¹⁴⁰
- *Think Tank Love* in Front of "WAR ON IRAQ"-Poster, spray paint on brown paper¹⁴¹
- (?) Toxic Mary, ca. 206 × 176 cm, spray paint on card board, Toxic Mary, (double) Unique, 2003¹⁴²
- (?) *Turf War*, stencil spray paint signature, acrylic and spray paint on canvas, 272 × 180cm (¹⁴³)

Sculpture

- 'Union Jack Car', spray paint on a Mazda car, sculpture/performance prop
- The Mazda's bonnet was later separated and shown as a collector's item in an exhibition.¹⁴⁴

136 Photo uploaded by Martyn Reed on 26 June 2003 <https://www.flickr.com/photos/nuart/3399874074>

137 Ibid.

138 Photo Christine Werner, 2003: <http://www.pbase.com/helene/image/19518740>

139 Photo Christine Werner, 2003: <http://www.pbase.com/helene/image/19518743> Opera Gallery: Urban Masters, group exhibition 9–18 November, catalogue, London 2012, p. 7. <http://www.operagallery.com/media/172.pdf> Contradicting this, Kim Logchies, Lionel Logchies, Sheela van der Veldt, Victoria Elisabeth Clemmensen: Banksy Laugh Now. Exhibition Catalogue, MOCO Amsterdam 2017, p. 111–112 give a different size: 220 × 200 cm. In 2018 sold via Artcurial, <https://www.artcurial.com/en/lot-banksy-anglais-ne-en-1974-kill-mom-2003-pochoir-acrylique-et-peinture-aerosol-sur-carton-3862>

140 Photo Christine Werner, 2003: <http://www.pbase.com/helene/image/19518737>

141 Photo Christine Werner, 2003: <http://www.pbase.com/helene/image/19518737>

142 Photo Christine Werner, 2003: <http://www.pbase.com/helene/image/19518741> Galerie Kronsbein offered a similar work: <https://www.galeriekronsbein.com/artworks/Banksy-Toxic-Mary--double--Unique--signed-with-artist-tag-centre-496.htm?pp=1>

143 Bonhams: <https://www.bonhams.com/auctions/16484/lot/106/>

144 Cf. Dieter Buchart (Ed.), Street and Studio, exhibition catalogue Kunsthalle Vienna, Nuremberg 2010, p. 188.

Photographs

Banksy exhibited approximately 30 photographs, 19 could be identified and placed in the exhibition, another 6 could identified so far, circa 2 could not be identified yet.

- People who enjoy waving flags don't deserve to have one, Los Angeles, 2002¹⁴⁵
- Gas Mask Girl blowing Petals, Brick Lane, London, ca. 2003¹⁴⁶
- Fat Lane, Venice Beach, California, Venice Beach, 2003¹⁴⁷
- Violine Player, Brick Lane, London, ca. 2003¹⁴⁸
- This is not a Photo Opportunity, opposite Big Ben, London, ca. 2003¹⁴⁹
- Orang Utan with cardboard sign, Help Me Nobody will let me home, (Melbourne Zoo or) Longleat Safari Park, 2003¹⁵⁰
- *Pulp Fiction* (1st version), London, Old Street, 2003¹⁵¹
- (?)
- (?)
- (?)
- (?)
- (?)
- (?)
- (?)
- Mummed man [EINE? Banksy? Marcus the Carcass?] Spanner rat in front of This box contains documents of no value, London, 2003¹⁵²
- Tramp Angel, London, ca. 2002¹⁵³

145 Photo Christine Werner, 2003: <https://www.pbase.com/helene/image/19518744>; Banksy, Wall and Piece, 2005, p. 199, also Cut it Out, 2004, unpagged.

146 Photo Christine Werner, 2003: <https://www.pbase.com/helene/image/19518744>

147 Photo Christine Werner, 2003: <https://www.pbase.com/helene/image/19518744>; Banksy, Wall and Piece, 2005, p. 58.

148 Photo Christine Werner, 2003: <https://www.pbase.com/helene/image/19518744>; Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.; Banksy, Wall and Piece, 2005, p. 108; for location reference see also Cut it Out 2004.

149 Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.;

150 Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.; Banksy: Wall and Piece, London 2006, S. 148f.

151 Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.; same work, different photo: Banksy, Existencilism, 2002, unpagged and Banksy, 2005, p. 105.

152 Photo uploaded by Martyn Reed on 26 June 2003, <https://www.flickr.com/photos/nuart/3399064889>; different photo, same work, Banksy, 2005, p. 87.

153 Banksy, 2006, p. 113. Same motif, different location: Banksy, 2005, p. 94–95. Here dated 2002.

- Have A Nice Day + ‘Happy Chopper’ above a Fish & Chips Take-away, ca. 2003, Old Street, London¹⁵⁴
- Two Cows with Banksy Tag, 2001 (or earlier)¹⁵⁵
- Sheeps with Slogan “TURF WAR” and Banksy Tag, Somerset, 2003¹⁵⁶
- CAUTION Concealed Trap Doo in Operation, Southbank, London, 2002¹⁵⁷
- This is not a Photo Opportunity, Sydney Harbour, 2002¹⁵⁸
- Buried Treasure, unknown beach location [Weston Super Mare?], 2003¹⁵⁹
- Parachute Cow Stencil on Traffic Sign, Give Way 150 yds¹⁶⁰
- (?) a pig with “Fuck Pigs” written on it in red paint, Somerset, 2003¹⁶¹
- Two armed *Soldiers* painting a *CND* peace sign, Clerkenwell, Parliament Square, London, 2003¹⁶²
- Laugh Now monkey stencils on District Line train, London, 2002¹⁶³
- Wrong War with grim reaper or happy Choppers stencils on placards at an anti-war demonstration, London 2003¹⁶⁴
- (?) Mona Lisa with a Rocket Launcher, Soho, London, 2001¹⁶⁵
- (?)
- (?) Banksy stenciling Cut Out and Collect, London, before 2005¹⁶⁶
- (?) *VIP Door with Bouncers* and red (painted) carpet turning into a pool of blood, London East End, Steward Street, 2003 [or earlier]¹⁶⁷

154 Banksy, *Cut It Out*, 2004, p. 6; cf. *Wall and Piece*, 2005, p. 38

155 Banksy, *Wall and Piece*, 2005, p. 122. Also in b/w in *Banging your head against a brick wall*, 2001, last page inside.

156 Banksy, *Cut It Out*, 2004, p. 25; *Wall and Piece*, 2005, p. 121

157 Banksy, *Wall and Piece*, 2005, p. 59, also *Existencilism 2002*, unpagged.

158 Banksy was in Sydney in 2002. The same photo was exhibited at the Backjumps show in Berlin 2003, at the Turf War show in London and in the second Santa’s Ghetto Show in late 2003.

159 This photo was on Banksy’s Website before, online on Pinterest: <https://www.pinterest.at/pin/35536284529632508/>, same stencil: *Buried Treasure*, *Weston Super Mare*, 2003, Banksy, 2005, p. 63.

160 Same photo, more narrow framed in Banksy, *Wall and Piece*, 2005, p. 120. Lazarides show this photo as his in the “Art of Banksy” touring exhibition 2017. <http://theartofbanksy.de/?lang=en>

161 Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.; Banksy, 2005, p. 126–127; Banksy used a different photo as a postcard for the Turf War show.

162 Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.

163 Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.; hint by Cosmic. Photo illustrated in Banksy 2005, p. 14–15.

164 Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.; hint by Cosmic. Photo illustrated in Banksy 2005, p. 196–197.

165 Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.; Photo Christine Werner, 2003 <https://www.pbase.com/helene/image/19518754>

166 Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.; Banksy, 2005, p. 8–9.

167 Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.; photo see *Backjumps* catalog, 2003, p. 30. <http://www.maisonanti.com/StudioAnti/indexhibit/files/>

- (?) Giraffs with “Banksy” Tag in Barcelona Zoo, 2001¹⁶⁸
- (?) Cow with stencil: To advertise here call 0800 Banksy, Somerset, 2003¹⁶⁹
- (?) Police Bobby stopping and searching a heavily armed girl, London, Camden, ca. 2002¹⁷⁰
- (?) *Happy Chopper* cardboard demonstration signboard with riot cops, London 2003¹⁷¹

Exhibition Plan

Note: Numbers and letters refer to the listed artworks above. Question marks in parentheses following the numbers denote that the exact position of an artwork is uncertain, although it is known that the special artwork was part of the exhibition. The question marks in the center of the plan denote that it has to be assumed that a photograph was hung at this position, but the visual motif is unknown.

6.7 2003 (4 Jul.–31 Aug.) Banksy vs. Eine, Castle & V1 Gallery, Copenhagen

The V1 Gallery in Copenhagen, a gallery that primarily features art with political and social themes, in cooperation with Castle, a creative forum in Copenhagen, launched the *Banksy vs. Eine* exhibition from July 4 until August 31, 2003 at the gallery’s former address, 21B Absalonsgade, Copenhagen (fig. 67). For this collaboration, Banksy worked with British street artist Eine [real name Ben Flynn, *1970], an associate with whom he had already worked, for instance in Berlin, Vienna, and at the London Jubilee. The exhibition name, *Banksy vs. Eine*, made use of the word “versus,” a term that typically implies rivalry between two parties. In this case, however, it seems that they were referring to its use in music mashups, which pit multiple artists “versus” one another in often illegal mix versions of several tracks. In keeping with this idea, there are unconfirmed rumors that, rather than hanging or spraying his own works, Banksy

gimgs/21_21bjs107.png, See also photo uploaded by Chris Poole 19 July 2003 <https://www.flickr.com/photos/cpoole/310500253/>

168 Banksy, Wall and Piece, 2005, p. 118, see also Existencilism 2002 plus accompanying Banksy text “The Zoo”

169 Matthias Dusini, BANKSY im WUK: Kampfhubschrauber mit Mascherl, FALTER 28/03, 9 July 2003, <https://www.falter.at/zeitung/20030709/banksy-im-wuk-kampfhubschrauber-mit-mascherl/1838560034>

170 Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.

171 Visible in: Tipp—Die Kulturwoche, ORF television report, 29.06.2003, 2.35min.



Fig. 67: Flyer Banksy vs. Eine exhibition, Castle & V1 Gallery, Copenhagen, exhibition flyer, 2003. Source: <http://no22studio.com/filter/Invitation/V1-Gallery-Since-2002>

sent Eine to Copenhagen with his stencils for this show, which was Banksy's first exhibition in Scandinavia.¹⁷²

Upon entering the Gallery, visitors were surrounded by three big walls of works. On the wall at the center of the gallery lobby, Banksy stenciled four "Flying Coppers," armed riot police figures with smiley faces, with the words "HAVE A NiCE DAY!" sprayed free-hand in red above them. In the middle was a rat painting the words "I HATE cop" also sprayed free-hand in red. The "s" that would have been in the word "cops" is hidden by a copper's foot. Aside from its standard slang meaning, "cop" could also be a reference to Copenhagen, the exhibit's location. The wall on the left featured many iterations of Eine's Frankenstein's monster, a version based loosely on Boris Karloff's portrayal of the character in the 1931 film *Frankenstein*. The outlines of the faces were stenciled in black, and then filled in with different colors. Various *Evening Standard* headlines served as a background. One of the monsters was sprayed directly onto a mirror that was attached to the wall. This monster's outline was green and not filled in with another color.

172 Banksy vs. Eine Press Release. In: V1 Gallery Website. http://v1gallery.com/exhibition/banksy-vs-eine/?press_release=1854 (Original Text in Danish). According to himself, Banksy did spray-paint illegally in Bergen, Norway, however, already in autumn 2001. Kine B. Hartz: Apestreker. Banksy har satt Storbritannia på hodet med provoserende kunst. Men fortsatt er det ingen som vet hvem han er, Dagbladet, 7 March 2003 <https://www.dagbladet.no/kultur/apestreker/65872781>

There was also a sticker with the words “HOT SHIT” over a yellow-orange color gradient on the lower left side of the mirror. A small grim reaper stenciled in black with a yellow smiley face, similar to Banksy’s “Happy Coppers,” was pasted up on the same wall as the Frankenstein’s monsters. The words “WRONG WAR,” which were printed underneath it, serve as a statement of protest against the ongoing war in Iraq. Finally, a small Banksy sticker imitating official warning signs with a man spraying on a wall and the advisory “AUTHORISED GRAFFITI AREA” was on the same *Evening Standard* headline wall. Eine also filled the right wall with Frankenstein’s monster faces, but these were sprayed on colorful rectangular boards, and arranged symmetrically and evenly on the wall. Aside from this, there was another black stenciled rat by Banksy that obviously drew a free-handedly sprayed, pink irregular line with a heart on its end.

Other large works by Banksy and Eine were also displayed on the walls in a somewhat hidden corner that connected the two main rooms of the gallery. Banksy stenciled a traditional painter standing in front of an easel who seems to be in the process of painting “Petrol Head,” which depicts an image similar to a gas station sign, but is modified to show a suicidal stick figure holding a gas pump to his head. Because the

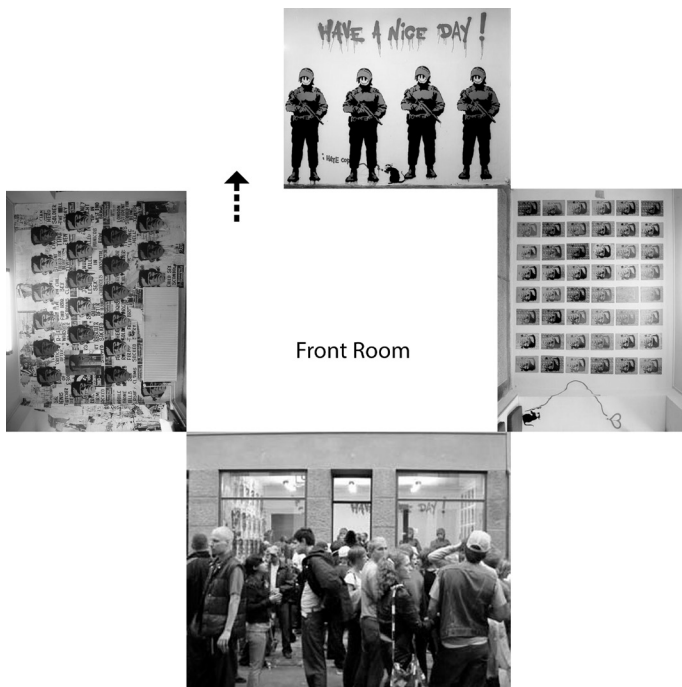


Fig. 68: Reconstruction of the Front Room by the editor, with the photos from <https://web.archive.org/web/20060718212704/http://kopenhagen.dk/fileadmin/oldsite/indeximage/bangsy0703.htm> and <https://www.flickr.com/photos/streetsofdenmark/67058117/in/photostream/>

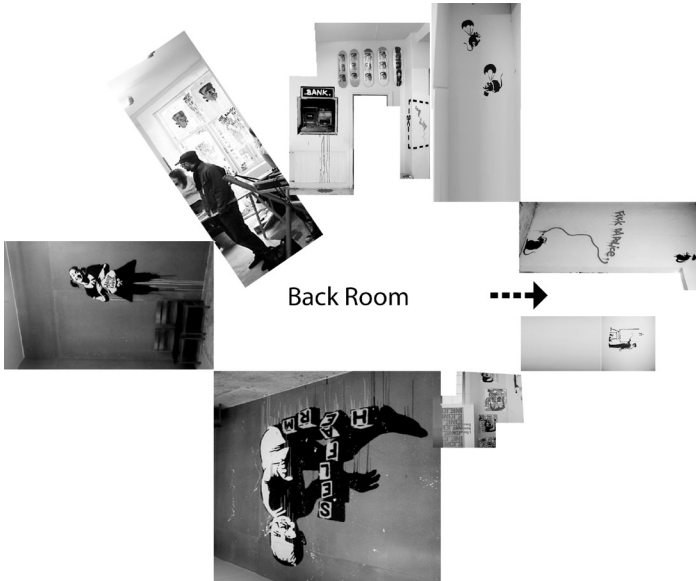


Fig. 69: Reconstruction of the Back Room by Ulrich Blanché, with the photos from <https://web.archive.org/web/20030718212704/http://www.kopenhagen.dk/fileadmin/oldsite/indeximage/bangsy0703.htm> and <https://www.flickr.com/photos/streetsofdenmark/67058117/in/photostream/>

nozzle resembles a gun, this sticker looks like a suicide scene and can be interpreted as criticism, once again, of the Iraq War as an oil war and suicide mission. Next to this were works from Eine, who again used various Frankenstein's monster stencils over colorful canvases with his name printed on them. Beside these, Eine sprayed his name in blue over an orange background, and over these were the words "i have the dreamers disease" stenciled in red.

The next room featured Banksy's "Self-Harm", which depicts a giant, evil-looking stenciled baby with letter blocks spelling the word "self-harm." Perpendicular to this was an image by Banksy of a young girl with a flower in her hair, lifting up her shirt, and showing her "Thug Lovin" tattoo. These works were painted on brown walls. On the wall next to the "Thug Lovin" girl, Banksy sprayed a gray ATM with red paint flowing out of its cash dispenser and the words "Fuck Off" on its display screen. Instead of the standard "ATM" label, the machine displays the word "BANK," which is probably a reference to Banksy's name.

To the right of the ATM and above a doorframe were five skateboards. The first four from the left were Eine's and featured black Frankenstein's monster faces sprayed on colorful backgrounds. On the fifth skateboard, Banksy sprayed his tag in black and red on a white background. Next to these skateboards stood a pillar that displayed

Banksy's "Cut-Out and Collect" stencil surrounding a string of red, orange and yellow stars. Two little Banksy rats were in the upper right corner of the wall opposite. One seemed to be using an umbrella as a parachute, and the other was painting the words "Fuck DA Police" in red. Between the "Cut-Out and Collect" pillar and the wall with the rats was another small wall with two of Banksy's "Parachuting Rats". The higher rat was wearing sunglasses, while the one below carried a briefcase.

List of Works

- *Smiley Coppers*, V1 Gallery, Copenhagen, 2003, photo Courtesy of V1 Gallery (Source: <http://v1gallery.com/exhibition/banksy-vs-eine/>)
- *Eine*, Untitled, (Frankenstein's Monster on Evening Standard Headlines) V1 Gallery, Copenhagen, 2003. Source: <https://www.flickr.com/photos/streetsofdenmark/67058118/>
- *Wrong War*, V1 Gallery, Copenhagen, 2003, Photo Courtesy flickr User *Lints—Photos from around...*, (Source: <https://www.flickr.com/photos/streetsofdenmark/67058297/>)
- Untitled, (Authorised Graffiti Area) V1 Gallery, Copenhagen, 2003, Photo Courtesy flickr User *Lints—Photos from around...*, (Source: <https://www.flickr.com/photos/streetsofdenmark/67058121/>)
- *Eine & Banksy*, Untitled (Frankenstein's Monster Wall) and *Love Rat*, V1 Gallery, Copenhagen, 2003, Photo Courtesy of V1 Gallery. Source: <http://v1gallery.com/exhibition/banksy-vs-eine/>
- *Untitled*, (Man Painting Filling Station Suicide Sign), V1 Gallery, Copenhagen, 2003, (Source: <https://web.archive.org/web/20060718212704/http://www.kopenhagen.dk/fileadmin/oldsite/indeximage/bangsy0703.htm>)
- *Self-Harm* and *Thug Lovin'*, V1 Gallery, Copenhagen, 2003, Photo Courtesy of V1 Gallery, (Source: <http://v1gallery.com/exhibition/banksy-vs-eine/>),
- *Untitled*, (Fuck Off ATM), V1 Gallery, Copenhagen, 2003, (Source: <https://web.archive.org/web/20060718212704/http://www.kopenhagen.dk/fileadmin/oldsite/indeximage/bangsy0703.htm>)
- *Eine & Banksy*, Untitled, (Frankenstein's Monster Skateboards and Banksy Tag Skateboard), V1 Gallery, Copenhagen, 2003, (Source: <https://web.archive.org/web/20060718212704/http://www.kopenhagen.dk/fileadmin/oldsite/indeximage/bangsy0703.htm>)
- *Untitled* and *Untitled*, (Cut-Out and Collect Stars, Parachute Rat and Fuck Da Police Rat), 2003, Photo Courtesy of V1 Gallery, (Source: <http://v1gallery.com/exhibition/banksy-vs-eine/>),

- *Parachuting Rats*, VI Gallery, Copenhagen, 2003, (Source: https://web.archive.org/web/20060506214721/http://www.kopenhagen.dk/fileadmin/oldsite/index_image/bangsy0703.htm)
- *Eine & Banksy, Untitled*, (Painter Rat with Eine Stars), VI Gallery, Copenhagen, 2003, (Source: <https://www.flickr.com/photos/nuart/341129054/in/album-72157594321610547/>)

6.8 2003 (Aug. – Oct.) Backjumps: The Live Issue, Berlin

Berlin-based magazine *Backjumps* was named after the term “backjump,” which is a piece of graffiti sprayed very quickly,¹⁷³ often on a temporarily parked train or a running bus.¹⁷⁴ Founded in August 1994 by Adrian Nabi and others as an urban communication system, *Backjumps* was intended to stand out against other graffiti magazines. In addition to the typical photos of graffiti, Nabi and the other founders decided to add accompanying articles. In 2003, the magazine organized the exhibition *Backjumps: The Live Issue #1* in Berlin.¹⁷⁵

This collaboration with the *Kunstraum Kreuzberg/Bethanien* ran between 23 August and 5 October 2003, supported by *Kulturstiftung des Bundes*.¹⁷⁶ The *Kunstraum Kreuzberg/Bethanien* is a gallery in Kreuzberg, Berlin that specializes in contemporary art. The gallery building had served as a hospital until 1973/74, when it became home to various cultural and artistic institutions.¹⁷⁷ More than 40 artists from Brazil, the United States and Europe were invited to the *Backjumps* exhibit, including OBEY from Los Angeles, LOST ART from São Paulo, artistic collaboration FAILE from New York, Zedz Inc from the Netherlands, Banksy from the United Kingdom, and others. (Zedz and Banksy also presented works at the Urban Discipline Event in 2002 in Hamburg, Germany.¹⁷⁸) They could show their art, photography, design and multimedia presentations on a combined surface of more than 1000m².

The space for the artists were divided into different rooms. Next to street artists like OBEY and FAILE, Banksy created a compilation of small and large stencils,

173 <http://www.urbandictionary.com/define.php?term=fast>

174 Urban dictionary, 2004. Backjump, <http://www.urbandictionary.com/define.php?term=backjump>,

175 WiseUp!, 2003. Backjumps. Urbane Ästhetik & Philosophie, <http://www.wiseup.de/interview-backjumps.html>

176 [rohrpost] Backjumps—Street Art, Berlin, Aug/Sept 2003 <http://nettime.org/Lists-Archives/rohrpost-0308/msg00132.html>

177 Kunstraum Kreuzberg/Bethanien. About the Kunstraum Kreuzberg/Bethanien—Gallery and Programme <http://www.kunstraumkreuzberg.de/english.html>

178 [rohrpost] Backjumps—Street Art, Berlin, Aug/Sept 2003 <http://nettime.org/Lists-Archives/rohrpost-0308/msg00132.html>

photographs, prints and a sculpture. The largest work was the mural “Every Picture tells a lie,” hinting at “Every Picture Tells a Story”, a song and a LP by UK pop singer Rod Stewart in 1971. The mural showed five smiley face police angels (winged coppers) with red splashes and the inscription in red letters. On the opposite wall, Banksy hung three works: from left to right, “Police Car on bricks,” a Vandalised Oil Painting that Banksy vandalized with the stenciled words “police line,” and then another piece with three “Laugh now but one day we’ll be in charge” monkeys. Underneath the oil painting, Banksy added a small stencil showing a traditional painter copying the above works. On the left side of the wall, Banksy presented “Toxic Mary” in the middle, “Young Child with Bird” on the left, and “TV Girl” on the right. Apart from the painter and the vandalized oil painting, the works were directly stenciled onto the walls, but were surrounded by cardboard gold frames.

Before the visitors entered the room, they could see a large photograph hanging from the ceiling, of a pig with the spray-painted words “Fuck pigs” in red, in reference to the proverb “you can put lipstick on a pig, but it is still a pig.”¹⁷⁹ On the reverse side of the photograph was a “Churchill with a green Mohawk” (elsewhere entitled “Turf War”). Inside the archway, to right and left, Banksy put two small warning signs from the Think Tank series, “Petrol head” and “Brainwashed girl.”

Blood-red splashes of paint were everywhere in the room, similar to Banksy’s walls in Hamburg in 2002. On a pedestal in the center of the room was a piece of concrete wall with a “Cut out and collect” stencil on it.

Banksy also hung 35 photographs along with his street works. Some of the pictures were of his works in zoos, or of other stencil works from all around the world. Banksy had never before exhibited so many photographs at once; he had previously preferred to publish them in books. This collection of photos represented something like a “best of,” rather than an excerpt of contemporary works.

Another intention of the exhibition was to invite the artists to (illegally) paint the streets of Berlin.¹⁸⁰ Banksy painted, among many others, two rats on a door on the corner of Adalbert and Köpenicker Street; the upper one had an umbrella and the lower one was wearing a cap and a necklace.¹⁸¹ Near the art space, Banksy painted several versions of illegal rat stencils and other works, see list “On the Streets of Berlin (Illegal Street Stencils)” below, most notable of these street works is a Self Portrait (fig. 70) also

179 Ben Zimmer: Who First Put “Lipstick on a Pig”? The Slate, 10 September 2008. <https://slate.com/news-and-politics/2008/09/where-does-the-expression-lipstick-on-a-pig-come-from.html>

180 [rohrpost] Backjumps—Street Art, Berlin, Aug/Sept 2003 <http://nettime.org/Lists-Archives/rohrpost-0308/msg00132.html>

181 Daily Mail: Banksy artworks controversially torn down from public view to go under the hammer in multi-million pound auction, 31 January 2014 <http://www.dailymail.co.uk/news/article-2549568/Banksy-artworks-controversially-torn-public-view-hammer-multi-million-pound-auction.html>



Fig. 70: Banksy Self-portrait, Berlin 2003.
Source: On Flickr until ca 2015, archive of the editor.

executed on canvas elsewhere.¹⁸² It combined the glasses and eyes of the artist with his tag.¹⁸³

Within the context of the exhibition, it was also possible to do walks through the city with the artists and talk about their works and intentions. The Backjumps crew offered conversations and workshops with some of the artists, but Banksy did not participate. This event was meant to be an open space for visitors to interact with the artists.¹⁸⁴

By 2011, the mural “Every Picture tells a lie” had been covered with nearly 20 layers of color. Street artist Brad Downey, who had also been invited to the first *Live Issue*,¹⁸⁵ and curator Nabi decided to restore Banksy’s piece for another exhibition called *Do not think!* When Banksy created the mural in 2003, he did not get a lot of attention for it. Eight years later, Downey’s restored version “What lies beneath” served

182 Self Portrait [glasses], 2001–2002, spray and splash enamel on wood, 74 × 55 cm, Ali Keshavji collection, London, inv. 9236, <http://andipa.com/artist/banksy/self-portrait>; As the street version dates later, and Banksy usually puts his work on the street first, it is possible that this Self Portrait is rather from 2003.

183 Photo uploaded on Flickr by Sören Voswinkel, 16.10.2003, <https://www.flickr.com/photos/moingiorno/177028207/in/album-72157594335374210/>

184 [rohrpost] Backjumps—Street Art, Berlin, Aug/Sept 2003 <http://nettime.org/Lists-Archives/rohrpost-0308/msg00132.html>

185 Nana Heymann: Künstlerhaus Bethanien legt Banksy-Bild frei, Tagesspiegel, 11 September 2011. <http://www.tagesspiegel.de/berlin/stadtleben/street-art-kuenstlerhaus-bethanien-legt-banksy-bild-frei/4598782.html>

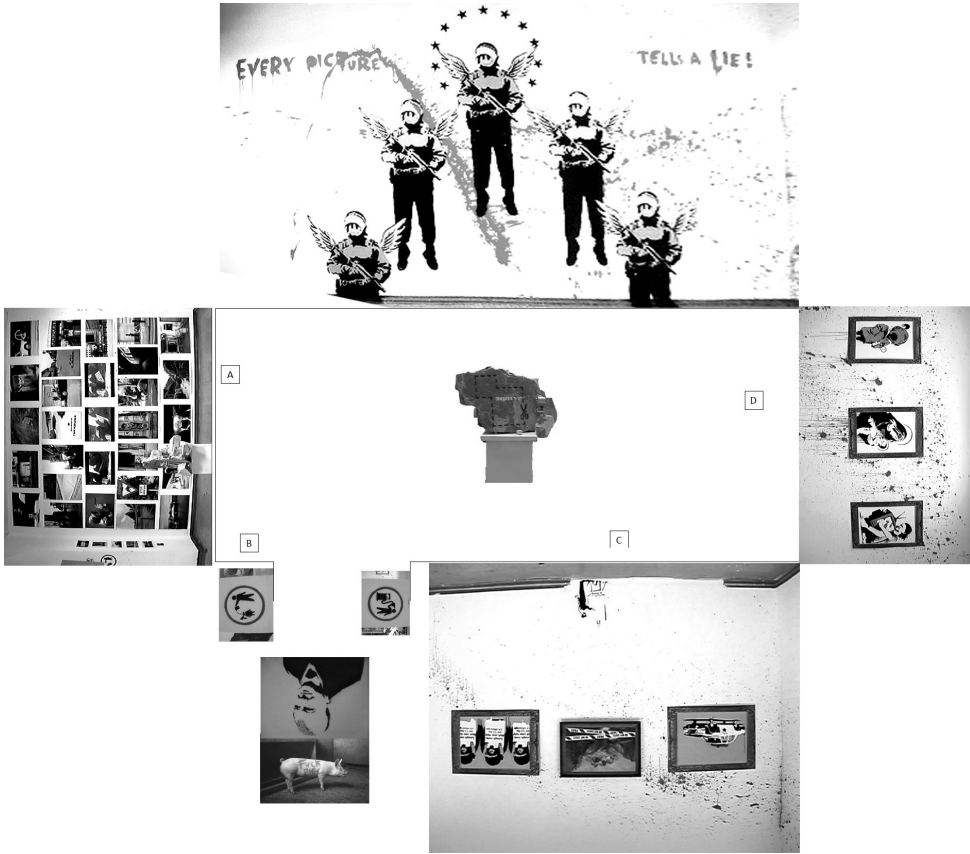


Fig. 71: Banksy room, Backjumps Live Issue room, 2003. Reconstruction by Sophie Schneider and the editor.

as a criticism of the commercialization of street art. As soon as the artwork was revealed to the public, it became a hot spot for street art fans as well as tourists.¹⁸⁶

List of Works

Estimated dimensions are based on people standing in front of the walls during construction

¹⁸⁶ Diana: Street Artist Banksy: “Every picture tells a lie” in Berlin—report and photos by Street art BLN, Street Art Berlin, 19 August 2012 <http://www.streetartbln.com/street-artist-banksy-every-picture-tells-a-lie-in-berlin-report-and-fotos-by-street-art-blm/>

1. Inside Künstlerhaus Bethanien

- *Every Picture Tells a Lie*, ca. 400 × 670 cm, acrylic and spray paint on wall

Collection of 29 Photographs (From Left to Right)

First Row:

- *Smiley Copper*, Vienna, 2003¹⁸⁷
- *God Save the Queen*, London, Portobello Road, 2002¹⁸⁸
- Monkey holding sign: *I'm a Celebrity Get Me out of Here*¹⁸⁹, UK Longleat Safari Park, 2003
- Unidentified Work (the same unknown photo was also shown in the Turf War show in July 2003)¹⁹⁰
- Two armed *Soldiers* painting a *CND* peace sign, Clerkenwell, Parliament Square, London, 2003¹⁹¹

Second Row:

- *Winged Street Sweeper*, London, Westbourne Park, 2003 or earlier¹⁹²
- People who enjoy waving flags don't deserve to have one, stenciled slogan on pavement, Los Angeles, 2002¹⁹³
- *Smiley Copper* cardboard demonstration signboard, May Day demonstration, London, 2002¹⁹⁴
- *Buried Treasure*, unknown beach location (Weston Super Mare?), 2003¹⁹⁵
- *VIP Door with Bouncers* and red (painted) carpet turning into a pool of blood, London East End, Steward Street, 2003 [or earlier]¹⁹⁶

187 Banksy, 2005, p. 26–27.

188 Banksy, *Exitstencilism*, 2002, unpagged and Banksy, 2005, p. 34.

189 Detail of the photograph. Banksy, 2005, p. 120.

190 Banksy, 2005, p. 57.

191 Banksy, *Cut it Out*, 2004, unpagged and Banksy, 2005, p. 37. Further info see Steve Cotton: https://www.artofthestate.co.uk/Banksy/Banksy_Turf_war_CND.htm

192 A trimmed version of this photograph or at least the same motif can be seen in Banksy, 2005, p. 25 or in Banksy, *Cut it Out*, 2004, unpagged.

193 Banksy, *Cut It Out*, 2004, p. 9; *Wall and Piece*, 2005, p. 199, also *Cut it Out*, 2004, unpagged.

194 Similar photo: Banksy, 2002, unpagged.

195 [pinterest.com](https://www.pinterest.at/pin/35536284529632508/). (<https://www.pinterest.at/pin/35536284529632508/>), (23.08.2017), same motif: *Buried Treasure*, Weston Super Mare, 2003, Banksy, 2005, p. 63.

196 Photo see Backjumps catalog, 2003, p. 30. http://www.maisonanti.com/StudioAnti/indexhibit/files/gimg/21_21bjs107.png, See also photo uploaded by Chris Poole 19 July 2003

- *Fat Lane*, stenciled slogan on pavement, Venice Beach, California, 2003¹⁹⁷
- *Che Guevara* with sun glasses, some with \$ or a spiral in the glasses, posters on Bridge, London, Portobello Road, 2003¹⁹⁸

Third Row:

- Banksy Portrait with Monkey Mask, photo by James Pfaff, 2003.¹⁹⁹
- Monkey holding sign: *Laugh Now but, One Day We'll Be in Charge*, Melbourne, Longleat Safari Park, 2003 (three different photographs)
- *Designated Riot Area*, London, Trafalgar Square, 2003²⁰⁰

Fourth Row:

- This Is Not a Photo Opportunity, Sydney Harbour, 2002²⁰¹
- *Parachute Cow* Road Sign, England, West Country, 2003²⁰²
- Rat Writing "Kill", 2003²⁰³
- Painted Statue with *Banksy Tag* and *Heavy Weaponary* Elephant, Barcelona, October 2001²⁰⁴
- Two Giraffes with *Banksy Tag* in Barcelona Zoo, October 2001²⁰⁵
- *Laugh Now but One Day We'll Be in Charge*, stenciled monkeys with cardboard sign, London, District Line, 2002²⁰⁶

<https://www.Flickr.com/photos/cpoole/310500253/>

197 Banksy, *Wall and Piece*, 2005, p. 58.

198 Banksy, 2005, p. 40.

199 Website of James Pfaff: <https://www.jamespfaff.com/biography> Pfaff shot Banksy at least in three different contexts, besides the monkeymask with spraycan also another holding a canvas in front of his face showing Banksy with baseball hat and pixilated facial features and a third, less known one (as not in *Wall and Piece*). This time the monkey mask Banksy poses with a spraycan in front of a *Happy Chopper* stencil on a concrete wall.

200 Photo: Banksy, *Cut it Out*, 2004, unpagged and Banksy, 2005, p. 57.

201 This photo was once on Banksy's website. He used it again in the second Santa's Ghetto Show in late 2003.

202 This photo was once on Banksy's Website (state 2005) <http://web.archive.org/web/20050828040629/http://www.banksy.co.uk:80/outdoors/06.html> Same motif, different photo: Banksy, 2005, p. 122.

203 Trimmed version of this photo: Banksy, 2005, p. 86.

204 Banksy 2005, p. 5, Banksy 2004, unpagged. A photo by flickr user Kaassouffle from 10.03.2003 shows the bigger picture. Banksy also stenciled under a second statue, this time a spanner rat with a mask and again his tag, <https://www.flickr.com/photos/kaassouffle/2513605805>

205 Banksy, *Existencilism*, 2002, unpagged and Banksy, 2005, p. 118. See also *Existencilism*, 2002: accompanying Banksy text "The Zoo".

206 A trimmed version or at least the same motif: Banksy, 2005, p. 14–15. A photo of the same District Line train from a different angle: *Existencilism*, 2002, unpagged.

- Police officer with a chalk *Dead Body Outline* on the ground (the outline gives the Police Officer the Finger), Aldgate, London, 2003 or earlier²⁰⁷
Fifth Row:
- *Banksy* Throw-up on the Thekla (a floating night club boat in Bristol)²⁰⁸, 2003
- *Cheque Book Vandalism*, Clink Street, London, 2002²⁰⁹
- *Laugh Now but, One Day We'll Be in Charge*, stencilled on white sheep, Somerset, 2003²¹⁰
- *This Is Not a Photo Opportunity*, Cheddar Gorge, Somerset, 2003 or earlier²¹¹
- *Bleeding ATM*, Vienna, 2003²¹²

Wall B

Collection of 6 Photographs (From Top to Bottom)

- Unidentified Photo²¹³
- *Tramp Angel*, London, ca. 2002²¹⁴
- *Pulp Fiction* (1st version), London, Old Street, 2003²¹⁵
- *Peeing Foot Guard*, with Machine Gun, London, 2002²¹⁶
- *Shoreditch Bridge* (?), ca. 2003–2004²¹⁷
- Unidentified Work²¹⁸
- *Fuck Pigs*, large photography, a pig with “Fuck Pigs” written on it in red paint, Somerset, 2003²¹⁹
- *Street Sign [Brainwashed Girl]*, ca. 40 × 40 cm, acrylic and spray paint on wall

207 Trimmed version of this photo: Banksy, 2005, p. 21.

208 Trimmed version of this photo: Banksy, 2005, p. 46.

209 See chapter 4.2.

210 Steve Lazarides posted this photo on Lazinc Instagram account on Feb.26, 2015. Later removed.

211 Detail of the photograph. Bull, Martin, 2015, p. 64. *This Is Not a Photo Opportunity. The Street Art of Banksy*, PM Press, Oakland.

212 Trimmed photo in Banksy, *Cut It Out*, 2004. Unpaged and Banksy, 2005, p. 107.

213 Educated guess: Bobby stopping and searching a heavily armed girl, London, Camden, ca. 2002, *Existencilism*, unpagged.

214 Banksy, 2006, p. 113. Same motif, different location: Banksy, 2005, p. 94–95. Here dated 2002.

215 Same motif, different photo: Banksy, *Existencilism*, 2002, unpagged and Banksy, 2005, p. 105.

216 Same motif, different photo: Banksy, 2005, p. 35.

217 Banksy, 2006, p. 124–125, show different photos of the same bridge.

218 Educated guess: one of Banksy's painted cows?

219 Banksy used the same photo as a postcard for the *Turf War* show. Same motif, different photo: Banksy, 2005, p. 126–127. Refers to the saying “If you put lipstick on a pig it's still a pig” and to cops being called pigs.

- Turf War [Churchill with Green Mohawk], ca. 60 × 85 cm, photocopy (?)
- *Petrol Head*, ca. 40 × 40 cm, acrylic and spray paint on wall

Wall C (From Right to Left)

- “Laugh Now but One Day We’ll Be in Charge” monkey [three times], ca. 78 × 97 cm, spray paint on cardboard
- Vandalised Oil Painting [Landscape with “Police” Tape], ca. 60 × 80 cm.
- *Police Car*, ca. 78 × 97 cm, spray paint on cardboard

Floor level:

- [*Easel Painter*], ca. 40 × 30 cm, spray paint on wall

Wall D (From Right to Left)

- *TV Girl*, ca. 97 × 78 cm, spray paint on cardboard (?)
- *Toxic Mary*, ca. 42 × 60 cm, spray paint on cardboard (?)
- *Diver Girl with Bird*, ca. 97 × 78 cm, acrylic and spray paint on cardboard (?)
- *Cut out and Collect*, ca. 60 × 40 cm, acrylic and spray paint on piece of wall

On the Streets of Berlin (Illegal Street Stencils)

- *Self Portrait [glasses]*, stencil on concrete pillar²²⁰
- *Umbrella Rat*, ca. 40 × 30 cm, spray paint on steal, Berlin Friedrichshain-Kreuzberg, Köpenickerstraße, Adalbertstraße²²¹
- *Gangsta Rat*, rat with New York Yankees Cap, ca. 30 × 20 cm, spray paint on steal, Berlin Friedrichshain-Kreuzberg, Köpenickerstraße and Adalbertstraße²²²
- *Rat with Anarchy Sign*, ca. 30 × 30 cm, spray paint on concrete, Berlin Mitte, Sophienstraße, 2003

220 Photo uploaded on Flickr by Sören Voswinkel, 16.10.2003, <https://www.flickr.com/photos/moingiorno/177028207/in/album-72157594335374210/>

221 Photo uploaded by Antonia Schulz on 30 July 2005 <https://www.flickr.com/photos/urban-art-berlin/29675118/>

222 Photo uploaded by Antonia Schulz on 30 July 2005 <https://www.flickr.com/photos/urban-art-berlin/29675118/>

- *Umbrella Rat*, ca. 40 × 30 cm, spray paint on concrete, Berlin Mitte, Dircksenstrasse, 2003/2004
- *Gangsta Rat*, *Rat with New York Yankees Cap*, ca. 30 × 30 cm, spray paint on concrete, Berlin Kreuzberg and Berlin Mitte, Alte Schönhauser Straße, 2003/2004
- *Painting Rat/Rat with Brush*, ca. 30 × 30 cm, spray paint on steal and glass, Berlin Mitte, Rosenthalerstraße, 2003/2004
- *Painting Rat/Rat with Brush*, ca. 30 × 30 cm, spray paint on concrete, Berlin Mitte, Gipsstraße, 2003/2004
- *Self Help Rat*, ca. 30 × 30 cm, spray paint on concrete, Berlin Mitte, Gipsstraße, 2003/2004
- *Painting Rat/Rat with Brush*, ca. 30 × 30 cm, spray paint on concrete, Berlin Mitte, Kleine Rosenthalerstraße, 2003/2004
- *Painting Rat/Rat with Brush*, ca. 30 × 30 cm, spray paint on concrete, Berlin Mitte, Münzstraße, 2003/2004
- *Painting Rat/Rat with Brush*, ca. 30 × 30 cm, spray paint on steal, Berlin Mitte, Dircksenstrasse, 2003/2004
- *Love Rat*, *Painting Rat/Rat with Brush with Heart*, ca. 30 × 30 cm, spray paint on steal, Berlin Mitte, Dircksenstrasse, 2003/2004
- Not by Banksy, but often quoted as such, a copycat *Flower Thrower/Flower Bomber*, ca. 800 × 600 cm, spray paint on stone/concrete, Berlin Mitte Oranienburger Straße, Kunsthaus Tacheles²²³
- *Lenin with Mohawk*, ca. 60 × 60 cm, spray paint on street sign²²⁴
- *TV Girl*, ca. 80 × 50 cm, spray paint on electrical box, Berlin Mitte, Gipsstraße, 2003/2004
- *Banksy Tag*, ca. 70 × 40 cm, spray paint on wall, Berlin, 2002²²⁵
- *Umbrella Rat*, ca. 30 × 30 cm, spray paint on wall, Berlin Mitte, Münzstraße, 2003²²⁶
- *Rat with an Orange Arrow*, ca. 30 × 30 cm, spray paint on wall, Berlin, 2003²²⁷
- *Painting Rat/Rat with Brush*, ca. 30 × 30 cm, spray paint on wall, Berlin, Friedrichshain, 2003²²⁸

223 And Berlin, 2014. Banksy Flower Chucker / Thrower in Berlin <http://andberlin.com/2014/08/12/banksy-flower-chucker-thrower-in-berlin/>

224 Deflok HipHopMagazin.com, 2003. Backjumps—The Live Issue, Berlin August 2003 http://www.deflok.de/HipHopMagazin/Specials/Backjumps_TheLiveIssue/Backjumps.html

225 Banksy, 2002.

226 Photo uploaded by Loso on 5 September 2003 <https://www.flickr.com/photos/loso/4355407153>

227 Photo dated 2003 uploaded by Lee H. Mee on 4 July 2007 <https://www.flickr.com/photos/lehmeee/715383741>

228 Photo dated 2003 uploaded by Lee H. Mee on 4 July 2007 <https://www.flickr.com/photos/lehmeee/715434541/>

- *Painting Rat/Rat with Brush with Banksy Tag*, ca. 30 × 30 cm, spray paint on steal, Berlin 2003²²⁹
- *TV Girl*, ca. 80 × 50 cm, spray paint on wall, Berlin, 2003²³⁰
- *Rat with Anarchy Sign*, ca. 30 × 30 cm, spray paint on wall, Berlin, Friedrichshain, 2003²³¹
- *TV Girl with Heart*, ca. 80 × 50 cm, spray paint on wall, Berlin, 2003²³²
- *Rat with Umbrella*, ca. 60 × 60 cm, spray paint on street sign, Berlin Mitte, around Television Tower²³³

229 Photo dated 2003 uploaded by Jackson Classic on 2 October 2014 <https://www.flickr.com/photos/108992704@N05/15232639867>

230 Photo dated 2003 uploaded by Jackson Classic on 2 October 2014 <https://www.flickr.com/photos/108992704@N05/15232665257>

231 Photo dated 2003 uploaded by Lee H. Mee on 4 July 2007 <https://www.flickr.com/photos/lehmeee/715425337/>

232 Banksy, 2004, unpagued.

233 Ibid.