



Tesserae @ .125 : .25 : .5 : 1 : 2 : 3 : 4 : 6 : 12 : 24 : 48 : 72 : 96 : 120. Acrylic on canvas, multiple panels.

RON MILLS-PINYAS AT LINFIELD GALLERY

Miller Fine Art Center, Linfield College, McMinnville, OR

DATES: Feb 6 – March 23; slide talk in Nicolson Library Viewing Room at 5 pm Feb 20 with reception in the gallery at 6 pm in Miller Fine Art Center.

SHOW TITLE: ***Tesserae @ .125 : .25 : .5 : 1 : 2 : 3 : 4 : 6 : 12 : 24 : 48 : 72 : 96 : 120.
Learning to Count to One; can the center hold?***

ARTIST STATEMENT: *The present work is a meditation on how to count to one. The installation Tesserae will be continuously rearranged and changed throughout the exhibition dates.*

As a painter, I am thinking about Edward O. Wilson's discussion of notions of free will and what he calls perceptual "qualia" that provoke the "subtle, almost inexpressible feelings we experience about sensory input, sensations and their related feeling tones that precede naming, i.e. redness before it is identified as red. In this sense, I am painting about how our minds work and navigate optical experience, how our conscious naming of the word and establishing gestalts is established, delayed, invited, and entangled by the meeting of eye and mind. These thoughts dovetail nicely with Eric Kandel's work on "reductionism" in art and brain science, especially how the brain processes abstract art ("bottom up") differently than figurative imagery ("top down").

Mosaics are composed of small colored stones or glass known as tesserae, plural, or tessera, singular. In Tesserae @ .125 : .25 : .5 : 1 : 2 : 3 : 4 : 6 : 12 : 24 : 48 : 72 : 96 : 120 ... I have been interested in boundaries and edges, color and pattern, geometry and mathematical ratios, all in a play of optics and how perception may be influenced as the eye is invited to pass between or bracket multiple panels of various sizes; to jump and alight, to find alignments, to skip from one area to another, as awareness notices and connects—sometimes unconsciously—similarities or continuities across panels, as it switches optics between focal and peripheral vision, zooming in, panning out.



The *Qualia 1+1=1a* series, acrylic on canvas, 48" x 96".

The Qualia 1+1=1, diptychs, each an exploration of optical attractions and what is perceived as continuity/discontinuity; how 2 may be perceived as 1. Physics reveals that atoms cannot physically touch one another, that they may however achieve quantum entanglement and attraction. To me this is, aside from interesting science, an ontological and perhaps psychological metaphor for being with another, remaining distinct, not melding into one, being in proximity, remaining intact.

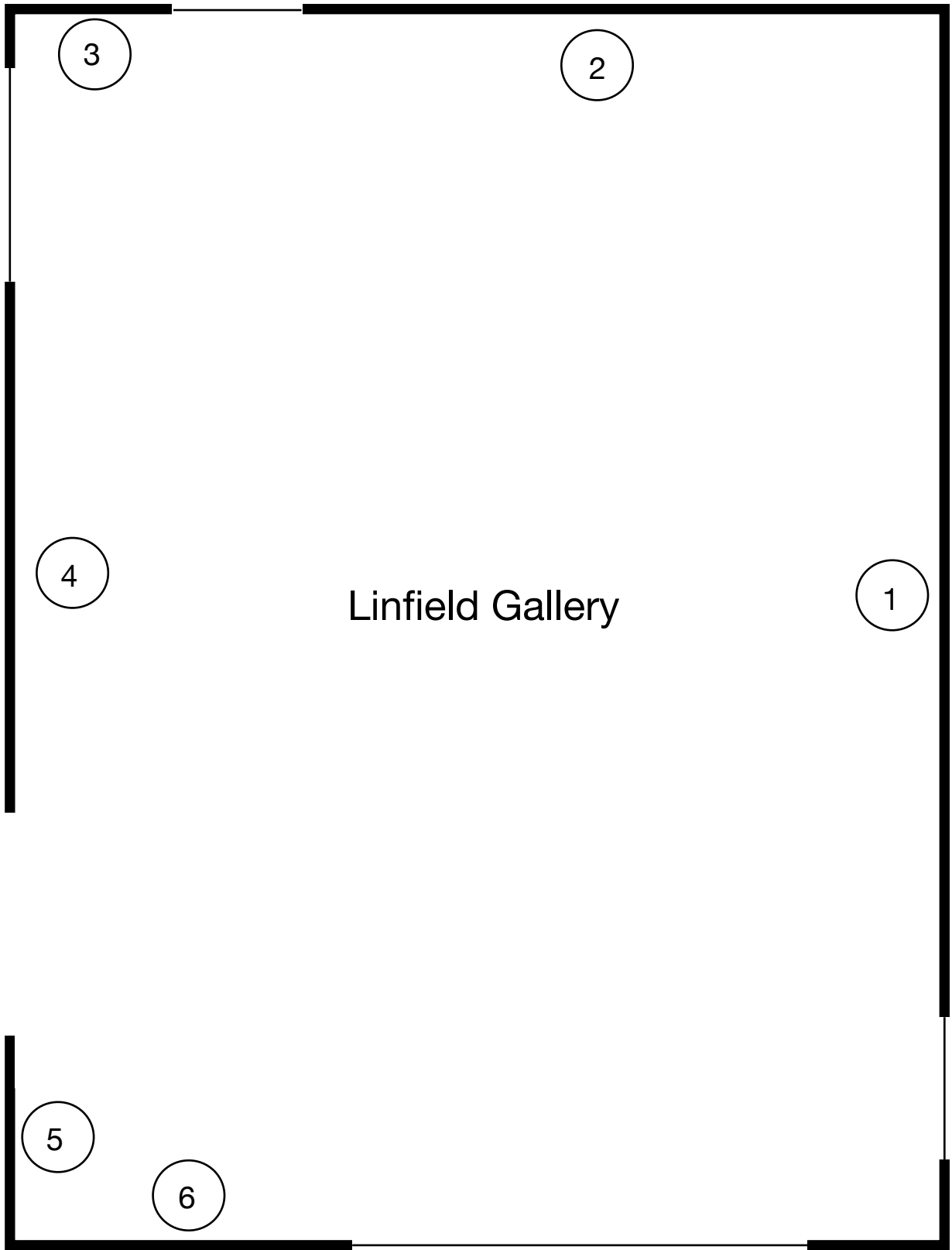
ABOUT THE ARTIST:

Ron Mills-Pinyas is a printmaker and a muralist. Represented in Barcelona and Amsterdam by Villa del Arte Galleries, Mills-Pinyas shows or will show soon at Laura Vincent Design and Gallery and Verum Ultimum Gallery in Portland, Oregon and Galeria EMAI in Santa Ana, Costa Rica. He is a tenured Professor of Art and Visual Culture at Linfield College in McMinnville, Oregon. Mills-Pinyas has major in-situ murals in the United States, three in Costa Rica and one in Mexico. In 2016 he completed a large cycle of murals at the School of the Integrated Arts in Santa Ana, Costa Rica (Escuela Municipal de Artes Integradas, EMAI). In 2012, Mills-Pinyas created murals for Oregon State University's Hallie Ford Center with support from the Ford Family Foundation and the Oregon Arts Commission. He has completed other major murals in Cuernavaca, Mexico; San Pedro, Costa Rica; San Ramón, Costa Rica and more at Linfield College in Oregon.

Mills-Pinyas has won two Senior Fulbright Research Grants and residencies in Central America, as well as a Oregon Council for the Humanities grant. He was named a Edith Green Distinguished Professor of Art and Visual Culture in 1994. He has taught at the University of Costa Rica in San Pedro; Instituto Allende in San Miguel de Allende, Mexico; the University of Morelos in Cuernavaca, Mexico; Pitzer College in Claremont, California; Claremont Graduate University; and Linfield College in McMinnville, Oregon. Married to María Isabel Pinyas-Mills, they have made their homes and studios in the Eola Hills in Oregon's wine country and in Arenys de Mar in Barcelona, Catalonia, Spain. Ron has three sons and three grandchildren.

ABOUT LINFIELD GALLERY

Exhibitions of regional, national and international stature are on view throughout the academic year in the 1,500 square foot space at Linfield College. Patrons can expect challenging shows that exemplify diverse approaches to the practice of contemporary visual art. All exhibits are free and open to the public. Gallery hours are Monday through Friday from 9 a.m. to 5 p.m., and Saturday from noon to 5 p.m. The gallery is located in the James F. Miller Fine Arts Center on the Linfield College campus. To reach the gallery from 99W, turn east on Keck Drive at the McMinnville Market Center in south McMinnville. Turn right at the first street onto Library Court. The art gallery is located in the second building on the left, Building B. Parking is available on the street and in the lot west of Nicholson Library. For more information, call 503.883.2804 or visit Linfield Gallery at <http://www.linfield.edu/art/gallery-now.html>



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Linfield Gallery

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On Learning to Count to One

1. *Tesserae @ .125 : .25 : .5 : 1 : 2 : 3 : 4 : 6 : 12 : 24 : 48 : 72 : 96 : 120.*
Installation paintings; 60+ panels, acrylic on canvas
2. *Qualia $4^2 = 1$*
96" x 96", diptych, acrylic on canvas
3. *Qualia $1 : 4 = 1$*
36" x 216", six panels, acrylic on canvas
4. *Qualia $1 : 6 = 1$*
36" x 216", six panels, acrylic on canvas
5. *Qualia $1 : 4 = 1$*
20 x 20", diptych, acrylic on canvas
6. *Qualia $24 + 24 = 1$*
96 x 48", diptych, acrylic on canvas

Pricing:

Work may be purchased at any time and will be available at the close of the show. You may purchase as many panels as you like and rearrange them in any configuration.

Telephone 971-237-1068

10" x 10" \$180

12" x 12" \$200

24" x 24" \$600

36" x 36" \$1400

48" x 48" \$2200