

# BANKSY IN THE UK

This book represents a highly subjective selection of the pseudo-anonymous artist's murals. However, there is a structure behind the collection — on one hand, the chapters highlight the main geographical places of the artifacts, on the other hand, the pictures are organised chronologically. Dear reader, take a journey with us into time and space!

This piece is probably one of Banksy's most popular images, and the one which got a second life in 2018, when an inbuilt shredder destroyed its paper version during Sotheby's auction. Banksy renamed the work Love is in the Bin. The image of a child not only reveals a hugely sensitive side to Banksy but also a recurring motif of his art.

**THERE IS ALWAYS HOPE**  
SOUTHBANK  
LONDON, 2002



**SNORTING COPPER**  
WATERLOO  
LONDON, 2005

The urban legend claims that Banksy turned to stenciling while hiding from the police under a bin lorry, when he noticed the stenciled serial number. After realising how much less time it took to complete a work by using this technique, he improved his working process and became highly regarded for his art around Bristol and London. Banksy's stencils often feature policemen and soldiers as well, because these characters are quite suitable to express anti-war and anti-establishment messages.

*"My main problem with cops is that they do what they're told. They say 'sorry mate, I'm just doing my job' all the fucking time."*



*"In the bad old days, it was only popes and princes who had the money to pay for their portraits to be painted."*

Painted on the side of White Cube Gallery, the image portrays a woman dressed as a maid who is sweeping dirt under the cover of a brick wall. The red bricks have been painted on the white wall of the gallery. The gallery let the painting stay for a while but eventually removed it. The artwork is said to denote the reluctance of the Western world to deal with global issues such as poverty.

**SWEEPING IT UNDER THE CARPET**  
HOXTON  
LONDON, 2006

*"Graffiti is one of the few tools you have if you have almost nothing. And even if you don't come up with a picture to cure world poverty, you can make someone smile while they are having a piss."*

# BANKSY IN THE USA



**CALL AN AIRSTRIKE**  
CHINATOWN  
SAN FRANCISCO, 2010

Charlie Brown, friend of Snoopy, — a major character in the Peanuts comic strip by Charles M. Schulz — has been hailed as one of the best cartoon characters of all time because he is a lovable caricature of the average person, and defines the all-American kid archetype. This piece was stenciled on the side of a fire-damaged building in Beverly Hills where he is shown petrol can in hand, fag in mouth, about to commit arson.



**CHARLIE BROWN FIRESTARTER**  
BEVERLY HILLS  
LOS ANGELES, 2011

In 2010, after the Bush administration's ground troop invasions had failed, Barack Obama was committed to end the US wars in Iraq and Afghanistan. But the troop reduction resulted in a major increase in air strikes, particularly from drone attacks. The child wearing a gas mask is a clear political, anti-war statement.



**CRAYOLA SHOOTER**  
WESTWOOD  
LOS ANGELES, 2011

Between 2011 and 2012 new works in the US are limited to Los Angeles. The child in this piece points a gun at a local authority restrictive sign. The subject might remind us of those pictures of Viet-Cong kids from the Vietnam war in the '60s., The boy can be a representation of the brutalised child soldiers in the developing world as well as the gangland kids getting into gun crime in the cities of the Western world.



**ETERNITY**  
WOODSIDE  
QUEENS, NYC, 2013

On 1 October 2013, Banksy started a project called Better Out Than In — a reference to a quote by the impressionist painter Paul Cezanne: "All pictures painted inside, in the studio, will never be as good as those done outside." Each day of the month, he produced one street art piece in a different part of the city. An audio-guide was available on his website, as if each of those works were part of a curated exhibit within a museum.

Banksy wittily turns a Marcus Aurelius quote into a piece on the transience of all things, especially street art — by 8pm on the day after its appearance it had already been defaced.