

# Ron Martin

Ron Martin lives and works in Toronto. He is an established visual artist, arts editor, and freelance journalist.



## The Stupid Viewer

Likewise, the bigotry endemic of the myth of the stupid artist can be applied equally to viewers. In time, social resistance to new ideas occurs with regularity. And, such resistance to new ideas by artists' abounds with equal force. Nevertheless, categories of knowledge, in and of themselves, such as mathematics, biology, and too, including the humanities are not stupid. On the other hand, one can tire of a form. But, such does not displace the fact that the rise of negative reactions on the part of viewers' to current art is, more than likely, the result of viewers' - this includes artists' - distancing themselves from having to inquire knowledge.

voted a greater part of his life to resisting the myth of the stupid artist. To boil it down, Duchamp's method of making art can be perceived as a form of self-reflexive-indexing, such as with his "Large Glass", 1915-1923, and "Box in a Valise", issued 1938-1941. In other words, his synoptic strategy involved in making an art that took or afforded a comprehensive mental view. The opposite position is one that can not get past gross sensation as an end. But, you know this.

Yet, most forms of creativity are supposed to be in the service of the creation of inner man. And, forms that affirm the intelligence of man are preferable by comparison to the stupidity of old painting. For instance, the synoptic form of this painting is

designed, in part, to introduce to viewers the concept of the creation of thought as an end in art. Moreover, this particular set of marks - like in the Pages Series I to IV, and reminiscent of the "Water on Paper" Series" - functions as a means to extend the limits of this field of inquiry. In addition, these marks rubbed, burnished, inscribed, scratched into the paint are intended to suggest a codicil of concerns that in turn exacts a reference to my circumstance in time. And too, at another level, to the space of the body through the notion that viewers are a medium of insight and knowledge. Such allows me a great deal of freedom.

And by now, you're probably wondering? What the hell is this ego maniac doing here? Yes: paint, painting put into the service of

words utilizes a form of self-reflexive-indexing. Such allows me to avoid having to make something that looks like art. If it looks like art, I do not want to do it. For, I believe in words more than I do in the stupidity of old painting. Therefore, to extend such a limit will invariably result in doubt being cast onto viewers.

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Notes: ... the destruction of the blank canvas!

Thank heavens for doubt.

Happily, Marcel Duchamp, 1887-1968, de-

### Cherche le banque

To start a war  
You don't need a tank  
Or weapons passe  
You just need a bank.

If you want to kill off  
People galore  
Just issue them loans  
And then charge them more  
Interest on interest  
Till they fall in their ranks  
You'll get all they own  
At no cost to the bank!

The banks will take gold,  
Copper and oil  
They'll dig up your country  
While your citizens toil  
And when they've extracted  
All that they can  
You'll pay for the cleanup  
To your own tax man!

The banks plan the wars  
And whatever the tide  
The banks can't lose  
They back both sides!

— Sydney White  
Committee on Monetary and Economic Reform

