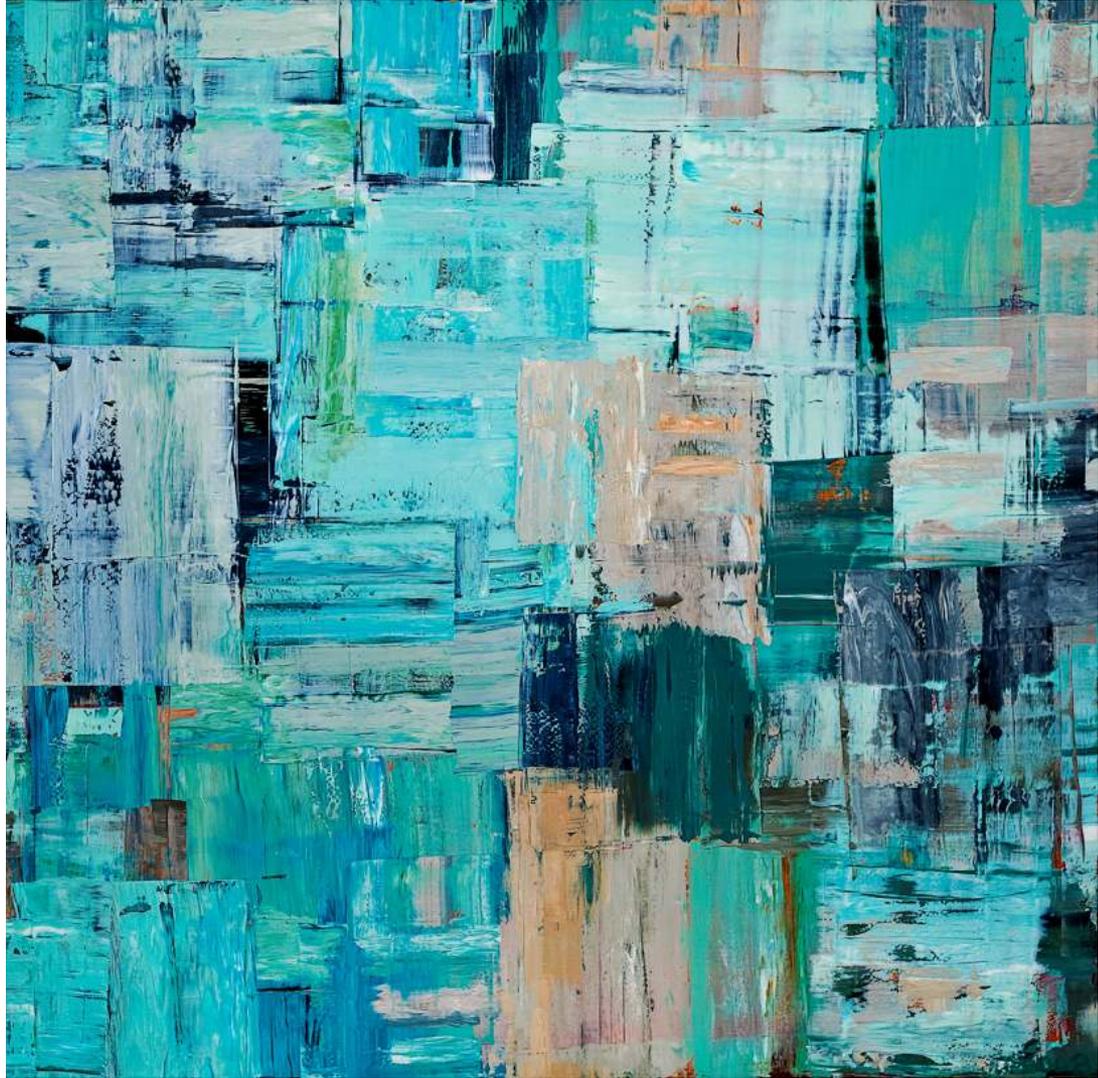
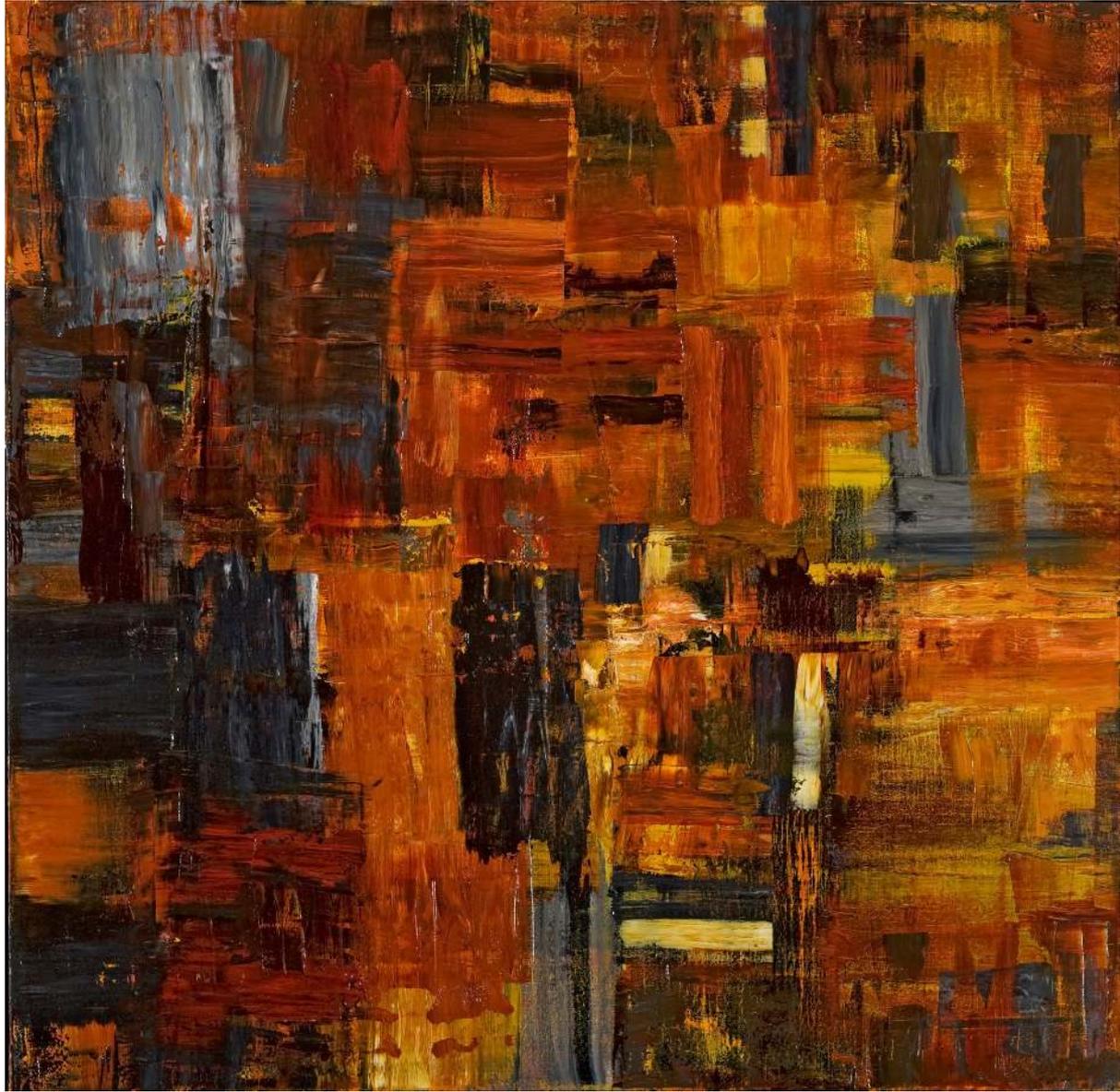


Jeffrey Keith



Art in the Language of Color







“Art is the language we use to say that which cannot be said.”



Oil on Mylar



Mylar: a polyester made in extremely thin sheets of great tensile strength, the ideal surface for oil paint.









Found Object Sculpture

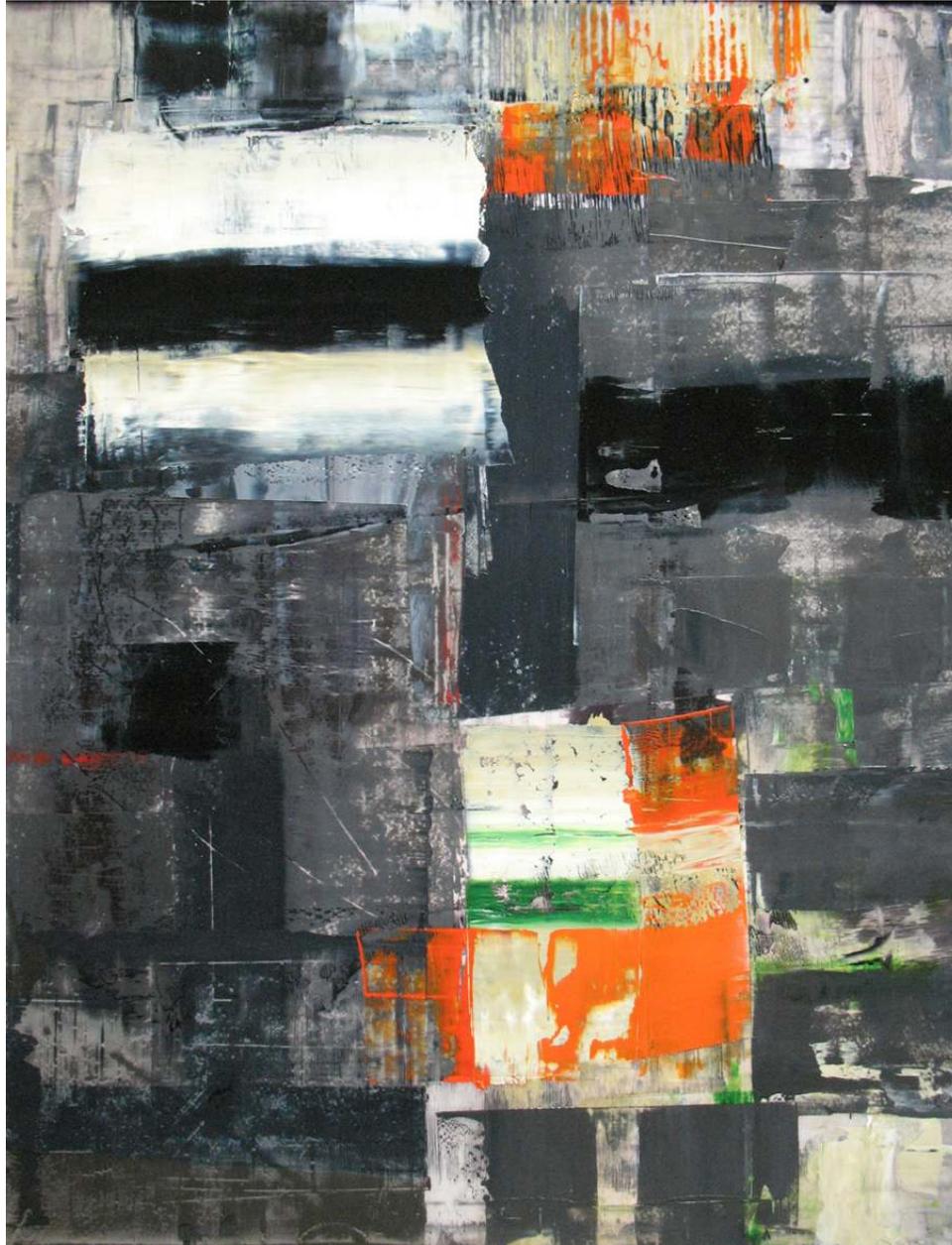
“The whole is greater than the sum of its parts,
disparate elements combining to create a new
experience.”



Juicy Paint

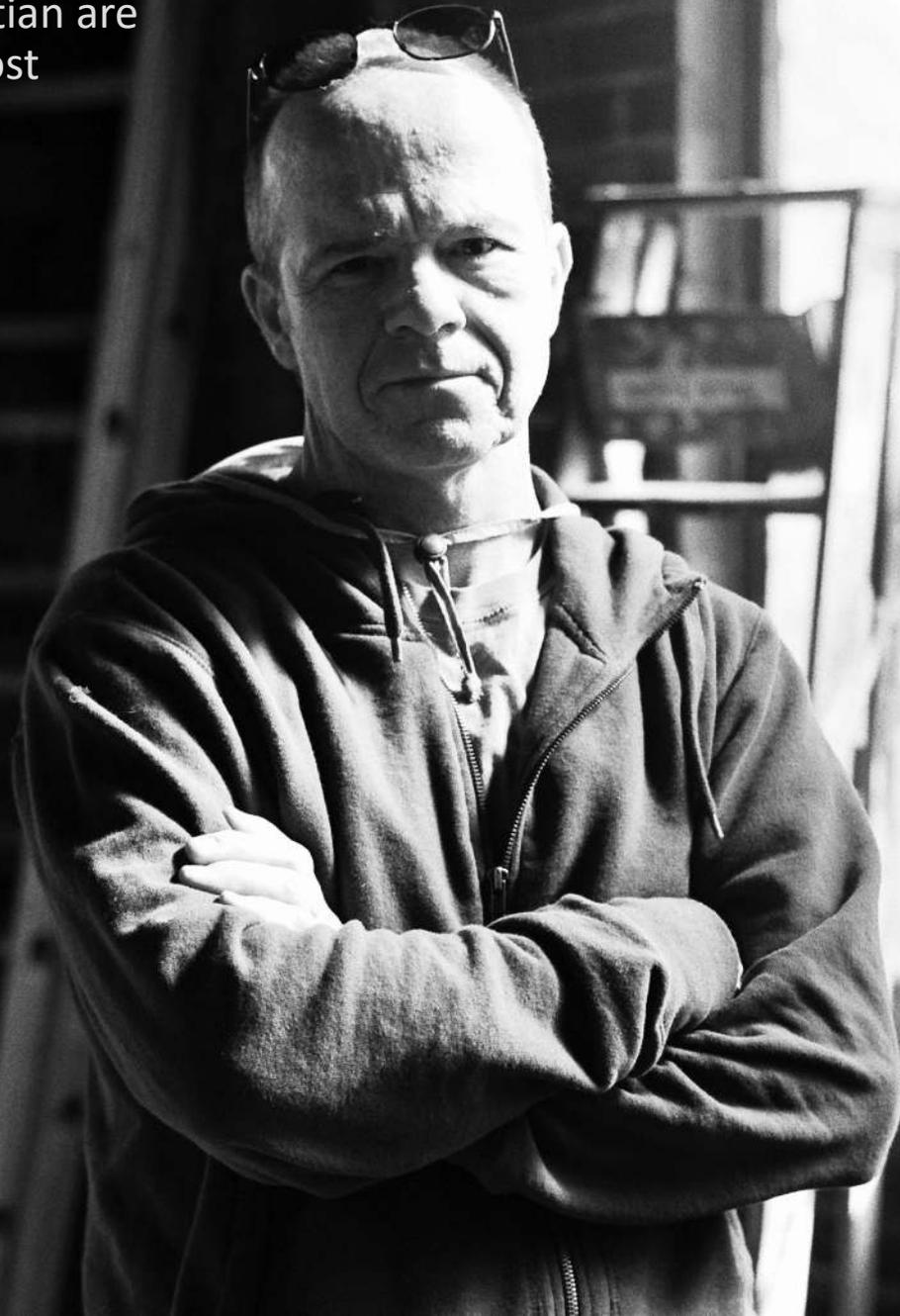


Featured in
"Juicy
Paint" San
Jose
Museum of
Art 2010

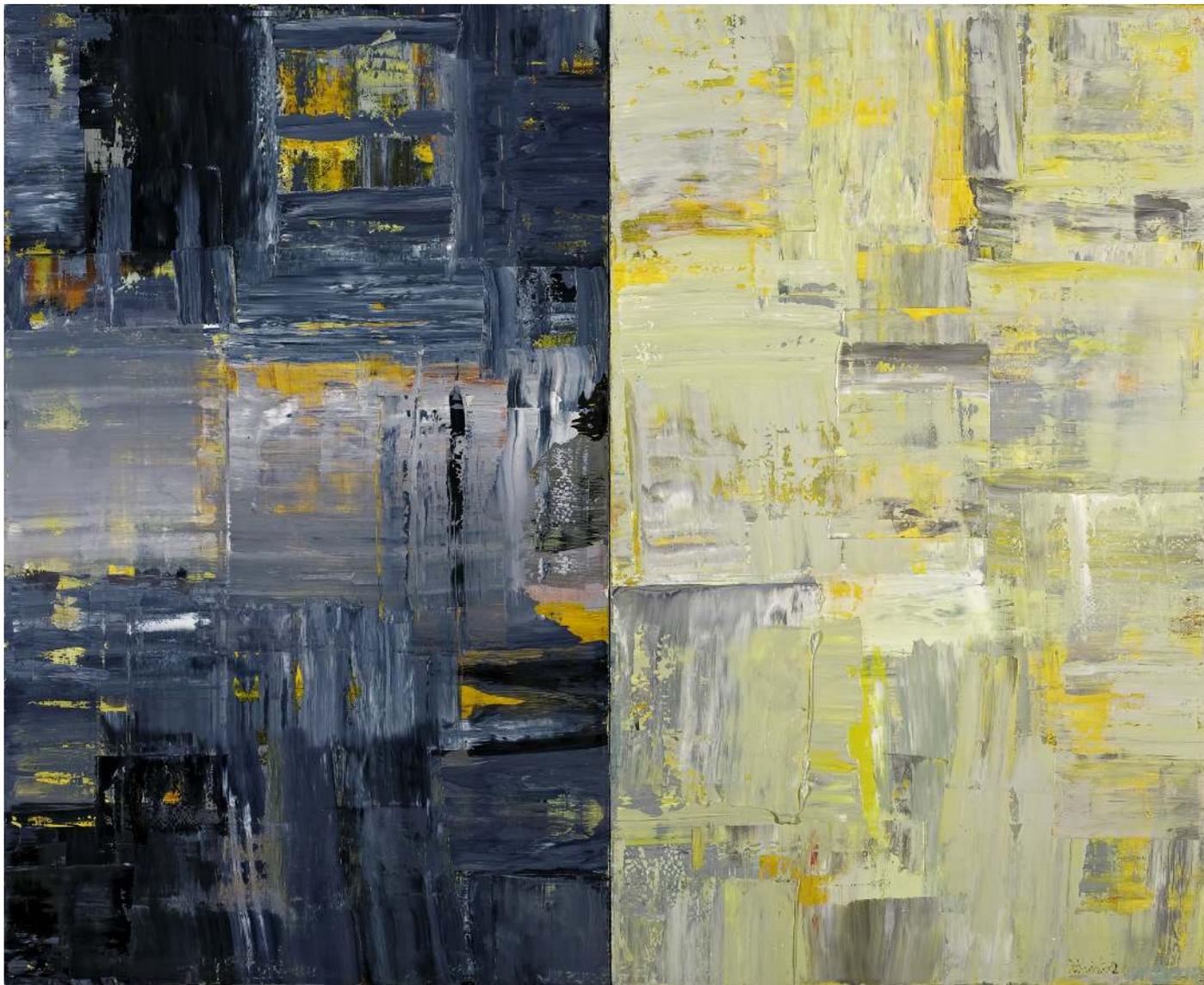


Many of Keith's paintings have complex neutral grays made from complementary colors plus white.

Vermeer, Pollack, and Titian are painters he has been most fascinated with.



Shift:



Chromatic
Studies in
Light & Dark

Chroma-centric painting:



Using complex complementary color, playing with the subtle middle-mixture grays and manipulating color opposites.









IN SUNFLOWER
NET WT. 17



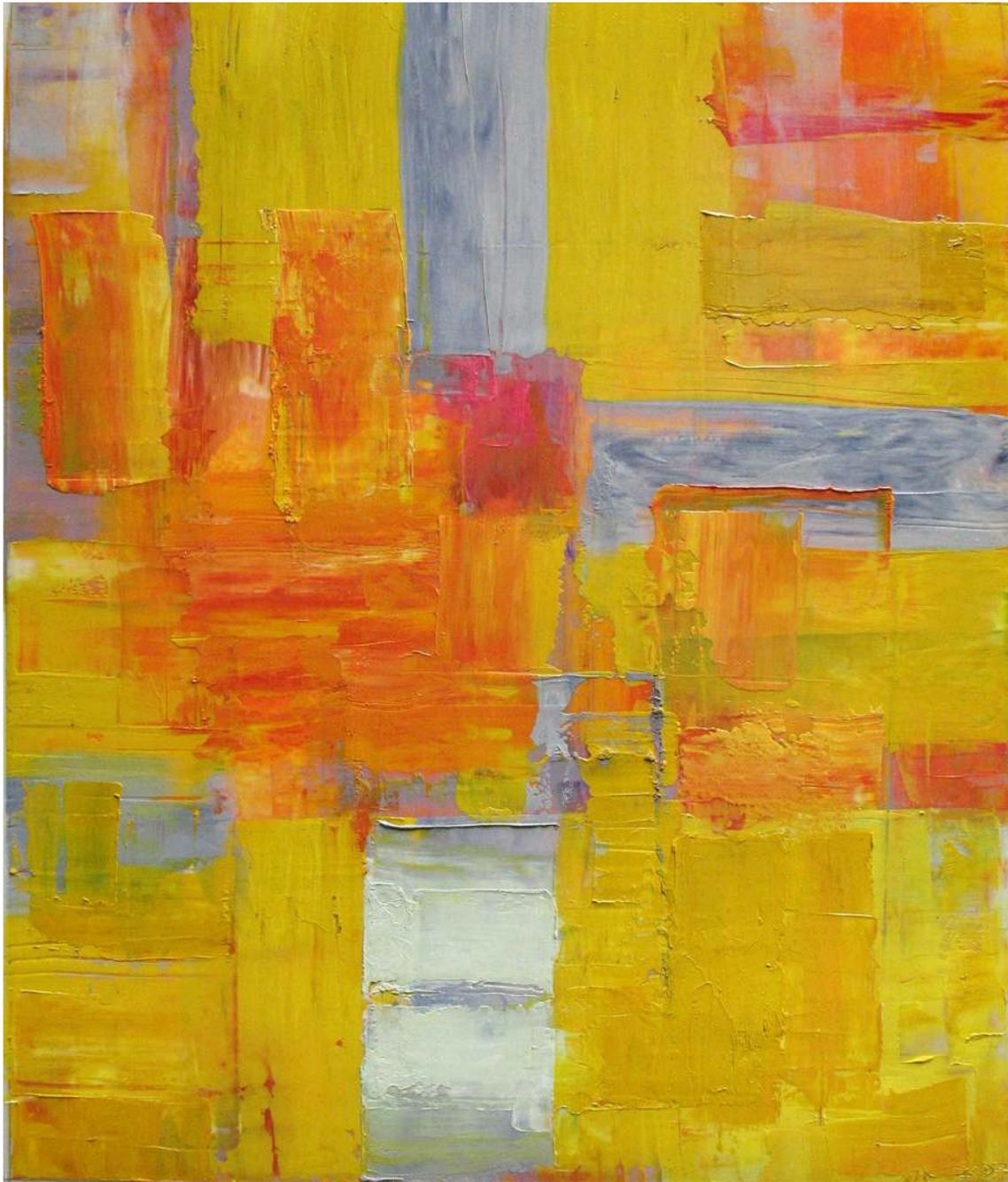


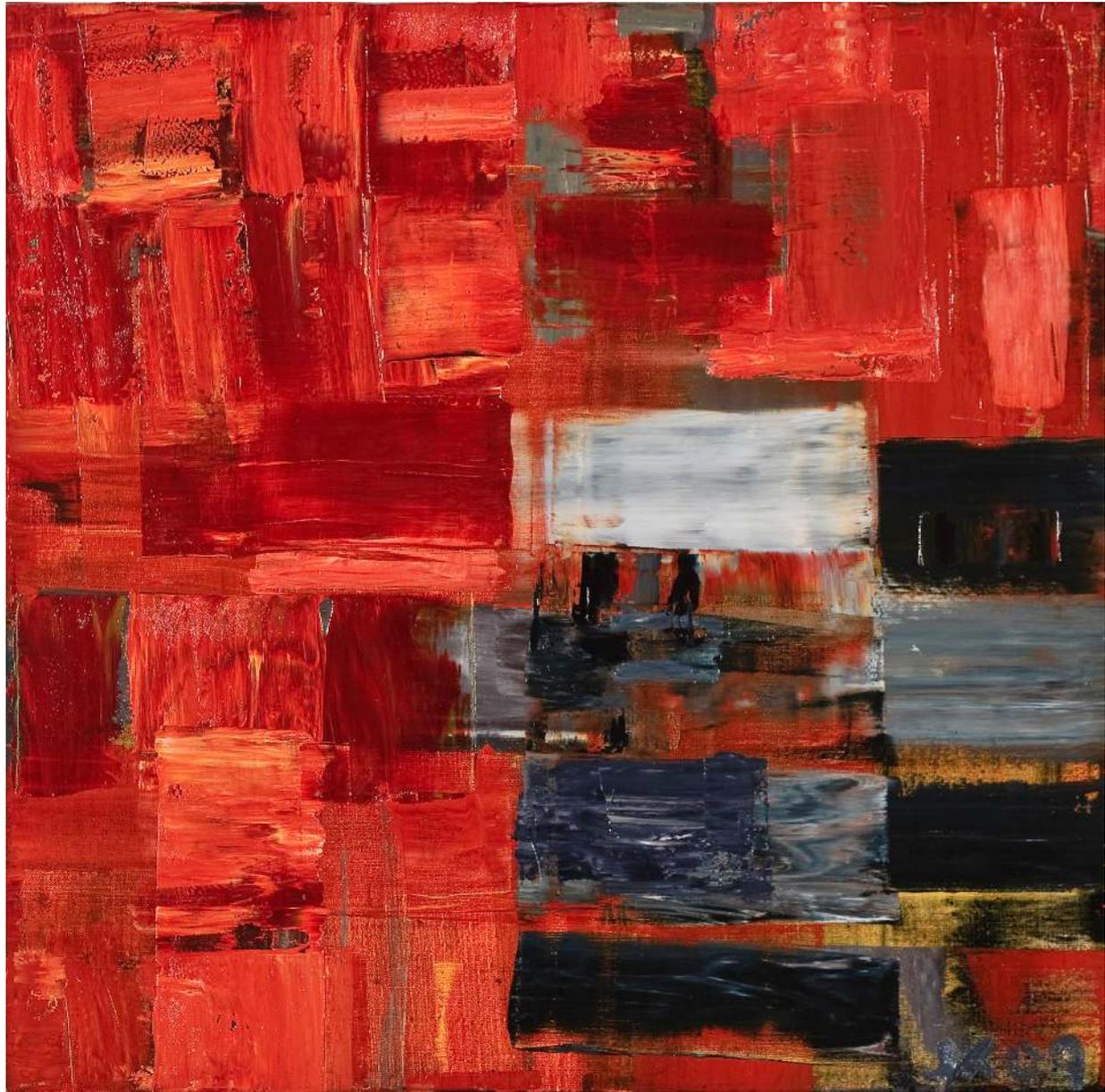


“Color is the
crux of what I
do.”



Keith spends more time at the palette than at the painting... getting the color right, working it out on the glass surface first, then allowing the scraper to flow across the canvas in a natural way.







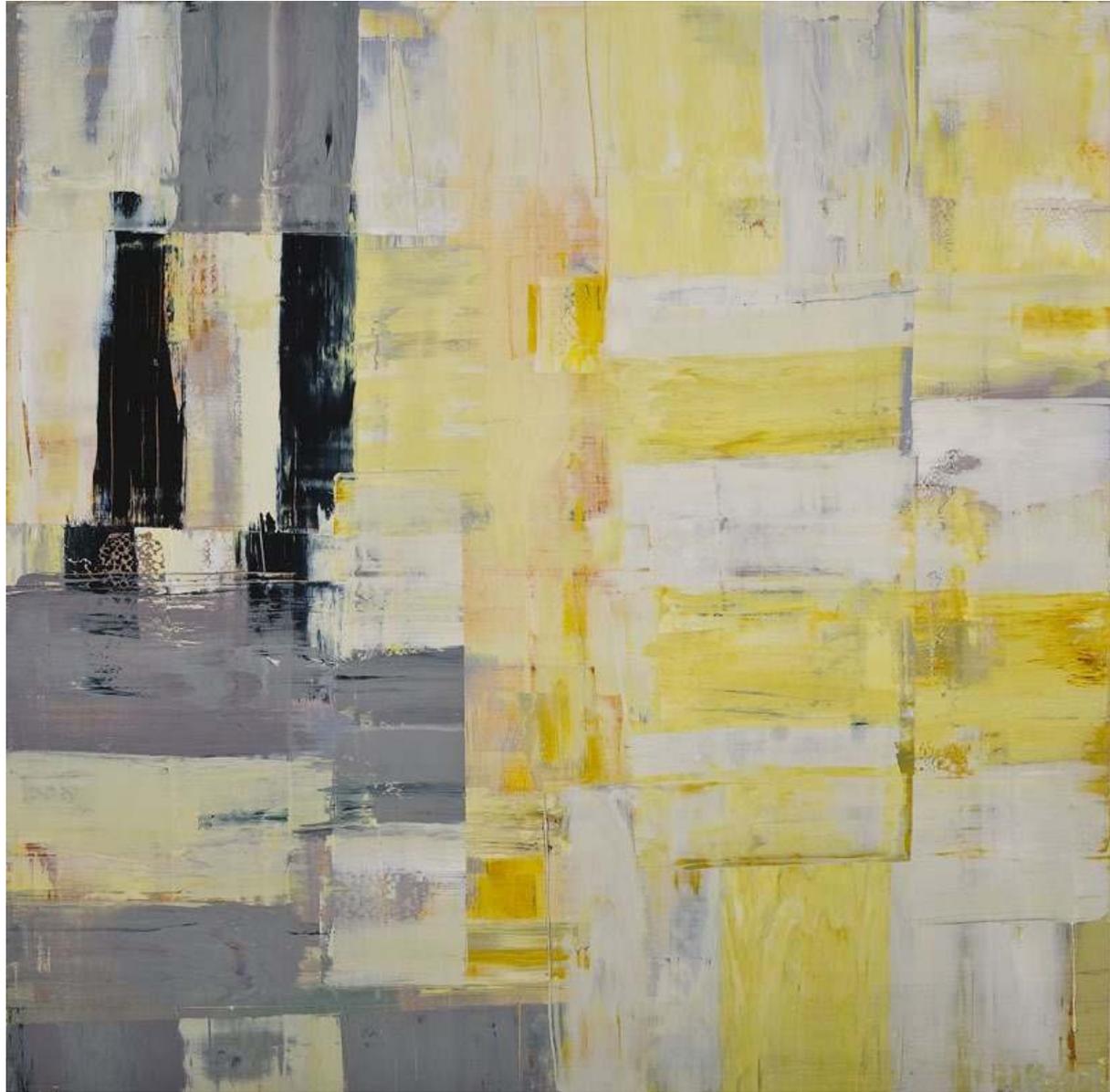








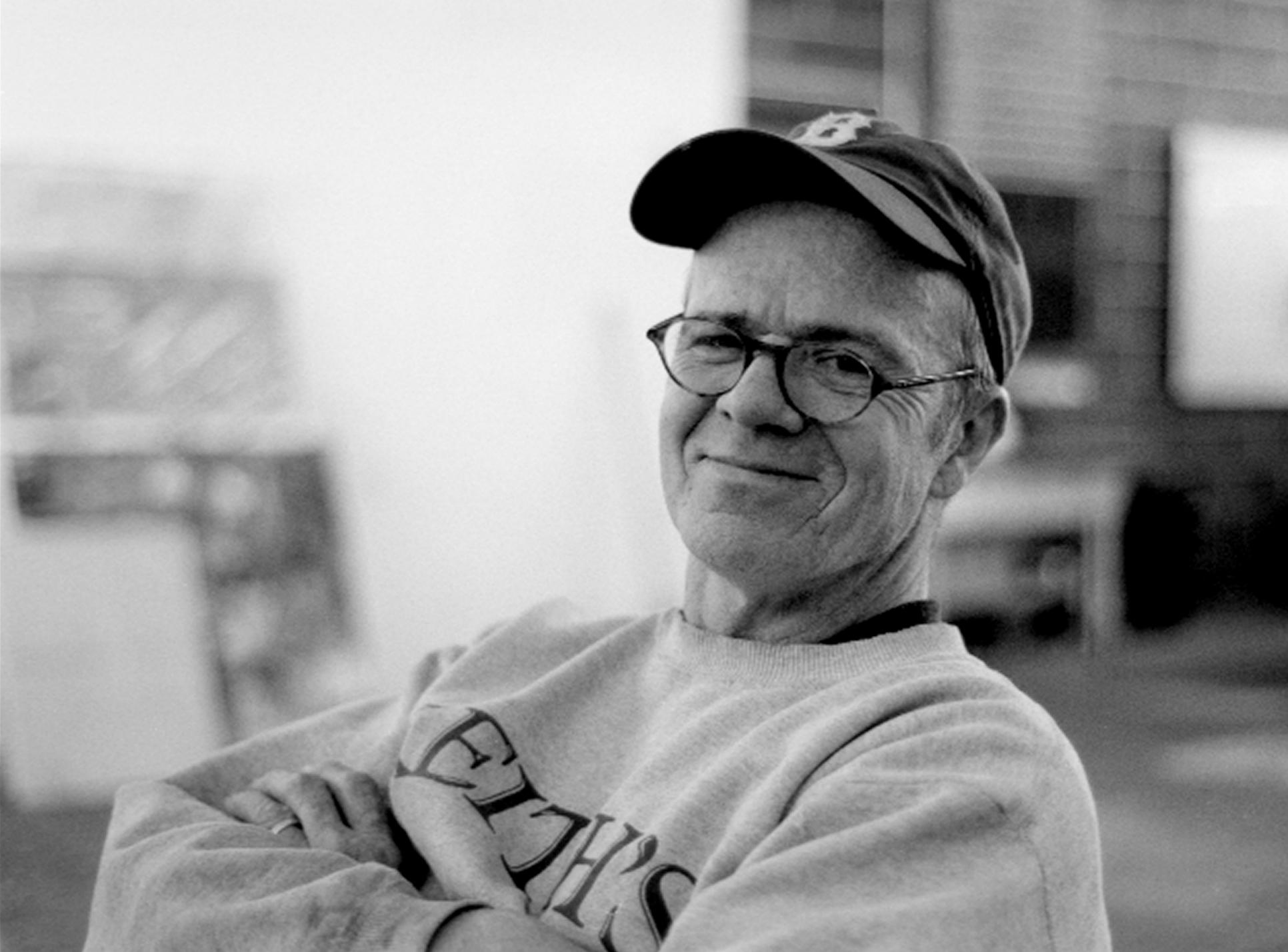








Famous for his red paintings, Keith sails competitively in his red S-class, Coyote, every summer in Cape Cod.



“There is something quietly exhilarating in the act of breathing new life into what has been jettisoned, forgotten and ignored.”





Keith was trained as a realistic draftsman.



It's exhausting, making 12 foot paintings...

Photography Credits

Thank you to:

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