

18 October 2012

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Banksy

artandpoliticalwarfare.blogspot.com



www.worldyig.com



news.fitzrovia.org.uk



Banksy is one of the world's best known street artists. He has rendered pieces all across the world. From what is known about him, he hails from England and keeps his identity a secret. His work is highly controversial, and thought provoking.

Nearly every piece done by Banksy carries some message based on his opinions and views/beliefs. For example, in the top image to the left, in my interpretation, it's a reference to the restrictions set by society and the government. I back up my educated interpretation by his own words:

"If you want to say something and have people listen then you have to wear a mask. If you want to be honest you have to live a lie." - Banksy

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Banksy's pieces cover his thoughts ranging from political commentary, remarks on consumerism, and sarcastic takes on pop culture and society itself. For example, in the documentary "Exit Through the Gift Shop", Banksy holds an art show in which he has an alternative intention. At that point, he had gained some popularity and that his pieces were valued by the rich. He chose the location in a grungy area because it forced people to interact with things they typically ignored or forgot in order to stand in line and enter the show, they had to step over sleeping homeless people, which is a rising problem. To further drive his point home, Banksy had an elephant painted the same as the walls, to create a literal "elephant in the room", referencing to the fact

www.thisiscollateral.com



escueladepercusionesdefeleon.blogspot.com



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that people were ignorant to the fact that while they were indulging their vanity, he was trying to draw attention to the victims of poverty.

In my opinion, because Banksy does make these statements through street art, he has two main purposes: 1) to give art relatable to the majority of society to get them to question what they've been told, and 2) to do it in such a way he can spread his ideas and humour. The more it is seen, the more people will talk and adapt their thoughts. And while many believe that it is destructive, it is in my personal belief that it actually adds a unique charm and pleasing aesthetic to a city.

By appealing to some less than fortunate and a majority of society, street art has the capability of starting a revolution in society to make the world a better place.

FURTHER-
MORE



journeyofself.blogspot.com

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Street Art Economics 101

Let
them steal
boxes.



Most street artists don't make a large amount of money from their art, if any at all. They also typically have another job, so it has to be quick and convenient. Therefore, to get their art out, many street artists will use their available resources to obtain or create a way to do so cheaply.

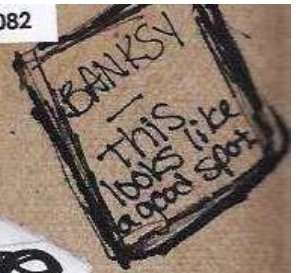
There are many methods of doing so, such as making stencils out of discarded cardboard boxes, using materials like chalk, making Xerox copies of artwork to put up with an inexpensive and more environmentally friendly adhesive called wheat paste. There are many methods to putting up street art, which also vary in lasting time. Such as chalk will not last nearly as long as spray paint. This can cause some controversy as to what the effects on the environment.

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Wheatpaste

Street Art Cooking
Lab



"Prepare 1 cup of really hot water. Make a thin mixture of 3 tablespoons of wheat flour and cold water (just enough to wet all the flour and make it liquid enough to pour). Pour the cold mixture slowly into the hot water while stirring constantly. Bring to a boil. When it thickens, allow to cool. Smear on like any other glue. For slightly better strength, add 1 tablespoon of sugar after the glue has thickened. After using a portion, reheat the remaining in a covered jar or container to sterilize it for storage or keep refrigerated."

<http://blog.bombit-themovie/2007/08/wheatpaste-recipe/>

Welcome to the city, the walls
are your forum.

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Project Origin

Cave Art

The Beginnings of Street Art

Location: Lascaux, France



<http://www.bradshawfoundation.com/lascaux/gallery/lascaux30.jpg>

Deep down in the caves of Lascaux, France lies the origins and birthright of street art. Ranging from 15,000 to 40,000 B.C. the original wall artists were making their mark. There is a significance in this art because it designates the starting point of the first evolutionized, anatomically advanced human being after the Neanderthals. Based on the art, they started emerging during the Upper Paleolithic period in Europe. The cave art is described as being "parietal" art, meaning that it is in a fixed location and does not move.

Something typical of cave art is that it rarely features human forms, and that vegetation and the environment are not included. They put an emphasis on animals, and the interaction between predators and prey. Much of it documents things such as wolves hunting bison and such. There are occasions when humans are featured in the art but it is extremely rare.

Based on the location, the caves were probably intended for



www.faculty.umb.edu

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sacred purposes or for ceremonies, and not for the purpose of living. The art was done by fire light, because the sun could not reach the caves, which also lends to the preservation of the cave art. The figures are not realistically depicted, such as the character being drawn in profile, but prominent features, such as antlers, are drawn from a frontal view. The techniques for administering the art were primitive, using mineral pigments to create art, with colours like black, brown, red, yellow and violet. To give the depictions a vivacious appearance, "broad, rhythmic outlines" surrounded soft blendings of colour. It is believed that the art was applied by means of using bunches of moss or hair, using raw colour itself, or blowing through hollowed bones.

www.metmuseum.org/toah/hd/lasc/hd_lasc.htm

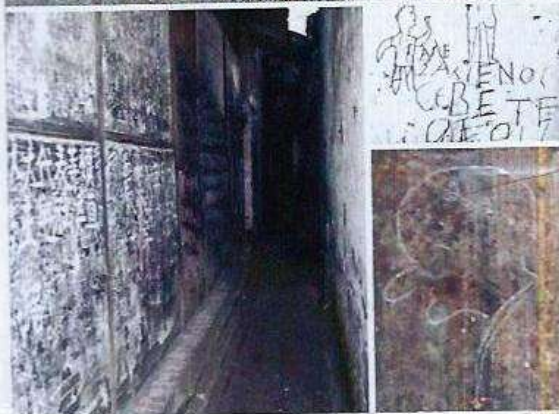
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PROJECT ORIGIN

POMPEII

NEXT GENERATION



When archaeologists started to uncover the city of Pompeii, they noticed large quantities of graffiti. The more they uncovered the more they learned about life in Pompeii.

While most of the scriptures found were random scribbling, some pointed towards rituals and customs of the culture.

For example, many walls were tagged to designate brothels or prostitution strips.

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skyscrapercity.com

Lots of the Scriptures within buildings were rude and vulgar, however humorous in their content.

However, there were taggers, such as an individual by the name of Lucius. He can be found around the city, with the tag: "Lucius was here" or "Lucius painted this". This was the method of most application, ranging from use of paint and dyes to etchings scratched into the walls.

-Smithsonian-

<http://www.smithsonianmag.com/history-archaeology/Reading-the-Writing-on-Pompeii-Walls.html>

Many Scriptures recorded day to day life, giving archaeologists an insight as to how people lived before Vesuvius erupted.



homepagedaily.com

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LANDSCAPE

TRADITIONAL PHOTOGRAPHY VS STREET ART



parlez-vousphotography.quietplacetolive.com

Landscape as a concept plays a role in both traditional^{art} and street art. In regards to photography, landscape is more technical and is a subject. However, it can also be used for the purpose of symbolizing something or someone. It is in this respect that street

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art is similar, because the location and landscape of that location can mean everything to a piece. For example, in the photograph (previous) by Ansel Adams, the landscape plays a technical role as a subject of the photo. But, in the above work of Banksy, the landscape has significant meaning because it depicts innocence and paradise in a warring Country.

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AIRBRUSHING



www.flickr.com

The airbrushing technique allowed the artist to blend the colours to create a realistic image. It can also be utilized to create cartoon-like depictions, and can be detailed.

STENCIL

Stenciling has a more simplistic appearance, with absence of lots of detail. It can be as simple as black and white or done in layers for colour. Shadowing is sometimes applied in airbrush fashion.

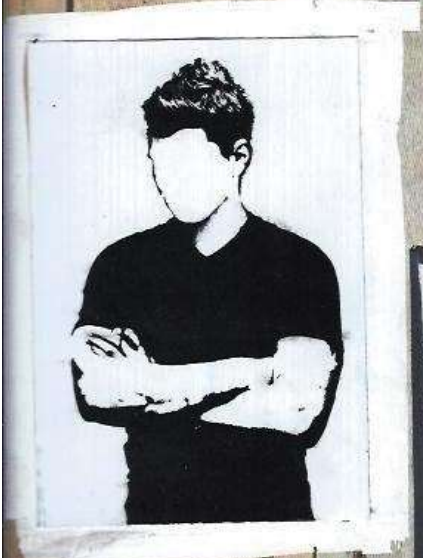


<http://www.flickr.com/photos/paulo2070/5072051319/>

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SUPERIMPOSING



In my Corel Paintshop X3 Pro programme, I threshold-layered an image of my brother. I had to erase each layer in areas to get the correct shading & blank face

Next, I uploaded the image into an online programme called PicMonkey, where I replaced the facial features with text, and superimposed it over a painted, rugged background layer.



Finally, to get the grungy appearance for the final poster, I uploaded the picture to Pixlr, and put a frame filter over it to add interest to the overall image.

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Developing A TAG



When I was creating my tag name and symbol, I had to think about the content of my work. I came up with the concept of harsh realities and that the truth stings. With that idea in mind and my

fascination with scorpions, I came up with the tag name the Scorpion Queen, and the tag of a silhouetted scorpion with text and slogan: "The truth stings".



So I found a stock image of a silhouetted scorpion and uploaded it into an online editing programme to add text. I chose a grungy font, and kept it simple, to the point. I kept it in a circular shape for unity.

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THRESHOLD

TECHNIQUE



① To get the base of a piece of my art, I took a photo and desaturated it, as well as boost the contrast.



② Then, I found a gasmask vector and layered it over my image.



③ From there I used threshold layers, erasing parts of each layer.

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Stomping grounds

nrhs

As my interest in street art grows, I think it is important to experience it rather than twiddling my thumbs and wondering what it's like. So, as an ongoing investigative project to cultivate an understanding of being an actual street artist, I am going around "tagging" Newbury Park.

I decided to start at the epicentre of my creative happy place, I started in the photo room. When Mr. Lindroth gave me permission to post "Defacing Property", I realized that it defeated the spirit of street art. So, taking Alissa along with me, I started slapping up tag posters with tape all over the school without getting permission from ASG like I had planned to.



As Alissa and I went around putting up the posters, we'd quickly snap a picture on my camera or my phone and leave. I wanted to document it, especially since it was my first time. I wanted to see how long my posters

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would last. I put them up on a Friday, and by the following Monday most had either been blown or taken away. The few that did survive the weekend were so

sod and bent looking, except for in the stair well. But as students cycled through the school, my posters began to move around as well. I would watch as some



students would stop and be like, "Cool!" But most walked by. I began to think of a way to get them noticed on a more grand scale without getting into

serious trouble or spending too much. I thought about printing them to be larger, but it's not cheap. I started to lose morale.



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As I was considering to scrap the project altogether, I thought about how real street artists are faced with similar challenges but don't give up. So I decided to go back to



the drawing board. I was given sticker paper, which looks better and is easier to apply. I decided to use it for my tag, so I can put it up more easily and in copious amounts of places.

Additionally, I could print a few posters on the sticker paper and put them up. Once I got pieces up, I could also put them on an anonymous website.



This little test at the school gave me a bunch of ideas to cultivate and better my approach to this project.

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Sculpture & Inclusion Street Art



<http://madsilence.wordpress.com/2008/03/29/red-phone-booth-blue/>

Street art doesn't have to be just two dimensional. Many artists leave sculptures, 3D pieces, or use objects in an environment and design around that element. In the image of the telephone booth, Banksy

had it cut, angled and rewelded, as well as painted and added finishing touches.

In the image on the right, this sculpture was left near a bus stop in Japan.

The entire piece is completed with old newspapers over a wire base frame. This is also another form of recycled art.

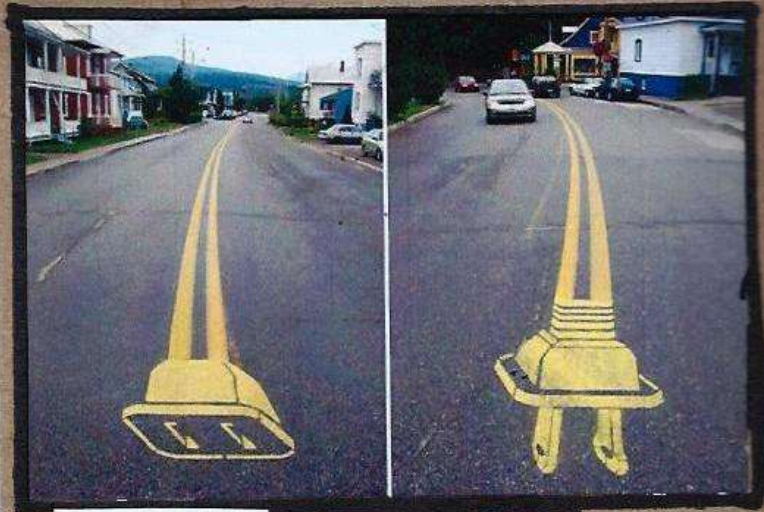


<http://www.mymodernmet.com/profiles/blogs/urban-street-art-newspaper>

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Incorporation street art is when elements in an area (that typically are stationary) and add onto it to create a piece, such as the extension cord pictured to the right. Another piece is where someone painted a face around a pipe leading to a canal and turned the pipe into a straw.



<http://c.cslacker.com/369l.jpg>

Another type of street art is using elements already there in nature, such as sand.

There are many sand sculpture contests, and pretty phenomenal pieces are made.

Sometimes pieces are made out of wood or things from the environment. You see quite a bit of this in Venice Beach.

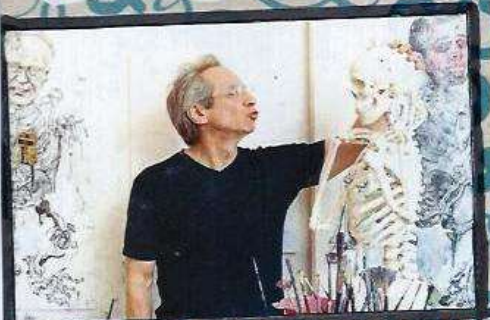


<http://blog.hostelbookers.com/travel/weird-and-wonderful/los-angeles-in-pictures/>

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Robbie Conal



BIG BROTHER



IS WATCHING

**READ MY
APOCALIPS**



Robbie Conal is a guerrilla poster artist that tackles political satires. He claims to be addicted to postering, but he only gets four done in a year because it is so much work. In 1997, he got a job working at LA Weekly, making posters accompanied by text and factoids about the inspiration.

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He doesn't qualify as a political cartoonist because they do up to five drawings a week.

Many of his posters have shown up, prints of litho

posters. It takes hours of work to go from a drawing to poster, even using transparencies. He wrote a book, named "Artburn" which explains the behind the scenes of some posters, as well as creative process and political opinion peppered with colourful vocabulary.

GAG ME



WITH A COAT HANGER

ABORTION IS STILL LEGAL
FOR INFORMATION CALL YOUR LOCAL
FAMILY PLANNING CLINIC

CONTRA



DICTION

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Qu'ils mangent de la brioche!



<http://bastille-day.com/biography/Marie-Antoinette>



Many remember the cold-hearted phrase contemptuously sneered by Austrian girl Marie-Antoinette, "Let them eat cake." But that is false. The original phrase was "Qu'ils mangent de la brioche," which means "let them eat brioche," a sweet bread (pictured above). Also, there is no proof that Marie-Antoinette even said it. Louis XVIII and Jean-Jacques Rousseau both gave the credit to someone else, Marie-Thérèse, three years prior to Marie-Antoinette arriving at Versailles. But, once the phrase

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was out and associated with Marie-Antoinette, it spread like wildfire. The French revolutionaries referred to the king, Marie-Antoinette, and their son as "the baker, the baker's wife, and the baker's boy." They assumed that the statement was cruel taunting, which fuelled the aggravation of the people, along with socialites' status and the general disconcert with the plight of the people. However, it had been suggested that there was actual concern and that they give them cake instead of the expensive bread. The significance of this shpiel is in relation to my piece below. I decided to manipulate the well-known phrase (with the false but commonly associated meaning) and use it to prod at the fast-food lifestyle and the raging rates of obesity. So many spend so much on garbage.



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KVAG



This year for the KVAG art competition I decided that for the first time I was going to use a piece of graphic art. To my surprise, it did get into the show, which gave me validation to continue moving forward with my street/urban art inspired concept. I feel that "Defacing Property?" is one of my strongest pieces.

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the Coloured Cities



Personally, I'd like to illustrate my concept for the water colours. Initially I just wanted to paint a pretty sky line. But then an unusual idea hit me. I focus so much on how street art influences or interacts with a city. I didn't realize how cities impact street pieces. Cities are diverse, with different lifestyles and cultures, coming together in a giant "melting pot". It was this element that gave me the idea to use a variety of colour to show the diversity in a city, with the oozing bottom serving as a reminder that cities "ooze" influence.

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A Loss of a Friend

This March, my childhood friend Karen passed away. She was a three time Cancer Survivor and had just turned seventeen.

My first reaction was to Scream and cry because she was taken from this world too soon. My second was to pick up my camera, and a dandelion in my yard.

~The Story of the Dandelion~

In the summer of 2012, Karen came to visit. She told me that she had developed several tumours due to aggressive radiation. In turn, I related how I too was fighting an illness that was knocking me out. Frustrated, I started picking heads off of dandelions. I ripped a dead one, all fluffy, out of the ground and she took it.



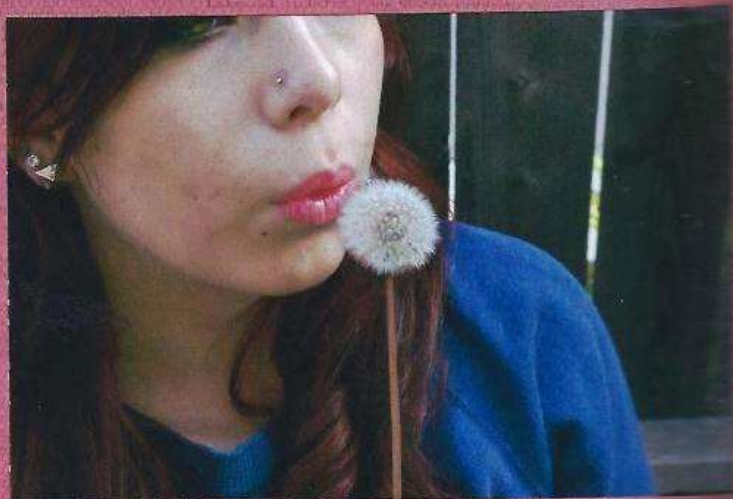
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She proceeded to blow away the little seeds, and I snorted in bad temper, saying that wishing on fluff wouldn't make us better. She paused, shrugged, and said these words I will never forget:

"I know wishing on a dandelion is silly. But why not take the chance to see if it may come true? It gives me hope, puts a smile on my face, and lets me enjoy the little things."

Now her words really make sense. We live in a world too busy to appreciate the little things in our lives. So in a softer and less politically aggressive poster, I made a threshold image from the photograph, to make a poster with a true purpose.



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RAW Posters



PROMISES ARE
PRETTY ON THE
OUTSIDE. BUT IT'S
SKELETAL AND
HOLLOW ON THE
INSIDE.



YOU HAVE MY
PERMISSION TO BE FREE
WHEN YOU DIE.

YOU CAN BREAK AND
CHAIN MY BODY. BUT
YOU CAN'T HAVE MY
SPIRIT. IT WILL ALWAYS
BE FREE.



During the last critique, many of my peers wanted to see the poster images without the fabricated backgrounds and details. At first, I didn't like all the "empty" space, but then it occurred to me that the background made the image more complex than what I wanted to depict. So my next step was to keep to black and white space interaction with splashes of colour to create contrast and emphasis, while maintaining the simplicity.

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om?"
h of uncomfortable suspicion. He
searched Aunt Polly's face, but it told him nothing. So he said:
"No'm—well, not very much."
The old lady reached out her hand and felt Tom's shirt, and said:
"But you ain't too warm now, though." And it flattered her to reflect that
she had discovered that the shirt was dry without anybody know
was what she had in her mind. But in spite of her, Tom knew w
lay now. So he forestalled what might be the next move:
"See?"



TOM PRACTICES MUSIC.



I KNOW WISHING ON
A DANDELION IS SILLY.
BUT WHY NOT TAKE
THE CHANCE TO SEE
IF IT MAY COME
TRUE? IT GIVES ME
HOPE AND LETS ME
ENJOY THE LITTLE
THINGS.

IN HENRY OF THE WOODS
OF THE GRAYEST LITTLE GIRL

"I can lick you!"
"I'd like to see you try it."
"Well, I can do it."
"No you can't, either."
"Yes I can."
"No you can't."
"I can."

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"I ain't
"You a
"I ain't
"You are."
Another pass, and now
ling around each other, they
were shoulder to shoulder.

However, with the images being so simple, I felt I needed to make the image topic more intense. By making the content and the image more "aggressive"? Not really the word I'm looking for, but by making the images more controversial and keeping the simple appearance, the message of the poster comes out cleaner and quicker, allowing people to understand the gist with just a second's glance.



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Project: Tagging

Once I had created multiple raw poster images to choose from, I decided to make my own tags. I didn't want to really vandalize property, but to share ideas. So I cut apart cardboard boxes with an Exacto knife, and roughed out a white backdrop with white house paint. Then using the cheapest printing method, I printed out my little raw posters. I trimmed them around the



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edges and then went about making wheat paste. I used the recipe I found, but was nervous, especially since I almost burnt it. The wheatpaste is a strong adhesive that will help protect against weather damage. Once I had plastered my pieces onto the cardboard panel, I flipped it over, put on my "tag" name image, and wrote a quick, little blurb that if found, will put a smile on someone's face.



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thetruthstings.yolasite.com



I've expanded my investigation and experiment onto an online forum, subject to social media. I've made everything free and downloadable (with a water mark), so we can all share art that "speaks" to us.

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the art of REBELLION

I've gotten multiple inquiries as to why I chose my concept. Honestly, urban/street art is a pure, free form of expression, with no pressure to impress a gallery owner. It lets a person to speak freely, with the benefit of being anonymous, if desired, and let inner rebellion of traditional, time worn ways escape and change a little part of the world. If the world is changing, society needs to as well.



YOU CAN BREAK AND
CHAIN MY BODY, BUT
YOU CAN'T HAVE MY
SPIRIT. IT WILL ALWAYS
BE FREE.



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Jenny Holzer



<http://millionsofcolours.files.wordpress.com/2011/07/landmines.jpg>



<http://www.jennyholzer.com/Projections/Berlin2001/images/1.4large.jpg>



http://3.bp.blogspot.com/_w4x5a3c1b_M/TG3f5_9Q_1/AAAAAAAAASBU/1UMmn8eY_3g/s800/jenny4.jpg

Jenny Holzer is another artist who accompanies images with text to create a strong message. The messages can be somewhat cryptic, but still have intent: to make people **AWARE** of things around them, and not only in their little bubble.

Personally, I like her work because sometimes it does have long text, but the inner-lying message is intended to speak to that humanitarian side of an individual.

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Most images keep the simplicity of black and white, causing emphasis and a general focal point on what the words are saying.

However, when colour is present, it doesn't compete for attention, making the words still bold, but more so drawing the eye to multiple points in a photograph.

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http://www.zakros.com/jhu/apmSu03/Holzer_protect.jpg



http://4.bp.blogspot.com/-K3bKOWinL_s/UlAh_9aemDI/AAAAAAAAAOW/OucPbela1BA/s1600/Jenny_Holzer_Every_War_312976.jpg



http://4.bp.blogspot.com/_ORgy5r0ZcSU/Szm644pCqI/AAAAAAAAIXs/8Lk568gvpVo/s800/Jenny_Holzer.jpg

http://4.bp.blogspot.com/_ORgy5r0ZcSU/Szm644pCqI/AAAAAAAAIXs/8Lk568gvpVo/s800/Jenny_Holzer.jpg

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An Underground world



Many believe street art is just a form of vandalism, but it really does serve a purpose. Whether permanent or temporary, it is intended to make some sort of impacting statement in an open and public forum. For example, the top left image was left in front of a taxidermist shop in Santa Cruz, protesting that preserving the animals' dead bodies was unnatural. The top right can be interpreted such as death isn't always ugly, and can lead to future life.

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Pieces can also be used to tell a story of an area, such as the farms along Fortrero, where the top left mural is found. It depicts a rich culture and integrated lifestyle, with both the good and the bad, the beautiful and the ugly. Some pieces are just intended to entertain or convey concern, such as the "Support our troops" tag in the bottom left. It is also used as a form of commentary when no one is willing to listen. There is the spirit of "Do now and ask for forgiveness later" and an in depth rich culture of urban art that personalizes and gives cities character.



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Putting Up My Mark

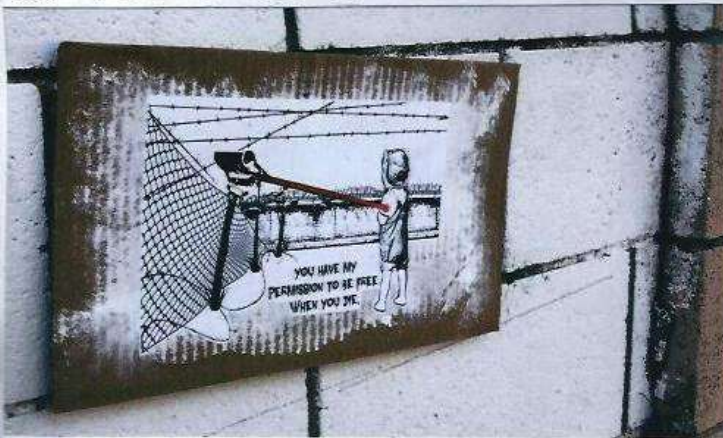
I decided to place pieces in areas with the most traffic, not because I want notoriety, but because I have something to say and I'd like to share. I put "tags" (cardboard pieces) in areas where I knew they might be seen as "trouble" but will mainly put smiles on faces.

The "Defacing Property" was placed on a no graffiti sign because it's half question, half challenge. Am I really defacing property? or adding to it?



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I did stay a little close to home, but it was difficult attempting to tape up the pieces. In theory, these tags are a good idea, but in practicality of lasting, they are dreadful. I plan on dabbling in other techniques of application, and on a much grander scale.