

SPRAY CAN ACT.

MANIFEST FOR THE ARTISTIC AND SOCIAL USE OF AEROSOL IN CONTEMPORARY STRUGGLES.

- I. *Spray Can Act.* is the graphic expression of a revolted way of thinking against any kind of domination, whether it's physical or moral, asserted to a people, a race, a sex or a group of people because of a difference in culture, religion or opinion. Its main opponents are racism and colonialism, from their original shape to what they have become today. It takes a stand against any kind of discrimination, and intends to defend every victims of all wars, conflicts and unfair violence that persists in the world.
- II. *Spray Can Act.* is the artistic result of a dissident action which denies the authorities' right to impose a consumer society and fights, although with unequal terms, against the dictatorship of the image established by capitalism through and overwhelming presence of advertising in the public space. It shows at the same time an aesthetic resistance to mass marketing and to privatization and monetization of public and natural places.
- III. The name *Spray Can Act.* is a direct reference to a major publication on *Graffiti* practice entitled *Spray Can Art*, edited in 1987. However, the *Spray Can Act.* is opposed to the substance of the practice conveyed by *Graffiti Writing*, the manifestation of an artistic ego trip which claims the the existence of an individual through the appearance of a name painted on a forbidden medium. The *Spray Can Act* states that anti-globalist ideas and social struggles have to be displayed, on any support.
- IV. *Spray Can Act.* uses the restricted and codified forms of *Graffiti*, that is to say relatively simple fonts surrounded by a more or less thick stroke, which is filled by one or several colors, just like most of the pictures shown in the reference book mentioned above. As the name suggests, the issued from *Spray Can Act.* are duly created using a symbolic tool: the spray can. However, it does not rally all forms of illegal writing to its cause, even if some of them also call for the use of spray can. Thus art of collage, illegal poster, street art stencil and tagging, for example, are all related but different practices, that do not fit into the frame of reference we've outlined.
- V. Contemporary *Graffiti* happens to be another victim of capitalism, because it has been practiced, distorted, standardized, recuperated, authorized and commercialized a lot. The original and ingenious, skillful blend of art and vandalism cannot be limited to the egocentric expression of *Graffiti* as it is defined today. So, from that loss of power emerges a need in the individualistic vision to evolve towards a more noble and altruistic practice, so that can find back a true force of expression in the act of *Graffiti*, whether it's legal or transgressive. The *Spray Can Act.* is a witness to that fundamental evolution.
- VI. *Spray Can Act.* instantly delivers a message that is reduced to the essential to the readers. It must therefore be simple, readable, clear and concise. However, it doesn't prevent the author from producing a work that invokes humor, parody or irony, the primary aim being to call the spectator's imagination, teach him or her something and make him or her think about the content. As for the final form, it must be accomplished, and whatever its pictorial quality is, it must be easy to grasp intellectually and graphically, in order to avoid a deciphering step for the uninitiated.
- VII. *Spray Can Act.* is like a loudspeaker for ideas that promote sharing, mutual aid, equality and peace among peoples. So, as with any loudspeaker, the amplified power of the voice can only be appreciated if the content is meticulous and impactful. This way, the ideas developed as catchphrases, aphorisms, proverbs, hijackings of official messages or poems are fit to be expressed through the prism of the *Spray Can Act.* If the author of the painted phrase is not the author of the painting itself, it is welcome to specify a reference to add a didactic dimension to the final work.
- VIII. *Spray Can Act.* is not a dogma or an artistic current, it's a thoughtful mix between an industrial tool, a painting technique linked to this tool, aesthetic research and a social struggle. *Spray Can Act.* does not pretend to be art for art's sake. It has to stay away from this market to avoid being taken over, and any revenue generated will be given to associations working for the same causes. However the message, supplemented with a consideration on shapes and color, space and lighting of the painted scene, becomes a work of art in itself, and it's essential to broadcast it as widely as possible using the various social networks. Because it is where people look nowadays, and it is through them and our brains we have to reactivate the desire for true sensations and to think for oneself, to help them look away from screens, take possession of their bodies and turn to an existence full of common sense.
- IX. *Spray Can Act.* stimulates social awareness, and raises questions about our relationship with a society of decay, which is pushing back the limits of everyone and represses freedom of expression further and further. However, if it might seem attracting to indulge in individualism as we face an excessive stream of violence, it is sometimes necessary to show teeth and claws, express violence and let it out to impel a change that the world needs. That said, the authors need to take special care in protecting their physical and moral freedom and avoiding whenever possible legal disputes and unproductive debates. Change often stems from shock. Through its incitation to change or act, the message can hurt the spectator, putting him out of his comfort zone or creating an emotion. Nonetheless the respect of the other, of his nature and the environment he dwells in must always be at the center of the reflexing right at the genesis of a work associated to the *Spray Can Act* project.
- X. The *Spray Can Act.* reflects hope for the weak and the voiceless. It is an anonymous cry and therefore a universal voice for society as a whole. It invests emerging protestations, actual as well as traditional, through *Graffiti*, vandal or legal, to make them more impactful by federating more people thanks to its place in public space, physical or digital. Far from being an abstraction, the *Spray Can Act.* intends to compensate failing integration mechanisms and make the fight for children's well-being a priority. It will never be a fully accomplished project, because its concrete art form, which fights for a better world, will always provide wind of the young throughout time.

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