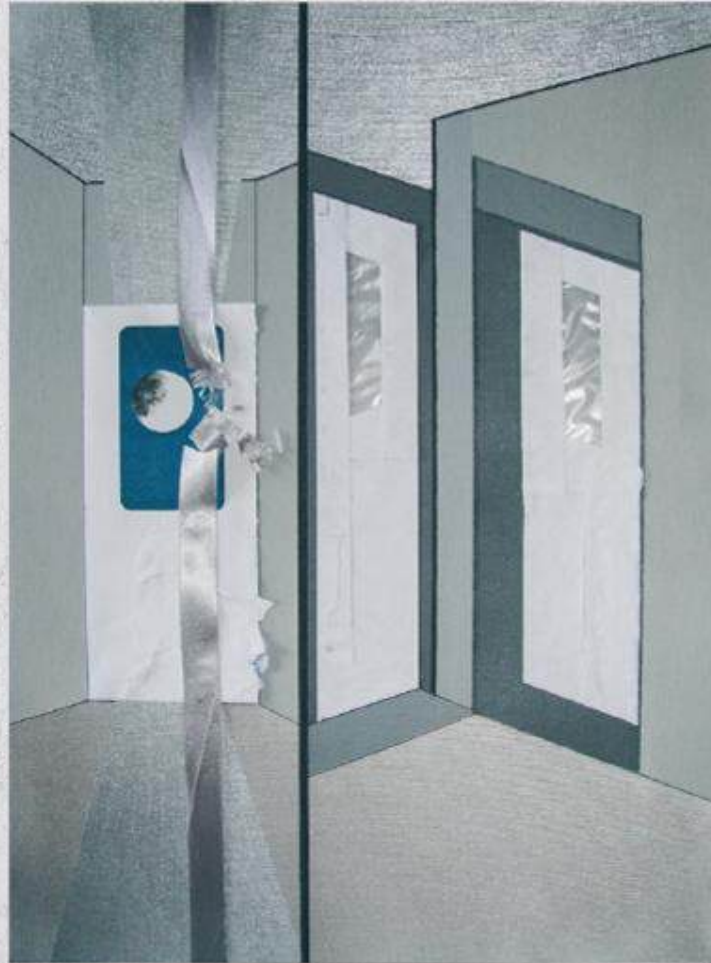


BRIGHT ROOM/ Ruth A. Keitz **SILVER MOON**

Ruth A. Keitz, "Silver Room #2: The Power of Moon Light," 2024, Mixed Media, 24 x 18 x 1/2



Artist Talk & Reception:
Nov. 11th, 10 - 11 a.m., (E 1.210)



On view: Oct. 2 - Dec. 1, 2025
Mid-Valley Library Art Gallery

**South Texas College
Mid-Valley Library Art Gallery**

800 W. Railroad Street, Bldg. E, Weslaco, TX 78596

8 AM to 5:30 PM, Monday – Thursday

8 AM to 12 PM, Friday

Closed Saturday and Sunday

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Bright Moon / Silver Room

by Ruth A. Keitz

October 2 – December 1, 2025

**Opening Reception and Artist Talk
Thursday, November 11, 10 AM**

**South Texas College
Mid-Valley Library Art Gallery
800 W. Railroad Street, Bldg. E
Weslaco, TX 78596**

Artist's Statement

Bright Moon / Silver Room

My consistent use of found materials from the common everyday world of the man-made and the natural permeates and defines all my work. My mixed media collages and constructions reflect my interest in the physicality of objects, their "thing-ness": textures, shapes, colors. In the tradition of Picasso's collages and Duchamp's found objects, the stuff of my art is likely to be *ropa usada* or other man-made discards or the discards of nature.

I enjoy the uncommon and unexpected beauty found in materials that are used for packaging--and usually thrown away after a single use. These materials may be in their pristine manufactured state or aged by the elements of nature or transformed by my hand. The use of the ubiquitous window envelope explores how window envelopes morph from USPS detritus to art materials and then to doors with windows.

Some works are a reflection of who I am: born under the sign of Cancer and ruled by the silver disc of the moon which controls the ebb and flow of the ocean tides.

The artworks explore 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). Some content reflects natural phenomena: the sky dense and black with the moon hidden by clouds, the moon emerging and shattering the blackness, the moon illuminating night clouds or the brilliant glow of the moon that tears and tatters the fabric of night, the sensuous texture of clouds and sky, the palpable quality of the blackness, and stars as small white orbs, pinpoints of light.

As the moonlight floods empty interiors, the rooms often take on a silver glow. 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.

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* artists who also participated in the Carnegie Institute program include Philip Pearlstein and Andy Warhol.)

After graduating with a BA in art from Allegheny College in Meadville, PA, she studied with Kelly Fearing and Michael Frary at the University of Texas in Austin. 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 in art.

However, it was her father who ran a part-time business painting lines for parking lots and crosswalks and directional traffic arrows who claimed to have taught her how to paint while she worked for him summer evenings. Perhaps there is more truth than fiction considering the linear structure of much of her work and the recurring theme of night skies.

After completing her MFA and PhD, she taught art in the San Antonio ISD. From there she went to the Anchorage (AK) School as Art Coordinator/Director of Art for 7 years and then served as Executive Director of Curriculum and Instructional Services for 10 years. Her other teaching experiences as adjunct instructor, administrator, senior lecturer, and instructor at various colleges and universities includes the University of Alaska-Anchorage, the University of Alaska-Fairbanks, Alaska Pacific University, ED-X-CHANGE, Bauder Fashion College, Weatherford College, Southwestern Adventist University, University of Texas at Brownsville/Texas Southmost College, South Texas College, University of Texas Rio Grande Valley, and Texas A&M University-Kingsville.



Ruth A. Keitz
**BRIGHT ROOM /
SILVER MOON**

Reception: Nov. 11, 10 – 11 a.m.
On view: Oct. 2 - Dec. 1, 2025

ARTIST STATEMENT
The painting is a response to the question of how we see the world. It is a journey into the unknown, a search for meaning in a complex and often confusing world. The use of geometric shapes and primary colors is a nod to the Bauhaus movement, which sought to create a new visual language based on the principles of geometry and color theory. The painting is a meditation on the human condition, a reflection on the way we perceive the world around us. It is a journey into the unknown, a search for meaning in a complex and often confusing world.

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Abstract
Painting
by [illegible]
[illegible]



Abstract
Painting
by [illegible]
[illegible]



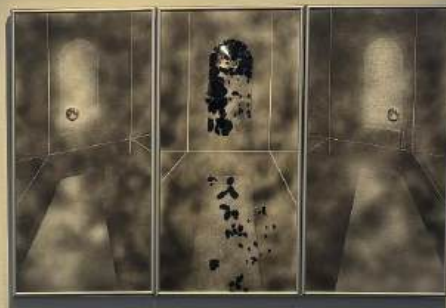
Artwork title and description text.



Artwork title and description text.



1. The Hallway



2. The Figure







1. *Abstract painting*
2. *Abstract painting*
3. *Abstract painting*
4. *Abstract painting*



1. *Abstract painting*
2. *Abstract painting*
3. *Abstract painting*
4. *Abstract painting*



1. *Abstract painting*
2. *Abstract painting*
3. *Abstract painting*
4. *Abstract painting*



1. *Abstract painting*
2. *Abstract painting*
3. *Abstract painting*
4. *Abstract painting*



THE
MOON
LANDSCAPE
1968
100% COTTON
100% COTTON



THE
MOON
LANDSCAPE
1968
100% COTTON
100% COTTON









Silver Room #4

36 x 24 x 1/2"



Acrylic, aerosol, corrugated cardboard, mat board, graphite

Three Damaged Doors with Arched Transoms
24 x 36"



Aerosol, acrylic, graphite, window envelopes

Note: Not exactly a silver room and there is no moon, but it uses many of the same materials and style.

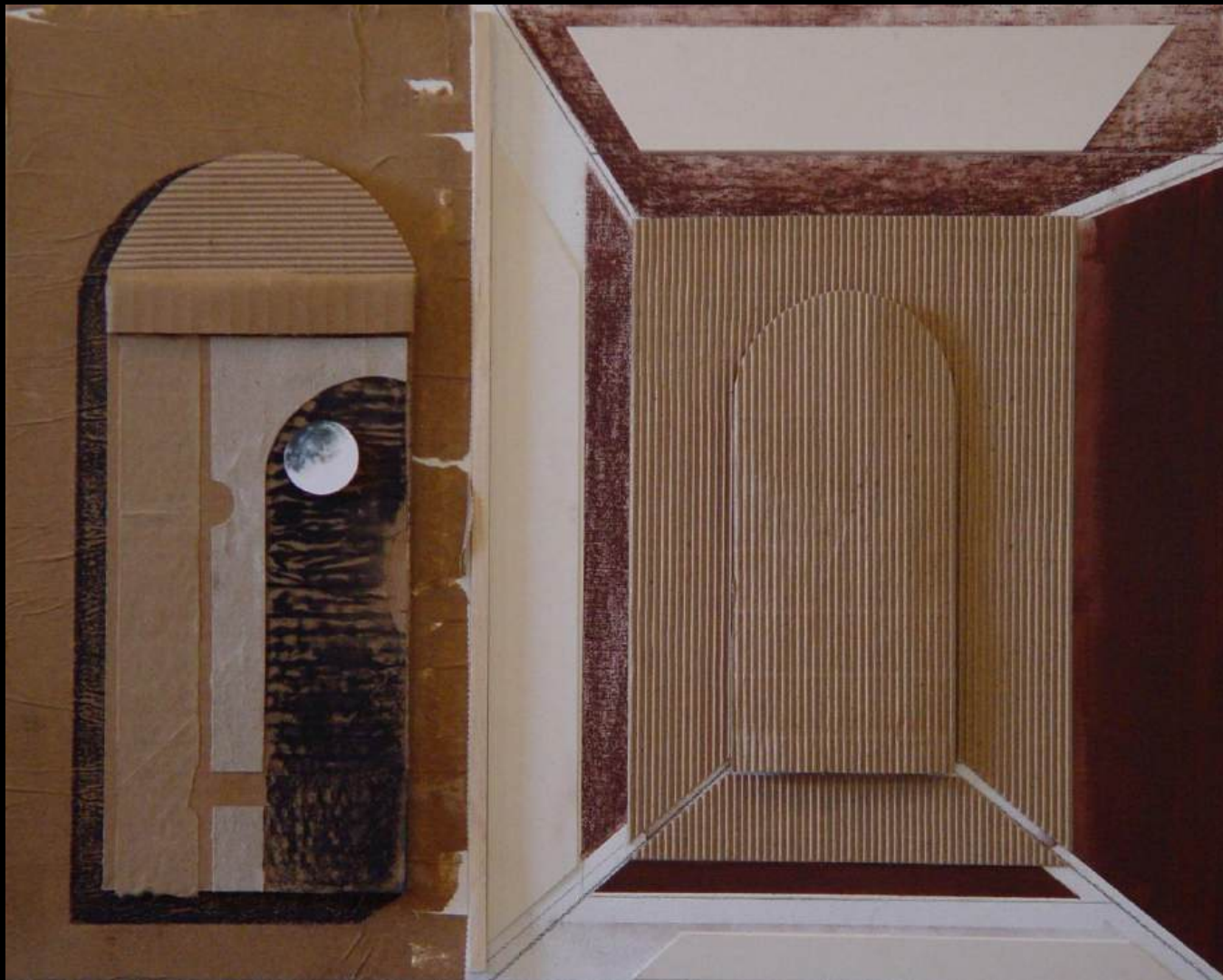
Silver Room #2: The Power of Moon Light
24 x 18" x 1/2"



Aerosol, acrylic, graphite, marker, window envelopes and envelope fragments,
moon image, fabric, ribbon

Anonymous Silent Interior #5 with Night Window

16 x 20 x 1/2 "



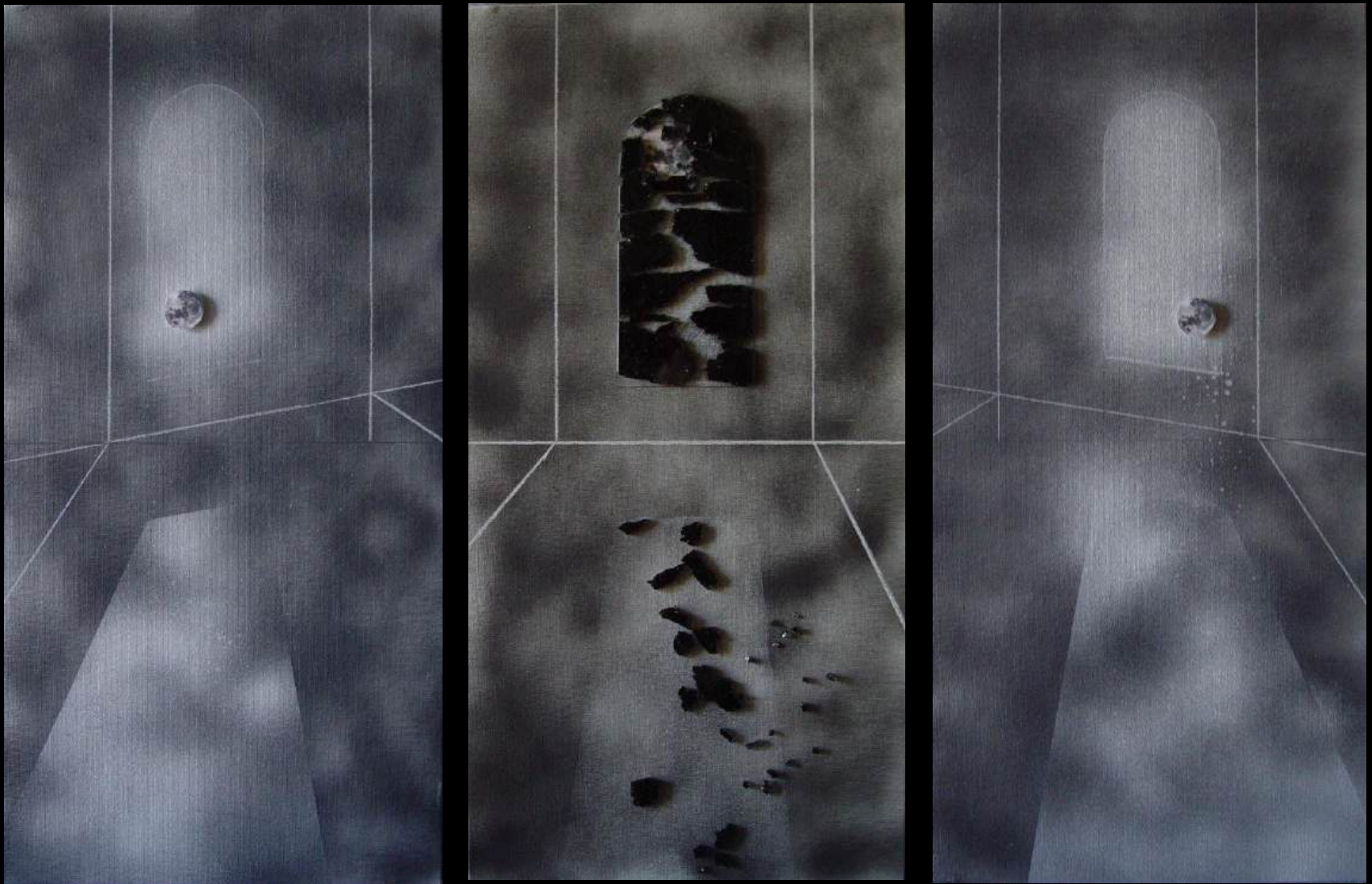
Acrylic, graphite, pastel, China marker, cardboard, mat board, corrugated cardboard, brown paper bags, square wood dowel

Portable Moonrise Rift
28 x 35 3/4"



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

Night Window Triptych # 3
24 x 36"



Aerosol, colored pencil, NASA moon photos, glass

Silver Room #3

24 x 18 x 1/4 "



Note: I had a piece of corrugated cardboard on my worktable that I left unattended, Studio helper cat Gracie knocked it on the floor for studio helper dog Mr. Pinkerton to chew on. I liked the texture he created!

Aerosol, acrylic, corrugated cardboard modified by Mr. Pinkerton, ribbon, moon image, used painter's tape

Shattered Night
20 ³/₄ x 10 ³/₄ x 3 ¹/₂" (framed)

Note: Yet another piece that shows the power of the moon to shatter the darkness of night.



Aerosol, fabric, miniature door, nuts, bolts, washers, plastic lid, glass

He Taught Me How to Paint
28 ½ x 38 5/8" (framed)



Aerosol, colored pencil, moon images, window envelope, scanned photo,
my father's chalk line

Note for *He Taught Me How to Paint*

- My father had a side business of painting the lines on parking lots and the lines of crosswalks. To avoid disruption of traffic and customers, most of the work was done at night. My main job, for which I was paid, was to hold the end of the chalk line while my father stretched the chalk line to the end of the line to be painted, and then snapped it to mark where the line was to be painted. As I pursued my art studies, he enjoyed telling people how he had taught me how to paint on parking lots and streets. I DO use a lot of straight lines! He also began my interest in astronomy as we viewed the night skies and observed the moon and stars.
- The inclusion of my father's chalk line is inspired by the work of Whitfield Lovell.

Damaged Door with Sky View

24 x 18 x 1/2" "



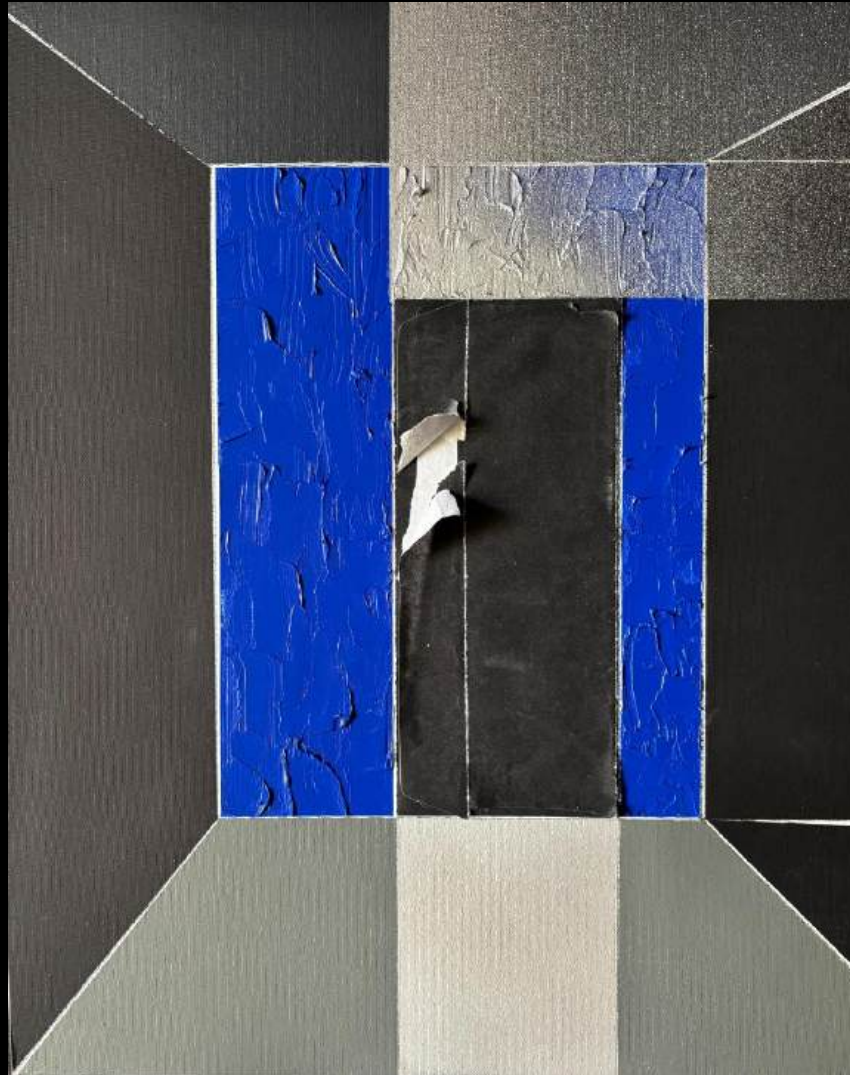
Acrylic, window envelope, window envelope fragment, digital photo, mat board,
ribbon, graphite

Silver Room #5
14 x 11 1/8"



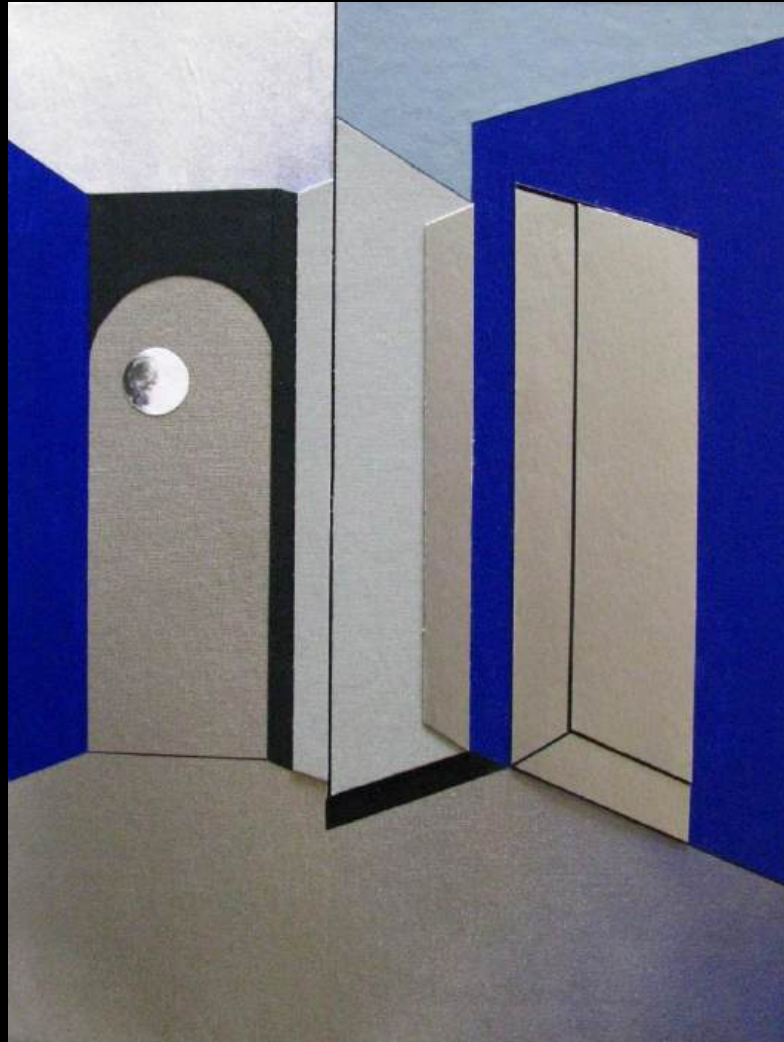
Acrylic, aerosol, corrugated cardboard, mat board, wall paper, graphite

Silver Room #6 with SPLC Door
20 x 16 x 1/2"



Acrylic, aerosol, envelope, graphite

Silver Room #1
24 x 18"



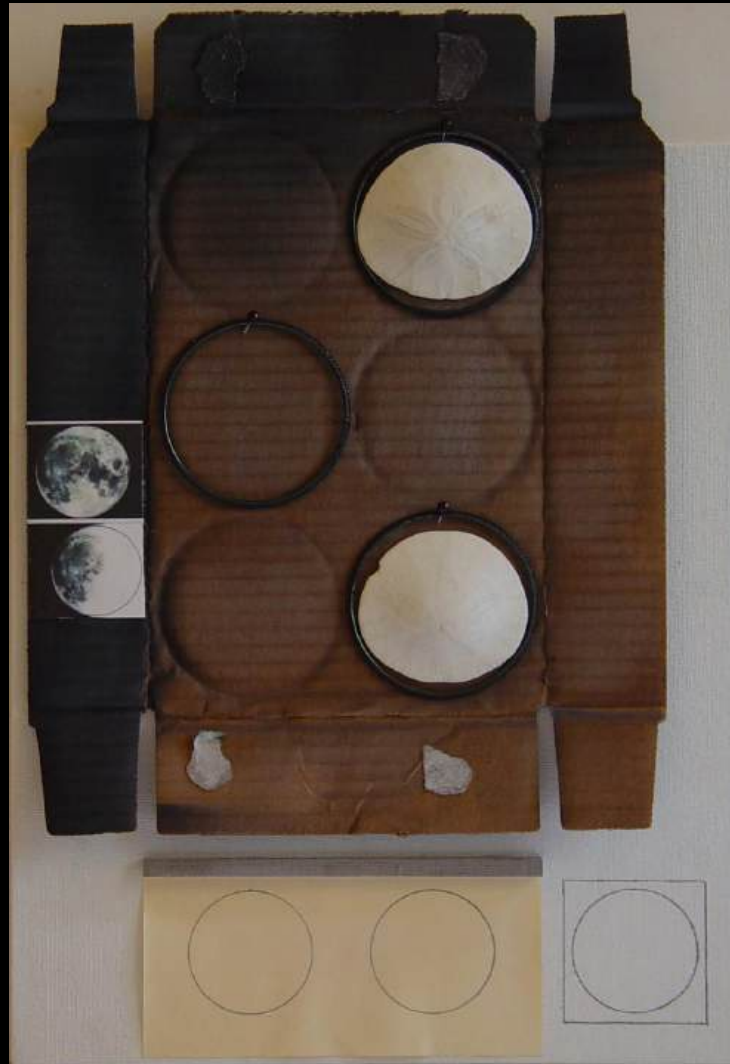
Aerosol, acrylic, marker, moon image, mat board, paper

Night Window Triptych #2
16 x 48"



Aerosol, colored pencil, NASA moon photos, cardboard, fabric, carpet tacks

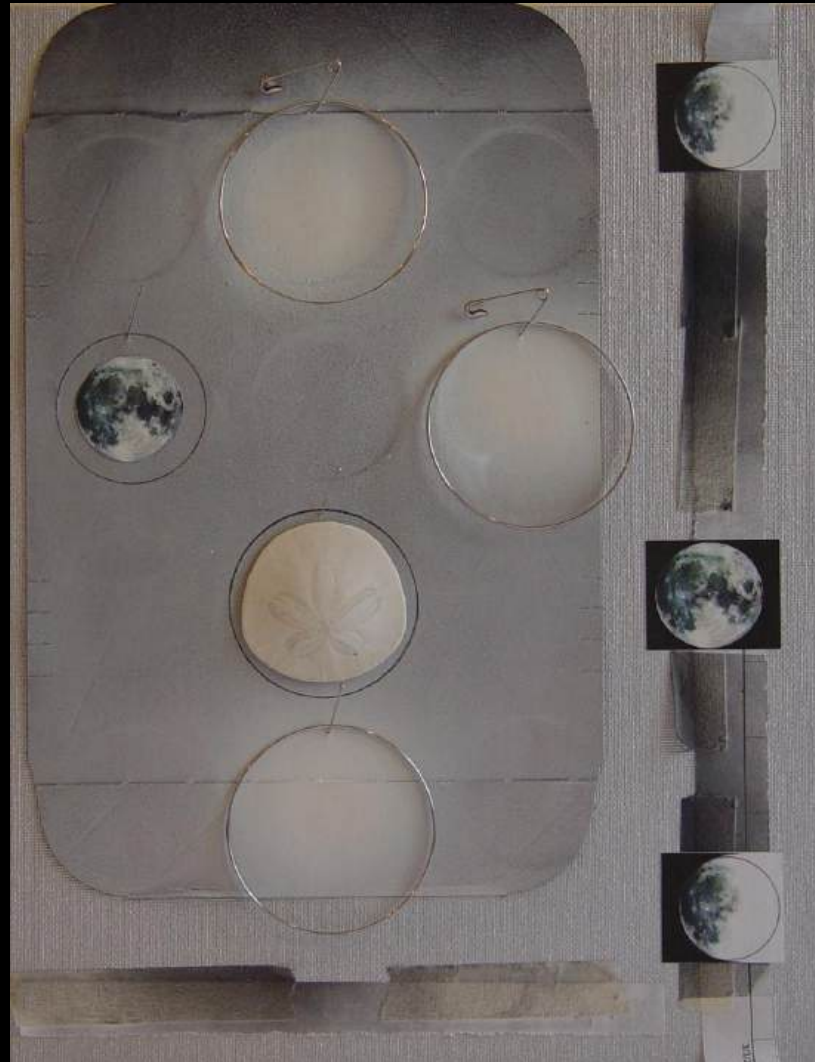
Moon Portrait #1
16 x 11 x 1 "



Cardboard, aerosol, graphite, sand dollars, map pins, bracelets,
NASA moon images, empty check register

Moon Portrait #2

14 3/8 x 11 x 1/2"



Cardboard, aerosol, graphite, sand dollar, paper, tape, metal rings, straight pins, safety pins, NASA moon images

Moon Portrait #5
14 x 12 7/8 x 3/8"



Cardboard, aerosol, acrylic, graphite, metal rings, pins, bottle caps,
paper, washer, tape

Note for *Moon Portrait* #1, #2, and #5

- As a non-fashionista I have always considered it important to have clothing items with pockets. Walking across a parking lot or walking anywhere outside, most always yields some treasure I need to stuff in my pocket and add to my collection of miscellaneous. This habit was so bad during my childhood, that my mother grew tired of laundry day surprises and sewed all my pockets shut.

Desert Coyotes
18 x 23 x 1 ½" (framed)

(detail below) 4 ¼ x 12 ¾"



Corrugated cardboard, sandpaper, washers, thumbtacks, shell, pearlized pins, pewter coyotes, etc., etc.

Night Window
20 x 10 x 7/8"



Miniature window, denim, acrylic, graphite, charcoal, ink, colored pencil,
dressmaker pins, moon image

The White Room Diptych (Gesamkunstwerk)
15 x 30 x 1 5/8" (framed)



Foamboard, paper, aerosol, gesso, fabric, wood miniature windows, miniature doors,
moon images

Note for *The White Room Diptych* (*Gesamkunstwerk*)

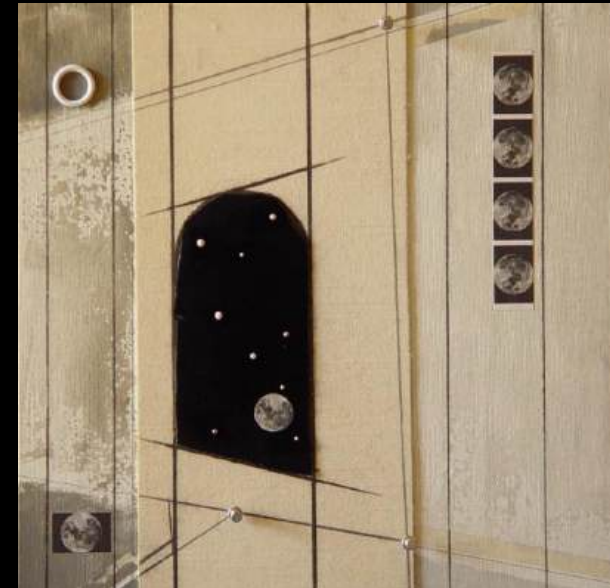
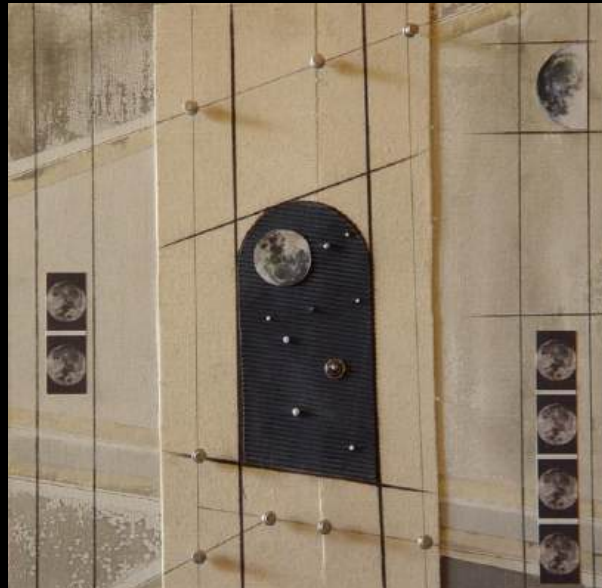
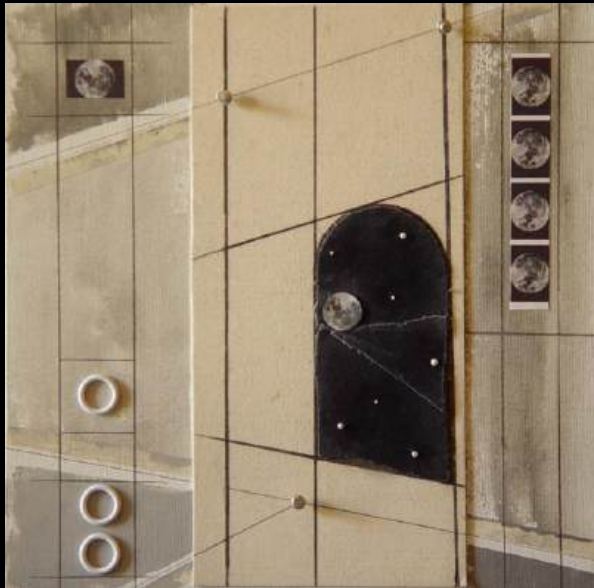
- The German word “Gesamkunstwerk” means “total work of art.” I started with the frames and fit the compositions to them. One white room shows a rich interior with a large window, crown molding, an elaborate door, and wall paper. The other is a simple, plain interior.
- Inspired by the work of Vilhelm Hammershøi.

Night Clouds Triptych
10 x 24 x 1 ½"



Fabric, cheesecloth, map pins, aerosol, ping pong balls

Night Window Triptych #1
16 x 48"



Acrylic, mat board, graphite, fabric, NASA moon photos, tacks, pins, curtain rings

B's and M's Dogs Barking/Howling at the Moon (Recto)

20 x 24 x 3 ¾"



M's found frame with screw eyes and wire, mat board, corrugated cardboard, spray paint, fabric, glass beads, multi-purpose ties, markers, twine, color pencil, golf ball, altered miniature ladders, color digital prints of Mayan ceramic vessels in dog shape, brown paper bag, feathers, molding, acrylic paint, Rub 'n Buff, corner braces, screws, 4x4", nails

B's and M's Dogs Barking/Howling at the Moon (Verso)

20 x 24 x 3 ¾"



M's found frame with screw eyes and wire, mat board, corrugated cardboard, spray paint, fabric, glass beads, multi-purpose ties, markers, twine, color pencil, golf ball, altered miniature ladders, color digital prints of Mayan ceramic vessels in dog shape, brown paper bag, feathers, molding, acrylic paint, Rub 'n Buff, corner braces, screws, 4x4", nails

Recto / Verso Moon Piece



Mixed Media: too many to list

Moon Box
2 x 1 7/8 x 1 7/8" (closed)



Galileo's moon drawings, shells, moon image, etc.

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