

Harold Keller, March 1-21, 1970

in his landscapes, projects onto the canvas clusters of images assembled in his mind for he is more interested in structuring what he knows than in analysing what he sees as do the minimalists. The assembled images are interrelated with an economy of means that Keller admires in Matisse's famous *Red Studio*. The independent and seemingly unaccountable recessions of specific groupings are deceptively simple for it is through the interplay between fragments of perspective that the picture plane is stabilized. Technically, one of Keller's most successful devices consists in breaking up the composition into irregular zones bound by curvilinear triangles or rectangles with emphatically open space between them. Occasionally, Keller introduces sets of concentric circles, either whirling in the sky, or perhaps outlining winding highways or embodied in a train coiling around a cluster of trees.

Keller plays white against black so that both might win, white image, black space. Sometimes space is turned into ground by shadow or reflection: two tiny cows in the foreground of *Near the Mohawk River* could be seen as floating were it not for their glossy shadow cast upon obviously solid earth; likewise, the small boat in *Near Sag Harbor* would hover in the air were it not for the two outlined white concentric circles which stabilize the darkness into an image of water.

Keller's best paintings are narrative, the story plotted in terms of mixed images and mixed emotions which reflect that part of humanity which must fuse two sets of images to maintain its balance, the cityscape and the out-of-town, for there is little left of the countryside when skyscrapers rise among trees and silos touch the George Washington Bridge. The pictures are brightened by flashes of color, the yellow of a brand-new truck, the green of a grasshopper-sized airplane, lines and volumes of electric blue. Keller's humor emerges with unaccountable details such as a parallelogram of a rain sheet alongside two parallel arcs of bridges (*Local Shower Near Exit 24*), church steeples and towering girders lit up by car head-lights (*Near R.D. 2 Greenwich, New York*), pasturing cows with but faces spot-lighted (*Near Brooklyn Bridge*).

NICOLAS CALAS

January 1970
New York

Opening March 1, 5:30-7:30

Oils on Canvas

- | | | |
|---|------|--------------|
| 1 On the Battenkill River | 1968 | 49x59" |
| 2 Cattle-Loading Chute | 1968 | 49x55" |
| 3 Near the George Washington Bridge | 1968 | 49x55" |
| 4 Landscape: Tandem Disc* | 1968 | 48" diameter |
| 5 Pickup Truck | 1968 | 48" diameter |
| 6 Near Sag Harbor | 1968 | 49x55" |
| 7 Near Twenty-Third Street | 1968 | 40x44" |
| 8 Near Union Square | 1968 | 48" diameter |
| 9 Near Yaddo | 1968 | 48" diameter |
| 10 Near Brooklyn Bridge | 1969 | 40x44" |
| 11 Near Mr. Cary's Combine | 1969 | 49x59" |
| 12 On Mr. Cary's Farm | 1969 | 48x60" |
| 13 Near the Greenwich and Johnsonville R.R. | 1969 | 40x44" |
| 14 Local Shower Near Exit 24 | 1969 | 40x44" |
| 15 Local Showers Near Bennington, Vermont | 1969 | 50x60" |
| 16 Local Showers Near Hoosick Falls | 1969 | 55x70" |
| 17 Near the Mohawk River | 1969 | 40x44" |
| 18 Near R.D. #2 Greenwich, New York | 1969 | 40x44" |
| 19 Near Schuylerville, New York | 1969 | 44" diameter |
| 20 Two Saabs | 1969 | 40x44" |
- *illustrated

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