UNIVERSIDADE DE LISBOA
FACULDADE DE LETRAS

Banksy's Multimodal Representations: a cultural-rhetorical-cognitive analysis

Rita de Cássia Bastos Arantes

Orientadores: Prof.ª Doutora Maria Clotilde de Almeida
Prof. Doutor Rodrigo Miguel Correia Furtado

Tese especialmente elabora para obtenção do grau de Doutor em Estudos de Cultura

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2020

FOR MY ANCESTORS

In memory of:

My mother, Maria do Carmo Bastos Arantes, a courageous woman who taught me how to resist difficulties, honour my words, and never give up on anything.

My father, Washington Arantes Rosa, a sensible and creative man who inspired me to cross boundaries and brave new worlds.

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ABSTRACT

This doctoral thesis consisted of a cultural-rhetorical-cognitive approach to the work of the English street artist Banksy and in particular of his graffiti. By examining the aesthetics and function of Banksy's graffiti in both street and contemporary art, this study has shown that Banksy's graffiti differ from traditional graffiti in three aspects. First, Banksy's graffiti created a new environment for street art on the contemporary art circuit. Second, Banksy's graffiti enhanced the function of self-expression art, attributed to traditional graffiti, and became a means communication media used by the artist to comment, reinterpret, and criticise socio-political issues that have occurred worldwide. Third, Banksy's graffiti came to appear as 'creative weapons' in the artist's social-political activism. Regarding the name BANKSY, this study has demonstrated that in addition to being the authorial figure reference of the anonymous and most famous street artist today, it has simultaneously played an 'agency' role in the context of street art. In this study, it was also delimitated Banksy's artistic phases between the years 1993 and 2018, based on the growth of his artistic *ethos* and the *pathos* he awoke in his audience. Finally, this thesis presented a multimodal cognitive analysis of eleven selected Banksy's graffiti, which represent each of the fronts of the artist's socio-political activism, demonstrating, in the context of cognitive linguistics, some plausible interpretations of the visual metaphorical representations of these graffiti. For the construction of the theoretical framework, in each chapter, different theories were grouped to compound the basis of analysis. In the first chapter, theories of cultural studies (HALL, 2005, BARKER; JANE, 2016, BARKER, 2014, STOREY, 2015 and BARNARD, 1998) were associated with theories of communication and media (MCLUHAN, 1951/2001, 1964 / 2015, 2005, MCLUHAN; FIORE, 1967,1968, MCLUHAN; POWERS, 1989) to inscribe Banksy's graffiti within the context of popular culture and characterise them as media of communication. In the second chapter, Michel Foucault's (1977) reflections on authorship and Anthony Giddens's (1984) concept of 'agency' were brought together to characterize the name BANKSY as an authorial figure, within the scope of contemporary art, and 'agent' in the field of street art. Additionally, from Guy Deboard's (2002) discussion of 'spectacle agent', Banksy's anonymity was qualified as a means of guaranteeing his freedom of creation. In the third chapter, the Aristotelian canons *ethos* and *pathos* (KENNEDY, 1991) were used to locate the rhetorical resources Banksy used throughout his career and to define his

artistic phases. Finally, in the fourth chapter, the association of Charles Forceville's theory of multimodal metaphors (1994, 1996, 2008, 2009, 2012, 2016 and 2017), with the concept of irony by D.C. Muecke (1980), and the study of visual intertextuality by Eduardo Cintra Torres (2015) converged to form the theoretical framework used in the multimodal cognitive analysis of eleven selected Banksy’s graffiti. This analysis revealed that Banksy's aesthetics assumes a configuration of 'artistic weapons' against the capitalist hegemony of the globalized world and, at the same time, it inspires and contributes to expanding his audience’s social-political awareness, at a ‘glocal’ level.

KEYWORDS: Banksy’s Graffiti, Rhetoric, Multimodal Cognitive Representations, Engaged Artwork.

RESUMO

Esta tese doutoral constituiu-se de uma abordagem cultural-retórica-cognitiva da obra do artista de rua inglês Banksy e em particular dos seus grafites. Ao examinar a estética e a função dos grafites de Banksy no âmbito da arte de rua e da arte contemporânea, este estudo mostrou que eles diferem das formas e dos objetivos dos grafites tradicionais em três aspetos. Primeiramente, os grafites de Banksy criaram um novo ambiente para a arte de rua no circuito da arte contemporânea. Em segundo lugar, os grafites de Banksy aprimoraram a função de arte de autoexpressão, atribuída aos grafites tradicionais, e se transformaram em meios de comunicação usados pelo artista para comentar, reinterpretar e criticar questões sociopolíticas ocorridas em várias partes do mundo. Por fim, os grafites de Banksy passaram a figurar como armas criativas no ativismo sociopolítico do artista a nível global. Relativamente ao nome BANKSY, este estudo demonstrou que para além de ser o referente autoral do artista de rua anônimo e mais famoso da atualidade, ele também tem desempenhado, simultaneamente, um papel de 'agência' no contexto da arte de rua. Neste estudo também foram definidas as fases artísticas de Banksy compreendidas entre os anos de 1993 e 2018, a partir do desenvolvimento do seu *ethos* artístico e do *pathos* que ele despertou em seus diversos públicos. Por fim, esta tese apresentou as análises cognitivas multimodais de onze grafites selecionados, que representam cada um dos frontes do ativismo sociopolítico de Banksy, demostrando, no contexto da linguística cognitiva, algumas possíveis interpretações das representações metafóricas visuais desses grafites. Para a construção do aporte teórico, em cada capítulo foram agrupadas diferentes teorias de acordo com cada problematização proposta. No primeiro capítulo, associou-se as teorias dos estudos culturais (HALL, 2005, BARKER; JANE, 2016, BARKER, 2014, STOREY, 2015 e BARNARD, 1998) às teorias de comunicação e média (MCLUHAN, 1951/2001, 1964/2015, 2005, MCLUHAN; FIORE, 1967,1968, MCLUHAN; POWERS, 1989) para inscrever os grafites de Banksy no contexto de cultura popular e caracterizá-los como meio de comunicação. No segundo capítulo, reuniu-se as reflexões de Michel Foucault (1977) sobre autoria e o conceito de 'agência' de Anthony Giddens (1984) para caracterizar o nome BANKSY como figura autoral, no âmbito da arte contemporânea, e 'agente' na seara da arte de rua. Adicionalmente, a partir da discussão de Guy Deboard (2002) sobre o 'agente do espetáculo', o anonimato de Banksy foi qualificado como um meio de garantir a sua

liberdade de criação. No terceiro capítulo, foram utilizados os cânones Aristotélicos *ethos* e *pathos* (KENNEDY, 1991) para localizar os diferentes recursos retóricos utilizados ao longo de sua carreira a fim de definir as suas fases artistas. Por último, a associação da Teoria da Metáfora Multimodal de Charles Forceville (1994, 1996, 2008, 2009, 2012, 2016 e 2017), ao conceito de Ironia de D.C. Muecke (1980) e ao estudo sobre Intertextualidade Visual de Eduardo Cintra Torres (2015) convergiu para formar o *frame* teórico utilizado nas análises cognitivas multimodais dos dez grafites selecionados. Estas análises evidenciaram que a estética banksyana assume uma configuração de 'arma artística' contra a hegemonia capitalista do mundo globalizado e, ao mesmo tempo, consegue inspirar e contribuir para que seus públicos, a nível 'glocal', expandam suas consciências sociopolíticas.

PALAVRAS-CHAVES: Grafite de Banksy, Retórica, Representação Cognitiva Multimodal, Arte Engajada.

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Rita de Cássia Bastos Arantes

INTRODUCTION

"Art as a radar environment takes on the function of indispensable perceptual training rather than the role of a privileged diet for the elite." (MCLUHAN, 2015, p. 16)	**Figure 1** – 'Banksy'  Retrieved from https://www.banksy.co.uk/out.asp. Access 23/11/2019

The present dissertation, titled **'Banksy's Multimodal Representations: a cultural-rhetorical-cognitive analysis',** is submitted in fulfilment of the requirement for the PhD degree in Cultural Studies within the doctoral degree program in Cultural Studies at the Faculty of Arts and Humanities at the University of Lisbon. This dissertation constitutes a multidisciplinary theoretical framework to analyse the communicative power of Banksy's achievements and social, cultural, and political graffiti meant to challenge entrenched, stereotypical concepts and institutional frames of British and transnational settings.

Since Banksy is a multitalented artist, besides graffiti artwork, he also produces installations, canvas paintings, prints, books, and album covers. However, we have restricted our analysis to solely his graffiti, since they are Banksy's most genuinely striking artistic expression, which are spawned by his motivation to contest social

injustice and institutional malfunctions in the 'Global Village', and they also played an essential role in the renewal of contemporary art paradigms.

The decision to investigate Banksy's graffiti rigorously came long ago, when we first saw Banksy's book 'Wall and Piece'. Leafing through the book, we were struck by the metaphorical fabric of those intertwined images and an intense curiosity to analyse them as an object of study of the humanities aroused.

In order to proceed with Banksy's graffiti analyses, this investigation follows four convergent theoretical approaches. The first addresses the trajectory of the graffiti genre by situating Banksy's graffiti in the field of 'cultural studies' and Marshall McLuhan's communication and media frameworks (1964/2015, 1967, 1989, and 2005). The second deals with the issue of authorship under the name 'Banksy' within the framework of Michel Foucault's theory of authorship and Anthony Giddens' concept of 'agency'. The third concerns the issue of sketching a clear-cut delimitation of Banksy's artistic phases (until now unprecedented), using the lenses of Aristotelian Rhetoric to assess Banksy's artistic *ethos* and *pathos*. The third Aristotelian argumentation proof (*logos*) will not be used to address the argumentation and meaningfulness of Banksy's graffiti since Banksy's artwork is made in visual rather than verbal terms. This threefold theoretical approach is further grounded in a multimodal metaphor analysis of Banksy's graffiti based on Charles Forceville's 'Multimodal Metaphor Theory', which consists of a cognitive-oriented approach.

This multidisciplinary research approach is supported by a comprehensive model of cultural-rhetorical-cognitive artwork analysis in general, and of Banksy's graffiti in particular. Thus, we first attempt to show how, within the popular culture framework, Banksy's graffiti are meaning-making communicative tools, enhanced by social means of communication in our digital era. Second, we seek to address the

issue of the anonymous artist who creates a seemingly ephemeral art form that primarily exists to challenge the Establishment, but which has entered the art industry circuit against the artist's wishes. Third, from a chronological and rhetorical point of view, we aim to outline Banksy's artistic phases and, from a semantic-thematic and rhetorical perspective, selecting the most impacting graffiti fashioned to denounce social, cultural and political issues. Finally, building on this triangular approach, we aim to analyse the selected graffiti from a multimodal cognitive-oriented standpoint to uncover the array of conceptual metaphors that shape Banksy's criticism of society's malfunctions both at local (British) and global levels.

Though at first sight this cultural-rhetorical-cognitive research might seem a bold endeavour for a doctoral dissertation, we seek to show that it is the adequate multifarious methodological approach to interpret Banksy's cognitive representations' complexity. Moreover, it is also our goal to demonstrate how Banksy's graffiti constitutes an *engagé* art genre, whose visual representations and meanings rely on visual metaphors that are constructed within the historical context of their creation.

Although one could arguably say that the visual elements of Banksy's graffiti would be enough to render a fair interpretation of their meanings, we are inclined to disagree. Even though the graffiti can be understood by most people, our intention is not to present interpretations of the graffiti supported only by our perceptual senses and life-cultural experiences. Our goal is to understand the interplay among the panoply of factors that contribute to the multimodal dimension of Banksy's artworks, in order to be able to answer interrogations such as: Why are Banksy's graffiti so easily understandable, despite activating complex metaphorical mappings in people's minds? And what makes Banksy's graffiti such a successful communicative tool?

To answer these questions, we have to pry into Banksy's mind to understand

how he uses pictorial and linguistic elements to foster social, cultural and political awareness in the viewers' minds, how he puts up a fight against social inequalities and injustices, what reasons he might have to remain anonymous, and what his role is as a graffiti artist in the contemporary art field.

Notice that it is not our goal to discuss Banksy's personal identity whatsoever. As it happens, our investigation focuses upon the analysis of his artwork production from a cultural-rhetorical-cognitive perspective.

Concerning the multidisciplinary aspect of our research, we contend that as we are enrolled in an interdisciplinary PhD program, it is only natural that we follow the program's multidisciplinary conception by challenging the conjunction of ideas from different knowledge domains.

This dissertation is structured in four chapters, which provide a collection of frameworks constituted to articulate issues accounting for the complexities involved in Banksy's artwork production.

In the first chapter, we frame this dissertation within the field of cultural and communication studies by discussing graffiti aesthetics and arguing that Banksy's graffiti are not only artistic manifestations of popular culture but also communication media used by the artist to reinterpret and criticise social-political issues around the world. To provide the appropriate background for this chapter, we drawn on studies of graffiti by Ana Waclawek (2011), Jack Stewart (2009), and Cedar Lewisohn (2008), as well as on concepts in the field of cultural studies discussed by Chris Barker (2204), Chris Barker and Emma A. Jane (2016), Edward Hall (1959, 1989), Stuart Hall (2005), and John Storey (2015), coupled with concepts of communication and media developed by Marshall McLuhan (1964/2015, 1967, 1989, 2005).

In the second chapter, based on linguistic, philosophical, and sociological perspectives, we define the twofold roles of the signature 'Banksy' in contemporaneity, showing how, despite being anonymous, the 'Banksy-author' figure became one of the central issues in the realm of contemporary art, while the 'Banksy-agency' figure played an influential role in changing paradigms in the realm of street art. We engage with Michel Foucault's philosophical concept of authorship (1977) and Anthony Giddens' sociological concept of 'agency' by (1984), making some connections to Guy Debord's 'The Society of the Spectacle' (2002).

In the third chapter, we define Banksy's artistic phases between 1993 and 2018 based on his rhetorical strategies, *ethos* and *pathos*, as defined in Aristotelian Rhetoric. To accomplish this, we catalogue approximately two hundred and ninety graffiti, in order to view Banksy's artwork chronologically as a whole and to detect the development of his conceptual frames throughout his artistic phases. Moreover, using this chronological and rhetorical analysis methodology, we intend to identify Banksy's most emblematic graffiti in each phase, in order to compound the *corpus* to be analysed in the last chapter.

Finally, in Chapter Four, we will complete our investigation by carrying out the cognitive-oriented analyses of Banksy's graffiti in the light of Forceville's Multimodal Metaphor Theory (1994, 1996, 2008, 2008a, 2009, 2012, 2016, 2016a, and 2017), built fundamentally on Max Black's 'interaction theory' (1979) and the 'Conceptual Metaphor Theory' by Lakoff and Johnson (1980/2003). The keystones of our analytical model of analysis are based on issues such as graffiti's historical contexts, visual intertextuality, ironic features, and the conceptual metaphors inherent to the network nexus between source and target domains that were used in the graffiti's visual features.

Since this doctoral dissertation is funded by the *Universidade do Estado da Bahia*, UNEB, where this dissertation will be presented to a wider audience, we adopted the technical-scientific methodology production used in Brazil regarding the norms of dissertation presentation, determined by ABNT, the *Associação Brasileira de Normas Técnica*.

1. BANKSY'S GRAFFITI IS THE MESSAGE

Figure 1.1 – Convey Island Avenue, May 2018



Retrieved from http://www.banksy.co.uk/out.asp. Access 01/09/2019.

Figure 1.2 – Detail of Graffiti



Retrieved from https://streetartnews.net/2018/03/banksy-coney-island-avenue-new-york-city.html. Access 01/09/2019.

The title of this chapter, which is inspired by Marshall McLuhan's seminal maxim "The Medium is the Message", announces our challenge to characterize Banksy's graffiti as manifestations of popular culture and communication media, via communication and cultural research perspectives.

We will begin by discussing the concept of culture from a cultural studies framework, mostly presented by Chris Barker and Emma A. Jane (2016) in their re-edited book 'Cultural Studies: theory and practice', and concepts of 'popular culture' developed by Stuart Hall (2005) in his work 'Notes on Deconstructing "The popular"' and by John Storey (2015) in his book 'Cultural Theory and Popular Culture: an introduction'. Then, in order to establish the concept of graffiti that we will formally use in this investigation, within the domain of street art, we will look at street art terminology presented by Anna Waclawek (2011) in her book 'Graffiti and Street Art" and by Jack Stewart (2009) in his book 'Graffiti Kings: art of New York in the 70s', both books the results of doctoral theses. Moreover, we will also consider the analysis of graffiti as 'visual revolution' discussed by Cedar Lewisohn (2008) in his book 'Street Art: the graffiti revolution'. However, it is essential to emphasise that finding the ultimate definition of graffiti is not our goal, fundamentally because this definition may not be achievable, as Cedar points out in the foreword of his book:

> The worlds of graffiti and street art are constantly evolving and reinventing themselves. These are genres that stubbornly refuse rules of categorisation, but which do at the same time adhere to certain codes and fashions. We can consider their relationship a living dialogue. (CEDAR, 2008, p. 9)

Next, from a communication and media framework, we will study the concept of media as an extension of man proposed by Marshall McLuhan (in his books 'Understanding Media: the extension of man' (1964/2015), 'The Medium is the Massage: an inventory of effects', co-authored with Quentin Fiore (1967), and 'Understanding Me: lectures and interviews' (0025)), which was inspired by Edward

Hall's works: 'The Silent Language' (1959) and 'Beyond Culture' (1989). Moreover, we will explore McLuhan's 'tetrad' model, fully demonstrated in his posthumous book, co-authored with Bruce Powers, 'The Global Village: transformation in world life and media in the 21st Century' (1989), which consists of a practical tool to investigate the effect of media in human's life.

Lastly, based on the cultural, communication and media theoretical frameworks mentioned above, and according to their nexus between aesthetics and protagonism, we will characterise the nature Banksy's graffiti, following the answers to questions such as: How do Banksy's graffiti fit in today's communication? How do Banksy's graffiti differ from traditional graffiti art form? What characterises Banksy's graffiti as communication media used to reinterpret and criticise socio-political issues?

1.1 CONCEPTS OF CULTURE AND POPULAR CULTURE

The word 'culture' embraces multiple meanings, which makes this concept highly conflicting. Many people associate culture narrowly with something created by human beings, as opposed to the natural phenomena of the physical world.

During the 'World Conference on Cultural Policies' in Mexico, 1982, UNESCO[1] defined culture as the "whole complex of distinctive spiritual, material, intellectual, and emotional features that characterize a society or social group. It includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions, and beliefs". This has some limitations in accepting the complexity of globalised culture in contemporary societies. Due to the connectivity and contacts among different cultural groups in the 'Global Village', 'culture' should not be used

[1] UNESCO. Declaration on Cultural Policies World Conference on Cultural Policies. Mexico City, July 26 – August 6, 1982. Retrieved from https://culturalrights.net/descargas/drets_culturals401.pdf. Access 24/07/2019.

exclusively to characterise the societies or social groups within their boundaries.

From a cultural studies viewpoint, Stuart Hall (1996) argues that

> By culture, here we mean the actual grounded terrain of practices, representations, languages and customs of any specific society. We also mean the contradictory forms of common sense which have taken root in and helped to shape popular life. (HALL, 1996, p. 439 *apud* BARKER; JANE, 2016, p. 9)

In this regard, Barker and Jane (2016, p. 9) claim that to discuss culture one must have in mind "questions of shared social meanings, that is, the various ways we make sense of the world", leading them to define culture as "both the 'arts' and the values, norms and symbolic goods of everyday life. While culture is concerned with tradition and social reproduction, it is also a matter of creativity and change" (BARKER; JANE, 2016, p. 47).

Culture, according to Barker and Jane, can be debated in terms of collective behaviour of organized groups, understood as "signifying practices of representation", through projecting "how the world is socially constructed and represented to and by us in meaningful ways" (BARKER; JANE, 2016, p. 10). With this line of thought, Barker and Jane confront Raymond Williams' definition of culture, in which he contends that culture is a "common whole way of life", or in other words, is a "constitutive of place" (WILLIAMS, 1981, 1983 *apud* BARKER; JANE, 2016, p. 31). As Barker and Jane (2016, p. 31) argue, in post globalization the model of a "way of life located within definite boundaries", no longer corresponds to the concept of culture in present times.

Framed in time/space, Barker and Jane (2016, p. 124) argue that culture is "a snapshot of the play of discursive practices within a given time and space, also being understood as a map that temporarily freezes 'meaning-in-motion'". Hence, for these authors, "to investigate culture is to explore how meaning is produced symbolically in language as a signifying system" (*idem*). In fact, according to them, "culture can be

regarded as regulated maps of meaning", which "are infused with an affective dimension. In other words, culture is also a matter of emotion" (*ibid*.).

From a communication perspective, Collier (2009, p. 181) considers culture "as a complex and contested communicative system through which ideologies and status are negotiated". For this author, "the negotiation of ideologies, and therefore of culture, takes place in part through discourses that include verbal codes and nonverbal images, and products, as well as policies and procedures or organizations and institutions" (*idem*). Collier also argues that culture influences communication because "these relationships between discourse, ideologies, and power influence public audiences, and because domination and oppression are constructed in patterns of discourse, in normative practice (*ibid*.)". Indeed, as Edward Hall (1989) claimed, regarding communication, culture is the "man's medium", since for him

> There is not one aspect of human life that is not touched and altered by culture. This means personality, how people express themselves (including showing emotion), the way they think, how they move, how problems are solved, how their cities are planned and laid out, how transportation systems function and are organized, as well as how economic and government systems are put together and function. (HALL, 1989, p.16-17)

Whether from a communication or cultural studies basis, the more recent concept of culture tapers into a single aspect, "the emphasis on ordinary and popular culture", as Chávez (2009, p. 269) highlights. Similarly to the word 'culture', the term 'popular culture' also encompasses various notions, and, according to the context[2] can mean different practices.

[2] Here we are using the definition of context redefined by Storey (2015): "contexts are the other texts that make a particular text fully meaningful. These other texts *join together* with the text in question to produce meaning" (STOREY, 2015, p. 14). Moreover, Storey (2015) agrees that "texts do not have intrinsic meanings; meanings is something that a text acquires in a particular context. In other words, there is no 'text in itself' untroubled by context and reader activity: texts are always read and understood in relation to other texts. But a context is only ever a temporary fixing of meaning, as contexts change meaning changes" (STOREY, 2015, p. 15).

Reflecting upon the term 'popular', Stuart Hall (2005) analyses it according to three different dimensions. The first dimension Hall imports from the market or commercial field, in which all things that are bought, consumed, listened to, read, and enjoyed to the full by masses of people are popular (HALL, 2005, p. 66). However, for him, this concept is unsatisfactory because it ultimately considers "people as a purely passive" class (HALL, 2005, p. 67). The second dimension Hall examines comes from the descriptive approach, in which popular is summarised as "those things that 'the people' do or have done" (HALL, 2005, p. 68). Hall sees this vision as problematic because the definition is based on "an infinitely expanding inventory" (*idem*), which is not helpful, since "The problem is how to distinguish this infinite list, in any but a descriptive way, from what popular culture is *not*" (*ibid*.).

Going beyond these two previous attempts, Hall (2005) offers a third approach, in which he relates 'popular' with 'social class'. Thus, Hall (2005, p. 71) defines popular culture as "the culture of the oppressed, the excluded classes", in opposition to the other side that is "the 'strata and social forces which constitute what is not 'the people' and not the 'popular classes': the culture of the power-bloc" (*idem*). This political dimension of 'popular culture' is associated with the ideology of class, which is understood as "a systematic body of ideas articulated by a particular group of people" (STOREY, 2015, p. 2).

From the paradigm of popular culture, Storey (2015) argues, however, that ideology cannot be taken "simply as a body of ideas, but as a material practice" (STOREY, 2015, p. 4), which "is encountered in the practices of everyday life and not simply in certain ideas about everyday life" (*idem*), or in "how some texts and practices present distorted images of reality" (STOREY, 2015, p. 2). Thus, for Storey

> […] the introduction of the concept of ideology suggests that relations of power and politics inescapably mark the culture/ideology landscape; it suggests that

> the study of popular culture amounts to something more than a simple discussion of entertainment. (STOREY, 2015, P. 5)

Using a diachronic methodology, based on the development of concepts of ideology, Storey (2015) shows how the definition of 'popular cultural' has changed over time. First, popular culture was understood as "simply culture that is widely favoured or well-liked by many people" (STOREY, 2015, p. 5). Then, through the dichotomy between high and low culture, popular culture became discriminated as "the culture that is left over after we have decided what is high culture" (*idem*), in other words, inferior culture. Subsequent to the high/low dichotomy, popular culture became understood as mass culture, or "a hopelessly commercial culture. It is mass-produced for mass consumption. Its audience is a mass of non-discriminating consumers" (STOREY, 2015, p. 8). Later, over the critiques of mass culture paradigm, popular culture acquired a folk bias and was understood as "the culture that originates from 'the people' (…), a culture of the people for the people" (STOREY, 2015, p. 9). For Storey (2015), this presents unavoidable problems, such as defining "who qualifies for inclusion in the category 'people'" (*idem*), which is linked to the concern that "people do not spontaneously produce culture from raw materials of their own making" (*ibid*.).

Besides the relationship between popular culture and ideology, Storey (2015) points out how 'hegemony', a concept proposed by the Italian philosopher Antonio Gramsci, is equally important to defining popular culture. As Barker and Jane (2016) elucidate, from a Marxist perspective, especially for Gramsci, "hegemony implies a situation where a 'historical bloc' of ruling-class factions exercises social authority and leadership over the subordinate classes. This is achieved through a combination of force and, more importantly, consent" (BARKER; JANE, 2016, p. 75). Thus, with respect to popular culture, hegemony refers "to the way in which dominant groups in society, through a process of 'intellectual and moral leadership' (75), seek to win the

consent of subordinate groups in society" (STOREY, 2015, p. 10). According to Storey (2015), "Those using this approach see popular culture as a site of struggle between the 'resistance' of subordinate groups and the forces of 'incorporation' operating in the interests of dominant groups" (STOREY, 2015, p. 10).

A more recent definition of popular culture is entrenched in postmodernism, which again reimagines 'popular culture': "postmodern culture is a culture that no longer recognizes the distinction between high and popular culture" (STOREY, 2015, p. 12). Barker and Jane (2016) claim that popular culture, among other things, ascends to be "the site where cultural hegemony is secured or challenged" (BARKER; JANE, 2016, p. 63).

1.2 STREET ART TERMINOLOGY

Historically, the roots of street art date back to 80 AD with the Pompeii's 'graffito'. In the form of writings on public walls in Pompeii, the so-called graffito, hence the name 'graffiti'[3] adopted nowadays, were preserved by the volcanic ashes from the eruption of Mount Vesuvius in 79 AD. These ancient graffiti were found in the late eighteenth century, helping researchers to better understand Roman culture. By conveying messages, gossip, news, political propaganda and more, graffiti in ancient Rome had a more political function than that properly associated with art and aesthetics. According to Cedar (2008), graffito represented "a popular way of speaking back to authority" (CEDAR, 2008, p. 27).

Due to their contents and function, we could say that roman graffiti were a type of technology of mass communication. As Cedar (2008) claims, graffiti were also

[3] According to Oxford Online Dictionary, the term 'graffiti' can be treated as singular or plural. However, the term 'graffito' is commonly used to refer to the wall paintings in ancient Roma. Retrieved from https://www.lexico.com/definition/graffiti. Access 19/05/2018.
In this study, we will use the term 'graffiti' for both singular and plural forms.

recurrent "in middle ages, particularly on the outside of churches" (*idem*), during Shakespeare's time, and throughout modern history. However, since in the 19th century graffiti became associated with the artistic performance of members of the working class, they were looked down upon. Graffiti reappeared in the mid-1960s in a much larger scale in Philadelphia, in the USA, and soon after spreading out to other American cities, especially to New York, where they became a social phenomenon, as Jack Stewart (2009, p. 13) observes.

1.2.1 Tag and Throwies

In his book 'Graffiti Kings', Stewart (2009) describes in detail how graffiti as a social phenomenon emerged and developed between the 1960s and the 1980s in the USA. By uncovering the evolutionary phases of New York graffiti and presenting the iconic young artists from that period, Stewart demonstrates that initially, graffiti writers used 'tags' as a form of self-expression among their peers, and also to show "how diligently they were defending their turf rather than to strike fear in others" [4] (STEWART, 2009, p. 13). However, in the evolutionary process, tags have assumed other configurations. Cedar (2008) also corroborates this opinion. For him, besides being a "practical application of marking territory" (CEDAR, 2008, p. 31), tags were messages such as: "We are here. We will not be ignored!" (CEDAR, 2008, p. 7).

Likewise, Ana Waclawek (2011, p. 10) agrees that graffiti or "writing signature graffiti" focused on both letters and names can be considered an art form of self-expression performed by teenagers, whose aim was "to get their names out on the street as a visual demonstration of existence and an assertion of their 'alter ego'" (WACLAWEK, 2011, p. 14). In this sense, tags, as they became popular, constituted

[4] In street art terminology, 'turf' means 'territory'.

signatures, names, and pseudonyms, fashioned with spray-paint on trains, bathrooms, and city walls. They were social and existential manifestations of poor, marginalised teenagers.

Tags evolved into a bigger version known as 'throw-ups' and 'throwies', which were crafted in colour, with bubble letters, and associated with self-expression artform. Especially in New York's barrios, throw-up represented the first step of the graffiti writing evolution. In Cedar's opinion, "The evolution of graffiti writing from the invention of tagging up to the point where it emerges as a fully formed movement happened extremely quickly: over a period of five years. In cultural terms, this was a unique phenomenon" (CEDAR, 2008, p. 31).

Indeed, by tracing the genealogy of modern graffiti, Waclawek (2011) shows how fast tags developed into throwies, how they became associated with the Hip-hop movement in New York, and how, eventually, they disseminated worldwide with distinctive forms, individual styles, and different functions.

Stewart (2009, p.204) argues that between the 1960s and 1970s, tags and throwies "were striking works of art – original, powerful, and possessing the freshness of a child's exuberance or an adolescent's dreams". Operating as interactive practices among teenagers, they constituted a cohesive practice of graffiti community, at least until the 1980s.

Growing up culturally marginalised in an underprivileged environment, socially ignored by governments and the Establishment, young artists had an unquestionable need for a sense of identity. In this context, young artists started to organise themselves in groups, forming gangs mainly by members of similar ethnic backgrounds and living areas, which started disputing urban areas to 'throw-up' their graffiti, and transforming tags into territorial ownership marks. The graffiti artist who managed to

tag a more significant number of walls (in and outside their ghettos), and who mastered a distinctive writing style, would be recognised as a 'graffiti king'.

In the 1980s, this dispute for territorial ownership and the pursuit for recognition brought the young artists out of the ghetto areas; they trespassed the boundaries of their invisibility and violence visited upon them. From a communicative perspective, the violence faced by graffiti artists can be associated with their ongoing process of learning who they were. In fact, according to Marshall McLuhan (2005),

> All forms of violence are quests for identity. When you live out on the frontier, you have no identity. You're a nobody. Therefore, you get very tough. You have to prove that you are somebody, and so you become very violent. (MCLUHAN, 2005, p. 266)

From a sociocultural perspective, the tension among the young artists, and between street gangs and the police, was a matter of both territorial dispute and ideological confrontation, since, according to Chávez (2009),

> Ideology not only functions to produce particular manifestation of culture, but beliefs about the self are also ideological. An assumption that is present in both Althusser and Gramsci is that ideologies are internalized and help constitute people's sense of who they are in a given cultural space. Because ideologies are found in the language, texts, and signifying practices, what those things mean comes to reside in people. (CHÁVEZ, 2009, p. 271)

Although many other facts are involved in violence among street gangs, for the purpose of our discussion we are only considering issues of social identification through artistic performances. Thus, we argue that the dispute for territorial ownership and pursuit for notoriety as 'graffiti kings' are means of making artists' 'selves' acknowledged within their territorial limits or even outside the forbidden boundaries, which they were not allowed to cross.

Due to the dissemination of tags and throw-ups all over New York City, several violent confrontations among street gangs and conflicts between gangs and the police, New York legislators proclaimed that graffiti on public places were considered "criminal

mischief in the fourth degree"[5]. Nevertheless, despite all the police effort to halt the young artists, graffiti artwork continued. Graffiti art turned out to be a stout language to claim social visibility, the voice and identity of marginalised poor Black and Latino youth from the ghettos.

As social interaction among teenagers, graffiti writings gained strong bias toward political protest. As Cedar (2008) points out, by transcending the rigid territorial boundaries, graffiti writers "created a multicultural, multi-racial community that reflected the diverse population of New York", whose "anti-authoritarian, irreverent, irrepressible, wise, ironic" style became "a voice for the powerless and the have-nots" (CEDAR, 2008, p. 8). Using visual and symbolic manifestations of underground culture, graffiti writers redefined public and private space in terms of popular culture.

During the 1980s and 1990s, graffiti writers disrupted the supremacy of white middle-class territories in New York by imposing a new relationship among the various publics in the city. Graffiti artists changed the city's ontology.

For Cedar, the teenagers who were previously associated with the 'Hip-hop' cultural movement eventually grew up and "the art form they invented helped them to start to view the world in terms of all the visual language that were available to them as sources to quote from and remix" (CEDAR, 2008, p. 31).

At this point, based on Waclawek, Stewart and Cedar's considerations, we will align the concept of tags (or graffiti writings, as Waclawek prefers) with all variation of signatures made with spray paint as a form of self-expression, performed by graffiti artists. Towards their evolutionary creativity, their tags evolved into throwies and eventually into a mature form of graffiti.

[5] CITY AND STATE ANTI-GRAFFITI LEGISLATION. NYC GOV. Retrieved from http://www.nyc.gov/html/nograffiti/html/legislation.html. Access 19/05/2018.

1.2.2 Piece, Graffiti, Post-Graffiti

In the form of creative evolution, tag expanded into throw-up and then into a more elaborate version called 'piece', which, in street art terminology, is the short word for 'masterpiece'.

Waclawek defines 'pieces' as big, complex and colourful murals made illegally on city walls, which sometimes "convey a message and combine words with another fundamental graffiti element – characters" (WACLAWEK, 2011, p. 18). Generally designated as 'graffiti', pieces became internationally known in the late 1980s and the 1990s through publications of underground magazines, cultural events, exhibitions, and eventually via the Internet.

Graffiti developed gradually into elaborated and effective subcultural art forms that congregated a variety of supporters worldwide, producing art in different styles and using diverse techniques. Performing with a wide range of materials such as spray-paint, acrylic, markers, and chalk, graffiti artists use freehand or stencil techniques to create logos, characters, images and handwriting, among other topographies, to convey messages in their murals, posters, and 3D paintings.

Like the variety of forms and styles, terminology concerning unauthorized wall paintings is also vast and differently employed among street art experts; for instance, Waclawek (2011) in her book sometimes uses the terms 'graffiti signature' or simply 'graffiti' as synonyms of tag; at other times 'graffiti' is synonymous with 'pieces' and 'street art' with 'piece', as shown below,

> The greatest differences between graffiti and street art in terms of function and meaning, however, lie in their respective pictorial vocabularies and hence the messages they might transmit. While signature graffiti is essentially an affirmation of self within a network of initiates, street art, although it might also represent its marker, generally communicates a variety of ideas. (WACLAWEK, 2011, p. 122-123).

Having continuously undergone transformations, nowadays the term 'graffiti' refers to a "renaissance of illegal, ephemeral public art production" (WACLAWEK, 2011, p. 29), which is "commonly referred to as 'neo-graffiti', 'urban painting', or simply 'street art'" (*idem*) and is associated with the post-graffiti movement. According to Waclawek (2011, p. 30), the prefix 'post' added to the term 'graffiti' is meant to distinguish the new styles of graffiti from the old school graffiti signatures (or graffiti writings), which were more related to the Hip-hop movement.

As we can see, the terms and definitions used to refer to the artwork made in public spaces are not fixed. For the sake of terminological coherence in our work, we will adopt the term 'graffiti writing' as a synonym of 'tag'; 'graffiti' as a synonym of 'piece'; and 'neo-graffiti' as a synonym of 'post-graffiti'.

As our goal is to study 'graffiti', it is also important to establish how they function and how they relate with public space. We will start this categorisation with the concept of 'public space'. As defined by UNESCO,

> Public space refers to an area or place that is open and accessible to all peoples, regardless of gender, race, ethnicity, age or socio-economic level. These are public gathering spaces such as plazas, squares and parks. Connecting spaces, such as sidewalks and streets, are also public spaces. In the 21st century, some even consider the virtual spaces available through the Internet as a new type of public space that develops interaction and social mixing.[6]

In light of this definition, we distinguish public space from private space by virtue of people's *modus operandi* and locus of interaction. Public space is an open social area, connected by streets and sidewalks, where theoretically opportunities are offered democratically for all of the city's 'publics'[7] to come together and interplay in social

[6] UNESCO. Inclusion Through Access to Public Space. In Social and Human Science. Retrieved from http://www.unesco.org/new/en/social-and-human-sciences/themes/urban-development/migrants-inclusion-in-cities/good-practices/inclusion-through-access-to-public-space/. Access 07/08/2019.
[7] We are using the public in the plural to designate the diversity of people in terms of gender, ethnicity, and socio-economical features.

settings. Conversely, private space is a person's adjoining area believed to belong to him/her and where his/her interaction with other people is not democratic but selective, as well as desirably sanctioned by him/her.

The dichotomy between public and private spheres brings into focus the following question: are 'street art' and 'urban art' the same kind of 'public art' manifestation, since both terms regard forms of art made in 'public space'? To answer this question, we have to understand first what 'public art' is. According to Waclawek, 'public art' is

> a vast assortment of art forms and practices, including murals, community projects, memorials, civic statuary, architecture, sculpture, ephemeral art (dance, performance, theatre), subversive interventions and, for some, graffiti and street art. Encountered in both outdoor and indoor environments, public art can be experienced in a multitude of places, parks, libraries, public squares, city streets, building atriums and shopping centres. (WACLAWEK, 2011, p. 65)

However, Waclawek (2011) argues that not all creative manifestation made in public space is considered art. In fact, paintings on outer walls of private properties, which are alleged private areas, without the owner's consent, are generally viewed as an invasion of private property, thus vandalism. On the contrary, paintings facing public areas, made on walls with the owner's consent (often even commissioned), are perceived and accepted as public art because they are intending to embellish the environment and, supposedly, "enhancing the sociocultural context of a specific site" (WACLAWEK, 2011, p. 65).

So, we see that the Establishment evaluates this medium using two diverging criteria. According to Waclawek (2011, p. 220), if the painting or graffiti is sanctioned and functions as decoration of public areas, it is appraised as art. On the other hand, if graffiti emerges from a subversive and clandestine performance to claim public areas as spaces of self-expression (such as a tag) or to display messages of several sorts

(like pieces and post-graffiti) they are usually considered not public art manifestations but vandalism.

In this sense, being "unsanctioned projects, street art practices penetrate the city in a way that they displace the boundary between public and private uses of space" (WACLAWEK, 2011, p. 70). For Waclawek (2011), this could be the reason that, in general, "art in public spaces is often simply not recognized as such, as is often the case with graffiti and street art" (WACLAWEK, 2011, p. 66). Thus, we consider 'public art' either 'street art' (when performed without authorization) or 'urban art' (when sanctioned).

Art made in public spaces creates 'visual culture' since it provides "social and cultural construction of visual experience" (BARNARD, 1998, p. 7). In fact, it also may improve people's sense of aesthetic and better connect them to sociocultural values. However, we should bear in mind that art in general "involves the deliberate construction of representations that affect how people (including the artist) view the world" (DONALD, 2006, p. 5); or, as McLuhan claims,

> A work of art has no existence or function apart from its *effects* on human observers. And art, like games or popular arts, and like media of communication, has the power to impose its own assumptions by setting the human community into new relationships and postures. (MCLUHAN, 1964/2015, p. 234)

This leads us to argue that the difference between 'urban art' and 'street art' lies in their representational purposes and their ends as instruments affecting people's sense of reality.

Waclawek argues that by creating street art in urban spaces as a "non-profit, non-commissioned art, street artists go one step further by challenging the visual narrative of a city" (WACLAWEK, 2011, p. 123); *i.e.*, the "illegality, motivation, medium,

and place of diffusion are the foremost aspects that differentiate street art as a separate entity from public art" (WACLAWEK, 2011, p. 65).

In other words, we can say that, besides engaging spectators in the experience of art, street art and graffiti are as political as the space they occupy. Due to their intrinsic political nature, they provoke people's socio-political and cultural criticism, which can further result in changes within society. So, street art is an illegal art manifestation, utilising urban areas as democratic spaces to convey socio-political and cultural messages, while endorsed and commissioned urban art exhibits creativity with ornamental function. Although both street art and urban art have an impact on visual culture, since they produce and reproduce society, only street art questions the process of hegemony within society because it challenges the social order and inspires social and political transformation.

We are adopting 'street art' as a conceptual umbrella term to refer to a broader category of illegal art forms performed in public spaces, such as music, dance, tag, graffiti and theatre (among others). Under the term 'graffiti', we encompass the unauthorised paintings displayed on public walls, which, by redefining the relation of power within society, might change the city's ontology.

1.3 COMMUNICATION MEDIA

From a cultural standpoint, Barker (2004) attests that communication

> […] takes place in a socially and culturally formed world that in turn makes it possible, so that communication and culture constitute each other. That is, every time we communicate, we do so using cultural assumptions and tools just as that very culture is enabled by communication. (BARKER, 2004, p. 31)

Indeed, communication and culture are related in a very intrinsic relationship. Communication is the means of people's interaction, and culture is created and shared through people's interaction, so without communication and communication media, no

cultural assumptions would be passed along to people or preserved in time. Hence communication creates culture and culture shapes communication.

Bearing in mind that communication creates culture and that "culture is concerned with tradition and social reproduction" (BARKER; JANE, 2016, p. 47), this implies that information and messages are the cultural material that makes communication possible. Nonetheless, assuming that it is via media that information and messages are conveyed, we question if communication media function only as means of informational transport.

The term 'communication media' commonly means both the media system, or the means of communication (print, telegraph, radio, television, film, the Internet, and recorded music), and the products of these media (books, artworks, journalism news, shows, music, and films). Thus, preliminary, we could deem communication media tools that fundamentally convey cultural materials and continuously create, recreate, and maintain the social and cultural environments.

However, McLuhan (1964/2015) demonstrates that this is not the case. In his studies on how media affect human life, he shows that the psychic and social dimensions of communication do not depend on the information or messages conveyed by the media. In fact, a medium affects communication because "it is the medium that shapes and controls the scale and form of human association and action" (MCLUHAN, 1964/2015, p. 20). For McLuhan (1964/2015), contents carried by a medium do not fundamentally amplify or accelerate the psychic and social consequences of existing processes, because the messages are incidental, with relatively achievable goals, *i.e*., messages can succeed its goals or not. Moreover, messages are only 'relatively' achievable, because each receiver will understand them according to his/her own life experiences.

Conversely, the effect of any medium in man's environment is permanent and invariable since,

> […] any medium, be it radio or be it wheel, tends to create a completely new human environment. The human environment as such tends to have a kind of invisible character about it. The unawareness of the environmental is compensated for by some attention to the content of the environment. (MCLUHAN, 2005, p. 66-67)

McLuhan (1964/2015, p. 31) further infers that, "The effects of technology do not occur at the level of opinions or concepts but alter sense ratios or patterns of perception steadily and without any resistance". Thus, 'The Medium is the Message' since "any medium or technology is the change of scale or pace or pattern that it introduces into human affairs" (MCLUHAN, 1964/2015, p. 20).

For McLuhan, however, different media affect people in different ways. McLuhan (1964/2015, p. 39) classifies them as 'cool' (or cold)[8] and 'hot': "cool media are high in participation or completion by the audience", while hot media are low in participation because they "do not leave much to be filled in or completed by the audience" (*idem*). In other words, by principle, the difference between the two natures of media is that 'hot media' extend one single sense in 'high definition', while 'cool media' extend many senses concomitantly. In sum, McLuhan explains that

> High definition is the state of being well filled with data. A photograph is, visually, 'high definition'. A cartoon is 'low definition', simply because very little visual information is provided. Telephone is a cool medium, or one of low definition, because the ear is given a meager amount of information. And speech is a cool medium of low definition, because so little is given and so much has to be filled in by the listener. (MCLUHAN, 1964/2015, p. 39)

Based on Edward Hall's[9] inferences about objects as extensions of human

[8] McLuhan uses both terms. The idea of being cold is related to the slang 'cool', meaning that something is "fashionably attractive or impressive". Retrieved from https://www.lexico.com/en/definition/cool. Access 19/05/2018.

[9] In his book 'The Silent Language', Edward Hall observes how man can extend his body by using artefacts and technology. As Hall (1959) explains: "Today man has developed extensions for practically every thing he used to do with his body. The evolution of weapons begins with the teeth and the fist and ends with the atom bomb. Clothes and houses are extensions of man's biological temperature control mechanisms. Furniture takes the place of squatting and sitting on the ground. Power tools, glasses, TV,

bodies, McLuhan (1964/2015) concludes that any medium is an extension of the human body and senses, for it increases man's ability to interact with the environment. For instance, words, as a medium, "are complex systems of metaphors and symbols that translate experience into our uttered or outered senses" (MCLUHAN, 1964/2015, p. 85). In fact, for McLuhan, not only words are metaphors but also all media embody "active metaphors in their power to translate experience into new forms" (MCLUHAN, 1964/2015, p. 85).

By analysing and probing how media affect human awareness, in the sense of how they increase the human capacity for creating, recreating and passing knowledge, McLuhan and Powers (1989) show that: "all of man's artefacts, whether of language, of law, of ideas and hypotheses, of tools, of clothing and computers, all of these are extensions of the human body" (MCLUHAN; POWERS, 1989, p. 71).

In order to assess the impact a medium has on society, McLuhan (1964/2015) developed a model called 'tetrad' to investigate "the whole psychic and social complex" of human life (MCLUHAN, 1964/2015, p. 5). In his posthumously book, published with Powers, McLuhan demonstrates the tetrad exploratory model, which "taken as a whole, is a manifestation of human thinking processes" (MCLUHAN; POWERS, 1989, p. 6) and is "applicable to the full range of human artefacts whether hardware (objects) or software (ideas)" (MCLUHAN; POWERS, 1989, p. 7).

The tetrad is a four-fold pattern **(Figure 1.3)** that "reveals the metaphoric structure of the artefact as having two figures and two grounds in dynamic and analogical relationship to each other" (MCLUHAN; POWERS, 1989, p. 3).

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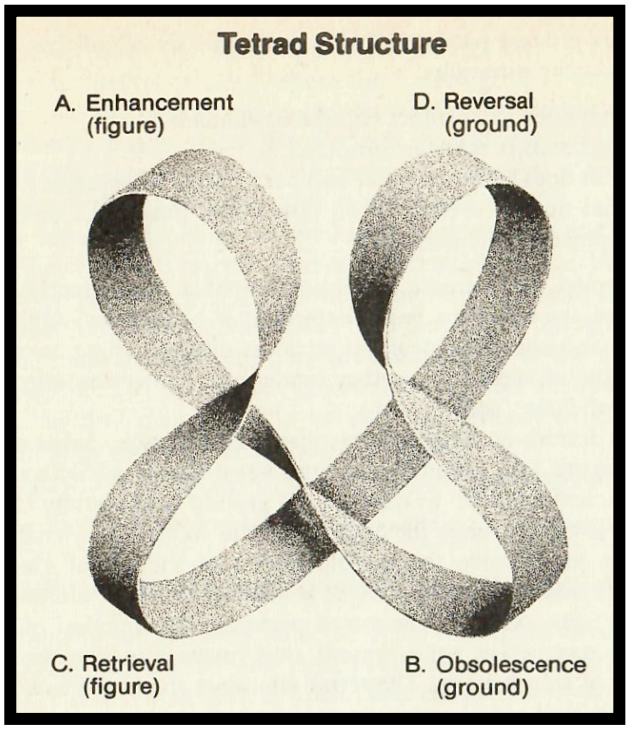
telephones, and books which carry the voice across both time and space are examples of material extensions. Money is a way of extending and storing labor. Our transportation networks now do what we used to do with our feet and backs. In fact, all man-made material things can be treated as extensions of what man once did with his body or some specialized part of his body" (HALL, 1959, p. 79).

Figure 1.3 – McLuhan's Tetrad Structure



Source: McLuhan; Powers, 1989, p. 10

According to McLuhan's descriptions, "ground provides the structure of or style of awareness, the way of seeing or the terms on which a figure is perceived" (MCLUHAN; POWERS, 1989, p. 5). Moreover, "The ground of any technology is both the situation that it gives rise to, as well as the whole environment (medium) of services and disservices that the technology brings with it" (MCLUHAN; POWERS, 1989, p. 6). In other words, we can tell that in all cultural settings the ground represents the area of inattention, while the figure represents the area of attention.

Although ground and figure[10] fit in opposing awareness ratios (visible and invisible), "the two are in a continual state of abrasive interplay, with an outline or boundary or interval between them that serves to define both simultaneously"

[10] As McLuhan and Powers (1989, p. 5) explain, "The terms *figure* and *ground* were borrowed from gestalt psychology by the Danish art critic Edgar Rubin, who about the year 1915 began to use them to discuss the parameters of visual perception".

(MCLUHAN; POWERS, 1989, p. 5).

This four features model is applicable for analysing all types of artefacts because, as McLuhan and Powers states, "The tetradic metaphor opens up to the matter of the grammar and syntax of each artefact" (MCLUHAN; POWERS, 1989, p. 7), in the sense that "All of these things are the outerings and utterings of man. (…) Each tetrad is the word or the *logos* of its subject, and all these words are peculiarly human, with the utterer as the etymology" (*idem*).

Taking into account the affiliation of ground elements and figure elements present in a metaphor, one sees ground coming first and then figure since ground relates to the context that furnishes figure. For this, McLuhan and Powers argues,

> The role of the metaphor is the elevation of hidden ground into sensibility. For example, 'hearts of oak', where the hidden ground is 'hearts of our people'. A double figure-ground relation is established so that: 'ordinary hearts are to these hearts as ordinary wood is to oak,' and the complementary structure also applies: "ordinary hearts are to ordinary wood as these hearts are to oak. (MCLUHAN; POWERS, 1989, p. 7-8)

Likewise, the tetrad model, or 'tetradic metaphor', is composed of four parts that have "the same complementary character as a metaphor: 'Retrieval' is to 'obsolescence' as 'enhancement' is to 'reversal'; and Retrieval is to enhancement as obsolescence is to reversal" (MCLUHAN; POWERS, 1989, p. 8).

According to McLuhan and Powers (1989, p. 8), every human artefact is a medium of communication, whose process patterns can be revealed by questioning:

> 1. What does any artefact enlarge or enhance?
> 2. What does it erode or obsolesce?
> 3. What does it retrieve that had been earlier obsolesced? And last but not least,
> 4. What does it reverse or flip into when pushed to the limits of its potential (chiasmus)? (MCLUHAN; POWERS, 1989, p. 9)

In other words, by bringing awareness to hidden elements (ground) of a medium, the tetrad model operates phenomenologically, *i.e.*, it helps one to ponder the effects of a medium, as he experiences it.

In a practical sense, we will apply the 'tetrad' model to characterize Banksy's graffiti, in order to answer questions such as: In what sense do Banksy's graffiti come to retrieve the existing old school graffiti? How does Banksy enhance the performance of traditional graffiti artists? In what regard do Banksy's graffiti create a new art environment? To what extent do Banksy's graffiti obsolesce the old school graffiti?

1.4 BANKSY'S GRAFFITI CHARACTERIZATION

As McLuhan (1964/2015, p. 237) observes: "A new medium is never an addition to an old one, nor does it leave the old one in peace. It never ceases to oppress the older media until it finds new shapes and positions for them."

Thinking of Banksy's graffiti as a new communication medium, we argue that it fundamentally differs from the traditional graffiti art form in three aspects. First in the sense of its style. Banksy uses stencil technique to make simple graffiti that deviate from the freehand, colourful, complex, and big old school graffiti. Furthermore, Banksy's stencil technique also contrasts from the other graffiti artists stencil technique, such as Blek le Rat's. Le Rat is considered the precursor of the stencil technique in the modern street art movement. This famous French artist mastered this technique even before Banksy started his artist career. However, contrasting with le Rat's style, Banksy's stencil graffiti are short in details with features of iconic instead of pictorial[11] images. Hence, by 'retrieving' the stencil technique, Banksy innovated its use and transformed the stencil graffiti technique into an undeniably more efficient method to target the city's walls, whether faster and more straightforward to

[11] Regarding the difference between iconic and pictorial, we use here the difference formulated by McLuhan (2005): "what makes the pictorial as opposed to the iconic is the inclusion of a vast amount of detail. The filling-in of space with great quantities of details is what the Renaissance painters learned to do in the third dimension. They discovered that you could take space and fill it with objects. The iconic form tends not to be three-dimensional space so much as a made, shaped, moulded, modulated resonating space" (MCLUHAN, 2005, p. 68).

understand.

In the beginning of his career, as we will show in the third chapter, Banksy created big, complex, and colourful pieces, mostly in collaboration with other artists. But eventually he realised he was not good enough or fast enough in freehand technique not to be caught by the police. So, he decided to paint with stencil.

In order to achieve his artistic efficiency, Banksy started creating graffiti that were shorter in detail, low in definition but, at the same time, highly appealing to the observer. In a short time, Banksy became a 'cool artist' by producing 'cool graffiti'. To illustrate his 'coolness' with stencil technique, we will make a parallel between Banksy's graffiti **(Figure 1.4)** and Blek le Rat's **(Figure 1.5)**, which is arguably a 'hot graffiti'.

As we can see, both artists used the stencil technique to address the theme of 'homeless'. However, Banksy's graffiti differs from le Rat's in its composition, definition, and image complexity.

Figure 1.4 – 'I Want Change'



Retrieved from https://www.greenleft.org.au/content/battling-homelessness-and-poverty. Access 28/08/2019.

Figure 1.5 – Blek Le Rat's graffiti



Retrieved from http://vantagepointradio.com/portfolio/detail/episode-85-blek-le-rat. Access 28/08/2019.

Banksy's graffiti is crafted on a red background, contrasting with his black and white graffiti. On the other hand, le Rat's grey stencil is painted on a dull white wall, which does not enhance the visual impact of the painted figure. Banksy's graffiti is rather simple, with a contour that shapes the silhouette of a sitting man, while le Rat's graffiti constitutes a sophisticated and detailed image, depicting a dramatic scene of a man lying on the floor with a helpless gaze. In fact, This le Rat's graffiti is more analogous to painting on canvas than to graffiti. Moreover, in Banksy's graffiti the homeless man's message calls people's attention for its ironic witty wordplay. In turn, Le Rat's three-dimensional graffiti does not include any foreground detail; instead, it incorporates a rat jumping out of the homeless bed, which represents his signature.

By minimizing the pictorial features, Banksy created an iconic graffiti. Thus, this graffiti turned out to be low in definition and high in appealing to the audience's senses

of perception. Therefore, we claim that Banksy retrieved the simplicity and the efficiency of the stencil technique to create this graffiti (figure), which is more appealing for the audience than le Rat's graffiti (ground) is. Le Rat's graffiti solely reproduces the reality of a homeless, while Banksy's graffiti confronts the reality of a homeless. In this regard, Banksy's graffiti (figure) obsolesced le Rat's graffiti (ground).

In McLuhan's (1964/2015) opinion, art is an artefact, a medium that translates experiences of "What we have already felt or seen in one situation we are suddenly given in a new kind of material" (MCLUHAN, 1964/2015, p. 324). Further, "Every artefact is an archetype, and the ongoing cultural recombination of old and new artefacts is the engine of all invention and drives the subsequent wide use of invention, which is called innovation" (MCLUHAN; POWERS, 1989, p. 71).

Indeed, innovation is the second feature that distinguishes Banksy's performance among the old school graffiti artists. Banksy innovated by using the Internet to disseminate his artwork. Back in 2000, when the Internet was not as democratically available for a large global range of publics as it is now, Banksy created his website to disseminate his artwork. In 2003, Banksy broadcast his provocative clandestine incursions[12] into famous museums on his website, gaining the world's attention. Thanks to his pioneering Internet use, Banksy became famous worldwide, and, from then on, the mainstream media started to focus on his work.

His artistic recognition increased when he came out of his homeland to create graffiti in several places around the world, especially in sensitive war zones such as the Gaza Strip.

By innovating ways of disseminating his artwork, Banksy not only called the world's attention to his graffiti and made his audacity and boldness visible, but he also

[12] In the third chapter we will detail all Banksy's incursion into museums.

created a new art environment that did not exist in the realm of street art before; Banksy transformed his graffiti in communication media aimed to comment, reinterpret, and criticise socio-political issues worldwide, besides being a self-expression art form.

Already famous, Banksy initiated a new phase of his artistic development by becoming a socio-political activist, using his art as a means of critic. To do so, Banksy started using his graffiti as flashlights to highlight areas and situations of socio-political crisis that were totally or partially ignored by the mainstream media.

Indeed, mainstream news uses selective framing to appeal to specific audiences and to support specific representations of society. News is constructed by journalists and other professionals to meet particular interests. However, using his graffiti, Banksy traps or forces mainstream media to deal with hidden issues. To illustrate our point of view, we have the cute white 'Kitten with Pink Ribbon' graffiti, made on the ruins in the Gaza Strip in 2015 (**Figure 1.6**).

Figure 1.6 – 'Kitten with Pink Ribbon'



Retrieved from https://www.nytimes.com/2015/05/01/world/middleeast/banksy-finds-a-canvas-and-a-new-fanbase-in-gazas-ruins.html. Access 26/08/2019

One can argue that this graffiti, depicting a white kitten playing with a ball of rusted rebar from wreckages, may convey mixed messages. It may carry a message of peace (since the white colour symbolises peace), or a critique of war that destroys children's innocence (the white kitten as an allusion to innocent cubs), or even a sarcastic idea of the banalisation of war.

Any of these interpretations may be accepted. However, considering what Banksy (2015) stated about this graffiti on his website: "A local man came up and said 'Please - what does this mean?' I explained I wanted to highlight the destruction in Gaza by posting photos on my website – but on the Internet people only look at pictures of kittens"[13], we argue that this graffiti of a cute kitten playing with a ball of rusted rebar wreckages painted on a wall of a bombed city invites spectators to think about the devastation of Gaza Strip and the unfair conditions in which people are living.

When Banksy creates his graffiti in devastated areas and divulges it together with its surroundings, he forges his graffiti into a sort of communication media to comment and criticise socio-political issues, which are usually not exposed by the mainstream media.

Particularly in his third artistic phase, Banksy does not disseminate only the images of his graffiti; he instructively exposes the area where his graffiti have been crafted. By doing this, Banksy brings up the historical context of his graffiti, which helps spectators realise the comment and criticism aspects of his artwork. Hence, we claim that Banksy's graffiti have been offering counter-narratives, which are meant to challenge the hegemony of the Establishment and governments. Thus, Banksy's graffiti have transformed public spaces into means of political debates. For that, they

[13] BBC NEWS. Internet Cats: Banksy kitten highlights Gaza's plight. February 26, 2015. Retrieved from https://www.nbcnews.com/storyline/middle-east-unrest/internet-cats-banksy-kitten-highlights-gazas-plight-n313381. Access 26/08/2018.

can be considered 'popular culture practices' and communication media for socio-political commentaries and criticisms.

Banksy has enhanced the street art ideology, which traditionally concerns political sense in terms of demanding public areas as space of self-expression and marks of territorial ownership. By incorporating the graffiti's backgrounds on the images of his published pieces, Banksy makes visible social issues that are frequently neglected by the mainstream media. With his graffiti, Banksy challenges the city's ontology, like all graffiti usually do. However, he also exposes social-political issues faced by people where the graffiti were painted, bringing up reflection upon the perversive and entrenched practices of the Establishment. Hence, we argue that Banksy's graffiti represent a driving force for awaking people's criticism and, consequently, helping society to change. Banksy's graffiti are individual acts of resistance to the *status quo* of the dominant elite at a 'glocal'[14] scale.

1.5 REMARKS

In McLuhan's opinion, the "serious artist is the only person able to encounter technology with impunity, just because he is an expert aware of the changes in sense perception" (MCLUHAN, 1964/2015, p. 31). For this, the artists "in various fields are always the first to discover how to enable one medium to use or to release the power of another" (MCLUHAN, 1964/2015, p. 79). McLuhan further acknowledges that artists "have always known that any art form has the power of imposing its own assumptions on the beholder. Any medium of communication is, like an art form, an extension of one or more of our senses" (MCLUHAN, 2005, p. 17).

Reflecting McLuhan's opinions, we can say that by incorporating the social

[14] The term 'glocal' reflects on (or characterizes) both local and global issues.

settings in the dissemination of his artistic productions, Banksy has evolved his graffiti from a self-expression art form into a socio-political narrative communication media, making all aspects of traditional graffiti obsolete.

Banksy also helped create a new artistic environment for street art. Traditionally an ephemeral and unimportant art form, graffiti turned out to be news in the mainstream media, with the capacity for creating, recreating, transmitting and storing messages across time and space. Banksy has used the power of media technology to release the power of his art. He pushes the audience into a kind of mosaic of graffiti as news and news as a means of socio-political activism. Hence, we claim: 'Banksy's graffiti is the Message'.

As McLuhan claims, "To prevent undue wreckage in society, the artist tends now to move from the ivory tower to the control tower of society" (MCLUHAN, 1964/2015, p. 96). In that case, is Banksy an artist or merely a vandal? Banksy answered this question himself. Being questioned by Simon Hattenstone in 2003 if he considered himself an artist, Banksy answered:

> I don't know. We were talking about this the other day. I'm using the word vandalism a lot with the show. You know what hip-hop has done with the word "nigger" – I'm trying to do that with the word vandalism, bring it back. (BANKSY *apud* HATTENSTONE, 2003)[15]

Banksy's words lead us to assume that he does not only challenge the Establishment with his artwork, he also offers a 'new cultural hegemony'. Indeed, at the same time that Banksy's graffiti contest social, cultural and political practices of the hegemonic 'ruling bloc', they became a popular reference of socio-political activism. Thus, we claim that Banksy's graffiti are popular culture productions.

[15] HATTENSTONE, Simon. Something To Spray. The Guardian, July 17, 2003. Retrieved from https://www.theguardian.com/artanddesign/2003/jul/17/art.artsfeatures. Access 19/05/2018.

2. WHAT IS BANKSY?

	Figure 2 – Cruise Ship Installation, Venice, May 2019
"Setting out my stall at the Venice Biennale. Despite being the largest and most prestigious art event in the world, for some reason I've never been invited." (BANKSY, 2019)[16]	 Retrieved from http://www.banksy.co.uk/out.asp. Access 30/08/2019.

In this chapter, we analyse Banksy's role in the realm of street art and contemporary art, considering his 'authorial persona', 'discursive practices', and 'anonymity', based on Michel Foucault's concept of 'author' from 'What is an author?' (1977), Anthony Giddens' concept of 'agency' as formulated in his book 'The Constitution of Society' (1984) and Guy Debord's socio-political and cultural reflections of image mediating society (2002).

Our analytical study will answer questions such as: How has Banksy become a central figure in contemporary art and street art? How has Banksy's graffiti contributed to challenge and change the paradigm of art? To what extent is Banksy's anonymity important for his success? And how do Banksy's graffiti function in the 'Global Village'?

[16] Retrieved from https://www.instagram.com/p/BxxOKYflVSl/?utm_source=ig_web_copy_link. Access 30/08/2019.

Banksy's personal life will not drive our attention in this study since our interest lies in Banksy's artistic persona. Nonetheless, to understand how Banksy became the graffiti artist he is today, we will use some essential data from his youth, which were published by Will Ellsworth-Jones in his book 'Banksy: the man behind the wall' (2012), an unauthorized biography, by Ulrich Blanché in 'Banksy: urban art in a material world' (2016) which is the result of his doctoral work, by Robert Clarke in 'Seven years with Banksy' (2012), a memoir from the period he and Banksy were mates in New York City, and by Alan KET in his book 'Banksy Planet: the man, his work and the movement he inspired' [2014]. Also, we will widely use Internet sources, such as material from blogs, websites, and renowned online English newspapers and magazines, as well as documentaries available on YouTube such as 'Banksy B-Movie', the HBO documentary 'Banksy does New York', and the Netflix documentary 'Saving Banksy'. We will also use sources from Banksy's website and his Instagram page, where he has published his selected artwork.

2.1 "WHAT IS AN AUTHOR?"

Foucault formally expounded his authorship theory in February 1969 in a lecture presented to the *French Philosophical Society* titled '*Qu'est-ce qu'un auteur?'* Later, he published it in the *Bulletin de la Société française de Philosophie,* 63, n.3. In this work, Foucault (1977, p. 115) analyses "the relationship that holds between an author and a text, how a text apparently points to this figure who is outside and precedes it."

Foucault's 'What is an author?'[17] is considered to be a response to Roland Barthes' 'The death of the author'[18], published one year before, in which Barthes (1977) advocates that an author is neither the originator nor the proprietor of his work:

> Linguistically, the author is never more than the instance writing, just as is nothing other than the instance saying: language knows a 'subject', not a 'person', and this subject, empty outside of the very enunciation which defines it, suffices to make language 'hold together', suffices, that is to say, to exhaust it. (BARTHES, 1977, p. 145)

As Foucault did not define the concept of 'text' in his essay, having studied it only within the domain of linguistic discourse (although he admitted he should have also extended his analysis to "the 'author-function' in painting, music, technical fields, and so forth" (FOUCAULT, 1977, p. 131)), in this part of our investigation, we will use the concept of 'text' formulated by Mikhail Bakhtin (2003) in his book *Estetika Slovesnogo Tvortchestva*[19], since it covers varied artistic production. According to Bakhtin (2003, p. 307), "in a broad sense, if we understand a text as a coherent set of signs, the art sciences (musicology, theory and the history of the fine arts) also operates with texts (products of art)"[20]. Thus, we consider Banksy's graffiti as visual texts, created in the language of visual art, and henceforth also adequate to study with Foucault's theoretical framework.

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[17] The first English version of Foucault's essay, 'What is an author?', was translated by Donald F. Bouchard and published in 'Language, Counter-Memory, Practice', in 1977, p. 113-138. Josué V. Harari translated another English version and published in 'The Foucault Readers', in 1984, p. 101-120, with the addition of three more paragraphs at the end. Here we use the first translation, by Bouchard, from 1977, since it brings the prologue of Foucault's lecture, which it is important to understand the work as a whole.

[18] This essay was written in 1967 and first published in English in the American Journal 'Aspen', n. 5-6. In French, Barthes published this essay in 1968 in the magazine '*Manteia*', n. 5. The English version we use here was published in 'Image-Music-Text', an anthology of Barthes' essay, translated and edited by Stephen Heath, and published by Fontana Press in 1977.

[19] We use here the Portuguese version of Bakhtin's book, ***Estética da Criação Verbal***, 4th ed., translated by Paulo Bezerra and published by Martins Fontes in 2003.

[20] [N.T] Free translation of: "Se entendido o texto no sentido amplo, como qualquer conjunto coerente de signos, a ciência das artes (a musicologia, a teoria e a história das artes plásticas) opera com textos (obras de arte)." (BAKHTIN, 2003, p. 307)

Foucault's work has caused some controversies. Seàn Burke (1992, p.90), in his book 'The death and return of the author', considers the "status of the author" in Foucault's theory contradictory. Likewise, Adrian Wilson in 'Foucault on the question of the author: a critical exegesis' argues that in Foucault's theory "the 'author-function' concept had no consistent meaning" (WILSON, 2004, p. 360). However, we claim that Foucault's approach to analysing the relationship between the author and his text, as well as between the author and his 'discursive practices' is easily appropriated to examine Banksy's current role.

For Foucault, the notion of 'author' constitutes the "privileged moment of the individualization in the history of ideas, knowledge, literatures, or in the history of philosophy, and the science" (FOUCAULT, 1977, p. 115*)*; however, he argues that lately, it has become "one of the fundamental ethical principles" (*idem*) in the effort to neutralise the presence of the author since

> It is not simply "ethical" because it characterizes our way of speaking and writing, but because stands as an immanent rule, endlessly adopted and yet never fully applied. As a principle, it dominates writing as an ongoing practice and slights our customary attention to the finished product." (FOUCAULT, 1977, p. 116)

Foucault (1977) examines what he calls 'ethical principle' from two frames of reference. The first suggests that writing has been transformed "into an interplay of signs, regulated less by the content it signifies than by the very nature of the signifier" (FOUCAULT, 1977, p. 116), since it "has freed itself from the necessity of 'expression' and has become recognized in its exterior deployment" (*idem)*. Thus, it does not matter who writes, because the work suffices by itself; the author is displaced, and it is the reader who endorses the meaning of the text.

The second frame of reference Foucault analyses implies "the kinship between writing and death" (*ibid.*), which has changed the concept of the author's immortality.

If formerly "a work had the duty of creating immortality" (FOUCAULT, 1977, p. 117) since through his narratives the author continually lives, "it now attains the right to kill" (*idem*) the author. In this sense, Foucault sees

> The link between writing and death manifested in the total effacement of the individual characteristics of the writer; quibbling and confrontations that a writer generates between himself and his text cancel out the signs of his particular individuality. (*Ibid.*)

However, in Foucault's opinion, all the efforts to remove "the individuality of the writer or his status as an author to concentrate on a work" (FOUCAULT, 1977, p. 119) have failed for two reasons: first, because the "nature of the word 'work' and the unity it designates" (*idem*) were not taken into consideration; and, second, because those who engaged with the concept of *écriture*[21] as the "profound attempt to elaborate the conditions of any text" (*ibid.*) have only corroborated "the privileges of the author through the safeguard of the *a priori"* (FOUCAULT, 1977, p. 120); *i.e*., as the author is the premise of the text, he cannot be eliminated. In this context, for Foucault,

> It is insufficient to repeat empty slogans: the author has disappeared… Rather, we should reexamine the empty space left by the author's disappearance; we should attentively observe, along its gaps and fault lines, its new demarcations, and the reapportionment of this void; we should await the fluid functions released by this disappearance. (FOUCAULT, 1977, p. 121)

This gap left by the void of the author leads Foucault to enquire, "What is the name of an author? How does it function?" *(idem*), which were motivated by a previous question "What matter who's speaking?" (BECKETT, *apud* FOUCAULT, 1977, p. 115).

Foucault's questions call our attention to the case of Banksy's paradox between authorship and anonymity. It is undeniably true that due to Banksy's paradox (he is both being the most popular artist in the contemporary art scene and an anonymous

[21] In their translation notes, Donald F. Bouchard and Sherry Simon explains that they preserved the French word '*écriture'* on the English text, because of its "[…] double reference to the act of writing an to the primordial (and metaphysical) nature of writing as an entity in itself, (…). Like the theme of a self-referential writing, it too builds on a theory of the sign and denotes writing as the interplay of presence and absence in that 'signs represent the present in its absence' […]." (Foucault, 1977, p. 119)

street artist), his identity has interested many people since he became acknowledged worldwide around 2003. So, instead of asking 'Who is Banksy?', we attempt to answer: What is Banksy? What does the name Banksy represent? How does the name 'Banksy' function? What is relevant about Banksy's anonymity?

Foucault defines the author's name not as a "proper name among others" (FOUCAULT, 1977, p. 122), but as a function of classification, since a "name can group together a number of texts and thus differentiate them from others" (FOUCAULT, 1977, p. 123). Hence, Foucault postulates that

> Unlike a proper name, which moves from the interior of a discourse to the real person outside who produced it, the name of the author remains at the contours of texts – separating one from the other, defining their form, and characterizing their mode of existence. It points to the existence of certain groups of discourse and refers to the status of this discourse within a society and culture. The author's name is not a function of a man's civil status, nor is it fictional; it is situated in the breach, among the discontinuities, which gives rise to new groups of discourse and their singular mode of existence. (*idem*)

From this inference, Foucault concludes that in our culture, not all texts entail an author; for instance, "a private letter may have a signatory, but it does not have an author; a contract can have an underwriter, but not an author; and, similarly, an anonymous poster attached to a wall may have a writer, but he cannot be an author" (FOUCAULT, 1977, p. 124). The writer only attains the 'author-function' when his texts "characterize the existence, circulation, and operation of certain discourse within a society" (*idem*); for Foucault the writer becomes an author when he operates "as a function of discourse" (*ibid*.) rather than an individual consciousness.

Arguing that the author's name becomes a mechanism of appropriation only after being imputed the responsibility for a discourse and, therefore, that subversive or transgressive discourses could be subjects of punishment, Foucault indicates that the 'author-function' relates "to the legal and institutional system", because it characterises "a particular manner of existence of discourse" (FOUCAULT, 1977, p. 123). Further,

the 'author-function' may operate in different modes within different cultures, in different periods, and in different fields and disciplines. The 'author-function' allows for various narrator and selves within a work, and for this reason, it "would be as false to seek the author in relation to the actual writer as to the fictional narrator, since the 'author-function' arises out of their scission – in the division and distance of the two" (FOUCAULT, 1977, p. 129). In sum, Foucault characterises the 'author-function' as

> […] tied to the legal and institutional systems that circumscribe, determine, and articulate the realm of discourse; it does not operate in a uniform manner in all discourses, at all times, and in any given culture; it is not defined by the spontaneous attribution of a text to its creator, but through a series of precise and complex procedures; it does not refer, purely and simply, to an actual individual insofar as it simultaneously gives rise to a variety of egos and to a series of subjective positions that individuals of any class may come to occupy. (FOUCAULT, 1977, p. 130-131)

However, for Foucault this characterization of 'author-function', regarding the relationship between the author and text, is not complete since "[…] within the realm of discourse a person can be the author of much more than a book – of a theory, for instance, of a tradition or a discipline within which new books and authors can proliferate" (FOUCAULT, 1977, p. 131). Consequently, for Foucault such authors "occupy a 'transdiscursive' position" (*idem*) in the discourse and he places them in a different category.

Foucault distinguishes the 'author-function' by considering two different sorts of relationships: first, the 'author-function' that arises from the relationship between the author and the text; and second, the 'author-function' that arises from the relationship between the author and all his discursive practices, being these later markedly called "initiators of discursive practices" (*ibid*.). For Foucault, "The distinctive contribution of these authors [the 'initiators of discursive practices'] is that they produced not only their own work, but the possibility and the rules of formation of other texts" (FOUCAULT,

1977, p. 131). Furthermore, Foucault claims that the "initiators of discursive practices" make possible

> […] a certain number of analogies that could be adopted by future texts, but, as importantly, they also made possible a certain number of differences. They cleared a space for introduction of elements other than their own, which, nevertheless, remain within the field of discourse they initiated. (FOUCAULT, 1977, p. 132)

Using Foucault's terminologies, we will characterise the name Banksy according to the functions it has in contemporary and street art. Thus, regarding his 'authorial persona' in the realm of contemporary art, we denominate Banksy as 'Banksy-author'. Regarding his 'discursive practices' in the realm of street art, we denominate Banksy as 'Banksy-agency'.

2.2. THE FUNCTION OF BANKSY

2.2.1 Banksy-author

For two decades, the name Banksy has been attributed to the author of numerous artworks that have provoked debates about socio-political and cultural issues. In the art field, Banksy has ensured debates about art, regarding its values, rules, ownership, and authorship.

Banksy-author groups different art expressions, being the graffiti the most spectacular art form among the others; wherever a new graffiti appears, whether on cities' walls or on Banksy's website and Instagram, it immediately attracts the attention of numerous viewers worldwide. Banksy-author also stands for anti-publicity, anti-establishment, anti-war, anti-consumerism, and anti-racism discourses, influencing artists all around the world and inspiring "new groups of discourse and their singular mode of existence" (FOUCAULT, 1984, p.123).

Indeed, it is undeniable that Banksy-author has swayed artists of different art

expressions from several countries and within distinctive cultures; for instance, artists from 'MENA' (The Middle East and North Africa) region, as Sabrina DeTuk (2015)[22] showed in her studies about 'The Banksy Effect'. In the field of street art, Banksy has inspired artists such as: Daku (India's Banksy[23]); Pavel 183[24] (Russia's Banksy); Glen Molloy (Belfast's Banksy[25]); Boston's Banksy[26]; Black Hand[27]; Israel's Banksy[28]; Ernest Zacharevic[29]; Abu Malik al-Shami[30]; Andrzej Sobiepan[31]; and Bambi, a female Banksy[32]. Banksy inspired the poet Brian Bliston, who became acknowledged as 'Banksy of poetry'[33]. The Canadian photographer Jeff Friesen was inspired to recreate some of Banksy graffiti in 'Lego'[34] toys version. Banksy has also inspired tattoo artists[35] with his iconic graffiti. Among all these artists inspired by Banksy, Mr Brainwash is the

[22] DETURK, Sabrina. "The Banksy Effect: the rise of street art in contemporary visual culture". January, 2015. Retrieved from https://www.researchgate.net/publication/324313999_The_Banksy_effect_and_street_art_in_the_Middle_East. Access 05/05/2018.
[23] BBC NEWS. **India's Banksy**. Retrieved from http://www.bbc.com/news/av/world-asia-26930400/india-s-banksy-wants-to-provoke-voters and http://www.bbc.com/news/blogs-trending-30447979. Access 05/05/2018.
[24] BBC NEWS. **Russian's Banksy**. Retrieved from http://www.bbc.com/news/av/entertainment-arts-16957832/street-artist-russia-s-answer-to-banksy and https://www.theguardian.com/artanddesign/shortcuts/2012/feb/26/russian-banksy-paints-for-motherland. Access 05/05/2018.
[25] BBC NWES. **Belfast's Banksy.** Retrieved from http://www.bbc.com/news/uk-northern-ireland-38981632. Access 05/05/2018.
[26] BBC NEWS. **Boston's Banksy.** Retrieved from http://www.bbc.com/news/uk-england-lincolnshire-27617171. Access 05/05/2018.
[27] THE GUARDIAN. **Israeli's Banksy**. Retrieved from https://www.theguardian.com/world/iran-blog/2014/aug/06/iran-banksy-street-graffiti-tehran-black-hand-interview. Access 05/05/2018.
[28] Retrieved from http://news.bbc.co.uk/2/hi/uk_news/england/surrey/8351568.stm. Access 05/05/2018.
[29] BBC NEWS. Retrieved from http://www.bbc.com/news/magazine-24924283. Access 05/05/2018.
[30] BBC NEWS. Retrieved from http://www.bbc.com/news/magazine-37523340. Access 05/05/2018.
[31] BBC NEWS. Retrieved from http://www.bbc.com/news/entertainment-arts-16410806. Access 05/05/2018.
[32] THE GUARDIAN. Retrieved from https://www.theguardian.com/artanddesign/2014/aug/16/bambi-female-banksy-new-street-art-star-kanye-west. Access 05/05/2018.
[33] EDP24. Retrieved from http://www.edp24.co.uk/news/banksy-of-poetry-strikes-again-with-three-mysterious-poems-sent-to-norwich-hairdresser-1-5048775. Access 05/05/2018.
[34] BBC NEWS. Retrieved from http://www.bbc.com/news/uk-england-bristol-27681714. Access 05/05/2018.
[35]TATOODO. Retrieved from https://www.tattoodo.com/a/2015/01/25-banksy-inspired-tattoos/, http://nextluxury.com/mens-style-and-fashion/banksy-tattoos-for-men/, http://www.dailymail.co.uk/news/article-2483372/Banksy-New-Yorkers-flock-Banksy-inspired-tattoos-graffiti-artists-residency-comes-end.html, http://www.inkedmag.com/tattoos-inspired-art-banksy/2/. Access 05/05/2018.

most noticeable one in the realm of street art.

According to Rod Bastanmehr (2014)[36], Mr Brainwash, who is a Los Angeles-based street artist, emulates Banksy's "style, copying everything from the sensibility of the aesthetic to his references". Therefore, Bastanmehr (2014) not only considered Banksy a "euphemism for the street art itself, but the basis for a hoard of new graduates from the street art school of subversion, all while remaining completely anonymous". In Alan KET's [2014] opinion, Banksy travels all around the world,

> […] touching down to leave provocative messages in places like Israel's West Bank and New Orleans in the United States pos-Hurricane Katrina, sparking dialogue and opening up a critique of human conditions. These same travels have also established Banksy as a leading figure in the international community of street artists. His paintings, his books, his film, and his relentless bombing have created an art celebrity that has inspired both established and new artists the world over. (KET, [2014], n.p.)

In his book 'Planet Banksy', KET [2014] presents the artists who have been inspired by Banksy and have been using the same themes explored by Banksy in his work, such as: police, government, law, war, poverty, animals, children, and angels. The list is long and includes artists from all continents; from Europe include: ADW and Solus (Ireland); Orticanoodles, Zilda and Hogre (Italy); Mogul (Sweden); Alias, Decycle, Noir, Soon and Tona (Germany); Ben Eine, Dr D, Eelus, #codefc, Stewy, Pegasus, T.Wat, The Dotmaster, and Zambou (England); Wild Drawing (Greece); Ender, Above, and The Dude Company (France); Zuk Club Art Group and Pasha 183 (Russia); and Arys (Spain). From America there are: Ozi and Matias Espacial Picón (Brazil); Run Don't Walk and BS.AS Stencil (Argentina); Toxicómano Callejero (Colombia); Jay Jasso (Mexico); Alec Monopoly, Common Cents, Cryptik, Destroy All Design, Free Humanity, Mr. Brainwash, Skullphone, and Hanksy (USA); and Jerm IX (Canada). From Asia there are: Aiko (Japan); Dede (Israel); FRZ, Icy and Sot (Iran);

[36] BASTANMEHR, Rod. The Banksy Effect. 'Untitled Magazine – Issue 7', August 1, 2014. Retrieved from http://untitled-magazine.com/the-banksy-effect-legendary-issue-7. Access 05/05/2018.

Sajjad Abbas (Iraq); EPS (Lebanon); and Bbrother (Taiwan). From Africa, there is Keizer from Egypt. From Oceania, there are Camo and Be Free from Australia. All the artists mentioned above are activists and use their art to perform

> […] interventions with public space in order to spread their messages to the general public – at the risk of arrest. They share a common desire to share ideas in order to bring happiness, awareness, and attention to the world what it is that they fell inside them. (KET, [2014], n.p.)

Besides stimulating and inspiring artists worldwide, Banksy-author is the key figure in fighting for street art recognition and against street art marginalisation. He has helped blur the concept of graffiti as vandalism and the differentiation between low and high art. Moreover, due to his popularity and the impact his artwork had in 2005 and 2006, Banksy-author created a sort of new art environment in the realm of contemporary art back then; namely, the art market for graffiti.

Considering what Marshall McLuhan perceives about the effort of the artist,

> In the history of human culture there is no example of a conscious adjustment of the various factors of personal and social life to new extensions except in the puny and peripheral efforts of artists. The artist picks up the message of cultural and technological challenge decades before its transforming impact occurs. He, then, builds models or Noah's arks for facing the change that is at hand. "The war of 1870 need never have been fought had people read my Sentimental Education," said Gustave Flaubert". (MCLUHAN, 1964/2015, p. 95-96)

we claim that, in the beginning of 21st century, the fight Banksy started against the street art criminalisation is almost a kind of Noah's ark for the survival of graffiti artists in a period where graffiti was considered vandalism and graffiti artists were being overpowered by the police everywhere.

In Ellsworth-Jones' opinion, while many other graffiti artists are also praiseworthy, they would not be as successful or have reached such fame, if it were not for Banksy, since he is "a household name. Everyone's grandma knows Banksy" (ELLSWORTH-JONES, 2012, p. 184). In other words, Banksy made street art

accepted and valued. In his book, Ellsworth-Jones (2012, p.181-204) presented comprehensive data regarding the high commodity values of Banksy's artworks, chiefly traded and cashed in by the third parties, such as auction houses and art galleries. Indeed, other reporters and art critics have denounced this as well.

In Interviews, Banksy has confirmed that he does not make as much money with his art as art dealers do. In a face-to-face interview with Simon Hattenstone, reporter from The Guardian[37], Banksy confirmed he was not sure how much his prints were sold for, because he did not sell them. Asked if he would become part of the art Establishment, he said that he did not intend to, because if he were able to sell alone 55,000 exemplars of his first two book and many screen prints, he would not need someone to tell him he was an artist, and besides, for him: "It's hugely different if people buy it, rather than one fucking Tory punter does" (BANKSY, *apud* HATTENSTONE, 2003), referring to Charles Saatchi, the owner of the Saatchi Gallery, who sponsored the Young British Artists (YBAs).

In 2006, just before the 'Barely Legal' opening in LA, Shepard Fairey[38] interviewed Banksy, with Banksy once more claiming he does not influence the commodity value of his artworks. In his own words:

> I don't have much say in what things cost. Every time I sell things at a discount rate, most people put them on eBay and make more money than I charged them in the first place. The novelty with that soon wears off. (BANKSY, 2006, *apud* FAIREY, 2006)

Already costly before 'Barely Legal', Banksy's artwork became very expensive afterwards, even selling at Sotheby's for a record price. However, the profit goes to the

[37] HATTENSTONE, Simon. Something to Spray. The Guardian, July 17, 2003. Retrieved from https://www.theguardian.com/artanddesign/2003/jul/17/art.artsfeatures. Access 04/05/2018.
[38]FAIREY, Shepard. Banksy. Swindle, 2006. Retrieved from https://www.flickr.com/groups/banksy/discuss/72157605470700385. Access 04/05/2018.

galleries, rather than to Banksy. In fact, as Banksy affirmed in B-Movie[39], after 'Barely Legal', "The auction houses were just selling paintings that I'd done years before and sold for not much money. Or painting that I traded for a haircut or, you know, an ounce of weed and they were going for like fifty grands" (BANKSY, B-Movie, <9:15 min.>).

Banksy's influence in the 'art industry'[40] became so significant that in 2006, Max Foster, a CNN reporter, coined the term 'The Banksy's Effect'[41] to describe the phenomenal revolution Banksy provoked in the world of 'high art', having his graffiti transmuted into canvas as a response to the public's commercial demand, which shifted the status of street art from 'low art' or 'marginal art' to an important artist expression, with great appeal on the commodity market. In this broadcast, Cheyenne Westphal[42], the head of contemporary art at Sotheby's Art Gallery in 2006, said that Banksy's artwork "is very radical and also exciting" (WESTPHAL <1:40>) because of the approach he uses to publicise on his website the new shows in progress. As Westphal described, nobody knows in advance when an opening would take place, so, "When he announces the impact is huge" (WESTPHAL <1:55>).

In 2007, the term 'Banksy Effect' was again used, this time by the authors of the 'Wooster'[43] (a renowned website for the street art movement) to explain the aftereffect of Banksy's work and performance worldwide. According to them,

> […] for millions of people, Banksy is the entry point they need in not only seeing art in a new way, but in accepting art as a part of their daily lives.
> Like Andy Warhol before him, Banksy has almost single handedly redefined what art is to a lot of people who probably never felt they appreciated art before. By being an iconoclast, and in the process becoming a mythic hero for

[39] YOUTUBE. **Banksy B-Movie**. Short Film Documentary. <13:41 min.>, Feb 2011. Retrieved from https://www.youtube.com/watch?v=4AYfsVS_T80. Access 05/05/2018.
[40] ELMER, Vickie. Is the market a bubble ready to pop? The Global Art Industry Issue. SAGE Business Research. July 4, 2016. Retrieved from http://businessresearcher.sagepub.com/sbr-1775-100231-2737665/20160704/the-global-art-industry. Access 05/05/2018.
[41] FOSTER, Max. The Banksy Effect. CNN broadcast, 2006. Retrieved from https://www.youtube.com/watch?v=o6Jdc_BW_Z8. Access 05/05/2018.
[42] WESTPHAL, In: FOSTER, Max. The Banksy Effect. CNN, 2006. Retrieved from https://www.youtube.com/watch?v=o6Jdc_BW_Z8. Access 05/05/2018.
[43] WOOSTER COLLECTIVE. **The Banksy Effect**. Wooster Collective, 2007. Retrieved from http://www.woostercollective.com/post/the-banksy-effect. Access 05/05/2018.

> a lot of people, Banksy has become an incredible icon in our society. One that we think, when things are said and done, will be at the level of Warhol. (WOOSTER, February 2007)

Furthermore, they claimed that Banksy's successful selling (whether achieved by his book 'Wall and Piece' or his works at Sotheby's) "is a statement unto itself" (*idem*) and, further, Banksy's recognition created "a market for the entire category of art … that was the best thing that could have ever happened to the street art movement" (*ibid*.).

By 2007, Banksy's success was so evident that the town of Briton awarded him the prize of 'The Greatest Living Briton' in the 'Arts' category, due to his credit in "transforming graffiti from the typical 'bubble writing' style of the 1980s to the 'narrative-driven street art' of today", according to the website 'The Art Story'[44]. In the same year, Queen Elizabeth won the prize in the 'People' category. In 2010, Banksy was again granted with a special recognition award, this time as 'one of the most influential people in the world'[45] according to Time Magazine, along with Brazilian President Luiz Inácio Lula da Silva, American President Barack Obama, Ex-President Bill Clinton, Steve Jobs, Oprah Winfrey, Elton John and others.

In 2014, the British Council [46] considered Banksy a very important UK personality alongside Shakespeare, Queen Elizabeth, Churchill, Chaplin, the Beatles, JK Rowling, David Beckham, Adele, and Mr Bean, for increasing the UK's influence in the international setting. This came from the British Council's research on how people outside the UK see Britain, aiming to find out "what makes a country attractive to

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[44] THE ART STORY. **Banksy.** Retrieved from https://www.theartstory.org/artist/banksy/. Access 08/05/2018.
[45]Times. **The 2010 Time 100.**. Retrieved from http://content.time.com/time/specials/packages/completelist/0,29569,1984685,00.html. Access 08/05/2018.
[46]CULLIGAN, Kieron et al. BritishCouncil.org, 2014. Retrieved from https://www.britishcouncil.org/sites/default/files/as-others-see-us-report.pdf. Access 08/05/2018.

others? How attractive is today's UK? And how can the UK make itself more attractive globally, to become a partner of choice whether for international trade and investment, tourism, study, research or artistic collaboration?" (BRITISH COUNCIL, 2014, p. 6).

To measure the national attractiveness of the UK, researchers selected seventeen factors and asked people from six countries (Brazil, China, Germany, India, United States, and the United Kingdom) about them. The number one factor of the UK's attraction, according to the interviewees, were the cultural and historical particularities of the UK, with Banksy a factor of interest for many people around the world to visit the UK.

As Banksy became famous worldwide, the owners of art galleries[47] realised the potential market for his artwork, and ever since they have been dealing Banksy's work in an impressive fashion, which includes removing walls with Banksy graffiti anywhere in the world (for instance from the war ruins of Palestine, where Banksy has painted several graffiti) in order to sell them in art galleries and auction houses for extraordinary prices. Stephan Keszler, for instance, the owner of Keszler Gallery in Miami, is one of the specialists in this kind of 'collecting' and trading Banksy graffiti, which in many people's opinions would be better categorized as a kind of 'art heist', as the art critic Carol Diehl was straightforward in declaring in the HBO Banksy documentary[48]. In another documentary, 'Saving Banksy'[49], Ben Eine and other graffiti artists also manifested their disagreement with this in the debate on the ethical issues of taking graffiti from where they belong (in the streets) in order to sell them in art galleries and auction houses.

[47] ARTNET.COM. **Banksy Dealers**. Retrieved from http://www.artnet.com/artists/banksy/dealers/3. Access 08/05/2018.
[48] HBO. **Banksy Does New York.** Documentary. Retrieved from https://documentaryvine.com/video/banksy-new-york <21:45 min.>. Access 20/05/2018.
[49] NETFLIX. **Saving Banksy**. 2017. Retrieved from https://www.imdb.com/title/tt4036488. Access 20/05/2018.

Stealing Banksy's artworks to sell afterward in auction houses has become quite common. In 2014, an organisation called 'The Sincura Group', situated in London, cut many Banksy graffiti from the walls all around the city, restored them and exhibited them in a show, following a lucrative auction and a book-catalogue that was sold on Internet sites.

Interestingly, besides Banksy[50], who called this unauthorized show 'disgusting' in a note issued on his website, the community of London was totally against The Sincura Group's appropriation of the graffiti. For the populace, Banksy's graffiti were already incorporated into what they called "the democratic London street art gallery". As one citizen stated, "the street is a public gallery, opened 24 hours a day, and is the biggest gallery in the world"[51]; another claimed that Banksy should have the rights to decide what to do with his graffiti; in another part of the city, a group of people demonstrated their disapproval by shouting "bring back Banksy"[52] in front of the hotel where the exhibition took place.

Although the importance of Banksy is widely accepted in the realm of contemporary art (for the high commodity values his works have), there are people, such as the British art critic and artist Matthew Collings[53], who thinks Banksy "is not worth talking about", since his recognition would not last long. Nonetheless, it seems his opinion may be wrong. In 2015, for instance, 32 prints by Banksy were sold at Bonham's auction in London for a sum of $675,000 or £435,000, which for the auction

[50] VINCENT, Alice. Banksy condemns 'disgusting' Stealing Banksy exhibition on opening day. The Telegraph, 24 April 2014. Retrieved from https://www.telegraph.co.uk/culture/art/art-news/10785417/Banksy-condemns-disgusting-Stealing-Banksy-exhibition-on-opening-day.html. Access 20/05/2018.
[51] YOUTUBE. **Stealing Banksy.** <1:40> Retrieved from https://www.youtube.com/watch?v=xp1ZLQ4L2NI. Access 20/05/2018.
[52] YOUTUBE. **Stealing Banksy**. Retrieved from https://www.youtube.com/watch?v=xp1ZLQ4L2NI. Access 20/05/2018.
[53] COLLINGS, MATTHEW. Retrieved from https://www.youtube.com/watch?v=CFmtwC7AJB4&t=536s <6:12 min. >. Access 20/05/2018.

spokesperson was "a clear demonstration of Banksy's importance as a figure at the heart of contemporary art with a thriving market and pan-global interest".[54]

It is undeniable that Banksy-author has been inspiring many artists around the world and for that reason, we can say he makes possible 'analogies' (to use Foucault's term), which is noticed within the art movement he inspired. However, Banksy-author produces differences too, not only outside but also inside the realm of art; for example, even though graffiti was strongly considered marginal art made by vandals, nowadays it has been gaining status of high art, and very often it has been removed from the streets to be sold in art galleries and auction houses for exorbitant prices, sometimes even higher than the so-called 'high art' pieces.

Banksy-author has also changed paradigms in the realm of street art. By painting over King Robbo's oldest graffiti[55] in London, Banksy triggered the 'Graffiti Wars'[56] in 2009, opening a long-term discussion about the ethics of graffiti artists. For two years, the 'Graffiti Wars' separated street artists around the world into those for Banksy and those against Banksy. Eventually, King Robbo had an accident and died sometime later, bringing an end to this quarrel. In our opinion, what remained from this 'Graffiti Wars' is the increasing frailty of the concept of graffiti as territorial property.

In sum, given the evidence showed above, in a practical, political, and cultural framework, we claim that Banksy-author has become an important and influential artistic persona throughout his carrier. Therefore, we argue that the name Banksy occupies a '"transdiscursive" position' in the realm of contemporary art.

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[54] DENHAM, Jess. Banksy prints sell for £ 435,000 at Bonham's House. Independent, January 29, 2015. Retrieved from https://www.independent.co.uk/arts-entertainment/art/news/banksy-prints-sell-for-435000-at-auction-10011789.html. Access 20/05/2018.
[55] We will discuss this issue in detail in Chapter Three.
[56] YOUTUBE. **Banksy Vs Robbo & The Graffiti War**. Documentary. 2014. Retrieved from https://www.youtube.com/watch?v=kmlWqPNGlhY&t=20s&index=18&list=PLsQxPYOxkQE0QrRHD39oT12__eB1kj41h. Access 20/05/2018.

Additionally, since Banksy's discursive practices has provoked debates on today's social and political agendas, making possible 'analogies' and 'differences' in and out art field, the name Banksy can be included among those which Foucault calls 'initiators of discursive practices'. Concerning this second category, Foucault (1977) implied in the conclusion of 'What Is an Author?' that the 'initiators of discursive practices' could "reveal the manner in which discourse is articulated on the basis of social relationships" (FOUCAULT, 1977, p. 137). However, according to Baker and Jane (2016), this social aspects of authorship in Foucault's theory is not clear, mainly because Foucault "does not develop an understanding of how and why particular discourses are 'taken up' by some subjects and not by others. Nor does he explain how a subject produced through disciplinary discursive practices can resist power (BAKER; JANE, 2016, p. 277).

Thus, in the following section, we will import the social concept of 'agency' formulated by Giddens (2002) to dialogue with Foucault's philosophical theory of authorship and complete our characterizations of the name Banksy because, besides its political and cultural importance, we claim that the name Banksy also plays an essential social role, which differs from the function of Banksy-author.

2.2.2 Banksy-agency

The association we make between Foucault's concept of 'initiators of discursive practice' and the name Banksy builds upon the concept of 'Agency' formulated by Anthony Giddens (1984) in his book 'The Constitution of Society', which, as we understand it, is an elaboration in terms of social analysis of the emergent philosophical concept formulated by Foucault about 'initiators of discursive practice'. Hence, we denominate 'Banksy-agency' the function of 'initiator of discursive

practices', Banksy's name conveys.

The primary concepts Giddens discusses in his theory are of 'human agents' and 'actors', terms that he often uses interchangeably. Giddens explains that 'agents' and 'actors'

> […] have, as an inherent aspect of what they do, the capacity to understand what they do while they do it. The reflexive capacities of the human actor are characteristically involved in a continuous manner with the flow of day-to-day conduct in the contexts of social activity. But reflexivity operates only partly on a discursive level. What agents know about what they do, and why they do it - their knowledgeability *as* agents - is largely carried in practical consciousness. Practical consciousness consists of all the things which actors know tacitly about how to 'go on' in the contexts of social life without being able to give them direct discursive expression. (GIDDENS, 1984, p. xxii- xxiii)

However, the agent's capacity to understand his actions is not related to his individuality or self-confidence; instead, it entails his actions in "social practices ordered across space and time" (GIDDENS, 1984, p. 2), which is the subject of study of the theory of structuration.

According to Giddens, what matters in "their knowledgeability as agents", is "The rationalization of action, within the diversity of circumstances of interaction" (GIDDENS, 1984, p. 4). Thus, for Giddens, "'Action' is not a combination of 'acts', […] nor can 'action' be discussed in separation from the body, its mediations with the surrounding world and the coherence of an acting self" (GIDDENS, 1984, p. 3). Instead, an action "is a continuous process, a flow, in which the reflexive monitoring which the individual maintains is fundamental to the control of the body that actors ordinarily sustain throughout their day-to-day lives" (GIDDENS, 1984, p. 9). In sum, action for Giddens "depends upon the capability of the individual to 'make a difference' to a pre-existing state of affairs or course of events. An agent ceases to be such if he or she loses the capability to 'make a difference', that is, to exercise some sort of power" (GIDDENS, 1984, p. 14).

Both the 'agent' and 'agency' have the capability of calling for action, but the

'agent' has the capability as well as the power of putting such actions in practice. In Giddens' own words,

> Agency refers not only to the intentions people have in doing things but to their capability of doing those things in the first place (which is why agency implies power: cf. the Oxford English Dictionary definition of an agent, as 'one who exerts power or produces an effect'). (GIDDENS, 1984, p. 9)

For Giddens, in social science the conception of power tends "faithfully to reflect the dualism of subject and object" (GIDDENS, 1984, p. 15) since "'power' is very often defined in terms of intention or the will, as the capacity to achieve desired and intended outcomes. Other writers by contrast, including both Parsons and Foucault, see power as above all a property of society or the social community" (*idem*). Nevertheless, Giddens sustains that "The point is not to eliminate one of these types of conception at the expense of the other, but to express their relation as a feature of duality of structure" (*ibid*.).

Using the standpoint elucidated by Giddens, we argue that Banksy-agency has characteristics of this 'duality of structure': Banksy-agency has the creativity to conceptualize projects, the ability to design breakthrough actions, and also the capability and the power to realize actions that corroborate with the ideology in-group (within the street art community) to question the established states of affairs.

Thus, if on the one hand Banksy-author influences and inspires artists all around the world, on the other Banksy-agency has the power to engage artists to perform in collaborative actions in the realm of street art. The collaborative events organized by Banksy-agency and his assistants[57] have served to embody his creativity and his pragmatism to use art to attack the Establishment.

Banksy-author differs from Banksy-agency in several respects. First, Banksy-

[57] Many believe that Banksy works with a group of people that varies according to each work or performance.

author's artwork and performance are mainly fashioned within a politico-cultural framework, whereas Banksy-agency plays a role in a socio-political framework. Second, Banksy-author conveys a 'mode of existence' while Banksy-agency represents an influential actor who has the power to undertake actions within the street art assembly. Third, Banksy-author performs alone and is anonymous, while Banksy-agency, in the contrast, performs within a group of colleagues and cannot feasibly be anonymous, except in some specific projects as in 'Dismaland'[58].

Bearing in mind that Banksy-agency manages collaborative actions, his corporal presence is automatically required, since the reunions with his graffiti-artist fellows are inexorable; however, at the same time, his anonymity must be preserved for the rest of the world. Hence, he carefully chooses strategics places to put on these collaborative projects.

Indeed, as Giddens argues,

> The situated nature of social interaction can usefully be examined in relation to the different locales through which the daily activities of individuals are co-ordinated. Locales are not just places but *settings* of interaction; as Garfinkel has demonstrated particularly persuasively, settings are used chronically - and largely in a tacit way - by social actors to sustain meaning in communicative acts." (GIDDENS, 1984, p. xxv)

In this sense, it is reasonable that the street art exhibitions, organised and sponsored by Banksy-agency, take place in the cities' underground, industrial warehouses, or abandoned open places somewhere in the countryside.

2.2.3 Banksy-agency's Collaborative Exhibitions

In 2000, when Banksy was still unacknowledged, he organized a clandestine collaborative exhibition together with some colleagues, called 'Tunnel Vision Mural

[58] BANKSY. Dismaland Bemusement Park. Retrieved from http://dismaland.co.uk, Access 01/04/2019.

Project', at Rivington Street, in Shoreditch, London **(Figures 2.1 and 2.2)**, which according to him was done with "two buckets of painting and a letter. The letter was a forged invoice from a Mickey Mouse arts organisation wishing us luck with the 'Tunnel Vision mural project'" (BANKSY *apud* ELLSWORTH-JONES, 2012, p. 124).

Figure 2.1 – Mural made by Banksy and Colleagues at Rivington Street



Source: Manco, 2002, p. 77

Figure 2.2 – Opening of Rivington Street Exhibition



Retrieved from http://www.woostercollective.com/post/the-banksy-effect. Access 05/05/2018

In 2002, Banksy participated in another collective art exhibition **(Figure 2.3)**, this time an official one. It was the conceptual Christmas gift shop 'Santa's Ghetto', which became a tradition, having many editions later on.

The 2003, 2004, 2005, and 2006 Santa's Ghetto's editions took place in different addresses in London, selling and promoting artworks from several street-artists. In 2007 Banksy moved his conceptual shop into Palestine. In 2003, the British newspaper The Independent published an article titled 'Graffiti with Bells On'[59], in which Banksy declared, "The Santa's Ghetto is partly a shameless commercial enterprise, and partly about promoting art. But basically, it is a piss-take on Christmas" (BANKSY *apud* INDEPENDENT, 2003).

Indeed, the aim of these conceptual shops, as Banksy affirmed, was "far more interesting than making money" (*idem*); it was also about affirming the status of graffiti as art, as Banksy said: "People often ask whether graffiti is art. Well, it must be, now – it's hanging in the Tate"[60] (*ibid.*).

Figure 2.3 – Poster of the 1st Santa's Ghetto at Dragonbar, in Leonard Street, in Dec. 2002



Retrieved from http://urbanartassociation.com/thread/14295/santas-ghetto-2002-dragon-bar. Access 17/05/2018

[59] THE INDEPENDENT. **Graffiti With The Bells.** December 1, 2003. Retrieved from https://www.independent.co.uk/news/uk/this-britain/graffiti-with-bells-on-80725.html. Access 20/04/2018.
[60] Banksy refers to his clandestine incursion into the Tate Museum.

The 2007 Santa's Ghetto edition, which took place on three floors of a building in Manger Square, Bethlehem, exhibited and sold paintings from Palestinian, British, American and other artists. According to Nathalie Rothschild (2007), from the website Sp!ked[61], the collective of artists in Bethlehem "has decided to donate all proceeds from exhibition sales to local projects for children and young people", but they revealed that no money would go to political groups, governmental institutions or any grownups. Brie Schwartz[62], from CNN, wrote that the artists also affirmed that the show is the collaborative work of artists who are trying to revitalize tourism in Bethlehem and also who "offer the ink-stained hand of friendship to ordinary people in an extraordinary situation". In this same coverage, Banksy ironically explained where the idea of Santa's Ghetto shop came from, "I felt the spirit of Christmas was being lost. It was becoming increasingly uncommercialized and more and more to do with religion, so we decided to open our own shop and sell pointless stuff you don't need" (BANKSY, *apud* SCHWARTZ, 2007).

In 2003, Banksy also helped to consolidate the 'Semi-Permanent', a warehouse-exhibition in Sydney, Australia **(Figures 2.4 and 2.5)**, along with his friends Shepard Fairey, Dmote, and other artists.

In 2008, Banksy created and produced 'The Cans Festival', announced as a stencil art battle **(Figure 2.6)**, which, we believe was meant to gather important graffiti-artists from all around the world to bring street art back to the streets of the city, where it originally was created before it became commercialised. All measurements were taken by Banksy to ensure that the graffiti were freed from commodities values and also precluded from the owners of the art galleries and auction houses.

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[61] ROTHSCHILD, Nathalie. Banksy bigger than Jesus. Sp!ked, December 5, 2007. Retrieved from http://www.spiked-online.com/newsite/article/4148#.WwJ42C-Q1Bw. Access 20/04/2018.
[62] SCHWARTZ, Brie. Artist draw attention to Bethlehem. CNN, December, 12, 2007. Retrieved from http://edition.cnn.com/2007/WORLD/meast/12/03/banksy.bethlehem/. Access 20/04/2018

Figure 2.4 – Semi Permanent Exhibition, Sydney, 2003



Retrieved from https://www.semipermanent.com/about. Access 20/05/2018

Figure 2.5 – 12 m long wall with Banksy's paintings



Retrieved from https://www.semipermanent.com/projects/banksy-shepard-fairey. Access 20/05/2018

Fig. 2.6 – Official Post of 'The Cans Festival'



Retrieved from https://fineart.ha.com/itm/fine-art-work-on-paper/print/after-banksy-the-cans-festival-stencil-arts-street-art-poster-2008offset-lithograph-in-colors-on-satin-white/a/5364-60023.s. Access 20/05/2018

Despite the effort and costs of this event, Banksy announced it to the invited artists (forty all together) a mere two weeks prior, giving them no details and simply putting them on standby. Full invitations were sent just three days before the event, together with the airplane tickets to go to London.

In order to maintain the secrecy, Banksy risked failure, due to the last-minute invitations to his artist-fellows. However, he succeeded in enrolling all of the invited artists (from eleven different countries) and managed to surprise the public by announcing the festival on the opening day. Over the May Bank holiday, the three-day festival had thirty thousand people queuing to see the graffiti (ELLSWORTH-JONES, 2012, p. 120).

According to Pure Evil, one of the invited artists, Banksy paid for the airplane tickets, accommodations in London, food, and, at the end of the event, every artist received a piece of Banksy artwork with a personalised dedication (PURE EVIL, *apud* ELLSWORTH-JONES, 2012, p. 119). Banksy financed all the costs of this art initiative, and there was no charge to attend this festival. It was all for free.

'The Cans Festival'[63] achieved its purposes of bringing together graffiti artists from all over the world to create their pieces in a tunnel. For three days, spectators could attend the show, interact with the artists, paint their graffiti (there were also walls reserved for the public to paint), and paint upon the graffiti as they wished. At the end of this three-day festival, anyone could also take home a chunk of any graffiti; the idea was leaving no graffiti on the tunnel's walls after the festival, for the illegitimate graffiti traders not to appropriate of them.

In that same year, as Ellsworth-Jones revealed in his book, "At the end of the summer, Banksy staged a second show at Leake Street, curated like the first by his friend Tristan Manco, author of several books on graffiti. But this time it was the turn of the 'old school' graffiti writers (…). Again, about forty artists were invited" (ELLSWORTH-JONES, 2012, p. 121).

In 2010, Banksy put together another cooperative project of street art, this time producing the film 'Exit Through the Gift Shop'[64], which was initially a project of his French friend Thierry Guetta. Guetta's idea was to make a film documentary about street art using countless hours of shooting he had done of his street-artist friends in action. Banksy took over Guetta's failed project and changed it into a documentary about the rise of Mr Brainwash, Thierry Guetta himself. Banksy's documentary ended up with an Oscar nomination in 2011.

In 2011, Banksy took part in another collective project called 'Occupy London', with an installation in front of St. Paul's Cathedral **(Figure 2.7).**

[63] FLICKR. **Banksy And More At Leake Street.** Retrieved from https://www.flickr.com/photos/greenwood100/sets/72157604878130866/. Access 20/04/2018.
[64] BANKSY. **Exit Through the Gift Shop**. Documentary. Retrieved from https://www.youtube.com/watch?v=IqVXThss1z4. Access in 20/04/2018.

Figure 2.7 – Installation for the 'Occupy London', October 2011



Retrieved from https://banksyunofficial.com/2017/04/17/occupy-london-october-2011. Access 20/05/2018

In 2015, Banksy created and directed another big art project called 'Dismaland'[65], which he described as "a festival of art, amusements and entry-level anarchism. This is an art show for the 99% who'd rather be at Alton Towers" (BANKSY, *apud* THE GUARDIAN 2015)[66].

The show was held in Weston-Super-Mare town, in Somerset, at 'The Tropicana', an outdoor pool leisure facility that was closed in 2000 due to lack of visitors. According to The Guardian, fifty-eight international artists were involved with this project, including the famous Damien Hirst. At the final evening exhibition, there was a party, The Masked Ball, commanded by Russian punk band Pussy Riot, De La Soul, and Damon Albarn.

[65] BANKSY. **Dismaland.** August 25 2015. Retrieved from https://www.youtube.com/watch?v=V2NG-MgHqEk. Access 20/04/2018.
[66] BROWN, Mark. **Banksy's Dismaland: '**amusements and anarchism' in artist's biggest project yet. The Guardian, August 20, 2015. Retrieved from https://www.theguardian.com/artanddesign/2015/aug/20/banksy-dismaland-amusements-anarchism-weston-super-mare. Access 20/04/2018.

This festival exhibited works of well-known artists but also promoted many unknown ones, giving great exposure to their artwork. Setting aside its artistic success, 'Dismaland' showed the potential of this abandoned leisure facility "as a space for arts and performance", according to the North Somerset Council spokeswoman. She also stated that they "have three or four arts-based events lined up already to take place in the building after the Dismaland show has been dismantled and more in the planning stages" (NORTH SOMERSET COUNCIL, *apud* THE GUARDIAN, 2015).

In 2017, Banksy concreted another big project 'The Walled Off Hotel'[67] **(Figure 2.8)**, located in Bethlehem, in the West Bank, four meters from the 'Separation Wall' and stranded by another wall. The name of the hotel is an allusion of its location.

Figure 2.8 – 'The Walled Off Hotel', Bethlehem, 2017



Retrieved from https://www.stuff.co.nz/travel/destinations/middle-east/110249932/bethlehem-inside-banksys-the-walled-off-hotel. Access 30/08/2019

[67] JPOST. Retrieved from https://www.jpost.com/Jerusalem-Report/Welcome-to-the-Walled-Off-A-visit-to-Banksys-hotel-in-Bethlehem-544463. Access 20/04/2018.

Before and after the hotel's opening, worldwide newspapers divulged the address of Banksy's new art show. The Telegraph, for instance, issued a full review of the hotel in the 'Travel Destination'[68] section.

Once more, Banksy put a spotlight on Palestine, like he had already done in 2003 when he painted 'Flower Thrower' **(Figure 2.9)**, and in 2005 when he painted many graffiti on the 'Separation Wall' **(Cf. Appendix C, Figures C.44 – C.50)**.

According to many published articles, the hotel has helped the locals increase their businesses since it has brought tourists to the region. The hotel employs locals and promotes many young artists, who exhibit their artwork in the hotel's art gallery. The hotel also constitutes an entertainment apace, with an active bar for external guests.

Figure 2.9 – 'Flower Thrower', Bethlehem, 2003



Retrieved from https://www.flickr.com/photos/cranjam/8200559530/. Access 30/08/2019

[68] PORTER, Lizzie. **The Walled Off Hotel.** The Telegraph. Retrieved from https://www.telegraph.co.uk/travel/destinations/middle-east/bethlehem/hotels/the-walled-off-hotel. Access 20/04/2018.

As we can see, Banksy has intensively mastered collaborative projects, involving not only street-artists but also artists from other genres and professionals from different fields, placing Banksy firmly in the position of an 'agency', given his powerful capability to achieve goals.

Furthermore, all those collaborative exhibitions Banksy-agency has accomplished may also function as sources of inspiration for the Banksy-author himself to create his artwork since, following Giddens,

> Power within social systems which enjoy some continuity over time and space presumes regularized relations of autonomy and dependence between actors or collectivities in contexts of social interaction. But all forms of dependence offer some resources whereby those who are subordinate can influence the activities of their superiors. This is what I call the *dialectic of control* in social systems. (GIDDENS, 1984, p. 16)

2.3 BANKSY'S ANONYMITY

Few people know who the person using the name Banksy really is, and those, who know him personally, would not reveal his identity. It is generally accepted that Banksy is a man, born in Bristol in the 1970s, who started his graffiti career in the 1990s as a mate of the DryBreadZ Crew (DBZ), along with Kato and Tes. Like many other young from Bristol, Banksy started painting and gained experience at the Barton Hill Center, through the 'Aerosol Art Project', an initiative of John Nation, who idealized a safe place where teenagers could "spray-paint without fear of arrest and prosecution"[69].

According to Nation, the young Banksy would "come to the centre and watch people paint. He was heavily into hip-hop culture, graffiti, and Barton Hill was where it was happening" (NATION, *apud* MORAN, 2017). For Nation, Banksy was "into graffiti

[69] MORAN, Lee. **The Revolutionary Street Art Project that Inspired Banksy and Empowered a City's Youth**. Huffpost website, June 27, 2017. Retrieved from https://www.huffingtonpost.com/entry/john-nation-bristol-banksy-graffiti-street-art_us_590b2ebee4b02655f844ce96. Access 30/08/2019.

and letterforms and writing", as part of his crew. However, in Nation's opinion Banksy was not "as one of the graffiti writers you'd call a 'top boy', nor was he using his 'Banksy' moniker either" (*idem*). Banksy (2005) himself declared in his book 'Wall and Piece' that when he was eighteen years old, he could not spray freehand very good or fast enough. Having one night almost been caught by the British transport police, he had to hide under a dump truck with engine oil leaking all over him. While he was hiding, he was struck with the idea of using stencils to paint his graffiti (BANKSY, 2005, p. 13).

After that, sometime in 1994, Banksy went to New York City, where he worked as a painter and had his "formative period leading up to his prominence as the artist he is today", as Robert Clarke (2012, p. 39) claims. At that time, Clarke was working as a night porter at the Carlton Hotel. According to him, this hotel

> […] was one of the best located but cheapest places to stay in town. It was an old, crooked, funky joint that used to house whores, crack addicts and various lowlifes. There were some dignified old-timers who had resided there for years and some loons who just holed up there, washed up from some personal crisis, and had never left. (CLARKE, 2012, p.17)

Although the hotel is described as a creepy place, it had gained an international reputation due to an unusual characteristic of management: artists could stay there for free while painting their rooms as they wished. In this context, Clarke, who is also from Bristol, met Banksy, or Robin, as he names Banksy. According to Clarke, Robin

> […] was quite tall but not overly so, he is slim and slightly gangly. His dress sense isn't really together. His clothes didn't make any sense. He wasn't trying to concoct a look or identify with some youth code. It was nondescript. The guy was a crow, he didn't stand out, or in; you wouldn't just notice him. He could blend in or out at will as if he had an invisibility cloak. (CLARKE, 2012, p. 24)

His room

> […] was a wreck: paint all over the place and stuff everywhere, but on the walls something was coming together, including the ceilings and the doors. Odd, cartoonish, fiendish-looking creatures were beginning to peek out in broad outlines and bright colours. (CLARKE, 2012, p. 30)

During that summer, the Carlton's manager asked Robin to do the Hotel foyer **(Figure 2.10)**, and eventually Clarke became his friend. As Clarke describes Robin's work that time, it

> was still leery and on the comic edge but on a grander scale with scary beasts and monsters lining the walls as if they were residents of the establishment. It was good fun, sharp and had his unique humour running through it. (CLARKE, 2012, p. 38)

For Clarke, that period in New York was very inspiring for Robin, "and although he had a lot of 'suss' and knowledge already, he was beginning to find his feet, sort out his own perception of things, and fine hone that vision, for nobody else's sake but his" (CLARKE, 2012, p. 40).

Figure 2.10 – Foyer at the Carlton Arms Hotel, New York, 1994?



Source: Clarke, 2012, p. 97

Clarke believes that it was also in this period that Robin began to figure out "how to move on to the next step – there was a certain calculation on his part, but basically

it was an organic process of growing, of branching out, of bearing fruit" (CLARKE, 2012, p. 56). As Clarke describes,

> One afternoon he came into the office and started going on about his name. His first name is Robin, as he was saying, and he was thinking of changing his last name to Banks (later abbreviated to the tag 'Banksy').He brought up the idea of this name-changing at least three times on separate occasions and just ran it by me, looking for affirmation. The idea was that anything he did would be attributed to this moniker – Robin's Banks – a deliberate pun. However, I knew the name was too long to use as a graffiti tag so thought he must have other ideas for his art and other projects in mind. Over time the pseudonym 'Banksy' just came into common parlance, despite his original intentions […]. (CLARKE, 2012, p. 57-58)

This whole story might be true. Nonetheless, having chosen his artistic name, Banksy somehow also decided to remain anonymous. The reason for that is not apparent, but it could be a matter of self-protection.

Indeed, in several occasions, Banksy has justified his anonymity for security reasons. During interviews with Simon Hattenstone (2003) and Shepard Fairy (2006), and also in B-Movie (2011), Banksy affirmed that since graffiti is illegal, he is a vandal (a label he uses very often to describe himself). Being a vandal, he has many issues with 'law and order' in many cities around the world; therefore, he cannot reveal his identity.

Banksy's legal issues could be considered a justification for his anonymity, but we have reason to doubt it. We question if he would still be an object for the Law because, due to his tremendous importance and notoriety, his graffiti, as his lawyer suggests, "even increased the financial value of the walls in which he sprayed" (BANKSY, *apud* BLANCHÉ, 2016, p. 211).

Banksy's anonymity is a fascinating issue that brings divergent opinions. For instance, Bastanmehr claims, "This anonymity in effect was part and parcel of his very iconic and mythic status as an artist" (BASTANMEHR, 2014). Ellsworth-Jones (2012,

p. 2), on the other hand, believes (as do we) that Banksy's anonymity is a way the artist found "to protect and to preserve his own narrative". In our opinion, Banksy simply wants to be the 'anonymous narrator', because as Philip Meggs (1951/2001) states: "an anonymous narrator speaks to an anonymous audience. There are no links between the two, except for the mass-media message" (MEGGS in: MCLUHAN, 1951/2001, p. x-xi).

Banksy has already confirmed this idea of being an anonymous narrator. In his second book 'Existencilism' (2002), he asserted that people did not pay attention to what he used to saying; even people he knew well, would give more attention to strangers' opinion, especially if their statements were in a record audio or a book. Hence, he realised he had to wear a mask to be taken seriously. In his own words: "If you want to be honest then you have to live a lie. Being yourself is overrated anyway. It doesn't help" (BANKSY, 2002, n.p.). Further, when Fairey interviewed him in 2006, before the opening of 'Barely Legal', as aforementioned, when asked for how long he would remain anonymous, Banksy said,

> I have no intention in ever coming out. I figure there are enough self-opinionated assholes trying to get their ugly faces in front of you as it is. You ask a lot of kids today what they want to be when they grow up, and they say, "I want to be famous." You ask them for what reason, and they don't know or care. I think Andy Warhol got it wrong: in the future, so many people are going to become famous that one day everybody will end up being anonymous for 15 minutes. I am just trying to make the picture look good; I'm not into trying to make myself look good. (BANKSY *apud* FAIREY, 2006)

It is clear for us that Banksy does not want to be a celebrity in today's 'Society of the Spectacle', to use Guy Debord's term. In fact, Banksy is an anti-capitalist, anti-publicity, anti-celebrity, and anti-consumerism activist. Thus, he is undoubtedly aware of how communication media are instruments of the 'society of consumerism', able to transform an individual into whatever they want to profit off of the person's image. We

argue that Banksy is not interested in being transmuted into 'The agent of the spectacle', because according to Debord's:

> The agent of the spectacle who is put on stage as a star is the opposite of an individual; he is as clearly the enemy of his own individuality as of the individuality of others. Entering the spectacle as a model to be identified with, he renounces all autonomous qualities in order to identify himself with the general law of obedience to the succession of things. (DEBORD, 2002, p. 61)

In this sense, we claim that by sustaining his anonymity, Banksy protects his authenticity and denies entirely the personification of the system.

Banksy does not have to reveal his identity to acquire the authorial status of his artistic production. His graffiti speak for themselves; they operate as discursive practices within the globalized society.

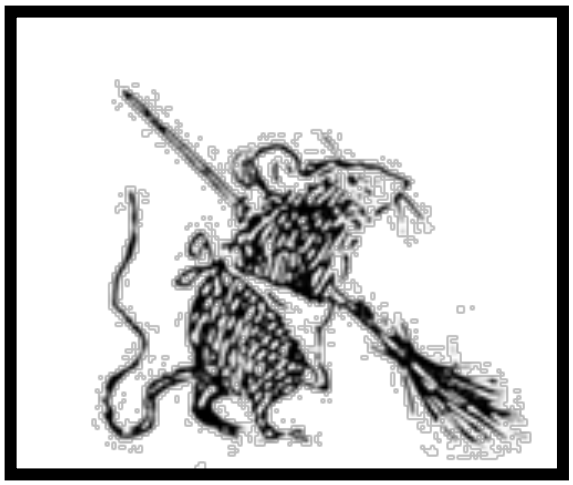
Remaining anonymous, Banksy does not have to confront his critics or to be charged for what he does, he preserves his freedom to create his artwork. Moreover, we believe that Banksy wants to be admired for his artwork not for who he is, because maybe he agrees with Debord: "The admirable people who personify the system are well known for not being what they seem; they attain greatness by stooping below the reality of the most insignificant individual life, and everyone knows it" (DEBORD, 2002, p. 61).

In a practical sense, 'Banksy' is a name with no civil status. His individuality and behaviour are shielded by his anonymity. Nevertheless, he had already paid a high price for his freedom: many agents of the art industry have continually usurped his artwork as if his anonymity were a lack of authorship.

In order to set back people that steal his artwork. In 2009, after having broken up with his agent and art gallerist Steve Lazarides, Banksy created the 'Pest Control

Organization'[70] (**Figure 2.11)**. The main goal of his organisation is to certify his artwork, in order to have a bit of control over the stolen and fake pieces that have infiltrated into the art market under his name. Additionally, Banksy's organisation has also the duty to protect his anonymity.

Figure 2.11 – Pest Control Certificate



"Pest Control is a handling service acting on behalf of the artist BANKSY.

We answer enquiries and determine whether he was responsible for making a certain piece of artwork and issue paperwork if this is the case. This process does not make a profit and has been set up to prevent innocent people from becoming victims of fraud. Please be aware that because many Banksy pieces are created in an advanced state of intoxication the authentication process can be lengthy and challenging.

Pest Control deals only with legitimate works of art and has no involvement with any kind of illegal activity.

SALES Pest Control is now the sole point of sale for new work by Banksy, of which there is currently ~~something~~ / nothing available.

Banksy is not represented by any other gallery or institution. All enquiries and complaints should be directed to the address below.

customerservices@pestcontroloffice.com"

Retrieved from https://pestcontroloffice.com/whatispco.html. Access 10/05/2010

2.4 REMARKS

We started this chapter, asking 'What is BANKSY'? In closing, we hold that Banksy is a name that stands for Banksy-author, a figure who creates unequivocal graffiti with remarkable style, has considerable artistic recognition worldwide, and whose art and performances have continually confronted the 'glocal' Establishment

[70] BANKSY. **Pest Control.** Retrieved from http://www.pestcontroloffice.com/whatispco.html. Access 10/05/2018.

and broken art paradigms. Moreover, Banksy-author is a figure whose individuality has not faded in 'the society of spectacle'.

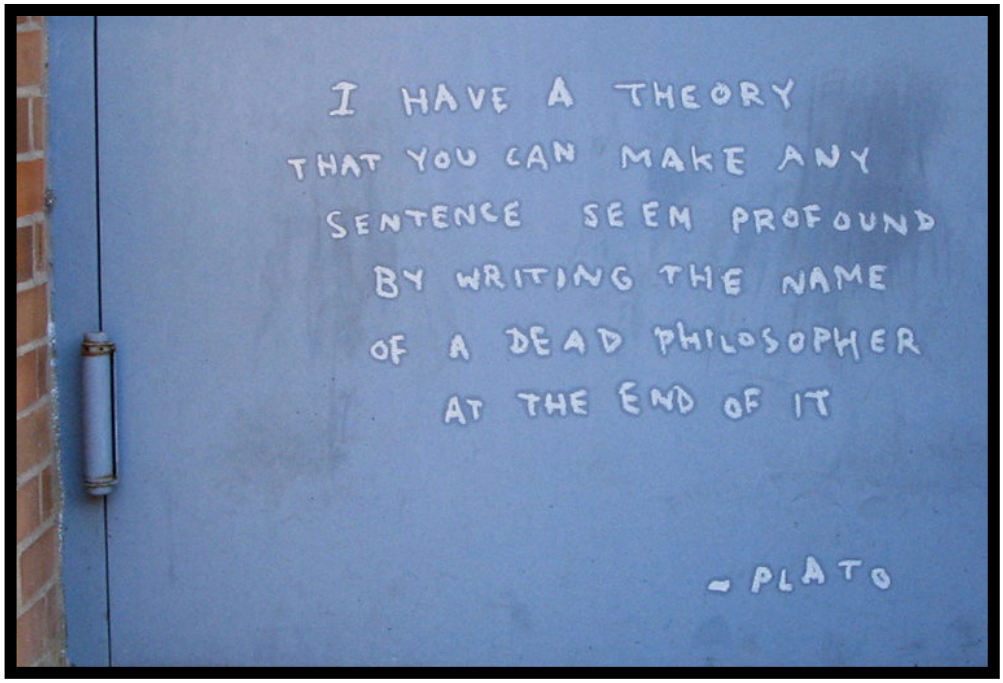
Banksy is also a name that has a distinctive role as an influential social actor in the realm of street art. We call this function of the name Banksy, Banksy-agency. Under Banksy-agency management, incredible cooperative artistic projects have been done, ensuing changes of obsolete and pervasive art paradigms, by creating new, more inclusive, and democratic models.

The function of Banksy-author differs from Banksy-agency in two significant respects. Banksy-author deals with the politico and cultural aspects of Banksy's artwork. He also works to ensure the appropriation, circulation, valorisation, and attribution of Banksy's art in the realm of contemporary art. Moreover, his anonymity gives Banksy the freedom to challenge the Establishment without the burdens of law. The later relates with the socio-political aspect of Banksy's work. Playing the role of a socio-political actor within the realm of street art, Banksy's tenacity brings together the assembly of street-artists to keep graffiti as an act of transgression and cooperative art movement. Here, we mean transgression "an act that was placed in the bipolar field of the sacred and the profane, the lawful and the unlawful, the religious and the blasphemous" (FOUCAULT, 1977, p. 124). Hence, for us, Banksy's artwork functions as a sacrilege against the 'Masters of Universe'[71] and a sacred entity enlightening his audience.

[71] For 'Masters of Universe' we refer the hegemonic figures that run the 'Global Village'.

3. BANKSY, "THE GREAT COMMUNICATOR"

Figure 3 – 'NYC, Day 8, 2013'



Retrieved from https://www.nyc-arts.org/collections/80384/banksy-better-out-than-in. Access 28/08/2018.

In the first chapter, we claimed that Banksy's graffiti are artistic manifestations of popular culture as well as artefacts that operate as communication media used by the artist to comment, reinterpret and criticise socio-political issues around the world.

In the second chapter, we argued that Banksy has the role of an influential author and a driven social actor, whose artistic transgressions have called the world's attention to the entrenched social and political paradigms he aims to contest.

A brief overview of Banksy's artwork and performances between 1993 and 2018, which is the period under analysis, leads us to reason that Banksy's graffiti have greatly flourished during this time, having evolved into distinctive forms and assumed specific purposes.

Following a chronological route and taking into account his rhetorical strategies,

we will outline in this chapter Banksy's artistic development in three phases and select eleven graffiti that represent each of his activisms to comprise our *corpus* of multimodal cognitive analysis in the last chapter. To accomplish these goals, we will base this part of our investigation on Aristotelian Rhetoric, a treatise on the art of persuasion, written in the 4th Century BC, that represents the benchmark study of rhetoric since it is the first systematic study of persuasion and communicative strategies for speaking in public and to persuade people either to alter their actions or to change the way they think.

The decision to analyse Banksy's artistic development in the light of his rhetorical strategies is based on Aristotle's definition of persuasion. For this Greek philosopher, a good rhetorician (or communicator) can identify what makes an audience move from point A to point B. Thus, persuasion is finding the 'available means of persuasion', which he called rhetoric. As George A. Kennedy explains, "in the most general sense, [means of persuasion] is the energy inherent in emotion and thought, transmitted through a system of signs, including language, to others to influence their decision or actions" (KENNEDY, 1991, p. 7).

We will analyse Banksy's artistic development focusing fundamentally on two of the three rhetorical proofs proposed by Aristotle in his characterisation of a good rhetorician, namely, the speaker's ethical credibility (*ethos)* and the emotions, values, beliefs, and attitudes the speaker can arouse in the audience *(pathos)*. We believe Banksy's recognition as the most influential street artist of our times is due to his *ethos* and the *pathos* he provokes in viewers worldwide.

The third Aristotelian proof pertaining to the efficiency of the speaker's argumentations will not be dealt with here. This proof would involve not only a qualitative but also a quantitative methodology based on something such as interviews

that would show opinions of different groups of spectators, in order to measure the persuasive effectiveness of Banksy's messages. However, our research is based on a qualitative method of exploratory analysis of documented materials. Therefore, to analyse Banksy's argumentation and the meaningfulness of the statements conveyed in his graffiti, we will use the multimodal cognitive approach, covered in the last chapter, which will help us to unveil the cognitive domain mappings involved in the complex conceptualization of his graffiti. In fact, as we will further show, from a conceptual multimodal perspective, Banksy's visual metaphors figure prominently as his 'means of persuasion' because, since he is a socio-cultural and political activist, his artwork is goal-oriented and meant to influence his audience.

It is important to mention that we have essentially focused on the English translation of Aristotle's treatise by George A. Kennedy (1991) since it is the latest published version available to us; moreover, it is generally considered the most wide-raging and reliable translation on Aristotelian rhetoric nowadays.

In order to analyse how Banksy created his artistic *ethos* we will reflect on his comments from interviews (1995, 2000, 2002, 2003, 2006, 2008, 2010), YouTube footage (2011), his books 'Banging Your Head Against A Brick Wall' (2001), 'Existencilism' (2002), 'Cut It Out' (2004) and 'Wall and Piece' (2005/2006), and on his website. To understand how effectively he stimulated his audience's *pathos* we will take into account what was written about Banksy in online newspapers[72], websites and blogs specialised in urban and street art such as FLICKR, UrbanArtAssociation.org, and artradarjournal.org since they represent Banksy's followers and provide valuable real-time information regarding his recognition as a persuasive artist. We will also use

[72] We will mostly use sources from*, Daily Mail, The Guardian, The Daily Telegraph, BBC News, The Independent, The Washington Post, New York Post,* since they are listed among the Top 50 English Newspapers.

information from books such as 'Stencil Graffiti' by Tristan Manco (2002), 'Banksy: Myths & Legends' by Marc Leverton (2011), 'Banksy You Are An Acceptable Level Of Threat And If You Were Not You Would Know About It' by Gary Shove (2012), 'Banksy The Bristol Legacy' by Paul Gough (ed.) (2012), 'Banksy in New York' by Ray Mock (n.d.), 'Planet Banksy: The Man, His Work And The Movement He Inspired' by Alan KET (2014), 'Banksy's Bristol: Home Sweet Home II' by Steve Wright and Richard Jones (2016), 'Where's Banksy?' by Xavier Tapies (2016), and the 'Banksy Laugh Now Catalogue Exhibition' by MOCO Museum, Amsterdam (2018).

In the next section, we will review Aristotelian rhetoric by focusing on two of his canons, namely *ethos* and *pathos.*

3.1 PROOFS OF EFFECTIVE COMMUNICATION: *ETHOS* AND *PATHOS*

Aristotle's Rhetoric is an ancient Greek treatise dating back to around the 4th century BC, reputed to be the first systematic work on the art of effective communication attempting to persuade.

Aristotle defined rhetoric as "an ability, in each [particular] case, to see the available means of persuasion" (ARISTOTLE, *apud* KENNEDY, 1991, p. 36). He also classified persuasion into two different categories, 'nonartistic', which is not conceived by the speaker, "but are preexisting: for example, witnesses, testimony of slave taken under torture, contracts, and such like; and 'artistic' whatever can be prepared by method and by 'us'; thus, one must *use* the former and *invent* the latter" (ARISTOTLE, *apud* KENNEDY, 1991, p. 37). Since we are dealing with artwork in this investigation, we will analyse 'the artistic means of persuasion' Banksy used in his creative works.

As acknowledged by Kennedy (1991, p.14), 'artistic means of persuasion' comprises three modes "those derived from the character (*ethos)* of the speaker, (…)

those derived from the emotion (*pathos)* awakened by the speaker in an audience; and those derived from true or probable argument (*logos*)". The terms *'ethos', 'pathos'* and '*logos'* were not originally used by Aristotle but adopted by the modern rhetoricians to refer to the three means of persuasion, which, according to Kennedy (1991, p. ix), "have somewhat broadened [Aristotle's] definitions".

According to Aristotle, two factors are preponderant when attempting 'the artistic means of persuasion': the controlled factor, which refers to the speaker's speech, and the uncontrolled factor, which regards the audience's reaction to the speech. Therefore, persuasion may succeed when the speech

> […] is spoken in such a way as to make the speaker worthy of credence; for we believe fair-minded people to a greater extent and more quickly [than we do others] on all subjects in general and completely so in cases where there is not exact knowledge but room for doubt. (ARISTOTLE, *apud* KENNEDY, 1991, p. 38)

Likewise, when the audience is "led to feel emotions [*pathos*] by the speech; for we do not give the same judgment when grieved and rejoicing or when being friendly and hostile" (*idem*), persuasion is likely to succeed. However, for Aristotle (*apud* KENNEDY, 1991, p. 39) "Persuasion occurs through the arguments [*logoi*] when we show the truth or the apparent truth from whatever is persuasive in each case."

In fact, Aristotle argued that since persuasion comes about through these three modes, "rhetoric is a certain kind of offshoot [*paraphues*] of dialectic and ethical studies (…). Rhetoric is partly [*morion ti*] dialectic, and resembles it, (…) for neither of them is identifiable with knowledge of any specific subject, but they are distinct abilities of supplying words" (ARISTOTLE, *apud* KENNEDY, 1991, p. 39). Hence, we can say that in a pragmatic context, the words used in a speech and the emotions awakened in the audience are complementary aspects of persuasion.

Although Aristotle postulated that any audience is persuadable, he underlined that not every audience is persuadable in the same way because the right available 'means of persuasion' is directly related to the purpose of a speech and the kind of rhetoric. Based on this, Aristotle classified three types of rhetoric: "*symbouleutikon* ['deliberative], *dikanikon* ['judicial], *epideiktikon* [demonstrative]" (ARISTOTLE, *apud* KENNEDY,1991, p. 48). Deliberative rhetoric intends either to advise someone to do or not to do something in the future; thus, its end is either advantageous or harmful, including "other factors as incidental: whether it is just or unjust, or honourable or disgraceful" (ARISTOTLE, *apud* KENNEDY, 1991, p. 49). Judicial rhetoric is used either for the "accusation [*kategoria*] or defence [*apologia*], for the disputants must offer one or the other of these (*idem*)"; therefore, its end "is the just [*dikaion*] and the unjust" (*ibid.*). The third type of rhetoric is demonstrative or epideictic and concerns to whom goes "either praise [*epainos*] or blame [*psogos*]" (ARISTOTLE, *apud* KENNEDY, 1991, p. 49) for a situation. Different from demonstrative rhetoric, focused on future states, and judicial rhetoric that concerned with past issues, epideictic rhetoric deals with present events.

For Aristotle

> […] since rhetoric is concerned with making a judgment (people judge what is said in deliberation, and judicial proceedings are also a judgment), it is necessary not only to look to the argument, that it may be demonstrative and persuasive but also [for the speaker] to construct a view of himself as a certain kind of person and to prepare the judge. (ARISTOTLE, *apud* KENNEDY, 1991, p. 120)

Aristotle claimed that "There are three reasons why speakers themselves are persuasive; for there are three things we trust other than logical demonstrations. These are practical wisdom [*phronesis*] and virtue [*arete*] and good will [*eunoia*]" (ARISTOTLE, *apud* KENNEDY, 1991, p. 121).

Indeed, the speaker's individualities (*ethos*), based on "these three qualities, is necessarily persuasive to the hearers (*idem*)" because they are characteristics of trustworthy people. That is, if the speaker has practical wisdom, it means he has experience, knowledge and good judgment; if he is virtuous, he is good and prudent; and, if he has goodwill, he can awaken cooperative feelings and friendliness. These personal characteristics are beneficial in deliberative rhetoric.

On the other hand, besides the speaker's *ethos*, people's emotional involvement (*pathos*) largely influences their judgments. From Aristotle's point of view, "The emotions [*pathe*] are those things through which, by undergoing change, people come to differ in their judgments, and which are accompanied by pain and pleasure, for example, anger, pity, fear, and other such things and their opposites" (*ibid.*).

Since in public speeches the awakening of emotions is intended to change people's states of mind, adjustment both to the type of audience and to the intended effects on that same audience is required. In sum, to be credible, the speaker has to provide evidence of knowledge, experience, goodwill, and virtue and thus his *ethos* must demonstrate high moral standards. The speaker has also to arouse the audience by provoking the appropriate emotions to be persuasive and reach his communicative goal.

In the following, we will outline Banksy's artistic phases, reflecting on how his communicative strategies might have contributed to his success, focussing especially on rhetorical principles of *ethos* and *pathos.*

3.2 CHRONOLOGICAL DELIMITATION AND ANALYSIS OF BANKSY'S ARTISTIC PHASES: A VIEW THROUGH THE LENS OF ARISTOTELIAN RHETORIC WITH REFERENCE TO BANKSY'S ARTISTIC *ETHOS* AND THE *PATHOS* HE PROVOKES.

We argue that Banksy's artistic development until 2018 is comprised of three distinct phases. The first, which we designated 'Inception', corresponds to the years from 1993 and 1999. The second, labelled 'Guerrilla', covers the period between 2000 and 2003. The third phase, 'Activism', is still in progress. However, for the sake of the present investigation, we consider this third phase between 2004 and 2018.

3.2.1 1st artistic phase: 'Inception' (1993-1999)

The first phase of Banksy's artistic development comprised the time span between 1993, the year he left Bristol to join Nottingham's DIY[73] free party movement as a flyer designer (MITCHELL, 2000, p. 66), and the end of 1999, when he moved to London to start his solo career. After his involvement with Nottingham's DIY parties, Banksy went to New York and probably lived there for one year, as already mentioned in the second chapter.

According to Robert Clarke (2005, p. 56), in New York, Banksy learned "how to move on to the next step – there was a certain calculation on his part, but basically, it was an organic process of growing, of branching out, of bearing fruit". He also affirms that this period was crucial for Banksy's development as a graffiti artist, not because

[73] "Do It Yourself [DIY] was a Nottingham based veteran free party collective. Having been around since 1989, they did a lot of parties. The DJ's comprised Digs and Whoosh, Harry, Jack, Simon DK and Emma as well as engineers and sound people who had spent most of their time partying madly around the world. At the same time as putting on free parties, DIY created their record label and released a number of successful tunes, with at least 30 12" records and 2 albums. Since 1990 they spent their time partying with The Happy Mondays and The KLF at Glastonbury, rocking parties of up to 40,000 people, running nights at the Ministry of Sound, Lakota, Back to Basics, The Que Club, Heavenly Social, Club UK, Voodoo, Big Love, Glastonbury, Amnesia, Pacha, Space, and Cafe Del Mar to name but a few." Retrieved from http://www.fantazia.org.uk/Scene/freeparty/diy.htm. Access 20/03/2019.

of the influence of the American Hip-hop cultural movement, since his art has another aesthetic and approach, but for life experiences in South Brooklyn, in a place called Red Hook, where he learnt how to have his "own perception of things, and fine-hone that vision, for nobody else's sake but his own" (CLARKE, 2005, p. 40).

Clarke believes that Banksy learnt to think for himself while creating his art on the walls of the Big Apple late at night and facing the danger of being caught. It was also during this period that Banksy encountered the artwork of Damien Hirst, during his 'breakthrough show' in New York. As Clarke portrays Banksy, he "was genuinely excited at the prospect of seeing this *enfant terrible's* collection" (2005, p. 54). In Clarke's opinion, seeing people expressed interest in Hirst's art was a 'turn-on' for Banksy. Banksy was fascinated by Hirst's art and fame (CLARKE, 2005, p. 55).

After New York, Banksy returned to Bristol where many civil demonstrations against the government's authoritarianism were taking place. At this time, the subcultural DIY movement was widely disseminated in the UK. It accomplished several peaceful protests against the '1994 Criminal Justice Bill', a law that restricted civil liberties, including prohibiting the organisation of free raves and the imposition of strict rules to the 'Travellers'. In fact, the '1994 Criminal Justice Bill' targeted the 'Travellers', who were people living in mobile homes, moving around Britain without a fixed destination, and the organization of raves, which were directly linked with the Travellers' movement in the sense that they "were funding and publicising the travellers' lifestyle in a massive way, and the government was desperate to prevent this" (WRIGHT; JONES, 2016, p. 51). The 'New-Age Traveller movement' was not only

a free lifestyle movement but, in many cases, a DIY "solution to the (affordable) housing crisis"[74].

In 1995, to mark the first anniversary of opposition to the '1994 Criminal Justice Bill', the DIY movement organized a big free festival in Devon called 'The Mother'. Banksy participated actively in the organization of this festival, where he met Mathew Smith, a significant photographer from Bristol, who was affiliated in the early 1990s rave culture and demos, and whose work inspired Banksy's first graffiti. For Smith, it was in this period of intensive demos that Banksy's anti-authoritarian principles germinated. In his own words,

> Banksy just hit all the DIY social and political ideals of that time right on the head – the idea of music as a social weapon, music crossing boundaries and creating communities in a way that felt threatening to those in power at the time. NVDA (or non-violent direct action) was one of the buzzwords of the time, and graffiti is just that: creative peaceful protest. It's about one person's voice being able to make a difference, especially if you are visually literate and incisive enough to catch the public imagination. Banksy is at his most successful as interventionist and his sense of place and situation is brilliant. (SMITH *apud* WRIGHT; JONES, 2016, p. 51)

This view is supported by an interview with Si Mitchell[75] in 2000, where Banksy affirmed that he became politicised after the demos against the 'Poll Tax', the 'Criminal Justice Act' and the 'Hartcliffe Riots'[76]; since then, art for him became the way to give voice to people who "don't have a voice" (BANKSY, *apud* MITCHELL, 2000, p. 69).

From 1995 to 1999, Banksy created several graffiti on the walls of Bristol using the freehand technique in the same comic style he painted the Hotel foyer in New York in 1994 **(*Cf.* Figure 2.11)**. Most of these graffiti were made in collaboration with fellow

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[74] MURDOCH, Angus (1998). **The Impact of the Criminal Justice and Public Order Act 1994 on Britain's Travellers.** (PhD. Thesis). p. 71. Retrieved from https://research-information.bristol.ac.uk/files/34490939/300705.pdf. Access 20/04/2019.

[75] MITCHELL, Si (2000). **Painting and Decorating** – Banksy (Interview). Level Magazine, Issue 8, June / July, pp. 68 – 71. Retrieved from http://www.si-mitchell.co.uk/words/banksy-level-mag. Access 20/04/2019.

[76] The 'Hartcliffe Riots were triggered by the death of two young men, whose motorcycle was chased into a wall by the police.

artists Inkie, Kato, Lokey and Mode2, members of DBZ crew, using themes such as pollution, authoritarianism, and media manipulation **(*Cf.* Appendix A, Figures A1-A9)**. In this period, Banksy also started using the stencil technique to paint monkeys, leopards, cops, and icons of DIY free parties and socialism **(*Cf.* Appendix A, Figures A10-A23)**. It was also at this point that he adopted the artistic name 'Banksy'. In the following years, Banksy reproduced these first stencil graffiti in different locations in the Bristol area.

According to Wright and Jones (2016, p. 137), the first Banksy stencilled piece was an insect **(Figure 3.1)**, painted in the mid-1990s, probably in 1995, in Windmill Hill, South Bristol. 'Clown with Guns'[77] **(Figure 3.2)** is also supposed to be from this same year. In a 1995 BBC episode of 'Shadow People'[78], a late-night show that disclosed stories of people who worked the night shift, Banksy, who was still an unknown artist, was interviewed while painting this clown on a wall of London.

Figure 3.1 – 'Insect'	**Figure 3.2** – 'Clown'
	
Source: Wright; Jones, 2016, p. 62	**Source**: Banksy, 2001, n.p.

[77] In his first book, "Banging your head against the brick wall", Banksy explained 'Clown with Guns' as a depiction of the furious reaction he has when he hears the word culture. He says: 'Every time I hear the word culture, I release the safety catch on my 9mm' (BANKSY, 2001, n.p.).
[78] STREETARTNEWS. Retrieved from https://streetartnews.net/2016/12/video-banksy-interview-from-95.html. Access 23/06/2018.

In 1998, Banksy, together with Inkie and Mode2, painted 'The Silent Majority' or 'Fragile Silence' **(Figure 3.3)**, which became the first widely recognizable Banksy's graffiti in England. Made in June, during the Glastonbury Art Festival, this graffiti was painted on a side of a 10 m long home truck's trailer, using the freehand technique, with some stencilled parts on it, as Nathan Welland, the truck's owner[79], explained. In Welland's opinion, 'Fragile Silence' depicted the spirit of the last old fashion raves and hip-hop parties of the mid-1990s.

The graffiti shows a group of people dressed in military-style, disembarking with a sound system from an inflatable boat on the banks of a river, representing how the free parties were organized at that time, that is,

> […] people who put on free would find the location then set the date. Liaise with one another then hit it hard in one swoop. Before you knew it, tents erected and systems in place. Followers and party goers wait eagerly for texts of the location on the night, there was less chance of being busted before. (WELLAND, 2015)[80]

Figure 3.3 – 'The Silent Majority'



Retrieved from https://www.flickr.com/groups/651750@N23/discuss/72157605368556015. Access 23/06/2018.

[79] BBC NEWS. Retrieved from https://www.bbc.com/news/uk-england-bristol-32955713. Access 23/06/2018.

[80] BBC NEWS. Retrieved from http://www.expressobeans.com/public/detail.php/209267. Access 23/06/2018.

Welland commissioned this graffiti from Banksy for £200 pounds; in 2008, he sold it for the Birmingham Gallery for £500,000[81]. With this money he bought a house for his family. In 2015, 'Fragile Silence' was auctioned in Paris, at Digard, for €625,400 Euros[82].

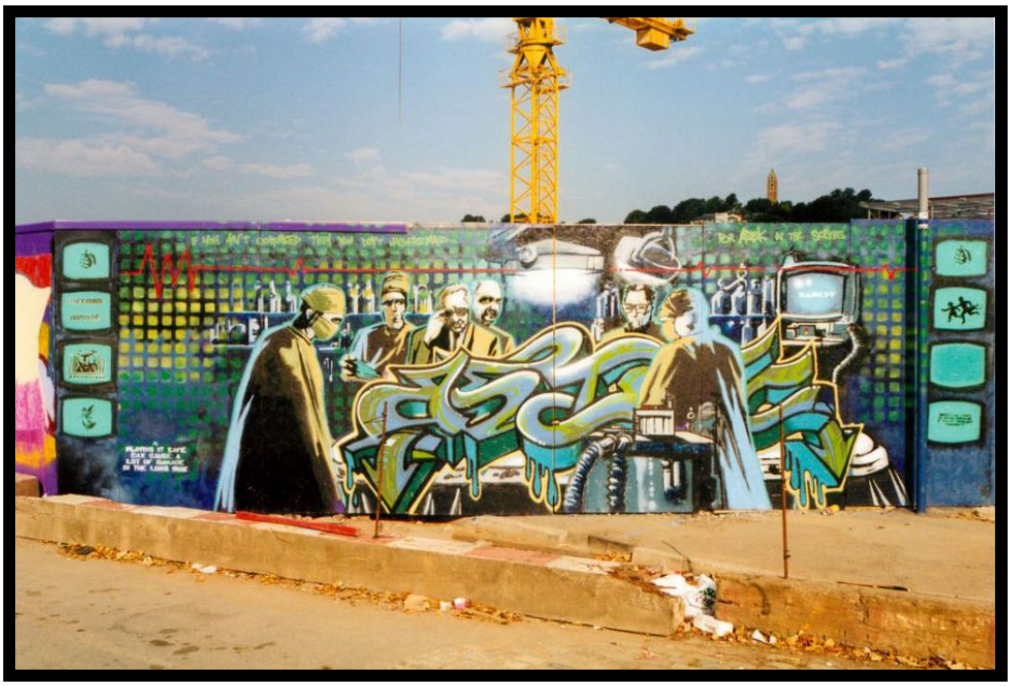
In August 1998, Banksy and Inkie again worked in collaboration to organise the graffiti exhibition in Bristol called 'Walls on Fire'[83], in which Banksy painted a scene **(Figure 3.4)** of a terminal graffiti on the operating table, surrounded by surgeons and three men in suits, with the inscription: "If You Ain't Confessed That You Don't Understand … For Attack in the Scrubs". Using the same mixed technique as the one in 'Fragile Silence', this graffiti portrays the fragile situation of street art, suffering continual attacks at that time.

In his mural, beside both sides of the central graffiti, Banksy painted small screen-like paintings displaying some of his first stencil graffiti made in Bristol **(*Cf.* Appendix A, Figures A25-A27).**

In 1999, just before moving to London, Jim Paine, the owner of the 'Subway Records Shop' on Stokes Croft offered Banksy the opportunity to paint the wall of the building next to his shop. According to Paine, Banksy planned for two weeks "The Mild, Mild, West" graffiti **(Figure 3.5),** which is probably his most well-known graffiti artwork from the 1990s since it is still well preserved nowadays.

[81] DAILY MAIL. Retrieved from http://www.dailymail.co.uk/news/article-1023356/Trailer-worth-1-000-goes-sale-500-000-painted-graffiti-artist-Banksy.html. Access 23/06/2018.
[82] SMH. Retrieved from https://www.smh.com.au/entertainment/art-and-design/banksys-glastonbury-truck-artwork-silent-majority-sells-for-almost-900000-in-paris-20150603-ghff03.html. Access 23/06/2018.
[83] URBANARTASSOCIATION. Retrieved from http://urbanartassociation.com/thread/100640/banksy-walls-on-fire. Access 23/06/2018.

Figure 3.4 – 'Walls on Fire'



Retrieved from http://urbanartassociation.com/thread/100640/banksy-walls-on-fire.
Access 23/06/2018

Figure 3.5 – 'The Mild Mild West'



Retrieved from https://www.bbc.com/news/uk-england-bristol-32132450.
Access 23/06/2018

The first version of "Flower Thrower" **(Figure 3.6)**, also created in 1999, London, became very famous in 2003, when Banksy reproduced it on a wall in Palestine **(*Cf.* Figure 2.10).** According to Banksy, this first version was terribly misinterpreted by a friend, who thought he was homophobic due to the insignia 'Pest Control' on it (BANKSY, *apud* MICHELL, 2000, p. 68). This graffiti is probably the most popular image Banksy has ever created since, in the past fifteen years, it has been reproduced in all kinds of media, including clothing, painting, wallpaper, mugs, and bags.

Figure 3.6 – 'Thrower Flower Pest Control'



Retrieved from https://www.flickr.com/photos/buddha-jeans/5991482384/in/pool-651750@N23. Access 26/06/2018

Although Banksy was still very young when he moved to London, probably 25 years old, considering all he did, we believe that back then Banksy already had a clear definition of what his career would be and what he would do to reach his goals. In the 'Inception' phase all his moves were performed in a very pragmatic way, which allowed him to become recognised and respected by the graffiti artists from his hometown and region for his achievements and militant tenacity. Between 1995 and 1999, he created his artistic *persona* 'Banksy', whose *ethos* is perceived by his fellows such as Bob,

vocalist of 3D Massive Attack, and Damien Hirst, the famous English artist, as a highly educated person with solid, steady, practical wisdom **(*Cf.* B-Movie, <2:44 Min.>)**.

It is clear for us that in this first phase Banksy's goals were, first and foremost, to become a well-established graffiti artist and to gain respect in the realm of street art by showing creativity, originality and achievement. The rhetorical strategies he used during the 'Inception' phase were clearly related to his artistic *persona*, which became characterised by his braveness, originality, socio-political interest, and his distinctive and appealing style, granting him the status of a driven and engaged artist. While he maintained a low profile, keeping his identity anonymous for the rest of the world, his very anonymity called his audience's attention and stimulated their *pathos* based on mystery, curiosity, and amusement.

3.2.2 2nd artistic phase: 'Guerrilla' (2000 – 2003)

After moving to London, Banksy's artistic development reached another level, with his art became more provocative than before; furthermore, the quality and meticulousness of his stencil enhanced considerably.

Anticipating what the next decade would bring to the public communication field, such as pervasive use of the Internet and social media, Banksy's first action in London was to create his website www.banksy.co.uk, a platform where he would publish his artwork and stunts. Banksy's website was an innovative technological tool to disseminate street art. Indeed, as McLuhan argues, artists also have the power to anticipate the future, by picking up "the message of cultural and technological challenge decades before its transforming impact occurs" (McLuhan, 2015, p. 95). So, "The artist is usually engaged in somewhat excitedly explaining to people the character

of new environments and new strategies of culture necessary to cope with them" (MCLUHAN, 2005, p. 67).

His website also constitutes the ground zero in what Banksy called "a high-profile campaign of guerrilla art" (BANKSY, *apud* MITCHELL, 2000, p. 71) in his battle against marginalisation and disqualification of the street art and street artists. For this reason, we call Banksy's second artistic phase 'Guerrilla'.

The year 2000 was also the year when Banksy started his partnership with Steeve Lazarides, a photographer from Bristol. As Lazarides told Susan Michals, during an interview[84], he met Banksy in 1997, in Bristol, and two years later, 'by chance', he had become Banksy's agent. In another interview with Susie Mesure[85], Lazarides explained that in 1999 he was working as a picture editor for 'Sleazenation' magazine in London and had photographed Banksy's graffiti. Banksy appreciated his photographic work, and he not only became his official photographer but also sold Banksy's prints from the back of his car and later he became his agent (LAZARIDES *apud* MESURE, 2016). Their business relationship lasted for about ten years; in 2009, they stopped working together, perhaps because Banksy disagreed with Lazarides's new approach to the art business.

In fact, the reasons for their breakup are not very clear since Banksy has never commented on this subject. However, in Lazarides' opinion, after a decade their separation was bound to happen due to their need for individual growth. In his own words:

> We spent about 10 years together, and I wanted to branch out. You have to grow up. Otherwise, you just look like a fool… It's like when you're in a

[84] MICHALS, Susan. **Banksy's Ex-Gallerist Talks About Their Breakup, Depictions of Hell.** Vanity Fair. OCTOBER 11, 2010. Retrieved from https://www.vanityfair.com/culture/2010/10/banksys-ex-gallerist-talks-about-their-breakup-depictions-of-hell. Access 28/06/2018.
[85] MESURE, Susie. **Steve Lazarides interview:** The man behind Banksy is bringing graffiti art to the gallery. The Independent. March 11, 2016. Retrieved from https://www.independent.co.uk/arts-entertainment/art/features/steve-lazarides-interview-the-man-behind-banksy-on-why-graffiti-art-shouldn-t-be-looked-down-on-a6924606.html. Access 28/06/2018.

> relationship and people don't define you as an individual; they define you as a couple. And it annoys him far more than it annoys me [Laughs]. A decade is long time, especially when you're both as driven as we are. (LAZARIDES, *apud* MICHALS, 2010)

As far as we can see, Lazarides played an important role in Banksy's second artistic phase because, besides photographing all his graffiti, he also helped him to sell his artwork and succeed in keeping his anonymity. Moreover, for almost ten years, Lazarides was Banksy's spokesman. Furthermore, as Buduo from the Wooster Collective blog argued, Banksy together with Lazarides "created a market for the street art"[86] that did not exist before.

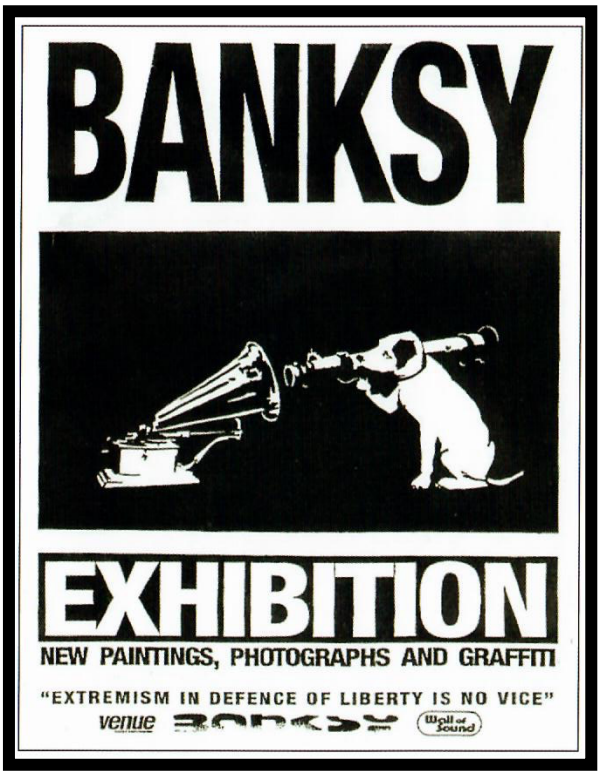
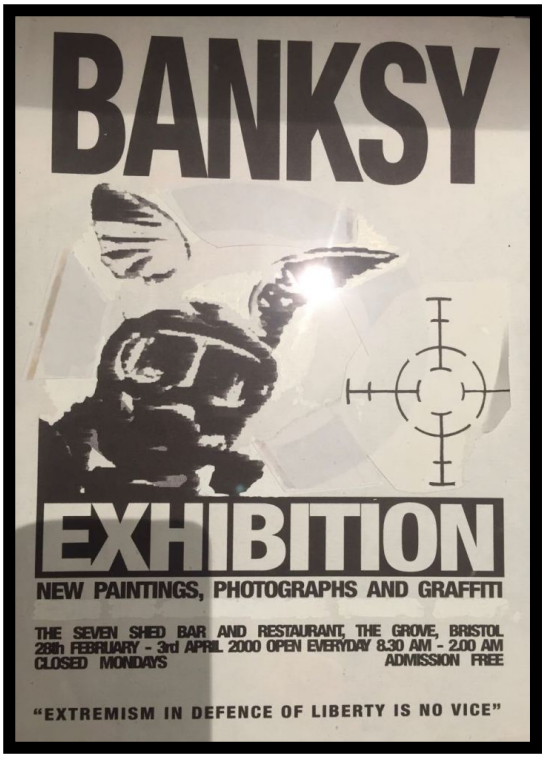
Likewise, Banksy was also important for Lazarides, who became a reputed art gallerist since he was the agent of a very prominent street artist, as he himself recognizes. In the interview with Michals, Lazarides claimed to have no contact with Banksy anymore, but he acknowledges Banksy for having given him "more capacity to work with everyone else". For Lazarides, working with Banksy was "an amazing ride" that brought him where he is now, even though he does not "necessarily miss it" (LAZARIDES, *apud* MICHALS, 2010).

From 2000 on, Banksy chiefly created stencil graffiti, with some eventual exceptions, such as in Chiapas, in 2001, where he created some freestyle graffiti **(*Cf.* Appendix B, Figures B1-B5)**.

After a short period living in London, Banksy put on his second solo exhibition in Bristol, at Severnshed restaurant, which lasted from February to April 2000. Robert Birse, a Bristol artist and designer, curated the exhibition.

[86]BUDUO, Steve. **The 'Banksy Effect'.** Wooster Collective blog. February 13, 2007. Retrieved from http://www.woostercollective.com/post/the-banksy-effect. Access 28/06/2018.

For this show's publicity, Banksy made two posters using the stencil technique, a version of 'Nipper the Dog'[87] (**Figure 3.7)** and a masked man **(Figure 3.8)** being aimed at by a precision gun target, both captioned: "Extremism in defence of liberty is no vice". Among the canvases, there were a new version of his previous graffiti 'Monkey Riding a Bomb' flying around the Big Ben Tower **(Figure 3.9)** and a self-portrait **(Figure 3.10)**, with an image of a clothed monkey in outfit being blasted by two yellow spray cans.

Figure 3.7 – 'Poster 1'	**Figure 3.8** – 'Poster 2'
	
Retrieved from https://www.flickr.com/groups/14533014@N00/discuss/72157600134808327. Access 26/06/2018	Retrieved from https://banksyunofficial.com/2017/04/16/severnshed-bristol-february-2000/#jp-carousel-2761. Access 26/06/2018

[87] 'Nipper The Dog' was first made in 1998, for the rave's publicity. It depicts a dog with a bazooka pointing to a gramophone.

Figure 3.9 – 'Flying Monkey with Rocket'	**Figure 3.10** – 'Self-Portrait'
	
Source: Banksy, 2006, p. 14	**Source**: Manco 2012, p. 79

After this exhibition, Banksy made several stencil graffiti in London using monkeys, either repeating the 'Monkey on Detonator' **(*Cf.* Appendix B, Figure B12)**, or portraying monkeys wearing headset with build-in radio antenna and sandwich boards, which read 'Laugh Now but One Day We Will Be In Charge' **(Figure 3.11)**, or making monkeys with winged helmets carrying sandwich boards which read 'Keep It Real' **(Figure 3.12)**.

Unlike the monkeys in amusing circumstances from the first phase, second phase monkeys turned out to be more political and, together with 'rats', they became Banksy's recognised icons.

Indeed, the rat is not only a remarkable icon but also a subject of controversy in Banksy's graffiti. Many critics assert that Banksy copied this motif from Blek le Rat, the

famous French graffiti artist, who has always used and admired rats by considering them "the only free animal in the city"[88].

Figure 3.11 – 'Laugh Now'	**Figure 3.12** – 'Keep it Real'
	
Source: Banksy, 2001, n.p.	**Source**: Banksy, 2001, n.p.

The fact is that Blek le Rat's rat was not an original icon either. This motif had already been used for political posters before le Rat started painting them; for instance, in 1968, another French artist used a rat in posters for the demos in Paris, during the 1968 Revolution **(Figure 3.13).**

It is undeniable that Banksy has a strong admiration for Blek le Rat, which he willingly expressed in 2008, during the interview with Lee Coan in the report from Mail Online, just before 'The Cans Festival'. Banksy said: "Every time I think I've painted something slightly original; I find out that Blek le Rat has done it, too, only Blek did it 20 years earlier"[89].

[88] BBC NEWS. Retrieved from http://www.bbc.co.uk/radio4/today/galleries/3253/4. Access 26/06/2018.
[89] DAILYMAIL. Retrieved from http://www.dailymail.co.uk/home/moslive/article-1024130/Breaking-Banksy-The-interview-worlds-elusive-artist.html. Access 26/06/2018.

Figure 3.13 – 'Deratisez!!!'



Retrieved from https://inspiringcity.com/2018/05/11/revolutionary-posters-from-the-may-1968-demonstrations-in-france-go-on-display-at-the-lazinc-gallery. Access 26/06/2018

However, with respect to Banksy's motivation to represent rats, as he argues in one of his books, "Rats exist without permission, they are hated and persecuted. They live in quiet desperation amongst the filth. Also, they are capable of bringing entire civilisations to their knees" (BANKSY, 2006, p. 95). Hence, we believe that Banksy's inspiration to use rats in his artwork came from the rodents themselves, because they have characteristics that are quite similar to the street artists. Street artists have been resisting persecution for a long time, and they are also considered 'underground' creatures. Moreover, Banksy has claimed, "I'd been painting rats for three years before someone said, 'that's clever it's an anagram of art' and I had to pretend I'd known that all along" (BANKSY, 2004, n.p.). Hence, this leads us to believe that the 'Rat' (or 'Art') element in his artwork can be an allusion to street art, so-called 'underground' art.

Rats and monkeys are not the only animals Banksy represents in his graffiti. In fact, Banksy attributes great importance to animals in his artwork. As he once declared,

"I love animals because they don't have any malice. But you can make a monkey fucking malicious…If you want" (BANKSY, *apud* MITCHELL, 2000, p. 68). In his second phase, for instance, Banksy represented a leopard breaking off from a cage **(Figure 3.14)**. It is interesting to note that the number linked with the barcode (3145431762) is identical to the ISBN of 'Earth First! The Journal of Ecology Resistance'[90], which we presume that is not a coincidence. 'Earth First!' is a radical environment movement founded in 1979 and based in the USA, whose focus is on the protection of wildlife. The member's slogan is: 'No Compromise in Defence of Mother Earth'[91]. We hypothesise that Banksy was making reference to this journal in his graffiti.

Figure 3.14 – 'Barcode Cage'



Source: Banksy, 2001, n.p.

Besides animals, the CCTV surveillance camera also became a recurrent element in his graffiti. In his first book, under the section 'Secrets, Lies and Beady Little Eyes' Banksy presents different versions of the surveillance camera to depict his indignation of being under surveillance everywhere and all the time **(*Cf.* Appendix B, Figures B8-B11).**

[90] LAVAZONE. Retrieved from http://lavazone.org/taxonomy/term/17. Access 26/06/2018.
[91] EARTHFIRST.ORG. Retrieved from http://www.earthfirst.org/about.htm. Access 26/06/2018.

Apart from graffiti, canvases, and print frames, Banksy also created several covers for albums in the 2000s **(*Cf.* Appendix B, Figures B17-B22)**. In fact, from 1998 until 2009 he created more than thirty album covers for bands and musicians.

In January 2001, the Swiss Embassy in London commissioned Banksy and other artists to paint the building's garage. This initiative was part of a project that aimed "to find out from the 'next generation' what it thinks of the future, how it plans and influences future events, what values and ideas it has" (Schudio.co.uk, 2001)[92], because, according to the Swiss spokesperson, "The course of the new century will be shaped and determined largely by those who are 15 - 30 years old" (*idem*).

For this project, Banksy painted a mural with 21 portraits of Vladimir Lenin sporting a Mohican hairstyle called 'Vulture Capitalism' **(Figure 3.15),** as well as many other graffiti **(*Cf.* Appendix B, Figures B23-B27)**.

After the Swiss Embassy's event, Banksy took part in two exhibitions: the "illicit street exhibition" in Rivington St, London, organised in collaboration with his friends (mentioned in the second chapter), and in a collective exhibition called 'Peace Is Though' at Glasgow Arches in Scotland.

For the Glasgow exhibition, Banksy showed canvases such as 'Flower Riot' and 'Laugh Now'. In our opinion, the most exciting work in this exhibition was a piece of wall with his graffiti 'Cut it out and collect' **(Figure 3.16)**. This piece of wall turned out to presage what would happen years later with his art, when the art dealers started cutting the walls of cities with his graffiti in order to sell them in art galleries and auction houses for a lot of money.

[92] SCHUDIO.CO.UK. **On a Swiss Roll.** January 2001. Retrieved from http://www.schudio.co.uk/portfolio_item/36/. Access 27/06/2018.

Figure 3.15 – 'Vulture Capitalism'



Retrieved from https://embassymagazine.com/going-underground. Access 30/06/2018.

Figure 3.16 – 'Cut It Out and Collect'



Source: Manco, 2012, p. 78

In 2001, Banksy also published the first book in his trilogy of little black books, 'Banging Your Head Against A Brick Wall', which includes many texts alongside the images, giving us a hint of his motivation to become a street artist. The title of the first

book is a clear statement in itself of what graffiti represent for Banksy: a way to manifest his anger against the social inequalities in this world and also to fight against situations of injustice.

In the introduction of this book, Banksy claims that graffiti "is about the most honest way" (BANKSY, 2001, n.p.) to be artist, because the artist "takes no money to do it, [he doesn't] need an education to understand it, there's no admission fee and bus stops are far more interesting and useful places to have pictures than in museums" (*idem*). For him, as "Life is unfair and the world is full of cripples, death and deviousness, graffiti can do much more for the humanity than abstract art or seaside paintings full of boats", because in his opinion,

> […] graffiti has a fighting chance of meaning a little more to people. Graffiti has been used to start revolutions, stop wars and generally is the voice of people who aren't listened to. Graffiti is one of the few tools you have if you have almost nothing. And if you don't come up with a picture to cure the world poverty you can make someone smile while they're having a piss. (BANKSY, 2001, n.p.)

Under the book section 'Weapons of Mass Distraction', Banksy argues,

> People are fond of using military terms to describe what they do. We call it bombing when we go out painting, when of course it's more like entertaining the troops in a neutral zone, during peacetime in a country without an army… A Wall is a very big weapon. It's one of the nastiest things you can hit someone with. (BANKSY, 2001, n.p.)

By the time Banksy published the first book he was already well known and admired amidst street artists from Bristol and London; however, he was still unknown to the rest of the world. This book and the following ones were crucial for uncovering his artwork when the Internet was not as used as today. Banksy not only published his books but made them available for anyone to buy. According to John Mitchell, the former editor of Venue Magazine[93], Banksy's books cost around £4 pounds and were

[93] Venue Magazine was found in 1982 and gained a reputation for covering local art and entertainment around the Bristol and Bath region. The Venue had promoted many artists at the beginning of their career like Robert Del Naja, from 3D, and Banksy, among others.

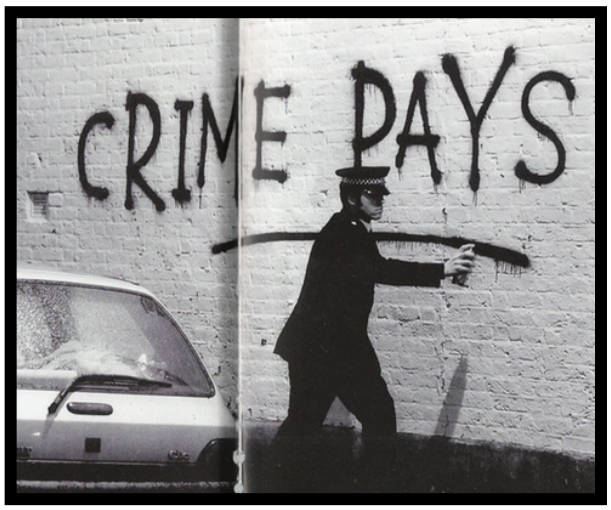
displayed on the counter of the bookstores, where people could see them easily while queuing to pay for their purchases. Thus, many people learned of his work in a short time (MITCHELL, *apud* WRIGHT; JONES, 2016, p. 98).

In the book section 'Pests Control', Banksy presents four graffiti with rats to illustrate how they control the city without been noticed **(*Cf.* Appendix B, Figures B13-B16)**. In other sections, he shows graffiti with 'police officers', another recurrent element in his artwork, whether members of the Queen's guard or metropolitan guard or even soldiers. For instance, the graffiti 'Crime Pays' **(Figure 3.17)**, made in Hackney, London, portrays a metropolitan guard painting a graffiti. In his book, beside the image of this graffiti, Banksy explains that he does not like cops because they are dummies, or marionettes. In his words:

> I like irony unless they're real. I was arrested for painting a picture about corruption over a billboard. As a result, I spend 40 hours in a cell with the cops taking the piss and telling me lies… 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. And every time someone says: "if it was down to me it would be ok, but I'm following orders" a little bit inside of you dies. If you say it as often as cops do the there isn't much left. (BANKSY, 2001, n.p.)

'Police with Poodle' is a graffiti that garnered Banksy a lot of recognition. Painted for the first time in 2001, on the wall of Cargo nightclub, in Rivington Street, London, this graffiti portrays a police officer walking a poodle groomed to perfection **(Figure 3.18)**. This is a funny and unforeseen situation since we expect to see a police officer with a robust German shepherd, the most common breed for a police dog. In the same spot, alongside this graffiti, Banksy crafted 'Designated Graffiti Area', another very well-known graffiti, reproduced in other cities as well **(*Cf.* Appendix B, Figures B28-B29).**

Figure 3.17 – 'Crime Pays'



Source: Banksy, 2001, n.p.

Figure 3.18 – 'Graffiti Area'



Retrieved from https://hiveminer.com/Tags/poodle%2Cstreetart. Access 30/06/2018.

In 2001, Banksy painted several remarkable graffiti, including 'Gorilla in a Pink Mask', 'Monster ATM', and 'ATM robot' **(*Cf.* Appendix B, Figures B30-B32)**, but we believe that 'Mona Lisa With Rocket Launcher' **(Figure 3.19)** is undoubtedly the most

emblematic graffiti from this year and also from the whole 'Guerrilla' phase, because it depicts Banksy's guerrilla itself, as we will show further in the multimodal analysis section.

Figure 3.19 – 'Mona Lisa With Rocket Launcher'



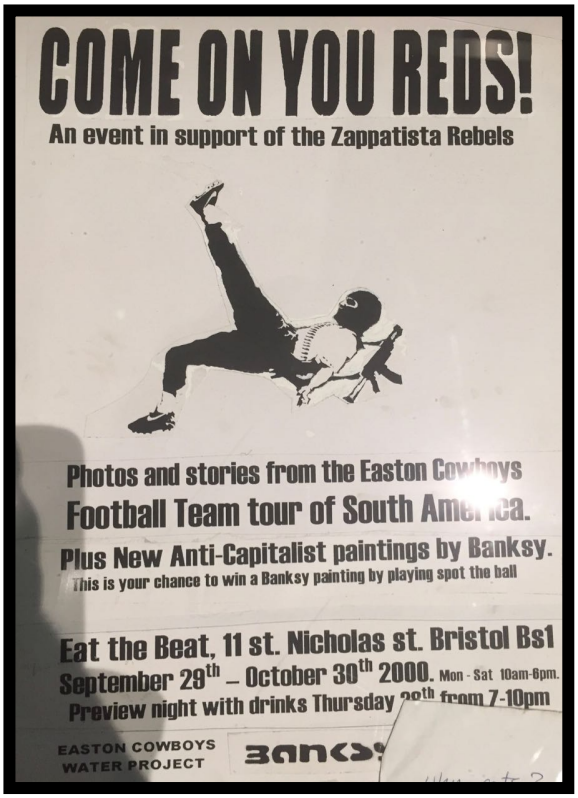
Source: Banksy, 2006, p. 27

Still in 2001, Banksy "joined the Easton Cowboys football team as a goalkeeper to play against teams from the Zapatista Army of National Liberation (Éjercito Zapatista de Liberacíon Nacional, EZLN) a revolutionary leftist group based in Chiapas, Mexico" (WRIGHT; JONES, 2016, p. 77).

In fact, Banksy not only played with the Easton Cowboys but also helped them raise funds for a freshwater system and some sports projects in Chiapas. He donated a stencilled canvas **(Figure 3.20)** to be raffled, as well as paintings and T-shirts **(Figure 3.21)** with the image of a soccer player in a balaclava with a rifle hanging from his

shoulder while finalizing a bicycle kick. They were sold during the two-day event at 'Eat the Beat', the local record and coffee shop, and at Thekla, a nightclub in Bristol.

During this tour in Mexico, Banksy made several freehand murals in Chiapas in live performance, depicting the fighting of Chiapas people. He also made stencil graffiti in Mexico City **(*Cf.* Appendix B, Figures B6-B7)**, and in San Cristobal de Las Casas, according to Manco (2002, p. 79), Banksy painted "poetic images for peace".

Figure 3.20 – 'Pro Chiapas Project'	**Figure 3.21** – 'Poster 3'
	
Retrieved from https://capturingbanksy.wordpress.com/2010/11/01/banksy-in-mexico. Access 01/07/2018	Retrieved from https://banksyunofficial.com/2017/04/16/chiapas-mexico-2001. Access 01/07/2018

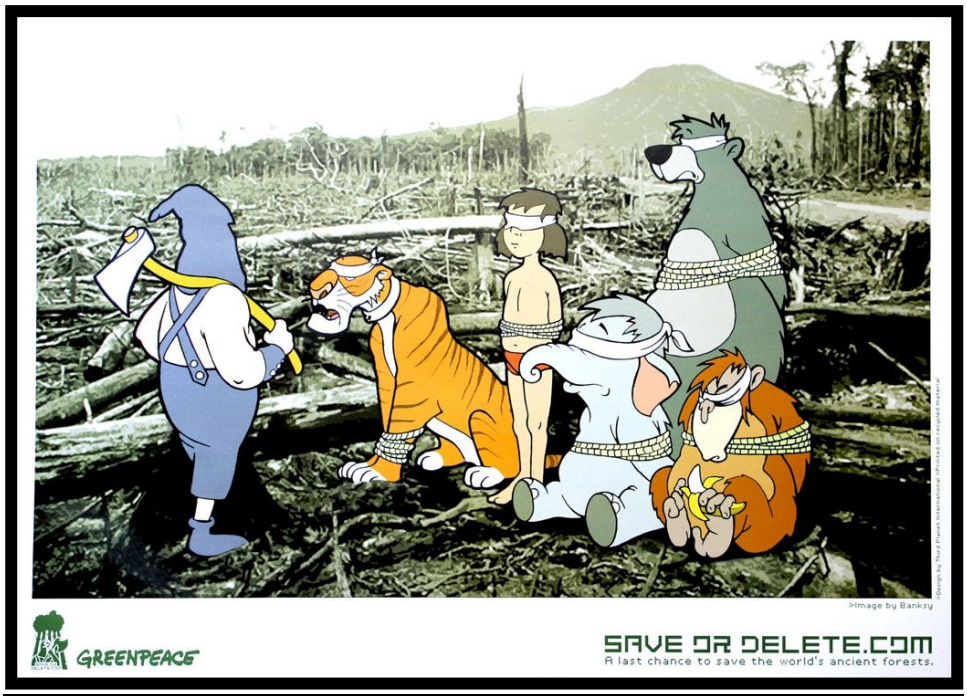
In 2002, Banksy published his second book 'Existencilism', showing his artistic campaign against advertising agencies, which he called 'Vandalism' **(*Cf.* Appendix B, Figures B33-B34)**, and later changed to 'Brandalism'.

In 'Existencilism', in the section 'Vandals', Banksy claims that vandals are not the graffiti artists but advertising agencies and town planners, people who

> […] go out every day and deface this great city. Leaving their idiotic little scribblings, invading communities and making people feel dirty and used. They just take, take, take, and don't put anything back. They are mean and selfish, and they make the world an ugly place to be. (BANKSY, 2002, n.p)

In 2002, the animal representations were recurrent in Banksy's artwork. To call the attention to the precarious conditions in zoos, Banksy broke into zoos in London, Barcelona, Melbourne, Longleaf, and Safari Park **(*Cf.* Appendix B, Figures B35-B37)**, and left statements inside written on boards and stones as if the animals were pleading to be released from their cages; in Banksy's words, he was giving a voice to those who did not have one. Banksy also created a print **(Figure 3.22)** for the Green Peace organisation, which was used in the 'Save or Delete'[94] campaign.

Figure 3.22 – 'Greenpeace'



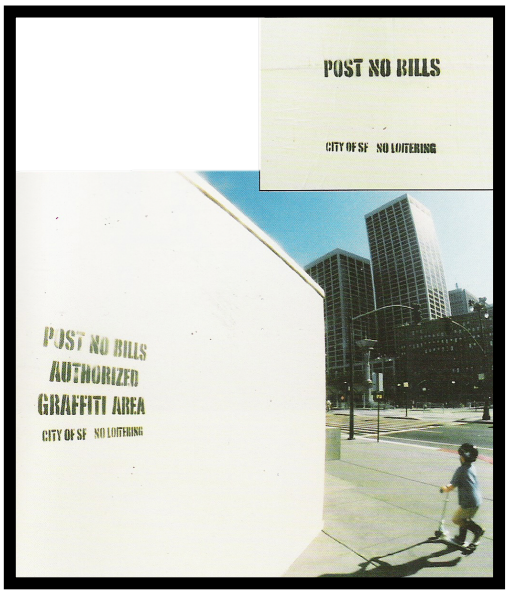
Retrieved from http://www.redhouseoriginals.com/%20artwork/save-or-delete-greenpeace-print. Access 01/07/2018

In 'The Rat Pack' of 'Existencilism', Banksy presented a variety of graffiti with rats made in London **(Cf. Appendix B, Figures B38-B41)**, explaining his admiration

[94] GREENPEACE.ORG. **Save or Delete.** Retrieved from https://www.greenpeace.org/archive-international/Global/international/planet-2/report/2001/8/save-or-delete.pdf. Access 01/07/2018.

for them: "I have a fantasy that all the little powerless losers will gang up together. That all the vermin will get some good equipment and then the underground will go overground and tear this city apart" (BANKSY, 2002, n.p.). Further, he assumed that "Rats are called rats because they'll do anything to survive" (BANKSY, 2002, n.p.), which we believe is another allusion to graffiti artists.

In this same year, Banksy put on his fourth solo exhibition, named after his second book. It took place on 19th July, at 33 1/3 Gallery, in Los Angeles, USA **(*Cf.* Appendix B, Figure B42)**. It was probably in this period when Banksy also visited San Francisco and made at least two graffiti there, 'Authorized Graffiti Area' **(Figure 3.23)**, which was painted all over San Francisco but within two days was "adjusted by city workers with a simple lick of paint to mean the exact opposite", as Banksy put it (BANKSY, 2002, n.p.), and a graffiti depicting a man in balaclava, hanging from the top of a building with a bunch of flowers in hand **(Figure 3.24).**

Figure 3.23 – 'Graffiti Area 2'	**Figure 3.24** – 'Man with Balaclava'
	
Source: Banksy, 2002, n.p.	**Source:** Banksy, 2002, n.p.

Just before going to Los Angeles, Banksy took part in a collective exhibition called 'Urban Discipline'[95], which was held in Der Bavaria St. Pauli Brauerei, Hamburg, Germany. For this show, Banksy made several murals entitled 'For Queen and Country' **(*Cf.* Appendix B, Figures B43-B45)**, part of his 'tribute' to Queen Elizabeth II on her golden jubilee of the accession to the thrones of seven countries.

For the Queen's jubilee celebration, Banksy also created many graffiti in Borough, London, mocking the British monarchy; among them, there are 'Queen Victoria' in a lesbian sexual act **(Figure 3.25)** and members of the Queen's Guard (who are typically seen at Buckingham Palace and known for not moving while on duty) in three unacquainted settings **(Figures 3.26-3.28).**

Figure 3.25 – 'Queen Victoria'	**Figure 3.26** – 'God Save the Quee'
	
Source: Banksy, 2006, p.118	**Source:** Banksy, 2002, n.p.

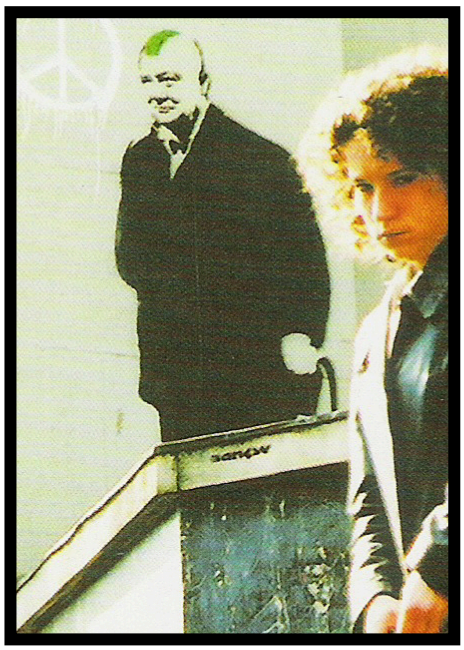
[95] DAIM.ORG. Retrieved from http://daim.org/site/en/2002/06/urban-discipline-2002. Access 01/07/2018.

Figure 3.27 – 'Queen's Guard Pissing'	**Figure 3.28** – 'Anarchist Queen's Guard'
	
Source: Banksy, 2002, n.p.	

In addition, Banksy made a graffiti in London depicting Winston Churchill with a green Mohican hairstyle **(Figure 3.29)**, which was most likely inspired by a vandalism act[96] during the May Day demo in 2000, in central London, when a man defaced the statue of Winston Churchill **(Figure 3.30)**. In 2006, Banksy discussed this situation during the interview with Shepard Fairey[97]:

> The most perfect piece of art I saw in recent times was during an anarchist demonstration in London a couple of years ago. Someone cut a stripe of turf from the grass in front of Big Ben and put it on the head of the statue of Winston Churchill. Later, the demo turned into a riot, and photos of Winston with a grass Mohican were on the cover of every single British newspaper the next day. I was the most amazing bit of vandalism, because it was the perfect logo for this eco-punk movement that was trying to reclaim the streets, bring an end to global capitalism, and defend the right to sit in a park all day getting wasted on discount lager. (BANKSY, *apud* FAIREY 2006)

[96] BBC NEWS. Retrieved from http://news.bbc.co.uk/2/hi/uk_news/740524.stm. Access 01/07/2018.
[97] FLICKR. Retrieved from https://www.flickr.com/groups/14533014@N00/discuss/72157605470700385. Access 02/07/2018.

Figure 3.29 – 'Mohican Churchill'	**Figure 3.30** – Churchill Statue
	
Source: BANKSY, 2002, n.p.	Retrieved from http://news.bbc.co.uk/2/hi/uk_news/740524.stm. Access 01/07/2018.

This same year, Banksy painted graffiti of men with wings and of young girls carrying bombs **(*Cf.* Appendix B, Figures B46-B50)**. Another important fact regarding Banksy's artistic development in 2002 is his interview with Emma Warren[98], a reporter from The Guardian, who published her talk with Banksy on 'The Observer' section of the newspaper. As she described in her article, Banksy was the "UK's best-known young artist", whose canvases were sold for up £10,000 and his first book had been printed for the fifth time.

Though by 2002, Banksy was already known in the UK, his international breakthrough occurred in 2003 when he became famous worldwide for several events he staged. The performances that most enhanced Banksy's fame was his incursion

[98] WARREN, Emma. **Need to know.** Banksy, graffiti artist. The Guardian: The Observer. May 26, 2002. Retrieved from https://www.theguardian.com/theobserver/2002/may/26/streetart. Access 02/07/2018.

into the Tate Britain Art Gallery, where he hung an unauthorized painting of a countryside scene, with police tape stencilled upon it **(Figure 3.31).** The description read: "Banksy 1975. Crimewatch UK Has Ruined the Countryside for all of Us. 2003. Oil on Canvas" (BANKSY, 2006, p. 168). As Banksy affirmed, "ruining the work in this way reflects how our nation has been vandalized by an obsession with crime and paedophilia" (*idem*). Banksy's stunt in the Tate Gallery was filmed[99] and published on his website, attaining great publicity.

The next step was Banksy's fifth solo exhibition, 'Turf War'. This was the first of many great solo exhibitions he would put on in the next few years. As Banksy told Joe La Placa[100], a reporter from 'artnet.com magazine', since he was an outsider, the artists from London used to call him 'bumpkin'. He wanted to give them 'bumpkin', which is why he came up with "the idea of branding back to its original roots, which is cattle branding"[101] **(Figure 3.32)**.

Figure 3.31 – Modified Canvas 1



Source: Banksy, 2006, p. 169

[99] YOUTUBE. Retrieved from YouTube https://www.youtube.com/watch?v=DUuiz2uHISQ <Min.: 1:14> Access 02/07/2018.
[100] ARTNET.COM. Retrieved from http://www.artnet.com/magazine/reviews/laplaca/laplaca8-25-03.asp. Access 02/07/2018.
[101] As Emma Warren (26 May 2002) (aforementioned) reports in her article, Banksy made apprenticeship as butcher, which could explain Banksy's words: "branding back to its original roots."

Fig. 3.32 – 'Targeted Cow'



Retrieved from http://www.anaussieinitaly.com/2019/03/22/banksy-in-florence/bansky-cow-at-turf-war. Access 02/07/2018.

During 'Turf War', which was planned for one week but was closed down by the police after two days, Banksy showed canvases, prints, and several live farm animals branded with his name and other motifs **(*Cf.* Appendix B, Figs. B.51-B.55)**. It was also in this exhibition that Banksy officially launched his anti-advertisement campaign called 'Brandalism' **(Figure 3.33)**, which later became a worldwide movement[102].

As Banksy (2004, n.p.) argues in his book 'Cut It Out', the third in his trilogy, "Any advertisement in public space that gives you no choice whether you see it or not is yours. It belongs to you. It's yours to take, re-arrange and re-use. Asking for permission is like asking to keep a rock someone just threw at your head."

[102] Retrieved from http://www.blogs.buprojects.uk/2015-2016/alexcourbat/2016/01/07/brandalism. Access 02/07/2018.

Figure 3.33 – 'Brandalism'



Retrieved from http://banksy.co.uk/shows-turfwar.asp. Access 02/07/2018.

Also, in 2003, Banksy took part in the prominent protest in London, The May Day anti-war demonstration, at which he crafted 'Designated Riot Area' at Trafalgar Square **(*Cf.* Appendix B, Figure B56)**, and made placards, handed to strangers that read: 'Wrong War', "I don't Believe in Anything. I'm Just Here for The Violence', 'Cops with Smile Faces' and 'School Girl Embracing Bomb' **(*Cf.* Appendix B, Figures B57-B60).**

Furthermore, Banksy created many iconic artworks in Britain such as 'Pulp Fiction', a graffiti that years later became a controversy between Banksy and OZONE, a young graffiti artist who died in 2007 **(*Cf.* Appendix B, Figures B61-B63)**, 'Think Tank', Blur's album cover **(*Cf.* Appendix B, Figures B64-B67)**, 'Have a Nice Day', a print that was sold at POW, the Internet art gallery **(*Cf.* Appendix B, Figure B68)**, 'Happy Chopper' **(*Cf.* Appendix B, Figure B69)**, 'Grim Reaper' a graffiti stencilled just above the waterline on the steel hull of Thekla, the ship nightclub in Bristol **(*Cf.* Appendix B, Figures B70-B71)**, and, 'Che Guevara' posters stuck on the train Bridge

in West London, a place where he would strike many times over **(*Cf.* Appendix B, Figure B72)**.

Still in 2003, Banksy painted 'Girl with Gasmask' and 'Heavy Weaponry' in Barcelona, 'This Is Not A Photo Opportunity' and 'Scissors on Marked Line' in Paris, 'Rat with Umbrella' in Tokyo, the mural 'Every Picture Tells A Lie!' (with soldiers with yellow smile faces carrying machineguns) at Kuenstlerhaus Nethanien and 'Girl Hugging TV'' in Berlin, and 'Soldiers in Smile Faces' in Vienna **(Cf. Appendix B, Figures B73-B80)**. In Sydney, he took part in 'Semi Permanent Exhibition', his 4th Collective exhibition, where he exhibited several canvases stencilled with motifs from previous graffiti **(*Cf.* Figures 2.5-2.6)**. In Jerusalem, he painted 'Flower Thrower' **(*Cf.* Figure 2.10)** (already mentioned)**.** At the end of this year, despite all his work, Banksy managed to organise the first 'Santa's Ghetto', a conceptual Christmas gift shop in London, in which many unknown artists exhibited and sold their artwork, as described in the second chapter.

As we can see, in the 'Guerrilla' phase, Banksy strengthened his *ethos* of the goal-oriented, 'wise thinking', and wholehearted graffiti artist. For instance, by supporting Chiapas revolutionaries' projects in 2001, Banksy showed he is a sensible artist with a sense of charity and goodwill, characteristics that helped him to create his *ethos* of a virtuous *persona*, which is essential for a good communicator.

In 2002, by expanding his domain in the realm of street art, and having his work exhibited in the USA, Scotland and Germany, Banksy became noticeable as a successful young artist, confirming his *ethos* of a creative and single-minded street artist. Moreover, in 2003, the Tate Gallery stunt and 'Turf War' exhibition evoked the audience amusement and interest in his art and future achievements.

All of Banksy's artwork and accomplishments in 2003 helped him achieve his artistic validation and worldwide recognition. We believe that 2003 and 2004 were the most fertile and decisive years in Banksy's career because he managed to establish his *ethos* of a prolific, strong-minded, virtuosic and enigmatic artist, which, the following years would lend him the aura of a legendary *persona*, as he is viewed today.

3.2.3 3rd artistic phase: 'Activism' (2004 – 2018)

From 2004 on, Banksy increased his engagement with social, political and cultural causes; therefore, we have designated this phase 'Activism'.

Due to Banksy's myriad artwork and accomplishments during the 'Activism' phase, we will analyse it according to thematic subsections: 'controversies', 'great solo exhibitions and other shows', 'social contribution', and 'multiplicity of graffiti'.

3.2.3.1 Banksy's Controversies

3.2.3.1.1 Museum Incursions

In 2004 and 2005, Banksy continued concealed incursions into museums, installing his artwork in London, Paris, and New York museums **(*Cf.* Appendix C, Figures C1-C7)**.

Although at first the museums' curators were not pleased with Banksy's pranks, it is not clear what they eventually did with Banksy's artwork. According to The New York Times[103], at least in the Brooklyn Museum, Banksy's artwork is still in the storage. Kinsella, from artnet.com[104], reported that the Museum of Modern Art in New York

[103] NYTIMES. Retrieved from https://www.nytimes.com/2014/05/25/nyregion/what-happened-to-some-banksy-pieces.html. Access 04/07/2018.
[104]ARTNET. Retrieved from https://news.artnet.com/market/new-york-museums-still-holding-surreptitiously-installed-banksy-pieces-27279. Access 04/07/2018.

claimed having tried to return Banksy's print of a soup can, but they were not sure if their effort had succeeded. The other museums did not comment on this issue.

After showing these stunts on his website, Banksy gained a huge audience all around the world.

3.2.3.1.2 Paris Hilton's CD Replacement

In 2006, Banksy forged 500 CDs by Paris Hilton, replacing the cover image and the booklet artwork with anti-consumerism, anti-capitalist, anti-racist comments **(*Cf.* Appendix C, Figures C8-C13)**. He also remixed the album tracks with the help of DJ Danger Mouse and gave them new titles, including "Why Am I Famous?" "What Have I Done?" and "What Am I for?"

All the CDs were clandestinely distributed to music shops in the UK. On his website, Banksy claimed that he "'reinterpreted' Paris Hilton's debut album *Paris*, with assistance from Danger Mouse."[105]

3.2.3.1.3 Fake Tenner Notes

Banksy also faked one thousand tenner notes, called 'Di-Faced Tenner'. On the face, Queen Elizabeth's face was replaced by Princess Diana's. The other side showed Charles Darwin's face alongside the statement "Trust No One" **(Figure 3.34)**.

'Di-faced Tenner' was the first artwork by Banksy to officially enter The British Museum's collection.

[105] CONSEQUENCE OF SOUND. Retrieved from https://consequenceofsound.net/2018/12/banksy-paris-hilton/#jp-carousel-899556. Access 04/07/2018.

Figure 3.34 – 'Di-faced Tenner'



Retrieved from https://news.artnet.com/art-world/british-museum-acquires-first-banksy-1454380. Access 04/07/2018.

3.2.3.1.4 'The Drinker'

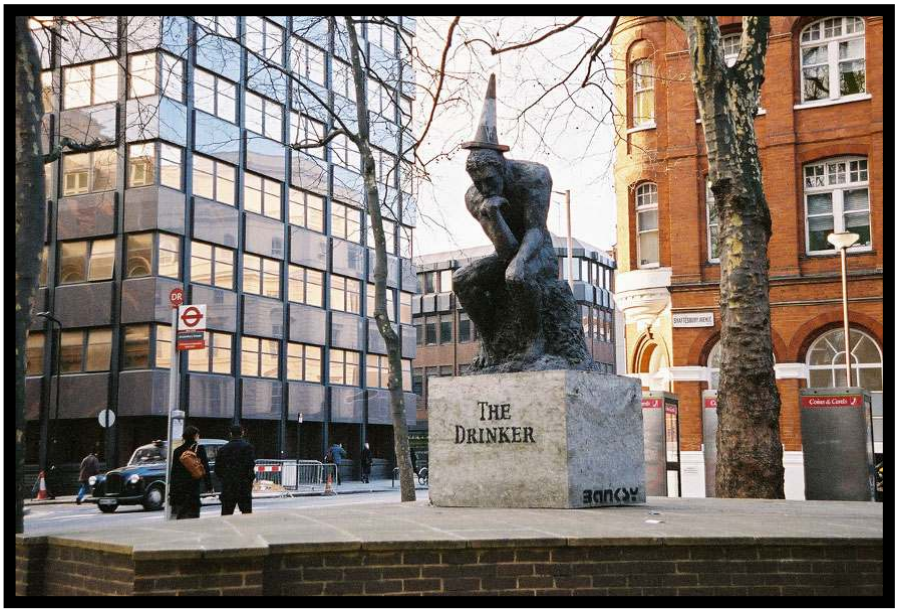
In 2004, Banksy illegally erected a ten-foot-tall bronze statue in London, 'The Drinker' **(Figure 3.35)**.

One year later, AK-47 (the pseudonym of Andy Link, a graffiti artist) heisted the statue to provoke Banksy and force him to sign a print he had bought[106]. This operation did not work since Banksy totally ignored him.

A couple of years later, this issue between AK-47 and Banksy (or 'Banksy Machine' as Ak-47 called him) [107] became a true-story film called 'The Banksy Job', directed by Dylan Harvey and Ian Roderick Gray.

[106] ARTNET. Retrieved from https://news.artnet.com/art-world/documentary-banksy-heist-308913 and https://www.independent.co.uk/arts-entertainment/art/features/meet-the-art-terrorist-ak47-who-stole-banksys-the-drinker-to-expose-faeces-of-modern-art-10390961.html. Access 04/07/2018.
[107] YOUTUBE. Retrieved from https://www.youtube.com/watch?v=_EcAAM5Xw_8&index=70&list=PLsQxPYOxkQE0QrRHD39oT12__eB1kj41h&t=128s <2:10 min> Access 04/07/2018.

Figure 3.35 – 'The Drinker'



Retrieved from https://www.widewalls.ch/banksy-the-drinker-art-kieda-ak47. Access 04/07/2018.

3.2.3.1.5 'The Graffiti Wars'

'The Graffiti Wars'[108] is the name of a documentary about the vigorous battle between Banksy and King Robbo[109], which started in 2009 when Banksy painted a graffiti **(Figure 3.37)** over Robbo's oldest piece in London **(Figure 3.36)**, painted in 1985 at Regent's Canal tunnel, in Camden.

As already discussed in the first chapter, in the realm of street art, a tag was considered a 'territorial mark' of ownership; by painting over Robbo's tag, Banksy contested this street art code, since for him graffiti should not be personal property in public space. This opened a prolonged discussion about the ethics of street art, which

[108]YOUTUBE. Retrieved from https://www.youtube.com/watch?v=kmlWqPNGlhY&t=20s&index=18&list=PLsQxPYOxkQE0QrRHD39oT12__eB1kj41h. Access 04/07/2019.
[109] King Robbo was a legendary British graffiti artist, who became famous as a 'Graffiti King' in the 1980s.

separated the world of street art into two blocks: the one for Banksy and the other against Banksy.

Figure 3.36 – 'Robbo's Tag'



Retrieved from https://www.artfido.com/banksy-vs-king-robbo-street-art-vs-graffiti. Access 04/07/2018

Fig. 3.37 – 'Banksy vs. Robbo 1'



Retrieved from https://www.artfido.com/banksy-vs-king-robbo-street-art-vs-graffiti. Access 04/072018.

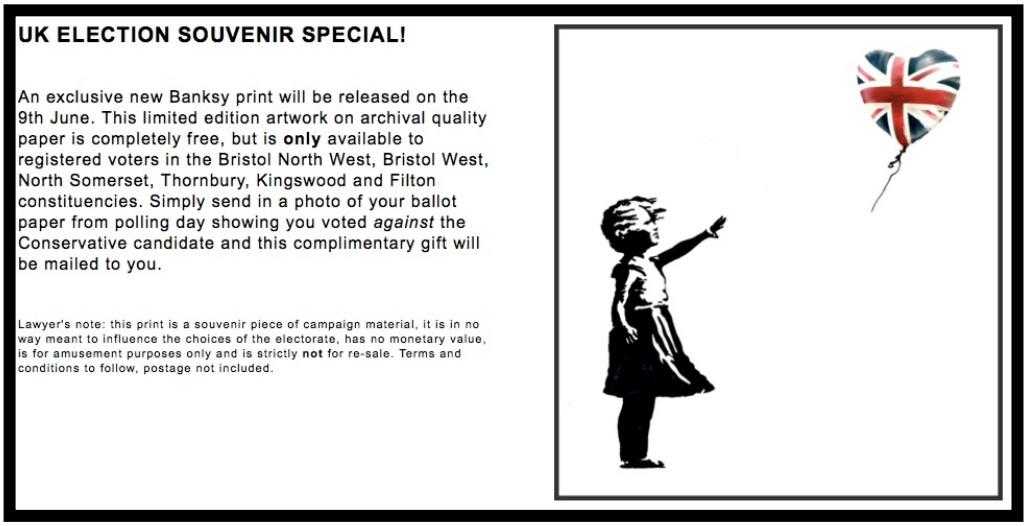
From 2009 until 2011, Banksy and Robbo each painted the Regent's Canal tunnel many times **(*Cf.* Appendix C, Figures C14-C22)**. 'The Graffiti Wars' was compared by many people to the artistic war between Matisse and Picasso. This

somewhat humorous artistic battle ended when King Robbo unfortunately had an accident in 2011 and entered into a coma from which he never recovered. He died in July 2014. We argue that this dispute between Banksy and Robbo did not have a winner; it was more a constructive rivalry between two great artists than an attempt for mutual destruction. Nonetheless, in London and worldwide, 'The Graffiti Wars' changed the territorial paradigm of street art.

3.2.3.1.6 UK General Election Campaign

In June 2017, before the UK general election, Banksy launched a campaign against the 'Conservative Party'. On his website, Banksy announced, "a new print release, a version of the iconic 'Girl with Balloon', only available to registered voters in the Bristol area who vote against the Conservative Party"[110] **(Figure 3.38)**. Three days later, Banksy informed on his Instagram that this campaign was cancelled because it would invalidate the election result **(Figure 3.39)**.

Figure 3.38 – 'UK Election Souvenir Special!'



Retrieved from https://banksyunofficial.com/category/bansky-prints. Access 05/07/2018

[110] BANKSY UNOFFICIAL. Retrieved from https://banksyunofficial.com/category/bansky-prints. Access 05/07/2018.

Figure 3.39 – 'Product Recall'



Retrieved from https://banksyunofficial.com/category/bansky-prints. Access 05/07/2018.

3.2.3.1.7 'The Walled off Hotel' and 'Throws Balfour Apology Party'

In 2017, Banksy founded "The walled off Hotel' in Bethlehem. Although Banksy's hotel is a big success and has helped locals increase their incomes, some Palestine people are not positive about it. Soon after the opening, The Independent reported[111] some oppositions to Banksy's hotel; for instance, a woman who owns a hostel in the same area worries that her business could be damaged.

Banksy's hotel gave rise to more controversies as it became the stage of 'Throws Balfour Apology Party' **(*Cf.* Appendix C, Figures C23-C28),** a party held to remember the 100th anniversary of Britain's Balfour Declaration, a document that according to BBC News "expressed the British government's support for a Jewish

[111] LOUCAIDES, Darren. **Not all Palestinians are happy with Banksy's Bethlehem hotel**. Independent, March 8, 2017. Retrieved from https://www.independent.co.uk/travel/middle-east/walled-off-hotel-banksy-guesthouse-palestinians-bethlehem-israel-separation-barrier-graffiti-artist-a7617391.html Access 30/08/2019

national home in Palestine, paving the way for Israel's creation"[112].

With this 'celebration', Banksy addressed one of the most sensitive political issues. By mocking this apology, Banksy (2017) declared that,

> This conflict has brought so much suffering to people on all sides – it didn't feel appropriate to 'celebrate' the British role. The British didn't handle things well here. When you organise a wedding," referring to the promise of a Jewish national homeland in Palestine, "it's best to make sure the bride isn't already married.[113]

The party's host was someone dressed as Queen Elizabeth II, who stood still next to the graffiti "ER… SORRY", forged on a concrete wall, while nobly waving her right hand to people **(Figure 3.40).**

Figure 3.40 – 'Er… Sorry'



Retrieved from https://www.bbc.com/news/world-middle-east-41832871. Access 25/03/2019.

3.2.3.1.8 'Self-destructive Girl with Balloon'

We believe 'The Self-destructive Girl with Balloon' **(Figure 3.41)**, in 2018 at Sotheby's auction house, sets itself apart from previous controversies by going beyond what anyone could have imagined. As Alex Branczik, Senior Director and Head of

[112] BBC NEWS. Retrieved from https://www.bbc.com/news/world-middle-east-41832871. Access 05/07/2018.
[113] Retrieved from: https://banksyunofficial.com/tag/banksy-balfour/. Acess 05/07/2018.

Contemporary Art, Europe London 2018, declared: "It appears we just got Banksy-ed"[114], and they certainly did. Besides impressing everyone, the 'name' Banksy also turned out to be a verb.

Figure 3.41 – 'Destructive Girl with Balloon'



Retrieved from https://www.vox.com/2018/10/8/17941350/banksy-trolls-sothebys-shredded-art-balloon-girl. Access 07/07/2018.

On *Instagram*, Banksy posted a video[115] he made in 2008, showing the production of the destructive frame, after predicting that one day his 'The Girl with Balloon' print would end up at Sotheby's auctions against his wish again, like in 2007, when Sotheby's organized a profitable auction of his works. That time, as a reaction to Sotheby's initiative, Banksy published on his website the print 'Morons' **(*Cf.* Appendix C, Figure C29)**, depicting auction goers as idiots. However, ironically, this print also became a best-selling artwork. Maybe, after this episode in 2007, Banksy understood the power of the art market dynamics and come up with a more elaborative plan that was concluded in 2008.

[114] SOTHERBY'S. Retrieved from https://www.sothebys.com/en/articles/sothebys-gets-banksyed-at-contemporary-art-auction-in-london. Access 05/07/2018.
[115] Retrieved from https://www.instagram.com/p/BomXijJhArX/?hl=en. Access 05/07/2018.

3.2.3.2 Banksy's Great Solo Exhibitions and Other Shows

3.2.3.2.1 'Crude Oils'

In 2005, Banksy put on his second great exhibition, called 'Crude Oils', at the Notting Hill Gallery[116]. Among 164 live rats deliberately spread throughout the place as part of the show, the exhibition included reconfigured paintings from reputed painters such as Monet, Jack Vettriano, Van Gogh, and Andy Warhol **(*Cf.* Appendix C, Figures C30-C33)**, and provocative canvases made by Banksy. All the pieces sold.

With respect to the live rats featured, Banksy's spokesman, who at that time was still Lazarides, read Banksy's statements in which he argues, "rats represent the triumph for the lives of people. They are undesirable and unloved; despite the efforts of the authorities they survived, they flourished, and they won". Moreover, regarding vandalism, Banksy claims that "the real damage for the environment is not done by graffiti writers and drunken teenagers but by big business and lazy architects, exactly the people who put gold framed pictures of landscapes on their walls and try to tell the rest of us how to behave".[117]

3.2.3.2.2 'Barely Legal'

If in the 'Turf War' exhibition, live farm animals were at the centre of the show, and in the 'Crude Oils', live rats aroused strong emotions and sensations from the public, in the 'Barely Legal' exhibition, Banksy exceeded expectations by exhibiting a live elephant painted in red to match the room's wallpaper **(Figure 3.42)**.

The exhibition took place at an industrial warehouse in Los Angeles, in September 2006. At the entrance, cards were handed out with the remark: "There's an

[116] YOUTUBE. Retrieved from https://www.youtube.com/watch?v=ZiEyzUW007U. Access 10/10/2019.
[117] Banksy, *apud* Lazarides, retrieved from https://www.youtube.com/watch?v=ZiEyzUW007U. Access 10/10/2019.

elephant in the room". According to Mark Oliver from The Guardian[118], people understood this statement as a metaphor for an issue that would be revealed. However, to everybody's surprise, there was a live elephant in the room.

Figure 3.42 – 'Elephant'



Retrieved from http://banksy.co.uk/shows-barelylegal.asp. Access 10/07/2018

Soon after the opening, officials from ASD (Animal Services Department of Los Angeles) and activists for animal rights disapproved of the figure of the elephant in the room, although previously permission was granted to stage it. However, as the show was planned for only a few days, the authorities did not have time to reverse Banksy's permission.

This exhibition achieved enormous success and as a consequence Banksy's art became a valuable commodity in the art market. This fact became known as the 'Banksy Effect', aforementioned in the second chapter.

3.2.3.2.3 'Village Pet Store & Charcoal Grill'

[118] THE GUARDIAN. Retrieved from https://www.theguardian.com/uk/2006/sep/18/arts.artsnews. Access 10/07/2018.

In 2008, besides 'The Cans Festival', Banksy put on the 'Village Pet Store & Charcoal Grill'[119] exhibition, held in New York, on 7th Avenue. The appealing exhibition featured grotesque hybrid animal/food animatronics. According to Banksy, he "wanted to make art that questioned our relationship with animals and the ethics and sustainability of factory farming, but it ended up as chicken nuggets singing"[120].

3.2.3.2.4 'Banksy Versus Bristol Museum'

Between June 13 and August 31, 2009, Banksy put on another solo exhibition, 'Banksy Versus Bristol Museum', at Bristol Museum. It was secretly planned in collaboration with the Museum's curator. Banksy artwork was displayed in the entire museum, including installations, paintings, and prints **(*Cf.* Appendix C, Figures C34-C43).**

According to Plumridge and Mearman (2012, p. 117), the exhibition was a great success, with around three hundred thousand visitors, around 70% of people not from Bristol. The exhibition revenues amounted to £10,408,346 (PLUMRIDGE; MEARMAN, 2012, p. 111). According to these authors, "The association of Banksy with Bristol is likely to be positive for young entrepreneurs and the creative industries. The city is on the radar of more people than previously, both in UK and overseas" (PLUMRIDGE; MEARMAN, 2012, p. 113).

3.2.3.2.5 'Exit from the Gift Shop'

In 2010, Banksy's film 'Exit Through the Gift Shop' came out at a night premiere in the 'Lambeth Palace Cinema', a makeshift 150-seat cinema mounted in the Leake

[119] YOUTUBE. Retrieved from https://www.youtube.com/watch?v=1Q8p3z2Fu_4. Access 10/07/2018.
[120] Banksy, *apud* Marc Schiller, October 9, 2008. Retrieved from http://www.woostercollective.com/post/banksy-talks-about-the-village-pet-store-and-charcoal-grill. Access 10/07/2019.

Street rail tunnel, underneath Waterloo Station **(Figure 3.43)**. It is better known as Banksy's tunnel because of 'The Cans Festival'.

Figure 3.43 – 'Lambeth Palace Cinema'



Retrieved from https://www.urbanghostsmedia.com/2011/04/lambeth-palace-banksy-popup-cinema-vic-tunnels. Access 10/07/2018.

The film was nominated for the 2011 Oscar for the best documentary, having officially opened in 2011, at Sundance Film Festival in the USA, followed by a presentation in Berlin.

3.2.3.2.6 The Simpson's' Episode 'Money Bart'

In 2010, Banksy also created the opening of 'The Simpsons' episode 'Money Bart'[121].

3.2.3.2.7 'Better Out Than In'

Banksy put on 'Better Out Than In' in October 2013. It could be called an outdoor show or a month-long performance during his month-long 'New York Residence'. This

[121] THE GUARDIAN. Retrieved from https://www.theguardian.com/media/2010/oct/11/banksy-the-simpsons-bart. Access 10/07/2018.

show is fully reported by Ray Mock, in his book 'Banksy in New York' and by GraffitiStreet™ website, among others.

For this exhibition, Banksy created a new artwork somewhere in 'The Big Apple' every day. To broadcast his performances and to show his works, Banksy signed up for Instagram. In a few days, he had thousands of viewers[122], and by 2018, he had gained almost six million followers.

On Instagram, Banksy posted photos, a video, and an audio-guide that provided information on the location of his pieces with comments, similarly to those audio-guides available in museums. Hence, he turned New York City into a giant museum.

Among the array of installations made available, the statue of Ronald McDonald having his shoes polished **(Figure 3.44)** and 'The Sirens of the Lambs'[123], which represents an abattoir's delivery-truck full of noisy stuffed animals **(Figure 3.45)** are the most striking: the former is an anti-capitalism plea, conveying a critical perspective on the 'American dream' and the latter denounces the suffering of farm animals, transported in poor conditions to be crudely slaughtered.

Figure 3.44 – 'Ronald McDonald'



Retrieved from https://www.instagram.com/p/fiHG-CK-07/?utm_source=ig_embed. Access 10/07/2018

[122] DIGITAL TRENDS. Retrieved from https://www.digitaltrends.com/social-media/banksy-has-instagram-or-hes-tricking-us/. Access 10/07/2018.
[123] YOUTUBE. Retrieved from https://www.youtube.com/watch?time_continue=2&v=WDIz7mEJOeA. Access 10/07/2019.

Figure 3.45 – 'Abattoir's Delivery-truck



Retrieved from http://www.banksy.co.uk/out.asp. Access 10/07/2018.

3.2.3.2.8 'Dismaland – The Bemusement Park'

In 2015, Banksy put together another large art project, 'Dismaland – The Bemusement Park' **(Figure 3.46)**, erected in the seaside resort town, in Weston-Super-Mare in Somerset, England.

'Dismaland' depicts a dystopian playground, involving 58 artists from different art schools (not just street artists as it was in 'The Cans Festival') and different countries, featuring unique artwork. As Banksy explained to Krishnan Guru-Murthy, from 4News, "For this show I didn't deliberately set out to snub street art, I just found other stuff a lot more interesting … I seem to have reached the point where an art show is more interesting the less I'm in it"[124].

[124] Banksy *apud* Krishnan Guru-Murthy, 20 Aug 2015, retrieved from https://www.channel4.com/news/dismaland-banksy-bemusement-park-shocking-funny-extraordinary. Access 10/07/2018.

Figure 3.46 –'Dismaland'



Retrieved from http://dismaland.co.uk. Access 10/07/2018

3.2.3.2.9 'Alternativity'

In 2017, besides "Throws Balfour Apologize Party', Banksy created and produced the Christmas play titled 'Alternativity'[125] (**Figure 3.47)**, the second important event staged at 'The Walled Off Hotel', performed by local schoolchildren. The play was installed by local artists and schoolteachers in the hotel's parking lot, and directed by Danny Boyle, the British Oscar-winning film director, who produced the 2012 Olympic Games Opening Ceremony, directed many BBC documentaries and films.

Banksy explained the purposed of the show in the invitation email he sent to Boyle:

> Dear Danny, I recently opened a guest house in Bethlehem, but it turns out it's less Christmassy than you might image. So, I've decided we need to put on a nativity play. (…) After all, you managed to make Britain look cool at the Olympics, so you bring peace to the Middle East through an amateur dramatic performance shouldn't be a problem.[126]

[125] YOUTUBE. Retrieved from https://www.youtube.com/watch?v=KGxP8NlkIuA. Access 10/07/2018.
[126]STREETARTNEWS. Retrieved from https://streetartnews.net/2017/12/video-banksy-x-danny-boyle-alternativity.html (at 3:37 Min). Access 10/07/2018.

Figure 3.47 – 'Alternativity Performance'



Retrieved from https://hanguppictures.com/blog-post/banksy-the-alternativity-sunday-17th-dec. Access 10/12/2019.

3.2.3.3 Banksy's Contributions – Gaza Strip

Since Banksy became famous, he has given social and political contributions to the people of Palestine. In 2003, 2005, 2007, 2017 Banksy put the Gaza Strip conflict under the international spotlight because of his large, ironic and provocative graffiti **(*Cf.* Appendix C, Figures C44-C56)**, engendering emotions from people outside the conflict that written words could not have provoked.

By making the people's misery in Gaza strip visible, Banksy showed the world a vision of the war (that the mainstream media had been hiding for a long time), contributing to force political changes.

Banksy has been engaged in artistic activities that have brought socio-cultural help to people from Bethlehem. For instance, in 2007, Banksy transferred the 'Santa's Ghetto Shop' from London to Bethlehem, which took in a three-floor building on Bethlehem's Manger Square, placing a collective sale exhibition where his artwork

together with Palestinian and foreign artists' works were successfully sold. The money from the sales was given to local charities, as 'The Guardian'[127] reported in 2007.

Moreover, in 2017, Banksy opened the 'Walled Off Hotel' **(Figure 2.9)**, announced on his website as an independent art business centre, whose profits were intended to finance local social and cultural projects (BANKSY, 2017)[128]. The hotel brought many fans to Bethlehem, leading the UN's World Tourism Organization (WTO) in 2017 to place Palestine at the top of its fastest-growing destinations list, as Ashleigh Stewart reported[129].

All these meaningful happenings Banksy generated in Bethlehem lead us to argue that Banksy's initiative has produced social changes in this very sensitive area of the world.

3.2.3.4 Multiplicity of Graffiti

Making a list of Banksy's graffiti from his first and second artistic phases is a challenging task because, in that period, they were not well documented. Before 2006, Banksy's books were the best way to get in touch with his artwork. Soon after Banksy became famous, especially after the 'Barely Legal' exhibition in 2006, access to his work was provided by the media, as magazines, websites, blogs and writers started to disseminate his artwork almost in real-time.

In Banksy's third artistic phase, starting in 2004, after his international breakthrough in 2003, his fight against street art marginalisation continued and in his

[127]THE GUARDIAN. Retrieved from https://www.theguardian.com/artanddesign/artblog/2007/dec/03/banksyinbethlehem. Access 11/07/2018.
[128] BANKSY. Retrieved from http://walledoffhotel.com/questions.html. Access 11/07/2018.
[129] STEWART, Ashleigh (10 Feb 2019). Bethlehem: Inside Banksy's The Walled Off Hotel. Retrieved from https://www.stuff.co.nz/travel/destinations/middle-east/110249932/bethlehem-inside-banksys-the-walled-off-hotel. Access 11/07/2018.

third book 'Cut It Out', published in 2004, under the section 'Broken Window Theory' section[130], Banksy argues that graffiti help to deal with sensitive social and political situations, instead of increasing violence and vandalism, as claimed by the cities' councils. Besides the image of his 'Broken Window Theory' graffiti **(*Cf.* Appendix C, Figure C57)**, Banksy supports his argument on graffiti's positive effect by publishing a letter he received from a dweller in Hackney, who acknowledged that Banksy's graffiti made property values increase in this area.

In this same year, Banksy made several graffiti using 'rats' as the subject. In Liverpool, for instance, he painted graffiti "In Collaboration with the Third Biennal", as he claimed[131] **(*Cf.* Appendix C, Figures C58-C59)**, although he was not listed as one of the 'Leading artists of around the world'[132] invited for the show.

In London and the surrounding region, Banksy depicted rats representing a gangster, a rapper, a worker, a skydiver, and an anarchist, rats flying with an umbrella, playing with a ball **(*Cf.* Appendix C, Figures C60-C63)**, and a rat holding a placard which reads 'You Lie' **(*Cf.* Appendix C, Figure C64)**, painted on a wall in front the Sotheby's building, on the same night the auction house threw a party to celebrate Damien Hirst's success.

He also portrayed 'CCTV Surveillance Cameras', 'Innocent Children', 'Death with Smiley Yellow Face' **(*Cf.* Appendix C, Figures C65-C68),** and 'police officers' in unforeseen circumstances **(Figures 3.48-3.49)**.

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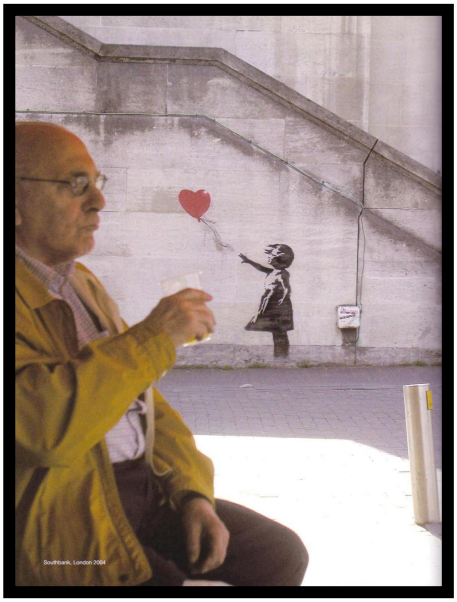
[130] 'Broken Window Theory' is a theory of criminal behaviour from the1980s, which postulates that if a crime (and that includes graffiti) is visible, more crime can happen, because people may assume that a criminal can make unpunished go.
[131] SCOUSE, Stew. **Culture Section.** The Guardian. September 21, 2004. Retrieved from: https://www.theguardian.com/culture/2004/sep/21/1. Access 12/07/2018.
[132] LIVERPOOL BIENNIAL 2004. Retrieved from: http://www.biennial.com/archive/2004. Access 12/07/2018.

Figure 3.48 – 'Cops Kissing'	**Figure 3.49** – 'Vandal Cop'
	
Source: Banksy, 2004, n.p.	

Besides this inspired graffiti, in 2004 Banksy made his seminal graffiti 'Girl with Balloon' **(Figure 3.50)**, in Moorgate, Southbank, London, which has been reproduced on T-shirt, publicity, and advertisement.

Figure 3.50 – 'Girl with Balloon'	**Figure 3.51** – 'The Joy…'
	
Source: Banksy, 2006, p. 78	Retrieved from http://www.banksy.co.uk/out.asp. Access 12/07/2018.

Among Banksy's graffiti from 2006, 'Guantanamo' and 'Naked Man Hanging

from the Window' became very famous **(*Cf.* Appendix C, Figures C69-C70)** but 'Sweep It Under The Carpet' **(Figure 3.52)** can be undoubtedly considered the most impressive graffiti from this year. In 2008, Banksy reproduced this graffiti on canvas **(*Cf.* Appendix C, Figure C71)** for fundraising at the auction organized by Bono and Damien Hirst for the global campaign against Aids.

In 2007, besides his murals on the West Bank Walls, Banksy crafted 'Yellow Lines' in London and 'Policeman Searching Girls' in Glastonbury **(*Cf.* Appendix C, Figures C72-C73)**.

In 2008, Banksy painted five graffiti for the 'Cans Festival' **(*Cf.* Appendix C, Figures C74-C78)**, and a few others in the London area, such as 'Very Little Help', 'One Nation Under CCTV', 'Old Skool', and 'Bubble Girl' **(*Cf.* Appendix C, Figures C79-C82)**. In New Orleans, in the USA, Banksy made his statements in graffiti format to criticise the American government's conduct in the aftermath of the devastation from hurricane Katrina **(*Cf.* Appendix C, Figures C83-C93).**

Figure 3.52 – 'Sweep It Under the Carpet'



Source: Banksy, 2006, p. 56-57

In 2009 and 2010, Banksy painted in the UK graffiti such as, 'I Don't Believe in Global Warming', 'No Ball Games', 'Ghetto Boy', 'Punk Shops at Ikea', 'No Future', and, 'Keith Haring Dog' **(*Cf.* Appendix C, Figures C94-C99)**. In 2010, during the opening of 'Exit Through Gift Shop' at the Sundance Film Festival, Banksy painted several graffiti in Salt Lake City, Los Angeles, San Francisco and Ventnor **(*Cf.* Appendix C, Figures C100-C105)**.

During 2011, among the graffiti Banksy painted in the UK **(*Cf.* Appendix C, Figures C106-C107)**, 'Sorry!' **(Figure 3.53)** appeared in Canary Wharf and 'Falling Shopper' **(Figure 3.54)** at Bruton Lane, Mayfair, London, in the same period, providing ironic commentary on consumerism. In the USA, Banksy painted 'Crayon Boy', 'Charlie Brown', 'Crayon House Foreclosure', and 'Followed Your Dreams / Cancelled' **(*Cf.* Appendix C, Figures C108-C111)**.

Figure 3.53 – 'Sorry'	**Figure 3.54** – 'Falling Shopper'
	
Retrieved from http://www.banksy.co.uk/out.asp. Access 13/07/2018.	Retrieved from https://www.dailymail.co.uk/news/article-2076680/Banksys-new-Mayfair-mural-shows-woman-falling-clinging-groceries.html. Access 12/07/2018.

In 2012, Banksy painted in London a series of graffiti on the 'Olympic Games of London' theme, such as, 'Sweat Shop Boy' **(Figure 3.55),** 'Welcome to Hackney', 'Ziggy Stardust Queen', and 'Hooded Thief' **(*Cf.* Appendix C, Figures C112-C114)**

In 2013, Banksy created an array of ingenious daily-graffiti for 'Better Out Than In', **(*Cf.* Appendix C, Figures C115-C121)**, including 'Graffiti is Crime' **(figure 3.56)**, 'Ghetto 4 Life' **(Figure 3.57)** and the inflated 'Banksy' in 'bubble letters' **(Figure 3.58)**. In our opinion, through three graffiti, Banksy paid homage to the young graffiti artists who staged a battle for graffiti as artwork in the New York City in the 1970s and 1980s.

Figure 3.55 – 'Sweat Shop Boy'



Retrieved from http://www.banksy.co.uk/out.asp. Access 14/07/2018.

In 2014, Banksy painted "One Original Though" in New York, 'Mobile Lovers' on the door of "Boys Club" in Bristol, and 'Go Back to Africa' in London **(*Cf.* Appendix C, Figures C122-C124).** 'Mobile Lovers' caused an ownership dispute between a local council and the club's owner. Banksy solved this issue by sending a letter to the club's owner, officially making him its owner, as it was destined for fundraising for the club to be able to overcome its critical financial situation. 'Go Back to Africa' was cleaned up immediately after having been painted because a British council from the anti-

immigration 'U.K. Independent Party' understood it as "offensive and racist"[133].

Figure 3.56 – 'NY Day 1'	**Figure 3.57** – 'NY Day 21'
	
Retrieved from https://www.graffitistreet.com/banksys-new-york-residency-better-out-than-in-2013. Access 15/07/2018.	

Figure 3.58 – 'NY Day 31'



Retrieved from https://www.graffitistreet.com/banksys-new-york-residency-better-out-than-in-2013. Access 15/07/2018.

In 2015, Banksy painted two graffiti with anti-capitalism messages in Calais, France, with the purpose of criticizing the way refugees were treated in the 'Jungle Camp' **(*Cf.* Appendix C, Figures C125-C126)**. In Palestine, on the ruins, near the West Bank Barrier, he also painted 'Kitten With Pink Ribbon' **(Figure 1.6)**, 'Watch

[133] NYTIMES. Retrieved from: https://www.nytimes.com/2014/10/03/world/europe/banksy-mural-removed-england-clacton-on-sea.html. Access 10/07/2019.

Tower Swing', and 'The Thinker' **(*Cf.* Appendix C, Figures C127-C128)**, which together with his video 'Welcome to Gaza'[134], were intended to reveal life is in the Gaza Strip based on a 'day-after-day' routine.

In 2016, after the bombing with tear gas against the refugees in Calais, Banksy returned to the theme and painted '*Les Miserables*' **(Figure 3.59)** in front of the French Embassy in London. He also crafted the graffiti 'Child with Tyre' **(Figure 3.60)** at 'Bridge Farm Primary School', as a retribution gesture to the students for having renamed one of the school's houses 'Banksy'. Beside the graffiti, Banksy left this note:

> Dear Bridge Farm School, thanks for your letter and naming a house after me. Please have a picture, and if you don't like it, feel free to add stuff. I'm sure the teachers won't mind. Remember, it's always easier to get forgiveness than permission. Much love, Banksy (BANKSY, 2016).

Figure 3.59 – '*Les Miserables*'



Retrieved from http://www.banksy.co.uk. Access 20/07/2018.

[134] JABSON, Christopher. **Students Rename School House Aftzer Banksy, Banksy Shows Up. June 6, 2016.** Retrieved from https://www.thisiscolossal.com/2016/06/banksy-bristol-primary-school. Access 10/07/2019.

Figure 3.60 – 'Child with Tyre'



Retrieved from http://www.banksy.co.uk/out.asp. Access 10/07/2019.

In 2017, Banksy created 'Brexit' **(Figure 3.61)**, in Dover, the night before the French presidential election, and a month before the date of the English referendum destined to confirm Brexit.

Figure 3.61 – 'Brexit'



Retrieved from http://www.banksy.co.uk/out.asp. Access 10/07/2019.

Moreover, he painted in London, on Barbican walls, '(Unofficial) Collaboration with Basquiat Show' **(Figures 3.62-3.63),** which is a composite of two graffiti that creates a conceptual unit, and in Bethlehem, he stencilled messages of peace during Christmas season **(*Cf.* Appendix C, Figures C129-C130)**.

Figure 3.62 – 'Police Frisking Black Boy'	**Figure 3.63** – 'Ferris Wheel'
	
Retrieved from https://www.dazeddigital.com/art-photography/article/37445/1/banksy-debuts-two-murals-in-tribute-to-basquiat. Access 10/07/2019.	Retrieved from https://londonist.com/london/art-and-photography/two-new-banksys-appear-in-central-london. Access 10/07/2019.

In 2018, Banksy crafted 'Draw the Raised Bridge!' **(*Cf.* Appendix C, Figure C131)** in Hull City, which depicts a boy holding a wooden sword with a pencil attached to its end. According to GraffitiStreet™, this graffiti "may be a reference to Edward Bulwer-Lytton's words 'The pen is mightier than the sword'"[135].

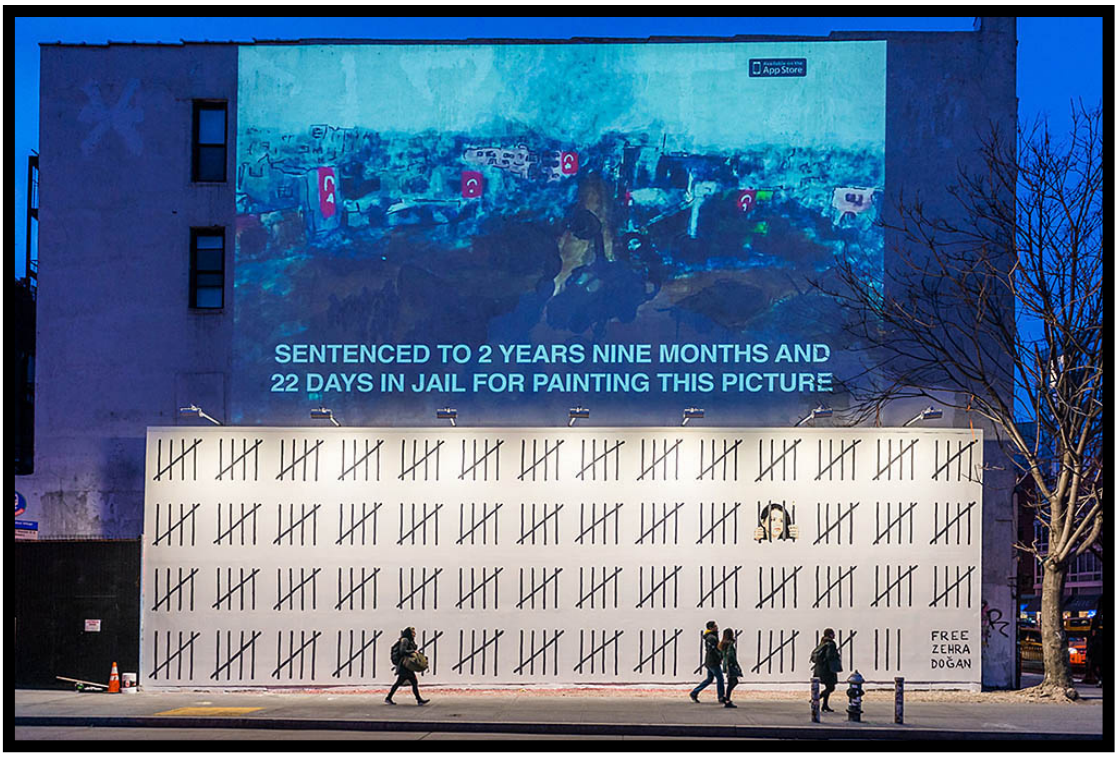
In New York, among the graffiti made at Coney Island Avenue, Brooklyn, **(*Cf.* Appendix C, Figures C132-C133)**, Banksy crafted one with anti-gentrification messages, which the New York Post[136] described as "the silhouette of a suit-clad real-estate developer wielding a jagged graph line — the kind associated with rising stock prices — as people ran ahead of him, as if being chased" **(Figures 1.1-1.2)**. On the

[135] GRAFFITISTREET. Retrieved from https://www.graffitistreet.com/banksys-latest-mural-draw-the-raised-bridge-questions-freedom-hull-2018/. Access 10/07/2019.
[136]NYPOST. Retrieved from https://nypost.com/2018/04/15/building-owners-are-making-a-fortune-from-banksys-art. Access 10/07/2019.

historical 'Houston Bowery Art Wall', in Lower Manhattan, "a blank canvas for a rotation of renowned artists since the 1980s"[137], Banksy raised a mural "70ft long, made in collaboration with graffiti artist Borf"[138] **(Figure 3.64)**, to protest "the imprisonment of the Turkish-Kurdish artist and journalist Zehra Dogan, who was sentenced last March for painting the destruction of a predominantly Kurdish town, with Turkey's flag flying over rubble"[139].

In Paris, Banksy painted a series of graffiti for the '68 Revolution' celebration **(*Cf.* Appendix C, Figures C134-C141)**, including 'Three-legged Dog' **(Figure 3.65)**, which is a powerful image depicting capitalism.

Figure 3.64 – 'Zehra Dogan'



Retrieved from http://www.banksy.co.uk/out.asp. Access 10/07/2019.

[137] ATLASOBUSCURA. Retrieved from https://www.atlasobscura.com/places/houston-bowery-art-wall. Access 10/07/2019
[138] NYTIMES. Retrieved from https://www.nytimes.com/2018/03/15/arts/design/banksy-mural-new-york-zehra-dogan.html. Access 10/07/2019.
[139] *Idem*.

Figure 3.65 – 'Three-legged Dog'



Retrieved from https://edition.cnn.com/style/article/banksy-migrant-crisis-paris/index.html. Access 10/07/2019.

In his 'Activist' phase, Banksy strongly interacted with his audience throughout diverse stunts that greatly stimulated their *pathos*. From 2004 on, having already reached fame, Banksy expanded his *ethos* of an unyielding, enigmatic persona, and dogged artist. As an anonymous narrator, Banksy used his creativity to produce art and to fulfil tasks that continually astonished people all around the world.

Banksy's aesthetic appeals to the audience's sensibilities, emulating strong emotions whether of hatred or affection, annoyance or pleasure, disgust or delight, which challenges and helps people to form opinions about his opponents, namely the Establishment, the capitalist system, the war industry, animals' abusers, corrupt politics, anti-immigration police, or those bigoted towards minorities.

3.3 RESULTS AND DISCUSSION OF BANKSY'S RHETORICAL STRATEGIES

As we have seen, in the 'Inception' phase, Banksy created his artistic *persona* and established his *ethos* as a driven artist in the realm of street art. In the 'Guerrilla'

phase, Banksy promoted and disseminated his artwork using communicative strategies (or 'means of persuasion') never used before by a street artist, separating him from his peers. Moreover, in this phase, Banksy enriched his audience's *pathos* by stimulating their instinctive and intuitive feelings and transforming his art into surprising happenings worldwide. In the 'Activism' phase, by feeding his audience astonishing stunts and provocative graffiti, Banksy garnered the attention not only of the mainstream media but also of art collectors, investors and art critics; his graffiti created a new environment for street art, the art market for graffiti. Through the great appeal his graffiti gained among different publics, Banksy moved people to engage with his ideology: "If we wash our hands of the conflict between the powerful and the powerless, we side with the powerful – we don't remain neutral" **(Figure 3.66).** By circulating popular culture practices worldwide, Banksy enhanced the impact of his graffiti, turning them from communication media into alternative news media and 'artistic weapons' for combating unfairness and discrimination of diverse sorts. His graffiti became artefacts for socio-cultural and political activism.

Figure 3.66 – 'Banksy Plea'



Retrieved from http://www.banksy.co.uk/out.asp**.** Access 25/07/2018.

Banksy not only used his talent to awaken people's interest in socio-political and cultural issues, he also used his art to bring about social changes. For instance, the dispute with King Robbo concretely changed the ethics of street art and turned out to be a moment of genuine *pathos* in Banksy's career, due to the vast attention the mainstream media gave to 'The Graffiti Wars'. Through his graffiti, Banksy also forced the mainstream media to show hidden areas, such as at the Gaza strip, making visible for the world the misery of people in that region, contributing to a multidimensional discussion of this unending conflict. He also brought financial contributions to the region by attracting tourists to visit his hotel in Bethlehem and by helping local artists to sell their artwork, whether at 'Santa's Ghetto Shop' or at the art gallery located in his hotel. Banksy promoted cultural projects for youths living in this conflict area, and a social environment for adults in the hotel's bar. At a global level, by challenging the hegemonic contemporary art institutions, Banksy forced them to enlarge their views and modify their criteria for qualifying art. These myriad accomplishments, besides characterising Banksy as a boundless artist with great *ethos,* also made his art a powerful instrument to contest the Establishment.

As Aristotle postulated, emotions motivate people to act; for example, if the emotion is curiosity, the audience is attracted to the speaker and will be connected with his ideas. Banksy can undeniably indulge a growing curiosity and passion for his work. As his stunts, pranks and performances increase, more people are motivated connected with him and his artwork. However, as Aristotle also showed, emotion is not the ultimate goal in persuasion, because emotion itself does not convince; emotion must be linked with good arguments to be persuasive.

As detailed in section 3.1, since Banksy's graffiti convey his argumentation in visual terms, or in visual rather than verbal language, we will analyse them using a

cognitive multimodal metaphor approach, since Aristotelian means of persuasion do not contemplate visual argumentation.

In **Table 1** below, we summarise the most relevant events and actions Banksy staged, as well as his most iconic graffiti and quotes that are directly related to his artistic *ethos* and the audience's *pathos* he provokes.

Table 1 – Summary of Banksy's most relevant deeds and iconic graffiti

Phases	Important Facts	Banksy's Important Quotes	Most Iconic Graffiti	Emotions provoked by his graffiti and deeds	Means of Persuasion: Comments
INCEPTION 1993-1999	**1.** Participation in DIY parties **2.** Life in NY **3.** DBZ Fellowship **4.** Anonymity Decision	➔ In this period, when Banksy was known only around Bristol, and still creating his style, he did not publish any comments. As we have shown, the best source about his ideas from this period is Clarke's book, which shows with details his time in New York, and Wright's and Manco's books that explain his political and social consciousness development.	**1.**'Clown with gun' **2.**'Cops' **3.**'Do not inhale' **4.**'Fragile Silence' **5.**'Walls on Fire' **6.**'The Mild Mild West'	Anger Friendship Courage Indignation Joy Trust	In the INCEPTION phase, Banksy started creating his artistic *ethos* based on friendship and courage. During that time his *ethos* has concrete appeal to his fellows in the realm of street art. Working in collaboration with his crew, Banksy created graffiti depicting his anger, fear, and indignation against British authorities and Establishment. Later on, these graffiti, which were photographed mostly by Wright and Manco, could also be seen by his followers, helping to convince them of the consistency between his art and his activism, and strengthen his *ethos* based on trust.

GUERRILLA 2000-2003	**1.** Website Creation with Lazarides help. **2.** Chiapas Project **3.** Tate Gallery Incursion **4.** 'Existencilism' **5.** 'Turf War' **6.** The May-Day anti-war Demonstration **7.** 1st Book **8.** 2nd Book **9.** 'Santa Ghetto Shop'	➔ From 2000 until 2006 Banksy gave some interviews and wrote four books, presenting his ideas and idealism. We selected below Banksy's most relevant quotes, which help us to understand his artistic *ethos,* build on the emotions of his creative works and his determination to combat the criminalisation street art. "Painting the streets means becoming an actual part of the city. It's not a spectator sport."[279] "People often ask whether graffiti is art. Well, it must be, now – it's hanging in the Tate"[280] "Some people do say that graffiti is ugly. Well, a lot of graffiti is ugly...it's a product of society so it's bound to be pretty ugly. Some people want to make the world a better place I just wanna make the world a better-looking place. If you don't like it, you can paint over it." [281] "It's about underground culture...the things come up from the sewers. I like the idea of nicely tooled up vermin. They're not quite as stupid as you think, and they have the equipment to deal with things.[282]	**1.**Chiapas's Murals **2.**'Mona Lisa With Rocket Launcher' **3.**'Flower Thrower' **4.**'Laugh Now' **5.**'Kissing Cops' **6.**'Queen's Guard' **7.**'Metropolitan Police'	Anger Friendship Courage Indignation Confidence Joy Surprise Trust Disgust	In the GUERRILLA phase, although working alone, Banksy nourished his artistic *ethos* of friendship, confidence, courage, and trust, whether helping in social projects or in cultural underground achievements. Because of his social and cultural performances, his critical graffiti, and his interviews and first two books, Banksy started building his *pathos* by bringing feelings of commitment and indignation yet at the same time emotions of joy, surprise, and confidence to his audience not only from Bristol but also outside his 'nest'. His art and his boldness to challenge the art Establishment and the British authorities call the world's attention.

[279] Banksy, *apud* Manco, 2002, p. 79
[280] Banksy refers to his clandestine incursion into the Tate Museum.
[281] Interview 'Creative Vandalism' (2002). Retrieved from https://www.flickr.com/groups/14533014@N00/discuss/72157605470700385/. Access 03/03/2019.
[282] *Idem.*

ACTIVISM 2004- 2018	**1.** 'Brandalism' **2.** Museum Incursion: Continuation **3.** 3rd Book **4.** 4th Book **5.** 'Crude Oil' **6.** 'Barely Legal' **7.** 'The cans festival' **8.** The Graffiti Wars **9.** 'Banksy VS Bristol Museum' **10.** Sympson Episode 'Money Bart' **11.** Exit from the Gift Shop **12.** Village Pet Store & Charcoal Grill **13.** 'Better out than in' **14.** Joined *Instagram* **15.** Dismaland - The Bemusement Park **16.** UK General Election **17.** The Walled Off Hotel **18.** Throws Balfour Apology Party **19.** 'The Alternativity'	➔ This phase is markedly by his stunning exhibitions and the collective works he organised to promote street art. Below are some quotes in which he verbally makes clear what his driven political mind would visually show through his iconic and provocative graffiti in the following years. After 2006 he stopped given interviews. ➔ From 2013 on, after joined *Instagram*, Banksy commented on some graffiti he produced: "Any advertisement in public space that gives you no choice whether you see it or not is yours. It belongs to you. It's yours to take, re-arrange and re-use. Asking for permission is like asking to keep a rock someone just threw at your head."[283] "I guess the show is about wanting to make the world a better place whilst not wanting to come across like a jerk. Imagine what would happen if we took all the money we spent on weapons and gave it to the poor."[284] "The vandalism is only half the job. If you want to succeed at graffiti, you need to take good pictures."[285] "The fundamental inequalities inherent in the capitalist system that relies on paying below minimum wage rates to key workers both here and across the world is a source of frustration	**1.** 'Gaza Graffiti 2003' **2.** 'Girls with Balloon' **3.** 'Gaza 2005' **4.** 'Sweep it under the carpet' **5.** 'Gaza 2007' **6.** 'Falling shopper' **7.** 'Sweat Shop Boy' **8.** *'Les Misérables'* **9.** 'Child With Tyre on Fire' **10.** 'Brexit' **11.** 'Unofficial Collaboration with Basquiat Show' **12.** 'Zehra Dogan' **13.** 'Paris graffiti series, 2018'	Anger Friendship Courage Indignation Confidence Joy Surprise Trust Disgust Shame Cruelty Pity	In the ACTIVISM phase, Banksy became famous worldwide not only for the quality of his artwork but also by the way he promoted it; i.e., on his website, through his two last books, and on *Instagram.* In this phase he decisively strengthened his *ethos* and *pathos*. On the one hand, he created graffiti capable of evoking emotions such as indignation and pity with *Les Misérables*, shame with '(Unofficial) Collaboration', or disgust and cruelty through 'three-legged dog', among others, which provoked plentiful socio-political discussions; on the other hand, he organised important collective exhibition and street art projects, like 'The Can Festival' and 'Santa's Ghetto' that helped many street artists to divulge and sell their artwork. All these achievements and successful ideas spread feelings of friendship, trust,

[283] Banksy, 2004, n.p.
[284] GASTMAN, Roger. **Barely Legal.** 2006.Retrieved from https://www.flickr.com/groups/14533014@N00/discuss/72157605470700385/. Access 03/03/2019.
[285] *idem*

	20. Self-destructive Girl with Balloon **21.** Paris May 68 Commemoration	to me. So is the amount of low cut tops I see wandering round west London in the sun."[286] "The auction houses were just selling paintings that I'd done years before and sold for not much money. Or paintings that I traded for a haircut or, you know, an ounce of weed and they were going for like fifty grands"[287] ➔ In the interview with Fairey[288], before 'Barely Legal', Banksy said: "I have no interest in ever coming out. I figure there are enough self-opinionated assholes trying to get their ugly little faces in front of you as it is. You ask a lot of kids today what they want to be when they grow up, and they say, "I want to be famous." "I think Andy Warhol got it wrong: in the future, so many people are going to become famous that one day everybody will end up being anonymous for 15 minutes. I'm just trying to make the pictures look good; I'm not into trying to make myself look good. I'm not into fashion. "I love graffiti. I love the word. Some people get hung up over it, but I think they're fighting a losing battle. Graffiti equals amazing to me. Every other type of art compared to graffiti is a step down—no two ways about it. If you operate outside of graffiti, you operate at a lower level. Other art has less to offer people, it means less, and it's weaker. "The art world is the biggest joke going. It's a rest home for the over privileged, the pretentious, and the weak. And modern art is			and confidence among his global audience. In addition to Banksy's *ethos* and *pathos* becoming cherished audience worldwide, Banksy has inspired many street artists around the world, who wish to emulate his success. Banksy is not only a graffiti artist he is an art movement.

[286] *ibid.*
[287] B-movie, 9:15 min.
[288] FAIREY, Shepard. **Barely Legal.** 2006. Retrieved from https://www.flickr.com/groups/14533014@N00/discuss/72157605470700385/. Access 03/03/2019.

		a disgrace – never have so many people used so much stuff and taken so long to say so little. Still, the plus side is it's probably the easiest business in the world to walk into with no talent and make a few bucks." "I'm always trying to move on. You're not supposed to get dumber as you get older. You're not supposed to just do the same old thing. You're supposed to find a new way through and carry on. I invest back into the street bombing from selling shit. "Ultimately, I just want to make the right piece at the right time in the right place. Anything that stands in the way of achieving that piece is the enemy, whether it's your mum, the cops, someone telling you that you sold out, or someone saying, "Let's just stay in tonight and get pizza." "This conflict has brought so much suffering to people on all sides – it didn't feel appropriate to 'celebrate' the British role. The British didn't handle things well here. When you organise a wedding," referring to the promise of a Jewish national homeland in Palestine, "it's best to make sure the bride isn't already married."[289]			

[289] Retrieved from https://www.bbc.com/news/world-middle-east-41832871. Access 10/07/2019.

3.4 REMARKS

Rhetorical analysis is more than a method for interpreting and puzzling out the way people manipulate discourse for public persuasive purposes. Within the scope of our study, rhetorical analysis of Banksy's *ethos* and the *pathos* he creates are mainly processes to understand how Banksy's artwork is not simply a matter of self-expression but also a means of communication in public space and an artistic tool to confront the Establishment.

The adaptation we did to analysing Banksy's artistic development in a rhetorical perspective, a method that is originally used to examining or learning how to speak effectively in public, lays on the fact that in a broad consideration, we admit that Banksy's graffiti are discursive social cultural and political practices (or a discursive act). Thus, we reaffirm that Banksy speaks through his art. Indeed, as J. A. Herrick asserts, rhetoric includes other goals than persuasion,

> […] such as achieving clarity through the structured use of symbols, awakening our sense of beauty through the aesthetic potential in symbols, or bringing about mutual understanding through the careful management of common meanings attached to symbols. Thus, I will define the art of rhetoric as the systematic study and intentional practice of effective symbolic expression. (HERRICK, 2005, p. 3)

We outlined Banksy's artistic development with respect to his rhetorical strategies, showing how his artwork and performances are "(1) planned, (2) adapted to an audience, (3) shaped by human motives, (4) responsive to a situation, and (5) persuasion-seeking" (HERRICK, 2005, p. 9). By identifying how Banksy created his *ethos* and stimulated the *pathos* of his audience, namely throughout astonishing achievements, dynamism and striking artwork, we claim that besides creating ingenious graffiti, his communicative strategies are clearly goal-oriented, and his art is *engagé*.

In McLuhan's opinion, if the medium causes depth involvement, it "encourages everyone to take himself much more seriously than before" (MCLUHAN, 1964/2015, p. 227). Arguably, Banksy uniquely relocated street art from vandalism into contemporary art.

When Banksy was still infamous, he told Si Mitchell (2000) that his aim was to provoke "something serious to happen", and for him through art occasionally the artist gets images that speak to him, "from people who don't have a voice"; he also claimed that his art is "not about making money. (…) But it's a means to an end (…), not a hobby" (BANKSY *apud* MITCHELL, 2000). As Mitchell concluded in his article about Banksy, "Unlike many of his contemporaries, the message imbedded in [Banksy's graffiti] isn't so much 'look at me' as 'look around you'. They are a wakeup call to the unwittingly oppressed" (MITCHELL 2000, p. 69).

Undeniably, by contemplating his charisma, vigour to perform stunts, and creativity to craft countless graffiti that provoke strong emotions, we inferred how Banksy has inflamed people's feelings, and compelled enquires and judgments that bring social, cultural and political criticism. For these reasons, we claim that Banksy's artwork functions as 'artistic weapons' against established and perversive state of affairs. Therefore, Banksy's success situates him within the ranks of great communicators. In his article for 'Swindle Magazine', Fairey affirmed that Banksy is, indeed, 'The Great Communicator'. In Fairey (2016)[301] own words:

> One of the most inappropriate nicknames of all time, at least in my opinion, belonged to Ronald Reagan: 'The Great Communicator', who we've come to learn did a pretty shitty job of communicating the government's problems and indiscretions. A nickname like that deserves a more righteous, honest owner – someone like BANKSY.

And we agree with him.

[301]FLICKR. Retrieved from: https://www.flickr.com/groups/14533014@N00/discuss/72157605470700385/. Access 20/09/2019.

4. BANKSY'S GRAFFITI: COGNITIVE MULTIMODAL ANALYSES

	Figure 4 – 'Anarchist Soldiers'
"I like to think I have the guts to stand up anonymously in a western democracy and call for things no-one else believes in – like peace and justice and freedom." (BANKSY, 2005, p. 25)	
	Source: BANKSY, 2005, p. 37

In this last chapter, we will engage in a multimodal cognitive-oriented analysis of Banksy's graffiti, to support our claim that they are creative weapons used by Banksy to comment, reinterpret, and criticise injustice in the 'Global Village'.

In the light of Multimodal Metaphor Theory (FORCEVILLE 1994, 1996, 2008, 2008a, 2009, 2012, 2016, 2016a, 2017; ALMEIDA; SOUSA 2013, 2016), Conceptual Metaphor Theory (LAKOFF; JOHNSON, 1980/2003; LAKOFF 1987; LAKOFF; TURNER 1989; JOHNSON 1987, 2007, 2008, 2017; KÖVECSES 2005, 2010, 2015; EVANS; GREEN 2006; and GOATLY 2007, 2007a), Visual Grammar (KRESS; VAN LEUWEEN 2006), Intertextuality (CINTRA TORRES, 2015), and Irony (MUECKE 1980), we will analyse the metaphorical and metonymical mappings, visual Intertextuality and ironic features that constitute the conceptual framework of Banksy's graffiti, in order to uncover their metaphorical representations, which are goal-orientated; *i.e.*, argumentative, persuasive, and instructional.

For this multimodal cognitive analysis, we selected eleven graffiti among approximately two hundred and sixty graffiti we examined that represent each of Banksy's activism, namely: 'anti-government authoritarianism', 'anti-criminalisation of street art', 'anti-marginalisation of the street artist', 'anti-advertising billboards', 'anti-war', 'anti-mass surveillance', 'anti-consumerism', 'anti-xenophobia', 'anti-racism', and 'anti-capitalist system'.

To select these graffiti, we had two exclusion criteria. First, we did not choose graffiti that had been extensively analysed by other individuals such as: 'Thrower Flower', 'The Girl with the Balloon', and 'Sweep under the Carpet'. Second, we did not select graffiti that we had already presented at international congresses in Lisbon 2017, Seville 2017, Salvador 2017, Córdoba 2018, and Braga 2018, such as '*Les Misérables*', 'Sweat Shop Boy' and 'Brexit', which analyses have already been published **(*Cf*. BASTOS ARANTES; ALMEIDA, 2019)**.

We undertook the selected graffiti analysis, based on the following questions: a) What are the target and source domains possible to be mapped, concerning the graffiti's historical contexts? What are the conceptual metaphors intricate in the visual metaphorical mappings? How did these conceptual metaphors convey Banksy's ideological multimodal metaphorical representations? Ultimately, in this chapter, we aim to uveal how Banksy's graffiti are artefacts or 'artistic weapons' for social, political, and cultural activism.

In the next section, we will address the concept of culture from a cognitive linguistic approach, relating it to the concept of 'Ideological Cognitive Models', for these notions constitute the bases of our multimodal theoretical framework.

4.1 HOW DO METAPHOR AND METONYM ASSOCIATE WITH CULTURE?

As discussed in the first chapter, from cultural and communicative approaches, 'culture' is understood as signifying practices, undertaken by groups of people that represent and share constructed meanings socially. Hence, culture is a complex and contested communicative system through which ideologies and status are negotiated.

From the cognitive standpoint, culture also correlates with 'shared meanings', not in the sense of how meanings are shared; instead, of how 'shared meanings' are mentally conceived.

According to Zóltan Kövecses (2005, p. 1), culture is "a set of shared understandings that characterise smaller or larger groups of people" since these 'shared understandings' represent the connections people have with real objects, artefacts, institutions, practices, and actions, within their culture. However, Kövecses argues that this notion is limited because it only considers "the unlimited, or unconstrained, relativity of meaning making" (KÖVECSES, 2015, p. 95), disregarding "universal factors in the conceptualization of meaning" (*idem*), which are conveyed by conceptual metaphors used in everyday life.

From a cognitive linguistics standpoint, we "do not just speak with" metaphors (KÖVECSES, 2005, p. 2); they are essential tools for meaning making since they constitute a system which people use to understand the world. Therefore, manifestations of metaphors are not only cultural-specific productions but also universal understandings of abstract concepts. Hence, Kövecses (2015, p. 95) contends that 'relativistic and universal factors' are equally relevant in meaning-making.

Considering the difficulties in determining how metaphors are shaped and understood, since they are often fashioned in multiple and alternative ways, Kövecses

argues that Cognitive Linguistics is the only theory that "provides exactly the apparatus with which we can describe how we make meaning" (KÖVECSES, 2015, p. 74). Therefore, we decided to analyse Banksy's graffiti based on Cognitive Linguistics and its outgrowth into Multimodal Metaphor Theory.

As summed by Evans and Green (2006),

> Cognitive linguistics is a modern school of linguistic thought that originally emerged in the early 1970s out of dissatisfaction with formal approaches to language. Cognitive linguistics is also firmly rooted in the emergence of modern cognitive science in the 1960s and 1970s, particularly in work relating to human categorisation, and in earlier traditions such as Gestalt psychology. (EVANS; GREEN, 2006, p. 3)

Moreover, they also point out that

> Cognitive linguistics is described as a 'movement' or an 'enterprise' because it is not a specific theory. Instead, it is an approach that has adopted a common set of guiding principles, assumptions, and perspectives, which have led to a diverse range of complementary, overlapping (and sometimes competing) theories. (*idem*)

The Cognitive Linguistics (henceforth CL) approach is conceived as an explanatory theory of how language works and how language representations are constructed in one's mind. Thus, CL is a functionalist cognitive-oriented theory that focuses on answering queries such as: What do representations tell us about the speaker's mind? What can we infer about cognition by analysing language representations? And how are these representations learnt and used by the speaker? Moreover, by opposing the generativist concept of language as a mental phenomenon, cognitivists assert that language results from general cognitive processes emerging from experiential, cultural and social issues.

The CL approach has flourished after Lakoff and Johnson's (1980/2003) 'Metaphor We Live By', the book that has established the foundations of the Conceptual Metaphor Theory (henceforth CMT).

In the CMT framework, metaphors are defined as conceptual tools for understanding abstract and complex phenomena in terms of more concrete phenomena. Lakoff and Johnson claim that metaphor is

> […] one of our most important tools for trying to comprehend partially what cannot be comprehended totally: our feelings, aesthetic experiences, moral practices, and spiritual awareness. These endeavors of the imagination are not devoid of rationality; since they use metaphor, they employ an imaginative rationality. (LAKOFF; JOHNSON, 1980/2003, p. 193)

Although Lakoff (1987, p. 368) observes that conceptual metaphor is a very important tool for the construction and activation of the 'imaginative rationality', he emphasizes that other conceptual tools (or principles) prove to be equally important. From Lakoff's perspective, besides conceptual metaphors and metonymies, image-schemas also operate as meaning-making tools. In other words, Lakoff (1987) postulates that, to structure knowledge, one uses cognitive mechanisms according to four mental entities that he called 'Idealized Cognitive Models' (henceforth ICM):

a) 'propositional structure' (building on Fillmore's concept of 'frame'),
b) 'image-schematic structure' (drawing mainly on Langacker's cognitive grammar), and
c) 'metaphoric mappings' (emerging from Lakoff and Johnson's CMT),
d) 'metonymic mappings? (emerging from Lakoff and Johnson's CMT).

Lakoff (1987, p. 113) views 'propositional models', *i.e.,* source and target domains, as specific elements that are related to each other according to their properties. Thus, source domains of conceptual metaphors, which are shaped by bodily and sensory-motor experiences, are mapped onto target domains of a more abstract or complex nature.

Kövecses (2005, p. 121-122) describes two sorts of relationships between source and target domains:

a) 'the range of target', the set of source domains that is conventionally associated with a certain target domain of a language or a variety, and
b) 'the scope of source', different sets of target domains in two or more languages that associate with a given source domain.

For Lakoff (1987, p. 113-114) "*image-schematic* models specify schematic images, such as trajectories or long, thin shapes or containers". According to Kövecses, 'schematic-images' (or in Johnson's (1987) terms 'image-schemas') are basic structures acquired based on recurring bodily experiences, such as "containment, force, moving along a path, symmetry, and balance" (KÖVECSES, 2005, p. 20). Since they draw on very basic experiences, they "are commonly used in metaphorical thought" (*idem*).

In other words, as Evans and Green (2006, p. 190) contend, "The importance of image schemas is that they can provide the concrete basis for these metaphoric mappings". Built on the nature of their practical grounding, Evans and Green compiled a "partial list of image schemas" **(Table 2),** which we will use for our multimodal analysis of the graffiti.

As Lakoff (1987) pinpoints, propositional models and image-schema principles are directly related to metaphorical and metonymical mappings. The "Metaphoric models are mappings from a propositional or image-schematic model in one domain to a corresponding structure in another domain" (LAKOFF, 1987, 114), whereas "Metonymic models are models of one or more of the above types, together with a function from one element of the model to another" (*idem*). Thus, Lakoff argues that 'reason' is embodied since it resorts to structures that build on bodily experiences (LAKOFF, 1987, p. 368).

Table 2 – Evans and Green's Partial List of Image Schemas

SPACE	UP–DOWN, FRONT–BACK, LEFT–RIGHT, NEAR–FAR, CENTRE–PERIPHERY, CONTACT, STRAIGHT, VERTICALITY
CONTAINMENT	CONTAINER, IN–OUT, SURFACE, FULL–EMPTY, CONTENT
LOCOMOTION	MOMENTUM, SOURCE–PATH–GOAL
BALANCE	AXIS BALANCE, TWIN–PAN BALANCE, POINT BALANCE, EQUILIBRIUM
FORCE	COMPULSION, BLOCKAGE, COUNTERFORCE, DIVERSION, REMOVAL OF RESTRAINT, ENABLEMENT, ATTRACTION, RESISTANCE
UNITY/MULTIPLICITY	MERGING, COLLECTION, SPLITTING, ITERATION, PART–WHOLE, COUNT–MASS, LINK(AGE)
IDENTITY	MATCHING, SUPERIMPOSITION
EXISTENCE	REMOVAL, BOUNDED SPACE, CYCLE, OBJECT, PROCESS

Source: EVANS; GREEN, 2006, p. 190

In 'Metaphor We Live By', Lakoff and Johnson (1980/2003) demonstrate that, from an early age, human beings are bound to acquire knowledge through corporeal, which they designated 'embodied cognitive experiences'. Thus, since conceptual metaphors are the bases of our cognitive system's development, they are constitutive of the way we represent our daily experiences and thoughts.

The classical example provided by Lakoff and Johnson (1980/2003) is the concept of AFFECTION[302] in terms of WARMTH, which, according to Kövecses (2005, p. 3), we learn as babies since it emerges from the "experience between the loving embrace of our parents and the comforting bodily warmth that accompanies it. This gives us the 'conceptual metaphor' AFFECTION IS WARMTH".

Likewise, beside this corporeal experience of AFFECTION in terms of WARMTH, there are many other experiences that produce corresponding 'primary conceptual metaphors', which can be universally understood because, as Lakoff and Johnson assert,

> […] since our brains are embodied, our metaphors will reflect our commonplace experiences in the world. Inevitably, many primary metaphors

[302] In Cognitive Linguistics, words written in SMALL CAPITAL LETTERS refer to 'conceptual domain'.

> are universal because everybody has basically the same kinds of bodies and brains and lives in basically the same kinds of environments, so far as the features relevant to metaphor are concerned. (LAKOFF; JOHNSON, 1980/2003, p. 257)

Accordingly, Kövecses (2005, p. 3) argues that embodied experiences provide 'primary conceptual metaphors' because most human beings gain them independently of their choices. In other words, these embodied experiences are learnt unconsciously and automatically, regardless of any cultural background.

Indeed, as claimed by Evans and Green (2006, p. 54), "the existence of certain common patterns across languages is a matter of empirical fact. These common patterns are known as **linguistic universals**", which, in the CL standpoint, regard

> […] commonalities in the ways humans experience and perceive the world and in the ways human think and use language. This means that all humans share a common conceptualising capacity. However, these commonalities are no more than constraints, delimiting a range of possibilities. (EVANS; GREEN, 2006, p. 101)

That is, if someone is cognitively or neuro-anatomically impaired his experiences will be constrained (EVANS; GREEN, 2006, p. 64). However, in general, because of similar cognitive and biological characteristics, disregarding cultural background issues, the nature of human conceptual systems that relate to embodied experiences is alike and relates to two broad categories:

> The first relates to **sensory experiences**. This is experience derived from sensory perception (the 'senses') and concerns perceptual data derived from the external world. Concepts that derive from sensory experience include, among others, those relating to the domains of SPACE, MOTION, TEMPERATURE and so on. The other category of experience is **introspective or subjective experiences**. Experience of this kind is subjective or internal in nature, and includes emotion, consciousness and experiences of time such as awareness of duration, simultaneity and so on. (EVANS; GREEN, 2006, p. 65)

In another study, Kövecses (2010) argues that metaphors can be of two different natures, the first

> […] based on our basic knowledge of concepts. In them, basic knowledge structures constituted by some basic elements are mapped from a source to a target. In another kind of conceptual metaphor that can be called image-

> schema metaphor, however, it is not conceptual elements of knowledge (like traveller, destination, and obstacles in the case of journey) that get mapped from a source to a target, but conceptual elements of image-schemas. (KÖVECSES, 2010, p. 42)

Moreover, Kövecses (2010) draws attention to the fact that conceptual metaphors can present different levels of conventionality, *i.e.*, when people cannot make sense of conventional mechanisms to describe their everyday life (such as, LOVE IS A JOURNEY, which is a conceptual metaphor vastly used in linguistic expressions of many different languages), then

> […] they may and often do employ less-conventional source domains. Lakoff and Johnson point out one such unconventional conceptual metaphor: LOVE IS A COLLABORATIVE WORK OF ART. While the conventional metaphors mentioned above focus largely on passive aspects of romantic love, the COLLABORATIVE WORK OF ART metaphor emphasizes the more action-oriented aspects of it. (KÖVECSES, 2010, p. 36)

Hence, "Artists, poets, and scientists also often do the same; they offer us new ways and possibilities in the form of new, unconventional conceptual metaphors to see the world around us" (KÖVECSES, 2010, p. 36).

For Kövecses (2005, p. 26), even though most conceptual metaphors "have linguistic instantiations in everyday language use (that is, they are expressed by means of metaphorical linguistic expressions), some of them do not."

Studying a variety of linguistic expressions from different languages, Kövecses (2015) came to the conclusion that meaning

> […] can be based on both (predominantly universal) bodily experience and (relative) cultural experience. We can think of the basis, or embeddedness, of metaphors as a gradient with bodily basis at one end, cultural basis at the other, with doubly motivated cases of conceptual metaphors in the middle, where the influence of social constructionist tendencies is just as strong as that of universal embodiment. (KÖVECSES, 2015, p. 95)

Thus, Kövecses contends that metaphorical concepts are often embodied and the "cultural understandings based on them are also embodied. This embodiment makes meaningful not only language but also a wider range of cultural practices"

(KÖVECSES, 2005, p. xiv)[303]. Consequently, for Kövecses', "The relationship between culture and language can be dealt with if we assume that both culture and language are about making meaning" (KÖVECSES, 2015, p. 74).

In his study on 'Metaphor and Culture', Kövecses (2005) investigates metaphors according to their universality and variation dimensions. Having studied an array of conceptual metaphor manifestations (*i.e.* a range of everyday metaphorical expressions in different languages), Kövecses postulates, "primary metaphors may be put together in particular languages and cultures to form 'complex' metaphors" (KÖVECSES, 2005, p. 4); hence, the "combinations of primary metaphors may be language-specific" (*idem*). Generally, "primary metaphors are likely to be universal, whereas the complex ones that are formed from them are much less likely to be so. Cultures greatly influence what complex conceptual metaphors emerge from the primary metaphors" (*ibid*.).

As manifestations of conceptual metaphors are built with words selected from coherent segments of experiences, *i.e.,* conceptual domains[304], in order to interpret metaphorical manifestations and to unveil the message they convey, we have to isolate the 'scope of the metaphor', which means to uncover "the set of target domains to which a particular source domain can apply" (KÖVECSES, 2005, p. 72).

[303] Nonetheless, Johnson argues that although "Our experiences are always structured by a large number of recurring interactional patterns that make up our intercorporeal communal experience" (JOHNSON, 2017, p. 99), how these patterns turn out to be experiences depends on "the nature and limits of our perceptual systems, the architecture of our brains, the character of the environments we inhabit (including the "affordances" available to us for our experience), the kinds of motor programs we can execute, the needs we have, the purposes we seek to realize through our actions, the range of emotions we are capable of experiencing, and the values we have because of our overall makeup and evolutionary history. Thus, the characteristics of our bodies, our neural makeup, and our environments constrain not only what it is possible for us to think, but more important, how we think about it" (*Idem*).

[304] Conceptual domains are coherent segments of experiences. According to Radden and Dirven (2007, p. 11), "A conceptual **domain** is the general field to which a category or frame belongs in a given situation. For example, a knife belongs to the domain of 'eating' when used for cutting bread on the breakfast table, but to the domain of 'fighting' when used as a weapon."

To illustrate this notion, a study of political debates by Lakoff and Johnson (1980/2003) deserves mention. These authors show that selected conceptual domains used in discourses provide access to the speaker's way of thinking or even to the way of thinking of an entire social group. They pointed out, for example, that although "Political debate typically is concerned with issues of freedom and economics" (LAKOFF; JOHNSON, 1980/2003, p. 236), topics of meaningful existence such as FREEDOM, EQUALITY, SAFETY, ECONOMIC, INDEPENDENCE, and POWER, are only indirectly mentioned in these debates. For Lakoff and Johnson (1980/2003), the tactics of avoiding frontal confrontation on these issues constitute evidence of dehumanised political and economic ideologies:

> In fact, many ideologies argue that matters of personal or cultural meaningfulness are secondary or to be addressed later. Any such ideology is dehumanizing.
> Political and economic ideologies are framed in metaphorical terms. Like all other metaphors, political and economic metaphors can hide aspects of reality. But in the area of politics and economics, metaphors matter more, because they constrain our lives. A metaphor in a political or economic system, by virtue of what it hides, can lead to human degradation." (LAKOFF; JOHNSON, 1980/2003, p. 237)

Kövecses (2005) demonstrated that metaphors occur not only in linguistic manifestations (or metaphorical linguistic expressions) but also in the 'train of thought' of various human behaviour. As Kövecses states,

> Conceptual metaphors are in the mind, and they can sometimes manifest themselves in other than linguistic ways and may not show up in language at all. These metaphors can be approached only through other expressions of the mind (such as symbols, cartoons, movies, objects of art, everyday material objects, physical behaviour, institutions). We can even take this argument one step further and suggest that the unique metaphor-based symbolic system that an author uses may be partially determined by his or her personal life history. (KÖVECSES, 2005, p. 189)

Likewise, metonymy is also conceptual in nature "and the conceptual metonymies are revealed by metonymic linguistic expressions" (KÖVECSES, 2010, p. 173), which leads us to claim that like metaphor, metonymy is also related to cultural

practices.

Kövecses also suggests that "Metonymy is a cognitive process in which one conceptual entity, the vehicle, provides mental access to another conceptual entity, the target, within the same domain, or idealized cognitive model (ICM)" (KÖVECSES, 2010, p. 173). As Kövecses (2010, p.192) conceives it, metonymy is a "through-mapping", *i.e.*, a cognitive tool used to relate or to highlight one reference onto the other. In fact, "Similar to metaphor, most metonymic expressions are not isolated but come in larger groups that are characterized by a particular relationship between one kind of entity and another kind of entity" (KÖVECSES, 2010, p. 172).

As Kövecses (2010) observes, there are four major differences between metaphor and metonymy:

> (1) While metonymy is based on contiguity, that is, on elements that are parts of the same ICM, metaphor is based on similarity. (2) While metonymy involves a single domain, metaphor involves two distant domains. (3) While metonymy is largely used to provide access to a single target entity within a single domain, metaphor is primarily used to understand a whole system of entities in terms of another system. (4) While metonymy occurs between concepts, as well as between linguistic forms and concepts and between linguistic forms and things/events in the world, metaphor occurs between concepts. (*idem*)

Furthermore, "Metaphors and metonymies often interact in particular linguistic expressions. Some expressions can be interpreted as the mixed case of metaphor from metonymy, while others as mixes of metonymy within metaphor" (KÖVECSES, 2010, p. 192).

Regarding visual expressions, we argue that not only metaphorical mappings but also metonymical mappings strong support interpretation of visual metaphors. Due to their specificity (visual expressions lack linearity or linguistic grammar rules to help to visualize metaphorical mappings (FORCEVILLE, 1996, p. 111)), metonymical

mappings, conceivable in the light of their 'historical context'[305], often help convey metaphorical meanings.

Indeed, in visual expressions the relationship between target and source domains is often metonymic since "metonymy can be produced by a more varied set of 'things' (concepts, forms, and referents) belonging to different 'realms'" (KÖVECSES, 2005, p. 177). In metonymical mappings the relationship between the connotations of the target domain is often established by the referent in the source domain, which is picked from a given context; otherwise, the interpretation of a visual metaphor would be merely arbitrary.

Next, we will review Charles Forceville's 'Multimodal Metaphor Theory', as well as concepts of Intertextuality and irony that will broaden the array of possibilities for explanations of mappings on the basis of our *corpus*.

4.2 MULTIMODAL METAPHOR THEORY

The Multimodal Metaphor Theory (henceforth MMT) by Charles Forceville emerged in the early 1990s targeting pictorial metaphors in advertisements (1994, 1996) and developed into a cognitive-oriented multimodal approach to billboards, cartoons and animation films.

Inspired by Max Black's interaction theory[306] (1979) and Lakoff and Johnson's (1980/2003) CMT, Forceville (1996) developed a theoretical framework of nonverbal

[305] For 'historical context' we mean the social, cultural and political conditions that existed (or still exist) during a certain time and place, which affected (or still affect) certain people or groups of people and enable us to interpret their chain reactions, whether in the past or in the future, rather than simply forming an opinion in contemporary terms.

[306] According to Forceville, his model of pictorial metaphor analysis has a general background in Max Black's modified creativity theory "as presented in Ortony (1979, p. 27-29). A paraphrase of the main point is: A metaphorical statement has two distinct subjects, to be identified as the 'primary' subject and the 'secondary' one. These subjects are to be regarded as systems rather than as individual things. The metaphor utterance works by 'projecting on' the primary subject a set of 'associated implications', comprised in the implicative complex, that is predicable of the secondary subject." (FORCEVILLE, 1994, p. 3)

and partly verbal metaphors grounded on the essential cognitive dimension of metaphor. Overall, Forceville noted the fact that "metaphor is primarily relevant on a cognitive level means that, in principle, it can manifest itself in other media than language alone" (FORCEVILLE, 1996, p. 33). In other words, Forceville observed that "metaphors are expressed in language as opposed to the idea that they are necessarily linguistic in nature" (FORCEVILLE, 2009, p. 21).

As Forceville acknowledges, in Black's theory, a metaphor consists of two subjects, "a 'literal' primary subject and a 'figurative' secondary subject" (FORCEVILLE, 1996, p. 108), which in Lakoff and Johnson's framework were designated, respectively, the 'target domain' and the 'source domain' (FORCEVILLE, 1996, p. 35). However, as in the pictorial metaphor, conceptual mappings are not given by verbal clues; one has first to define which terms are to be mapped onto the others within a specific communicative context.

Forceville (1996) thus centred his theoretical model for analysing pictorial and '*verbo*-pictorial' metaphors on answering three fundamental questions: "Which are the two terms of the pictorial metaphor? Which is the target, and which is the source? Which is/are the features that is/are mapped from source to target?" (FORCEVILLE, 2009, p. 24)

As Forceville points out, "In answering all three questions various contextual factors must be taken into account" (FORCEVILLE, 1996, p. 108) since in pictorial expressions "many metaphors need construal" (FORCEVILLE, 1996, p. 31).

In fact, according to Forceville "the key device in determining the order of elements in metaphorical mappings is the context they occur" (FORCEVILLE, 1994, p. 6) because

> […] both the decision which is the focus and which the frame of the metaphor, and hence which is its primary and which its secondary subject, and the assessment which features are mapped from the secondary subject on to the

> primary subject may depend on the context. (FORCEVILLE, 1996, p. 31)

Moreover, Forceville claims that since in 'pictorial' and '*verbo*-pictorial' expressions there are neither linearity nor grammatical rules to anchor the metaphor (FORCEVILLE, 1996, p. 111), "identification and interpretation of the metaphors do not take place solely on the basis of the image and text itself but are also partially dependent on the identity of the communicator and addressee" (FORCEVILLE, 1996, p. 163).

Nevertheless, Forceville contends that the lack of grammatical clues in pictorial metaphors does not represent a hindrance to interpret them, because in fact,

> Human beings find phenomena they can see, hear, feel, taste and/or smell easier to understand and categorize than phenomena they cannot. It is perceptibility that makes the former phenomena concrete, and the lack of it that makes the latter abstract. In order to master abstract concepts, humans systematically comprehend them in terms of concrete concepts. (FORCEVILLE, 2009, p. 20)

For this reason, Forceville (2008, p. 459) suggests that visual metaphors are far less arbitrary[307] than verbal metaphors. Created with visual structures, images prompt perception and "violations of perceptual principles are distinctive with little or no prior experience with pictures. The contradictions call for an explanation. If a reason becomes clear, a metaphor may be in play" (*idem*).

With respect to MMT, Forceville classifies pictorial/visual[308] metaphors according to their monomodality and multimodality. Comparatively, while monomodal metaphors are those "whose target and source domains are totally given in the same mode" (FORCEVILLE, 2009, p. 23) (such as 'pictorial metaphors', created exclusively in visual terms), multimodal metaphors are those

[307] Forceville (2008, p. 459) calls attention to the fact that as words have arbitrary meanings, verbal manifestations of conceptual metaphors, which are the focus of CMT analysis, are also arbitrary.
[308] Forceville use both terms interchangeably (FORCEVILLE, 2017, p. 27).

> […] whose target and source domains are rendered exclusively or predominantly in two different modes/modalities (the terms 'mode' and 'modality' are currently both in use; it is unclear at present which one will catch on) – and in many cases the verbal is one of these. (FORCEVILLE, 2009, p. 4)

The main issues in multimodal metaphor analysis are conceived as twofold: defining the concept of 'mode' and making a comprehensive list of all modes.

Multimodality constitutes a multifaceted concept that involves "sign systems, sensory perception, and the material carriers bridging the two" (FORCEVILLE, 2008, p. 469). Hence, Forceville defines 'mode' as "a sign system interpretable because of a specific perception process. Acceptance of this approach would link modes one-on-one to the five senses" (FORCEVILLE, 2009, p. 22).

Regarding the visual perception processes, Evans and Green (2006, p. 65-67) categorise the 'gestalt principles' that facilitate and structure our visual experience as:

a) Principle of 'Figure-ground segregation': "a figure is an entity that, among other things, possesses a dominant shape, perhaps due to a definite contour or prominent colouring. The figure stands out against the ground".

b) "Principle of proximity": elements in a scene that are closer together will be seen as belonging together in a group.

c) 'Principle of similarity': "entities in a scene that share visual characteristics such as size, shape or colour will be perceived as belonging together in a group".

d) 'Principle of closure': "incomplete figures are often completed by the perceptual system, even when part of the perceptual information is missing".

e) 'Principle of continuity': "human perception has a preference for continuous figures".

f) 'Principle of smallness': "smaller entities tend to be more readily perceived as figures than larger entities"; and, according to them,

> "Taken together, the Gestalt principles entail that the world is not objectively given. Instead, what we perceive is in part constructed by our cognitive apparatus, and mental representations are thereby constrained by processes fundamental to perceptual processing." (EVANS; GREEN, 2006, p. 67)

Despite the fact that classifying all modes on the basis of linking them one-to-one to the five senses (see, hear, smell, taste, and feel) is a problematic task, Forceville (2009, p. 23) contends that there is no "obstacle for postulating that there are different modes and that these include, at least, the following: '(1) the pictorial signs; (2) written signs; (3) spoken signs; (4) gestures; (5) sounds; (6) music; (7) smells; (8) tastes; and (9) touch'". We have added 'colour' to this list of modes by Forceville, since it is recurrent in Banksy's graffiti.

4.2.1 Colour Mode

Many would question whether 'colour' is, in fact, a specific mode, rather than just a category of 'pictorial sign' mode. Based on the multimodal approach by Gunther Kress and Theo van Leeuwen (2006), 'colour' constitutes a separate mode because it directly affects meaning making in visual terms, since colours influence people's perception, emotions, and behaviour.

We will not discuss here colour psychology because it would be far beyond the scope of this chapter. However, we must point out that colour is a non-verbal content that strongly influences the shaping of people's awareness of reality.

In 'Reading Images: the grammar of visual design', Kress and van Leeuwen (2006) discuss 'colour' as a mode because it directly affects meaning making:

> […] what is expressed in language through the choice between different word classes and clause structures, may, in visual communication, be expressed through the choice between different uses of colour or different compositional

> structures. And this will affect meaning. Expressing something verbally or visually makes a difference. (KRESS; VAN LEEUWEN, 2006, p. 2)

Moreover, they highlight

> […] the communicative function of colour is not restricted to affect alone. We think that colour is used metafunctionally, and that it is therefore a mode in its own right.
> Starting with the ideational function, colour clearly can be used to denote people, places and things as well as classes of people, places and things, and more general ideas. (KRESS; VAN LEEUWEN, 2006, p. 229)

Thus, Kress and van Leeuwen (2006, p. 231) sustain that in "the age of multimodality, colour is a characteristic mode".

The evidence presented thus far supports the idea that, for instance, Banksy's graffiti 'I Don't Believe in Global Warming' **(Figure 4.1),** the statement written in red (colour mode) is a tool of meaningful expression by itself.

The graffiti's inscription written in red colour, depicted as sinking into the water Painted on a wall beside the Regent's canal, can be highly correlated with the concepts of LIFE and DEATH. Painted after the hosting of the United Nations Climate Change Conference in Copenhagen, it evokes a frame of a living entity that can die because of a flood regarding global warming.

Figure 4.1 – 'I don't Believe in Global Warming'



Retrieved from http://www.banksy.co.uk/out.asp. Access 24/11/2019.

The historical context involved in the creation of this graffiti (i.e., following the unsuccessful United Nations Conference, in which efforts did not meet solutions for the greenhouse effects) conveys a meaning that is precisely the opposite of the graffiti's literal statement. Hence, first of all, the statement has an ironical meaning. So, this graffiti is a case of a '*verbo*-pictorial-colour metaphor'[309], and its message can be understood as: 'Global Warming is a fact, I do believe in it'. However, if we only consider the historical context of this graffiti, the possible message given might not make sense. Therefore, we must consider the features depicted in this mage: colour of the writing and the graffiti drowning into the canal.

According to Johannes Itten (1970, p. 86), red is an active colour, and it is associated with blood, while blue is always a passive colour, associated with the nerve system.

The interplay of the written statement (*verbo* mode), the movement of the inscription sinking into the water (pictorial mode), the red lettering (colour mode), and the historical context compound the meaning-making and lead us to think of the graffiti as our own lives. Indeed, the red colour, which is associated with blood, activates the conceptual domain of LIFE, and the red inscription drowning evocates the conceptual domain of DEATH. Thus, because of global warming, sea level rises and can cause people's death.

Now, let us suppose the graffiti was painted in blue, which is the colour[310] also associated with 'stability', 'trust', 'truth', 'heaven', and so on, and so forth. In our opinion, the blue lettering would alter the graffiti's meaning. First, it would no longer be

[309] Importantly, the statement was not sinking into the water but written above the waterline, the graffiti would carry a 'written metaphor' rather than a '*verbo*-pictorial metaphor'. What makes it 'pictorial' is the drowning scenario.
[310] COLOR MEANING. Color wheel Pro – See color theory in action. Retrieved from http://www.color-wheel-pro.com/color-meaning.html. Access 20/09/2019.

ironical since the message could be interpreted as Global Warming is nonsense; we trust the authorities, they tell us the truth; let go of this lie.

In sum, the graffiti's meaning is created by using three different modes of perception, which, in Almeida and Sousa's terms, constitutes an 'integrative approach' to linguistic, pictorial and colour signs.

In their study on Portuguese rap, namely on static and non-static images in posters and rap videos, Almeida and Sousa (2013, 2016) show how through an integrated analysis of linguistic (pictorial and gestural modes), they unveiled the dominant conceptual metaphors in Portuguese raps, such as RAPPERS ARE FIGHTERS/ANIMALS and RAPPERS ARE SALVAGERS (ALMEIDA; SOUSA, 2016, p. 35). As it happens, the former constitutes a conceptual template for interpreting a poster by Black Penta, whereby "the rapper's facial expression imitates the gaze of the black panther standing next to him" (ALMEIDA, SOUSA, 2016, p. 27). Then, they classify the movement patters used in Portuguese rappers' performances, proving that, in consonance, these elements metaphorically present rappers as "treacherous reptiles or rare animals" (ALMEIDA; SOUSA, 2016, p. 25).

Indeed, concerning the rap genre, Almeida and Sousa claim that:

> […] only through an integrated analysis of language, gestures and/or body movement can the source domains of metaphorical architectures be uncovered. In fact, only by decoding metaphoric images conveyed by linguistic and pictorial signs and body movements can one gain full access to the various critical standpoints of rappers regarding the social and political status quo. (ALMEIDA; SOUSA, 2016, p. 24)

4.2.2 Types of Multimodal Metaphor in Banksy's Graffiti

In MMT, the constitutive dimension of a multimodal metaphor is its twofold character, deriving from the interplay of three criteria:

> 1. Given the context in which they occur, the two phenomena belong to different categories.
> 2. The two phenomena can be slotted as target and source, respectively, and captured in an A IS B format that forces or invites an addressee to map one or

> more features, connotations, or affordances (Gibson, 1979: chap. 8) from source to target.
> 3. The two phenomena are cued in more than one sign system, sensory mode, or both. (FORCEVILLE 2008, p. 469)

Though for Forceville the defining feature of metaphor multimodality is the third criterion, in the particular account of the second criterion, it is important to note that even having granted the importance of the A IS B format to translate linguistically the relationship between target and source domains as Lakoff and Johnson (1980/2003) labelled in CMT, Forceville does not necessarily foreground Lakoff and Johnson's metaphorical mappings of ABSTRACT IS CONCRETE (or MIND IS BODY).

Although resorting to the broad definition of conceptual metaphor in the way Lakoff and Johnson proposed, *i.e.*, "understanding and experiencing one kind of thing in terms of another" (LAKOFF; JOHNSON, 1980/2003, p. 5), Forceville highlights Black's 'creative metaphors' concept in his analyses "rather than structural metaphors of the type that is central to Lakoff and Johnson's (1980) work" (FORCEVILLE, 2017, p. 27). Indeed, as Forceville (2017) shows, metaphorical manifestations of CONCRETE A IS CONCRETE B and OBJECT A IS OBJECT B schemas are particularly relevant in monomodal metaphors of the pictorial variety.

According to Forceville (2016), structural embodied metaphors differ from

> […] creative metaphors (of which Lakoff and Turner's 1989 "image metaphors" would be a subcategory). An *ad hoc* identity relation is created (TARGET A IS SOURCE B) between two phenomena from different categories that have not previously been linked in this way, and this gives rise to a new perspective on and/or evaluation of the target domain. (FORCEVILLE, 2016)[311]

Moreover, Forceville (2009) also claims that the notion of source domain being

[311] FORCEVILLE, Charles (2016). **Visual and multimodal metaphor in film: charting the field.** In: Kathrin Fahlenbrach (ed.), Embodied Metaphors in Film, Television and Video Games*: Cognitive Approaches* (17-32)*.* London: Routledge.
Retrieved from https://www.researchgate.net/publication/283721197_Visual_and_multimodal_metaphor_in_film_charting_the_field. p. 7. Access 24/09/2019.

essentially connected with embodiment does not apply to MMT analysis since "Knowledge about source domains is not simply a matter of embodiment, however, but also of cultural connotations" (FORCEVILLE, 2009, p. 28). In fact, in pictorial metaphors of the advertising genre, "the cultural connotations that are metonymically related to a source domain are often more important for potential mappings to a target than its embodied aspects" (*idem*).

As 'structural embodied metaphors' tend to carry more universal meanings, it is natural that in commercial advertising, which is goal-directed for a specific public, the focus on cultural coherence is more important than on universal embodied features.

Forceville (2008a, p. 181) points out that in advertising the recognition of the product or brand is typically "ensured by simply depicting it". Moreover, "This recognition may be restricted to a certain country, region, subculture, or community, and is thus by no means necessarily universal" (*idem*). Since the idea is always making "a positive claim about a product or service",

> Most metaphors in commercial advertising have the advertised product/service, or an object metonymically associated with it, as the metaphor's target domain. This product is then coupled with something else. Interpreting the metaphor then boils down to finding positive qualities of the "something else," the source domain, that can be mapped onto the product." (FORCEVILLE, 2017, p. 28)

Banksy's graffiti show no similarity with advertising metaphors in this sense. Political by nature, they are addressed to a variety of people. Hence, we claim that to understand Banksy's graffiti visual metaphors, it is necessary to analyse more elements of embodied universal knowledge than specific cultural features since their goal is to appeal to different people from diverse cultural backgrounds.

Metaphors in graffiti may have more similarities with the construal of metaphors in political cartoons. Forceville (2016) suggests that unlike advertising metaphors, cartoons require mappings of *negative* connotations from source to target – typically

political and sensive states of affairs in the world.

Nonetheless, metaphors in advertisement and in graffiti have important similarities too. As Forceville (2017) argues,

> Metaphors in advertising (and in many other genres as well) have strong evaluative and ethical dimensions, and therefore are an excellent instrument to discuss ideology. By the same token, they can be helpful in zooming in on insights and pitfalls in intercultural/cross-cultural communication. (FORCEVILLE, 2017, p. 38)

Indeed, Almeida et al. (2013) have pointed out that also in rap lyrics, which are political by nature, "if, on the one hand, meaning construction is based on encyclopaedic knowledge, on the other hand it constitutes a creative endeavour, since it relies upon the powerful mental skills of fabricating meaningful idealized cognitive models" (ALMEIDA et al., 2013, p. 130). Moreover, in the same vein as Forceville, Almeida and Sousa (2016) also claimed that "The unveiling of metaphors from a multimodal perspective has the advantage of promoting intercultural understanding" (ALMEIDA; SOUSA, 2016, p. 24).

Regarding commercial advertisement, Forceville defines four basic types of non-verbal monomodal metaphors and a multimodal metaphor of the *verbo*-visual variety, distinguished according to the type of conceptual mapping between target and source domains they present.

In the subgroup of monomodal metaphors of the pictorial type, Forceville places:

a) 'contextual metaphor', which occurs when "an object is metaphorized because of the visual context in which it is placed" (FORCEVILLE, 2008, p. 464).
b) 'hybrid metaphor', when 'two objects that are normally distinct entities are physically merged into a single "gestalt" (FORCEVILLE, 2008, p. 465) (expressed in the formula A AS B and B AS A).

c) 'pictorial simile', when "two objects are represented in their entirety in such a way that they are made to look similar (…) in form, position, colour, lighting, function, and so on" (FORCEVILLE, 2008, p. 466); and,

d) 'integrated metaphor', which, as Forceville acknowledges, was investigated by Van Rompay (2005) and is defined as "A phenomenon experienced as a unified object or gestalt is represented in its entirety in such a manner that it resembles another object or gestalt even without contextual cues" (FORCEVILLE, 2008, p. 468).

Concerning multimodality, Forceville defines '*verbo*-pictorial' multimodal metaphor as integrated by elements from verbal and pictorial modes.

On the whole, Forceville (2012, p. 128) claims that "the choice of mode/modality is crucial for the success of the metaphorical bisociation" because "It is thus not only the conceptual content of the feature(s) to be mapped on to the product that co-determine success, but also how these features are communicated" (*idem*).

The key concepts of MMT strongly favour multimodal analysis of Banksy's graffiti, though with some restrictions. First, since the types of pictorial monomodal metaphor were uncovered in the advertising field, they are shaped by commercial purposes. Hence, we will use the notion of 'contextual pictorial metaphor' in the broad sense, *i.e.,* a metaphor created by using seeing perceptual process within a given context. Second, although both advertising and Banksy's graffiti metaphors are goal-orientated creations, they are quite different. Whereas in advertising, the aim is to convince a specific public of the worthiness of a product, in graffiti, the aim is to comment, reinterpret, criticise, and, in some cases, denounce political and social abuses at a 'glocal' level. Thus, while in advertising, cultural context is strongly required, in graffiti, 'historical context' is the motivation and the theme of Banksy's

conceptual representations. Third, the 'colour' mode often plays an essential role in the interpretation of Banksy's graffiti's visual metaphors; however, this mode was not explicitly discussed in Forceville's framework. Thus, we will use colour mode as discussed by Kress and Theo van Leeuwen (2006).

According to the theoretical background of our analysis, we presume that four different types of metaphor might be distinguished among the graffiti we selected to analyse. They are:

a) 'pictorial metaphor' is monomodal, generated by the pictorial mode.
b) '*verbo*-pictorial metaphor' consists of a multimodal metaphor, created using '*verbo'* and 'pictorial' modes.
c) 'pictorial-colour metaphor' is a multimodal metaphor, formed by both 'pictorial' and 'colour' modes.
d) '*verbo*-pictorial-colour' is a multimodal metaphor fashioned from these three different modes.

For the analyses and interpretations of the selected graffiti, besides historical context, multimodal metaphor and metonymies mappings, it is also required to reflect on visual Intertextuality and irony features used by Banksy to demonstration our meaning-making processes.

4.3 VISUAL INTERTEXTUALITY AND IRONY IN BANKSY'S GRAFFITI

Although in general Banksy reduces complex ideas to simple visual elements in order to create his visual metaphors, as we will show further, he also fashions 'creative metaphors', which are frequently accomplished by using visual intertextuality from well-known artistic references. Among these references we highlight Leonardo da Vinci's Mona Lisa **(*Cf.* Figure 4.4)**; the image of 'White Dove of Peace' **(*Cf.* Figure 4.7),** used

cross-culturally and also in symbols from several religions; 'Little Red Riding Hood' **(*Cf*. Figure 4.8)**, an illustration of the European Fairy tale; the emblem of the French musical *'Les Misérables*' **(*Cf*. Figure 3.59)**, which, in turn, was inspired by Émile Bayard´s illustrations of the Victor Hugo's novel; Rupestrian paintings **(*Cf*. Appendix C, Figure C74);** an opening sequence of The Sympsons **(*Cf*. Appendix C, Figure C91);** a character from the Peanuts comic strip **(*Cf*. Figure C109)**; Théodore Géricault's painting 'The Raft on the Medusa' **(*Cf*. Appendix C, Figure C126)**; Rodin's sculpture 'The Thinker' **(*Cf*. Appendix C, Figure C128);** and Jacques-Louis David's portrayal of 'Napoleon Crossing the Alpes' **(*Cf*. Appendix C, Figure C137)**.

The concept of Intertextuality was originally developed by Julia Kristeva (1986), who coined the term while engaged with the works of Ferdinand de Saussure and Mikhail Bakhtin. Unlike Bakhtin and Saussure, who were devoted to the study of written texts, Kristeva (1986) used a broader notion of 'text' in defining Intertextuality, making possible its applicability for probing the textuality of different kinds of texts, including visual texts (or image).

For the purpose of multimodal analysis, we resort to the definition of text by Bateman et al. (2017), hence, text

> […] as a unit that is produced as a result of deploying any semiotic modes that a medium might provide in order to produce a particular and intended structuring of the material of the medium's canvas so as to support interpretation by appeal to those semiotic modes. That is, expressed more simply, a text is what you get whenever you actually use the semiotic modes of a medium to mean something. (BATEMAN et al., 2017, p. 132)

Bateman et al. define 'textuality' as "the realization of the entire set of semiotic modes in some act of communication as well as the semiotic relations involved" (*idem*).

Since some of Banksy's graffiti were inspired by illustrations of renowned 'texts' (or 'textualities'), to support our multimodal analysis we will use the concept of visual Intertextuality discussed by Eduardo Cintra Torres (2015) in 'The Intertextuality of

Works of Art in Advertising' [312]. Although Cintra Torres' analysis concerns the advertising genre, from a practical standpoint, his conclusions bring a comprehensive view of how Intertextuality works in visual terms, making it appraisable for the analysis of different genres of visual artistic expressions.

According to Cintra Torres (2015),

> Intertextuality is a common resource in visual arts, either 'high or 'low', and specifically in advertising. The intertextual references are part of, and are 'stored up in', an imaginary museum of a now global culture (Malraux 1996; Jameson 1991, 18), a moving collection of images that form part of the collective memory and are today spread in all media genre forms.

In his study, Cintra Torres pointed out that nowadays, with the evolution of advertising and the importance that images have attained, verbal messages have been fading in ads, with the exception of the name of the brand. Contrarily, in advertisements, the image sign has attracted more interest, having their use greatly increased, including references of artwork.

However, as Cintra Torres (2015) explains, Intertextuality as perceived in theory, "which is dedicated to verbal-only literary texts by literary authors quoting verbal-only literary texts by other literary authors", differs both from verbal and visual advertising since its functions are distinctive. Cintra Torres (2015) classifies the Intertextuality of artwork in advertisement according to six different functions:

> 1. The phatic function of calling the viewer's attention.
> 2. The reinforcement of the poetic function in the advertisement.
> 3. The appropriation of the aesthetic value of the work of art.
> 4. The appropriation of the prestige and authority of the work of art.
> 5. The concealment of the advertising nature of the message.
> 6. To supply the reader's pleasure in recognising and/or identifying with the work of art. (CINTRA TORRES, 2015)

Said functions are allocated in four Intertextuality categories:

> 1. *Imitation*: the faithful reproduction, or quotation, of a work of art, indicating

[312] CINTRA TORRES, Eduardo. **The Intertextuality of Woks of Art in Advertising**. In: Advertising & Society Review. Volume 16, Issue 3, 2015. Project MUSE. Retrieved from https://muse.jhu.edu/article/594481. Access 10/09/2019.

> or not the author and name of the work shown.
> *2. Parody*: an imitation of a work of art with an alteration to obtain a humorous effect and not necessarily to ridicule the work quoted.
> *3. Pastiche*: an ad image made from an work of art, maintaining its stylistic, compositional, and referential character, to adapt it to the advertiser's goals.
> *4. Allusion*: an indirect reference, not identified by the ad. Its presence either results from the intention of the author to have it identified by the reader or by the work of art being a source of inspiration that fits the advertiser's goals. (CINTRA TORRES, 2015)

From Cintra Torres's classification, we postulate that within the corpus of selected graffiti, 'parody' and 'pastiche' are probably the more recurrent types of visual Intertextuality Banksy uses in his graffiti. Undeniably, Banksy uses visual structures of specific artworks in some of his graffiti at the time he adds extra details to impute humorous features to it, branding a parody intertextuality. In other graffiti, Banksy appropriates the aesthetic values of some work of art to fit his messages' goals, characterising a pastiche intertextuality.

Banksy's visual Intertextuality are strongly branded by ironic features.

As understood until the eighteenth century, irony was intrinsically associated with the Socratic indirect communication method. According to Prior (1999, p.861) irony was used "chiefly to praise insincerely the abilities of interlocutors while revealing their ignorance", *i.e.,* concretely, irony was a method to say something with the opposite meaning. Conversely, in the Romantic period, this understanding started changing and since then, the concept of irony has fostered new meanings.

In this study, we are using the concept of irony brough by Muecke in the 1980s. As he explains, today's concepts of irony

> […] are new in a number of respects. (…) Where before irony had been thought of as essentially intentional and instrumental, someone realizing a purpose by using language ironically (Example No.1), it now became possible to think of irony as something that could instead be unintentional, something observable and hence representable in art, something that happened or that one became or could be made aware of (No. 10); "from now on irony is double-natured, sometimes instrumental, sometimes observable. Where before irony has been thought of as being practiced only locally or occasionally (No.3), it now became possible to generalize it and see all the world as an ironic stage and all mankind as merely players (No. 11). (MUECKE, 1980, p. 19)

For Muecke,

> irony has basically a corrective function. It is like a gyroscope that keeps life on an even keel or straight course, restoring the balance when life is being taken too seriously or, as some tragedies show, not seriously enough, stabilizing the unstable but also destabilizing the excessively stable. (MUECKE, 1980, p. 4)

Muecke (1980, p. 33) also argues that "The basic feature of every irony is a contrast between a reality and an appearance (…) all more or less plausibly pretend to be saying or doing one thing while really conveying a quite different message". As he elucidates, 'reality' is "only what the ironist or the ironic observer sees as such" (MUECKE, 1980, p. 34).

In this sense, Muecke (1980, p. 35) differentiates irony from deceptions. For him, deceptions are associated with "lies, hoaxes, hypocrisy, white lies and equivocations", which might be seen as "contrast of appearance and reality. But since they are not thought of as irony, it is evident that irony has some other element, or elements, besides this contrast" (*idem*).

Concerning 'Observable Ironies'[313], or what we could call 'visual ironies', Muecke (1970) claims that most of them

> […] come to us ready-made, already observed by someone else and presented fully formed in drama, fiction, film, paintings and drawings, proverbs and sayings, so that the role of the audience or reader is much less active than that of the reader challenged to a game of interpretation by an Instrumental Ironist. It is the observant dramatist, novelist or cartoonist who is the more active one. To see something ironic in life is to present it to oneself as ironic. (If one is an artist one then presents it to others.). (MUECKE, 1980, p. 42)

[313] As Muecke explains, the concept of irony throughout the time has changed according to the focus of irony's attention: "the concept of irony enlarged in this Romantic period beyond Instrumental Irony (someone being ironical) to include what I shall call Observable Irony (things seen or presented as ironic). These Observable Ironies - whether ironies of events, of character (self-ignorance, self-betrayal), of situation, or of ideas (for example, the unseen inner contradictions of a philosophical system such as Marxism) - could be seen as local or universal. They were all major developments, not least the development of the concept of *Welt-Ironies*, Cosmic Irony or General Irony, the irony of the universe with man or the individual as victim. But Friedrich Schlegel was to add a further and even more radical development to the concept. With him irony became open, dialectical, paradoxical, or 'Romantic'" (MUECKE, 1980, p. 23)

Regarding the feelings an irony can provoke, Muecke (1980, p. 44) says: "It will be readily agreed that particular ironies may affect us very strongly but also very differently". Thus, he argues that "there is at least one feeling-quality common to all instances of irony and that this is not something that is obliterated by the emotional colouring peculiar to classes or to instances of irony" (MUECKE, 1980, p. 44-45). Indeed, irony as a rhetorical means of persuasion can bring good emotions to the audience that allow a better connection between viewer and what is represented since irony "gives us a special pleasure and not because it brings us pleasures, of different kinds" (*idem*).

In sum, we will be using the concept modelled by Muecke, in which irony is

> […] a way of writing designed to leave open the question of what the literal meaning might signify: there is a perpetual deferment of significance. The old definition of irony - saying one thing and giving to understand the contrary - is superseded; irony is saying something in a way that activates not one but an endless series of subversive interpretations. (MUECKE, 1980, p. 31)

4.4 OUR MODEL OF MULTIMODAL VISUAL METAPHOR ANALYSIS

In his work on 'Pictorial and Multimodal Metaphor', Forceville (2016a) suggests that

> Whatever new types and developments may be discovered, they should, I propose, fit the following idea: Each metaphor has a surface manifestation whose appearance depends on the medium in which it occurs, since each medium enables (or "affords") some modes but not others. For an identity-relationship to qualify as a metaphor, it should be possible to formulate a "conceptual" A IS B – however awkward this formulation may be (it is an approximation, after all, of what, presumably, is the underlying "mental" form that gives rise to it, or at least that enables us to discuss it). (FORCEVILLE, 2016a, p. 245)

Inspired by Forceville's methodological analysis, we propose a multimodal methodology for analysing Banksy's graffiti, based on six questions: What is the historical contextualisation of the graffiti? Is there any visual Intertextuality involved in

the graffiti's composition? What are the ICM involved in Banksy's visual creativity? Does the graffiti present any ironical features? What conceptual metaphor(s) traverses the graffiti's conceptual mappings? According to the previous considerations, what is the possible interpretation for the graffiti?

In our module, once the historical context of the graffiti is unveiled, the selection of the elements from target comes into question. In our analyses. We assume that 'target domain' is the comprised list of visual elements (or denotative elements), selected from what is depicted in the graffiti, to be mapped onto 'source domain'. Having selected the elements of the target domain, we infer the list of figurative elements selected, or source domain by considering the historical (and also cultural) contexts within which the graffiti was crafted; defining visual Intertextuality, when applicable; identifying the image-schema to complete the metaphorical and metonymical mappings; once we have the conceptual mappings, we will search for ironical features, when applicable, and last, assembling all the previous components, we will infer which PRIMARY CONCEPTUAL METAPHORS intervened in the conceptualization of the graffiti, as effective meaning-making tools.

To sum up, by reworking Forceville's model, our methodological approach consists of six steps:

1) set up the analysis by unveiling the historical context of the graffiti.
2) analyse the visual Intertextuality by determining the target and source domains, when applicable.
3) identify conceptual mappings across domains.
4) determine the image-schema(s) that superintend the conceptual mappings within multimodal metaphorical representations.

5) associate the conceptual metaphor(s) that transverse the metaphorical meaning-making on the basis of the image-schema(s) to figure out the ironic features, when applied.
6) provide an interpretation for the graffiti, in the light of these particular considerations.

4.5 ANALYSES AND INTERPRETATION OF THE GRAFFITI

As aforementioned, the *corpus* of selected graffiti to be analysed here consists of eleven Banksy's graffiti, selected from the rhetorical analysis of approximately two hundred and sixty graffiti carried out in Chapter 3. Each of these selected graffiti is related to one of the socio-political issues raised by Banksy, and that define the marks of his activism.

Our interpretation of these selected graffiti will follow the steps defined above, in section 4.4, starting from a background contextualization of the graffiti creation that will help to disclose the network of target and source domains regarding not only denotations but also connotations and pragmatic settings. Additionally, we will unveil Intertextuality and ironic features to uncover conceptual mappings and to make the interpretation of these selected graffiti, bearing in mind that "The meaning-making operations and the system of knowledge (in the form of concepts) we have about the world together constitute our conceptual system" (KÖVECSES, 2015, p. 16).

The following graffiti analyses will be presented according to the chronological sequence of Banksy's creations.

4.5.1 'The Mild Mild West' (1999)

Figure 4.2 – 'The Mild Mild West'



Retrieved from https://visitbristol.co.uk/things-to-do/banksy-graffiti-mild-mild-west-p1870873. Access 04/08/2019.

4.5.1.1 Context

Banksy painted this graffiti in 1999, in Bristol, on the adjacent wall of a record shop on Stokes Croft, whose owner, at that time, was Jim Paine.

This graffiti is the most recognisable artwork from Banksy's 'Inception Phase' that is still preserved. There are two versions of the historical context of this graffiti: one suggests that Banksy was inspired by the demos against the 'Poll Tax' (WRIGHT; JONES, 2016, p.29) in the early 1990s; the other, according to Jim Paine, is that Banksy was motivated by nonconforming to violent Police methods for breaking up 'rave' parties in the 1990s (WRIGHT; JONES, 2016, p. 30), such as the raid against a rave at Winterstoke Road, in Bristol.

Since Paine and Banksy were part of the rave's fellowship that time, we presume that Paine's version is the correct one.

4.5.1.2 Analysis and Interpretation

This graffiti, which depicts a teddy bear fighting against the police enforcement, is a typical example of a multimodal representation of the *verbo*-pictorial type, which presents an ironic panorama portraying a teddy bear as a fighter rather than a cute toy.

From the graffiti visual features, we identified the following elements of the target domain: 'Police', 'police enforcement, 'teddy bear', 'upset eyes', 'verbal inscription', and the 'Banksy' signature. Considering this graffiti historical context, we selected the following elements from the source domain to be mapped onto the target domain: 'government', 'government authoritarianism', 'young people', 'people's anger', 'Mild beer[314]', 'rave parties', and 'street art'.

According to the properties of the elements of the target domain (or referents) that are structured by the image-schemas of FORCE-CONTRAFORCE, RESISTANCE TO FORCE, PART-WHOLE, CONTAINER, and IDENTITY, we decoded the following conceptual mappings:

a) Metonymical mappings: 'Police STANDS FOR government', 'teddy bear STANDS FOR local young people', 'The Mild Mild West STANDS FOR Bristol's raves', and 'BANKSY signature STANDS FOR street art',
b) Metaphorical mappings: 'police enforcement is government authoritarianism'; 'teddy bear's upset eyes are people's anger', and 'Molotov cocktail is 'Mild beer',

[314] Mild is a soft British beer, flavoured with hops, very appreciated in Bristol. Retrieved from https://dictionary.cambridge.org/dictionary/english/mild and https://www.lexico.com/en/definition/mild. Access 19/08/2019.

as shown in **Table 3** below.

Table 3 – Conceptual Mappings of 'The Mild Mild West'		
Target Domain	**Source Domain**	**Conceptual Mappings**
Police	the government	Police STANDS FOR THE government.
Police enforcement	government authoritarianism	Police enforcement is government authoritarianism.
Teddy bear	local young people	Teddy bear STANDS FOR local young people.
		Teddy Bear fight is people's resistance.
Teddy bear's upset eyes	people's anger	Teddy bear's upset eyes are people's anger.
The Mild Mild West	Bristol's raves	The Mild Mild West STANDS FOR Bristol's raves.
BANKSY signature	street art	BANKSY signature STANDS FOR street art.
Source: Our Elaboration		

The graffiti inscription, 'The Mild Mild West' can be understood as wordplay created between 'Mild' beer and the title of the film 'The Wild Wild West', launched in June 1999, the same year this graffiti was painted.

In this graffiti, the 'Mild' beer in the hand of Teddy Bear activates the reference of Bristol's raves, via metonymical mapping. Bristol is a town located in the southwest England where the rave culture emerged and was disseminated in the UK by young people.

The confrontation scene between Teddy bear (young 'Bristolians') with anger eyes and the police enforcement (government) refers to the resistance people put up against the authoritarian government's attempts to ban outdoor parties. This reference was motivated by conceptual metaphors such as: CAUSES ARE FORCE[315], INANIMATE

[315] Kövecses, 2010, p. 110

OBJECTS ARE PEOPLE[316], ARGUING/CRITISING IS SHOUTING/THROWING AT[317], and THE EYES ARE CONTAINERS FOR THE EMOTIONS[318].

Metonymically structured by the relation 'producer STANDS FOR product'[319], we associated Banksy's signature with street art to establishing the basis for the nonconventional conceptual metaphor 'BANKSY'S ART IS CREATIVE WEAPON FOR FIGHTING AUTHORITARIANISM'. This nonconventional conceptual metaphor is also motivated by another (non)conventional conceptual metaphor ART IS A WEAPON[320], because as Donald (2006, p. 4) argues: "art is an activity intended to influence the minds of the audience."

In **Table 4** below, we summarise the conceptual mappings revealed in this graffiti.

Table 4 – Summary of 'The Mild Mild West' Analysis

Image-schemas	Conceptual Metaphors	Conceptual Metaphorical Mappings
FORCE CONTRA FORCE RESISTANCE TO FORCE CONTAINER IDENTITY	INANIMATE OBJECTS ARE PEOPLE CAUSES ARE FORCES. ARGUING/ATTACKING IS SHOUTING/THROWING AT. THE EYES ARE CONTAINERS FOR THE EMOTIONS. ART IS A WEAPON	Teddy bear is young people. Police enforcement is government authoritarianism. Teddy bear fight is people's resistance. Teddy bear's upset eyes are people's anger. BANKSY'S ART IS A CREATIVE WEAPON FOR FIGHTING AUTHORITARIANISM.
	Conceptual Metonyms	**Conceptual Metonymical Mappings**
PART-WHOLE WHOLE-PART	toy FOR youth place FOR events police FOR society producer FOR product	Teddy bear STANDS FOR young people. The Mild Mild West STANDS FOR Bristol's raves. Police enforcement STANDS FOR the government. BANKSY STANDS FOR street art.

Source: Our Elaboration

[316] Kövecses, 2010, p. 64
[317] Goatly, 2007, p. 75
[318] Lakoff; Johnson, 1980/2003, p. 75
[319] Kövecses, 2010, p. 172
[320] Donald, 2006, p. 4.

4.5.2 'Mona Lisa with Rocket Launcher' (2001)

Figure 4.3 – 'Mona Lisa with Rocket Launcher'



Source: Banksy, 2006, p. 27

4.5.2.1 Context

'Mona Lisa with Rocket Launcher' is a very emblematic graffiti, which Banksy crafted in Soho, London, in 2001, during his 'Guerrilla Phase', when graffiti art was generally considered the "lowest form of art" (BANKSY, 2006, p. 8) that existed, and street artists were deliberately called 'vandals'.

4.5.2.2 Analysis and Interpretation

This graffiti conveys a *verbo*-pictorial metaphor, which depicts a combat scene involving a 'high art' symbol, Mona Lisa, and Banksy, a street artist infamous at that time. Inspired by Leonardo da Vinci's Mona Lisa, one of the most iconic paintings in the realm of high art, Banksy clearly resorts to a parody intertextuality, which is

compounded by using the fragile and enigmatic female figure kept in the Louvre Museum and bringing her out to the streets of London, boldly carrying a Bazooka on her shoulders and other military equipment. From the graffiti visual features, two conceptual domains are perceived, ART and COMBAT, from which we listed the following elements of the target domain: 'Da Vinci's Mona Lisa', 'Banksy's Mona Lisa', 'Military apparatus', and 'Banksy' signature.

Taking into account the historical context, we selected the following elements from the source domain to be mapped onto the target domain: 'high art', 'street art', 'combat against street art marginalisation', 'creative weapon', and 'street art'.

Shaped by the image-schemas of PART-WHOLE, FORCE-CONTRA FORCE, SOURCE-PATH-GOAL, OBJECT, and IDENTITY, WE established the following conceptual mappings:

a) Metonymical mappings: 'da Vinci's Mona Lisa STANDS FOR high art', 'Banksy's Mona Lisa STANDS FOR street art', 'military apparatus STANDS FOR creative weapon', and 'BANKSY STANDS FOR street art'.
b) Metaphorical mappings: 'Mona Lisa in the streets with military apparatus is combat against street art marginalisation', as shown in **Table 5** below.

Table 5 – Conceptual Mappings of 'Mona Lisa with Rocket Launcher'

Target Domain	**Source Domain**	**Conceptual Mappings**
Da Vinci's Mona Lisa	high art	Da Vinci's Mona Lisa STANDS FOR high art.
Banksy's Mona Lisa	street art	Banksy's Mona Lisa STANDS FOR street art.
Mona Lisa with military apparatus	combat against street art marginalisation	Mona Lisa with military apparatus is combat against street art marginalisation.
Military apparatus	creative weapon	Military apparatus STANDS FOR creative weapon.
BANKSY	street art	BANKSY STANDS FOR street art.

Source: Our Elaboration

Via the conceptual metaphors AN INANIMATE ENTITY IS AN AGENT[321], ARGUMENT IS WAR[322], and CAREFUL ACTION IS CAREFUL MOTION[323], Mona Lisa is framed in an urban guerrilla situation. By breaking free from the premises of the Louvre, Mona Lisa ironically escapes the formal museum setting and meets Banksy in the 'urban museum'.

Motivated by the metonymy 'military apparatus STANDS FOR creative weapon', the nonconventional conceptual metaphor BANKSY'S ART IS A CREATIVE WEAPON FOR COMBATING STREET ART MARGINALISATION gains life. Moreover, the metonymy 'Banksy' STANDS FOR street art, associated with the conceptual metaphor HUMAN IS A VEHICLE[324], gives us the nonconventional conceptual metaphor 'BANKSY IS VEHICLE OF DENOUNCEMENT', as shown in **Table 6** below.

Table 6 – Summary of 'Mona Lisa With Rocket Launcher' Analysis

Image-schemas	Conceptual Metaphors	Conceptual Metaphorical Mappings
FORCE-CONTRAFORCE SOURCE-PATH-GOAL	ARGUMENT IS WAR. CAREFUL ACTION IS CAREFUL MOTION.	Mona Lisa in the streets with military apparatus is combat against street art discrimination.
OBJECT	AN INANIMATE ENTITY IS AN AGENT.	
IDENTY	ART IS A WEAPON.	'BANKSY'S ART IS A WEAPON.
	Conceptual Metonyms	**Conceptual Metonymical Mappings**
PART-WHOLE WHOLE-PART	Category FOR a member of category Military apparatus FOR weapon Producer FOR product.	Da Vinci's Mona Lisa STANDS FOR high art. Banksy's Mona Lisa STANDS FOR street art. Military apparatus STANDS FOR creative weapon. BANKSY STANDS FOR street artist.

Source: Our Elaboration

By depicting Mona Lisa's insurrection, Banksy makes an obviously ironical representation of this iconic symbol of high art, with the clear purpose of contesting the

[321] Kövecses, 2010, p. 64
[322] Kövecses, 2010, p. 6
[323] Kövecses, 2010, p. 165
[324] Goatly, 2007, p. 75

marginalisation of graffiti artform. In footage from the early 2000s, he stated: "I am using Mona Lisa because it goes back to that whole question about graffiti is it art or is it not".[325]

4.5.3 'Because I'm Worthless' (2004)

"They exist without permission. They are hated, hunted and persecuted. They live in quiet desperation amongst the filth. And yet they are capable of bringing civilisations to their knees.
If you are dirty, insignificant and unloved then rats are the ultimate role model."

(BANKSY, 2006, p. 95)

Figure 4.4 – 'Because I'm Worthless'



Source: BANKSY, 2006, p. 94

4.5.3.1 Context:

The 'worthless' rat holding a paintbrush in one hand and a can of red paint in the other is an iconic graffiti crafted by Banksy in London, in 2004 at the beginning of his third artistic phase, which we called 'Activism Phase'.

At the beginning of his 'Activism Phase', Banksy intensified his combats against the marginalisation of street art and criminalisation of street artist. These combats took place through his incursions into famous international museums where he

[325] YOUTUBE. Retrieved from https://www.youtube.com/watch?v=vIaEiccf5eY <2:30>. Access 03/04/2019.

clandestinely placed his artworks and through remarkable graffiti that he painted representing graffiti writers as rats.

4.5.3.2 Analysis and Interpretation:

This graffiti conveys a multimodal metaphor of the *verbo*-pictorial-colour type, created by cognitive domains such as: 'ANIMAL', 'ART', 'COLOUR', 'CAUSATION', 'TOOLS', and 'EVENTS AND ACTIONS'.

From its visual features, we selected 'Because I'm Worthless', 'upright rat', 'paintbrush and can of paint', and 'red lettering', as the featured elements of the target domain.

Examining the image, we immediately identify the striking irony created by the inversion of the Great Chain Metaphor[326], metaphorically represented by an upright rat graffiti artist. Subtended by the conceptual metaphor HUMAN IS ANIMAL[327], In this graffiti we find its opposite metaphor ANIMAL IS PERSON[328], and the humanized rat is represented finishing his red graffiti 'Because I'm worthless'.

The vast symbolism of 'rat' is worth considering. According to Professor Paul Mullins, from Indiana University, who studies 'consumer culture', "Rats have enormous symbolic power: rats have long appeared in popular culture as loathsome symbols of the power of nature, impoverishment, and disease. The rat has won our grudging respect for its enormous skill to survive in a vast range of conditions, (…). Consequently, rats have often been used as rhetorical if not ideological devices."[329]

[326] Lakoff; Johnson, 1980/2003, p. 170
[327] Kövecses, 2010, p. 153
[328] Kövecses, 2010, p. 342
[329] MULLINS, Paul. **The Material Symbolism of Rats and Homelessness.** February 23, 2013). Retrieved from https://paulmullins.wordpress.com/2013/02/23/the-material-symbolism-of-rats-and-homelessness. Access 10/08/2019.

Likewise, in this visual metaphor, the symbolism of the red lettering is also significant. Associated with blood, red is used to represent life, energy, strength, power, determination, passion, desire, and love but it also alludes to warning and danger. In heraldry, "red is used as a symbol of courage and sacrifice, as in blood split in sacrifice or courage in the face of lethal danger".[330]

Reflecting on when this graffiti was painted, the irony used on it, and its red lettering, we selected the key elements of the source domain to be mapped onto the elements of the target domain: 'underground art', 'street artist', 'braveness', 'graffiti', 'artistic tools, and 'street art'. These elements can be structured according to image-schemas of UP-DOWN, ENABLEMENT, RESISTANCE, and CONTENT.

From these correlations, we unveiled the following conceptual mappings:

a) Metonymical mapping: 'Because I'm worthless' STANDS FOR underground art';
b) Metaphorical mappings: 'upright rat is street artist in action', 'paintbrush and can of paint are the artist's tools', and 'red lettering is braveness',

as outlined in **Table 7** below.

Table 7 – Conceptual Mappings of 'Because I'm Worthless'

Target Domain	**Source Domain**	**Conceptual Mappings**
Because I'm worthless	Underground art	'Because I'm worthless' STANDS FOR underground art.
Upright rat	street artist in action	Upright rat is street artist in action.
Paintbrush and can of paint	the artist's tools	Paintbrush and can of paint are the artist's tools.
Red lettering	braveness	Red lettering is braveness.

Source: Our Elaboration

[330] UCL. Retrieved from https://www.ucl.ac.uk/museums-static/objectretrieval/node/277. Access 04/08/2019.

The representation of the graffiti artist finishing his artwork as a rat in upright position is structured by UP-DOWN image-schema and prompted by the conceptual metaphors EVENTS ARE ACTIONS[331] and ANIMAL IS PERSON. Through the conceptual metaphor UNDERSTANDING IS GRASPING[332] and the conceptual metonymy CAUSE FOR EFFECT[333] we found the second ironical feature in this graffiti, which is the red lettering symbolising the valuable work of street artists rather than their 'worthless' qualities.

Indeed, concerning all symbolisms used in this graffiti, first we recognised street artists' behaviour mapped onto self-preservation instinct of the rat. Second, street artists' courage, determination, strength, and passion mapped onto red lettering. We argue that in this graffiti, Banksy embodied all the street artists' resistance and boldness to fight for the recognition of graffiti production as a valuable art form, instead of a worthless art form or even vandalism.

Implied by the conceptual metaphor STAYING ALIVE IS CONTEST[334], we mapped rodents' resilient behaviour onto street artists' resistance, because alike rodents that grow in retaliation to the society's attempts at 'pest control', street artists resist governments' repression of their art. Thus, we claim that 'Because I'm Worthless' brings up the nonconventional conceptual metaphor 'GRAFFITI ARTIST IS RESISTANCE' because 'PERSISTING IS REMAINING ERECT[335], as summarised in **Table 8** below.

[331] Lakoff; Turner, 1989, p. 37
[332] Lakoff; Turner, 1989, p. 129
[333] Kövecses, 2010, p. 184
[334] Lakoff; Turner, 1989, p. 16
[335] Kövecses, 2010, p. 95

Table 8 – Summary of 'Because I'm Worthless' Analysis		
Image-schemas	**Conceptual Metaphors**	**Conceptual Metaphorical Mappings**
UP-DOWN RESISTANCE	ANIMAL IS PERSON. PERSISTING IS REMAINING ERECT. EVENTS ARE ACTIONS. UNDERSTANDING IS GRASPING STAYING ALIVE IS CONTEST.	Because I'm worthless is street art. Upright rat is street artist in action. Red lettering is braveness. Paintbrush and can of paint are the artist's tools. GRAFFITI ARTIST IS RESISTANCE.
	Conceptual Metonyms	**Conceptual Metonymical Mappings**
CAUSE	Effect FOR cause	'Because I'm worthless' STANDS FOR underground art.
Source: Our Elaboration		

4.5.4 'The Joy of not Being Sold Anything' (2005)

Figure 4.5 – 'The Joy Of Not Being Sold Anything'



Retrieved from https://dot-design.co.uk/joy-sold-anything/. Access 24/11/2019.

4.5.4.1 Context

Banksy painted this graffiti in 2005, at Maiden Lane, in London and broadcasted a video of the graffiti making-off[336] on his website. This graffiti is part of Banksy's 'Brandalism' crusade undertook against excessive billboard advertising that, despite heavy visual pollution created in the city, it was permitted by authorities. At the same time, street art was forbidden and considered vandalism.

In his book 'Cut It Out', Banksy claims that everybody has the right to vandalise billboards because "Any advert in public space that gives you no choice whether you see it or not is yours. It's yours to take, re-arrange and re-use. You can do whatever you like with it. Asking for permission is like asking to keep a rock someone just threw at yours head" (BANKSY, 2004, n.p.).

4.5.4.2 Analysis and Interpretation

This graffiti is a multimodal representation of the *verbo*-pictorial-colour type composed by a statement (*verbo* mode) written in an empty and white adverting billboard (visual mode). The plain, black letters written on a white, empty billboard (colour mode) evokes a sensation of emptiness and relaxation, contrasting with the heavy visual aesthetics of billboard advertising.

Within the given context, we selected elements such as: 'white advertising billboard' and 'statement' of the target domain, to be mapped onto 'graffiti opportunity', 'relief feeling', and 'criticism of advertising' of the source domain.

Through the symbolism of white colour, which is associated with the idea of clarity, simplicity, and efficiency, and the ironic statement written on the empty

[336] Banksy has already erased this footage from his website; however it is still available at YouTube platform. Retrieved from https://www.youtube.com/watch?v=PnX3S5vfNWQ. Access 24/11/2019.

billboard, Banksy created the pictorial mode of this graffiti, representing an advertising billboard not being used to sell a product but to amuse people.

Via the conceptual metonymical mapping "words STAND FOR the concepts they express"[337] and the conceptual metaphors 'THE EYES ARE CONTAINERS FOR THE EMOTIONS'[338], we unveiled the metaphorical mappings conveyed in this graffiti, as shown in **Table 9** below.

Table 9 – Conceptual Mappings of 'The joy Of Not Being Sold Anything'

Target Domain	**Source Domain**	**Conceptual Mappings**
Advertising billboard White billboard 'The joy of not being sold anything'	Graffiti opportunity Relief feeling Criticism of advertising	Advertising billboard is a graffiti opportunity. White billboard is relief feeling. 'The joy …' is criticism of advertising

Source: Our Elaboration

Notice that the plain, black and white graffiti provides a feeling of relief. It was clearly fashioned to contrast garish, colourful commercial advertisements spread out in the city. By engaging this graffiti with the image-schemas of CONTAINER and CONTENT, Banksy shows his opinion about how advertisements create visual pollution. On the other hand, the witty action of making a graffiti on an empty advertising billboard amuses viewers and calls their attention to the fact that advertisement is a tiresome way of selling products.

In **Table 10** below, we summarise the metonymical and metaphorical relations accessible in this graffiti.

[337] Kövecses, 2010, p. 177
[338] Lakoff; Johnson, 1980/2013, p. 50

Table 10 – Summary of 'The Joy Of Not Being Sold Anything' Analysis		
Image-schemas	**Conceptual Metaphors**	**Conceptual Metaphorical Mappings**
CONTAINER CONTENT	THE EYES ARE CONTAINERS FOR EMOTIONS.	Advertising billboard is a graffiti opportunity. White billboard is visual relief feeling. 'The joy …' is criticism of advertising visual pollution.
	Conceptual Metonyms	**Conceptual Metonymical Mappings**
	Words FOR the concepts they express.	'The Joy…' STANDS FOR criticism of advertising
Source: Our Elaboration		

4.5.5 'Dove of Peace with Flak Jacket' (2007)

Figure 4.6 – 'Dove of Peace with Flak Jacket'



Retrieved from https://metro.co.uk/2012/05/16/pictures-best-of-banksy-graffiti-3036124/. Access 06/08/2019.

4.5.5.1 Context

This graffiti was painted in Bethlehem, during the Christmas season in 2007, when Banksy transferred the 'Santa's Ghetto' conceptual shop to Palestine, as mentioned in previous chapters.

4.5.5.2 Analysis and Interpretation

Banksy's dove of peace carrying a green olive branch in its beak and wearing a flak jacket marked with a red target represents an intertextuality of pastiche type, created from a pictorial-colour multimodal metaphor.

In many cultural and religious settings, the white dove appears as the symbol (and messenger) of peace. In Christian religions this is understood via the metonymy 'dove STANDS FOR Holy Spirit'[339]. In Judaism, according to the Rabbi Hirsh[340] from The Hebrew University of Jerusalem, the white dove with a green olive branch in its beak symbolises not only peace but also freedom. The symbolism of freedom is understood via the Old Testament story about the great flood, in which the white dove, after being sent to check if the waters had diminished, comes back to Noah's Ark with a fresh olive branch, signalling salvation (since the dove has found land mass) and freedom (since all beings confined in the ark would be released).

From the visual Intertextuality of the pastiche type, we selected the following key elements from the target domain, 'white dove', 'olive branch', 'flak jacket', and 'red target'. Considering the place where this graffiti was painted, as well as the time of year, we select 'peace', 'message', 'art', and 'uneasy peace' as the key elements of source domain to be mapped onto the target domain.

Via conceptual metaphors such as: FREEDOM IS UP[341] and GOOD IS WHITE[342], we have:

a) Metonymical mappings: 'White dove STANDS FOR peace' and 'Red target STANDS FOR uneasy peace'.

[339] Lakoff; Johnson, 1980, p. 41
[340]ETEACHERBIBLICAL. Retrieved from http://eteacherbiblical.com/articles/dove-olive-branch. Access 04/12/2019.
[341] Lakoff; Turner, 1989, p. 149.
[342] Lakoff; Turner, 1989, p. 185.

b) Metaphorical mappings: 'Olive branch is message', 'Dove with flak jacket is art', 'Dove flying up is freedom', as shown in **Table 11** below.

Table 11 – Conceptual Mappings of 'Dove of Peace with Flak Jacket'

Target Domain	**Source Domain**	**Conceptual Mappings**
White dove	Peace	White dove STANDS FOR peace.
Olive branch	Message	Olive branch is message.
Dove with flak jacket	art	Dove with flak jacket is art.
Dove flying up	freedom	Dove flying up is freedom.
Red Target	uneasy peace	Red target STANDS FOR uneasy peace.

Source: Our Elaboration

This graffiti creatively represents the uneasy peace in the Gaza Strip by depicting a flak jacket with the red target that symbolizes a war situation. At the same time, it can also convey a message of hope for achieving peace and freedom since the big white dove is portrayed flying upwards. Thus, we claim this graffiti brings an anti-war message, which we summarised in **Table 12** below.

Table 12 – Summary of 'Dove of Peace with Flak Jacket' Analysis

Image-schemas	**Conceptual Metaphors**	**Conceptual Metaphorical Mappings**
UP	GOOD IS WHITE. FREEDOM IS UP.	White dove with olive branch in the beak is the messenger of peace. White dove with flak jacket is uneasy war situation in Palestine. Flying dove up is freedom.
	Conceptual Metonyms	**Conceptual Metonymical Mappings**
	Dove for Holy Spirit.	White dove STANDS FOR peace.

Source: Our Elaboration

4.5.6 'One Nation Under CCTV' (2008)

Figure 4.7 – 'One Nation Under CCTV'



Retrieved from https://wordpress408240.wordpress.com/2017/04/07/banksy-one-nation-under-cctv. Access 07/08/2019.

4.5.6.1 Context

This graffiti was painted in October 2008 on the wall of the post office on Oxford Street. In April 2009, the Westminster City Council order its erasing because he considered this graffiti an anti-government propaganda.

This is the largest graffiti Banksy has crafted in central London.

4.5.6.2 Analysis and Interpretation

This graffiti is a multimodal representation of the *verbo*-pictorial type, depicting a security guard with a watchdog observing a youngster on top of a ladder painting a huge message for the CCTV's monitors.

From the array of the visual features, we selected 'written statement', 'youngster in a red jacket with hood', 'paint brush', 'ladder', and 'security guard with a watchdog' as elements of the target domain.

The depicted youngster in a red jacket with a hood activates in our mind the image of 'Little Red Riding Hood', the main character of the widely known children's tale. The tale is about a young girl that absentmindedly walks through a forest, carrying a basket of food for her sick grandmother who lives in the woods. Being quite unaware, the girl does not realise the danger of being watched by a vicious wolf.

In Banksy's graffiti, the visual Intertextuality is used as a metaphorical projection for the urban setting situations, in which people are scrutinised by hidden, nasty, and indiscreet watchers who could attack or seize them anytime. The youngster in this graffiti with a red hood jacket, instead of carrying a basket full of food, holds a paintbrush, which he uses to denouncing the massive governmental surveillance. Like Little Red Riding Hood that has cried out as she was being attacked by the wolf, this youngster cries out in the form of a huge graffiti as he feels attacked by the government's massive harassment.

Following this line of thought, we select the elements from the source domain: 'mass surveillance', 'graffiti artist', 'artist's tool', 'artist's effort', and 'the government' to be mapped as:

a) Metonymical mappings: 'One Nation under CCTV STANDS FOR mass surveillance' and 'Security guard with watchdog STANDS FOR the government's surveillance'.
b) Metaphorical mappings: 'Youngster in red hood jacket is graffiti artist', 'Paint brush is artist's tool', and Ladder is artist's effort to denounce the government harassment', as shown in **Table 13** below.

Table 13 – Conceptual Mappings of 'One Nation Under CCTV'		
Target Domain	**Source Domain**	**Conceptual Mappings**
One Nation under CCTV	Mass surveillance	One Nation under CCTV STANDS FOR mass surveillance.
Youngster in red hood jacket	Graffiti artist	Youngster in red hood jacket is graffiti artist.
Paint brush	Artist's tool to craft ideas	Paint brush is artist's tool.
Ladder	Artist's effort	Ladder is artist's effort to denounce the government harassment.
Security guard with watchdog	The government	Security guard with watchdog STANDS FOR the government's surveillance
Source: Our Elaboration		

Via the conceptual metaphor QUANTITY IS VERTICALITY[343] and the metonymical mapping 'One Nation Under CCTV STANDS FOR mass surveillance', we understand Banksy's huge graffiti as a denounce to British government's great control towards citizens and the artist's effort to make it visible. However, having painted this graffiti under the CCTV (Closed Circuit TV) cameras, as well as portrayed the security guard as an inoperative officer, Banksy ironically cease the control. Via the conceptual metaphors HAVING CONTROL OR FORCE IS UP[344] and BEING SUBJECT OF CONTROL IS DOWN[345], the image of a graffiti artist on top of the ladder and the guard on the floor, watching him inoperative, represents the power of graffiti art upon unsolicited government regulators.

The paintbrush in the graffiti artist's hand features allusion to the Little Red Riding Hood's basket of food. Like Little Red Riding Hood plans to feed her grandmother, the graffiti artist aims to nourish people's minds with ideas. Thus, through the conceptual metaphor IDEAS ARE FOOD[346] and QUANTITY IS VERTICALITY, we

[343] Kövecses, 2010, p. 187
[344] Lakoff; Johnson, 1980/2003, p. 15
[345] Lakoff; Johnson, 1980/2003, p. 15
[346] Kövecses, 2010, p. 83

understand the scene of the artist on top of a ladder as a representation of Banksy's great effort to fight against the government's control of freedom.

Considering the critical message conveyed in this graffiti, we argue that Banksy's 'piece' is a clear objection to the massive surveillance exerted by the British government, as summarise in **Table 14** below.

Table 14 – Summary of 'One Nation Under CCTV' Analysis

Image-schemas	**Conceptual Metaphors**	**Conceptual Metaphorical Mappings**
FORCE-COUNTERFORCE UP-DOWN	HAVING CONTROL OR FORCE IS UP. BEING SUBJECT OF CONTROL IS DOWN. IDEAS ARE FOOD. QUANTITY IS VERTICALITY.	Youth in red jacket with hood is graffiti artist on top of the ladder. Paint brush is artist's tool. Graffiti art is nourishment for the mind. Ladder is the artist's effort.
	Conceptual Metonyms	**Conceptual Metonymical Mappings**
WHOLE-PART	Whole FOR part Part FOR whole	CCTV STANDS FOR mass surveillance. Security guard and watchdog STAND FOR the government.
Source: Our Elaboration		

4.5.7 'Falling Shopper' (2011)

Figure 4.8 – 'Falling Shopper'



Retrieved from https://www.facebook.com/pages/Banksys-Falling-Shopper/160990187350599. Access 09/08/2019.

4.5.7.1 Context

Falling Shopper' was painted in 2011 on an old office building wall, at Bruton Lane, in the high-end shopping district of Mayfair, a part of London with a high density of fashion shops.

In 2011, various riots took place in UK, particularly in London and other big cities. Many specialists in urban settings claimed they were anti-capitalist protests against "economic deprivation, social disorganization, and political grievances"[347]. According to Alex Hawkes from 'The Guardian', the riots "were the product of an 'out of-control consumerist ethos' (…). The dominant ethos of 'I buy, therefore I am' has been challenged by a shift of emphasis from material to non-material values."[348]

4.5.7.2 Analysis and Interpretation

This graffiti is a case of monomodal metaphor of the pictorial type. It a woman clutching her full shopping trolley while falling from the top of a high building. From the graffiti's visual features, we label the following elements of the target domain: 'tall building' (pictorial mode), 'shopper', 'shopping cart', 'clutching the cart', 'shopper falls, and 'steeply falls'.

Regarding the properties of the target domain elements, the conceptual domains involved in this representation are: BUILDINGS AND CONSTRUCTIONS, HUMAN BODY, DESIRE, MOVEMENT AND DIRECTION, and ECONOMY.

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[347] KAWALEROWICZ, Juta; BIGGS, Michael (2015). **Anarchy in the UK: Economic Deprivation, Social Disorganization, and Political Grievances in the London Riot of 2011.** In Social Forces, Volume 94, issue 2, December 2015, pp. 673-698. Retrieved from https://doi.org/10.1093/sf/sov052. Access 09/08/2019.

[348] HAWKES, Alex (2011). **UK riots were product of consumerism and will hit economy, says City broker.** The Guardian, Mon 22 Aug 2011. Retrieved from https://www.theguardian.com/business/2011/aug/22/uk-riots-economy-consumerism-values. Access 12/08/2019.

Within the historical context mentioned above and the conceptual domains observed, we selected elements of the source domain to be mapped onto the target domain such as: 'economic system', 'consumer', 'consumerism', 'consumerism trap', and 'consumerism danger'.

From target and source domains, we have the following mappings:

a) Metonymical mappings: 'Shopper STANDS FOR consumer' and 'Shopping cart STANDS FOR consumerism'.
b) Metaphorical mappings: 'Tall building is capitalist system', 'Shopper falls is consumerism trap', and 'steeply falls is consumerism danger', as shown in **Table 15** below.

Table 15 – Conceptual Mappings of 'Falling Shopper'

Target Domain	**Source Domain**	**Conceptual Mappings**
Tall building Shopper Clutching shopping cart Shopper falls Steeply falls	Capitalist System Consumer Consumerism Consumerism trap Consumerism danger	Tall building is capitalist system. Shopper STANDS FOR consumer. Clutching shopping cart STANDS FOR consumerism. Shopper falls is consumerism trap. Steeply falls is consumerism danger.

Source: Our Elaboration

Framed by a dramatic scene of a person falling from a very high building, this graffiti metaphorically shows the risk one takes by irrationally adhering to the capitalist system and foolishly falling into the consumerism trap.

Motivated by conceptual metaphors such as DESIRE IS HUNGER[349], CONTROL IS HOLDING SOMETHING IN THE HAND[350], LACK OF CONTROL IS DOWN[351], NONRATIONAL IS

[349] Kövecses, 2010, p. 217
[350] Kövecses, 2010, p. 245
[351] Kövecses, 2010, p. 40

DOWN[352], DETERIORATE IS FALL[353], and ECONOMIC SYSTEMS ARE BUILDINGS[354], and structured by UP-DOWN, VERTICALITY, CONTAINER, CONTENT, SOURCE-PATH-GOAL, REMOVAL OF RESTRAINT, PROCESS, and PART-WHOLE image-schemas, it was possible to visualise the idea of the shopper's consumerism, her loss of control, the unsafe economic system she trusts, and the trap of non-rational shopping, which were leading us to claim that this is an anti-consumerism metaphorical representation, as summarised in **Table 16** below:

Table 16 – Summary of 'Falling Shopper' Analysis

Image-schemas	**Conceptual Metaphors**	**Conceptual Metaphorical Mappings**
UP-DOWN CONTAINER/CONTENT	ECONOMIC SYSTEMS ARE BUILDINGS. DESIRE IS HUNGER. CONTROL IS HOLDING SOMETHING IN THE HAND.	Tall building is a capitalist system. Clutching shopping cart is consumerism.
VERTICALITY	LACK OF CONTROL IS DOWN. NONRATIONAL IS DOWN. UNCONSCIOUS IS DOWN. DETERIORATE IS FALL.	Shopper falls is consumerism trap. Steeply falls is consumerism danger.
	Conceptual Metonyms	**Conceptual Metonymical Mappings**
PART-WHOLE	Member of category FOR category	Shopper STANDS FOR consumer. Shopping cart STANDS FOR consumerism.
Source: Our Elaboration		

[352] Kövecses, 2010, p. 40
[353] Goatly, 2007, p. 165
[354] Kövecses, 2010, p. 150

4.5.8 'Go Back to Africa' (2014)

Figure 4.9 – 'Go Back to Africa'



Retrieved from http://www.banksy.co.uk/out.asp. Access 24/11/2019.

4.5.8.1 Context

This graffiti was painted in 2014, in Clacton-on-Sea, just before the by-election for the new local Member of Parliament, after the defection of one member from the Tories to the UK Independent Party (UKIP), a right wing and anti-immigration party.

According to BBC News[355], this graffiti was removed within 48 hours since the District Council claimed to have received a complaint about the offensive and racist message this graffiti supposedly conveyed.

4.5.8.2 Analysis and Interpretation

Being a multimodal representation of the *verbo*-pictorial-colour type, this graffiti depicts a flock of pigeons attacking an isolated African green robin with anti-immigrant and segregationist statements written on placards they hold.

[355] BBC NEWS. Retrieved from https://www.bbc.com/news/uk-england-essex-29446232. Access 05/12/2019.

From the visual metaphor features, we selected 'flock of pigeons', 'isolated little green bird', and 'placards with anti-immigrant statements' as elements of the target domain. Within this graffiti's historical context, we selected elements of source domain such as: 'local community', immigrant', and 'segregationist behaviour' to be mapped onto the target domain.

From target and source domains, we have the following metaphorical mappings: 'Flock of Pigeons is local community, 'Isolated little green bird is immigrant', and 'Placards with anti-immigrant statements are segregationist behaviour', as shown in **Table 17** below:

Table 17 – Conceptual Mappings of 'Go Back to Africa'

Target Domain	**Source Domain**	**Metaphorical Mappings**
Flock of pigeons Isolated little green bird Placards with anti-immigrant statements	Local community Immigrant Segregationist behaviour	Flock of Pigeons is local community. Isolated little green bird is immigrant. Placards with anti-immigrant statements are segregationist behaviour.
Source: Our Elaboration		

By using the symbolism of the pigeons' territorialism and the different colours (grey and green) to portray the two avian families (*Columbidae* and *Petroicidae*), this graffiti suggests that the community members of Clacton-on-Sea defend anti-immigrant political views. This pattern of social and cultural segregation is revealed via conceptual metaphors such as NATION IS A FAMILY[356], SOCIETY IS A FAMILY[357], DIVIDED AREA IS CATEGORY[358], RACE IS COLOUR[359], DIFFERENCE IS DISTANCE[360], OBJECTIONABLE HUMAN BEHAVIOR IS ANIMAL BEHAVIOR [361], and NO RELATIONSHIP IS

[356] Kövecses, 2010, p. 70
[357] Goatly, 2007, p. 196
[358] Goatly, 2007, p. 193
[359] Goatly, 2007a, p. 74
[360] Goatly, 2007, p. 193
[361] Kövecses, 2010, p. 153

DISTANCE/SEPARATION[362], and structured by CENTRE-PERIPHERY image-schema, as shown in **Table 18** below:

Table 18 – Summary of 'Go Back to Africa' Analysis		
Image-schema	**Conceptual Metaphors**	**Conceptual Metaphorical Mappings**
CENTRE – PERIPHERY	NATION IS A FAMILY. SOCIETY IS A FAMILY. OBJECTIONABLE HUMAN BEHAVIOUR IS ANIMAL BEHAVIOUR. CATEGORY IS A DIVIDED AREA. RACE IS COLOUR DIFFERENCE IS DISTANCE. NO RELATIONSHIP IS DISTANCE/SEPARATION.	Flock of Pigeons is local community. Isolated little green bird is immigrant. Placards with statements of segregation are segregationist behaviour.
Source: Our Elaboration		

Hence, we claim that this graffiti is a metaphorical representation of the xenophobia practiced in the city (and not by Banksy as the city's Council claimed).

4.5.9 '(Unofficial) Collaboration with New Basquiat Show' (2017)

Figure 4.10 – 'Police Frisking Black Boy'	**Figure 4.11** – 'Ferris Wheel'
	
Retrieved from http://www.banksy.co.uk/out.asp. Access 10/05/2018.	

[362] Goatly, 2007a, p. 73

4.5.9.1 Context

In September 2017, days before the opening of the exhibition 'Basquiat: Boom for Real', a retrospective of the artist's work at Barbican Centre in London, Banksy painted two graffiti on the Centre walls that he published on *Instagram* with the following explanation: "Portrait of Basquiat being welcomed by the Metropolitan Police - an (unofficial) collaboration with the new Basquiat show"[363].

We will analyse these two graffiti as a conceptual unity, since one completes the other's meaning.

4.5.9.2 Analysis and Interpretation

From a multimodal perspective, these two graffiti carry multimodal metaphorical representations, which are created by the interplay of three modes of perception: visual, verbal, and colour.

In the first graffiti, Banksy depicts a scene of a black boy being frisked by two white Metropolitan Police officers. This graffiti is composed of an overlapping of images; underneath, there is a colourful and free-hand painting of a Black boy with his dog, which is a copy of Basquiat's painting 'Boy and Dog in a Jonnypump' from 1982. Banksy deepened this painting by stencilling two police officers in grey nuances upon. This second layer of images, framed by a scene of a police action, creates an overlay of meanings, which is completed by the second graffiti.

In the second graffiti, Banksy portrayed a group of people lining up to buy tickets for a Ferris wheel ride. The composition of this white and grey graffiti, which was painted on a black background and displayed a Ferris wheel with passenger's cars

[363] Banksy (2017). Retrieve from https://www.instagram.com/banksy. Access 10/05/2018.

shaped in the form of a crown (the iconic Basquiat's sign) alludes to the ongoing prejudice and racism against Black people criticised by Basquiat through his art.

Indeed, Basquiat used the crow in his artwork to represent the nature of Black People. The crown depicts Basquiat's tribute to his 'Black heroes', namely the Black people who achieved great success in sports, politics and science but had never been represented in modern art until then. In his artwork, Basquiat repaired this negligence.

These two graffiti, with characteristics of visual 'parody', pay tribute to Basquiat's aesthetic, metaphorically and metonymically represented by his painting 'Boy and Dog in a Jonnypump', the crown, and the black colour.

From these graffiti we highlight cognitive domains such as ART, COLOUR, ANIMAL, EVENTS AND ACTIONS, EMOTION, MORALITY, SOCIETY, and HUMAN RELATIONSHIPS, which led us to select 'Basquiat's painting', 'Black boy with dog', 'white metropolitan police', and 'police frisking boy' elements of the target domain to be mapped onto elements of source domain, namely: 'Basquiat', 'blamelessness situation', 'society', and 'Black People's constriction'.

From the second graffiti, we selected 'black graffiti', 'Ferris wheel', 'crow', and 'people lining in front of ticket booth' as elements of the target domain, and 'Black People', 'Continuum', 'Basquiat's anti-racism struggle', and 'tribute to Basquiat' elements of the source domain.

Considering the date, locality, and Intertextuality regarding these two graffiti, and image-schemas such as: OBJECT, IDENTITY, BOUNDED SPACE, CYCLE, REMOVAL OF RESTRAINT, SOURCE-PATH-GOAL, and PART-WHOLE that structured the conceptual mappings, we have:

a) On the first graffiti, metonymical mappings such as: 'colourful painting STANDS FOR Basquiat' and 'Metropolitan Police STANDS FOR society', became the

semantical basis for these metaphorical representations: 'colourful painting is Basquiat' and 'Metropolitan Police is society'. Moreover, images-schemas such as: OBJECT, BOUNDED SPACE, REMOVAL OF RESTRAINT structured the following metaphorical mappings: 'Black boy with dog is blamelessness' and 'Police's frisk is Black people's constriction', as shown in **Table 19** below.

b) On the second graffiti, the metonymical mappings from the first graffiti and 'Ferris wheel STANDS FOR cyclical actions' develops into the metaphorical representation of the 'continuous institutional constriction of Black People'. Moreover, the image-schemas IDENTITY, CYCLE, SOURCE-PATH-GOAL, and PART-WHOLE structured the metaphorical mappings: 'Black graffiti is Black People' and 'Crown is Basquiat's anti-racism struggle', and 'People lining up in front of the ticket booth is tribute to Basquiat', as shown in **Table 20** below:

Table 19 – Conceptual Mappings of 'Police Frisking Black Boy'

Target Domain	**Source Domain**	**Conceptual Mappings**
Basquiat's Painting	Basquiat	Basquiat's painting STANDS FOR Basquiat.
Black boy with dog	Blamelessness situation	Black boy with dog is blamelessness situation.
White Metropolitan Police	Society	White Metropolitan Police STANDS FOR society.
Police's frisk	Black People's constriction	Police frisk is Black people's constriction.

Source: Our Elaboration

Table 20 – Conceptual Mappings of 'Ferris Wheel'

Target Domain	**Source Domain**	**Conceptual Mappings**
Black graffiti	Black People	Black graffiti is Black People.
Ferris wheel	cyclical action	Ferris wheel STANDS FOR cyclical action
Ferris wheel	Continuum constriction of Black People	Ferris wheel is the continuum constriction of Black People.
Crown	Basquiat's anti-racism struggle	Crown is Basquiat's anti-racism struggle.
People lining in front of the ticket booth	Tribute to Basquiat	People lining up in front of the ticket booth is tribute to Basquiat.

Source: Our Elaboration

Accordingly, in the second graffiti, the iconic crown in the second graffiti and the black and white colour aspects represent Black people; the Ferris wheel represents continuity, which metonymically stands for the cyclical institutional racism. These metonymical mappings together with the visual representation of the metropolitan police frisking a Black boy in the first graffiti indicating the metaphorical representation of the continuous constriction suffered by Black people, unveil the conceptual metaphors that subtend this conceptual unit formed by these two graffiti, they are: GOOD IS WHITE[364], BAD IS BLACK[365], LACK OF FREEDOM TO ACT IS LACK OF FREEDOM TO MOVE[366], NO FREEDOM IS TYING / BINDING[367], and SOCIAL ORGANISATION IS BODY[368].

Moreover, in western culture the ideas of development, success, and time are conceptualised as forward movement, which is understood via conceptual metaphors DEVELOPMENT/SUCCESS IS MOVEMENT FORWARD[369] AND 'TIME IS A MOVING OBJECT'[370]. Since time is also understood as a tool for valuing things and understood as 'TIME IS AN EVALUATOR'[371], by depicting Black people in a cyclical situation of racism, Banksy metaphorically shows the lack of social development since Basquiat's time and how the ever-lasting racist ideology is structural and institutionalized in our society. In **Table 21** below, we summarised our analysis of '(Unofficial) Collaboration with New Basquiat Show':

[364] Lakoff; Turner, 1989, p. 185
[365] Lakoff; Turner, 1989, p. 185
[366] Kövecses, 2015, p. 9
[367] Goalthy, 2007, p.168
[368] Goatly, 2007, p. 177
[369] Goaltly, 2007, p. 367
[370] Lakoff; Johnson 1980/20013, p. 43
[371] Lakoff; Turner, 1989, p. 42

Table 21 – Summary of '(Unofficial) Collaboration with New Basquiat Show' Analysis		
Image-schema	**Conceptual Metaphors**	**Conceptual Metaphorical Mappings**
IDENTITY BOUNDED SPACE CYCLE REMOVAL OF RESTRAINT SOURCE-PATH-GOAL	BAD IS BLACK. WHITE IS GOOD. SOCIAL ORGANISATION IS BODY. LACK OF FREEDOM TO ACT IS LACK OF FREEDOM TO MOVE. NO FREEDOM IS TYING/BINDING. TIME IS AN EVALUATOR.	Black boy with dog is blamelessness. Black graffiti is Black people. Metropolitan Police is society. Police frisk is Black people's constriction. Ferris Wheel is continuous constriction of Black People. Crown is Basquiat's anti-racism struggle. People lining up in front of the ticket booth is tribute to Basquiat.
	Conceptual Metonyms	**Conceptual Metonymical Mappings**
PART-WHOLE	product FOR producer people FOR society wheel FOR action	Basquiat painting STANDS FOR Basquiat Metropolitan Police STANDS FOR society Ferris wheel STANDS FOR cyclical actions.
Source: Our Elaboration		

Finally, regarding denotations depicted in the images, connotations conveyed by reference to Basquiat's artwork, and the pragmatic approach used by Banksy to reveal both graffiti (on *Instagram* with comments), we argue that '(Unofficial) Collaboration With The New Basquiat Show' is a conceptual unity in which Banksy conveyed his critique of the institutional racism and mainly he thoughtfully crafted to pay homage to Basquiat (the first Black American artist to get into the mainstream art circuit) and to declare his great admiration for this graffiti artist from the 1970s.

4.5.10 'Three-legged Dog' (2018)

Figure 4.12 – 'Three-legged Dog'



Retrieved from http://www.banksy.co.uk/out.asp. Access 24/11/2019

4.5.10.1 Context

In 2018, Banksy painted a series of graffiti in Paris to celebrate "Fifty years since the uprising in Paris 1968, the birthplace of modern stencil art" (Banksy. Instagram June 26, 2018)[372].

Among these graffiti, Banksy painted 'Three-legged dog' on the wall of Sorbonne University, in the same locality where the '68 uprising' started.

4.5.10.2 Analysis and Interpretation

This graffiti presents a multimodal metaphor of the pictorial-colour type. It depicts a businessman in a black suit offering a bone to a hungry-looking three-legged dog, whose right front leg has been cut off and still bleeds. The man is hiding a

[372] Retrieved from: https://www.instagram.com/p/BkfY9AkhdMd/

handsaw behind his back, which, presumably, he had used to saw off the dog's right front leg.

The conceptual domains involved in this visual metaphor are 'HUMAN', 'DOG', 'BLOOD', 'BONE', 'HUNGER', 'TOOLS', and 'DARKNESS', from which we selected elements of the target domain such as: 'black suit and white shirt', 'man in black suit', 'three-legged dog', 'bleeding cut-off leg', 'saw', 'bandage', and 'bone', to be mapped onto elements of the source domain such as: 'capitalist outfit', 'businessman', 'abused/alienated worker', 'worker dying off', 'capitalist tool', 'unsatisfactory payment', and 'ideas'.

From target and source domains, we have the following mappings:

a) Metonymical mappings: 'Black suit and white shirt STAND FOR capitalist system', 'Saw STANDS FOR Capitalist tool', and 'Blood STANDS FOR life'
b) Metaphorical mappings: 'Man in black suit is capitalist businessman', 'Three-legged dog is abused/alienated worker', 'Bleeding black dog is worker dying off', 'Bandage is worker's unsatisfactory payment', and 'Bone is idea'.

as shown in **Table 22** below.

Table 22 – Conceptual Mappings of 'Three-legged Dog'

Target Domain	**Source Domain**	**Conceptual Mappings**
Black suit and white shirt	capitalist outfit	Black suit and white shirt STAND FOR capitalist outfit.
Man in back suit	capitalist businessman	Man in black suit is capitalist businessman.
Three-legged dog	abused / alienated worker	Three-legged dog is abused/alienated worker.
Saw	capitalist tool	Saw STANDS FOR capitalist tool.
		Blood STANDS FOR life
blood	life	
bleeding black dog	worker dying off	Bleeding black dog is worker dying off.
Bandage	worker's unsatisfactory payment	Bandage is worker's unsatisfactory payment.
Bone	idea	Bone is idea.

Source: Our Elaboration

The metaphorical mapping 'man in black suit is capitalist businessman' is

understood via the metonym 'black suit and white shirt STAND FOR capitalist outfit', since this is a classical men's outfit used in financial business settings.

The metaphorical relationship between 'three-legged dog' and 'abused and alienated worker' involves complex nexus of meanings; the first one is traced back to the GREAT CHAIN METAPHOR that allows us to understand human behaviour in terms of animal characteristics. In this graffiti, the dog[373] is represented according its generic-prototype characteristics i.e., domesticated, loyal, obedient, subservient and cheap for nurturing. The dog's prototype is metaphorically mapped onto conceptual domain WORKER to portray an obedient, subservient and low-priced employee. Indeed, like the three-legged dog depicted in this graffiti that is about to be fed with his own leg, we understand a worker, whose labour is "treated as a natural source"[374], as an 'alienated'[375] employee via the conceptual metaphor LABOUR IS SOURCE[376].

The 'saw' in the hand of a capitalist businessman is metonymically understood as the 'capitalist tool' via metonymical mapping 'form (A) STANDS FOR concept (A)'[377]. In this graffiti, the 'saw' is metaphorically associated with the economic

[373] In fact, as Yuval Harrari (2014) claims in his book *Sapiens,* Brief History of Mankind, "The dog was the first animal domesticated by *Homo* sapiens, and this occur before the Agriculture Revolution. (…) Dogs were used for hunting and fighting, and as an alarm system against wild beasts and human intrudents. (…) Dogs that were most attentive to the needs and feelings of their human companions got extra care and food, and were more likely to survive" (Harrari, 2014, pp. 51-52).
[374] Lakoff; Johnson, 1980/2003, p. 236
[375] According to Professor Asher Horowitz form York University, "The first aspect of alienation is alienation from the product of labour. In capitalist society, that which is produced, the objectification of labour, is lost to the producer. In Marx's words, 'objectification becomes the loss of the object'. The object is a loss, in the very mundane and human sense, that the act of producing it is the same act in which it becomes the property of another. Alienation here, takes on the very specific historical form of the separation of worker and owner. That which I produced, or we produced, immediately becomes the possession of another and is therefore out of our control. Since it is out of my control, it can and does become an external and autonomous power on its own." Retrieved from http://www.yorku.ca/horowitz/courses/lectures/35_marx_alienation.html. Access 9/12/2019.
[376] According to Lakoff; Johnson (1980/2003, p. 236), the LABOUR IS SOURCE conceptual metaphor shows how most contemporary economic theories treat labour "as a natural resource or commodity, on a par with raw materials, and speak in the same terms of its cost and supply". Moreover, Lakoff; Johnson (1980, p. 236) argue that "The exploitation of human beings through this metaphor [LABOUR IS SOURCE] is most obvious in countries that boast of 'a virtually inexhaustible supply of cheap labor' – a neutral-sounding economic statement that hides the reality of human degradation".
[377] Kövecses; Radden, 1998, p. 46

instrument of exploitation, used to cut off 'workers' rights' in order to increase profit in capitalist economies. Hence, to have enough money to survive, the workers must always work more and more. The labour exploitation alienates workers and commits them to a miserable life of hardship.

As blood is metonymically associated with life, the dog bleeding is metaphorically understood as a worker whose life (represented by the blood) is being wasted and damaged due to his intensive and hard work.

The mapping 'bandage is worker's unsatisfactory payment' is another complex metaphorical mapping to complete the metaphorical representation of the class struggle[378] shown in this graffiti. Via conceptual metaphor MONEY IS LIQUID/BLOOD[379], we associate the small and messy bandage round the dog's leg, which is insufficient to hold its bleeding, with the worker's low salary that is not enough to sustain his life.

In addition, the three-legged dog, which is about to be fed with his own meatless bone, associated with the dog's lack of mobility (due to the missing leg), we understand the representation of the worker's alienation. Via conceptual metaphor IDEAS ARE FOOD[380], we map the hungry dog, which is about to eat its own bone, onto the worker's alienation, who is deprived of the right of thinking due to his extensive working hours. Moreover, via conceptual metaphor THINKING/BELIEVING IS WALKING/TRAVELLING[381], we map the dog's lack of mobility (due to the missing leg) onto the worker's alienation, which is caused by his extensive working hours and lack of free time to live properly

[378] According to Leo Huberman (1958, p. 6), in a Capitalist system the class struggle is inherent because "The interests of the owners of the means of production and of the man who work for them are opposed. For the capitalists, property takes first place, humanity second; for the workers, humanity-themselves-takes first place, property second place. That is why, in capitalist society, there is always conflict between the two classes. Both sides in the class war act the way they do because they must. The capitalist must try to make profits to remain a capitalist. The worker must try to get decent wages to remain alive."
[379] Goatly, 2007, p. 257
[380] Lakoff; Johnson, 1980/2003, p. 47
[381] Goatly, 2007, p. 275

or even think.

The scene of the tall man in a black suit and the submitted, small, black dog with hungry eyes is also shaped by image-schemas FORCE and UP-DOWN, which led us to metaphorically understand how in a capitalist system the workers are totally under the capitalists' control. Additionally, through conceptual metaphors such as: HAVING CONTROL OR FORCE CONTROL IS UP[382], MORE IS UP[383], HIGH STATUS IS UP[384], VIRTUE IS UP[385], and CONSCIOUS IS UP[386] we metaphorically understand the white man in black suit as a representative of capitalist system.

Likewise, through conceptual metaphors such as: BEING SUBJECT OF CONTROL OR FORCE IS DOWN[387], LESS IS DOWN[388], LOW STATUS IS DOWN[389], LACK OF VIRTUE IS DOWN[390], UNCONSCIOUS IS DOWN[391] we perceive the black three-legged dog as a representative of aliened worker. By these dichotomous concepts (see **Table 23** below) represented in this graffiti, we recognise the class struggle within the capitalist economic system.

Table 23 – Dichotomous Concepts Used in 'Three-legged Dog' Multimodal Representations

Conceptual Metaphors that represent 'capitalist system' (image-schemas FORCE and UP)	**Conceptual Metaphors that represent the working class (image-schema DOWN)**
HAVING CONTROL OR FORCE CONTROL IS UP MORE IS UP HIGH STATUS IS UP VIRTUE IS UP CONSCIOUS IS UP	BEING SUBJECT OF CONTROL OR FORCE IS DOWN LESS IS DOWN LOW STATUS IS DOWN LACK OF VIRTUE IS DOWN UNCONSCIOUS IS DOWN
Source: Our Elaboration	

[382] Lakoff; Johnson, 1980/2003, p. 15
[383] *Idem*
[384] Lakoff; Johnson, 1980/2003, p. 16
[385] Kövecses, 2010, p. 40
[386] *Idem*
[387] Lakoff; Johnson, 1980/2003, p. 15
[388] *Idem*
[389] Lakoff; Johnson, 1980/2003, p. 16
[390] Kövecses, 2010, p. 40
[391] *Idem*

Finally, through the conceptual metaphors EVIL IS DARK/BLACK[392], DEATH IS DARK[393], and SAD IS DARK[394] we understand the black colour principle of bivalence, which symbolically attributes of power, prestige (black suit is an outfit related with capitalist system), and malevolence (the man in black suit cut the dog's leg) to the man in the black suit (the capitalist), while the same black colour characterises the dog as an oppressed and sad being.

The 'Three-legged Dog' graffiti, whose analysis is summarised in **Table 24**, shows a horrible scene of mutilation, which is disgusting, unpleasant, and not funny at all to look at. However, we argue that this repulsive graffiti portrays how Banksy sees the capitalist system and its collateral causalities and damages.

Table 24 – Summary of 'Three-legged Dog' Analysis

Image-schema	**Conceptual Metaphors**	**Conceptual Metaphorical Mappings**
UP-DOWN FORCE	EVIL IS DARK/BLACK. LABOUR IS SOURCE. MONEY IS LIQUID/BLOOD. HAVING CONTROL OR FORCE CONTROL IS UP. MORE IS UP. HIGH STATUS IS UP. VIRTUE IS UP. CONSCIOUS IS UP. BEING SUBJECT OF CONTROL OR FORCE IS DOWN. LESS IS DOWN. LOW STATUS IS DOWN. LACK OF VIRTUE IS DOWN. UNCONSCIOUS IS DOWN. IDEAS ARE FOOD. THINKING / BELIEVING IS WALKING / TRAVELLING. SAD IS DARK.	Man in black suit is capitalist businessman. Three-legged dog is abused/alienated worker. Bleeding, black dog is worker dying off. Bandage is worker's unsatisfactory payment. Bone is idea. Lack of bone is lack of idea.
	Conceptual Metonyms	**Conceptual Metonymical Mappings**
PART-WHOLE FORM /CONCEPT	Part FOR whole Form (A) FOR Concept (A)	Black suit and white shirt STAND FOR capitalist outfit. Blood STANDS FOR life Saw STANDS FOR capitalist tool.
Source: Our Elaboration		

[392] Goatly, 2007, p. 46
[393] Kövecses, 2010, p. 50
[394] Kövecses, 2010, p. 334

4.6 REMARKS

As we saw in these eleven analyses, the nexus of target and source domains were produced or fostered by the historical contexts accompanied all graffiti, and their intertextualities and ironies.

These complex nexuses of meanings, which we understood via conceptual metonymical and metaphorical relations, allowed us to confirm the ideological characteristics of Banksy's artwork summarised in **Table 25** below:

Table 25 – Conceptual Metaphors and Metonyms Used in Banksy's Selected Graffiti

Phases	Graffiti	Conceptual Metaphors	Activism
Inception	**The Mild, Mild West**	INANIMATE OBJECTS ARE PEOPLE CAUSES ARE FORCES. ARGUING/ATTACKING IS SHOUTING/THROWING AT. THE EYES ARE CONTAINERS FOR THE EMOTIONS. ART IS A WEAPON. BANKSY'S ART IS A CREATIVE WEAPON FOR FIGHTING AUTHORITARIANISM.	**Anti-authoritarianism**
Guerrilla	**Mona Lisa With Rocket Launcher**	AN ARGUMENT IS WAR. CAREFUL ACTION IS CAREFUL MOTION. AN INANIMATE ENTITY IS AN AGENT. ART IS A WEAPON. BANKSY'S ART IS CREATIVE WEAPON FOR COMBATING STREET ART MARGINALISATION. HUMAN IS VEHICLE. BANKSY IS A VEHICLE OF DENOUNCEMENT	**Anti-street art marginalisation**
Activism	**Because I'm worthless**	ANIMAL IS PERSON. PERSISTING IS REMAINING ERECT. EVENTS ARE ACTIONS. UNDERSTANDING IS GRASPING. STAYING ALIVE IS CONTEST. GRAFFITI ARTIST IS RESISTANCE.	**Anti-street artist criminalisation**
	The Joy of not Being Sold Anything	INANIMATE OBJECTS ARE PEOPLE. THE EYES ARE CONTAINERS FOR THE EMOTIONS.	**Anti-advertising billboards**
	Dove of Peace with Flak Jacket	GOOD IS WHITE. FREEDOM IS UP.	**Anti-war**
	One Nation Under CCTV	QUANTITY IS VERTICALITY. HAVING CONTROL OR FORCE IS UP. BEING SUBJECT OF CONTROL IS DOWN. IDEAS ARE FOOD. MORALITY IS STRENGTH.	**Anti-mass surveillance**

	Falling Shopper	ECONOMIC SYSTEMS ARE BUILDINGS. DESIRE IS HUNGER. CONTROL IS HOLDING SOMETHING IN THE HAND. LACK OF CONTROL IS DOWN. NON-RATIONAL IS DOWN. UNCONSCIOUS IS DOWN. DETERIORATE IS FALL.	**Anti-consumerism**
	Go Back to Africa	NATION IS A FAMILY. SOCIETY IS A FAMILY. OBJECTIONABLE HUMAN BEHAVIOUR IS ANIMAL BEHAVIOUR. CATEGORY IS A DIVIDED AREA. RACE IS COLOUR DIFFERENCE IS DISTANCE. NO RELATIONSHIP IS DISTANCE/SEPARATION.	**Anti-xenophobia**
	(Unofficial) Collaboration with Basquiat Show	BAD IS BLACK. WHITE IS GOOD. SOCIAL ORGANISATION IS A BODY. LACK OF FREEDOM TO ACT IS LACK OF FREEDOM TO MOVE. NO FREEDOM IS TYING/BINDING. TIME IS AN EVALUATOR.	**Anti-racism**
	Three-legged Dog	EVIL IS DARK/BLACK. LABOUR IS SOURCE. MONEY IS LIQUID/BLOOD. HAVING CONTROL OR FORCE CONTROL IS UP. MORE IS UP. HIGH STATUS IS UP. VIRTUE IS UP. CONSCIOUS IS UP. BEING SUBJECT OF CONTROL OR FORCE IS DOWN. LESS IS DOWN. LOW STATUS IS DOWN. LACK OF VIRTUE IS DOWN. UNCONSCIOUS IS DOWN. IDEAS ARE FOOD. THINKING / BELIEVING IS WALKING / TRAVELLING. SAD IS DARK.	**Anti-capitalist system**
Source: Our Elaboration			

Banksy uses irony to amuse his audience but also as the most effective means of persuasion to address sociocultural and political issues. By bringing a witty sense of humour in his graffiti, Banksy opens the viewers' keen attention to influencing them to be more in line with his social, cultural and political criticisms.

Ultimately, by understanding how Banksy, within a historical context, depicts injustice, harassments, bigotries, and abuses of different sorts, we could confirm that Banksy's graffiti are artistic tools (or artistic weapons) for social, political, and cultural activism.

FINAL REMARKS

This investigation followed four convergent theoretical approaches connected by a networking nexus throughout four separate chapters.

In the first chapter, we situated Banksy's graffiti in the field of cultural studies, communication and media frameworks to show: a) how they figure as manifestations of popular culture; b) Why Banksy's graffiti have an aspect of visual culture; c) how they obsolesced the old school graffiti media and generated a new environment in the realm of contemporary art that did not exist before, namely the art market for graffiti; d) how through their rhetorical capacity to transmit messages and have the attention of different publics, Banksy's graffiti featured breaking news and received extensive coverage from mainstream media; and e) how Banksy's graffiti configure an artistic weapon to reinterpret, confront and criticise entrenched, stereotypical concepts, and institutional frames of British and transnational settings.

In the second chapter, we defined the twofold roles of the signature 'Banksy' in contemporaneity, showing that, despite being anonymous, Banksy became one of the central figures in the realm of contemporary art and played an influential role to change old paradigms of street art.

In the third chapter, from a chronological and rhetorical point of view, we sketched a clear-cut delimitation of Banksy's artistic phases. Additionally, we selected eleven graffiti that we considered examples of each Banksy's engagements in anti-authoritarianism, anti-street art marginalisation, anti-street artist criminalisation, anti-advertising billboards, anti-war, anti-mass surveillance, anti-consumerism, anti-xenophobia, anti-racism, and anti-capitalist system protests, which we analysed in the last chapter.

These three theoretical approaches used in the previous chapters, helped us to confirm our hypothesis that Banksy's graffiti constitute a new kind of effective media of communication, differing among the traditional graffiti. Furthermore, this threefold theoretical approach grounded a multimodal cognitive-oriented approach that we used in Chapter Four to analyse and to understand the interplay among the panoply of factors that contributed to the multimodal dimension of Banksy's artworks. For this, we fashioned an analytical model incorporating graffiti's pictorial and linguistic elements, historical contexts, visual intertextuality, ironic features, and the conceptual metaphors inherent to conceptual mappings. Our model of analysis helped us to confirm our hypothesis that Banksy's graffiti constitute an *engagé* art genre.

As shown in the chapters, Banksy's graffiti differ from old school graffiti by enhancing their communicative function, which usually are considered subcultural artistic manifestations intended for self-expression purposes. By engendering sociocultural and political visual commentaries concerning diverse social groups, Banksy's graffiti became media of communication filled with counter-narratives and destined to highlight hidden issues and contest the Establishment hegemony.

Moreover, been traditionally an ephemeral art form used to mark territorial ownership, with Banksy, old school graffiti gained the faculty to challenge the social order and inspire social and political transformation. Banksy's graffiti became instruments (or artistic weapons) for political activism.

Likewise, once marginalised art or considered manifestation of vandalism, Banksy's graffiti were appropriated by the art industry and went up in auction houses and art galleries due to the tremendous interest his art aroused in different publics worldwide.

Banksy's unexpected interruptions in the routine of globalized societies (either through his graffiti or performative shows) had the power to incite reflective experience and affect social, cultural and political practices. Accordingly, we claim that Banksy is a social actor with great sense of 'agency'.

Banksy mastered the art of graffiti by creating pieces that, through a multimodal sign system interpretable because of specific perception processes, particularly visual perception processes and driven by gestalt principles, facilitate and structure people's visual experience, affecting their meaning-making processes. Via his 'cool', simplistic, ironical, and full of cultural, social and political references, Banksy's graffiti has conveyed provocative reflections on hegemonic groups' supremacy that can raise a variety of emotions among spectators at a 'glocal' level. Therefore, we claim that Banksy's graffiti are powerful instruments of communication.

Based on the cognitive analysis carried out in Chapter Four, we confirmed that Banksy's graffiti are very appealing for diverse publics because they are capable to deliver clear messages. This has been seen in the case of 'Mild Mild West' graffiti, which depicts a cute teddy bear that became a street fighter after being oppressed by the police repression. It represents the young's resistance to the British government's authoritarianism and attempts to ban outdoor parties. In 'Mona Lisa with Rocket Launcher', the ironical representation of a high art symbol insurrection shows Banksy's objection to graffiti marginalisation. In 'Because I'm worthless', Banksy depicts a graffiti artist as a rat to shows that graffiti artists, like the rodents, grow in numbers and boldness, despite being subjects to the government retaliation. In 'The Joy of not Being Sold Anything' an empty advertising billboard becomes a canvas for Banksy's message against advertisements' harmful way of selling products. In 'Dove of Peace with Flak Jacket' a white dove wearing a bulletproof vest flies over the Gaza strip

airspace. It represents the uneasy peace in the region and brings an anti-war message. In 'One Nation Under CCTV' a graffiti artist is depicted as the innocent 'Little Red Riding Hood' who makes a graffiti under the passive inspection of a municipal guard and his watching dog. This graffiti fashions a loud comment on the massive surveillance exerted by the British government. In 'Falling Shopper', Banksy sends an anti-consumerism message, by depicting a shopper in a dramatic scene of tumbling down a tall building, which represents the idea of one falling in the trap of non-rational shopping. In 'Go Back to Africa', Banksy shows a group of birds exhibiting racial segregation against a foreigner bird to represent the xenophobia practiced in the city Clacton-on-Sea. in '(Unofficial) Collaboration with Basquiat Show' compound of two graffiti that function as a conceptual unity (since one completes the other's meaning), Banksy metaphorically represents the ever-lasting racist ideology is structural and institutionalized in our society, by depicting a harmless Black boy with his dog been treated as delinquent. Finally, in 'Three-legged Dog', Banksy depicts his standpoint on the capitalist system's issues by creating a repulsive graffiti that shows collateral causalities and working-class damages.

Although Banksy's graffiti are usually amusing at first glance, viewers also experience a second wave of emotions like pity, disgust, indignation, shame, etc., as soon as they perceive the graffiti's surroundings, whether seen *in loco* or through images on the internet.

Banksy invariably paints his graffiti in areas of conflict or sensitive urban zones. The photos Banksy takes to divulge his art in books, website, and Instagram also show the graffiti surroundings. In these interfaces with visual technologies, Banksy's graffiti consistently trigger the same second wave of emotions described before, when seen

in loco. In this sense, Banksy's graffiti have an aspect of visual culture that stem from a range of information, meanings and emotions sought by the spectator.

Moreover, by containing visual Intertextuality and ironical elements to fashion conceptual mappings, Banksy's graffiti "activate not one but an endless series of subversive interpretations" (MUECKE, 1970, p. 31). Therefore, Banksy metaphorically portrays social discomfort concerning oppression, authoritarianism, marginalization of unprivileged people, constraint of freedom, segregation, inequality, racism, and abusive economic systems, which are produced and reproduced in society.

Furthermore, Banksy's intelligence, boldness and refined aesthetics make him a distinctive contemporary artist, a motivated social actor, a driven 'agency', and a successful entrepreneur, whose anonymity secures his socio-political independence and freedom to criticise and challenge the Establishment and the white supremacist groups around the world.

Based on the aspects of Banksy's graffiti (cultural-rhetorical-cognitive) and Banksy's anonymity (communicative-philosophical) discussed in this thesis, we assert that Banksy's graffiti fit in today's communication as popular culture manifestations, media of communication, and visual culture. Ultimately, we can say that 'Banksy's Multimodal Representations' are rhetorical mechanisms for inspiring and provoking societal changes in the contemporary 'Global Village'.

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(Footnote 214) INSTAGRAM. https://www.instagram.com/banksy. Access 20/09/2019.

(Figure 4.12) Retrieved from http://www.banksy.co.uk/out.asp. Access 24/11/2019

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(Footnote 223) HOROWITZ, Asher. **Perspectives on Politics.** 2010-11. Retrieved from http://www.yorku.ca/horowitz/courses/lectures/35_marx_alienation.html. Access 9/12/2019.

APPENDIX A: BANKS'Y ARTWORK, 1ST PHASE 'INCEPTION'

Freestyle Graffiti	
Figure A1 – 'There's All This Noise but You Ain't Sayin Nothing'	**Location**: Bristol, Redcliffe end of Welsh Back **Year**:199? Made in collaboration with Lokey.
	
Source: Wright; Jones 2016, p. 54	
Figure A2 – **'Monkey on Detonator'**	**Location:** Bristol, Easton **Year:** 199? This monkey motif was also used in stencil graffiti.
	
Source: Wright; Jones 2016, p. 61	
Figure A3 – 'Cat and Dog'	**Location:** Bristol, Easton **Year:** 199?
	
Source: Wright; Jones, 2016, p. 101	

Figure A4 – 'Tag'	
	**Location:** Bristol, St Werburgh's **Year:** 1996 First Banksy's full colour graffiti
Source: Wright; Jones, 2016, p. 36	
Figure A5 - 'Easton Rockers … From the West Side to the …'	
	**Location:** Bristol, M32, Junction 3 **Year:** 1996
Source: Banksy, 2006, p.04	
Figure A6 – 'Do not Inhale'	
	**Location:** Bristol, Easton **Year:** 1997
Source: Wright; Jones, 2016, p. 14	

Figure A7 – '1st Division Airborne Aerosol Supremacy'	
	**Location:** Bristol **Year:** 1998 Made in collaboration with Kato
Retrieved from https://www.flickr.com/photos/catobristol/with/441245936. Access 05/05/2018.	
Figure A8 – 'The New Pollution'	
	**Location:** Bristol, St Werburgh's **Year:** 1998
Source:	
Figure A9 – 'Take the Money and Run'	
	**Location** Bristol **Year:** 1999
Source: Wright; Jones, 2016, p. 36	

Stencil Graffiti	
Figure A10 – 'Precision Bombing'	**Location** Bristol **Year:** 1996 It depicts a group of people, near a sport car, that has been targeted by a precision gun pointer. This graffito may represent the systematic persecution people from the DIY movement had been facing that time, or it may also be a representation of the state of terror, violence and ever-present treachery of the end of 20th century.
	
Source: Wright; Jones 2016, p. 50	
Figure A11 – 'Mohican Lenin'	**Location:** Weston-Super-Mare **Year:** 1997 This graffiti was first painted on the walls of the public toilets.
	
Source: Wright; Jones 2016, p. 73	
Figure A12 – 'Lenin in Rollerblades'	**Location:** Weston-Super-Mare **Year:** 1997
	
Source: Banksy, 2006, p.134	

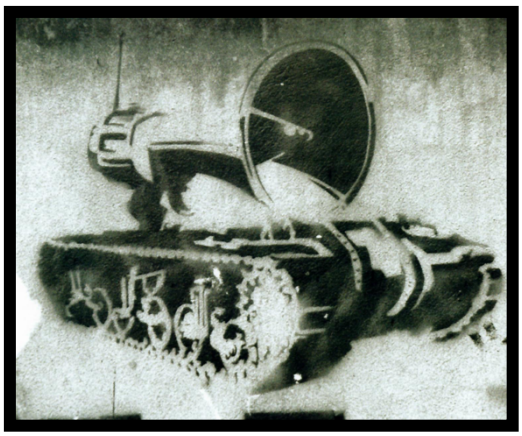
Figure A13 – 'Sound System Tank'	
	**Location:** Bristol **Year:** 1998
Source: Wright; Jones, 2016, p. 05	
Figure A14 – Album Cover	
	**Location:** London **Year:** 1998 A version of 'Sound System Tank' for the cover of One Cut album called 'Cut Command'
Retrieved from https://rateyourmusic.com/list/rockdoc/banksys_record_cover_art. Access 05/05/2018.	
Figure A15 – 'DIY DJ'	
	**Location:** Bristol **Year:** 1998 A DJ being hooked by a crane.
Source: Banksy, 2001, n.p.	

Figure A16	
	**Location:** Bristol **Year:** 1999 Reproduction in acrylic and spray of 'Sound System Tank' displayed in the Severnshed's Exhibition.
Source: MOCO Amsterdam Catalogue, 2018, p. 71	
Figure A17 – 'Monkey with Electric Saw'	
	**Location:** Bristol and London **Years:** 1995-1999
Source: Banksy, 2006, p. 14	
Figure A18 – 'Monkey Riding Bomb'	
	**Location:** Bristol and London **Years:** 1995-1999
Source: Mitchell 2000, p. 71	

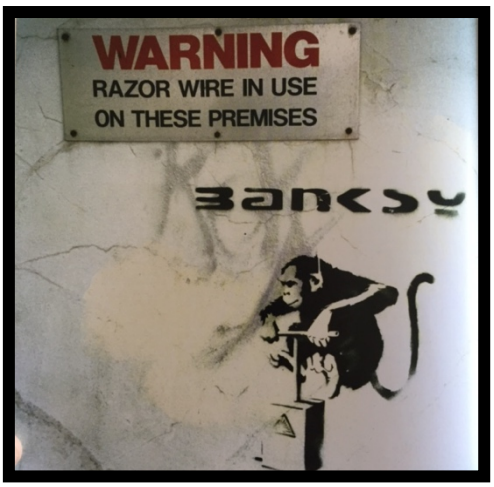
Figure A19 – 'Nipper the Dog'	
	**Location:** Bristol **Years:** 1998-1999 This is the first nipper dog made in 1998 for the rave's parties. It depicts a dog with a bazooka pointing to a gramophone.
Retrieved from https://banksyunofficial.com/2017/04/16/early-stencils-in-bristol-1995-2000/#jp-carousel-805. Access 05/05/2018.	
Figure A20 – 'Monkey on Detonator'	
	**Location:** Bristol and London **Years:** 1995-1999
Source:	
Figure A21 – 'Boy Tackled by Police'	**Location:** Bristol **Year:** 1999 Banksy depicts two cops running after a little boy, who seems to be terrified. This graffiti can be understood as an allusion on how intense the police action against the graffiti artists was back then. In that period Banksy's crew embraced the name DBS, which stood for DryBreadZ, as a reference on how intensive the crew has been "fiscally challenged [that] they couldn't afford any spread for their toast", as Wright and Jones (2016, p. 14) explains.
	
Source: Wright; Jones, 2016, p. 96	

Figure A22 – 'Revenge'  **Source:** Wright; Jones, 2016, p. 96	**Location:** London **Year:** 1999 This is a version of 'Boy Tackled by Police', made in London. However, here the boy inverts the situation and runs after the cops, wielding a sickle. This graffiti is hilarious because it narrates the revenge of the terrified boy (probably Banksy himself) on the police. In the following years Banksy portrayed police officers in several tenuous positions.
Figure A23 – 'Leopard Chasing Police'  **Source:** Wright; Jones, 2016, p. 40	**Location:** Bristol **Year:** 1999
Figure A24 – 'Girl With Bomb'  **Source:** Banksy, 2001, n.p.	**Location:** Bristol **Year:** 1999 This iconic stencil depicts a schoolgirl portrayed full of love, hugging a bomb. It was first painted in Harbourside.

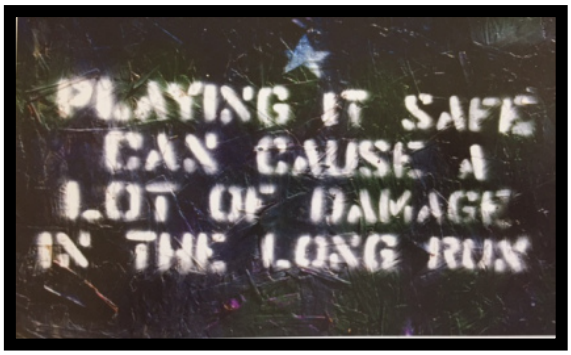
Figure A25	**Location:** Bristol **Year:** 199? This graffiti is probably from 1996, and first appeared on the wall of 'The Full Moon' pub on Stokes Croft, and according to Leverton (2011, p. 49) it "is amongst the very first of Banksy's street works and is potentially a historic document". The pub owner sold it for a private collector in 2006 for a sum of money not declared. This graffiti was part of 'Banksy Laugh Now' the unofficial exhibition at MOCO Amsterdam in 2018.
 **Source:**	
Figure A26 – 'Play it Safe'	**Location:** Bristol **Year:** 1999 According to Wright, Jones, **'Playing It Safe Can Cause A Lot Of Damage In The Long Run'** is a graffiti inspired on Jenny Holzer, an American conceptual artist, whose work consists in writing words in public spaces, conveying feminist ideals.
 **Source:** Wright; Jones, 2016, p. 07	
Figure A27 – 'Heavy Weaponry'	**Location:** Bristol **Year:** 199? This graffiti is probably from 1997 and had many versions in the following years.
 **Source:** Wright; Jones, 2016, p. 48	

Figure A28 – 'Heavy Weaponry II'	
	**Location:** Bristol **Year:** 1998 This version of 'Heavy Weaponry' in colour barcode' "is presumed to have a vague representation of a face, suggesting that both [rocket and elephant] are alive" (MOCO, 2018).
Source: MOCO Amsterdam catalogue, 2018, p. 23	

APPENDIX B: BANKS'Y ARTWORK, 2ND PHASE 'GUERRILLA'

Freestyle Graffiti	
Figure B1 – 'Chiapas' Mural 1'	**Location:** Chiapas, Mexico **Year:** 2001 During his tour in Mexico, Banksy made several freehand murals in Chiapas, which might be the last ones he painted in live performance.
	
Source: Wright; Jones, 2016, p. 77	
Figure B2 – 'Chiapas' Mural 2'	**Location:** Chiapas, Mexico **Year:** 2001
	
Source: Wright; Jones, 2016, p. 80	
Figure B3 – 'Chiapas' Mural 3'	**Location:** Chiapas, Mexico **Year:** 2001
	
Source: Wright; Jones, 2016, p. 80	

Figure B4 – 'Chiapas' Mural 4'  **Source:** Wright; Jones 2016, p. 80	**Location:** Chiapas, Mexico **Year:** 2001
Figure B5 – 'Bomb with Wings'  Retrieved from http://woocommerce-180730-527864.cloudwaysapps.com/wp-content/uploads/2014/07/Artist-Banksy-Painting-Murals-in-Chiapas.pdf. Access 26/06/2018.	**Location:** Chiapas, Mexico **Year:** 2001 **'The bomb with wings'** together with the text, '*ZAPATA vive, Conocimiento Es poder'.*
Figure B6 – 'Mexican Player'  **Source:** Banksy, 2000, n.p.	**Location:** Mexico City **Year:** 2001 Inside the speech balloon, images of falling bombs embodied a Mexican guitar player's chant.

Figure B7 – 'Resting Soldier'	
	**Location:** Mexico City **Year:** 2001 It depicts a harmless soldier, resting and being watched by a chicken that stands on his rifle barrel.
Source: Wright; Jones, 2016, p. 81	

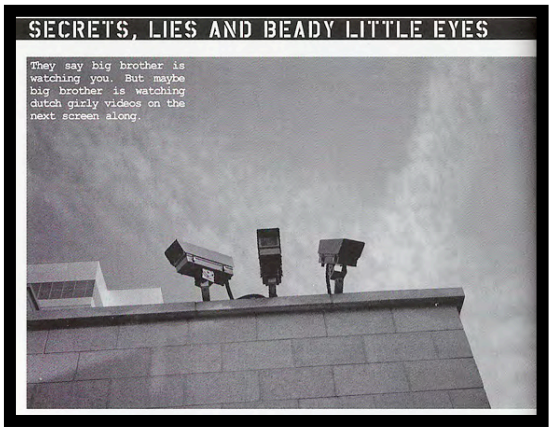
Stencil Graffiti And Other Art Manifestations	
Figure B8 – 'CCTV Camaras'	
	**Location:** London **Year:** 2000
Source: Banksy, 2001, n.p.	
Figure B9 – 'Battling Surveillance Cameras'	
	**Location:** London **Years:** 1999-2000
Source: Banksy, 2001, n.p.	

Figure B10 – 'This is not a Photo Opportunity'	**Location:** London **Year:** 1999-2000
	
Source: Banksy, 2001, n.p.	
Figure B11 – 'Hidden Camara'	**Location:** London **Year:** 1999-2000
	
Source: Banksy, 2001, n.p.	
Figure B12 – 'Monkey on Detonator'	**Location:** London **Year:** 2000
	
Source: Banksy, 2001, n.p.	

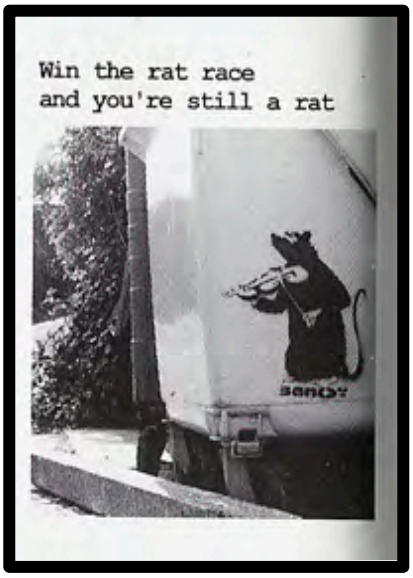
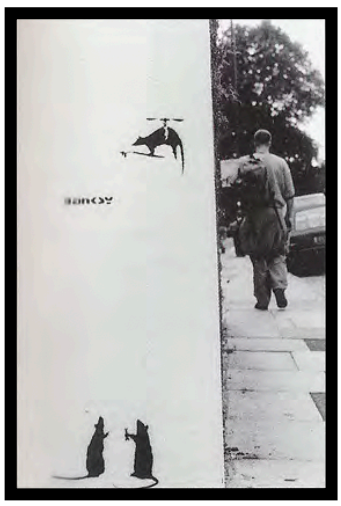
Figure B13 – 'Rat Wit Video Camara'	
	**Location:** London **Year:** 2000
Source: Banksy, 2001, n.p.	
Figure B14 – 'Rat Playing Violin'	
	**Location:** London **Year:** 2000
Source: Banksy, 2001, n.p.	
Figure B15 – 'Rat with Propeller'	
	**Location:** London **Year:** 2000 Rat flying with propeller to tag 'Banksy' on the wall, while two others, on the floor, guide it in its activity.
Source: Banksy, 2001, n.p.	

Figure B16 – 'Rat with Headphones'	
	**Location:** London **Year:** 2000 A Rat graffiti artist is wearing headphones with antennas, after finishing his Tag 'BANKSY'.
Source: Banksy, 2001, n.p.	
Figure B17 – 'Do Community Service' cover	
	**Location:** London **Year:** 2000 Monk & Canatella's album cover 'Do Community Service'
Retrieved from https://rateyourmusic.com/list/rockdoc/banksys_record_cover_art. Access 11/03/2019.	
Figure B18 – 'Grand Theft Audio' cover	
	**Location:** London **Year:** 2000 One Cut album
Retrieved from https://rateyourmusic.com/list/rockdoc/banksys_record_cover_art. Access 11/03/2019.	

Figure B19 – 'Mr X Rhythm Geometry' cover	
	**Location:** London **Year:** 2000 One Cut album
Retrieved from https://rateyourmusic.com/list/rockdoc/banksys_record_cover_art. Access 11/03/2019.	
Figure B20 – 'Underground Terror Tactics' cover	
	**Location:** London **Year:** 2000 One Cut album
Retrieved from https://rateyourmusic.com/list/rockdoc/banksys_record_cover_art. Access 11/03/2019.	
Figure B21 – 'We love you … so love us' cover	
	**Location:** London **Year:** 2000 Various Artists album
Retrieved from https://rateyourmusic.com/list/rockdoc/banksys_record_cover_art. Access 11/03/2019.	

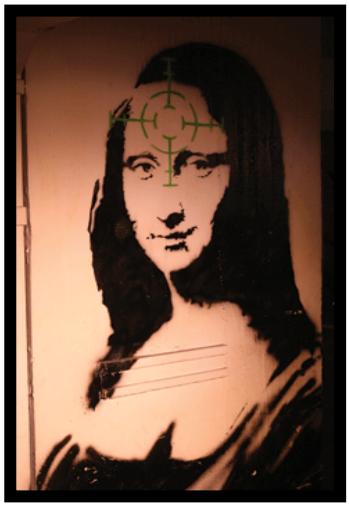
Figure B22 – 'Grand Theft Audio 2' cover	
	**Location:** London **Year:** 2000 One Cut album
Retrieved from https://rateyourmusic.com/list/roc. Access 11/03/2019.	
Figure B23 – 'Cop'	
	**Location:** London, Garage of the Swiss Embassy **Year:** 2001
Retrieved from https://embassymagazine.com/going-underground. Access 12/03/2019.	
Figure B24 – 'Targeted Mona Lisa'	
	**Location:** London, Garage of the Swiss Embassy **Year:** 2001
Retrieved from https://embassymagazine.com/going-underground. Access 12/03/2019.	

Figure B25 – 'Flame-throwing Monkey'	
	**Location:** London, Garage of the Swiss Embassy **Year:** 2001
Retrieved from https://embassymagazine.com/going-underground. Access 12/03/2019.	

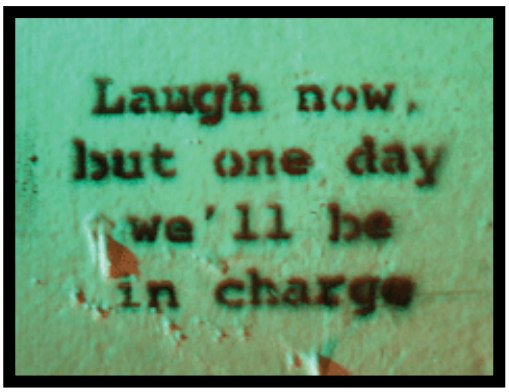
Figure B26 – 'Laugh Now'	
	**Location:** London, Garage of the Swiss Embassy **Year:** 2001
Retrieved from https://embassymagazine.com/going-underground. Access 12/03/2019.	

Figure B27	
	**Location:** London, Garage of the Swiss Embassy **Year:** 2001 'French Poodle Fantasising About a British Bull-dog Poodle'
Retrieved from https://embassymagazine.com/going-underground. Access 12/03/2019.	

Figure B28 – 'Graffiti Area'



Source: Banksy, 2006, p. 58

Location: London
Year: 2001
This graffiti was first made in Marylebone Road, London, on a white wall. After some days the area was totally covered with tags. In his book, Banksy displays photos, showing the course of the revitalization of the frosty wall, from the moment he vandalised it until the power of colourful images renovated it.

Figure B29 – 'Marylebone Road'



Source: Banksy, 2006, p. 60

Location: London
Year: 2001

Figure B30 – 'Gorilla in a Pink Mask'



Retrieved from https://www.artlistings.com/Magazine/Banksy-s-Gorilla-in-a-Pink-Mask-is-painted-over71749. Access 13/03/2019.

Location: Bristol, Eastville
Year: 2001
This graffiti was painted on the social club's wall and for over 10 years resisted in place. In 2011, the social club was converted into a Muslin Cultural Centre and the new owner, who supposedly did not know that was a Banksy graffiti, simply erased it. Later he apologised for the community and the piece was restored.

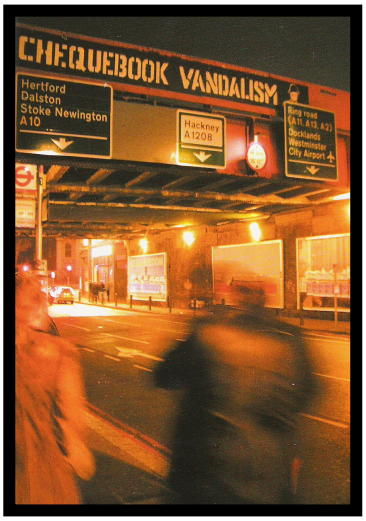
Figure B31 – 'The Tentacle-monster ATM'	
	**Location:** London **Year:** 2001 It depicts a tentacle-monster coming out from the ATM, grabbing a man who was withdrawing cash, while a dog in an attack position is barking to it. This graffiti had other versions, like the one in **Figure B.32.**
Source: Banksy, 2001, n.p.	
Figure B32 – 'The Robot-monster ATM'	
	**Location:** London **Year:** 2001 In this version, 'The Monster ATM' became a 'Robot-monster', grabbing a girl with its craw.
Source: Banksy, 2001, n.p.	
Figure B33 – 'Chequebook Vandalism 1'	
	**Location:** London **Year:** 2001
Source: Banksy, 2002, n.p.	

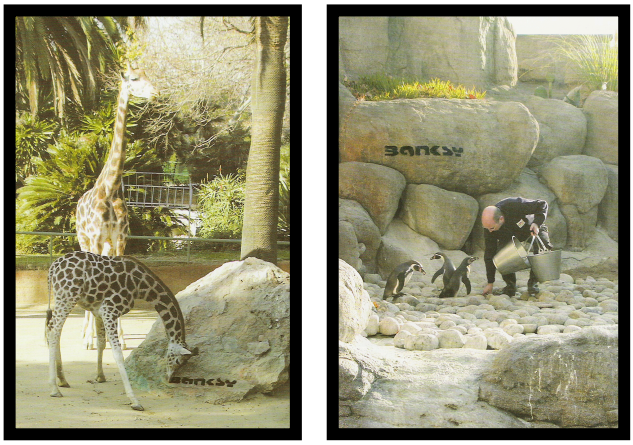
Figure B34 – 'Chequebook Vandalism 2'	**Location:** London **Years:** 2001-2002
	
Source: Banksy, 2002, n.p.	
Figure B35 – 'Banksy Tag in Zoo 1'	**Location:** Barcelona Zoo **Year:** 2002
	
Source: Banksy, 2002, n.p.	
Figure B36 – 'Banksy Tag in Zoo 2'	**Location:** Longleat Safari Park **Year:** 2003
	
Source: Banksy, 2006, p. 148	

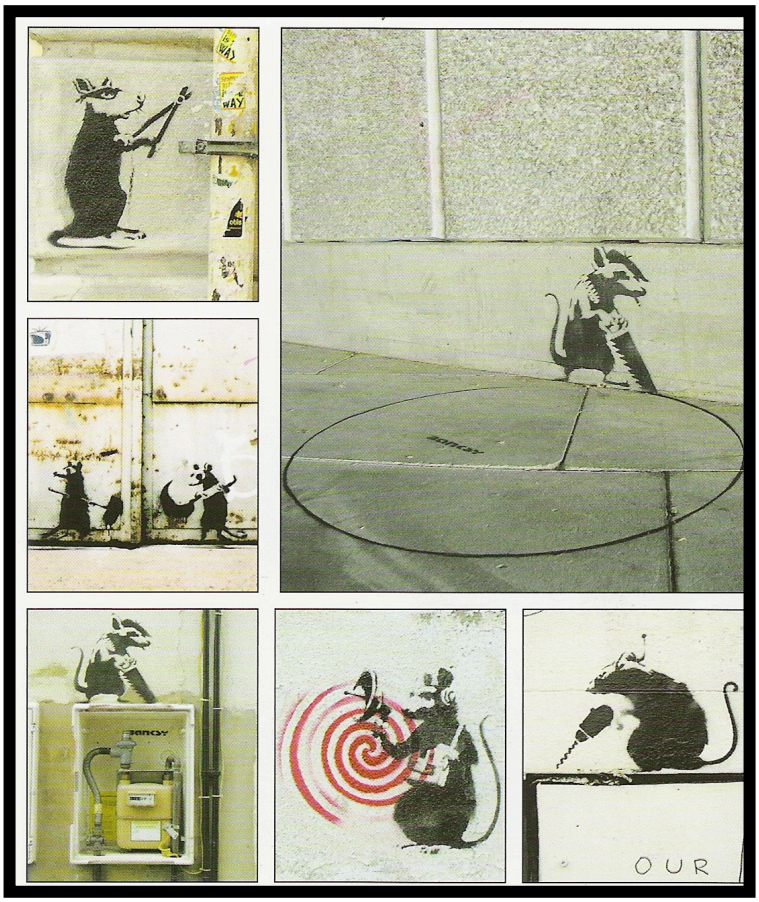
Figure B37 – 'Banksy Tag in Zoo 3'



Source: Banksy, 2006, p. 149

Location: Melbourne's Zoo
Year: 2003

Figure B38 – 'Rats 1'



Source: Banksy, 2002, n.p.

Location: London
Years: 2001-2002

Figure B39 – 'Rats 2'



Source: Banksy, 2002, n.p.

Location: London
Years: 2001-2002

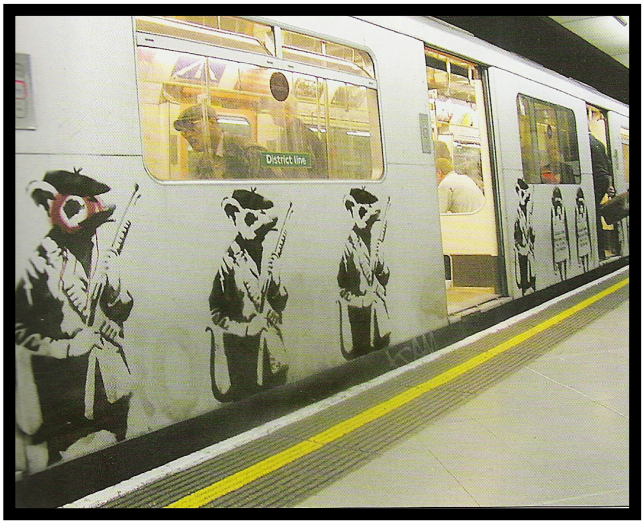
Figure B40 – 'Rats 3'



Source: Banksy 2002, n.p.

Location: London
Years: 2001-2002
Two rodents getting a missile ready to launch.

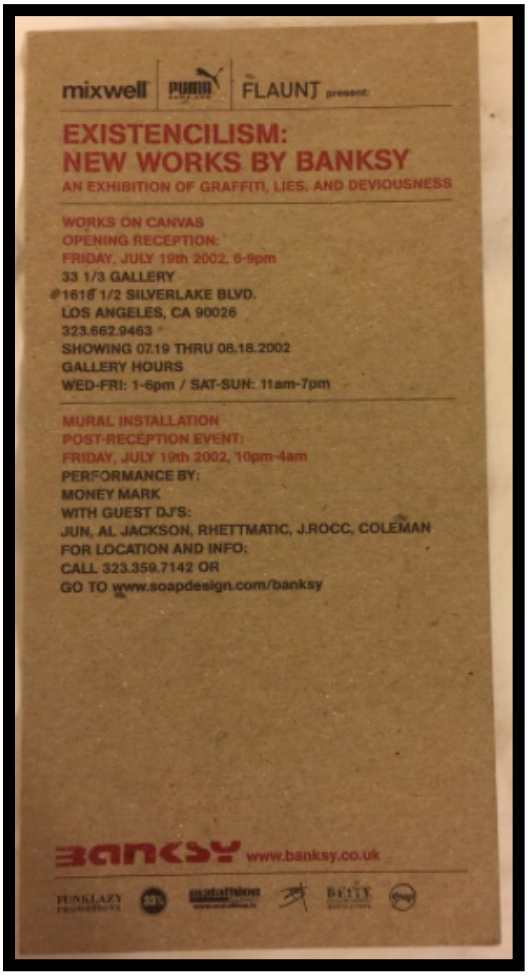
Figure B41 – 'Rats 4'



Source: Banksy 2002, n.p.

Location: London
Years: 2001-2002
A group of revolutionary rats, carrying heavy guns and wearing Che Guevara's cap beside to 'Laugh Now' monkeys, painted on the doors of the metro wagon.

Figure B42 – 'Existencilism Poster'



Retrieved from https://banksyunofficial.com/2017/04/16/existencilism-los-angeles-june-19-2002/. Access 15/03/2019.

Location: Los Angeles
Year: 2002
'**Existencilism'** was the 3rd Banksy's solo exhibition, which took place in LA, at 33 1/3 Gallery, a small Silverlake venue owned by Frank Sosa.
The exhibition was curated by Malathion, Funk Lazy Promotions and B+.

Figure B43 – 'The Queen Monkey'	
	**Location:** Hamburg, Germany. **Year:** 2002 This graffiti was exhibited in the 'Urban Discipline, a collective show in Hamburg. It portrays as a crowned female monkey, in red lipstick and blue eye shadow (which is a kind of makeup not permitted for the British royals), tagged in her forehead 'bitch'.
Retrieved from http://daim.org/site/en/2002/06/urban-discipline-2002. Access 15/03/2019.	
Figure B44 – 'Queen's Guard Taking a Piss'	
	**Location:** Hamburg, Germany. **Year:** 2002 This graffiti was also part of the 'Urban Discipline, a collective show in Hamburg. It had been made before in England and portrays a Queen's guard in an unexpected situation.
Retrieved from http://urbanartassociation.com/thread/110932/obscure-banksy-pieces?page=3. Access 15/03/2019.	

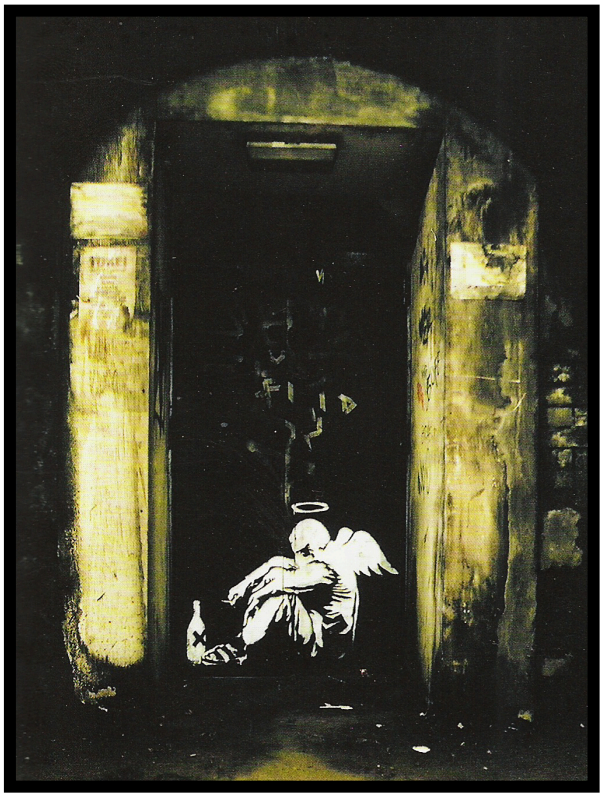
Figure B45 – 'Canvas and Spray'



Rethreved from http://urbanartassociation.com/thread/110932/obscure-banksy-pieces?page=3. Access 15/03/2019.

Location: Hamburg, Germany.
Year: 2002
This graffiti was also part of the 'Urban Discipline, a collective show in Hamburg.
It presents a collection of stencil canvasses with images of his previous graffiti made in England. This wall is scattered with red paint, as if it was blood all over the place, and on the floor silhouettes chalk are outlined with the Nazi symbol painted at the position of the people's hearts.

Figure B46 – 'Homeless Angle'



Source: Banksy, 2002, n.p.

Location: London
Year: 2002
Looking like a homeless man, the angle is depicted sitting on the entrance of a tunnel, apparently hopeless, drinking some poison liquid and smoking, but he still has his halo, made out of smoke.

Figure B47 – 'Punk with Wings'



Source: Banksy, 2002, n.p.

Location: London
Year: 2002
This graffiti depicts a man, with wings, dressed like a punk and with an ascot the pattern of British flag.
This graffiti appeared in many locations in London. In his book, under this image Banksy states: 'It's strange that the favourite drink of homeless people is called Tenants'.

Figure B48 – 'Servant with Wings'



Source: Banksy, 2002, n.p.

Location: London
Year: 2002
The third man with wings is ostensibly a servant, in his green safety vest, holding a broom

Figure B49 – 'Kamikaze Girl'	
	**Location:** London **Year:** 2002 It depicts a girl dressed in a jacket full of explosives and with an interrogation mark above her head during a police approach.
Source: Banksy, 2002, n.p.	
Figure B50 – 'Girls with Bomb'	
	**Location:** London **Year:** 2002 It depicts a girl holding a projectile with love.
Source: Banksy, 2002, n.p.	
Figure B51 – 'Turf War: sheep'	
	**Location:** London **Year:** 2003 **'Turf War'** was a polemic exhibition, which took place in a warehouse on Kingsland Road in London's East End. Its opening was in July 18, 2003. Banksy showed a diversity of artworks made with different techniques styles.
Source: Banksy, 2006, p. 151	

Figure B52 – 'Turf War: soldiers with smile faces'	**Location:** London **Year:** 2003
	
Retrieveied from http://banksy.co.uk/shows-turfwar.asp. Access 15/03/2019.	
Figure B53 – 'Turf War: cows'	**Location:** London **Year:** 2003
	
Retrieved form http://www.flickriver.com/photos/37259769@N06/3601079359/. Access 15/03/2019.	
Figure B54 – 'Turf War: prisoners'	**Location:** London **Year:** 2003
	
Retrievied from https://banksyunofficial.com/tag/banksy-turf-war/. Access 15/03/2019.	

Figure B55 – 'Turf War: ice-cream bomb'	
	**Location:** London **Year:** 2003
Retrieved from https://banksyunofficial.com/tag/banksy-turf-war/#jp-carousel-1190. Access 15/03/2019.	
Figure B56 – 'Riot Area'	
	**Location:** London **Year:** 2003 At Trafalgar Square, for the May Day demonstration.
Source: Banksy, 2006, p. 67	
Figure B57 – 'Happy Chopper''	
	**Location:** London **Year:** 2003 May Day Anti-Aar Demo
Source: Banksy, 2006, p. 227	

Figure B58 – 'Soldier with Smile Face'	
	**Location:** London **Year:** 2003 May Day Anti-Aar Demo
Source: Banksy, 2006, p. 228	

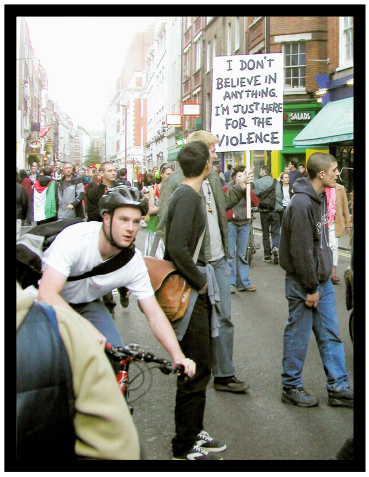
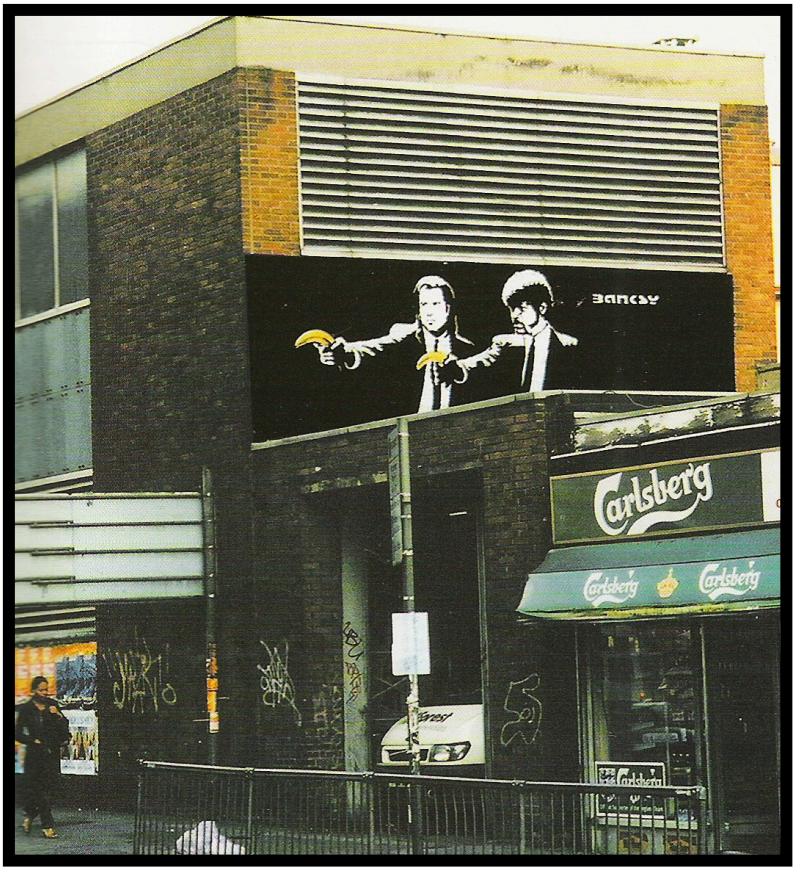
Figure B59 – 'I Don't Believe in Anything'	
	**Location:** London **Year:** 2003 May Day Anti-Aar Demo "I Don't Believe in Anything. I'm Just Here for The Violence"
Source: Banksy, 2006, p. 229	

Figure B60 – 'Girl with Bomb'	
	**Location:** London **Year:** 2003 May Day Anti-Aar Demo
Source: Wright; Jones, 2016, p. 56	

Figure B61 – 'Pulp Fiction'



Retrieved from http://news.bbc.co.uk/2/hi/uk/6575345.stm. Access 15/03/2019.

Location: London, Old Street
Year: 2007
This presents two characters from Tarantino's film pointing guns in shape of Bananas.
In 2007, workers of London Transport painted over because they said: "it created an atmosphere of social decay".
In response, Banksy painted again this same graffiti.

Figure B62 – 'Banana Pulp Fiction'



Retrieved from https://www.flickr.com/photos/areyarey/193561783. Access 15/03/2019

Location: London, Old Street
Year: 2007
OZONE, a young street artist, then vandalised Banksy's graffiti by painting upon it two bananas wielding real guns.

Figure B63 – 'Angel with Bulletproof Vest'	
	**Location:** London, Old Street **Year:** 2007 This graffiti is a tribute to OZONE, after his death. In his website, Banksy wrote: "When we lost Ozone, we lost a fearless graffiti writer and as it turns out, a pretty perceptive art critic. Ozone – rest in peace."
Retrieved from http://www.banksy.co.uk/out.asp. Access 15/03/2019.	

Figure B64 – 'Think Tank 1'	
	**Location:** London **Year:** 2003 Blur's Think Tank album was released on the Parlophone label, reaching number 1 on the UK charts and number 56 in the United States.
Retrieved from https://banksycovers.wordpress.com/page/3. Access 15/03/2019.	

Figure B65 – 'Think Tank 2'	
	**Location:** London **Year:** 2003
Retrieved from https://banksycovers.wordpress.com/page/3. Access 15/03/2019.	

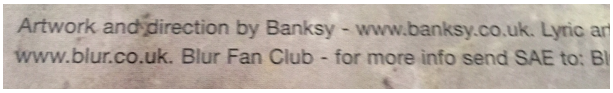
Figure B66 – 'Think Tank 3'	**Location:** London **Year:** 2003
  	
Retrieved from https://banksycovers.wordpress.com/page/3. Access 15/03/2019.	
Figure B67 – 'Think Tank Promo CD'	**Local:** London **Year:** 2003
 	
Retrieved from https://banksycovers.wordpress.com/page/3. Access 15/03/2019.	
Figure B68 – 'Have a Nice Day'	**Location:** London **Year:** 2003 This canvas was sold at POW (Picture on Wall), an Internet art gallery, opened in 2003 by a collective of artists, graffiti writers and illustrators who wanted to distribute their own art. As they claimed on the website: "The invention of the internet and the cardboard tube enabled us to circumvent the centuries-old grip of the established art world and we laid waste to their cronyism and vested interests and good taste. We delivered a new generation of art directly into people's homes - well, the Royal Mail did most of it."
 	
Retrieved from http://www.picturesonwalls.com. Access 15/03/2019.	

Figure B69 – 'Happy Chopper in Pink Bow'



Source: Banksy, 2006, p. 40

Location: London, Shoreditch
Year: 2003

Figure B70 – 'Grimm Rapper'



Retrieved from https://www.bbc.com/news/uk-england-bristol-32933655. Access 15/03/2019.

Location: Bristol
Year: 2003
Banksy painted this graffiti in response to British City Council vandalism to his previous tag on Thekla night club ship. The Bristol council decided to erase Banksy's tag without the owners' compliance, which caused a great controversy in Bristol. After fighting in court, the owners assured his right to keep Banksy graffiti. The 'Grim Rapper' remained there until 2014, when it was removed, restored and loaned to Bristol Museums, Galleries and Archives on a long-term basis.

Figure B71 – 'Banksy Tag'	
	**Location:** Bristol **Year:** 2003 Banksy Tag on the side of Thekla ship.
Source: Banksy, 2004, n.p.	
Figure B72 – 'Che Guevara'	
	**Location:** West London, Portobello Road. **Year:** 2003 Banksy painted the train bridge with posters showing Che Guevara distinctive image. In each poster the revolutionary wears a different pair of glasses. According to Banksy, he was "trying to make a statement about the endless recycling an icon. People always seem to think if they dress like a revolutionary, they don't actually have to behave like one".
Source: Banksy, 2004, n.p.	
Figure B73 – 'Girl with Gasmask'	
	**Location:** El Born, Barcelona, Spain. **Year:** 2003
Source: Banksy, 2006, p.76	

Figure B74 – 'Heavy Weaponry'	
	**Location:** Plaza de La Veronica, Barcelona. **Year:** 2003.
Source: Banksy, 2004, n.p.	
Figure B75 – 'This is not a photo opportunity'	
	**Location:** Paris **Year:** 2003
Source: Banksy, 2004, n.p.	
Figure B76 – 'Cut It Out'	
	**Location:** Paris **Year:** 2003
Source: Banksy, 2006, p. 70	

Figure B77 – 'Rat with Umbrella'



Source: Banksy, 2006, p. 107

Location: Tokyo
Year: 2003

Figure B78 – 'Every Picture Tells a Lie'



Retrieved from https://www.bbc.com/news/entertainment-arts-14916044. Access 15/03/2019.

Location: Berlin
Year: 2003
Every Picture Tells a Lie!' is the mural Banksy made at *Kuenstlerhaus Bethanien*, portraying five soldiers with yellow smiley faces, wings and holding guns, being the middle one encircled with an aura made of stars, similar to the one on the European Flag. The artist scattered the mural with red paint, simulating blood, as he did in 2002 on a mural at 'Urban Discipline', in Hamburg. He also painted 'Girl hugging a TV' (Picture B.67) in the capital of Germany.

Figure B79 – 'Girl Hugging TV'	
	**Location:** Berlin **Year:** 2003
Source: Banksy, 2004, n.p.	

Figure B80 – 'Soldier with Yellow Smile Face'	
	**Location:** Vienne **Year:** 2003
Source: Banksy, 2006, p. 34-35.	

APPENDIX C: BANKS'Y ARTWORK, 3RD PHASE 'ACTIVISM'

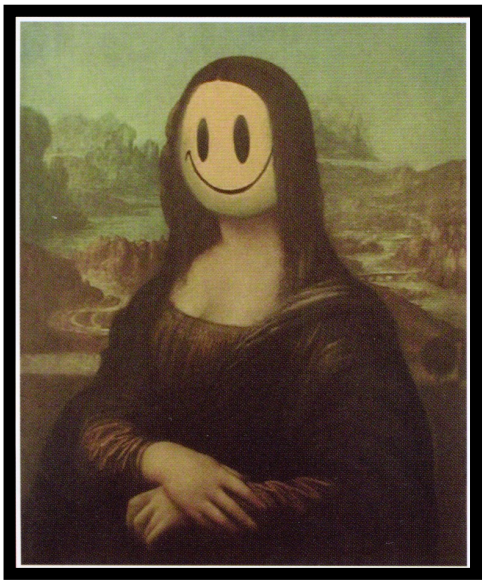
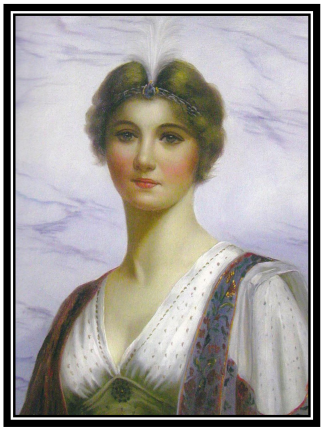
Stencil Graffiti and Other Artwork	
Figure C1 – '*Banksus Militus Vandals*'	
	**Location:** London **Year:** 2004 This installation of a stuffed rat equipped with a miniature can of spray paint was clandestinely placed in the National History Museum.
Source: Banksy, 2004, n.p.	
Figure C2 – 'Modified Canvas 2'	
	**Location:** Paris **Year:** 2004 This painting was clandestinely placed in the Louvre Museum.
Source: Banksy, 2004, n.p.	

Figure C3 – 'Modified Canvas 3'





Source: Banksy, 2006, p. 175

Location: New York
Year: 2005
This Modified canvas from unknown artist was clandestinely placed in the Metropolitan Museum.

Figure C4 –'Modified Canvas 4'





Source: Banksy, 2006, p. 179

Location: New York
Year: 2005
This Modified canvas, from unknown artist, was clandestinely placed in the Brooklyn Museum.

Figure C5 – 'Tesco Value'





Source: Banksy, 2006, p.180

Location: New York
Year: 2005
This painting was clandestinely placed in the Modern Art Museum.
In his book Banksy wrote: "After sticking up the picture I took five minutes to watch what happened next. A sea of people walked up, stared and moved on looking confused and slightly cheated. I felt like a true modern artist". (Banksy, 2006, p. 181)

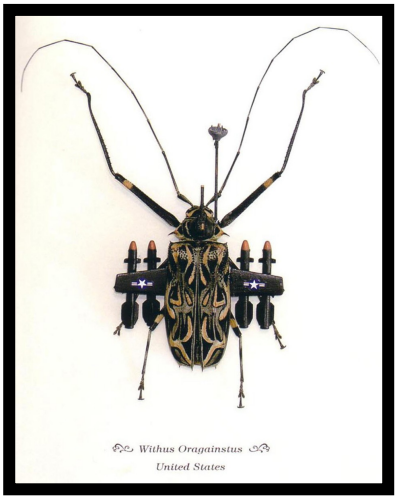
Figure C6 – '*Withus Oragainstus* United States'	
	**Location:** New York **Year:** 2005 This painting was clandestinely place in the National History Museum.
Source: Banksy, 2006, p.183	
Figure C7 – 'Wall Art East London'	
 	**Location:** London **Year:** 2005 This stone was clandestinely placed in the British Museum, with the following description: "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 recognize that artistic merit and historical value of daubing on walls." (Banksy, 2006, p. 187)
Source: Banksy, 2006, p. 186-187	

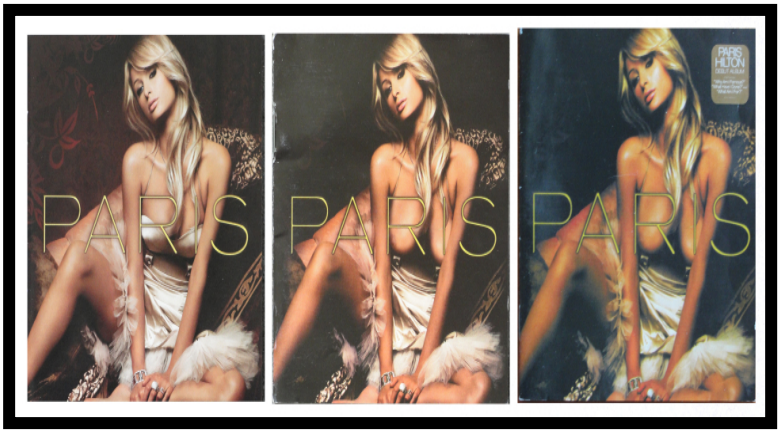
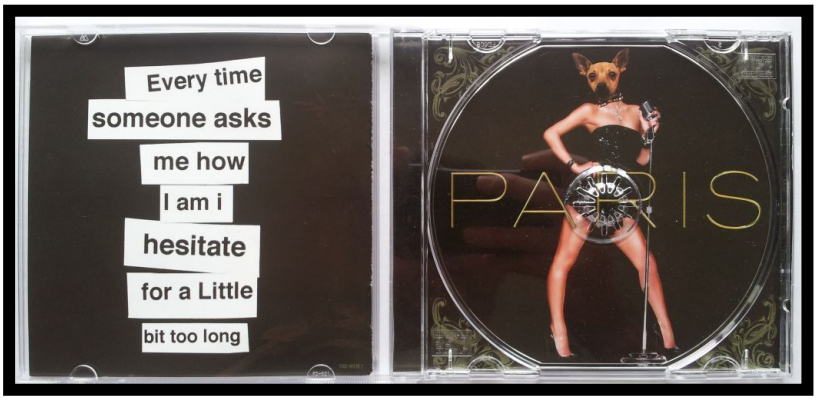
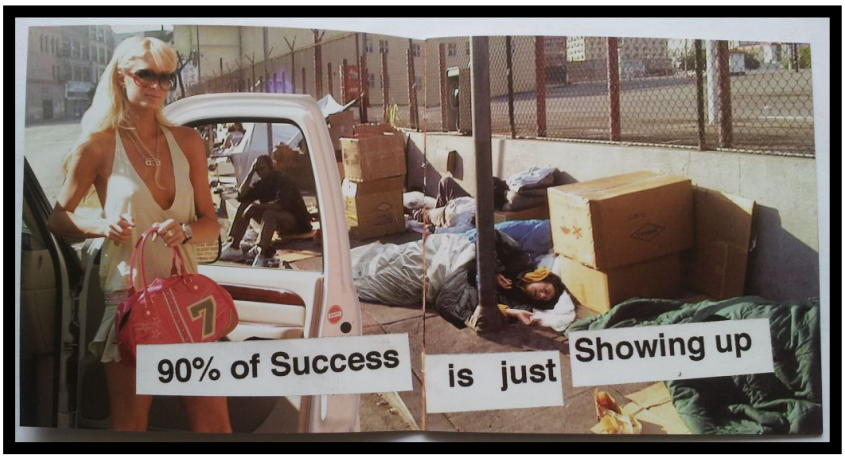
Figure C8 – 'Paris Hilton CD Replacement'  Retrieved from https://recordart.net/2016/04/19/banksy-art-on-record-and-cd-with-a-discography. Access 20/03/2019.	**Location:** London **Year:** 2006 CD cover with Paris Hilton in Topless.
Figure C9 – 'Paris Hilton CD Replacement'  Retrieved from https://consequenceofsound.net/2018/12/banksy-paris-hilton/. Access 20/03/2019.	**Location:** London **Year:** 2006 On the behalf of Paris Hilton, Banksy writes: "Every time someone ask me how I am I hesitate for a little bit too long"
Figure C10 – 'Paris Hilton CD Replacement'  Retrieved from https://consequenceofsound.net/2018/12/banksy-paris-hilton/. Access 20/03/2019.	**Location:** London **Year:** 2006 On the behalf of Paris Hilton, Banksy writes: "90% of success is just showing up"

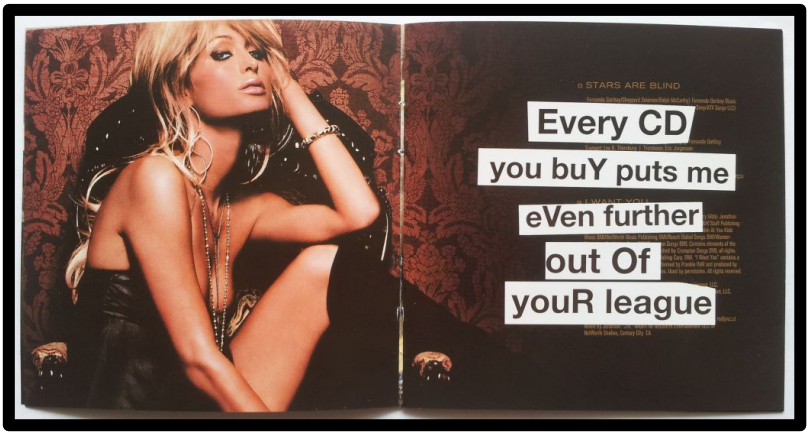
Figure C11 – 'Paris Hilton CD Replacement'	
	**Location:** London **Year:** 2006 On the behalf of Paris Hilton, Banksy writes: "Every CD you buy puts me even further out of your league."
Retrieved from https://consequenceofsound.net/2018/12/banksy-paris-hilton/. Access 20/03/2019.	
Figure C12 – 'Paris Hilton CD Replacement'	
	**Location:** London **Year:** 2006 On the behalf of Paris Hilton, Banksy writes: "Thou shall not worship FALSE icons".
Retrieved from https://consequenceofsound.net/2018/12/banksy-paris-hilton/. Access 20/03/2019.	
Figure C13 – 'Paris Hilton CD Replacement'	
	**Location:** London **Year:** 2006 On the behalf of Paris Hilton, Banksy writes: "Race to the bottom of the pile!"
Retrieved from https://consequenceofsound.net/2018/12/banksy-paris-hilton/. Access 20/03/2019.	

Figure C14 – 'Banksy vs. Robbo 2'	
	**Location:** London **Year:** 2009 At Christmas, King Robbo struck back and painted upon Banksy graffiti his tag.
Retrieved from https://www.artfido.com/banksy-vs-king-robbo-street-art-vs-graffiti/. Access 20/03/2019.	

Figure C15 – 'Banksy vs. Robbo 3'	
	**Location:** London **Year:** 2010 In 2010, Banksy smacked again Robbo's graffiti.
Retrieved from https://www.artfido.com/banksy-vs-king-robbo-street-art-vs-graffiti/. Access 20/03/2019.	

Figure C16 – 'Banksy vs. Robbo 4'	
	**Location:** London **Year:** 2010 Robbo re-edited Banksy's graffiti
Retrieved from https://www.artfido.com/banksy-vs-king-robbo-street-art-vs-graffiti/. Access 20/03/2019.	

Figure C17 – 'Banksy vs. Robbo 5'	
	**Location:** London **Year:** 2010 Robbo painted the wall all black, and little later he painted an offensive graffiti against Banksy.
Retrieved from https://www.artfido.com/banksy-vs-king-robbo-street-art-vs-graffiti/. Access 20/03/2019.	

Figure C18 – 'Banksy vs. Robbo 6'	
	**Location:** London **Year:** 2010 Robbo tried to end discussion stating that Banksy's career came to an end, R.I.P. (Rest In Peace).
Retrieved from https://www.artfido.com/banksy-vs-king-robbo-street-art-vs-graffiti/. Access 20/03/2019.	

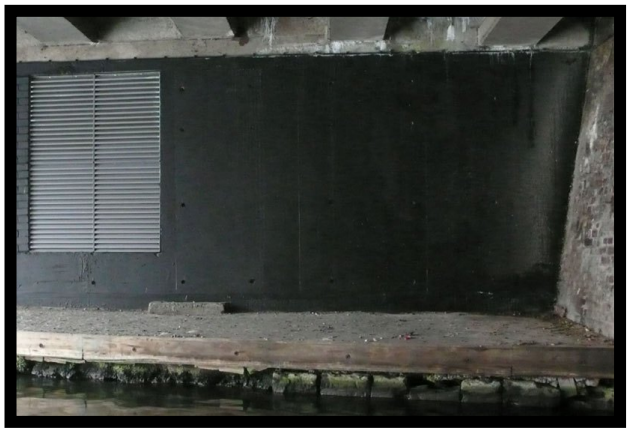
Figure C19 – 'Banksy vs. Robbo 7'	
	**Location:** London **Year:** 2010 The wall was again painted black, and in 'artfido' site opinion, that may have been the city attempt to end the dispute between Banksy and Robbo.
Retrieved from https://www.artfido.com/banksy-vs-king-robbo-street-art-vs-graffiti/. Access 20/03/2019.	

Figure C20 – 'Banksy vs. Robbo 8'	**Location:** London **Year:** 2010 Banksy did not give up. He chalk-drew a living room.
 Retrieved from https://www.artfido.com/banksy-vs-king-robbo-street-art-vs-graffiti/. Access 20/03/2019.	
Figure C21 – 'Banksy vs. Robbo 9'	**Location:** London **Year:** 2011 In April 2011, Robbo had an accident while painting a new graffiti and went into a coma. Banksy then painted this graffiti in his tribute.
 Retrieved from https://www.artfido.com/banksy-vs-king-robbo-street-art-vs-graffiti/. Access 20/03/2019.	
Figure C22 – 'Banksy vs. Robbo 10'	**Location:** London **Year:** 2014 In December 2014, after Robbo death, his team restored his original graffiti.
 Retrieved from https://www.artfido.com/banksy-vs-king-robbo-street-art-vs-graffiti/. Access 20/03/2019.	

Figure C23 – 'Throws Balfour Apology Party'	
	**Location:** Bethlehem **Year:** 2017 This graffiti was revealed in front of 'The Walled Off Hotel' during the party Banksy organised to remember and contest the day 'Balfour Declaration' was signed up.
Retrieved from https://nation.com.pk/02-Nov-2017/banksy-holds-balfour-apology-party-for-palestinians. Access 25/03/2019.	
Figure C24 – 'Throws Balfour Apology Party'	
	**Location:** Bethlehem **Year:** 2017 A double of Queen Elizabeth II stays in front of the graffiti 'Er… Sorry', as if the Queen has regretted to sign the Balfour Declaration. This graffiti was forged on a concrete wall, not painted.
Retrieved from http://arrow.theartaround.us/banksy-holds-a-satirical-centennial-celebration-of-the-balfour-declaration. Access 25/03/2019.	
Figure C25 – 'Throws Balfour Apology Party'	
	**Location:** Bethlehem **Year:** 2017
Retrieved from http://arrow.theartaround.us/banksy-holds-a-satirical-centennial-celebration-of-the-balfour-declaration. Access 25/03/2019.	

Figure C26 – 'Throws Balfour Apology Party'	
	**Location:** Bethlehem **Year:** 2017
Retrieved from http://arrow.theartaround.us/banksy-holds-a-satirical-centennial-celebration-of-the-balfour-declaration. Access 25/03/2019.	
Figure C27 – 'Throws Balfour Apology Party'	
	**Location:** Bethlehem **Year:** 2017
Retrieved from http://arrow.theartaround.us/banksy-holds-a-satirical-centennial-celebration-of-the-balfour-declaration. Access 25/03/2019.	
Figure C28 – 'Throws Balfour Apology Party'	
	**Location:** Bethlehem **Year:** 2017
Retrieved from http://arrow.theartaround.us/banksy-holds-a-satirical-centennial-celebration-of-the-balfour-declaration. Access 25/03/2019.	

Figure C29 – 'Morons'	
	**Location:** London **Year:** 2007 Black and white print depicting an auction house, with only one picture mounted in golden frame and written: "I don't believe you morons actually by this shit".
Retrieved from https://hexagongallery.com/catalog/artist/banksy/morons Access 26/03/2019.	
Figure C30 – 'Show me the Monet'	
	**Location:** London **Year:** 2005 Painting exhibited in 'Crude Oils' exhibition. Modified Monet's Lilies
Source: Banksy, 2006, p. 167	
Figure C31 – 'Modified Vettriano's The Singing Butler'	
	**Location:** London **Year:** 2005 Painting exhibited in 'Crude Oils' exhibition.
Retrieved from https://www.artofthestate.co.uk/london-street-art-2/banksy-street-art/banksy-shows/banksy-crude-oils-exhibition-london-2005. Access 26/03/2019.	

Figure C32 – 'Modified Van Gogh's Sunflower'	
	**Location:** London **Year:** 2005 Painting exhibited in 'Crude Oils' exhibition.
Retrieved from https://www.artofthestate.co.uk/london-street-art-2/banksy-street-art/banksy-shows/banksy-crude-oils-exhibition-london-2005. Access 26/03/2019.	

Figure C33 – 'Kate Moss'	
	**Location:** London **Year:** 2005 Modified Warhol's Marilyn exhibited in 'Crude Oils' exhibition.
Retrieved from https://www.artofthestate.co.uk/london-street-art-2/banksy-street-art/banksy-shows/banksy-crude-oils-exhibition-london-2005. Access 26/03/2019.	

Figure C34 – 'Banksy vs. Bristol Museum' exhibition	**Location:** Bristol Museum **Year:** 2009
	
Retrieved from https://www.bristolmuseums.org.uk/stories/banksy-bristol-museums. Access 26/03/2019.	
Figure C35 – 'Banksy vs. Bristol Museum' exhibition	**Location:** Bristol Museum **Year:** 2009
	
Retrieved from https://www.bristolmuseums.org.uk/stories/banksy-bristol-museums. Access 26/03/2019.	
Figure C36 – 'Banksy vs. Bristol Museum' exhibition	**Location:** Bristol Museum **Year:** 2009
	
Retrieved from https://www.bristolmuseums.org.uk/stories/banksy-bristol-museums. Access 26/03/2019.	

Figure C37 – 'Banksy vs. Bristol Museum' exhibition	**Location:** Bristol Museum **Year:** 2009
	
Retrieved from https://www.bristolmuseums.org.uk/stories/banksy-bristol-museums. Access 26/03/2019.	
Figure C38 – 'Banksy vs. Bristol Museum' exhibition	**Location:** Bristol Museum **Year:** 2009
	
Retrieved from https://www.bristolmuseums.org.uk/stories/banksy-bristol-museums. Access 26/03/2019.	
Figure C39 – 'Banksy vs. Bristol Museum' exhibition	**Location:** Bristol Museum **Year:** 2009 Banksy's atelier replica
	
Retrieved from https://www.bristolmuseums.org.uk/stories/banksy-bristol-museums. Access 26/03/2019.	

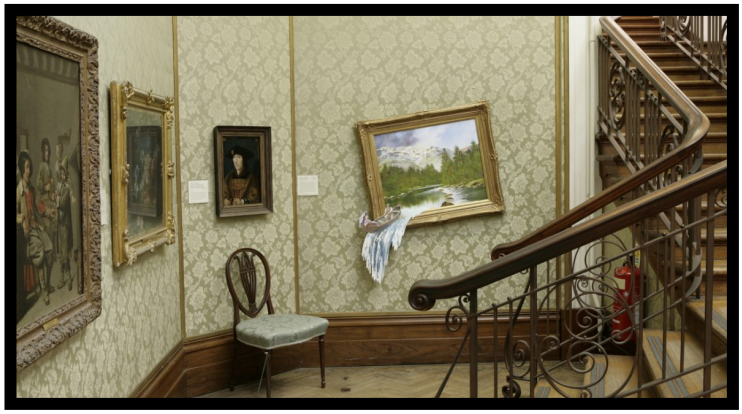
Figure C40 – 'Banksy vs. Bristol Museum' exhibition	
	**Location:** Bristol Museum **Year:** 2009
Retrieved from https://www.bristolmuseums.org.uk/stories/banksy-bristol-museums. Access 26/03/2019.	

Figure C41 – 'Banksy vs. Bristol Museum' exhibition	
	**Location:** Bristol Museum **Year:** 2009
Retrieved from https://www.bristolmuseums.org.uk/stories/banksy-bristol-museums. Access 26/03/2019.	

Figure C42 – 'Banksy vs. Bristol Museum' exhibition	
	**Location:** Bristol Museum **Year:** 2009
Retrieved from https://www.bristolmuseums.org.uk/stories/banksy-bristol-museums. Access 26/03/2019.	

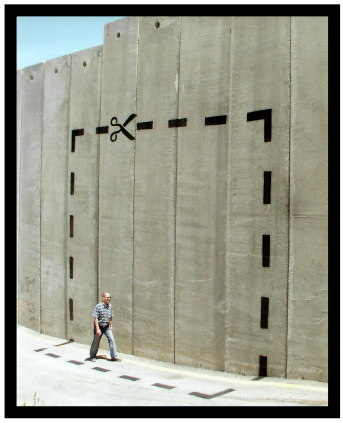
Figure C43 – 'Banksy vs. Bristol Museum' exhibition	**Location:** Bristol Museum **Year:** 2009 Originally this painting was exhibited in 2009 at the Bristol city museum under the name 'Question Time'. However, in March 29, 2019, the Brexit deadline, he exhibited again in same the museum, renaming it as 'Devolved Parliament'. In October 2019, this painting was auctioned at Sotheby's for 8.5 Million Pounds.
	
Retrieved from https://www.bristolmuseums.org.uk/stories/banksy-bristol-museums. Access 26/03/2019.	
Figure C44 – Mural 1	**Location:** Bethlehem **Year:** 2005
	
Source: Banksy, 2006, p. 71	
Figure C45 – Mural 2	**Location:** Bethlehem **Year:** 2005
	
Source: Banksy, 2006, p. 138	

Figure C46 – Mural 3	
	**Location:** Bethlehem **Year:** 2005
Source: Banksy, 2006, p. 139	

Figure C47 – Mural 4	
	**Location:** Bethlehem **Year:** 2005
Source: Banksy, 2006, p. 141	

Figure C48 – Mural 5	
	**Location:** Bethlehem **Year:** 2005
Source: Banksy 2006, p. 143	

Figure C49 – Mural 6	
	**Location:** Bethlehem **Year:** 2005
Source: Banksy, 2006, 144	

Figure C50 – 'Wet Dog'	
	**Location:** Bethlehem **Year:** 2005
Retrieved from https://www.flickr.com/photos/23153398@N08/2261591016/. Access 30/03/2019.	

Figure C51 – 'Banksy Christmas Card'	
	**Location:** Bethlehem **Year:** 2005
Retrieved from https://www.bbc.co.uk/programmes/articles/2fnrV0PQQDrH2DkDqJ6VNv6/a-spray-in-a-manger-banksy-at-christmas. Access 30/03/2019.	

Figure C52 – 'The Scar of Bethlehem'	
	**Location:** Bethlehem **Year:** 2007 Installation at Santa's Ghetto Bethlehem depicts the birth of Jesus Christ juxtaposed against concrete blocks.
Retrieved from https://www.theguardian.com/arts/gallery/2007/dec/03/1. Access 30/03/2019.	

Figure C53 – 'Soldier being Frisked by a Young Girl'	
	**Location:** Bethlehem **Year:** 2007
Retrieved from https://www.theguardian.com/arts/gallery/2007/dec/03/1. Access 30/03/2019.	

Figure C54 – 'Banksy's Donkey'	
	**Location:** Bethlehem **Year:** 2007
Retrieved from https://www.theguardian.com/arts/gallery/2007/dec/03/1. Access 30/03/2019.	

Figure C55 – 'Rat with Slingshot'	
	**Location:** Bethlehem **Year:** 2007
Retrieved from https://www.theguardian.com/arts/gallery/2007/dec/03/1#img-6. Access 30/03/2019.	

Figure C56 – 'Dove of Peace'	
	**Location:** Bethlehem **Year:** 2007
Retrieved from https://www.flickr.com/photos/24387752@N07/3135430146. Access 30/03/2019.	
Figure C57 – 'Broke Window Theory'	
	**Location:** London, Old Street **Year:** 2004
Source: Banksy, 2006, p. 131	
Figure C58 – 'Rat Rapper'	
	**Location:** Liverpool **Year:** 2004
Source: Banksy, 2004, n.p.	

Figure C59



Source: Banksy, 2004, n.p.

Location: Liverpool
Year: 2004
All this graffiti were made "in collaboration to the Third Liverpool Biennial", as Banksy acknowledged in his book.

Figure C60



Source: Banky, 2004, n.p.

Location: London
Year: 2003-2004

Figure C61	
	**Location:** London **Year:** 2004
Source: Banksy, 2004, n.p.	

Figure C62	
	**Location:** Westminster **Year:** 2004
Source: Banksy, 2004, n.p.	

Figure C63	
	**Location:** Westminster **Year:** 2004
Source: Banksy, 2004, n.p.	

Figure C64	
	**Location:** London **Year:** 2004
Retrieved from https://www.newyorker.com/magazine/2007/05/14/banksy-was-here. Access 10/07/2018	

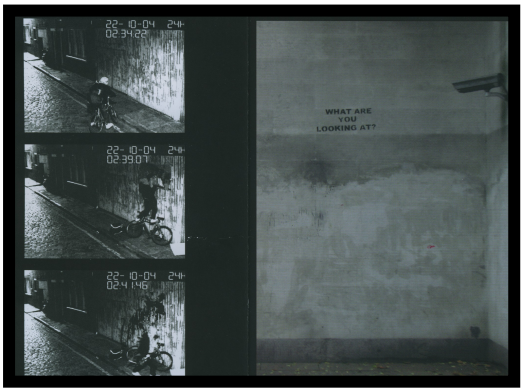
Figure C65 – 'What are you looking at?'	**Location:** London **Year:** 2004 On the front page of 'Cut It Out', Banksy presented the graffiti 'What Are You Looking At?', which would be made in many places in the following years. Together with this graffiti, Banksy ironically displayed photos of him made by CCTV surveillance camera, while he was painting the satirical graffiti to criticising it.
	
Source: Banksy, 2004, n.p.	

Figure C66 – 'Kill'	**Location:** Hackney **Year:** 2004 In this graffiti a smiley baby writes the word 'kill' with alphabet blocks.
	
Source: Banksy, 2004, n.p.	

Figure C67 – 'Girl with ice-cream bomb'	**Location:** Brighton **Year:** 2004 A smiling girl holds an ice-cream cone with dynamite stuck in it.
	
Source: Banksy, 2004, n.p.	

Figure C68 – 'Death with Yellow Face'	
	**Location:** London **Year:** 2003 This graffiti and 'Happy Choppers' were also painted in placards for the May Day demo in London, 2003.
Source: Banksy, 2004, n.p.	

Figure C69 – 'Guantanamo'	
	**Location:** Angle, London **Year:** 2006
Source: Banksy, 2006, p. 111	

Figure C70	
	**Location:** Bristol **Year:** 2006 This graffiti depicting a naked man hanging from a window' was crafted near a birth control clinic.
Retrieved from http://www.banksy.co.uk/out.asp. Access 10/97/2018	

Figure C71 – 'Keep It Spotless'  Retrieved from http://news.bbc.co.uk/2/hi/entertainment/7246571.stm. Access 15/07/2018	**Location:** Manhattan, New York **Year:** 2008 Sold in Gagosian Gallery for charity purposes.
Figure C72  Retrieved from https://www.widewalls.ch/10-banksy-street-artworks-in-london/yellow-lines-flower-painter/. Access 18/07/2018.	**Location:** London, at Bethnal Green, East End **Year:** 2007 'Yellow Lines Flower Painter' was painted on the sidewall of a workingman's club at the corner of Pollard Row and Pollard Street. It depicts a painter in overalls taking a break.
Figure C73 – 'Policeman Frisking Girl'  Retrieved from https://www.flickr.com/photos/bathmeme/564601303. Access 18/07/2018	**Location:** Glastonbury **Year:** 2007

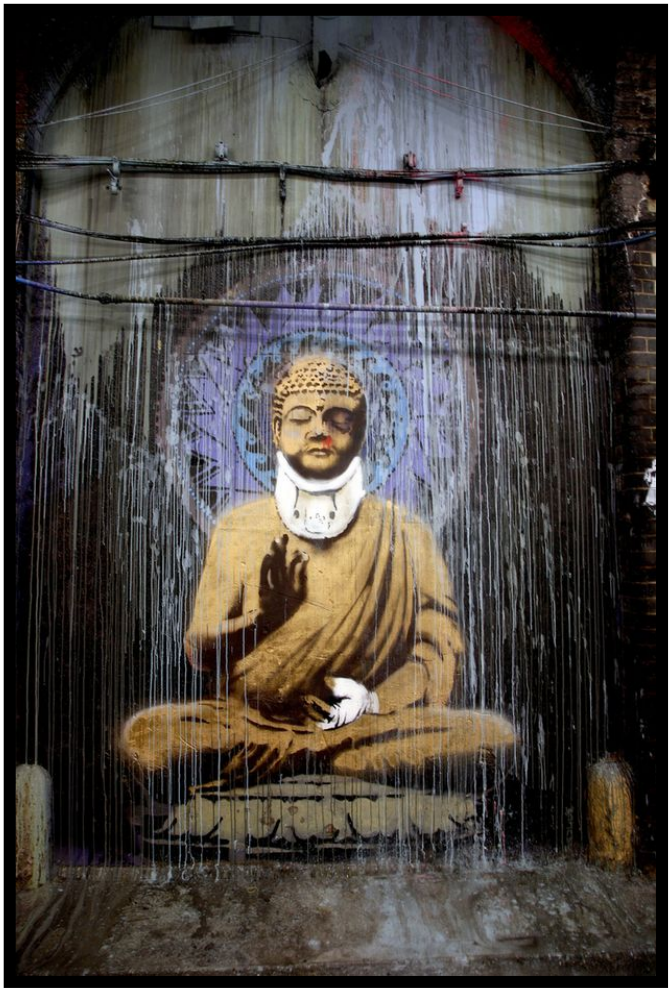
Figure C74 – 'Graffiti Removal Lascaux'	
	**Location:** London, Leake Street **Year:** 2008 Made for 'The Cans Festival'
Retrieved from http://www.banksy.co.uk/out.asp. Access 20/07/2018	
Figure C75 – 'Buddha in a Neck Brace'	
	**Location:** London, Leake Street **Year:** 2008 Made for 'The Cans Festival'
Retrieved from https://www.mirror.co.uk/news/uk-news/ten-years-ago-banksy-boarded-12476390. Access 20/07/2018	

Figure C76 – 'Hooded Man with Knife'	
	**Location:** London, Leake Street **Year:** 2008 Made for 'The Cans Festival'
Retrieved from https://www.flickr.com/photos/14880766@N02/2474962723. Access 20/07/2018.	
Figure C77	
	**Location:** London, Leake Street **Year:** 2008 Made for 'The Cans Festival'
Retrieved from https://www.canvasartrocks.com/blogs/posts/70529347-121-amazing-banksy-graffiti-artworks-with-locations. Access 20/07/2018.	
Figure C78 – 'Leopard'	
	**Location:** London, Leake Street **Year:** 2008 Made for 'The Cans Festival'
Retrieved from https://banksyunofficial.com/2017/04/17/the-cans-festival-london-may-2008/#jp-carousel-1845. Access 20/07/2018.	

Figure C79 – 'Very Little Helps'	**Location:** London, Essex Road, North **Year:** 2008 It depicts a group of children pledging their allegiance to Tesco, the British supermarket chain.
 Retrieved from https://www.widewalls.ch/10-banksy-street-artworks-in-london/very-little-helps. Access 20/07/2018	
Figure C80 – 'One Nation Under CCTV'	**Location:** London **Year:** 2008
 Retrieved from https://tekeeye.uk/webmaster_pages/banksy_inspired. Access 20/07/2018	
Figure C81 – 'Old Skool'	**Location:** London **Year:** 2008
 Retrieved from https://www.flickr.com/photos/image-is-everything/2757930734. Access 21/07/2018	

Figure C82	**Location:** London **Year:** 2008
	
Retrieved from https://www.canvasartrocks.com/blogs/posts/70529347-121-amazing-banksy-graffiti-artworks-with-locations. Access 21/07/2018.	
Figure C83 – New Orleans Mural 1	**Location:** New Orleans **Year:** 2008 In 2008, three years after hurricane Katrina, Banksy painted a series of graffiti in New Orleans to call people's attention for the terrible situation this region was facing. In his website, under this image, Banksy wrote: "After the floods there was a lot of looting"
	
Retrieved from https://www.flickr.com/photos/jonnodotcom/2. Access 22/07/2018.	
Figure C84 – New Orleans Mural 2	**Location:** New Orleans **Year:** 2008
	
Retrieved from https://www.vianolavie.org/2017/11/17adventures-in-art-the-nola-street-art-tour. Access 22/07/2018.	

Figure C85 – New Orleans Mural 3	**Location:** New Orleans **Year:** 2008 The 'Gray Ghost Revenge' In his website, under this image Banksy wrote: "In addition to its other problems the streets of New Orleans are patrolled by a vigilante called The Gray Ghost, a man who's been systematically obliterating every piece of graffiti across the city with the same shade of grey paint since 1997!"
	
Retrieved from http://www.nickburcher.com/2008/08/banksy-new-orleans-katrina-tributes.html. Access 22/07/2018.	
Figure C86 – New Orleans Mural 4	**Location:** New Orleans **Year:** 2008
	
Retrieved from https://www.liveauctioneers.com/news/top-news/crime-and-litigation/new-orleans-neighbors-foil-attempt-to-steal-banksy-mural. Access 22/07/2018	
Figure C87 – New Orleans Mural 5	**Location:** New Orleans **Year:** 2008
	
Retrieved from https://urbankulturblog.com/2012/09/16/banksy-old-in-treme-new-orleans. Access 22/07/2018.	

Figure C88 – New Orleans Mural 6	**Location:** New Orleans **Year:** 2008
 Retrieved from https://imgur.com/r/ImagesOfThe2000s/wSSXWp3. Access 22/07/2018	
Figure C89 – New Orleans Mural 7	**Location:** New Orleans **Year:** 2008 In his website, under this image Banksy wrote: "Apparently there was some kind of storm here a few years ago"
 Retrieved from http://www.nickburcher.com/2008/08/banksy-new-orleans-katrina-tributes.html. Access 22/07/2018	
Figure C90 – New Orleans Mural 8	**Location:** New Orleans **Year:** 2008
 Retrieved from https://hiveminer.com/Tags/banksy%2Cflood. Access 22/07/2018.	

Figure C91 – New Orleans Mural 9	**Location:** New Orleans **Year:** 2008
 	
Retrieved from https://www.businessinsider.com.au/hedge-fund-manager-offers-deal-to-banksy-for-sandy-victims-2013-10. Access 22/07/2018.	
Figure C92 – New Orleans Mural 10	**Location:** New Orleans **Year:** 2008 'Umbrella' In his website, under this image Banksy wrote: "When the levee wall collapsed it flooded the lower 9th ward and completely destroyed one of the city's poorest neighbourhoods. The rebuilt levee wall offers better protection and the best painting surface in the state of Louisiana.'
	
Retrieved from http://www.nickburcher.com/2008/08/banksy-new-orleans-katrina-tributes.html. Access 22/07/2018	
Figure C93 – New Orleans Mural 11	**Location:** New Orleans **Year:** 2008 In his website Banksy's comments under this graffiti was: "I looked out of the window of the taxi on the drive into New Orleans and remarked 'There's still so much devastation - I can't believe they haven't cleaned this mess up' to which the driver stared and said, 'this part of the city wasn't affected by the hurricane - it's always looked like this".
 	
Retrieved from http://www.nickburcher.com/2008/08/banksy-new-orleans-katrina-tributes.html. Access 22/07/2018.	

Figure C94 – 'I don't Believe in Global Warming'	
	**Location:** Camden, north London **Year:** 2009
Retrieved from http://www.banksy.co.uk/out.asp. Access 01/08/2018.	
Figure C95 – 'No more Ball Games'	
	**Location:** Turnpike Lane, north London **Year:** 2009
Retrieved from http://www.banksy.co.uk/out.asp. Access 01/08/2018.	
Figure C95 – 'Ghetto Boy'	
	**Location:** Hackney **Year:** 2009
Retrieved from https://www.canvasartrocks.com/blogs/posts/70529347-121-amazing-banksy-graffiti-artworks-with-locations. Access 01/08/2018.	

Figure C97 – 'Punk Shops at IKEA'	
	**Location:** London **Year:** 2009
Retrieved from http://www.banksy.co.uk/out.asp. Access 01/08/2018.	
Figure C98 – 'No Future'	
	**Location:** Southampton, London **Year:** 2010
Retrieved from https://www.bbc.com/news/uk-england-hampshire-11827202. Access 01/08/2018.	
Figure C99 – 'Keith Haring Dog'	
	**Location:** Bermondsey, London **Year:** 2010
Retrieved from http://www.banksy.co.uk/out.asp. Access 01/08/2018.	

Figure C100 – 'Cameraman and Flower'	
	**Location:** Utah **Year:** 2010 Graffiti made during the Sundance Film Festival
Retrieved from https://www.widewalls.ch/murals/banksy-cameraman-and-flower. Access 01/08/2018.	
Figure C101	
	**Location:** Salt Lake City, Utah **Year:** 2010
Retrieved from https://mymodernmet.com/forgive-us-our-tresspassing. Access 01/08/2018.	
Figure C102 – 'Swing Girl'	
	**Location:** LA, Broadway **Year:** 2010
Retrieved from http://www.banksy.co.uk/out.asp. Access 01/08/2018.	

Figure C103 – 'No Trespass'	
	**Location:** San Francisco **Year:** 2010
Retrieved from http://www.banksy.co.uk/out.asp. Access 01/08/2018.	
Figure C104	
	**Location:** San Francisco **Year:** 2010
Retrieved from https://www.canvasartrocks.com/blogs/posts/70529347-121-amazing-banksy-graffiti-artworks-with-locations. Access 01/08/2018.	
Figure C105	
	**Location:** Ventnor, Isle of Wight **Year:** 2010
Retrieved from Retrieved from http://www.banksy.co.uk/out.asp. Access 01/08/2018.	

Figure C106  Retrieved from http://www.banksy.co.uk/out.asp. Access 01/08/2018.	**Location:** London **Year:** 2011
Figure C107  Retrieved from http://www.banksy.co.uk/out.asp. Access 01/08/2018.	**Location:** Fitzrovia, Central London **Year:** 2011
Figure C108 – 'Crayon Boy'  Retrieved from http://www.banksy.co.uk/out.asp. Access 01/08/2018.	**Location:** LA, Westwood **Year:** 2011 The graffiti depicts a boy carrying a machine gun with crayons replacing bullets.

Figure C109  Retrieved from https://www.flickr.com/photos/dullhunk/8696261478. Access 01/08/2018.	**Location:** LA **Year:** 2011 In front of a burnt-out house Charlie Brown is pouring petrol while a cigarette dangles mischievously from his lips.
Figure C110 – 'Crayon House Foreclosure'  Retrieved from http://www.banksy.co.uk/out.asp. Access 01/08/2018.	**Location:** LA **Year:** 2011
Figure C111  Retrieved from http://www.banksy.co.uk/out.asp. Access 01/08/2018.	**Location:** LA **Year:** 2011

Figure C112 – 'Welcome to Hackney'	**Location:** London **Year:** 2012
	
Retrieved from https://www.bbc.com/news/uk-england-london-18946654. Access 01/08/2018.	
Figure C113 – 'Ziggy Stardust Queen'	**Location:** London **Year:** 2012
	
Retrieved from https://www.telegraph.co.uk/culture/art/art-news/9310201/Banksy-draws-the-Queen-as-Ziggy-Stardust.html. Access 02/08/2018.	
Figure C114	**Location:** London **Year:** 2012
	
Retrieved from http://olympicringsandotherthings.blogspot.com/2015/08/banksy-to-disney-its-small-world-lol.html. Access 02/08/2018.	

Figure C115	
	**Location:** New York 'Better Out Than In' **Year:** 2013 "DAY 3 Banksy's third piece appeared on October 3 on 6th Avenue, New York. It depicts a dog urinating on a fire hydrant. Fire Hydrants appear all around New york."
Retrieved from https://www.graffitistreet.com/banksys-new-york-residency-better-out-than-in-2013/. Access 03/08/2018.	

Figure C116	
	**Location:** New York 'Better Out Than In' **Year:** 2013 "Day 14 Banksy's piece 'What we do in life echoes in Eternity' is being washed away by a cleaner, this may have been a witty response to all his works being defaced since the start of the show! Located on 68th Street and 38th Avenue in Queens."
Retrieved from https://www.graffitistreet.com/banksys-new-york-residency-better-out-than-in-2013. Access 03/08/2018.	

Figure C117	
	**Location:** New York 'Better Out Than In' **Year:** 2013 "DAY 20 This Banksy piece was located on 79th Street, just east of Broadway, on Manhattan's Upper West Side. "Hammer Boy" depicts a child hitting the fire warning with a hammer like the high striker game found at fairs. Cleverly making use of the surroundings."
Retrieved from https://www.graffitistreet.com/banksys-new-york-residency-better-out-than-in-2013. Access 03/08/2018.	

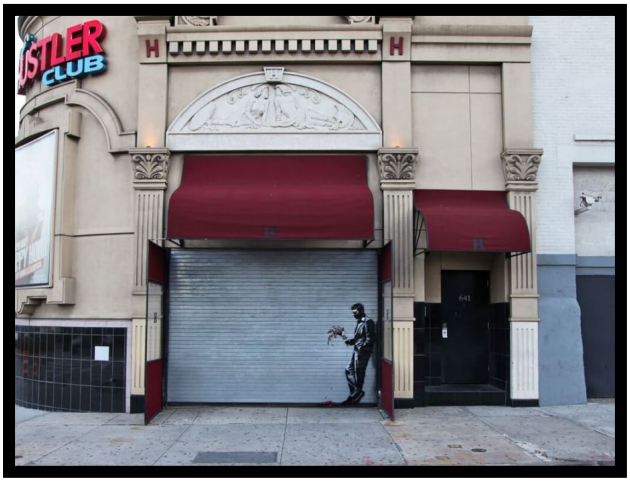
Figure C118	
	**Location:** New York 'Better Out Than In' **Year:** 2013 "DAY 24 Banksy posted a young man waiting outside Hell's Kitchen with a limp bunch of red flowers, with the caption "Waiting in Vain…at the door of the club" on the rolling metal grille of the Hustler Club on the West Side Highway."
Retrieved from https://www.graffitistreet.com/banksys-new-york-residency-better-out-than-in-2013. Access 03/08/2018.	
Figure C119	
	**Location:** New York 'Better Out Than In' **Year:** 2013 "DAY 28 This Banksy piece showed up in Greenpoint, Brooklyn "this site contains blocked messages." Referring to the newspaper refusal of his artwork."
Retrieved from https://www.graffitistreet.com/banksys-new-york-residency-better-out-than-in-2013. Access 03/08/2018.	
Figure C120	
	**Location:** New York 'Better Out Than In' **Year:** 2013 "DAY 28 Banksy's spray painting robot tagging a barcode appeared in Coney Island, Brooklyn."
Retrieved from https://www.graffitistreet.com/banksys-new-york-residency-better-out-than-in-2013/. Access 03/08/2018.	

Figure C121	**Location:** New York 'Better Out Than In' **Year:** 2013 "DAY 30 Banksy's penultimate artwork was found across the street from the Yankee stadium, at Macomb's Dam Bridge and Jerome Avenue. Banksy's website describes it as "Bronx Zoo (at Yankee Stadium)" a stencil of a leopard with messages in the patterning including a peace sign, NY, and a shout out to street artist Cope."
	
Retrieved from https://www.graffitistreet.com/banksys-new-york-residency-better-out-than-in-2013. Access 03/08/2018.	

Figure C122	**Location:** New York **Year:** 2014
	
Retrieved from http://www.banksy.co.uk/out.asp. Access 03/08/2018.	

Figure C123 – 'Mobile Lovers'	**Location:** Bristol, in front of Youth Club **Year:** 2014
	
Retrieved from http://www.banksy.co.uk/out.asp. Access 03/08/2018.	

Figure C124 – 'Go Back to Africa'	
	**Location:** Clacton-on-Sea **Year:** 2014
Retrieved from http://www.banksy.co.uk/out.asp. Access 03/08/2018.	
Figure C125	
	**Location:** Calais **Year:** 2015
Retrieved from http://www.banksy.co.uk/out.asp. Access 03/08/2018.	
Figure C126	
	**Location:** Calais **Year:** 2015 In his graffiti, which was inspire by Théodore Gericault's painting 'The Raft of the Medusa', Banksy shows refugees survivors of a wreck, waving to a big Yacht for help.
Retrieved from http://www.banksy.co.uk/out.asp. Access 03/08/2018.	

Figure C127	
	**Location:** Bethlehem **Year:** 2015
Retrieved from https://www.theguardian.com/artanddesign/2015/feb/26/banksy-gaza-palestine. Access 04/08/2018.	

Figure C128	
	**Location:** Bethlehem **Year:** 2015
Retrieved from https://www.theguardian.com/artanddesign/2015/feb/26/banksy-gaza-palestine. Access 04/08/2018.	

Figure C129	
	**Location:** Bethlehem **Year:** 2017
Retrieved from https://www.graffitistreet.com/banksys-christmas-messages-peace-on-earth-and-cherubs-bethlehem-palestine-2017/. Access 05/08/2018.	

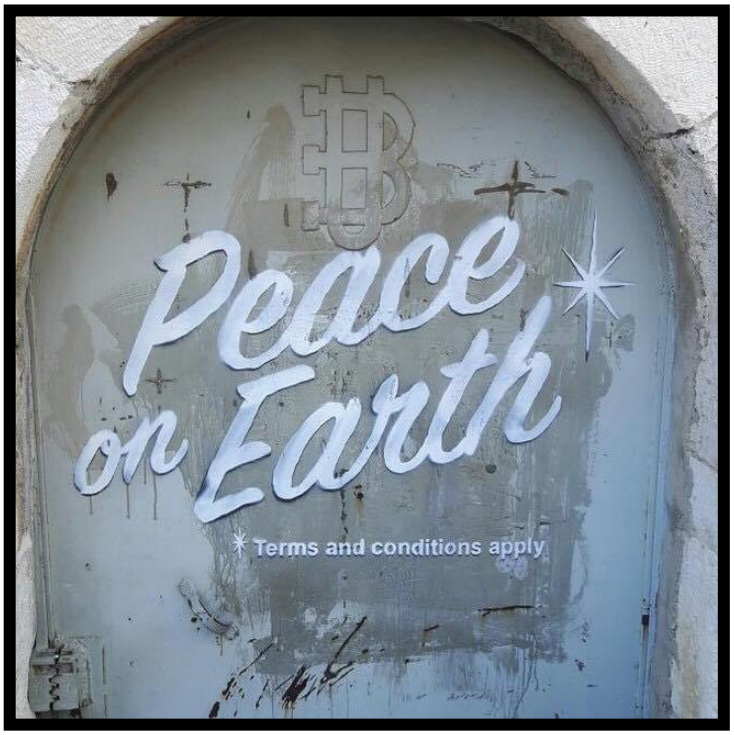
Figure C130	
	**Location:** Bethlehem **Year:** 2017
Retrieved from https://www.graffitistreet.com/banksys-christmas-messages-peace-on-earth-and-cherubs-bethlehem-palestine-2017/. Access 05/08/2018.	

Figure C131	
	**Location:** Hull City **Year:** 2018
Retrieved from https://www.graffitistreet.com/banksys-latest-mural-draw-the-raised-bridge-questions-freedom-hull-2018/. Access 30/03/2019.	
Figure C132	
	**Location:** Brooklyn **Year:** 2018
Retrieved from https://twistedsifter.com/2018/03/new-banksy-works-appear-in-new-york-2018/. Access 30/03/2019.	
Figure C133	
	**Location:** New York **Year:** 2018 This graffiti portrays a businessman in suit from the NYSE (New York Stock Exchange) quickly fleeing with a bunch of US dollars in his hands.
Retrieved from https://streetartnews.net/2018/04/you-loot-we-shoot-banksy.html. Access 30/03/2019.	

Figure C134	
	**Location:** Paris, left bank of the Seine, near Sorbonne University **Year:** 2018
Retrieved from http://www.banksy.co.uk/out.asp. Access 30/03/2018.	

Figure C135	
	**Location:** Paris **Year:** 2018
Retrieved from http://www.banksy.co.uk/out.asp. Access 30/03/2018.	

Figure C136	
	**Location:** Paris **Year:** 2018
Retrieved from http://www.banksy.co.uk/out.asp. Access 30/03/2018.	

Figure C137	
	**Location:** Paris **Year:** 2018 Inspired on Jacques-Louis David's 'Napoleon Crossing the Alpes', this graffiti depicts a rider with a red cape covering his face.
Retrieved from http://www.banksy.co.uk/out.asp. Access 30/03/2018.	

Figure C138	
	**Location:** Paris **Year:** 2018
Retrieved from http://www.banksy.co.uk/out.asp. Access 30/03/2018.	

Figure C139	
	**Location:** Paris **Year:** 2018 Graffiti detail
Retrieved from http://www.banksy.co.uk/out.asp. Access 30/03/2018.	

Figure C140	
	Location: Paris Year: 2018
Retrieved from http://www.banksy.co.uk/out.asp. Access 30/03/2018.	

Figure C141	
	**Location:** Paris **Year:** 2018 This graffiti was made near the Bataclan concert hall, where in 2015 a terrorist attack left 90.
Retrieved from: https://www.artnews.com/art-news/news/banksy-mural-stolen-bataclan-recovered-1202690535/ Access 30/03/2018.	