



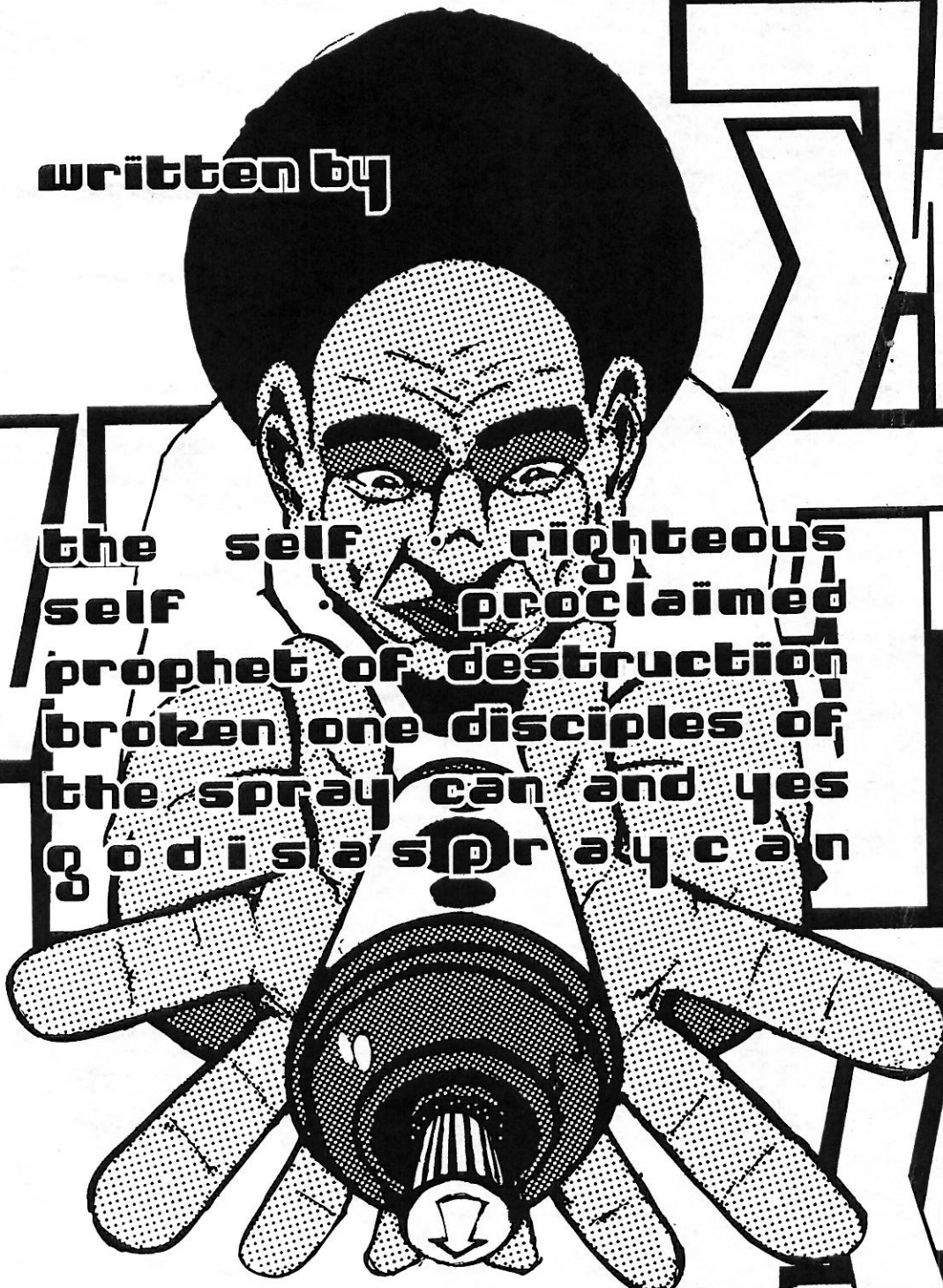
production
whereabouts unknown ★ USA



NOT MY GOVERNMENT

written by

the self righteous
self proclaimed
prophet of destruction
broken one disciples of
the spray can and yes
god is a spray can



production
whoreabouts unknown ★USA

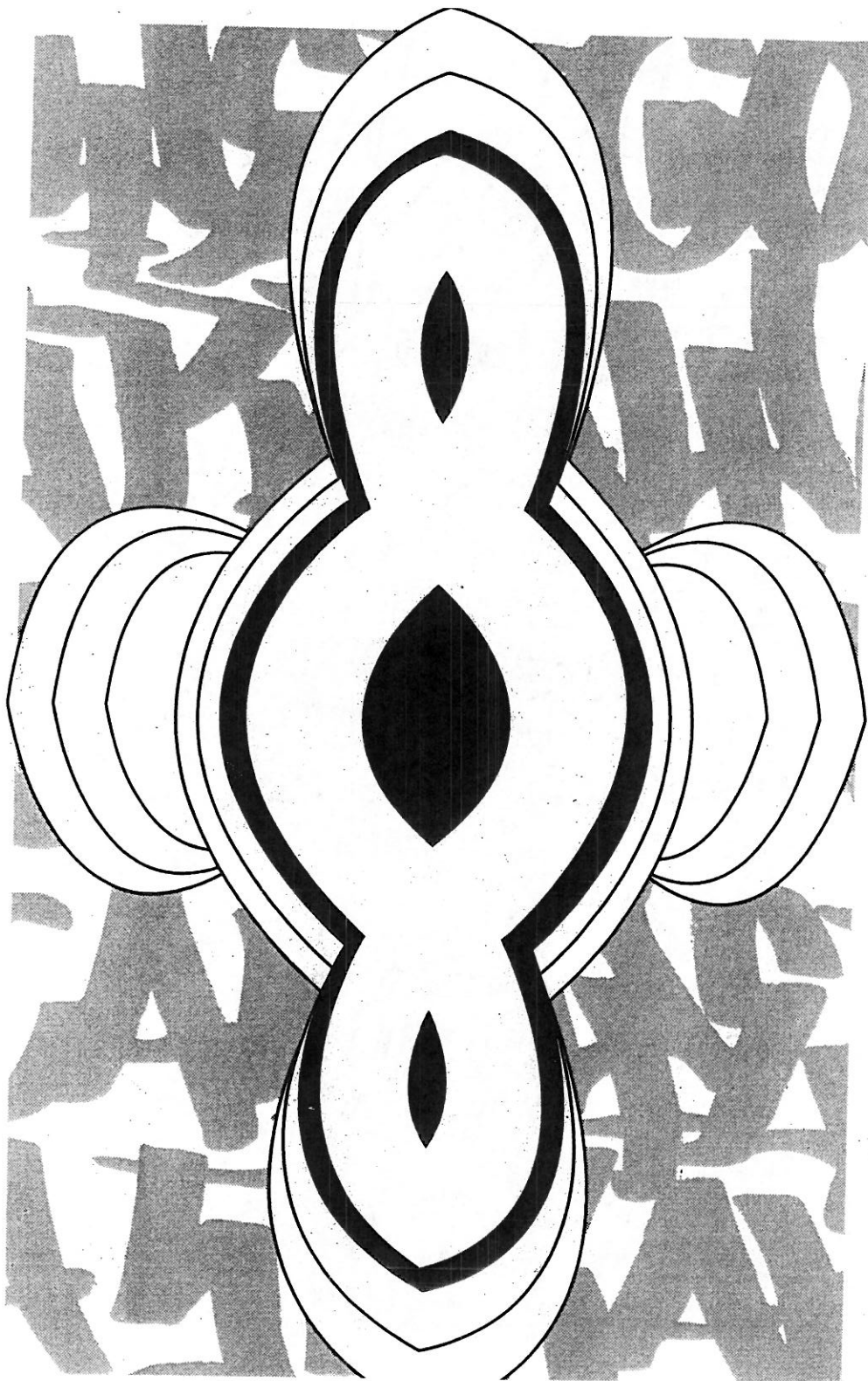
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INTRODUCTION

D.O.T.S. (Disciples of the Spray Can) is art theory by deconstructing graffiti into a religion. It is an attempt to influence traditional graffiti artists (writers, bombers, pieces, hip-hop, graf, taggers, ego graf) to produce political art on a mass scale. The development of theory interests me because D.O.T.S. takes three taboos subject matter (politics, religion and graffiti) and makes it one. Originally, it was for me to follow the guidelines that I wrote in *The Message - Part 1*. Using traditional tactics (throwing up, tagging, and piecing) to spread the propaganda.

Around the same time I started to develop D.O.T.S., I started to notice a certain sticker "Andre the Giant has a posse." I had seen this sticker before, but I never thought much of it other than "that muthr fukr is up." At the same time, there was a crew from Sac. I think, FTS. They were doing a newspaper, shirts and stickers and that's where my first stickers were directly influenced from. I wanted my propaganda to be up as much as OBEY's shit, but the content was more like FTS shit. So I switched gears and started to produce stickers, posters and, later, stencils. I wanted political art work to dominate street art. I believe producing stickers, posters and stencils is an easier and more effective way to do what I was attempting.

I also felt the only to do this was to influence other writers to see the world as I do. I was young and naive; I believed that all writers felt the system of capitalism needed to be destroyed. I was wrong. I feel most writers are thinking, "How much spray paint can I steal?" or "I want to bomb the whole city" etc... (I sure did and do). It's not entirely our own fault. We are not raised up to question authority. When our actions, such as writing on the walls, which is considered acts against authority, it does not mean we are unified in our reasons for writing on the walls in the first place.

This all came to my attention while I was writing D.O.T.S. But I underplayed it because I didn't want other writers to just disregard

what was being said. The act of writing on the walls is a political act whether person writing on the walls knows it or not. But this isn't good enough anymore. The writer must beware that writing is a political act and must understand why it is also. D.O.T.S. is a crew to bring unity to graffiti, it is not a crew to battle under. There is a much larger enemy in the world than ourselves and we (graffiti artists) spend too much of our time destroying our own art work instead of destroying this god damn system.

Coming out of traditional graf, I see stickers as tagging, stencils and wheat paste as throw ups and pieces. I still see myself as a graffiti artist. I just don't freehand anymore. Traditional graf is now starting to use more stencils, stickers and wheat paste in the pursuit of getting up. The problem I see with traditional graf is it is still more about the individual than it's about the whole.

My own attempt is to mix the two and I feel it works. I made an iconic image about police repression (the star pig). The message of the piece is political but I still want credit for my work. Before political street art has been anonymous. Bringing the two together - ego graf and political graf - I hope will bring a higher level of activity to political street art, which I feel is a must.

A lot of people look at the ego as a bad thing. People need an ego so that they don't just get pushed around or crushed by others. They also can't have such a large ego that they start pushing and crushing other people. A balance needs to occur. I don't feel ego/political graf is the only way to do graf. Being anonymous is a part of traditional graf also. Being anonymous does sometimes bring a feeling of elitism to the active. ("Oh you, didn't know" or "Where have you been?"). That bullshit needs to end. Graffiti is for everybody who is willing to risk what little freedom we have. Ego/political graf is my attempt to bring traditional writers and others into the mix of politics.

We Americans view word propaganda with eyes of mistrust. We are told that propaganda is half truths and that propaganda should be ignored. We learn that propaganda should be disregarded as lies. Propaganda is a viewpoint, and that it is not journalism. The job of

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DREAM THEY WERE TO FIGHT ON
HATED THE DREAM CONTINUE
WITH THOUSANDS OF HANDS
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WHAT WALLS BECOME...00

HOW TO MAKE STICKERS

Get sticker paper, crack and peel, label paper or sticky back it's all the same thing.

Make sure the paper is full label sheet or 1up

Have an image to copy. Place as many images as you can on a 8 1/2 by 11 sheet of paper: Use that as your master.

Go to a copy shop. Use your master to make copies onto the sticker paper.

Then cut them to size.

Don't have any images?

Check out www.notmygovernment.com for all our sticker master, poster and stencil needs.

the propagandist is to look at all sides of an issue, form an opinion on it and sway the viewer to believe the same as the propagandist. This is true for ultra right to ultra left propaganda. The journalist's job is to give all sides of an issue. The viewer can then make an educated decision of what the right course of action is.

More and more, journalists are just becoming talking heads for the ruling class. This makes for the most dangerous propaganda, saying it's objective when it's not. The viewer of propaganda needs to know that it is a one-sided argument for or against an issue. Because the mass media is run by the ruling class, the job of the propagandist is to counter this. An objective opinion can be made by the viewer by looking at both. Propaganda is not lies; it is a one-sided argument intended to sway the viewer to believe the same as the propagandist. The propagandist is not a puppet master and the viewers are not puppets.

The first gospel: Welcome to the Church of the Holy Mist, Yourself, Fame, Style, Message 1 and Message 2 were written to influence and unite Graffiti Artists. That it is in our own best interest to understand the world in terms of class struggle and that our art can play a major role in changing living standards out from under this system of shit (capitalism).

I wrote the first gospel in the voice of the "old school writer," telling you damn "new jack sukr ass toys" what to do. The reason I did this is that I wanted to give some cultural flavor to the writing. I was brought up in graf in similar ways. I was told what to write and how to write it. I was a toy, as all writers were whether they like to admit it or not. After a year or two, I broke from that bullshit and stood on my own. The same idea is in the black book. You will be told what to write and why you should write it. It's on you and only you to break away from my ego and make D.O.T.S. your own. The first gospels in most part was written for the first and second year writers, the toys. I don't mean to use toys as a dis in this context; I mean inexperienced writers.

The second gospels are written to invite writers, non writers, artists,

non artists, activists, non-activists into the world of political street art with a touch of old school ego graf with it. The second gospels (ourselves, activism, content) is to further explain the role the street artist can have in society on a whole. It is about how we are once again reborn in the holy mist of the spray can. This is where yourself become ourselves, where fame becomes activism and where style becomes content. God has risen again in the form of a spray can. Only a few of the righteous recognize it. The battle is on. Right versus wrong. Good versus evil. The people versus the state. The spray can is the tool of the last revolution; the streets are the battlefields and churches. We must unite, get organized and rise up and fight back.

Doing It:

1. Put glue in your bucket and stir it around with a broom until the broom has a good amount of adhesive on it.
2. Completely saturate the surface to be posted on with glue using your broom or brush.
3. Place poster on surface.
4. Smooth over with broom or brush. Do not leave surface too wet, others may post over or peel off your poster.
5. To reach a high spot, normally unreachable by human arms, place poster draping over broom and use broom as an extension of your arm.
6. Take a picture and send it to AWOL Magazine.
7. If anyone questions you while you are doing it, tell them "it's OK, I am just working, my boss Bruce sent me out to do this." If they ask what company reply "NPA". If it's a cop, tell them, "It's just for my buddy's band, I'm just tryin' to make a buck like you." If that doesn't work, fukn run.

by Sir Guy Snipersman III

ORIGINALLY POLISHED BY AWOL MAGAZINE

please don't sue me

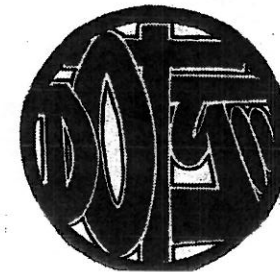
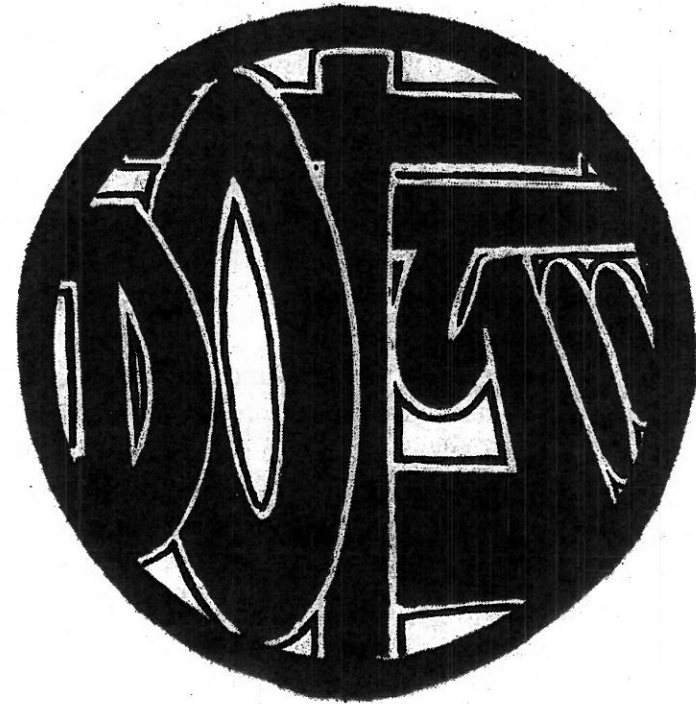
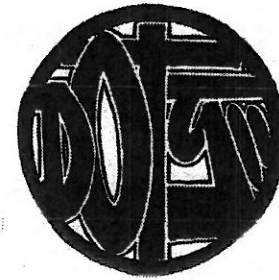
15 EASY STEPS TO FUK SHIT UP HOW TO WHEAT PASTE HOW TO WHEAT PASTE

What you will need:

1. An empty 3 gallon bucket if you have a car, if you're on foot a smaller paint bucket.
2. Water.
3. Powdered wallpaper adhesive and industrial spackle or wheat flour.
4. Poster or printed materials on no greater than 100 pound book or text paper stock. Heavier materials will not stick well and will fall down after you leave the spot.
(if you don't have any posters to wheat paste I do @ www.notmygovernment.com)
5. A flat broom, brush or roller.

Prep:

1. Using cold running water, mix water, wallpaper adhesive, and spackle till consistency is very thin and watery. If glue is not properly mixed it will coagulate into chunks and will not work.
2. Let mix sit for ten minutes. Glue should be a southern grits consistency.
3. If your posters are to be tiled together to make one big image, it is best to tape them together and roll them up before going into the field.



welcome to the church of the holy mist...

God has risen again in the form of a spray can. Only a few of the righteous recognize it. The battle is on. Right versus wrong. Good versus evil. The people versus the state. The spray can is the tool of the last revolution; the streets are the battlefields and churches.

Streets writers (Disciples of the Spray Can, D.O.T.S.) understand the structure of the city (society) better than anyone. They see the divisions of sex, race and class that the state creates, encourages and enforces. These are enforced by the law (police: pigs) making it so they can legally beat, rape, and kill the poor, minorities, women, homosexuals, and the homeless. They use the law to strip all of our dignity from us. The middle class is a lie, a front to make the working class believe that they are better off than that "crack head bum" they pass every day without a second thought.

The "middle class" has a roof over its head and food on its table, but still is a drone for the state. Can the middle class quit their jobs tomorrow and still pay off the loans? HELL NO. They work, work, work - never making enough or making their dreams come true. They are just hoping to get something better (a raise). The lie of the middle class was created by the devil (the state) to separate the people. The separation creates a hatred within the working class. The "middle class" believes it is better off than the poor because it has more. This belief creates hatred for those who have less (poor). It also creates envy of those who have more (the rich). In return this creates greed, hatred and ignorance all around to poor to rich to middle to rich to poor to rich to middle and back around - a sick disgusting cycle of death and destruction, rape and confusion all adding up to bullshit equaling capitalism.

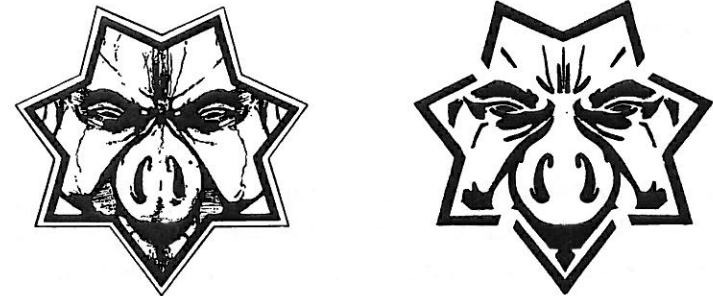
Hate that boils up from the depths of hell is radiated by the spray can. In the fumes of the spray can I have seen all races, sexes, classes working together for the same goals. The goals are Yourself, FAME,

If you want your letters (ABDOPRQ) to stay close then you need to set up your letters like this:

WE WON'T FIGHT YOUR IMPERIALIST WAR

Open is black and close is white. When cutting stencils your cutting the black out if the black surrounds a white area it will all be open (⓪ = ◻) if you don't close it off like this (◯ = ●)

When cutting images you need to keep this in mind. It's up to your skills in cutting and your understanding an image needs to stay closed so the image is still readable. At first just keep it simple, here's a exsample of simpling an image



STEP 4

Can control: it's usually a good idea to have the spray can about a foot or more away from the stencil this might cause over spray around the stencil but the image or text usually looks clean. If your stencil is detailed it's good to use a thin tip (cap) on the can, if a simple stencil use a fat tip. You can get tips in graff maps or look on line, there about \$15 for 50.

HOW TO MAKE STENCILS

STEP 1

Print out or draw what you want. You can also buy stencils at an art store such as letters and images. You also draw your own letters and images or lay it all out on a computer as I do.

STEP 2

It's a good idea to laminate your stencil before cutting it. Laminating your stencil will make it last longer. It cost \$2.50 to \$ 5.00 or more to laminate depending on the size of the stencil. If the cost is too much, you can print onto or tape your stencil to heavier paper (card stock). Then cut but these card stock stencils don't last as long as the laminated ones do.

STEP 3

Cutting you will need a knife or razor; exacto knife is the best. To explain how to let's just say you want to cut:

WE WON'T FIGHT YOUR

IMPERIALIST WAR

You can just cut them out and your stencil will look like this:

WE WON'T FIGHT YOUR

IMPERIALIST WAR

Style. Yourself: understanding yourself, ego, creating yourself in a new image. FAME: notorious, willing to risk it all (your freedom), being active. Style: creating style, understanding forms, redesigning the cities. These are the three aspects of graffiti. A soul is created when God (a spray can) is involved at all times.

We must start writing for the masses; we must start to ask ourselves: Am I just writing for myself or for others enjoyment also? But we should always force ourselves onto the public no matter what. As graffiti artists we must force ourselves to think bigger, not in the size of the piece, but in the idea behind it.

We call ourselves writers, but what are we writing? The same damn word over and over again. We must start writing about what we see is being done on the street. We see it all. When normal people are at home asleep, we are out there "vandalizing" their FUKN property. We must use all the tools that are available to us: posters, stickers, images and stencils. You may be thinking, "Well, that doesn't seem all that hard core." But if you get caught for any or all of this, you are still going to be arrested and thrown into jail. We must all ask ourselves "Why the fuck am I doing this?" Yes, we live in a capitalist society and because of this, we are forced to sell our talent, ourselves. But, remember, it doesn't have to be that way. We don't have to pay our landlord and work some lame-ass job just to get by. It's just the system that is in place now that makes us do that.

Just sit down and think for a moment. If everyone in the world was a graffiti artist, the value of property that is preached to us would be destroyed. A building would be used however it wanted to be. On the outside wall that faces the public it would be used in the way the public wanted it to be used. Public space would be just that. The public space would be used for expression that would last as long as the public wanted it. It would not be blasted over but would be burned over with what a new individual thought looked better.

Don't believe that I think that this graffiti world would be some perfect society because writers are the biggest assholes around, self included.

But we must start to crush our egos down without losing our self-respect and try to understand people around us and not just blow them off as toys. We need to think a little before we react in destructive behavior (style wars). If we feel in mind, body and spirit it is justified to flip the muthr fukr and start a war, then go for it. There are a whole lot of people out there that just take from the spray can and never give something back to it.

God has risen again in the form of a spray can. Only a few of the righteous recognize it. The battle is on. Right versus wrong. Good versus evil. The people versus the state. The spray can is the tool of the last revolution; the streets are the battlefields and churches. Writers, we must unite, get organized, rise up and fight to beat down the wicked .

This gets back to the real problem. All of this can't really happen until state power is seized or destroyed. The infrastructure will be limited because of capital, time, and housing all other traps that capitalism is full of. But the reason to go forward still stands. People need a reference point, something concrete to see and work for. They need to see it in their life time, in their own experience in order to learn from it, to gain experience, to create a new way of working together, to see that capitalism is not what it is cracked up to be.

How the fuck does D.O.T.S. fit in to all this? As I stated before, the act of street art alone will not change a god damn thing. Street art attached to a larger group will make that a group's activity known to the masses, if the street art is up (meaning it's everywhere). The masses will beware of the social programs and where to go to plug in. This will be the most effective way D.O.T.S. (street art) can work. The D.O.T.S. can be done without a larger group, but art work could be read as a dead end to the viewer. There will be nowhere the viewer can go to plug in. And being anonymous can also thicken this wall between art maker and art viewer; we need to change this. The art maker and art viewer can be one and the same by throwing the idea of aesthetics out the window. Who gives a shit if it looks pretty as long as the political line is correct?

Capitalism is shit. We should never say anything nice about it. Art work, work and play should be done to reflect this. No market plays fair; no market is natural, no market will stop exploitation. Capitalism is here to enslave us to a wage, to the state, to the banks, to the landlords. We as D.O.T.S. must gain an understanding of this and bring that understanding to the masses. We must become willing to do anything to end capitalism.

and the best will bring a revolutionary solution. Revolutionary struggle can take place in a social service programs as much as in anti-war coalitions, if not more. We should not stop working on one (anti-war movements) and start working for the other (social service). Both should be worked on and made into one and the same.

The ruling class's infrastructure is control of water, sewage, power, gas, telephone, education, police, roads, fire, etc. These services will never be in the hands of the working class until capitalism is dismantled. The movement can start to build its own infrastructure through social services. In this way they can build a community of resistance and be a positive, visible voice against capitalism to the masses on an everyday basis. The infrastructure needs to umbrella all social service work; it important for people to focus their work, but if they are not an umbrella under a larger group, their work could go unnoticed. Further, it could be harder to connect the issue to the larger problem capitalism. Today the movement has splintered into thousands of different organizations. This needs to end. A united front needs happen, working on an infrastructure can bring a united front into reality.

The building of an infrastructure will directly challenge the power of the state. The ones building such an infrastructure need to beware of this from the get-go. The state is not going to roll over and let their power be challenged without a fight. There needs to be no illusion that the state will just crumble and that the ruling class will collectively decide, "You guys are right. Here is all the wealth of the world, la la la la la." That shit ain't never gonna happen; we must be ready for them.

This infrastructure can be built from or top of organizations such Food Not Bombs other anti war groups, info space etc. The need and problem is to grow not just locally, not just nationally, but also internationally. There is a need for a clear platform and program to be in place. We need to see what's wrong and then act and build up from there. There is no need to move from your own city or country to start doing this. As far as I know, capitalism is everywhere and needs to be confronted everywhere at once.



The first aspect of D.O.T.S.: YOURSELF

I'm going to take a few minutes, of your time to write about ourselves and graffiti as a whole. These feelings will be echoed in other gospels: FAME and STYLE.

We as a whole are standing still. Graffiti has not changed one bit. Now I'm going to really piss you off. Everybody but the first generation are biting sukr ass toys that you just crossed out, wrote over or flipped. Second generation biters, third biters (You know what? Even the first generation were biters; they just didn't bite other street writers because they were the first; they just bit someone else). But you and me, we are just biting. You know what; fuk your style and fuk his style and fuk her style and what you are writing. It's been done before; and if it hasn't, some other muthrfukr will do it soon. So let's see what we are writing. "Oh, wow, a three to four to five or even maybe a six letter word" I done this, you done this; repetitive actions graffiti rock. The spirit of a toy is so fresh; they never wrote on a wall before but, we have. We take a risk every time we go out bombing (getting arrested or shot because we might be mistaken as a burglar) but when we get to the wall we stop taking risks and we bomb the same old bullshit. Maybe in a slightly different hand style but still the same "TAG ONE CREW." Hey you're a fukn writer...now what?

Have I pissed you off yet? Heehee. I know what you're saying to yourself, "What right does this asshole have to say every thing I have done is bullshit?" Well, I have never said I wasn't an asshole, I'm the biggest asshole in the world. But go beyond all that. Just imagine if you were on the streets right now and you were reading these very words. I'm serious. Just imagine if every word you read was on a wall and you were standing there reading it..... I'll take myself away from myself for an objective point of view. I would be thinking "What right does this asshole have to say everything I have done is bullshit? Heehee." But, after that, I would bomb all over it. After a few minutes or days or weeks or even years, I would at least think to myself what balls it took to write all that on a wall (that over

the Black Panther Party as vanguards of the 1960's - 70's. The Black Panther Party wasn't considered Public Enemy # 1 by FBI for nothing. The party was composed of young black men and women not just saying there were going to change shit for the better, but were doing it. When the youth needed food before school, the party fed them. When the community needed health care, the party ran a free clinic. When the police were beating, raping and murdering the people, the party was out on the street with guns watching the police to make sure the shit didn't happen. Now there were plenty of theoretical problems within the Black Panther Party, but the plan of action in their social services programs was not one of them. These social programs worked so well, the state took them over. The work on social services made the Black Panther Party very visible to the masses and also to the state. And state came down hard, so hard that the movement never quite recovered, even today - thirty years later.

To say social services are just a waste of time because they will bring only reform is wrong. In the best case, the state will step in and regulate the program. If the program is well received, the community is willing to fight to keep it. In the worst case, the state steps in and stops it because the community is not willing to fight. In both examples there is a need for a revolutionary role. In the best example, the revolutionary needs to struggle with the people to show the state is not needed and the service doesn't to be regulated by the state. In the worst example, the revolutionary role is the same, but needs to make more noise so that community knows it's under attack. Also, the revolutionary should bring all this up before it happens so a plan can be formed beforehand. There is no need to hold back. We know what the state is capable of. We need to make it very clear we are willing to defend the service and more importantly the people (class) that service aids to the end. The American idea of "What's in it for me?" needs to be answered. It needs to be answered by living examples (social services). But we need to understand that the "what's in it for me" idea is rooted in capitalism. The contradiction is we can escape it without answering it.

We shouldn't believe that at best our actions can only bring social reform. It should be known that the worst can bring social reform

that revolution will come and save us all. I do believe that it will bring new people forward and can bring new understanding of how capitalism works on to the masses. I believe this art will play a major role in bringing a new system of thought into reality.

BIGGER THAN D.O.T.S.

I believe we as a whole need to reexamine capitalism to see if it is worth what the capitalist says it is. To do this, a few of us need to think and act very radical. I am writing this knowing only a few people will ever read it and the people reading it will reside in a subculture (graf, activism, punk rock, hip-hop) and that's a problem. Subcultures can create a feeling of unity but it alienates at the same time. Even people who are in the that subculture can feel alienated from it. We need to figure a way out of this contradiction soon or we will never see a better world.

We need to start to build an infrastructure that can be a working model of how a world can work without capitalism. This needs to be done on a mass scale, internationally. It needs to be done with little or no help from the state (except free money). We need to look at the necessities of life (food, housing, health care, a job that means something) and make them assessable to everybody. This sounds very abstract and it is because I have no idea in what form this will become after thousands upon millions of people decide what it looks like and make it a reality. We, the "movement," need to be in the lives of everyday people, every day.

Communists are going to say this can't happen until state power is seized. And they are sort of right. But an invisible open infrastructure needs to be working before anybody in their right mind is going to sign up for any great social movement looking to radically transform social relationships. People need a reference point to decide if things are going to be any better than what they have already.

The total abandonment of social service programs (like feeding the hungry, giving health care, shelter, job training) by revolutionaries needs to be reexamined, especially by revolutionaries that hold up

opinionated asshole. WHAT AFUKN TOY.). Just think, what if writers all over the world started to write their opinions on walls. Fuk the tags. Fuk the styles. Graffiti becomes about content: "what needs to be written." It would become constructive written conversation going on in the streets. And if this was going on, graffiti could grow in leaps and bounds from what it is.

Right now I will share with you a quote from the greatest muthrfukr in the world: myself. But before I do that, I will give you some context; where I was coming from. At the time I was tripn a lot (look, kids, I was cool once-I did drugs. HEY). And before I ever even dropped, I felt if I ate a tab, I would become aware of what life is really about. In other words, I would meet god. Well, that never happened but I did write this coming down one time: If god came to me it would be in the form of a spray can. And with that spray can I would write the words of the streets, because on the streets there are no false poets or prophets. It's the truest (hardest) realty there is. NO TOYS ALLOWED

The broken definition of graffiti:

Graffiti is art (the lowest, dirtiest shit you can do without being a thug or a punk), prolific painting, marking with ink, pencil, chalk onto a surface. Graffiti is to stick, to paste or staple: posters or stickers. Illegally, i.e. vandalism (under the law that we live with at the moment). Graffiti is to force your art onto the public. It is a public expression without being given permission to do so.

The broken rules of graffiti:

1. Activity is everything. If you are not active, you are not a graffiti artist: D.O.T.S. I'll go even farther. The only time you are a graffiti artist is when you hit the tip of a spray can or slam a pen cap to a wall. After and before that moment of activity, you're just like everyone else.

2. Never cross out or write over another writer or flip them without a

reason you believe is just. Don't write over just because you think his/her style is wak. (Style is a judgment. I might say that a style is dope and you'd say, "Fuck you, Broke, that style is shit.") It's all opinion.

3. You and I are not original. Graffiti never comes from nothing. A new style comes from an old one. So don't forget ZEPHYR, SEEN, MODE2, SPOZE, NIMBL, UPSKI, PHRESH, POEM, DREAM, TWIST and the thousands of muthr fukrs who came before us. Biting is straight out copying someone, not influence.

4. Burning is not considered crossing out or writing over someone. Burning is about competition. Competition is about doing a better style than the rest. To the one who is being burned over this might look like disrespect. It might be, too. But just look in yourself and burn that kid over. Burning creates activity and new style. I'm always more active when I'm battling than when I'm just going without check.

5. Bombing is for the streets, not homes or small businesses. There are some exceptions: any and all liquor stores and stores that have kicked you out because you looked weird or shady.

6. Never scratch bomb; that shit is ugly as fuk. Windows are meant to see through. Stop fukn up my view to the world, asshole.

7. The last rule which is the only rule: These are my rules of graffiti. We as individuals write our own rules of graffiti. I suggest that you write your rules to grab a larger sense of what you think graffiti is to you.

(Yes I know I bit the shit out of uppski's book: bomb the suburbs)

The definition of religion from Webster's New World Dictionary (don't you love it when some idiot quotes a fukn dictionary?) Definition 2a: any specific system of belief and worship, often involving a code of ethics and philosophy. Definition 3: the state or way of life of a person in a monastery, convent, etc....(the streets). Definition 4: any object of conscientious regard and pursuit. Yes,

the other way around. For example, in the paragraph above, I took police repression and connected it to capitalism. We need to start with capitalism and make the connection with police repression, sexism, racism, and all these wars - whether it's the war on drugs or the war on terrorism. (I'm waiting for the war on wars - I guess that's the war on terrorism.)

Working with an art collective where the point of unity is anti-imperialism has deepened my own understanding of capitalism and how art can expose the hypocrisy of it. Imperialism is the highest stage of capitalism. They are one and the same. Working with such a group I hope to bring the theory of D.O.T.S. into practice and, hopefully, into reality. One of the posters we produce says, "The Walls of our Cities shall become the Anti-Imperialist Art Gallery." This slogan gives context to what the group action will become. It will not happen overnight. Most stickers and posters on the streets are ads for a new record, movie, band, or event. What we (D.O.T.S.) are doing is out of the norm and will take time to develop so that every person recognizes and understands the messages we are putting forward.

I feel right now the general public is not aware of the activity that is going on; that the work benefits the people doing the work more than the one looking at the work. This doesn't mean we need to stop; it means we need to do it more, bigger and deffer. I feel the more that join in, the more powerful the action(street art) will become. I feel other projects can stem from this action. Even other projects that already exist can re-energize themselves by taking up this action. We are up against great odds but we don't believe it's impossible to make political street art the dominant images on the city landscape.

I am from a small town. I started to write graf in that small town on the west coast. Modern graf started in NYC before or around the time when I was born. Fifteen years later, it found me and rest of the world. Political street art most definitely will become the dominant images on our cities streets. I'm not just writing it; I'm prophesizing it. By no means, do I feel that this action alone will change anything. I have no romantic belief that after I, or we, design our 100th poster

The content of the art work presented to the masses should be on the political line that capitalism is the root cause of all society's ills. I suggest studying the writing from Bakunin to Marx to grab a deeper understanding of how capitalism projects itself onto ourselves. I know there are deep theoretical differences (between anarchism and communism) but they do share some common threads. Through studying both a person can decide what is more true, if any. The rest of this essay is written in the belief that the reader agrees that all of society's ills are rooted in the system of capitalism. If the reader does not believe that, this is true the essay will fall on deaf ears.

From the begin of D.O.T.S. I started to make art to reflect feelings of rage against the police brutality. I always felt there was a connection between police brutality and capitalism. I'm still looking for ways to express this connection through visual art. The connection is that police are not there to protect or serve us but are here to repress any and all people in a fucked up situation or people working to change a fucked up situation.

The police function with the belief that if there were no police, we would all become savages and kill each other. This misconception the masses have is based on white supremacy which this country was found on and still ruled by. White supremacy is so deeply rooted in capitalism that no reform is possible. It's easy to say, "Cops are bad because they're bad people." But, actually, cops are bad because their job is to repress the working class. Cops are here to keep the ruling class ruling. The sad thing is that most cops don't know or ignore this and really believe that they make a difference in the community. My work on police brutality made the connection between police brutality and racism and class differences. These are forms of repression. Police don't do these things to protect us; they do them to stop us. My own understanding of the state comes out of this work.

So whether a person wants to work on police repression, homelessness, sexism, racism or any other social ill, the connection to the root of the problem needs to be made. We also need to look at the problem

god is a spray can. In regard to definition 2a, there is a code of ethics: It's loose as fuck but we still have one. And to philosophy we defiantly have that; we are starting to write it on the walls as we speak.

Seeing as I'm writing mad shit, why should I stop. FUK THE MAGS. FUK ALL THE GRAF MAGS. Fuck your pics. A picture is a lie. You never get the true experience of the situation. You never see the details of the piece, to see the drips, over spray, or if the piece even has those faults. In other words, pics hide can control. It hides the feelings of bombing the piece. When you go to the lawn, you might have to jump a fence or wait until a security guard is asleep or whatever. Mags are a big fat lie. They don't bring any feeling to them. The reason why I buy a mag is to read the interviews (the same reason I buy Penthouse and Hustler). No, really, that's why I buy graf mags. When I see Mode 2, Dream, Twist or Phresh are being interviewed, then I buy the shit "fuck a Pic." When I want to see graffiti, I go to the lawn and see it in person. The feelings I get in the lawn or on the streets re-energizes me. To the chicken scratch bullshit to the mad styling hardcore bombing, I love it all. To all the kids out there taking pics to document graffiti for graffiti sake, I love you. But to all the assholes who just take pictures of themselves or their friends, FUCK OFF. You're a fuckn toy in my eyes. Graffiti is about what's on the streets right now, not what you like. It's about the whole, even the bullshit. The bullshit makes the good shit even better (that's fuckn poetry right there). Also what's bullshit or good shit becomes opinion at a point and the public needs to be able to make their own opinion . In all the mags, it's like ten or maybe twenty writers-the same damn pictures. The only good thing from mags is you can see what kids are doing in other parts of the world. And sometimes you can read a good interview; that's about it.

I really didn't want to write a bunch shit talking because I do love graffiti and those who partake in it. I personally see the scene standing still and because of this I get really pissed off. Kids are feeling life is joke and they don't need to see the whole picture. "Just go for self, fuck the rest." Just become a fuckin thug. Graf mags could be so much more, graffiti could be so much more and the graffiti artist

could be so much more. The system in place today is just that. The system in place right now doesn't mean it should be the system in place tomorrow. Graffiti revolutionizes art (graffiti is art for art sake, no gain in capital, no real fame). It's time to keep the revolution growing. If fame is the name of the game, then get your fame and see if you are satisfied. I bet you ten dollars you won't be. And if you are, then you weren't much of a fukn artist to began with. Fuck fame, fuck style and fuck your ego.

Yes God is a Spray can. I feel people define themselves by the activities that they partake in. The reason to continue in these activities is to give purpose and meaning to their lives. Certain activities that go against the norm will skew a person's view of how capitalist society works within itself and how it projects itself onto us (writers: D.O.T.S.). God is a spray can and I am a disciple of the Spray Can. So, grab a brown paper bag and can of spray paint, hit the tip and huff the fumes and become one with god.

My name is:

Handwritten graffiti in black ink. The top part features a large, stylized, and somewhat illegible tag. Below it, the letters "DOTS" are written in a bold, blocky, and stylized font. To the right of "DOTS" are three vertical bars of varying heights.

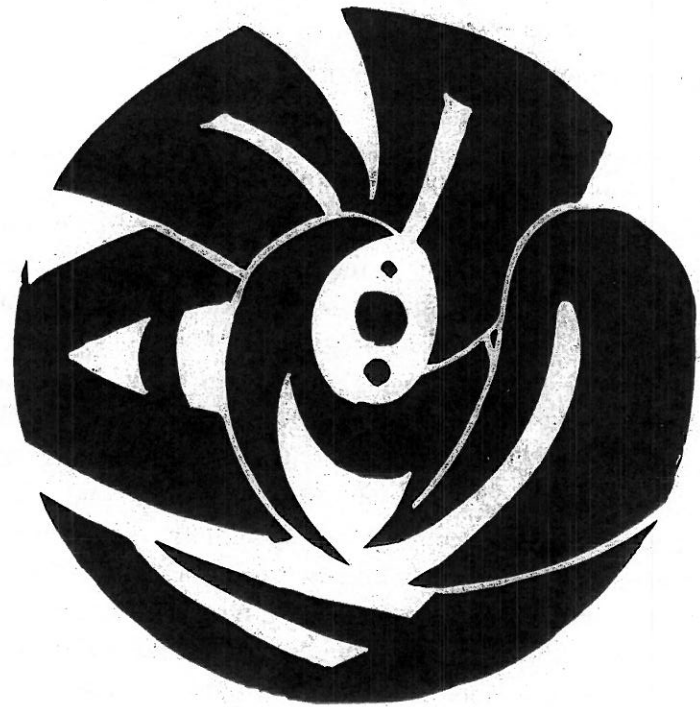


way I know of how to mass produce posters. The cheapest way to get a message across to the masses is just grabbing some spray paint and freehand your work.

Doing street art for car traffic usually means foot traffic will notice it also. But most likely the buffers (street art removal) will too. That's why the action needs to be constant. To organize a group of people to hit over 200 posters in a night that covers the whole city is great. But if it is an action isn't followed up, all your work be gone in a month if not sooner. The only way to beat the buff is to be more active than the buff.

A person can just put in a day in a week in putting stuff up and still get fame. But the day would need to be at least 8 hours or more of work. A person can easily do street art every so often, but it will never be considered up. The idea of D.O.T.S. is for people not in the "seen" to notice the messages on the streets. The only way to do this is to battle the buff. The buff is constant, so our actions should also be constant. Spray paint is the easiest tool to start with whether you're free handing or using a stencil. Stencils take time to cut; but once there cut, you can transform yourself into a walking printing press. As I wrote before, you can also use these same stencils to create posters to paste up later.

I invite all readers to become D.O.T.S. and to write their opinions on the walls and streets of our cities. Do this action every day for a month before deciding that it is not for you. Create art work of resistance against capitalism and share it with the masses. By no means do I believe that this act alone will dismantle the system of capitalism, but it will play a vital role in the people's minds that they are not alone in believing that this system is shit.



The second aspect of D.O.T.S.: FAME

We as Graffiti Artists are the biggest fame whores that the world has ever seen. We get the greatest thrill when we hear a friend or peers say, "Damn, kid, your shit is everywhere." The rush of bombing is the holiest gift that the spray can can give us. The activity of being a graffiti artist is addictive from the rush of being willing to risk it all. The expression of the activity of writing my name on a wall gives me a sense of freedom and at the same time a fear of being locked up. For me, graffiti is full of these contradictions: I call myself a Graffiti Artist, but the justice system calls me a Vandal; I want people to see my art work, but I don't want them to see me doing it. We call ourselves writers, but we are really not.

Activity is everything for us. Without it, we're nothing which is a stupid thing to write. But I'm a DUMFUKK; so fuk it. At some point as an artist you should ask yourself, Do I have a social responsibility to the people (the public)? Our art is the most public art out there and my hope and reason for writing this shit is to influence other graffiti artists. Graffiti could be viewed as great public art against social injustices (minimum wage, housing, pigs or I mean police, racism, etc..) The action of graffiti is a direct attack against property, public & private. Within this country, property is everything. It is more valued than human life itself. From a graffiti artist being shot and killed to being mistaken as a burglar to kids getting shot in the back because they were writing on a freeway walkway overpass - all were deemed as justified homicides because there was a threat of property being damaged. In any given city there are hundreds of abandoned buildings. Within the same city there are also hundreds of homeless. The homeless are not allowed to live in these buildings. The reason is because the buildings still have value and this value is greater than human life and health because the buildings are still closed and allowed to stay empty while hundreds of people go without shelter. The protesters who are allowed to be beaten when their acts became "violent" and the police then are given permission to stop them with brutal force. The so called "violence" that the protesters cause is smashing windows and flipping over cars and maybe a fire or two.

week, 1092 a year. When I switched to stickers, it changed to 5 days a week, 5 stickers a day, 25 a week and 1300 a year. In a night you can easily do 25 stickers - 5 stickers is just minimum, a lot more can be done. I feel it's important that street artists set minimums for a week so that the activity continues.

Putting up stickers is a good medium to start with. At first, go with paper stickers (photo copies). You can buy 100 sheets (8 1/2 x 11) of sticky back for \$20 or so at office supply stores. For sticker paper with copies and cuts the cost is about \$30 to \$40 for 400 to 600 stickers. Paper stickers do not last as long as vinyl stickers. Printing about 1200 to 1500 stickers costs about \$175 going a print shop. The yield of stickers all depends on your layout. You also can go the D.I.Y. (do it yourself) route.

Stickers are great for foot traffic but are not so great for car traffic. For car traffic the design needs to be big and bold and quick to read. Cars are in motion. To have a one or two paragraph statement on a poster for a viewer in a car to read will never work. Looking at billboards is great place gain design influences about what works and what doesn't.

You can grab a bunch of 11x17 (11x17 is most common large paper format in copy stores) posters and tape them to together to cover as much wall space as possible. After taping the posters together, roll them up and unroll them onto the wall. This technique is the quickest way to get the posters up. On the streets, time is everything. The more time spent doing the action, the more likely you can be caught. Keeping exposure time down is a must. Quick hits and lots of them are the best way to get a message out.

If you want bigger posters, you can enlarge them at most copy shops. Their cost is no less than \$2.00 and up to whatever they charge by the square foot. The low cost route is to get a pad of newspaper 18x24 or larger; the cost is about \$10 for a 100 sheets. Then cut a stencil and spray paint onto the newspaper or cut the stencil on wax paper, tape the stencil onto a silk screen and print them. This is the cheapest

ACTIVISM

Activism beyond the protest that what D.O.T.S. is all about. A protest /rally can be a beautiful event but it is only an event. It has a beginning, middle and end. You'll meet good people doing good things. But people may feel lost at the end of the day and want to do something but they don't know where to start.

That's where god becomes involved. Yes, god. If you don't know what god I'm writing about, it is a spray can. Yes, GOD IS A SPRAY CAN. Of course, there are other things that people can do before or after a protest. But I'm not here to write about that. I'm here to prophesize the great destruction and reconstruction of society. Through the fumes I have seen what to write. Street Art is for all who happen to see it and for those who want to join. If used correctly, it can reach the masses more than a protest ever will.

GETTING UP

One night of activity on the streets will never add up to the impact of a protest, but constant organized activity on the streets will blow any protest out of the water. Becoming organized about street art isn't that hard to do. First, look for a high level of foot traffic (this means the parts of the city where you see thousands of people walking every day). This kind of area is a great place to begin to become noticed. Places with high foot traffic during the day and light and low foot traffic during the night are perfect for fame.

I'm going to give my definition of fame here: what I mean is that people will see your work. I don't mean people worshipping you as an idol. Grabbing a map of the city is a good place to start to see all the different areas you want to do. Mark the places that you know have a high level of foot traffic, then try to connect the areas with a main street. Once this is done, it will seem like our art is everywhere. Like I said before, one night will never add up, but every day will. Every day? YES!

When I was a writer, I set a minimum of 3 tags a day; that's 21 a

Violence against property justifies the proper authorities to let loose thier thugs to stop this "violence" by beating the shit out of any person that talks out against them (the police) or looks like they're trouble. The smashing of windows, the tagging of walls and being in a fukt up situation justifies going without a home, of getting our asses kicked and being shot in the back. All of this is done to protect what this country (society) holds most dear: property. So when a kid tags a building, abandoned or not, that act is attacking something that is more valued than their own life. Because of this, going out for Fame becomes a political statement whether the writer knows it or not.

Once a writer realizes that God is a Spray Can and that we are reborn in the holy mist of the can and they gain the understanding that graffiti is larger than themselves and the people that they know who are graffiti artist too. Graffiti is public art and involves itself with everyone who ever sees it; whether someone likes it, hates it or ignores it, it still has an effect on people. As graffiti artists we need to ask ourselves, "Who is our audience? The public as a whole? The people who like it? The people who hate it? And if it is directed toward the people who hate it, is the art work done to piss them off even more? To change their minds about graffiti? To make them question their belief that graffiti is nothing but vandalism and the people who do it are nothing but criminals?"

Fame is about activity, about not standing still but going forward. My hope is to give something back to graffiti by asking writers not be so concerned about what their style looks like but what they are writing (content, substance, make us think a little). I want them to become aware of the concerns that their neighborhood has or the concerns that they have with their neighborhood by sharing it by writing it on the wall. The big dream is to make graffiti a form of protest against social injustices, to become the largest public art work ever against societal injustices. I know this sounds all serious and it is. But I'm not asking you all to stop writing but to think a little before you do. You will still be going out for fame but when do, you will bring the whole fukn crew (D.O.T.S.) with you. Be aware of the activities going in your community. Invest your time in understanding

all sides of a problem to find out what side you're on and then tell people how you feel about it. This is what I mean by being socially responsible. On a whole, graffiti is standing still. Graffiti is still what it was in the 60's, 70's, 80's, and 90's. "EGO" "EGO ONE TBE". It's time for graffiti to move forward and for us to understand I am not and you are not the only ones writing on the walls. It's time to involve the public directly with our art. Graffiti now is becoming another BLAH of the city. It's time for graffiti to reinvent itself to make the public notice, to make the public stand back and say "DDDAAMMM!!!!!"

Yes, God is a Spray Can. Only a few of the righteous have recognized that. The battle is on - right versus wrong. Good versus evil. The people versus the state. The streets are the battlefield and the churches. Writers, we must unite, get organized, rise up and fight to beat down the wicked to take what is ours. FREEDOM!



part of consensus is to have consensus by the majority. This means if someone has a strong disagreement, first struggle and try to unite; if it seems consensus can't happen, then a vote can be taken to resolve the matter.

My experience with pure consensus is that too often the lowest common denominator is what all people can agree upon. The discussion becomes so watered down that it becomes almost pointless to act. Consensus by majority will counter this from happening and keep the group pushing forward. But it also may alienate people in the group and create a split. We must avoid this from happening. Alternative slogans and images can be made for the person or people who don't agree with the majority. Another way a split can happen is if there is almost always two groups fighting each other. Everybody may get tired of the shit, split into two, or just quite all together.

Well, I do not have an easy answer for this one. But there was a reason for the all of you to come together in the first place. So I suspect the group needs to reexamine the original idea of unity and try to start over. In no way is this the only way a group can be organized. Do whatever works for you.

Because the means of production is in the hands of the capitalists, it is hard to mass produce propaganda. There are ways around this fact.

1. Have one or more members work at a print shop and, you know, do something - I hope you understand what I am talking about... you know, that. (Funny, I'm willing write all about graffiti, but not about the other thing).

2. Pool your money together to get it done.

3. Spray paint is wonderful - you can free hand your work or use stencils.



The third aspect of D.O.T.S.: STYLE

Style is hardest thing to write about because it's all opinion if this style is dope or that style is wak. So to write about style I will break it up into control, what I like and what I hate and this idea of originality.

In piecing there are basically four styles: straight letters, semi-wild, wild, and abstract. With all styles the first thing I look at is the whole outline of the whole piece, then the letters and to see if the piece is tight. Showing control of the can is straight lines with not too much over spray. If the piece is tight in my opinion, I know the artist is happy about the final result. I know the artist wants the piece to look like what it does and no big mistake has taken place. I may not like the style the writer has written but I can appreciate the control the artist has. The control of the artist shows the activity of the artist. You know the old saying practice makes perfect. I feel activity is the most important part of graffiti.

What I like and hate in style. I love straight single letters that are easy to read. The way I judge someone's style is outline of the letter and show no concern to the fill at first. If the outline of each letter shows control and the form of the letters is treated in the same stylistic script, when all is done it makes the piece work for me. When I look back at the fill, too much color is a no-no because it makes the piece tacky as fuck. This also goes for arrows and other flare offs, too much of that shit makes a piece wak as fuck. I love looking at the negative space of a piece and I can tweak out on those weird little shapes between letters for hours. When looking at wild style, the concern changes a bit to how well the letters are camouflaged. I like it when the letters still have some space of their own where the letters don't totally overlap each other for it not to read as just mukky de mukkk. I enjoy looking at how the letters or lines interlock and flow through the piece. I still watch out for too many arrows and other flare offs, but in wild style you can get away with more of that shit. In wild style the concern is again on the whole form of the piece, not in the single letter, and the form of the piece should be done in the same style. I have seen pieces where one or two letters just don't fit

capitalism because of it's lawlessness towards humanity.

We question the use of "public property" or public space. And to reflect all this in action and in content (anti-imperialism pro-internationalism). To use public space as a starting ground for resistance threw the propaganda we create or promote.

The work presented here is not an attempt to answer all questions or solve the contradictions that Capitalism/Imperialism creates. It is a starting point for public discussion and to expose the injustices Capitalism creates. These actions are done to encourage other acts of resistance against the state and to be a constant reminder to the public that another world is possible.

It's important for all in the group to develop other skills whether it is organizing, art or something else. Maybe someone just wants to make art, another one just wants to put it up; that works just fine. It is a problem if everybody just wants to make art and never wants to put it up or vice versa. Both need to happen art making and art action (putting it up). You can't have one without the other. Ego may come into play; it may be that a person in the group just wants his shit up and doesn't really care if other people's art is up or not. Maybe a person likes to tell everybody what to do, but never lifts a finger to help, but really loves controlling everything. Struggle needs to happen here and these persons need to understand that it is not just what they want but what others want also. Specially, you are all working together.

I've worked with groups primarily with a discussion process of consensus. Consensus is when everyone agrees with the discussion (what slogan, image, where to put it. etc...). The good thing about consensus is that discussion accrues the struggle may push things forward creating a deeper understanding of where people are coming from and how they view this system of shit. The problem with consensus is if you have a person who will never agree on anything, this will hold up the group.

D.O.T.S. is all about action. The way to avoid this and keep the good

hold of and make their own. It is here to empower people like you and me and others to force your own views onto the general public.

The goals of D.O.T.S. is to make political street art dominate the cities landscapes. The politics of our art is anti-capitalist, pro-labor; we stand with and work for minorities, women, homosexuals, the homeless and all oppressed peoples of the world. Our point of unity is LIFE OVER PROPERTY. This means we believe human beings are more important than property and that one's actions can never be considered violent if the only "damage" is to property.

GETTING ORGANIZED

A crew of folks partaking in this activity of street art could be easier for some to keep on doing it. To get folks involved, simply ask friends of yours if they would be interested in the action of street art. You can build an art collective around the action. Begin to produce your own propaganda. You can gain experience in organizing and graphic design skills.

I feel it's important create a point of unity that the group writes collectively. The point of unity can be either broad or narrow but it's important to keep discussing what the point of unity means and what it doesn't mean. The following is an example of a point of unity. Feel free to use it, adapt it or ignore it.

The statement:

Our point of unity is Anti-imperialism. We include people with Communist or Anarchist leanings or the undecided, meaning that you don't identify with a "system of thought" as yet. We are working together to expose the inequalities of the imperialist state, building a working model of collectively rebellious art work.

Our goals are to put forward images and slogans that deliberately question the status quo and the Imperialist system currently in place. We will create a stage for the feelings of bitterness that many people from many backgrounds and social classes feel toward imperialism/

with the rest. The artist needs to show concern for this and not change style in the middle of the piece.

The placement of the piece can influence what it will look like; if you don't have enough room to fit the piece in, it can make the piece wak (unbelievable places like heavens and other fame spots may influence the style of the piece). The graffiti artist must keep this in mind when they are bombing; what are the limitations of the space, time (unneeded risk), and can control. All these limitations will influence the style. Are you doing quick bombs for fame or are you doing a complicated bomb for style, that takes time? You can judge other artists on these concerns too in a yard where an artist as hit up a wild style piece and next to it is a throw up. Ask yourself, why the fuck did that kid throw up where he could have done a piece and left the throw up for the street where our time is very limited compared to the yard. It seems a very toyish act to me. You can judge the activity of an artist from the placement of the piece; if it is in a fame spot or a spot like a heaven where you stand in disbelief that a person could get up there to rock or had time to rock. I may not like the piece but I'm always impressed by the balls or clit that the artist has in bombing those spots. Here are some of my guidelines in yards versus the streets: in yards do a piece in a more involved style to push your own control level up. Leave the throw ups, ass-half pieces and bombs for the streets and roof tops. When you come to the yard, be prepared to burn and rock fuckn dope style not some bullshit (a yard should not be used as a sketch book). On the street the concern is more about the time it would take and asking yourself if it's worth the risk.

None of us are original. The first person who drew on a wall was original. The person who created an alphabet was original, but we are just reinventing the Roman alphabet (reinventing the alphabet is not original). Even if our style is the dopest around it can be compared to a wak style simply because it is written in English and the Roman alphabet. To me an original piece means that it hasn't been seen before with no influence or reference point at all. I'm not suggesting we should go out and forge someone's style. I'm always asking myself, "When does influence become biting?" To all the artists saying that

they are original, guess what our not and let's say you are, original does that mean your style is dope, no doesn't. It probably be considered wak as fuk because humans need a reference point to be understood. Because there would be no reference for us, we wouldn't understand it and we would probably say "What the fuk is that shit." I wish people who are saying they are original would replace that fukn word with unique. I can see uniqueness in styles like TWIST, DREAM and PHRESH but being original no. With more and more time passing by, I'm becoming more concerned with what ideas that a piece is expressing to me. Ego is great but it's time for graffiti to grow up a bit. We as artists need to realize that we are not the only people looking at our art. I'm interested in the idea of freedom, the freedom that I feel when I'm out there risking it (the freedom of bombing) and how I can express that freedom; what it means to me, what it means to others and how we can get it. Right now I'm not concerned if my shit looks pretty or not. I'm concerned in content. I'm concerned in promoting graffiti as the most important art form of our time and to give something back to it.

Yes, God is a Spray can and we as Graffiti Artist are Disciples of the Spray can. We as D.O.T.S. have recognized that we have been reborn in the Holy Mist of the Spray can. The spray can is the tool of the last revolution. The streets are the battlefields and the churches. Writers, we must unite, get organized, rise up and fight to beat down the wicked and get what we need FREEDOM.

thirty - no, fuck that shit, fifty years ago. This message, this act of resistance and other acts of resistance are done to create a large culture of resistance against capitalism.

There is no question that images promoted by major scream media skew our own self worth. From kids wanting the new toy, from teenagers wanting the new shoes, to adults wanting the new car, drug or president or whatever else they are trying to sell us. Stereotypes are created and reinforced by movies, TV and ads. The sitcom or movie shows the nuclear family as the norm and anything outside of the norm is evil. Reality shows are far from being real. Ads try to drug us up to forget our problems. TV shows tells us men are strong and women are here only to support their man. And the list goes on.

Who is it up to to say that all this is bullshit? It is up us, D.O.T.S., Writers and Artists to the People who are just sick of this shit. The time to act is now. Being anonymous in our actions needs to be questioned. (If you are asking people to put their necks on the line, our neck needs to be next to them). But being totally reckless is suicide (like putting your phone # next to a piece of graffiti saying " fuck the police"). The creation of the propaganda against the system of capitalism needs to come from the majority, the exploited. And the messages at first need to be clear and easy to understand.

For artists to start, they need be willing to act on their belief that something is wrong and they need to point it out to people. A spray can is easy to get; to write on a wall and not get caught is almost as easy. You need to ask yourself: is it worth being caught for? If not, then try to write something that is worth being arrested for. If you can't think of anything, you can always grab images or slogans from a books or the Internet. If the whole idea of being arrested is something you can't deal with, then this action is not for you. There many other ways to create a culture of resistance: writing , talking to other folks (organizing), street theater, protesting, etc.. But it seems like all this might run you the risk of being arrested also.

D.O.T.S. is not against other acts of resistance. It is all for them. But D.O.T.S. focus is on street art. D.O.T.S. is here for people to take

OURSELVES

We are living inside the system of capitalism. "We don't run the system, we bomb the system," Skeme from Style Wars (taken totally out of context). We are ruled by a class. We are not just working for ourselves but also for the ruling class. We are forced to do this because there are no other choices given by the system of capitalism. We are owned by the state, by our bosses, by our landlords, by our creditors or banks; we work as much for them (if not more for them) as for ourselves. You can not escape it. Capitalism is throughout the world. And here in USA, it easier to say it's not all that bad and ignore all the death, rape and destruction that it creates and to keep the ruling class in power and the bottom of society satisfied enough not to revolt. We are slaves to our wage. They work us so hard that it seems impossible to have time to breathe and just chill the fuk out. But the ruling class has to keep us busy. If we had time to chill out, we might start talking to each other and we would find out we are all totally fed up with this system of shit.

I break up the world pretty simply because I'm a simple man. I view the world as two classes: One class is owners of large amounts of land, owners of factories and technology: The minority, the ruling class, the bosses, the landlords, the politicians, the bourgeoisie. The second class are the exploited the ones who pay for land that they will never own, the ones who pay for the services and goods which are sold for profit, the ones who are forced to sell their ability to work for a wage just to survive: The majority, the righteous, the working class, the proletariat.

A few of the righteous recognize it and are looking for a way out. As you read this, messages are being written on the streets of our cities in an act of resistance against this system of shit. What do a spray can, bucket of wheat paste, and sticky backs (stickers) have in common? They are the tools of the Disciples of the Spray Can, D.O.T.S. Posters, stencils, stickers, tags, throw ups to burners that are forced onto the public to question the status quo. D.O.T.S. look at ourselves in struggle with the ruling class that forces us to be a slave to our wage. We all should be fed up with this shit today. No, ten - no,



THE MESSAGE PART 1

In graffiti there is hierarchy: tagging, bombing, piecing. All these activities are holy to D.O.T.S. (Disciples of the Spray can). D.O.T.S. believe that we as graffiti artists are reborn in the fumes of the spray can. Within the rebirth we become aware that we graffiti artists are all D.O.T.S.. That god is a spray can and the act of writing on a wall is a holy act. We believe expression and living is more important than property. This doesn't mean you should fall onto your knees and worship a fukn can. It means you are actively grabbing a better understanding of what graffiti is and it could be.

Why is god a spray can?

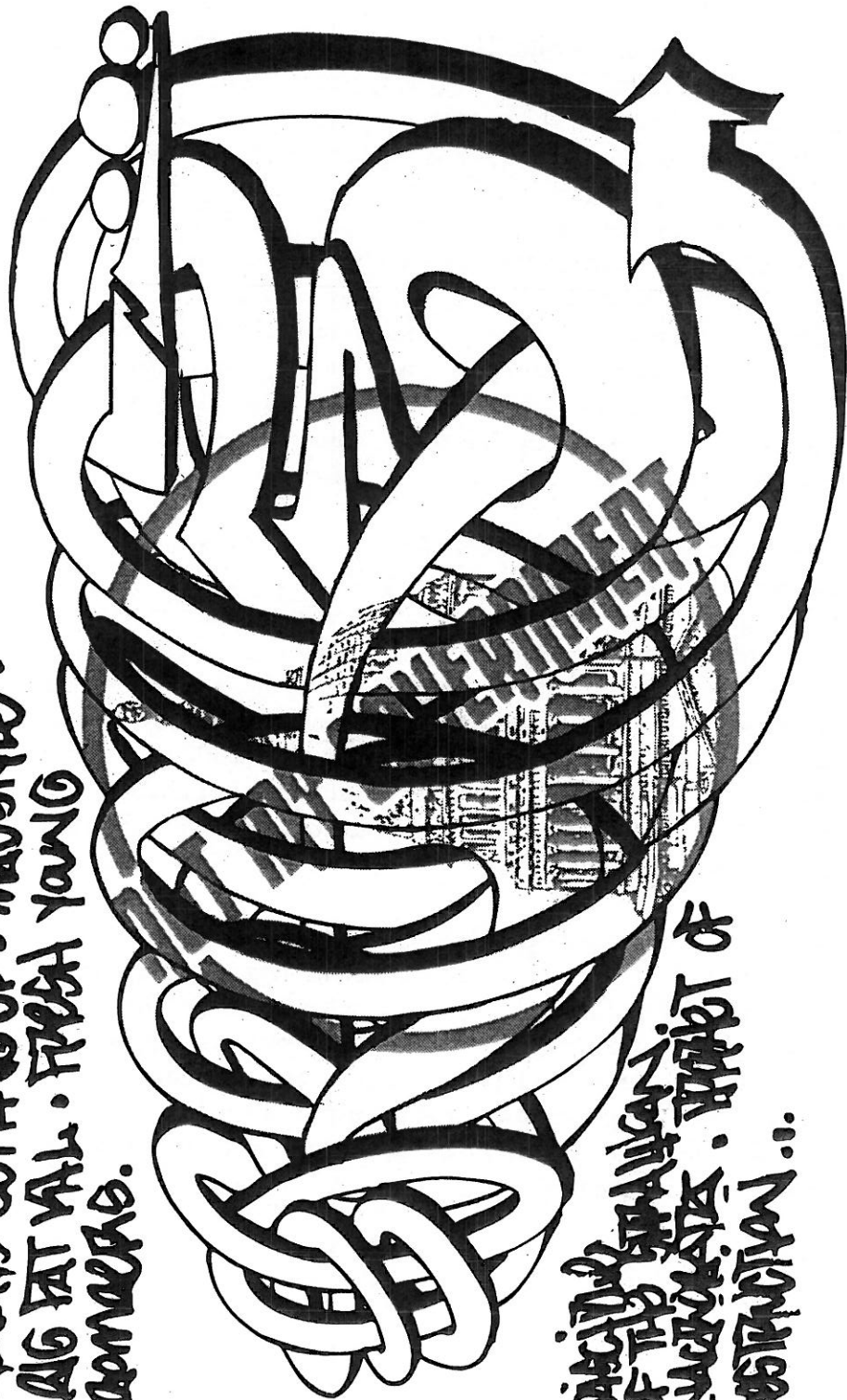
Because there is a hierarchy in graffiti and piecing is on the top. And in piecing the most wildly used tool is the spray can. It became the obvious choice for a god. Also, the belief is based on art being a holy act, meaning that art doesn't simply come from yourself but somewhere beyond yourself. For me god is a figure to explain the unexplainable. For example, the act of creating something out of nothing (such as a blank wall turning to a wild style piece) is very unique act. Where does inspiration come from? Your mind? Simply from your own mind? What about influence from others, shapes and forms from nature or human made? You can't escape influences. The only way to hide from them is to lock yourself in a cave from birth and never come in contact with another living thing. I feel all art is influenced by something and because of that all art is coming out not only from the artist but also from the artist's surrounding world. With graffiti artists our expression is from the spay can. The act of graffiti is different from any other art in the world. It's a gift to anyone who dares to pick up a can and hit the tip and rock the walls, trains, rooftops..... So YES, GOD IS A SPRAY CAN.

How to grab a better understanding of what graffiti is to you and to



ALWAYS GETTING UP • MAD SKYLINE •
BIG FAT WALL • FRESH YOUNG
CONCEPTS.

DISCIPLINE OF THE BRAIN AND
NATION STATE • MARKET OF
RESTRICTION ..



others:

1. Start asking yourself questions. Like: "Why the fuk am I doing this?" "Why am I writing this word over and over for?" "Who is my audience?" "What justifies my actions?" "What is style?" "What is a dope style or a wak style?"
2. Ask similar questions to other writers.
3. Ask non graffiti artists what they like or hate about graffiti
4. Educate yourself. I don't mean to pick up a book and start reading it (you could do that and you probably should). What I mean is to learn from direct experience. For example, you just got arrested. What can you learn from this experience so it doesn't happen again?
5. Start looking at your neighborhood and other neighborhoods that you bomb to see what the problems are that you feel need to be responded to (poverty, homelessness, police brutality, racism, sexism and all the other fukn "isms" like the big "ism": capitalism, heath issues). Then how can you and your art address these issues?

What does it mean to be a D.O.T.S.?

1. You have to recognize that graffiti is larger than yourself. And you want to give something back to it.
2. Promoting life over property. This could be done by your art. Addressing issues like poverty, homelessness, police brutality, racism, sexism. Use the spray can to spray out ignorance. Bombers: 1 out of 5 bombs, Piecers: 1 out of 3 pieces should address an issue that you think needs to be told to the public
3. Promote graffiti. This could be by taking a toy under your wing. Handing out spray cans or stickers or whatever else.
4. Try to progress the art of graffiti any way you can (progress tagging

by writing more than your tag and crew, write some farces or stories on the wall. Example, "WE LIVE IN THE BELLY OF THE BEAST. IT'S TIME TO BURN THE BEAST TOP TO BOTTOM, END TO END UNTIL THE BEAST IS DESTROYED FROM WITHIN. STAND UP AND FIGHT BACK."

5. Start preaching the gospel and start writing our own (become a self-righteous self-appointed Prophet of Destruction).

Message to DOTS addressing the criminal system:

I feel we need to tone down the ego a bit, not to the point that we just lose ourselves but to the point that we understand and respect others (other writers, people who like you, people who hate you, and even the pigs). Understand and respect the pigs? FUCK YOU BROKE. Well maybe not respect them but deffently understand there role.

What I mean by that is to understand why the pigs do what the pigs do. Put on their shoes on for a bit. There's a war going in america: The war on drugs, war on terrorism. That's a fucken joke, the war is on the poor and minorities. The foot soldiers are the pigs. Cutting welfare and the three strikes law is a direct attack on to the poor. Nationally, three strike states a criminal convicted of three violent crimes will serve 25 years, but here in California it is any three felonies which incudes 594 (vandalism). So if you are convicted three times for 594, you will do 25 years in prison mandatory; there no way out of it. Judges have no say in the punishment. All this confirms that criminals (the poor) are the real threat to the country and the Justice System becomes the number one control mechanism in the american capitalist system. The poor are a threat because we are the majority believe it or not; 80% of the wealth is controlled by 20% of the people. We have nothing to lose and everything to gain, they must keep us controlled.

In an economic system such as capitalism you most look at the criminal justice system as a big business. What do police, D.A.s judges and prisons need to keep their jobs? Criminals. What does a D.A.

never a patriot to begin with. The whole attitude of "love it or leave it" (which I get a lot) is a joke. Anybody using that tired ass phrase appears to me as a redneck, cross burning klan member and the next muthr fuhr who says that shit I'm going to punch in neck. I'm not a pacifist. I believe people have the right to defend themselves. I also believe people of any nation have the right to overthrow their own government, when their government has become an oppressive state, on their own soil or foreign soil. But a government never has the right to overthrow another government no matter if it's in the name of preserving the way of life back on it's own soil or overthrowing an evil dictator. The american way of life is eating all the world's resources. In a nut shell capitalism is grabbing pillaging and raping anybody it can in a never ending cycle of death.

This government has and is continuing to commit crimes against humanity and me leaving it or ignoring what it is doing is not going to change anything. But speaking out and exposing the hypocrisy of this country is. And I'll do it anyway I can; in song, speech, visuals, and in action. Of course, the more people that do the same the quicker the change will happen. Corporate news are telling us lies. We are being lead like sheep to the slaughter to the third world war. Guess what? America is the forth reich and we're living in germany. You want to look at a police state? Look out the window; we're living in it. And it is only getting worse.

Graffiti could become the people's news. Anyone willing to risk their own ass can do it. A pen, spray paint, stencils, wheat paste (posters) are the tools. You just need to decide to get off your fuhr ass ; stop watching MTV, fuhr, stop smoking pot for 5 minutes, hippie, stop drowning yourself in alcohol you fuhr punk and fuhr bomb. If you ever watch the corporate news, you deserve to wash that shit out of your brain by telling the truth. The streets are ours, our minds are ours we need to take them back.

THE MESSAGE PART 2

I feel graffiti should become more of a counter view to mass media. Graffiti should be used to cross out, flip and burn all the political hype in the consumer bullshit that is pumped into us by TV advertisements in the form of commercials, TV programs themselves telling us how to act or react, to billboards posters, etc. Every major news network is owned by a corporation. The whole nation is tuned into a corporate newsletter. Well I don't work for ABC, NBC or CBS. I work at Kinkos and FUCK KINKOS. Fuck their profit and fuck their bottom line. News media in America is a brainwashing tool; a propaganda machine that never proposes any solution but the one the government tells them, "STAY IN LINE" giving no other choices but war. Here's another choice. Pull all our troops out from foreign soil back home. Our own constitution says that no foreign troop can occupy our soil. To me it's a two way street you can't treat others differently than the way you want to be treated or it comes back and bites you on your ass. What happened on Sept. 11 isn't rare to the rest of the world. On that date the people, not the people in power, but the people became citizens of the rest of the world.

Since that date the propaganda machine known as the US news media kicked into high gear. The New York Times printed a two-page US Flag. If we didn't get the idea, patriotism is back in style. "United we stand," wear Red White and Blue to show your allegiance. I feel what happened was fukt up, but my memory isn't so short; not one but two A-bombs were dropped. Why? To scare the shit out of the Japanese and it worked. Thousands of Iraqi children die every month because of US sanctions. But who fukn cares? That's someone else's problem and their death is not broadcast live world wide (as the WTC). Some people look at the flag and truly feel that it is a symbol of freedom, liberty and justice. Others look at that flag and see ignorance, murder and oppression.

It's quite obvious how I feel; I'm not an ex-patriot because I was

need to seem to be doing a good job; a high conviction rate. Who would be harder to win against, a public defender or a private attorney? To answer that question just look to the prison population and their economic background.

So when a person starts to speak out against these injustices within the system and also starts to organize the people to take action they become a threat. The system allows the police, FBI, ATF or DEA to just pin a crime on the person and the threat is equalized. This is what happened to the Panthers (Geronimo, Mumia, Leonard and all the other political prisoners). It's not always some great grand conspiracy coming from the White House or the Capitol. Usually it starts off from a low level pig who believes his job would be so much easier if the person speaking out would shut up, die, be killed or jailed. The conspiracy starts when the powers above do nothing to stop it and why would they; they are happy with the results. It's the pigs job to be the foot soldiers in all this bullshit, to pin the crime on the person and take the blame if they get caught. They take the blame because it's not like we are going to get rid of all the judges, police, prisons and politicians. If we did that, we'd just be killing each other or, more likely, solve all our problems. So they shell out some money to shut up the victim's family or fire a few police to appear that they are cleaning house. Where do these fired pigs go, they go to some other police department. The police are coming with a mentality of beat or shoot first and ask questions later, if at all. I hear them say it all the time on shows like pigs, I mean COPS. "I could be killed today by any kid (gang member) I come in contact with." This mentality is the same as any dumbass gang on the streets.

The justice system is here to set fear into us. "That's against the law, you shouldn't do that" Saying law is just: law is true. Well, you know what, that isn't always true; 3 years then another 3 years and the next time you're caught, you're doing 25 years. Is this justice? Is this right? FUCK THEIR LAW. God is a spray can. The next time you are about to go out and write over, cross, burn or flip all the fukn toys in your city, please just ask yourself one question: Who is the true enemy? Those toys or the buffers, police or who the buffers and the police work for? We live in the belly of the beast. Can you read the

writing on the wall? We as DOTS are here to burn it top to bottom and end to end to destroy the so-called leaders of the free world from within. The time is now. You have one life to live. Do you want to live your life working your ass off to feed some suppressive capitalist muthr fukrs who don't give a shit if you live or die? **STAND UP AND FIGHT BACK. GOD IS A SPRAY CAN.**

