Marketing is as exciting as art... They are both born from the same root. Only the goal is different. In art schools as well as among graffiti artists, it is almost considered rude to talk about this subject, whereas it is the key to understanding our world. The human world is like a network of parasites and fungi that develop and adapt thanks to its different means of communication. The communication network is what helped us survive and spread. I’ve been thinking about this while looking at graffiti for years. For years, I kept looking at graffitis and wondered what the fuck was driving us to draw on the walls. Graffiti is a universal therapy in the form of a signal. From its erratic reactionary writing, I have extracted a theory. A guettho-ethnological theory in its purest form: Attention, please, Ladies and Gentlemen! Here is, by Dominique Lefèvre, in live and direct, the Theory of Graffiti!

Art and publicity explain a means of survival. They advise our environment on how to better survive it, with one exception: advertising does so not for the common good, but to sell something that is not really a common good, but rather a little poison.

The human being depends on his group. The group depends on the information that circulates in it and the way it circulates. That’s the art: making information circulate to understand our environment. Whoever knows how to hack this intuitive system can hijack it for his own purposes. This is advertising as a whole. It hacks the small, simplistic program of the human being for its survival. You have to understand this little program to be free of it:

Everything we do, we do as animals, plants or minerals that, in groups or solo, kill or help, adapt and survive, progress. It’s just that it has taken complex consistency as we evolve. A beautiful woman? Signals of reproduction of the species with all the benefits o f a DNA at its best, in the hips, the eyes, the walk, everything. A beautiful sunset? A nice car? A good education? Vitamin D, a way to move faster and attract attention and knowledge of the environment. Feelings? Poetry? Art? Love? Survival and nothing else; receptors of danger or survival and all the chemical mechanisms that go with them; creations of greater sensitivity and intelligence; a constant updating of group survival and environmental reading. Creativity is the energy that has allowed us to invent tools. These tools have allowed us to eat better and obtain comfort. Therefore, to carve a flint or enter a museum is always to be a better hunter-gatherer. Progress is always necessary for our survival. That’s it. Everything we do, is for survival purposes. Everything. And we take pleasure in it. Because the ultimate pleasure of the phenomenon of life is to survive. A flower takes pleasure in blooming. We are made of the same joy of success. Many colorful flowers have successful lives, and we take pleasure in seeing them grow. I would even say, we feed on it. We absorb their colors through our eyes. We physically feed on the colors of an environment suitable for survival. This is what constitutes a picture of happiness, but it is not all. We literally absorb the colors of these flowers through our eyes. This is the stimulus.

Art and advertising use the importance of the colors we absorb and their impact on our behavior and survival to influence us for good or bad.

Their harmony is food. Harmony is a code for survival. Beautiful colors and good notes help us to live better. The sun, a central element of our survival, sends an electromagnetic wave that crosses the cosmos to this flower. This wave contains both heat and light. The luminous energy is broken down into visible colors as well as ultraviolet and infrared energies. These colors are different speeds of vibrations corresponding to the sinusoidal curve of this wave, a vibration that moves. It is critical to imagine all of these vibrating color circulations, to imagine everything around us as a Van Gogh, as described by mystics, because that is scientifically what we bathe in. This energy becomes as much a part of us as food. It is just as vital.

All things on this earth have the color of what it reject. The flower I am looking at absorbs all the colors of the spectrum except the one it returns. A red flower reflects red. This wave comes to me, and I absorb it into my matter. It absorbs the rest of the colors. It is crazy. It is as vital and equivalent as the exchange of carbon-oxygen that takes place between our two species. Colors have an impact on the very matter of the body, in the body. We are as dependent on our sensory world as we are on the air we breathe. Our worldview is porous and in constant interaction with the stimuli of the vibrating world. And sounds, touch, and a whole bunch of other sensations that exist are part of that same set. Therefore, X-rays and radio waves take place in the same spectrum as colors. It is the same energy. Colors and sounds are differentiated simply by the frequency of their vibrations. And the touch? Touch is also a sensation. In reality, we never touch anything. We receive information about a nearby energy source. Matter like low frequencies or gamma rays are slowing down or accelerating vibrations. They are the same vibrations. Mystical, isn’t it? So, since the dawn of time, we have been feasting on these stimuli, and these stimuli create the world we inhabit. Man's magic is that he creates new forms of sensory intake, new bridges to recognize or imitate all of these energies in whatever form they take. He creates new stimuli to understand the world. And the very nature of this communication tool will change the very nature of man, his senses, and his vision of the world. I know you already know it and that it sounds very schoolish. But the absolute keys to power are there. The human group depends on the story that is told and the way it is told, on its stimuli and its senses. If we pay attention, we can see a matrix of vibrations and codes indicative of our survival that has recurred throughout the history of human civilization. Since the caves' time, humans have coordinated with communication tools.  Indeed, they did not draw red flowers but rather red animals and hands. They drew on the cave walls in a precise and complex way, in a red and black vibration to the flames of the central fire, to transmit a method of survival, hunting. The nomads observed nature, periods of transhumance and mating, the surrounding ecosystem, and the seasons. They recorded this environment in the caves. Technically, they placed the animal in front of the fire. The shadow projected on the wall made it possible to draw its contours. This was the first overhead projector, as well as the first darkroom, television, and fireplace. The silhouette was drawn at a specific place in the cave, a place lit by the moon or the sun depending on their position at different times of the year. This shows the intelligence of the cavemen/woman. They gave birth to the first calendars: survival notices and notices of fresh meat arrivals. They created the first holidays and gained an understanding of their surroundings. This was the first Christmas. A fireplace, a reading and the promise of a good meal in the middle of winter. It was the first St. John’s Day, a great fire that heralded the mating season of the bulls. It was also a cave myth, the theater. The pigments blown onto the hands were the signatures of the men who celebrated their amazing survival tool: the hand. They drew the identity of the individual in the group. When it came time to affix their mark, the women carried the teenagers on their shoulders, an initiatory rite of the beginning of adult life, the signature of the territory, and the conscience of a self within a group, a tribe, a world. Death was symbolized in the depths of the caves, near the graves, and near the mother earth's womb. One drew man-animal hybrids of the man who mixed with his ecosystem. He would die with what he had eaten, in the crypts of the ancestors and among the ancestor frescoes of the infernal creatures. Man had already developed a complex system to describe his environment and his ritual steps. There were already colors and signs of indications, and these signs built the society and its rhythm all the way up to its rites and festivals. A slew of cultural elements emerged and continue to shape the group's survival.

We left the caves when we pierced the secret of the good yield of domestic animals and cereal crops. The caves were converted into temples and other stone shelters that provided rhythm to daily life, but closer to the fields, closer to its sedentarization. They continued to paint the picture of life in society, but they added writing and mathematics that calculated the land, the sharing, the yield, and the exchanges. Peaceful commercial arrangements were the guarantee of better survival. Cryptography became more and more important. Signs were drawn in the temples and crypts, codes that synthesized more complex or long ideas. These codes had the advantage of transmitting information more quickly. But as a new power always comes with its counterpart, these codes also had the disadvantage of hindering memory and the critical thinking that goes with it. Children were initiated into the passage to adulthood in oral cultures primarily through initiatory journeys, survival journeys in the wilderness, far from the village, to meet the Shaman, the Druid, to confront intimate fears, and to encounter astrological and divinic myths. The geographical displacement and the oral account associated with adventures allowed strong stimuli to better anchor the tools of survival in the memory of the young adult. The latter returned to the group with, thanks to his ritual passage, the qualities to contribute to the survival of the group. However, with the advent of sedentary life and writing, the ritual of passage to adulthood was synthesised on the walls of temples to tell the history of heroes and their journeys instead of drawing animals, and the one of gods instead of drawing animals. The myth was born. The catharsis function of the epic synthesized all the stimuli necessary for survival. It is exactly the same thing that happens when we read a book. This book is a collection of signs that simulate an oral and visual transmission of the tests to pass as well as the knowledge to see about our environment in order to survive it. This is what has been the driving force of villages and ancient cities for thousands of years. Only the support ports were altered. This highlights man’s dependence on these stimuli. The matrix that can be hacked by those who make the effort to write it. And, throughout history, with each renewal of mankind, with each need of adaptation for the survival and expansion of an ever larger group, there have been new stories to describe the environment. Each time, this new support and stories would decid the great directions that humanity was taking. And each time it happened in a tension between survival of the group and control of it, between stimulus and habitus. Each time, new supports to retranscribe these stories created appointments of historical crises that could have been predicted by Hari Seldon. The Egyptians had established immortal crypts such in which were engraved the myths and gods as well as the episodes of the collective memory, the distributions of lands and accounts and of course, while mentioning the kings who allowed this nerve center to exist: A perfect system of civilized group. But this was without counting the appearance of a new tool of communication: a new medium. Religious groups were formed among the pastoralists. They wrote new stories, new ways of seeing and surviving in the world. They wrote on the skins of the sheeps and on their shoulder blades to make them circulate under the toga. From these new narratives hidden among the skins and hides were born the rebellions of the great monotheistic civilizations that literally drove out all the others. All of this, thanks to a mobile, light, transportable, cheap, concealable writing. The cuneiform writing was born for its rapidity of execution by the monks at the same time. When the Egyptians played the time, the Christians played the space, the propagation... The propaganda. Jesus had all the characteristics of the heroic monomyth with a little more: an incentive to disturb the public order and the function of an ultimate scapegoat. The peasant world was able to flourish in Christianity in the work and in the codex, until the next major media change. The world is gradually moving into manufacturing and kings are increasingly aware of the importance of soft power. The world is gradually moving into manufacturing and kings are more and more aware of the importance of soft power. They therefore do artist sponsorship and expeditions to learn about neighboring cultures. The kings wanted to show that their model of survival was the best. They advertised it. It was the Renaissance. The caves with cave paintings had become merchants’ palaces perched on ever finer oils on canvas and wood. Leonardo da Vinci, a war engineer, was asked by the greatest to create the branding of his time. He had studied the painting techniques of these prehistoric ancestors. He created the camera obscura. He placed actors in a room lit by candles. A small hole in a wall and a lens projected the image to be painted onto a canvas placed in the darkroom. Da Vinci also drew inspiration from the caves by blowing his pigments onto the canvas as the prehistorians blew pigments onto their hands. He obtained his realistic gradations without brush strokes. It was the Sfumato. Each layer from cold to warm colors was enclosed in a glaze like the rain crystallized the cave paintings in the rocks. Da Vinci had invented a machine to grind his pigments to the finest to make his Sfumato a wonder. He painted a mystical humanist revival of the figures of the Bible, but in the end, the painting was always the same. It was a centralized painting like that of the Egyptians. A painting which crosses the time. And like the Egyptians, it was chased away by a radical decentralized art.

Printing had already existed for a long time in Asia. Genghis Khan used to walk around with a printing machine that he got from the Chinese. They printed debts. A jeweler, Gutenberg, went from the codex to the printed bible. The new bible spread to other homes than those of the clergy. It always takes a few years before a new communication technology gives life to a change in society. The printing press gave birth to Protestantism and all the changes that we know about. A new medium, a new idea, a new art (engraving), a new planet earth. Protestantism spread through trade, opening the age of maritime and colonial empires. Everything accelerated to the rhythm of the presses. This new form of liberalism will blow up everything, from the Age of Enlightenment to the Industrial Revolution. The race to new media has become crazy. Its impact on the brain and on society too. During all these times of conquests and exploitation, peoples with written and oral communication cultures clashed. The conquests were catalyzed by the telegraph, which came closer and closer to the binary code.

The first radio program was broadcast in Belgium in 1914. Shortly afterwards, Germany invaded Belgium in the first episodes of the First World War. The telecommunication of trading accelerated the whole thing. And the cinema and the television and the minitel and the video games and the internet and the smart phones and the social networks. It was so many upheavals in our brains and in the social fabric. And all this to arrive at the conclusion of my damn Graffiti Theory. This Theory of Graffiti  that gave birth to my fictitious artist who turned the world upside down. That’s why I talk about it. Listen.

It was during the Second World War that Edward Bernays revealed himself as one of the most influential people of his time, of our time. He was more aware than any of his machiavellian predecessors of the impact of stimulis on human psychology and even better: on human group psychology. He understood that the group and the individual do not react in the same way. The group is easier to manipulate than the individual. Bernays is the nephew of Sigmund Freud. He used his uncle’s work on human psychology to set up the theory of institutional political propaganda and the public relations industry. He sold his psychological methods to perfect manipulating public opinion. He has studied prehistoric art and the primitive impulses of those societies that remain within us too. He sold the blood red of our cave drawings to Coca-Cola and the Nazi flags drawn by Goebbels. He is at the origin of the fulgurating expansion of tobacco in the world by these advertising campaigns. He is at the origin of the leverage of the feminist-commercialism. He is at the origin of the slogan technique, of the television promotions of American presidents and of lobbying. He is the originator of the Reichstag fire false flag, American Colors (color in art and marketing) and «The conscious, intelligent manipulation of the opinions and organized habits of the masses (which) plays an important role in a democratic society. Those who manipulate this imperceptible social mechanism form an invisible government that really runs the country.» He always considered that the mass should be manipulated by a small intelligent group. He is the father of marketing. More importantly, he is the father of the world we live in. He is our father. He’s the one who studied at Harvard, Stanford, Oxford or Cambridge. He’s not the one who studied at your school, but at the school of those who hold internet today.

The Internet is the new vehicle of propaganda, a propaganda that sticks close to the body, that knows everything about you. It is a TV that watches you. It directs your thoughts and erases all other possible paths. It guides. Because if the internet is the last media, the last survival communication of mankind, the social network and the marketing that accompanies it are its real content. The colors of the products have been carefully studied. They are the colors of solar energy, filtered, separated as a rainbow. And from vermilion to violet, the spectrum of their vibrations is directly addressed to the unconscious and impulsive receptors of our bodies. Our body eats its information through these receptors that we know since the dawn of time, in Chinese and Indian medicine under the name of Chakras. Indeed, marketing is a form of Hinduism. From the red Coke that sells doses of sugar, to the yellow Macdo that sells anti-vomiting buns, to the blue Facebook that sells electrical impulses, all of them are directed to specific organs. Thousands of data of our impulsive reactions have been stored in ice deserts, where artificial intelligences study every reaction of the little cave monkeys, now in laboratory that we are. They study every reaction to the stimulus, to these vibrations of life, these solar energies filtered into colors, encrypted into codes, cut into small doses of habitus and distribute it in small doses and under control, like a drug. Thus, thousands of survival impulses, love impulses, sexuality, jealousy, competition, food and primal fears are distributed to billions of little cave monkeys. Billions of stimuli are repeated for as many billions of clicks, billions of toxic habitus. And these billions of simulated survival codes are entrusted to artificial intelligences; robots. And from this enclosing matrix, the dream, the instinct, the creativity, the clairvoyance of the Neanderthal man are amputated. The cave is now a prison where the frescoes of the animals are hidden by the smoke of the fire. The outside does no more exist because, the ecosystem is now a desert. Only the myth of the cave remains.

The light was. Filtered by the verb. And then the apple of this knowledge was bitten. From its flesh, cyanide spread in our veins.

Here is my fucking Graffiti Theory. Our survival depends on our murals, from the time of the caves to the time of the tag and the hashtag.

We are in one of that time of crisis, of change in communication media. It is now or never, that art can fight against advertising. The perfect artist is an artist of its time, he should use the world of walls and murals as that world of binary codes and of the web. He should do street marketing and NFT to oppose its communication to marketing and social networks. He should use a symbol and a speech. The mountain and the water. The art of time and the art of space. A discourse plastered on the walls of all cities, a discourse like a great fresco that exposes the world as it really is, a discourse raised, laid by the very hands of this human group, a discourse that repairs the sensitive memory of humans to their world. This discourse would be adorned with the rainbow potion, the atmospheric potion, the source light according to these messages. Its symbol would be that of source light, of those particles that cross space to save us at each cycle.This source light, made of fullness and emptiness, of vibration and cycle, of atoms that vibrate as they move forward according to an electromagnetic sinusoidal curve revolving around a magnetic field, a planet, a historical cycle::: It should simply be symbolized by the Yin-Yang. The perfect artist. The one of the Graffiti Theory. The one of our time, should draw Yin Yangs and colored speechs on the walls of the cities and that will be enough to change everything. Plan.