

Markowicz

FINE ART

Weapons of Mass Distraction

A Curated Online Exhibition of Iconic
Banksy Prints



BANKSY

BANKSY EXPLAINED

Weapons of Mass Distraction

MARKOWICZ FINE ART, IN PARTNERSHIP WITH BANKSY EXPLAINED, PRESENTS AN ONLINE EXHIBITION OF BANKSY PRINTS

Markowicz Fine Art, in collaboration with Banksy Explained, is pleased to present a curated online exhibition dedicated to Banksy, one of the most influential artists of our time.

Bringing together a selection of the artist's most iconic prints, the exhibition is structured as a four-chapter journey exploring key mechanisms within Banksy's work: resistance, authority, innocence, and consumption.

Through this framework, the exhibition offers a clear and focused perspective on an artist whose imagery remains both immediate and deeply layered. From the disarming gesture of *Love Is In The Air* to the incisive critique of *Morons*, the works on view reveal Banksy's ability to transform familiar images into precise reflections of contemporary society. His visual language, direct, often humorous, operates with clarity, exposing the structures that shape perception and behavior.

Presented exclusively online, the exhibition reflects the accessibility and global reach that define Banksy's practice. At the same time, it offers a carefully constructed narrative, guiding the viewer through a sequence of images that are as coherent as they are impactful.

This collaboration between Markowicz Fine Art and Banksy Explained reflects a shared commitment to providing clarity, context, and insight into one of the most significant bodies of work in contemporary printmaking. The exhibition is now available to view online, exclusively with ARTSY.



Chapter I: Poetry as Resistance



Flower Thrower (Triptych), 2019

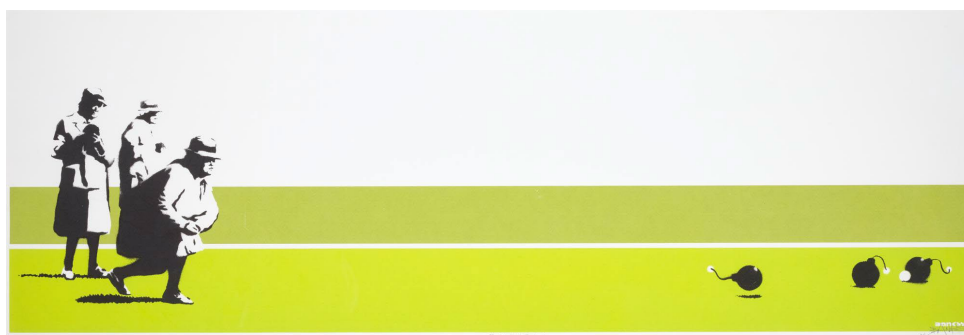
Banksy's practice often begins with a simple but radical gesture: the transformation of violence into image. In these works, confrontation is displaced through wit, irony, and visual substitution. Weapons become flowers, threats dissolve into absurdity, and acts of aggression are reframed as poetic interventions. This is not a denial of conflict, but a reconfiguration of its language: where resistance operates not through force, but through clarity, humor, and symbolic inversion.



Love Is In The Air, 2003



Pulp Fiction, 2004



Bomb Middle England, 2003

Chapter II: Authority in Question



Donut (Chocolate), 2009

Authority in Banksy's work is never stable. It appears uniformed, structured, and controlled, yet quickly reveals itself as theatrical, absurd, or quietly invasive. By shifting context rather than confronting power directly, these works expose how authority operates not only through force, but through routine, symbolism, and acceptance.



Flying Copper, 2003



Stop and Search, 2007



Monkey Queen, 2003

Chapter III: Innocence Interrupted



Napalm (Serpentine), 2007
Innocence destroyed



No Ball Games, 2009
Innocence Restricted



Police Kids, 2005
Innocence conditioned

Children occupy a central place in Banksy's visual language, not as passive symbols of hope, but as figures caught within systems they do not control. Innocence appears here not as an ideal, but as a condition under pressure. Across these images, it is constrained, absorbed, exposed, and ultimately altered. What begins as fragile hope gives way to something more complex, where protection is uncertain and the boundaries between care and control begin to dissolve.



Toxic Mary, 2003
Innocence poisoned



Girl with Balloon, 2004
Innocence hopeful



Grin Reaper, 2005
Innocence distorted

Chapter IV: The Theater of Consumption



Trolleys, 2006



Trolleys (color), 2007

In these works, Banksy turns his attention to the rituals of contemporary life, where consumption becomes performance, and value is constructed through spectacle. The act of buying, bidding, and desiring unfolds as a form of theatre, where meaning is less intrinsic than assigned. In this final chapter, the viewer is no longer outside the system but implicated within it. Attention shifts to the systems that shape behavior itself. Consumption emerges not as a simple act, but as a ritual: constructed, repeated, and performed.



Sale Ends (V. 2), 2017



Golf Sale, 2003



Morons (LA edition), 2006



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Chapter I Poetry as Resistance



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'A wall is a very big weapon. It is one of the nastiest things you can hit someone with.'



Love Is In The Air

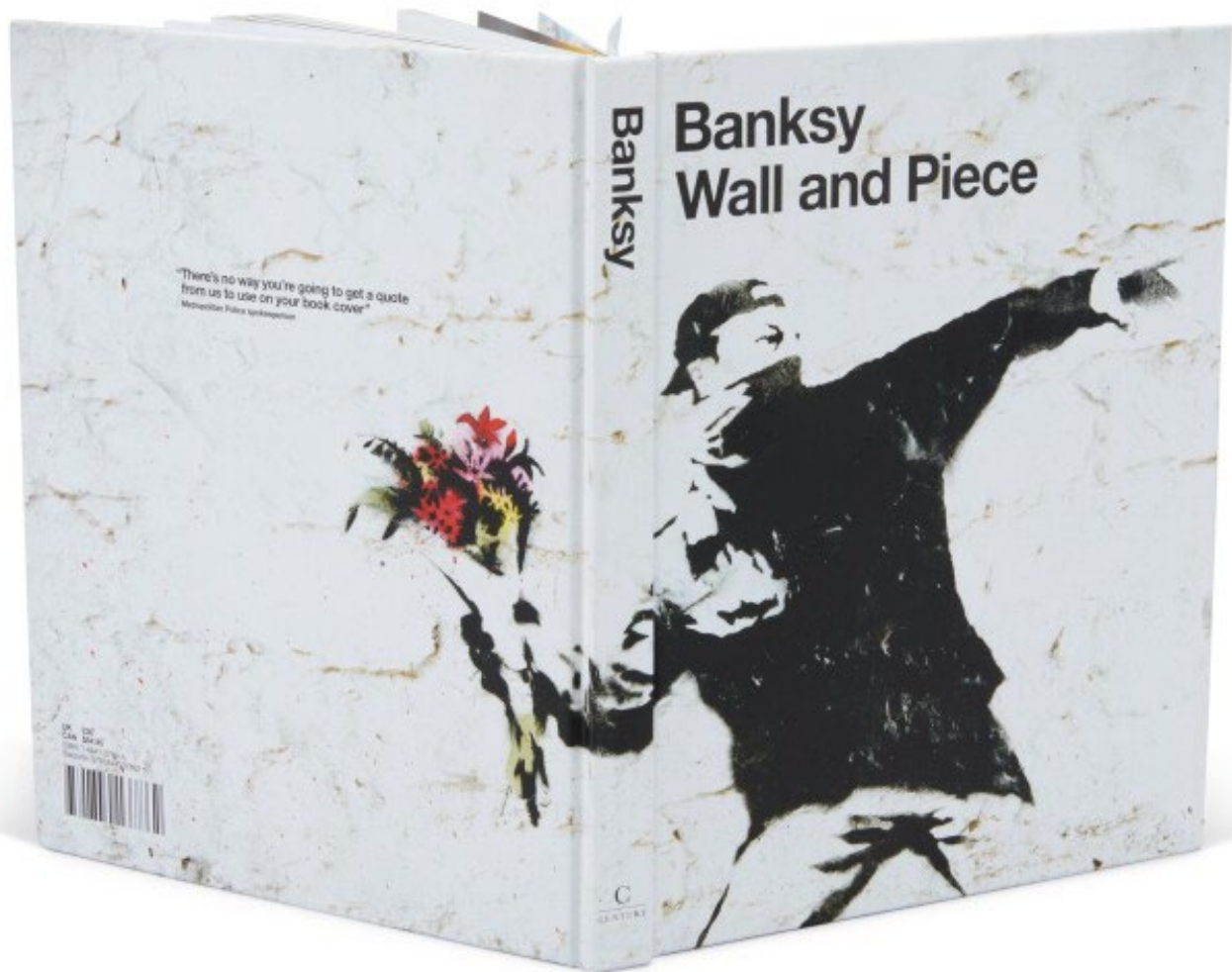
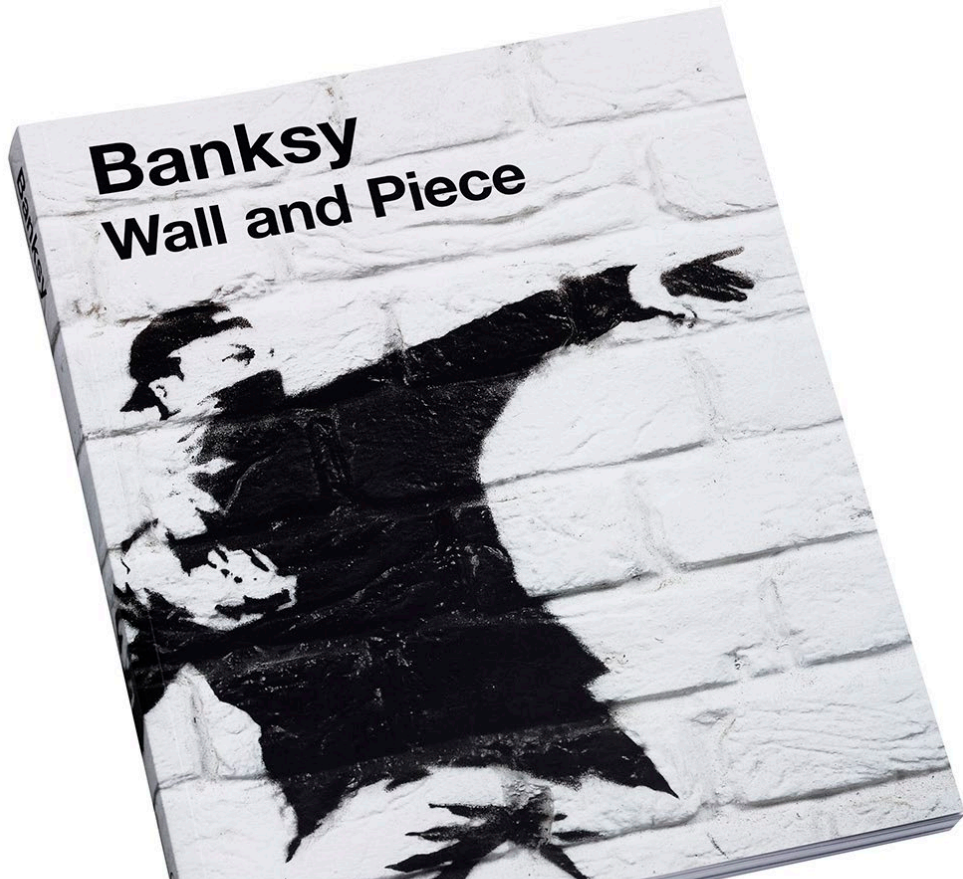


A masked protester, poised to throw, clutches not a Molotov cocktail but a bouquet of flowers. The force of the image lies in this substitution. Banksy retains the posture of aggression while replacing destruction with fragility, turning the work into a meditation on civil unrest, symbolic resistance, and the thin line between rage and hope.



**Anti Vietnam war protests
Outside the Pentagon, Washington, 1967**







KEEP LEFT

BY ORDER 017/BNK/5Y



Gross Domestic Product™

The homewares store from Banksy
Opening soon



Gross Domestic Product

The homewares store from Banksy

Croydon, for 2 weeks only

Flower Thrower Triptych

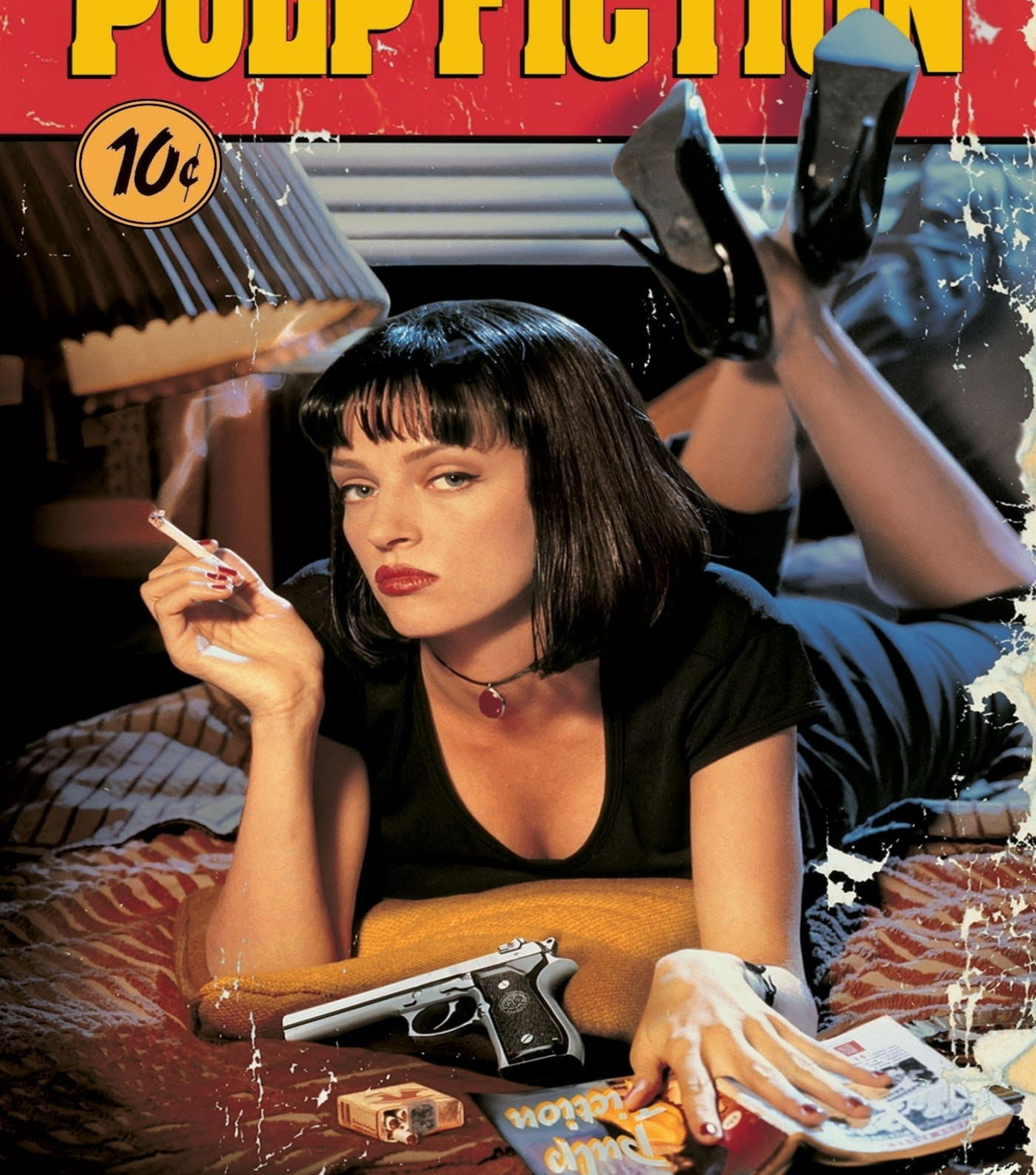


By fragmenting one of his most celebrated images across three framed panels, Banksy transforms a street-born gesture into a consciously staged object. The triptych format slows the viewer down, isolating body, action, and projectile. Its gilded presentation adds a further irony: dissent is not neutralized by the frame, but made more visible through the very conventions of display it appears to resist.



PULP FICTION

10¢



un film de *Quentin Tarantino*

Pulp Fiction



Banksy borrows the iconic scene from Pulp Fiction, replacing the guns with bananas. The tension remains, but its meaning collapses. By turning threat into absurdity, the work exposes how easily the language of violence can be dismantled, and how dependent it is on the symbols that sustain it.



‘We are not sure if it’s actually legal to call this print “Pulp Fiction”, but I guess we’ll find out soon enough.’





***“People who get up early in the morning
cause war, death and famine.”***



Bomb Middle England



Elderly women in sensible dress are shown not knitting or playing bowls but cheerfully carrying bombs. Banksy's inversion is both comic and pointed. The work dismantles assumptions about innocence, respectability, and national identity, suggesting that the language of violence is never confined to those who visibly appear threatening.

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Chapter II Authority in Question



Authority in Banksy's work is never stable. It appears uniformed, structured, and controlled, yet quickly reveals itself as theatrical, absurd, or quietly invasive. By shifting context rather than confronting power directly, these works expose how authority operates not only through force, but through routine, symbolism, and acceptance.





'Deluxe and very large screenprint of a flying pig. Apparently popular with the boys in blue (actually true).'

Flying Copper



A heavily armed policeman is fitted with small wings and an acid-house smiley face, producing one of Banksy's most memorable images of institutional absurdity. The work does not depict authority as invincible. It reveals it as a performance, armored yet hollow, smiling yet threatening, ridiculous yet still dangerous.



**Turf War
London, 2003**





Stop and Search



A police officer with blue latex gloves searches Dorothy's small basket. The chromatic emphasis on the gloves heightens the invasive gesture and turns procedure itself into the focal point. Banksy places innocence, fantasy, and state control into one compressed image, transforming a familiar childhood figure into the subject of suspicion and reminding the viewer how casually surveillance can be normalized.



“The Greatest Crimes in the world are not committed by people breaking the rules but by people following the rules.”





Donut (Chocolate)



A police escort ceremonially accompanies an oversized doughnut as though it were a state object of great importance. The image is ludicrous by design, but its satire is precise. Banksy merges caricature, consumer cliché, and bureaucratic pomp to expose a culture in which spectacle and authority often validate one another.



WEAPONS OF MASS DISTRACTION
BANKSY.CO.UK

Monkey Queen



Here Banksy fuses political caricature with pop immediacy. The familiar format of royal portraiture remains intact, but the sovereign is replaced by a monkey, collapsing reverence into parody. The image is humorous on the surface, yet it also exposes how power often depends less on inherent dignity than on ritual, costume, and collective consent.

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Chapter III Innocence Interrupted



Children occupy a central place in Banksy's visual language, not as passive symbols of hope, but as figures caught within systems they do not control. Innocence appears here not as an ideal, but as a condition under pressure. Across these images, it is constrained, absorbed, exposed, and ultimately altered. What begins as fragile hope gives way to something more complex, where protection is uncertain and the boundaries between care and control begin to dissolve.

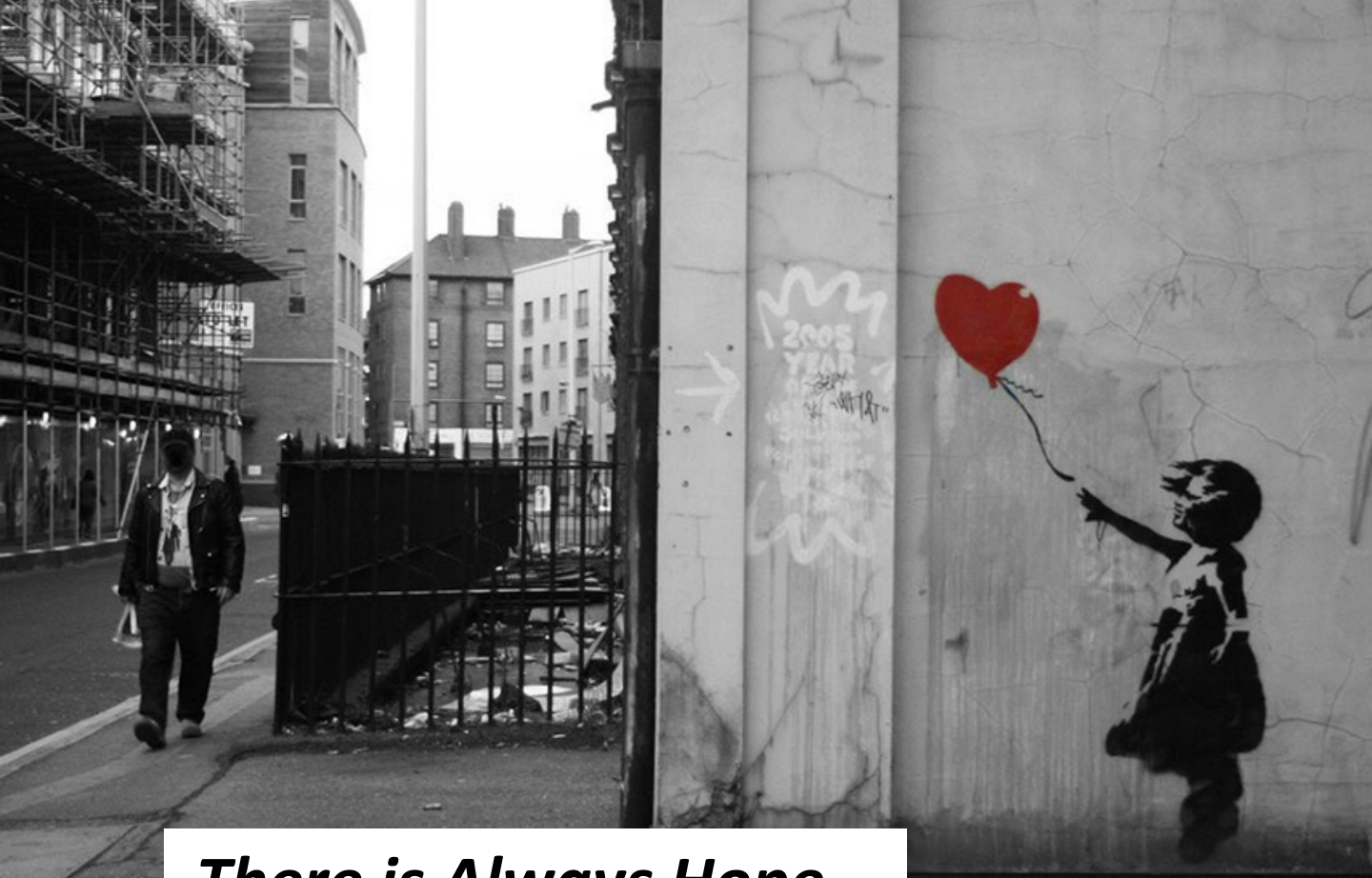


ARTIST'S SIGNATURE

Toxic Mary



Banksy appropriates the visual language of devotional art only to corrupt it from within. The nurturing gesture traditionally associated with the Madonna and Child is transformed into an act of poisoning. The work unsettles because it does not merely parody religion; it suggests the contamination of care, belief, and moral authority within contemporary culture.



There is Always Hope...



Girl with Balloon



A young girl reaches toward a drifting heart-shaped balloon. Few contemporary images have achieved such immediate symbolic clarity. Yet the work remains powerful because it never settles into a single meaning. It can be read as loss, longing, tenderness, or hope. Its emotional economy is exactly what makes it so durable.



“Can’t Beat That Feeling”



Napalm (Serpentine)



Among Banksy's most severe images, Napalm confronts viewers with the collision between historical suffering and the polished surfaces of mass culture. The burned child from a defining photograph of the Vietnam War is held between Mickey Mouse and Ronald McDonald. No visual detour softens the impact. Entertainment, branding, and atrocity are forced into the same frame.



Damien Hirst and Banksy at Serpentine Gallery





“Jack and Jill went up the Hill”

JACK and JILL



Jack & Jill

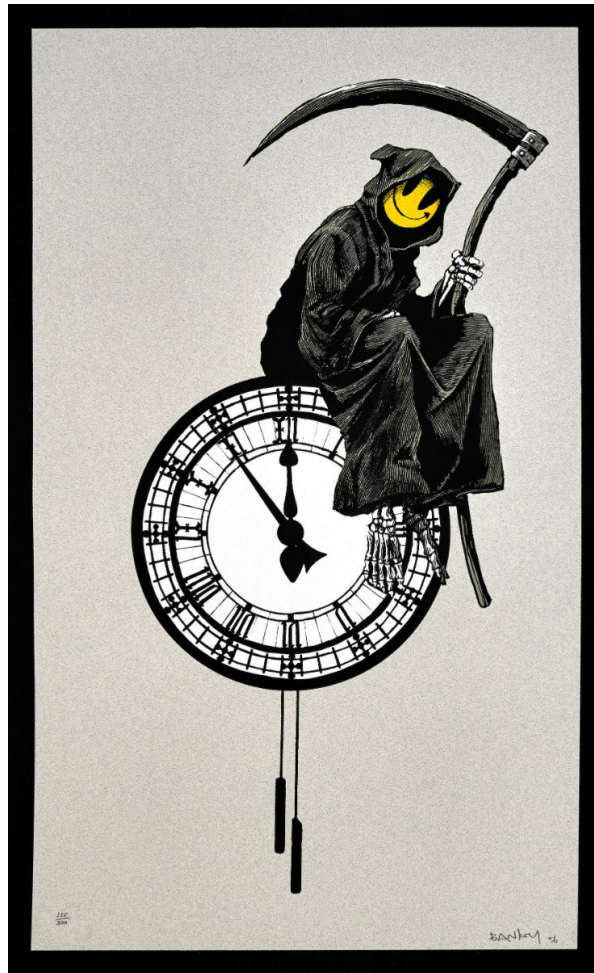


Two children wearing police helmets and carrying riot shields are rendered with a disarming lightness that only intensifies the critique. Banksy imagines authority as something absorbed early, almost playfully, through costume and imitation. The work is less about childhood innocence than about how systems of control reproduce themselves through normalization.



The revolution will not be terrorised

Grim Reaper



The Grim Reaper, universal emblem of mortality, is absurdly placed on a fairground dodgem beneath a yellow smiley face. The work fuses menace and amusement with unusual elegance. Death is not denied; it is staged as entertainment. In doing so, Banksy exposes a culture increasingly inclined to package dread as spectacle.

**NO
BALL
GAMES**



**NO
BALL
GAMES**



**OLSKIE
ITURO
SEGOWE**



No Ball Games (Green)



Two children play with the very sign that forbids them to play. The act is simple, mischievous, and quietly radical. Banksy suggests that authority can be resisted not only through confrontation, but through reinterpretation. Restriction becomes material for imagination.

BANKSY

Chapter IV The Theater of Consumption



In these works, Banksy turns his attention to the rituals of contemporary life, where consumption becomes performance, and value is constructed through spectacle. The act of buying, bidding, and desiring unfolds as a form of theatre, where meaning is less intrinsic than assigned. In this final chapter, the viewer is no longer outside the system but implicated within it. Consumption emerges not as a simple act, but as a ritual: constructed, repeated, and performed.

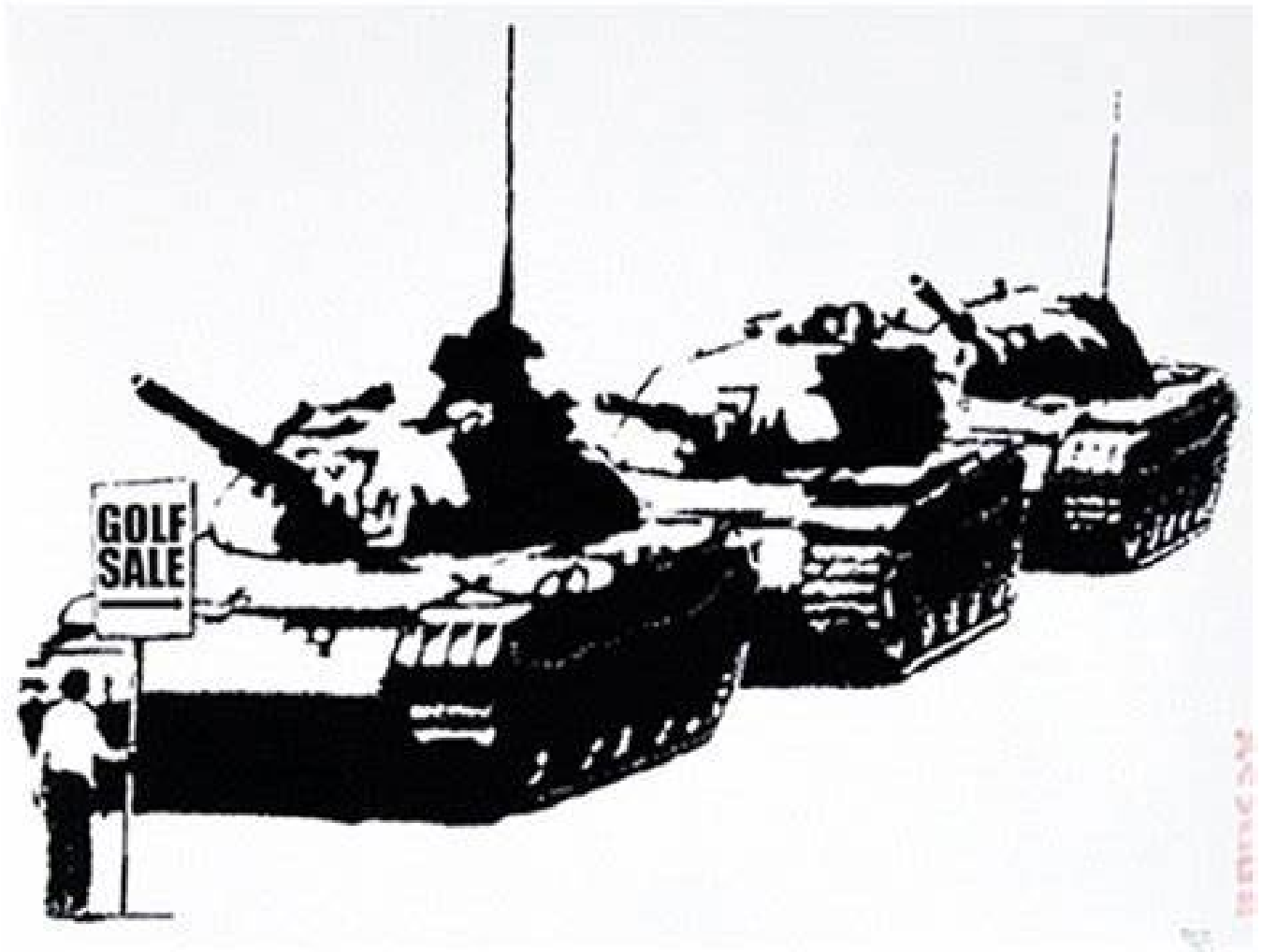




“In 1998, a young Chinese student’s sacrifice taught a valuable lesson to the world. A lesson Banksy has tried to cheapen with glib humor and crass opportunism but that still remains very potent. God Bless That Man.”



Golf Sale



A lone figure stands beside a sign reading “GOLF SALE” as tanks advance across the image. Banksy collapses the language of commerce into the imagery of war, turning violence into something advertised, packaged, and absurdly available. The work is not about action, but about distance: conflict is present, yet framed with the cold detachment of a sales notice.



COPS *
AGAINST
CUTS *
*The
G = Good
COPS



Trolleys



A group of prehistoric hunters charges across the surface, but their quarry is not animal life; it is a line of shopping carts. The image collapses millennia of human behavior into a single satirical proposition: survival has been replaced by consumption. What once sustained life has given way to what now organizes desire.



Trolleys (color)



The colored variant intensifies the theatrical quality of the composition without altering its underlying satire. By giving greater visual seduction to the scene, Banksy sharpens the contradiction at its core. Consumer culture is not only absurd; it is vividly attractive, which is precisely why its grip proves so durable.



Sale Ends (v. 2)



A crowd kneels in devotion before a sign announcing a limited-time sale. Banksy's message is blunt because bluntness is the point. The image treats consumerism as a secular religion, complete with ritual, urgency, and submission. It is a caustic late work, and a fitting reminder that the market can absorb almost anything, including dissent.

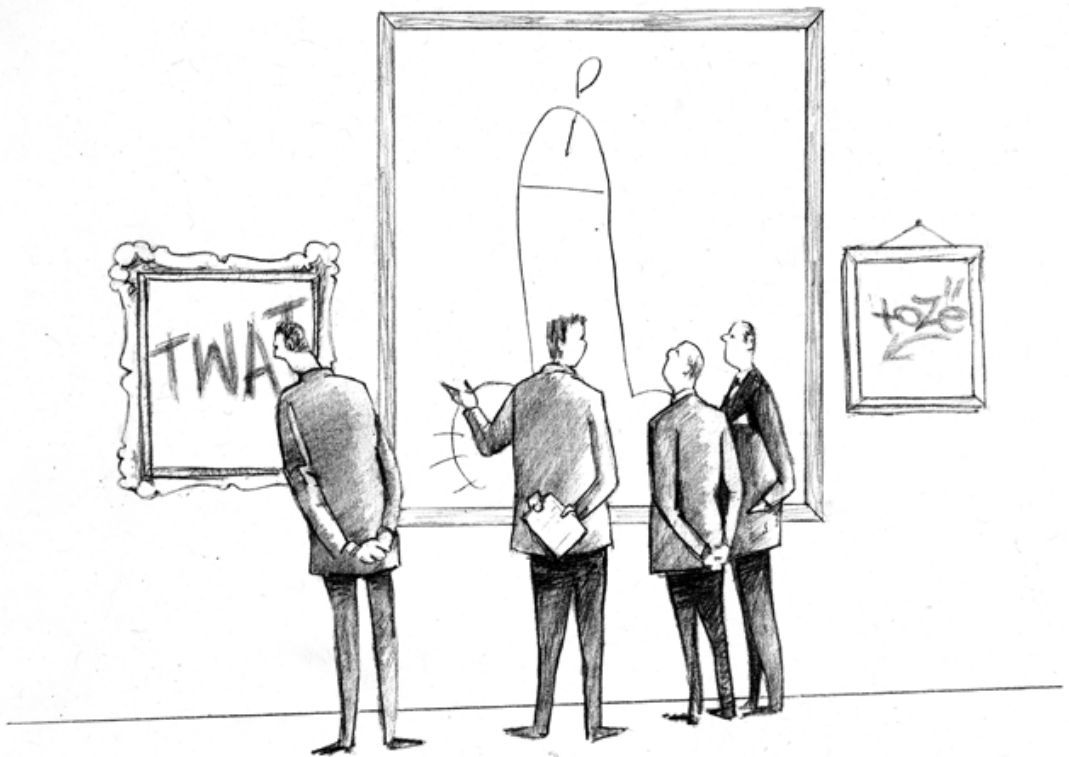
**SALE
ENDS
TODAY**



**NEW
RELEASE!**

Banksy "Sale Ends"

£500



"..and this guy is really hot right now..."

Morons (LA Edition)



In *Morons*, Banksy depicts an auction scene where a framed canvas reads, “*I can’t believe you morons actually buy this shit.*” The bidders remain absorbed in the act of buying, seemingly indifferent to the message.

By placing critique within the object itself, Banksy exposes value as a collective belief, while the work itself participates in the very system it questions, which is precisely what makes it so incisive.

