

BANKSY


THE BRISTOL LEGACY



BANKSY

THE BRISTOL LEGACY

Edited by **PAUL GOUGH**

 *redcliffe*

Contents

First published in 2012 by Redcliffe Press Ltd., 81g Pembroke Road, Bristol
BS8 3EA

www.redcliffepress.co.uk
info@redcliffepress.co.uk
t: 0117 9737207

Follow us on twitter: @RedcliffePress

© The contributors

ISBN 978-1-906593-96-4

Main texts printed in Interstate ExtraLight 10.5

British Library Cataloguing-in-Publication Data
A catalogue record for this book is available from the British Library

All rights reserved. Except for the purpose of review, no part of this book
may be reproduced in any form without the prior consent of the publishers.

Designed by Mark Cavanagh and printed by xxxxx FSC

| | |
|---|----|
| Acknowledgements | 7 |
| Introduction Paul Gough | 9 |
| Banksy: the story so far ... John Hudson | 21 |
| Drawn in chalk, but graffiti all the same: street protest in eighteenth- and nineteenth-century Bristol Steve Poole | 27 |
| The 'versus' habit: Bristol, Banksy and the Barons Paul Gough | 36 |
| Challenging the institutions: street art and Bristol passion Kath Cockshaw | 45 |
| Bristol's great art heist Tim Corum and Philip Walker | 58 |
| Working with Banksy Kate Brindley | 68 |
| The View from Stokes Croft: 'They told us Banksy was a bit like the Queen Mum' Katy Bauer | 70 |
| Hanging out down the Council House: street art's outlaws and the Bristol establishment Eugene Byrne | 78 |

Contents continued

| | |
|--|----|
| Banksy and Bristol's Cultural Development Andrew Kelly | 86 |
| Banksy vs Bristol Museum: Bristol Museum vs Banksy: who won? Anna Farthing | # |
| Banksy: the economic impact Anthony Plumridge and Andrew Mearman | # |
| The Nelson Street transformation: Bristol street art reaches new heights. Or does it? John Sansom | # |
| 'Endearing enough, but it's not art' David Lee | # |
| Vox Pop: Thank you, Mr Banksy Maria Bower | # |
| Protecting Banksy's Legacy: a lawyer's view John Webster | # |
| Banksy: the urban calligrapher Paul Gough | # |
| Last word | # |
| Bibliography/further reading and sources Alice Barnaby | # |
| Index | # |

Acknowledgements

A book like this draws upon the expertise and enthusiasm of a great many people. First and foremost I would like to acknowledge the many contributors -- Katy Bauer, Dr Alice Barnaby, Maria Bowers, Kate Brindley, Eugene Byrne, Tim Corum, Dr Anna Farthing, John Hudson, Andrew Kelly, David Lee, Andrew Mearman, Anthony Plumridge, Dr Steve Poole, Phil Walker and John Webster.

I am grateful to the great many artists, writers, journalists and experts who met me during the development of this project, sharing their thinking, lending images, and corresponding with me as the book grew and changed shape, amongst them Paul Barnett, Jono Boyle (Motorboy), Felix Braun, Chris Chalkley, Julian Claxton, Nicola Donovan, Sam Downie, Julie Finch, Harry Gough, John Hallett, Paul Hassan, Julian Perry, Dr John Manley, Shawn Sobers, Stic, Paul at 'King of Paint', Dee Smart, Janet Wilkinson, and Wilf Whitty.

Thanks to 'Pest Control' for the permissions they granted us, and to Simon Galloway and colleagues at the Bristol Evening Post for allowing access to their picture archive. David Emeney at Bristol Record office was a great help in supplying images from the 2009 exhibition.

As ever, I am deeply indebted to Clara Sansom (Hudson) for her logistical genius and ability to source the most obscure image, and I pay homage to the venerable John Sansom whose faith in this project never wavered and whose enthusiasm rarely waned, even if we sometimes differed in our views on Banksy as *agent provocateur*, polemicist and artist.