



3005 South Lamar Blvd.  
Austin, Texas

**Ruth A. Keitz**  
Featured Artist

# *Invisible Perspectives*

November 23, 2019 – December 20, 2019

## Artist's Biography

Ruth A. Keitz has been involved in art since elementary school. She participated in Saturday art classes at the Carnegie Institute in Pittsburgh, PA from fourth grade through high school. (*Well known* graduates of the Carnegie Institute program include Philip Pearlstein and Andy Warhol.)

However, it was her father who ran a part-time business painting lines for parking lots, crosswalks, and directional traffic arrows who claimed to have taught her how to paint while working for him summer nights. Perhaps there is more truth than fiction here considering the linear structure of many of her works and the recurring subject matter of night skies.

After graduating with a BA in art from Allegheny College in Meadville, PA, she went to the University of Texas at Austin to continue her education. She was a student of Kelly Fearing and Michael Frary. She completed her MFA in art education with a minor in studio art and a PhD in curriculum and instruction with a minor in studio art. During that time she was a Teaching Assistant in both art and curriculum and instruction and an Assistant Instructor of art.

She taught in the San Antonio Independent School District before going to the Anchorage School District as Art Coordinator/Director of Art and then served as Executive Director of Curriculum and Instructional Services.

Her other teaching experiences include the University of Alaska-Anchorage, the University of Alaska-Fairbanks, Alaska Pacific University, Bauder Fashion College, Weatherford College, Southwestern Adventist University, and other colleges and universities in the Rio Grande Valley. She is currently an Adjunct Lecturer for Texas A&M University-Kingsville.

Her art explores the concept of linear perspective and the concept of the picture plane appearing to advance or recede. Her training in art history has influenced her art:

- Renaissance linear perspective and the Renaissance concept of the picture plane as a window to the world with its perceived depth and space; and
- Baroque compositions that spill towards us from the picture plane.

# Ruth Keitz

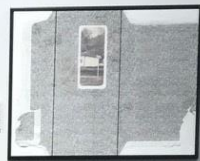
## *Invisible Perspectives*

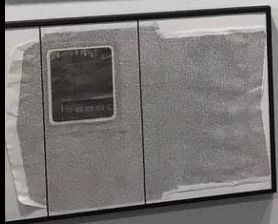
Saturday, November 23rd - Friday December 20th



## Installation Views



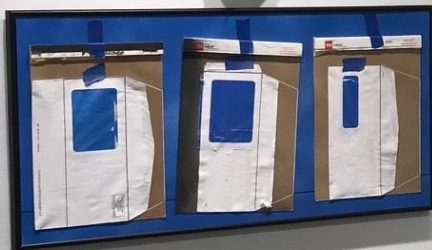




ABR  
2011  
100% Acrylic on Canvas  
100x100cm



ABR  
2011  
100% Acrylic on Canvas  
100x100cm



ABR  
2011  
100% Acrylic on Canvas  
100x100cm



ABR  
2011  
100% Acrylic on Canvas  
100x100cm

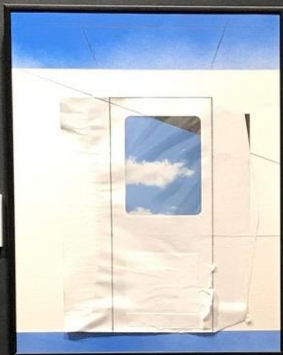




AOB GALLERY  
 Ruth Katz  
 "Ruth Katz: AOB Gallery"



AOB GALLERY  
 Ruth Katz  
 "Ruth Katz: AOB Gallery"



AOB GALLERY  
 Ruth Katz  
 "Ruth Katz: AOB Gallery"



AOB GALLERY  
 Ruth Katz  
 "Ruth Katz: AOB Gallery"



# Ruth Keitz

## *Invisible Perspectives*

Saturday, November 23rd - Friday December 20th



ART



ART



ART

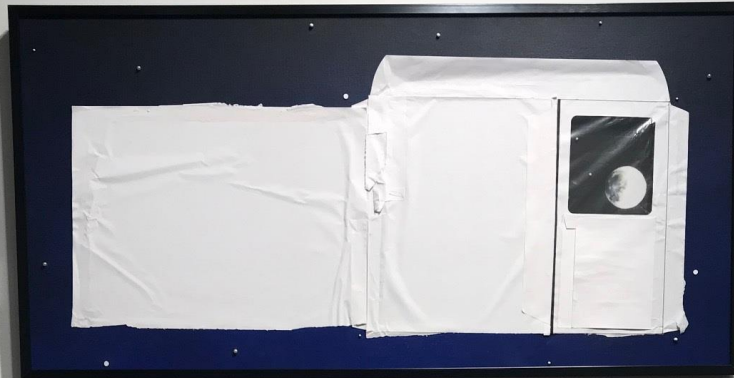


ART





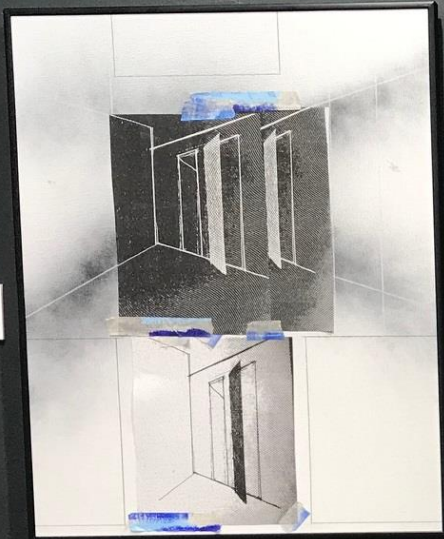
A00 GALLERY  
 Ruth Kelly  
 "Ruth Kelly" (2005)  
 Mixed Media, Paper, Ink, and Photograph  
 100 x 100 cm  
 2005



A00 GALLERY  
 Ruth Kelly  
 "Ruth Kelly" (2005)  
 Mixed Media, Paper, Ink, and Photograph  
 100 x 100 cm  
 2005



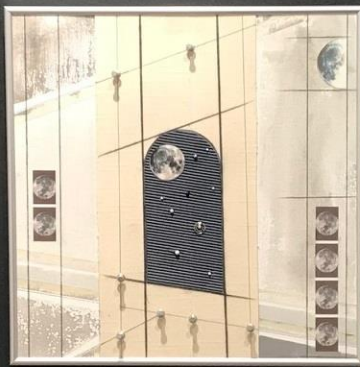
 **A00 GALLERY**  
 Ruth Kates  
 2018 (Acrylic on Canvas)  
 100cm x 100cm (39 3/8" x 39 3/8")  
 2018 (Acrylic on Canvas)



 **A00 GALLERY**  
 Ruth Kates  
 2018 (Acrylic on Canvas)  
 100cm x 100cm (39 3/8" x 39 3/8")  
 2018 (Acrylic on Canvas)







# ***INVISIBLE PERSPECTIVES: Themes***

## **LHSB 1.602 Classroom**

The architectural view of the adjacent buildings would change; the sky, changing and unchanging; an entry door with a window that had no view; never determining the exact hue of the neutral white walls, sometimes warm sometimes cool! Sometimes walls, ceiling, floor are solid and impenetrable; other days they may disappear and be nonexistent.

## **Classroom *Camera Obscura***

Examines the outside visual world spilling into our structured environment. 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.

## **28 Harrison Ave**

Remembering the rooms of my sister's home which are now silent and empty.

## **1601 Pine Hollow Road**

Looking back over the elapsed years to the spaces and rooms that shaped me and how memory reshapes the past over the passage of time.



## ***INVISIBLE PERSPECTIVES: Themes***

**Appropriations:** Intrigued by the composition of Francis Bacon's last painting, *Study of a Bull*, and how the glass over the painting created a reflected view of the gallery and paintings on an adjoining wall, I enlarged the image of the painting and the reflections it captured. From there I used the appropriated image as the basis for a series of studies of my own.

**Doors with No View:** An empty room may have a door with a window, but if no one is in the room, is there a view?

**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).

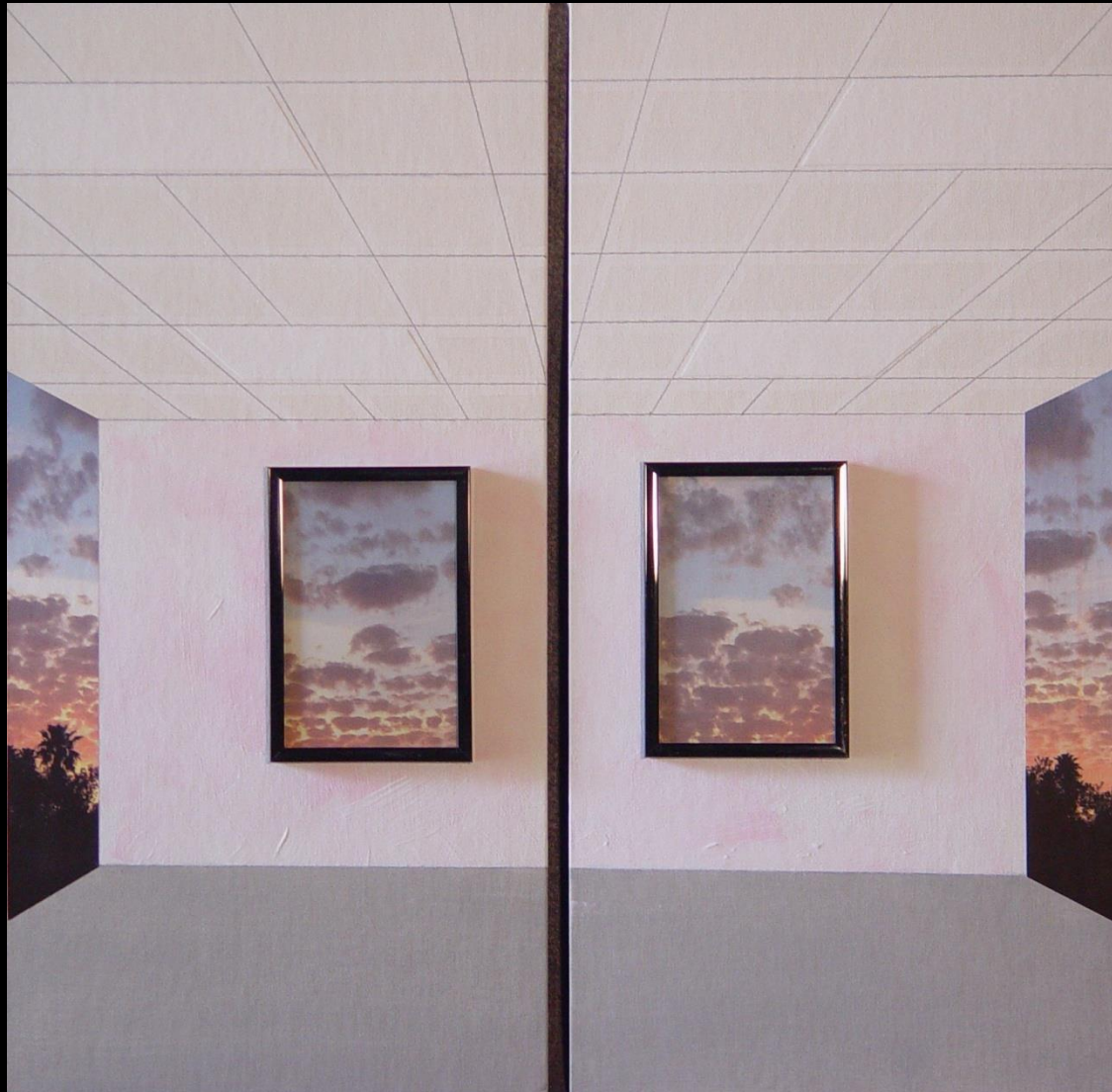
**Moonrise Rift:** explores the sensuous texture of the sky and the palpable quality of its blackness as the brilliant glow of the moon tears and tatters the fabric of night.

**West Sky Views:** When I take the dog out several times during the day, I have time to contemplate the sky, the clouds, and the passing planes which I track with an App on my phone.

# LHSB 1.602 CLASSROOM

The architectural view of the adjacent buildings would change depending on where I stood; the sky, changing and unchanging; an entry door with a window that had no view; never determining the exact hue of the neutral white walls, sometimes warm sometimes cool! Sometimes walls, ceiling, floor are solid and impenetrable; other days they may disappear and be nonexistent.

***LHSB Classroom 1.602 Diptych #2 (Transparency)***  
**24 x 24"**



Acrylic, canvas, aerosol, graphite, paper, digital photos in photo frames with glass mounted on canvas panels



***LHSB 1.602 Triptych #1***

13 ½ x 22 x 1 ⅛"



Inkjet-printed manipulated digital photos, aerosol, cardboard box, wood.

# CLASSROOM *CAMERA OBSCURA*

Examines the outside visual world spilling into our structured environment. 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: G-115 Classroom Diptych #1***  
**30 x 30"**



acrylic, paper, aerosol, graphite, digital photos, cardboard, wood on canvas panels

***Camera Obscura View: LHSB Classroom 1.602 Diptych #1***  
**30 x 30"**



Graphite, aerosol, paper, primed canvas, digital photographs on canvas panels.

# 28 HARRISON AVE

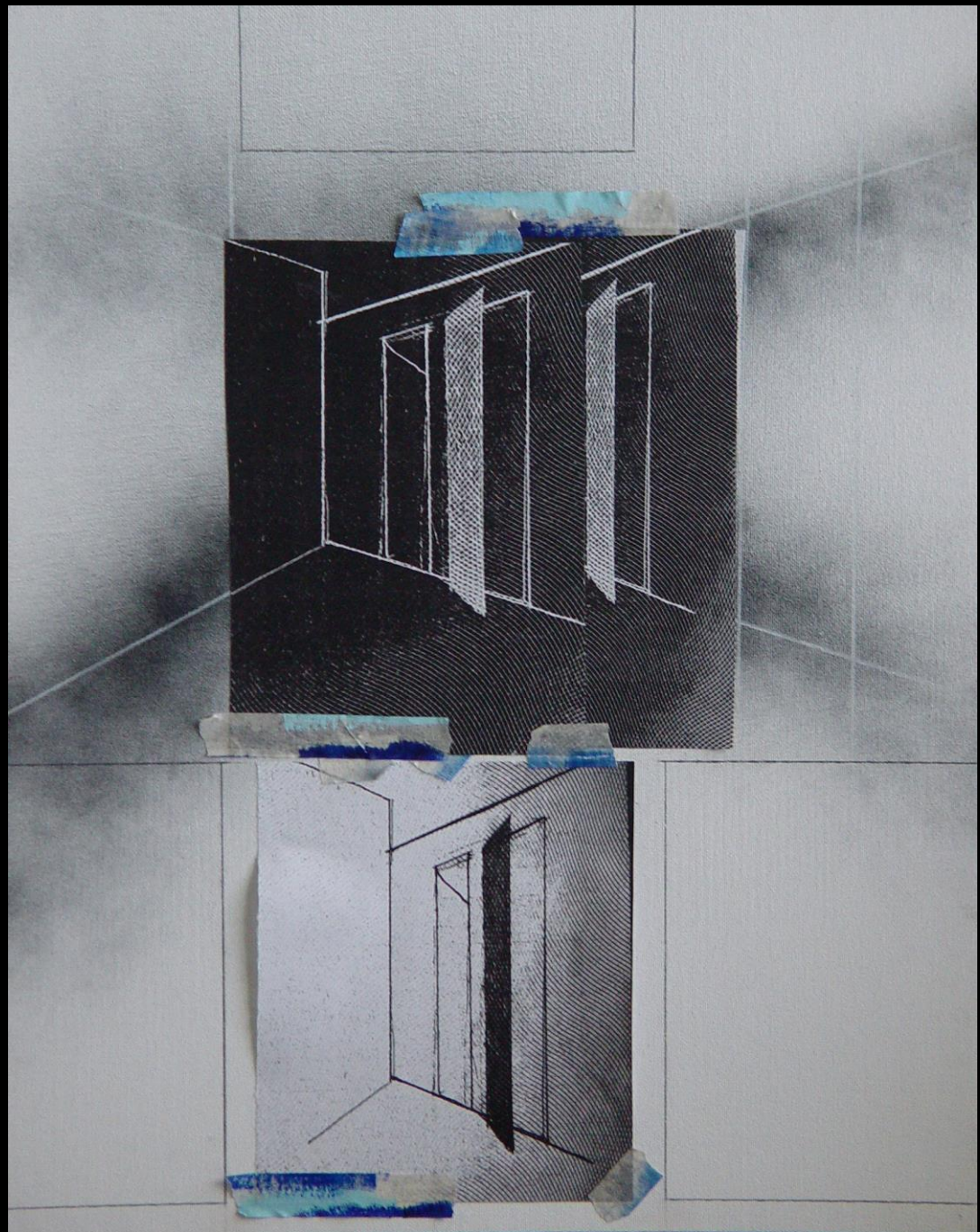
Remembering the rooms of my sister's home which are now silent and empty.



# ***28 Harrison Ave #1***

20 x 16"

Acrylic, aerosol, graphite,  
colored pencil, tape on canvas  
panel.



# 1601 PINE HOLLOW ROAD

Looking back over the elapsed years to the spaces and rooms that shaped me and how memory reshapes the past over the passage of time.

***Inside Out: A Window / Door to the Past***

11 x 14"

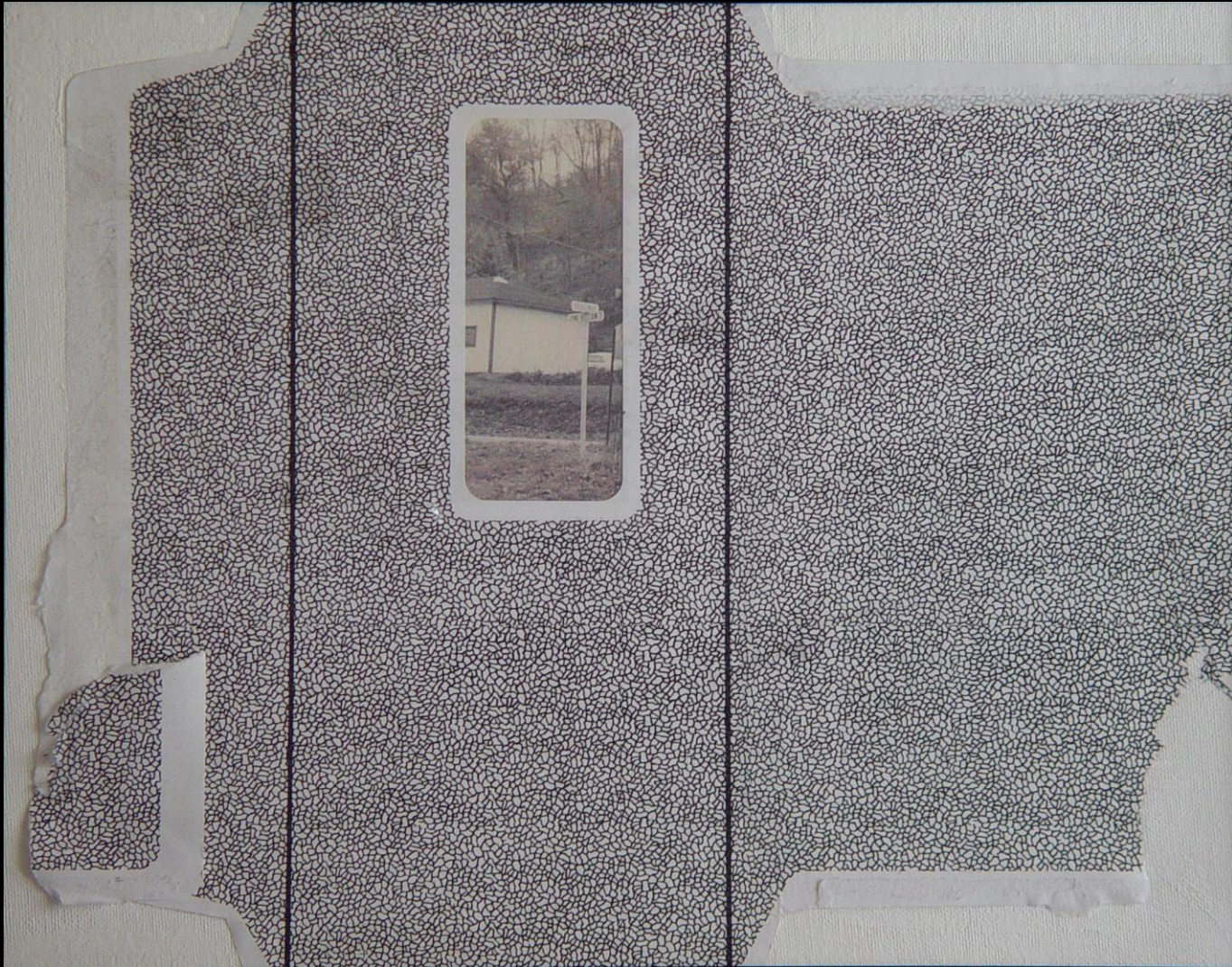


Acrylic, marker, window envelope, inkjet-printed scanned image  
on canvas panel.



***Inside Out: A Window / Door to the Past (Repetition #2)***

11 x 14"

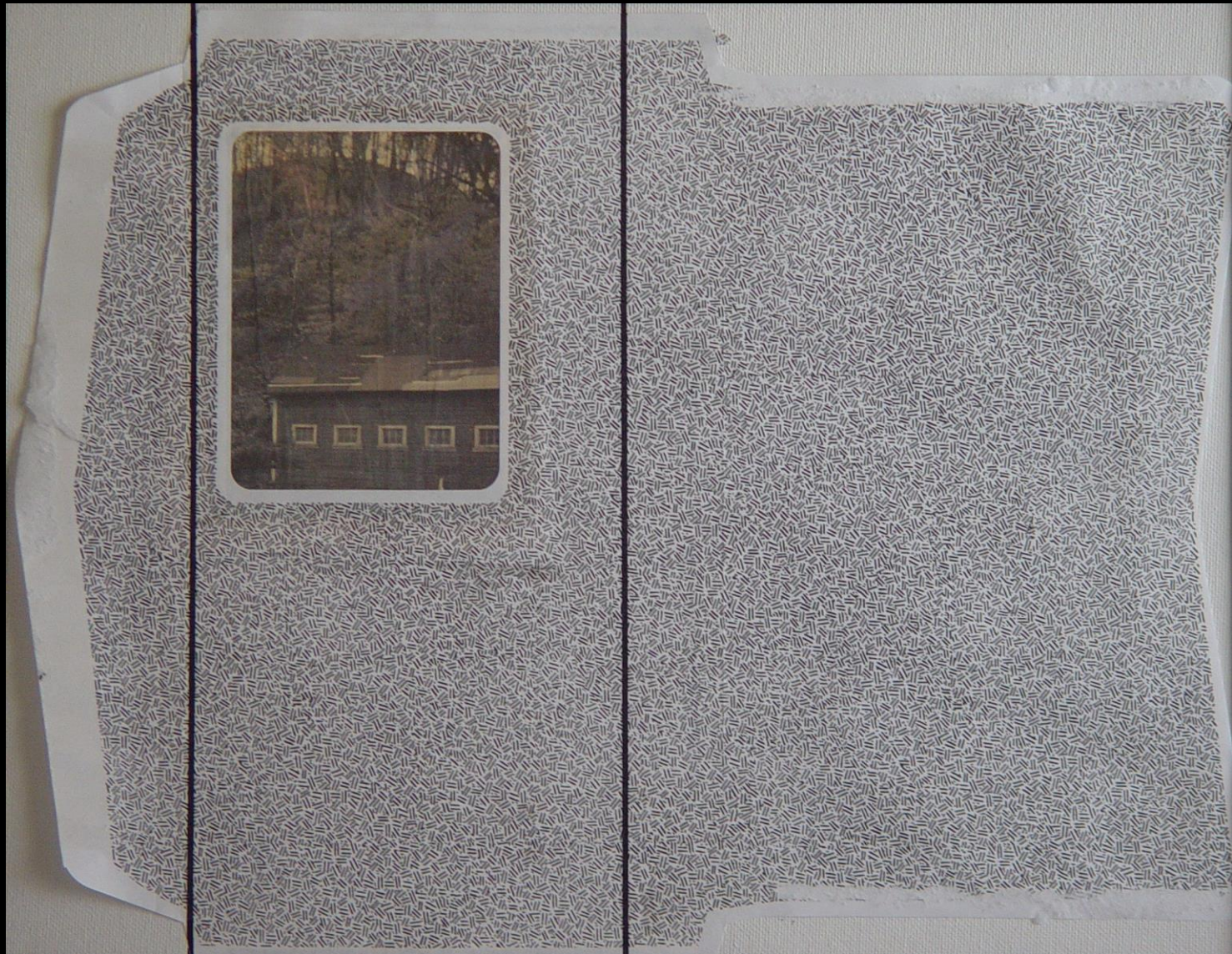


Marker, aerosol, window envelope, inkjet-printed scanned image  
on canvas panel.



***Inside Out: A Window / Door to the Past (Repetition #1)***

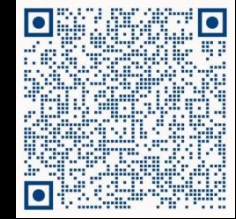
11 x 14"



Marker, window envelope, inkjet-printed scanned image on canvas panel.

# APPROPRIATIONS:

## Francis Bacon, Study of a Bull



The 14 July 2016 issue of ART IS ALIVE, an online magazine, included a review of “Francis Bacon at the Grimaldi Forum in Monaco.”

The article included a gallery installation view of “Bacon’s last painting, completed in 1991, the never before-exhibited Study of a Bull (1991, Private Collection).”

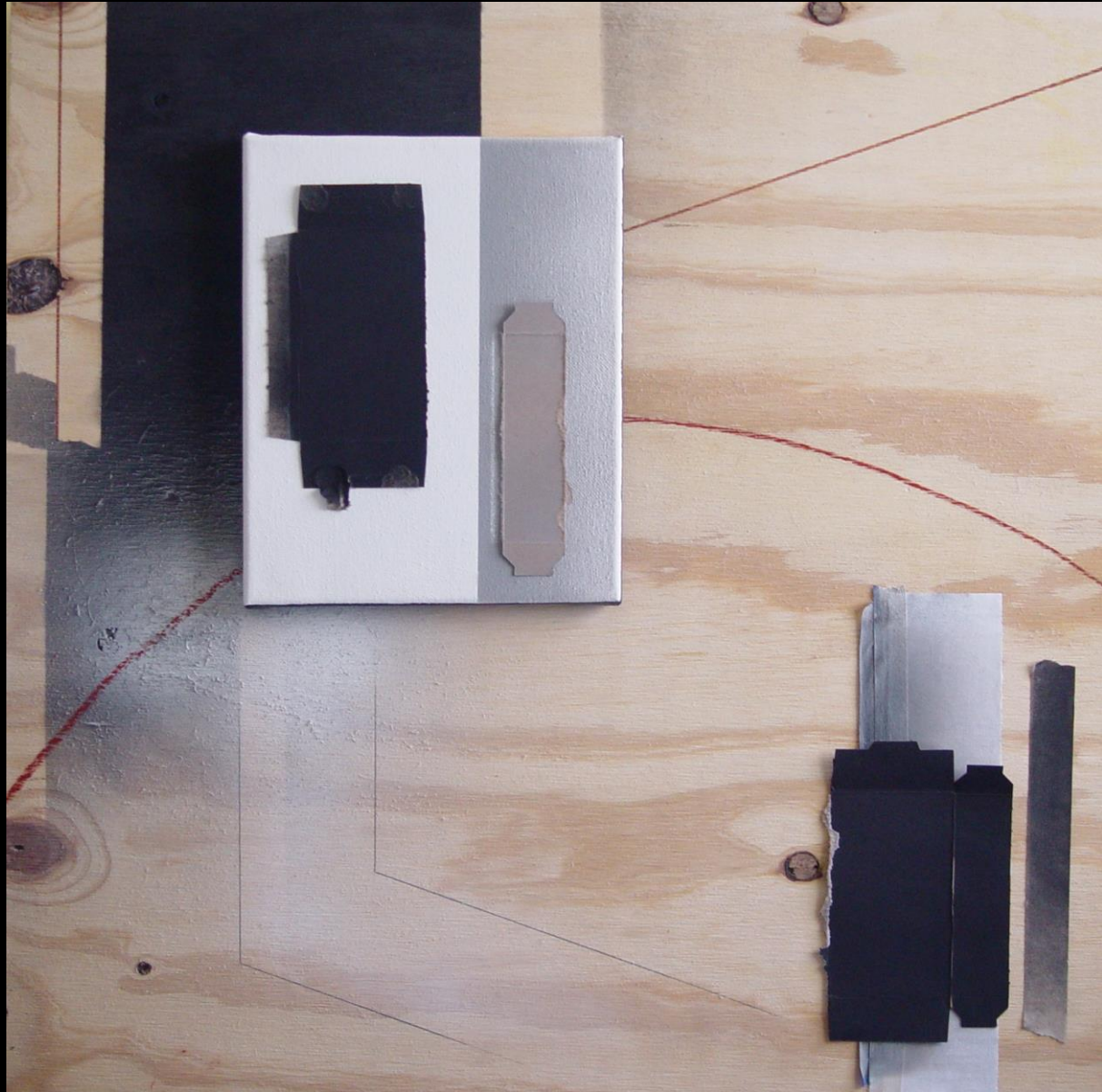
Intrigued by the composition of Francis Bacon’s last painting, *Study of a Bull*, and how the glass over the painting created a reflected view of the gallery and paintings on an adjoining wall, I enlarged the image of the painting and the reflections it captured. From there I used the appropriated image as the basis for a series of studies of my own.



***Fragmented Box  
(via Francis Bacon) #1***

23  $\frac{3}{4}$  x 24 x  $\frac{3}{4}$ "

Aerosol, cardboard, tape,  
stretched canvas, conté,  
graphite, marker, paper on  
plywood.



***Fragmented Box  
(via Francis Bacon) #3***

25 x 24 ¼ x 1"

Aerosol, cardboard,  
tape, marker, paper,  
gesso, found bottle cap  
on foam core.





# DOORS WITH NO VIEW

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

***Doors with No View Diptych #1***  
**16 x 20"**

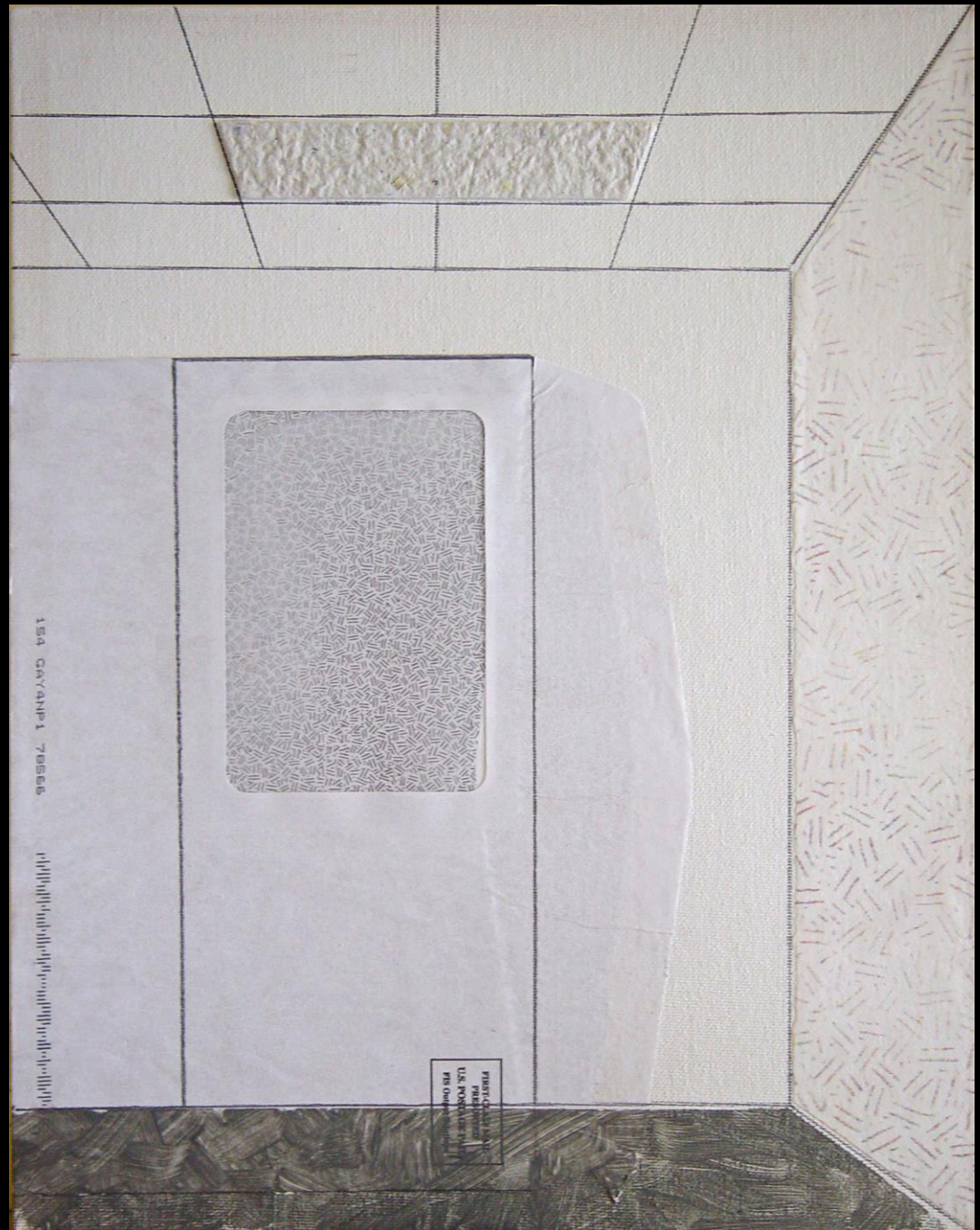


Acrylic, graphite, paper, window envelopes on canvas panels.

# ***Door with No View (Repetition #1)***

14 x 11"

Acrylic, graphite, hand-made paper, window envelope, inkjet-printed manipulated digitized images on canvas panel.

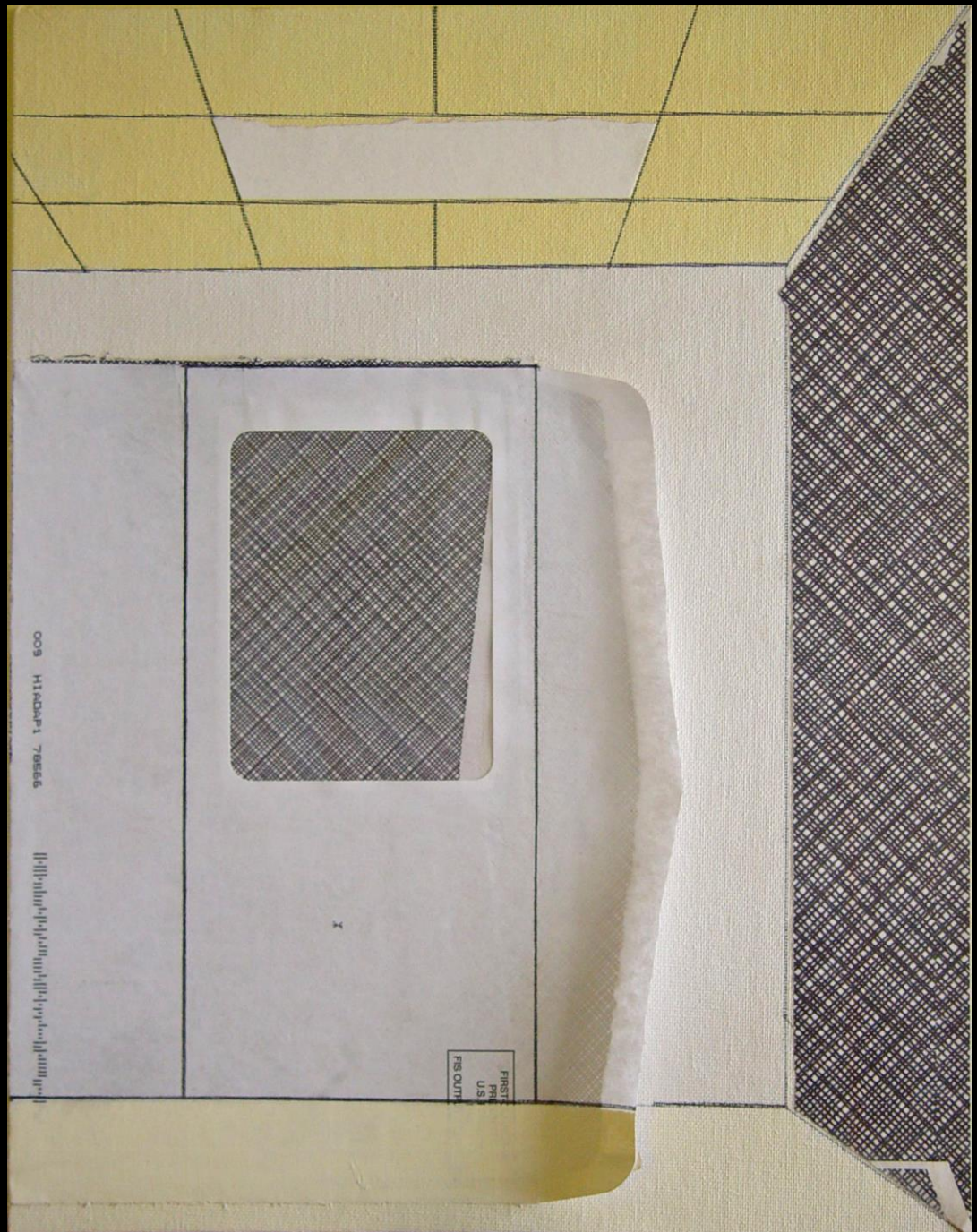




# ***Door with No View (Repetition #3)***

14 x 11 x 5/8"

Acrylic, graphite, hand-made  
paper, window envelope,  
inkjet-printed manipulated  
digitized image on canvas  
panel.

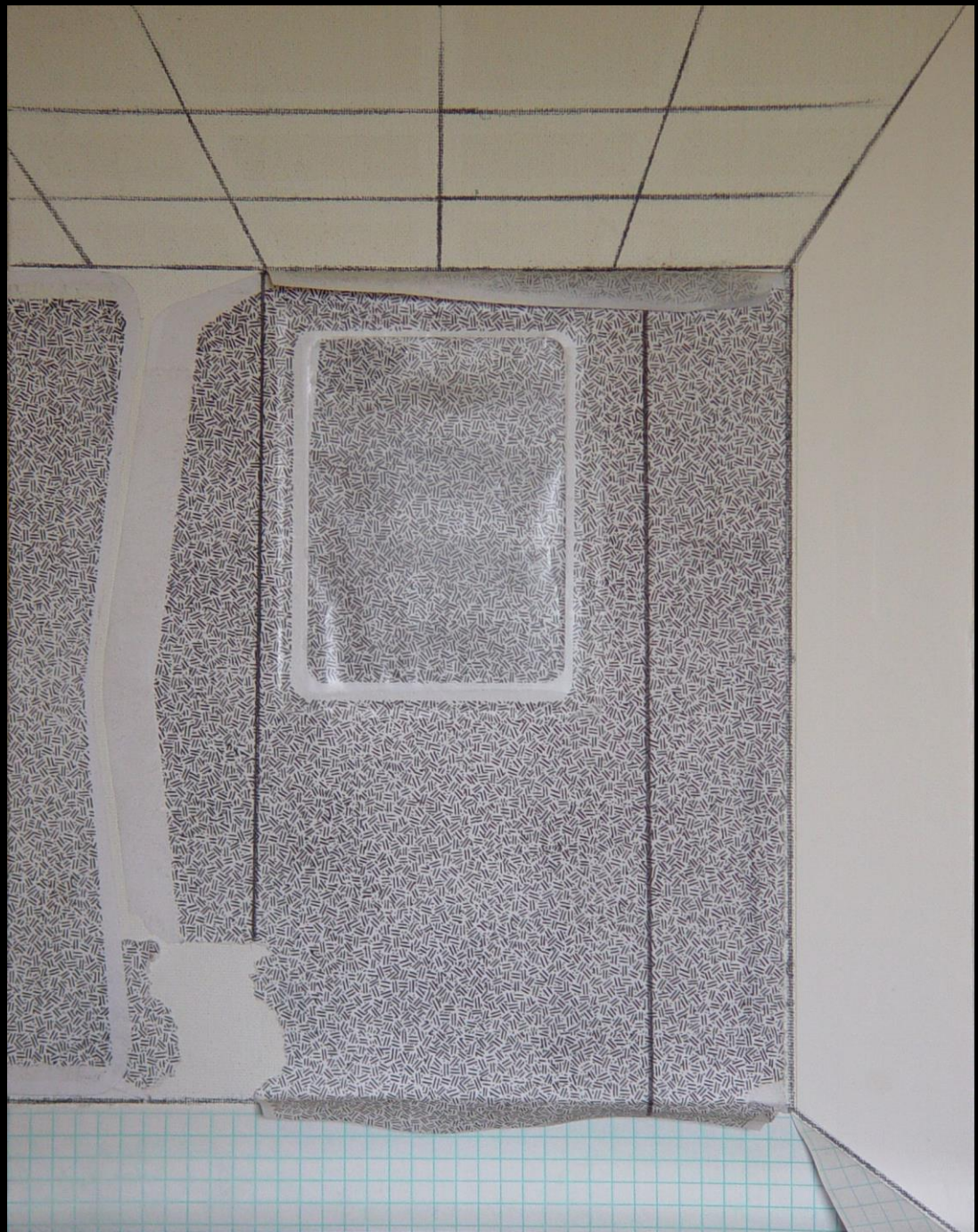




***Door with No View:  
Inside View In #2***

14 x 11 x 1/2"

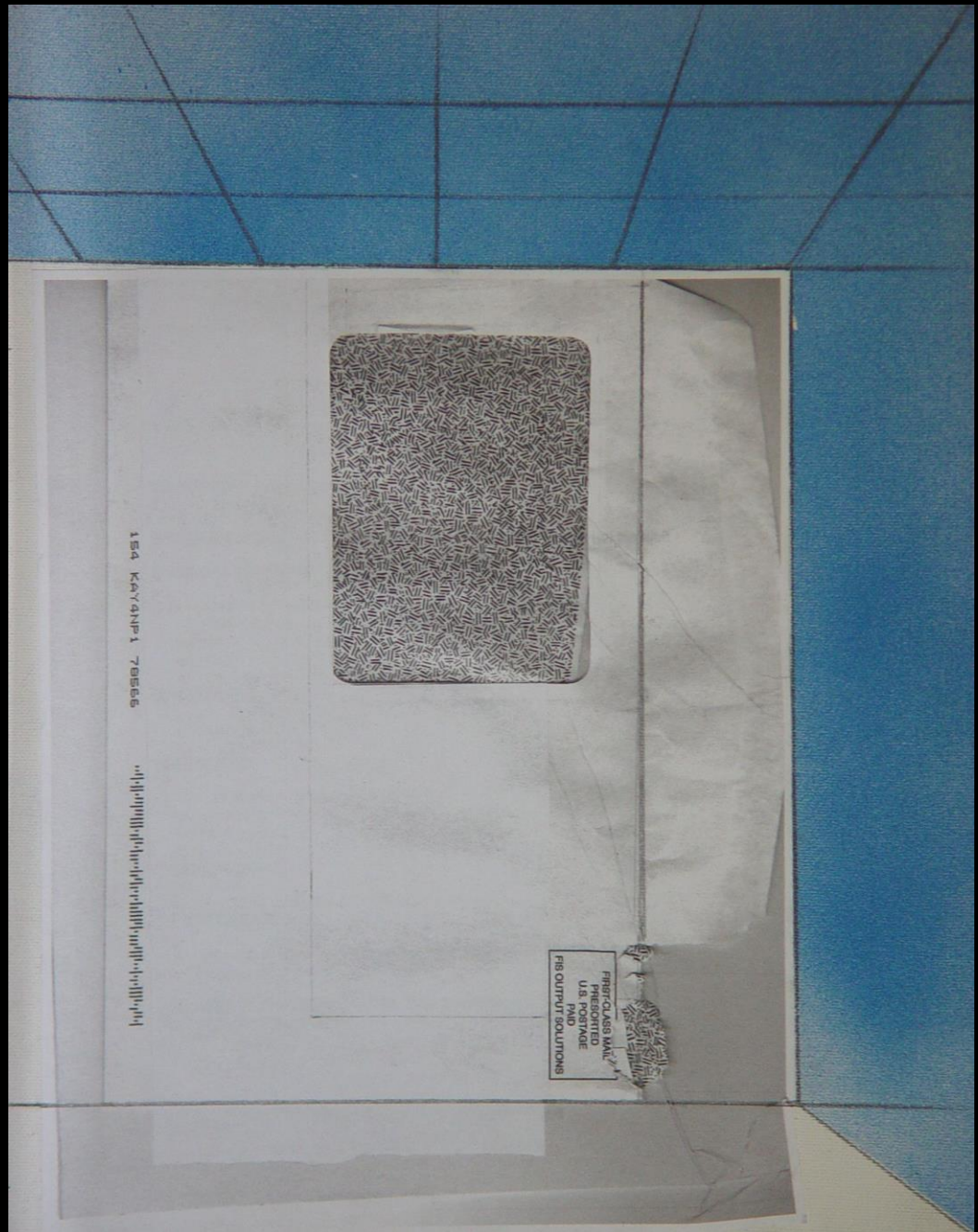
Graphite, gridded papers,  
window envelope, acrylic on  
canvas panel.



# *Outside View In*

14 x 11"

Aerosol, graphite, inkjet-  
printed scanned images,  
paper on canvas panel.





# ***Window and View That Do Not Match***

14 x 11 x 1/4"

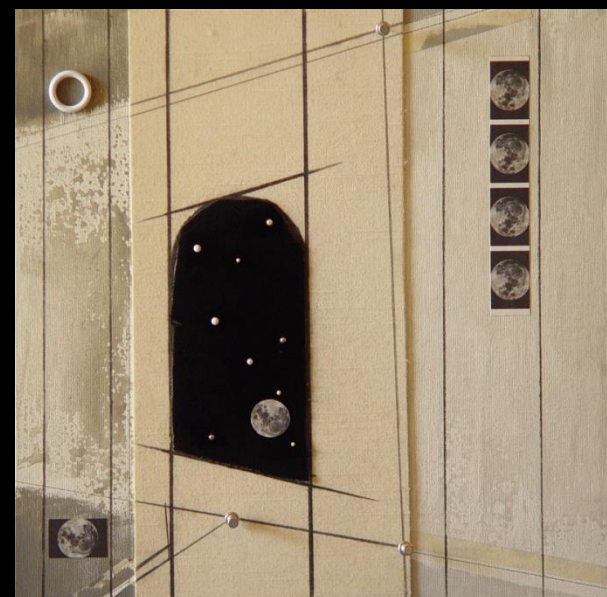
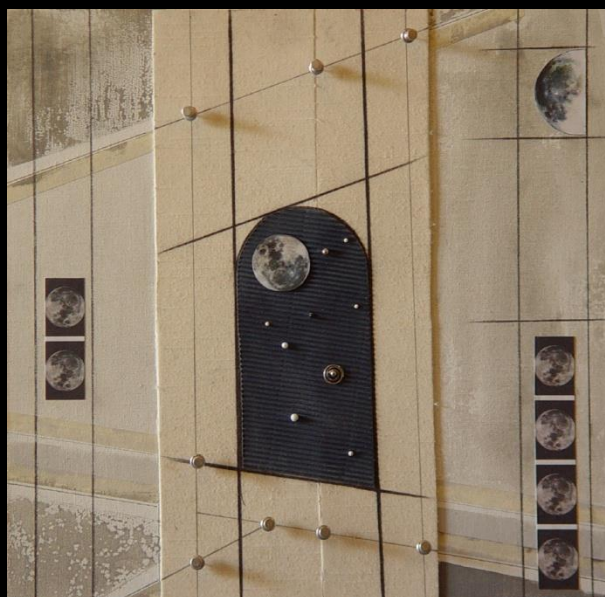
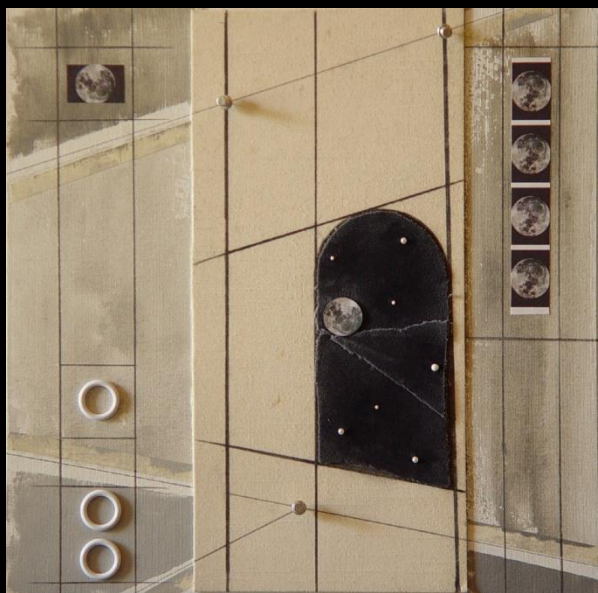
Aerosol, inkjet-printed  
scanned image, index card,  
envelope parts, wood, marker  
on canvas panel.



- **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).
- **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 Triptych #1*  
16 x 48"

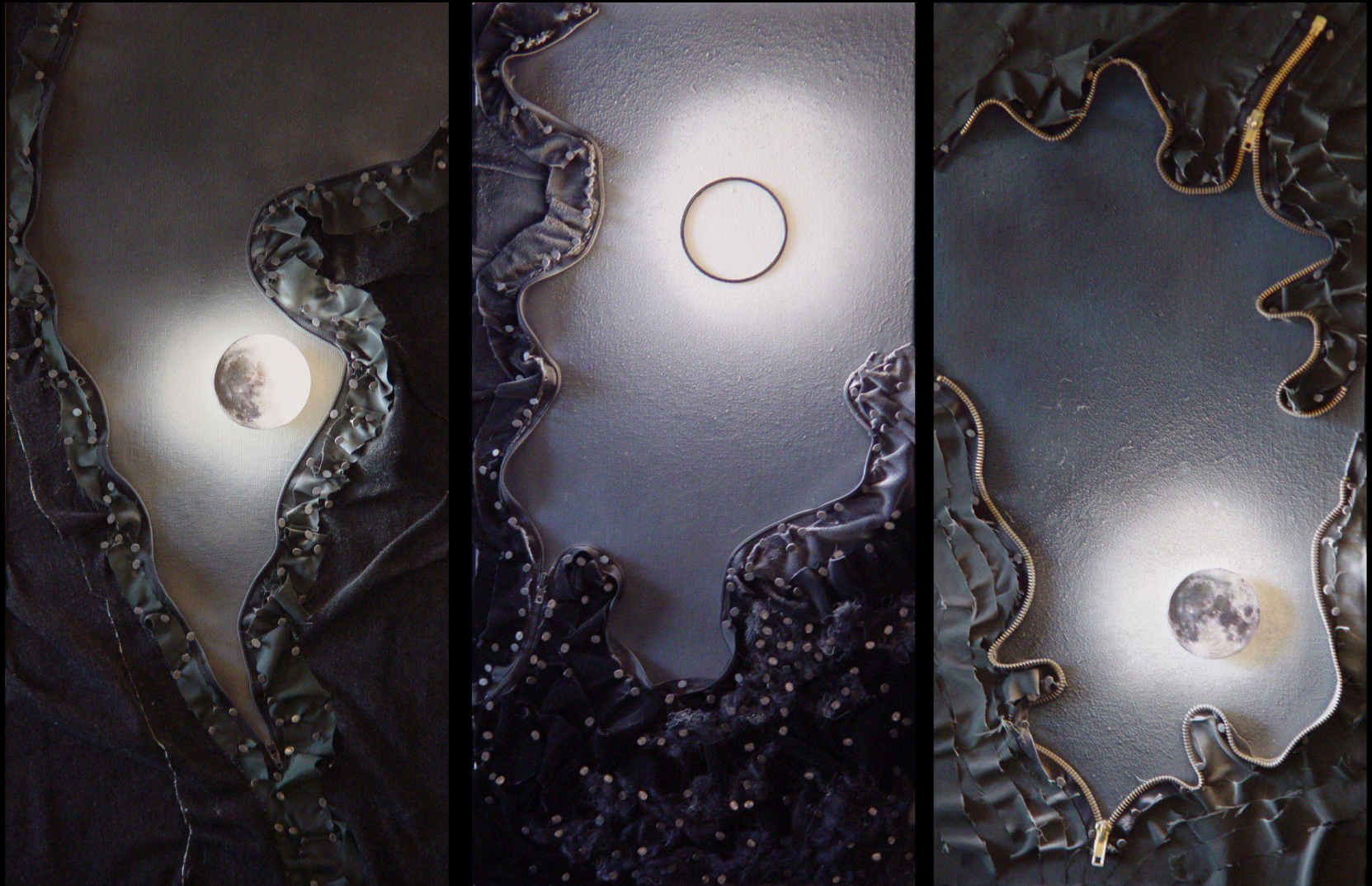


acrylic, mat board, graphite, fabric, NASA moon photos, tacks, pins, curtain rings  
on canvas panels



# ***Moonrise Rift Triptych #1***

**24 x 36 x 1"**



Fabric, tacks, zipper, aerosol, metal and plastic lids, wool roving, bracelet, NASA moon images on canvas panels.



# ***Portable Moonrise Rift***

**28 x 35 3/4 x 3/4"**



Aerosol, NASA moon photos, fabric, tacks, glass, shells, etc. mounted on section of found crate.

# WEST SKY VIEWS

When I take the dogs out several times during the day, I have time to contemplate the sky, the clouds, and the passing planes which I track with an App on my phone.

## ***Window: Sky View***

12 x 16 x 4"



Rotini box with window, cardboard boxes, used check registers,  
inkjet-printed digital photos on foam core.



# ***Door with West Patio Sky View #1***

14 x 11"

Aerosol, graphite, window envelope, paper, inkjet-printed digital photos on canvas panel.



***Door with West Patio Sky  
View #2***

20 x 16 x 5/8"

Aerosol, graphite, window  
envelope, paper, inkjet-printed  
digital photo, wood on canvas  
panel.





# ***Door with West Patio Sky View #3***

24 x 18 x  $\frac{3}{4}$ "

2019

Sue's window envelope, envelope fragments, aerosol, graphite, aerosol, mat board, inkjet-printed digital photo.





# *Prepositional Sky: Above, Below, Between, and Through*

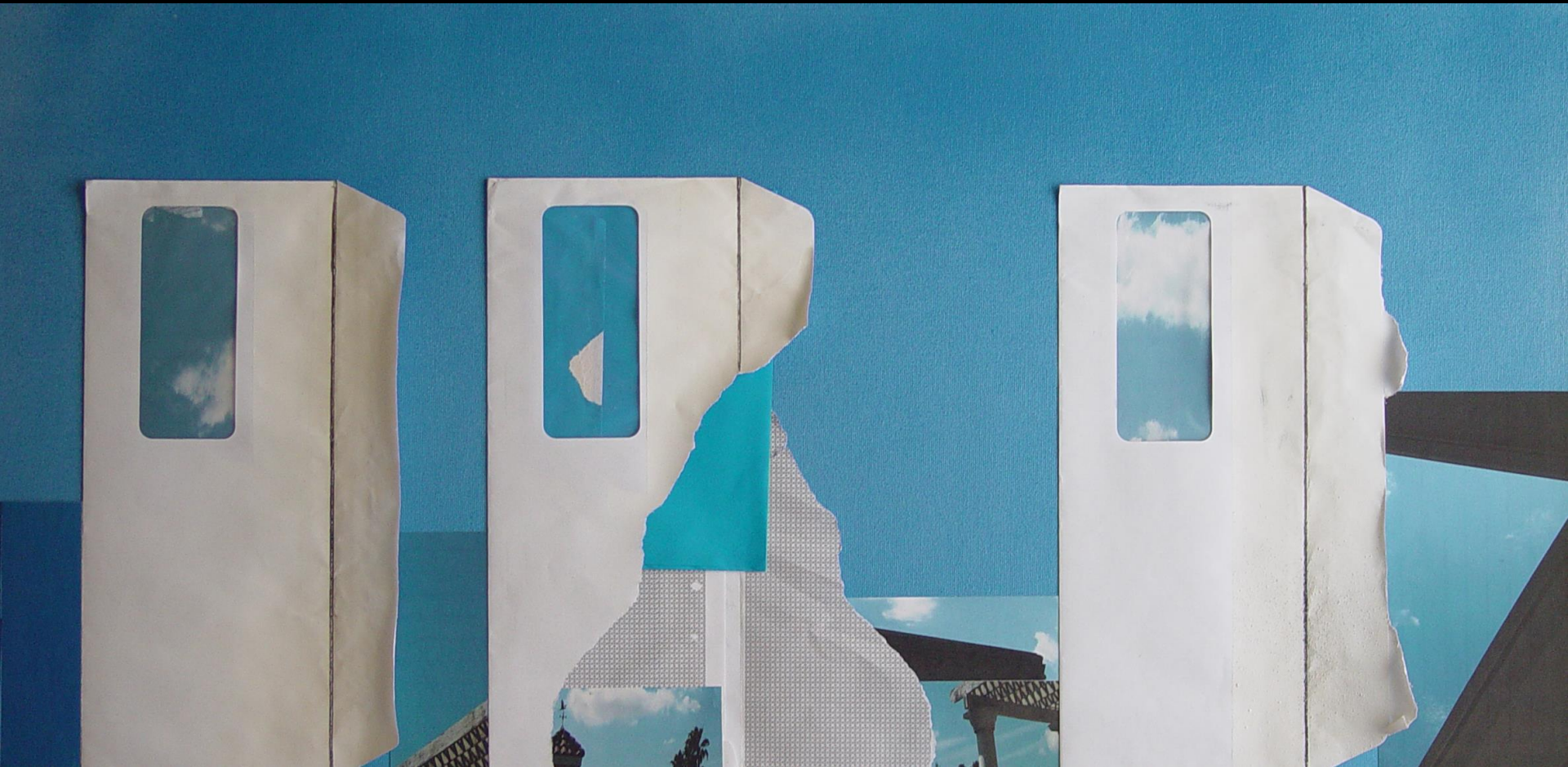
## 15 x 30"



Window envelopes, paper, aerosol, empty tablets, tape, marker, color pencil on canvas panel.



*Three Doors (One Badly Damaged) and Sky*  
15 x 30"



Window envelopes, paper, aerosol, empty tablets, tape, marker,  
colored pencil on canvas panel.



*West Sky Perspectival: Two Windows, Same View*  
18 x 24 x 5/8"



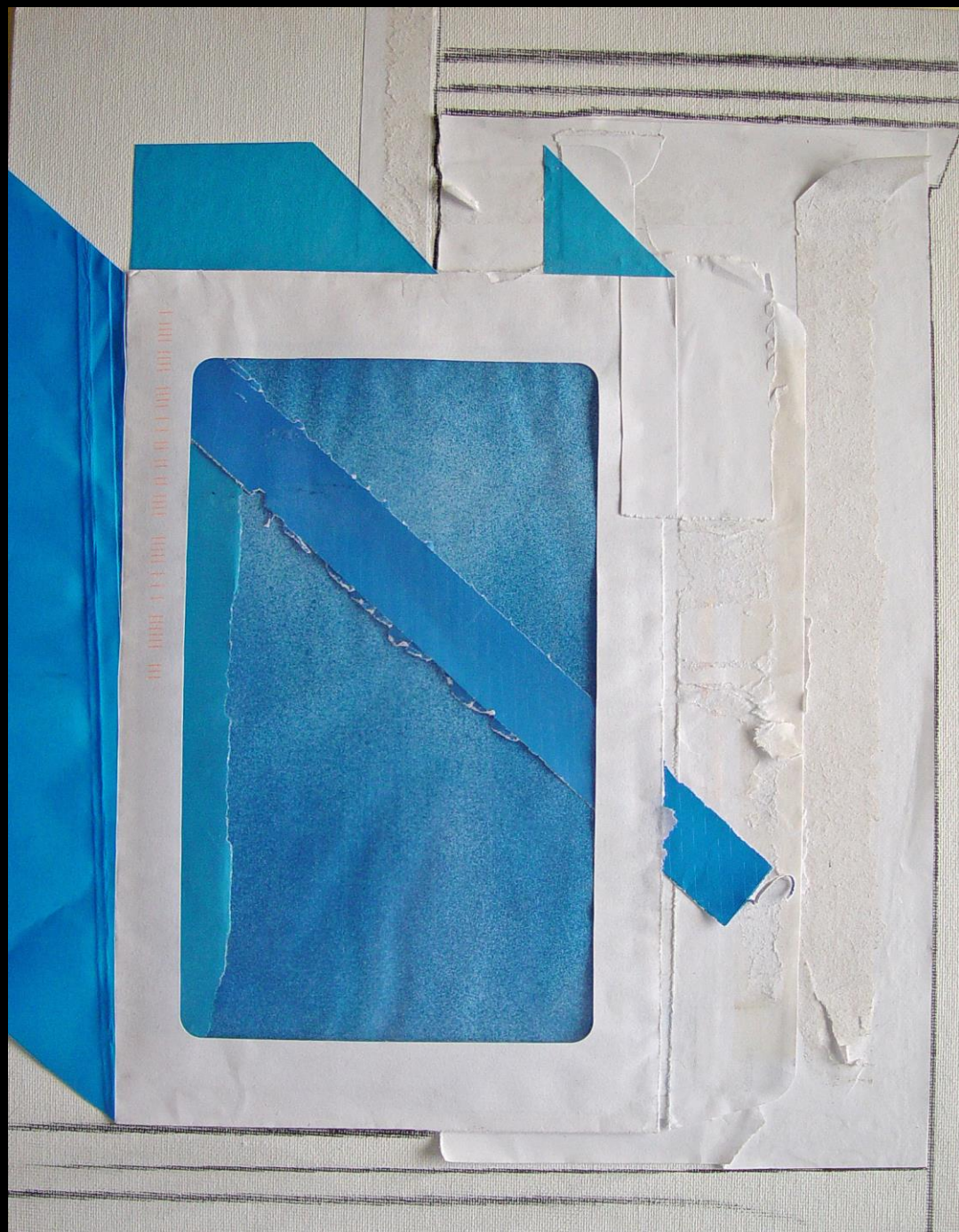
Aerosol, window envelopes, inkjet-printed digital photos, envelope parts,  
marker on canvas panel.



# ***A Box of Blue Sky and Fresh Air***

14 x 11"

Window envelope, envelopes,  
paper, sections of dog food  
bag, graphite on canvas panel.



*Blank Floating Wall (with Night Window) in Outer Space*  
15 x 30 x 1/8"



Aerosol, window envelope, marker, dressmaker pins, trim nails,  
modified NASA Moon photo on canvas panel.



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