

# 8 The Mock Ups

## 8.1 2003–2005 Museum Pieces

Between 2003 and 2005, Banksy illegally installed several smaller-scale artworks in renowned museums around Europe and in New York. These pieces are characterized by a temporary nature, though they were presented in public, established venues. The importance of their performative aspect also makes them comparable to Banksy's street art.

During the Backjumps exhibition in Berlin earlier in 2003, then-street art duo Darius and Downey told Banksy they would plan to illegally hang a piece of theirs in the dome of Wittenberg (which they never did). The piece tried to look like a medieval painting, but included a CCTV camera and a Luther painting theses dressed like Darius and Downey (i.e. as construction workers), who also signed and dated the work.<sup>1</sup> French street artist Invader, who frequently exhibited and worked on the street with Banksy, however, put a mosaic of his in the Louvre already in 1998. Both may have inspired Banksy.

He went to museums disguised as a curator or art lover in a dark suit and silk scarf wearing a wig, fake beard and hat.<sup>2</sup> Lazarides secretly filmed the event while Banksy friend, fellow POW member and soon-to-be-famous Tank Girl and Gorrillaz illustrator Jamie Hewlett, was at least once the lookout.<sup>3</sup> The installations received major media attention and helped Banksy achieve worldwide recognition.

“*Crimewatch UK* Has Ruined the Countryside for All of Us”, Banksy's first illicit museum installation, was hung in a room at the Tate Britain where images of rural life were on display in mid-October 2003.<sup>4</sup> The work was a painting of an idyllic countryside setting, which Banksy “found (...) at a London street market and then stencilled police incident tape over the top,” and it highlights how today's “obsession with crime and paedophilia” has influenced our view on picturesque landscapes, as the

1 Darius Jones [Leon Reid IV] and Brad Downey, according to Stefano Antonelli, Gianluca Marziani: Banksy. [German edition]. Königswinter 2022, p. 105.

2 Info and photo see Steve Lazarides: Banksy Captured. Vol. 2. London 2020, p. 294.

3 Steve Lazarides: Banksy Captured. Vol. 2. London 2020, p. 294.

4 Akbar falsely calls it a room with 18th century paintings, it was 'Images of Rural Life'. Arifa Akbar: Street artist Banksy dons disguise to install his picture on gallery wall, Independent, 17 October 2003 <http://www.independent.co.uk/news/uk/this-britain/street-artist-banksy-dons-disguise-to-install-his-picture-on-gallery-wall-91933.html> See Tate Britain (1): Gallery Plan, 26 June – 28 September 2003 <https://web.archive.org/web/20030807004702/http://www.tate.org.uk:80/britain/pdf/TateBritainPlan.pdf>

accompanying fake museum label card explained.<sup>5</sup> Banksy attributes this phenomenon to the media, especially the BBC series *Crimewatch* (previously called *Crimewatch UK*), which has been airing since 1984 and showcases unsolved criminal cases with the aim of gaining new information from the public.<sup>6</sup>

The artist's strategy of using contrasts extends to the work's exhibition context, as "*Crimewatch UK*" was placed next to English landscape painter John Linnell's "Reapers, Noonday Rest" (1865). This painting shows harvesters napping on sheaves on a bright midday and is characterized by warm tones creating the atmosphere of utter harmony. Next to this painting, Banksy's much smaller piece invites intimate consideration and might elicit a stronger reaction with its hints of a cruel act behind the picturesque surface. The larger context of the museum is also important to address. For "*Crimewatch UK*," Banksy chose the Tate Britain, which features a collection that focuses exclusively on British art, allowing him not only to categorize the "paranoia" caused by the obsession with crime as a particularly British phenomenon, but also to mark his place in the canon of the nation's greatest artists:<sup>7</sup>

"My message in vandalising an oil painting with police tape as I did at the Tate, is that this is how a lot of people see the world these days. People don't see Constable's hay and rivers any more. Mine is a more accurate drawing of the English landscape, with paranoia and violent crime, that we actually live in."<sup>8</sup>

Similarly, in 2004, Banksy placed his Mona Lisa variation among the paintings of English masters at the Louvre.<sup>9</sup> One *Independent* article interpreted Banksy's stunt at Tate Britain as the artist jumping the queue of the museum's selection process, noting that the hanging of "*Crimewatch UK*" preceded the announcement of the 2003 Turner Prize, which is awarded to a contemporary British artist every year, by just a few days.<sup>10</sup> In a thematically related piece, Banksy stenciled the words "Mind the Crap" on the last

5 Patrick Sawyer: Graffiti artist strikes at Tate, Evening Standard, 16 October 2003 <http://www.standard.co.uk/showbiz/graffiti-artist-strikes-at-tate-6986501.html>

6 Banksy's agent even cited the Soham murders, a then ongoing court case around the murder of two children in Cambridgeshire, to highlight the double nature of the countryside the image deals with and the currency of the problematic, see Akbar 2003. See also *Crimewatch UK* <http://www.imdb.com/title/tt0185794/> (12.7.2017). and Wikipedia: *Crimewatch* <https://en.wikipedia.org/wiki/Crimewatch>

7 Patrick Sawyer: Graffiti artist strikes at Tate, Evening Standard, 16 October 2003 <http://www.standard.co.uk/showbiz/graffiti-artist-strikes-at-tate-6986501.html>

8 Banksy quoted in Rick Hewett: I'm Proud to Be the Art Terrorist; Banksy, the Elusive Graffiti Artist Who 'Raided' the Tate, Gives a Rare Insight into What Makes Him Tick, Evening Standard, 23.10.2003, p. 28, online under a different headline: Graffiti 'artist' on a mission, <https://www.standard.co.uk/showbiz/graffiti-artist-on-a-mission-6957400.html>

9 Banksy 2005, p. 140–141. Probably a reference to the popular rom com "Mona Lisa Smile" (117 min., directed by Mike Newell) that came out in 2003.

10 The Turner Prize is a major art prize founded in 1984 and awarded each year by the Tate Gallery to a contemporary British artist. The four shortlisted artists present their work in a show—2003, the exhibition took place from 29. October 2003 and Grayson Perry received the Prize.

step of the Tate Britain, already in 1999.<sup>11</sup> In circa 2000 Banksy stenciled a monkey about to blow up a Mona Lisa painting right outside Tate Modern.<sup>12</sup> The pun, which plays off the phrase “mind the gap,” popularized by the London Underground, here comments on the state of “official” contemporary art that is legitimized by the establishment. As Banksy notes, only “[a] small group create, promote, purchase, exhibit and decide the success of Art” as a result of the divide between social and economic classes.<sup>13</sup>

“*Crimewatch UK*” is one of many “vandalized oil paintings” Banksy has created since 2001. The series is characterized by a “humorous improvement or substantive update (...) rather than purely iconoclastic irony or destruction.”<sup>14</sup> The vandalized paintings are often compared to British artist Peter Kennard’s “Haywain with Cruise Missiles” (1980), a photomontage depicting the horse-drawn cart from British artist John Constable’s “Hay Wain” (1821) carrying a cold-war nuclear bomb, inspired by “the proposal to hone US nuclear cruise missiles in rural East Anglia.”<sup>15</sup> In the case of “*Crimewatch UK*,” Banksy tries to update paintings from Constable’s era and explains that the piece deals with how “[p]eople don’t actually see the world with Constable’s eyes with hay and rivers any more.”<sup>16</sup> Kennard is referenced more indirectly in that Banksy’s “*Crimewatch UK*” displays a similar juxtaposition between idyll and violence and between past and present.

In his book *Wall and Piece*, Banksy emphasizes not only the museum works themselves, but also the performative aspect of their installations, by including images of himself hanging the pieces, for example. For Banksy, the paintings are only part of the artwork, as evidenced by the fact that he sold another version of “*Crimewatch UK*” at

Tate: The Turner Prize, 29 October 2003 – 18 January 2004 <http://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize-2003>

- 11 Banksy never painted “Mind the Crap’ on every step leading up to the Tate gallery the night before last year’s Turner Prize.” As stated there, only on the last step. Si Mitchell: Painting and Decorating. LEVEL magazine, issue 08, June/July 2000, p. 66. Banksy never painted “Mind the Crap’ on every step leading up to the Tate gallery the night before last year’s Turner Prize.” As stated there, only on the last step. In *Wall and Piece* 2005, p. 73 Banksy stated this happened in 2002, which contradicts the earlier source above.
- 12 Steve Lazarides: Banksy Captured. Vol. 2. London 2020, p. 114–119. The Tate flag in the background bears the year 2000. Banksy used the Mona Lisa stencil mostly around 2000/2001.
- 13 Banksy 2005, p. 75, 144. Also see Chappet 20/10/2011.
- 14 Blanché 2016, p. 114/115.
- 15 Victoria and Albert Museum: Haywain with Cruise Missiles <http://collections.vam.ac.uk/item/O220382/haywain-with-cruise-missiles-photograph-kennard-peter-lawrence/>; for the comparison Banksy/Kennard see Blanché 2016, p. 117.
- 16 Steven Morris: Banksy. Graffiti artist cuts out middle man to get his work hanging in the Tate. The Guardian, 18 October 2003; [https://www.theguardian.com/uk/2003/oct/18/arts.artsnews1; Arifa Akbar: Street artist Banksy dons disguise to install his picture on gallery wall, Independent, 17 October 2003 <http://www.independent.co.uk/news/uk/this-britain/street-artist-banksy-dons-disguise-to-install-his-picture-on-gallery-wall-91933.html>](https://www.theguardian.com/uk/2003/oct/18/arts.artsnews1;ArifaAkbar:StreetartistBanksydonsdisguise toinstallhispictureongallerywall,Independent,17October2003http://www.independent.co.uk/news/uk/this-britain/street-artist-banksy-dons-disguise-to-install-his-picture-on-gallery-wall-91933.html)

London's Tom Tom Gallery right after the Tate stunt—accompanied by a video of the original work's installation at Tate Britain.<sup>17</sup> The media caught on to this focus late, and most started commenting on the performative element of Banksy's museum pieces in 2005, when he installed several works in New York museums. The Wooster Collective street art website insisted, for instance, that the artist carried out the act “dressed as a British pensioner.”<sup>18</sup>

In March of 2005, Banksy installed works at the Museum of Modern Art, the Metropolitan Museum of Art, the Brooklyn Museum and the American Museum of Natural History in New York. His “Discount Soup Can” at MoMA subverts American pop artist Andy Warhol's “Campbell's Soup Cans” by depicting a Tesco's Value product in the same composition and technique. By incorporating specifically British cultural references, Banksy embraces his status as an “outsider”—both as a Brit in the United States and as a street artist placing his works in esteemed art institutions. Well-known stencil graffiti artist Lady Aiko (a former member of the Faile collective) took the photos in the New York museums: “In 2005 Banksy took me to the big New York museums like the Met, MaMA and the Brooklyn Museum to hang his paintings anonymously. I documented these actions and what happened next (immortalized in *Exit Through the Gift Shop*). Then a big front-page article in the *New York Times* made Banksy's name known internationally. I made him famous. We had created our own art market without depending on the traditional galleries. It was a historic moment, the beginning of a great graffiti and street art industry for an ever-growing new generation.”<sup>19</sup>

A further example of Banksy highlighting his “outsider” status is his overt criticism of US culture in the New York pieces. Banksy describes “*Withus Oragainstus*,” the work he hung at the American Museum of Natural History, as “just an outsider's view of the modern American bug, bristling with listening devices and military hardware.”<sup>20</sup> It can be seen as the American counterpart to “*Pest Control*”, put up at the English Natural History Museum in London the year before, as they both depict mutant creatures that are regarded as vermin. The fact that “*Withus Oragainstus*” was placed in the Hall of Biodiversity underlines this argument and perhaps even indicates an attempt to raise the problematic of biological experiments and weaponry. Furthermore, the New York piece's pseudo-Latin title is of course a direct reference to the political phrase

17 BBC News: Graffiti star sneaks work into Tate. 17 Oct 2003. <http://news.bbc.co.uk/2/hi/entertainment/3201344.stm> (12.7.2017).

18 Marc Schiller: A Wooster Exclusive: Banksy Hits New York's Most Famous Museums, in: The Wooster Collective (25 March 2005) <https://archive.li/x9em4> (12.7.2017).

19 Retranslated from German by the editor, from Alessandra Mattanza: *Street Art is Female*. Munich 2022, p. 14.

20 Reuters: Long Live Banksy!, 25 March 2005 <http://laughingbone.blogspot.de/2005/03/long-live-banksy.html>

“You’re either with us, or against us,” which describes a very separationist and aggressive stance that is categorized here as typically American, with the beetle’s origin listed as the US.<sup>21</sup>

Banksy installed his museum pieces with the intention to gain a global audience for his art. Although smuggling the works into renowned institutions is intended as a critique of the elitism of art institutions, the act also functioned as Banksy defining himself as a contemporary British master. As far as the installations abroad are concerned, the mixture of culture-specific statements with an element inspired by his home country is especially interesting.

## List of Works

- “*Crimewatch UK Has Ruined the Countryside for All of Us*” (2003), Tate Britain, London, October 15, 2003.<sup>22</sup>  
Ca. 48 × 45 cm (incl. frame)<sup>23</sup>, vandalised oil painting, installed in room 7 on level 2,<sup>24</sup> “Images of Rural Life”<sup>25</sup>, next to *Reapers*, *Noonday Rest* by John Linnell (1865), stayed 2,5 hours<sup>26</sup>, another version for sale with video at Tom Tom Gallery (London)<sup>27</sup> for £15,000<sup>28</sup>, reported in: Evening Standard, BBC News, The Independent, The Guardian.

21 Ibid.

22 Photo and info: <https://web.archive.org/web/20050326015714/http://www.banksy.co.uk:80/exhibitions/03.html> (accessed 26.7.2017).

23 Tate Britain: ‘Reapers, Noonday Rest’, John Linnell, 1865 <http://www.tate.org.uk/art/artworks/linnell-reapers-noonday-rest-no1546>

24 Arifa Akbar: Street artist Banksy dons disguise to install his picture on gallery wall, Independent, 17 October 2003 <http://www.independent.co.uk/news/uk/this-britain/street-artist-banksy-dons-disguise-to-install-his-picture-on-gallery-wall-91933.html>

25 Tate Britain: Gallery Plan, 26 June – 28 September 2003. <https://web.archive.org/web/20030807004702/http://www.tate.org.uk:80/britain/pdf/TateBritainPlan.pdf>

26 Banksy 2005, p. 139.

27 BBC News: Graffiti star sneaks work into Tate, 17 October 2003 <http://news.bbc.co.uk/2/hi/entertainment/3201344.stm>

28 Arifa Akbar: Street artist Banksy dons disguise to install his picture on gallery wall, Independent, 17 October 2003 <http://www.independent.co.uk/news/uk/this-britain/street-artist-banksy-dons-disguise-to-install-his-picture-on-gallery-wall-91933.html>

Fake museum label by Banksy:

“Banksy 1975. Crimewatch UK Has Ruined The Countryside For All Of Us. 2003. Oil on Canvas.

This new acquisition is a beautiful example of the neo post-idiotic style. Little is known about Banksy, whose work is inspired by cannabis resin and daytime television. The artist has found an unsigned oil painting at a London street market and then stencilled police incident tape over the top.

He argues that ruining the work in this way reflects how our nation has been vandalised by an obsession with crime and paedophilia. Any visit to a secluded beauty spot now feels like it may result in being molested or finding discarded body parts. Presented by the artist personally in 2003.”<sup>29</sup>

- “Pest Control” (2004), Natural History Museum, London, April 6, 2004<sup>30</sup>  
*Banksus Militus Ratus*<sup>31</sup>, stuffed rat with sunglasses, backpack and necklace as well as torch and sprayscan, graffiti “our time will come”, installed “near the toilets, between them and the cafe, by the water fountain, not in a gallery space”—spokeswoman of NHM, lasted 2 hours<sup>32</sup>, reported in: *The Guardian*.

Fake museum label by Banksy:

“Pest Control.

Recently discovered specimens of the common sewer rat have shown some remarkable new characteristics.

Attributed to an increase in junk food waste, ambient radiation and hardcore urban rap music these creatures have evolved at an unprecedented rate. Termed the *Banksus Militus Vandalus* they are impervious to all modern methods of pest control and mark their territory with a series of elaborate signs.

Professor B. Langford of University College London states ‘You can laugh now... but one day they may be in charge.’”<sup>33</sup>

29 Full text cited by Patrick Sawyer: Graffiti artist strikes at Tate, *Evening Standard*, 16 October 2003 <http://www.standard.co.uk/showbiz/graffiti-artist-strikes-at-tate-6986501.html>, the later card included in Banksy’s *Cut It Out* is slightly altered, see Banksy 2004 [p. 41–42].

30 Photo and info: <https://web.archive.org/web/20050326005655/http://www.banksy.co.uk:80/exhibitions/01.html> (accessed 26.7.2017).

31 Vikram Dodd: Natural History Museum exhibits an unnatural specimen, in: *The Guardian* (8 April 2004) <https://www.theguardian.com/uk/2004/apr/08/arts.education> See also Katie Heslop: A new master, *Guardian* 26 March 2005, <https://www.theguardian.com/uk/2005/mar/26/arts.artsnews>

32 Banksy 2005, p. 153.

33 Banksy 2005, p. 151.

- “(Mona Lisa)” (2004), The Louvre, Paris, 2004<sup>34</sup>  
Mona Lisa with smiley face (descriptive title by the author), ca. 50 × 45 cm (incl. frame) (cf. size of the Constable<sup>35</sup>), room of English Painting in Denon wing, 1st floor, neighbouring painting: John Constable: *Weymouth Bay with Approaching Storm*, 1818–19; room behind: Italian Painting, 16th – 17th centuries (Palma Il Vecchio: *The Adoration of the Shepherds with a Donor*, 1520–25) vs. Italian Grand Masters Room<sup>36</sup>, success at the third attempt of installation<sup>37</sup>, no media reaction (earliest mention in 2005).
- “Soldier With Spray Can” (2005), Brooklyn Museum, New York, March 13, 2005<sup>38</sup>  
“A portrait of a colonial-era soldier holding an aerosol can and standing in front of anti-war graffiti”<sup>39</sup>, 2 × 1.5 ft (61 × 46 cm), largest of the NY pieces<sup>40</sup>, Great Historical Painting wing, discovered: 16 March<sup>41</sup> vs. Banksy: hung for 8 days (i.e. March 21)<sup>42</sup>, reported on by: *The Wooster Collective*, *NPR*, *The New York Times*, *Reuters* and *The Guardian*.

34 Photo and info: <https://web.archive.org/web/20050326023717/http://www.banksy.co.uk:80/exhibitions/04.html> (accessed 26.7.2017).

35 Louvre: La Baie de Weymouth à l’approche de l’orage [http://cartelfr.louvre.fr/cartelfr/visite?srv=car\\_not\\_frame&idNotice=19100&langue=fr](http://cartelfr.louvre.fr/cartelfr/visite?srv=car_not_frame&idNotice=19100&langue=fr)

36 Either Banksy is exaggerating his success here or there is no surviving documentation of this 3rd, successful attempt. Jury, Louise: Banksy: A guerilla in our midst, Independent, 5 August 2005 <http://www.independent.co.uk/news/uk/this-britain/banksy-a-guerilla-in-our-midst-501660.html>

37 Jury, Louise: Banksy: A guerilla in our midst, Independent, 5 August 2005 <http://www.independent.co.uk/news/uk/this-britain/banksy-a-guerilla-in-our-midst-501660.html>

38 Photo and info: <https://web.archive.org/web/20050326013929/http://www.banksy.co.uk:80/exhibitions/02.html> (accessed 26.7.2017).

39 Richard Jinman: Artful dodger Banksy takes Manhattan, in: *The Guardian*, 26 March 2005, <https://www.theguardian.com/uk/2005/mar/26/arts.artsnews>

40 Reuters: Long Live Banksy!, 25. March 2005 <http://laughingbone.blogspot.de/2005/03/long-live-banksy.html>

41 Richard Jinman: Artful dodger Banksy takes Manhattan, *Guardian*, 26 March 2005, <https://www.theguardian.com/uk/2005/mar/26/arts.artsnews>

42 Banksy 2005, p. 147.



- "You Have Beautiful Eyes" (2005), The Metropolitan Museum Of Art, New York, March 13, 2005<sup>43</sup>  
Great American Painting wing, discovered March 13, 2005 ("Within minutes"), American wing<sup>44</sup> vs. Banksy: "Lasted 2 hours"<sup>45</sup>, reported on by: *The Wooster Collective*, *NPR*, *The New York Times*, *Reuters* and *The Guardian*.
- "Withus Oragainstus" (2005), American Museum Of Natural History, New York, March 13, 2005  
"Harlequin beetle with airfix weapons,"<sup>46</sup> "a glass-encased beetle modified with jet fighter wings, missiles and a satellite dish"<sup>47</sup>, Hall of Biodiversity, lasted 12 days<sup>48</sup>, reported on by: *The Wooster Collective*, *NPR*, *The New York Times*, *Reuters* and *The Guardian*.
- "Discount Soup Can" (2005), Museum of Modern Art, New York, March 13, 2005  
Installed at 3rd floor walkway, stayed there for over 3 days<sup>49</sup> (i.e. March 16) vs. March 17 discovery<sup>50</sup> vs. Banksy: 6 days (i.e. March 19)<sup>51</sup>, reported on by: *The Wooster Collective*, *NPR*, *The New York Times*, *Reuters* and *The Guardian*.

43 Photo and info: <https://web.archive.org/web/20050520233552/http://www.banksy.co.uk:80/pops/menu/britishmuseum.html> (accessed 26.7.2017).

44 Richard Jinman: Artful dodger Banksy takes Manhattan, *Guardian*, 26 March 2005, <https://www.theguardian.com/uk/2005/mar/26/arts.artsnews>, see also Marc Schiller: A Wooster Exclusive: Banksy Hits New York's Most Famous Museums, in: *The Wooster Collective*, 25 March 2005 <https://archive.li/x9em4>

45 Banksy 2005, p. 144.

46 Banksy 2005, p. 151.

47 Richard Jinman: Artful dodger Banksy takes Manhattan, *The Guardian*, 26 March 2005, <https://www.theguardian.com/uk/2005/mar/26/arts.artsnews>

48 Banksy 2005, p. 151.

49 Marc Schiller: A Wooster Exclusive: Banksy Hits New York's Most Famous Museums, *The Wooster Collective* 25 March 2005 <https://archive.li/x9em4>

50 Richard Jinman: Artful dodger Banksy takes Manhattan, *Guardian*, 26 March 2005, <https://www.theguardian.com/uk/2005/mar/26/arts.artsnews>

51 Banksy 2005, p. 148.



- “Wall Art” (2005), British Museum, London, May 16, 2005  
 “Early Man Goes to Market”<sup>52</sup>, “Early Man”<sup>53</sup> or “Peckham Rock”,<sup>54</sup> 10in by 6in (25.4 × 15.24 cm),<sup>55</sup> rock with marker pen,<sup>56</sup> lasted 2 days<sup>57</sup> vs. Banksy: 8 days<sup>58</sup>, room of early medieval relics,<sup>59</sup> Roman Britain gallery (Gallery 41)<sup>60</sup>, “treasure hunt” for it announced on Banksy’s website, winner receiving “an original Banksy painting of a shopping trolley”<sup>61</sup>, after discovery following a tip-off on Banksy’s website, “on loan from the British Museum” at the Outside Institute exhibition, then returned to the British Museum<sup>62</sup>, reported on by: *BBC*, *The Independent*, *The Telegraph*.

Fake Museum label by Banksy:

“Wall art

East London

This finely preserved example of primitive art dates from the Post-Catatonic era and is thought to depict early man venturing towards the out-of-town hunting grounds. The artist responsible is known to have created a substantial body of work across the South East of England under the moniker Banksymus Maximus but little else is known about him. Most art of this type has unfortunately not survived. The majority is destroyed by zealous municipal officials who fail to recognise the artistic merit and historical value of daubing on walls.

PRB 17752,2-2,1”<sup>63</sup>

- 52 Nigel Reynolds: Origin of new British Museum exhibit looks a bit wobbly, *Telegraph*, 19 May 2005 <http://www.telegraph.co.uk/news/uknews/1490296/Origin-of-new-British-Museum-exhibit-looks-a-bit-wobbly.html>
- 53 Anthony Barnes: Elusive ‘art terrorist’ Banksy makes an indelible mark on the British Museum, *Independent on Sunday*, 29 May 2005. <https://www.independent.co.uk/news/uk/this-britain/elusive-art-terrorist-banksy-makes-an-indelible-mark-on-the-british-museum-492456.html>
- 54 Luke Dickens: Placing post-graffiti: the journey of the Peckham Rock. In: *Cultural Geographies*, 2008, 15 (4), pp. 471–496.
- 55 Reynolds 2005.
- 56 Banksy 2005, p. 154.
- 57 BBC News: Cave art hoax hits British Museum, 19 May 2005 <http://news.bbc.co.uk/2/hi/entertainment/4563751.stm>
- 58 Banksy 2005, p. 155.
- 59 Anthony Barnes: Elusive ‘art terrorist’ Banksy makes an indelible mark on the British Museum, *Independent on Sunday*, 29 May 2005. <https://www.independent.co.uk/news/uk/this-britain/elusive-art-terrorist-banksy-makes-an-indelible-mark-on-the-british-museum-492456.html>
- 60 Reynolds 2005.
- 61 Reynolds 2005.
- 62 BBC News: Cave art hoax hits British Museum, 19 May 2005. <http://news.bbc.co.uk/2/hi/entertainment/4563751.stm>
- 63 Banksy 2005, p. 153.

## 8.2 2003–2004 Banksy’s Public Sculptures

2003 marks the year that Banksy began to experiment with figurative bronze sculpture. Much like his street art, the resulting pieces were intended for public presentation and therefore carry a site-specific reference. What follows is an exploration of two monuments created for London, “The Drinker” (2003) and “Trust No-One” (2004), with a closer look at their locations and its implications.

In 2003, Banksy created two re-interpretations of Auguste Rodin’s “The Thinker” (1903), both in bronze and crowned with bronze traffic cones. In a move inspired by the British retail company Tesco’s “Buy One Get One Free” promotional campaign, according to Hattenstone, Banksy sold one of the statues at his exhibition *Turf War* and “donated” the other to the city of London.<sup>64</sup> According to Lazarides, the statue at *Turf War* did not sell so Banksy transferred it illegally to the street. The (second?) sculpture was first erected on the large West Way at the intersection of Westbourne Terrace and Harrow Road under the name “The Dunce.”<sup>65</sup>

The sculpture was later renamed “The Drinker” and moved to Denmark Street in Soho,<sup>66</sup> London in the first months of 2004 as “[a]n illegal monument to the British talent for binge drinking and vandalizing public property.”<sup>67</sup> The statue’s traffic cone crown is a reference to the tradition of placing a traffic cone on the head of Glasgow, Scotland’s statue of the Duke of Wellington (1844).<sup>68</sup> Ever since the ’80s, the monument has been decorated with the strange hat, and although explanations for the phenomenon are diverse, intoxication is always listed as a key element.<sup>69</sup> The chosen location of “The Drinker” also evokes the idea of heavy drinking; today’s High Holborn (which is close) ran through the middle of the historical parish of St Giles, a slum area that associated with excessive alcohol consumption, especially that of gin, in the 18th and 19th centuries.<sup>70</sup> The neighborhood provided subject matter for British artist William Hogarth’s satirical genre paintings and engravings, notably his 1751 print,

64 Simon Hattenstone: Something to spray, *Guardian*, 17 July 2003 <https://www.theguardian.com/artanddesign/2003/jul/17/art.artsfeatures>

65 Charlotte Cripps: Graffiti with bells on, *Independent*, 1 December 2003) <http://www.independent.co.uk/news/uk/this-britain/graffiti-with-bells-on-80725.html>

66 Steve Lazarides: Banksy captured. Vol. 1. London 2019, p. 189.

67 Banksy: Cut it out, London 2004, [p. 65].

68 A photograph of the statue introduces the section of Street Sculpture in Banksy’s *Wall and Piece* (Banksy 2005, p. 180).

69 Kirstin Fawcett: Controversial History of a Famous Scottish Statue and Its Traffic Cone, in: *Mental Floss*, 11 April 2017 <http://mentalfloss.com/article/88935/controversial-history-famous-scottish-statue-and-its-traffic-cone-hat>

70 Matt Battersby: St Giles: The psychogeography of London’s Rookery, in: *The Independent* (16 May 2011) <http://www.independent.co.uk/arts-entertainment/art/features/st-giles-the-psychogeography-of-londonsrookery-2284879.html>

“Gin Lane.”<sup>71</sup> By placing his “Drinker” on this site, Banksy incorporates the history of the surrounding area into his artwork and highlights how binge drinking is still a relevant problem—albeit just as comically as his predecessor Hogarth does.<sup>72</sup> Lazarides recalls in detail how this illegal bronze was stolen by another artist, later stolen back and sold.<sup>73</sup>

Later in 2004, Banksy presented London with another sculpture: a variation of Lady Justice, the allegorical personification of the moral force in judicial systems. Aiming for a large media turnout, he staged an unveiling ceremony for August 4 in central London. A concept drawing for the piece shows the crowned woman standing on an orb, her arms wide open and holding a scale in her right and a sword in her left hand. Her dress is blown up above her waist by a strong wind, in a way reminiscent of the famous photo of Marilyn Monroe, to expose a black G-string and knee-high stiletto boots. Notes on the drawing indicate that the statue was meant to be gold in color, and though the plinth bears the descriptive title “Justice,” the homonymic “Just us” noted down as an alternative, evidence that the concept is still in progress. Next to the plinth are the outlines of a man and a dog, intended for scale. The surrounding notes indicate Banksy’s initial ideas for the monument’s colossal measurements—the plinth alone was to be about ca. 183 × 152.4 × 121.9 cm. There also exist two work-in-progress photographs by Johnny Mann, the owner of a Bristol company that produces polystyrene and clay sculptures for TV and film.<sup>74</sup> It seems likely, therefore, that Banksy’s early sculptures were commissioned by him and carried out by professionals.<sup>75</sup>

The final version of the Lady Justice is a ca. 6-m bronze sculpture erected on a plinth bearing a golden plaque with the title “Trust No-One,” a slogan from *The X-Files*, a television series that builds on the theme of government abuse of power and withholding information from civilians. Banksy’s tag was imprinted in the concrete, which in turn was cemented in the ground at London’s Clerkenwell Green.<sup>76</sup> The golden figure of Lady Justice resembles the concept drawing closely except that her dress is designed to expose her body from the waist down without being blown by wind. Some finer details were also added, such as the accentuated blindfold and a

71 Alastair Sooke: Hogarth’s London: Gin Lane and Beer Street, BBC, 10 June 2015 <http://www.bbc.com/culture/story/20150610-london-city-of-sin>

72 There is also a pub, The Crown, at the square, but it is unclear whether it stood there already in 2004—as it was not included in the official photographs for Banksy’s publications, it probably was not.

73 Steve Lazarides: Banksy captured. Vol. 1. London 2019, p. 189–190.

74 See <https://www.Flickr.com/photos/20985332@N03/>

75 About his Rodin-pieces, Banksy also remarked that “I don’t know much about sculpture and mistakenly thought Rodin was just famous by accident and that I’d be able to pay somebody a couple of hundred quid to do a perfect copy of the Thinker”, a sign that those sculptures were probably carried out by a third person, too. See Hattenstone 2/4/2004.

76 Ian Youngs: Guerilla artist funds art removal, in: BBC News, 9 August 2004 <http://news.bbc.co.uk/2/hi/entertainment/3549272.stm>

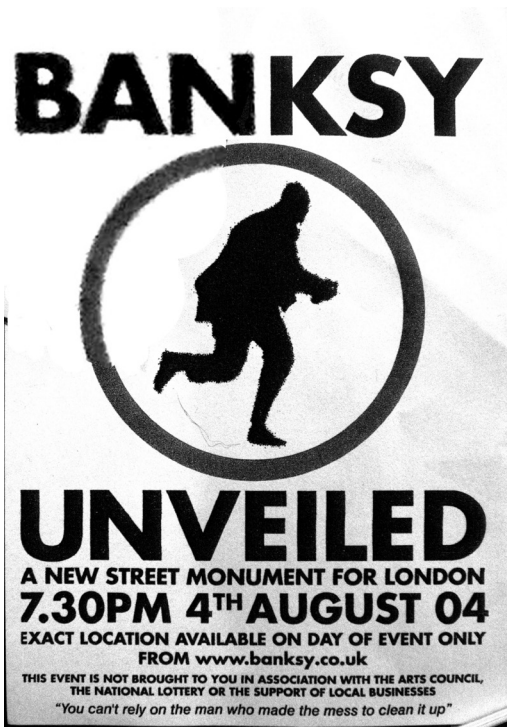


Fig. 79 Banksy Unveiled invitation flyer, August 2004. Source: Archive of the editor.

garter with a dollar note slid under it. As a “monument dedicated to thugs, to thieves, to bullies, to liars, to the corrupt, the arrogant and the stupid,” “Trust No-One” was created to highlight the British justice system’s unreliability, corruption, and lack of integrity.<sup>77</sup> The statue is modeled after the statue by British sculptor F. W. Pomeroy’s that crowns the Central Criminal Court of England and Wales, also known as the Old Bailey. “Trust No-One” also faced the nearby Old Sessions House, a former courthouse—both of these elements contribute to this idea of confrontation.<sup>78,79</sup> As to the timing of the unveiling, Banksy chose the anniversary of the death of Kevin Callan, an individual who was wrongfully found guilty of murder but devoted his prison years

77 Ian Youngs: Guerrilla artist in statue stunt, BBC News, 4 August 2004 <http://news.bbc.co.uk/2/hi/entertainment/3537136.stm> For the flyer distributed at the unveiling see BristolSound: Justice sculpture by Banksy (2004), <http://bristolSound.blog10.fc2.com/blog-entry-600.html>

78 Pomeroy’s original is the reason why *Trust No-One’s* crown bears similarities to the American *Statue of Liberty*. What Banksy did change apart from the black details under the robe is adding a blindfold, which however belongs to the common attributes in the depictions of justice.

79 See Steve Cotton: Banksy—Justice Monument, Clerkenwell Green [http://www.artofthestate.co.uk/Banksy/Banksy\\_justice\\_monument.htm](http://www.artofthestate.co.uk/Banksy/Banksy_justice_monument.htm) and Dinah KC Murray: Unveiling of Banksy sculpture in Clerkenwell, August 2004, uploaded on Youtube on 19 September 2006 <https://www.youtube.com/watch?v=PK-56Sa6WBE&t=1s>

to extensively researching the illness his supposed victim had had. As a result, Callan could prove his innocence and was released.<sup>80</sup> Banksy heavily emphasizes the miraculous development of the former lorry driver, whose story of individual defiance is raised to the status of a fable. This aspect of civil resistance elaborated upon in the flyers distributed at the unveiling, like the discussion on authority, constitutes a theme the street artist frequently draws upon in his works and categorizes the current monument as one of his more political pieces. The statue was eventually removed by the council of Clerkenwell Green. Banksy then picked it up with Steve Lazarides, who documented the retrieval.<sup>81</sup>

In conclusion, Banksy's first figurative sculptures carry several characteristics parallel to his street art. Firstly, they are based on other artworks, such as masterpieces or public monuments, which not only allows the artist to employ his usual strategy of juxtaposing two contrastive elements but also makes the production process easier. The existence of an original also makes the artworks accessible to a wider audience, who immediately connect them with the known piece and can take in the subversive effect of the resulting sculpture. Secondly, just like all of Banksy's works in public spaces, the monuments he donates to the city of London possess a site-specific element to them that makes up a considerable part of the joke—or politics—in their meaning.

## List of Works

### BOGOF Sculptures

- “The Dunce,” 82 2003, ca. 244 cm and 3.5 tons<sup>83</sup>, bronze sculpture decorated with spray-painted details (make-up, pink nails, yellow dots circled by pink paint on the shoulders and back, as well as a lacy yellow garter) and a bronze traffic cone, in Turf War (18–21 July 2003),<sup>84</sup> £25,000, bronze sculpture with bronze traffic

80 See Steve Cotton: Banksy—Justice Monument, Clerkenwell Green [http://www.artofthestate.co.uk/Banksy/Banksy\\_justice\\_monument.htm](http://www.artofthestate.co.uk/Banksy/Banksy_justice_monument.htm) and Dinah KC Murray: Unveiling of Banksy sculpture in Clerkenwell, August 2004 and *Bristolsound* 2011.

81 Steve Lazarides captured his photo as follows “Picking up Our Lady Justice after it was removed by the council from clerkenwell green”, uploaded on Instagram, 15 March 2016: [https://www.instagram.com/p/BC-S\\_uAlxH\\_/](https://www.instagram.com/p/BC-S_uAlxH_/)

82 *The Dunce* and *The Drinker* are the same sculpture; upon moving it to its new location, Banksy changed its title and the corresponding plinth.

83 Simon Hattenstone: Banksy. But is it kidnap? *The Guardian*, 2 April 2004. <https://www.theguardian.com/artanddesign/2004/apr/02/art>

84 Photo: [http://www.shtikman.com/oldtimey/images/turf\\_war\\_28.jpg](http://www.shtikman.com/oldtimey/images/turf_war_28.jpg)

cone, someone added another traffic cone on top of the bronze one,<sup>85</sup> concrete plinth with Banksy-tag, intersection of Westbourne Terrace and Harrow Road, near Paddington,<sup>86</sup> under A40,<sup>87</sup> London, end of 2003 to early 2004<sup>88</sup>

- “The Drinker,” 2004, ca. 244 cm and 3,5 tons, bronze sculpture with bronze traffic cone, concrete plinth with title and Banksy-tag, intersection of roads A400, A40/New Oxford Street and Shaftesbury Avenue, London, Early 2004 to late March 2004<sup>89</sup>
- Trust No-One, 2004<sup>90</sup>, 6 m and 3.5 tons<sup>91</sup>, bronze sculpture with golden and black paint, concrete plinth with golden plaque, title and Banksy-tag, Clerkenwell Green, London, 4. August – 6. August 2004<sup>92</sup>

### 8.3 2005 (14–24 Oct.) Crude Oils, 100 Westbourne Grove, London

For his exhibition *Crude Oils—A Gallery of Remixed Masterpieces, Vandalism and Vermin*, which took place at a former retail shop located in London’s posh Notting Hill, Banksy decided to bring the vermin of the urban streets directly to the audience—to be precise, in the form of 164 rats.<sup>93</sup> Banksy published the exact date and location

85 Photo see Steve Cotton 2003: [http://www.artofthestate.co.uk/Banksy/Banksy\\_sculpture.htm](http://www.artofthestate.co.uk/Banksy/Banksy_sculpture.htm)

86 Charlotte Cripps: Graffiti with bells on, Independent, 1 December 2003) <http://www.independent.co.uk/news/uk/this-britain/graffiti-with-bells-on-80725.html>; photo and info: [https://flickr.p/Lisv](https://flickr/p/Lisv)

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

88 Charlotte Cripps: Graffiti with bells on, Independent, 1 December 2003) <http://www.independent.co.uk/news/uk/this-britain/graffiti-with-bells-on-80725.html>; Steve Cotton 2003: [http://www.artofthestate.co.uk/Banksy/Banksy\\_sculpture.htm](http://www.artofthestate.co.uk/Banksy/Banksy_sculpture.htm)

89 Banksy 2004, unpagged, Simon Hattenstone: Banksy. But is it kidnap? The Guardian, 2 April 2004. <https://www.theguardian.com/artanddesign/2004/apr/02/art>

90 Photo and info: <http://bristolound.blog10.fc2.com/blog-entry-600.html>

91 Ian Youngs: Guerilla artist funds art removal, in: BBC News, 9 August 2004 <http://news.bbc.co.uk/2/hi/entertainment/3549272.stm>

92 Ian Youngs: Guerilla artist funds art removal, in: BBC News, 9 August 2004 <http://news.bbc.co.uk/2/hi/entertainment/3549272.stm>, for an account on the unveiling see Steve Cotton 2004, [http://www.artofthestate.co.uk/Banksy/Banksy\\_justice\\_monument.htm](http://www.artofthestate.co.uk/Banksy/Banksy_justice_monument.htm) (accessed 11. 7. 2017); Dinah Kc Murray: Unveiling of Banksy sculpture in Clerkenwell, August 2004 (2.54 min.), uploaded to Youtube 19 September 2006, [https://www.youtube.com/watch?time\\_continue=96&v=PK-56Sa6WBE](https://www.youtube.com/watch?time_continue=96&v=PK-56Sa6WBE) (accessed 11. 7. 2017), Making of the sculpture, photo by Johnny Mann, photos taken on 16 February 2003: <https://www.flickr.com/photos/20985332@N03/2999696895> and <https://www.flickr.com/photos/20985332@N03/2052446589/>

93 Blanché, Konsumkunst. Kultur und Kommerz bei Banksy und Damien Hirst. Transcript, Bielefeld: 2012, p. 110.

of the exhibition on his website only shortly before it started.<sup>94</sup> Online, he called it “The Crude Oils fake art gallery. Notting Hill, London, 2005.”<sup>95</sup> From October 14 to 24, 2005, this pop-up gallery opened its doors at 100 Westbourne Grove, London, and displayed several of Banksy’s modified oil paintings, the so-called “Crude Oils,” and also some modified sculptures.<sup>96</sup> Either he used second-hand paintings from flea markets or charity shops, into which Banksy inserts contemporary details, or works he had newly painted on the basis of world-famous templates (“Remixed Masterpieces”), which he varies according to his purposes. In the exhibition, the former “mash-ups” hung roughly on the right and the latter on the left. The artist created both unknown landscape paintings as well as evergreen masterpieces, such as pieces from Van Gogh’s *Sunflowers* series and Monet’s *Water Lilies* series—specifically, the iterations that hang in the National Gallery London. This was done by either re-painting and altering the pieces from scratch or by adding pictorial elements using paint, stencils, or collaging.<sup>97</sup> In Banksy’s words: “Take one cheap old oil painting (and) modify it to your specification.”<sup>98</sup>

Banksy had already been updating paintings in this way since 2001. Previously, he smuggled some into well-known museums and national galleries (see chapter 8.1).<sup>99</sup> Despite the unprecedented setting, the message of Banksy’s artwork is still political as well as highly critical of society and its vanities. The subjects frequently center on consumerism, pollution, criminality, surveillance, mass media, and beauty ideals. Depictions of idyllic landscapes are littered with trash and defaced with police lines and CCTV cameras, while variations of iconic or pop culture portraits illustrate Banksy’s ideology. The intention was to present “life as it is now” and the way we ruined it.<sup>100</sup>

Banksy continued this thematic trend for *Crude Oils*. In “Show me the Monet,” one of Monet’s scenic and romantic 19<sup>th</sup>-century *Water Lilies* paintings is ruined by the presence of a traffic cone and two overturned shopping trollies. These artworks criticize

94 Hookedblog.co.uk: Banksy Crude Oil Exhibition. 12 October 2005. <http://www.hookedblog.co.uk/2005/10/banksy.html>

95 <http://web.archive.org/web/20051124031201/http://www.banksy.co.uk:80/news/index.html>

96 Blanché 2012, p. 110 and Rikard Anderson: Banksy Exhibitions, Banksy Originals. *Crude Oils*. London. October 2005. <https://banksyunofficial.com/2017/04/17/crude-oils-london-october-2005/>

97 Blanché 2012, p. 110.

98 Banksy’s website (state 2005): <http://web.archive.org/web/20051104023215/http://www.banksy.co.uk:80/indoors/index3.html>

99 Banksy, *Wall and Piece*. Century, London 2005, p. 127. See also chapter 8.1.

100 Banksy, Steve Script Interview, 2005 (see transcript after this chapter), <http://urbanartassociation.com/thread/142599/lazarides-banksy-print-gallery>. Steve Lazarides is a British art gallery owner and Banksy’s former agent. In “Steve Script” Banksy noted down some guidelines for Lazarides for a TV interview with Emily Reuben for BBC Channel 4 (May 2005) about the “Crude Oils” show including interpretations and intentions of the exhibition (see transcript after this chapter).



not only our treatment of the environment, but also bring attention to the general degradation of humanity. In other pieces, the Virgin Mary and baby Jesus are shown with an iPod, and in a parody of an iconic Warhol silkscreen print from 1962, fashion model Kate Moss' face is used in place of Marilyn Monroe's. Most of these Crude Oils are ostentatiously framed in order to ironically question the discrepancy between art and its value.

The only work on the middle wall was the newly painted "Are you using that Chair"—at the same time the largest work in the show and the second largest Banksy canvas to date.<sup>101</sup> Banksy's "Are you using that chair?" was painted in oil on canvas and is signed with a gray stenciled Banksy tag. Self-taught Banksy updates the subject, Edward Hoppers, "Nighthawks", to his present day in 2005. He adds an overweight, aggressive, pale Englishman in Union Jack's swimsuit or underpants with two plastic chairs on the floor around him as he angrily points at the broken window of the house that he was probably trying to hit with one of the chairs. He is holding a can of beer in his hand, the label of the Australian Fosters brewery is hidden. The beer expert and author Michael Jackson mentioned in 1999 that Fosters was particularly popular with English hooligans.<sup>102</sup> Banksy is probably alluding to the negative role his compatriots played on vacation or during football games abroad. At the 2004 European Football Championship, for example, in the tourist resort of Albufeira on June 24, 2004, after England's defeat by its host Portugal, there were violent clashes between English and local Portuguese fans. Already at the Euro 2000, British football fans without t-shirts threw white plastic chairs at German fans,<sup>103</sup> as in Banksy's painting. Now the English hooligan / tourist has the undivided attention of Hopper's picture staff, who in the original stares lonely and gloomy. The quiet, polite, British standard question in the pub, "Are you using that chair?" stands in humorous contrast to the intruder. The graffiti outsider from the street, the British street artist and football fan Banksy asks politely with words, but in deeds he is just as much a hooligan and a vandal when he requests space inside, in art history, next to Hopper, Warhol, Van Gogh or Monet (all in the Crude Oils exhibition), in short: next to the few works of art that really everyone knows internationally, which like Hopper's original through the multiple use of kitsch are a little worn. "Are you using that chair?" implies that the chair is still or is now free, is not being used, and Banksy would like to take its place artistically. Instead of going through the gallery or museum door, he breaks the window or sprays on it.

101 After the larger and later Monkey Parliament (2009).

102 Michael Jackson: But what about Australian beer? Erstveröffentlichung 01.11.1999, All About Beer. <http://www.beerhunter.com/documents/19133-001371.html>

103 EM 2000 Schwere Krawalle vor "Risikospiele". Manager Magazin, 17.06.2000, <https://www.manager-magazin.de/finanzen/artikel/a-81444.html>; England Fans Face Portugal Rioting Charges From Euro 2004, Huffpost, 30.06.2014, [https://www.huffingtonpost.co.uk/2014/06/30/england-fans-rioting-char\\_n\\_542628.html](https://www.huffingtonpost.co.uk/2014/06/30/england-fans-rioting-char_n_542628.html)

An unknown visitor of the Crude Oils show, presumably Manchester's Mr Eggs,<sup>104</sup> underscored this notion by secretly adding a modified oil painting, a variation of Magritte's "The Son of Man" with a literal egg on his face, instead of an apple.

The production and setting of the exhibition as a whole attracted much more attention than the intended message of any one single painting. Banksy most likely chose Notting Hill as the site for *Crude Oils* in order to satirize the neighborhood's reputation for sophistication and subvert the audience's expectations for the kind of art that might typically be on display in this district.<sup>105</sup> According to Banksy, the 164 rats that freely roamed around the exhibition, sometimes crawling up the spectators' legs, were intended by Banksy to entertain rather than shock, though this assertion is subject to debate.<sup>106</sup> Another effect of the rats' presence was, of course, that visitors were often forced to pay more attention to the rats than to the artwork itself.<sup>107</sup> The distraction was amplified by the strong smell of the rodents' droppings,<sup>108</sup> which increased over time and required the help of janitors cleaning the venue regularly.<sup>109</sup> Further interpretations of the rats' presence are many and multifaceted. As Banksy said, "[the rats] resemble the art crowd,"<sup>110</sup> meaning, perhaps, that they were meant to represent the visitor by mirroring the most basic human behavior<sup>111</sup> and needs. The rats may have also been meant as a criticism of an affluent and decadent society, which produces an excessive amount of waste for the rats to consume.<sup>112</sup> In other Banksy works, rats are intended to depict "the triumph of the little people, the undesired and the unloved."<sup>113</sup> This relates to Banksy's "fantasy that all the little powerless losers will gang up together," revolting against society and its authorities, in particular those "people who have gold framed landscapes on their walls and try to tell us how to behave."<sup>114</sup>

At *Crude Oils*, visitors had to stand in line and sign a declaration stating they would not sue in the event that they slip on a rat and injure themselves. Only three to

104 Steve Cotton: Banksy Crude Oils, Mr Eggs. 2005. [http://www.artofthestate.co.uk/Banksy/Banksy\\_crude\\_oils\\_egg\\_on\\_face.htm](http://www.artofthestate.co.uk/Banksy/Banksy_crude_oils_egg_on_face.htm)

105 Blanché, 2012, p. 115.

106 Banksy, Steve Script Interview, 2005 (see transcript after this chapter).

107 Blanché, 2012, p. 115.

108 London\_Drew. Review—Crude Oils by Banksy. 18 October 2005. [http://londonist.com/2005/10/review\\_-\\_crude](http://londonist.com/2005/10/review_-_crude)

109 Grace Chua. Banksy: King Rat. 27 October, 2005. <http://www.spiked-online.com/newsite/article/485#.WSfxdWjyg2x> and <https://www.spiked-online.com/2005/10/27/banksy-king-rat/#.WSfxdWjyg2x>

110 Banksy, Steve Script Interview, 2005 (see transcript after this chapter).

111 Grace Chua, 2005.

112 Blanché, 2012, p. 116.

113 Banksy cited by Lazarides in Emily Reubon: TV feature on Crude Oils exhibition, BBC, Channel 4, May 2005, 3:14min., uploaded on Youtube by drSova as Banksy Crude Oils Tv on 23 January 2007 <https://www.youtube.com/watch?v=cgMKuvXzWxI>

114 Banksy, Steve Script Interview, 2005 (see transcript after this chapter).

four people were allowed to enter the exhibition at a time<sup>115</sup> and each group was given not more than five minutes viewing time.<sup>116</sup> As a result of the distraction of the rats and the forced rush, visitors who had the opportunity to enter the *Crude Oils* exhibition report that they missed some paintings.<sup>117</sup> “The gallery has a very limited capacity and there are only 40 bottles of cheap red wine to go round,” said Banksy. “If you want to seriously look at the paintings, you’re advised to come the following day.”<sup>118</sup> The exhibition’s set-up and Banksy’s statement were intended to mimic and satirize the exclusivity and hectic atmosphere of a private opening party, during which, Banksy assumes, gallery goers are often more interested in being seen than seeing the art itself. As they hurried through the space to view the paintings, the *Cured Oils* visitors were also on display through the shop windows; thus, Banksy granted their supposed wish both “to see and to be seen.”<sup>119</sup>

To enhance the conservative character<sup>120</sup> of this “spoof art gallery,”<sup>121</sup> as it was called by Banksy, as well as to intensify the satiric effect, he presented various busts and sculptures that were all either vandalized, broken or ironically modified, by applying tattoos or outfitting them with a balaclava, for example. One bust sporting a balaclava, “Banksy Busted,” served as a kind of self-portrait.<sup>122</sup> To carry this to extremes, Banksy installed a skeleton dressed in a gallery attendant’s uniform to watch the exhibition. The skeleton wore an ID card, which was obscured by a train ticket, which was in turn obscured by a photo of a man.<sup>123</sup>

Banksy was often criticized in online forum discussions for choosing to set up an exhibition in a retail shop.<sup>124</sup> However, it is exactly this illusion of convention and conformity that Banksy aims for and illuminates—a twist these commentators clearly missed out on.

115 Blanché, 2012, p. 111.

116 Sotheby’s: In Conversation with Lazarides, 2014. <http://www.sothebys.com/en/news-video/auction-essays/banksy-retrospective-lazarides-ls1403/2014/06/conversation-steve-lazarides.html>

117 London\_Drew, 2005.

118 Banksy quoted in Louise Jury: Rats to the Arts Establishment, Independent, 14 October 2005. [http://docs.newsbank.com/s/InfoWeb/aggdocs/UKNB/133513B75A97D898/0F8BFF68D3921800?p\\_multi=TND1&cs\\_lang=en-US](http://docs.newsbank.com/s/InfoWeb/aggdocs/UKNB/133513B75A97D898/0F8BFF68D3921800?p_multi=TND1&cs_lang=en-US)

119 Blanché, 2012, p. 111.

120 London\_Drew, 2005.

121 Banksy, Steve Script Interview, 2005 (see transcript after this chapter).

122 [https://www.artofthestate.co.uk/Banksy/Banksy\\_crude\\_oils\\_busted\\_banksy.htm](https://www.artofthestate.co.uk/Banksy/Banksy_crude_oils_busted_banksy.htm)

123 Photo uploaded by Mike Pickard on 22 October 2005: <https://www.Flickr.com/photos/pickard/54843854/in/photostream/>

124 Grace Chua, 2005.

Artist Damien Hirst, who had been acquainted with Banksy since 2000, and later collaborated with him, bought some of the *Crude Oil* works for 25,000 GBP total.<sup>125</sup> In the eyes of some, Banksy was becoming more mainstream and capitalistic by selling his works.<sup>126</sup> However, Banksy deliberately chose a former shop as venue for his spoof gallery in order to criticize consumerist society and the pretentiousness of the art scene.

## List of Works

According to an *Independent* article from October 2005, “Half of the 22 works had been sold even before the public opening, fetching between £10,000 and £22,000.”<sup>127</sup> As of the publication of this book, most works have not been re-sold at auction. Thus, many titles and measurements are not clear. It is believed that most works from Crude Oils are still in Damien Hirst’s MurderMe Collection.

- “Show me the Monet,” 143 × 143 cm, oil on canvas, in artist’s frame, 2005<sup>128</sup>
- “Sunflowers from Petrol Station,”<sup>129</sup> 76.5 × 61 cm, in artist’s frame: 103 × 87.5 cm, oil on canvas, signed, dated Oct. 2005 (on the stretcher), 2005<sup>130</sup>
- “Crude Oil”<sup>131</sup>/Vettriano, Beach Rescue,<sup>132</sup> based on Jack Vettriano’s painting “The Singing Butler,” in artist’s frame: 109.5 × 140.5 cm, oil on canvas, 2005<sup>133</sup>
- “Kate,” 81 × 81 cm, screenprint on canvas, signed, dated and numbered edition of 5, 2005<sup>134</sup>

125 Hirst buys and sells. Collin Gleadell. 18 October 2005. <http://www.telegraph.co.uk/culture/art/3647273/Market-news-Hirst-buys-and-sells.html>

126 Grace Chua, 2005.

127 Louise Jury: Rats to the Arts Establishment, *Independent*, 14 October 2005. [http://docs.newsbank.com/s/InfoWeb/aggdocs/UKNB/133513B75A97D898/0F8BFF68D3921800?p\\_mul ti=TND1&s\\_lang=en-US](http://docs.newsbank.com/s/InfoWeb/aggdocs/UKNB/133513B75A97D898/0F8BFF68D3921800?p_mul ti=TND1&s_lang=en-US)

128 Date and title as stated on the postcard from the Crude Oil postcard set. Dimensions as stated by Lazinc Gallery during their *Banksy Greatest Hits* show in 2018.

129 Date and title as stated on the postcard from the Crude Oil postcard set.

130 Sotheby’s: <http://www.sothebys.com/en/auctions/ecatalogue/2014/banksy-steve-lazarides-ls1403/lot.17.html?locale=en>

131 Steve Cotton: [https://www.artofthestate.co.uk/Banksy/Banksy\\_crude\\_oils\\_crude\\_oil.htm](https://www.artofthestate.co.uk/Banksy/Banksy_crude_oils_crude_oil.htm)

132 Date and title as stated on the postcard from the Crude Oil postcard set.

133 This work was shown at the *Banksy Greatest Hits* show at the Lazinc gallery in 2018. <https://www.lazinc.com/exhibitions/banksy-greatest-hits-2002-2008/>

134 Bonhams: <https://www.bonhams.com/auctions/16484/lot/103/>

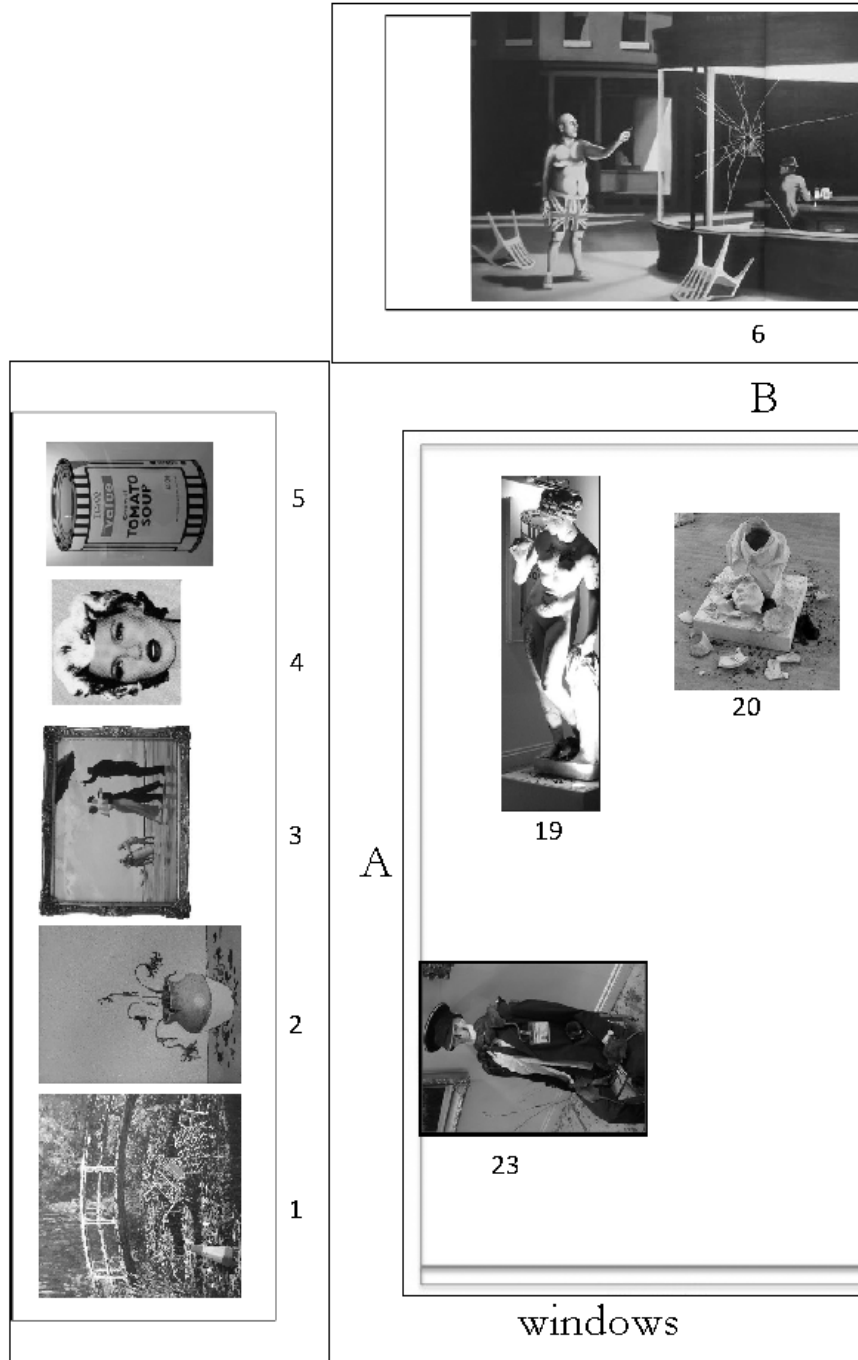
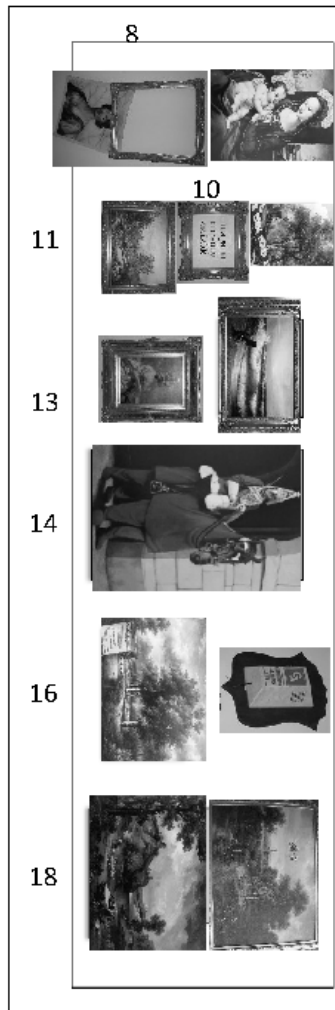


Fig. 80: Reconstruction by Anna Bauer, Nicole Piott, Ulrich Blanché



- “Tesco Value Soup Can,” 121.9 × 91.5 cm, oil on canvas, signed with stenciled Banksy tag (on the overturn edge), signed and dated 07/11/04 on the stretcher, 2004<sup>135</sup>
- “Are you using that chair?”<sup>136</sup> 213 × 426 cm, oil on canvas, signed,<sup>137</sup> based on Edward Hopper’s “Nighthawks”, photos of British football hooligans, maybe at the 2000 European Championship,<sup>138</sup> and Banksy’s model for the hooligan, Harvey Haddock,<sup>139</sup> 2005<sup>140</sup>
- “Silent Night [version 2],” Madonna and child with iPod, vandalized oil painting, Banksy showed another version of this work at the 3<sup>rd</sup> Santa’s Ghetto, but with his stencil tag, 2004<sup>141</sup>
- “Woman outta frame”/“Woman deliberately falling out of the frame,” 2005 or earlier<sup>142</sup>
- “Modified Oil Painting #6”/“Police Line, Do Not Cross”/“*Crimewatch UK* (Has Ruined the Countryside For All Of Us)”<sup>143</sup> 2005
- “Image not currently available,” stencil lettering of a pixel computer font on wall with gold frame, 2005
- “Modified Oil Painting #2,” submarine in lake in landscape, ca. 2003<sup>144</sup>

135 Several versions exist, see Sotheby’s: <http://www.sothebys.com/en/auctions/ecatalogue/2017/contemporary-art-evening-auction-117024/lot.47.html?locale=enLazarides> dated another, smaller one (76 × 76 cm) shown at his Banksy Greatest Hits show at the Lazinc Gallery in 2018 as early as 2003.

136 Steve Cotton: [https://www.artofthestate.co.uk/Banksy/Banksy\\_crude\\_oils\\_are\\_you\\_using\\_that\\_chair.htm](https://www.artofthestate.co.uk/Banksy/Banksy_crude_oils_are_you_using_that_chair.htm)

137 Andipa Gallery (ed.): Banksy from the collection of Andipa Gallery [23 April – 16 May 2009], exhibition catalogue, p. 9–11. [https://issuu.com/andipa\\_gallery/docs/banksy\\_copy](https://issuu.com/andipa_gallery/docs/banksy_copy)

138 Info and photo: <http://www.oocities.org/~priesty/images/knobheads.gif>

139 Luke Leitch: More Rodent than Rodin, *Evening Standard*, 13 October 2005. This article includes a photo of Harvey Haddock posing in front of the finished work in the Crude Oils show.

140 Date and title as stated on the postcard from the Crude Oil postcard set.

141 Photo and info: Banksy, 2005, p. 131. Photo in situ; uploaded by Brian Jones on 25 October 2005 <https://www.Flickr.com/photos/iambrianjones/2584512792/>

142 Descriptive title by the authors, inspired by Steve Cotton: [https://www.artofthestate.co.uk/Banksy/Banksy\\_crude\\_oils\\_modified\\_oil\\_painting.htm](https://www.artofthestate.co.uk/Banksy/Banksy_crude_oils_modified_oil_painting.htm)

143 Steve Cotton: [https://www.artofthestate.co.uk/Banksy/Banksy\\_crude\\_oils\\_modified\\_oil\\_painting\\_6.htm](https://www.artofthestate.co.uk/Banksy/Banksy_crude_oils_modified_oil_painting_6.htm)

144 Photo uploaded by Sarah Mason on 18 October 2005 <https://www.Flickr.com/photos/schmooo/254283460/> Banksy did an earlier form of this idea in 2001 or earlier, entitled: *Urine the Money, Urine the Money*. For a photo see Banksy, 2001, Banging your head against a brick wall, unpagged. Photo uploaded by Artofsthestate [Steve Cotton] on 31 December 2010 <https://www.Flickr.com/photos/artofthestate/5308790517/>



- “Modified Oil Painting # 21”<sup>145</sup> [Guantanamo Bay]<sup>146</sup>, signed and dated “06” on the reverse, oil on canvas, 2005<sup>147</sup>
- *Modified Oil Painting # 14*<sup>148</sup>, Woman with (Gas) Mask, 2005 or earlier.<sup>149</sup>
- *Modified Oil Painting # 24*<sup>150</sup>, Queen’s guard on two man horse costume, 2005 or earlier<sup>151</sup>
- Alarm Box /Guardian Alarms LTD, 2005 or earlier<sup>152</sup>
- *Modified Oil Painting No. 7*<sup>153</sup> [(Police) Incident (Landscape)] 2004,<sup>154</sup> oil paint and silkscreen ink on canvas, 91.4 × 121.9 cm<sup>155</sup>
- *Modified Oil Painting # 12* [Landscape with CCTV],<sup>156</sup> 2005.<sup>157</sup>
- *Modified Oil Painting # 18*<sup>158</sup>[Car Wreck Canvas/ Landscape with Sheep and Cars], 2005.<sup>159</sup>
- Venus statue with tattoos, 2005 or earlier.<sup>160</sup>

145 Steve Cotton: [https://www.artofthestate.co.uk/Banksy/Banksy\\_crude\\_oils\\_modified\\_oil\\_painting\\_21.htm](https://www.artofthestate.co.uk/Banksy/Banksy_crude_oils_modified_oil_painting_21.htm)

146 Banksy painted also a different version of this subject, later auctioned at Sotheby’s. Sotheby’s: <http://www.sothebys.com/en/auctions/ecatalogue/2014/banksy-steve-lazarides-ls1403/lot.19.html?locale=en>

147 Date and title as stated on the postcard from the Crude Oil postcard set.

148 Steve Cotton: [https://www.artofthestate.co.uk/Banksy/Banksy\\_crude\\_oils\\_modified\\_oil\\_painting\\_14.htm](https://www.artofthestate.co.uk/Banksy/Banksy_crude_oils_modified_oil_painting_14.htm)

149 Date and title as stated on the postcard from the Crude Oil postcard set.

150 Steve Cotton: [https://www.artofthestate.co.uk/Banksy/Banksy\\_crude\\_oils\\_modified\\_oil\\_painting\\_24.htm](https://www.artofthestate.co.uk/Banksy/Banksy_crude_oils_modified_oil_painting_24.htm)

151 Date and title as stated on the postcard from the Crude Oil postcard set.

152 Photo uploaded by Alec Muffett on 5 October 2006 <https://www.Flickr.com/photos/alecmuffett/261373136>; Banksy sold a variation of this motif at the 4th Santa’s Ghetto (see chapter 9.1.5.), this time the horse on an elastic spring. Photo uploaded by Martyn Reed on December 2005 <https://www.flickr.com/photos/nuart/311500594>

153 Steve Cotton: [https://www.artofthestate.co.uk/Banksy/Banksy\\_crude\\_oils\\_modified\\_oil\\_painting\\_7.htm](https://www.artofthestate.co.uk/Banksy/Banksy_crude_oils_modified_oil_painting_7.htm)

154 On the postcard from the Crude Oil set, Banksy stated 2005, not 2004 like in In the darkest hour there may be light. Works from Damien Hirst’s Murderme Collection, Cat. Exhib., Serpentine Gallery 2006, unpagged.

155 Banksy seemed to have reworked this canvas after the exhibition. The one in Hirst’s collection got an added police tape around the trees. Hint by Cosmic; in the darkest hour there may be light. Works from Damien Hirst’s Murderme Collection, Cat. Exhib., Serpentine Gallery 2006, unpagged.

156 Steve Cotton: [https://www.artofthestate.co.uk/Banksy/Banksy\\_crude\\_oils\\_modified\\_oil\\_painting\\_12.htm](https://www.artofthestate.co.uk/Banksy/Banksy_crude_oils_modified_oil_painting_12.htm)

157 Date and title as stated on the postcard from the Crude Oil postcard set.

158 Steve Cotton: [https://www.artofthestate.co.uk/Banksy/Banksy\\_crude\\_oils\\_modified\\_oil\\_painting\\_18.htm](https://www.artofthestate.co.uk/Banksy/Banksy_crude_oils_modified_oil_painting_18.htm)

159 Date and title as stated on the postcard from the Crude Oil postcard set.

160 Photo uploaded by Sarah Mason on 18 October 2005 <https://www.Flickr.com/photos/schmooo/254284354>

- Broken female bust, 2005 or earlier.<sup>161</sup>
- Portrait bust with balaclava, 2005 or earlier.<sup>162</sup>
- Broken terracotta vase, 2005 or earlier.<sup>163</sup>
- Gallery Attendant Skeleton, ca 2005.<sup>164</sup>
- Gold framed painting on the floor, used as watering place for the rats]<sup>165</sup>
- Ballerina, not in the photos, signed on the underside, painted resin, 31 × 20 × 18 cm, executed in 2005, edition of 6.<sup>166</sup>

161 Photo uploaded by Joel Rae on 16 October 2005 <https://www.Flickr.com/photos/joelrae/53712498>

162 Photo uploaded by Jeyku on 16 October 2005 <https://www.Flickr.com/photos/jeyku/5529364709>

163 Photo uploaded by Simon Crubellier on 20 October 2005 <https://www.Flickr.com/photos/simon-crubellier/54352330>

164 Photo by Steve Lazarides: [https://scontent-frx5-1.cdninstagram.com/vp/3a0407665ee9888c2b230c4a11d79a51/5Co598E2/t51.2885-15/e35/34483020\\_271504353398441\\_3537194271662669824\\_n.jpg](https://scontent-frx5-1.cdninstagram.com/vp/3a0407665ee9888c2b230c4a11d79a51/5Co598E2/t51.2885-15/e35/34483020_271504353398441_3537194271662669824_n.jpg) Banksy showed a photo of the same (or a similar) gallery attendant skeleton in the first edition of *Wall and Piece*. Banksy, *Wall and Piece*, 2005, p. 205.

165 Photo uploaded by Brian Jones on 25 October 2005 <https://www.Flickr.com/photos/iambrianjones/2584514704>

166 Sotheby's: <http://www.sothebys.com/en/auctions/ecatalogue/2015/contemporary-art-day-auction-115025/lot.360.html?locale=en>

Steve Script (by Banksy)<sup>167</sup>

[transcript: Ulrich Blanché]

“Say your my solicitor

It’s a spoof art gallery. All your favorite masterpieces ~~XXXX~~<sup>re-</sup> mixed and brought right up to date.

Its similar to putting a traffic cone on the head of a statue—it makes you look at something familiar in a new light, its <sup>quite</sup> funny, and its stupid.

**Banksy isn’t trying to appeal to the art world, he’s more interested in the <sup>real</sup> world. ~~XX~~<sup>He wants to</sup> giving normal people something to look at while they wait for the bus.**

By painting over old oil paintings he’s reflecting life as it is now. [*The vandalized paintings reflect life as it is now.*] *We don’t live in a world like constable’s haywain <sup>anymore</sup> or if you do then there’s a probably a travelers camp on the other side of the hill.*

These paintings are a celebration of the fact we’ve ruined] everything.

Its also trying to look at anti social behavior in its real context.

**Banksy feels its isn’t anymore anti-social to drink on the street then it is to fill it with car-fumes from your 4x4 as you drive the kids half a mile to school.**

*The real damage to our environment is not done by graffiti [writers] artists or <sup>drunk</sup> teenagers but by big business, lazy architects and \_\_\_\_\_ exactly ~~all~~ the people who [put] have gold framed [pictures/] landscapes on their walls and try to tell us how to behave.*

why rats?

Its not so much shock value as entertainment value. Its <sup>You</sup> not <sup>don’t</sup> you get the opportunity to stand amongst a sea of rats <sup>with them crawling over your feet</sup> unless you live in East London that is.

167 In italics: what Lazarides actually quoted, bold: marked yellow and green in the original script

Banksy feels rats represent the triumph of the little people—the undesirable [*and the unloved. Despite the efforts of the authorities they survived, they flourished and they've won. Wherever you stand in London you are never more than 10 foot away from someone who knows a boring fact about rats.*]<sup>168</sup> ~~XXX~~ They have survived and flourished and despite the best efforts of the authorities.<sup>169</sup>

They also remarkably resemble the art crowd.

Banksy believes art should comfort the disturbed and disturb the comfortable.<sup>170</sup> So after painting giant furniture on the Palestinian-side of the segregation wall in Israel Palestine, it made sense to fill a shopfront in Notting hill with 200 live black rats.”

168 According to Steve Lazarides interviewed by Emily Reubon in TV feature on Crude Oils exhibition, BBC, Channel 4, [13?] October 2005, 3:14min., uploaded on Youtube by drSova as Banksy Crude Oils Tv on 23 January 2007 <https://www.youtube.com/watch?v=cgMKuvXzWxI>

169 A different version of that part was quoted in the Independent: “Rats are the triumph of the little people, the undesirables and the unloved,” the artist said in a statement yesterday. “They are the ultimate role model. Despite the best efforts of the authorities, they have survived, flourished and brought entire civilisations to their knees.” Louise Jury: Rats to the Arts Establishment, Independent, 14 October 2005. [http://docs.newsbank.com/s/InfoWeb/aggdocs/UKNB/133513B75A97D898/0F8BFF68D3921800?p\\_multi=TND1&s\\_lang=en-US](http://docs.newsbank.com/s/InfoWeb/aggdocs/UKNB/133513B75A97D898/0F8BFF68D3921800?p_multi=TND1&s_lang=en-US)

170 This quote is originally not by Banksy but by Cesar A. Cruz, 1997: To Comfort The Disturbed, and to Disturb the Comfortable: Onward children of the sun. The more common quote is “Comfort the afflicted, and afflict the comfortable.” (based on Finley Peter Dunne, Observations by Mr. Dooley, 1902: “Th newspaper does ivrything f’r us. It runs th’ polis foorce an’ th’ banks, commands th’ milishy, controls th’ ligislachure, baptizes th’ young, marries th’ foolish, comforts th’ afflicted, afflicts th’ comfortable, buries th’ dead an’ roasts thim afterward.” A similar version of this part of Banksy’s was cited in the Independent: “Fact; wherever you stand in London, you’re never more than 10 feet way from someone who knows a boring fact about rats.” Louise Jury: Rats to the Arts Establishment, Independent, 14 October 2005. [http://docs.newsbank.com/s/InfoWeb/aggdocs/UKNB/133513B75A97D898/0F8BFF68D3921800?p\\_multi=TND1&s\\_lang=en-US](http://docs.newsbank.com/s/InfoWeb/aggdocs/UKNB/133513B75A97D898/0F8BFF68D3921800?p_multi=TND1&s_lang=en-US)