



Hallie Ford Center

for Healthy Children and Families

January 26, 2011

Proposal for a three-part mural cycle
by painter Ron Mills

(working titles)

Healthy Living in a Healthy Environment,
Humanity Writ Large;

Community and its Habitat (lobby)
Relationships and Collaboration (2nd floor)
Individuals in Transformation (3rd floor)

Issues and Challenges

- To truly be in service to the academic and social community and the programmatic aspirations of the Hallie Ford Center and its staff.
- To collaborate with the committee to arrive at a magnificent integration of art, program interests and architectural excellence.
- To allude to the core themes without merely illustrating keywords (community, collaboration, family, health, the outdoors, etc.).
- To be sensitive to the social diversity of our society and the variety of family units it contains.
- To create art that will remain timeless and enduring.

Approach and Philosophy

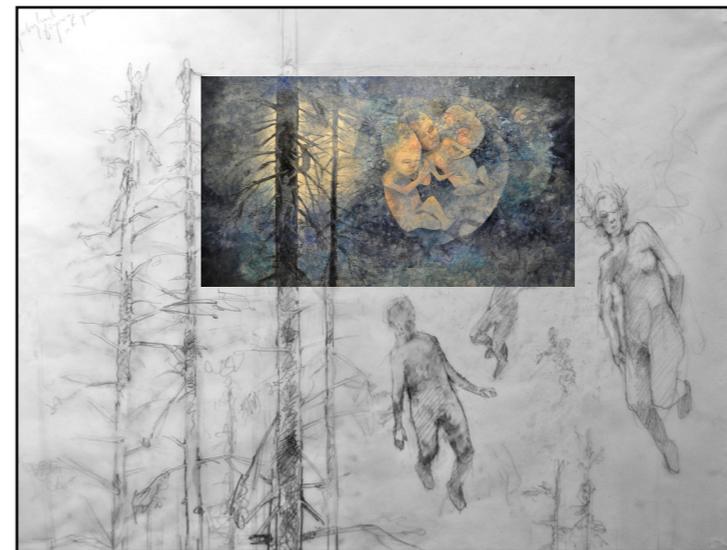
- To respect and honor, through imagery, the memory of Hallie Ford and the Oregon timber-based communities.
- To respect and embellish the architectural aesthetic and its materials, geometrical alignments, color palette and textures.
- To create art that endures, provokes, enriches and stands up to daily viewing; images that engage the viewers' imagination as they seek to make meaning in the pursuit of academic study and the practice of healthy living in the natural world.
- To make murals that are sufficiently ambiguous, abstract and mythic to be about humanity writ large, inclusive of all races, genders and family compositions.

General Scheme

First floor panel: Key themes: Children, community, interaction, inclusion, our place in the natural order, the fertile openness of the Oregon landscape.



Third floor panel: Key theme: The development and transformation of the individual.



Second floor panel: Key themes: Collaboration, friendships, family, intimacy and love, the legacy we inherit and pass on to our children, friends and students.

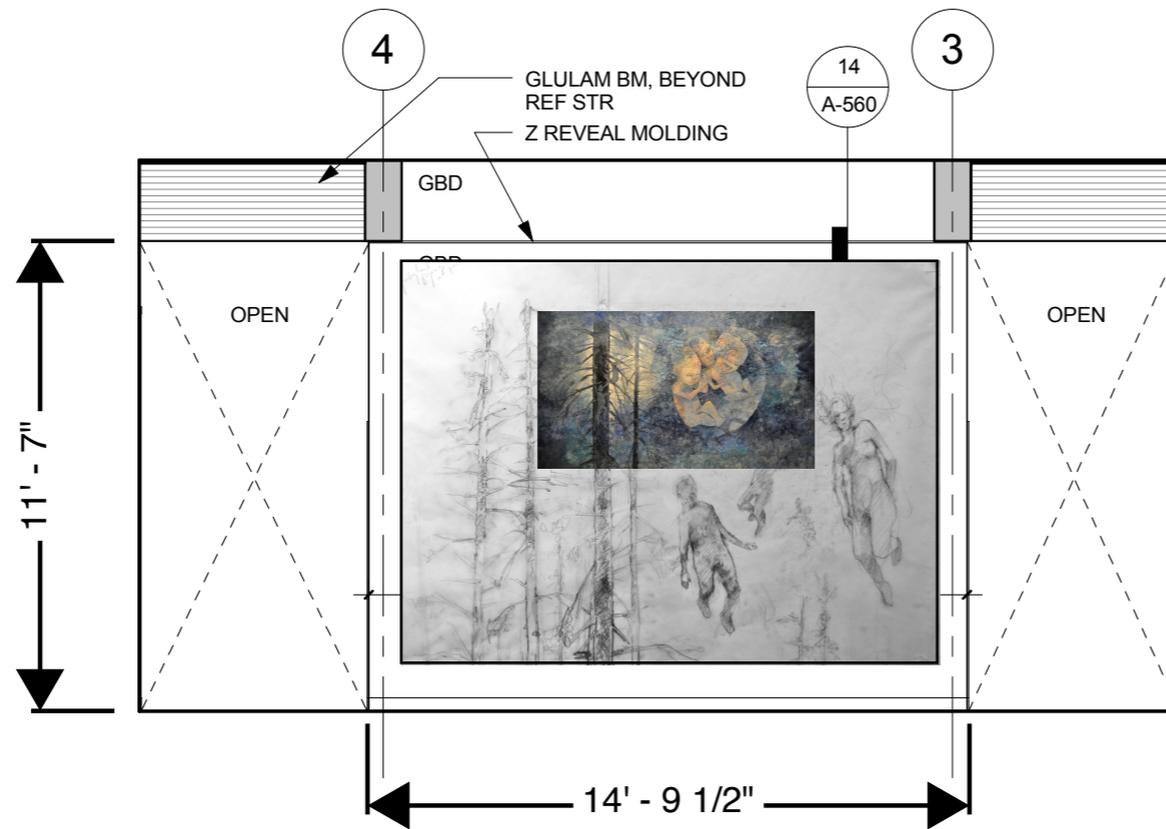




Paynes gray
Siennas, burnt and raw
Yellow ochre
Cadmium orange
Umbers
Hooker's green
French ultramarine blue
Cerulean blue
Unbleached titanium white
Titanium white



3rd Floor: The development of the individual



ARTWORK: 113.5" x 166.5"
20" from floor, 5.5" from side edges and joist level

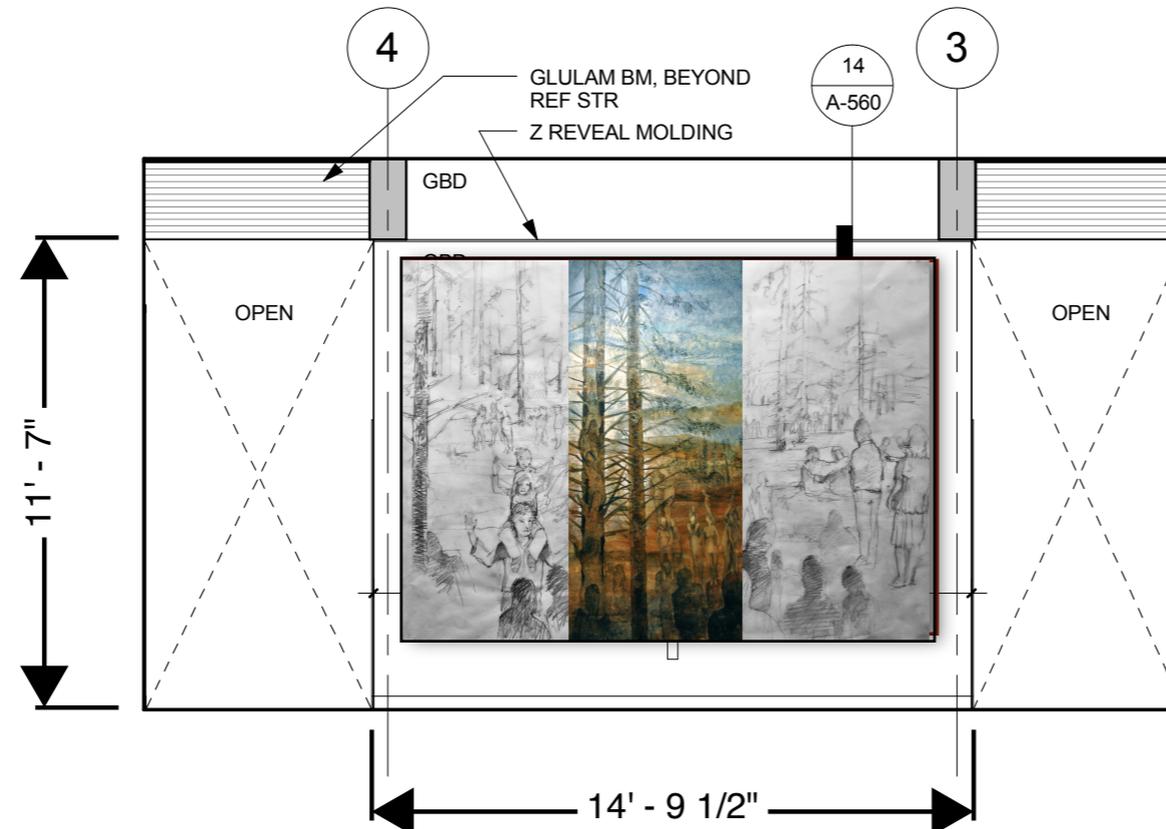
Model at 35%

39.7" x 58.2"



Third Floor
Scale: 1/8"=1'-0"

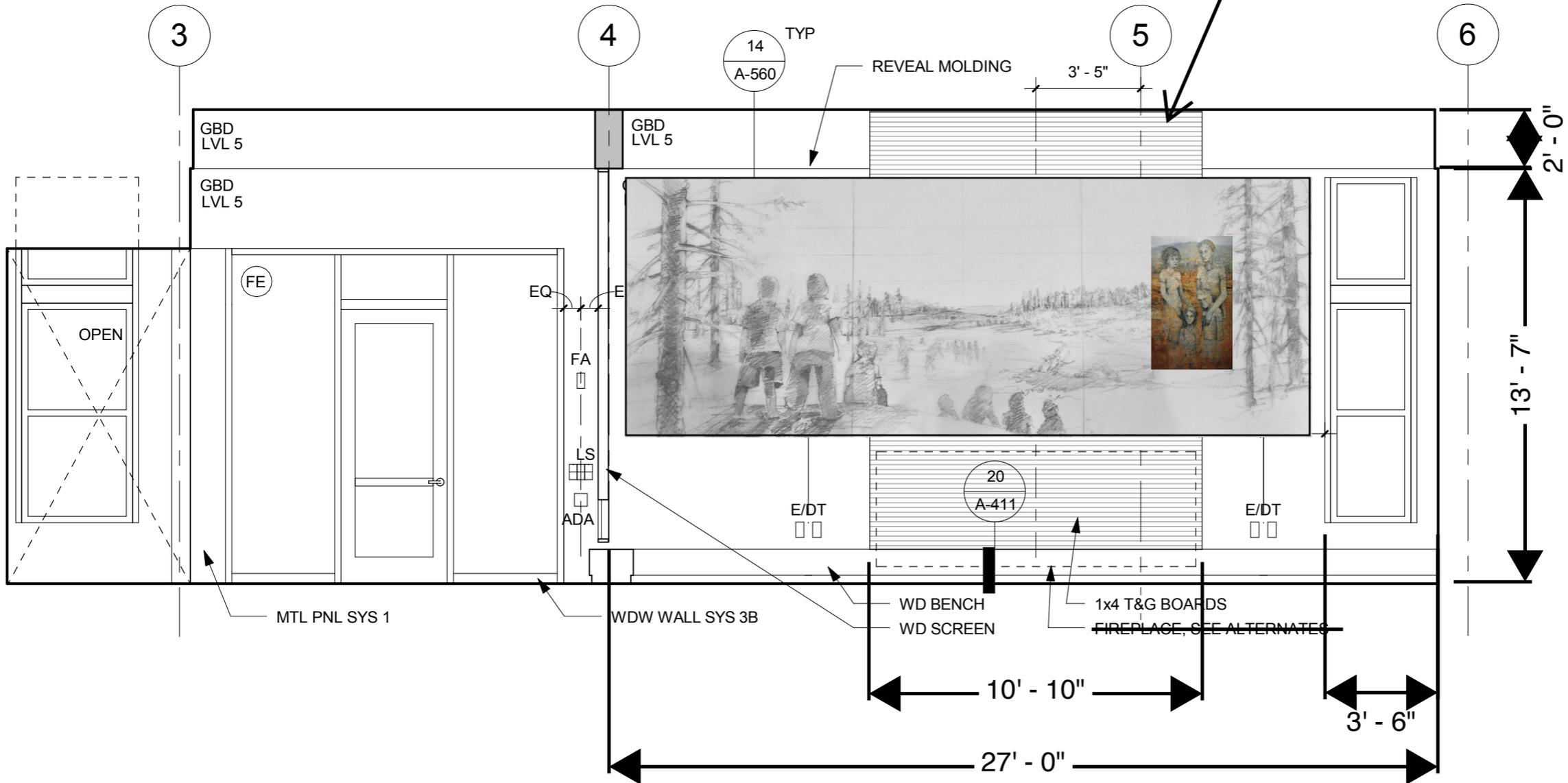
2nd Floor: Relationships, friendships, collaboration, love



Second Floor
Scale: 1/8"=1'-0"

ARTWORK: 100" x 258" in three 86" wide panels
installed 60" from the floor

Wood Siding (Optional
depending on art selection)



First Floor
Scale: 1/8"=1'-0"



Keywords and ideas: community, friendships, family, expansive panorama. Humanity embedded in the natural environment. Oregon landscape, relaxed, healthy social interactions, community building, playful encounters.



Relationship of 2nd and 3rd floor mural panels, emphasizing verticality, timber, space and social development. Note the progression of ochres, siennas and Paynes Gray in the bottom panel, transitioning to ultramarine blue and cerulean in the upper panel.





Keywords and ideas: relationships, collaboration, love, interaction, cooperation, the legacy of the past, of those who shoulders we are standing on, and those who are standing on ours.



subtle
dip
at 7am

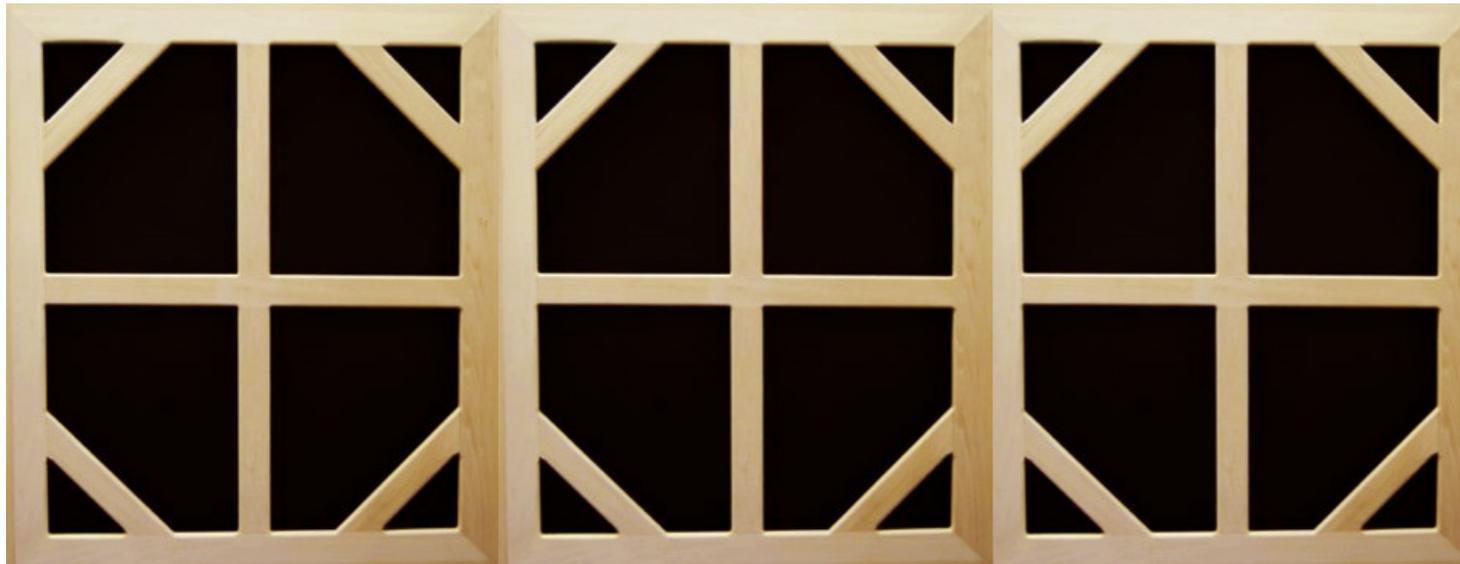


Keywords and ideas: individuality-interconnectivity, existential origins, personal triumph, risk, solitude.



Mounting and Installation

cros-section of
mounted canvases



Stetcher bars to be composed of clear fir, 5/4 x 6" reinforced with quarter round beads, joined with glue and screws. Depth to be approximately 1.75". Canvas will wrap to the back and be attached with heavy galvanized staples

The large three panel piece for the lobby will be bolted together and be hung on specially designed steel hangers and supported by angle iron, both screwed to the metal studs and the stretcher bars, resulting in a secure mounting.

screws

mural surface

cross section of stetcher bar

staples

screws



Lighting



Recommended: Energy-efficient, low UV **SoLux™** halogen daylight floods, such as are used in major museums and galleries around the world to wash the surface of the art from tracks set at approximately 30 degrees from the surfaces at the middle level or at least five feet from the wall. (www.solux.net)

The difficulty in lighting the first-floor mural is doing so without blinding the eyes of those who sit on the bench beneath the artwork.

I also suggest that these lighting circuits be placed on a timer.

Budget Proposal

Hallie Ford Center Art

| | |
|------------------------|---------------------|
| ARTIST | RON MILLS |
| Date Submitted: | Jan 26, 2011 |

| Item | Cost | Vendor | Notes |
|-----------------------------------------------------|--------------------|-------------------------|--------------------------------------------------|
| Artist design fee | \$11,900.00 | Ron Mills | 20% of total contract |
| Fabrication @ \$50 per hour x 600 hours | \$30,000.00 | Ron Mills | Artist labor |
| Studio use and overhead for six months (6 x \$1000) | \$6,000.00 | Ron Mills | Taxes, utilities, maintenance |
| Scaffolding | \$1,500.00 | | Rolling scaffold stage |
| Transport of finished works of art | \$200.00 | Hertz | |
| Installation helpers | \$400.00 | Totem Shriver, one more | |
| Reserve (travel, insurance) | \$1,000.00 | | |
| | | | |
| | | | |
| Materials | | | |
| Canvas (144" wide) @ 16 yards | \$2,935.00 | Daniel Smith Inc | Unprimed #10 xx cotton duck |
| Paint, medium, gesso | \$3,500.00 | Daniel Smith Inc | Professional artist grade acrylic |
| Lumber | \$2,000.00 | Lowe's | Clear hemlock fir or better for stretcher frames |
| | \$59,435.00 | | |

Work Plan and Schedule

| | |
|-----------|-------------------------------------------------------------------------------------------|
| February | Begin project. Purchase materials and scaffolding, prime canvas, organize studio. |
| March | Paint and accept committee visits as requested. |
| April | Paint and accept committee visits as requested. |
| May | Paint and accept committee visits as requested. |
| June | Paint and accept committee visits as requested. |
| Late July | Finish and document project. Prefabricate wooden frames. Deliver and install mural panels |



R O N M I L L S

Edith Green Distinguished Professor of Visual Culture, Linfield College

Cell: 971-237-1068

17017 SE Walnut Hill Road, Amity, OR 97101

mills@linfield.edu | www.ronmills.net

SOLO EXHIBITIONS and PERFORMANCES (since 2000)

- 2011 **Galería del Torre, UAEM, Cuernavaca, Mexico** Paintings and drawings pertaining to the 10th anniversary of the mural *El Ascenso del Corazón Emplumado*, 2001
- 2011 **Miller Fine Arts Center, McMinnville, Oregon.** (Paintings)
- 2010 **Galería EMAI, Lo Que Hierve (What Boils)**, Escuela de Artes Integradas, Santa Ana, Costa Rica. Recent paintings from the Oaxaca series.
- 2010 **Galería Arte de Oaxaca**, Oaxaca City, Mexico. Recent paintings
- 2009 **Alpern Gallery**, Portland, Oregon, ID. Paintings
- 2008-09 **NW Wine Bar**, McMinnville, Oregon, paintings and drawings
- 2008 **Eleven 0' 49 Gallery**, 11049 SE 21st St., Milwaukie, Oregon, April, paintings
- 2007 **Miller Fine Arts Center, Linfield College, McMinnville, Oregon. Vignettes: Recent drawings and paintings in grisaille.** Exhibition and performance with Brian Winkenweder and Martin Bode: *Perched on the Edge: Reflections from the Studio Armchair*. Feb. 7
- 2006 **Linn-Benton Community College**, Albany, Oregon. November. Paintings and drawings.
- 2006 **Mayordomo Arte Contemporáneo**, Oaxaca City, Oaxaca, Mexico
- 2005 **Red Fox Bakery**, McMinnville, Oregon (drawings and paintings)
- 2005 **Core Energetics East**, Port Jarvis, New York, drawings
- 2005 **Galería Arte de Oaxaca**, Oaxaca City, Mexico (July) *Nagualismo*
- 2005 **Linfield College Fine Art Gallery**, Linfield College, McMinnville, Oregon
- 2002 **Galaría Kandinsky**, San José, Costa Rica (paintings and drawings)
- 2002 **Miller Fine Art Center Gallery**, Linfield College, McMinnville, Oregon. Drawings from the mural project *Ehécatl-Quetzalcoatl*
- 2001 **Torre Universitaria**, Universidad Autónoma del Estado de Morelos, Cuernavaca, Mexico. [Mural and related drawings and paintings: The Ascent of the Plumed Heart; A 21st Century Interpretation of the Mythology of Ehécatl-Quetzalcoatl. \(article\)](#)
- 2000 **Anderson Gallery**, McMinnville, Oregon
- 2000 **Museo Nacional**, San José, Costa Rica (August-December) photography and video. Part of a larger ethnographic exhibit of the Mills-Acevedo collection entitled *Arte Chamánica de los Pueblos Indígenas Costarricenses*

MURALS

- 2010 **Orígenes; una alegoría de transformación creativa (Origins, a allegory of creative transformation.** EMAI, Escuela Municipal de Artes Integradas, Santa Ana, Costa Rica. (first phase of two) Blog with process images: <http://emaimural2010.blogspot.com>
- 2006 **Brinded Arc and Rampant Arch**, Melrose Hall, Linfield College, McMinnville, Oregon
- 2001 **The Ascent of the Plumed Heart; A 21st Century Interpretation of the Mythology of Ehécatl-Quetzalcoatl**, Torre Universitaria, Universidad Autónoma del Estado de Morelos, Cuernavaca, Mexico.

- 1994 **El otro yo: una metáfora panamericana, (The Alter Ego, a Pan-American Metaphor)** library of the University of Costa Rica, San Ramón, Costa Rica.
- 1992 **From the Pyrenees to Patagonia: an emblematic history of conquest and resistance in the Spanish speaking world.** Linfield College, McMinnville, Oregon, U.S.A.
- 1986 **El Espíritu de la Música Indígena de Costa Rica**, Facultad de Artes Musicales, Universidad de Costa Rica.

EDUCATION

- 1976 **MFA, CLAREMONT GRADUATE SCHOOL**, Claremont, California. Principal professors: [Roland Reiss](#), [Michael Brewster](#), Carl Hertel. Degree emphasis: Painting and Drawing. Minor Emphasis: Philosophy.
- 1973 **BA, UNIVERSITY OF CALIFORNIA, College of Creative Studies**, Santa Barbara, California. Principal professors: David Trowbridge, Henry Pitcher, Gerald Haggerty. Degree emphasis: Painting and Lithography. Minor emphasis: Philosophy.
- 1972 **CALIFORNIA STATE UNIVERSITY**, Fullerton, Painting and Art History, Contemporary Criticism.
- 1970 **GOLDEN WEST COLLEGE**, Huntington Beach, California. Principal professor: [Robert Alderette](#). Study of Painting.
- 1969 **KANSAS CITY ART INSTITUTE**, Kansas City, Mo. Study of Life Drawing.

GRANTS, HONORS, AWARDS

- 2006-07 **LINFIELD COLLEGE FACULTY DEVELOPMENT GRANT** to plan and execute a four-panel mural at the School of Integrated Arts in Santa Ana, Costa Rica.
- 2004 **EDITH GREEN DISTINGUISHED PROFESSOR AWARD** for excellence in teaching at Linfield College, McMinnville, Oregon. [\(link to interview\)](#)
- 2002/04 **LINFIELD COLLEGE FACULTY DEVELOPMENT GRANT** to pursue continuing ethnographic research and to further a reforestation project with indigenous communities in southwest Costa Rica.
- 1999 **LINFIELD COLLEGE FACULTY DEVELOPMENT GRANT** to pursue continuing ethnographic research and to curate a major exhibition of indigenous art at Museo Nacional, San José, Costa Rica.
- 1996 **OREGON COUNCIL FOR THE HUMANITIES RESEARCH GRANT:** Alternative Models of Art and Artists Abstracted from the Cabécar of Central America. A study of the ulú balsa healing cane and related imagery.
- 1994/95 **SENIOR FULBRIGHT RESEARCH AWARD** Central American Regional : Concepts of Art Among Indigenous Peoples of Central America.
- 1991-96 **LINFIELD COLLEGE FACULTY DEVELOPMENT GRANT** to pursue aesthetic-ethnographic research among the Boruca, Cabecar, Malecu, Bribri, and Guaymí of Costa Rica in collaboration with Costa Rican ethnomusicologist and professor Lic. Jorge Luis Acevedo.
- 1987/89 **SENIOR FULBRIGHT RESEARCH/LECTURE AWARD** in Costa Rica to create a new fine art lithographic studio and curriculum and to teach hand-stone lithography to students of the University of Costa Rica and additional Latin American students from CREAGRAF, a graphics program of the Organization of American States.
- 1987 **CITÉ INTERNATIONAL DES ARTS**, Paris, France, a grant through the Sokol Foundation for the purpose of pursuing intensive studio work.
- 1987-90 **LINFIELD COLLEGE FACULTY DEVELOPMENT GRANTS**, for intensive studio work and exhibition preparations in the U.S. and Mexico.
- 1987 **LINFIELD COLLEGE FACULTY DEVELOPMENT GRANT** for the production and exhibition of a series of etchings at Instituto Allende in San Miguel Allende, Mexico during January.
- 1986 **TINKER AND NORTHWEST AREA FOUNDATION FACULTY DEVELOPMENT GRANT** for teaching and work as an artist-in-residence at the University of Costa Rica, spring term.
- 1986 **TINKER FOUNDATION GRANT** for intensive Spanish language study in Mexico at Instituto Allende, San Miguel de Allende, Mexico.