

Student Name: Zahraa H.

HSC Assessment Task 1 – Public Art

Comments:

Introduction/Definition

An excellent + thorough introduction that clearly provided links between the movement + artists explored.

Artists Analysis

Haring: An outstanding analysis of both of Haring's works. You linked back to the question consistently and provided evidence of this in your analysis of the artworks. A great use of quotes as well.

Banksy: A clear examination of Banksy's practice as well as a solid justification of why he created these works and how they challenge the audience.

Comments

A well-researched, written and analysed essay. Zahraa, keep up the excellent work!

Assessment Mark: 10

Assessment Rank: _____

Public Art Essay

Street artists form relationships with their audiences by challenging their beliefs with uncomfortable, controversial topics that can be used for social change, protests and spreading awareness about contemporary issues. Street art can communicate this to society in many forms such as through chalk drawings, installations, sculptures, paintings and graffiti art. Many cities associate graffiti with decay and communities being out of control, consequently resulting in it being outlawed in certain places. The purpose of this art movement is most commonly to take back control of what, when and how the public see the world. This is because this art movement began with people feeling or being marginalised, as street artists commonly came from low socio-economic families or locations. The artworks were often created in site specific places to enhance their meaning and this invites the audience to relate to or question the importance and significance of the artwork. Therefore, street art can confront and form relationships with an audience as it repeatedly challenges the viewer's assumptions and beliefs.

Street art is a movement that repeatedly challenged viewers to connect or re-think certain topics, which resulted in the artist forming a relationship with the audience. The relationship with the audience and artist is mutual as the audience often document, interact or express their opinions about street art with or without social media. This allowed the street artists to gain more recognition, impact more people and make more profit off of their art. It is important to note that graffiti has existed since ancient times; an example of this is in Egyptian hieroglyphics or traditional Aboriginal illustrations integrated onto walls. Additionally, street art was not always a form of anti-art, however, it can be and it is clearly art that rebels against the context of sanctioned art. Guerrilla art origins date back to the mid-1970s where artists like Donald Joseph White or 'Dondi' started using pop culture imagery and his own style of text to tag his name onto trains and almost everywhere. Street art had spread throughout New York and artists like Dondi, Seen, Lady Pink, Zephyr, and Revolt tagged their names all over buildings and trains. New York was seen as a dangerous city that was full of crime and graffiti, which was commonly perceived to be making the city worse. New York was going through turmoil which led to gentrification and disparities between the wealthy and the struggling, marginalised people of society. This also led to civil, feminist, racial and Gay rights movements and protests becoming more prevalent. This allowed people who felt underrepresented to have a voice as they used the street landscapes as a way of communicating their experiences, frustrations and the issues that concerned them. This caused New York street artists to find new ways to express themselves and their concerns. This challenged the public and the art community to spread awareness about contemporary social issues to the public, as they were the ones that were being eschewed for the street. Many people in New York viewed graffiti art as vandalism or associated it with decay and a reckless community. Further to this, New York Times photographer Martha Cooper said "I don't think that it was generally known, people thought it was just random vandalism" and in 1983 Mayor Edward Koch associated street art with "Shoplifting.... graffiti defacing our public and private walls". Consequently, during the mid to late 1980s stricter graffiti penalties and restrictions on paint sales were put in place due to the increase of police officers in New York. This led to authorities also putting in place and participating in the 'Clean Train Movement' in 1985, where graffiti-covered subway cars were cleaned or completely replaced. This was because graffiti was becoming extremely prevalent and the city was becoming more urbanised. This caused subway trains to become increasingly inaccessible and therefore artists were forced to use other spaces and mediums to express their art. This left the audience and public with less access to transport and thus street art impacted the audience. For instance, 'Ignorance = Fear' was a painting reproduced as a poster by Keith Haring and it was put all over New York in 1989. The poster was created to advocate and spread a message about the AIDs crisis to the public and help spark conversation about the topic. The artwork challenged the audience as they were exposed to the poster constantly, due to it being almost everywhere and this helped the viewers to converse and

normalise discussion about the topic. It also challenged the audience by confronting them with a taboo topic and encouraging viewers to view AIDs in a different way instead of being ignorant towards the crisis. Furthermore, street artists confront their viewers by creating art that reflects contemporary social issues that can make the public uncomfortable or resonate with the viewers, which consequently results in the audience forming relationships and connections with street artists.

Furthermore, street artists illuminated contemporary issues to the public through their guerrilla art, which challenged and formed relationships with the contemporary audience. Artists that did this included, Blek Le Rat who creates street art to advocate for messages and issues that were relevant in Paris. Blek Le Rat or Xavier Prou is a French urban street artist, born in Paris in 1952, who started creating his own street art in his hometown during the 1980s. Le Rat created his own street art as he took a trip to New York in 1971 and was inspired by the prevalent graffiti there. During the 1980s, Le Rat was well-known for stencil painting black rats all over French architecture, during a time when stencil art was not prevalent there. Le Rat's most recognised work was a giant stencil painting of a black rat in Paris, which proliferated almost as if to represent the black plague. The artworks of rats also represented ubiquity as rats are free to roam and appear all over the streets. Additionally, the word rat is an anagram for art. However, Le Rat's work evolved from his signature style of stencil painting rats, to becoming more focused on contemporary social issues rather than social descent. An example of this includes his artwork made in the mid-2000s where he created and spread hundreds of prints of a kidnapped French journalist, Florence Aubenas all over his city. This act helped spread awareness of her unfortunate situation, as her portrait appeared at her workplace, in cafes and around major news offices. This artwork was important for Le Rat, who said, "I became aware of my power and responsibility as an artist working in the public space". The artwork itself was attracting the attention of the public and protestors, which pressured politicians and journalists to work harder for Aubenas's release. Eventually the journalist was released and returned to France in 2005 after being held captive in Iraq for five months. These artworks were life-size and alongside his rats, became his trademark. Le Rat is keen on bringing art to his community, and he often quotes well-known artists like Caravaggio, Michelangelo, Guido Reni and Leonardo da Vinci, "I want the characters of the paintings to walk out of the museums to give them back to the people of the city" he says. Additionally, another street artist who advocated for social issues and challenged his audience's beliefs and opinions included Keith Haring. Keith Haring was part of the street art movement as his artworks were often spontaneous, as Haring never sketched or pre-planned his artworks. His art was also primarily made on the streets and in public spaces for his community. Haring often collaborated with other artists and performers such as Andy Warhol, Grace Jones and William S. Burroughs. Furthermore street art and its origins have impacted and challenged the audience's involvement in activism, and challenged their assumptions resulting in artist's building relationships with their audience.

Public art challenges audiences as it can confront their beliefs and preconceived assumptions, which forms a relationship with the artist and audience. For instance, Keith Haring was a well-known street artist who made complex artworks that had confronting meanings, which were often advocating for contemporary issues such as AIDs or drugs. Haring's artworks were also becoming more recognised by the public and hence this helped him spread and advocate certain messages. The artwork "Ignorance = Fear" by Keith Haring was a painting that was reproduced as a poster in 1989. The poster depicted three figures acting out three forms of ignorance, to spread awareness about the AIDs crisis to the general public. The poster was put all over New York and challenged Haring's audience, to start conversations about a topic that was taboo and personal as the artwork was everywhere for the public and art community to see. Furthermore, Keith Haring challenged his audience assumptions about AIDs and encouraged them to normalise conversation about AIDs.

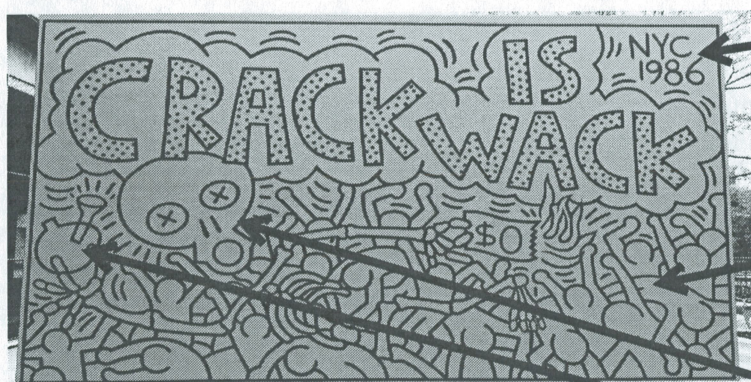
Furthermore, street art has evolved as street artists now present their artworks in galleries and reproduce them. Additionally Keith Haring's art was reproduced and sold as he opened up his own Pop Shop to make profit off of his art. This also helped spread the messages he advocated for and helped create change as protesters and the art community were becoming more educated on social issues present at the time. Furthermore Another well-known street artist that spreads awareness about social issues is Banksy who advocates for social change and commonly makes art based on topics such as immigrant and the refugee crisis, society and contemporary politics. However Banksy's art has evolved as he used social media to document and enhance his artworks. For instance, in 2013 Banksy had used his website to document, explain and add context to his artworks in New York for his one month residency. Banksy chose New York City as his canvas to create 31 days of artworks as he said "I chose it for the high foot traffic and the amount of hiding places" and "New York calls to graffiti writers like a dirty old lighthouse. We all want to prove ourselves here," in an exclusive interview with Keegan Hamilton for Village Voice. Furthermore this elaborated on how and why Banksy's art had evolved in New York and allowed people from all over the world to view his art. This is because Banksy's audience utilised social media which made his artworks accessible to everyone on the internet. This is because social media has the power to spread images from one place to another with the click of a button and this is what made his art globally recognised, highly accessible and popular. Furthermore Banksy's artworks have evolved as they went from being hidden and illicit on the street to being in a gallery. This completely contradicts the initial idea of street art, which is to place street art on the streets for the people to relate to and for everyone to be able to see. It also eradicated the need for the gallery all together, allowing street artists instead of curators to dictate the rules of art and success. To add to this, Banksy sold and made profit off his artworks as they were sold in galleries and were no longer only on the streets. This also challenged his audience as they had to catch and document his artworks before they were painted over by authorities or stolen by collectors. The short life span of Banksy's artworks also increased his popularity and resulted in his artworks becoming more valuable. Furthermore, this invited and encouraged spectators to engage and react to his artworks. This caused many viewers to express their opinions about Banksy's art, as it was not like his typical street art and it had evolved into being exclusive for social media. One New Yorker had commented saying "To be honest with you I think the real show he's making is on the internet". This shows that Banksy's art allowed and encouraged his viewers to use social media, in order to create what they saw and present it in their own way. This challenged Banksy's audience to think outside the box, question their beliefs and reconsider their assumptions, which therefore forms relationships between Banksy and his audience. Street art has evolved and changed since its origins, which has allowed street art to challenge people's beliefs, assumptions and preconceptions globally, which furthermore forms a mutual relationship between the artists and audience. This is because all audiences need the artworks as much as the artists need them, as the audience spread and express their opinion about the artworks which allow the artists to make more profit and become more well-known off their artworks.

Keith Haring was a street artist who challenged his audience with large scale mural artworks of confronting and controversial taboo topics such as, AIDS, drugs, politics, positivity and safe sex. Haring created many forms of street art including large scale installations, murals, posters and sculptures. He represented these topics with playful detailed images that resonated and informed his audience; furthermore forming positive and lasting relationships with his audience that are still relevant today. Keith Haring was an American artist born on May 4th 1958 in Pennsylvania and died on 16th February 1990 at age 31, due to AIDS related issues. After Haring finished his art degree, he started sketching his first chalk drawings on objects such as, black paper, painted plastic and metal in 1981. Haring used chalk as it was ephemeral and could easily be washed or patted off surfaces, therefore limiting his chance of getting arrested due to street art being considered illegal. Haring

started using the New York subways as his blank canvas, which is where he had created multiple white chalk drawings on black unused advertisement backboards. Haring used abandoned advertisement backboards as they are highly visible to an audience and can be used to advocate and spread awareness about certain topics. Haring also used subways and trains due to their ability to spread messages quickly and allow for viewers to get quick exposure of his artworks, which led to him receiving public attention with his graffiti art. Haring's artworks directly impacted his viewers as he utilised intricate images of figures, animals or objects that were commonly outlined in black which was his signature style. Haring's famous vector lines were inspired by comics and his art resembled graffiti-like artworks. These objects were often filled with vibrant monochromatic primary colours that were universal and simplistic, which made his artwork relatable and joyful for people of all ages. Haring also used vibrant bright colours as he was often inspired by hip-hop music and break dancing which was popular in New York. Haring's artworks were commonly advocating and spreading awareness about topics such as, safe sex, AIDS, drugs, racial issues, LGBTQ equality and political issues. Haring's art was often accompanied by impactful slogans relating to the artworks meaning and vector lines, to demonstrate the objects or shapes constantly moving, which relates to their lasting and constant impact on the audience. Haring's art evolved, as he was gaining public attention for his works and they impacted the public positively as they spread awareness about contemporary issues which resulted in change. Furthermore, this resulted in him making and presenting art in and on places such as, public murals, nightclubs, galleries and museums internationally. Haring started earning a living which he then used to fund AIDS awareness campaigns and charities. He did this by opening up his own Pop Shop and selling painted objects, t-shirts, badges, signed artworks, novelty items and printed posters. Haring created the artwork 'Crack is Wack' in 1986 and it was a mural spreading a message about the dangers of crack cocaine. This artwork was made near an abandoned park on the East Harlem handball court, to purposely reach and impact a younger demographic of people who were involved in the drug scene. Another artwork Haring created was 'Ignorance = Fear' (1989) which was a painting reproduced as a poster to advocate for AIDS awareness and pressure the government to act on the crisis. Graffiti artworks attracted many international audiences and provoked emotion as artworks like 'Crack is Wack' and 'Ignorance = Fear' both advocate and can resonate with viewers and their own personal experiences. Therefore, Keith Haring challenged his audience by exploring and spreading awareness about controversial and taboo related topics to allow for people to engage in discourse and gain more awareness about these topics, which forms relationships with his viewers.

Haring created confronting artworks about contemporary social issues such as AIDS which were viewed as taboo, and this formed relationships with his audience as it confronted them to converse about these topics. 'Crack is Wack' was a 16-foot-tall, 26-foot-wide mural that was painted on June 27th 1986 in New York City on the wall of the East Harlem handball court. The mural was a monochromatic piece made with Haring's signature black outlines that traced the outside of letters and characters. It can be seen from a highway which made it highly visible to people that drove by. This also showed how big an impact this mural had, as any person of any age could view it, resonate and learn from it. The drug epidemic lasted from the early 1980s into the early 1990s across all cities in America. The artwork was also purposely placed on the wall of East Harlem handball court, as many teenagers were expected to go there to do drugs since it is an abandoned park, thus Haring was trying to advocate a message for this demographic of young adults, through his piece. The 'Crack' in the mural refers to a cheaper form of cocaine that was smoked. The 'Wack' is a vernacular term meaning 'not good' which teenagers used and understood. The crack pipe on the bottom left corner is emphasising that drugs should not be used. The unisex figures can be interpreted as people grieving that their loved one is taking drugs, dying from them or slaving away to drugs. The figures can also be interpreted as the figures trying to help someone who takes crack cocaine. This further

emphasised the message Haring was trying to deliver to teenagers. The skull symbol and money burning symbolised crackheads wasting their money on drugs and the skull is internationally known to represent death. The artwork was also Haring marking a time in history as he includes the date in the top right corner of the artwork. Haring made the text the focal point by filling it with dots and surrounding it with figures resonating with vector lines and standing out from the dots in the text. The multiple figures can be interpreted as people easily getting swept into drug addiction or people trying to get rid of drug addicts in their community, not taking into account their health and future. The artwork also relates to teenagers and can help them re-consider or think about the effects drugs have on the human body. The community itself was ravished by drugs as they were highly addictive and cheap to get which allowed this mural to communicate social issues to the public. The inspiration behind the artwork was drawn from Haring's young studio assistant, Benny. Benny had become addicted to crack and Haring had a difficult time trying to stop him from taking drugs. This inspired Haring to make an artwork based on crack and advocating for a change in New York, where cocaine was prevalent. Haring also wanted to create this mural because he felt that the government was taking too long to do anything about it, he had said he was "inspired by Benny, and appalled by what was happening in the country, but especially New York, and seeing the slow reaction (as usual) of the government to respond, I decided I had to do an anti-crack painting". Keith Haring was arrested for painting this mural without the city's permission and was charged a \$200 fine, however the artwork stayed up. The artwork was so popular and well-liked by the public that his fine was reduced to \$100 and he had zero gaol time. However shortly after this, his mural was defaced by a vandal and turned into a pro-crack mural. Immediately after this, the mural was painted over in grey by what Haring called "busy bee in the Parks Department," However, despite this, the Parks Department commissioner asked Haring to paint yet another mural with the department's assistance. Thus, the painting was re-done and the park itself was also renamed the 'Crack Is Wack Playground' drawing inspiration from Haring's mural and premature death. The artwork is now seen as a lasting reminder and legacy of Haring's political activism in the art world. This mural educated and inspired the audience that came across the monumental, symbolic painting. Thus, this monumental mural challenged Keith Haring's audience, as it resonated and impacted them, which created positive and lasting relations with his audience.



Monochromatic colours (orange and black)

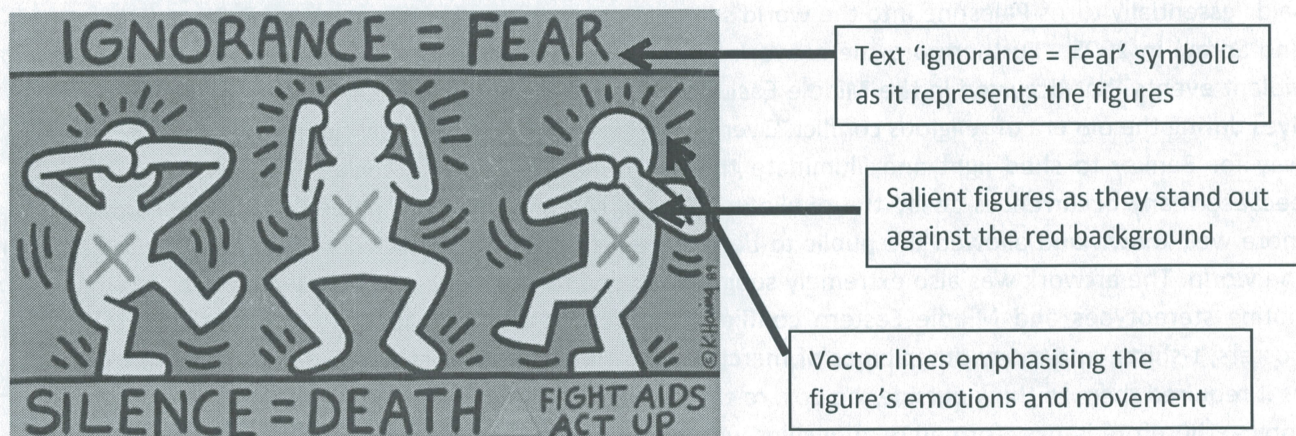
Unisex figures as drugs can affect anyone

Skull symbolic of death and crack pipe emphasises that drugs should be avoided.

Keith Haring challenged his audience with monumental, impactful and confronting mural artworks which formed a relationship with his audience as they could converse about and normalise topics such as AIDS. Keith Haring's artwork 'Ignorance = Fear' was painted in 1989 in New York and was a painting reproduced as 100 copies of poster art. This artwork was symbolic as the vibrant colours, well-known slogan and figures all raised awareness for the AIDS epidemic that was occurring at the time. AIDS was taboo and was commonly associated with fear and death when it was mentioned in the media. The reasoning for this artwork was due to the American government's inadequate response to the growing number of AIDS cases in America, failing to spread awareness and failing to promote and provide resources to test for AIDS. Each of the three figures in the piece are either covering their eyes, ears or mouth and this was an appropriation of the 3 wise monkeys who see no evil, speak no evil and hear no evil. This detailed style of art had memorable and impactful symbols with a short simple slogan for the audience to resonate with. Haring used straightforward, symbolic images to deliver a message directly about AIDS to the audience. The images he used depicted ignorance and using text such as 'Ignorance = Fear' in his artwork emphasised the meaning and message behind the piece. Each figure represented the different reactions from the government and the public, as the first figure on the left was covering its eyes, this can be interpreted as people not being aware of or seeing how dangerous and terrible the growing issue was. This can also be interpreted as the government blindly dealing with the issue or society not wanting to see or learn about the crisis. The second figure was covering its ears, which can represent the government not spreading enough awareness about this crisis. It can also represent society not seeking to hear about the issue or avoiding conversation about it. The third figure is covering its mouth, and this can symbolise people never wanting to or avoiding conversation about AIDS as it was taboo to speak about. This also caused people to avoid telling their partner they were positive, which further spread the illness. The artwork also removed taboo as people would be encouraged to speak about it openly and therefore normalise conversation about AIDS. The red background allows the three yellow figures to become salient and stand out, which contributes to the amount of people that looked at this artwork as it was vibrant. The pink triangle on the bottom right corner also represents the LGBTQ community as the artwork is also advocating for the rising number of AIDS in this community. This artwork can also resonate with grieving viewers as they may have lost a relative, partner or friend due to AIDS.

Haring's artworks challenged his audience as they were based on topics to do with contemporary societal issues that were not being spoken about enough at the time, which formed a positive relationship between him and his audience. The words 'Ignorance = Fear' represented society being ignorant towards the subject due to fear of speaking or admitting they have AIDS. 'Silence = death' can be understood as the government staying silent about the crisis or people not openly conversing about the topic. Keith Haring was diagnosed with AIDS in 1988 and his mission was to spread awareness and be open about his own situation in this artwork. The words in the artwork 'Fight AIDS Act Up' was a direct political message to the government, as they were not acting on or spreading any awareness about the AIDS crisis happening in America during this time. This links to Keith Haring's personal experiences with AIDS and his determination to spread awareness about the crisis. It also shows that Haring is challenging his audience as he is spreading awareness about an issue the government is not covering enough. The artwork has the ability to resonate with people endlessly as many people suffer from or are uneducated about AIDS. However the artwork also shed light on a vulnerable, personal subject as it has to do with sexual intercourse, which can be quite confronting to the audience. Furthermore, Haring was tackling societal and political issues with this poster by trying to normalise conversation about the AIDS epidemic, educating the public and pressuring the government to act on and spread awareness about the issue as not enough people were aware of the issue due to the government lacking preventative measures. The artwork was located all over New York as it was produced as multiple posters to be stuck around for the public to see. The poster

was put up all over New York as it was a city that was experiencing turmoil and many protests for change at the time and the AIDS crisis was proliferating all over New York. The city was also seen as a low socio-economic city and so Keith Haring created this artwork to inform and give back to his community based on his own AIDS experience. Haring also chose the city's streets as teenagers are expected to be there and the poster can encourage teenagers to speak up. The artwork resonated with the audience so they would feel more comfortable about speaking about the topic. This resulted in the community being less scared to speak about AIDS to their partners or relatives, as people were acting ignorant towards this issue which promoted fear. It also pressured the government to research about AIDS as the government's lack of preventative strategies resulted in society being uninformed about the crisis in America. To conclude, this artwork created a relationship between the artist and audience, as it challenged viewers to openly discuss and be aware of AIDS. Thus, Haring challenged his audience through both his artworks 'Ignorance = Fear' and 'Crack is Wack' as they can impact, inform and resonate with the audience, as one is about AIDS which was a taboo to speak about at the time and the other artwork was about advocating for young people to stay away from drugs.

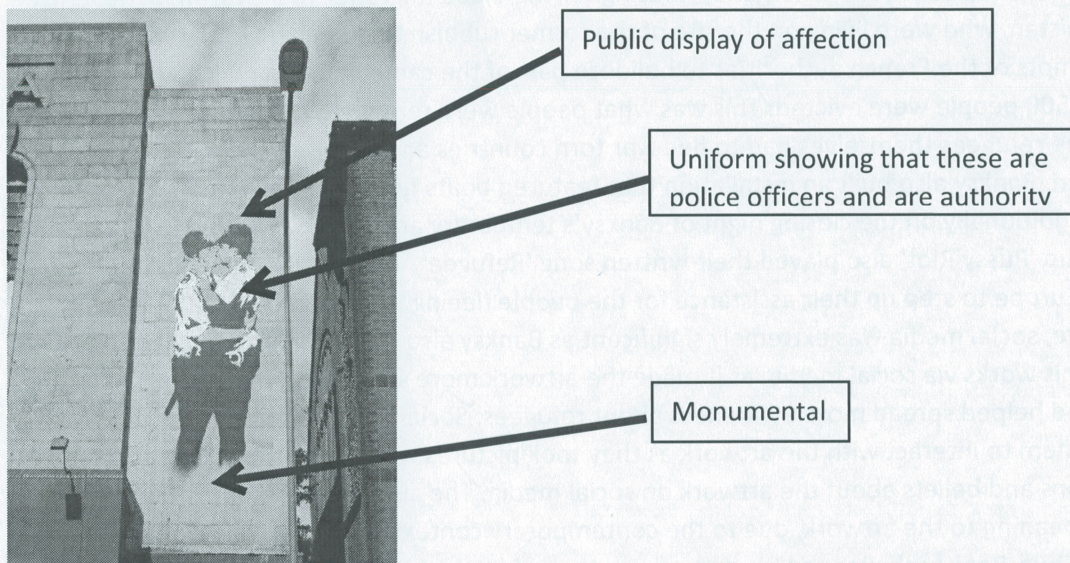


Another street artist who creates relationships with his audience by challenging them is Banksy, a political, divisive and satirical street artist. Banksy's relationship with his audience is symbiotic as the audience experience, interact with and document his artworks via social media, which results in Banksy's art being able to impact more people globally, spread awareness about issues internationally and make profit off of his art. Banksy is a well-known anonymous English graffiti artist, who was born in 1973, on the 28th of July, however the year of his birth is uncertain due to his anonymity. Banksy remains anonymous by altering his voice in interviews and intentionally does this to place the focus on his artworks and not his public persona. Banksy also intentionally remains anonymous, as street art is illegal and he is at a high risk of getting arrested. Additionally, he wants the focus to be on his art and not him. Banksy started creating graffiti art in the early 1990s with the graffiti gang DryBreadZ crew in Bristol England. Banksy became more well-known during this time as he commonly used stencils to spray paint certain people, places or things. This became his signature style of graffiti art, causing him to become widely well-known in and around Bristol and London. However, Banksy's art has evolved as he places his art in more public locations, utilises social media, reproduces his artworks and uses new materials to create his artworks. Banksy's subject matter is often based on controversial images including, politics, satire, war, criticism, social or global issues, capitalism, hypocrisy and greed for the public to resonate with. These artworks are occasionally accompanied by confronting, satirical or ironic slogans. Images he often uses include rats, apes, policemen, famous individuals, members of the royal family and children. One of Banksy's most well-known artworks is 'Rage, the Flower Thrower' (2005) which was made in Bethlehem on the West

Bank and features a man dressed in riot gear and a bandana covering part of his face. It is important to note that in 2005 a gay parade was staged in Jerusalem but participants were ambushed by protestors causing injury and harm to participant's. The artwork shows the man wearing a cap back to front and in a frustrated, angry stance ready to throw a Molotov cocktail. However the Molotov cocktail is replaced by a bouquet of flowers which is the only coloured part of this mural. The artwork is reminiscent of the imagery from the street and campus riots that happened in the 1960s. The clothing the man is wearing are usually associated the violence. The use of flowers instead of a weapon is Banksy advocating for peace rather than war, he also purposely chose a high conflict area for this mural to be sprayed on. This artwork challenged the audience to question their actions and beliefs before they commit or plan out a riot act. The black and white man in this artwork could also be interpreted as a rioter from the 2005 gay parade. The man's identity is concealed by the bandana and cap and the flowers are vibrant and multi-coloured which can be interpreted as a metaphorical gay pride flag. It also allowed for people to get a different perspective on the crimes that occurred in this area because not everyone that is seen there is a bad person. The location was also significant as the piece was painted on the 760kilometre wall that separated Israel from Palestine, which the artist said "essentially turns Palestine into the world's largest open prison". In his book Wall & Piece (War and Spray) in 2005. Furthermore the artwork can also be interpreted as a way of repainting the violent events that occurred in the Middle East. To add to this, the flowers can also symbolise lost lives during the old era of religious conflict. Overall this location was extremely significant as it was a way for Banksy to shed light and illuminate the public on political and social situations. This is because many occurrences go by the public unnoticed. The artwork itself helped Banksy become more well-known and allowed the public to be more educated about what was happening around the world. The artwork was also extremely sought over due to its strong underlying message about rioting stereotypes and Middle Eastern conflict. Therefore it was reproduced on phone covers, posters, t-shirts, and many other types of merchandise. This artwork challenged Banksy's audience as it required them to think outside the box, re-think certain assumptions and confront controversial topics. Therefore Banksy formed relationships with his audience as many of his art pieces challenged them to question their beliefs and allowed the audience to learn about issues in the wider world that had been forgotten about or needed discussion, thus, this formed a relationship with his global audience. *whoops sorry!*

Banksy developed relationships with his audience by continually challenging them with his artworks by basing them on confronting, political and satirical topics such as homosexual relationships. Banksy created 'Kissing Coppers' (2004) in Brighton England, however in 2011 it was reproduced and sold at an auction. The artwork was replaced with a copy protected by a Perspex case, in order to conceal the work from thieves and vandals. It was created with spray paint and was located on the side of Prince Albert pub in Trafalgar Street near downtown Brighton city. The artwork was life size and consisted of two male police officers in British uniforms shown kissing. Banksy spoke to the pub owner before he painted the artwork and the owner initially said his first thought was 'oh no. I thought we'd get in loads of trouble for it'. However, after the artwork was created he liked the artwork and the message behind it calling it "lovely". Policemen also stopped to take pictures of the spray-painted piece as they also supported the pro-gay message behind it. The piece emphasised Banksy advocating for society to accept sexual identity, by placing figures of authority in a position which supported the concept of gay sexual orientation. Banksy using policemen rather than ordinary people in his artwork were quite ironic as they are the figures who are working on eradicating his artworks and arresting Banksy. The police in the artwork were also sharing an intimate moment which showed contrast between the uniform and what they were engaging in. Policemen are also often perceived as tough, strong and serious; however, this is juxtaposed by the vulnerable, sensitive, personal and intimate topic. The artwork also emphasised the strong bonds policemen

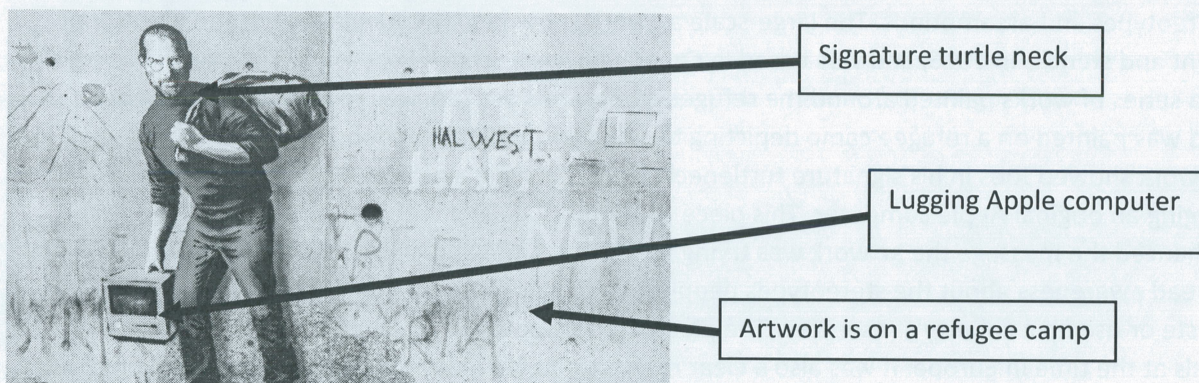
may have with their partners and teammates, regardless of society's pre-conceptions. Additionally the artwork also educated viewers about gay sexuality, as this was not commonly spoken about. The artwork itself was reproduced several times due to repeated vandalism. Additionally the artwork was iconic as it went from street art to being auctioned off in Miami for \$575 000. Overall this artwork challenged the audience as it allowed them to be a part of an experience where the art evolved from the street to the gallery and it also required them to view what they pre-conceive as tough authority figures in an intimate situation, which formed a relationship between the artist and audience. ✓ *when?*



Further to this, Banksy created relationships with his audience through his artworks about cultural stereotypes and assumptions. The large-scale artwork known as 'The Jungle' was made with spray paint and stencils in 2016, and was based in Calais which is a French Port town. This piece was part of a series of works painted around the refugee camp. This artwork was revealed on December 11th and was painted on a refugee camp depicting the Apple founder Steve Jobs as a Syrian refugee. The artwork showed Jobs in his signature turtleneck, whilst carrying a garbage bag on his back and lugging an original Apple computer. This piece was intentionally painted on a refugee camp, as it enhanced the message the artwork was trying to deliver to the audience. The message was trying to spread awareness about the stereotypes people give to refugees and how they are perceived to waste or use up a country's resources. The piece itself was a strong statement regarding the migrant crisis at the time in Europe. It was also a clear reference to Steve Job's background, as his father was a Syrian migrant who moved to the United States after World War II. The monumental artwork also highlighted that people may accept Steve Jobs, yet commonly people view immigrants in a negative light and consider immigrants not welcome into another country. Banksy has said in previous interviews that "We're often led to believe migration is a drain on the country's resources but Steve Jobs was the son of a Syrian migrant. Apple is the world's most profitable company, it pays over \$7billion a year in taxes – and it only exists because they allowed in a young man from Homs." The artwork highlighted that Jobs' father was still an immigrant and Jobs still came from an immigrant background, which juxtaposed the assumption that refugees waste a country's resources. The artwork provoked much controversy as Banksy created an artwork about immigrants on a refugee camp that challenged the audience to alter their preconceived notions on immigrants and consider empathy for them. It also resonated with the audience, as they may not have realised that Steve Jobs the founder of the most well-known Apple devices is the son of a Syrian refugee. Thus, this

artwork challenged and caused the audience to form a relationship with the artists as it intentionally highlighted the social stereotypes about refugees wasting the country's resources and being a 'drain' on the country's economy. It also challenged the viewer's societal beliefs of refugees being unsuccessful or significant in the world, when in actuality they can become extremely important and impact the world and economy positively in major ways. ✓

Banksy's art challenged his audience's assumptions and humanity as he created controversial artworks about refugee stereotypes that formed a relationship with his global audience. The artwork 'The Jungle' also reminded people of their humanity as they consider migrants to be a waste rather than considering that they are human beings. Banksy had also ^{shipped} been shipping leftover infrastructure from 'Dismaland' to help build emergency housing for the 7,000 migrants, mainly from Syria, Eritrea and Afghanistan, who were living on the site of the former rubbish tip in Calais. The artwork related to the attempts of the French authorities to bulldoze part of the camp in Calais which was deemed unsafe as 1500 people were evicted. This was what people were reminded of when they viewed the artwork. The refugees themselves had to flee war torn countries and Europeans did not assist or help them. Banksy also built an installation that featured boats filled with the bodies of drowned refugees. Additionally on the closing night of Banksy's temporary art project 'Dismaland,' a Russian activist group 'Pussy Riot' also played their written song 'Refugee', which was a message for the leaders of Europe to step up their assistance for the people fleeing their war filled countries. ✓ Furthermore, social media was extremely significant as Banksy also relied on his audience to document his works via social media, as it made the artwork more significant, by enhancing its meaning and helped spread more awareness about refugees. Social media engaged the audience as it allowed them to interact with the artwork as they took pictures with it and they also expressed their opinions and beliefs about the artwork on social media. The audience also documented and gave new meaning to the artwork, due to the contemporary context and time, as social media was prevalent. Thus, Banksy challenged his audience with confronting, ironic and symbolic artworks that consequently formed relationships between him and the viewers. ✓



Artists such as Banksy and Keith Haring both challenged their audiences in various ways through their artworks, which created a positive relationship with their young and general audience. Keith Haring's audience were predominantly younger people as he created 'Crack is Wack' near an abandoned tennis court for the younger demographic to see and understand the dangers of drugs. ✓ Additionally "Ignorance = Fear" was made to spread awareness to people with prejudice against

AIDS and young people commonly getting AIDS. On the other hand, Banksy's audience was much larger as his art did not always target young people, but it would also target people internationally due to the use of social media. Banksy's artwork 'Kissing Coopers' was located above a bar to target and reach a younger demographic. Whereas 'The Jungle' was located on a refugee camp for the general public to see and for people to also document the work with social media. This caused 'The Jungle' to be spread across social platforms for people to view and be impacted by globally. Banksy and Haring also both challenged their audience by presenting contemporary topics on issues such as, immigrant and refugee stereotypes, gay rights, drugs and AIDS, which formed a relationship with their audience. Furthermore all four artworks have many similarities and differences. The similarities between Banksy's artworks and Keith Haring's artwork include, that 'Crack is Wack' by Haring and 'The Jungle' and 'Kissing coppers' are all monumental artworks. These large scale pieces emphasise the messages each artwork is trying to advocate for, as the large size makes them more impactful, visible and symbolic as larger things are representative of power. Additionally, Banksy's artworks 'The Jungle' and 'Kissing Coppers' and Haring's artworks 'Ignorance = Fear' and 'Crack is Wack' all confronted the audience about different topics through the use of symbolism and public spaces. Banksy's artwork 'The Jungle' confronted the audience about the harsh reality of peoples assumptions and pre-conceptions about refugees and 'Kissing Coppers' challenged the audience with a personal display of affection supporting gay sexuality with policemen being the forefront of the artwork. Furthermore, Haring's artwork 'Ignorance = Fear' confronted his audience as it spread awareness about AIDS which was commonly taboo to speak about, and the artwork 'Crack is Wack' confronted a younger demographic of viewers on the harsh reality of taking drugs and falling into addiction. To add to this, the artworks 'Kissing Coppers' and 'Crack is Wack' were both re-painted as Banksy's and Haring's artworks were so well liked by the public. To add to this all four artworks have been reproduced in some way such as on t-shirts, badges, phone cases or on novelty items. Additionally, all four artworks used figures of people in them, as each topic revolved around human beings in some way. Lastly, all four artworks were painted with either spray paint or regular paint before they were reproduced or protected with Perspex or glass cases. Furthermore this results in the artists forming lasting relationships with their audience by confronting them with controversial, taboo and eye opening artworks. Furthermore, Banksy and Keith Haring's artworks were based on controversial, taboo and confronting topics which challenged the audience and this consequently formed relationships between them and their contemporary viewers.

Banksy and Keith Haring challenged their audience with their artworks as they confronted the audience's assumptions and shed light on important issues, which formed lasting relationships between them and their spectators. There are also many differences between the artworks by Keith Haring and Banksy. Firstly, all four artworks were made in different eras, as Haring's artworks were suited to the 1900s as they were made during this time and based on topics prevalent at the time, which therefore means no social media was used to disseminate or enhance his artwork. However Banksy's artworks are made in the 2000s and his artwork 'The Jungle' was made in 2016, which consequently means social media was used to document, spread and emphasize his artwork as more people saw it. This allowed the artwork to engage and confront a larger audience due to social media. Another difference between Banksy's art and Haring's art is that Banksy did not sell 'Kissing Coppers' which had been auctioned off or 'The Jungle' for his own profit despite their high value. However Haring made profit off his art by opening up a Pop Shop to sell art on novelty items and t-shirts, in order to raise money for AIDS awareness campaigns and charities. Another difference in the artworks is that 'the Jungle' and 'Kissing Coppers' both used significant figures in society to defy and shed light on stereotypes. Whereas Haring's artworks 'Ignorance = fear' and 'Crack is Wack' had unisex figures in them. Therefore all four artworks had many similarities and differences that challenged the audience in various ways, which caused the audience to form bonds with artist. In

light of the above, street art can deliver, advocate, and confront an audience about contemporary topics, which furthermore forms a bond between the audience and artist. ✓