Warrington Colescott : forty years of printmaking : a retrospective, 1948-1988 : Elvehjem Museum of Art, November 26, 1988-January 15, 1989.

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WARRINGTON COLESCOTT

FORTY YEARS OF PRINTMAKING
A RETROSPECTIVE, 1948–1988

Catalogue essays by
Richard Cox
and
Carlton Overland

Organized by
Russell Panczenko

Elvehjem Museum of Art
November 26, 1988–January 15, 1989

FOREWORD

The exhibition *Warrington Colescott: Forty Years of Printmaking, A Retrospective, 1948–1988* celebrates the 40th anniversary of this artist's prolific career in the print medium. Although initially trained as a painter, Warrington Colescott's significant contribution to the art of the print during the past forty years is demonstrated by his broad national and international acclaim. In addition, his influence as a teacher in the Department of Art at the University of Wisconsin–Madison since 1949 has inspired numerous younger artists to achieve individual success and to found new centers for the promulgation and exploration of the print medium in other universities. This retrospective exhibition and its accompanying catalogue are intended as a comprehensive overview of Colescott's development as a printmaker and as a recognition and record of his outstanding achievements.

In keeping with the comprehensive intent of the exhibition, the present publication contains a complete catalogue raisonné of Colescott's prints from 1948 to the present. The prints included in the exhibition were selected by an informal committee composed of the artist, Carlton Overland, the Elvehjem's Curator of Collections, and myself; they are graphically highlighted in the catalogue raisonné rather than isolated in a separate checklist in order that their place in Colescott's overall *oeuvre* can be more easily discerned. Each of us on the curatorial committee approached the selection process from a distinctly personal perspective: Mr. Overland as a specialist in printmaking techniques, I from the point of view of visual impact and aesthetic quality of the individual works, and the artist from the special vantage point of knowing his intentions and preferences.

Several people who contributed significantly to the successful presentation of *Warrington Colescott: Forty Years of Printmaking, A Retrospective, 1948–1988* and the publication of the accompanying catalogue should be acknowledged. A special thank you must go first to the artist for his invaluable assistance with the selection process, photography and other details too numerous to enumerate. Another special thanks goes to Carlton Overland, Curator of the Elvehjem collections, who not only was essential to the selection process but also worked with the artist in preparing the catalogue raisonné and wrote a highly informative essay on the development of the artist's printing techniques. Special mention should also be made of Professor Richard Cox of Louisiana State University, for his research and scholarly essay on satire in Colescott's work.

The Museum staff diligently attended to the multiple aspects of the project. Kathy Parks, Assistant to the Director, effectively coordinated the details of organization of the exhibition and publication of the catalogue; Dale Malner, the Museum Preparator assumed responsibility for the design and installation of the exhibition; the Registrar, Lisa Calden, handled the detailed paper work associated with her office. Also, I wish to thank the Museum's clerical staff, Barbara Sebranek, Ann Fenner, and Patricia Boley, without whom everything would come to a standstill.

One final note of special appreciation to Warrington Colescott, this time not for his assistance with the organization of the exhibition but for the pleasure, inspiration and special intellectual stimulation his work has provided for so many people.

Russell Panczenko
Director

Back Cover:
274. *The Last Judgement: Journey,* 1987–88
color etching, Edition of 50, 27-1/2 × 22 in.

Front Cover:
275. *The Last Judgement: Debarkation,* 1987–88
color etching, Edition of 50, 27-1/2 × 22 in.

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276. *The Last Judgement: Judgement,* 1987–88
color etching, Edition of 50, 27-1/2 × 22 in.

WARRINGTON COLESCOTT

FORTY YEARS OF PRINTMAKING

Richard Cox

When you think of Goya, Daumier, Beckmann, Grosz, and other great satirists you picture driven artists working night and day on their prints, prolific artists even if their careers were cut short by trauma or adversity. The Warrington Colescott Retrospective Exhibition at the Elvehjem Museum of Art features one hundred prints, a substantial fragment of the artist's total. The exhibition attests to constant and inspired work. Between 1948 and 1988 Colescott averaged nearly a dozen prints a year; hardly a month passed when he did not begin or end a serigraph, lithograph, or etching. Not all were satires. He was past forty and already into the dreaded middle years before he unwrapped his flashing needles and launched his first series of narrative satires. Before that he made portrait, genre, and landscape prints, a number of which are exhibited here.

Once he waded into the brisk waters of satire, there would be no turning back. He did extensive research into the history of satire and was eager to connect to the long tradition. Greed, vanity, pride, lust, social ambition, silly fads, and fashions—he adapted the traditional targets of artists and writers as his own. With wit and disarming humor he has drawn many entertaining and zany prints, everything from good-natured spoofs to harsh, stinging parodies. Greek gods, American presidents, newspaper tycoons, academics, gangsters, cops, cowboys and Indians, Pilgrims, accountants, scientists, generals, joggers, hunters, show girls, movie stars, the artist himself—you name it, all have been skewered by Colescott's needle.

Beyond the wacky veneer of Colescott's humor is the moral concern of a worried man. The abuse of power, epitomized by the Establishment, with its tentacles in business, corporate science, the university, various arms of the law, and government, is the enemy that spurs his satire. Fools, bigots, and even madmen reign in high places, and the simple, decent people are at their mercy. This is the sober, underlying message of many Colescott moral comedies, although he frequently veils this melancholy point of view under the mask of weird fun and strange beauty that abound in his prints. Other recurring themes are the battle of the sexes, the electronic media, and mass violence in modern life, along with nostalgic spoofs of personalities drawn from history, the movies, and from the printmakers' hall of fame. It is an art shaped by Colescott's youth, by the popular culture of every decade since the 1930s, and by a close examination of contemporary social-political issues. Links to the history of art—Flemish painting, Georgian caricature, German Expressionism, among other movements—are strong. Ties to literary satire and its conventions are also important to Colescott.

Wading through the tangled iconography of Colescott's prints can be tough-going. The scenes are packed with plots and subplots, ambiguous images and symbols. Colescott directs his satire to a literate and sophisticated audience, one he knows will always be small. There is no *La Caricature, Simplicissimus,* or *The Masses* to spread Colescott's message out into a wider public arena, so he is under no delusion that his art will significantly change people's attitudes, as Daumier, Grosz, and Sloan hoped theirs would. His prints are mostly seen in juried group shows sponsored by university museums and print societies, in a few loyal galleries, and occasionally in limited edition books.[1] Asked if he would rather have been active in earlier times when printmakers could be more influential, Colescott hesitates and then says:

> I'm not sure, but I don't think so. There are plenty targets, plenty of fools to satirize today. I do regret that I do not have the ability of Daumier and Hogarth to reach the highest levels of power, but I also have more independence as an artist than those artists. Don't forget, some of them ended up in jail.[2]

The Early Years and Early Prints, 1921–62

There is not room here for a full-length biography, but an impressionistic sketch will reveal some of the ways that Colescott's early life affected his satirical prints. His parents were New Orleans Creoles. Warrington Colescott, Sr. and Lydia Hutton Colescott moved from Louisiana to California in 1920. Warrington, Jr. was born in Oakland in 1921; his brother, Robert, five years later.[3] Their father worked as a brakeman for the Southern Pacific Railroad and kept a garage full of memorabilia from the ten months he spent as a foot soldier in France in 1918. Their mother was a talented pianist and cook, and the spark of creative flames burning within the Colescott boys. "While there were probably no artists back in the history of my family, we were a family of some artistic sensibility, mostly musical; often on Sundays we took the ferry across the bay to San Francisco for an afternoon at the DeYoung Museum of the Legion of Honor."[4]

Colescott enjoyed what can be called a normally adventuresome childhood. The family lived on the eastern outskirts of Oakland, the "Brooklyn of the Bay Area," where in the period between the two world wars there were still forests, canyons, and wildlife. When they were not playing in these woods, he and his boyhood chums would set out on the trolley for the center of town. "There was no neighborhood or part of the city where he did not go or feel safe."[5] By the time he reached adolescence, the dreary miasma of the Great Depression had settled over the nation, and yet the Colescott family did not suffer terribly: "My father was laid off once in a while, but usually he brought home a paycheck. We just tightened the belt a little bit; we had always lived simply anyway. I began delivering the Oakland Post Inquirer on my bike when I was twelve to help out a bit. No one I knew had much money in those days."[6]

There was just enough, apparently, for Colescott to enjoy the amusements offered in Oakland, notably Vaudeville and the movies. Somewhat wistfully, he remembers: "I was raised on Vaudeville. In our neighborhood theater you would get a movie, and then the live entertainment would start; a more elaborate show could be seen at the Paramount Theater downtown."[7] By the 1930s, American Vaudeville had seen better days—radio and

motion pictures had siphoned off much of the audience, and the Depression took its toll on expensive live stage shows—but there were still some pretty good variety acts at those local theaters: acrobats, jugglers, magicians, tap dancers, trained animals, sultry singers, mimics, stand-up comics, and live orchestras.[8] All would make cameo appearances in Colescott's prints later on. The movies also left a lasting mark. Colescott has only vague recollections of the great silent-screen comedians, Buster Keaton and Harry Langford, but his memory is vivid of the later Charlie Chaplin films like *City Lights* (1931) and *Modern Times* (1936); the knockabout slapstick of Laurel and Hardy, the irreverent mayhem of the Marx Brothers, along with Grade B gangster and Western films. Newsreels, featured prominently in the movie program in those years, also made a deep impression.

Then, like just about everyone else who came of age in the Depression, Colescott had his life shaped in many ways by the institution of the radio. In the evening he would inch close to the Motorola and listen to Fred Allen, Jack Benny, Amos and Andy, mystery dramas, and news broadcasts. One of his earliest memories is of radio reports of Charles Lindburgh's triumphant return to New York after his trans-Atlantic flight in 1927; he also recalls the broadcasts of Franklin Roosevelt's landslide election in 1932 and news flashes of the John Dillinger bank robbery sprees of 1933 and 1934.[9] Colescott's enthusiasm for the music, the dancing, and the overall choreographed style of the Big Band sounds of Jimmy Dorsey, Benny Goodman and Glenn Miller would long outlast the popularity of the bands themselves.

From Vaudeville, the movies and radio, the next level of thrills was burlesque. When he was sixteen Colescott began to habituate the Moulin Rouge (nicknamed the Red Mill) with his buddies from East Oakland. "We were too young, but they let us in anyway," he boasts.[10] The girls, of course, were the prime attraction: "Where else could you see a naked woman in those days?"[11] But Colescott also enjoyed the stand-up comedians, the top bananas who came on stage between the strip-tease acts and provided the comic relief to the girlie acts in those glory days of burlesque. "I would laugh myself almost sick at the slapstick routines, the big noses, and the fanny patting; to an adolescent kid this was the greatest."[12] Memories like these are not easily forgotten and it would be a mistake to underestimate the force that the color, romance, erotica, violence, and humor of these 1930s amusements had on his personality and his art.

Colescott also avidly read the Oakland and San Francisco newspapers; *Life, Look,* and *The New Yorker* magazines; history, philosophy, and the Classics as a high school and college student. He studied Latin. His social consciousness was stirred by the photo-essays of Walker Evans, Dorothea Lange, and Margaret Bourke-White, as well as by writers such as Ernest Hemingway, John Steinbeck and especially, John Dos Passos.[13]

Art had been another interest, albeit not a passion, since childhood. He drew on his own in the very early years and his proud mother sent his sketches to interested relatives. He took some art instruction before he went to college, and declared a painting major at the University of California after flunking his pre-Med courses as a freshman. No particular biases for pre-modern art or contemporary art emerged for Colescott at this stage. In fact, he might have been more taken by newspaper graphic art (J.N. "Ding" Darling and George Herriman's Krazy Kat) than by any fine artist. When his thoughts strayed to a future in art it was as a journalist-artist, not as a painter or etcher.[14]

1. *Lady at Leisure,* 1948, serigraph, Edition of 15, 12×14-1/2 in.

Apprehensive about the rise of Fascism in Europe, he drew political cartoons in the *Daily Californian,* attacking Franco, Mussolini, and Hitler. He wrote satirical essays and book reviews, and drew "*New Yorker*-type" cartoons for *The Pelican,* Berkeley's answer to *The Harvard Lampoon.* Indeed, Colescott seriously considered a career as a writer; his Berkeley literature professors encouraged him and his cohorts on *The Pelican* believed he had the ability.[15] While he eventually chose art over writing, it is not hard to detect a close familiarity with the written word in his prints—in their narrative structure, their literary allusions, and their subtle and complex layers of satire.

Colescott was in his fourth year at Berkeley when Pearl Harbor was bombed. Like other twenty-year old Americans, he could now be pretty certain of his immediate future. He was drafted and spent four years in the Army from 1942 to 1946. Military things—armies, wars, weapons, ceremonies, and rituals—had been in the front chamber of his consciousness for a long time. The satirical prints in this exhibition contain repeated martial images and symbols: generals and colonels and spies; swords, pistols, rifles, and huge artillery cannons; uniforms, medals and flags; submarines, tanks, and fighter-bombs and much more. As a boy he listened, eyes wide, to his father's accounts of heroism in the trenches of Verdun. A favorite past-time was to play with the gear Warrington, Sr. brought back from France: the uniform, the helmet, the medals, and especially the gas mask. He spent hours learning to handle sabers and guns. He built model fighting planes and read up on military personalities and battles. Colescott joined his high school R.O.T.C. unit instead of the football team. It was not only the heroics of war that impressed Colescott; his father made sure he also learned of the cruel facts of the Great War, massive death, and horrors of the mustard gas attacks which he barely survived.[16] Colescott's study of history and his college connections to left-wing politics helped make him suspicious of the war-thirsty jingoism heard in some American quarters before World War Two.

Colescott's R.O.T.C. experience gave him a leg up on other cadets at O.C.S. in 1942. He became a Second Lieutenant in an anti-aircraft battalion that was assigned to protect various Cali-

fornia airfields in the paranoid early months of the war. "We would set up camouflage, drill, knock down, and then move on to another airfield. It was hard work. I had a long war, an interesting war."[17]

> I found the Army very human. Eventually, I was a company commander. In California and Texas I was in charge of large training operations where I had to organize and conduct demonstrations on weapons and tactics. Later, in Okinawa and as part of the occupying force in Korea I had the responsibility of men, planning and equipment on a company level.[18]

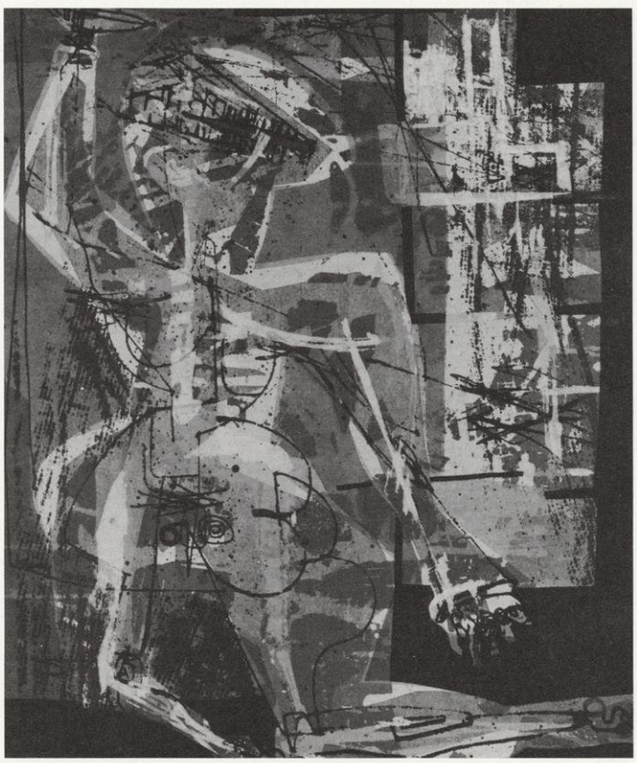
Discharged from the Army in the summer of 1946, Colescott went back to the University of California; this time supported by the G.I. Bill, he entered the Master of Arts program. The war had been a rite of passage. It brought self-reliance and a sense of urgency. He confirms the essential truth of the cliche that no one who survived the war would ever be the same again. He elaborates: "Soldiers like me coming back from the Pacific . . . we were so full of the war. A lot of it got talked out in eating joints and bars near the campus—endless talk, probably boring talk."[19] He wrote two war short stories that got prompt rejections from publishers, and he left his war novel unfinished in 1947. "There were only going to be a few James Jones coming out of the war and I soon realized I was not one of them."[20] Soon an almost desperate seriousness began to settle over him.

> I had developed a strong awareness of my own mortality, of the fragile thread of life. I never expected to come back alive from the Pacific, and I saw a number of very young men, boys really, in my unit get hurt and die. Four valuable years had slipped by. Now I was 25 and feeling that my youth was gone. I needed to get on with something. I got much more intense about my art.[21]

All this coincided with the burst of avant-garde activity in San Francisco. Colescott's principal teacher at Berkeley, Margaret O'Hagan, was enthusiastic about the abstract painting coming out of the California School of Fine Arts. Colescott remembers accompanying her to the Clifford Still "Retrospective" of 1947 which turned out to be the event of the art season, the coronation ceremony of the monarch of West Cost modernism.[22] "My eyes were opened to contemporary art and issues; it was very exhilarating," says Colescott.[23] Yet, he did not become an active player in the Bay Area Abstractionist movement. He never met Clifford Still and did not even get to know the young rising stars Elmer Bishoff, Richard Diebenkorn, and David Park. Eventually he did become friends with Sam Francis (but not until 1953 when he was living in Paris). Within the Berkeley Art Department, Earle Loran and John Haley exerted a counter influence. Art History was stressed in the curriculum, and figure drawing was central to nearly every class. Still's disdain for the past, and his contention that modern conditions made all varieties of figurative painting impotent, did not gain much acceptance at Berkeley. As Colescott put it: "The University of California department's idea of modernism was Cubism, not Abstract Expressionism."[24]

Besides, Colescott's interest ranged beyond the boundaries of formalist painting that preoccupied Still and his increasingly exclusive circle of believers. Among Colescott's closest friends were poets, musicians, and journalists. Through his wife, Vera Sedloff (they were married in 1947), he became friendly with European refugees, many of whom were Jews who had come to the Bay area during the war. They would often meet in Berkeley at the home of Dr. Erwin Rosenthal, an art historian and rare book dealer. These were bookish people, scholars, teachers, politically-aware intellectuals and artists, cut from a very different cloth than the School of Fine Arts crowd with its circle-the-wagons attitude toward the outside, non-painting world. A quick consideration of Goya, Daumier, Forain, Toulouse-Lautrec, Grosz, Pascin, Sloan, Bellows and Marsh, whose art in each case formed from a close association with the literary-journalistic world, tells us that Colescott's unusual graduate school friendships were a tip-off to his eventual destination as a satirical printmaker.[25]

He was certainly not yet a printmaker (Berkeley had offered no such instruction) when he took a job in the art department at Long Beach Community College in 1948. However, shortly after his arrival, he did his first print, a small silkscreen entitled *Lady at Leisure,* under the guidance of Fred Heidel, a colleague at Long Beach. This kicked off his first period of printmaking lasting until 1956, although during that decade he was primarily busy as a painter. In the latter capacity, he was hired to teach at the University of Wisconsin in Madison after spending one year in Long Beach. Most of Colescott's prints from this first decade are serigraphs and are characterized by his attempts to come to terms with abstraction. Some of the most compelling were inspired by European travels—in 1950, 1953 and 1955 he spent extended periods in Paris, making side trips to southern France and Spain. Visits to small ethnological museums in the Dordogne Valley and to Paleolithic caves are reflected in his attempts to simulate the linear patterns of the cave paintings. However, he is too down-to-earth and respectful of history to make claims that his playful linear meanderings somehow tapped into the profound magic of the cave art. He is the first to admit that his own style came out of the sophisticated primitivism of modern painting, the work of Picasso, Dubuffet, Matisse and Bonnard, for instance, rather than from the real substance of Paleolithic Art itself.[27]



4. *Atom Boy,* 1949, serigraph, Edition unknown, 13-1/2×11 in.

Moreover, during the 1950s, the Abstract Expressionist wave was awash over American art, and Colescott took notice of the new dogma that formed in the studios, cafes, and short-lived journals of Lower Manhattan. *American Scene* art was declared dead, and anyone using art to tell stories was accused of committing the unpardonable sin of trivializing deeper experience and turning themselves into mere illustrators. Social and political commentary had failed miserably to halt the catastrophes of economic depression and war in the 1930s, it was said. Looking inward, not outward, was the order of the day.[28] The Abstract Expressionist prejudice against earlier twentieth-century American Realist art swayed Colescott for a while and kept him from connecting to the fine satirists Grosz, Beerbohm, and Marsh, whom he eventually came to admire. Outside of art issues, the fact that reform energy and social activism withered in the prosperous and determinedly complacent Eisenhower years of the 1950s also played a role in keeping Colescott away from satirical commentary.[29] Then, the silkscreen medium, with its airy, decorative manner, did little to push the artist toward stinging subjects.

There was the occasional print that hinted at contemporary issues: *Television* (1952), for example ("I did not have a television or very strong opinions about it but was somewhat amused at the big deal everyone was making of it in the early 50s");[30] *Atom Boy* (1949) is another curiously diffident print, a parody of Leonard Baskin's much publicized woodcut *Hydrogen Man; The Naked Dance* (1948), *Moonlight Swimmers* (1952) and one or two other silkscreens were playful spoofs on conventional mythological themes, but their real inspiration came from Colescott's fond memories of the moonlight "skinny-dipping" he and other faculty members (and art graduate students) did in Lake Mendota during the early fifties. When Colescott talks of these first prints, he dwells on their formal qualities, their relation to his painting concerns, to ". . . the shapes of the figure and the figurative diagram inscribed within the figure, the effects of motion and gesture, the transparencies, etc."[31] Their tone was light, almost fey. At the most, he slid around his future subjects of war, sexual conflict, and technology.

By the mid-1950s, Colescott sensed he was starting to walk an uneasy path between stylized primitivism and social satire. He began to edge more closely toward the latter. After much thought and discussion with colleagues at the University of Wisconsin, particularly John Wilde and Raymond Gloeckler, he decided that abstraction was too restrictive. It smothered the expression of his feelings about growing up in Oakland, his European experiences, and his opinions of history and contemporary society. The formal pleasures and technical discoveries of his previous art were enticing, but not enough. He had never believed in the concept of the ivory tower artist, and the issue he now faced was to find a way to unleash his story-telling instincts and his "perverse sense of humor."[32] He decided to begin with a more direct rendering of the human figure and to learn the intricate language of intaglio printmaking.

Colescott's shift in the mid-fifties coincided with the resurgence of figurative art in New York where gallery visitors began to see new forms of collage-assemblage and happenings, blends of popular culture and high art gestural styles, and even an occasional venture into narrative art. Robert Rauschenberg, Claes Oldenburg, Jim Dine, and Larry Rivers were some of the younger artists leading the way out of the monolithic religion of Abstract Expressionism. Although Colescott never lived in Manhattan and did not change his art to suit New York fashion, he was glad to see the pendulum of taste swing back toward representational art.[33]

During 1956 and 1957 Colescott crossed a divide. A Fulbright Fellowship supported him for nearly 13 months at the Slade School of Art in London where he worked under the etching instructor, Anthony Gross. "Tony taught me and several other 'preferred' students the basics and the subtleties of the intaglio process, everything from engraving to multi-color printing, the works," remembers Colescott.[34] He worked incessantly in the studio and entered an invigorating circle of artists and writers that included Birgit Skiold, Bartolomeu Dos Santa, Hubert Dalwood, Michael Rothenstein, John Coplans, Alan Bowness, and David Hockney.[35] London was his laboratory, not the playground Paris had been for American expatriate artists of the 1920s and 1930s. When he was not in the Slade print studios or with his new friends at Soho hangouts, he was prowling the museums, galleries, and printshops of London. He found himself drawn to art with a narrative core: Greek Red-Figure vases, Flemish-French religious panels, Rubens' mythological paintings, Pre-Raphaelite and Symbolist art. In the old print stalls and stores along Fleet Street, Colescott collected satirical etchings by Gilray, Rowlandson, and Cruikshank, which could be bought for just a few shillings in those days.

In time, he began to stitch together his London experiences into serigraphs and etchings. *Chilly at Chiswick* (1957) commemorates the wet and numbingly cold winter of 1957 that Colescott and his second wife Ellen Moore struggled through in their flat that faced out onto the Chiswick bend of the Thames. In the three-print intaglio, *Park Sunday* (1962), he fashioned variations of the *fin-de-siecle* bicycle-race theme partly inspired by weekends spent at Hampstead Heath. "It was not a satirical theme, merely the play of cycling, of motion," he says. "I was absorbed in my materials and considerations of technique still dominated."[36] *Medusa* (1962) operates on the conflict between good and evil, insidious power versus the fine arts, personified by the serpent woman and the poet muse—symbols that will reappear many times in his satire. Symbolist art, and especially the illustrations of Aubrey Beardsley, was an influence. *St. Martin's Eve* (1961) spoofs the legendary patron saint of drunkards who heads off

6. *Panel Discussion,* 1950, linocut, Edition of 10, 6×8 in.

with his jug of wine into the hills, accompanied by a cast of revelers. Their raunchy appearance somehow seems contemporary as well as ancient. *Cafe Bikini* (1960), based loosely on Colescott's five trips to France, also carries the viewer across different epochs. The loose scratchings on the table suggest a Paleolithic cave wall and the buxom girls whose bikinis seem ready to pop free suggest Colescott's delicious memories of the promenades and beaches along the Cóte d'Azur during the 1950s.[37]

In all these 1957–1962 prints, two things stand out. First, Colescott is like a man with a new lover, caught in the throes of passion, swept up in the exhilaration of making intaglio prints, and feeling compelled to go where this new medium would take him. He explained the particular challenge of dry point:

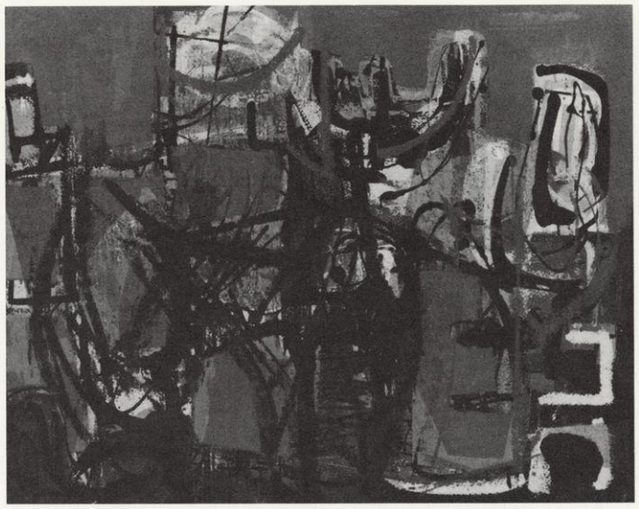
> I soon found that drawing with a sharp instrument on a sheet of copper means you get resistance from the metal as you draw with your fist. It takes a lot of strength to score and so you begin to lose the graceful, beautiful line . . . and to get a more angular, interrupted line. You find yourself analyzing form and what that form means.[38]

Second, the fuller use of the human figure, now scratched and bit into the plate surface, opened up the increasing likelihood of satire invading Colescott's art. History, mythology, erotica, manners, and mores of contemporary life grow in prominence as the artist moved into the 1960s—a decade of social upheaval and a swift-flowing current of politics.

1960s: The First Satires

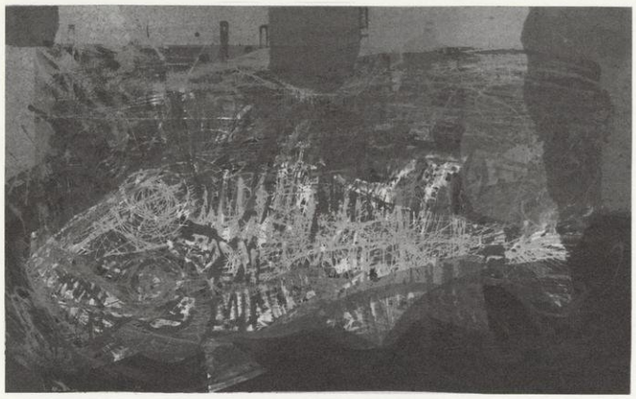
The year 1964 proved to be a watershed for Colescott. He had become a more confident etcher and had begun to experiment with sculptural-assemblage techniques. These he joined to a more forceful social commentary. The preamble print, a small, two-plate intaglio, was *In Birmingham Jail*. The theme centers on the Civil Rights campaign which reached a boiling point in 1963 and 1964 with the dramatic and dangerous attempts to break the iron grip of segregation in the Deep South. While Colescott did not participate in the marches and sit-in demonstrations, he was sympathetic to the cause; he carefully followed the details through the newspapers and over radio and television broadcasts. Heretofore little-known cities like Selma, Montgomery and Birmingham were pushed onto the front pages of the newspapers. Television cameras floodlit those race confrontations into a national theater, which gave Colescott his compositional cue in *In Birmingham Jail*. He divided the print into compartments so that it reads like television screens stacked up in a video store; the images multiply into a systolic flicker and send out a quick-scan picture of the ironies and cruelties of American racism. The top panels reveal dark, rain-soaked streets and dimly lit jail cells where several protestors are being beaten. In the lower panels, the gross southern cops step up the beatings, a horrifying image that is interrupted by photo-press inserts of a girls choir and Bart Starr, then quarterback of the Green Bay Packers and formerly of the University of Alabama football team.[39]

In Birmingham Jail represented a series of firsts for Colescott. The zoned composition was, of course, a standard format for 15th-century woodcut satirists, Renaissance and modern muralists, and newspaper comic artists. Colescott's twist on the convention was to disrupt the narrative sequence; his story did not glide like a Giotto mural or Jules Feiffer cartoon strip. The disjunctions, he felt, would give a better sense of the complex and convulsive character of the Civil Rights campaign, and allow him to deal with some of its ironies and paradoxes. *In Birmingham Jail* was also his first print inspired mainly by the new electronic media, and this gave him the chance to break out of the Daumier-Forain-Sloan-Marsh satirical mode. He did not have to go into the street to ferret out meaningful subjects; ideas for satire could be delivered straight to him over the radio, through the movie newsreels, and especially by television. The media as a starting point for the art response jelled nicely with Colescott's new mixed-intaglio methods. The cutting of plates, the sculptural effects, the photo-inserts, the letterpress overlays, along with traditional etching and drypoint, gave a timely feel, a strong sense of the pace of modern life, a visual chatter to his art. Colescott was tinkering with a new technical language, but he did not "have it down just yet."[40] He was eager to push ahead with experiments to find the means that would deepen the resonance of his prints. *In Birmingham Jail* was indignantly critical of the racist South; it was more a message print than a true satire, but its angry tone foreshadowed the vitriolic satires Colescott would draw in the still hotter days of unrest that would come in the late 1960s.



20. *Magdalenian*, 1953, serigraph, Edition unknown, 12×15–½ in.

Other assemblage-intaglios with sardonic commentary came out of Colescott's studio in 1963 and 1964. *Greek Gods and Englishmen in Hampstead Heath* (1964) was the first time he mixed the past and the present into a humorous narrative pastiche: "I loved to walk through Hampstead Heath with my children," he explains, "and watch the people parade by. In London parks like Hampstead, as well as in museums and in front of buildings, the classical world always seems close by."[41] In *Ladies and Gentlemen* (1964), he mocks a group of aristocrats who eat and converse in a well-bred, clubby sort of way. Veddy-veddy English. The sarcasm drips more freely in *Christmas at Ziggy's*, also from 1964. The scene is a Soho restaurant-nightclub where the country squires entertain their town ladies. The smug, landed aristocrats and their kept women sit around the table and remind us of the sad and rotting human parasites who people Jack Levine's paintings. A more deliberate link was to the Weimar period satires of George Grosz. In *Christmas at Ziggy's*, the excesses of social privilege, the odor of sin and corruption, the female body provocatively



22. *Paleozoic,* 1953, serigraph, Edition of 15, 10-1/2 x 17-3/4 in.

exposed through transparent garments, the acidic neon colors, and the scratchy drawing, all point to Grosz's *Ecce Homo* series, even if the tone is not as harsh as in the embittered German artist's satires.[42]

In 1964 Colescott made a lithograph he called *The Kansas City Massacre,* about a rubout set in the Kansas City Train station during the 1930s.[43] While it is not one of Colescott's most adventuresome prints, the mock-historical theme and comic violent tone set the stage for a more ambitious undertaking: a series of intaglio prints on John Dillinger, the legendary gangster of the early Depression years. Colescott had always been intrigued with the Dillinger story. He can still vividly recall the 1933-34 radio reports and newsreel accounts of the flamboyant Indiana bank robber and master of escape. Over the next fifteen years, Hollywood gangster movies and Film Noir crime dramas kept alive Colescott's interest in the general subject, an interest that perked up after he came to live in the Midwest, the stomping ground of Dillinger and other colorful crooks like Ma Barker, Machine Gun Kelly, and Bonnie and Clyde. Colescott found other enthusiasts of gangland lore, notably John McNee and the satirist Raymond Gloeckler from his own department at Wisconsin.[44] In Iowa where his wife, Ellen Moore, had grown up, Colescott interviewed witnesses of the Mason City holdup perpetrated by Dillinger in 1934. He got a copy of John Toland's biography, *The Dillinger Days,*[45] which gave a lively analysis of the bank robber's personality, outlaw career, and legend. The strange and complex story of this simple farmboy-turned-thief who became a national celebrity, then a folk hero (to some he was a common scoundrel, to others a Robin Hood with a Tommy Gun) was compelling, and the melodrama of robberies, jail breakouts, and police blunders appealed to Colescott's sense of farce. Here was the perfect raw material for a new format he considered exploiting through his expanding intaglio technique: a satirical series or suite of prints on a unified historical subject, a run of prints where he, like Hogarth and Grosz, could really stretch a theme.

Curiously, Colescott began the series with the death scene; he shows Dillinger at the moment he was gunned down by Melvin Purvis and J. Edgar Hoover in front of Chicago's Biograph Theater, as his betrayer, the notorious "woman in red" ducks behind a car. Colescott then worked his way back in time through some of the key moments of the outlaw's career, such as *The Breakout from the Indiana Pen, The Great Mason City Raid, The Battle of Little Bohemia,* and *Attack and Defense at Little Bohemia.*

In *The Great Mason City Raid,* the artist is guided by certain salient details recounted in his interview with bank participants in Mason City: the stickup, in broad daylight, that took better than an hour to complete because of problems with unlocking the vault; Dillinger killing time by bantering jauntily with the sizable crowd of onlookers who gathered outside the bank, many who thought they were witnessing the filming of a movie; a getaway chase that had all the ingredients of a Max Sennett Keystone Cops two-reeler. In the end, however, *The Great Mason City Raid* was an early example of Colescott's idiosyncratic history, a case of the artist grafting his own feelings and sense of humor on familiar material. Among other things, he makes a sly commentary on Middle American values, on the genre of the gangster movie, and on Dillinger, the media-hyped celebrity. The public buildings, tinged in hot hues, form a frieze at the top of the print: palatial brick towers, Corinthian-columned porches and other proud false fronts signal a typical 19th century frontier pretension. The buildings also give bulk and density to the print and close in the space, throwing attention to the broad main square which is suitable for a shootout.

In this and other prints of the 1960s, Colescott made calculated use of Expressionist aesthetics, a line that runs from Die Brucke prints through Film Noir. Oblique and diagonal lines fracture the scene and render it restless and unstable. Compositional tension actually overshadows the physical action. The individual participants, even Dillinger and his trigger-happy sidekick, Baby Face Nelson, do not control the scene with their violent actions; rather, the scene swirls around them and creates comic confusion on the Mason City street. Off-register greens, yellows, and vermillions do not describe the colors of the town as much as they evoke the theatrical spectacle of the event. Like Professor Harold Hill in *The Music Man,* Dillinger is a star, a shot of glamour; he brings much needed energy and excitement to a place not accustomed to either. Images jump in and out of focus: Dillinger in his fedora, a woman with a banjo, bars of a jail cell, the escape car floating on an oblique line, a 1960s motorcycle cop. These fragments, superimpositions, and dislocations convolute time and space. They complicate the narrative which is not allowed to flow smoothly like a Warner Brothers formula gangster movie of the 1930s.

In the two Bohemia prints, Colescott goes a bit further in burlesquing the Dillinger saga. *Little Bohemia* was a remote resort lodge in northern Wisconsin where the gang members, by 1934 increasingly hounded by the law, laid low with women they had picked up in St. Paul. In *Attack and Defense of Little Bohemia,* the F.B.I., having been tipped off to their whereabouts, hastily arrive at the lodge in the dead of night, but barking dogs ruin their surprise and the assault turns into confusion and tragedy as gang members slip away out the rear of the resort through the woods.[46] Two innocent bystanders are killed by F.B.I. agents. About historical truth, so far so good, but then Colescott begins to embellish. For one thing, the attack on the roadside cafe pictured in *The Battle at Little Bohemia* never even took place. No airplane was used as part of the F.B.I assault on the lodge; that gangsters and their women were caught fornicating when guns started blazing was possible but not likely; and needless to say, George Custer, with his Winchester cocked, and Teddy Roosevelt, decked out in full 1898 San Juan Hill battle regalia, did not play a part in the Bohemia shootout. Why such liberties with historical fact? Well, Colescott did not see his role as a bread-and-butter

23. *Small Death,* 1953, serigraph on Tea-chest paper
Edition of 15, 14×18 in.

reporter. He was an artist in pursuit of the legend of Dillinger, who in his final wild year (1934) was practically invested with mythic status by the press. Dillinger, a very special crook, and a celebrity with a flair for the dramatic—he who would vault over bank counters, make gallant gestures to those he robbed, and write taunting letters to his longtime pursuer, Melvin Purvis—demanded a historian-artist with a revved-up imagination. Other scattered details such as the lurid nude woman, drawn and etched into the plate, and the photo-press inserts of the beauty queens and John F. Kennedy, are not gratuitous: they aid the glamorous, sexy, and dangerous image of Dillinger. Like J.F.K., he was a cool, pop-culture icon; he faced danger with humor and style; and he kept an eye out for publicity and ladies. And, eventually, he met a grisly death.[47] In the Dillinger series, Colescott is sentimental and sardonic at once. He lets each feed on the other. The line between fun and tragedy is not easily drawn.

Colescott had never worked so hard or become so all-absorbed in making prints as he did in the Dillinger series. Even after the last impression of the series was pulled in 1966, he could not let go of the gangster theme. Three more prints, lithographs this time, followed in 1966: *The Hideout, The Get-a-Way Car,* and *Execution.* Then, in 1974, he made the conclusive print on the Dillinger theme, *J. Edgar Hoover at the Biograph.* Under the neon-ceiling lamps, the ambitious young chief of the F.B.I., his face as hard as granite, backed up by an eager G-Man, prepares to seize, or if necessary, gun down the unsuspecting bank robber who sits watching Clark Gable and Myrna Loy in the prison potboiler, *Manhattan Melodrama.* This is one tight spot Dillinger will not get out of. A folk guitarist plays on top of the Ford parked inside the theater, a chorus line of sexy girls adds an erotic note, and everything is bathed in strong colors that range from the icy blue of the balcony to the sickly yellow that covers the movie screen and figures of Hoover and his adoring *aide de camp.* The moral of the print? Is it Colescott's fear and revulsion of organized crime? No, the cure is worse than the disease. Colescott felt uneasy with Hoover's *secret police.* A careful reading of modern history convinced the artist that it was in the 1930s that Federal policing powers began to lay their deadening hands upon American society; the specter of Big Brother first arose in that decade to undermine individual rights and civil liberties, an Orwellian process Colescott believed had grown to alarming proportions by the 1960s.[48] He would return to the Big Brother theme many times in later series, most notably in the *Hollandale Tapes,* 1981–1984.

By the mid-1960s Colescott had every reason to feel good about his career. He was thriving within the University of Wisconsin printmaking area. The Dillinger series was an unexpected critical and financial success. Most of the prints were sold within months of the full exhibition which opened in June, 1965 at the Curwen Gallery in London.[49] In the series format Colescott had found a way to approximate the writer's power to develop nuance and depth in his satire. He could also be a visual playwright, like Hogarth in mid-18th century England:

> I would describe what I do as the setting up of morality plays on a two-dimensional stage: casting, costuming, working out the plot, touching a bit of slap-stick to draw the audience closer, with villains to hiss, fools to tail, and finally a moral point to consider.[50]

By the late 1960s, Colescott could look forward to new satires with a technical assurance. In the space of eight years he had become a confident craftsman in traditional etching and mixed-media printmaking as well. The new challenge facing him, he believed, was a more adventuresome use of color.

Lyndon Johnson's grandiose platform, "The Great Society," became the next satirical subject. Colescott wrote to the Guggenheim Foundation that he intended "to do a set on various professions making up the Great Society and to do each one as a color print, and to do the color in different ways."[51] In the first intaglio, *Military Life* (1966), he drew in a hodge-podge of war images: soldiers and civilian victims of Verdun and Guernica, biplanes and futuristic flying machines, television and computer monitor screens housed in the Pentagon. He then applied photo-press images of football and baseball players, along with part of a garden nursery sales list ("Do It Yourself Gardening") that was letter-pressed onto the copper surface. The slick, clean technology, the escapism of Joe College sports life, and the innocence of flowered plants destined for small-town backyards are stark contrasts to the stench of corpses and mangled landscape of the battlefield.

A somewhat milder scorn runs through the second satire of the Great Society series, *Top Management* (1966). Fun-in-the-sun cutsies flank the corporation table; such women find power an aphrodisiac and in turn provide necessary diversion to the big players of the business world. Actually, these power brokers, despite their fancy tuxedos, are the most ordinary of men. Slight of physique with bland, uniform personalities, they are mediocre managers of money who might well have stepped out of a *New Yorker* cartoon. Certainly, they are no match for the villainy of Art Young's *Robber Barons* or George Grosz's *Reichswehr* generals. Colescott's ridicule is typically pointed at impersonal institutions rather than on personalities. Where are the Robert McNameras, Henry Fords and General Westmorlands in the Great Society prints? They have put on grey flannel suits, mouth public relations platitudes, and step out of the limelight into the shadows, where they still hold the upper hand in the uneven struggle between the common man and the Establishment.

Some barbs of the Great Society series were aimed at local targets. In *Music, Sports, and Medicine* and *Art and Education,* (both 1966), the jibes fly in scattered directions: victims include sports-crazy "Bucky Badger" fans, Wisconsin General Hospital, Wisconsin Public Radio, skyscraper buildings that intruded on the

picturesque college atmosphere of the University of Wisconsin in the 1960s, and Aaron Bohrod, the Midwestern Regionalist/Magic-Realist painter who was Artist-in-Residence on the Madison campus.[52]

Colescott's political satire increased in the final years of the decade. Pungent scenes of racial unrest, street protest, police violence, and right-wing demagoguery fill etchings such as *Ode to Orange County* (1967), *The Great Society, Inner Core* (1968), *Out My Garden Window* (1969), and *Patrioticks* (1969). The tougher texture of these satires was coaxed along by the events of the late 1960s: urban riots, nasty presidential campaigns, political assassinations, and the increasingly bitter debate over the Viet Nam War. The University of Wisconsin was a hotbed of dissent. The Teddy Kennedy speech, Bascom Hall sit-in, Dow Chemical Company riots, Black student protests, numerous anti-war demonstrations, presence of National Guard troops on campus, and finally the bombing of Sterling Hall (Physics Building) kept the campus on a nervous edge from 1966 to 1972. The raucous mood of this period primed the pump for Colescott's activism:

> Madison was anti-Establishment, gently left-of-center, which echoed my own feelings. The university community was charged up politically. I protested against the War. Mostly, I supported the student resistance. I was enthused about Eugene McCarthy's [1968 Presidential] campaign.[53]

Out My Garden Window recreates one of the numerous student demonstrations that originated on Mifflin Street in the bohemian quarter of Madison near the University of Wisconsin campus. (The inspiration for the print came on the day Colescott inadvertently found himself trapped inside his car by an angry crowd that had formed to march down State Street.)[54] Aging, two-story frame houses, subdivided into student apartments, flank the Mifflin Street Coop, which served as the unofficial revolution headquarters back in 1969 when the young firebrands felt the holy communion of smoking dope and listening to Bob Dylan whine, "The Times, They Are a Changin." As he nervously rolled up his car window, Colescott must have realized he was not fully one with the protestors. As a 47-year-old liberal, he automatically was suspect to the youth-cult radicals of Mifflin Street and, as a veteran satirist, he was, quite naturally, on the lookout for hypocrisy and pretense from whichever side of the ideological fence he found it. Anyway, the on-lookers are situated in the middle ground, forming a Greek chorus in this comedy-tragedy, a bizarre aggregate of hippies, society women, Go-Go dancers, farmers, K.K.K. bigots, and balding professors. They seem frail compared to the figures and objects of the foreground, where the real drama unfolds. The lone student frisked against a police car, the hulking motorcycle cop (a favorite Colescott symbol of oppression), the flattened three-speed bicycle, and the tear-gas cloud symbolize the demonstrators' naivete, their illusion of power in the face of real authority.

Patrioticks is one of Colescott's most widely reproduced prints, a political-action statement that is as close as he ever came to agitating the public conscience. By nature, the satirist does not carry an exaggerated respect for authority, and *Patrioticks* is full of the impudent anti-Establishment sass of the 1960s. Symbols of family and county are shown being trampled on by the sham of super-patriotism, personified here by the Klansman, Shriner, F.B.I. agents, and, of course, by the armed goat. As Edward Foster, print curator of the Minneapolis Institute of Art, remarked: "Violence will always be with us but what must bother Colescott is the degree to which it is almost idolized today."[55] Colescott looks back on the print: "This was the year [1968] of the assassin, the lone assassin we suspected was part of a larger conspiracy. The green ghoul is a murdered figure. The goat is a dupe of some kind, a masked, befuddled figure playing a part and being worked on by evil forces not actually seen."[56] As one who believes in the restorative powers of satire, who wishes for moral and social reform, Colescott tries to be didactic in his art. But he opts to provoke general thought on an issue rather than lead the viewer by the hand to a clear message. He plays a little hide and seek. "You don't let the people see all you're thinking,"[57] he once said.

> My work is toward the complex statement. That is one reason I like etching and why I have a number of things going on, some that are part of the narrative and others that are thrown in for comic relief or even thrown in to confuse the issue. Sometimes, and *Patrioticks* is one such case, I don't fully understand what I am saying. This is just an emotional print, a reaction to shocking and horrific events, not a planned, coherent statement.[58]

Ode to Orange County (1967), is one of the sharpest satires Colescott ever drew, his first contribution to the swollen body of satire that revolves around the theme of the daffy domain of southern California. The scene is along the coast south of Los Angeles where Colescott spent three months in 1967. The principal images are the cultist beach people and the roller coaster at the soon-to-be-torn-down Pike Amusement Park in Long Beach. The rest of the jig-saw puzzle composition includes the Signal Hill oil fields, retired naval officers with their John Birch Society attitudes, engineering graduates waiting like well-oiled clones to take their place in the burgeoning space and defense industries of the area, blond bombshells in low-cut dresses standing next to hanging fish who flank hanging nude women. The grating quality of the various figures is emphasized by the hot synthetic orange, a color so shrill that it rivals the high notes of Frankie Vallie and the Four Seasons. The assorted grotesqueries speak of a land of heedless affluence and sun worship, a landscape burdened with shallow values, endless hedonism, and charged with a vague menace where democracy has never really taken root.

Within several years, Colescott added to his southern California satires with seven etched illustrations for the poem of

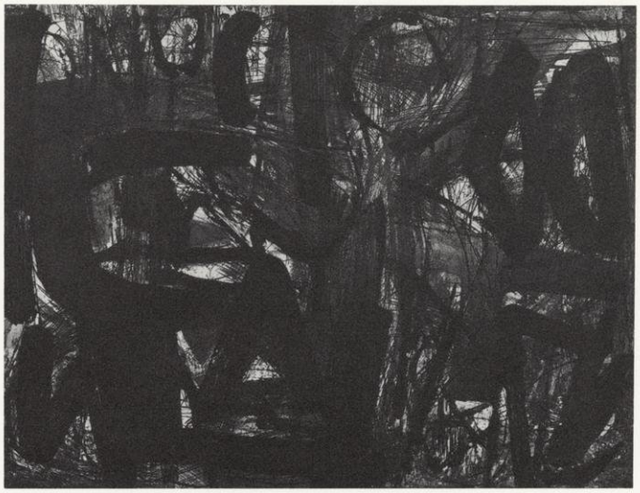
39. *Seasonals*, 1956, color etching, Edition of 10, 8–3/4×11–3/4 in.

Carl Thayler's *The Mariposa Suite*. Everyone knows the sad stories of important artists and writers who floundered when they found themselves in the legendary cultural dry hole of southern California. But when Colescott is asked if he found the weird world of LA LA Land invigorating, he answers with his characteristic affirmative, "You bet!" We wish he had done more prints on this subject. Nearly every great satirist has had his one city, his one metropolitan center of inexhaustible inspiration. Perhaps Los Angeles could have been for Colescott what London was for Hogarth, Paris for Daumier, and Berlin for Grosz.

Even as American politics took center stage in the 1960s and provided satirists with a wealth of subjects, Colescott would sometimes pause and turn his attention overseas. He spent most of 1966 and 1967 in London and Rome and made seven new etchings. He found Rome a place tailored for those who live for history and sensation. In *Campo de Fiori* (1967) and *Quo Vadis, Baby* (1967) the commentary is about the past glories—the architectural wonders—of the city; and about the disastrous Fascist period in recent history. *Quo Vadis, Baby* is, as James Watrous noted, "mockingly titled . . . with the upside-down hanging of the dead bodies of Mussolini and his mistress, Carla Petacci."[59] Colescott also scrutinized the contemporary scene of Rome, traffic-choked streets, tourist invasion of the city, and easy-come-easy-go Italian attitude toward politics. All is rendered in garish shades of orange and ultra-vermillion set off by the darker drawn areas.

Aldgate East, Goodge Street, and *Golder's Green* (1967) are sprightly satires set off by the sensations of one of Colescott's favorite haunts, the London Underground stations. Not your usual tourist impressions of people and places in London, these collage prints are fitful vignettes of everything from Sherlock Holmes and Jack the Ripper to suburban commuters riding the Tube, to English *birds* in short-short skirts during the heart of the Beatle-mania period of *Swinging* London. Colescott has always been an Anglophile, a close student of English fine and popular culture. James Gilray and other Georgian caricaturist-social critics, Aubrey Beardsley, the British Pop collagists, Richard Hamilton and Peter Blake, the writers, George Orwell and Anthony Burgess, and the comedy stars of English films, Alex Guiness, Peter Sellers, and even the Monty Python troop, all exerted influence on his satire.[60]

In these European-theme prints as well as in the American political satires of the late 1960s Colescott increased his skills as a non-traditional intaglio artist. He was aided in this by Fran Myers, his project assistant and master printer who became his working companion in 1966. They shared a studio first in the Aldgate East section of London and eventually were married and worked side by side in Hollandale, Wisconsin. Constant episodic zigzags marked the surfaces of Colescott's 1960s prints. Time and space are distorted through the printing of carved sections of plexiglass and wood, and by fitting in letter press photo images. It was a patchwork process somewhat akin to the aesthetics of 1960s foreign films with their flashbacks and quick cuts. Colescott wanted his prints to have zip, and the trick was to convey spontaneity without the prints becoming stilted and staged, a problem not unlike that faced by the avant-garde movie director who must constantly interrupt performers with camera angles and shifts. Actually, there was little that was improvised in a Colescott print. It was hard, slow, deliberate work. As seductive as the sculptural and photographic additive elements were, Colescott never lost



43. *Mach 5,* 1957, etching, Edition of 25, 14-1/2 x 19-1/2 in.

sight of the fundamental importance of line drawing and etching to his mixed-media prints.

> Essentially my prints are narrative, and my line drawing carries the narration. Ideas stem from drawings on paper, continued on metal plates with drypoint tools. As the plates develop, elaborations are carried forward with line and deep etchings, and textural areas are stated in soft-ground."[61]

Like most printmakers of the post World War Two generation, Colescott thought long and hard about color. In the 1960s he increased the variety and saturation level of the colors through much trial-and-error experimentation, through "continual and remorseless color proofing."[62] Orange is perhaps the dominant color in the satires. "It is a good etching color" says the artist, "it carries a lot of light and is also strong enough to read as line. Yellow does carry light but is a weaker read. I went toward vermillion to get a more powerful illumination. It silhouettes the linework in your black and makes the images more distinct."[63] Colescott liked the darker shades for his drawing, "but the problem is that in my involved and busy plates, it is easy to have the print get too dark. So, the oranges and the vermillions counteract that."[64] Color also carried emotion and meaning. Orange is warm, intense, red even more intense and has the association of "heat and passion. Blue is cool, dark, a little foreboding."[65]

Satire After 1970

By the 1970s Colescott was firing on all cylinders. He barely had time to catch a breath before he was off to another print or series of prints. In 1972, a Wisconsin Arts Council grant funded work on his most ambitious series yet, *Histories: Colescott's USA.* Reading history has always been one of his favorite avocations, along with poetry and old movies. As a child he begged his father to tell him stories of France and the Great War, and for hours he would sit beside his mother and look at popular magazine renderings of the lives of the presidents. "If I had not finally decided to be an artist," he explains, "I would have been a historian."[66] In his own wild and wacky way, he is both in Colescott's *Histories.* A list of fifteen to twenty subjects comprising a grand satirical sweep of the nation's history, proceeding chronologically from *The First*

Thanksgiving, to *J. Edgar Hoover at the Biograph Theater,* was eventually pared to ten. The Histories series has plenty of forward drive; the actions of the characters become more outrageous, physical behavior more frenetic than in the Dillinger and Great Society prints.

The First Thanksgiving takes us to the harvest celebration held after the first year the Pilgrims arrived in the New World. The Pilgrims, Indians, and English soldiers, all the expected celebrants are present, but so are some unlikely revelers: Indians from the Plains tribes, Vaudeville singers in black face, taut modern women with frizzy black hair, bag ladies, and press photographers. What had been schoolbook quasi-myth of Pilgrim and Indian harmony is turned into an all-out farce. It is history that bears about as much resemblance to the truth of the first Thanksgiving ritual as J. A. G. Ferris' sugary paintings of the same subject which partly inspired the series.[67]

Into this preposterous scene Colescott weaved a thread of moral commentary. A good two-thirds of the picture, starting at the bottom, satirizes the American Dream, the melting pot at work; the different races mingle around the serving table and on the dance floor. They get in line for their cold cuts and hot coffee and they hoist their apple ciders in a mood of buoyant companionship. The feast gets livelier as it goes into the night. The tall "Injun Chief," drawn from Coescott's childhood memories of Grade B Westerns, spirits his hip Pilgrim chick around the floor to the beat of the Plymouth Hustle. Other merrymakers form an impromptu Greek circle dance led by the sailor who presumably has enjoyed a previous liberty in Athens, while at least one drunken Founding Father has to be held up by his Pilgrim brethren. In time the celebration heads toward a boisterous debauchery, and looks like a cross between a scene from a Bruegel painting and *Saturday Night Fever.* Naturally, an enterprising photographer has sneaked in. Soon, every housewife in the checkout line of the local supermarket will know what *really* went on at the first Thanksgiving bash.

Up above, just beyond the dancing and drinking, things have turned downright ugly. Five women are stripped, tied to posts, and harangued by the nasty children of Massachusetts; their bodies spell out WITCH. Never mind that Colescott has made the usual confusion between the Pilgrims and the Puritans

45. *Chilly in Chiswick,* 1957, serigraph, Edition of 20, 13-½×16 in.

(the Pilgrims were not seeking to *purify* the Church of England, had no part in the Salem Witch Trial hysteria; the Puritans were not yet settled in Massachusetts at the time of the first Thanksgiving feast). What matters to Colescott is that this is theocratic New England, the notorious land of intolerance and sexual repression; this is the seed time of a "puritanism" that was to afflict American culture from this point on, if we can believe H. L. Mencken, Sinclair Lewis, and other rabid anti-Puritan satirists whom Colescott had read with great enthusiasm in his youth.[68]

George Washington Meets Betsy Ross, but Too Late is a second travesty of a J. A. G. Ferris painting. It is a noisy, chattering print with the action unfolding at Washington's Second Inaugural Party held at Mount Vernon. Everything in the top section of the print is festive: guests gather in the ballroom to be seen, to eat Aunt Jemima's pastries, to dance, and to admire the new American flag. But the gossip tongues are soon set to flapping as the president, to everyone's astonishment, glides the young and ripe Betsy Ross around the dance floor. He is getting very aroused, and it is not for a second minuet. For sure, this is not Gilbert Stuart's stone-faced father of the country, not the shy and icy protector of the dignity of the office of the presidency. Rather it is the passionate and very human George Washington who can not help himself—who in another fragmented section of the print is shown with one eye on his place in history and the other on Betsy's nicely shaped bosom.

Naturally, there is a price to pay. Behind the scenes he comes face to face with Betsy's enraged boyfriend who already has drawn his saber and is obviously unimpressed with Washington's credentials. Luckily, Ben Franklin, the wizened veteran of the tricky matters of sex and diplomacy, is there to offer counsel (This is Madness!); and a 1960ish Secret Service Man rushes in to protect his President. Alas, a bit too late, for the news photographer has crashed the shindig, and everything will be in tomorrow's tabloids. At the bottom, Martha Washington and the president's venerable comrade-in-arms, General Lafayette, frown upon all this foolishness and provide a mock seriousness to this comedy montage. It is an outrageous face to be sure, although Colescott downplays the absurdity in his coy way: "I just wanted to put in some of the details about Washington the official historians leave out."[69] The currents of history and contemporary life collide in such a way as to invite comparison to the tomfoolery of the Marx Brothers, whose subversions of standard history Colescott knew almost by heart. He also drew heavily on Gilray, Rowlandson, and other English caricaturists, echoing their impudent attitude toward high authority, their fondness for eccentric costumes and hairstyles, and the typical gross overstatement of their satire.[70]

Next in the *Histories USA* was the strange etching, *The British Burn Washington, D.C.* Ostensibly about the humiliation visited upon the American capital during the War of 1812 (which was not the only war "lost" by the United States), it was probably not a coincidence that Colescott prepared this print just when America's defeat in the Viet Nam War seemed inevitable. An army of women, looking like belted and booted refugees from a Richard Lindner painting,[71] rush into the Senate chamber and throw open their red coats to bare their breasts. The government leaders look on with panic. The American flag hangs limply beside the bench, and fire begins to consume the chamber. Beyond the silliness of this historical reconstruction is a sense of disquiet. For Colescott, lust and the battle between the sexes were obsessive themes that

51. *Night Rider,* 1960, color etching, Edition of 40, 12×24 in.

extended back to his earliest satires. Women he often presented as sexy provocateurs who sometimes are merely ribald, at other times, threatening. Colescott does not claim to fully understand the persistent significance of the lurid female image which is an element in his tangled iconography. Sexual excitement plays a part—his fond adolescent memories of buxom vaudeville singers and burlesque dancers, his first contact with the forbidden world of sex. Also, the endless hours spent drawing the nude figure in university studio classes, and the many trips to European museums to examine voluptuous (and sometimes moralistic) paintings left their mark. James Dennis some years ago observed the strong link between Colescott's erotica and that of modern German art.[72] The sexual politics of the late 1950s that broke out in the Wisconsin Art Department was a factor, as was the end of his second marriage.

At the same time Colescott had consistently close friendships with women, as co-workers, colleagues, correspondents. Often the women in his prints are revealed in the role as victims (as in *The First Thanksgiving* or *Ode to Orange County*) or as sexual souvenirs, a lurid player in a sit-com drama of social and sexual oppression.[73] The female imagery is, in short, complex. "I can't pin it down for sure," shrugs Colescott. "Perhaps the problem is that I am a moralist and also a sensualist, and in the overlap there is confusion."[74]

Colescott believes the satirist cannot afford sacred cows. To underscore this he would occasionally satirize subjects seemingly beyond the bounds of humor, such as the blood bath on the Verdun battlefield, or the assassination of Abraham Lincoln. He has not hesitated to walk the thin line between irreverent humor and bad taste. The guiding spirit behind Colescott's *Lincoln at Fords Theater* is Gore Vidal, not Carl Sandburg. The print's black humor turns on the outrageous juxtaposition of the assassination and the Las Vegas stage show that Lincoln is obviously enjoying the moment he is gunned down by the cow. As in many of Colescott's prints, attention is directed at the audience, the passive core of society—in this case the politicians, ladies of Washington society, wounded soldiers, peanut vendors, and the row of Arab sheiks. These are the bemused dolts that typically appear in Daumier's social satire. They form a counterpoint to the raucous and violent threads of American life. The contrast between the lush, erotic stage show and the horrifying murder of our greatest (and most sympathetic) president makes us wince in a way that does not often happen in Colescott's fun-filled prints. Colescott contends that the best satire leaves a bittersweet taste. "If death and eternal judgment can be comedy then nothing is beyond the comic imagination . . . [My satires] . . . like Chaplin's films are silent and sometimes have subtitles that are not necessarily funny. I believe they are created from a strong sense of morality, much like Monty Python and Woody Allen."[75] Colescott's special attention to the history of graphic art raises another point of irony. What seems like tasteless gallows humor becomes more palatable when it is viewed as a parody of the scurrilous Civil War cartoons that savaged Lincoln as a gorilla, a baboon, a lazy turtle, and a mole-eyed monster, among other loathsome creatures.

In *Seward Buys Alaska,* the storyline hovers between contrivance and documentary realism. A chilly mood permeates this 1863 Summit Meeting and matches the forbidding climes of the Bering Strait ice-flow. Seward and his advisors, one of whom looks suspiciously like General Douglas MacArthur, and the crude, sinister "Ruskies" gather to complete this historic transaction. With the leering and snarling animal folk witnessing the exchange, this meeting turns into rehearsal for the Cold War drama of the next century. A wavy wet snow falls behind the dignitaries and onlookers, giving the frozen Artic a look of mock Friedreich-like vastness—or is it Seurat's pointillist melancholy? Either way, the question arises: Who would want such frozen real estate anyway?

Colescott's fangs are filed to razor sharpness in *Hearst Declares War,* a mean-spirited print against a longtime foe. There are few truly dislikable characters in Colescott's satire, but Hearst is one of them. The artist's grudge has a long history. The Hearst Empire was centered in the Bay Area and was at its zenith of power when Colescott was a boy; he delivered the *Oakland Post Inquirer* until a fateful day in 1935 when one irate customer pointed out to Colescott what a "reactionary rag" the daily actually was. "I started reading what I was delivering and found out that he was right."[76] At Berkeley in the late 1930s, Hearst became anathema in Colescott's liberal circle for his anti-interventionist and Fascist sympathies.

In the print, William Randolph Sr., the original Hearst tycoon, is pictured in his San Simeon retreat, that extravaganza of 17th-century French chateaux, Renaissance gardens and Baroque sculpture, all imported at staggering cost from Europe. With his fat-wallet culture and gargantuan ego, Hearst made a travesty of classical values: his "Yellow Journalism," suggested here through the mustard colored ink, was largely responsible for whipping up the hysteria that provoked the Spanish-American War. Hearst's opulent lifestyle, which included the doting company of Hollywood stars, especially the constant attention of his mistress, Marian Davies, is the comic focal point. Colescott even trots out Teddy Roosevelt again, by now a leading thespian in his satirical troupe. With his wall-to-wall imperialist smile, the *Rough Rider* commences his famous charge up San Juan Hill. By sharp contrast, the only riding Hearst is about to do is on one of his San Simeon polo ponies alongside Marian Davies, who rides away in her ludicrous M.G.M. cowgirl get-up. Hearst is an opera buff, a consummate bully, a meddler, Daumier's Louis Napolean reborn. The American battleship, the *Maine,* printed in fire red, lists in the waters of Havana Harbor and along with it sink the last pretenses of Spain as a world power.

In 1976 Colescott retreated to his Hollandale studio (discounting the time he spent teaching) to begin work on a suite of eleven color etchings, each 22 by 28 inches, a project that would occupy most of his time over the next four years. He called it *The History of Printmaking,* and in it he stretched his satire to include moments in the lives of significant figures of print history, from Albrecht Durer to Alois Senefelder to Mauricio Lasansky. Beginning with the trial etching, *Ben Franklin at Versailles,* each print of the suit has already been succinctly described by the artist to Gene Baro in the catalogue of the exhibition;[77] just a few additional points will be made here.

Colescott brought to *The History of Printmaking* the same untrustworthy historical methodology used in earlier series. "I always insist on the freedom to exaggerate, even lie,"[78] Colescott is fond of saying, a habit that has more than once bruised other artists' feelings. William Stanley Hayter, Mauricio Lasansky, and Clinton Adams contacted Colescott after seeing themselves satirized and insisted on setting the record straight. "That's not how it happened, Colescott!" complained Hayter after he got a look at *Hayter Discovers Viscosity.*[79] Actually, no printmaker featured in *The History of Printmaking* etchings need to have taken offense because if there was ever a Colescott series conceived without malice this was it. If anything, the "satires" were intended as affectionate tributes to the giants of a profession Colescott feels honored to be a part.[80]

This is not to say that Colescott always flattered or made classical heroes out of Franklin, Durer, Rembrandt, Senefelder, Goya, Toulouse-Lautrec, Picasso, Hayter, Lasansky, and Rauschenberg. Indeed, they face awkward and humbling moments in these prints. For instance, Albrecht Durer, who in his own mind was already a worldly man and significant artist when he first travelled south of the Alps in 1494, is not in Venice fifteen minutes before he is snookered by wily Italian street thieves. And Hayter, the champion of engraving and viscosity printing, is practically lost in the shuffle of plate-making, print-pulling and general romantic goings on at his Paris *Atelier 17.* When Lasansky arrives in Iowa City, he is upstaged, indeed, totally ignored, by a crowd celebrating a Hawkeye football victory.[81] Don't these University of Iowa boobs realize that Lasansky will soon become the main dynamo that will power the intaglio renaissance in the Midwest? Colescott also ribs the printmaking greats for their minor sins. At 70, Ben Franklin (LeBonhomme Richard) is still chasing skirts—and the French women of Madame Helvetius's salon in Versailles don't seem to mind; Robert Rauschenberg's well-known taste for life in the fast lane, and his thirst for glamor and publicity are the main points of *Rauschenberg at Tamarind in Hollywood.* Colescott makes deliberately clumsy parodies of the printmakers' prints; he seizes on the off-beat, unexpected human moments in their lives; e.g., Toulouse Lautrec cooking for his Moulin Rouge celebrity friends such as Yvette Guibert and La Goulou.

Still harsher satire is found in *Airport* (1975), *Tremble Sin City* (1979), and I*nside the IRS* (1974), where fact and fantasy are put on speaking terms. It is a hellacious city in *Airport,* right out of the apocalyptic paintings of George Grosz and Ludwig Meidner. Delivery trucks, taxi-cabs, police vehicles, cheap hamburger joints, tacky billboards, and lurching skyscrapers choke the street; and like a swarm of angry insects Army helicopters and flying vixens, their bodies painted in yellow with the United Airlines advertising slogan, *Fly Me,* emblazoned on their breasts, fill the sky. Looming over everything is Air Force One, the president's official plane whose wide steel body is exposed to view so that we can see every variety of mayhem that is taking place inside.

The sheer insanity of modern life also bubbles forth in *Tremble Sin City,* where Colescott makes a comic assault on one of his favorite cities, San Francisco. The vixen bombers indicate that Colescott's anxious attraction to the aggressive female type is not yet spent, and everywhere there is chaos as the long expected *Second San Francisco Earthquake* strikes. Cable cabs run off their

52. *Cafe Bikini,* 1960, color drypoint and serigraphy
Edition of 15, 18×24 in.

tracks, the Trans-America Building cracks down the middle, row houses on Russian Hill go up in flames, bridges are about to tumble into the bay, and transvestites panic near the North Beach Porn book shop. Only the Presidio Heights social elite, shown eating in one of the city's swank restaurants, seems oblivious to the calamity. These bizarre prints share emotional polarities, as might Colescott's boot camp experience during World War Two: frivolity and seriousness, hope and dread.

Another notable razor-edged satire was the 1974 intaglio, *Inside the IRS*. Colescott calls it one of his "get-even" prints, where he uses art to gain a ". . . small measure of triumph over the powers that have injured me."[87] After a particularly unpleasant grilling by the Internal Revenue Service over his 1973 tax return, Colescott retreated to his Hollandale studio to plot out his revenge. In the etching we are, like Dante, taken into purgatory, deep into the bowels of a government building that is unmistakably the domain of the I.R.S. Here, female agents with machine heads and dressed in Cossack uniforms, give no mercy. Their main enforcer, who acts with the devilish assistance of a voluptuous nude woman, works over the poor soul (the artist, of course) who has been summoned for an audit. Strung up by the heels, as if he were Mussolini at Milan, he is fleeced of all his pocket change. In the lowest section of the print, the victim's beleaguered C.P.A. vainly tries to make the numbers add up so that the torture will stop. The composition is divided into clear-cut regions, almost like an El Greco painting, but in this instance the taxpayer can not expect to find any heavenly solace above for there he meets other webbed-footed tormentors who pull his hair and grab for his testicles. The greens, yellows, and oranges, now printed in the viscosity method, are tuned to the acid palette of Hieronymus Bosch, one of the many Flemish painters Colescott had carefully studied in European museums.

Colescott did not expect the I.R.S. to appreciate the humor of the print, although he was pleased to find that a great many other collectors did.[88] No doubt the demerits of the I.R.S. are exaggerated by Colescott; he makes the agents out to be fools and bullies, a subhuman species of utter contempt. To say that America's needs for the income tax to pay its bills and an agency to guide and enforce it is not really the point. As E. H. Gombrich says, the satirist always stacks the deck against his foes because the audience wants him to. We laugh at those who deflate authority and custom; it lets us forget for a moment how vulnerable we are to those in charge.[89] The artist is like David with a slingshot, matched against the giant of arbitrary, institutional power.

56. *Great Barrier,* 1961, color etching, Edition of 20, 15×20 in.

Throughout the 1970s Colescott's technique continued to evolve. "I was looking at a lot of materials to see what kind of marks could be made, but rather than collaging them I would offset them. I used less drypoint and more softground. The prints got more textural."[90] And more honored. By the beginning of the 1980s Colescott was at the top of his profession. Continuous exhibitions, fellowship awards, and prominent recognition in books on printmaking methods and history were a mark of his arrival. He was nearing retirement at the university and could have coasted for a while; instead, he pushed ahead with more prints and with an increased activity in painting.

Colescott began a new series of free-wheeling satirical broadsides in 1981, *The Hollandale Tapes* (sometimes called *The Washington Videos*). He holed up in his farmhouse-studio and conceived a "group of prints using images that had been media received, filtered through a remote monitor, decoded by a political creativity."[91] He purchased a V.C.R. and a new television set, installed a satellite dish on the steep hill adjoining his farm, and set out to expose a side of the Federal Establishment rarely seen. It is as if Colescott had access to secret videos of the after-hours rituals of the Pentagon, State Department, and other government bodies. In *Poker Night at the Pentagon* (1981), *At the Agri-Business Ball* (1984) and *Welcome to Watt Park* (1984), the satire is jugular, and the prints go off on fanciful tangents that reveal the artist's ill-concealed contempt for the new Republican administration.

Colescott promised the National Endowment for the Arts Committee that the prints would be ". . . humorous, grim, ribald, educational, violent, respectful, sexy, disrespectful,"[82] but he did not exactly follow up on his promise. The scales were clearly tipped toward the *humaine comedie* and away from the grim and disrespectful. The sharpest barbs were directed at those who failed to recognize artistic genius, at the philistine Iowans who eat, drink, and sleep football, at the Dutch merchants who descend on the bankrupt Rembrandt to take away his paintings and prints at fire-sale prices. The one truly grim note comes in the finale, *The Last Printmaker,* where a bedraggled survivor of nuclear war leaves a hand print on the wall of a subway tunnel, which connects him to the original cave artist who blew grease and pigment through a hollow reed to stencil an image of his hand on the cave wall. Civilization and art have come full circle.

Colescott varied the compositions and color in *The History of Printmaking.* Some of the prints—Senefelder, Franklin, and Lasansky—had straightforward narratives without the abrupt dislocations, fissure lines, and photo-press inserts. Even the Durer, Goya, Toulouse-Lautrec, Picasso, and Hayter prints, which were collage-etchings, had fewer visual starts and stops and smoother transitions than found in the series of the 1960s. Colescott's color was his richest and most subtle to date; he keyed it to the satirical mood of the scene or to the colors the historical artists themselves used. A full range of bright hues—citröen yellows, deep oranges and vermillions of the Ben Franklin print brought out the lush splendor of the Versailles court as well as Franklin's ageless lechery. The intense flat colors of the Toulouse-Lautrec print were a parody of the poster colors inherent to the lithographic process. The original dominant green shade of the Rembrandt print was changed in the multi-plate process to an "Old Masterish Brown," which was based on Colescott's visit to Rembrandt's studio in

Amsterdam and his careful study of his etchings. "I was thinking of Rembrandt's concern for light coming out of dark . . . I wanted to echo his quality of brown. He was not a color printer. By and large he printed in each colors, very rich and beautiful earth colors."[83]

Sandwiched between Colescott's *Histories*, and *The History of Printmaking*, or coming just after the latter, were a number of individual social satires that roughly fall into two groups: nostalgia prints, loose-limbed satires filled with wit and high spirits; and more sinister prints in which we encounter a Bosch-like madhouse of cruel inversions and twisted humor. Colescott has a sentimental streak that sometimes takes the edge off the sharpness of his etchings. One early example of this was *Marlene, You Were the Most* (1965) a rollicking satire of the singer-actress-cult figure, Marlene Dietrich, the "fantasy of men and women alike."[84]

Ladies Night at the Notorious Red Mill is a melange of farce and nostalgia, set off by Colescott's memory of Ted Lewis' Vaudeville routine, "Me and My Shadow, Walking Down the Avenue." Lewis, dressed in white, and his "shadow," dressed in black, would perform soft shoe steps in an elaborate perfectly synchronized routine. In the print, a romantic movie plays behind Lewis in the Oakland Paramount Theater, and a sultry nude parades through the audience which is fast becoming over-stimulated by the sum of the amusements. Many in the crowd are mezmorized by the "Me and My Shadow" routine, some are so excited they leap from their seats, several couples begin to make out, and one woman throws her arms around the neck of a stranger who sits in the row in front of her. Bits of horseplay—great fun. But wait! Colescott inserts a sinister element, the F.B.I. agents, the same, slinking ratty-eyed G-men we saw in the Dillinger Series. They crouch in the balcony and draw a bead on . . . who and why we are left to wonder.

Big Band and *Avalon Ballroom* (both 1972) were also squeezed out of the sensuous experiences of Colescott's youth. Up and down the California coast in 1939, 1940, and 1941, swing dance bands played long into the night and Colescott was often there, dancing the boogie-woogie, the Lindy, the jitterbug, "every one of them," he says.[85] On the surface these satires reveal a happy slice of the Depression seen through the golden haze of nostalgia. Such sentimentality is not normally the stuff of satire, and Colescott does not let them stand on such a shallow level. In *Avalon Ballroom*, a serious theme was suggested by Arthur Schnitzler's short play, *The Ring*, in which "lovers meet, pair, they go on to someone else, they pair, then eventually the circle is complete as they get back to their original partner."[86] The print is superficially a cynical appraisal of romantic love, and it is made only partly comical by the incongruous couples—the hippy and the banker, the policeman and the Negro, a Vietnamese villager and an American soldier. The dance is, in reality, the locking together of social forces in opposition.

The Stag at State (1983) lampooned the State Department, that clubby branch of government where the right school tie still means something. Ex-Ivy Leaguers who now shape foreign policy let their hair down in this private sanctuary; they eat and drink to excess and smoke smuggled Cuban cigars. As they mass around a mock recreation of George Bellows' painting-lithograph, *Stag at Sharkeys*, they exude a boys-in-the-lock-room bravado that is at odds with their carefully schooled, dignified manner at public congressional hearings. They are not alone, as Warren Moon has noted, for lurking in the background are suspicious characters, including ". . . a contingent outfitted like Nazis and junta castoffs and a Mutt and Jeff spy team . . . which looks an awful lot like Bullwinkle's nemeses, Boris and Natasha."[92]

Down in the Think Tank (1982), is an outrageous sally against the Brookings Institute, or is it the Heritage Foundation, which became the intellectual arm of the successive Democratic and Republican administrations in the 1970s and 1980s. Little thinking takes place, but there is much ridiculous posturing and social climbing at the swank home of some suburban Washington fat cat who helps bankroll these egg-heads, academic refugees, and other rank amateurs. Though they don't realize it, the Think Tankers have become a sideshow, a very minor one at that, in the carnival of big power that is centered in the city on the Potomac. *Boo Boo in Silo Sixteen* (1984), is a variation of everyone's nightmare of accidental nuclear catastrophe—a genre that runs back to 1950s horror movies and novels. The missile is the first point of focus in the print, and then we begin to identify the levels of panic and incompetence on either side of this Reagan *Peace Maker.*

In all *The Hollandale Tapes* etchings, there is a frantic congestion on the satiric stage. The luny, hare-brained figures parody the infantile Comics style, perhaps most directly the figure drawing of *Mad Magazine*. The garish colors are as irritating as fingernails across the blackboard. The viewer's eye is not allowed to focus on any central figure or object, a whirling-dervish structure that helps produce the comic effect. "I feel humor is my main precinct," says Colescott, "and I feel there are not many gags I missed throwing into the pot."[93] Scattered words, bits of graffiti, the signs and labels help convey the vulgarity of the Washington crowd. It was not long before critics began to link Colescott to Neo-Expressionism, one of the dominant directions of art in the 1980s. Colescott was first asked about his connection to the latest outbreak of expressionist art in a 1981 article on "maximalism."[94] He readily admitted to a sympathy with the figurative artists who broke away from the spare aesthetics of hard edge abstraction and conceptual art. More recently (March, 1985), Colescott was paired in an exhibit at Rice University with Red Grooms, an artist he admired and with whom he shared some common traits. Both are "wacky satirists," noted Patricia Johnson: "The figuration is loose and caricaturesque, the compositions simply loaded with information and detail."[95]

Beyond the tense laughter of *The Hollandale Tapes* there is a bitter morality tale. Colescott's consistently unflattering view of men with official power turns these prints into grotesque tableaus where things are shown to have gone terribly wrong. It is a government where the sly, the greedy, the inept, and the tedious rub shoulders. What happened to the idea of government by the best and the brightest? Simply, Lyndon Johnson, Richard Nixon, Gerald Ford, Jimmy Carter, and Ronald Reagan (all running dismal administrations, Colescott believes), where the Bob Haldermans and the Spiro Agnews and the James Watts were allowed to have their way; and where the possibility of a Dr. Strangelove was not really that farfetched. So, these prints, these "mean comedies"[96] have a distinct air of reproach that harkens back to the assemblage-satires of the late 1960s. Farce is used to underscore the chilling seriousness of the situation.

Colescott's most recent series, *The Future* (1985) and *The Last Judgement* (1987) show Colescott in a philosophical mood. Now in his 60s, he is the prophet looking ahead, surveying the

69. *Park Sunday (state 3)*, 1962–63, color drypoint and serigraphy, Edition of 30, 18×26 in.

prospects of humankind in the next century. His conclusions? Decidedly mixed. He structures the prints partly after Rogier Van Der Weyden's *Last Judgement*,[97] crams them with figures, buildings, and wild action, and explores satirical themes from automated work to futuristic exercise to gaudy end of the world panic. The commentary is still in a comic key with absurd, funny, and funky images everywhere, which point once again to Colescott's agreeable personality and inherent good cheer. A fundamental question arises. Can a man with such a relentlessly good disposition and comfortable life create trenchant art, or is he doomed to play around the edges of satire with spoofs, parodies and burlesques that never reach the deeper moral question? It is generally held that Chaplin's poverty-stricken childhood, Goya's deafness, Daumier's crushing political disappointments, and Grosz' many psychic crises in war-torn Germany shaped their art and turned their humorous images into bittersweet, profound commentaries. Colescott has never been desperately hungry, or beaten up or arrested or forced into exile; he has gone through adult life with research grants and a tenured teaching position in a prestigious university—has he known enough pain to create intense, moralistic satire? Colescott's eyes narrow when the question is asked:

> Yes, a satirist can get too complacent and well-off—it happened to Cruikshank. If I had been in a country that was ripped apart by war, had become a refugee, or lost my family, I might have become a more aggressive printmaker or perhaps a terrorist. But even though my satire does not come out of extreme personal pain that does not mean I can't be penetrating in my art. Terrorists make lousy artists.[98]

He will recite the experiences that have given him insight into the human condition: "I was raised in hard times, participated in the seminal war of our century, have had three wives and three children, and have been close to centers of socio-political unrest in the 1960s and 1970s. I have not gone hungry but I have had some god-awful meals."[99]

It is probably more appropriate to compare Colescott to modern American satirists such as Saul Steinberg, Kurt Vonnegut, and Woody Allen. Like them he has witnessed more crises than he has actually suffered; as with them his satire succeeds because he combines sensitivity, intelligence, humor and creative skill in an art that looks hard at the wonderful and awful course of this unmanageable century. As he once put it: "The terrain that really grips me is that black zone between tragedy and high comedy where, with a little push one way or the other, you can transmute screams into laughter and where the rules are no rules."[100]

NOTES

1. Colescott has made etching illustrations for the following books: Thomas Mann, *Death in Venice* (Baltimore: Aquarius Press, 1971); *Mariposa Suite,* with Carl Thayer, 1970; and *Since Man Began to Eat Himself,* designed and edited by Walter Hamady, poems and prose by Allen Ginsberg, Laurence Ferlinghetti, Kenneth Bernard, Toby Olson, Jerome Rothenberg and Joel Rothenberg, The Perishable Press, Ltd., 1986).

2. Warrington Colescott, interview with the author, Hollandale, Wisconsin, March 22–23, 1988. On this issue he says: "Yes, my influence is limited in the main to the people who see the work, whereas if I worked for publication then it would be more widespread and possibly very influential. I think I do reinforce people in a certain way; if they already think in a similar way they are reinforced by my work. It is difficult to change opinion. I might open up some people, but essentially I appeal to people who are pretty much like me."

3. Robert Colescott is a well-known West Coast painter, currently teaching at the University of Arizona.

4. Warrington Colescott, interview with the author, March 22–23, 1988.

5. Ibid.

6. Ibid.

7. Ibid.

8. See John Dimeglio, *Vaudeville USA* (Bowling Green, Ohio: Bowling Green University Popular Press, 1973).

9. Warrington Colescott, interview with the author, March 22–23, 1988.

10. Ibid.

11. Ibid.

12. Ibid. Colescott remarks: "In some of my prints you will find subject matter and theatrical organization that comes right out of the burlesque theater. Some of this I did consciously, some of it just naturally comes out."

13. The historical perspective and peculiar newsreel format of Dos Passos' trilogy, *USA,* intrigued Colescott; it is a factor in the future historical print series the artist would undertake.

14. Among his teachers and friends at Berkeley in 1940 and 1941 were the writers, Alice MacIntyre and Bernard Taper, the cartoonist, Roberta MacDonald, philosopher Wallace Matson, poet Carlyle MacIntyre, and novelist George Stewart. Colescott remembers illustrating some articles on philosophy "I did not understand myself." Colescott interview March 22, 1988.

15. Ibid. "When I was in college I had not planned to go into teaching. I wanted to keep painting, but I expected to make my living in some kind of art journalism."

16. Ibid.

17. Ibid.

18. Ibid. Colescott's interesting, even favorable experience in the Army may partly account for his relatively mild satires of the military—mild compared to other satirists with a different experience in the army, e.g., George Grosz and Joseph Heller.

19. Ibid.

20. Ibid.

21. Ibid. "The war gave me a strong sense of my mortality. When I went overseas expecting to be part of the American invasion of Japan, I thought I would not return, so I made a kind of peace with myself. The war, I think, made people who survived it more focused, more effective, with a sense that there was no time to waste."

22. See Thomas Albright, *Art in the San Francisco Bay Area, 1945–1980* (University of California Press, 1985), 26–28. The Still "retrospective" was actually a show of some thirteen paintings shown at the California Palace of the Legion of Honor. The poet Kenneth Rexroth wrote: "People came up to his vast pictures very quietly, and came out with nothing to say."

23. Colescott, interview with the author, March 22, 1988.

24. Ibid. Colescott elaborates: "It had been a great struggle for me to work through the figure into abstraction; the abstraction I was doing was not complete, it still had figurative elements. We [the University of California Art Department graduate students] were following Picasso, we were using Cubism in a flat, two-dimensional way. The figure had been such a strong rallying point at Berkeley that I think I could not abandon it. To have a figurative residue, that was the Berkeley way. As Thomas Albright puts it, the Berkeley professor, Earl Loran book, *Cezanne's Composition,* became a 'veritable bible in the Berkeley Art Department' after World War Two." *Art in San Francisco Bay Area, 1945–1980.* Earl Loran was Colescott's major professor.

25. Dr. Erwin Rosenthal, had been a print book dealer in Germany before fleeing the Hitler regime. Colescott became a friend of his son, Felix Rosenthal, who helped introduce Colescott to French illustrated books. Vera Sedloff was a Russian whose family had left Russia during the Revolution in 1917. Colescott, interview with the author, March 22, 1988.

26. Colescott, interview with the author, March 22, 1988. Colescott also visited the Lascaux cave before it was closed to the public, and crawled on his back to view the paintings in the Altamira (Spain) cave.

27. Colescott, interview with the author, March 22, 1988; the literature on modern art and "Pre-Historic art is growing fast. One good starting point for this scholarship is Charles Wenfinck, Modern and Primitive Art, Phaidon, London, 1979.

28. Sam Hunter, *American Art of the 20th Century* (New York: Harry Abrams, Inc., 1972), 162–63.

29. Todd Gitlin, *The Sixties, Years of Hope, Days of Rage* (Toronto–New York–Sydney–Aukland: Bantam Books, 1987), 1–44.

30. Colescott, interview with the author, March 22, 1988.

31. Ibid.

32. Ibid.

33. Ibid. In the late 1950s, Colescott visited New York frequently and at one time attended a Claes Oldenburg happening. "At his store, I don't remember the whole performance, but I don't forget that Oldenburg chewed up carrots and dribbled bits of them down at the audience, including me. It was vaguely related to the Grand Guingnol Theater I used to go to in Paris in 1953."

34. Ibid. Alfred Sessler, who had established the Printmaking Area as a unit in the Art Department at the University of Wisconsin in 1946, taught Colescott some of the fundamentals of etching in the mid-1950s. Then, he studied with Anthony Gross in 1956–57 at the Slade School in London. On Sessler, see James Watrous, *A Century of American Printmaking, 1880–1980,* 163–67.

35. Colescott has described this circle of London intellectuals, and especially the leadership role of Birgit Skiold, in "Birgit Skiold, A Remembrance," *Print News, The International Digest for Printmakers* (January/February 1983), 12–13.

37. The French Riviera was, in the more modest days of the 1950s, one of the few places one could see women in bikinis.

38. Colescott, interview with the author, March 22, 1988.

39. Colescott interview, March 23, 1988. Colescott did not mean to impugn the character of Bart Starr, one of Wisconsin's acknowledged heroes of the 1960s. "I was able to get these old letterpress plates from a local Madison printer . . . boxes of them, including one of Bart Starr. I would cut them out and began to use them in conjunction with the etched plate. I found that just a touch of photographic reality gave an added dimension to the print. When the photo plates are inked in intaglio, their values are reversed and black becomes white and white becomes black. I used the choir as a kind of audience. With the Starr figure, it was simply that he was an action figure, an anonymous figure about to do something gestural, to throw something. I was interested in the passive-active psychology of the marches in the Civil Rights movement. Frankly, I didn't follow football at that time and had no idea who the figure really was. A strange coincidence, eh?"

40. Ibid.

41. Ibid.

42. Colescott interview, March 22, 1988. Colescott admires the "appropriate bitterness" of Grosz satire. "He would look through the newspaper for horrific crimes and he would then draw the crimes from his imagination. He was a moralist, very fearless in his subject matter, and very inventive."

43. Another pivotal "gangster" theme print of the same year was The St. Valentine's Day Massacre, described by James Watrous: ". . . in the prohibition days of 1929 at a garage on Clark Street in Chicago, Al Capone's hitmen gunned down seven of the 'Bugs' Moran gang as they awaited a delivery of booze from Detroit. A motley bunch of mobsters—in coonskin caps, berets, and helmets, flaunting sabers, fencing swords, and machine guns—attack a row of nudes against the wall beyond the three panicked ponies on that 'lovers' day. The close-up of a gangster's 'moll' in scanty dress and, in the background, a sexy chase within Chicago's Loop recalls the reputation of the city." Watrous, *A Century of American Printmaking,* 293–95.

44. John McNee was Colescott's Chicago friend, a fellow graduate student from the University of California days who showed him around the legendary gangster haunts of that city. Gloeckler is a close friend and colleague, a native of Wisconsin, with a strong feeling for the lore of the Dillinger in the state.

45. John Toland, *The Dillinger Days* (New York: Random House, 1963).

46. See Toland, *The Dillinger Days,* pp. 273–284.

47. Colescott interview, March 22, 1988. Similarities between the 1930s and the 1960s can be seen in political activism, clothing styles, films (e.g., *Bonnie and Clyde*), and a certain irreverent admiration for the outlaw. Colescott says he did not consider Dillinger, a hometown Depression-age boy trying to redress the corporate ills done to the small farms, in the same class of criminals as Mafia mobsters who emerged in the 1930s and 1940s.

48. Ibid.

49. Colescott, letter to Guggenheim Foundation, 1968. Colescott Papers, Archives of American Art.

50. Colescott, quoted by Warren Moon, in "Some UW-Madison Painters and Printmakers, *Wisconsin Academy Review,* March 1983, p.22.

51. Colescott, application for Guggenheim Fellowship, 1965, Colescott Papers, Archives of American Art.

52. Bohrod replaced John Steuart Curry as Artist-in-Residence at the university in 1946. His position was independent of the Art Department at the University of Wisconsin.

53. Colescott, interview with the author, March 23, 1988.

54. Ibid. Colescott explains: "I was on my way back from the bus station where I had picked up the visiting printmaker, Michael Rothenstein, from England, when the riot broke out; we were stalled for two hours to the great delight of Rothenstein, who had a wonderful story to take back to London."

55. Edward Foster, "Colescott," Associated American Artists Gallery (New York), 1964.

56. Colescott, interview with the author, March 23, 1988.

57. Colescott once explained to James Dennis of the University of Wisconsin: "I hate to have a print too clear in its meaning. It offends my devious nature. In a bullfight my favorite character is the banderillero, who faces the bull on foot, with just his dexterity and his skill, who dances and dazzles the bull, and then lightly dashes in and thrusts his darts into the bull's muscle. I admire a ritual use of the satirist's needle." "Warrington Colescott: Portrait of an Environmental Artist," *Arts in Society,* 1972.

58. Colescott, interview with the author, March 23, 1988.

59. Watrous, *A Century of American Printmaking,* p. 295.

60. London and its artists and writers may have influenced Colescott more in the formative stages of his satirical printmaking than the New York cultural "scene." When Colescott got time off through grants and sabbatical leaves he would head for Europe, and most often London, rather than New York like many artists of the Midwest. About New York, he once said: "The New York scene is interesting to me, but not terribly important. It is certainly helpful to the commercial advancement of a young artist's career to live there for a period, or at least to spend a good deal of time there." Colescott to Michael Bedard, Archives of American Art.

61. Colescott, quoted in Fritz Eichenberg, *The Art of the Print,* Masterpieces-History-Technique (New York: Harry Abrams, Inc., 1976), 326.

62. Ibid.

63. Colescott, interview with the author, March 23, 1988.

64. Ibid.

65. Ibid.

66. Ibid.

67. Colescott, telephone interview with the author, April 10, 1988. J. A. G. Ferris' patriotic paintings appeared intermittently in *Literary Digest* during the 1920s. Lydia Colescott had a subscription to the magazine.

68. See Warren Susman, *Culture as History* (New York: Pantheon Books, 1973), for a good discussion of the anti-Puritan element in American letters during the 1920s.

69. Colescott, interview with the author, March 23, 1988.

70. Ibid. Colescott's collection of English caricaturists prints and books on the subject is considerable. If forced to choose a favorite Georgian satirist, Colescott selects Gillray. "He was really the most subtle and the best draughtsman of the group."

71. Ibid. Colescott told the author: "I love Lindner's work. His age certainly did not show in his work, his sharp wit, within the dark Cabaret German tradition. I think German art is very complicated, very rich, which includes German music and opera." Colescott, interview with the author, March 23, 1988.

72. "Warrington Colescott, Portrait of an Environmental Artists," *Arts in Society,* p. 132.

73. Colescott, telephone interview with the author, April 10, 1988.

74. Colescott once told James Dennis: "Humor and sex and brutality are a strong mix. I admire the early George Grosz because he had the audacity to show murder and rape and disease as comic, thereby setting up a secondary reaction of utmost horror and disgust, hastening social reform. Sex . . . contains a body of imagery that you can draw unpredictable reactions from. On the other hand we shouldn't overcomplicate it. There is a nice warm animal pleasure in drawing pretty girls and animating them into prints. Colescott, quoted in *Arts in Society.*

75. Colescott, quoted in "Contemporary Satire of Warrington Colescott," Tampa Museum of Art, October 11–13, 1986.

76. Colescott, interview with the author, March 22, 1988.

77. This was the catalogue accompanying the Colescott exhibition, *A History of Printmaking,* which was organized by the Madison Art Center in June, 1979.

78. Colescott, telephone interview with the author, April 10, 1988.

79. Colescott, interview with the author, March 23, 1988. As Colescott remembers his conversation with Hayter in 1970.

80. Ibid. And in some cases more than tributes. Colescott felt a special bond with the satirical printmakers of the past. "I looked at my research as a source of legitimizing the things I wanted to do, because I felt so far out of the mainstream of art in the 1960s and early 1970s that I had the need of reinforcement."

81. Ibid. When asked if he didn't mistake the Iowa football coach—labelled "Woody" in the print—for Woody Hayes, the Ohio State coach, Colescott answers. "Football coaches? They are all Woody's, aren't they?"

82. Colescott letter to the National Endowment for the Arts, undated, Colescott papers, Archives of American Art.

83. Colescott, interview with H. Wright, The Brooklyn Museum, March 20, 1986.

84. Colescott, interview with the author, March 22, 1988. Colescott says the print was a "sentimental tribute to Marlene Dietrich and to old German movies I saw in Berkeley and then in London at the National Film Institute in 1957. Marlene Dietrich was a cult figure in London. The women I knew there all had a great admiration and fascination for her; they would sing songs from her records."

85. Ibid.

86. Ibid. Colescott became acquainted with Arthur Schnitzler at Birget Skiold's basement studio, called, The Print Workshop, in London in 1957.

87. Colescott interview, March 23, 1988. "Art can be a very satisfying release, an advantage most people don't have," explains Colescott. "It makes me feel much better to act on an outrage than to just worry about it or talk about it. So, for example, when the police do something outrageous like tow my car away I don't storm down to the police station or lead a protest, I do a drawing of the police."

88. *Inside IRS* has been one of his best-selling prints.

89. Gombrich, *Meditations on a Hobby Horse.*

90. Colescott, interview with the author, March 23, 1988.

91. Colescott to Laurence M. Baden, Grants Officer, National Endowment for the Arts, Washington D.C., June 26, 1987.

92. Warren Moon, "Some UW-Madison Painters and Printmakers," *Wisconsin Academy Review,* March, 1983, p. 22.

93. Ibid.

94. The term Maximalism was used in an essay by Lynwood Kreneck, printmaker and professor of art at Texas Tech University, and was meant as a reaction to Minimal Art. Colescott felt at odds with "decorative abstraction" and described his work as "post-modern narrative" in 1981.

95. Patricia Johnson, "Artists Hook Viewer with Sharp Satire," *Houston Chronicle,* March 23, 1985, Section 4, p. 1.

96. The full quotation: "I consider my area to be mean comedy, which covers a lot of ground, including physical culture, the 21st Century, and stirfry tofu lunches. Etching is done with sharp tools and corrosives and eventually the process affects your outlook. Never hug an etcher." *Views 86: The Art Faculty, University of Wisconsin-Madison,* Elvehjem Museum of Art, March 15-May 4, 1986.

97. Colescott, "The Satirical Prints of Warring Colescott," January 20-March 19, 1988, Mabee-Gerrer Museum of Art, St. Gregory's College, Shawnee, Oklahoma. The full quotation: "Ten years ago, I had the chance to see Rogier Van der Weyden's triptych *The Last Judgment* in the hospice in Beaune. I spent a long afternoon savoring his dramatic narration, and remember thinking that a contemporary update would be a neat idea. Recently, prodded by age, airline deregulation and catalogues from L.L. Bean and Bloomingdales, I have been moved to make that attempt. Rogier's basics are set in concrete, but the details are in the public domain and open to time's variables. One thought in my mind was that if death and eternal judgment can be a comedy, then nothing is beyond the comic imagination.

98. As Ralph Shikes and Stephen Heller note, neither war nor prosperity seem to slow the flow of graphic satire. "The only certainty is that future caricaturists will never run out of material." *The Art of Satire, Painters as Caricaturists from Delacroix to Picasso* (Pratt Graphics Center and Horizon Press, 1984), 15. Also see, William Feaver, *Master of Caricature from Hogarth and Gillray to Scarfe and Levine,* Weidenfeld and Nicolson, London, 1981, 194-234.

99. Colescott is presently married to Francis Myers, a printmaker (not a satirist); they share the studio at the Hollandale farm. Colescott does not feel deprived of subjects. Often quoted is his 1968 comment: "What a wealth of contemporary material we have . . . the proliferation of sacred cows uprooting every meadow. . . . If one is a graphic artist why resist?" A Portfolio of Prints by Warrington Colescott, Colescott Papers, Archives of American Art.

100. Ibid.

A PRINTMAKER'S PROGRESS

Carlton Overland

Experimentation has characterized most of Warrington Colescott's career as a printmaker, not as an ideological commitment—"technical innovation for its own sake," a criticism that has often been levelled at S.W. Hayter and his disciples at Atelier 17 over the years[1]—but rather as a willingness to try unorthodox methods, even to the point of breaking the rules, in order to achieve desired effects. And what are those effects? A review of the artist's forty-year production in prints, it reveals that the *a priori* factor has been color, not subject matter or mode of expression. As Richard Cox has pointed out, while Colescott has established his niche in the tradition of satire during the past quarter century, the first fifteen years were a struggle between his Berkeley roots in modernist, post-Cubist thought, the commanding presence in the 1950s of Abstract Expressionism, and his own predilection toward caricature. Nor did line become a factor in his prints until he discovered etching in 1956-7, and texture, apart from the inherent depth of an etched or engraved line, was only exploited as a compositional motif in the early 1960s. Color was there from the outset and has remained one of Colescott's principal concerns. After all, he was trained as a painter, spent the first decade of his professional life teaching painting and drawing, and freely admits that his many experiments in color printing have been predicated on achieving "painterly" effects.[2]

Largely for this reason, it seems perfectly natural that Colescott's entry into printmaking should be via the serigraph which is, almost by definition, a color technique (since serigraphy without color would be rather pointless). Matters of training and economics also contributed—Colescott had none of the former, as few colleges or universities in the forties offered courses or facilities in printmaking. Proper operation of the large and complex intaglio and lithographic presses and handling of the acids and other chemicals used in those techniques required supervision, in addition to the need for expensive and cumbersome equipment. Serigraphy, involving no presses or chemicals except solvents, is easy to learn, at least the basics, and involves no major financial commitment (a few wooden frames stretched with silk or nylon, stop-out materials, inks, squeegees and paper), considerations which would be important to an artist at the outset of his career.

Colescott's first essay in the new medium, *Lady at Leisure*, was competent but technically unadventurous, to the point that the basic design was worked out in the black and blue screens, while the main color value was carried by the red background of the paper itself. The prints of the next few years followed the precepts of *Lady at Leisure*—recognizable pictorial subjects, whether figural or landscape, rendered in hard-edged, overlapping shapes with colored papers providing an important tonal element. They increased in complexity to the extent that Colescott used more screens, more colors per print, and sometimes sought textural effects by tying threads to the underside of a screen introducing random linear elements, or by using cut-paper stencils, which, with his overlapping, opaque inks, provided a subtle density of built-up forms.

In 1952, his emphasis began to change toward achieving softened effects of form and color. He abandoned the cut-paper stencils and found that dampening and blotting of the brushed-on tusche resist softened the otherwise hard edges of the stencils. He also began using transparent inks as well as opaque inks, overprinting to achieve a depth and sense of movement of color. *Television* is a good example of these effects, where he contrasts the opaque inks of the TV console and background with the light, overprinted colors of the screen to suggested colored light emitting from the tube. In some cases, the number of colors used exceeds the number of screens, since he would print a screen in an opaque ink, clean it off and perhaps stop-out a portion of the design, then reprint it with a transparent ink of the same color, so that the underlying color tends to project forward or recede behind a veil. In *Paleozoic* (1953), Colescott made the further discovery in his search for painterly effects that torn or cut stencils of thin tissue paper (unlike the non-porous paper stencils he had used earlier) created "leaky" screens, in which the squeegeed ink not only passed through the open areas of the design, but also bled around the edges and penetrated through the tissue paper itself in random droplets resembling the lithographic "spatter" technique. During 1954 and 1955, Colescott continued to perfect these coloristic effects and to expand his palette. Nine, ten or more screens became the norm, and half again as many colors, as he continued to overprint opaque with transparent inks, and not just of the same color. Perhaps his finest serigraph, *Interior* of 1955, reveals all the nuances of tone, value and depth of color which Colescott achieved in a medium which inherently is predicated on flat shapes of color juxtaposed or superimposed.

Even while he was overcoming some of the inherent technical limitations of serigraphy, he was feeling thwarted by its physical properties. Serigraphic inks, when exposed to air, tend to congeal within a matter of hours, not allowing for extended printing sessions; moreover, each color requires at least overnight to dry before another can be screened on, thus prolonging considerably the printing of an edition of a ten-plus color design. Then, there was the question of line—to a painter-draughtsman, line is a natural (to some essential) adjunct to color—and Colescott was feeling unfulfilled. Having been introduced to the quintessential linear printmaking technique of etching/engraving through inevitable contact with Alfred Sessler's printmaking classes, and having learned a few basics from his colleague (though not to the point of pulling a completed print), he applied for and was awarded a Fulbright Fellowship to study etching in England.

In London under the tutelage of Anthony Gross, Colescott soon preferred the "etched" media—line etching, aquatint, soft-ground etching. He found the sacred instrument of Hayter, the engraving burin, much less to his liking—too mechanical and awkward, not fluid enough. He learned the basics of color-intaglio printing, but immediately returned to familiar territory, serigraphy. Most of his early color intaglios rely on one or two colors silkscreened onto the edition paper, then printed with the etched

plate. *Night Wings* (1957) is one of Colescott's most successful early intaglio/serigraphs. The colors are fairly subdued, orange and ocher screened onto the paper first, the green printed from the intaglio plate of stage-bitten aquatint and line etching. The multiple-line effect was achieved by drawing with a mezzotint rocker in the ground, yet another indication of Colescott's willingness to adapt a tool (or a technique) designed for one particular purpose to quite a different usage.[3]

Upon Colescott's return to the University of Wisconsin after his Fulbright year in London, Alfred Sessler was sufficiently impressed by his progress to suggest that he take over the etching classes, giving Colescott the opportunity to develop his new interest in the context of his teaching assignment, while allowing Sessler to concentrate on his interests in lithography and woodcut.[4] This happy solution certainly worked for Colescott, giving him access not only to the department's etching presses but also to a group of interested students, re-creating, one surmises, an atmosphere of interaction and experimentation not unlike the stimulation he had experienced at the Slade School. During the next five or six years, he would try virtually every nuance in the making of plates and in printing them, embracing some, rejecting others, before settling on his finished technical vocabulary.

In the matter of color, as noted in the example of *Night Wings,* when Colescott felt the need of it in his early intaglio prints, he introduced it by way of serigraphy. This somewhat unusual combination spared the need to prepare two or more additional intaglio plates to achieve multiple colors. He soon found that, given the different viscosities of serigraph or lithograph inks and intaglio inks, he could screen a serigraph color, or roll a lithograph color through a stencil, directly onto his plates, immediately after having inked and wiped the intaglio color, so that the two color systems, one in relief, the other intaglio, could be printed simultaneously.[5] By 1960, as color became more integral to his practice of thinking in intaglio and he sought a greater range, he began using two or three plates and various degrees of overprinting in relief. There is no detectable sequence of development in this or, for that matter, other aspects of Colescott's prints in the early 60s. As Cox has pointed out, the human figure reappeared as a major element in his art in about 1960, following his forays in abstraction during the mid to late 50s, as seen in *Night Rider* and *Cafe Bikini* of that year, not to the exclusion of abstraction, as evidenced in *Great Barrier* of 1961. As late as 1963, Colescott revived his earlier practice of printing two serigraph colors (blue and yellow) onto the blank edition papers for *Park Sunday (state 3),* then printing the two intaglio plates sequentially (the second plate registered 2½ inches to the left of the first plate), and carrying a lithographic relief color rolled onto the plate through a stencil.

If there was any causal relationship between technique and subject matter during the exploratory phase of Colescott's etching career, it is to be found in his predilection of drypoint beginning in about 1960 and the reemergence of the figure. In a sequence beginning with *Cafe Bikini* (1960) followed by *St. Martin's Eve* (1961), *Aphrodite Aroused* (1961–62) and *Medusa* (1962), no matter what other intaglio methods were used or the number of plates involved, the predominate figures are rendered exclusively, or nearly so, in drypoint, suggesting that, once reconciled to the human figure, he wished to draw it directly rather than through the intermediary of acid. Mention was made earlier of Colescott's aversion to (or at least lack of affinity for) engraving; why then this love of drypoint? When one compares the two in the abstract, as curators and connoisseurs are wont to do, on the basis of printed lines on paper, one tends to consider the qualities of those lines—the sharp, crisp, tapering engraved line versus the soft, feathery drypoint line. For Colescott, the question was how one scores the copper plate: in engraving, the tip of the burin is *pushed* into the metal, the hand moving away from the body, an unnatural and sometimes unpredictable motion to Colescott; whereas, in drypoint, the point or diamond is *pulled* through the plate, throwing up the burr, in much the same motion one "draws" a pen or pencil over paper or an etching needle over a grounded plate, but with more resistance. For this reason, the drypoint remained one of the primary tools through the 1970s.

Even while Colescott was coming to grips with line, multiple-color effects and composition/subject matter, a fourth component entered into his search for completeness—texture. Intaglio prints are naturally textured to the extent that the dampened paper is forced into the incised or bitten lines of the plate to pick up the ink. Some of Colescott's early etchings are aggressively textured for instance; *Earthbound,* a black-and-white etching from 1956, combines printed and blind embossing as a result of deeply bitten lines and three irregular shapes cut out of the plate. For the most part, however, textural effects, in and of themselves, did not really become a conscious effort in his work until about 1962. In *Medusa,* the artist incorporated found objects into his design for the first time, impressing plastic gameboard pieces into the soft-ground resist to create shapes and a piece of burlap and a corrugated material to provide background texture. *Park Sunday (state 3),* in which he printed two plates sequentially, but 2½ inches off proper alignment, resulting in a print larger than either plate, anticipated his next, "autograph" breakthrough, the cutting of plates. In the appropriately entitled *The Sculptor* of 1963 (one is tempted to ponder whether he had himself, as well as his model, his colleague Italo Scanga, in mind here), Colescott quite literally "sculpted" a print. His description of the process:

> Very interesting technically. Main plate is cut. Top cut section inked in orange, other part inked in red. Put back together and printed. Larger cut plate re-inked in black—a la poupée—mainly in the right hand area. A piece—inked in black, rolled in orange—is placed on top of the prime plate. Fire shape is stencilled on plate and it is printed. This process is called 'double dropping'.[6]

As this analysis suggests, to categorize the cutting of plates as a textural device is an oversimplification. After drawing and etching a design, cutting the plate with a bandsaw or shears into two or more pieces could facilitate multi-color printing, as in *The Sculptor,* by separating them, inking them in different colors and reassembling them to be printed simultaneously. On the other hand, some of Colescott's cut plates serve a more purely compositional purpose, enabling him to break out of the traditional rectangular "field" of etchings, to emphasize a particular contour, not only by line or color but also by platemark (a decidedly textural element). Moreover, it freed him to build relief plates, whereby, besides impressing texture into softground, he actually built up plates with objects or fragments of plates, to create subtle overprinting effects. *In Birmingham Jail,* as Richard Cox points out, marks a turning point in Colescott's career during 1963–64. Though coloristically conservative, rendered in tones of black and brown, this print effectively inaugurated his career as a socio-political satirist/commentator and consolidated his hereto-

fore somewhat random technical experiments, utilizing an underplate printed in brown and a black plate with the lower right quadrant removed; two photo-letterpress fragments were printed along with the black plate, the one of the football "Starr" placed adjacent to the plate in the cut-out quadrant, the other placed on the plate, so that it was impressed much more deeply into the paper. From that point on, Colescott's printmaking philosophy might well be described as no holds barred, meaning he has felt little compunction in abusing, confusing or obstructing either his subjects or his methods of depicting them.

A glance at the accompanying checklist of the artist's complete printmaking *oeuvre* reveals that most of the works from the early 1960s on are simply described as color etchings. As examples like *The Sculptor* and *In Birmingham Jail* suggest, the designation "color etching" is at best, for the purist, a shorthand euphemism comparable to the ubiquitous printroom term "mixed intaglio." Even if one adopts an expansive definition of etching as a *process* by which a design is formed on a plate or plates through various types of resists (aquatint, soft-ground, hard-ground, etc.) and then bitten into the copper by acids (the artist's definition), the purist's concern for accuracy is hardly satisfied considering the variable, often considerable, portions of most of the plates which are directly incised by means of drypoint, roulette, vibrograver, mezzotint rockers or other tools; moreover, his practice of incorporating found objects for textural effect, sometimes impressed into soft-ground and etched, but other times directly inked in relief and printed on top of a plate, as well as his cutting of plates, sometimes overprinting portions of them in different colors, and the various combinations of intaglio-inked and relief-rolled colors, further addle the purist and oft-times elude detection by even the trained eye. For instance, a stenciled color, rolled in relief on a plate, should be readily discernible by its smooth surface; yet, if overprinted by a second plate with aquatint or soft-ground texture, it can become quite elusive to identify. In short, whether one stresses the process of platemaking, like the artist, or the resultant product, the best defense for the oversimplification of "color etching" in Colescott's case is that everything "happens" in an etching press.

As one surveys Colescott's work since 1964 from a technical viewpoint, this author detects two main tendencies—as opposed to sharp stylistic changes or any consecutive linear development—the one trend dominating in the prints up until 1976, the other coming to the fore since that time, but not to the exclusion of the other. The emphases of the early tendency are on raucous colors—day-glo inks and acidic color juxtapositions—and "tough" textural effects relying on cut plates, overlapping platemarks, plates built up in relief, and deeply bitten or incised lines. Here are two examples from the artist's "technical notes"[7]

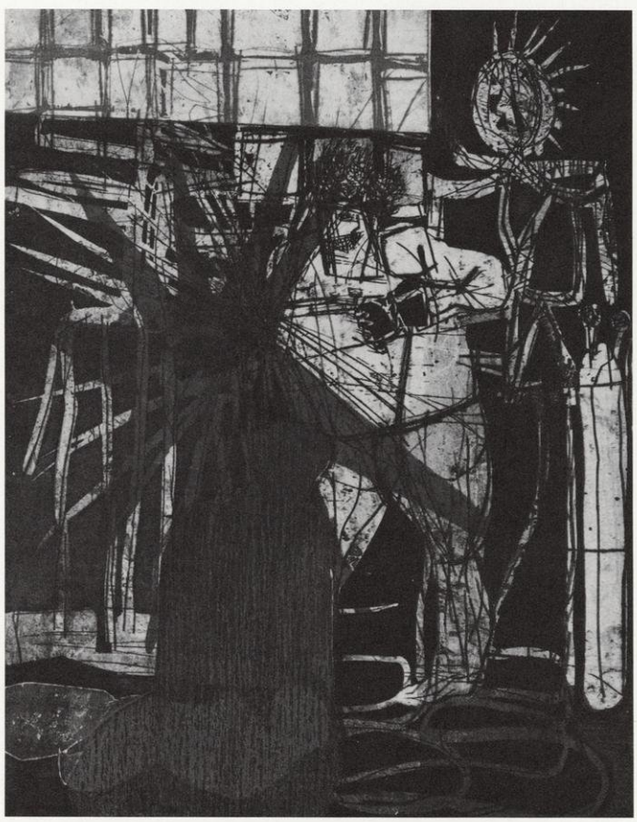
1964 *Christmas With Ziggy,* 16×22 color etching;
1st plate, orange intaglio with orange relief roll through stencil;
2nd plate cut in two areas, allowing orange plate to be seen, inked in black, printed along with small drypoint piece, relief rolled in red; aquatint and drypoint on both plates, also roulette work; vibrograver work on black plate.

1972 *Avalon Ballroom,* 30×22½ color etching;
bleed print (plate larger than paper); *underplate* inked in blue, viscosity color rolls in magenta and orange—printed in combination with industrial material relief rolled—underplate open bit; 2nd plate (soft-ground, drypoint, aquatint, roulette) with hole cut in center to hold photo-etched plate—inked in black.

The change in tendencies seems to have occurred during the evolution of *The History of Printmaking* series in 1976–78, and one is almost tempted, in hindsight, to view this "esoteric" exercise in satire to have represented for Colescott something of a rite of passage in his approach to technique. The first print in the series adheres to the earlier tendency:

1976 *Ben Franklin at Versailles,* 22×27;
1st plate, open bite and aquatint, cut selectively (yellow)
2nd plate aquatint, line etch (red), blue stencil
3rd plate aquatint, line etching, virbrograver, crayon lift.[8]

As he moved into the other subjects, particularly the "Old Masters"—*Senefelder . . . , Goya . . . , Durer . . . , Rembrandt . . .* and *Lunch With Lautrec,* one senses a change in approach which was partly due to his conscious effort to render homage to those masters. To indulge once again in over-simplification, this venture into "historicity," particularly in the more-or-less monochromatic *Goya Studies War* (1976), *Durer at 23, in Venice . . .* (1977), and *Rembrandt Bankrupt* (1978), seems to have awakened Colescott to the purer textural possibilities of aquatint. He emphasizes in his description of the Goya print that the aquatint was done *in the manner of Goya (hand-ground rosin in mesh bags).*[9] These prints are among his least audacious, technically, and rely primarily on etched line and aquatint tone/texture. While aquatint, as well as soft-ground, was in Colescott's style from day one of his entry into the intaglio techniques at the Slade, one senses that, in the



72. *The Sculptor,* 1963, color etching, Edition of 20, 19-½×15 in.

intaglio prints from 1956 to the early 1960s, it was used for purely tonal effects; as his palette increased in the 1960s and 1970s, it became a coloristic adjunct to relief-rolled inking, allowing for multiple colors to be printed in the same press run. *Goya Studies War,* in particular, suggests that Colescott came to appreciate the subdued textural nuances of this technique, without color and without the exaggerated surface permutations of relief plates or multiple, deeply bitten printings. When he used color, as in *Senefelder is Given the Secrets of Lithography* (1976), the three-plate print emulates mezzotint rather than lithography with its soft-ground-and-aquatint lustre and density, but in *Lunch With Lautrec,* he succeeded in suggesting the more painterly aspects of lithography through harmonious and fairly translucent color combinations and intaglio techniques reminiscent of crayon lithography.

Thereafter, "raucous and tough" competes with "soft and painterly" to this day, although the battle, in my opinion, tends toward the latter. In the marvelous addendum to *The History of Printmaking, Leroy Niemann Pulls a Screen Print* (1981), the subtle, impressed texture of a plastic shower-curtain fragment, embedded into the soft-ground of the floor, played off the velveteen-green aquatint wall above, and contrasted only by the touchs of puce of the artist's shirt and the model's cap, provide a delicacy one would not have expected from the artist of *In Birmingham Jail* or *Christmas With Ziggy. Stag at State* (from the *Washington Videos*) offers an even more complex variety of textural effects, including the "marbling" of architectural elements by borrowing a technique from the French marbled-paper process. An adjunct to Colescott's revelling in the muted textures of aquatint and soft-ground during the 1980s is to be found in more delicate line work. The aggressive drypoint and deeply bitten hard-ground lines of the 1960s and 1970s have been largely displaced by thinner, more granular soft-ground lines. Rather than being directly incised in the plate or through the ground and then etched, in soft-ground, the lines are traced on a sheet of paper laid over the tallow-grounded plate; when the paper is peeled off, the sticky ground beneath the lines adheres to the paper, leaving the plate exposed, but with a slightly irregular quality—more like a pencil line than a pen line. *Self Portrait Smoking a Plate* (1980) is one of the inaugural prints in this "delicate sensibility" of Colescott's, an effect enhanced by the fact that the linear plate was printed in gold ink against a red, soft-ground-textured background.

While the cutting edge of Colescott's satirical sword has not dulled with time—one need only point to *Meanwhile . . . Underneath the Oval Office . . .* (1987) or *The Last Judgement* triptych (1987–88) for proof of that—it would seem he has realized during the course of the past decade that he can seduce with kindness as well as with cruelty, that instead of necessarily hammering a message home with acidic, mood-enhancing colors and dramatic texture and line, he can lure his audience into his sometimes demonic world through lush texture, soft color and delicate line.

NOTES

1. For a discussion of this criticism, see Joann Moser, *Atelier 17: A 50th Anniversary Retrospective Exhibition* [catalogue] (Madison: Elvehjem Art Center, 1977), pp. 39–42.

2. The author cannot cite specific dates when Colescott's observations about his work were made, since no formal interviews were held; rather, observations such as this were gleaned from numerous chats with the artist over a period of more than a year, either in his studio or in the museum's printroom, during the process of selecting and refining the list of prints to be included in this exhibition.

3. The mezzotint rocker has a fairly broad blade with a serrated edge, designed (as its name implies) to be rocked over the surface of a plate in many directions, thus scoring it with countless tiny indentations, and not intended to be drawn in any linear configuration.

4. For a personal accounting of Sessler's influence on Colescott's career, see Warrington Colescott, "Alfred Sessler: A Memoir" in *The Prints of Alfred Sessler from 1935 to 1963* (Madison: Wisconsin Academy of Science, Arts and Letters, 1988), pp. 6–7.

5. Colescott did not pioneer simultaneous color printing based on the differing viscosities of inks, a discovery which is credited to S. W. Hayter and his colleagues at Atelier 17 in the early 1950s, nor was he the first to combine etching and serigraphy, having been anticipated in this again by Hayter in the 1940s. In fact, most of the "tricks" of intaglio printmaking were evolved, or at least popularized, within the context of Atelier 17 (see J. Moser, op. cit., pp. 20–39). Colescott was certainly aware of developments there, but that does not inevitably lead to the conclusion that his own technical evolution was predicated on those developments. In the matter of color, for instance, one can well imagine that he hit on the idea of applying color to his early intaglios through serigraphy, given his intimate knowledge of that technique, without having to posit any awareness on his part of Hayter's experiments a decade earlier. Certainly, in matters of style and subject matter, there is little correspondence in those artists' careers.

6. This description comes from a handwritten set of "technical notes" on the prints included in the exhibition which the artist supplied to the authors of the catalogue during the summer of 1988.

7. Ibid.

8. Ibid.

9. Ibid.

77. *Water Rat at the Bunny Club,* 1964
lithograph
Edition of 3, 10–1/2×15–3/4 in.

80. *Greek Gods and Englishmen on Hampstead Heath,* 1964
color drypoint and etching
Edition of 30, 12×24 in.

87. *The Kansas City Massacre,* 1964
lithograph
Edition of 3, 12-1/2 × 16 in.

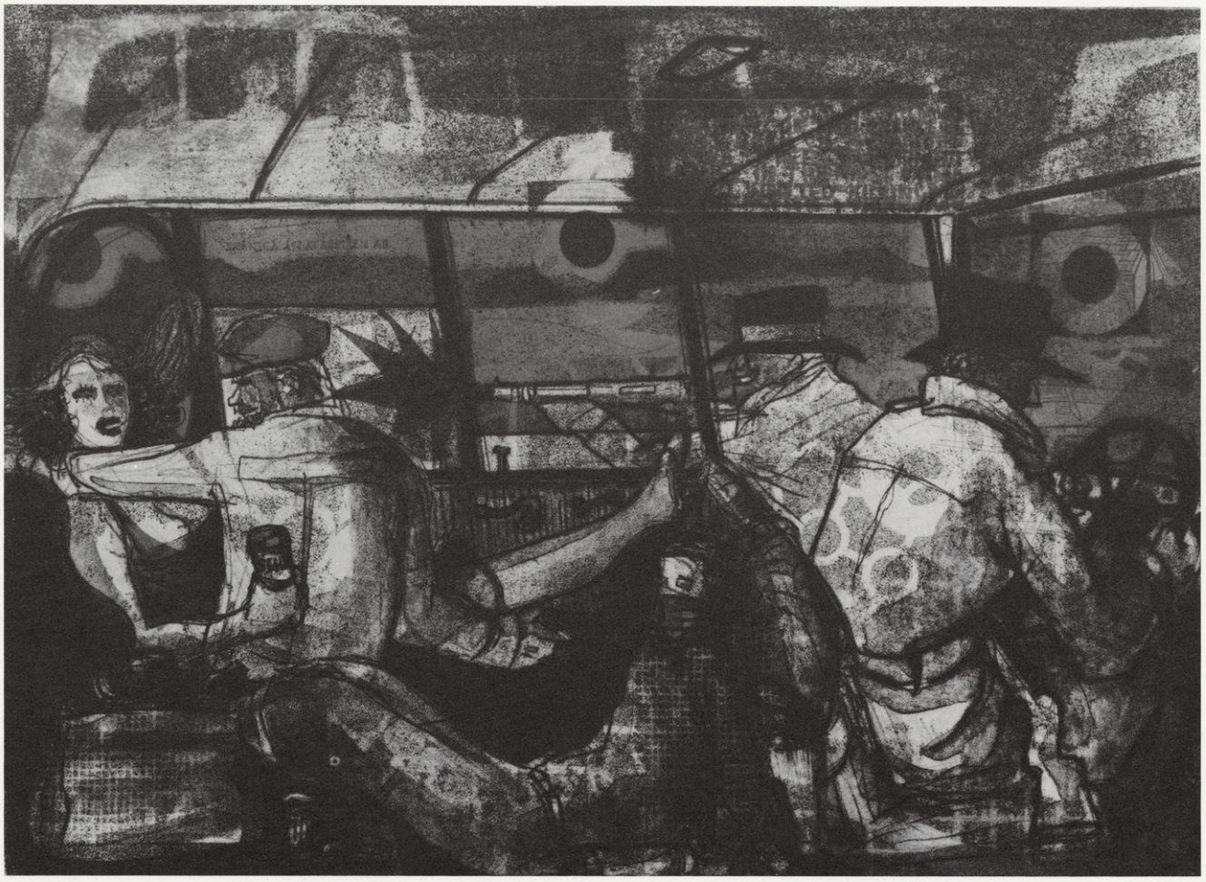
90. *The Triumph of St. Valentine,* 1964
color etching and drypoint
Edition of 30, 17-3/4 × 23-3/4

91. *Dillinger: The Battle at Little Bohemia,* 1964
color etching and drypoint
Edition of 20, 19×27-1/2

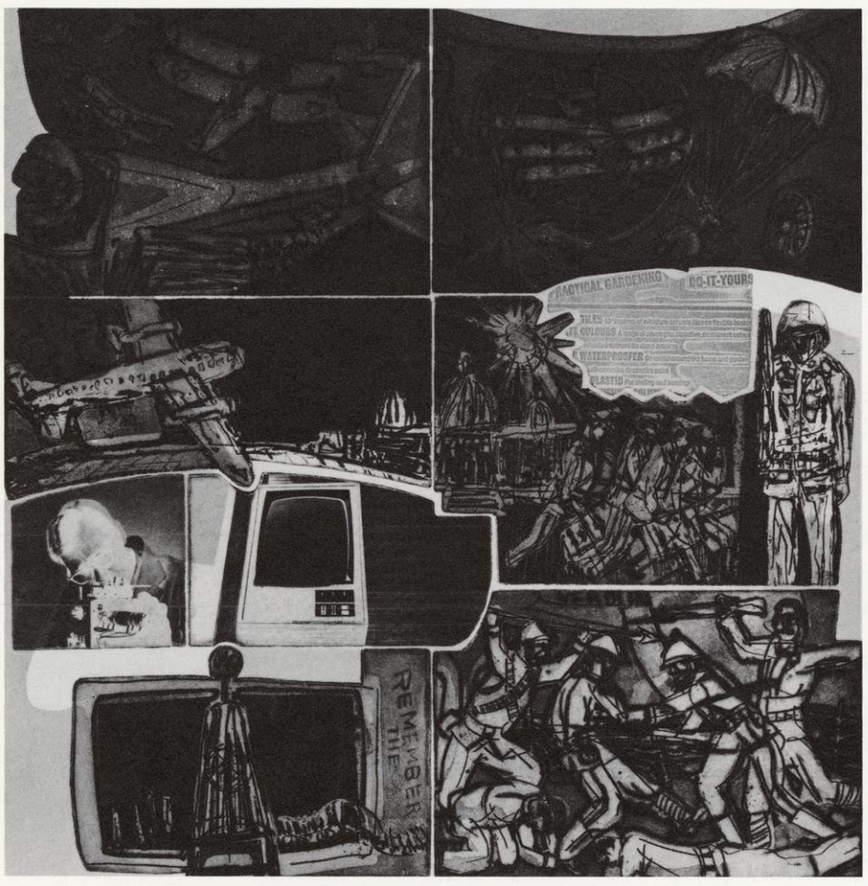
93. *Marlene, You Were the Most,* 1965
color etching and drypoint
Edition unknown, 24×19 in.

98. *Dillinger: Attack and Defense at Little Bohemia,* 1965
color etching and drypoint
Edition of 50, 20×22 in.

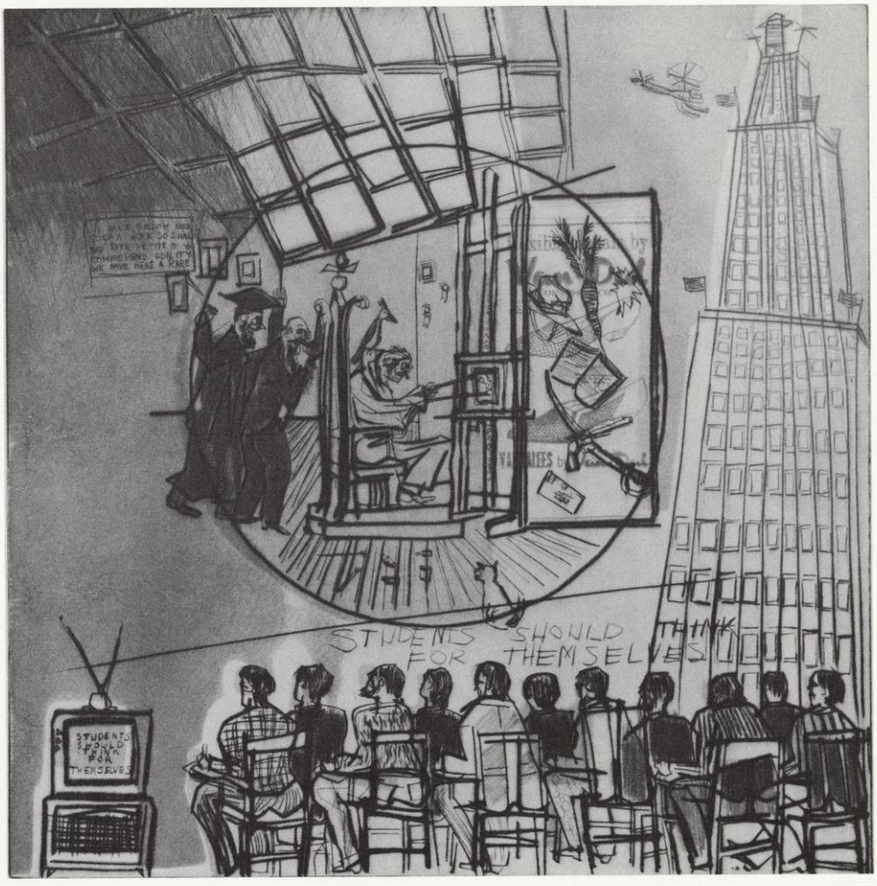
104. *The Hideout,* 1966
lithograph
Edition of 50, 15-1/2×22 in.



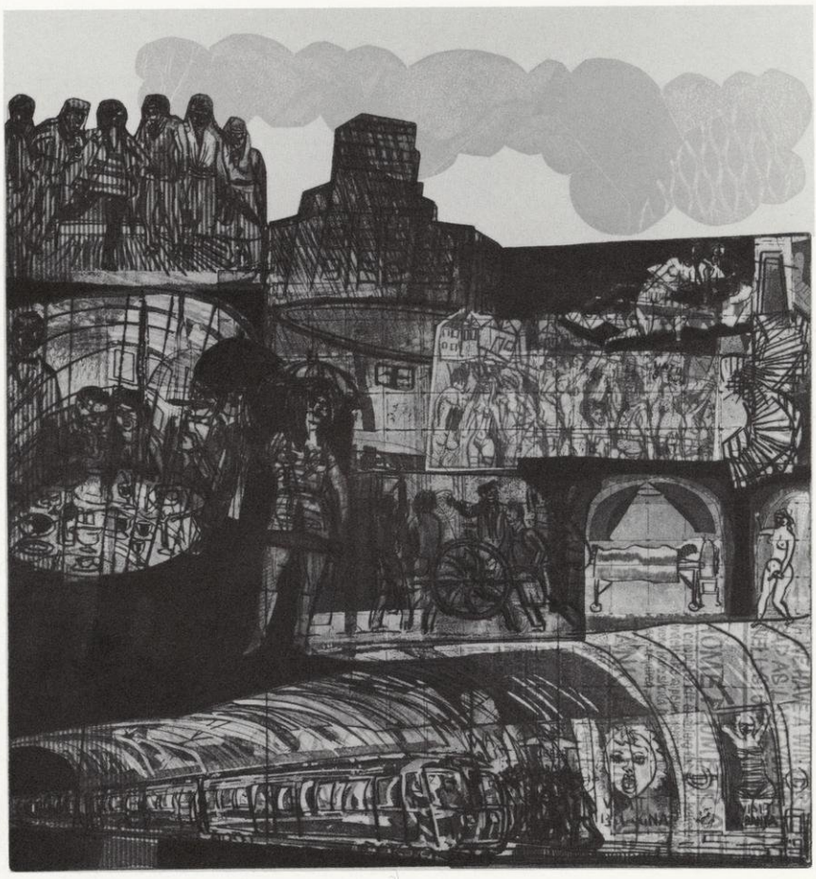
106. *Get-Away Car,* 1966
color lithograph
Edition of 30, 15-1/2×22 in.



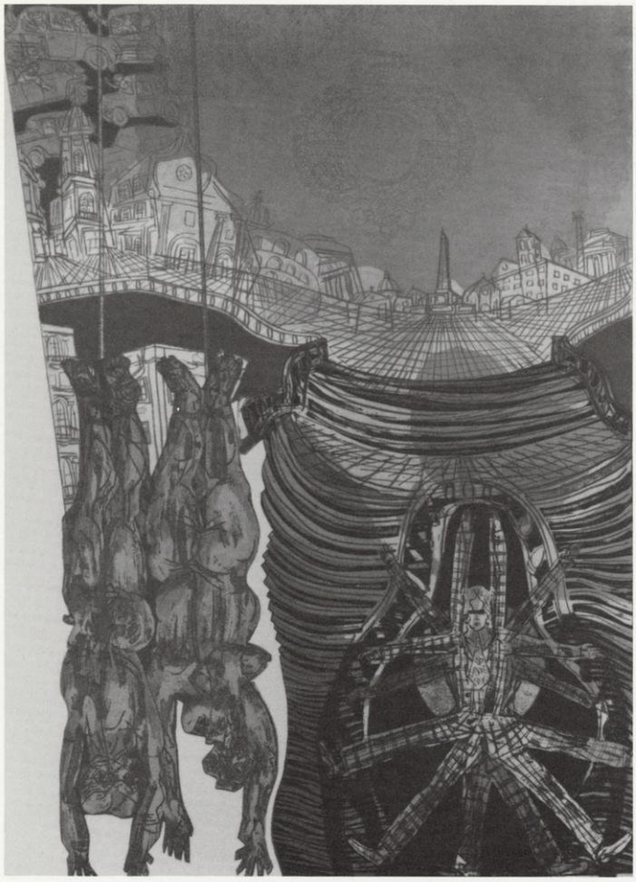
110. *The Great Society: Military Life,* 1966
color etching
Edition of 50, 18×18 in.



116. *The Great Society: Art and Education*, 1966
color etching
Edition of 50, 18×18 in.



121. *Goodge Street*, 1967
color etching
Edition of 30, 22×21 in,

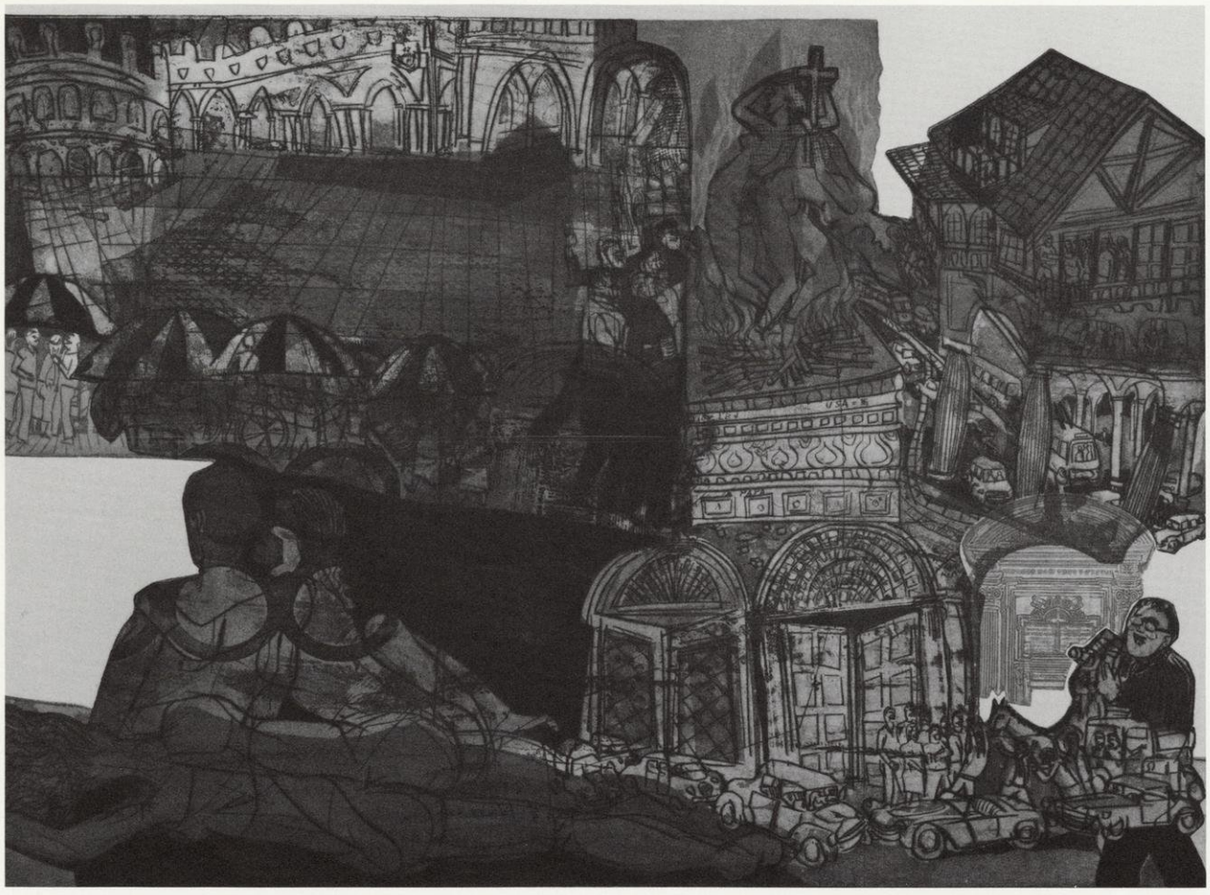


122. *Quo Vadis, Baby,* 1967
color etching
Edition of 30, 27×20 in.

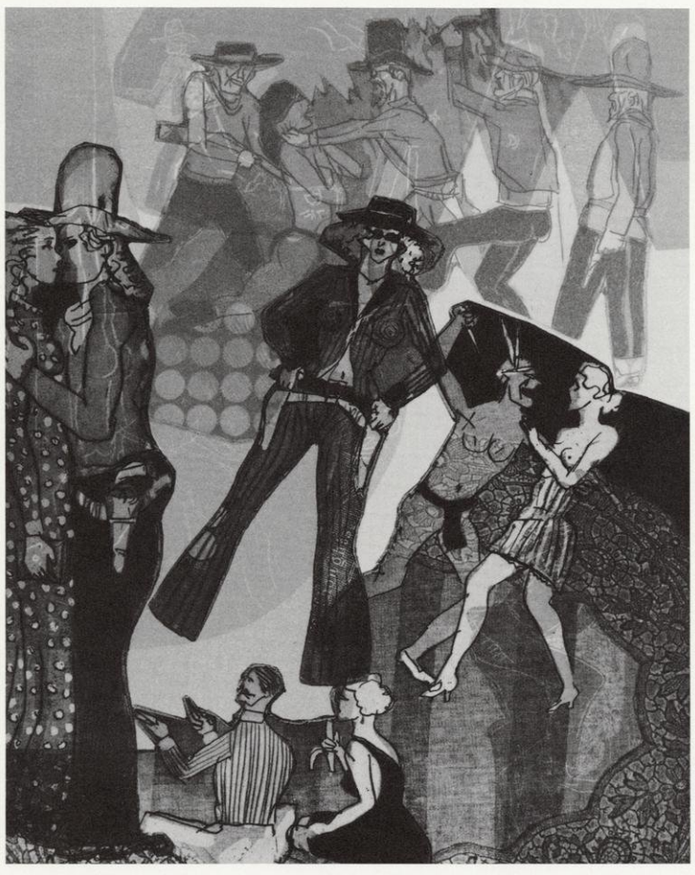
123. *The Great Society: Inner Core,* 1967
color etching and drypoint
Edition of 30, 18×18 in.

126. *Aldgate East*, 1967–68
color etching and drypoint
Edition of 30, 19×24 in.

127. *Verdun, Defense*, 1968
color etching and drypoint
Edition of 30, 18×33-½ in.



135. *Campo di Fiori,* 1968
color etching and drypoint
Edition of 30, 21×30 in.

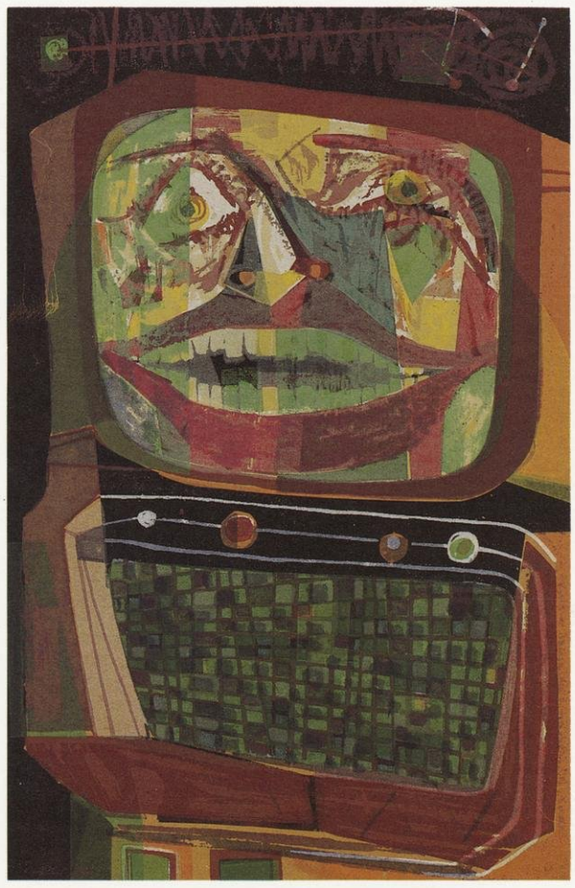


136. *Wild Western,* 1968
color etching
Edition of 40, 14-3/4×11-1/2 in.

137. *Dream of the Printseller,* 1968
color etching
Edition of 60, 9×13–3/4 in.

153. *George the Wonder Horse,* 1970
color etching
Edition 50, 23–1/2×26 in.

12. *A Moonlight Swim (Moonlight Swimmers)*, 1952
serigraph
Edition of 20, 11-3/4 × 14-3/4 in.



18. *Television*, 1952
serigraph
Edition unknown, 14-3/4 × 9-1/2 in.

31. *Interior,* 1955
serigraph
Edition of 20, 26-1/2 × 19-1/2 in.

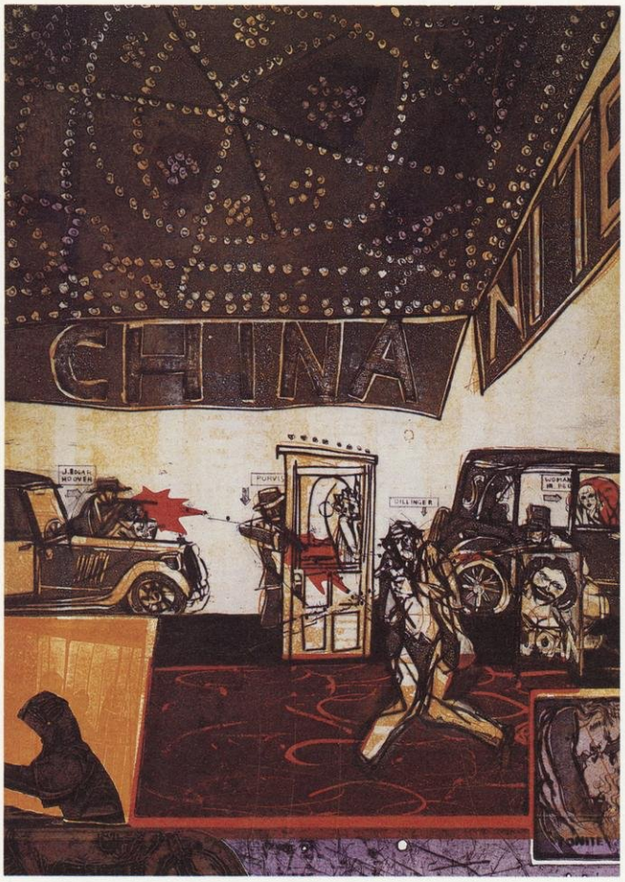
41. *Night Wings,* 1957
color etching and serigraphy
Edition of 14, 15 × 19-1/2 in.

55. *St. Martin's Eve,* 1960
color drypoint and serigraphy
Edition of 30, 18×24 in.

60. *Medusa,* 1962
color etching,
drypoint and serigraphy
Edition of 30, 18×23–3/4 in.

76. *In Birmingham Jail,* 1963–64
color etching
Edition of 20, 18×24 in.

88. *Christmas with Ziggy,* 1964
color etching and drypoint
Edition of 30, 16×22 in.

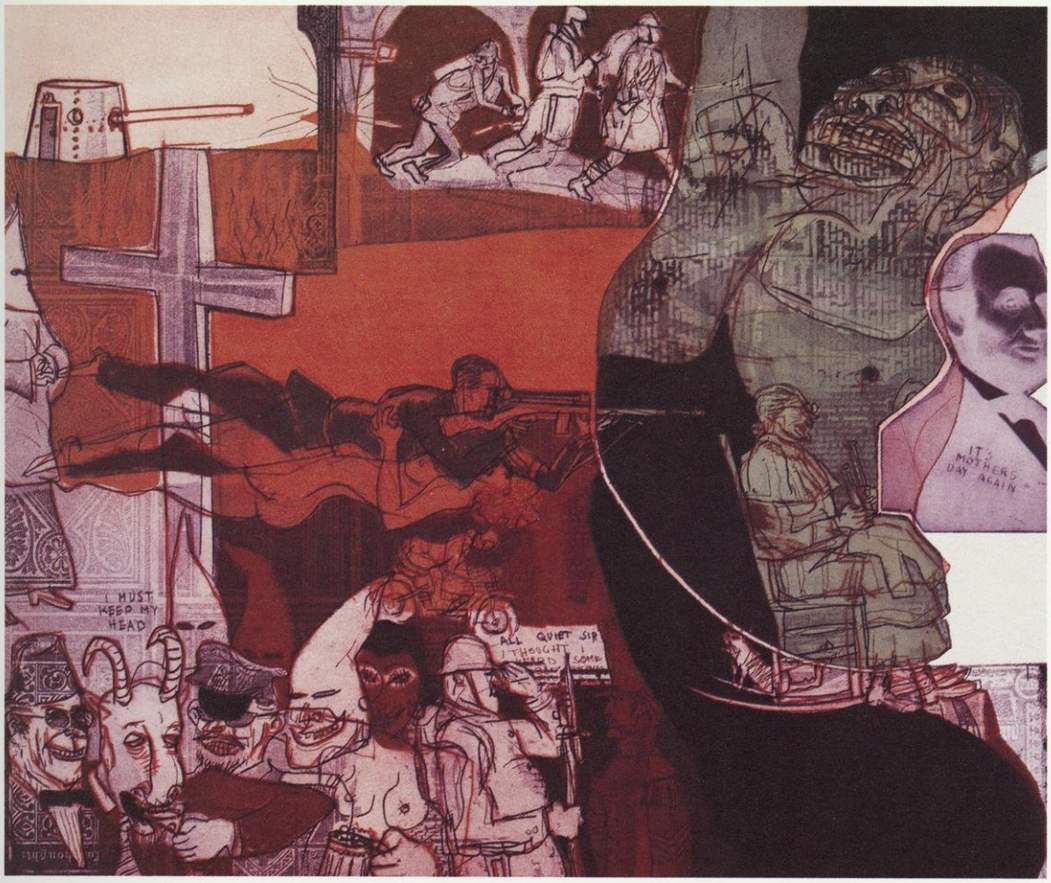


96. *The Death of Dillinger,* 1965
color etching
Edition of 50, 26×17-1/2 in.

97. *Dillinger: The Great Mason City Raid,* 1965
color etching and drypoint
Edition of 50, 20×23-1/2 in.

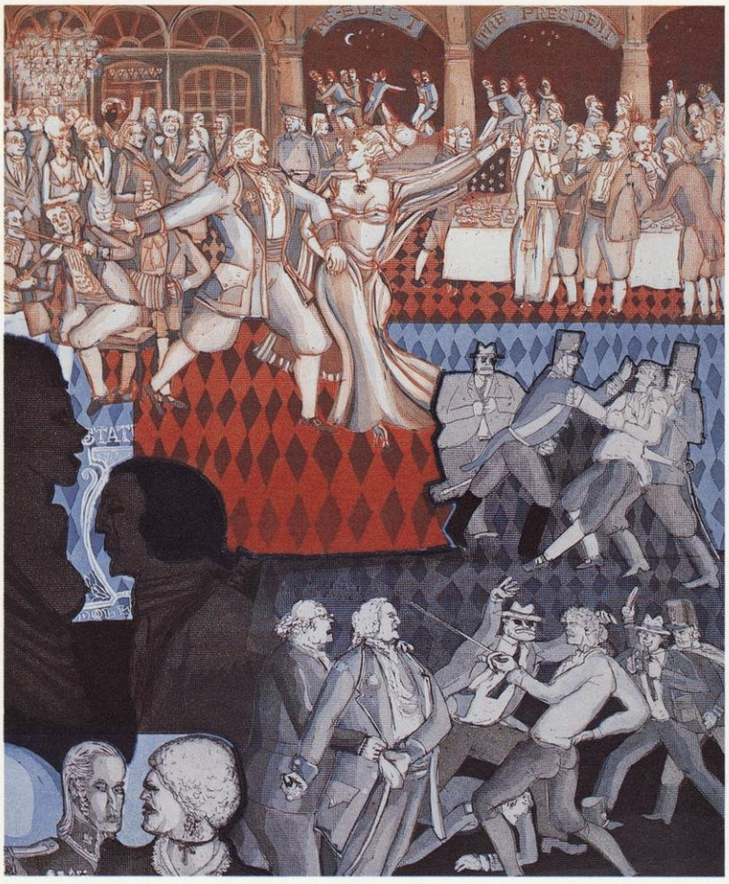
114. *The Great Society: Top Management*, 1966
color etching
Edition of 30, 18×18 in.

140. *Ode to Orange County (Calif.)*, 1969
color etching
Edition of 50, 24×36 in.

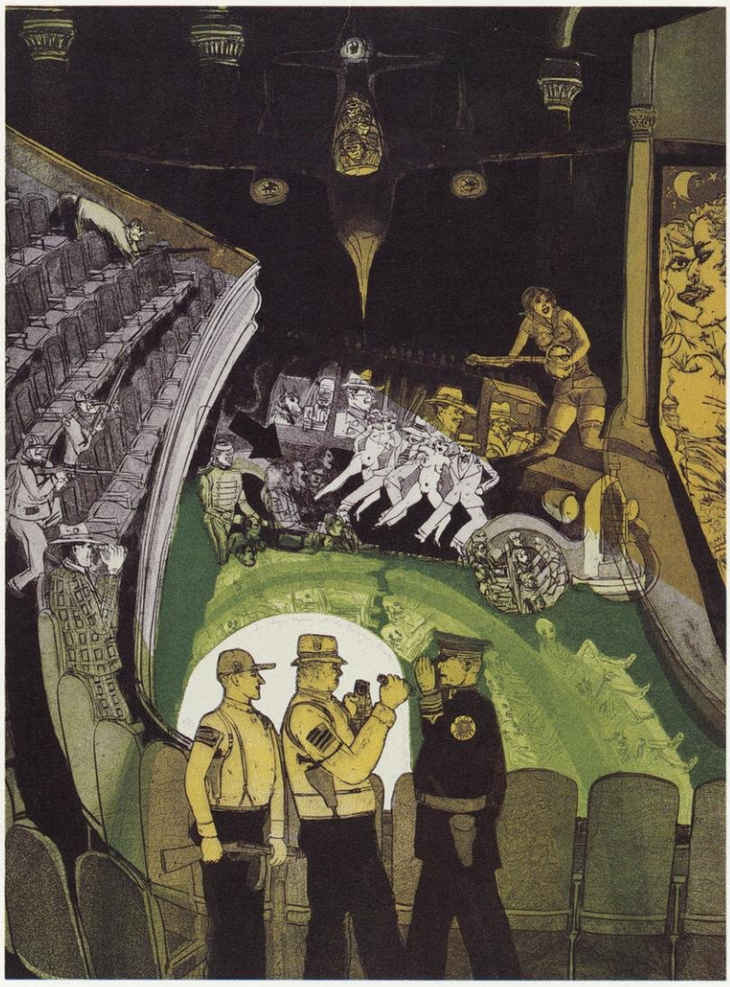


141. *Patrioticks*, 1969
color etching
Edition 30, 20×23-1/2 in.

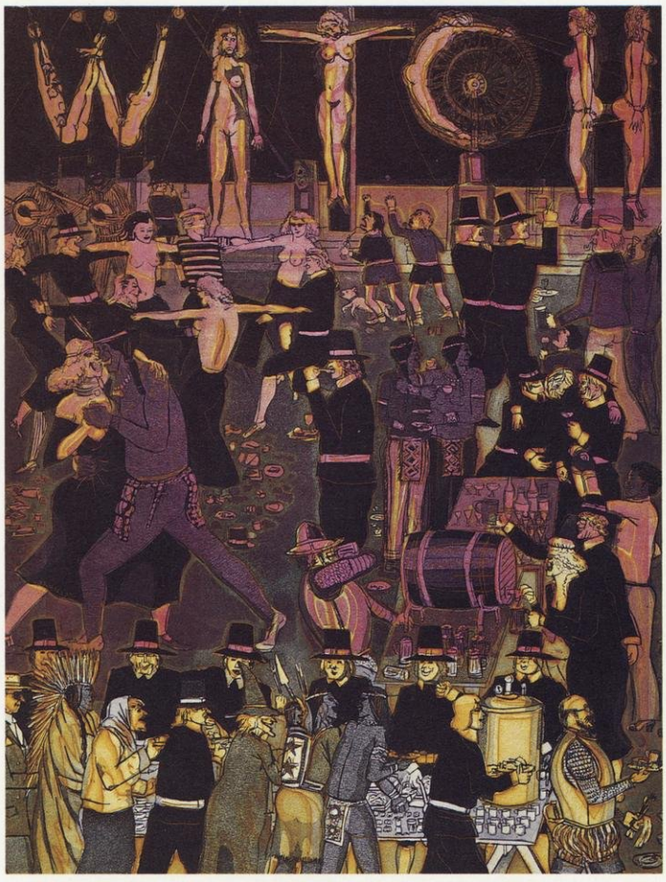
142. *Out My Garden Window*, 1969
color etching
Edition of 30, 18-1/2×21-1/2 in.



183. *Histories: George Washington Meets Betsy Ross, But Too Late,* 1973
color etching
Edition of 75, 22×19 in.



186. *Histories: J. Edgar Hoover at the Biograph Theater,* 1973
color etching
Edition of 75, 30×22-1/2.

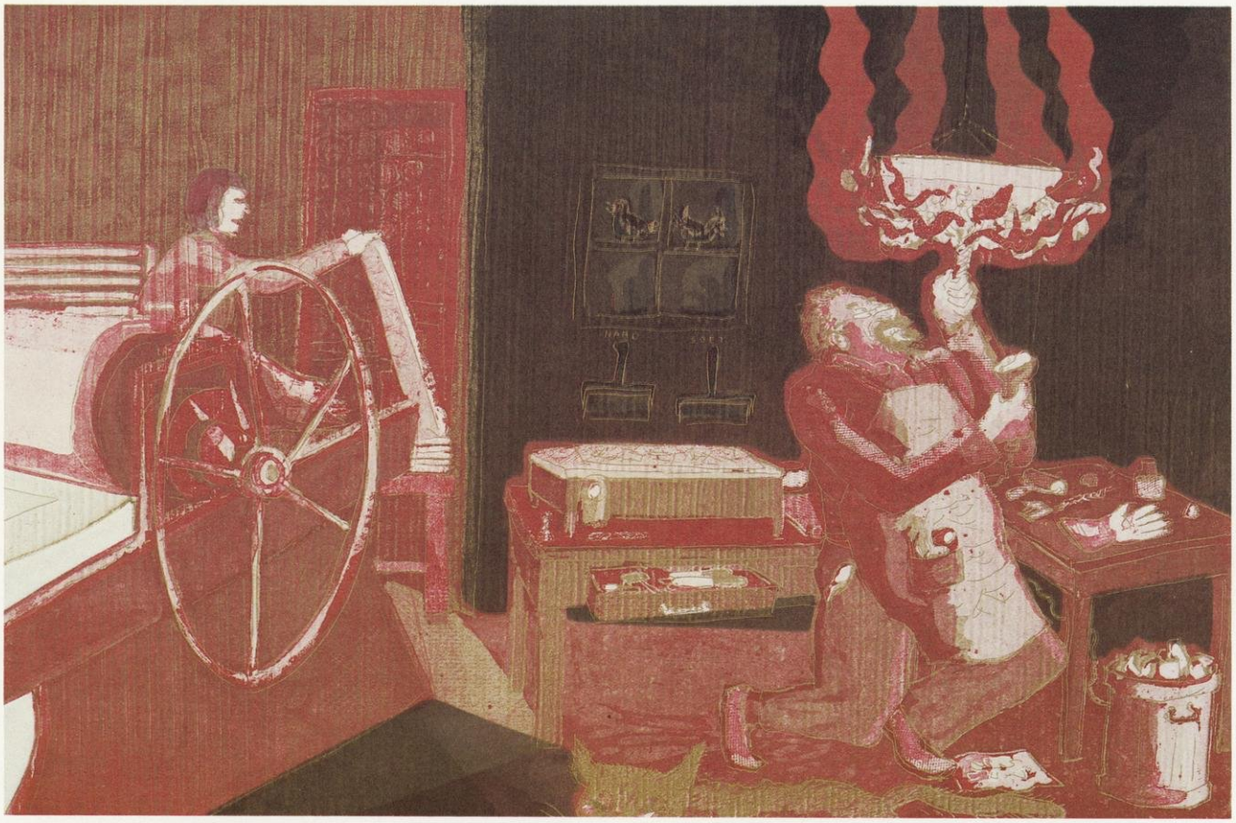


188. *Histories: The First Thanksgiving,* 1973
color etching
Edition of 50, 30×22–1/2 in.

208. *The History of Printmaking: Ben Franklin at Versailles,* 1976
color etching
Edition of 50, 22×27–3/4 in.

209. *The History of Printmaking: Senefelder Receives the Secrets of Lithography,* 1976
color etching
Edition of 75, 22×27-3/4 in.

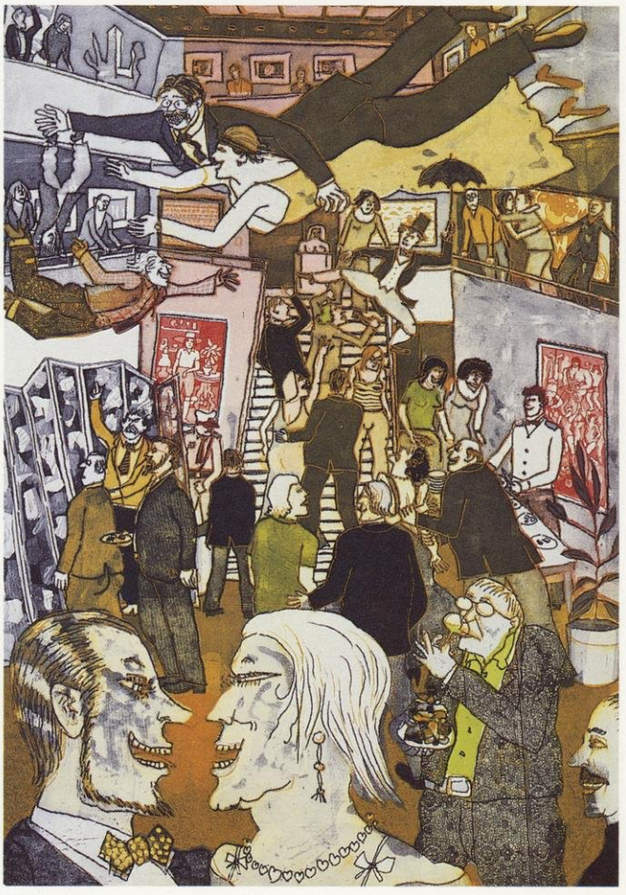
218. *The History of Printmaking: Lunch with Lautrec,* 1977
color etching
Edition of 75, 22×27-3/4 in.



234. *Self Portrait Smoking the Plate (state 2)*, 1980
color etching
Edition of 20, 12×19 in.

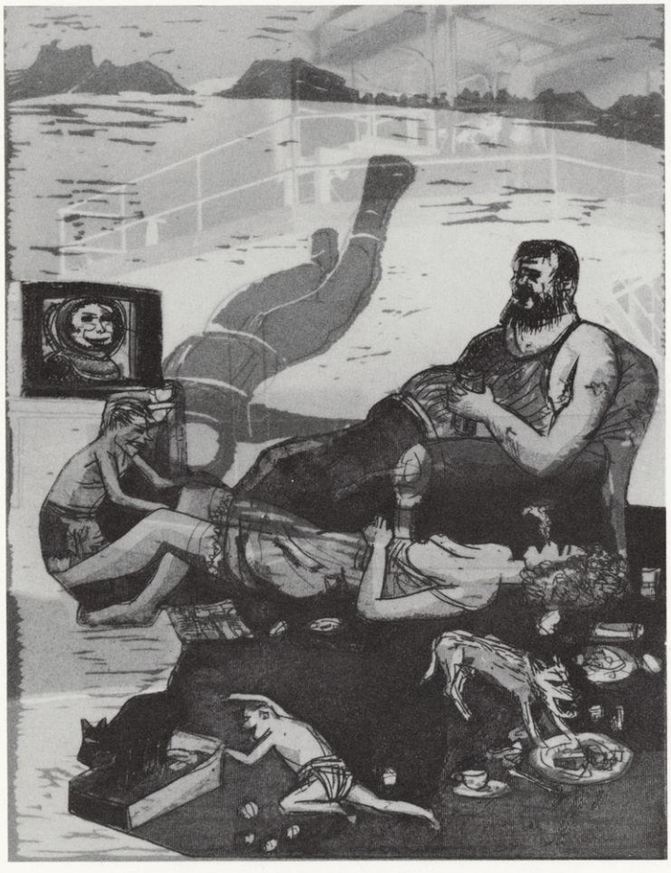
246. *History of Printmaking Up-date: Leroy Neiman Pulls a Screen Print*, 1981
color etching
Edition of 100, 16×21 in.

250. *Washington Video (or The Hollandale Tapes): The Stag at State*, 1983
color etching
Edition of 30, 25-1/2×34-1/2 in.



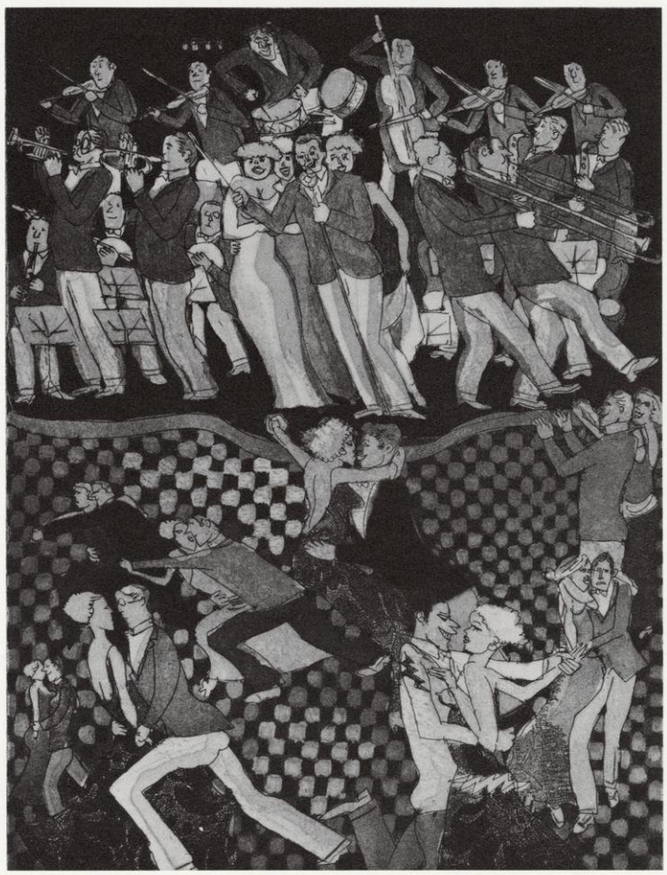
269. *Night of the Artists*, 1986
color etching
Edition of 50, 21×15 in.

154. *The Great Society: Your Day in Court*, 1970
color etching
Edition of 50, 18×18 in.



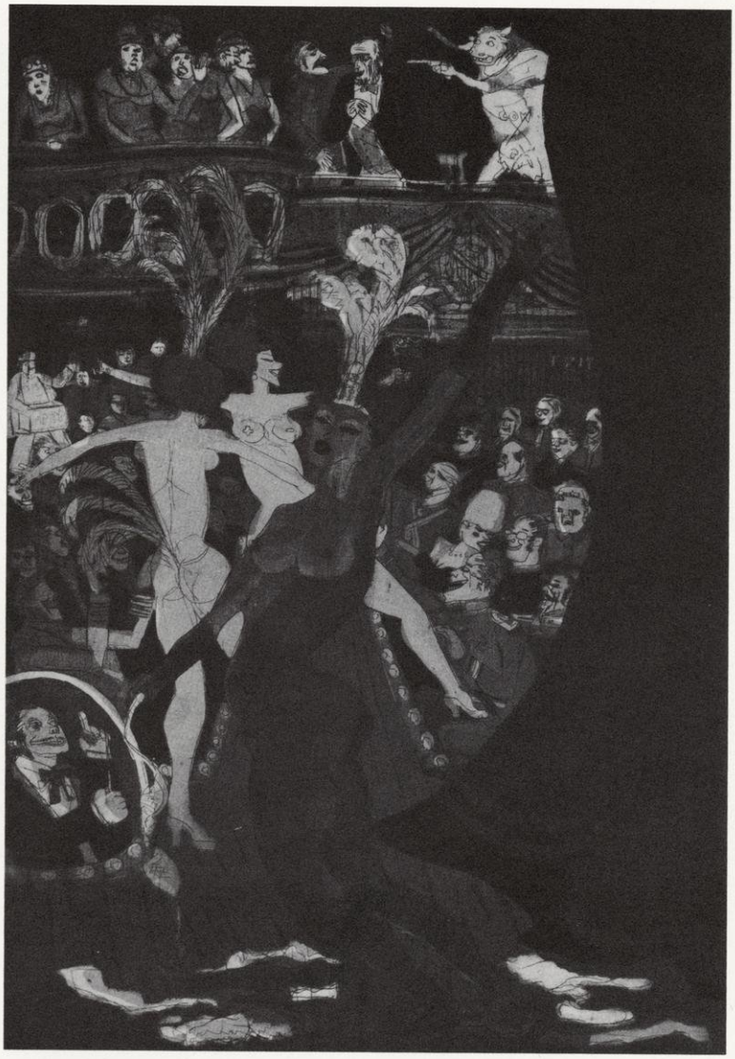
155. *Moon Trippers*, 1970
color etching and woodcut
Edition of 35, 11–3/4×8–1/2 in.

159. *Souvenir Pictures of the Great War,* 1971
color etching
Edition of 30, 19-3/4×24 in.



171. *Big Band,* 1972
color etching
Edition of 50, 16×12 in.

173. *Avalon Ballroom,* 1972
color etching
Edition of 30, 30×22-1/2 in.

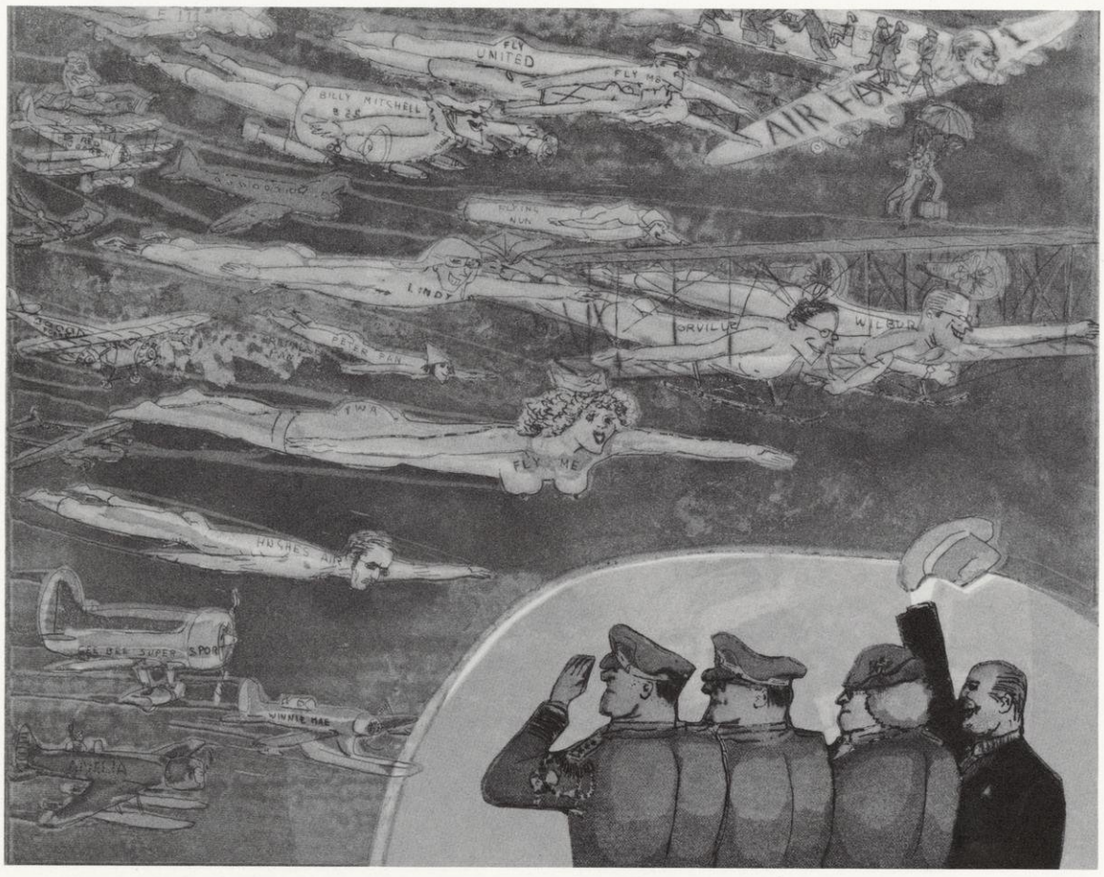


180. *Histories:*
Lincoln at Ford's Theater, 1972
color etching
Edition of 75, 23-1/2×16 in.

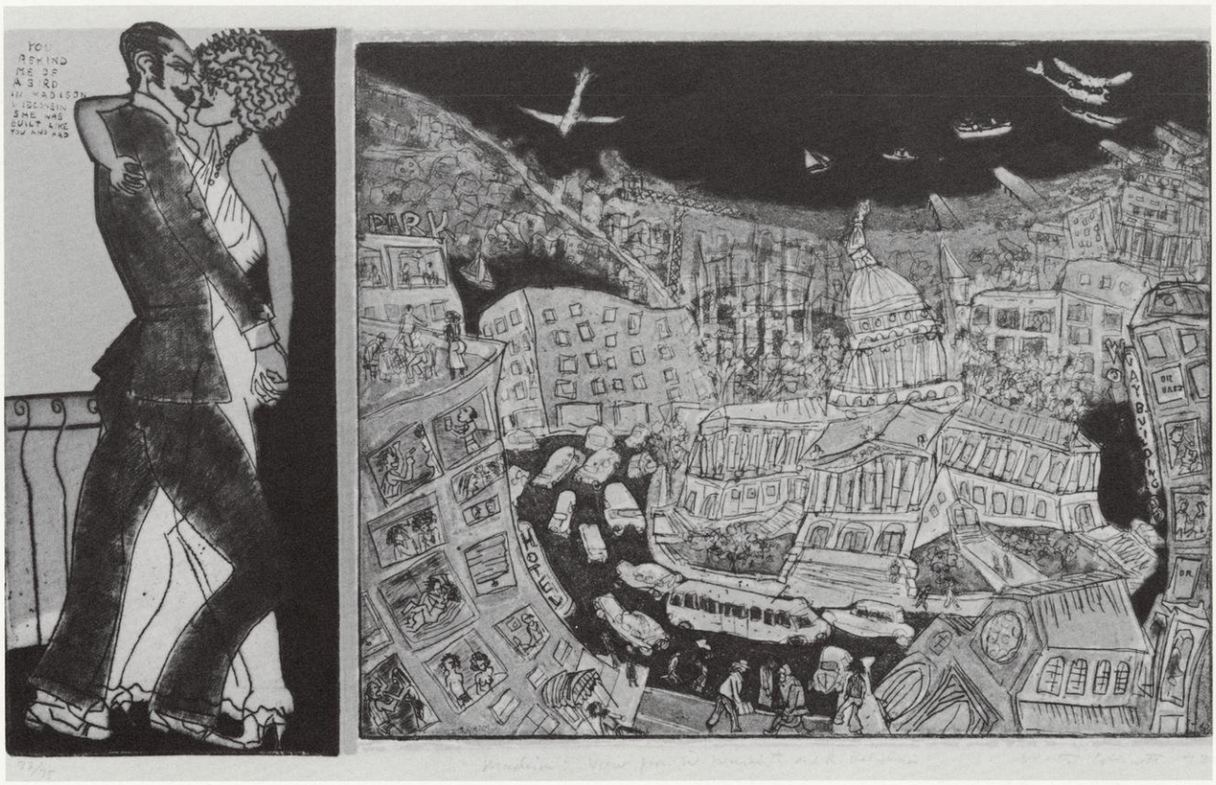
182. *Histories:*
Secretary Seward Buys Alaska, 1973
color etching
Edition of 75, 17×22-1/2 in.

184. *Histories: William Randolph Hearst*
Declares War on Spain, 1973
color etching
Edition of 75, 17×22 in.

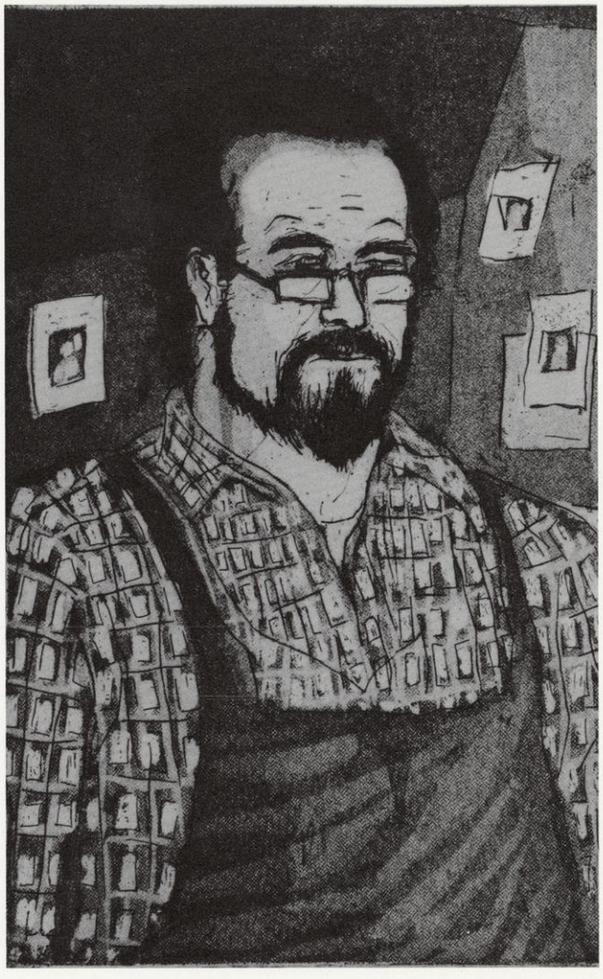
185. *Histories: 1814, The British Burn Washington DC*, 1973
color etching
Edition of 75, 17×22 in.



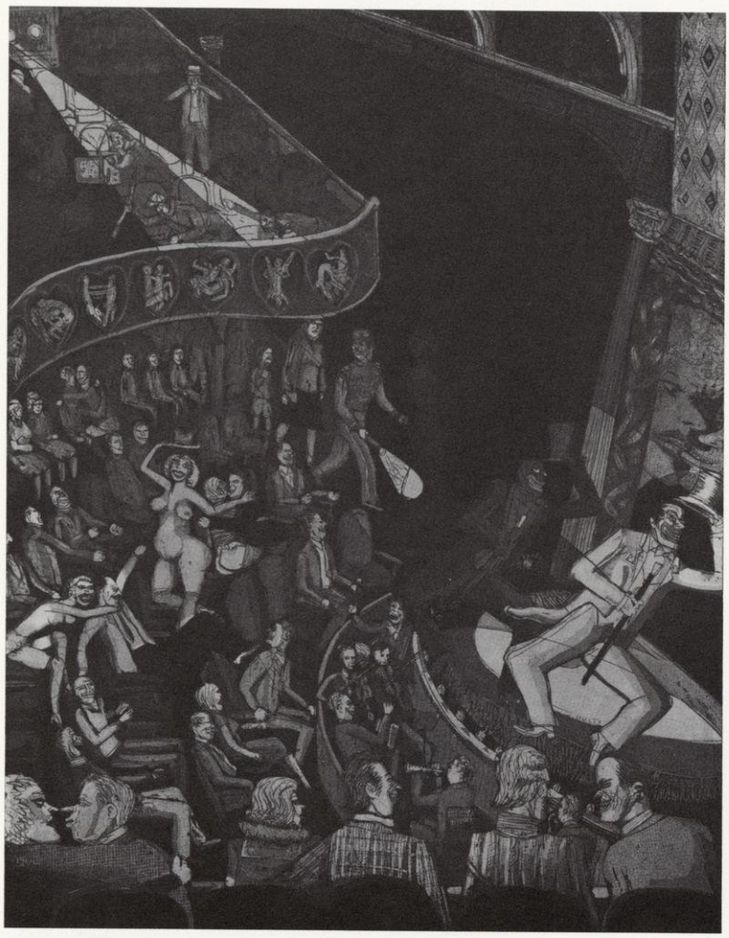
189. *A Brief History of Flight*, 1973
color etching
Edition of 30, 10–3/4×14 in.



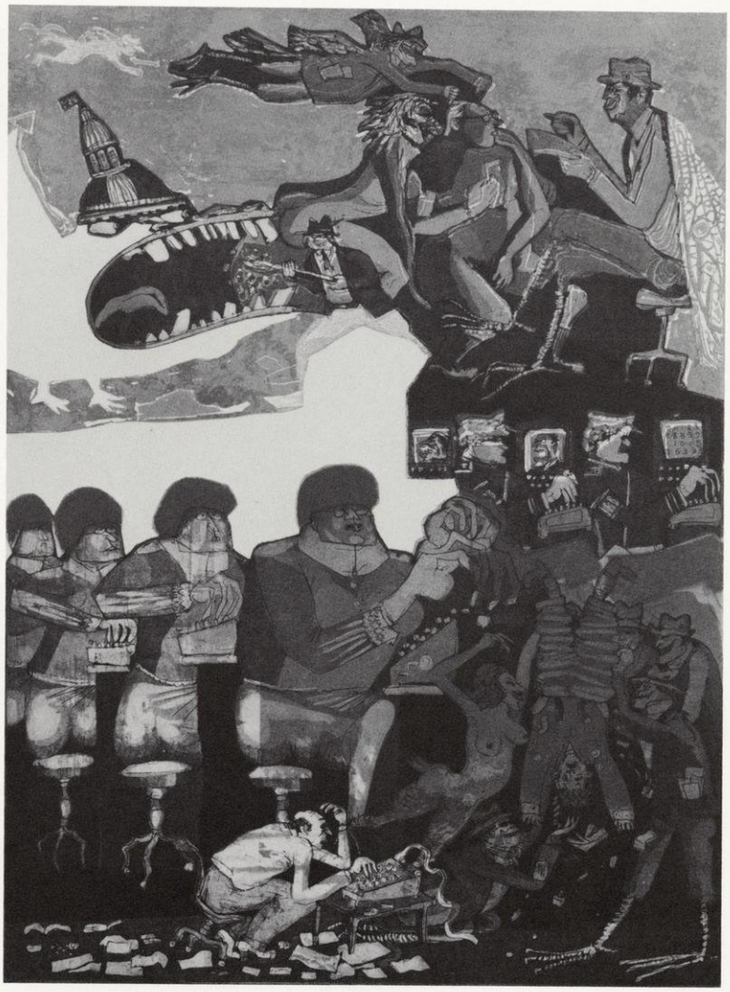
190. *Madison: View from W. Washington and Rue Rabelais*, 1973
color etching
Edition of 75, 8×14 in.



191. *Self Portrait*, 1973
etching
Edition of 10, 9-1/2×6 in.



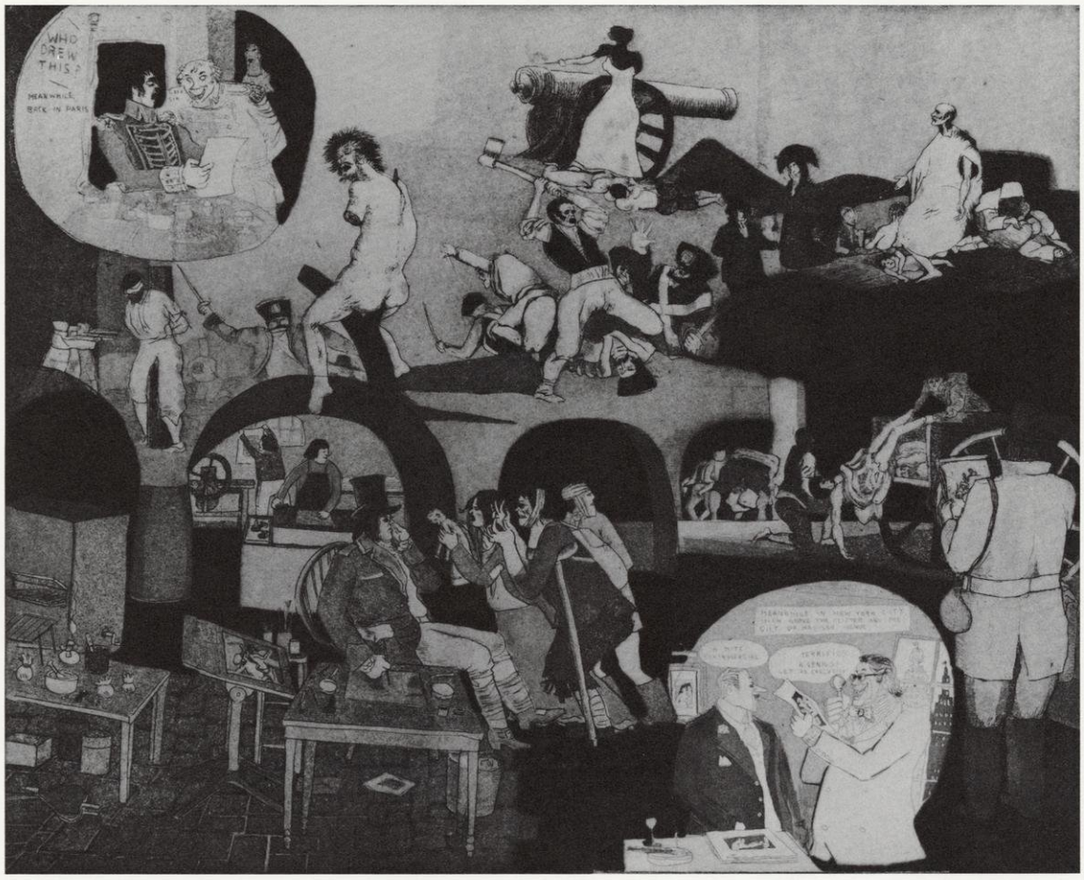
193. *Ladies Night at the Notorious Red Mill (state 2)*, 1974
color etching
Edition of 20, 26-1/2×21 in.



197. *Inside IRS*, 1974
color etching
Edition of 50, 19×14 in.

200. *Decline and Fall of Air Force I,* 1975
color etching
Edition of 75, 20×15 in.

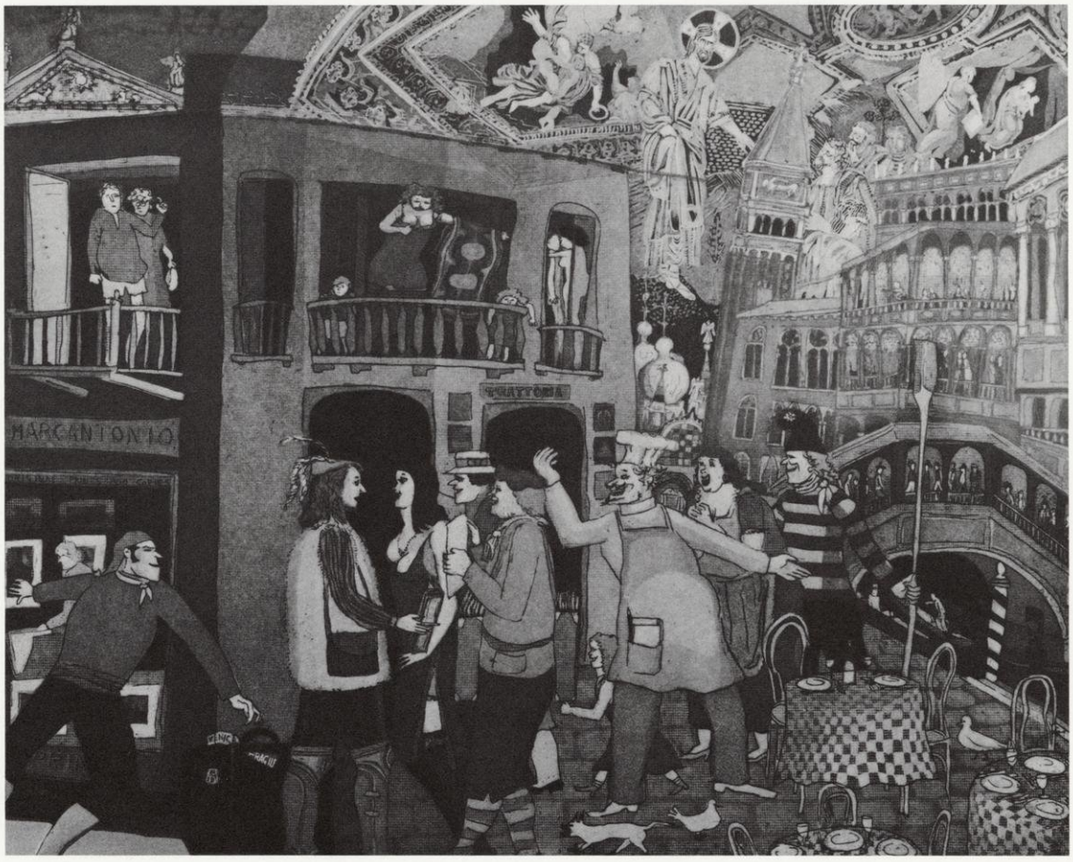
203. *The History of Printmaking: Ben Franklin at Versailles,* 1975
color etching
Edition of 50, 13–3/4×19–3/4 in.
Lent by Lakeside Studio



210. *The History of Printmaking: Goya Studies War,* 1976
color etching
Edition of 75, 22×27–3/4 in.

211. *The History of Printmaking: S. W. Hayter Discovers Viscosity Printing,* 1976
color etching
Edition of 75, 22×27–3/4 in.

212. *The History of Printmaking: Entry of M. Lasansky into Iowa City,* 1976
color etching
Edition of 75, 22×27-3/4 in.



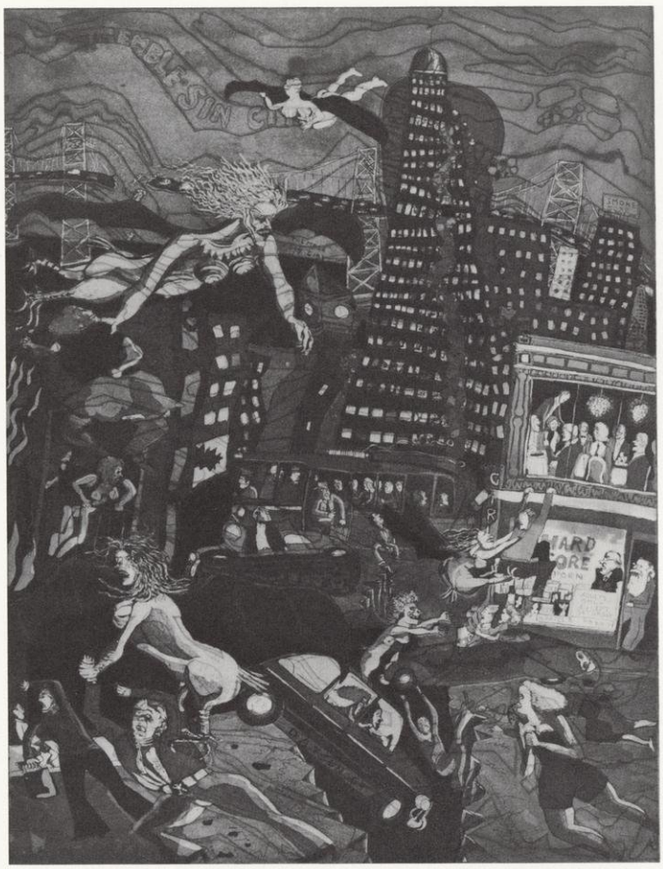
217. *The History of Printmaking: Durer at 23, In Love, In Venice, His Bags are Stolen,* 1977
color etching
Edition of 75, 22×27-3/4 in.

219. *The History of Printmaking: Picasso at the Zoo*, 1978
color etching
Edition of 75, 22×27–3/4 in.

220. *The History of Printmaking: Rauschenberg at Tamarind, in Hollywood*, 1978
color etching
Edition of 75, 22×27–3/4 in.

221. *The History of Printmaking: Rembrandt Bankrupt,* 1978
color etching
Edition of 75, 22×27-3/4 in.

222. *The History of Printmaking: The Last Printmaker,* 1978
color etching
Edition of 75, 22×27-3/4 in.

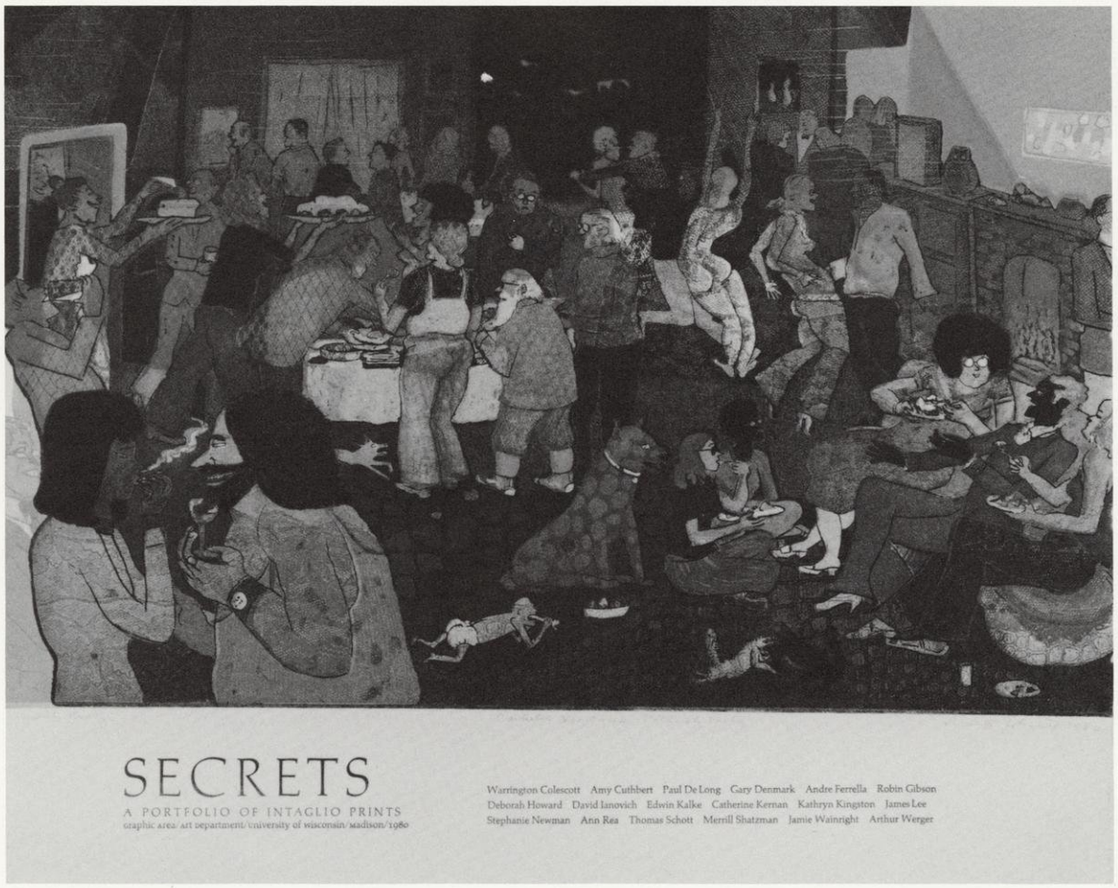


229. *Tremble Sin City (San Andreas Fault)*, 1979
color etching
Edition of 50, 24×18 in.

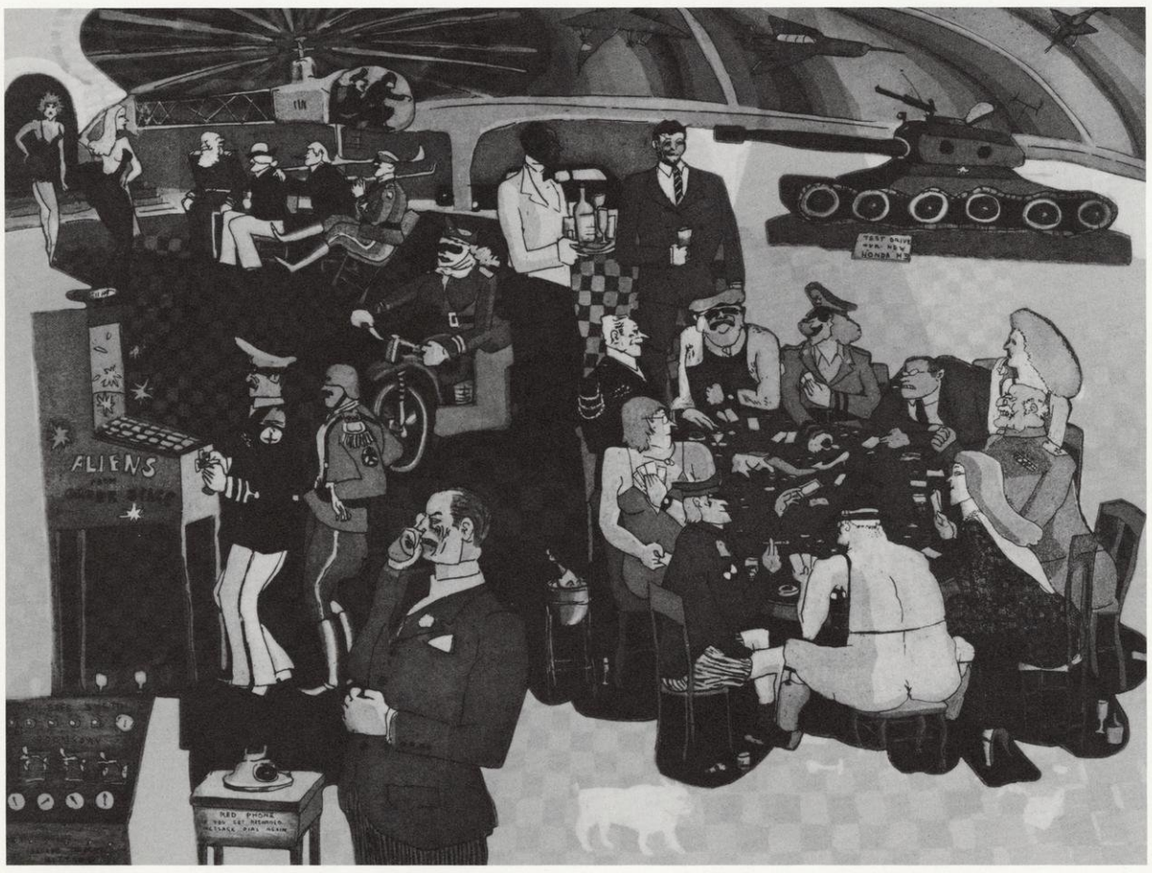
230. *Virtues and Vices*, 1979
color etching
Edition of 100, 11–3/4×22 in.

231. *Starwars Book VI: The Dodgeville Matinee Incident*, 1979
color etching
Edition of 20, 20×27-1/2 in.

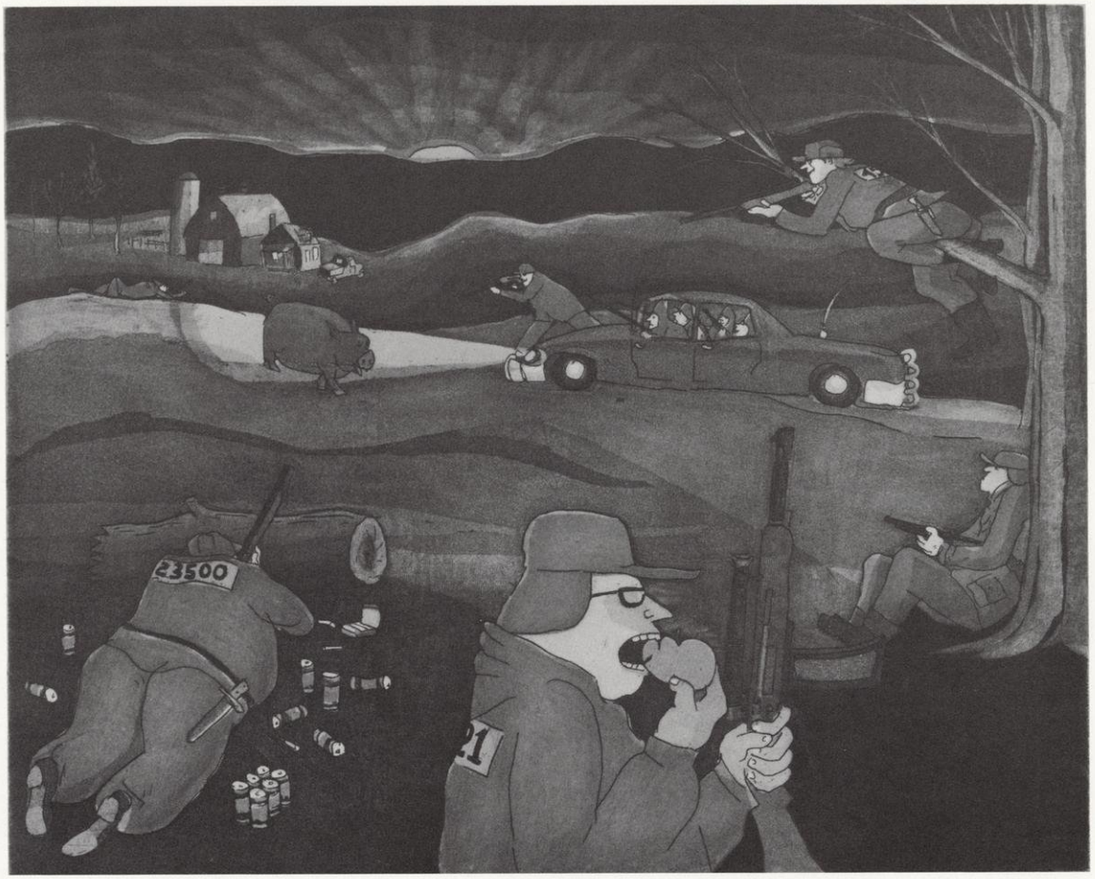
236. *The Hunt: Steensland's Drive*, 1980
color etching
Edition of 50, 22×27-1/2 in.



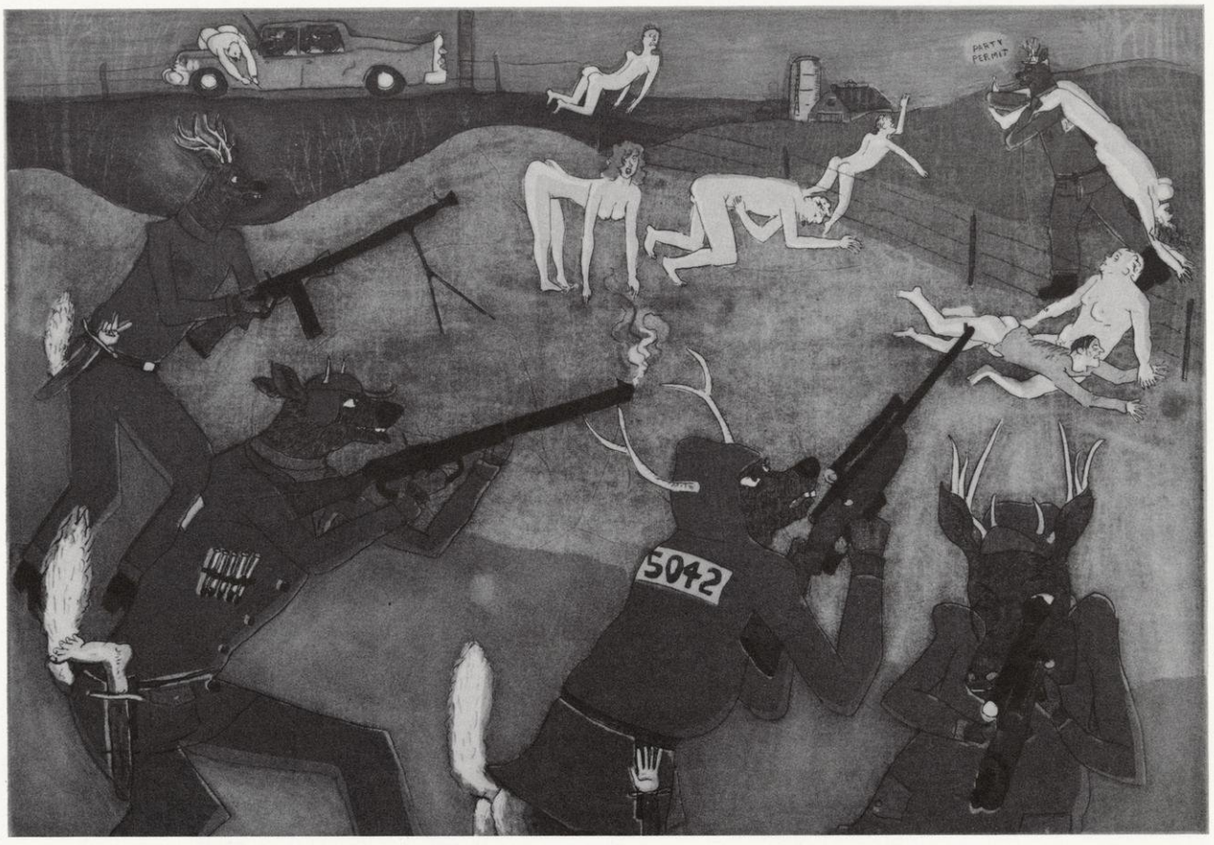
240. *Berkeley Vegetarian Potluck Party*
(title page to *Secrets* portfolio), 1980
color etching
Edition of 21, 14–3/4 × 18–1/2 in.



244. *Poker Night at the Pentagon*, 1981
color etching
Edition of 50, 17–3/4 × 23–3/4 in.

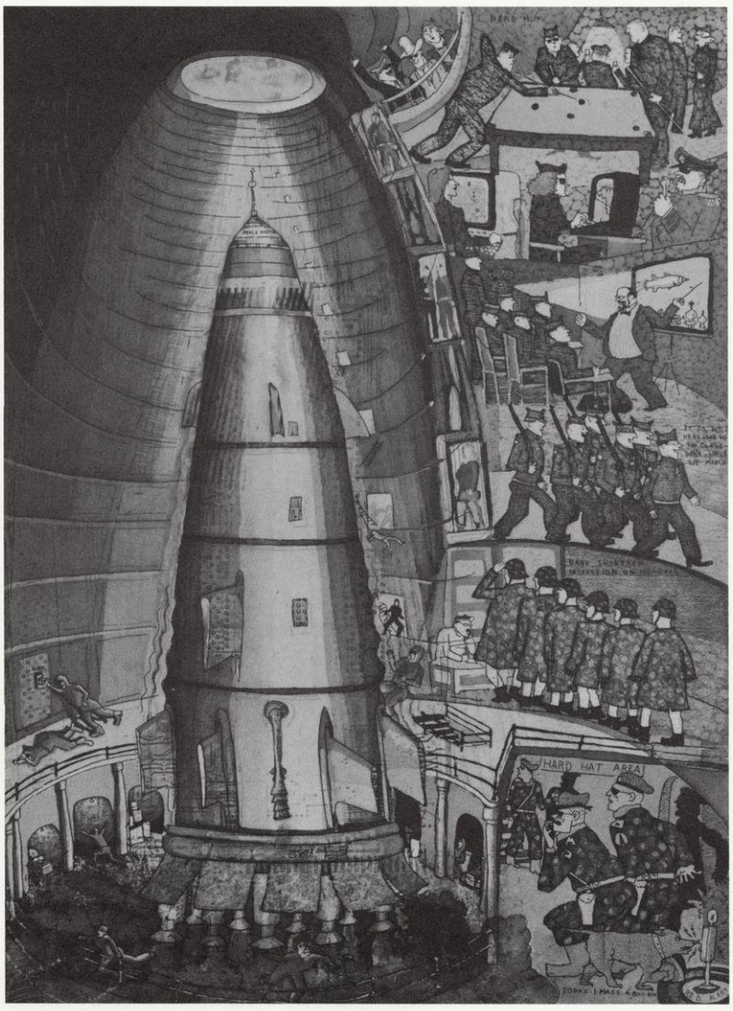


247. *The Hunt: 1st Dawn Stakeout*, 1981
color etching
Edition of 75, 11–3/4 × 15 in.



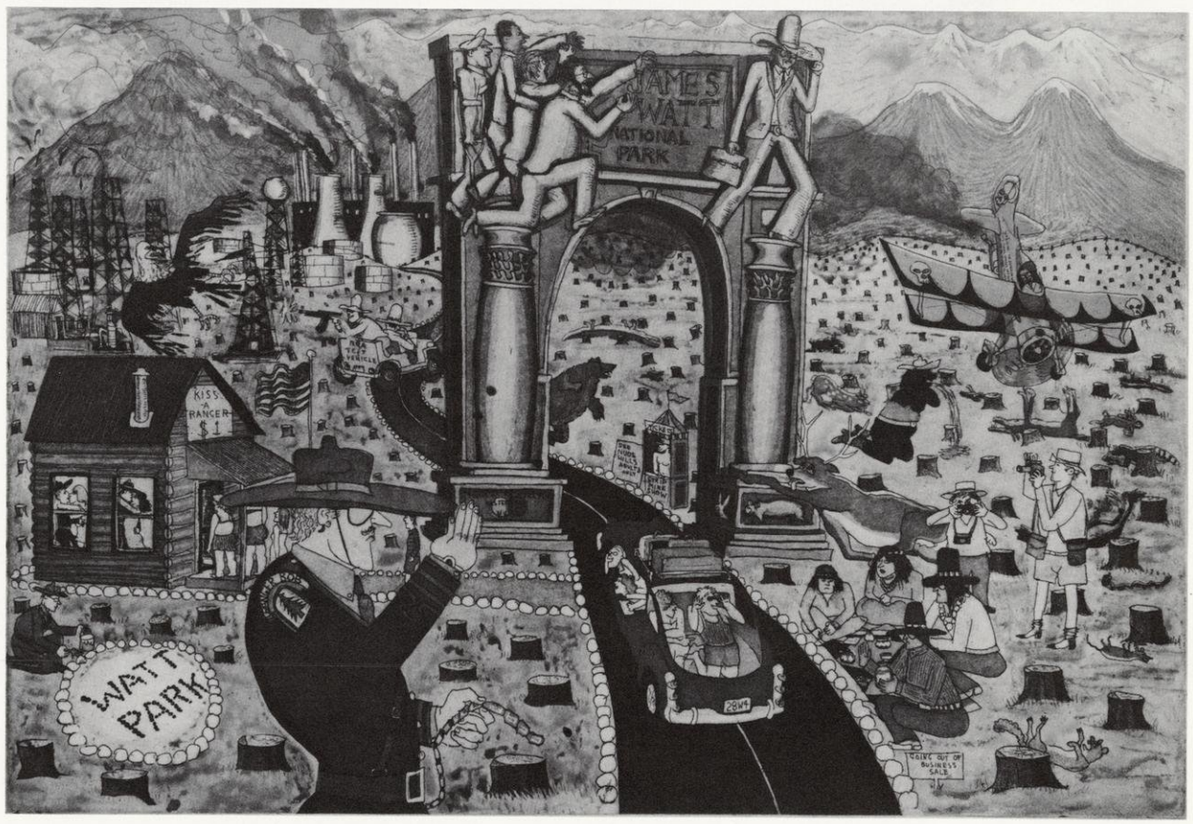
248. *The Hunt: Counter attack*, 1981
color etching
Edition of 75, 12–3/4 × 19 in.

249. *Washington Videos: Down in the Think Tank*, 1982
color etching
Edition of 50, 34-1/2 × 24 in.

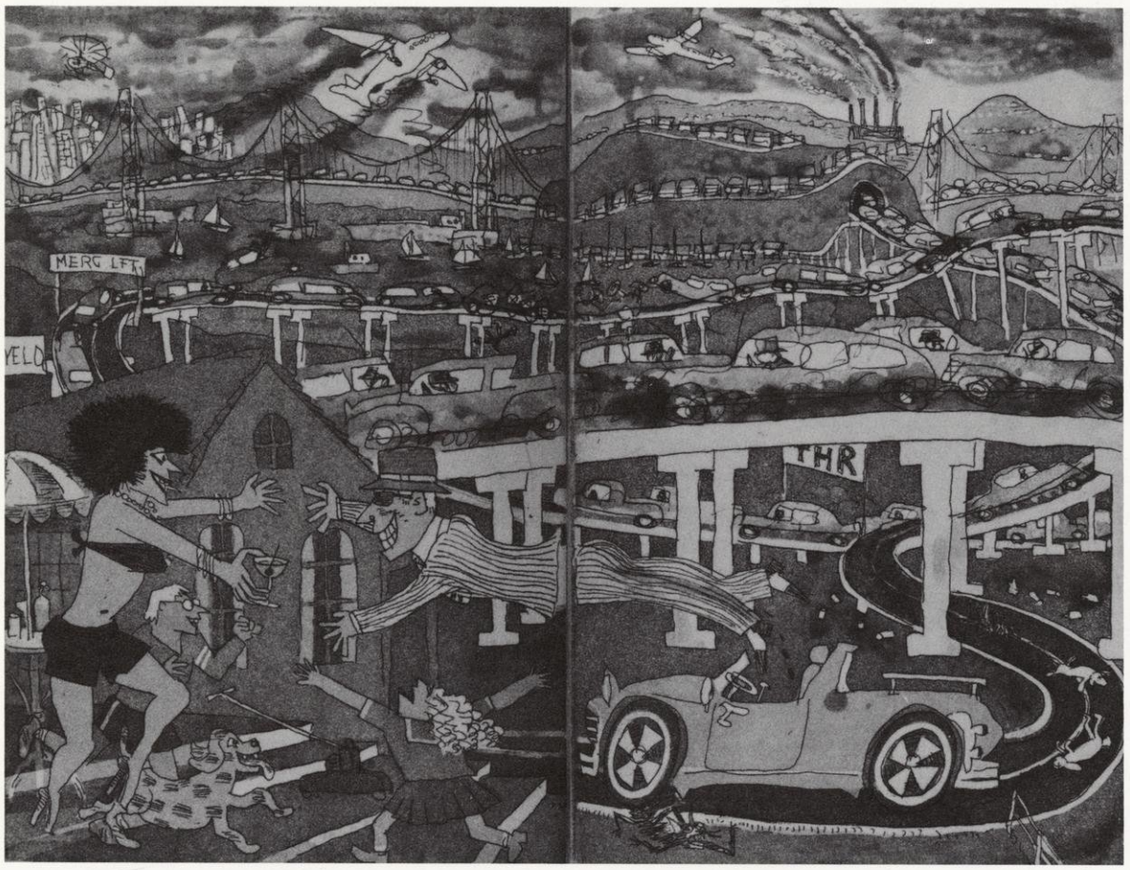


253. *The Hollandale Tapes: Boo Boo in Silo Sixteen*, 1984
color etching
Edition of 50, 23-3/4 × 16-3/4 in.

254. *High Court Now in Session*, 1984
color etching
Edition of 50, 15×21-3/4 in.

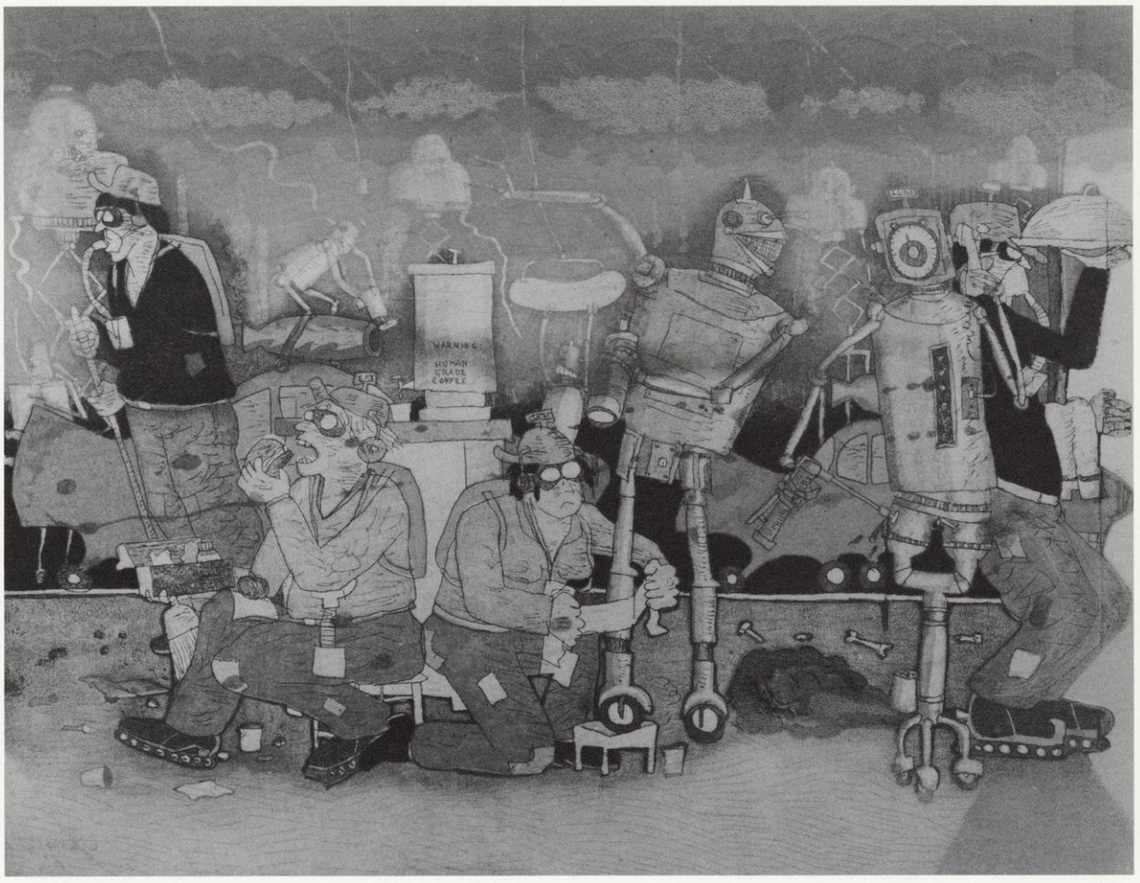


257. *Welcome to Watt Park*, 1984
color etching
Edition of 50, 24×35-3/4 in.



260. *Since Man Began to Eat Himself* (book), 1986
etchings
Edition of 113, 11×7-1/2 in.

267. *The Future: Recreation*, 1985
color etching
Edition of 30, 32-1/2×23-3/4 in.



268. *The Future: On the Line,* 1986
color etching
Edition of 50, 15×20-1/2 in.

271. *Laps,* 1987
color etching
Edition of 30, 15×21 in.

273. *Meanwhile . . . Underneath the Oval Office . . .*, 1987
color etching
Edition of 20, 20×16 in.

278. *Raft of the Titanic*, 1988
hand-colored etching
Edition of 25, 27-1/2×43-1/2 in.

CATALOGUE RAISONNÉ (Asterisks indicate prints included in exhibition.)

*1. *Lady at Leisure*, 1948
serigraph
Edition of 15, 12×14-1/2 in.

2. *Shuffle-Bored (Roque Players)*, 1948
serigraph
Edition unknown, 13-3/4×11-1/2 in.

3. *The Naked Dance*, 1948
serigraph
Edition unknown, 11-1/4×14 in.

* 4. *Atom Boy*, 1949
serigraph
Edition unknown, 13-1/2×11 in.

5. *Jazz Piano*, 1949
serigraph
Edition unknown, 9×12 in.

* 6. *Panel Discussion*, 1950
linocut
Edition of 10, 6×8 in.

7. *Fisherman*, 1950
serigraph
Edition unknown, 14×11 in.

8. *Faculty Meeting*, 1950
serigraph
Edition of 20, 14×11 in.

9. *Bridge Across the Arno (Seine)*, 1951
serigraph
Edition unknown, 14-1/2×11-1/2 in.

10. *Florentine Towers*, 1951
serigraph
Edition unknown, 14-3/4×12 in.

11. *Spanish Sky (City of the Plain)*, 1952
serigraph
Edition of 20, 12×15 in.

*12. *A Moonlight Swim (Moonlight Swimmers)*, 1952
serigraph
Edition of 20, 11-3/4×14-3/4 in.

13. *Bridge of Carquinez*, 1952
serigraph
Edition unknown, 11-1/2×14-1/4 in.

14. *Notre Dame de Paris*, 1952
serigraph
Edition of 20, 14×11-1/2 in.

15. *Mountain Village*, 1952
serigraph
Edition of 20, 12×15 in.

16. *In a Baroque Garden*, 1952
serigraph
Edition of 20, 11-1/2×11-1/4 in.

17. *Beauty and the Beast*, 1952
serigraph
Edition of 20, 14×11 in.

*18. *Television*, 1952
serigraph
Edition unknown, 14-3/4×9-1/2 in.

19. *Undersea Hunter*, 1953
serigraph
Edition of 20, 15×12 in.

*20. *Magdalenian*, 1953
serigraph
Edition unknown, 12×15-1/2 in.

21. *Gothic Glass*, 1953
serigraph
Edition of 20, 11-1/2×14 in.

*22. *Paleozoic*, 1953
serigraph
Edition of 15, 10-1/2×17-3/4 in.

*23. *Small Death*, 1953
serigraph on Tea-chest paper
Edition of 15, 14×18 in.

24. *Tete-a-tete*, 1954
serigraph
Edition of 25, 20-1/2×16-1/2 in.

25. *Super Sonic*, 1954
serigraph
Edition of 20, 17-3/4×21 in.

26. *Jungle*, 1954
serigraph
Edition of 20, 20×16 in.

27. *Hecatomb for Hector*, 1954
serigraph
Edition of 20, 15-3/4×21 in.

28. *Dordogne (Lascaux Cave)*, 1954
serigraph
Edition of 20, 16×21-3/4 in.

29. *Toll Trap*, 1955
serigraph
Edition of 20, 17-1/2×21 in.

30. *Pavanne*, 1955
serigraph
Edition of 20, 29-1/2×21 in.

*31. *Interior*, 1955
serigraph
Edition of 20, 26-1/2×19-1/2 in.

32. *Tidepool I*, 1955
serigraph
Edition of 10, 18-1/2×41-3/4 in.

33. *Airborne*, 1956
etching
Edition of 10, 15×19-1/5 in.

34. *Cliff Dwellers*, 1956
etching
Edition of 10, 9-3/4×11-3/4 in.

35. *Spine-Patch*, 1956
etching
Edition of 5, 8-3/4×11-3/4 in.

36. *Spine-Patch*, 1956
color etching
Edition of 2, 8-3/4×11-3/4 in.

37. *Earth Bound*, 1956
etching
Edition of 6, 8-3/4×11-3/4 in.

38. *Flying Machine*, 1956
color etching
Edition of 6, 8-3/4×11-3/4 in.

*39. *Seasonals*, 1956
color etching
Edition of 10, 8-3/4×11-3/4 in.

40. *Catacomb*, 1956
color etching and serigraphy
Edition of 10, 15×19-1/2 in.

*41. *Night Wings*, 1957
color etching and serigraphy
Edition of 14, 15×19-1/2 in.

42. *Airborne*, 1957
color etching and serigraphy
Edition of 4, 15×19-1/2 in.

*43. *Mach 5*, 1957
etching
Edition of 25, 14-1/2×19-1/2 in.

44. *Botanical*, 1957
serigraph
Edition of 22, 16-3/4×26-1/2 in.

*45. *Chilly in Chiswick*, 1957
serigraph
Edition of 20, 13-1/2×16 in.

46. *Witches Sabbath*, 1957
serigraph
Edition of 10, 16×20-1/2 in.

47. *Barrier*, 1957
serigraph
Edition of 25, 10-1/4×11-3/4 in.

48. *Great Barrier*, 1957
etching
Edition of 20, 15×20 in.

49. *Park Riders*, 1959
color drypoint
Edition 20, 23-3/4×18 in.

50. *Voyageur*, 1960
serigraph
Edition of 23, 27×17-1/2 in.

*51. *Night Rider*, 1960
color etching
Edition of 40, 12×24 in.

*52. *Cafe Bikini*, 1960
color drypoint and serigraphy
Edition of 15, 18×24 in.

53. *Last Look*, 1960
color drypoint
Edition of 10, 6×9 in.

54. *Cafe Bikini*, 1960
drypoint
Edition of 20, 18×24 in.

*55. *St. Martin's Eve*, 1960
color drypoint and serigraphy
Edition of 30, 18×24 in.

*56. *Great Barrier*, 1961
color etching
Edition of 20, 15×20 in.

57. *I See, I Hear, I Feel*, 1961
color engraving
Edition of 20, 15×20 in.

58. *Aphrodite Disrobing*, 1961
color etching
Edition of 20, 20×15 in.

59. *Aphrodite Aroused*, 1961–62
color etching and drypoint
Edition of 20, 20×12 in.

*60. *Medusa*, 1962
color etching, drypoint and serigraphy
Edition of 30, 18×23-3/4 in.

61. *Park Sunday*, 1962
color etching, drypoint and serigraphy
Edition of 30, 18×23-1/2 in.

62. *Park Sunday (state 2)*, 1962
etching
Edition of 12, 18×23-1/2 in.

63. *Woodlot*, 1962
color etching and drypoint
Edition of 25, 20×15 in.

64. *Woodlot (state 2)*, 1962
etching
Edition of 10, 20×15 in.

65. *Bird Hunters*, 1962
drypoint
Edition of 30, 6×9 in.

66. *Cafe Hour (states 1, 2, 3)*, 1962
color etchings
Edition of 10, 16×9 in.

67. *Park Racers*, 1962
color drypoint
Edition of 30, 23-3/4×18 in.

68. *Park Racers*, 1963
drypoint
Edition of 10, 23-3/4×18 in.

*69. *Park Sunday (state 3)*, 1962–63
color drypoint and serigraphy
Edition of 30, 18×26 in.

70. *Tidepool II*, 1963
serigraph on tea chest paper
Edition of 10, 18×41-1/2 in.

71. *I Told Him Listen*, 1963
color etching
Edition of 10, 10×23 in.

*72. *The Sculptor*, 1963
color etching
Edition of 20, 19-1/2×15 in.

73. *Thetis*, 1963
color etching
Edition of 20, 17-3/4×23-3/4 in.

74. *Bucky Badger*, 1963
color drypoint and serigraphy
Edition of 7, 23×17 in.

75. *Anita Ekberg as St. Thekla*, 1963
color etching
Edition of 20, 12×9 in.

*76. *In Birmingham Jail*, 1963–64
color etching
Edition of 20, 18×24 in.

*77. *Water Rat at the Bunny Club*, 1964
lithograph
Edition of 3, 10-1/2×15-3/4 in.

78. *Park Sunday (state 4)*, 1964
etching
Edition of 30, 18×23-1/2 in.

79. *Death of Oswald*, 1964
lithograph
Edition of 3, 12×10 in.

*80. *Greek Gods and Englishmen on Hampstead Heath*, 1964
color drypoint and etching
Edition of 30, 12×24 in.

81. *Greeks and Amazons*, 1964
lithograph
Edition of 28, 13×19 in.

82. *To Isadora Duncan*, 1964
lithograph
Edition of 42, 18-1/2×12-1/2 in.

83. *The Great Mason City Raid*, 1964
lithograph
Edition of 3, 10×13-1/2 in.

84. *Go Go Go*, 1964
color etching
Edition of 50, 11-3/4×9 in.

85. *Greeks and Amazons*, 1964
drypoint
Edition of 10, 9-1/4×10 in.

86. *Ladies and Gentlemen*, 1964
color etching
Edition of 50, 8-3/4×24 in.

*87. *The Kansas City Massacre*, 1964
lithograph
Edition of 3, 12-1/2×16 in.

*88. *Christmas with Ziggy*, 1964
color etching and drypoint
Edition of 30, 16×22 in.

89. *The Triumph of St. Valentine*, 1964
etching and drypoint
Edition of 30

*90. *The Triumph of St. Valentine*, 1964
color etching and drypoint
Edition of 30, 17-3/4×23-3/4

*91. *Dillinger: The Battle at Little Bohemia*, 1964
color etching and drypoint
Edition of 20, 19×27-1/2

92. *Greeks and Amazons*, 1965
color drypoint
Edition of 30, 9-1/4×10 in.

*93. *Marlene, You Were the Most*, 1965
color etching and drypoint
Edition unknown, 24×19 in.

94. *Coco Loco in Acapulco*, 1965
serigraph
Edition of 15, 21×26-1/2 in.

95. *Royal Garden Roof*, 1965
color etching
Edition of 50, 7×22 in.

*96. *The Death of Dillinger*, 1965
color etching
Edition of 50, 26×17-1/2 in.

*97. *Dillinger: The Great Mason City Raid*, 1965
color etching and drypoint
Edition of 50, 20×23-1/2 in.

*98. *Dillinger: Attack and Defense at Little Bohemia*, 1965
color etching and drypoint
Edition of 50, 20×22 in.

99. *Dillinger: The Breakout from the Indiana Pen*, 1966
etching
Edition of 20, 32×22 in.

100. *Dillinger: The Breakout from the Indiana Pen*, 1966
color etching and drypoint
Edition of 50, 32×22 in.

101. *Holed Up*, 1966
lithograph
Edition of 20, 16×22 in.

102. *Fathers' Day*, 1966
color etching and drypoint
Edition of 20, 15×23 in.

103. *Mother's Day*, 1966
color etching and drypoint
Edition of 30, 15×23 in.

*104. *The Hideout*, 1966
lithograph
Edition of 50, 15-1/2×22 in.

105. *Get-Away Car*, 1966
lithograph
Edition of 20, 15-1/2×22 in.

*106. *Get-Away Car*, 1966
color lithograph
Edition of 30, 15-1/2×22 in.

107. *The Execution*, 1966
color lithograph
Edition of 30, 16×22 in.

108. *Poster, Galerie des Peintres Graveurs, Paris*, 1966
color lithograph
Edition of 100, 11×15-1/2 in.

109. *Commuters*, 1966
lithograph
Edition of 20, 14×17 in.

*110. *The Great Society: Military Life*, 1966
color etching
Edition of 50, 18×18 in.

111. *The Great Society: Military Life*, 1966
etching
Edition of 30, 18×18 in.

112. *The Great Society:*
Music, Medicine and Sport, 1966
color etching
Edition of 50, 18×18 in.

113. *The Great Society:*
Music, Medicine and Sport, 1966
etching
Edition of 20, 18×18 in.

*114. *The Great Society:*
Top Management, 1966
color etching
Edition of 30, 18×18 in.

115. *The Great Society:*
Top Management, 1966
etching
Edition of 30, 18×18 in.

*116. *The Great Society: Art and Education*, 1966
color etching
Edition of 50, 18×18 in.

117. *The Great Society: Art and Education*, 1966
etching
Edition of 30, 18×18 in.

118. *The Great Society: Stock Exchange*, 1966
color etching
Edition of 50, 18×18 in.

119. *The Great Society: Stock Exchange*, 1966
etching
Edition of 50, 18×18 in.

120. *Top Level Men*, 1966
color lithograph and etching
Edition of 20, 14-1/2×20-1/4 in.

*121. *Goodge Street*, 1967
color etching
Edition of 30, 22×21 in,

*122. *Quo Vadis, Baby*, 1967
color etching
Edition of 30, 27×20 in.

*123. *The Great Society: Inner Core*, 1967
color etching and drypoint
Edition of 30, 18×18 in.

124. *The Great Society: Inner Core*, 1967
etching and drypoint
Edition of 10, 18×18 in.

125. *Golders Green*, 1968
color etching and drypoint
Edition of 30, 26-1/2×18 in.

*126. *Aldgate East*, 1967-68
color etching and drypoint
Edition of 30, 19×24 in.

*127. *Verdun, Defense*, 1968
color etching and drypoint
Edition of 30, 18×33-1/2 in.

128. *Verdun, Attack*, 1968
color etching and drypoint
Edition of 30, 18×33-1/2 in.

129. *A Wild West: High Noon for Hoot Gibson*, 1968
color lithograph
Edition of 75, 19-1/4×27 in.

130. *A Wild West: Custer's Last Stand*, 1968
color lithograph
Edition of 75, 18×14 in.

131. *A Wild West: Home on the Range*, 1968
color lithograph
Edition of 75, 24×20 in.

132. *A Wild West: Wagon Train*, 1968
color lithograph
Edition of 75, 20×29 in.

133. *A Wild West: Cowboys and Indians*, 1968
color lithograph
Edition of 75, 23-1/2×17 in.

134. *A Wild West: Dodge City*, 1968
color lithograph
Edition of 75, 23-1/2×17-1/4 in.

*135. *Campo di Fiori*, 1968
color etching and drypoint
Edition of 30, 21×30 in.

*136. *Wild Western*, 1968
color etching
Edition of 40, 14-3/4×11-1/2 in.

*137. *Dream of the Printseller*, 1968
color etching
Edition of 60, 9×13-3/4 in.

138. *Chicago Indians*, 1969
color etching
Edition of 40, 14-3/4×11-1/2 in.

139. *The Pit*, 1968
color etching
Edition of 30, 8-1/2×12 in.

*140. *Ode to Orange County (Calif.)*, 1969
color etching
Edition of 50, 24×36 in.

*141. *Patrioticks*, 1969
color etching
Edition 30, 20×23-1/2 in.

*142. *Out My Garden Window*, 1969
color etching
Edition of 30, 18-1/2×21-1/2 in.

143. *Famous American Riots: Tea Party*, 1969
color lithograph
Edition of 40, 19×28 in.

144. *Famous American Riots: Railroad*, 1969
color lithograph
Edition of 40, 19×28 in.

145. *Famous American Riots: Fracas at Calamity's Place*, 1969
color lithograph
Edition of 40, 19×27 in.

146. *The Mariposa Suite: Frontispiece*, 1970
color etching
Edition of 100, 12×10 in.

147. *The Mariposa Suite I: Mariposa Street*, 1970
color etching
Edition of 100, 12×10 in.

148. *The Mariposa Suite II: Butterflies are May Winds*, 1970
color etching
Edition of 100, 12×10 in.

149. *The Mariposa Suite III: From La Brea Hills*, 1970
color etching
Edition of 100, 12×10 in.

150. *The Mariposa Suite IV: Cisco Kid*, 1970
color etching
Edition of 100, 12×10 in.

151. *The Mariposa Suite V: Catalina View*, 1970
color etching
Edition of 100, 12×10 in.

152. *The Mariposa Suite VI: A Club in My Ribs*, 1970
color etching
Edition of 100, 12×10 in.

*153. *George the Wonder Horse*, 1970
color etching
Edition 50, 23-1/2×26 in.

*154. *The Great Society: Your Day in Court*, 1970
color etching
Edition of 50, 18×18 in.

*155. *Moon Trippers*, 1970
color etching and woodcut
Edition of 35, 11-3/4×8-1/2 in.

156. *Self Portrait*, 1970
drypoint with mixed media
Edition of 6, 9-1/2×5 in.

157. *Big Band*, 1970
etching
Edition of 50, 16×12 in.

158. *Snapshots from Underground*
(also called *Snapshots from the 3rd Great War*), 1971
color etching, drypoint and serigraphy
Edition of 15, 41-1/2×29-1/2 in.

*159. *Souvenir Pictures of the Great War*, 1971
color etching
Edition of 30, 19-3/4×24 in.

160. *Poster, for Van Straaten Gallery, Chicago*, 1971
serigraphy and etching
Edition of 10, 30×22 in.

161. *Death in Venice: Death on the Lido*, 1971
color etching
Edition of 125, 16-1/2×12 in.

162. *Death in Venice: A Frightful Dream*, 1971
color etching
Edition of 125, 12×16-1/2

163. *Death in Venice: Strolling Singers*, 1971
color etching
Edition of 125, 12×16 in.

164. *Death in Venice: Pursuit*, 1971
color etching
Edition of 125, 16×12 in.

165. *Death in Venice: Piazza San Marco*, 1971
color etching and woodcut,
Edition or 125, 18-3/4×12-3/4 in.

166. *Death in Venice: Dark Gondola*, 1971
color etching
Edition of 125, 15-3/4×11-3/4 in.

167. *Death in Venice: Aschenbach Aboard*, 1971
color etching
Edition of 125, 15-3/4×11-3/4 in.

168. *Death in Venice: Tadzio*, 1971
color etching and drypoint
Edition of 125, 17-3/4×12 in.

169. *Death in Venice: I Feel Sick*, 1971
color etching
Edition of 125, 17×11-1/2 in.

170. *Death in Venice: Barber Shop*, 1971
color drypoint
Edition of 125, 18-3/4×11 in.

*171. *Big Band*, 1972
color etching
Edition of 50, 16×12 in.

172. *Your Day in Court*, 1972
color etching
Edition of 40, 20×15-3/4 in.

*173. *Avalon Ballroom*, 1972
color etching
Edition of 30, 30×22-1/2 in.

174. *Colescott* (Madison Art Center Poster), 1972
etching
Edition of 30, 30×22-1/2 in.

175. *The Great Cow Insurrection*, 1972
color etching
Edition of 20, 20×18 in.

176. *Men in White*, 1972
color etching
Edition of 50, 19-1/2×23-1/2 in.

177. *Men in White*, 1972
etching
Edition of 50, 19-1/2×23-1/2 in.

178. *The Great Moon Trip*, 1972
color etching
Edition of 100, 16-1/2×20-1/2 in.

179. *Histories: Colescott's USA* (title page), 1973
etching
Edition of 75, 23-1/2×19-1/2 in.

*180. *Histories: Lincoln at Ford's Theater*, 1972
color etching
Edition of 75, 23-1/2×16 in.

181. *Histories: Lincoln at Ford's Theater*, 1972
etching
Edition of 50, 23-1/2×16 in.

*182. *Histories: Secretary Seward Buys Alaska*, 1973
color etching
Edition of 75, 17×22-1/2 in.

*183. *Histories: George Washington Meets Betsy Ross, But Too Late*, 1973
color etching
Edition of 75, 22×19 in.

*184. *Histories: William Randolph Hearst Declares War on Spain*, 1973
color etching
Edition of 75, 17×22 in.

*185. *Histories: 1814, The British Burn Washington DC*, 1973
color etching
Edition of 75, 17×22 in.

*186. *Histories: J. Edgar Hoover at the Biograph Theater*, 1973
color etching
Edition of 75, 30×22-1/2.

187. *Histories: God Speaks to Joseph Smith*, 1973
color etching
Edition of 75, 19-1/2×15-1/4 in.

*188. *Histories: The First Thanksgiving*, 1973
color etching
Edition of 50, 30×22-1/2 in.

*189. *A Brief History of Flight*, 1973
color etching
Edition of 30, 10-3/4×14 in.

*190. *Madison: View from W. Washington and Rue Rabelais*, 1973
color etching
Edition of 75, 8×14 in.

*191. *Self Portrait*, 1973
etching
Edition of 10, 9-1/2×6 in.

192. *Ladies Night at the Notorious Red Mill (state 1)*, 1974
etching
Edition of 30, 26-1/2×21 in.

*193. *Ladies Night at the Notorious Red Mill (state 2)*, 1974
color etching
Edition of 20, 26-1/2×21 in.

194. *Stag Night Smoker at Key Biscayne*, 1974
color etching
Edition of 120, 20×16 in.

195. *Merry Christmas*, 1974
etching
Edition unknown, 8×4-1/2 in.

196. *Plumbers*, 1974
etching
Edition of 30, 4×2-3/4 in.

*197. *Inside IRS*, 1974
color etching
Edition of 50, 19×14 in.

198. *Airport*, 1975
color etching
Edition of 50, 22×28 in.

199. *RKO: Baby Luanne and Daddy Joe*, 1975
color etching
Edition of 30, 26-1/2×21 in.

*200. *Decline and Fall of Air Force I*, 1975
color etching
Edition of 75, 20×15 in.

201. *Marlon Brando Reaches Gresham, Wisconsin*, 1975
color etching
Edition of 50, 9×12 in.

202. *Your Friends at IRS*, 1975
etching
Edition of 30, 11×14 in.

*203. *The History of Printmaking: Ben Franklin at Versailles*, 1975
color etching
Edition of 50, 13-3/4×19-3/4 in.
Lent by Lakeside Studio

204. *The History of Printmaking: Senefelder Receives the Secrets of Lithography*, 1975
color etching
Edition of 50, 13-3/4×19-3/4 in.

205. *The History of Printmaking: Lasansky Reaches Iowa City*, 1975
color lithograph
Edition of 50, 11-1/2×15-1/2 in.

206. *The History of Printmaking: Hayter Discovers Viscosity*, 1975
color lithograph
Edition of 50, 11-1/2×15 in.

207. *The History of Printmaking: The Last Printmaker*, 1975
color etching
Edition of 50, 8×10-3/4 in.

*208. *The History of Printmaking: Ben Franklin at Versailles*, 1976
color etching
Edition of 50, 22×27-3/4 in.

*209. *The History of Printmaking: Senefelder Receives the Secrets of Lithography*, 1976
color etching
Edition of 75, 22×27-3/4 in.

*210. *The History of Printmaking: Goya Studies War*, 1976
color etching
Edition of 75, 22×27-3/4 in.

*211. *The History of Printmaking: S. W. Hayter Discovers Viscosity Printing*, 1976
color etching
Edition of 75, 22×27-3/4 in.

*212. *The History of Printmaking: Entry of M. Lasansky into Iowa City*, 1976
color etching
Edition of 75, 22×27-3/4 in.

213. *The History of Printmaking: S. W. Hayter Discovers Viscosity Printing*, 1977
color etching
Edition of 75, 14×20 in.

214. *The History of Printmaking: The Last Printmaker*, 1977
color etching
Edition of 30, 14×20 in.

215. *The History of Printmaking: Rembrandt Bankrupt*, 1977
etching
Edition of 75, 11-3/4×15-3/4 in.

216. *The History of Printmaking: Durer at 23, In Love, In Venice, His Bags are Stolen*, 1977
color etching
Edition of 75, 14×20 in.

*217. *The History of Printmaking: Durer at 23, In Love, In Venice, His Bags are Stolen*, 1977
color etching
Edition of 75, 22×27-3/4 in.

*218. *The History of Printmaking: Lunch with Lautrec*, 1977
color etching
Edition of 75, 22×27-3/4 in.

*219. *The History of Printmaking: Picasso at the Zoo*, 1978
color etching
Edition of 75, 22×27-3/4 in.

*220. *The History of Printmaking: Rauschenberg at Tamarind, in Hollywood*, 1978
color etching
Edition of 75, 22×27-3/4 in.

*221. *The History of Printmaking: Rembrandt Bankrupt*, 1978
color etching
Edition of 75, 22×27-3/4 in.

*222. *The History of Printmaking: The Last Printmaker*, 1978
color etching
Edition of 75, 22×27-3/4 in.

223. *At the Ball*, 1978
color etching
Edition of 40, 26×20 in.

224. *The History of Printmaking: Lunch with Lautrec*, 1978
color etching
Edition of 100, 14×19-3/4 in.

225. *The Romance of Wine*, 1979
color etching
Edition of 100, 14-3/4×20 in.

226. *Berkeley Vegetarian Potluck Supper*, 1979
etching
Edition of 75, 4×20 in.

227. *The Last Judgement*, 1979
color etching
Edition of 50, 24×18 in.

228. *The Last Judgement*, 1979
etching
Edition of 50, 24×18 in.

*229. *Tremble Sin City (San Andreas Fault)*, 1979
color etching
Edition of 50, 24×18 in.

*230. *Virtues and Vices*, 1979
color etching
Edition of 100, 11-3/4×22 in.

*231. *Starwars Book VI: The Dodgeville Matinee Incident*, 1979
color etching
Edition of 20, 20×27-1/2 in.

232. *San Andreas Fault*, 1979
etching
Edition of 50, 24×18 in.

233. *Berkeley Vegetarian Potluck Party*, 1979
etching
Edition of 50, 11-3/4×22 in.

*234. *Self Portrait Smoking the Plate (state 2)*, 1980
color etching
Edition of 20, 12×19 in.

235. *Ms. Chili Pepper in Strobe*, 1980
color etching
Edition of 50, 20×27-1/2 in.

*236. *The Hunt: Steensland's Drive*, 1980
color etching
Edition of 50, 22×27-1/2 in.

237. *At the Ball*, 1980
etching
Edition of 20, 26-3/4×20 in.

238. *Ms. Chili Pepper at the Baton Club*, 1980
etching
Edition of 20, 20×27-1/2 in.

239. *Village Bowl*, 1980
color etching
Edition of 50, 22×27-1/2 in.

*240. *Berkeley Vegetarian Potluck Party* (title page to *Secrets* portfolio), 1980
color etching
Edition of 21, 14-3/4×18-1/2 in.

241. *The History of Printmaking* (title page), 1981
etching
Edition of 20, 13-3/4×20 in.

242. *Pentagon Paper*, 1981
lithograph
Edition of 20, 19-1/2×25-1/2 in.

243. *Poker Night at the Pentagon*, 1981
lithograph
Edition of 20, 8-1/4×12-1/4 in.

*244. *Poker Night at the Pentagon*, 1981
color etching
Edition of 50, 17-3/4×23-3/4 in.

245. *The Hunt: Last Days Drive*, 1981
color etching
Edition of 75, 13-3/4×20 in.

*246. *History of Printmaking Up-date: Leroy Neiman Pulls a Screen Print*, 1981
color etching
Edition of 100, 16×21 in.

*247. *The Hunt: 1st Dawn Stakeout*
color etching
Edition of 75, 11-3/4×15 in.

*248. *The Hunt: Counter attack*, 1981
color etching
Edition of 75, 12-3/4×19 in.

*249. *Washington Videos: Down in the Think Tank*, 1982
color etching
Edition of 50, 34-1/2×24 in.

*250. *Washington Video (or The Hollandale Tapes): The Stag at State*, 1983
color etching
Edition of 30, 25-1/2×34-1/2 in.

251. *In Birgit's Basement*, 1983
color etching
Edition of 25, 8-1/2×9-1/2 in.

252. *Poker Night at the Pentagon*, 1983
color etching
Edition of 30, 5-1/2×7 in.

*253. *The Hollandale Tapes: Boo Boo in Silo Sixteen*, 1984
color etching
Edition of 50, 23-3/4×16-3/4 in.

*254. *High Court Now in Session*, 1984
color etching
Edition of 50, 15×21-3/4 in.

255. *High Court Now in Session*, 1984
etching
Edition of 30, 15×21-3/4 in.

256. *At the Agri-Business Ball*, 1984
color etching
Edition of 30, 15×21-3/4 in.

*257. *Welcome to Watt Park*, 1984
color etching
Edition of 50, 24×35-3/4 in.

258. *Mantegna Press, Hollandale*, 1984
etching
Edition of 50, 2-3/4×8 in.

259. *Moma Reva's Story*, 1984
etching
Edition of 10, 9-1/4×11-1/2 in.

*260. *Since Man Began to Eat Himself* (book), 1986
etchings
Edition of 113, 11×7-1/2 in.

261. *The Woman Who Escaped from Shame*, 1985
Edition of 10, 9-1/2×6 in.

262. *Oppenheimer at Fifty*, 1985
Edition of 10, 9-1/4×6-1/4 in.

263. *Home Home Home*, 1985
Edition of 20, 10-1/4×14 in.

264. *Birdbrain*, 1985
Edition of 20, 9-1/4×6-1/2 in.

265. *War*, 1985
Edition of 20, 11×7-1/2 in.

266. *Home on the Range*, 1985
Edition of 40, 4-3/4×9 in.

*267. *The Future: Recreation*, 1985
color etching
Edition of 30, 32-1/2×23-3/4 in.

*268. *The Future: On the Line*, 1986
color etching
Edition of 50, 15×20-1/2 in.

*269. *Night of the Artists*, 1986
color etching
Edition of 50, 21×15 in.

270. *The Future: Work,* 1986
color etching
Edition of 75, 32-1/2×23-3/4 in.

*271. *Laps,* 1987
color etching
Edition of 30, 15×21 in.

272. *A Brief History of Flight to the Present Day,* 1987
color etching
Edition of 50, 16-1/2×23-1/2 in.

*273. *Meanwhile . . . Underneath the Oval Office . . .,* 1987
color etching
Edition of 20, 20×16 in.

*274. *The Last Judgement: Journey,* 1987-88
color etching
Edition of 50, 27-1/2×22 in.

*275. *The Last Judgement: Debarkation,* 1987-88
color etching
Edition of 50, 27-1/2×22 in.

*276. *The Last Judgement: Judgement,* 1987-88
color etching
Edition of 50, 27-1/2×22 in.

277. *Death of Hitler,* 1988
color lithograph
Edition of 100, 21×29 in.

*278. *Raft of the Titanic,* 1988
hand-colored etching
Edition of 25, 27-1/2×43-1/2 in.

BIOGRAPHY

EDUCATION

1957 Slade School of Art, University College, University of London
1953 Academie de la Grande Chaumiere, Paris, France
1947 M.A., University of California-Berkeley
1942 A.B., University of California-Berkeley

POSITIONS HELD

1986- Professor Emeritus, University of Wisconsin-Madison
1984-86 Vice President for Art, Wisconsin Academy of Arts, Letters & Science
1983-86 Member, Elvehjem Museum of Art Council, Madison, Wisconsin
1980-83 Member, Board of Directors, National Print Organization
1980-83 Member, Board of Directors, Madison Art Center, Madison, Wisconsin
1979-84 Leo Steppat Chair Professor in Art
1973-74 Visiting Professor, Manhattanville College, Purchase, New York
1967-68 Visiting Professor, Tyler School of Art, Rome, Italy
1959-61 Chairman, Department of Art, University of Wisconsin-Madison
1958-86 Professor, University of Wisconsin-Madison
1955-58 Associate Professor, University of Wisconsin-Madison
1952-55 Assistant Professor, University of Wisconsin-Madison
1952 Visiting Lecturer, University of California-Berkeley
1949-52 Instructor, University of Wisconsin-Madison
1947-49 Instructor, Long Beach City College, Long Beach, California

MILITARY SERVICE:

1942-46 U.S. Army, highest rank—First Lieutenant, Infantry Company Commander

HONORS, AWARDS, GRANTS

1983 National Endowment for the Arts Artist Fellowship
1979 National Endowment for the Arts Artist Fellowship
1978 Wisconsin Arts Board Grant
1977 Wisconsin Arts Board Grant
1976 Wisconsin Governor's Award in the Arts
1975 National Endowment for the Arts Printmaking Fellowship
1971-72 Wisconsin Arts Council Grant
1965 John Simon Guggenheim Memorial Foundation Fellowship (with University of Wisconsin Graduate Research Supplementary Grant)
1957 Fulbright Fellowship to England
University of Wisconsin Graduate School Research Grants (1955, 1963, 1972, 1975, 1977, 1983)

EXHIBITION HISTORY

1988 New Acquisitions in Graphics Arts, National Museum of American Art, Smithsonian Institution, Washington, D.C.

1988 100 Years of Wisconsin Art, Milwaukee Art Museum

1988 Art And The Law, Touring Exhibition, Metro Toronto Center, Virginia Museum of Art, Rose Art Museum, Brandeis University

1988 Wisconsin Art Calendar 1989

1988 North Dakota Print and Drawing annual, University of North Dakota, Garo Antresean, juror

1988 60 Square inches: National Small Print Exhibition, Purdue University, Ofelia Garcia, juror

1988 Perimeter Gallery, Chicago. One man show, prints and paintings

1988 Boston Printmakers, Brockton Art Museum

1988 Colorprint U.S.A., Texas Tech University, Lubbock, Texas

1988 Realisms, University of Milwaukee, Fine Arts Galleries

1988 The Satirical Prints of Warrington Colescott, Mabee-Gerrer Museum of Art

1987 Third International Biennial Printed Exhibition, Republic of China, Taiwan

1987 The Print Club, Philadelphia, 63rd Annual

1987 Bradley Galleries, Milwaukee, one man show

1987 International Exchange Exhibition of Prints, Seoul, Korea

1987 Dane County Cultural Affairs Commission, Checks and Balances

1987 Bradley Galleries, Milwaukee. Mini-art 87, group show.

1987 The House of Humor and Satire, Gabrovo, Bulgaria, Invited painting show

1987 Union League Club of Chicago, 15th Competition and Exhibition

1987 Miami International Print Biennial Revisited, Metropolitan Museum and Art Center, Coral Gables, Florida

1987 Tanya Museum of Art, The Contemporary Satire of Warrington Colescott

1987 Intergrafik, Berlin, Democratic Republic of Germany

1987 North Shore Art League Midwest Print Show, Norris Art Center, Northwestern University

1987 30 from 25, Sheppard Gallery, University of Nevada, Reno, invited group exhibit

1987 North Dakota Print and Drawing Annual, University of North Dakota

1987 17th International Biennial of Graphic Art, Ljubliana, Yugoslavia

1987 21st Bradley National Print & Drawing Exhibition, Bradley University, Peoria, Illinois

1986 Randall Beck Gallery, Boston, One Man Show

1986 41st Annual of American Color Print Society, Arlington Art Center, Pennsylvania, (two prints) Prize Award

1986 The Print Club, Philadelphia, Pennsylvania, 62nd Annual

1986 60 Square Inches Small Print Exhibition, Purdue University, West LaFayette, Indiana

1986 29th North Dakota Print and Drawing Annual (purchase award)

1986 Views '86: The Art Faculty, Elvehjem Museum of Art, Madison, Wisconsin

1986 Fiber R/Evolution, Milwaukee Art Museum, Milwaukee, Wisconsin

1986 Prints International, Pratt Manhattan Center Gallery, New York

1986 Symbols and Narratives, National Print Invitational, Visual Art Center of Alaska, Anchorage, Alaska

1986 One Man Exhibition of Recent Paintings and a Mini-Retrospective of Important Prints, Fanny Garver Gallery, Madison, Wisconsin

1985 History of Printmaking: Rembrandt Bankrupt, Museum of American History Washington, D.C.

1985 Contemporary American Prints, U.S. Consulate-General, Leningrad, U.S.S.R.

1985 The Print Club 61st Annual Competition, Philadelphia, Pennsylvania

1985 International Prints, Silvermine Guild

1985 The 11th Colorprint USA, Texas Tech University, Lubbock, Texas

1985 Printmaking '85, The Tallahassee Invitational

1985 Print Invitational, Wake Forest University Fine Arts Gallery

1985 One Man Exhibition of Painting and Prints, Perimeter Gallery, Chicago, Illinois

1985 16th International Biennial of Graphic Art, Modern Gallery, Ljubliana, Yugoslavia

1985 25th Anniversary Exhibition, Jane Haslem Gallery, Washington, D.C.

1985 28th Annual North Dakota Print and Drawing Exhibit

1985 Bradley University Biennial, Peoria, Illinois

1985 Two Man Exhibition with Red Grooms, Sewall Art Gallery, Rice University, Houston, Texas

1984 The Photographer and the Artist, Elvehjem Museum of Art, Madison, Wisconsin

1984 1st Print Invitational, Minneapolis College of Art and Design, Minneapolis, Minnesota

1984 One Man Exhibition, University of Mississippi-Oxford Museum

1984 Contemporary American Prints, U.S. Consul General, Leningrad, U.S.S.R.

1984 One Man Exhibition, History of Printmaking, Peacock Printmakers Gallery, Aberdeen, Scotland

1984 One Man Exhibition, Satires and Comedies, University of Maine Gallery

1984 Wisconsin Directions IV, Milwaukee Art Museum, Milwaukee, Wisconsin

1984 The Trench Printmakers, Katherine Nash Gallery, University of Minnesota-Minneapolis

1984 British International Bienial, Bradford, England

1983 Ljubliana 15th International Bienial of Prints, Ljubliana, Yugoslavia

1983 One Man Show, Peremeter Gallery, Chicago

1983 One Man Show, The Print Club, Philadelphia, Pennsylvania

1982 Midwest Prints, Group Show, Carnegie-Mellon University, Pittsburgh

1982 34th National Exhibition, Boston Printmakers, DeCordova Museum, Lincoln, Massachusetts

1982 4th Faculty Exhibition, Art Department, University of Wisconsin-Madison, Elvehjem Museum of Art

1982 Repeated Exposure: Photographic Imagery in the Print Media, Nelson Gallery of American Art, Kansas City

1982 57th Annual Philadelphia Print Club Exhibition

1982 30 American Printmakers, University Gallery, Ohio State University

1981 Paperworks, Museum of Decorative Art, Belgrade, Yugoslavia and Museum of Primitive Art, Zagred, Yugoslavia, organized by the International Communications Agency

1981 20th Century American Art: Highlights of the Collection, Whitney Museum, New York

1981 Five American Printmakers, Invitational, University of North Texas-Denton

1981 History of Printmaking, exhibition of the complete set folio, Portland Museum of Art, Oregon

1980 One Man Show, Evanston Art Center, Evanston, Illinois

1980 56th Annual Philadelphia Print Club Exhibition

1980 38th National American Colorprint Society Exhibition, Philadelphia

1980 Whitney Museum Anniversary Show, New York

1980 Eight in Eight, Group Show, Northern Illinois University-DeKalb

1980 Colorprint USA 1980, Texas Tech University

1980 Two Man Show with Frances Myers, Chautauque Art Association Galleries, New York

1980 Some Slade Artists, Slade School of Art, University College, London

1980 Artists on Durer, Durer Museum, Nuremburg, German

1980 In Celebration of Prints, Princeton University Gallery

1980 14th Annual Dulin National Print Exhibition, Dulin Gallery of Art, Knoxville, Tennessee

1980 Philadelphia Print Club Invitational in honor of Lessing Rosenwald

1980 3rd Annual Illinois Regional Print Exhibition, Northwestern University

1980 Two Man Show with Frances Myers, Visual Art Center, Anchorage, Alaska

1980 One Man Show, Paul Waggoner Gallery, Chicago, Illinois

1979 32nd National Exhibition of the Boston Printmakers

1979 One Man Show, California State University-Hayward

1979 A History of Printmaking, One Man Show of Prints, Drawings and Watercolors, Madison Art Center, Madison, Wisconsin (travelled to: University of Wisconsin-Stevens Point; University of Wisconsin-Marshfield; Nelson Gallery of American Art, Kansas City; Arizona State University-Tempe; University of Minnesota-Duluth; Wright Gallery, UCLA; Springfield Art Museum, Missouri; Arkansas Art Center, Little Rock; Oklahoma Art Center, Oklahoma City; Bismark, North Dakota)

1979 5th Hawaii National Print Exhibition, Honolulu Academy of Arts

1979 National Print Invitational, Visual Art Center, Anchorage, Alaska

1979 American Multiples, The Last Ten Years, Group Show, Roberson Gallery, State University of New York-Binghamton

1979 Music Music Music, Group Show, Associated American Artists Gallery, New York

1979 Printmaking West, Utah State University-Logan

1979 17th National Bradley Print Annual, Peoria, Illinois

1979 History of Printmaking, One Man Show, Brooklyn Museum, New York

1979 57th National Society of American Graphic Artists Annual, New York

1979 31st National Boston Printmakers Annual

1979 Selections, Museum of Art and Archeology, University of Missouri-Columbia

1978 Printmakers West, Utah State University-Logan

1978 Group Exhibition, Paul Waggoner Gallery, Chicago, Illinois

1978 Illinois Regional Print Exhibition, Northwestern University Gallery

1978 Society of American Graphic Artists Annual, Azuma Gallery, New York

1978 State of the Print, Invitational, Oklahoma Art Center, Oklahoma City

1978 Wisconsin Directions II, Milwaukee Art Museum, Milwaukee, Wisconsin

1978 Grabadores Norte Americanos, Four Man Show with Will Barnett, Robert Kipniss and Kenjil Nanao, Museo de Arte Moderno, Columbia

1978 One Man Show, Fanny Garver Gallery, Madison

1977 Book 76, Cooper Hewitt Museum, New York (Hour of the Bell—Patrarkus, Hamady, Perishable Press, illustration by Colescott)

1977 Miami Florida Biennial International Exhibit

1977 The Human Image in Contemporary Art, Kohler Art Center, Sheboygan, Wisconsin

1977 Society of American Graphic Artists Annual Exhibit, New York

1977 One Man Show, University of Nebraska-Omaha

1977 One Man Show, University of Nebraska-Lincoln

1976 One Man Show, State University of New York-Albany

1976 Contemporary American Printmakers, University of Indiana Gallery

1976 University of Dallas Invitational

1976 35th National American Colorprint Society Annual

1976 Colorprint USA, Texas Tech University

1976 20th Print Biennial, Brooklyn Museum of Art, New York

1976 Let us Entertain You, Group Show, Associated American Artists Galleries, New York

1976 One Man Show, University of Wisconsin-Madison, Union Gallery

1976 One Man Show, University of Minnesota-Minneapolis

1976 One Man Show, Fanny Garver Gallery, Madison, Wisconsin

1976 Americans at Home and Abroad, Elvehjem Museum of Art, Madison, Wisconsin

1976 In Their Own Image-Printmakers and Their Students, Southern Connecticut State College

1976 10th Juried Print and Drawing Competition, Dulin Gallery of Art, Knoxville, Tennessee

1976 54th Exhibition, Society of American Graphic Artists, Pratt Graphic Center

1976 Contemporary Printmakers, Invitational, Lake Placid Art Center, New York

1975 Drawing America, Albrecht Museum of Art, St. Joseph, Missouri

1975 3rd Annual Midwest Printmaking Annual, Tulsa, Oklahoma

1975 Contemporary American Master Printmakers, ADI Gallery, San Francisco, California

1975 One Man Show, Kansas State College-Emporia

1975 Wisconsin Directions, Inaugural Exhibition, Milwaukee Art Museum, Milwaukee, Wisconsin

1975 Dulin Gallery of Art Juried Print Annual, Knoxville, Tennessee

1975 One Man Show, Lorenz Gallery, Chevy Chase, Maryland

1975 Recent Acquisitions, National Collection of Fine Arts, Washington, D.C.

1975 Society of American Graphic Artists Annual, Azuma Gallery, New York

1975 Library of Congress Biennial, Smithsonian Institution, Washington, D.C.

1974 Lakefront Festival of the Arts, Milwaukee, Wisconsin

1974 One Man Show, University of St. Louis

1974 2nd Annual Midwest Graphics Juried Exhibition, Tulsa, Oklahoma

1974 15th National Bradley National Juried Print Show, Peoria, Illinois

1974 Contemporary Graphic Protest and the Grand Tradition, Pratt Graphics Center

1974 British Print Biennale, Bradford, England

1974 One Man Show, Ohio State University Gallery

1974 New York, New York, Associated American Artists Gallery, New York

1974 1st National Print Competition, University of Colorado

1974 One Man Show, Embassy of the United States, Ankara, Turkey

1974 Invitational Print Exhibit, New York University-Brockport

1974 Prints of the 70's, Invitational, Sacramento State University Gallery

1973 National Arts Club Juried Print Exhibition, New York

1973 Group Show, Galerie des Peintres Graveurs, Paris, France

1973 Three Part Travelling Exhibition: New Directions in Printmaking; The Figure and the Machine; Protest Prints, Pratt Graphics Center, New York

1973 4th Annual Printmaking West Exhibition, Utah State University

1973 American Colorprint Society 33rd National Exhibition

1973 One Man Show, Pratt Graphics Center, New York

1972 Invitational Print Show, Anchorage Fine Arts Museum, Alaska

1972 One Man Show, Gallery 2111, Milwaukee, Wisconsin

1972 One Man Show, South Bend Art Center, Indiana

1972 Six Printmakers Revisited, Kalamazoo Institute of the Arts

1972 Death in Venice, One Man Exhibition, Tyler School of Art, Philadelphia

1972 Humor in Prints, AAA Gallery, New York

1972 Important Prints, Jane Haslem Gallery, Washington, D.C.

1972 Colorprint USA, Texas Tech University

1972 3rd Annual National Print Exhibition, High Museum, Atlanta, Georgia

1972 Durer Competition, Goethe Society, Milwaukee

1972 One Man Retrospective, Madison Art Center, Madison, Wisconsin

1971 One Man Show, Jane Haslem Gallery, Washington, D.C.

1971 Primera Bienal Americana des Artes Graficas, Cali, Columbia

1971 Wisconsin Salon of Art, Madison, Wisconsin

1971 3rd San Diego National Invitational Print Show

1971 The Artist as Adversary, Museum of Modern Art, New York

1971 The Indignant Eye, Boston University Gallery

1971 Philadelphia Print Club Juried Annual

1971 Dulin Gallery of Art 7th National Print Show

1971 Society of American Graphic Artist Annual, Kennedy Galleries, New York

1971 35th National Drawing and Print Show, Wichita, Kansas

1971 Wisconsin Painters and Sculptors Exhibit, Milwaukee Art Museum, Milwaukee, Wisconsin

1971 Colorprint USA, Texas Tech University

1971 Northwest Printmakers, Seattle Art Museum

1971 Mountain West Print Exhibition, Utah State University-Logan

1971 One Man Show, Van Straaten Gallery, Chicago, Illinois

1971 Three Man Show, Arkansas State University

1970 2nd National San Diego Print Annual

1970 Philadelphia Print Club Juried Members Exhibit

1970 Los Angeles Printmakers Society Invitational Exhibit

1970 One Man Show, University of Missouri-Columbia

1970 One Man Show, Sloan Gallery of American Art, Valparaiso University, Indiana

1970 Contemporary Graphic Art on Contemporary Law and Justice, Association of the Bar of the City of New York

1970 Dulin Gallery of Art 6th Annual, Knoxville, Tennessee

1970 Potsdam National Juried Print Show, Potsdam, New York

1970 American Colorprint Society Invitational, Trenton Museum, New Jersey

1970 Prints of the 60's, Kovler Gallery, Chicago

1970 Northwest Printmakers, Seattle Art Museum

1970 American Contemporary Prints, ICA Gallery, London

1970 Sculpture by Printmakers, Philadelphia Print Club

1970 Contemporary American Prints, Krannert Art Museum, University of Illinois

1970 One Man Show, Texas Christian University-Fort Worth

1969 Artists Abroad, Institute of International Education and the American Federation of Arts, three prints, traveling show

1969 Colorprint USA, Invitational, Texas Tech University

1969 Editions in Bronze, Associated American Artists Gallery, New York

1969 One Man Show, Lunn Gallery, Washington

1969 Library of Congress Juried Print Exhibition

1969 Print Invitational, University of Wisconsin-Green Bay

1969 Society of American Graphic Artists, AAA Gallery, New York

1969 1st San Diego Invitational Print Show

1969 Oklahoma Printmakers, Oklahoma Art Center

1969 Black and White Annual, Philadelphia Print Club

1969 Boston Printmakers Annual, Boston Museum of Fine Arts

1969 Northwest Printmakers Annual, Seattle and Portland

1969 One Man Show, Associated American Artists Gallery, New York

1969 One Man Show, Brooks Memorial Art Gallery, Memphis

1968 16th National Print Exhibit, Brooklyn Museum

1968 North American Graphic Art, Instituto Cultura Peruano Norteamericano de Lima, Peru

1968 Pennsylvania Academy of Fine Arts Biennial

1968 American Prints Today, Museum of Art, Munson-William-Proctor Institute

1968 One Man Show, London Graphic Arts, Detroit, Michigan

1968 Opening Exhibition, Nordness Gallery, New York

1968 Photography in Printmaking, AAA Gallery, New York

1968 Violence in America, Institute of Contemporary Art, Chicago, Illinois

1968 Graphics 1968, University of Kentucky

1968 1st British International Biennial of Prints

1968 One Man Show of Prints, Minneapolis Institute of Art

1968 Northwest Printmakers Annual, Seattle Art Museum and Portland Museum

1968 Thirty Wisconsin Artists, Invitational, Marquette University, Milwaukee, Wisconsin

1968 Prints and Photoprints, Museum of Modern Art, New York

1968 American Colorprint Society Annual, Invitational, Philadelphia Print Club

1968 One Man Show, Milwaukee Art Center, Milwaukee, Wisconsin

1968 Society of American Graphic Artists Annual

1968 American Graphic Workshops 1968, Cincinnati Museum of Art

1968 New Directions in American Printmaking, Hofstra University

1967 Stampi di Dui Mundi, Tyler School of Art, Rome, Italy

1967 One Man Show, Galerie DeMay, Dusseldorf, Germany

1966 Watercolor and Print Annual, Pennsylvania Academy of Fine Arts

1966 Recent Acquisitions, Chicago Art Institute

1966 Exhibition of Paintings and Prints, National Collection of Fine Arts, White House, Washington, D.C.

1966 One Man Show, Philadelphia Print Club

1966 One Man Show, Galerie des Peintres Graveurs, Paris, France

1966 One Man Show, Ohio State University-Columbus

1966 Transalantics, United States Embassy, London, England

1966 Prints 1966, AIA Gallery, London, England

1966 Prints from the Charlotte Street Workshop, Curwen Gallery, London

1966 Black and White Exhibit, Philadelphia Print Club

1966 International Colorprints, Invitational, Madison Art Center, Madison, Wisconsin

1966 Society of American Graphic Artists Annual, New York

1965 Wisconsin State Fair, Milwaukee, Wisconsin

1965 Wisconsin Printmakers, Stout State University

1965 Print Annual, State University of New York-Potsdam

1965 Serigraphy, Invitational, Pratt Graphic Art Center

1965 Oklahoma Printmakers Exhibition, Oklahoma Art Center

1965 32nd National Graphics Art and Drawing Exhibition, Wichita Art Association

1955-65 Various One Man and Group Shows, Serigraph Galleries, New York

1949-55 The Gimbel Art Competition, Milwaukee, Wisconsin

1949-59 Wisconsin Salon of Art, University of Wisconsin-Madison, Union Gallery

1949-59 Wisconsin Painters and Sculptors Annuals, Milwaukee Institute of Art

1949-55 Painting, Drawing and Print Annuals, San Francisco Museum of Art

1948 Group Show of Six Southern California Artists, San Francisco Museum of Art

BIBLIOGRAPHY

1988 *Fine Print Magazine,* San Francisco, July
1988 *Whitewalls magazine,* Chicago #18 Winter
1988 *The Chronicle of Higher Education,* Washington, D.C., "End Paper: Judgement Day at the Arts Endowment"
1988 College Art Association annual convention, Houston, TX. Panel Moderator, *Humor in Art*
1987 *Milwaukee Journal,* December 4, 1987
1987 *Art Week magazine,* San Francisco, May 15
1987 *Milwaukee Sentinel,* July 17
1987 *Since Man Began to Eat Himself,* editor Walter Hamady, Perishable press, Mount Horeb
1987 *The New Yorker.* "Laughter in the Balkans," October 10
1986 *Anchorage Times,* Sunday, April 6
1986 *Views '86,* Elvehjem Museum of Art, Madison, Wisconsin
1986 *Capital Times,* Madison, Wisconsin, Thursday, May 29
1986 *Art in America,* February
1985 *Milwaukee Journal,* Sunday, December 29
1985 *American Prints 1960–1985,* Museum of Modern Art, New York
1985 *Print Workshops in Camden: A Postwar Survey,* Camden Art Centre, London
1985 *Winston Salem Journal,* September 22
1984 *Point of Departure,* Elvehjem Museum of Art, Madison, Wisconsin
1984 *Wisconsin Directions IV,* Milwaukee Art Museum, Milwaukee, Wisconsin
1984 *New Art Examiner,* Chicago, April
1984 *Graphics I and II Gallery Newsletter,* January–February, Boston, Massachusetts
1984 *The Photographer and the Artist,* Elvehjem Museum of Art, Madison, Wisconsin
1983 *Sport and Leisure in America Today,* Tampa Museum, Tampa, Florida
1983 *New American Graphics 3,* USIA
1983 *Art and the Law,* West 83
1983 *International Printmaking Invitational,* California State College, San Bernardino
1983 *Wisconsin Academy Review,* March
1983 *Print News,* World Print Council
1983 *Print Commentary,* Fall, 1982
1982 *Grafike: Vorrington Koulskot,* Vmjitnicka Galleria, Dubrovnik
1982 *Midwest Prints,* Carnegie-Mellon University
1982 *Repeated Exposure,* Nelson Gallery of American Art, Kansas City
1982 *30 American Printmakers,* Ohio State University
1982 *New American Graphics 2,* Madison Art Center, Madison, Wisconsin
1982 *The New Art Examiner,* Summer
1981 *A Book of Flowers,* June Hildebrand, Claremont Press
1981 *Paperworks: Art of Paper/Art on Paper,* The American Center, Ljubliana, Yugoslavia
1981 *Print Commentary,* Magazine, 1st issue
1980 *Duluth News Tribune,* Minnesota, December 14
1980 *Honolulu Star Bulletin and Advertiser,* February 24
1980 *Artists' Christmas Cards,* Steve Heller, A & W Publishers, New York
1980 *Durer A to Z,* Durer Museum, Nuremburg, Germany
1980 *Chicago Sun Times,* January
1980 *Chicago Tribune,* January
1980 *The New Art Examiner,* January
1979 *Capitol Times,* Madison, Wisconsin, June 26
1979 *History of Printmaking,* Madison Art Center
1978 *Grabadores Norte Americanos,* Museo de Arte Moderno, La Tertulia, Colombia
1978 *Milwaukee Journal,* March 12
1978 *American Artist,* May
1978 *The New Art Examiner,* May
1977 *Artists at Curwen,* Pat Gilmour, The Tate Gallery, London
1977 *30 Years of American Printmaking,* Gene Baro, The Brooklyn Museum
1977 *Art News,* April
1977 *Midwest Art,* Milwaukee, Wisconsin, March–April
1977 *The New Art Examiner*
1976 *Hour of the Bell,* Harry Petrarkus, Perishable Press, Mt. Horeb, Wisconsin
1976 *New York Times,* "Review of 30 Years of American Prints," Hilton Kramer, November 19
1976 *20th Biennial,* Brooklyn Museum
1976 *The Art of the Print,* Fritz Eichenberg, Abrams
1975 *The New Art Examiner*
1975 *New American Graphics,* Madison Art Center
1972 *Milwaukee Journal,* March, October
1972 *Printmaking Techniques,* Harvey Daniels, Studio Publications, London
1972 *Arts in Society,* "Warrington Colescott: Environmental Artist , Madison, Wisconsin," Jim Dennis
1972 *The Complete Printmaker,* Ross and Ramano, Free Press
1970 *Who's Who in America,* listed yearly
1970 *Modern Prints,* Pat Gilmour, Studio Vista
1970 *Etching, Engraving and Intaglio Printing,* Anthony Gross, Oxford University Press, London
1968 *Motive*
1968 *Time*
1966 *Artists Proof,* Vol. VI
1965 *New York Herald Tribune,* Paris Edition, June 7th, Review of Galerie des Peintner Graveurs Exhibit
1965 *Serigraphy: Silk Screen Techniques For The Artist,* Kenneth Auire, Prentice Hall
1962 *Art in America,* Number 1, "New Talent, Warrington Colescott, Andy Warhol"
1958 *Silk Screen Techniques,* Biegeleisen and Cohn, Dover Publications, New York

SELECTED PUBLIC COLLECTIONS

Milwaukee Art Museum
Art Institute of Chicago
Metropolitan Museum of Art, New York
Museum of Modern Art, New York
Cincinnati Art Museum
Walker Art Center, Minneapolis
Minneapolis Institute of Fine Arts
Los Angeles County Museum
Elvehjem Museum of Art, Madison, Wisconsin
Madison Art Center
Brooklyn Museum
New York Public Library
National Gallery of Art, Washington, D.C
National Museum of American Art, Smithsonian Institution
Library of Congress
Victoria and Albert Museum, London
Tate Gallery of Modern Art, London
Bibliotecque Nationale, Paris
Whitney Museum of American Art, New York
San Francisco Museum of Modern Art
Portland Art Museum
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