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Unit 3: MA Drawing (2014) Critical Practice Essay

Revolutionary intent

In my first essay I examined aspects of how science and health issues have been communicated visually. The second essay looked at how visual humour has been used for communication. Drawing together these themes, I wanted to consider whether satire could be used in health communication. Satire involves holding up shortcomings for ridicule. As well as generating immediate humour, the ultimate aim of satire may be to drive changes in public opinion and therefore behaviour. A major component of health communication is directed at provoking behavioural change and there is a clear parallel here with satire. However, although there is an established history of medical cartoons and visual jokes, and much art addressing the experience of disease, to my knowledge there is little that could be described as satire. In this essay I have therefore looked more generally at how modern satire can be used for the communication of big ideas, with the overall aim of driving changes in public opinion & behaviour. In this essay I examine the work of George Grosz, Ralph Steadman, Banksy and Mark Wallinger who have all used drawing and visual satire as a spearhead of their practice. To examine how their practice functions, I dissect their motivation, subjects, methods, and means of dissemination, look at individual works and place their practice in the context of art history. Common themes emerge that generate different responses, ranging from the immediate to the cerebral and involving differing genres of humour. We find a loose group of outsiders, with a common goal of making art for the purpose of holding up society to public scrutiny, again and again, until it changes.

Context: What is satire?

Recently, the stand up comic Stewart Lee defined satire 'as the same as ordinary reality but there's animals in it, just look at Planet of the Apes and Animal Farm' [**1].** He is of course being funny – satirising the very concept of satire – but he may be onto something, so watch out for more animals.

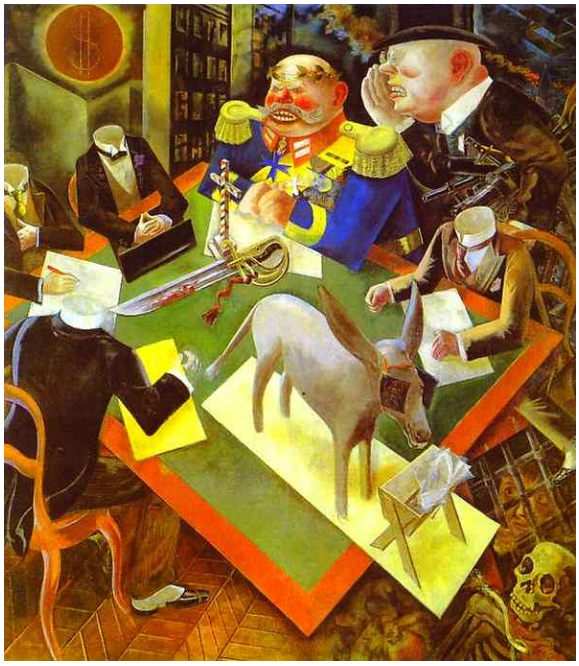
The Artists:

George Grosz

George Grosz is best known for his work chronicling the Weimar Republic, which he drew out a spirit of opposition [3,4]. His work documented what he saw, like Goya, he says 'I was there. I saw this'. His politics was left wing but his negativity rendered him

a realist not propagandist. Grosz volunteered for service at the outbreak of World War I but was twice invalided out in 1915 and 1916. Grosz was re-conscripted in 1917 and sent to the Western Front where he suffered a severe mental breakdown. Only a diagnosis of insanity and subsequent discharge saved him from a charge of desertion.

George Grosz often worked with John Heartfield, the pair were initially Dadaists making political art in Berlin from about 1916 onwards. In protest against the brutality of war & the absurd jingoism sweeping Germany they anglicised their names from Georg Groß and Helmut Herzfelde. They argued that a society that had promoted the Great War must be corrupt and nothing it did could be taken seriously. Together they pioneered photomontage along with Hannah Höch [5]. Stylistically, Grosz and Heartfield proposed Die Neue Sachlichkeit or the New Objectivity [6] but, despite the movement's name they still used expressionistic devices of distortion, caricature and heightened colour. They went on to develop 'satirical hyperrealism' which abandoned pictorial rules and artistic language.



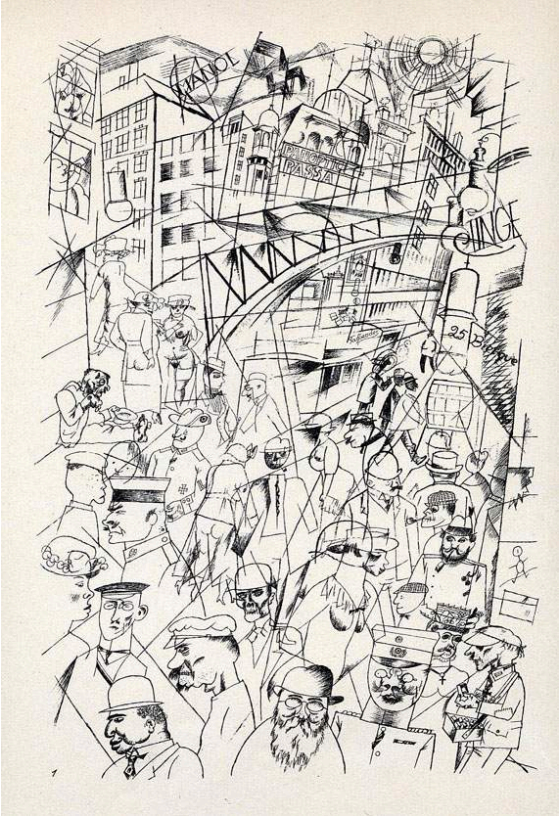
1. Eclipse of the Sun (1926).

2. The end (1917).

Grosz used his pen a weapon in political struggle combining his malicious wit as brilliant satirist with innovative modernism, elements of cubism, expressionism, futurism and graffiti. The main skeleton for this was an objective social-realist style he created by combined two traditional German drawing styles. He took the linear

quality from the graphic tradition and fused it with the Gothic penchant for brutal, grotesque imagery [**7**]. Much of his critical works were executed in pen and ink intended for reproduction in periodicals and journals, enabling Grosz's drawings to reach various radical groups and the working class. The immediacy of these images and their distribution allowed conveyed Grosz's commentary on the modern world to reach a more diverse audience than a painting in a gallery or museum could.

In 1923 the Weimar Republic was in crisis. Hyperinflation was ruining the German economy, forcing up unemployment, undermining the government, polarising society between communism and fascism thereby facilitating the rise of Hitler's National Socialist Party. Into this melee Grosz released *Ecce Homo*, a portfolio of 100 images of Berlin made between 1915-1922 [3]. The title is derived from the Latin allegedly used by Pontius Pilate to point at Christ ('Behold (the) man!') [3].



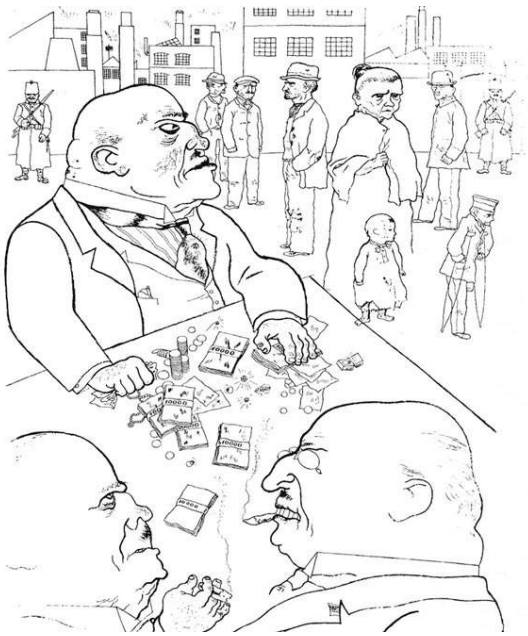
3. Friedrichstrasse (1923). **4. At night (1922).**

The portfolio chronicles a series of parallel lives in a cross section of Berlin society rich and poor, male and female, capitalists, the unemployed, pimps and prostitutes, black marketers & the bourgeoisie, by day & by night, at home & out at play. Successive scenes can be viewed as frames in a film. The drawings are not of

specific individuals but of allegorical figures representative of different classes. The use of allegory enabled Grosz to present a biting critic of Berlin society whilst maintaining his ideal of portraying a modern vision of reality. Curiously the characters Grosz drew in *Ecce Homo* are a reflection of himself, his wife and her sister [3,4].

The drawings are in ink with sharp, angry lines, but are undeveloped leaving the figures almost transparent. The apparent simplicity of the drawing is often in sharp contrast to the brutality of the content. We see a succession of imbalanced images of aggressive male power fantasies. The men are clothed in various uniforms (social sartorial elegance to military dress) whilst the women are invariably naked (even when clothed). Leaving nothing to chance, for those who may have missed the violence of the portfolio, Grosz even included images of violated & murdered women [3,4].

In the foreground of *The toads of the property* we see three industrialists counting their riches in stark contrast to the poor and war-wounded who stand in the background. The man in the bottom right of the picture wears a swastika tiepin.



5. The toads of the property (1920). **6. Siegfried Hitler (1922-3).**

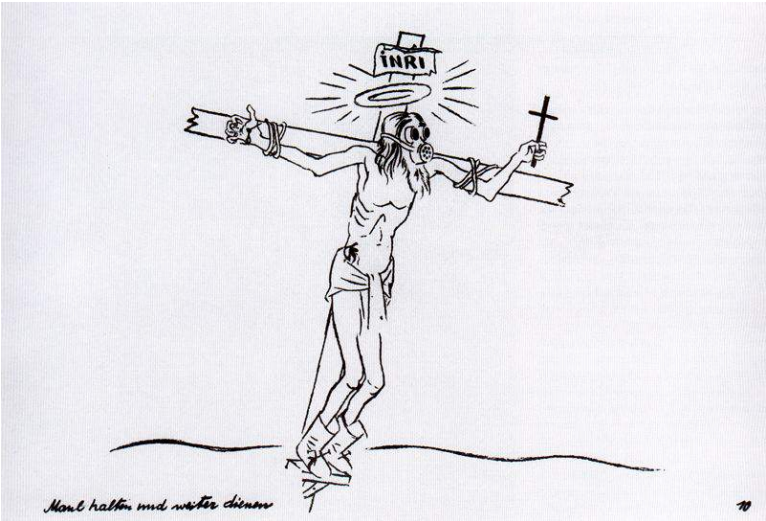
Shortly after publication of *Ecce Homo,* Grosz & his publisher were ordered to stand trial on obscenity charges - the offending prints and plates destroyed. *The other Socialist artists of the 'Novembergruppe' also attacked Ecce Homo*. Grosz had made

clear his dislike of the loss of individual freedom under the ‘dictatorship of the proletariat’ in Russia and how much he loathed the ideological righteousness of the German apparatchiks. Grosz’s honesty in word and line had lead him to a point as observed by art historian Hans Hess ‘Grosz had the same enemies as the communists but not the same friends’ [3,4].

After this crisis Grosz returned to painting and collaborated with Edwin Piscator on an anti-war play *The Good Solider Svejk*. When the play opened, an accompanying portfolio called *Hintergrund* (Background) consisting of 17 images was published and distributed to the audience. The 17 images were taken from over 300 working drawing Grosz had made during the rehearsal and demonstrated his contribution.

Through *Hintergrund* Grosz relived his war experiences - there are images of the humiliation of the simple solider at the hands of the officer classes, medics, corrupt clerics and judges [3,4]. The portfolio also contained an image of the crucified Christ in a gas mask and military boots (7. ‘*Shut up and soldier on!’)* that led Grosz to be prosecuted for profanity and blasphemy. The trial lasted four years before Grosz was acquitted in 1932. By which time, as he had predicted, the far right had risen.

Finally, singled out by Hitler as a Cultural Bolshevik Grosz accepted a teaching job in the United States of America (USA). Disappointingly, but not entirely surprisingly, the American public did not understand the style or the message of Grosz’s satirical realism, leaving him frustrated and, ironically, missing Berlin. Satirical Realism may have been missed by the Americans but it did not go unnoticed in Europe.



7. Shut up and soldier on! (1928).

Ralph Steadman

Ralph Steadman wanted to be a cartoonist, but as his drawing skills developed he moved into illustration and political caricature for magazines such as *Private Eye* and the *New Statesman* (1970-present). His work is largely located outside of the gallery [8,9]. Steadman meet Gerald Scarfe at the inaugural meeting of the Cartoon Club of Great Britain in 1960 and the two became friends, influencing each other's styles [9]. Steadman became frustrated with cartooning as it was then believing, 'Cartooning wasn't just making a little picture and putting a caption underneath – it's also something else – a vehicle for expression of some sort, a protest, or it's a way of saying something you can't actually say with words'. Steadman moved into using his drawings for social commentary and was swept up in 'The Satire Boom' of the early 1960's.

One of Steadman's main influences was Grosz who showed him 'drawing need not just be a space-filler in a newspaper: in the hands of an honest man, drawing could be a weapon against evil' [10]. Just as Grosz had offered unflinching and confrontational critiques of the Weimar Republic, Steadman set out to use drawing to expose the hypocrisy & corruption of the swinging 60s, 'he genuinely felt on a course to change the world' [8,9].

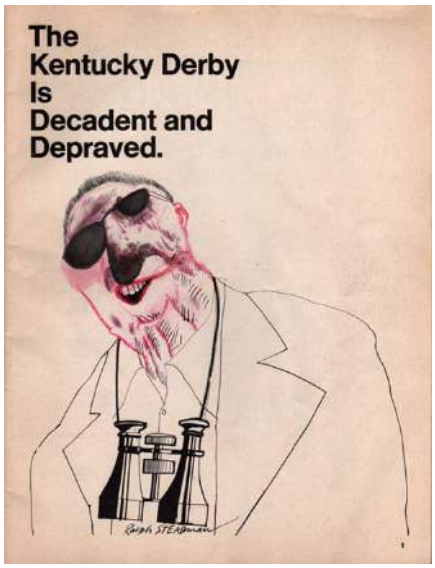
8. The dark side of the American Dream (1969). Steadman's caricature of Richard Nixon first appeared in Private eye and was later reproduced in Rolling Stone in 1972 and *Fear and Loathing on the Campaign Trail*) [9]. I think this is an important point as it emphasis Steadman's contribution to the partnership with Thompson (below) as it precedes 'Gonzo Journalism'.

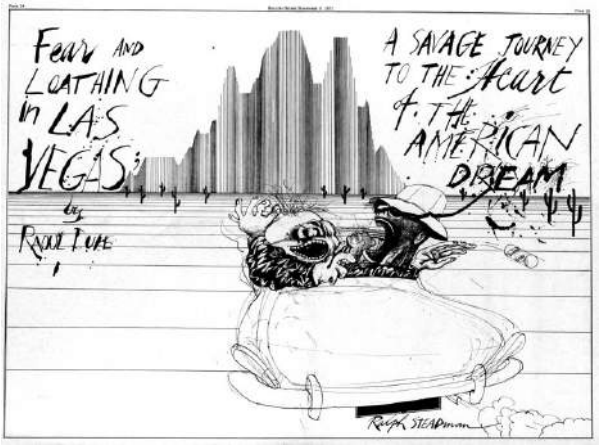
9. Wool and Water (1972). From Through the looking-glass.

Steadman went to the USA in 1970 and was unnerved by the poverty he witnessed there [8,11,12]. Listening to Steadman in the Question and Answer session after the screening of Charlie Paul's 2014 documentary about Steadman *'For No Good Reason'* at the Curzon SoHo it was evident these experiences had left an indelible mark on him [8,12]. Steadman's urge to change the world is apparent in this film where it seems poignantly unfulfilled. Characteristically Steadman can still draw humour from this disappointment 'And I think I have changed the world, because you know what? It's worse now than it was when I started!' [12].

10. Give us a Dime, Buddy (1970).

It was on this trip to the USA that Steadman first encountered Thompson on an assignment to cover the Kentucky Derby for Scanlan's magazine, beginning a 25-year partnership. Legend has it that at the start of this assignment Steadman left his inks & colours in the back of a taxi and had to improvise with lipstick and make-up preparations from the editor's wife. Steadman describes these cosmetics as the 'ultimate in assimilated flesh colour and, bizarrely, the birth of Gonzo art' [11].

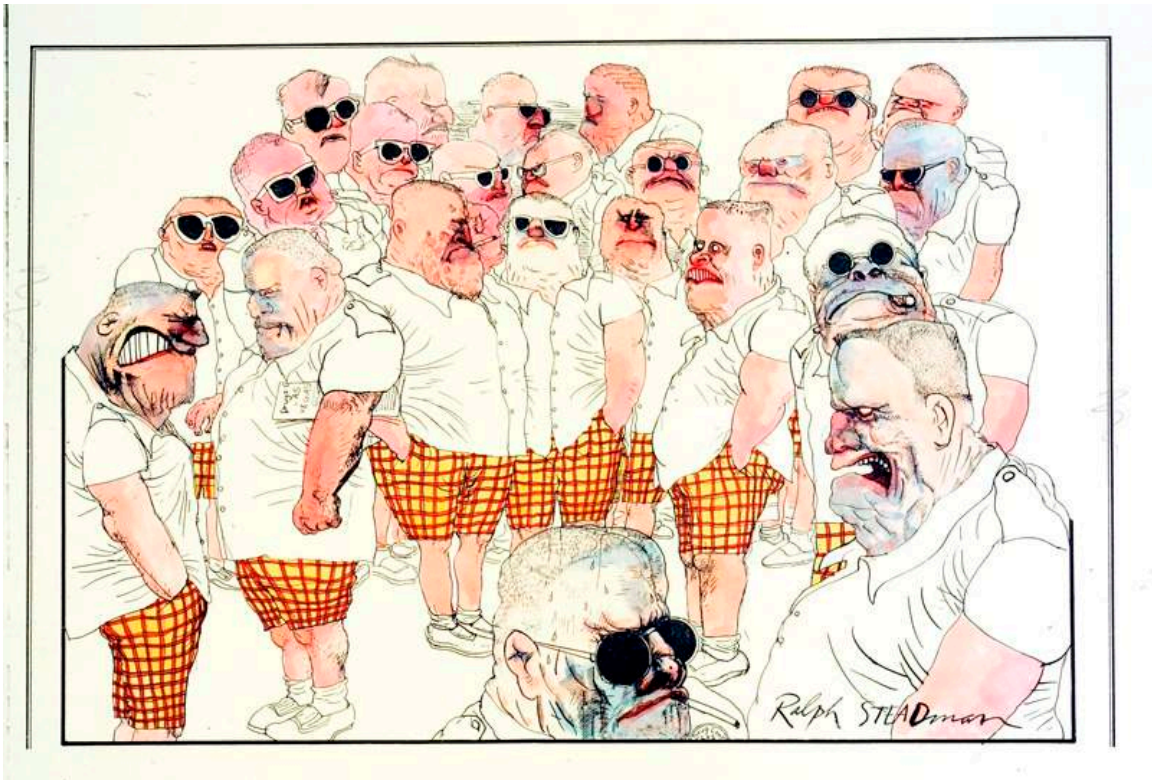




11. The Kentucky Derby (1970). 12. Original Spread (1971).

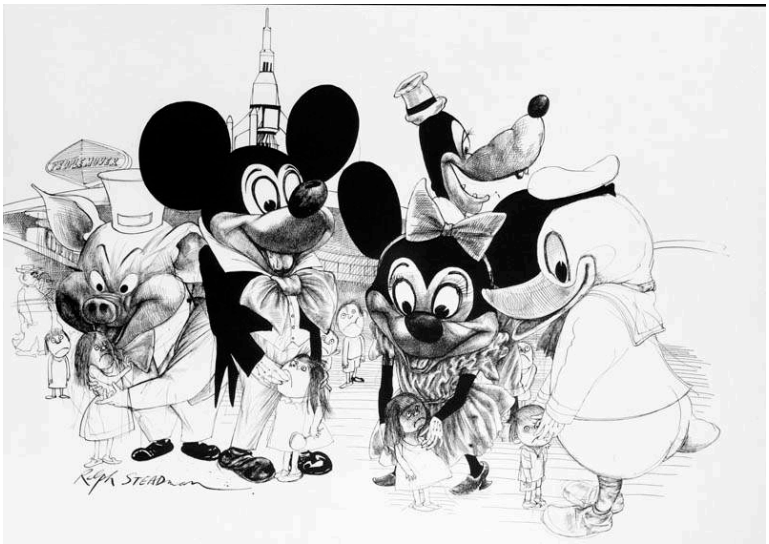
Fear & Loathing in Las Vegas is a low satire on the corruption American Dream in the early 1970's [2]. It is a debauched and demented vision, fuelled & twisted by drugs. *Fear & Loathing in Las Vegas* was initially serialised in the music magazine Rolling Stone [8-15]. Steadman's pen, and brush ink drawing's immediately convey the frenetic confusion, humor and violence of Thompson's text, distilled in Steadman's inky cauldron to increased potency.

The story was faxed to Steadman, who describes his drawing process in a Georgian house on the New King's Road, Fulham [11]. 'It was as if I already knew the story. I had been there before. Not the same place, not the same story, not even the same skin, but a shock of recognition from a suppressed well of personal experience and personal dread. . . the therapeutic exercise of expunging from my mind all those trapped demons that lay in wait for their mark of recognition, so that they might emerge blinking and grimacing into the harsh daylight of reality'.



13. Police Chief's Convention (1971). This drawing always reminds me of Grosz's *Toads of the Property*.

14. Lizard Lounge (1971).



15. Hitcher (1971). 16. Disneyland LA (1973).

Steadman may be best known for his pen and brush ink drawings in *Fear and loathing in Las Vegas* but he is a very versatile artist employing a range of techniques. He also uses acrylic paint, watercolour, oils, etching, silkscreen and college in other works. Collage is one of his favourites ‘drawing with lumps of the thing’, inspired by Dadaists such as John Heartfield, Hanna Hoch, Kurt Schwitters and Hand Arp and has also made film [9,13].

Steadman's drawing style has changed over time from predominantly fine line work to a freer style, often intuitive and reminiscent of Francis Bacon's approach [8,9,12 16]. Steadman uses ink splatters and quick energetic lines in ink to forge the figure ground relationship. A common motif in Steadman's work is his simple illusion of landscape using hatched lines that draw closer together as they approach the horizon.

Steadman has illustrated numerous books. After his collaboration with Thompson he successfully collaborated with writer Will Self in *Psychogeography* [R17,18].

Banksy,

Banksy is probably the world's most recognisable satirical artist. His work is in same lineage as Grosz and Steadman, their practice exhibits significant similarities in style, political standpoint/agenda and the underlying forces driving their work.

One of Banksy's best-known pieces is '*Napalm*' where he juxtaposes iconic imagery of the horror of the American foreign policy during the Vietnam War with twin icons of American consumerism. Steadman attacked Disney nearly 25 years earlier, giving Mickey Mouse a swastika in (*Hitcher*) and portraying Disney characters as frightening children (*Disneyland*).

17. Napalm (2004).

18. Jubilee poverty (2012).

Banksy's practice employs stencils & spray paint on walls, painting on canvas, street sculpture, pop ups, 'happenings' and film. The work is largely satirical; he likes to have a dig at 'the system' and has an extensive range of targets including, multinational companies, globalisation, surveillance society, law enforcement, advertising, poverty, war, politics, lifestyle, global warming and the art world [19-24].

19. Ikea Punk (2009). **20. Global warming (2009).**

The work is smart, intentioned, political, humorous, current, site specific and universal [23]. His epigrams and quotes (e.g. ‘All artists are willing to suffer for their work. But why are so few prepared to learn to draw?’) alone would reach the word count of this essay [21-23]. His practice also provides some interesting example of text-based art.

Art lore would have us believe Banksy is an outsider. A ‘graf writer’ who found himself hiding underneath a stationary truck, hiding from the British Transport Police and critically reviewing his practice. He resolved to cut down his painting time or give up. Coincidentally, above him was a component number stenciled onto the engine [21-23]. Banksy had found his *Modus operandi*. Whether or not this story is true the stencil occupies a pride of place in protest movements of the past and in Syria today [25]. So Banksy is part of a great tradition.

21. Cut it out (West Bank barrier, 2011). **22. Monopoly installation at Occupy London (2011).**

Banksy's practice also gives an interesting insight into how modern artists can effectively promote themselves and manage their business. Banksy's initial alias Robin Banks was notable for his organisational rather than his artistic skills. For example he orchestrated @Bristol a millennium project over two days, working for the regeneration of Bristol city centre in 1998[26]. It brought together artists from all around the country and stimulated lively debate. Banksy again acted in the interests of the collective good when he rented, Leake Street, which runs under Waterloo station and became known as 'The Tunnel', for graffiti artists to paint unhindered by the police [23]. Over the May bank holiday in 2008 Banksy organised the 'Cans Festival' of stencil street art at the Tunnel featuring artists from around the world, which attracted over 30 000 observers.

23. Leake Street sign (2008).

One of Banksy's first moves from the streets to the gallery space was to organise and *ad hoc* exhibition in a tunnel in Shoreditch in 2001 – importantly, without asking anyone's permission. It cost almost nothing to set up, attracted about 500 people (Banksy was largely unknown at the time) and was virtually painting to order. This gave Banksy sufficient encouragement to go for 'size and surprise' and in 2003 he staged a 'pop-up' in a warehouse in Hackney called '*Turf War'*. Banksy used some of the party tricks pioneered by Warhol to create a circus atmosphere around the event [23].

Banksy has used other innovative ploys for self-promotion such as unofficially installing his own work in Galleries around the world, starting at Tate Britain in 2003 [21-23,27]. As usual Banksy was ready with a sound bite 'People often ask whether graffiti is art, well it must be now - it's been hanging in the Tate'.

In 2008, Banksy organised an exhibition of his work in his hometown at Bristol's City Museum and Art Gallery. '*The Banksy effect*' attracted 4000 visitors per day making it the second most visited exhibition of 2008 after Saatchi's '*Revolution Continues*' [23,28].

Perhaps most importantly, Banksy has effectively built up a following of fans unlikely to visit a gallery, but more than happy to visit his website www.banksy.co.uk [23]. There is inclusivity at work here: the work on a wall is photographed and uploaded to the Internet for all to see. The original work may be transient, rapidly disappearing from public view as it is removed by the council or by private collectors. This situation is reminiscent of the early print satirists and cartoonists whose work was to be reproduced and ultimately discarded & not to be collected or exhibited. Ironically, Banksy the anonymous outlaw now has team of people protecting his brand and his paintings from forgers.

The popular art critic Waldemar Januszczak states 'Banksy's chief achievement, and I believe it to be a mammoth one, was to find a way to operate so successfully outside of the art world' [29].

Mark Wallinger

Mark Wallinger is painter, sculptor and video artist. This wide range of approaches reflects Wallinger's drive to have a broad appeal and a flexible approach to using 'whatever medium suits the idea'. Since the mid 1980s Wallinger has addressed the traditions and values of British society, its' class system and organised religion, highlighting his roots in traditional British left-wing thought and pastimes [30-32].

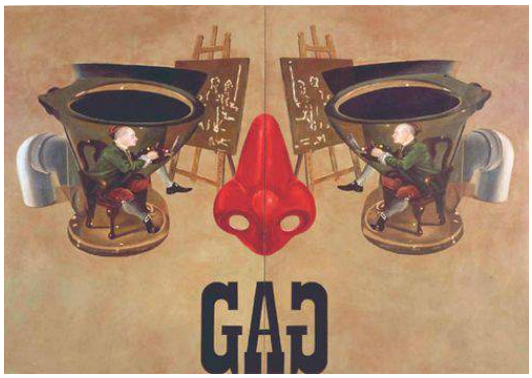
In an enlightening interview with Nicholas Wroe in The Guardian in 2011 **[33]** Wallinger describes how after a frustrating period as a figurative painter at Chelsea College of Art where abstract expressionism was overvalued, he was 'thrashing around as an artist' trying to find a way to harness his anger at the dismal plight the political left in the early 1980s.

Wallinger thought contemporary satire was not really getting under the skin of what was really objectionable about those times. He pursued an MA at Goldsmiths with a clear and interesting agenda 'to make an art that connected with the world and with a public beyond a small esoteric coterie. I wanted to say something about how images are used to coerce or incentivise or whip up the best and the worst in people. But it

couldn't be propaganda. I wasn't at Speakers' Corner or standing for election. It did have to be art' **[30,33].** Wallinger's subsequent critical and commercial success stems directly from this highly ambitious & considered manifesto.

On satire Wallinger said 'a certain tradition of British satire is toothless and always ends up a creature of the establishment, and ends up being revered for being so-called subversive'. In *Satire Sat Here* Wallinger painted a projection of the revered satirist William Hogarth's Self-Portrait (c1757) onto a toilet bowl. The image is reversed in the diptych to produce a deadeye clown face, in which the satirist's head forms tears. The doubling in the work reflects the satirising of satire – but the overall effect is that satire has become a rather sad comedy.

Wallinger seems to be saying that we live in a society where toilet humour is dominant and satire is lacking. 'There is certain self-satisfaction with the satirical position in Britain: it tends to be about pointing out that people have broken the rules. It doesn't have any revolutionary intent, its just about catching people with their trousers down' [30-33].



24. Satire Sat Here (1986). **25. Passport Control (1998).**

In a series of works on the signatures of ugly nationalism, and after 'getting his head kicked in on a traffic island in the middle of the Charing Cross Road' by the British National Party Wallinger produced *Passport Control* (1998). In *Passport Control* he drew with a marker pen on nondescript passport style photographs of himself to reduce his appearance to that of blunt ethic stereotypes, the grim humour mirroring the reductive thinking of racism [30,34].

Toward the end of the 1980's Wallinger observed a homeless person sleeping in the entrance to the Bank of England in Threadneedle Street. The irony was not lost on

him, nor was the shocking legislation preventing young people not living at home from claiming benefit. Wallinger also saw the destitute were swept up in a battle of representations: they were in the visual arena of politics. He said 'I'd noticed there was a kind of journalese and a type of photography accorded to the homeless. The homeless only ever have a first name, like a dog or something, and they're always photographed grainy black and white'. Wallinger set about symbolically reversing this dehumanisation process. In *Capital* (1990) Wallinger produced seven fastidiously realistic 'swagger portraits', traditionally reserved for the great and the good, of down at heel individuals outside the imposing entrance to a city bank.

26. Capital (1990). **27. Sleeper (2004).**

In the penultimate artwork we return to Berlin to see how far art's methods for social commentary have changed. In *Sleeper*, Wallinger dressed a bear and roamed around improvising in the Neue National in Berlin after dark. The bear is laced with symbolism in Berlin: it is the city's emblem but it's also the Russian symbol (the Soviets occupied Berlin) and the Nazis kept bears in the Buchenwald. Wallinger was also mindful of *The Singing Ringing Tree*, children's television program in which a prince is turned into a bear by a malevolent dwarf and shown in East but not West Germany. Wallinger proposed that a man transformed into bear and trapped in an illuminated prison might have different set of resonance for Berliners depending on which side of the wall they grew up. The work also reflects Wallinger's attempts to 'fit in' in Berlin and the title reflects 'sleeper' agents from the Cold War. Overall the effect is one of the bear's crushing loneliness. One night a doppelganger bear appeared

but Wallinger was too tired and intimidated to approach it and the bear walked away never to be seen again [30].

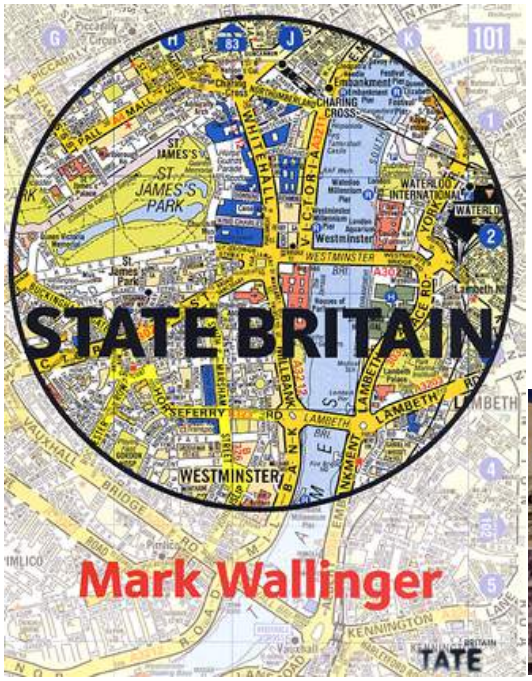
Wallinger was invited to produce a new work for the Duveen Galleries at Tate Britain in April 2006. An exhibition planed for January 2007 had fallen through and the Tate was approaching artists who might be able to mount a show at short notice. Wallinger described his thinking at the time: 'I felt freed, in a way, by the urgency of the situation to run with immediate preoccupations'. 'I had been nonplussed by how quiescent artists, writers and the press were about recent restrictions on freedom of speech and how supine everyone was about the on going war in Iraq'. 'It seemed like Brian Haw was the last protester in England, and I was amazed how even the liberal press seemed embarrassed by him. Suddenly I felt it should be Brian' **[30]**.

Brian Haw began his peace protest against economic sanctions imposed on Iraq in Parliament Square in 2001. Over the proceeding five years Haw had amassed over 600 weather-beaten banners, photographs, peace flags and messages from well-wishers. Wallinger's idea was for a work called '*State Britain'* an *en masse* reproduction of Haw's peace protest within the Tate and he began by taking seven or eight hundred photographs of the protest.

State Britain was made by fifteen artisans at London-based fabricators Mike Smith Studio over six months using Wallinger's exhaustive photographic collection. It contained a Banksy stencil of two soldiers painting a peace sign next to the cartoonist Leon Kuhn's anti-war political caricature 3 Guilty Men.

Significantly for the State Britain work in April 2005 Parliament passed the 'Serious Organised Crime and Police Act' prohibiting unauthorised demonstrations within a one-kilometre radius of Parliament Square. This act was specifically targeted at Haw but initially the legislation appeared ineffective against him. However in May 2006 the Court of Appeal finally ruled against Brian Haw & in the early hours 78 police descended and the majority of his protest was confiscated [30].

Tate Britain is bisected by the circumference of the SOCPA one kilometre exclusion radius. Wallinger recreated Haw's protest such that it would straddle the exclusion line positioning *State Britain* half inside and half outside the border, Wallinger marked this line on the floor of the galleries throughout the building - *State Britain* was half legal & and half illegal in the eyes of the government [30,35-37].



28. Tate publication (2007). **29. Replica Banksy in State Britain (2007).**

30. Wallinger walks the line in State Britain (2007).

State Britain points us towards important questions about the freedom of expression and the erosion of civil liberties by our own government. *State Britain* is also of interest because it straddled two spheres. Wallinger took a protest, something (literally) outside of the establishment & in opposition to it & physically move a

similaricrum of it into the establishment in the form a government run building. If I have one criticism of the work it is I would like to have seen it moved to into Buckingham Palace that is also on the SOCPA circumference.

In 2007 when Wallinger won the Turner Prize for *State Britain* the jury praised Wallinger's installation for its 'visceral intensity and historic importance' [30-33,37]. The art critic Waldemar Januszczak points out that State Britain raises another, set of interesting questions of 'issues of originality and authenticity' [38]. These are ongoing themes for Wallinger who has been exploring issues of ownership and pedigree since early 1990s, notably using his enthusiasm for horse racing [30-33].

Conclusions:

This critique identifies some of the different ways satirical art can be a vehicle for communicating ideas, challenging the establishment and driving socio-political change. We have see common themes with different approaches and varying degrees of humour, but the same revolutionary intent.

It begins with the satirical drawings of Grosz and Steadman, whose work exhibits significant similarities. Both have expressionist influences & contain strong socio-political narrative elements in reaction to the catastrophe of the First World War & the social upheaval of the 1960s & 70s. Both worked predominantly with ink on paper with strongly outlined figures & there is violence in their work. Both men are outsiders but inside the scenes they are satirising & both went in search of the American dream.

Grosz changed the emphasis of his work from painting to drawing, to take it out of the gallery and into print to reach his target audience. Steadman largely adhered to the principles of Grosz's Satirical Realism art ethic, but did so with more humour. However, with the decline in newspaper circulation, are we are faced with a crisis in the traditional outlets for visual satire today? One response to this comes in guise of Banksy – an enigmatic mixture of outsider and insider, who also looked to America for material and markets. Obviously it is difficult for everybody to see a wall you've painted, but through careful branding, organization, use of the media and social media Banksy has taken his anti-establishment message to the masses. Banksy's motivation for the putting his satirical art in the gallery, is less clear but perhaps he is onto something? Thus the arena for satirical art has changed over the last 100 years,

moving from the art gallery, into print and descending to vandalism before returning to art gallery.

To illustrate this essay, anthropomorphism aside, I have used the four artists depiction of poverty as a common theme. Looking at the visceral and violent drawings of Grosz and Steadman I sense they are compelled to draw what they observe in the moment. Whereas with Banksy and Wallinger, there is a spectrum of work that becomes increasingly considered and cerebral and in Mark Wallinger's practice we see somebody who has thought long and hard about what sort of message they want to convey and how to go about doing it.

There is also more than an element of the outsider in Wallinger, who has refused to fall into the (slightly younger) cortège of Young British Artists. Wallinger is moving away from the working with his hands becoming a conceptual artist. He is responsible for one of the most interesting socio-political artworks of recent times in 'State Britain'. Although not overtly satirical it is art with a message and sense of play.

In taking Brian Haw's peace protest from outside the seat of government to the inside one of Britain's most revered galleries and placing it across SOCPA one kilometre exclusion radius in the process we see a colossal act of the outsider coming inside and openly challenging the British government and the press.

In this essay I have demonstrated that visual political satire provokes thought, and hopefully political behavioural change, by virtue of being engaging, immediate, humorous, and understandable, and have become accessible to a wider audience by moving out of the gallery into print and social media. It is my belief that visual satire could be used for health communication by following the same principles and, hopefully, generate a revolution in health behaviours!

5010 Words

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