



CREATION: LITHOGRAPH—Harold Keller, assistant professor of art at Fairleigh Dickinson University in New Jersey watches as Thom O'Connor, assistant professor of printmaking at the State University in Albany prepares the stone for a lithograph by Mr. Keller. Mr. Keller, has been artist-in-residence this week at the university as part of special program inaugurated last year by the university art department.

Artist Tries Prints

By R. E. KRIEGER

Harold Keller looks a little like Marlon Brando playing Emilio Zapata, with the heavy mustache and tousled hair.

We suppose he's a little of a rebel, too, but the fact is that he's been artist-in-residence all this week at the State University in Albany as part of a special university program inaugurated last year.

In conjunction with his week here the art department is showing a small exhibition of his work in the corridor galleries on the third floor of Draper Hall (the administration building).

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AN OIL PAINTER, he's trying a new direction now . . . that of printmaking and that's why he's up here working with Thom O'Connor, who's assistant professor in printmaking at the university.

This urge to try new mediums and new techniques (which will sharpen the ones they already have) is always the sign of a good artist, we have found.

Mr. Keller, married and the father of three children, is an Arkansas boy transplanted to New York City, where he and his family now live.

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HE TEACHES ART at Fairleigh Dickenson

University in Teaneck, N.J. but knows his way around the Capital District, having taught at Union College for awhile.

In fact he knows Saratoga well, having won art awards there and next summer will be working there at the art colony . . . Yaddo.

He is a potter . . . his ceramic sculptures are filled with a splendidly executed wit . . . typical is "Girl on a Horse" in this exhibition. The girl, nude, is seated astride the horse, both of whom are what you would call exceptionally heavy in the rear.

Keller refers to it as a sort of inverted "End of the Trail," a classic sculpture.

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HIS PAINTING is mostly in black and white, deeply involved, and he seems to be interested in the problems of painting a round picture.

He has even made ceramic pots and painted them in varying manner . . . jagged at the lip, the one at the exhibit looks exactly like an archaeological find.

As for the printmaking we asked him if his first (you can see it being made above) was the beginning of a series.

He shrugged. "Maybe." Then he said more certainly, "Yes it probably will be."

We hope so.