Crossing the Line: From Alley to Gallery

text + work

ARTS
UNIVERSITY
BOURNEMOUTH

TheGallery
Arts University Bournemouth

Crossing the Line

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ARTS UNIVERSITY BOURNEMOUTH TheGallery RUSSELL-COTES HOUSE · GALLERY · GARDEN text + work

Content

D*Face
Dog Save the Queen
Crossing the Line
Installation Image
Photography by Rich Tarr

Foreword

The Arts University Bournemouth is delighted to launch TheGallery's 23rd Annual Exhibition Programme, with *Crossing the Line*. Curated by Joshua Read, Course Leader for Foundation Art & Design at AUB, and Professor Paul Gough, Vice-Chancellor at AUB, this exhibition examines the issues of ownership that surround contemporary street art. It features artwork from urban artists Banksy, Stic, D*Face, and Miss Van, alongside specially commissioned work from Bournemouth-based street artist Nerks, whose work has appeared globally from Italy to Lisbon and Bratislava to Mexico City.

TheGallery also worked with Tom Hooper, AUB student from BA (Hons) Modelmaking, and the illustrator Bridie Cheeseman on responses to the exhibition, and drew from works held in private and public collections including those of Joshua Read, Paul Gough, Simon Pride, David Stock, and the Museum of Design in Plastics (MoDiP). The exhibition and this publication have also been able to draw from a collaboration between TheGallery, Russell Cotes Art Gallery & Museum, MoDiP, staff and undergraduate students from the university, which included BA (Hons) Illustration, BA (Hons) Architecture, BA (Hons) Film Production, BA (Hons) Modelmaking, and BA (Hons) Creative Events Management.

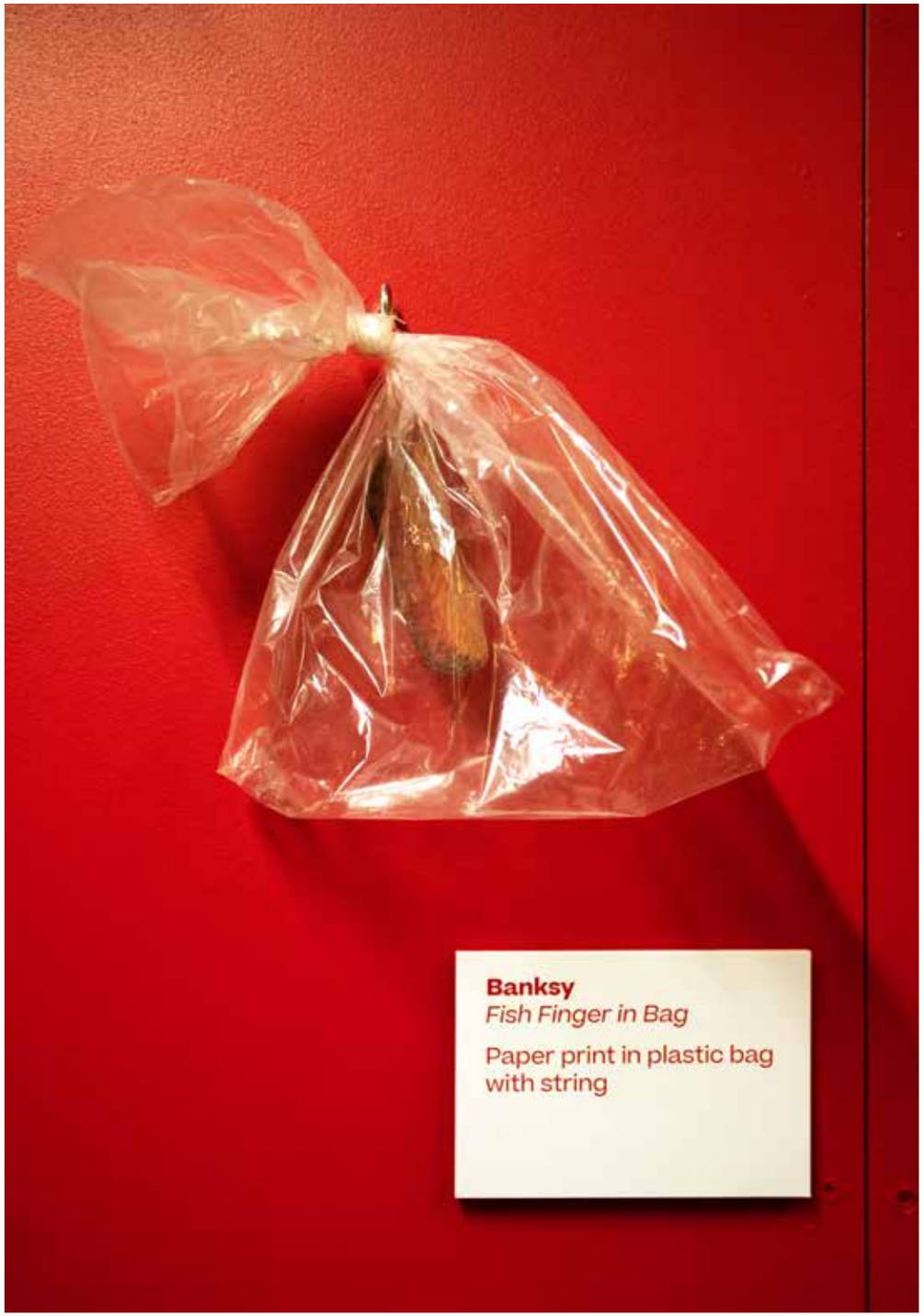
Building on TheGallery's text + work philosophy, this publication moves beyond the conventional exhibition catalogue format and adds much greater depth to the subject of street and urban art. It explores issues of ownership, collecting, and the transition of a transgressive artform into an acceptable one. It includes essays from Paul Gough and Sarah Newman, Museum Manager of the Russell Cotes Art Gallery & Museum in Bournemouth, excerpts from our Conversations event that opened the exhibition (led by Associate Professor Dominic Shepherd and Vincent Larkin) and an overview of the exhibition itself. This collection of analytic and investigative writing continues to promote TheGallery as a forum for dialogue between innovative art in all its forms and its relevant theoretical contexts and histories.

(above)
Crossing the Line
Installation Image
Photography by Rich Tarr

(right)
Banksy
Fish Finger in Bag
Crossing the Line
Installation Image
Photography by Rich Tarr

The commitment and drive of the curators in originating and staging this show has been genuinely inspiring: their inclusive approach aligns strongly with the revised AUB Values that are at the heart of the university's new 2030 Strategy. Their knowledge, insight, and passion for the subject is extensive and infectious, and greatly admired by TheGallery team: through them we have been able to reach out to our incoming students, our current cohort, and create new networks of collaborators and enthusiastic stakeholders. Thank you for a wonderful comeback exhibition.

Violet M McClean
Gallery Curator,
Arts University Bournemouth



Juan Sly
Coronavirus
Crossing the Line
Installation Image
Photography by Rich Tarr

Introduction

Erratically embellished with sprayed stencils, logo-rich stickers, elaborate murals, and unintelligible doodles, our urban environment overflows with irreverent and unlicensed imagery. Classic New York freehand and wildstyle graffiti has evolved, adapted, and atomised into a democratic and divergent forms of visual expression that is captured under the nebulous term ‘street art’. ‘It is characterised’, states curator Riika Kuittinen, ‘less by a visual style than by an approach to transmission: it is unfiltered visual communication, fluidly moving across the derelict buildings, bus shelters and hoardings of cities across the world.”[1] Armed with attitude of irreverence, equality and freedom, it is in fact a new genre that mutates and morphs at the rate of a viral pandemic. Lacking a common aesthetic, street art, a term loathed by classic wall ‘writers’ speaks loudly to a passing population, even if it remains entirely obscure to most.

The exhibition asked a number of questions about the evolution of graffiti into ‘street art’, and more recently into ‘urban art’, by way of the alleyway and backwall. Where do such images truly belong now: in the alleys of our urban centres or on the white walls of the gallery? Can they belong in both? What happens when the urban calligraphy of tags and stencils is subsumed by the auction house, and why do we feel a sense of loss when the raw energy of street art, of urban writing, is absorbed by the mainstream media, and effectively tamed. Why is that some of the best illicit art of the street is promptly ripped off the wall, taken out of its context, seized into private hands. In effect moved from the public wall to behind a pay wall.[2]

One of our most prominent urban artists argues that to remove a piece of authentic art from its initial location is like domesticating a wild animal, neutering its intensity and robbing it of the potential to challenge the status quo. This exhibition, and the series of events, screenings and discussions that accompanied it, examined this and other dilemmas facing street artists, the most public-facing of the artisans who create a genuinely public art, albeit one so often couched in a very private and closed lingo. There are, of course other questions: how do you monetise public art? Why is some street art regarded as illegal and some revered as national icons? How can any urban artist retain their street cred as well as maintain their credit in the bank? What are to make of the ephemera and the accessories – the T-shirts, the caps, balloons, badges and stickers – that now convey and carry so much of the compelling graphic design that was once only intended for the street?

1.) Riika Kuittinen, *Street Art: Contemporary Prints*, V&A Publishing, 2010, p.6.

2.) Malcolm Miles, *Limits to Culture: Urban Regeneration Vs. Dissident Art*, Pluto Press, 2015.

With panache and provocation, this exhibition brought the street indoors and addressed these questions, and maybe more. Drawing on extensive private collections, street photography, and the imagery of ‘brandalism’ and ‘subvertising’, the exhibition offered some provocations for debate and deliberation; there were artworks, originals, fakes and counterfeits. There was spray and stencil, tag and typeface, short films and long texts, posters, prints and propaganda. And above all, it created a discourse that focused on legality, lawfulness, and laughter, because, after all, so much of the art effused wit and wackiness, and even at times some whispers of wisdom.

Paul Gough
Joshua Read
2021

(above)
Invader
Invader Tape Diarama
Crossing the Line
Installation Image
Photography by Rich Tarr

(left)
Alec Monopoly
Mr. Monopoly
Crossing the Line
Installation Image
Photography by Rich Tarr

Urban encounters: In Conversation with practitioners, curators and cultural commentators

Dominic Shepherd is an associate professor at Arts University Bournemouth; a highly regarded painter with an international reputation, he exhibits regularly in London and overseas. He led a conversation with Paul Gough and Vincent Larkin, illustrator and cultural historian who also teaches at AUB, and who had just returned from giving a conference address in Portugal.

Dominic Shepherd introduced the wider themes of the exhibition, referencing the precedents set in the 1980's and 90's, and the progression towards the 'legitimate' voice of street art as heard today. He welcomed the research questions that underpinned the exhibition, the issues of ownership, gender and the iconography of contemporary street art, and referenced the artwork featured in the exhibition from such diverse urban artists as Banksy, Stic, D*Face, Shepard Fairey, and Miss Van.

Dominic opened the conversation by relating his own experiences of encountering street art in situ, comparing it with the very different feeling of seeing similar works in a gallery setting.

Dominic Shepherd: If an artist remains incognito, how is authenticity determined? This problem is taken one step further when images of the works are documented and merchandised, and that opens up interesting areas of debate about copyright. Where does the line begin and when do we start crossing it?

Vincent Larkin: From a general perspective as an academic and practitioner of illustration on a global scale, I'm interested in art in the public realm, which does not necessarily only include commercial art. Art in the public realm can also be work that is not seeking a commercial audience – graffiti, street writing, or mark-making with the intention of communicating something. Generally, I come into it thinking about crossing the line between the public and the commercial spheres. What is owned by everybody, and what is there to be monetised?

Paul Gough: The Shepard Fairey 'Hope' poster for Obama was created in order to promote and raise money for the Obama campaign - it was tremendously successful and re-published everywhere. Vincent mentioned earlier, that one of his studio staff was going to reveal where the original image came from - It was based upon someone else's photograph and it wasn't processed or developed far from the original image, so the copyright was transgressed. Not long after this, he tried to distance himself from the image and lost a lot of credibility. As a graffiti artist who transgressed private space and crossed over into the commercial marketplace, he ended up being sued and given a two- year suspended sentence, with payments of $20,000 in damages. In terms of liability, Shepard Fairey took another artist's work - so he should have been on the losing side.

VL: However, there are photographs within 'Crossing the Line' which are documentation of site- specific installations such as Banksy's Reading Prison 'escaping prisoner' image – I don't think they are problematic because if you put something in a public space, I don't think a legal attribute should be placed upon the use of it.

The interaction of graffiti artists in illustration is that you are borrowing from a culture, which is about transgressing copyright into a place where copyright is the thing that secures the monetisation of what you're doing.

PG: Joshua Read's collection of ephemera prompted questions about what it means to be a collector and the reciprocal relationship with the artist.

DS : The artist needs the collector, but conversely how much do the collectors need, not just the art, but also the artists and the sense of a 'movement'? Acting as a collector can be an act of transgression - by accruing the items, the collector possesses the ephemera and lends it a kind of authenticity. Street art was originally a kick -back against capitalist ideals and the idea of consuming art, or the spectacle of it. When you encounter art in the street, it activates itself because of the situation -street artists are effectively leading the auction houses and the academics, always outrunning them. Banksy – like many of the artists in this exhibition - was initially against some kind of system – an anti-art authority against the galleries and auction houses, but we are now at a stage where his work is selling for millions of pounds.

PG: This sense of liberation has caused issues for the individuals, the artists - suddenly you can't take back the power from the publisher once it has been transferred. In attempting to claim back his work from Sotheby's by destroying it, Banksy's 'Love is in the Bin' increased in value. It's an extraordinary example of an artwork moving from a 2D form into a 3D one then finally a 4D entity best expressed in movement and film, realised in time and in a very specific and culturally-weighted space, and in front of a live audience. There is also something very important here about an artist, in this case Banksy, distancing himself from an earlier (perhaps a rather sentimental image) by destroying it in public. Many artists have done likewise, but to an extend Banksy was trying to re-write his own history: and to remind a global public that whereas he was once merely entertaining he always wants to remain edgy.

VL: What I find really interesting is the strangeness of those people chiseling the works off public walls, and the artist knowing that's the story of the work, knowing it would be in the press with these barriers around it, and the guy who owns the shop, claiming ownership. Galleries are problematic in lots of potential ways, but they can be fascinating places for inquiry. What we are discussing here is obviously an uncomfortable juxtaposition – taking something from a public space and confining it to a gallery. I know that you have written about this issue in the volume of essays that will accompany this exhibition.

VL: To an extent, it's not dissimilar to what happens in the world of art, and that's the anti-art stance, which become a performative thing. Banksy will position himself [as will many urban artists and their crew] in a similar way, but we are always aware that his operation relies on all his aids, infrastructure, technicians, and other staff to run at the scale it does.

This idea of mythology already exists previously within contemporary art -Joseph Beuys would say '…this is my detritus, where do you use this? This is not my art…' well, all of that stuff is now in art galleries. He said that the thing that mattered was the social relationship to his work, which is kind of what graffiti artists tried to say. It was a stance, and it's comparable to artists in general, but certainly to graffiti artists - It's a performance. As Paul writes it's not meant to be durable: only when it is editioned, curated, put on a plinth does it become immutable.

DS: Why has the rise of Street Art happened now, at this point in time? Was it a case of people having access to resources, freedom from constraint perhaps, or is it something else entirely? Is the movement going anywhere else? Is it, is it heading off into some unknown paradigm?

VL: I suppose, when you're talking about Basquiat and Keith Haring, you realize there is a heritage of radical imagery that can still exist now. I'm interested in the current relationship with the marketplace -there was a brief period of time before online marketplace sites became normalized, when eBay became a place to buy prints by artists or illustrators. People were making jokes and commodifying memes as a way of showing the absurdity of buying an image online, before NFT's were invented. Social media stole that radical punch by enabling images without authorship to go viral.

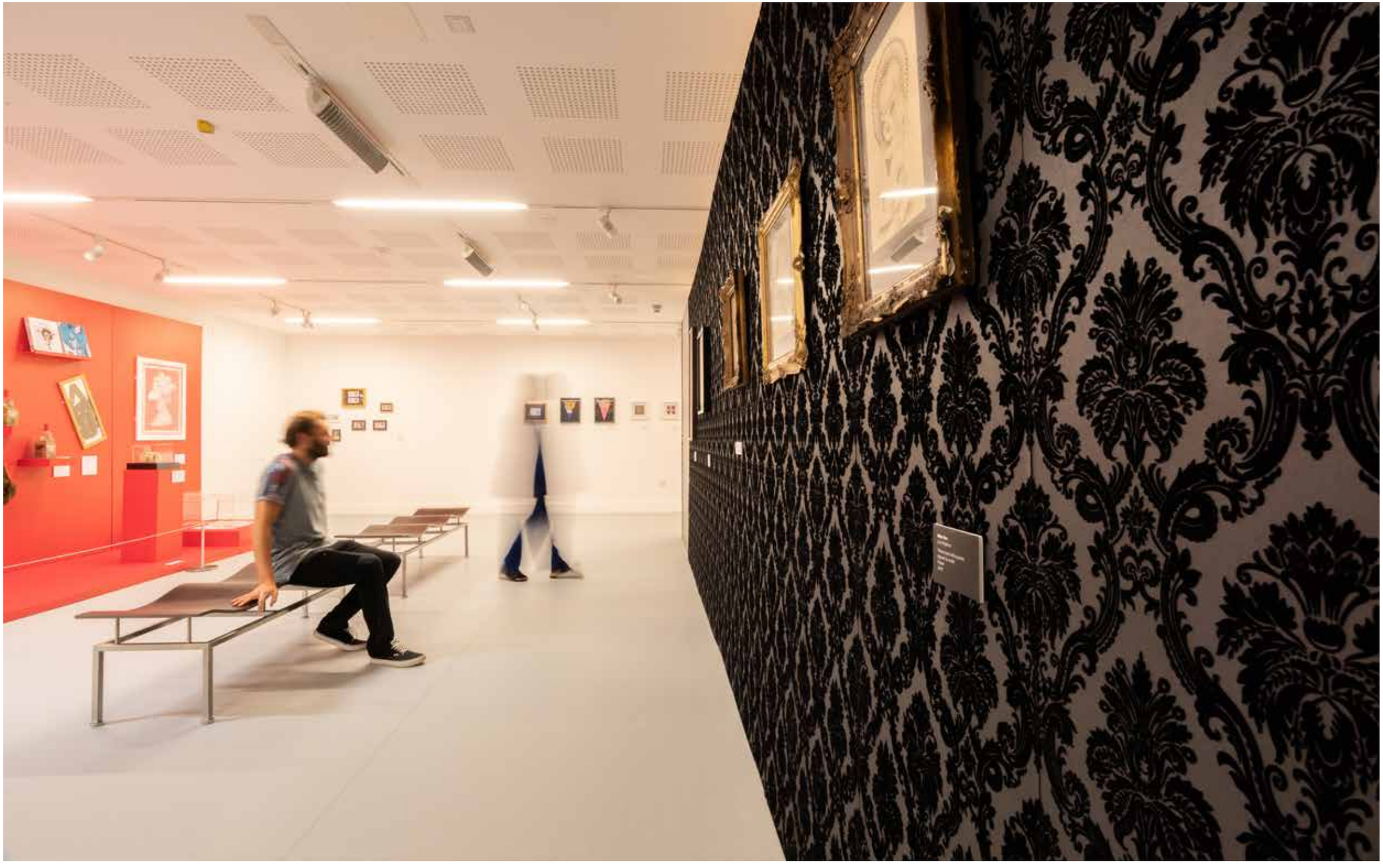
Street Art also bears a relationship to craftivism, which is about creating political statements and social change through objects and interventions. A great example of this is the 'Pussyhat Project' which began prior to the 2017 Women's March in Washington DC. The hats were created in solidarity for women's rights and as a protest against Trump's rhetoric, quickly becoming a global movement. One of the hats is now housed in the V&A and was exhibited in their Disobedient Objects exhibition which also displayed pieces by the Situationist International movement alongside works of street art.

DS: What we're talking about is actually a form of folk art. It's the voice of the people coming up from the streets rather than shouting down from the gallery.

PG: That's a great observation: Street Art stems from democratic forms of self-expression and acts of rebellion grounded in the culture of social commentary which is, by nature, always in flux. These accounts begin to explore the current relationship between art in the public domain and its display in institutional spaces.

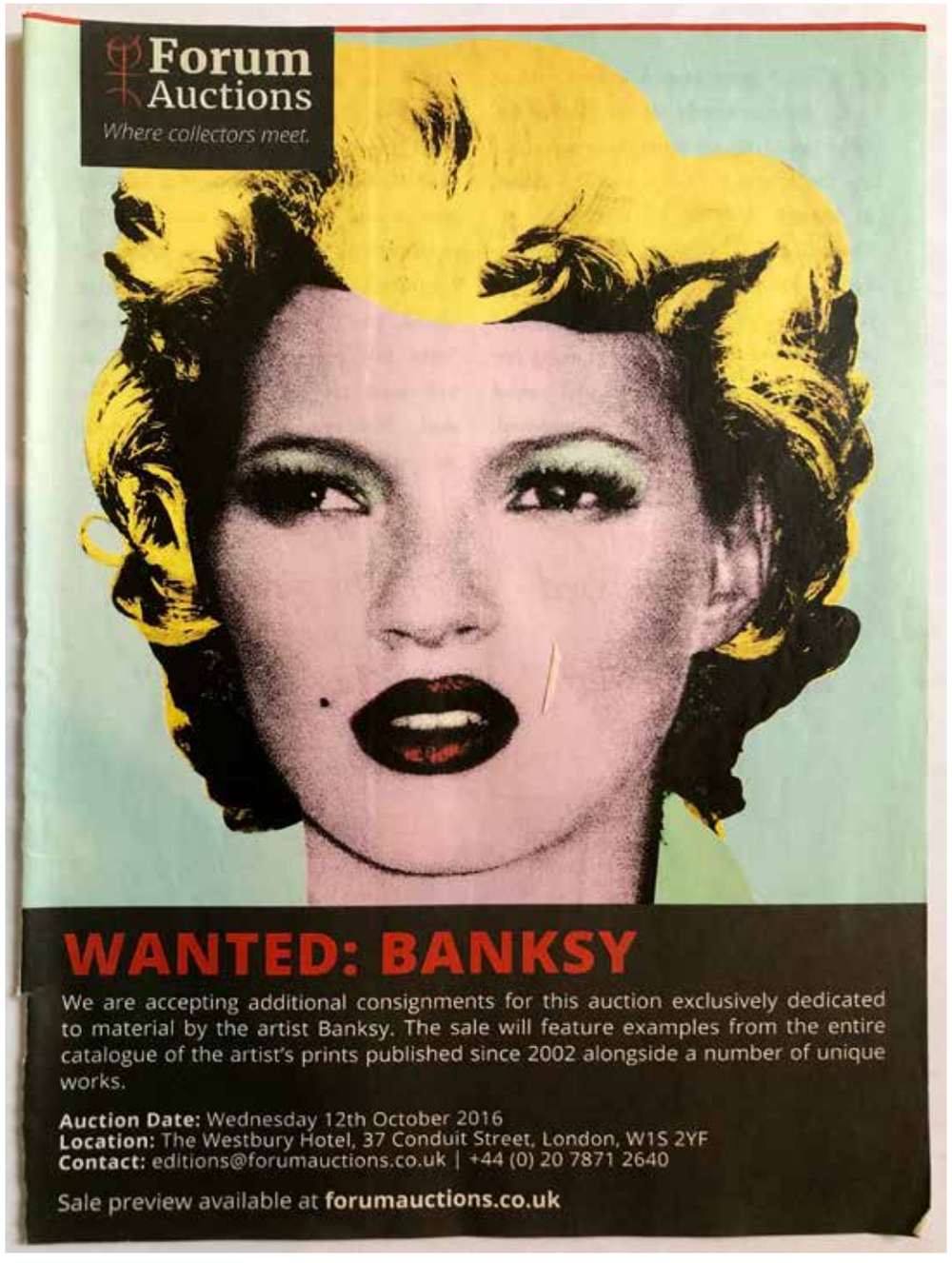
Many of these themes – public and private patronage; street writing and urban marginalia, icons and imagery – are discussed in the essay in this volume. The full and very rich conversation between Dominic, Vincent and Paul is available online via TheGallery's AUB YouTube Channel.

(overleaf)
Crossing the Line
Installation Image
Photography by Rich Tarr



Stormin’ & Formin’: The Challenges of Creating A Collection of Street Art[1]

By Paul Gough



Banksy
Kate Moss
Auction house advertisement, from back cover of *Private Eye*, October 2016.

The thing I hate the most about advertising is that it attracts all the bright, creative and ambitious young people, leaving us mainly with the slow and self-obsessed to become our artists. Modern art is a disaster area. Never in the field of human history has so much been used by so many to say so little.[2]

Artists of the street have long had a love-hate relationship with the commercial art gallery. The Svengali of British contemporary urban art, Steve Lazarides made it colourfully clear that he despised contemporary West End galleries. He freely owned up, in the press and in interviews, to loathing their pristine white walls, the over-inflated prices, the snooty manners of the 'chippy bastards working behind the desk'. Many street artists adopted the manner of gruff outsiders, scorning the obscurantism of the art, the exorbitant commission on sales, and the pretentious language 'deliberately designed to make normal people feel stupid'.

However, few artists working in the urban realm could deny the extraordinary success of two titans of the street scene: Jean-Michel Basquiat and Keith Haring. These two Americans are the tip of a clique of 25 best-selling artists who harnessed the power of the gallery system and are now responsible for almost half of all post-war and contemporary art auctions.[3] The sums involved are quite incredible. In the first six months of 2017 work by these elite artists sold for a combined $1.2 US billion dollars, which represented almost 45% of the $2.7 billion generated by all contemporary public auction sales worldwide. Heading the list was the painter Basquiat (who died in 1988, aged just 28) with total sales of $242 million. With an aesthetic forged in the streets and graffiti culture of New York, the African-American artist would prove to be a powerful influence on many British street writers and painters, some of them included in the 2021 exhibition at AUB. Another hero of the urban was the painter, social activist and street artist Keith Haring (who died in 1990, aged just 32). He reappeared in the list of best-selling contemporary

1.) This essay is derived in part from Paul Gough's forthcoming publication on Banksy, which explores his practice as a painter, practitioner and curator; it draws upon conversations and written interviews with various street artists and collectors, not least Joshua Read whose collection is at the heart of 'Crossing the Line', AUB Gallery, November 2021-January 2022.

2.) Banksy, *Wall and Piece*, London: Century, Random House Group, 2006.

3.) Artnet, https://news.artnet.com/market/25-artists-account-nearly-50-percent-postwar-contemporary-auction-sales-1077026.

art in both 2016 and 2017, an example of the extent to which the market is willing to revisit previously overlooked talents as the supply of established favourites wanes. In 1986, Haring had even created his own high street store. His *Pop Shop* in Soho, New York City, designed to commercialise his practice, diversify his income and encourage collaboration, most famously with Vivienne Westwood on her 'Witches' Collection.

By the late 1990s and early 2000s, few street artists in the UK were ready for such a bold step. Many still loitered in the alleyways. Yet, little deterred Lazarides and other streetwise entrepreneurs. Decrying the pristine white cube gallery of the West End, his main mode of commerce was flogging individual prints from the boot of a battered Ford Escort Mk 2 in a pub car park.[4] While the artists cut the stencils and inked up the screenprints, Lazarides delivered prints, posters, stickers, and photo books to an expanding network of shops, cafes and retail outlets. 'The commercial side of things started with screenprints' recalls Lazarides, 'in part to pay for the exhibitions.' There needed to be no further justification for going into multiples:

> If these guys couldn't earn a living from their art, then the only people who could ever afford to create street art would be the rich. What's better, an artist being able to sell work to fund their art, or having posh kids running around playing at being graffiti artists?[5]

Through social media, through music festivals and public art events the visual language of street art was propagated and the renown of artists spread. Joshua Read was typical of many future collectors when he recalled how his first significant adventure in the genre came when he moved to south-west England. There he soon "heard of some of the artists in Bristol such as 3D from Massive Attack; Goldie and Mode 2 from London, as well as the older wildstyle artists from the States but none of this was that easily accessible". Like many emerging collectors, he was always on the lookout for new pieces closer to home.[6]

4.) Lazarides has recounted these tales on many occasions, see for example, 'The Man Behind Banksy', *The Independent*, 11 March 2016.

5.) Will Cox, 'The Art of Banksy' Review in *Broadsheet*, the media partner of the Lazarides exhibition, 7 October 2016.

6.) All quotes taken from conversations with Joshua Read, and subsequent correspondence, during September and October 2021 in the preparation for 'Crossing the Line' AUB Gallery, autumn-winter 2021.

Banksy
Waiting in Vain
Larry Flynt's NY Hustler Club & Cigar Lounge at 641 West 51st Street, 'Better Out than In', New York City, 24th October 2013.

In 2002, five years after shifting unlimited number of prints at street markets or from the back of a car, Lazarides released his first editioned print, Rude Copper by Banksy. It depicts a surly policemen giving the finger to the viewer. Numbered and signed, his first 'proper' print sold for little more than £40 at the time, and ironically it was the signed copies that proved the most difficult to sell. Even more ironically, but perhaps inevitably, these very prints soon found their way into auction houses within a decade, fetching up to £8,000, or as much as £13,000 for the limited few that have a hand-sprayed graffiti background.

Selling prints in limited editions with a semblance of print control and studio management was one thing, but if such art was to genuinely step off the street and onto the walls of a private buyer or public gallery it needed a radical approach to messaging and managing the media. It did not take long for the business world to identify – and extol - the commercial canniness of a new wave of urban art entrepreneurs. Even The *Financial Times* eventually spotted it: 'It there had been one individual responsible for whipping up and sustaining the fever around urban art, it was Steve Lazarides.'[7]

By 2002 he had released nearly 7,000 authentic prints into the market. Demand was surging; prices were affordable; escalating auction house values a distant prospect. Although still in its infancy the business was igniting. What happened next was the fortuitous alignment of four economic and cultural components – the maturation of the internet; the burgeoning use of on-line market places, such as *ebay*; relatively easy credit in a pre-GFC banking environment; and, rather more prosaically, the cardboard tube.

7.) Andrew Childs in T*he Financial Times* cited in Marion Maniker, 'Lazarides Sells Banksys at Bonhams', *Art Market Monitor*, 9 January 2015.

Banksy
Better Out than In
New York City residency, high-resolution jpeg distributed at the end of the residency for free, October 2013.

These formidable forces were given a focus through the creation of an entity called 'Pictures on Walls'. POW was started in 2003 by a loose collection of artists, graffiti writers and illustrators who felt shunned by the controlling influencers of the day – gallerists, agents, commissioning editors. Tucked in a side street in East London it was little more than a print room smelling of dangerous chemicals with prints stacked high on every available surface. A few primitive PCs and some shabby desks constituted an office, much of it under a mountain of cardboard tubes. [8]

8.) Josh Jones, 'A History of Pictures on Walls: London's Legendary Art Print Shop', *Juxtapoz Art and Culture*, 1 January 2018.

Joshua's experience in tracking street art for sale mirrors the growth of non-gallery galleries such as POW. Moving to Bournemouth in 2000 he discovered painting-on-wall festivals and pop-up stores like the Consortium "as well as the shops opening across the country such as POW and the Enter Gallery, in Brighton – for my birthday my wife bought me a Banksy Print for £75 (which considering we hadn't got much money back then was quite a bit). We were spoilt for choice as the shop was selling artists such as Kaws, Eine, Banksy, Blek le Rat and Obey". Read recalls that no lesser a figure than the West Coast US artist Shepard Fairey had visited the shop to install a giant mural on the stairs.

Looking back at the short history of pop-up galleries, on-line sales, and subversive marketing, it is easy to under-estimate how revolutionary POW actually was in creating a new, eager and ambitious audience for art amongst young people who had rarely set foot in a traditional gallery, let alone a contemporary art gallery, and would confess that they had little interest in doing so.[9] So, how exactly did a small independent artist-run backstreet organisation disrupt so fundamentally the art buying market?

Firstly, almost without realising it, POW was devised at the very moment when the internet had galvanised the burgeoning street art movement into something real and tangible. As the walls and alleys of Shoreditch, Paris, Berlin and Melbourne were brought to life with spanking new street art, so did the multi-dimensional digital walls of the web. POW exploited the timing and seized the opportunity. As online search engines became more sophisticated and social media began its irreversible expansion, so did they. However, in their first phase they relied very much on conventional mechanisms, especially snail mail. In their own self-deprecating words, they 'delivered a new generation of art directly into people's homes - well, the Royal Mail did most of it.'[10]

Secondly, Lazarides and his small, but loose, confederation of business partners saw how POW could close the gap between what people saw on the walls of the streets around them and then actually owning a good quality version of the same image at an affordable price. Through relatively simple printing processes a selection of those street pieces would quickly become limited edition prints on quality paper purchased online without setting foot in or near a gallery. Inevitably, the original on the wall would vanish, age or be obliterated and the print would become the only record of its street life. The ephemeral nature of most street art brought a new authority to this idea of an affordable print of a transient original.

9.) See Will Ellsworth-Jones, *Banksy: The Man Behind the Wall*, London: Aurum Press, 2012. p.170.

10.) http://www.picturesonwalls.com

Thirdly, Lazarides spotted how *aficionados* of street art quickly began posting snaps of their local piece of street art work on social media. This trend quickly spiralled into a mania as photographers competed with each other to first post the image on the web first, before it was removed by council anti-vandal patrols or stolen by unscrupulous dealers. That mania was to reach extraordinary levels ten years later in late 2013 during Banksy's month-long 'residency' in New York City when hordes of fans patrolled the city in a mad and maddening 'scavenger hunt' seeking out the new piece produced by Banksy each day.[11] Instagram, snapchat, facebook was deluged with their images, each vying to be the first to 'get it up'. No so much 'up' on a wall, but 'uploaded' on the web. In their early years of the street scene, neither Banksy nor Lazarides, nor any other urban artist, could have quite imagined the advantage this gave them in an era before viral marketing had been invented, let alone understood and exploited.

Fourthly, Lazarides and his enterprising colleagues (and rivals) learnt how to create an entirely new audience. Although he shelters behind a concealed identity, Banksy has always advocated a direct link between an artist and his or her constituency. In his commercial creed the middleman no longer matters. 'There's a whole new audience out there, and it's never been easier to sell [your art],' Banksy's maintained. 'You don't have to go to college, drag 'round a portfolio, mail off transparencies to snooty galleries or sleep with someone powerful, all you need now is a few ideas and a broadband connection. This is the first time the essentially bourgeois world of art has belonged to the people. We need to make it count.'[12]

POW was first cab off the rank. They weren't just a pioneering arts organisation that innovated online art selling, they also struck a powerful play for the process of printmaking. Not only did POW master their craft to become a benchmark within the print industry, they pioneered the use of foil bloc and patterned embossing. They were the first in the industry to use non-solvent based inks: 'We never put anything down the drain' they boasted, 'except effort'.

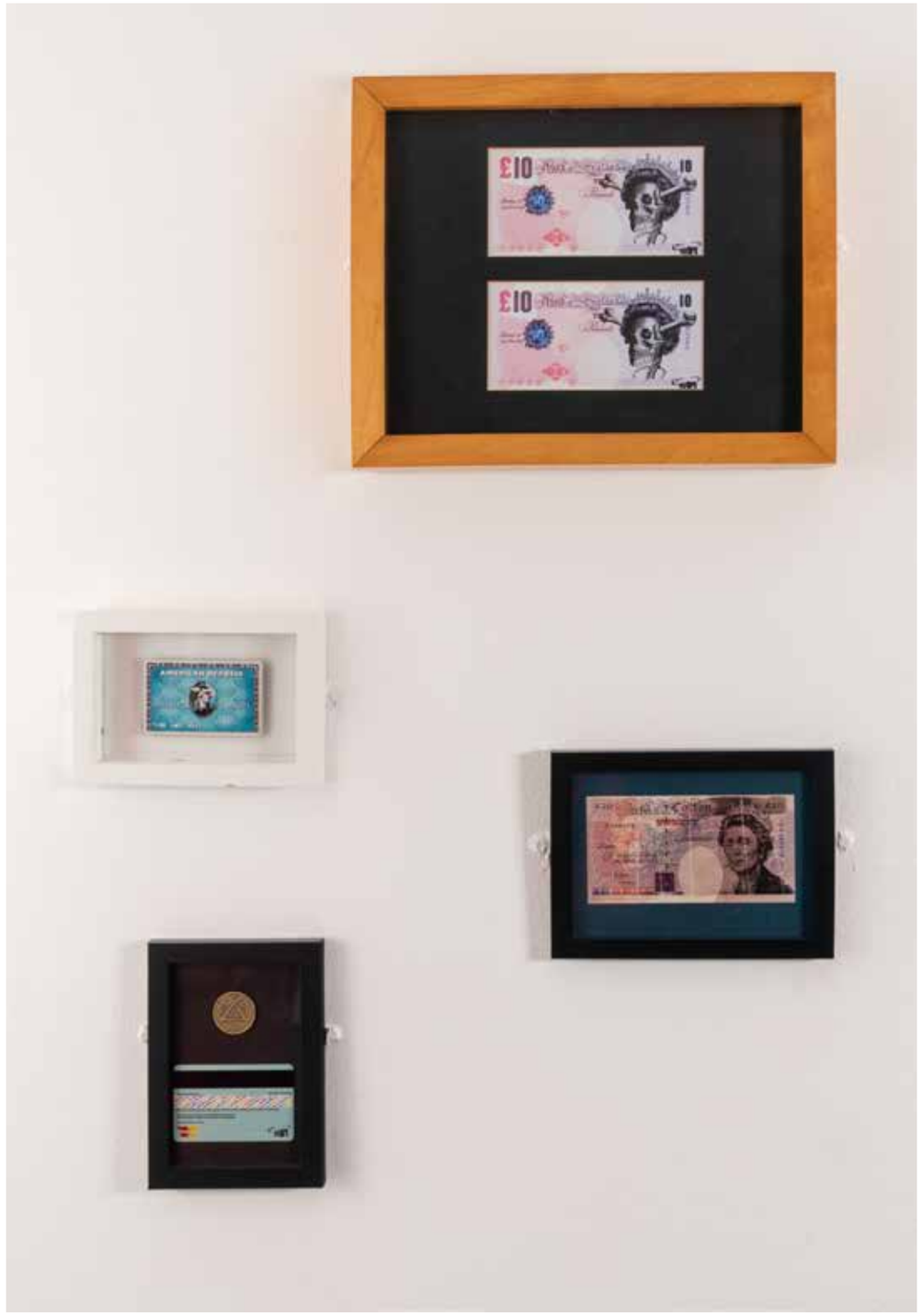
Joshua has assembled his remarkable collection in the wake of innovative and ground-breaking ventures such as POW, along with Tom Tom Gallery, UpFest in Bristol, and Enter in Brighton. "From then my passion just grew', he said 'if I could attend a show I would and would try to buy as much as I could with my limited budget – not as any form of investment but to support the artists and because I like the work'. For Read and his wife, also a collector, it was major public happenings such as *Dismaland* in 2015 that

11.) Chris Moukarbel, 'Banksy in New York', HBO, 2014.

12.) https://www.smithsonianmag.com/arts-culture/the-story-behind-banksy-4310304.

Dismaland Marketing Material
Crossing the Line
Installation Image
Photography by Rich Tarr

proved to be "the real game changer, as the event highlighted the importance of the graffiti art world but it was also around the time that these artworks started to radically rise in price and become out of the range of most collectors." And indeed this has proved the case. Most of the pieces in the 'Crossing the Line' exhibition at AUB were bought in the years before the infamous *Bemusement Park* in Weston-Super-Mare. A year later, limited edition prints by Banksy and Shepard Fairey were fetching tens of thousands of pounds in onsales; an original oil painting – such as the huge 2009 composition, *Devolved Parliament* – was sold ten years later for $12.2 million (£9.87m) via global auction houses, which by then were logging record prices for urban artworks, especially prints and multiples that had once changed hands at modest prices. Several are included in this exhibition.



Various Artists
Currency
Crossing the Line
Installation Image
Photography by Rich Tarr

Through Lazarides and his acute sales acumen, through disruptive galleries and print stores such as POW, urban art had shifted seismically from cottage industry to wholesale, or to use the vernacular of the street – from greasy squat to gentrified landlord: master of all he purveyed (or perhaps of all he sprayed). How comfortable were the street artists in all this? It is hard to know, but in Banksy's public statements he appears to agonise about the uncomfortable tension between making mayhem and making money, between mockery and monetising. 'I'm kind of old fashioned' he said in one of his pre-written interviews, 'in that I like to eat so it's always good to earn money.' On another occasion he wrote: 'I tell myself I use to promote dissent, maybe I am just using dissent to promote my art. I plead not guilty to selling out. But I plead it from a bigger house than I used to lived in.'

I have been called a sellout, but I give away thousands of paintings for free, how many more do you want? I think it was easier when I was the underdog, and I had a lot of practise at it. The money that my work fetches these days makes me a bit uncomfortable, but that's an easy problem to solve — you just stop whingeing and give it all away. I don't think it's possible to make art about world poverty and then trouser all the cash, that's an irony too far, even for me.[13]

13.) Laura Collins, 'Banksy Was Here: the Invisible Man of Graffiti Art', *New Yorker Magazine*, 14 May 2007.

Contact and counterpoints between the two collections

By Sarah Newman

(Overleaf)
The Main Hall interior, c 1907
© Russell Cotes Art Gallery & Museum

Russell-Cotes Art Gallery & Museum exterior
© Russell Cotes Art Gallery & Museum

At first glance it might seem rather challenging to connect the high-Victorian art collection displayed at the Russell-Cotes Art Gallery and Museum in Bournemouth, representing the epitome of establishment art, with contemporary street art. However, there are surprising points of contact and counterpoints between the two collections though separated by more than a hundred years of artistic change and development.

Merton Russell-Cotes (1835 – 1921) was not a fan of the new and avant garde. Writing in his memoir '*Home and Abroad*', dictated at the end of his long life and published posthumously, he declared:

'Art has degenerated into what is called 'post-impressionism' dabbing little blobs of the blazing colours of the spectrum contiguously all over the canvas, and the artist (save the name) asks us to endorse his method as the last word in knowledge and truth and to discard the masterly technique of Turner, Leader, Constable and the other great English artists.'[1]

Merton was a collector of the 'modern British School of Art, and never appreciated the work of the Old Masters'[2]. Typical of collectors of the Victorian era, including many of the industrialists who also later donated their collections to public museums, Merton was drawn more to contemporary work by British artists rather than work by the European artists of previous centuries. His focus reflected the patriotic confidence and nationalism of the era.

1.) Home and Abroad Merton Russell-Cotes, p6.

2.) Home and Aproad, Merton Russell-Cotes, p687.

Despite the self-confidence expressed in his memoirs, Merton was not a formerly educated collector but one that trusted in the sanction of the Royal Academy and other official arbiters of taste to guide his purchases, buying from Academicians, the RA Summer Shows and the Autumn exhibitions at the Walker Art Gallery in Liverpool. His collection reflects the conservative fashion and taste of the time, with a focus on figurative, landscape and genre artworks. Although it is an interesting aside that he also collected a significant number of works by female artists including Louise Jopling, Lucy Kemp-Welch and unknowingly, thanks to a forged signature, Evelyn De Morgan. An artist's gender did not dissuade him from purchasing a painting that he liked although the fact that a female artist would always command a lesser price than a male one might have been a factor.

Merton claimed a passion for collecting 'oil paintings, water-colour drawings, porcelain, curios and bric-a-brac'[3] from the age of 14. He purchased his first oil painting, '*Girl Combing her Hair*' by James William Giles RSA (1801-1870) now in our collections, aged about 24. His collection presumably started as a personal interest, pursued whilst working as a travelling salesman in the north, Scotland and Ireland before entering the hotel business. However, when he bought the Royal Bath Hotel in Bournemouth in 1876, he had the income, the space and the reason to turn his personal passion into a more commercial and public pursuit. Merton started to display his collection in the hotel, adding to its ambience and creating a luxurious hotel fit for the select resort that Bournemouth aspired to be in the late 19th century. He wrote:

'No ordinary home could be found with space enough to contain half the pictures I desire to buy and I know that such possessions if wisely purchased are a good investment for my money, so whilst I am pleasing myself, and enjoying my life amongst my treasures, I am also advantaging others and attracting those of similar tastes to the hotel…'[4]

3.) Home and Abroad Merton Russell-Cotes, p685.

4.) Home and Aproad, Merton Russell-Cotes, p35 – 36.

Frederic, Lord Leighton (1830 –1896)
Study for 'Perseus and Andromeda'
1891
oli on canvas panel
28.5 x 16 cm.
© Russell Cotes Art Gallery & Museum

He succeeded in creating a hotel which was described in '*Queen*' magazine as 'a home of luxury and a temple of art'. Oscar Wilde came to stay and wrote wryly in the Visitor Book 'You have built and fitted up with the greatest beauty and elegance, a palace, and filled it with gems of art, for the use and benefit of the public - at hotel prices.'[5]

What makes Merton so interesting is that he was very aware of the value of his collection. He was collecting for a purpose and his motivations and interests changed through his life – responding to his changing circumstances, business and political interests and in the end a quest for a legacy.

He bought and sold paintings throughout his life and tried to use his income to generate maximum impact. He makes much of his visit to the studio of Lord Leighton PRA (1830 -1896) to purchase a painting, but he could only buy a tiny study of '*Perseus and Andromeda*' whilst the completed work is now in the Walker Art Gallery.

Merton bought most of his art in the 1880s and 1890s, and once he had filled the hotel he then sent his excess on a tour of regional galleries including Liverpool, Leeds, Bradford, Bath, Oldham, Glasgow and Burnley. No doubt he was motivated to 'confer a benefit upon the public and educate them in the art of their own country', but he was also clearly delighted by the publicity and press coverage that it brought, not just to him personally, but to his hotel and to the resort of Bournemouth. He clearly revelled in the furore caused by one of his paintings '*The Dawn of Love*' by William Etty (1787 -1840) when shown at the Glasgow Corporation Gallery. Its voluptuous and sensuous rendering of the naked body prompted letters to the Glasgow Evening Times. Was the painting immoral? Was it the 'prelude to a night's debauchery' or, as Merton declared, 'to the pure all things are pure'? Merton's success at self-promotion and publicity was no doubt a key attribute to his success as a self-made entrepreneur. It is interesting that even in the 19th century, the power of art to bring publicity and notoriety was evident.

5.) Merton Russell-Cotes, Home and Abroad, 1921, p36.

William Etty (1787 – 1849)
The Dawn of Love
1828
oli on canvas panel
49 x 59.5cm.
© Russell Cotes Art Gallery & Museum

(Overleaf)
The Red Room with view across the Pier.
© Russell Cotes Art Gallery & Museum

With the success of their business ventures, political and philanthropic activities in Bournemouth (including a period as Mayor), in 1897, Merton and Annie turned their attention to building their own home in the gardens of the Hotel. They moved into East Cliff Hall in 1901 and, as they did so, looked to secure their legacy. In 1907 the couple announced their intention to leave the house and its collection in trust as a museum and art gallery. They saw art as the means for the education and improvement of the people of Bournemouth and visitors to the resort. In 1909 Merton was knighted due to his philanthropic activities including his gift of East Cliff Hall[6]. From 1905 – 1919, Merton started selling off many of his paintings through Christies, no doubt curating his collection to ensure a legacy of the very best. After Annie's death in 1920 and Merton's in 1921, the Russell-Cotes Art Gallery and Museum was opened fully to the public in 1922. Unfortunately, Merton left no detailed record of the rationale for his choices, but we can still enjoy his collection in its unique setting today.

6.) Paul Whittaker, The Art of a Salesman: the life of Sir Merton Russell-Cotes, 2019, p169.

The Last Resort: Street Art on the Beach

By Paul Gough

(overleaf)
Banksy
Woman Attacked by Seagulls
Dismaland, Weston-Super-Mare, 2015.

(left)
Banksy
Stencil on corrugated metal sheeting
Dismaland, Weston-Super-Mare, 2015.

In essence it's a festival of art, amusements and entry-level anarchism. A place where you can get your counterculture easily available over the counter. A theme park for the disenfranchised, with franchises available. I guess you'd say it's a theme park whose big theme is – theme parks should have bigger themes.[1]

When Banksy and his team took over the dilapidated *Tropicana* in 2015 it was seen as another last chance for an attraction that was once the jewel in the seafront of Weston-super-Mare, in south-west England. After a short period of negotiating behind the scenes with the Town Council, Banksy's team overcame the logistical challenge of taking over the site, making it safe for the public, and installing artworks by over 50 international artists, some from as far afield as Australia and the USA.[2]

Operating in their customarily clandestine way, Banksy's events crew worked hard to conceal their intentions. It was far from straightforward. High skyline features were to be unveiled last of all. All information about the project was kept to an absolute minimum. Newspapers were asked not to report the details so as 'not to spoil the surprise' and at least one intrusive journalist was summarily ejected by security guards. The first official confirmation was made exclusively to the *Weston Mercury* along with an invitation for 'locals only' to visit the following day: 'I hope everyone from Weston will take the opportunity', Banksy told the newspaper, 'to once more stand in a puddle of murky water eating cold chips to the sound of crying children.' The first journalists permitted to the site had to pass through the cardboard faux screening gates[3] manned by sour-faced 'officials' who insisted (rather eccentrically) that all squid be left behind.[4]

1.) Banksy's answer to 'What is this thing?' in a written interview in *The Guardian*, 21 August 2015.

2.) This essay is derived in part from Paul Gough's forthcoming book on Banksy, which explores his practice as a painter, practitioner and curator; it draws upon fieldwork, conversations and interviews with visitors, street artists, writers, and collectors, who attended, contributed to, or commented upon the event in Weston-super-Mare in 2015.

3.) The security screening room was the creation of US artist and filmmaker Bill Barminski, whose cheap cardboard props and fittings have proved more successful, and durable, than his films.

4.) Sophie Prideaux, *Bristol Evening Post*, 28 March 2019.

(right)
Banksy
Attendant in Uniform
Dismaland, Weston-Super-Mare, 2015.

Entering the Park, under looming black gothic lettering, one passed into Banksy's dystopian vision of a broken Britain. A 'festival of art, amusements and entry-level anarchism' he wrote in his customary brand of crypto-cynical humour, 'an art show for the 99% who'd rather be at Alton Towers… a theme park whose big theme is – theme parks should have bigger themes.' The message was articulated in sullen tones by the forlorn stewards in their garish pink-tabards and their fake Mickey Mouse ears, which seem to be manufactured out of plastic carton lids. 'Enjoy' says one without much enthusiasm, although it might equally have been 'end joy'. Close by, another teenage extra holds a balloon by British artist David Shrigley (which is included in the 'Crossing the Line' exhibition at AUB) emblazoned with the words "I'm an imbecile".[5]

In this 'Bemusement Park' the visitor found all the traditional trappings of the funfair: a Ferris wheel, a crazy golf course, a Punch and Judy show, and much more. But little is as it seems: in one of the tents (branded the 'army tent') a visitor could learn how to illicitly unlock the advertising displays at bus-shelters across the UK. For five pounds anyone could buy the tools needed to break in and replace the official advertising material with any message, image or propaganda they so desired. 'It's not illegal' assured the dodgy vendor when questioned: offering instead a free demo.[6] Not far away was a 'Jeffrey Archer Memorial Fire Pit' where visitors could warm themselves around a daily burning of the disgraced local Lord's crime novels. There was a 'hook-a-duck-from-the-muck' stand, where a prize could be won for rescuing a small bird from a pool of oil. Equally sombre was the model boat pond strewn with floating figures, most inert, and dangerously crowded vessels full of glum refugees and asylum seekers. A nearby tent housed a 'Pocket Money Loans' shop offering money to children at an interest rate of 5,000%. A small trampoline in front of the counter allowed anyone interested to bounce high enough to read the tiny small print drawn up by the contributing artist Darren Cullen, whose work is also on show in the AUB 2021 exhibition. He was one of the 58 artists, from 17 different countries, each carefully selected by Banksy to install their work at Dismaland. 'I banned any imagery of Mickey Mouse from the site,' he said. 'It's a showcase for the best artists I could imagine … one was awarded the gold medal at the Venice Biennale, one burnt a million pounds and one has spent 40 years making banners in his shed.'[7] Although Banksy had previously gathered and exhibited impressive line-ups of international artists, Dismaland took his ambition as creative producer to a new level. British *wunderkind* Damien Hirst and American conceptualist Jenny Holzer were invited and accepted; controversial writer and journalist Julie Burchill (herself Weston-born and bred) created a wicked Punch

5.) Quotations used here are taken from a number of sources. With Banksy's escapade at Weston seen as a global news phenomenon, the author was interviewed at length on Australia's national ABC DriveTime program, partly because of the astonishment that any such event could be taken place on a beach (a hallowed site in the Australian zeitgeist) but mainly because Melbourne-based artist LU$H had been invited by Banksy to exhibit in Dismaland. Although border security agencies refused him access to the UK, his work, highly regarded for its 'balls on the walls' spirit, was shipped and exhibited.

6.) The souvenir booklet features a full-page mock advertisement for the tools with a statement from a 'Sam P. North London', one of 'Hundreds of satisfied customers' who writes: 'Everyday my son waits for school at this bus stop and there's always an advert for junk food on it. I worry about him getting diabetes so I took out their poster and replaced it with one of his. It looks really good at night.' Replacing the poster of chicken BLC for £1.49 is a large colourful poster by a child.

7.) Banksy, opening statement, *Dismaland Bemusement Park*, souvenir brochure, 2015.

Dismaland Marketing Material
Crossing the Line
Installation Image
Photography by Rich Tarr

and Judy show that riffed on the theme of disgraced television star Jimmy Savile. In another corner, Jimmy Cauty, once part of the KLF, displayed his version of a fun model village complete with 3,000 riot police in the aftermath of major civil unrest. Alongside the bleak jocularity, a simmering anger pervaded the exhibition. Commenting on his *Pocket Money Loans Shop*, Cullen exposed the shameful level of debt, danger and disappointment of such iniquitous payback schemes:

> As the welfare state is retreating, the market is filling the gap in a really predatory way. People are being saddled with insane amount of debt for years.[8]

8.) Cullen quoted in *The Guardian*, 20 August 2015.

Like the majority of the artists invited and involved in the theme park, he told the press that he had never met Banksy, having worked only through his team of intermediaries, but he relished the opportunity. 'This place is brilliant', he told *The Guardian*, 'I only knew the minimum amount before I got here, but it is so cool. It is just amazing having this much sarcasm in one place.'[9]

Competing for central motif of the theme park were two giant icons: Mike Ross' *Big Rig Jig*, which comprised two discarded eighteen-wheeler tanker trucks melded into a gigantic S shape. It works as both a discordant sculpture and an architectural tower, with an inner corridor that allows visitors to enter the lower truck, climb through the tankers, and emerge to a viewing platform between the rear axles, forty-two feet in the air.[10] From its elevated height visitors gained the best view of the pond – dominated by an abandoned armour-plated riot control vehicle designed for service in Northern Ireland, but now doctored to become a children's slide – and looming above it the tatty remains of the castle, a ruinous turreted structure loosely and mischievously based on the renowned Disney castles. Underfoot, the entire site was littered with the offcuts and detritus of the creative event, some of that ephemera is exhibited in 'Crossing the Line' at AUB.

Described by Banksy as a 'family theme park unsuitable for small children', Dismaland was clearly no place for the very young or the innocent. He and his extensive crew had taken a litany of children's attractions and liberally laced them with the pressing social and economic dilemmas of the day – migration, injustice, poverty, and the banal excesses of the 'celebrity'. In one of ten new pieces he had created for the park, Banksy filled the interior of the castle with the grisly spectacle of a benighted Cinderella flung dead from her horse-drawn carriage, a huge pumpkin, lit up by the flashes from a troupe of paparazzi.[11] Accompanied by blaring sirens and the sounds of emergency services, visitors shuffle through the darkened installation at the exhortation of guards moving them on. As they feel their way towards the exit, they are encouraged to have their family portrait snapped in front of the gruesome backdrop. Elsewhere, the exhibits sustain this dark turn. Not far away a 'Grim Reaper' figure bumps and bounces around as the sole surviving driver in a dodgem car arena, to the beat of The Bee Gees 'Stayin' Alive'. 'The whole event has been like making a dream come true for me,' wrote Banksy. 'But I wonder if I should have picked a less weird dream'.

9.) The Guardian, 20 August 2015. Cullen's faux shop 'Pocket Money Loans', 2013-2017 at Atom Gallery and other venues, is extensively covered by Cullen on his bespoke site: https://www.spellingmistakescostlives.com/pocketmoneyloans.

10.) The piece is now permanently installed in Las Vegas, USA, having been on tour since its original construction in 2007.

11.) In addition to several elaborate stencils Banksy devised a number of new pieces for Dismaland, such as a killer whale jumping out of a toilet, a woman attacked by seagulls, a mouse being consumed by a snake, the reaper on the dodgem, the fountain, the mermaid. Yet, it was noted drily in the brochure he 'still apparently wondered if he had enough of his work in the show'.

(left)
Banksy
Dismaland, Weston-Super-Mare, 2015: 'a range of souvenirs, including balloon by David Shrigley'.
Photography by Joshua Read

While some shared his ambivalence, the majority of visitors reported a highly satisfied response after visiting the spectacle. More than 150,000 attended over the five-week event, and their enthusiasm withstood the long queues, the wet and windy weather and an opening few days when the online ticketing system crashed repeatedly.[12] In fact, many suspected that the queues, the crashing booking, even the wet weather, was entirely intentional, a foretaste of the dystopian tone of the exhibition and an acidic comment on the absurdly long waiting times at many global theme parks. Banksy ought to have been satisfied too: once again he had proved his credentials as streetwise organizer. Defying the complex logistics, he had brought together leading artists, writers, musicians and performers from across the world, repeating the successes of his other curatorial ventures, but also paving the way for daring commercial gambles in Gaza, *The Walled Off Hotel*, which he was gestating while in Weston.

Bertolt Brecht once said '*Art is not a mirror held up to reality, but a hammer with which to shape it*'. Which is fine, but what if you're in a hall of mirrors and the giant hammer is made of foam. This is the question raised by Dismaland Bemusement Park.[13]

12.) Despite the online ticketing system crashing repeatedly during its first days of operations when the site became fully functional, a week's worth of tickets was sold in the first hour. The queuing hordes of fans were not to be put off by either the system or the variable weather which was marked in the opening fortnight with intense, slow-moving thundery downpours.

13.) Banksy, opening statement, D*ismaland Bemusement Park*, souvenir brochure, 2015.

Stencil on the Street: Radical, Ruthless, Rebellion

By Paul Gough

His black and white stencils are beautiful, witty and gently subversive: policemen with smiley faces, rats with drills, monkeys with weapons of mass destruction (or, when the mood takes him, mass disruption) little girls cuddling up to missiles, police officers walking great flossy poodles, Samuel Jackson and John Travolta in *Pulp Fiction* firing bananas instead of guns, a beefeater daubing “Anarchy” on the walls. He signs his pieces in a chunky, swirling typeface. Sometimes there are just words, in the same chunky typeface - puns and ironies, statements and incitements. At traditional landmarks, he often signs “This is not a photo opportunity”.[1]

Banksy has become synonymous with stencilling. He has taken its essential graphic form, grasped its power to evoke countercultural emblems of rebellion, and subverted it to create some of the most popular icons in our contemporary visual culture.[2]

In its most basic form, the craft of modern stencilling first requires a sheet of material from which letters, numbers or a pattern are cut to a pre-determined design. Fashioning the stencil by hand requires a bit of forethought and a touch of dexterity with scissors or a blade. Whereas cutting out a single letter or a Nike ‘tick’ logo should be pretty straightforward for anyone modestly competent with a sharp knife, ‘drawing’ the bling on the silhouette of a street rat takes an imaginative eye and a steady hand. As you snip and

1.) Simon Hattenstone, ‘Something to Spray’, *The Guardian*, 18 July 2003.

2.) This essay is derived in part from Paul Gough’s work on the stencil first published in Gough, P.J. (2016) ‘Existencillism’: Banksy and the stencil as radical graphic form, *Drawing: Research, Theory and Practice*, Vol.1, No.1, pp. 97-117.

slice, the segments you cut away will become the positive forms of the eventual design. As you carve the material, interior sections – 'islands', as they are termed – have to be connected by narrow 'bridges' which must be left intact. It is these 'bridges' that lend traditional stencils their particular graphic character and their taut economy of shape. The 'bridges' help keep the stencil robust enough to be used more than once. Without them the template would lose its shape. Ideally, the material needs to be about 1.5 millimetres thick; any thicker and it is hard to cut cleanly and the edges become frayed; any thinner and the material becomes flimsy once sprayed with paint. The ultimate aim is to have a piece that is robust enough to handle at haste but not crumble to mush at the first blast from an aerosol nozzle. A well-crafted stencil can be re-used, which is its ultimate appeal. A simple design – a letter or a number – might take minutes to slice into shape: more complex stencils can take hours, even days, to prepare. A single colour is then applied with a broad brush or sprayed with an aerosol to create the stencilled image. To be slightly pedantic, the *stencil* is therefore both the resulting image and the piece of material from which the image has been made; the material is, in other words, the 'positive' to the image's 'negative'. Though this may be becoming needlessly technical. Banksy expresses it more pithily:

> Think from outside the box, collapse the box and take a fucking knife to it. A regular 400 ml can of paint will give you up to 50 A4 sized stencils. This means you can become incredibly famous/unpopular in a small town virtually overnight for approximately ten pounds. … Spray the paint sparingly onto the stencil from a distance of about 8 inches.

My clumsy description of a rather basic technique threatens to over-complicate the simplicity and immediacy of the stencil as graphic form. This is one of the reasons why it has been embraced so readily by graphic designers and typographers. No lesser a designer than the veteran R.S. Hutchings identified 41 stencil typefaces in the 1950s, setting the standard for its adoption by commercial artists who were seeking bold, uncomplicated motifs to convey their sales pitches.[3]

Taking a longer lens, Tristan Manco has recorded an extensive history of stencil art that stretches over 22,000 years and embraces indigenous art and cave paintings. Its modern origins are rather humble. Historically, the stencil was favoured by large organizations as a way of clearly and consistently labelling objects, vehicles and locations. Requiring minimal artistry, stencils could be hand-carved, machine-cut, customized or purchased as individual letters, numbers, symbols, or signs. In the hands of even a moderately skilled worker individual letters, words, phrases and other icons gathered from a set of templates could be arranged as a one-off marker for any object that had to be labelled. Invariably, these were objects that had temporary or transient functions: packing crates, roadwork signs, cargo luggage.

3.) http://www.eyemagazine.com/feature/article/a-tradition-with-breaks.

There is something undeniably urban about stencils; they are the quintessential industrial graphic – economic, spare and instructive. Their aesthetic roots (if indeed they have any) comes from the functional signage used by the military, by utility companies and packaging services. Stencilled lettering and logos work best in warehouses, on industrial goods, on roadwork signs. Well-designed and well-cut stencils spell out a simple, bold message in two-tone. There is no need for a grey scale, no call for 'in-between' grey or mid-tone. With their no-frills functionalism they smack of the military, of the language of order and authority; they shun ambiguity. Unlike the unintelligible huge hand-written *exhibition* pieces of classical graffiti, you can catch a stencilled message at a glance. They are the official calligraphy of mass production, of mainline communication, but also of political agitation and rebellion.

For the stencil to have been embraced by street artists is ironic, but perhaps inevitable. As a powerful means of public address, the style and format has been used over centuries as a living label of dissent and rebellion.[4] In the hands of the graffiti artist, the stencil appears to direct our behaviours and conduct while at the same time disrupting our expectations; while mimicking 'the official' it also mocks it by subverting its meaning through witty juxtaposition and remixing. In the hands of urban artists, familiar symbols, phrases and icons are re-arranged, re-mixed and re-presented in novel ways that are invariably startling and immediately memorable.

Banksy's strong affinity with this particular graphic form required a neat piece of self-mythologising. In a tale that is both iconic and ironic, he relates a well-polished, but no less humorous, anecdote of how he 'discovered' the stencil. 'When I was eighteen' he reminisced, 'I was nearly caught while trying to paint 'LATE AGAIN' in big silver bubble lettering on the side of a passenger train in Bristol.' Chased by British Transport Police he got ripped and torn after running through a thorny bush, became separated and then deserted by his fellow taggers who escaped in their getaway car. Instead, Banksy spent over an hour hidden under a dumper truck with engine oil leaking over him:

> As I lay there listening to the cops on the tracks I realised I had to cut my painting time in half or give up altogether. I was staring straight up at the stencilled plate on the bottom of a fuel tank when I realized I could just copy that style and make each letter three feet high.[5]

It was a creative breakthrough. Creeping home undetected, he told his girlfriend he'd had 'an epiphany', to which she allegedly told him 'to stop taking that drug cos it's bad for your heart.'

4.) Kurt Iveson, *Publics and The City*, (Malden, MA: Blackwell Publishing, 2007), p.112. The historical dimensions of stencil graffiti are explored in depth in Tristan Manco, Stencil Graffiti (New York: Thames & Hudson, 2002), pp. 7-15.

5.) Banksy, *Wall and Piece*, 2005, p.11.

It is a good tale, although it smacks a little of post-hoc rationalization. In later interviews and authorized accounts, Banksy admits that he had never been especially talented at freehand graffiti, lacking the sticking power and the required draughtsmanship. 'Because I was quite crap with a spray can', he confessed 'I started cutting out stencils instead.'[6] On another occasion, in conversation with author and friend Tristan Manco, he recalled how he had:

> . . . started off painting in the classic New York style you use when you listen to too much hip hop as a kid, but I was never very good at it. As soon as I cut my first stencil I could feel the power there. The ruthlessness and efficiency of it is perfect.[7]

Ruthless, efficient, unambiguous: Banksy savoured the stencil as both form and content. Their clandestine part in radical history appealed to Banksy's single-mindedness. 'All graffiti is low-level dissent, but stencils have an extra history. They've been used to start revolutions and to stop wars. Even a picture of a rabbit playing a piano looks hard as a stencil.'[8]

He also knew his alternative art history. He had looked at pictures of street art in Paris from the subversive sixties; he saw how stencillers quickly got their message up. Many Parisian street artists had embraced the medium. Clet Abraham, Jef Aerosol, Blek le Rat, Miss Tic, Speedy Graphito, and Jerome Mesnager had shown innovative approaches to stencilling by incorporating hand-drawn, autographic marks and textures, as well as stickers and collages pasted across walls and street furniture in public spaces. They transformed their city into a message board of ideas.

From his initial rather basic beginnings, Banksy's stencilling progressed from simple one-tone images to complex multi-stencilled collages. His switch to stencils released a vein of sardonic humour that few other street artists, even those in

6.) Simon Hattenstone, 'Something to Spray', *The Guardian,* 18 July 2003.

7.) Tristan Manco, *Street Logos* (Thames and Hudson, London, 2004).

8.) Manco, op.cit., pp.7-8.

Paris, could rival. An early piece sprayed onto a wall in Bristol's harbourside depicted a young girl hugging a large bomb instead of a doll; in another, in Manchester, a tiger escapes its bar-coded cage by bending the bars. Animals abound: from the ubiquitous stencilled vermin to the chimpanzees adorned with tabards - 'You're no safer in first class' – that adorned the District Line of the London Underground in 2002. Stencilling allowed Banksy to play with shifts in scale, from tiny rats sporting placards, shooters and sunglasses to such huge, powerful motifs as *Mona Lisa with Rocket Launcher*, which graced a wall in Soho in 2001. This impressive stencil apparently took just 15 minutes to paint in place, and lasted two days before being 'buffed' (removed by authorities) but not before the face had been modified by an unknown artist to look passably like Osama Bin Laden: a good example of the dialogic nature of a stencilled art work compared to other forms of street art.

Even in the highly furtive milieu of street writing, the stenciller is an especially secretive scriber. Perhaps it is the industrial nature of the process, the methodical arrangement of one shape over another, the rather monotonous way they 'label' the wall rather than loosely scribe their images that makes stencil artists reluctant to reveal their secrets. The actual artistry does seem well concealed. Apart from the flick of a wrist, as the stenciller directs the nozzle of a spray can or applies a loaded brush to the wall, there is little apparent 'craft' involved. It has all been prepared elsewhere. The stencils are rarely cut on the spot: everything is premeditated and prefabricated. It makes them a breed apart: a reprographer rather than an autographer.

In the early days it was regarded a lesser art, a dumbed-down craft. As Inkie, one of Banksy's early accomplices remembers:

> To us stencils were taboo. I would have just been laughed at, it was all about face. Even if you used a piece of paper or some sellotape or masking tape to do the sharp edges it was frowned on [...] But Banksy had a punk attitude. He didn't care what people thought, he had a strong personality.[9]

Had Banksy remained a basic black-on-white stencil cutter he would undoubtedly had some impact, but it would have been relatively contained, a minor reputation with limited recognition, esteem or influence. But uniquely, Banksy has used the very limitations of the medium to fire his creativity and to liberate his imagination. Unlike so many other artists who crave variety and breadth he recognised that the graphic constraints of the stencil could actually be liberating. It could also be commodified to make a quick commercial turn. He has also been able to stay a step ahead in the subtle shifts of graffiti, maturing from the autographic mark-making of freehand writing to the reprographic format of the stencil, and fusing his prowess with that particular graphic form to achieve iconographic potency through its precise placement. Banksy is a paradigm example of those artists who can achieve a lot with very little, spreading an edgy message with economy of effort and a taut graphic iconography.

9.) Inkie cited in Ellsworth-Jones 2013a, p.62.

Crossing the Line at TheGallery, Arts University Bournemouth

November to December 2021

“People say graffiti is ugly, irresponsible and childish... but that’s only if it’s done properly.”

Banksy

“*Crossing The Line* is an extraordinary collection of street art that has come from the walls and the alleys to AUB’s remarkable gallery, demonstrating the diversity of talent both in this country and overseas. This energising and authentic gathering of artwork is truly a collector’s paradise; with rarely-seen works being pulled together in one place, under one roof, with a common theme.”

Co-curator, Paul Gough
November 2021

Crossing the Line
Installation Image
Photography by Rich Tarr

(overleaf)
Shepard Fairey
Peace Bomber (Obey)
Power
Crossing the Line
Installation Image
Photography by Rich Tarr


OBEY


POWER

(above)
Crossing the Line
Installation Image
Photography by Rich Tarr

(right)
Kaws Uniglo
Ernie
Crossing the Line
Installation Image
Photography by Rich Tarr

(left)
D*Face vs Smirnoffe
Vodka on The Rocks
Carry Bags for Smirnoff
Sculpture
Crossing the Line
Installation Image
Photography by Rich Tarr

Banksy
The Walled Off Hotel
Crossing the Line
Installation Image
Photography by Rich Tarr

Boris Hoppek
Little Boob
Little Pullover
Crossing the Line
Installation Image
Photography by Rich Tarr

Various Artists
Prints
Crossing the Line
Installation Image
Photography by Rich Tarr

(overleaf)
Ben Eine
F Bunting
P Bunting
Crossing the Line
Installation Image
Photography by Rich Tarr

Ben Eine
F Bunting

Paper bunting with cloth string
2020

Ben Eine
P Bunting

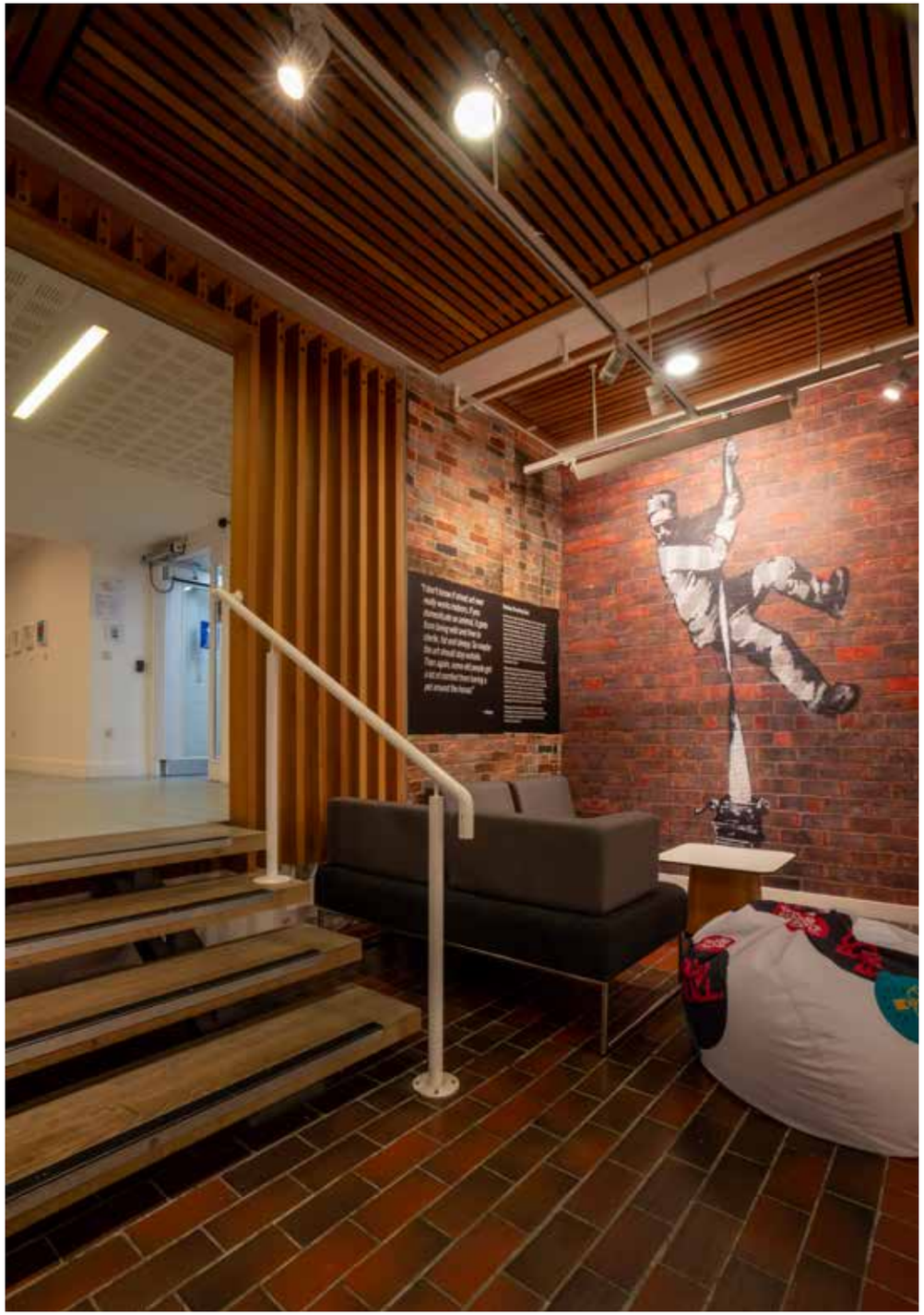
Paper bunting with cloth string
2020

Fake £10 note
Crossing the Line
Installation Image
Photography by Rich Tarr

D*Face
Fake £10 note
Crossing the Line
Installation Image
Photography by Rich Tarr

Crossing the Line
Installation Image
Photography by Rich Tarr

Miss Van
Les Virgines Triptych
Crossing the Line
Installation Image
Photography by Rich Tarr



(above and right)
Crossing the Line
Installation Image
Photography by Rich Tarr

Banksy
Reading Gaol

‘I don’t know if street art ever really works indoors. If you domesticate an animal, it goes from being wild and free to sterile, fat and sleepy. So maybe the art should stay outside. Then again, some old people get a lot of comfort from having a pet around the house.’

Banksy has a long record of donating artworks for good causes. On occasion these charitable acts can cause confusion, even chaos to the recipients when the world’s media converges on the site of the donation. At other times, Banksy’s managing agent, Pest Control Office, insist that the artwork is shown at particular times and made accessible to as wide a public as possible. These can be gifts with conditions. Pest Control refuse to issue a certificate of authentication to Banksy’s public works, which many still consider little more than vandalism, arguing that it is gifted to all to enjoy and ought to stay where it is put.

Within hours of the large artwork being unveiled on the high walls of Reading Gaol in March 2021 crowds had gathered, media assembled, and questions were being asked about its authenticity. Confirmed as a Banksy a few days later, a witty short film, *Create Escape*, showed the stencil being painted under the cover of darkness and then set to archive commentary by popular US painter Bob Ross. Banksy’s artwork was linked with the campaign to turn the former prison into an arts centre.

As always, the artwork has layers of potential meaning: a contribution to a good cause, a commentary on the limitations of free speech, and perhaps an observation on liberty and freedom of expression.

“My idea about the role of artists is to get people to look at things in a way that’s different than the way they normally would if they are being told how to think, what to do. I think when people receive information through art, they are more open-minded.”

Shepard Fairey

Found Objects / Live Shows

In the early 1960s, Andy Warhol’s exhibitions gained fashionable notoriety for their opening parties, their circus-style energy and variety, which brought new audiences and new buyers into the gallery scene. Arts fairs generated immense crowds and attracted global talent. *Freeze*, Damien Hirst’s epoch-breaking 1988 event in London’s Docklands, lionised the notion of the artist as curator, choreographer, and ringmaster.

Of all street artists, Banksy has proved to be one of the most innovative organisers of irreverent extravaganzas: *Barely Legal* in 2006 not only launched his career in the USA, but attracted Hollywood ‘A’ star celebrities into the orbit of urban art. Since then Banksy has become the maestro of live shows with his Santa’s Ghetto shows held every Christmas in central London, bombing major museums in world capitals, and curating Dismaland in 2015 on the beaches of West-super-Mare, a compilation of 58 artists from over twenty countries.

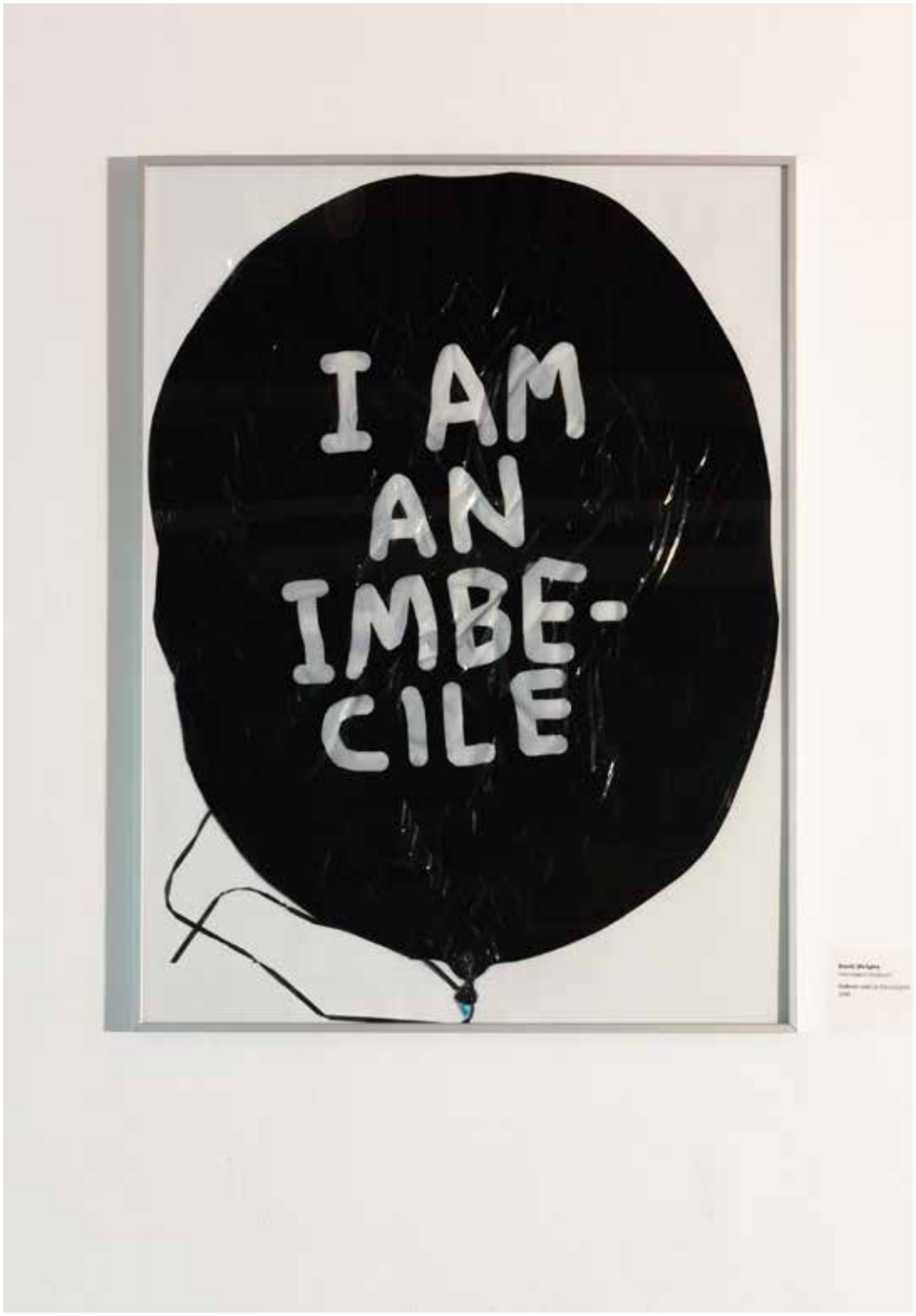
“In essence it’s a festival of art, amusements and entry-level anarchism. A place where you can get your counterculture easily available over the counter. A theme park for the disenfranchised, with franchises available. I guess you’d say it’s a theme park whose big theme is – theme parks should have bigger themes.” Banksy, reflecting on Dismaland, a ‘bemusement arcade’.”

Various Artists
Stamps
Crossing the Line
Installation Image
Photography by Rich Tarr

Unknown Artist
Found Object
Micky Mouse Stamp
Crossing the Line
Installation Image
Photography by Rich Tarr

Darren Cullen
Multi-coloured Plastics
Pocket Money Loans
Crossing the Line
Installation Image
Photography by Rich Tarr

Darren Cullen
Fake Oyster Card
Pocket Money Loans Cards
Crossing the Line
Installation Image
Photography by Rich Tarr



(above)
D*Face
Promo Balloon
Crossing the Line
Installation Image
Photography by Rich Tarr

(left)
David Shrigley
Dismaland Balloon
Weston-Super-Mare, 2015
Crossing the Line
Installation Image
Photography by Rich Tarr

“I am intrigued with the shapes people choose as their symbols to create a language. There is within all forms a basic structure, an indication of the entire object with a minimum of lines that becomes a symbol. This is common to all languages, all people, all times.”

Keith Haring

Clothes and Accessories

The visual aesthetic of street art has moved rapidly from the alleyway to the High Street. Fashion houses promptly responded to the radical and colourful language of tagging, sticking and stencilling by absorbing its irreverence onto printed surfaces and then into garment design.

Street art is constantly in flux. Mutating and morphing, it never stagnates. An expanding number of independent producers realised it could provide a fresh and raw supply of images, inspiration and icons that were easily transferred onto t-shirts, caps, bags and accessories.

For many street artists, it provided a vital source of income. In 1986, Keith Haring created his Pop Shop in Soho, New York City, to commercialise his practice, diversify his income, and to collaborate, most famously with Vivienne Westwood on her ‘Witches’ Collection.


HELLO


Dismaland.
Amusement Park

“ You see that’s why I work like a dog and I worked like a dog all my life. I am not interested in the academic status of what I am doing, because my problem is my own transformation.”

Keith Haring

Items for Sale

How do street artists make money for their art? Over the past twenty years a number of online galleries, print houses and virtual studios have been curating and selling print runs of art first seen on a wall or an alley. ‘Pictures on Walls’ (POW) was created in London in 2003 by a loose collection of artists, graffiti writers and illustrators who felt shunned by the controlling influencers of the day – gallerists, agents, commissioning editors, and the conventional art world.

POW catered for a new, eager and ambitious audience of young people who had rarely set foot in a traditional gallery, let alone a contemporary art gallery, and had no interest in doing so. Connected by the internet and by social media, they bought the work online, traded openly and in short time fundamentally disrupted the art buying market.

With the middle-man cut out, artists were no longer paid commission and started generating their own lines of merchandise. Progenitor of this movement, Keith Haring said: ‘I could earn more money if I just painted a few things and jacked up the price. My (pop up) shop is an extension of what I was doing in the subway stations, breaking down the barriers between high and low art.’

(above)
Various Artists
Collection of Prints
Crossing the Line
Installation Image
Photography by Rich Tarr

(left)
Banksy
Hippy Rat
Crossing the Line
Installation Image
Photography by Rich Tarr

Invader
Invasion Kit
Crossing the Line
Installation Image
Photography by Rich Tarr

Invader
Invader Map
Crossing the Line
Installation Image
Photography by Rich Tarr

“The most important thing about intellectual property vs. creative expression is that copyright law was created not to stifle creativity but to encourage creativity.”

Keith Haring

Miss Van

Historically, Street Art has been a heavily gendered environment. The arena of tagging and street ‘writing’ has been described as a contact sport linked in the media with urban decay, disorder and occasional violence. Undeterred by these associations, a diverse array of characters and personalities have been drawn to urban walls and rooftops.

Miss Van (also known as Vanessa Alice) was born in Toulouse, south-west France in 1973 and took to painting the streets with Mademoiselle Kat at the age of 18. Transitioning between the street and the gallery, Miss Van’s work has appeared on walls all over the world, although she also exhibits canvases in galleries across France, Europe and the USA. Through a range of different painting media, her work deliberately blurs the lines between the alleyway and the gallery, drawing on tribal symbols, folklore and cultural symbols to create a powerful retinue of female figures.

The pieces in this exhibition were sourced in Barcelona where Miss Van is resident: her work is well represented in Fousion Gallery and across many public surfaces in the city.

(above)
Miss Van
Sad Clown
Crossing the Line
Installation Image
Photography by Rich Tarr

(left)
Miss Van
Les Virgines Triptych
Crossing the Line
Installation Image
Photography by Rich Tarr

“Imagine a city where graffiti wasn’t illegal, a city where everybody could draw whatever they liked. Where every street was awash with a million colours and little phrases. Where standing at a bus stop was never boring. A city that felt like a party where everyone was invited, not just the estate agents and barons of big business. Imagine a city like that and stop leaning against the wall – it’s wet.”

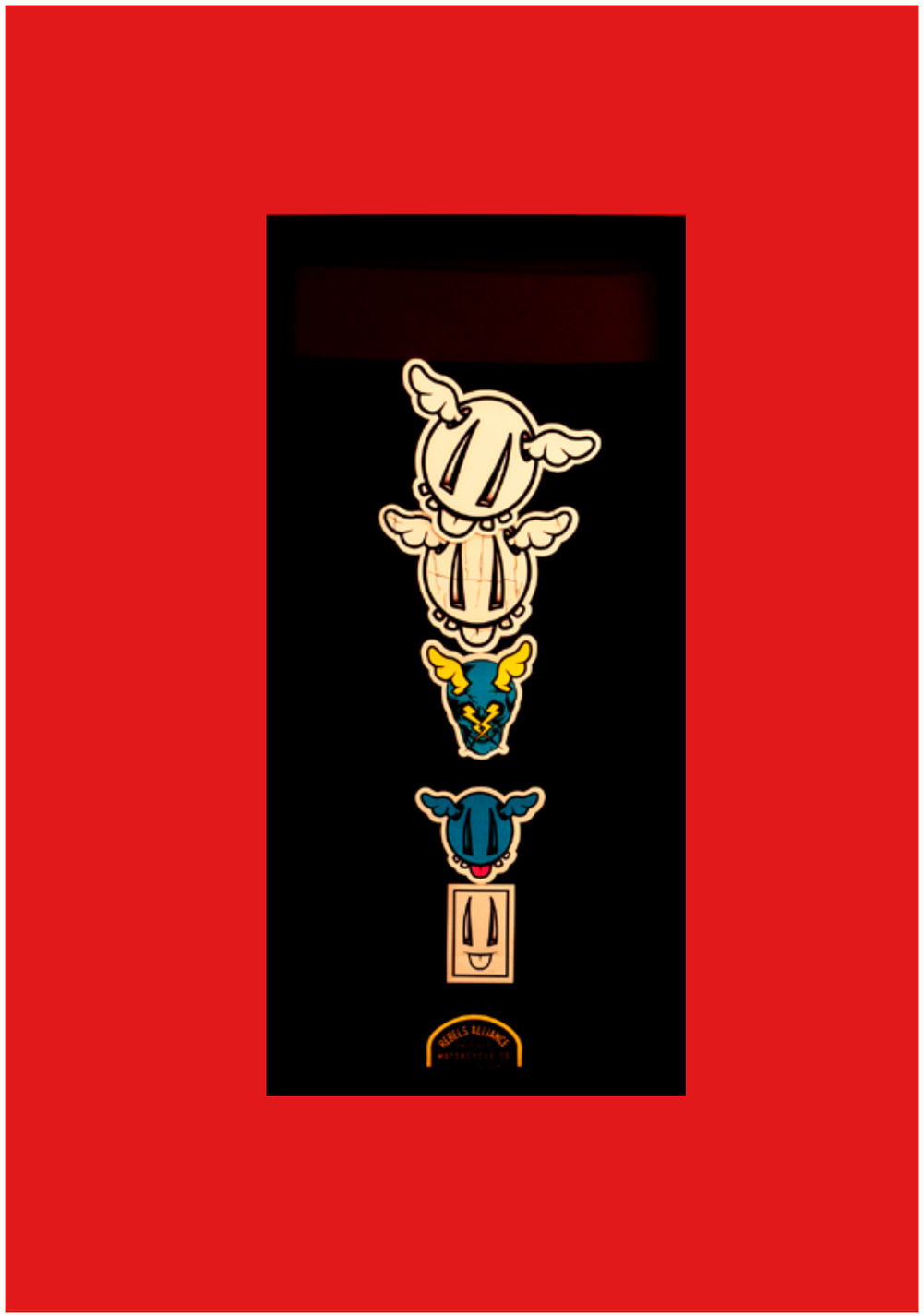
Banksy

Stickers and Badges

Since before 2000, many graffiti writers and street artists have incorporated stickers and badges in their studio production. Used as an alternative to tagging and bombing, sticker art - also known as sticker bombing, sticker slapping, slap tagging, and sticker tagging - has become ubiquitous.

To many, the first officially recognised example of sticker art in the USA is Andre the Giant Has a Posse by Shepard Fairey (1989). He set the aesthetic standard for street artwork that could be applied rapidly to promote a political agenda, comment on issues, or simply adorn a public site or a piece of street furniture.

Once derided as the lowliest form of street writing, the sticker and the ‘wheat-paste’ poster, along with buttons and badges have taken the insignia off the alleys off the walls and made the mural mobile.



(above and right)
Various Artists
Sticker and Badges
Crossing the Line
Installation Image
Photography by Rich Tarr

“We don’t need any more heroes; we just need someone to take out the recycling.”

Banksy

No more War: Joshua Read

No more War — is a reaction to the industry that is War and an homage to the work of Shepard Fairey – Arms companies make money from both sides regardless of the civilian cost to life. The west break international law by using use false narratives to enter countries that have resources they desire or want to control for economic ends. The montage of images reflects the different cultures affected cross referenced with the fear machine created by the design and look of the materials of war. Can you make a pleasing aesthetic through the use of images designed to scare?

Joshua Read, Artist

Joshua Read’s interest in graffiti started in the 90’s whilst working in Cambridge music venue, *The Junction.* He commissioned a former colleague, known by his street name Sabre, (a well- known graffiti artist with a portfolio of works in Brighton, Cambridge and London) to paint a mural on the side of the building, gaining positive attention. He later moved to Exeter, and received commissions to paint graffiti manga pieces and canvases.

With a passion for urban art, fashion and typography, Joshua has run several community events in graffiti and graffiti stencilling. This led on to an interest in screen printing and how images can be used over reclaimed waste materials to create beauty in the mundane, work which he exhibited in the *Metamorphosis* exhibition in 2018


NO MORE
WAR

Nerks
Yellow Graffiti
Crossing the Line
Installation Image
Photography by Rich Tarrr

Yellow Graffiti: Nerks

Crossing the Line featured a commissioned graffiti wall from Bournemouth-based street artist *Nerks*, whose work has appeared globally from Italy to Portugal, Bratislava to Mexico City, connecting with groups of all ages, cultures, and backgrounds. His hand-written wall formed part of the *Clothes and Accessories* installation.

Inspired by his love of wildstyle writing, Nerks believes graffiti is an international language that connects and can motivate people: he believes it has the power to create something positive.

Yellow Graffiti is a representation of Nerk's current practice – an expression of complex letter structures that pushes calligraphic boundaries, whilst also remaining almost legible. The yellows and reds featured within this piece contrast with the dark blue background, with its layers of lighter blues helping to 'pop' the piece, whilst whites and browns act to slow it down, creating a subtle golden effect with shaded elements creating the illusion of three-dimensional form.

Graffiti stems from the Italian word graffiato, meaning 'scratched' and it long pre-dates contemporary street art as a form of social commentary. Like tagging it is often regarded as little more than irritating urban vandalism: the clandestine work of anonymous youth performing their rebellion seemingly everywhere across our urban domain. As a precursor to what we now know as 'urban art' it has grown in popularity through festivals, film and relocation into the gallery. Although they show distinct differences in execution, technique and location, they are all rooted in a subculture of dissent and difference — these are messages on a mural scale.

Meet the Curators

Joshua Read

Josh Read is the Course Leader for Foundation Diploma (Art and Design) specialising in Graphic Communication. He is a senior academic that has taught for 20 years on a wide range of academic levels. Before becoming a teacher he worked on games magazines, informative PC and Windows magazines as well as flyers, posters and specialist literature for a variety of well-known names such as Sony, Nintendo and Universal Studios, which has given him a wide base of practical and real world of skills to pass on to others.

Josh has a passion for urban art, fashion and typography and has run several community events in graffiti and graffiti stencilling. This led on to an interest in screen printing and how images can be used over reclaimed waste materials to create beauty in the mundane, work which he exhibited in the Metamorphosis exhibition in 2018.

Joshua's interest in graffiti started in the 90's whilst working in a Cambridge music venue. He later moved to Exeter and took up painting graffiti manga pieces and canvases for commissions. His passion for graffiti has since seen him becoming an art collector and building an extensive collection of street art and memorabilia, including a piece by Banksy. As a lecturer, Joshua has led many discussions on graffiti as an art form and its place in the art world, and he continues to support the street art community by collecting new works wherever possible.

Professor Paul Gough

Professor Paul Gough is the Vice-Chancellor at Arts University Bournemouth, UK. Paul is a painter, broadcaster and author he has exhibited internationally and is represented in the permanent collection of the Imperial War Museum, London, the Canadian War Museum, Ottawa, and the National War Memorial, New Zealand. Along with leading roles in international higher education and global research assessment, his research into the representation of war and peace has been presented to audiences throughout the world.

He has published over 100 research papers and nine books, including monographs on the British painter Stanley Spencer, Paul and John Nash and several comprehensive studies of art from both world wars. Over the past decades, he has curated many exhibitions including 'Shock and Awe': Contemporary Art at War and Peace, and 'Brothers in Arms' an exhibition of John and Paul Nash. He worked in television for ten years, appears regularly on UK and global media, and is currently writing his second book about the street artist, Banksy.

Meet the Contributors

Associate Professor Dominic Shepherd

Dominic Shepherd is a practising artist and Associate Professor at the Arts University Bournemouth where he teaches both BA and MA Fine Art. He has exhibited internationally, with an extensive record of group and solo shows in London, New York, Berlin, Los Angeles, Helsinki, Munich and Miami and is represented by Charlie Smith London.

Dominic has won several prizes including the John Moores 23, Visitors Choice Prize, Liquitex Excellence in Art Award and the Oppenheim-John Downes Trust Award. He is included in, and has written for, various publications as well as delivering papers and lectures on his practice. Shepherd's research, in both academic and practice-based terms, is concerned with aspects of the painted, the occult, myth-making and counterculture.

Dominic has collaborated with TheGallery at AUB on several projects - In 2010 his paintings were showcased in Mycelium alongside Gavin Parkinson's texts, exploring the mycelia: fungal strands that grow in the dark, spreading and thriving in the unseen. The work was accompanied by a text + work publication. He also curated Black Mirror: Magic in Art exhibition and publication, in 2017 which explored the influences and roles of magic, enchantment and the occult in contemporary art, showcasing the work of fourteen internationally recognised artists.

Presently he is co-coordinator of the Black Mirror Network, led by artists and researchers and exploring the influence and role of enchantment, the occult and magic in modernist and contemporary art. The network is an institutional collaboration with Arts University Bournemouth, Fulgur Press, Plymouth College of Art and NYU Steinhardt and seeks to examine ways in which the mystical and the esoteric have been at the heart of art practise now and throughout the modernist period through programming, exhibitions, and publications in collaboration with international artists and institutions.

Vincent Larkin

Vincent Larkin is an artist, illustrator and academic. Despite being born in Melbourne, Australia, he has lived most of his life in the UK. His practice is based around the idea of the uncomfortable narrative; the overlaps and diversions in the way we tell the story of ourselves. In the pursuit of this he works with the form of the book, printed media, web-based media and sometimes song.

Through music-based projects and collaborations, Vincent has released LPs with labels such as Upset the Rhythm and Gringo Records. As part of the band Spin Spin the Dogs he has performed at venues and arts festivals across the UK, in locations such as the ICA in London and the BALTIC in Gateshead. In the spirit of such work, Vincent previously took part in the residency program at the V&A. The resulting research into the popular music and performance photography collection cumulated in a handmade illustrated book, together with video work and a live musical performance taking place in the entrance hall of the museum. Vincent also spent two years curating print-based exhibitions alongside live art events at the 64 Killigrew street arts space in Falmouth, Cornwall.

In his role at the Arts University Bournemouth, Vincent works with BA (Hons) Illustration across all three years of the course, supporting students with practice and theory. He has also worked with TheGallery at AUB on several projects, including collaborations with Bournemouth Symphony Orchestra (BSO), and sponsorship of BSO concerts at Poole Lighthouse over many years, curating 'Pictures at an Exhibition' (2018), and co-curating 'Magical Fairytales' (2019). In 2020, as joint curator of Unrequited Love, he worked with BA (Hons) Illustration students who responded to concerts, building a visual narrative by interacting with themes from the music, and visually exploring sections of the composer's biographies and historical context. As an academic, Vincent has had articles and papers published on illustration in the built environment, graphic facilitation and live drawing, as well as the subject of Memes.

Stic
‘*Stic Orange’*
Crossing the Line
Installation Image
Photography by Rich Tarr

Sarah Newman

Sarah Newman is the Manager of Russell-Cotes Gallery and Museum in Bournemouth, which houses a diverse collection of visual arts, natural history, and ethnography from all over the world.

Sarah’s career in the visual arts was preceded by a period of outreach, research and consultancy work with a focus on supporting children with disabilities. After studying History at Oxford and teaching in Japan for 2 years, Sarah worked for grant-giving trusts and arts and educational institutions before taking a career break when she focussed on disability issues – writing the award-winning ‘Small Steps Forward’ and running a charity.

After completing her MA in Museum Studies at the Textile Conservation Centre, she joined the museum profession in 2010 as Exhibitions and Community Outreach Officer at St Barbe Museum, Lymington and worked as a freelance museum professional before joining Russell-Cotes in 2015 as Programmes Officer and now Manager.

(overleaf)
Juan Sly
Peace + Love
Crossing the Line
Installation Image
Photography by Rich Tarr

Acknowledgements

TheGallery, AUB would like to thank the following for their invaluable contributions towards the realisation of the *Crossing the Line* exhibition and publication.

TheGallery, Arts University Bournemouth would like to give special thanks to Joshua Read and Professor Paul Gough in curating the *Crossing the Line* exhibition.

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Thanks also to our Academic Project Partners - This exhibition and events programme has been brought to you in partnership with BA (Hons) Illustration, BA (Hons) Architecture, BA (Hons) Film Production, BA (Hons) Modelmaking.

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This publication has also been able to draw from a collaboration between AUB, TheGallery, and Russell Cotes Art Gallery & Museum, and we thank Associate Professor Dominic Shepherd, Vincent Larkin and Sarah Newman for their contributions to the project and publication.

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Project Partners

ARTS
UNIVERSITY
BOURNEMOUTH

Established in 1885, Art University Bournemouth is a specialist arts institution and leading creative university, offering high quality education, engagement and research in art, design, media and performance. The university works in partnership with the creative industries, cultivating a leading reputation both nationally and internationally.

AUB's stunning state-of-the-art campus is a creative hub designed for specialists, with industry-standard technology. Consisting of 4,000 students, of which 20% are drawn from all over the world, AUB is among a small number of specialist institutions in the UK devoted solely to the study of art, design, media and performance.

Few universities in the world combine the range of specialist courses and skills that AUB has in its portfolio. The proven quality of our graduates and their impact on the professional worlds in which they prosper speaks of our distinctive strength and character. In *The Times Good University Guide* for 2021 AUB was ranked the Leading Arts University in the UK.

TheGallery

Since opening in 1998, TheGallery has delivered an exciting and cultivated portfolio of exhibitions, including those that have toured internationally, as well as events and panel discussions. It has commissioned projects building upon the creative collaboration between Arts University Bournemouth and industry. We seek to enhance the cultural capital of the students, staff and alumni whilst providing a public platform for the arts within the region.

In 2016, we were presented with the Award for Innovation in Design Education by The Sir Misha Black Awards Committee for our innovative approach to design teaching. We received special recognition for TheGallery and for commissioning the first purpose-built Drawing Studio in the UK for over 100 years.

text + work

text + work is the concept which underpins our exhibition programme and creative events and commissioned projects within the University.

It promotes a forum for challenging dialogue between innovative contemporary art, design and media practice and their theoretical context. text+ work furthers the scholarship and research agenda of the university and shares research activity through exhibitions and published texts. It is a valuable resource for the University and is integrated into its teaching, learning and research.

RUSSELL-COTES
HOUSE • GALLERY • GARDEN

The Russell-Cotes Art Gallery & Museum is an accredited museum, located on the East Cliff of Bournemouth. It comprises the flamboyantly decorated Grade 2 * East Cliff Hall, built by Bournemouth hoteliers Sir Merton and Lady Annie Russell-Cotes as their home and then given to the people of Bournemouth as a museum and gallery. The museum was opened in 1922 and contains their eclectic collection of fine and decorative arts, noted for its high Victorian and pre-Raphaelite art and world cultures collections from their travels around the world. The museum is unique in displaying its collection in the setting for which it was designed.

Registered Charity No: 306288

MoDiP
Museum of Design in Plastics

MoDiP is the only accredited museum in the UK with a focus on plastics. It is the UK's leading resource for the study and interpretation of design in plastics and a specialist research resource at AUB.

MoDiP is grateful to Research England for its support in recognition of the museum's unique and significant contribution to national and international research and scholarship.

ARTS
UNIVERSITY
BOURNEMOUTH

text + work

TheGallery

RUSSELL-COTES
HOUSE · GALLERY · GARDEN

MoDiP
Museum of Design in Plastics