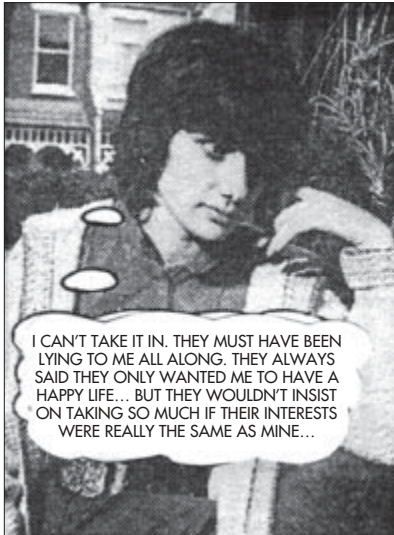


**YAWN** is a sporadic communiqué which seeks to provide a critical look at our culture in all its manifestations. We welcome responses from readers, especially observations of a critical nature. Be forewarned that anything sent to **YAWN** may be considered for inclusion in a future issue without specific prior notification. Submissions are welcome and encouraged. It is the policy of **YAWN** not to attribute work, unless the content benefits from such attribution. **YAWN** is a collective, mostly anonymous, effort. Contributors receive 3 copies of the **YAWN** in which their work is used. Monetary donations are requested to help defray the costs of publication. Subscriptions to **YAWN** are available for \$10 for one year. Archive at <http://yawn.detroit.net/>.



I CAN'T TAKE IT IN. THEY MUST HAVE BEEN LYING TO ME ALL ALONG. THEY ALWAYS SAID THEY ONLY WANTED ME TO HAVE A HAPPY LIFE... BUT THEY WOULDN'T INSIST ON TAKING SO MUCH IF THEIR INTERESTS WERE REALLY THE SAME AS MINE...



It hurt to think that he'd been lying to her.

DID I REALLY MEAN SO LITTLE TO YOU THAT YOU COULD USE ME UP, LIKE A TUBE OF TOOTHPASTE, AND THROW ME AWAY, FOR THE SAKE OF CAPITAL ADVANCEMENT?

But, it did help Gill to come to a decision . . .



I'M SORRY, BOSS. BUT WHEN I REALIZED THAT MY LIFE IS LIMITED BY OPTIONS IMPOSED BY AN OUTSIDE POWER, I KNEW I HAD TO TAKE CONTROL. YOU WERE JUST USING ME TO GET ON. BUT I'M NOT SO VERY DIFFERENT, IN A WAY. I—I'VE BEEN USING YOU, TOO. I CANNOT PARTICIPATE IN THIS ANY LONGER. IT MAKES COWARDS AND BEGGARS OF US ALL...

## Why I Invented Art Strike (1990-1993)

Art Strike (1990-1993) is a NET, of fine mesh, to capture those with heads TOO LARGE. Suspended by the net of Art Strike (1990-1993) they hang together discussing, analyzing, rehashing, criticizing Art Strike (1990-1993), those who have been caught in it, those who have slipped through, and their opinions about them and everything. The NET cleans out the lightweights, the weaklings, the BIG-HEADED ones, shunting them into a quiet cul-de-sac of permanent artisticism, Artist-Club members reading the minutes of all previous meetings to each other over and over again, perpetually rewriting their constitution, rejustifying themselves and the World Artisticians' Party. Art Strike (1990-1993) causes non-contributors, windbags, perpetual theoreticians, to become SELF-PURGING, clearing the path for those who are artists by virtue of their actions, removing those who are Artists By Self-Proclamation. Producers and contributors have free rein, no more encumbered by jaw-flappers and ideologues. Art is Demythified by removal of the mythicists and redefiners, manifestoists and movement-joiners. Art Strike can only be a complete success if it becomes PERMANENT, or induces all participants to suicide. Cambridge, Massachusetts

## What decision will YOU make?

### FOCUS ON FOTOS

by Mark Forbes



It's been said that the purpose of a picture is "to inform people about the world." But how much of the information gleaned from a photograph is a result of the cold, fact-oriented, perspectival nature of the process itself, and how much of it depends on the motivations of the individual making or presenting the photograph?

The camera is a mechanical de-contextualizer, tearing off pieces of the whole picture. Yet every such shred of verity seems complete in and of itself. This is the reason for our warning: one cannot trust even the most "objective" datum if it is collected by the biased operative of an enterprise devoted to either commerce or ideology. The ends of each are the same: the control of materials and thus power by controlling peoples' attitudes.

Photojournalism, often seen as a "noble" profession, lends much credibility and immediacy to the reporting of the news, the global gossip that serves to reinforce institutionally imposed collective attitudes. Journalism puts the "prop" in propaganda. Advertising is its alter-ego.

Photography is responsible for replacing lived experience with a strange, boring, irreality that is all surface, no substrate. Part of the sickness of contemporary social life comes from the images in the mass media that many of us aspire to. That we are at all willing to aspire to mere images is telling. But the problem lies not in the depiction of role models for people to follow (although one would likely take exception to those choosing these models: ad men and the corporate fantasies they become mouthpieces for). The real problem lies in peoples' willingness to follow any models that are thrown up in front of them. It would seem that, "That which appears is good, that which is good appears." Therefore people aspire to a fantasy designed to sell beer, detergent, and the like. Not that these commodities are without use, it is simply that focusing on them obsessively is of benefit only to their sellers. It is the gulf between the perceived irreality of corporate fantasy and the poverty of daily existence itself that causes people to be dissatisfied.

People must be made to know that their daily life is a thousand times more interesting than anything thrown up on a TV screen or depicted in magazines.

**VOICES/**Would it bother you if artists ceased production during Art Strike 1990-93?



**Aylesa Singly, 30**  
Account manager  
Chicago, Ill.



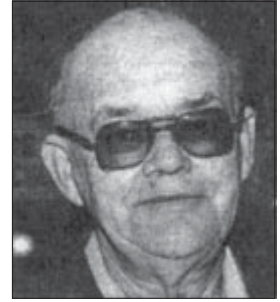
**Karl Rosen, 45**  
Corporate travel director  
Anaheim, Calif.



**Pinky Gilbert, 46**  
Real estate agent  
Smyrna, Ga.



**Dave Hall, 63**  
Retired boilermaker  
Gibbstown, N. J.



**Joy Corbett, 38**  
Diamond saleswoman  
Coon Rapids, Minn.

It wouldn't bother me as long as I knew everyone stopped creating—and not just because everyone else was doing it, but because a belief that it would make a real difference in peoples' lives. We really do have to protect our cultural integrity. If museums, art schools, and advertising agencies would close down for three years I believe it would make a real difference.

Yes. It is a disregard for my right to experience the fine arts in the public institution of my choice. Museums are supposed to be places where you can get away from all the hassles. Who is to say that "they"—the art police, concerned artists—will stop at only three years without art? Also, if art is truly for the people, it should be free and open to anyone who wants to encounter it.

I have nothing to hide, the last time I created anything was when I turned a high school cafeteria lunch tray into an abstract kind of sculpture, so it wouldn't bother me if other people wanted to give up such a useless activity like making art. You could check up on me anytime during the art strike, but you'd be wasting your time. My life is an open book—and during the art strike you can bet I'll be doing more productive and more meaningful things with my time.

No. I support what the art strike has to do to protect our cultural progress. If any Art Strike Action Committee were to call on me for support through artistic inaction, I would not hesitate. You aren't going to find my name ascribed to any artistic production for 3 years—or 30 years even! Its definitely the right choice for American artists. Foreign artists, too.

Yes, I shouldn't feel that Big Brother is watching while I check out a Van Gogh. Just because artistic expression is something you feel inside, a burning inner passion, doesn't mean you're reinforcing the stereotype of artists as flaky visionaries. Too many artists are discriminated against because nonartists who promote 3 years—or even one day!—without art act concerned about the state of art in a world gone mad. Real artists know what real life is. Their surveillance would only promote discrimination. Art strikers are Art criminals.

# 1990: THE END OF ART (IFICE)

The Entire Population supports the ART STRIKE

**Bordeaux, France**—La police a démantelé un réseau trafiquants, en arrêtant 13 personnes, à qui 278 Kg d'art ont été saisis. Il s'agit d'une des plus importantes prises d'art en France après celle qui avait eu lieu à Paris (1 tonne) en 1988 et les 300 kilos découverts à Brest. La bande serait liée à l'un des principaux dealers du monde de l'art... L'art était camouflé dans des armoires d'appartements d'une zone résidentielle de la ville. Il se trouvait dans des sacs contenant chacun un kilo d'art, avec cette inscription: "Pureté 100 pour 100." C'est bien fait. [LD5

*(The police have disbanded a network of traffickers, arresting 13 persons, from whom 278 Kg of art were seized. The raid was one of the most important seizures of art ever to occur in France, after the ones which took place in Paris (1 ton) in 1988, and the 300 Kg discovered on board a boat last May in Brest. The traffickers were linked to one of the main art dealers in the world... The art was hidden away inside the closets of apartments in a residential area of the city. It was found in bags, each containing 1 Kg of art, marked "Purity: 100%". Well done.)*

Anticopyright is a distribution service for agitational and generally scurrilous art/flyposters. The basic idea is this: I provide a photocopier and a central address. Anyone who has any work they want sticking up here, there and everywhere sends in a few copies which I will reproduce. Anyone who wants posters to stick up will write in and ask for them. A catalog will be provided as soon as it's off the ground. I want posters from everyone who can hold a pen in their hand, and for everyone who can hold a glue pot or use their eyes. A good distribution service, as well as plastering the walls of the world with unbuyable art is a good way of exchanging and developing work. Everyone is invited to contribute in whatever way they think suitable. I need people to send in work, people to place the posters, and I also need donations to run the project. If enough people get involved it is hoped to publish the first catalogue and fully launch the project early in 1990. All correspondence is welcome. Anticopyright, P.O. Box 368, Cardiff CF2 1SQ Wales UK.

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