

# ULTRA-MODERNISM?

by FLORENTIN SMARANDACHE

## ABSTRACT.

“Outer-Art” is a movement set up as a protest against, or to ridicule, the random modern art which states that everything is... art! It was initiated by Florentin Smarandache, in 1990s, who ironically called for an upside-down artwork: to do art in a way it is not supposed to be done, i.e. to make art as ugly, as silly, as wrong as possible, and generally as impossible as possible!

He published three such (outer-)albums, the second one called “oUTER-aRT, the Worst Possible Art in the World!” (2002).

Excerpts from his (outer-)art theory: <The way of how not to write, which is an emblem of paradoxism, was later on extended to the way of how not to paint, how not to design, how to not sculpture, until the way of how not to act, or how not to sing, or how not to perform on the stage – thus: all reversed. Only negative adjectives are cumulated in the outer-art: utterly awful and uninteresting art; disgusting, execrable, failure art; garbage paintings: from crumpled, dirty, smeared, torn, ragged paper; using anti-colors and a-colors; naturalist paintings: from wick, spit, urine, feces, any waste matter; misjudged art; self-discredited, ignored, lousy, stinky, hooted, chaotic, vain, lazy, inadequate art (I had once misspelled 'rat' instead of 'art'); obscure, unremarkable, syncopal art; para-art; deriding art expressing inanity and emptiness; strange, stupid, nerd art, in-deterministic, incoherent, dull, uneven art... as made by any monkey!... the worse the better!>

*Experimentum crucis.*

What follows after post-modernism: ultra-modern art?

I would say *ars gratia ex-artis*, this is to be the state of my "outer art". ?Por que? !Por que no!

It seems that I am an anti-talent to drawings and paintings in a traditional manner. I even disregard this kind of art, which can easily be replaced by mechanical reproduction.

Therefore, I gathered nearly a quarter of my "anti-art" art-work done in Turkey, USA (here I got in touch with the straight art, in bright basic colors - yellow for the sun, blue for the sky, red for the fire, and black for the night, somehow naive, of Navajo, Zuni, Apache, Hopi, and Pima Indian tribes), and Mexico, between 1988-2000, in a paradoxist way:

- painting for the non-painting's sake;
- not drawings, but our every day's scriblings;
- painting overlapping another painting;
- found art in the wasting basket of the art;
- fine ugly art;
- para-art and contra-art;
- art without art;
- scientific art.

All of the above procedures become, after a period of maybe shocking time, 'normal' (please read 'traditional') art. Which later would be classified, in their turn, as supernuated. And again they come back to life with a "neo" prefix art, because art is cyclic.

Let's catch the paradoxism in art - an avante-garde movement I set up in 1980's, which is focusing on contradictions (art + antiart/nonart), heterogeneity (art + science), innovation (new species of art). Or savoir faire un chef-de-non-oeuvre, which paraphrases a French maxim: to know how to make the unmakeable. Or ars celare non-artem, which runs counter a Latin adage.

Let's revolt against petrified "classicized" art, and fight for a New Art World Order. And I would like to end with a Navaho language greeting, to see you next time, H`A GOON`EH!

*Florentin Smarandache, The (Non)Artist*