



115 East Jackson Street
Harlingen, Texas

Ruth A. Keitz
Featured Artist

View / No View

March 26, 2019 - April 20, 2019

Artist's Statement

VIEW / NO VIEW

My mixed media collages reflect my interest in the physicality of objects, their “thingness”: textures, shapes, colors. Regardless of the series, message, or symbolism, all my work includes a variety of found objects. 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.

View / No View explores doors and windows:

- how we see a found object as what it is in our daily life,
- how we see the found object as an art material,
- how we see the found object as a representation of something else in our physical world:

Window envelopes become doors with windows,
blue jean fabric becomes sky,
and cat whiskers become pulls for window shades.

The subject matter of *View / No View* explores how we create a space/room where we live and where we work. The spaces/rooms include former classrooms where I have taught, views from my studio, views of room in what was my sister’s home, views of spaces and structures from my childhood home. Some of the works are done as diptychs or triptychs showing the same scene from differing points of view.

VIEW / NO VIEW Themes

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.

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.

VIEW / NO VIEW Themes

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.

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?

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.

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.

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 (218-113)

11 x 14"

2018

Acrylic, marker, window envelope, inkjet-printed scanned image.

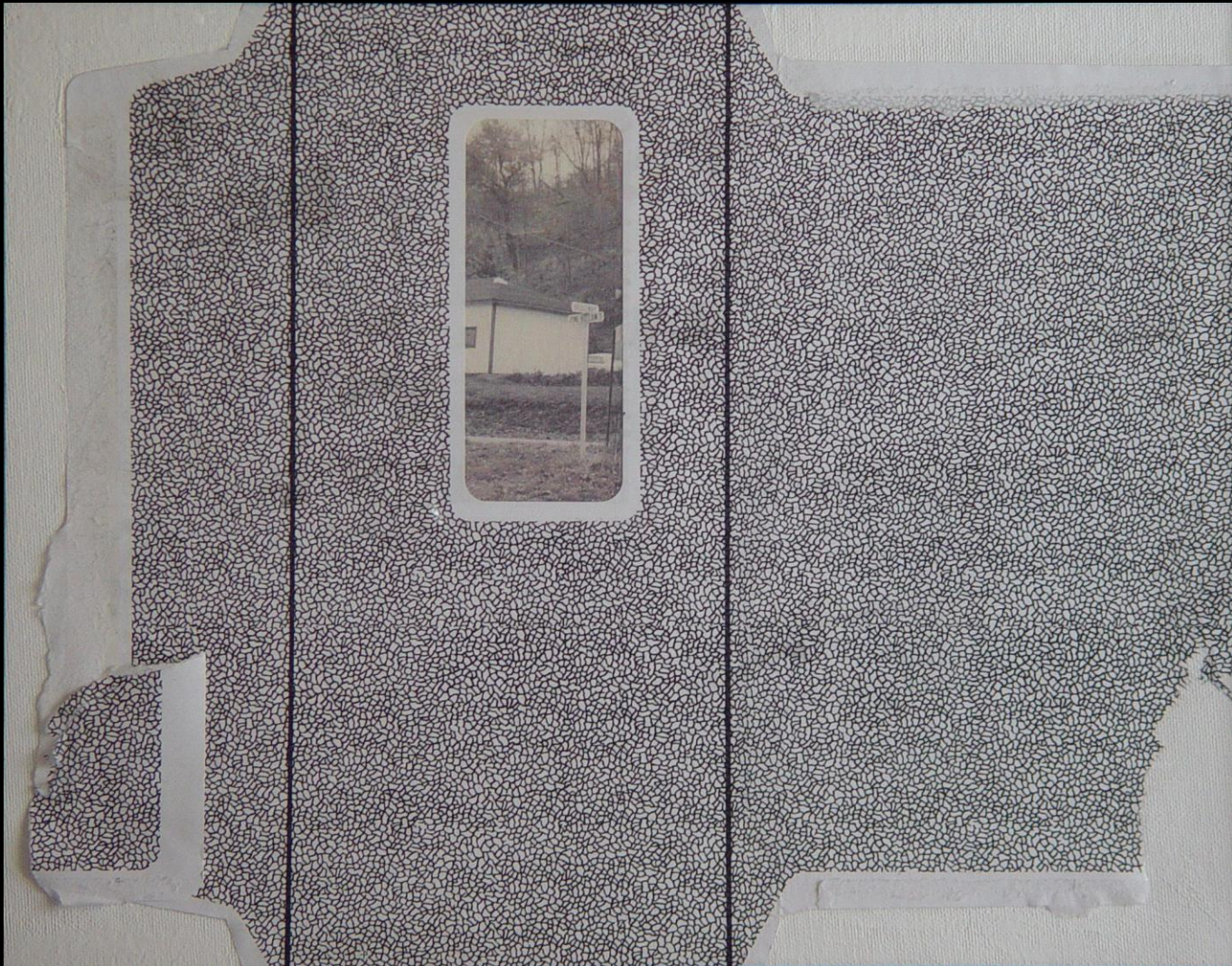


Inside Out: A Window / Door to the Past (Repetition #2) (218-115)

11 x 14"

2018

Marker, aerosol, window envelope, inkjet-printed scanned image.

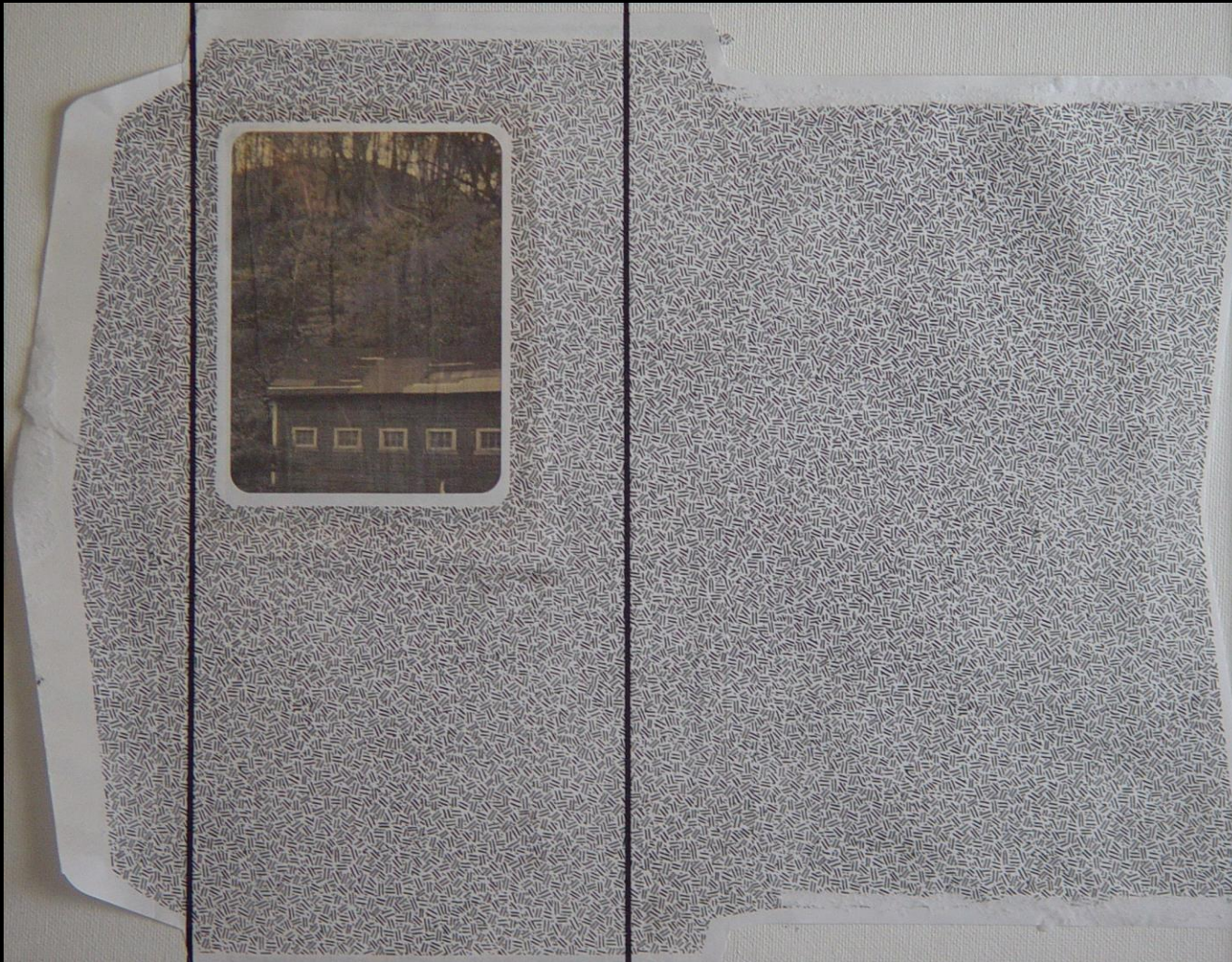


Inside Out: A Window / Door to the Past (Repetition #1) (218-114)

11 x 14"

2018

Marker, window envelope, inkjet-printed scanned image.



1601 Pine Hollow Road Diptych #1 (217-120&121)

20 x 32"

2017

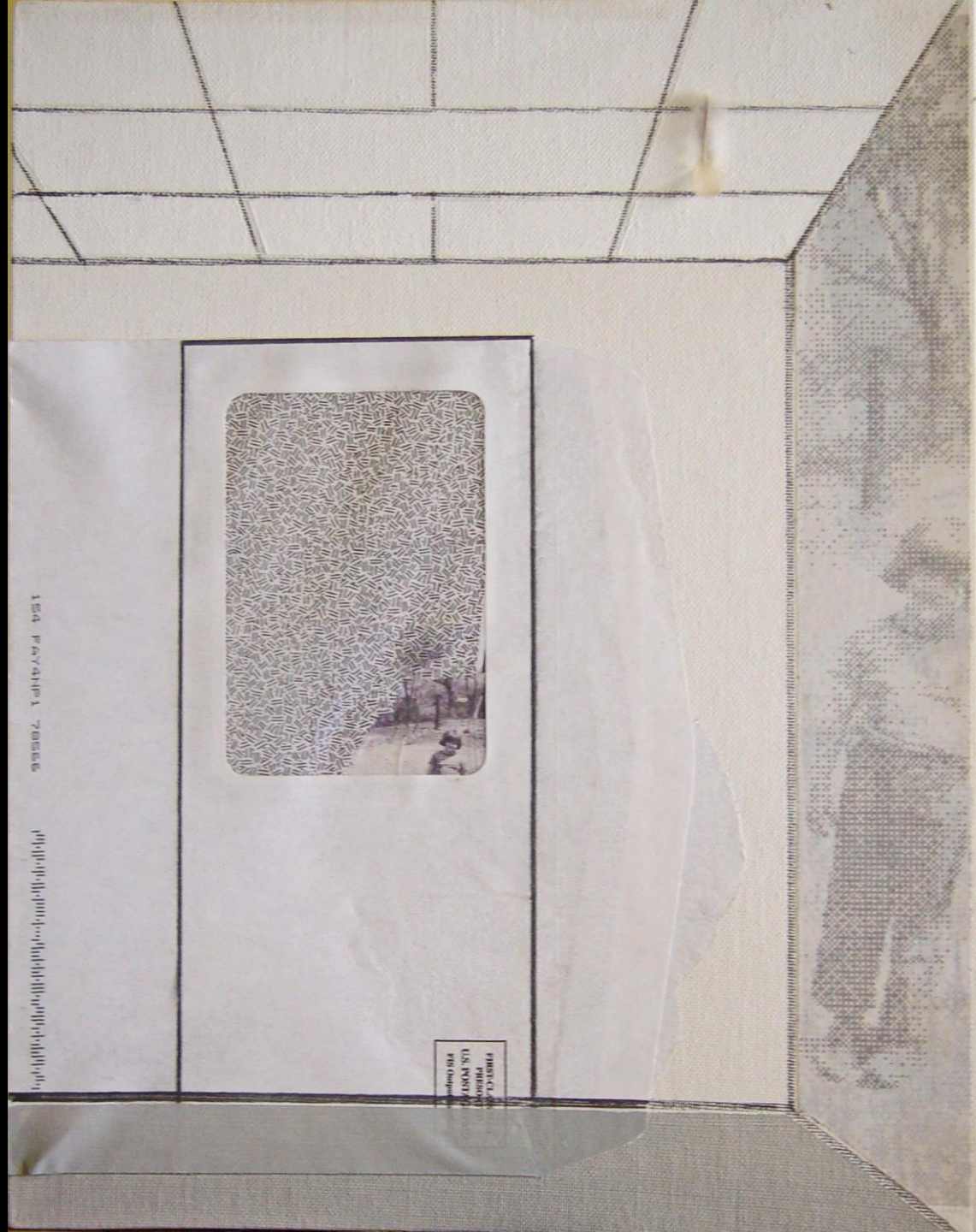
Paper, aerosol, inkjet-printed scanned images.



**1601 Pine Hollow Road: A
Glimpse into the Past**
(217-128)

14 x 11"
2017

Acrylic, graphite, window
envelope, inkjet-printed
scanned image, inkjet-printed
scanned and manipulated
image, purchased feather.



1601 Pine Hollow Road: Through a Glary, Blurry Window Triptych: My Mother, My Sister, and Shortie (218-109&110&111)

16 x 32"

2018

Paper, wood, aerosol, window envelope, inkjet-printed scanned and manipulated images on paper and canvas.



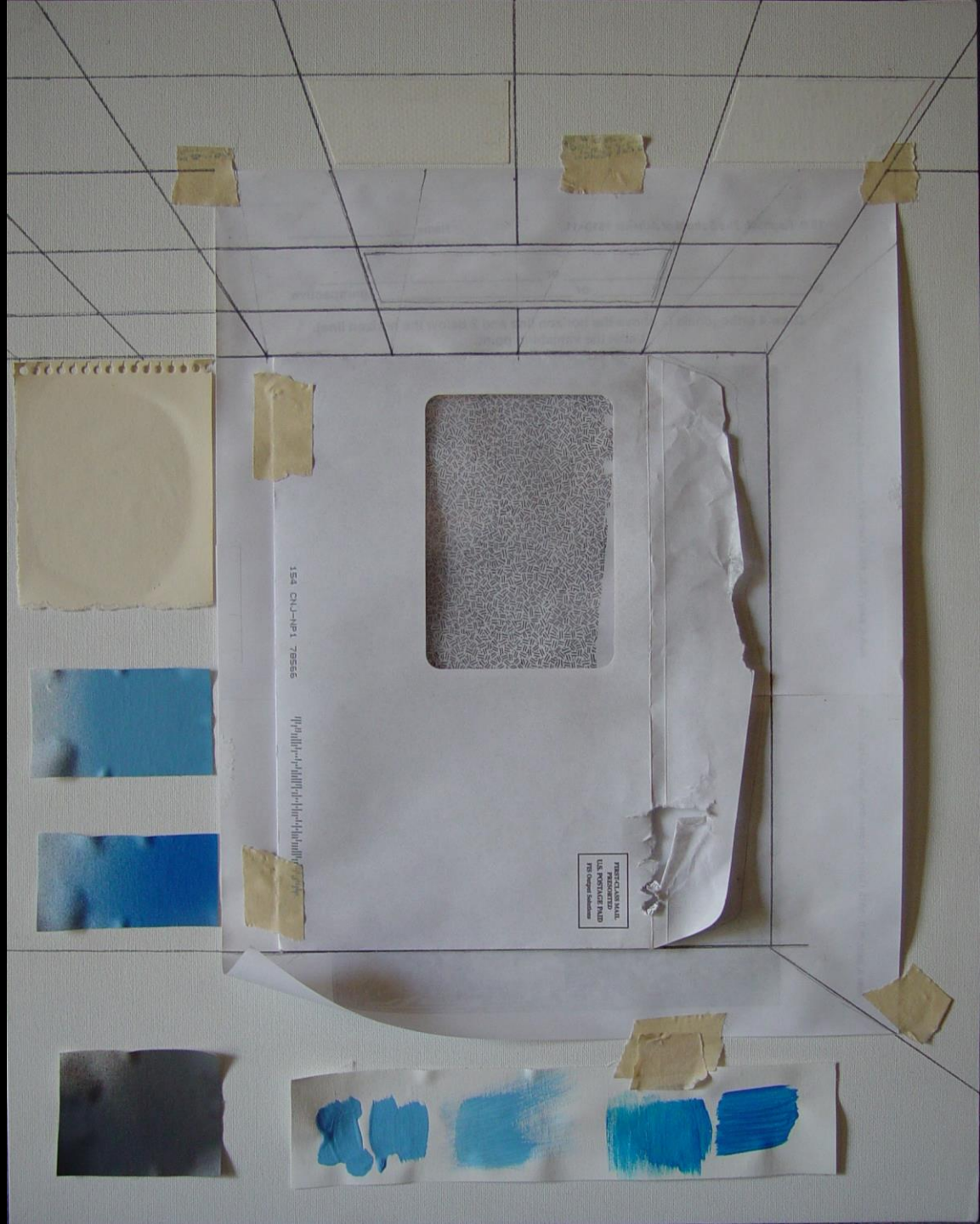
DOORS WITH NO VIEW

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

***Prototype for Doors
with No View***
(217-124)

20 x 16 x 1 1/8"
2017

Paper, graphite, aerosol,
acrylic, tape window
envelope.



Door with Sky View Diptych #1, Reflection
(218-103&104)

28 x 11"
2018

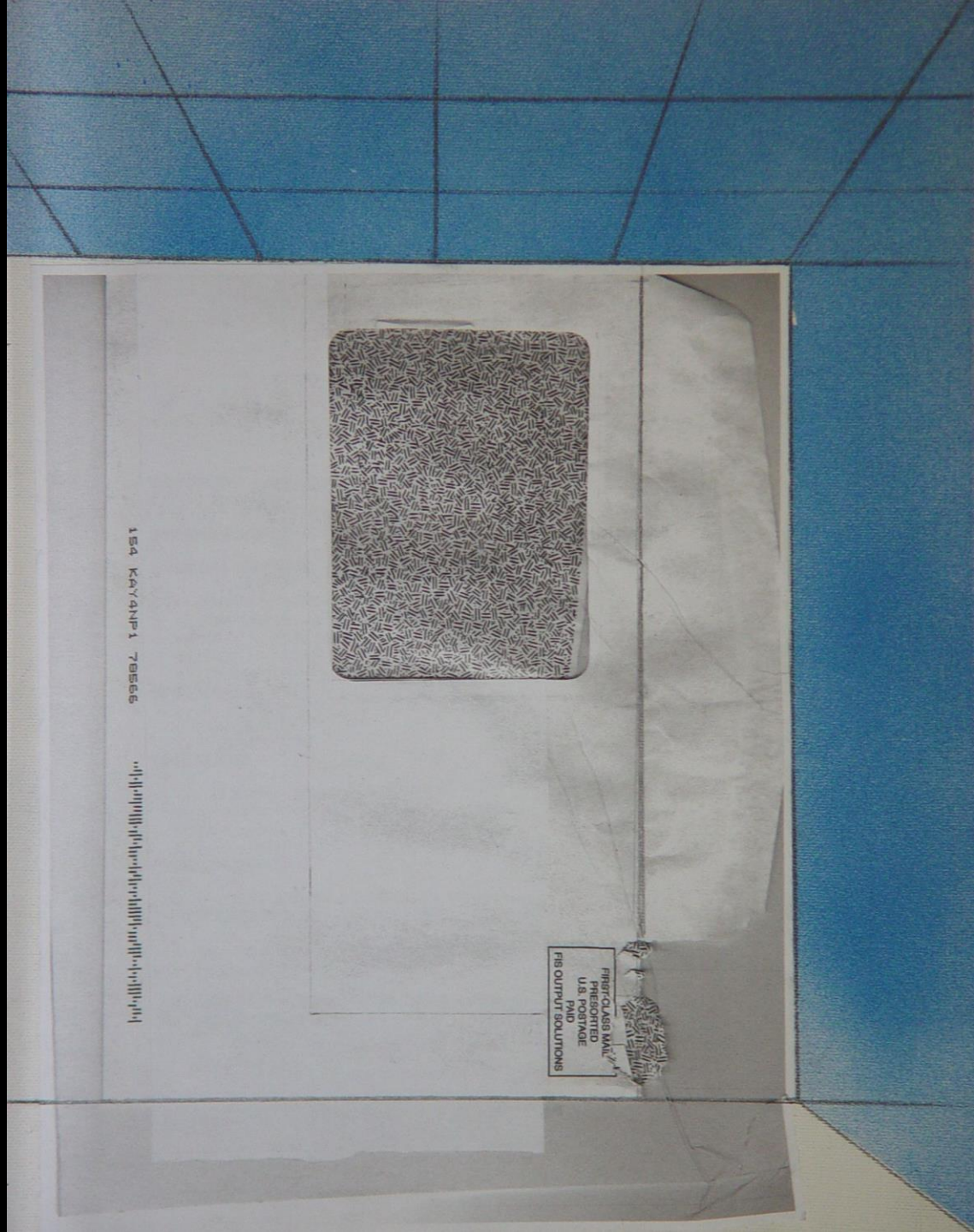
Graphite, aerosol, window envelope, Don's
salvaged wood, inkjet-printed digital photo.



Outside View In
(218-119)

14 x 11"
2018

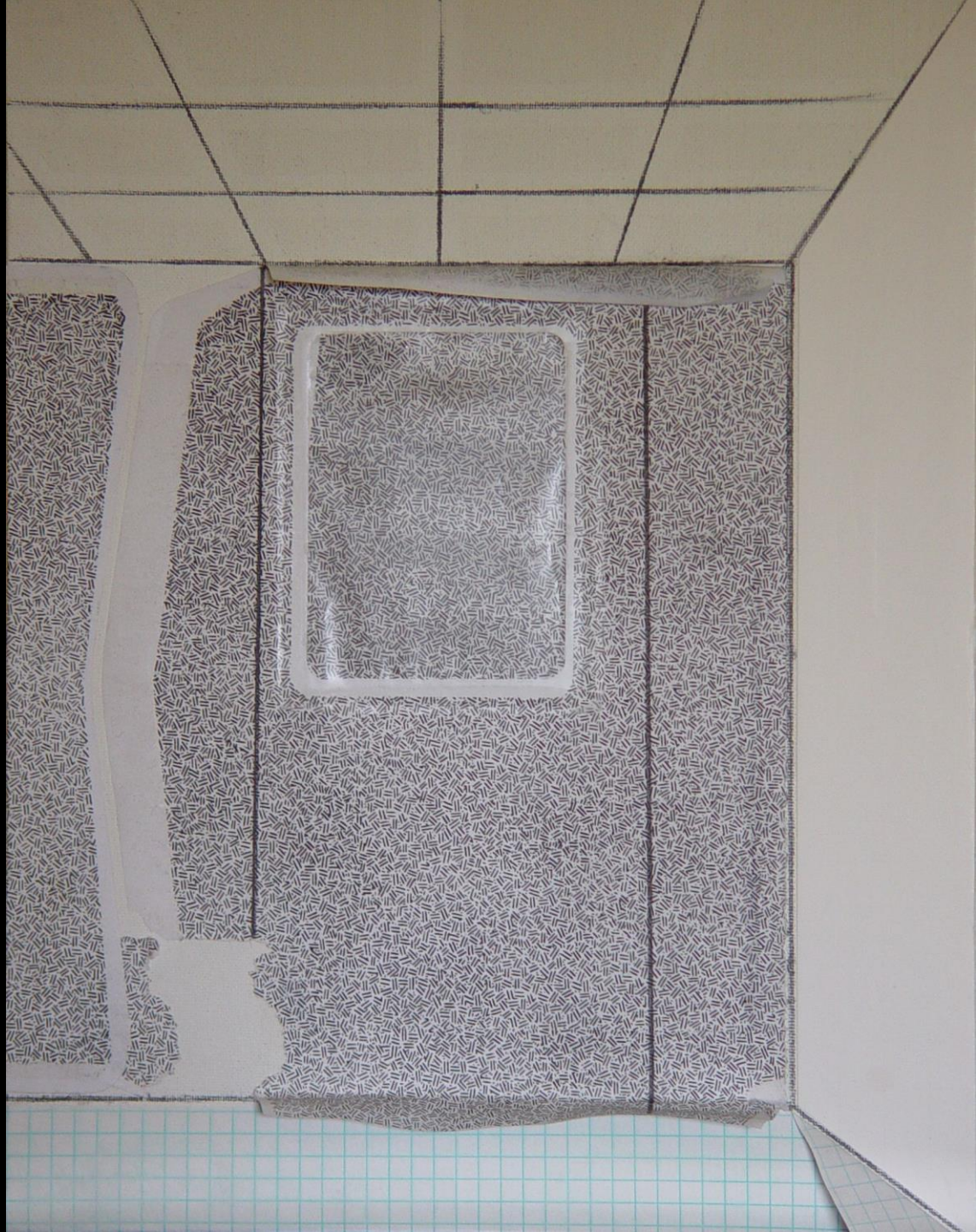
Paper, graphite, aerosol,
inkjet-printed scanned images.



Inside View In #2
(218-120)

14 x 11 x 1/2"
2018

Graphite, gridded papers,
window envelope, acrylic.



Doors with No View Diptych #1 (217-122&123)

16 x 20"

2017

Acrylic, paper, graphite, window envelope.



***Anonymous Silent Interior #2* (213-151)**

16 x 20"

2013

Acrylic, oil pastel, dry pastel, graphite.



***Anonymous Silent Interior #4* (213-151)**

20 x 16"

2013

Acrylic, pastel, graphite, color pencil.



LHSB 1.602 CLASSROOM

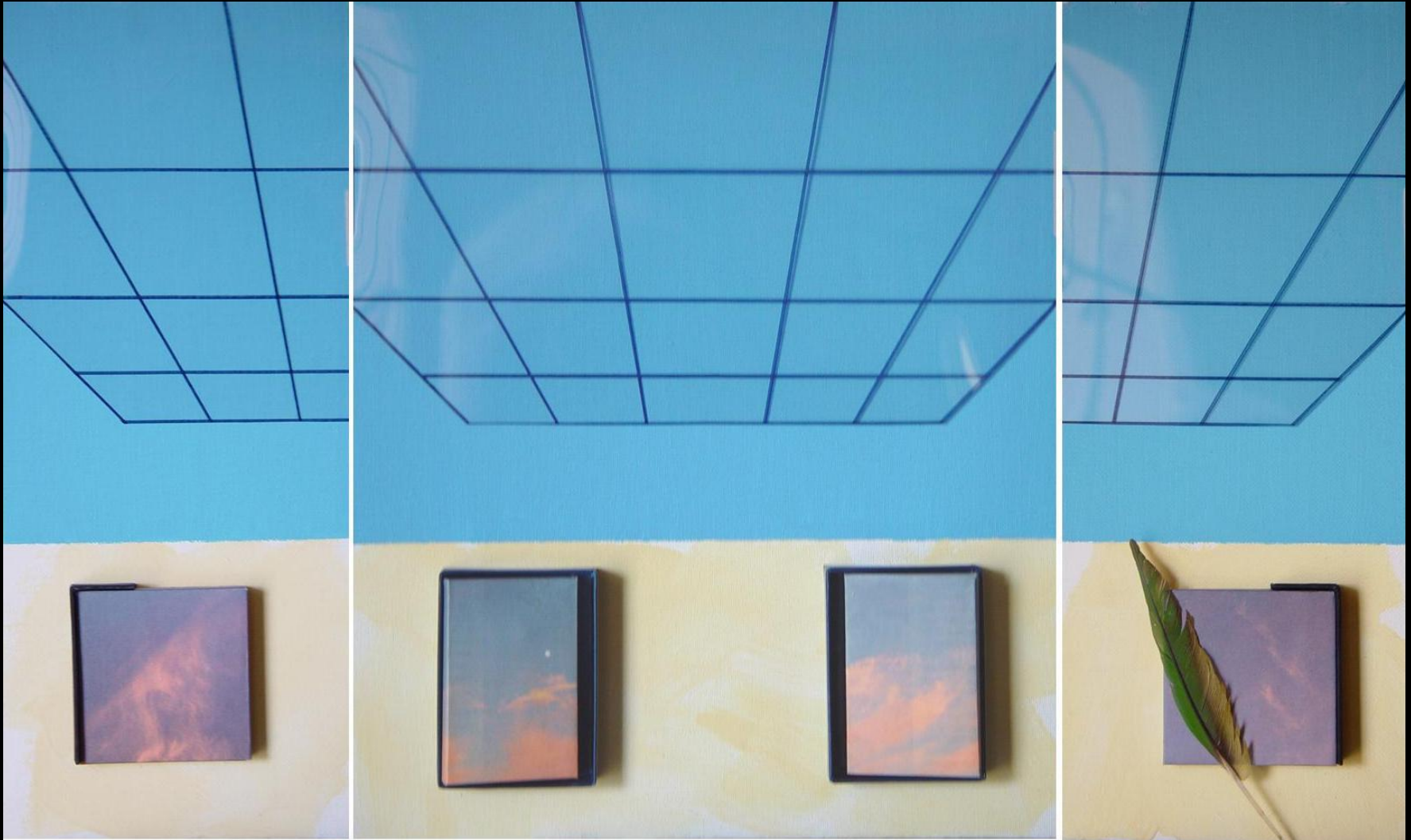
The architectural view of the adjacent buildings would change depending on where I stood; the sky, changing and unchanging; an entry door with a window that had no view; never determining the exact hue of the neutral white walls, sometimes warm sometimes cool! Sometimes walls, ceiling, floor are solid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

***LHSB 1.602 Triptych #2* (217-116&117&118)**

13 x 22 x 1"

2017

Marker, cardboard, acetate, acrylic, aerosol, inkjet-printed digital photos, feather.



LHSB 1.602 #2 (216-133)

16 x 20 x 1"

2016

Cardboard, aerosol, acrylic, graphite, hand-made paper, inkjet-printed digital photos on canvas.



LHSB 1.602 Diptych #2 (217-114&115)

24 x 24 x 1/2"

2017

Acrylic, aerosol, graphite, canvas, , inkjet-printed digital photos,
photo frames with glass.



LHSB 1.602 #3 (217-113)

15 x 30 x ½

2017

Acrylic, aerosol, paper, graphite, inkjet printed digital photos,
photo frames with glass.



CLASSROOM *CAMERA OBSCURA*

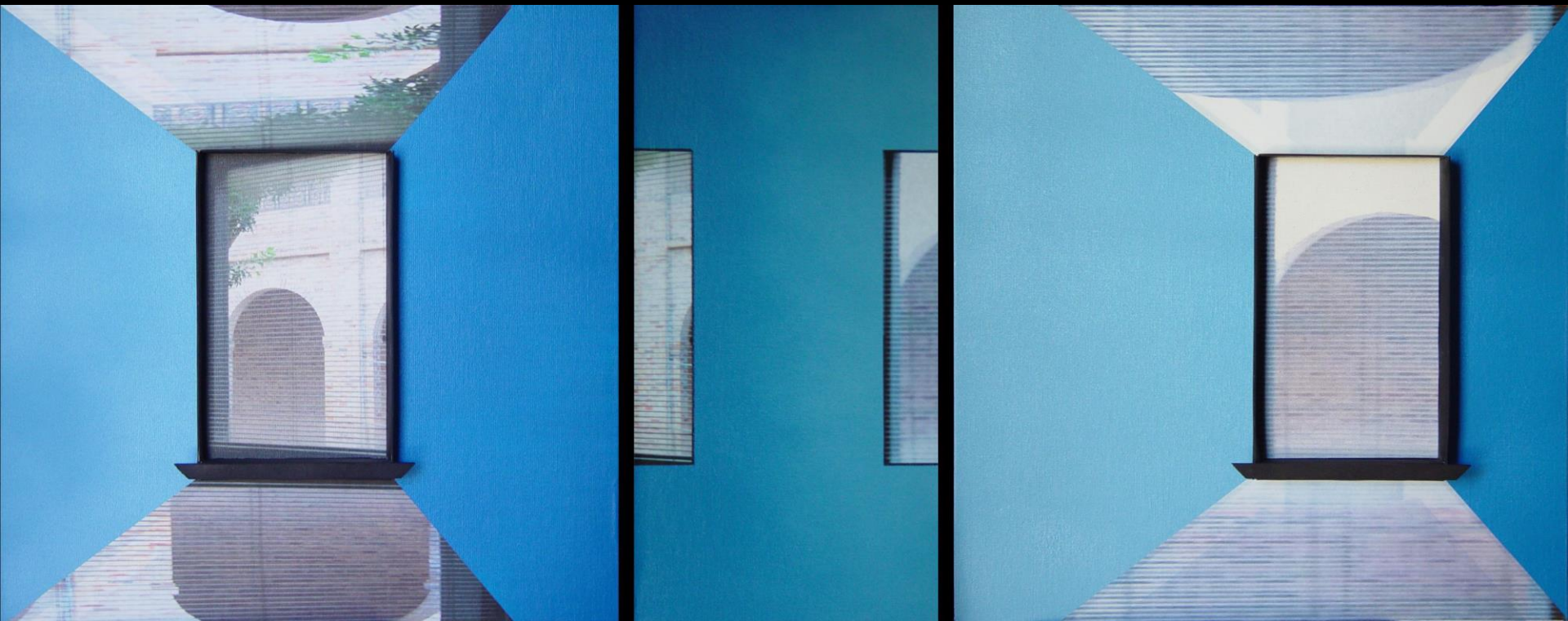
Examines the outside visual world spilling into our structured environment. Like the tiny pinhole of the Renaissance *camera obscura*, the window of the silent, empty room floods the space with the inverted images of the outside world.

LHSB 1.602 Triptych #3 (Camera Obscura View) (217-101&102&103)

16 x 40 x 1 ¼"

2017

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



28 HARRISON AVE

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

28 Harrison Ave #5
(217-106)

24 x 18 x $\frac{3}{4}$ "
2017

Acrylic, aerosol, graphite,
marker, stretched canvas
panel, wood, acetate, feather.



**28 Harrison Ave: Theo
Waiting by L's Empty
Chair**
(218-108)

29 ½ x 23 ½ x 4 5/8"
(framed)
2018

Acrylic, marker, paper,
miniature dog, zipper,
inkjet-printed
manipulated digital
photo.



28 Harrison Ave #3
(216-115)

20 x 16"
2016

Acrylic, graphite, charcoal, tape.



28 Harrison Ave #1
(214-101)

30 x 15 x 3/8"
2014

Acrylic, graphite, dry pastel, paper,
cardboard, wood.



28 Harrison Ave: View from the Kitchen Window Diptych (218-106&107)

14 x 25 ½ x 7/8"

2018

Graphite, acrylic, paper, Don's salvaged wood, digital photo printed on canvas.



G-115 CLASSROOM

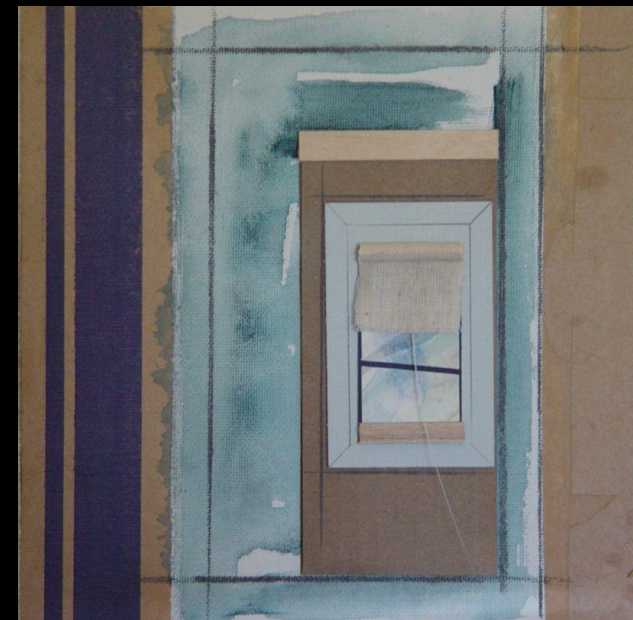
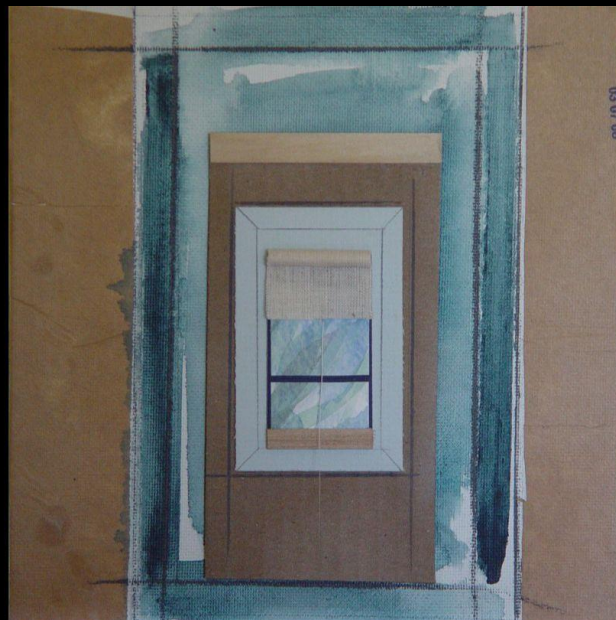
Views through the window of the classroom door, across the hall, through the window of another classroom door, and through the window of that classroom to the outside.

G-115 Window Triptych #4 (Blue) (213-135&136&137)

8 x 24 x 1½"

2013

Paper, cardboard, mat board, graphite, acrylic, wood, found watercolor (Betsy's), muslin, cat whiskers (No cat was harmed in the making of this artwork; the whiskers were naturally shedded.)



G-115 Window Triptych #5 (Green) (213-138&139&140)

8 x 24 x 1½"

2013

Paper, cardboard, mat board, graphite, acrylic, wood, found watercolor (Betsy's), muslin, cat whiskers (No cat was harmed in the making of this artwork; the whiskers were naturally shedded.)



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 or 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&105&106)

60 x 16"
2016

Paper, graphite, acrylic, aerosol,
inkjet-printed digital photos.





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