

Ron Martin

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Speculation and Experimentation

It could be said, no matter how original an artist's work may be, its making is both speculative and experimental. Each body of work an artist produces places he/she in a position to extend their strategy and develop a new body of work. Consequently artists are obligated to address the implications and ramifications of the position he/she have arrived at through their strategy. In having taken a mental stance in relation to a strategy artists invite upon themselves the frustrating task of having to apply themselves to examining the consequences of his/her actions/position in response to new and uncharted territory. Relatively, the new in art, that is to say, untested art objects invite artists/viewers to address themselves to a self-conscious perception of their response(s) in relation to a set of provocative issues implied by those new art objects.

As a possibility, a dialectical aesthetic and its realization relative to making art objects may indicate to artists a potential direction. The making of something is, the means by which artists inform themselves/viewers of the implications and ramifications of a specific set of issues/limits that corresponds to

the use of a language that, in turn, verifies what a thing is. This means, the issues/limits that correspond to a complete work of art reveal that the parts are as important as the whole. That is to say, a complete idea can be perceived in how it is embodied in the ingredients of some thing that has been hand made.(6) In other words, when making something corporeal a conception of its intention must run parallel to a compatible means of expression. Further, it is ridiculous to assume that artists do not have intentions and that those intentions are of no consequence. Therefore, it is reasonable for artists to entertain the possibility that others may want to investigate their accomplishments.

Besides, in a positive sense, any, all information reflected at every level in the production of works of art can be considered to be an aid/boon to artists/viewers. Further, a knowledge of the creative process extends the limits of the process itself. This means, the idea of looking, very closely, at a series of art objects and the conditions/circumstance under which those objects have been created should be considered part

of how artists influence/shape his/her perception of such a process of creativity. Such a strong desire to search intensively through the creative process may precipitate an awareness in artists of questions he/she address to the doubt he/she necessarily perceives by virtue of their artistic direction. Research through speculation, experimentation and doubt prepares the ground work for examining a set of responses to the material in question. That is, the search for a satisfactory means of expression that is an appropriate reflection of the issues echoed through an artist's voice requires confirmation. And, confirmation of potential must be pursued through a series of rigorous tests.

For instance, in the preparatory content of the Pages, in the section subtitled, Conclusion dated November 7 to 12, 1998 viewers can perceive the mental stance taken in that painted text as an image regarding experimentation, and doubt. For example, "Doubt must be questioned through experimentation? What does that mean in practical terms? A question of doubt may lead to breaking down the type of prejudice that

clouds judgment. That means, an artist must conduct experiments in order to discover how they wish to proceed. Through conducting tests an artist will, by degrees, find the correct combination of parts that are appropriate to developing a new means of expression. A means of expression that, in turn, complements the issues inherent to their voice."

I assume, the degree to which artists explain things to themselves will determine the degree of significance a thing created will have for others. It follows, that words place artists/viewers in a position to obtain ends that otherwise would not be open to them. Without words artists/viewers could not fully grasp the import of his/her experience of art. Without words the means to contemplate what something is would be outside the purview of art and knowledge. After all, the limits of what something is is the issue to be provoked.(7)

Ron Martin © May 31 to June 3, 1999.
717 Words.

Battle Hymn Of The Debtor Republic

The news from Asia is ominous
Countries are falling like dominos
And every country's bankruptcy
Is an I.M.F. opportunity
To take every dime and resource
From people with no recourse
While a sympathetic chorus
From others like George Soros
Clouds every issue while they deal

The banks and corporate lackeys
Are planning Nagasakis
And financial Hiroshimas
For their level playing field
If anyone should mention
That usury is the intention
They might Ezra Pound him
Or even Ron Brown him

Either way, his friends will him
Lying dead upon his shield.

Now we have Emperor Harper
He may not have any style
But he's never without his smile
Even when the public is rude
You'd think he had a qualuude
He has so much serenity
It's almost an obscenity
But easy to explain
He's working without a brain.

— Sydney White
Committee on Monetary and Economic Reform