



# Fort Worth Community **ARTS CENTER**

*A program of the Arts Council of Fort Worth*

1300 Gendy Street 76107

9am to 5pm Monday - Saturday

817.738.1938

<http://www.fwcac.com/>

# ***Silent Interiors That Speak***

**by Ruth A. Keitz**

**November 3, 2017 – November 22, 2017**

**Fort Worth Community Arts Center  
1300 Gendy Street  
Fort Worth, TX 76107**

# Artist's Statement

## *Silent Interiors That Speak*

My mixed media collages and constructions reflect my interest in the physicality of objects, their “thingness”: textures, shapes, colors. Regardless of the particular series, message, or symbolism, all my work uses mixed media and often includes a variety of found objects. The stuff of my art is likely to be *ropa usada* or other man-made discards or the discards of nature. The works are often done as diptychs or triptychs or quadriptychs showing the same scene from differing points of view.

*Silent Interiors That Speak* explores how we create a space/room where we live and where we work. The silent interiors include former classrooms where I have taught, former offices, views from rooms in my home, rooms in what was my sister's home, and rooms from my childhood home.

# ***Silent Interiors That Speak***

- How we look out of a room to the outside world
- How the outside world spills into our space/room
- How part of us remains in a space/room after we leave
- How our memory reshapes the past



# How we look out of a room to the outside world

- **G-115 Classroom:** views through the window of the classroom door, across the hall, through the window of another classroom door, and through the window of that classroom to the outside.

**G-115 Classroom (213-104)**  
**22 ¾ x 11 ¼ x 1 ½" (unframed)**



nails, fabric, cardboard, found watercolor, Plexiglas, sandpaper, dowel, cord, graphite on wood

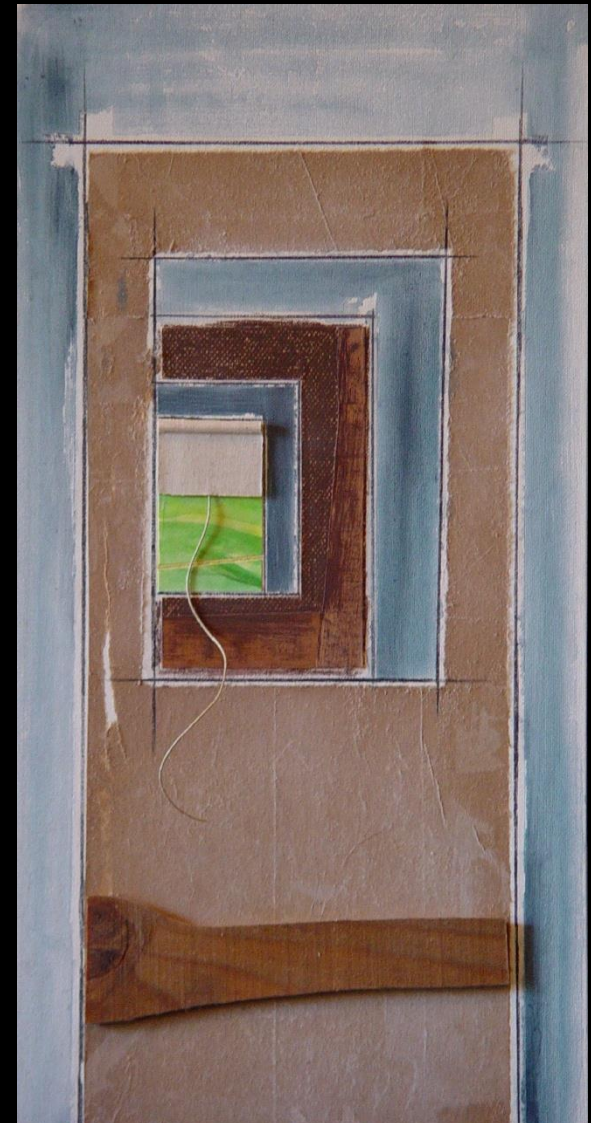
**G-115 Classroom Triptych #2 (212-135, 212-136, 212-137)**  
**18 7/8 x 28 1/8" (unframed)**



cardboard, mat board, found watercolor, graphite, charcoal, nails, screw, wood, tacks on pine board



**G-115 Classroom Triptych #1 (212-132, 212-133, 212-134)**  
**24 x 36" (unframed)**



acrylic, paper, graphite, wood, fabric, pastel, cardboard, found watercolor, cord on canvas panels



**G-115 Classroom Triptych #3 (Japonisme) (212-138, 212-139, 212-140)**  
**16 x 48" (unframed)**



acrylic, graphite, paper, Yuzen paper, mulberry paper, fabric, wood on canvas panels

**G-115 Classroom Triptych # 4 (Blue Window) (213-135, 213-136, 213-137)**  
**G-115 Classroom Triptych #5 (Green Window) (213-138, 213-139, 213-140)**  
**16 x 24" (unframed)**



acrylic, paper, mat board, graphite, wood, found watercolor, fabric, cat whiskers on canvas panels



**G-115 Classroom Triptych #6 (213-143, 213-144, 213-145)**  
**24 x 36" (unframed)**



paper, cardboard, mat board, pastel, fabric, twine, digital photos, wood on canvas panels

# How we look out of a room to the outside world

- **LHSB 1.602 Classroom:** the architectural view of the adjacent buildings would change depending on where I stood and the daily weather conditions; the sky, changing and unchanging; walls that were some days impenetrable and other days nonexistent; an entry door with a window that had no view; never determining the exact hue of the neutral white walls, sometimes warm white and sometimes cool white.



***LHSB Classroom 1.602 #2 (216-133)***  
**16 x 20 (unframed)**



paper, cardboard, spray paint, graphite, digital photos on canvas mounted on canvas panel

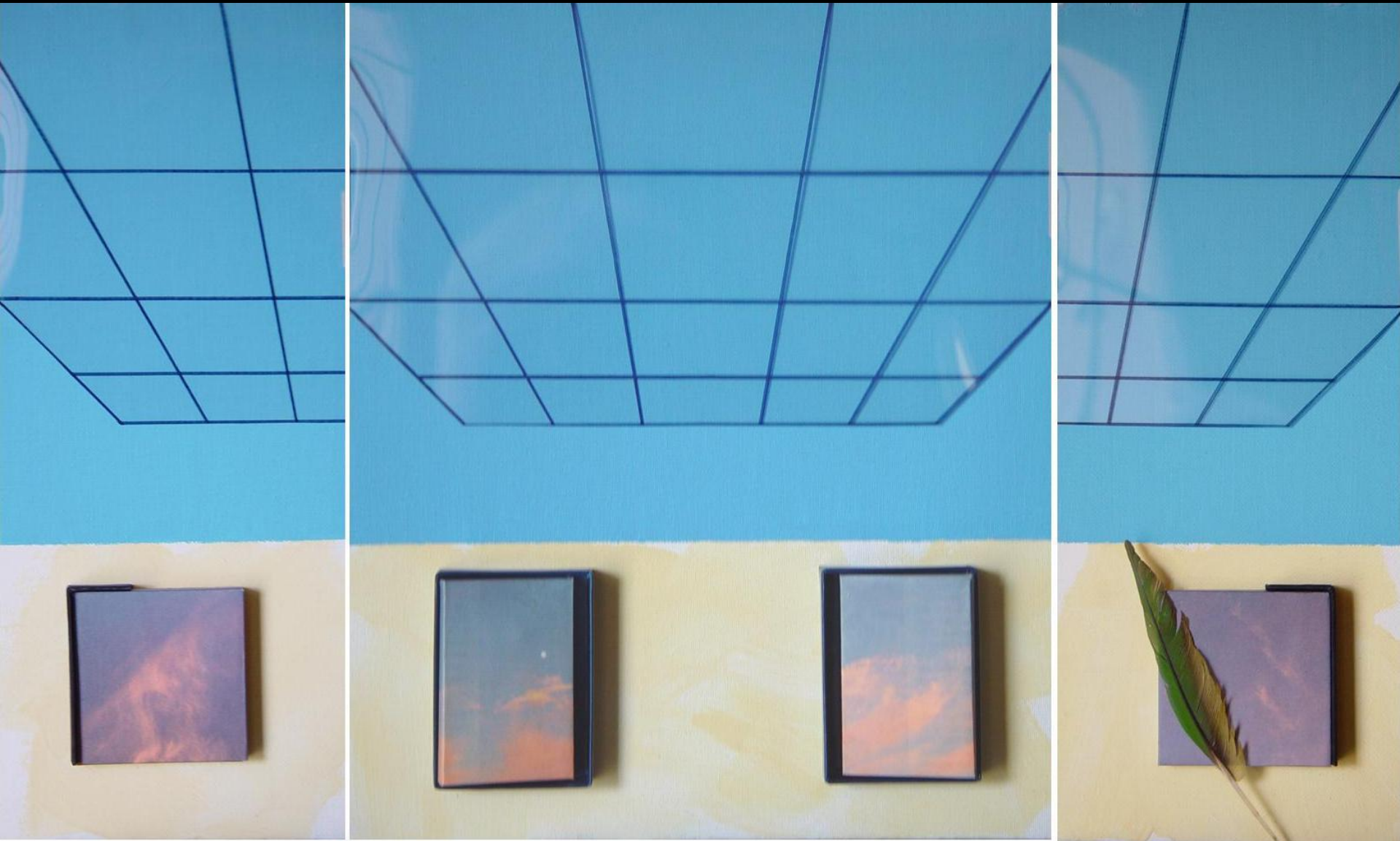
***LHSB Classroom 1.602 #3 (217-113)***  
**15 x 30" (unframed)**



acrylic, paper, spray paint, graphite, digital photos in photo frames with glass  
mounted on canvas panel



**LHSB Classroom 1.602 Triptych #1 (Transparency) (216-134, 216-135, 216-136)**  
**13 x 22" (unframed)**



acrylic, spray paint, digital photos, cardboard, marker, canvas panels  
mounted on canvas on foam board

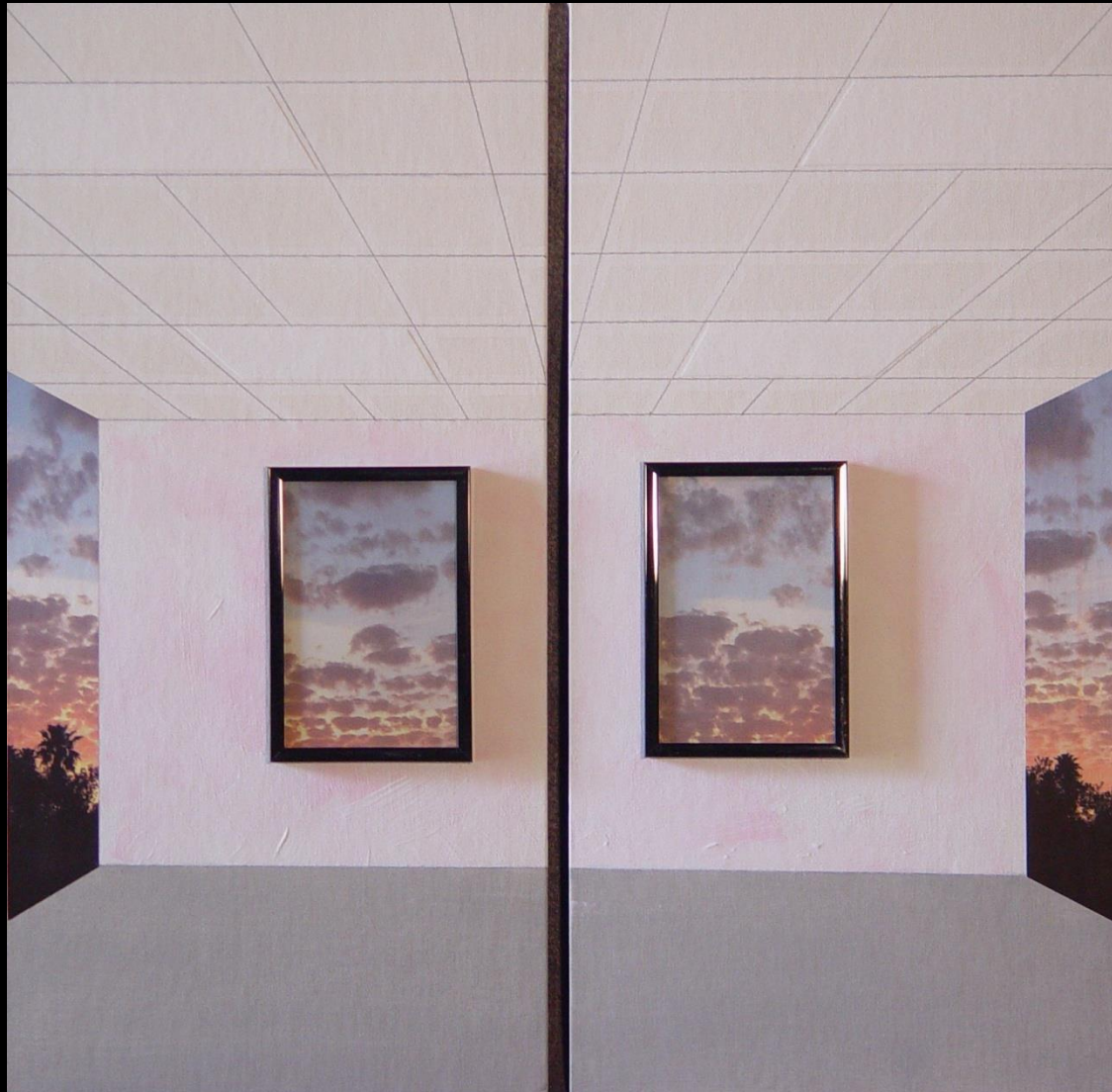
***LHSB Classroom 1.602 Triptych #1 (Transparency) (216-134, 216-135, 216-136)***  
**13 x 22" (unframed)**



acrylic, spray paint, digital photos, cardboard, marker, canvas panels  
mounted on canvas on foam board



***LHSB Classroom 1.602 Diptych #2 (Transparency)*** (217-114, 217-115)  
**24 x 24" (unframed)**

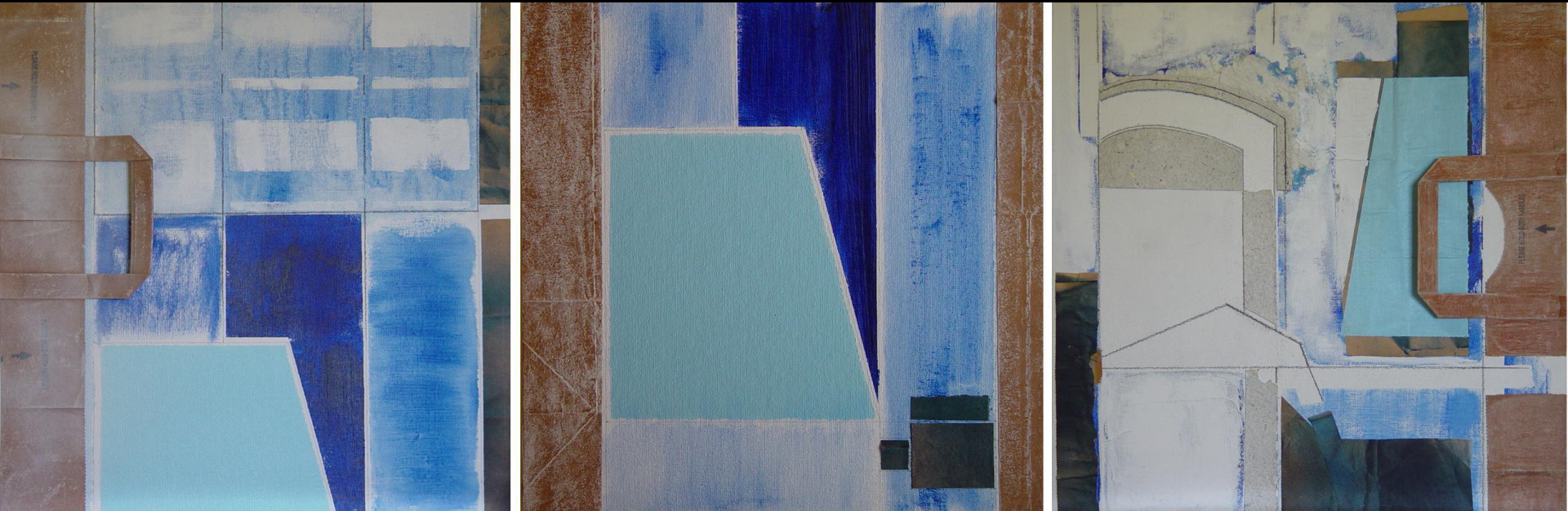


acrylic, canvas, spray paint, graphite, paper, digital photos in photo frames with glass  
mounted on canvas panels

# How we look out of a room to the outside world

- **View from the Studio:** explores the same view which is never the same. Changes in seasonal or daily light create patterns of shadows that harmonize and contrast with the lattice covered pergola and the tile accent. My private patch of sky changes its color. Usually the varying patch of blue is empty, but sometimes I am startled by the glimpse of a fleeting airplane or a bird.

***View from the Studio, Triptych #1* (216-104, 216-105, 216-106)  
48 x 16" (unframed)**



spray paint, digital photo, wood, stretched canvas, bolts, nuts, cellophane  
on canvas mounted on hardboard.



***View from the Studio: Dog by Pool (Maggie) (217-119)***  
**36 x 24" (unframed)**



spray paint, digital photo, wood, stretched canvas, bolts, nuts, cellophane  
on canvas mounted on hardboard.





***View from the Studio, Triptych # 2***

**(216-104, 216-105, 216-106)**

**60 x 16" (unframed)**



**paper, spray paint, graphite, acrylic, digital photos,  
fabric on canvas panels**



# How the outside world spills into our space/room

- **Moonrise Rift:** explores the sensuous texture of the sky and the palpable quality of its blackness as the brilliant glow of the moon tears and tatters the fabric of night.
- **Night Window:** explores images of the darkened sky as seen by the naked eye and as revealed by the unconscious mind at night in dreams: sometimes the sweetly poetic and sometimes the *omnia noctis* (omens of the night).

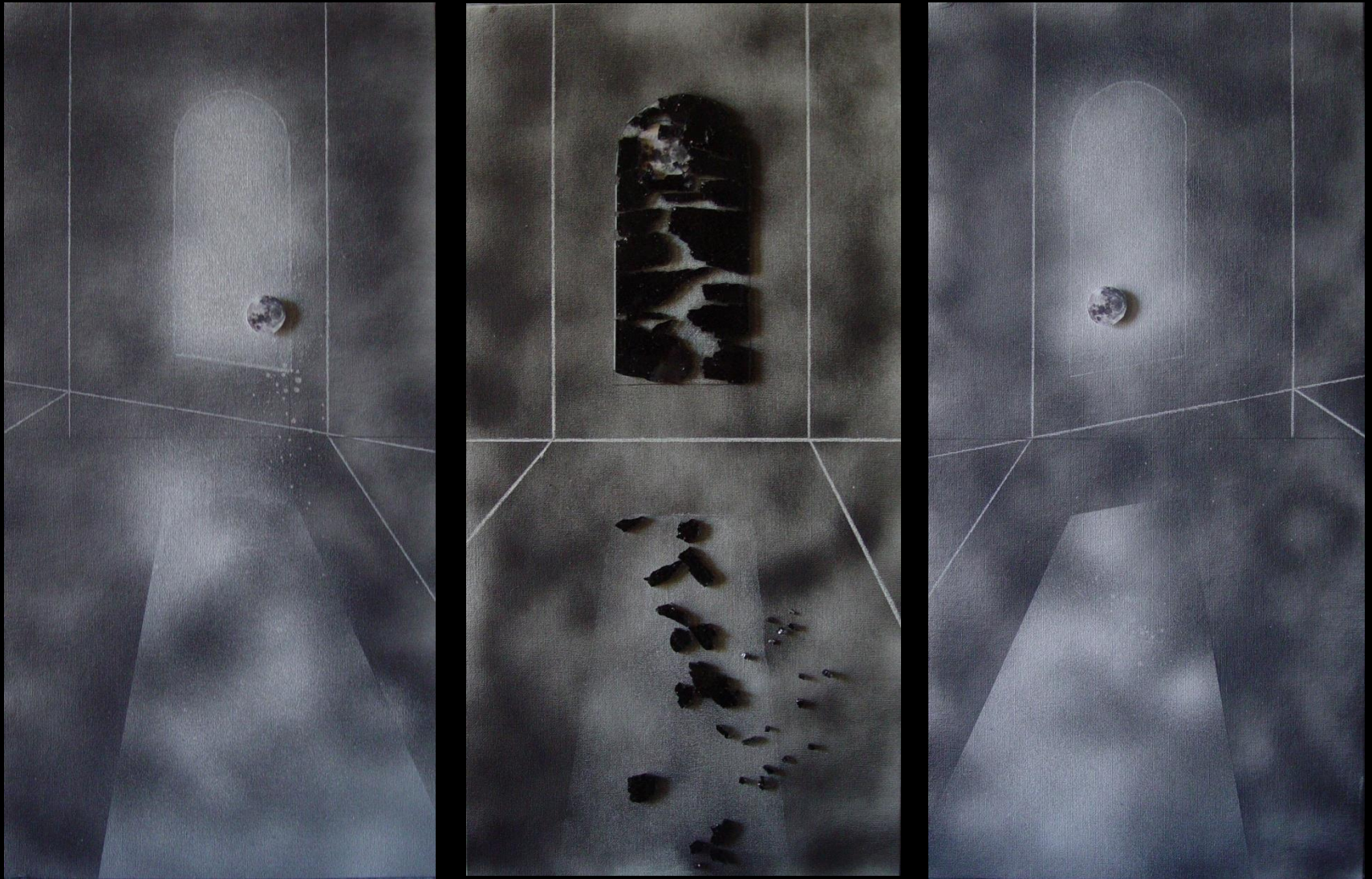
***Portable Moonrise Rift (216-103)***  
**28 x 35 3/4"**



spray paint, NASA moon photos, fabric, tacks, glass, shells, etc. on mounted on section of crate

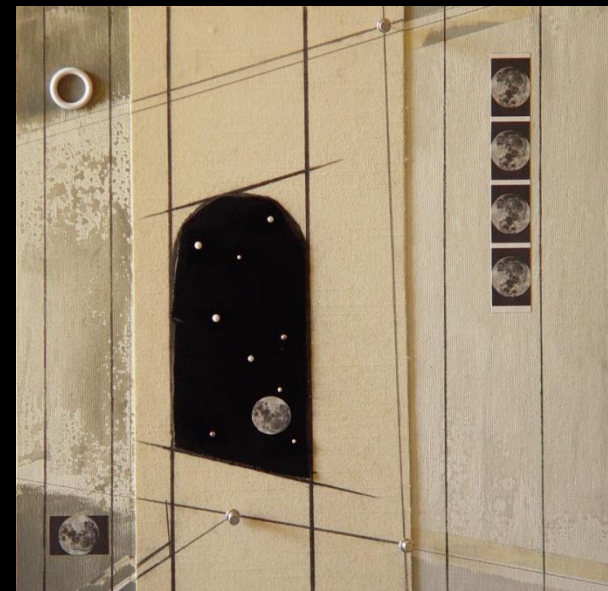
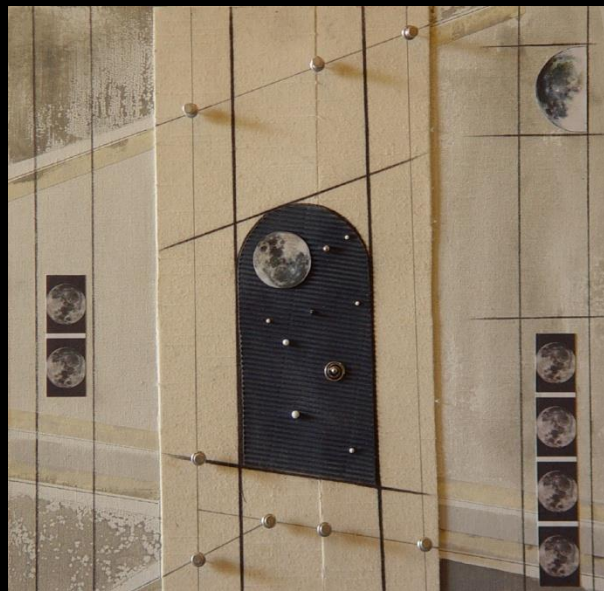
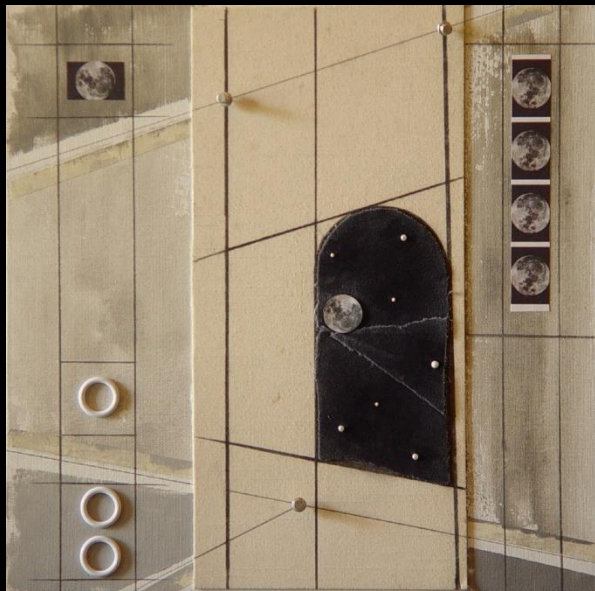


***Night Window Triptych # 3*** (213-132, 213-133, 213-134)  
**24 x 36" (unframed)**



spray paint, Prismacolor pencil, NASA moon photos, glass on canvas panels

***Night Window Triptych #1*** (213-127, 213-128, 213-129)  
**16 x 48" (unframed)**



acrylic, mat board, graphite, fabric, NASA moon photos, tacks, pins, curtain rings  
on canvas panels



***Night Window Triptych #2*** (213-127, 213-178, 213-129)  
**16 x 48" (unframed)**

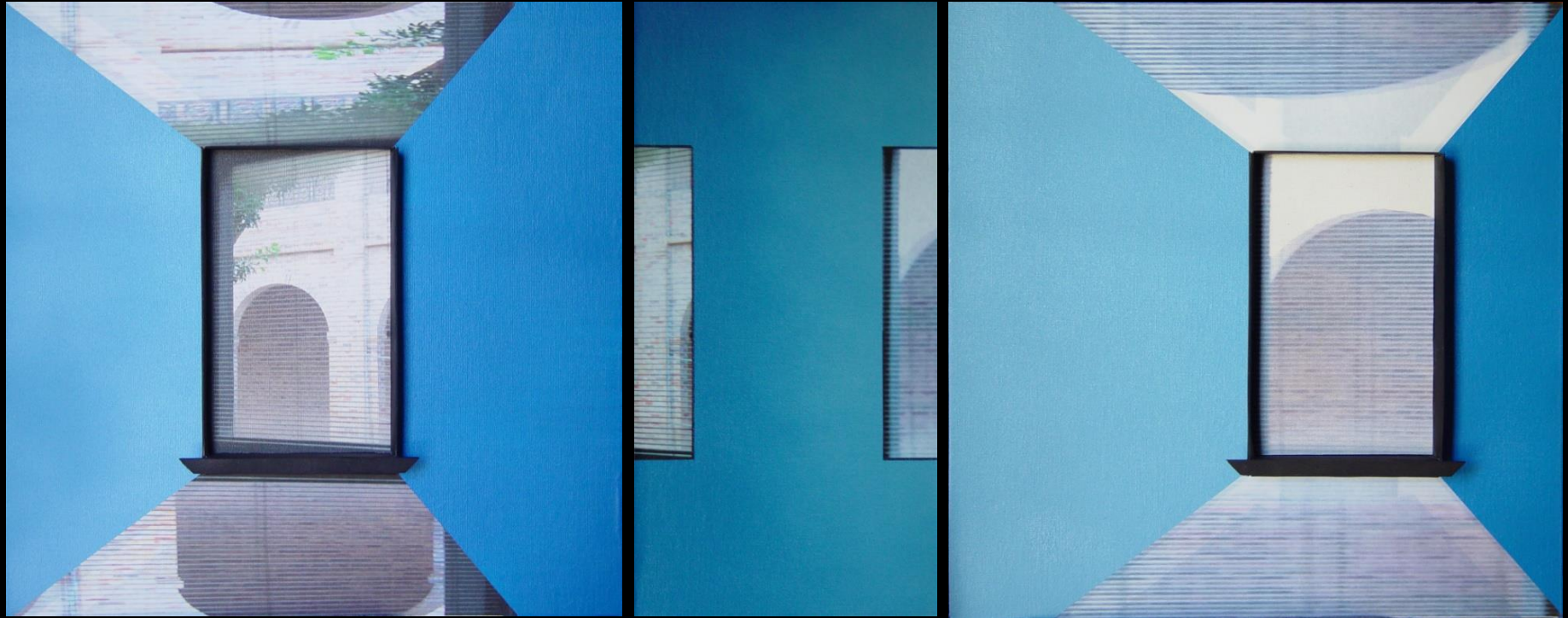


spray paint, Prismacolor pencil, NASA moon photos, cardboard, fabric, tacks on canvas panels

# How the outside world spills into our space/room

- **G-115 Classroom/*Camera Obscura*:** examines the outside visual world spilling into the classroom. Like the tiny pinhole of the Renaissance *camera obscura*, the window of the silent, empty room floods the space with the inverted images of the outside world.

***Camera Obscura View: LHSB Classroom 1.602, Triptych #3***  
(217-101, 217-102, 217-103)  
**16 x 40" (unframed)**



spray paint, digital photos, cardboard, wood on canvas panels



***Camera Obscura View : G-115 Classroom, Diptych #1*** (213-141, 213-142)  
**30 x 30" (unframed)**



acrylic, paper, spray paint, graphite, digital photos, cardboard, wood on canvas panels

# How part of us remains in a space/room after we leave

- **PB1:** remembering a shared office space that became an office only for me.

***PB1 Office Quadtych*** (212-112, 212-113, 212-116, 212-122)  
**30 x 60"**



acrylic, graphite, paper, pastel on canvas panels

# How part of us remains in a space/room after we leave

- **28 Harrison Ave:** remembering the rooms of my sister's home which are now silent.





***28 Harrison Ave #1***  
(214-101)  
**30 x 15" (unframed)**

acrylic, graphite, paste, paper, cardboard, wood  
on canvas panel

**28 Harrison Ave, Triptych #1 (217-110, 217-111, 217-112)  
20 x 40" (unframed)**



acrylic, graphite, marker, paper, digital photos  
on canvas panels

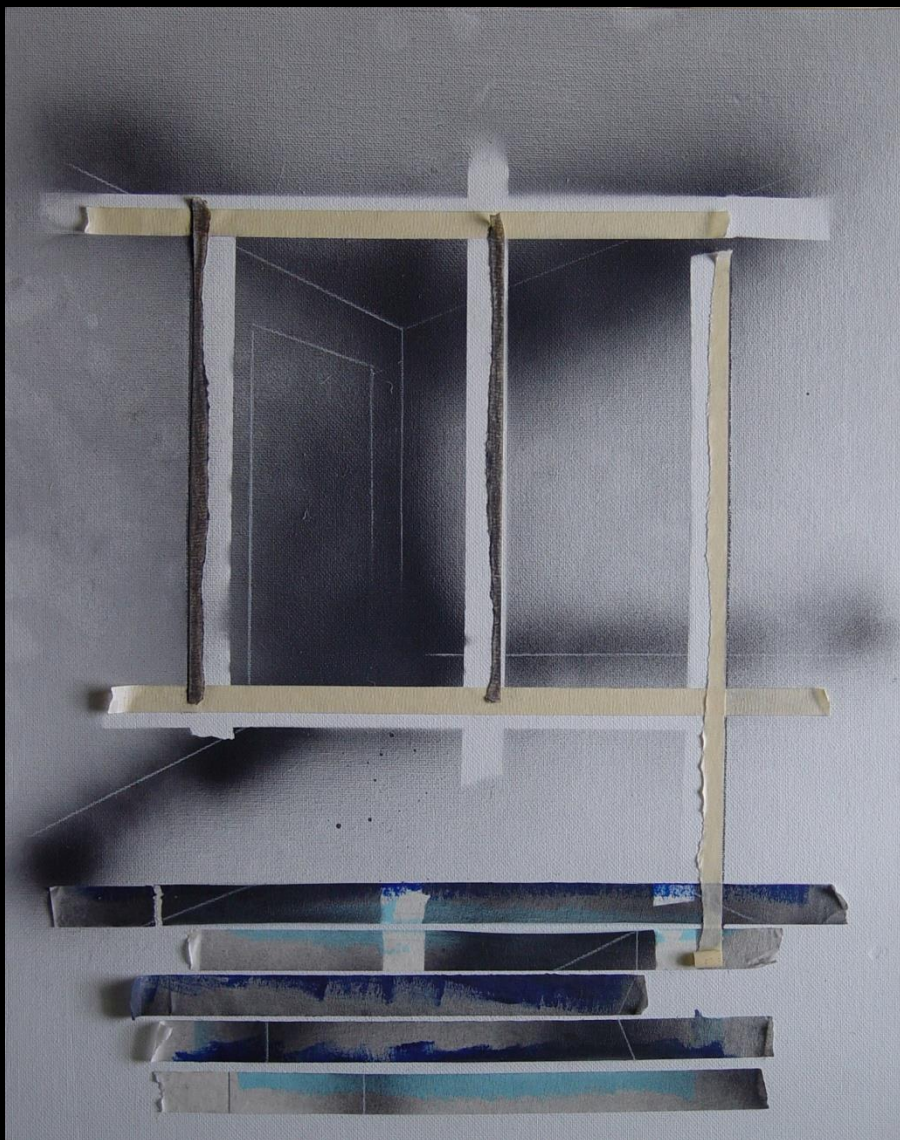
**28 Harrison Ave #3 (216-115)**  
**20 x 16" (unframed)**



acrylic, spray paint, graphite, charcoal, tape on canvas panel



**28 Harrison Ave #2 (216-111)**  
**20 x 16" (unframed)**



acrylic, spray paint, graphite, color pencil, tape on canvas panel

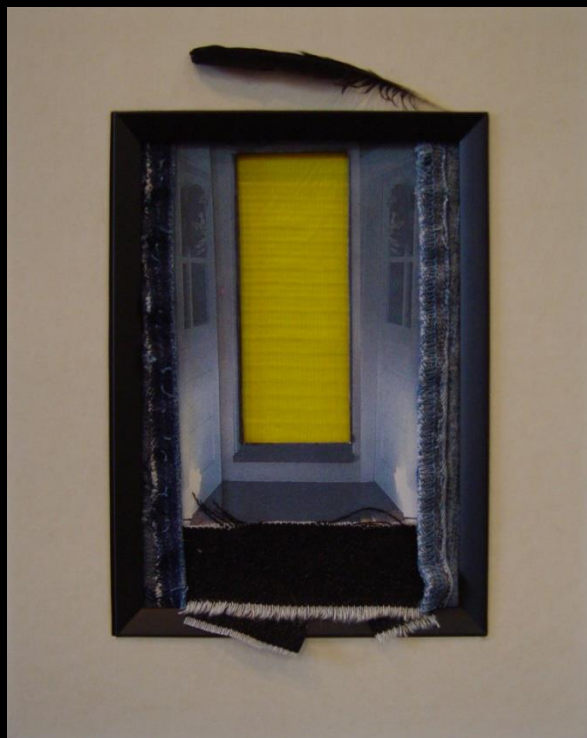
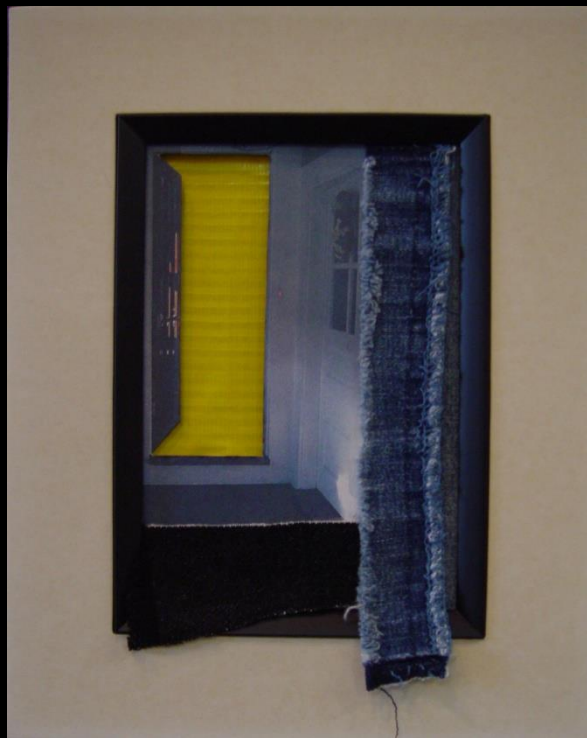


**28 Harrison Ave #5 (217-106)**  
**20 x 16" (unframed)**



acrylic, spray paint, graphite, charcoal, tape on canvas panel

***28 Harrison Ave (In Memoriam)***  
(213-152, 213-153, 213-154)  
**10 x 24" (matted; unframed)**



scanned photos, tape, fabric, feather on canvas on cardboard and matted

**How part of us remains in a space/room  
after we leave**

**How our memory reshapes the past  
over the passage of time**

- **1601 Pine Hollow Road:** looking back over the elapsed years to the spaces and rooms that shaped me.

**1601 Pine Hollow Road, Diptych #1**  
(217-120, 217-121)  
**20 x 32" (unframed)**



spray paint, paper, digital photos



***1601 Pine Hollow Road, Triptych #1***  
(217-107, 217-108, 217-109)  
**16 x 40" (unframed)**



acrylic, spray paint, graphite, marker, paper, digital photos  
on canvas panels

Not Included in Exhibition  
Due to Space Considerations

***View from the Studio #4, View from the Studio #5, View from the Studio #6,  
View from the Studio #7 (216-107, 216-108, 216-109, 216-110)  
20 x 20" (unframed)***



acrylic, paper, spray paint, digital photos,  
wood, cardboard, string on canvas panels

***LHSB Classroom 1.601 #1 (216-132)***  
**12 x 9" (unframed)**



acrylic, cardboard, wood, spray paint, digital photo on canvas  
mounted on canvas paper on foam core



***LHSB 1.602 Diptych #1 (Camera Obscura view) (217-104, 217-105)***  
**30 x 30" (unframed)**



paper, spray paint, graphite, canvas, digital photos on canvas panels

***Moonrise Rift Triptych #1*** (214-104, 214-105, 214-106)  
**24 x 36" (unframed)**



spray paint, NASA moon photos, fabric, tacks, zippers, metal ring on canvas panels

# How some interiors remain anonymous with no human identity

- **Anonymous Silent Interiors:** empty rooms that no longer hold any trace of those who once occupied them. Distorted linear perspective creates lines that should be parallel but are not. Arbitrary lines to multiple vanishing points create subtle or not so subtle errors of perspective. Either the rooms are an aberration of reality or an accurate depiction of a non-Euclidean form.

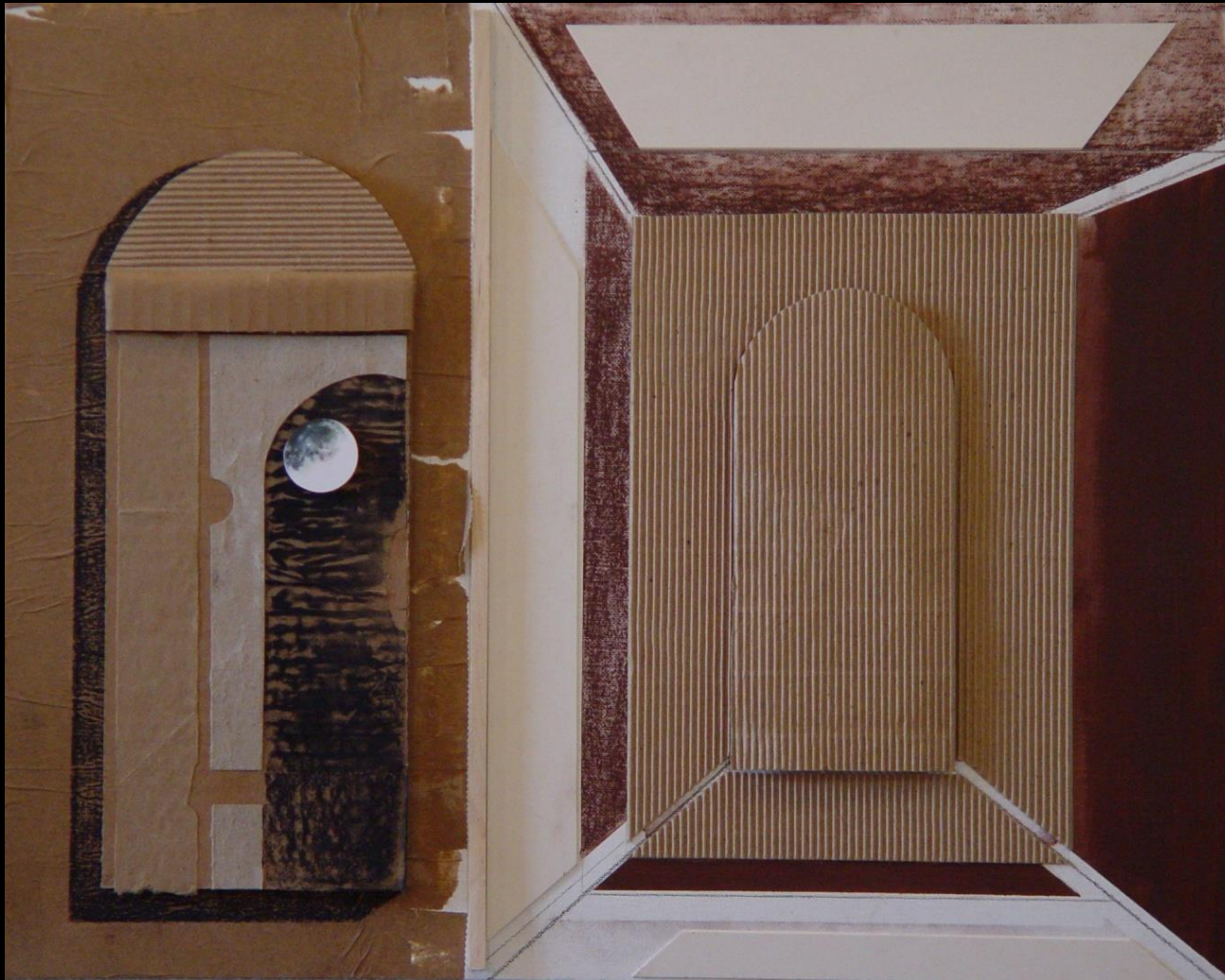


***Anonymous Silent Interior #3* (213-155)**  
**21 ¾ x 16" (unframed on 20 x 16" canvas panel)**



acrylic, graphite, paper, mat board, cardboard, charcoal  
on canvas panel

***Anonymous Silent Interior #5* (214-103)**  
**16 x 20"**



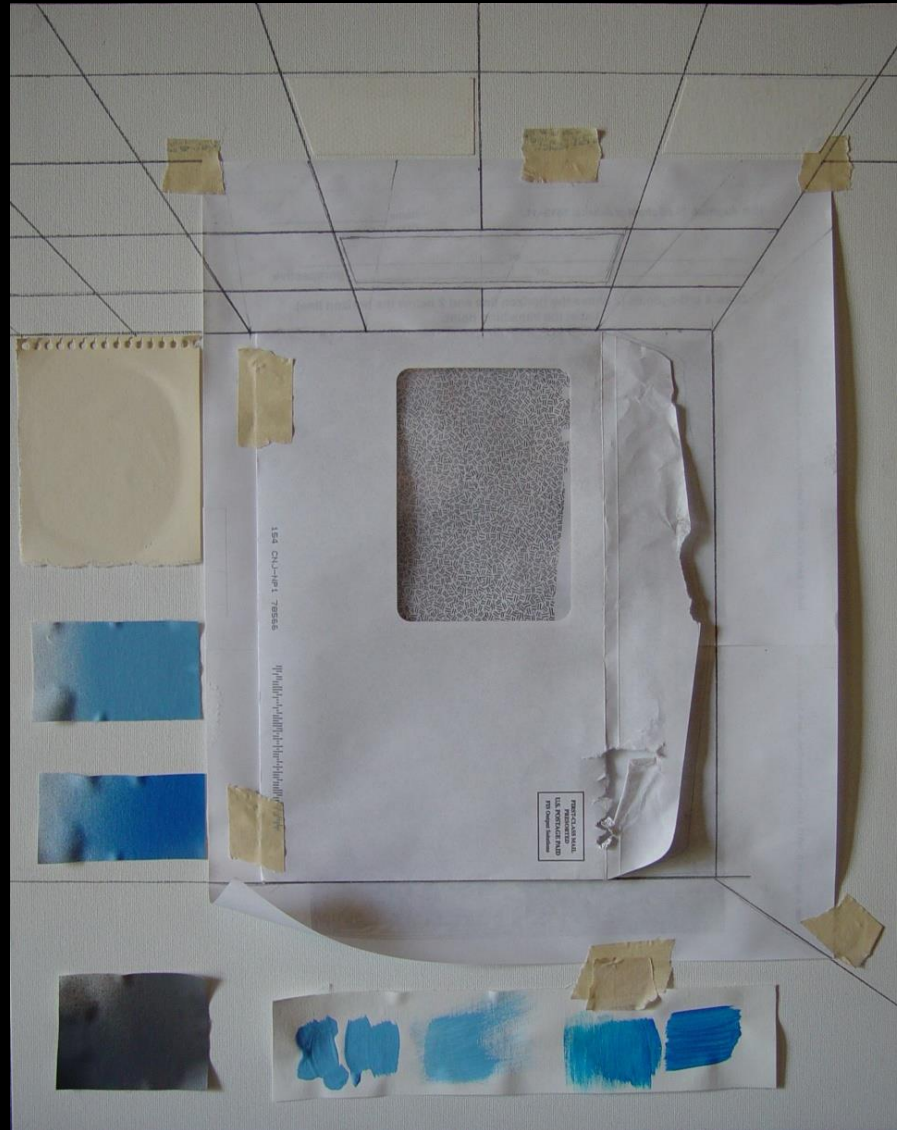
acrylic, graphite, paper, wood, cardboard, charcoal, china marker, NASA moon photo  
on canvas panel

# Doors/Windows with No View

- An empty room may have a window, but if no one is in the room, is there a view?



***Prototype/Study for Doors/Windows with No View (217-124)***  
**20 x 16" (unframed)**



acrylic, spray paint, graphite, paper, tape, window envelope

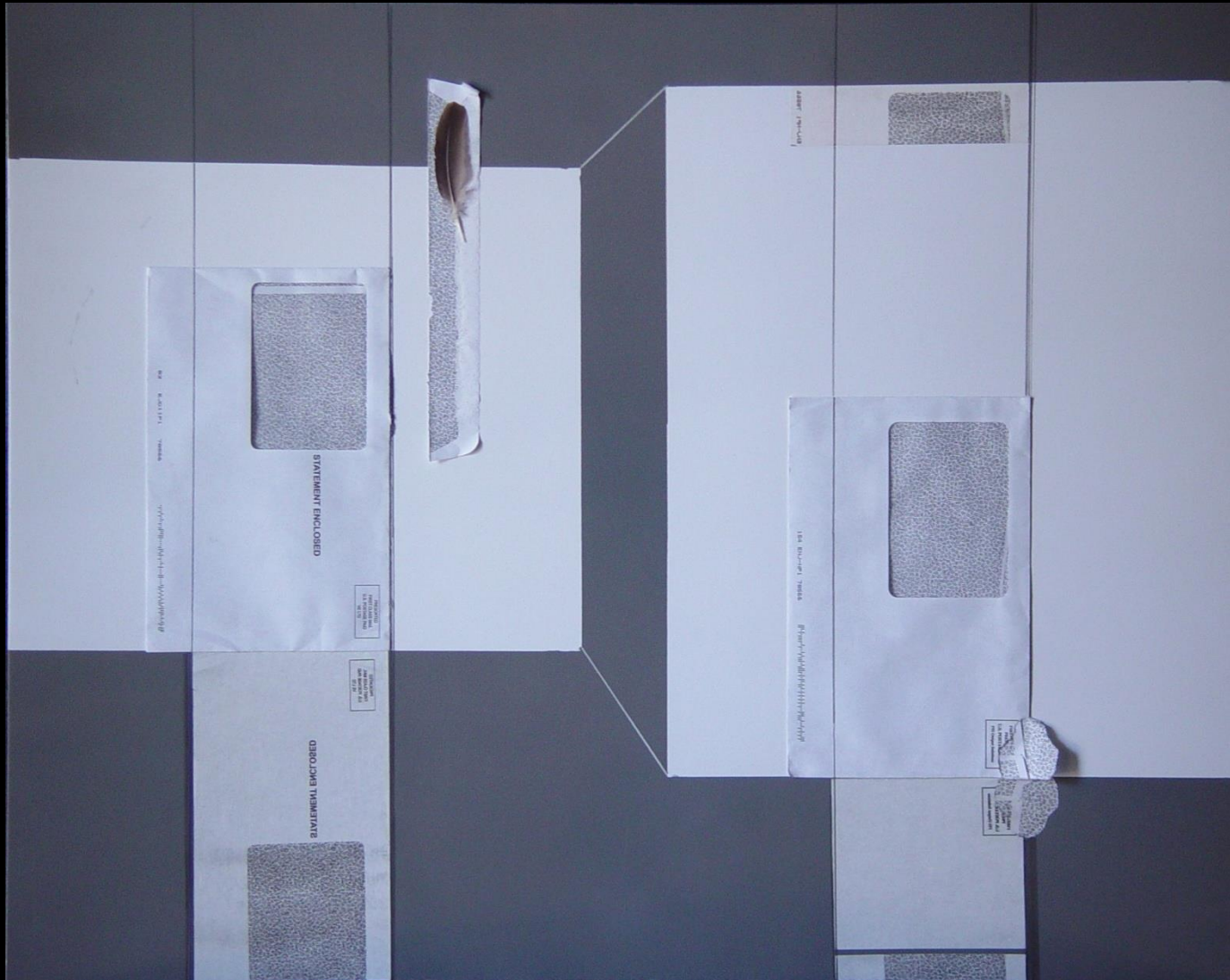
***Doors with No View Diptych #1*** (217-122, 217-123)  
**16 x 20" (unframed)**



acrylic, graphite, paper, window envelopes



***Doors with No View (217-125)***  
**24 x 36" (unframed)**



spray paint, graphite, window envelopes, scanned images, feather



# **Installation Views**



Silent Interiors That Speak  
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Artwork by [Name]



Artwork by [Name]



Artwork by [Name]



Silent Interiors That Speak  
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# Silent Interiors That Speak

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KEITZ 200 200 200

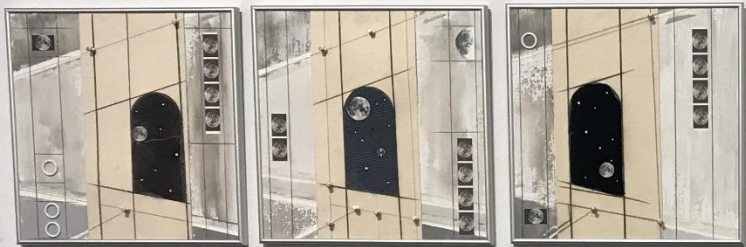


KEITZ 200 200 200









1. Yellow Room (1965)  
 2. Yellow Room (1965)  
 3. Yellow Room (1965)



4. Blue Room (1965)  
 5. Blue Room (1965)  
 6. Blue Room (1965)





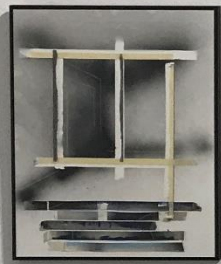






Exhibition of Art 2011

Exhibition of Art 2011



Exhibition of Art 2011

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