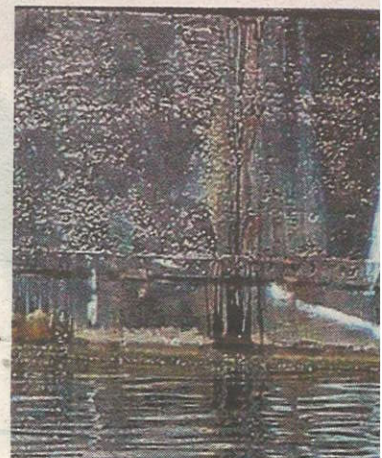


● Queues outside Bristol Museum and inside the exhibition; below, a Banksy



seems, has been to be quietly proud of Banksy and his street art – at least since a witty, well-executed graffiti portrayal of a cuckolded man appeared on a wall at the bottom of Park Street in 2006.

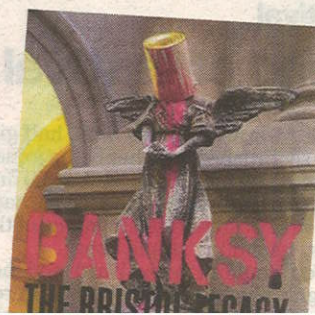
A public poll proved unanimous – they voted to keep it.

Such has been the council's turnout that last summer they were even prepared to shell out a considerable sum on an international graffiti exhibition in Nelson Street. What it did for the tourism trade is

Stokes Croft, are looked out for in a way that would have been unimaginable just a few years ago.

Now comes the million dollar question. Will the phenomena that is Banksy – and for that matter the current “urban art” movement – survive, or is it a transient “Emperor’s new clothes” scenario, with everyone trying to climb on board?

Now that some of the “best” works have moved inside prestigious US galleries, with high prices to match, there is no doubt it will, if not



Victorian Bristol, held in perspective.

“Graffiti has been a mischief for hundreds of years,” says. “We might regard it as a form of activism of the most active kind and if it is considered the stuff of perhaps because it is hence.”

Three years ago took a big gamble in and his team free rein