

# Judith Lynn Keats

## *Awaken Beloved*

*Grid Maps and Mystical Icons*

Keystone College  
Linder Gallery in the Miller Library  
La Plume, Pennsylvania

September 19–October 17, 2010

Opening Reception  
September 19, 4-6 PM  
Linder Gallery

Artist's Presentation  
September 27, 9:45 AM  
Hibbard Campus Center



Judith Lynn Keats. *Spiritual Alchemy 2*. 2010. Ink and acrylics on linen, 18 × 24 inches.

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Too often when we look at art, our minds assault us with a barrage of questions, knowledge, and value judgments: What are we seeing? What is the artist trying to say? This art is like so-and-so's....This art is good. And so on. As we seek meaning, we contextualize and personalize the art we are viewing.

There is another way of looking at art, however, that involves quieting the mind, and seeing—really seeing—without the questions, facts, and judgments (in short, the *words*) flowing through our heads. Think of it as a kind of Zen seeing, if you wish. When we look at art this way, our responses are driven not by the things we know, but by the way we feel. Our aesthetic reaction to a work is defined less by thoughts than things somatic—a twinge in the belly, a lifting of the heart, a lump in the throat—and yet we may experience a truer response to the artist's work. Perhaps this is what the Chinese philosopher Lao-tzu had in mind when he wrote, "Those who know don't talk. Those who talk don't know."

One can make art this way, too, and many artists do. Judith Lynn Keats' paintings embody this approach, providing an intimate but nonobjective evocation of a realm of spirit and divinity. Relying on symbolic archetypes—mandalas, spirals, squares, triangles, and V-shaped icons—and the expressive potency of color, line, gesture, light, and texture, her work assumes a talismanic quality. Contrary to traditional, Renaissance-based notions of art making,

with their emphasis on verisimilitude and the separation of observer and observed, Keats' art dissolves the distinction between artist and subject. As a consequence, the artist cannot convey, in any literal way, what it is she knows, because she has entered into that known space and has become one with it. The artist speaks through a language of pure form.

In *Spiritual Alchemy 2* (inside spread), for instance, we are treated to this world of archetypal forms and the totality of their arrangement, grid-like, through which the artist suggests a matrix of connections. Parts become wholes and wholes become parts of other wholes in a kind of *holarchy*, as Arthur Koestler put it. What do these archetypes mean? To what do these connections refer? We can ask these questions, or we can just be quiet and look.

Please join us on September 19 as we acknowledge Professor Keats and open our 2010-11 exhibition series.

—Drake Gómez  
Director of Exhibitions

*Judith Keats received an MFA in Interdisciplinary Arts from Goddard College and is an Assistant Professor of Fine Arts at Keystone College. Her art is in private, corporate and public collections throughout the United States, Great Britain and Canada.*

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