

The law for miniscule crimes

[Art & Culture](#), [Artists](#)



Headstone stated Banks was 28 years old; therefore he was born in 1975 in Bristol, KICK. Banks goes by no other name and people long for the moment he will reveal his true identity. While Banks personal life has not been spilled all throughout tabloids, his art work legacies started in the early sass's.

He was 14 years old and a miserable and young schoolboy; he was unable to comprehend and excel in school by being expelled often and being involved with the law for miniscule crimes. Graffiti became an outlet to Banks. He started out with a clan of underground street artists in his hometown Bristol, K. When he was 18, he had his first encounter with spray paint with his gang of street artists- known as the Dreaded Crew. Banks attempted to paint "LATE AGAIN" on the side of a train.

Before he could finish, policemen showed up and he resorted to hiding under a truck for over an hour, with oil spilling all over him, while his mates were able to make it to the car and escape. His inspiration of stencil street art ignited from a stencil plate on the fuel tank he was under (Wall and Piece 3). Banks realized how he could cut his vandalizing time dramatically. Since his first work, Banks has traveled internationally tagging the world with his sarcastic, also profound works while gaining more acknowledgment. His works have led to major art shows, acting parts in movies including Exit Through the Museum and Exit Through the Gift Shop, and job opportunities to direct movies. As a director and actor, he has been nominated for several awards and won in categories such as " Best Documentary/" and " Best First Feature. " He has been nominated for the same categories at different award shows, but turned down the achievements to protect his identity. His

international works have led to job offers by thriving companies; ‘ Yeah, I’ve earned down four Nikkei jobs now.

.. The list of jobs I haven’t done now is so much bigger than the jobs I have done. ” He has turned down the jobs “ because I don’t need the money and I don’t like children working their fingers to the bone for nothing’ (Headstone). Some of his major works include the illustrious man throwing a bouquet of flowers, paintings along the Segregation Wall in Palestine, and rats. One of Banks common themes is rats; they are significant because they act a symbol for the human race.

His paintings of them can be spotted in Berlin, Gluttonously, London, Detroit, New York, New Orleans, San Francisco, Toronto, Melbourne and various other locations. Banks has created characters out of these rats; he has painted them as vandals, criminals, hoodlums, some fighting in war, and other dressed in suits walking down a red carpet. He personifies them, representing the different people within the human race; “ They exist without permission. They are hated, hunted, and persecuted. They live in quiet desperation amongst the filth. And yet they are capable of bringing entire civilizations to their knees” (Wall and Piece 96). Banks correlates the existence of rats with the human race because humans exist without permission just as well as rats. No one questions the existence of the human race, because as a human, one will believe her existence is a necessity.

Rats are victimized just a humans are persecuted in society. One of Banks works in New Orleans shows a girl standing on a stool gaping at a rat on the ground. Throughout the beginning of civilizations, there has always been a

group of people that has been out castes and seen as inferior. The idea of inferior groups of people leads to wanting to hunt them and execute them. Banks deeply correlates the misfortunes of the human race with rats. As Banks compares rats to the general population of humans, he also focuses of political leaders and the voiceless people. Banks is a political activist, and incorporates his views with his artwork.

He symbolizes the unwarranted amount of warfare with the rats. “ As soon as I cut my first stencil could feel the power there. I also like the political edge. All graffiti is low-level dissent, but stencils have an extra history.

They’ve been used to start revolutions and to stop wars” (Ellsworth-Jones). Many of the personified rats are holding weapons or parachuting from fighter pilot planes. Banks relates the rats to political leaders by a quote in his book “ If you are dirty, insignificant, and unloved then rats are the ultimate role model” (Wall and Piece 96). Political leaders in foreign countries are often not favored by their civilization and cheat their citizens out of better circumstances.

One of his paintings in San Francisco shows a rat holding a missile while wearing a Soviet Union cap. Banks political campaigning develops effectively when correlating the personalities of political leaders and rats. Banks and his artwork of rats give the voiceless in society a voice, although it’s just painting on walls. Stating the idea himself, Banks believes that graffiti can act as a tool and help some people. “ Graffiti is one of the few tools you have if you have almost nothing. And even if you don’t come up with a picture to

cure world poverty you can make someone smile while they're having a pips" (Banging Your Head Against a Brick Wall 3).

In the section of "Rat pack" in Existentialism, Banks believes the nobodies will soon revolt against the leaders. "Like most people I have a fantasy that all the little powerless losers will gang up together. That all the vermin will get some good equipment and then the underground will go foreground and tear this city apart" (Existentialism 10). In literal terms it sounds as if the rats will erupt from the underground to revolt against the hate they receive. Some of his paintings demonstrate this by painted rats creeping out of sewers, dumping toxic waste, and spray painting "kill".

Banks states in the chapter of rats "The human race is the most stupid and unfair kind of race. A lot of runners don't even get decent sneakers or clean drinking water. Some runners are born with a massive head start, every possible help along the way and still the freers seem to be on their side" (Wall and Piece 107). Yet again, he is referring to how many people live in misfortune and is not provided with support; while the people who are more fortunate and can live comfortably are still aided significantly. The rats represent the nobodies and less fortunate as well as the human race as a whole. Banks's theme of personifying rats can help one become more of a realist, representing that the world can be harsh and cruel beyond the "perfect" life. His political activism is evidently shown in one of his major theme of rats.

Banks strongly represents the human race with rats. As explained, most of his paintings of rats can be directly correlated to a member or situation of

society. Many people work a job they do not like every day in order to just get by. Banks quotes the same about rats, “ Rats are called rats because they will do anything to survive” (Existentialism 1 1 His theme of rats represents the human race. Being able to research Banks was a lot of fun to do, and not many people can state they had fun while writing a research paper.

Banks is a mystery and learning more information every source I used felt like was uncovering the mystery. I started by looking up his work and found most of his quotes and paintings rather clever and sarcastic (just as am myself). I then purchased his book Wall and Piece so I was able to get a little further into his mind as he described some of his paintings. I watched Exit Through the Gift Shop, and although it was not directly focused on him I was still able to learn some information about him and other street artists.

Learned he has done reckless activities including, inserting a fake prison doll near a reallocate in Disney World, and painting an elephant with 12 liters of child's face paint at en of his art shows to represent some things are right in front of you and you do not even recognize them.