



### Interview with Ron Mills-Pinyas, painter, about his work

ALEM Magazine: Could you tell us a little bit about your work and its story that you attended ALEM Art Weekend? What nourishes you and shapes your art while revealing your works? How is your creative process progressing?

*I am a life-long painter. Long ago I learned to trust passion, impulse, improvisation and letting the mind search and touch the surface innocently, without becoming self-critical or discursive. My studio practice is perhaps best seen as active meditations on what links the physicality of my art, its colors, marks and textures with the inevitable associations the mind likes to create.*

*In this particular body of work I seek to create images that challenge the viewer to make sense of what they see. In this work I hope to create engaging fields of color, textures and movement to support ongoing free and active viewer meditations. I realize the viewer will freshly complete the work given their unique perceptions in the moment.*

*I prefer to embody rather than to depict, per se. Through my hand something hopefully comes into being beyond my prior knowledge or intentions. The work is for me visceral, born of moving in the world, not just about the world but in it; hopefully with integrity, free of pretense, fully human, infused with intense actions and responses; a dance, if you will. Through it, somehow, if I am poised and not preoccupied, the work takes shape in ways I could not have seen previously. I delight in the unexpected and work until there is a sense of wholeness and energy.*

Can we hear from you about the creation process of your work in this exhibition?

*I proceed with canvas on the floor, applying thick acrylic gel, then dusting the surface with metallic and other pigments, then scratching, teasing the surfaces with natural branches. I use chemicals to oxidize the metallic pigments until a substrate is formed with the patina and textures I desire, allowing me to gaze into the surfaces and apply bits of paint here and there until an intricate surface emerges.*

What are your sources of inspiration in your art life?

*This new body of work, "Thresholds" is about humankind being at a place of transition, of the possibility of us stepping through. Personally, my art is a means of navigating, responding and celebrating the vicissitudes of life, its joys, fears and sorrows—including moments of awe and wonder. In the present work I am particularly focused on existential issues— of what and how we know things, of the known, the unknown and the unknowable. How we find release from the incessant chatter of the mind. How we, as very small beings in an immense field of reality, gain*

*glimpses of a seemingly infinite universe, of the incredible intricacies of biology (and perception) and the unfathomable nature of large and small physics, of the seemingly infinite divisibility of all that we see.*

How would you describe the transfer of thought and your style through your work in this exhibition?

*We now know through advanced neuropsychology that our will to act is formed in the mind several seconds before we actually have a sense of choosing one action or another, and so I seek to act in real time, spontaneously, to ride the wave of existence with a brush in my hand. I choose to paint without a sense of depicting anything already known. I play. My optical focus is riveted on ever smaller details, even as my peripheral vision links diverse points of color or light across the surfaces. I want the complete work to constitute a field, not a picture, per se, a swirling caldron, a set of sparks rising up, a blush of color, reflections that transform as we move around the work, light eclipsed through a web, a scattering of bread crumbs the eye makes into something else, hopefully something new, something unexpected, even wondrous, maybe delightful but never fully seen or final, simply experienced.*