

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 may be considered for inclusion in a future issue without specific prior notification. Submissions are welcome and encouraged. It is our policy not to attribute work, unless the content benefits from such attribution. **YAWN** is a collective, mostly anonymous, effort. Contributors receive a copy of the **YAWN** in which their work is used. Monetary donations are requested to help defray the costs of publication. Subscriptions are available for \$10 (cash or unused stamps) for 25 issues. Archive at <http://yawn.detritus.net/>.

The modes of discourse

create their own (pseudo) answers. Only illusionary movement can take place within the existing frameworks. Consequently, our actions towards revolutionary movement must find their basis in the undermining of existing (i.e., accepted) forms of discourse. To this end, we formulate (meta)nihilism as a point of departure, not because we 'believe' in it, but because it is a tentatively convenient position on the self-reflexive extreme of the mode of discourse (the 'contradictory'). We will 'progress' 'beyond' this 'reference' point only in that we intend to deconstruct the underlying capitalist power relations which caused its materialization (from the historical negation of radical inertia with pseudo-leisure in the first place). We have no illusions that meaning can continue in some way to 'progress' or can be done away with instantaneously—we impassively address the illusionary 'progress' of the 'human condition' and 'desire' its cessation. We aim for an (in)active refusal of the suppression of (in)active refusal. And clearly, the reason that these ideas seem negative or empty is that they are articulated in a self-supporting context which they attempt to undermine, and which, by its intrinsic nature cannot tolerate their attachment to the 'value' of 'meaning' (linguistically, logically or otherwise). This intrinsic suppression of radicality, when fully understood, provides the motivating 'level' of speculation which supports our critique of the modes of discourse. But all 'levels' of separation are illusionary, returns to the sphere of bourgeois power-relations. **[SMILE]**

FRACTURED SOULS UNITE!

The business at hand of stabbing repeatedly the ugly vipers of our ECONOMIC SLAVERY will of necessity be our ongoing anguish. But what is the purpose for drive but the actions that this anguish produces. It is true that we add fuel to the very system we oppose, by using their paper, inks, postal system, etc. But we must take into account what systems are really servicing a truncating bureaucracy and what is neutral to serve all purposes.

It is our responsibility to make that distinction, to be constant in making no sacrifice to the ECO-GLUTTONS.

The essence of revolution does not come directly from the heart, but rather from somewhere in the primordial brain. Our primal instincts warn us when we cannot function well in our surrounds. Therefore the ART STRIKE must strike out and kill that disease around that threatens to kill us. A strike of actions is what we demand. GO FORTH AND KILL BAD KARMA!



Statement Regarding the Art Strike 1990-1993

Now that I have learned the reasons for the international Art Strike 1990-1993 I declare that I will support it, but in Yugoslavia, country where I am living and making art, an Art Strike would have no sense because:

1. There is no art market here yet.
2. Prices of artworks are so low that you don't sell at all. You make art for pleasure, philosophical and creative reasons
3. We have only few art critics and curators, and they have no power or influence upon artists.
4. You don't have to pay the galleries for having your own exhibition, but galleries pay you for that. Shows are not commercial at all, so alternative artists can exhibit in official gallery spaces.
5. The serious culture hardly exists here. It is repressed by the primitive, peasant culture, so our aim is to develop and support culture here.

So I am suggesting all art strikers to come and settle in Yugoslavia during the period 1990-1993 and continue making art and exhibitions. [Andrej Tisma, Novi Sad, 11 December 1989]



WARNING: Creativity is the only weapon of the underground.

World's Most Beautiful Art strike



PRESENT THIS AD FOR FREE INTRODUCTORY LESSON TO art strike 1990-1993

HOROSCOPE

FRIDAY, JUNE 1, 1990

ARIES (March 21-April 19) Stay within your own energy and rhythm and you will be indomitable. Investing in art isn't likely to bring you the desired results. Get a needed change of scenery.

TAURUS (April 20-May 20) Your expectations of art may be too high. If you have to perform or speak publicly, and then refuse, you can make a lasting impression. Let friends demonstrate their worth to you.

GEMINI (May 21-June 21) You may have a need to ponder the deeper issues of life. An art matter could involve mere property or a business transaction. You get money from somewhere.

CANCER (June 23-July 22) Handling responsibilities can be hard when you'd rather be out playing. You'd do well in boycotting art. Keep track of every penny.

LEO (July 23-Aug. 22) You should work through problems and disagreements so you can empower yourselves. Once you give your word about something, follow it through to the end. You get the inspiration to act boldly by refusing to act.

VIRGO (Aug. 23-Sept. 22) It might be time to give your life more attention. If somebody rejects your ideas, take it in stride; there will be others. A truly extraordinary imagination cycle begins.

LIBRA (Sept. 23-Oct. 23) You're swamped with ideas, but how many of them are truly workable? Your partner may need to bring you back down to earth. You can recoup a loss of time.

SCORPIO (Oct. 24-Nov. 21) Analyzing your feelings will always be productive. You have amazing powers to pull yourself back together with some time off. Giving up art can heal you.

SAGITTARIUS (Nov. 22-Dec. 21) You have strong powers of self-expression today and you don't need art to be truly creative. Keep tabs on your phone bill; it could be adding up faster than you think. Give Virgos the right of way.

CAPRICORN (Dec. 22-Jan. 19) Expect a positive change in your artistic condition. You're better off saying too little than too much. Handle fewer of the details yourself.

AQUARIUS (Jan. 20-Feb. 18) Art expenditures may seem necessary, but someone else will get investment value from them instead of you. Making art brings practical responsibilities with it. Taking care of your health is really important.

PISCES (Feb. 19-March 20) Your art life may seem to be on hold, but don't push the panic button. Give your thoughts careful loving guidance. You're able to relax at home.

"I was particularly disgusted by the articles in *Bloatstick* for San Francisco, e.g. the one that said Art Strike was white males in the service industry, etc. Well, ASAC Baltimore was 4 women and 5 men—all "white": 2 bisexual men, all bisexual women, and a gay man, 2 of whom have been unemployed (by "radical" [sic] choice) for over a year, with an extremely varied class composition—from low to high; we are all starting a collective business together and in my case, working in the service industry (i.e. photocopies) has been central to my participation in the strike via use of services which potentially could get me fired for the last 2 years! And Stewart Home, who has unfortunately become totally associated with these projects to their conceptual detriment, is a lower-middle class person who has been practically unemployed the entire time I've known him. Neither he nor I have ever encouraged anyone to work. Nonetheless, despite all that, we all consider ourselves members of privileged classes and are agitating for our own suicide."

[excerpt from a letter from Karen Eliot

This particular letter suggests the need for a somewhat demographic study of the make-up of the population interested in the Art Strike. To that end, YAWN requests that each person reading this send in a postcard containing the following information: 1) your sex; 2) your sexual orientation, 3) years completed in school, 4) years completed in college, 5) your age, 6) your race, 7) your total approximate income for calendar year 1989, 8) the major city you live in or nearest to, and 9) whether or not you are participating in the Art Strike. You need not answer any question you choose not to. Please answer truthfully. Do not use your name or your return address. All information received by August 31, 1990 will be tabulated and published in YAWN.



"Against all this the cultural worker has only one great remedy: I call it *Russian fatalism*, that fatalism without revolt which is exemplified by a Russian soldier who, finding a campaign too strenuous, finally lies down in the snow. No longer to accept anything at all, no longer to take anything, no longer to absorb anything—to cease reacting altogether.

This fatalism is not always merely the courage to die; it can also preserve life under the most perilous conditions by reducing the metabolism, slowing it down, as a kind of will to hibernate. Carrying this logic a few steps further, we arrive at the fakir who sleeps for weeks in a grave." [Nietzsche

Art Strike Action Committees (ASACs)

ASAC (California), P.O. Box 170715, San Francisco CA 94117 USA
 ASAC (United Kingdom), BM Senior, London WC1N 3XX, England
 ASAC (Eire), c/o Tony Lowes, Allihies, Bantry, West Cork, Ireland
 ASAC (Latin America), C. de Correos 1211, Montevideo Uruguay
 Lettre Documentaire, B.P. 249, 33012 Bordeaux Cedex France

