

# Sean Horner

## Critical Study

I am a graphic artist based in Leeds highly influenced by various forms of street art. This content appears in the majority of my work because I enjoy the process it maintains and I have lived and experienced the urban culture of this art form, which reflects on my artistic outcome. As a graffiti artist and a music writer I believe in hiding under different aliases, this gives me more freedom to be more creative.

Graffiti is my main interest in street art even though as a visual you would not see the connection in my finals, however it is always the starting point in my research mixed with content of the total opposite. With this I can stay with the thing I am most passionate about and still appeal to a wider audience.

My main focus is working on hand rendered illustrations, as I am a very talented drawer. I believe in keeping my work original so the audience can see the skill and technique in my illustrations, which will later be recreated through the graphic design process in the form of digital media for reproducing purposes.

### **Brief and intentions: Guerilla Stringing**

The intention for this piece of work is an on going project to create numerous amounts of street art. This contains portraits made from string of people from an urban culture; these will also be presented in the same urban area of the people illustrated. These people are the unnamed and the unnoticed faces of society so with these illustrations I aim to put a voice to them, which can be heard.

This project is highly inspired by graffiti art as most of my work is but instead of doing it illegally I found a legal way to present my illustrations in the street, which will not offend anyone due to disruptive vandalism.

The things that influenced me the most were yarn bombing and guerrilla gardening, these are both a similar process of beautifying areas through a sense of street art, 'On an aesthetic level, the plants provide colour and character to other wise unattractive sites' (Josie Jeffery, 2011: 16), I too am taking this process of putting light into urban areas through the beauty and character of my string illustrations.



Magda Sayeg is the founder of Knitter Please and has made yarn bombing popular, which has led to creating followers who take part in this movement. The intention of this is to bring the art out of the galleries and to beautify the streets, as of Josie Jeffery the founder of seed bombing. Both Sayeg and Jeffery are creators of on going movements where many people participate; hopefully the audience will catch on to my own style and express their selves by using string. The concept of this is amazing because as a graffiti artist I believe in publicly putting art on

the streets but the fact that it is illegal prevents me from doing the amount I desire, as I do not want a criminal record. With this process the excitement and rebellion is still there but minus the law breaking. I started this project using my own one line illustration style that I have practiced for years, and then manipulating them by using string weaved through fences that can easily be removed with no cost involved. I chose to create portraits of people I know from a council estate I used to live in, been friendly with the majority of the estate I noticed these people had something important to say. However these people are unheard due to the poverty and situations they live in, so I took it on my self to express their feelings through art presented in public places so they can be heard by a wider audience.



String illustration: On the estate.

I have done these portraits in several places around the same estate in Leeds so the people captured can be more recognizable by passers by, ranging from places such as: the woods, gunnels, shops and the skate park, all popular places on public routes. I too am intending to beautify areas with art but at the same time pass a message on; this is influenced by 'photographeur' JR, photographer/graffiti artist. JR documents his work through photographs and then sticks them to buildings with a similar message of my own. JR is a main influence in this project because he has stayed anonymous and that is some thing I highly respect, as it is a rule of all graffiti artists. Like most street art it is there for the purpose of recognition and rebellion but it is a necessity to document it for self-admiration and extra exposure for online recourses.

I took photos of all my string illustrations but the quality of my camera wasn't fantastic, so a collaboration was in order. I made contact with photographer Ian Smith who is another student on the third year graphic design course, who took some fantastic shots of my work, which definitely showed them to its full potential. Some of the images also had me creating the pieces of art, which is great photo documentation because the audience can now see the process I took in creating them all.

All of my string illustrations can be found on my website along with a short video of a revolving gate which holds four illustrations, which gives the sense of a moving animation. Also the images will be on the last page.



Ian Smith: Photography.

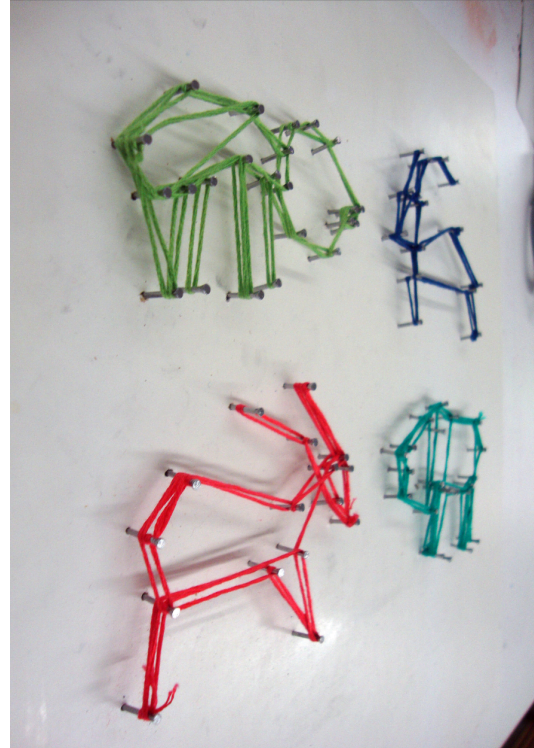
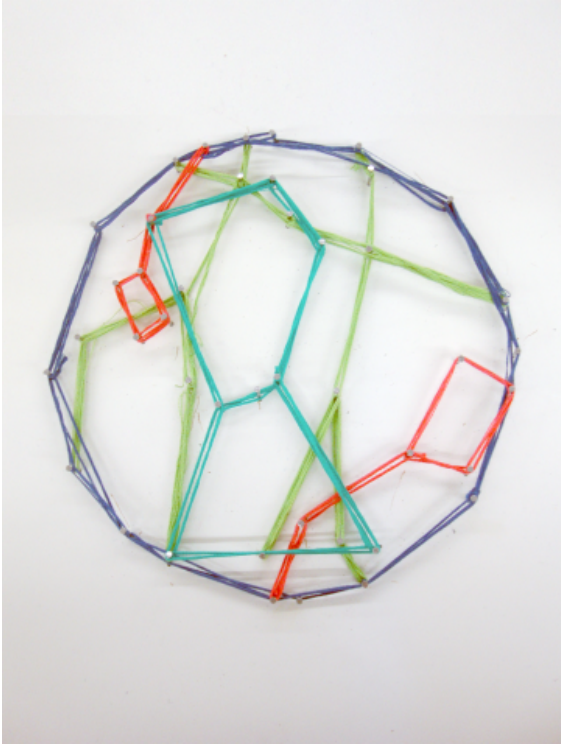
**Ancient aliens and connection to the stars:**

Another brief I have worked on is to create a physical response inspired by ancient civilisation art and text, in comparison to creative vandalism of graffiti artists and infants. This will include the fascination of the stars, which appear in every cultural story in the form of religion and beliefs.

My main focus of research comes from an American television series called 'Ancient Aliens'; this program explains the link between ancient civilisations and aliens, from every culture of the world ranging from the Native Americans, Egyptians, and Ancient Greeks to the many stories of many religions. Ancient alien enthusiasts believe that structures, myths and art on earth are proof of Alien Encounters. As a starting point I looked at the art of different cultures such as cave paintings and rock art which appeared in countries all over the world. Most of the drawings focused on hunters and animals, but some depicted the human form in strange ways, this could have proof an alien encounter, so as humans we draw them God like or as superior beings or simply it could be the intelligence of amateur artists. 'It is unlikely that all shamans painted. At some times and in some places, the making of rock paintings may have bestowed a privileged status on those who possessed the necessary skills.' (David Lewis-Williams, 2002: 160) A shaman is some one who has access to, and influence in, the world of spirits. This been a link between cave paintings and gods and spirits or alien interference. Also this quote states only the ones with skills did the art, however other shamans influenced by them would try and copy these drawings causing later confusion once translated.

For this brief I have collaborated with my five-year-old niece, in this case the amateur artist, as she is at the start of her most creative years. When she draws I notice the similarity between hers and those of the ones of the ancient cultures, illustrations including things of fascination: animals, the human form, plant life and the universe. As a five year old she too believes in the connection of humans and magical experiences, as she and ancient cultures have not been told otherwise.

With this quality of work I started to manipulate and mix her illustrations with my own mixed up with a 3-dimensional layer of star constellation made of cotton. Stars including the Ursa Minor, Major and Orion, the 3 most popular researched constellations of many cultures. The technique of cotton inspired my string illustration process from the previous brief and was influenced by illustrator Debbie Smyth, who also uses cotton in her designs. The style of drawings I created was all influenced in the style of all contributors of the 'Beautiful losers' movement. I aspired to these artists a lot because of their similar upbringing and their passion for graffiti. The person I aspired to the most was Barry McGee because his drawings were more my style, so I tried to maintain my own personal style to reflect on McGee's illustrations. I created many images for each culture I studied and made a collage of them all, although I created a physical submission for this brief, each drawing works well a singular image because they show the in depth research of each culture and their connection to the stars, these can be seen on my personal website.



Ancient aliens: physical submission.

### **Review of an exhibition:**

If you were to define the word beautiful, you would find it is something or someone who has qualities that delight the senses, and the definition of a loser is one who has failed at a particular thing, in this case life in the sense of a social hierarchy.

'The Beautiful Losers: Contemporary Art and Street Culture' is a book and a movie I have chosen to review based around an exhibition of a group of young 'Do it yourself' street artists, who made a huge impact on the art industry. The exhibition, book and film would not have been possible without the help of Aaron Rose who supported the movement and brought the artist to a recognisable mainstream position in the art world, a change well deserved from the urban lifestyle they once lived.

From photo and movie visuals I am able to re live their lives through documented evidence, where I can see and feel the struggle of the urban lifestyle in the 1970's in the cities of New York, Los Angeles and San Francisco.

I was very interested in this as I felt it related to my own lifestyle and experience towards art recognition however in a later century and a different country. I felt this because Rose had captured the culture perfectly, mentioning teen meet ups with the use of crime, drug abuse and illegal activities.

'All the artist in the *Beautiful Losers* have at some point broken the law in order to express themselves. No other past group of artists can boast this. That is not to say, of course, that there haven't been situations in the past where artists have brushed with the law, but never has it been such an intrinsic element of their culture' (Aaron Rose, 2004: 33). I relate to this quote because I grew up in a more than similar situation, where my whole life of rule breaking is reflected in my graffiti art and has reflected my mind set towards chosen contextual research, as it is too an element of my culture. Although all of



these beautiful losers have done certain illegal things in their life, from drugs to graffiti, they are inspiration to many art practitioners as they were underachievers at some point through time, but they all now live a legit lifestyle because some one gave them a chance so they got the recognition they deserved.

Where they were punks and mods back in the generation of the '*Beautiful Losers*', we now have a new generation of urban culture here in England that consists of 'chavs and hoodies'. Fortunately I fall under this category, which has helped me gain an underground status from my own graffiti and music.

'In their genesis, they were underground, not the mainstream, over-marketed behemoths they are today. Their constituents, generally, were the impoverished, marginalized, and disenfranchised youth of the day. Punk music and fashion, skateboarding, hip hop with its elements, the MC (the microphone controller, the master of ceremonies), the DJ (disc jockey), the B-Boy/Girl (as in "Break") -- and graffiti, were all renegade, outcast, and at times, illegal activities'. (Christian Strike, 2004: 225)

My culture is surround by the four elements of Hip Hop and just like the '*Beautiful Losers*' it was an essential to fall under an alias within your group of friends. This main reason was because you felt protected in what you did and you could express yourself in any way possible. Been part of a gang is a comfortable environment to release the troubles of home through creative outcomes and gain the attention that all young people crave.

These people are an intimate group of under-appreciated yet greatly influential group of outcasts who wanted to be recognized even if it was through something as small as a graffiti tag. The '*Beautiful Losers*' expresses the lifestyles of several artists such as personal favorites Harmony Korine, Barry McGee, Ed Templeton and Jo Jackson. These are favourites of mine not just because of their unique paintings but also due to their crazy personalities that were captured through the movie documentary. 'If you want to see something you make it, I mean, first and fore most for yourself and friends I guess and if other people were doing it, I wouldn't do it'. (Harmony Korine, 2008: 41:08) This is a quote from Korine talking about the art he likes to see, this is the same with all these contributors of this movement because everything is fresh and unique in comparison to mainstream art.

Without these lifestyles these people probably wouldn't be the artist they are today, they bring there own experience of the cultural issues of the 1980-90s of the streets and form it through their own dispossession into a unique piece of work. Most of the artists who contributed towards this exhibition made art through their drive for personal things of interests, such as pop culture and street activities. Even if you are not the best artist or illustrator, graffiti is still their to give any one the chance to be creative and say something they want to be heard, which is a main criteria in youths today in certain areas. Even if the graffiti is poorly done or it spoils a nice environment, 'its not so much antagonizing, just get rid of it'. (Barry McGee, 2008: 13:30)

### **Brief and intentions: CD Covers**

Whilst graffiti is one passion of mine another is music, as stated in my critical review I am familiar with the urban culture, which in this generation has come from Hip-Hop music. As a starting point for another brief I have been working on I took full advantage of my street reputation that has been formed from been a graffiti artist and an MC (mic

controller). Been familiar with certain M.C.'s from the Leeds music scenes that have gained local fame I have the advantage of promoting my illustrations through their name by creating CD covers. As it is an underground scene with loads of talent, there is always opportunities to promote my art out online and with physical mix-tape handouts. Most typical CD covers contain a simple photograph of the artist with text simply photo shopped, sometimes poorly. With my experience of university I have the advantage of been taught about digital media and with a mix of my original hand drawn illustrations, I can create these differently and professionally in comparison to the typical covers.

My illustration in a music video originally a CD cover, later made into t-shirt. Potter – Music is my release.



### **Epigraphs and critical writing:**

“He claimed there were around 120,000 problem families in Britain who had little respect for authority, singling out boys raised without a male role model as especially prone to rage and anger”. (David Cameron, The Guardian: 2011)

The first epigraph was taken from a quote from ‘The guardian’ newspaper of a David Cameron speech on the London riots. The Prime minister was explaining that the people who were involved in the riots were not attacking the government or parliament due to the controversy of university cuts and other government policies but instead ‘showing the indifference to right and wrong on high street stores because of poverty and the lack of authority’. I chose these as my epigraphs because when this speech was made, Cameron was stood in front of a graffiti mural in a youth centre, intentionally signifying or subliminally that the people behind this riots come from the same culture of one that do graffiti. In references to ‘The Beautiful Losers’ this is an accurate link, teens from broken homes, problem families with a different moral code towards authority minus the creativity. Graffiti and rioting are two forms of vandalism, where the perpetrators combine a yearn for identity through frustration of their lives. It is just another form of

rebellion where people can stand together and take something back, from what they are deprived from.

The irony of standing in front of a graffiti mural is the thing that Cameron is denying. It may not of been an intentional attack on the high street stores, but this aggression has built up in minds of the poor due to the government schemes for years.



David Cameron: speech on the London riots.

‘Street art is more about interacting with the audience on the street and the people, the masses. Graffiti isn't so much about connecting with the masses: it's about connecting with different crews, it's an internal language, and it's a secret language. Most graffiti you can't even read, so its really contained within the culture that understands it and does it'. (Cedar Lewisohn, 2008: 15)



This epigraph is from the ‘street art’ book and it describes the difference between street art and graffiti. In reference to the David Cameron speech this is relevant because of the style of graffiti behind him. The speech was given in a youth centre so the graffiti was obviously done by an amateur, with help of a professional. At youth centers, professionals come to help young children progress with creativity; I know this because I have attended loads of workshops as a teenager. As an artist I admit I have moved on from doing graffiti because it is illegal and I have got older.

Also I don't want to risk my university position and my future work placements by receiving a criminal record. I am now an adult and because graffiti is my passion I transform my past criminal activities into street art like many other graffiti artist because our opinions have changed. We have already built up our street credibility and reputation so appealing to other crews is something we have already achieved. Younger people how ever still need to gain this reputation and the hope of identity. So the piece of vandalism behind Cameron was not street art but graffiti,



initially saying it was the same young people who do this style of art are the ones who participated in the London riots. Also the spray-painted characters at the side of the lettering have covered up faces, hooded coats and hats and are using the gun symbol gang sign. Which makes a resemblance as you may remember to the famous image of David Cameron's 'hug a hoodie' incident. (See above picture)

I chose these quotes because they relate to each other and graffiti and rioting are both forms of vandalism through rebellion. Graffiti has many forms of messages but political is one of the main causes of creation, as seen in popular works of Banksy.



Banksy image: Council removing Lascaux cave paintings.

The piece of critical writing I have chosen is from The Yorkshire evening post, I wanted to keep it local because of my practitioner who is a Leeds based artist. I also wanted a piece of critical writing that was being negative towards graffiti as I see the positivity behind it, but this article however argues for both sides. The main point behind this writing is has graffiti entered the mainstream or does it remain vandalism. The opinion is divided, as the council has to pay so much money to remove it, but then again people pay so much money for it. It seems nowadays that graffiti is an acceptable art form thanks to artists like Banksy, who put a sense of irony in it that people can relate to. This goes back on what I have stated about the difference of graffiti and street art. If most of the street artists who have claimed fame in the mainstream hadn't of done illegal graffiti work which people disagree with and call vandalism, they wouldn't have had the experience needed to create the work they do now. That's why artist like Banksy, Barry McGee and my practitioner can make a living out of their own creativity because they have gained a reputation on the streets beforehand and people are familiar with their work. A surprising quote I found in the critical writing is one that compares graffiti to cave drawings, the same as the intentions for the second brief I have been working on. 'Did the cavemen and women get into trouble for writing on the walls? In this age of communication you would think its beginnings would be a little more respected'. (Brodie Cameron, 2011) Also 'Prehistoric man's rudimentary cave paintings were a million miles away from the

elaborate "wild style pieces" of today's writers, but even these simple markings show how all graffiti is linked. (James E Walmsley, 2004: 193) I relate to both of these quotes because not only does it reflect on my brief and intentions but the fact it is only seen as illegal because someone made it illegal. Also the two quotes are taken from different extracts, which proves graffiti artists from opposite sides of the world think along the same lines. I am aware that the council set up workshops because I have visited them but that resulted in us stealing the spray paint and going out and vandalising anyway. Doing it legally in a secluded place doesn't fulfill our passion of street credibility and being noticed, this is why these workshops don't always work. I believe the council spends too much money on removing it when they could pay artists to lighten up dull, grim areas in the community, where people can still be recognised. So my main point behind this is that it all comes down to culture, there is no typical graffiti artist. The stereotype of young male is generally correct. And that's in reflection to all graffiti artists I know, my practitioner and myself. Graffiti may have entered the mainstream, which defeats the purpose of the reasons why people do this art form, but it is necessary for this to happen to help people progress.

### **Practitioner Interview:**

I have interviewed an amazing street artist named Kieran McEneaney who goes under the alias of 'Dkeg'. He is a Leeds based under-appreciated graffiti artist who travels the country doing commissions and exhibitions. I encountered Dkeg due to noticing his work appearing around the city in areas I have walked over the years. After being a fan of his work for several years I am familiar with his style from past illegal work to the legal commissions he does now. I have seen him grow from an amateur to a professional by keeping updated with his work through online resources. I have studied his work along with his crewmembers for many years now, as he is highly inspirational as graffiti is a key influence within my work. For the interview I met him in person at the location of his house, after contacting him online and I kept the interview strictly in comparison to my work on street art and graffiti in reflection to the contributors of the 'Beautiful Losers exhibition'.



Graffiti commission: Kieran 'Dkeg' McEneaney.

Is Graffiti your Job occupation? *No, my job occupation is a professional artist, as I do not just do one form of art. Graffiti falls under one of the many categories, however it is the art form I prefer.*

What was your childhood like? Have you come from a rich or poor background? *My childhood was great we weren't wealthy but we were not poor either, my mum brought us up on her own but still got help from my dad so I still had everything I needed.*

So your mum was a single parent? Do you have any siblings? *Yes, she was and I have 2 brothers.*

How long have you lived in this estate for? *I have lived here all my life.*

Have you had any art education in your life? *Yes, after gaining my high school GCSE's I went to do a graphic design course which I passed with flying colours, I then received a diploma qualification at Leeds College of Art and Design.*

What was High school like? Were you a misbehaved pupil? *(Laugh) yes i was quite misbehaved but who wasn't, I knew I was creative so I tried my hardest in art minus my school absence for medical reasons.*

Have you always been creative? *I have been creative for as long as I can remember and the people who know me well never let me forget how creative I am.*

Why do you do graffiti? *I do graffiti because to me it is very therapeutic and when I paint it is a chance for me to show the world what I can do and how passionate I am about it.*

And what made you start doing it? *I started graffiti in high school when I saw my mate doodling in a book, I asked what it said and it intrigued me how the letters were made up, so I gave it a go.*

What is the main thing you paint? *The main thing I paint at the moment would be letterforms but recently I have been doing more n more character paintings.*

Do you paint things that are personal to you? *Not so much, I have done on a few occasions but nine times out of ten, I paint the first things that comes to mind and work on it from there.*

The letters you created look hard to read, do you believe you have started your own language? *No I don't believe I have created my own language because the audience can see the connection between mine and the basic structure of the original letters, but I do believe I have create my own interpretation of a language.*

Who can read this? *All people who are familiar or involved with street art or it depends on how simplistic the artist had made his or her work.*

Do you see the connection between modern day graffiti and ancient civilisation art and text? *Yes it is really just a modern day version just manipulated in a different way to present a new message and meaning.*

What is the message and meaning in your work? *It is look at me, look what i can do.*

Have you done any art, which includes information on a subject matter? E.g. a response to government policy or a charity. *I have painted a couple of containers with other selected artists at Armley Lazer Centre with content of the riots, something the audience can relate to.*

What did you paint about the riots? *I painted the certain people that had stolen funny items from the shops, such as the man with a bag of rice.*

Did it inform the audience? *Yes, the people passing by asked about what we were working on, and we filled them in. The art alone was more ironic towards the matter, for example our old gang was named Gordon Browns Homies. Pretty much saying we were friends with the old PM even though we were vandalising the streets.*

Are you rebellious? *I was really rebellious when I started graffiti, as it was all to do with street reputation. Who could tag the most dangerous place, Who dares to do it there and so on, as my art work turned into a passion rather than a hobby the rebel began to fade away. My work is all now legal as it's the best way to market your self; nobody wants to hire a criminal.*

Do you ever recreate your canvases? *The only time I would ever recreate a canvas would be if someone commissioned me to do so, as I never paint any two things the same.*

What is the reason behind this? Originality? *The reason behind it is because I do not want to be known as an artist that copies others work, I want to be remembered, and to do so you have to invent a uniqueness that no one else has, your own personal style.*

Have you ever done illegal graffiti? *Yes I have done illegal graffiti but as far as I know, I don't know a graffiti artist who hasn't; after all it is street art.*

Do you still do it? *No like I said before the rebellious side of me has gone.*

What do you think of illegal graffiti now? *I think it is a bit pointless as I would prefer taking my time and creating a masterpiece rather than just slapping a tag up on a wall, I want to make a future out of it and a recent criminal record may prevent that. However the illegal part of it will always be a major foundation within the art.*

Why don't you go around tagging Kieran? Why do you graffiti the name DKEG? *To begin with its part of the secretiveness about it, so only the people you want to know will know it is you. Also the alias comes from the days when it was illegal I also find my name quite comical.*

What is comical about it? *Dkeg is when you get caught with your pants down.*

What are your intentions when you do a new piece of graffiti? Is it to advertise yourself

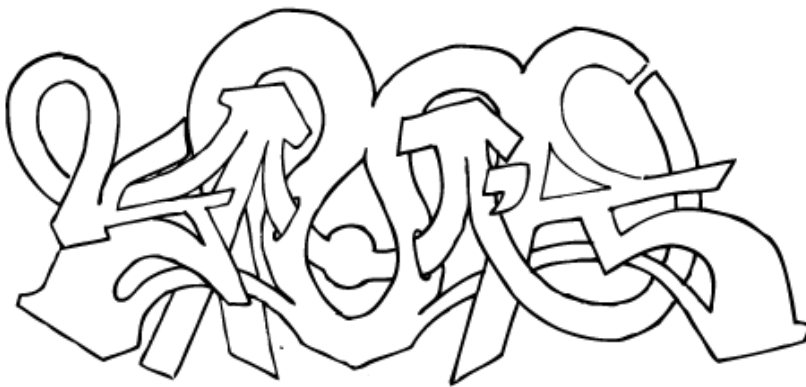
or is to experiment and improve your skills? *It is both as this is how I make a living and what better way to get customers, then to let them see you in action also no matter how good I am there is always room for improvement.*

And finally do you think you are a loser? *Well if you consider the fact that I can make a normal persons monthly wage in one day, which I have done on a couple of occasions then yes I am the biggest loser going.*

My intentions of this interview was too try and get deep and personal into the artist life and find about his past and present and his future intentions, in reflection to the research I have found from all graffiti artist's pasts. Some of the questions were surprising to the practitioner as he found them strange and a bit too personal. From the interview I gathered that he was slightly similar to the '*beautiful losers*', even though he said he was not a loser in the sense of popularity as he was quite fond of himself, but personality wise he would of fit in perfectly with them. He is very passionate and as for the 'BL' quote of 'Do it yourself' he does exactly that, he tries hard to be noticed and with the occasional commissions he does do I can see he will have a bright future in the art industry. As for the rebellious side in reflection towards my epigraphs and critical writing, he fits the stereotype of a young male graffiti artist from a council estate, I know this because I got to know him deeply due to my personal questions where we shared stories of our past experience in vandalism and street art.

#### **Brief and intentions: Personal Graffiti.**

Whilst conducting my interview with my practitioner, he told me of several ways he produced his graffiti art. Along with spray painting on walls he told me of different mediums he uses. All graffiti artist have some sort of sketchbook, within this he showed me illustrations and sketches created out of paint pens and felt tips. Dkeg told me that he scans in his drawings and manipulates them through digital media, using Photoshop or Illustrator to colour in his outlined sketches. As I have built up my skills on Photoshop whilst been at university, I have decided to use the same approach with my own drawings from my sketchbook. I have only attempted this once but the process was fun and it brings a new focus to my illustrations, so it will be something I continue to do. The image below is also proof of my skills and the growing experience of my graffiti art.



My personal graffiti: Ston'r (not coloured)



Another area of interest of mine is comic book art, as a child to the present day I have been familiar with many forms of graphic novels, starting with the Beano to Marvel comics to Japanese manga. My intentions for this brief were to collaborate with Michael Thompson another third year graphic design student, as he is into the same comics as I am. This is something I have wanted to achieve for a long time. Michael and me worked on a back-to-back comic with an intertwining story and we took our own approach on drawing the comic in our own personal styles. It is how ever unfinished and will not be completed but it was mainly to get us familiar with the process of using Adobe Illustrator. Michael has gone on to create a further graphic novel and I will do the same, so the starting comic was worthwhile. Below is four out of the eight pages I created, minus the texts and effects, as it is unfinished.



### Analysis:

When looking at my work I notice that a graffiti influence runs through out it, even if it is from something as small as lettering to an animation style illustration. It has obviously made an impact on my life mainly due to a cultural aspect, that I have spoke about through out each section. 'Graffiti will always appear to be the mark of a human subjectivity that survives and protests its own radical dispossession' (Juliet Fleming, 2001: 41). This quote reflects on my response and mind frame of my own personal dispossession in where I sit in the art world. I believe I am a great illustrator so I will always keep originality in my drawings and stick to my roots, I tend never to copy images like most graphic designers, this is what makes me different to them and that's where I believe I can be marketed separately from the rest.

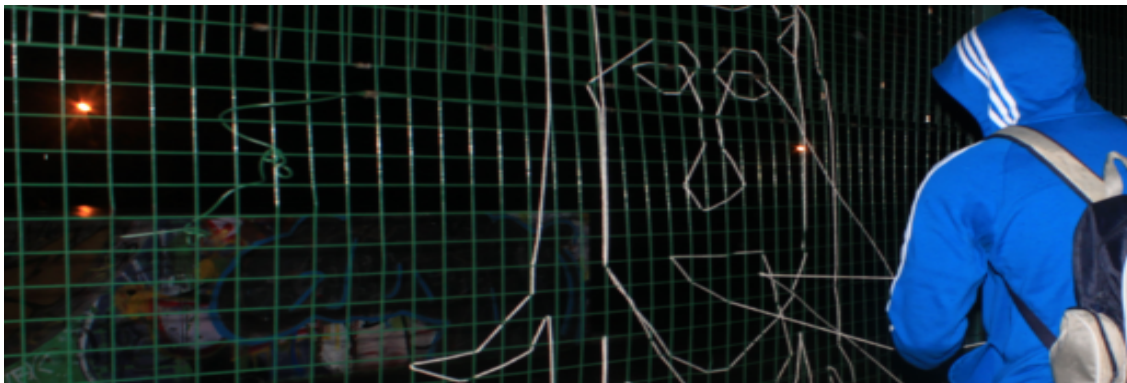
I am analysing the string illustration project because it was inspired by the following brief of ancient aliens and it has both positive and negative effects to it. A negative towards this project is the message I was trying to put out with the illustrations. I explained I was giving the people of the community a voice how ever nothing is really heard, instead just a visual portrait of random people made up of string. The audience can definitely see the link between the string illustrations and graffiti, as it is a form of street art. My attempt was to draw the audience in to research my idea and once found the message would be explained. On my website each illustration is photographed and captioned with a

sentence I received from the person drawn, this is the voice of the unheard. I attempted creating words to go with certain illustrations, I did not personally like this idea but it does add more of an effect to the illustration. 'My name is?' was one sentence I created this proposes questions to, who are these people?

When graffiti artists go spray painting they repeat a tag numerous amounts of times, this is why I created certain illustrations more than once. The main reason was because I favourite them more than the others but also because some were removed too fast for people to respond to them. 'No, it won't last. The second I finish it I take the picture and I go away and someone will destroy it' (Banksy, 2012: 45). It is frustrating to know that people are destroying my work I took hours preparing, even though it is a legal form street art, it must still be offending people if not that then its jealousy or children not knowing what they were doing. I mention Banksy a lot, even though his style is not the one me or my practitioner choose to create, 'But without Banksy it is impossible to imagine that graffiti art would occupy the place it does today' (Will Ellsworth-Jones, 2012: 7).

For this project I tried my hardest to reflect on graffiti artists, I would go out in the darkness and stay discreet when putting up my illustrations. 'Some guerrilla gardeners work stealthily and under the cover of darkness, wielding spades and plants and a torch! It's a bit tricky and is often where seed bombs prove their worth. The anonymity of seed bombing is pare of the appeal; a five-second action is less demanding than physically planting something' (Josie Jeffery, 2011: 20). This shows the relation of seed bombing and graffiti, there is still a slight risk of getting in trouble with the police, so when darkness prevails all street artists make their move. A seed bomb is similar to the graffiti stencil, a quick way to make your mark and be gone in seconds. I took this approach with my portable illustrations; instead of weaving string through fences, which would take up to an hour, I would create portable ones beforehand. These were done with the same process but the string will be weaved through chicken wire or other meshed objects, this was an agile way to place them in more dense areas without being noticed. However these were easily removed as they were just put up with cable ties.

I also wanted to show the audience how the process was made, so after attending a photo document workshop I realised I needed to document my self, doing the illustrations. Listening to tutor advice I collaborated with Ian Smith, this was useful because the quality of his images were more powerful than my own, if only I had his camera for when I did all the other portraits before. However the quality is not bad and the message works to full effect when seen in person, the photography was there for documentation purposes only.



The whole style behind my work is the one line process; I have seen this style of art before and took a keen interest to it. This is relevant because it is a form of graffiti, the one line dub also known as the throw up, which like stencils is a fast and illegal process to do. I wanted to keep this process because it has come from the roots of street artists and is also seen in the work by Debbie Smyth, who has inspired me in both of my main projects. Smyth uses cotton and pins to create illustrations including landscapes, so I took this idea and used cotton and nails to create my star constellations in the ancient alien project and because I enjoyed the process so much, I repeated it but using a different medium, in this case string.

This project known as 'Guerilla Stringing' is obviously influenced from the guerilla knitting and gardening and is an on going project which I will continue so the audience do not get bored and can keep updated with my website.

My website URL: <http://cagd.co.uk/jH6gKW>

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