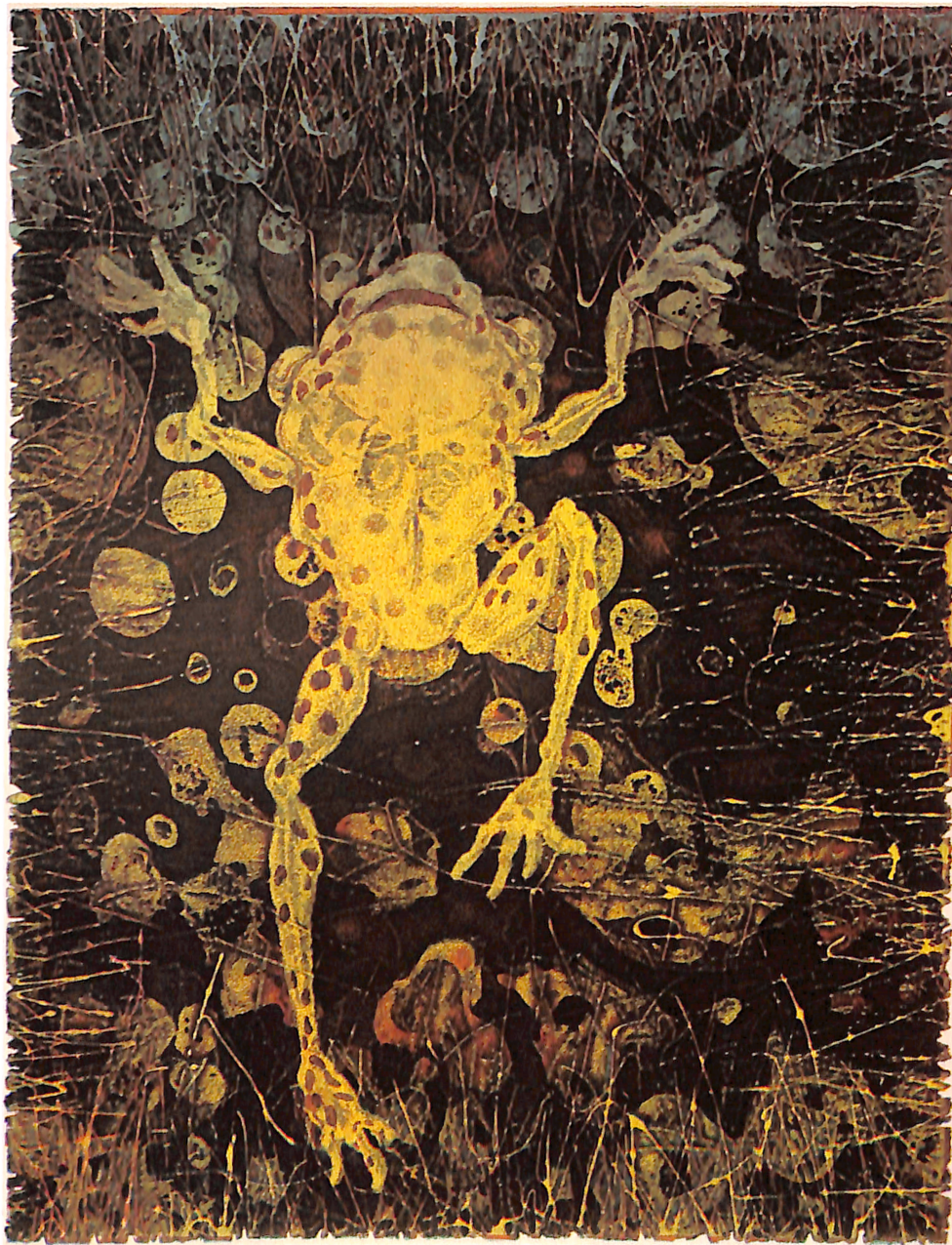
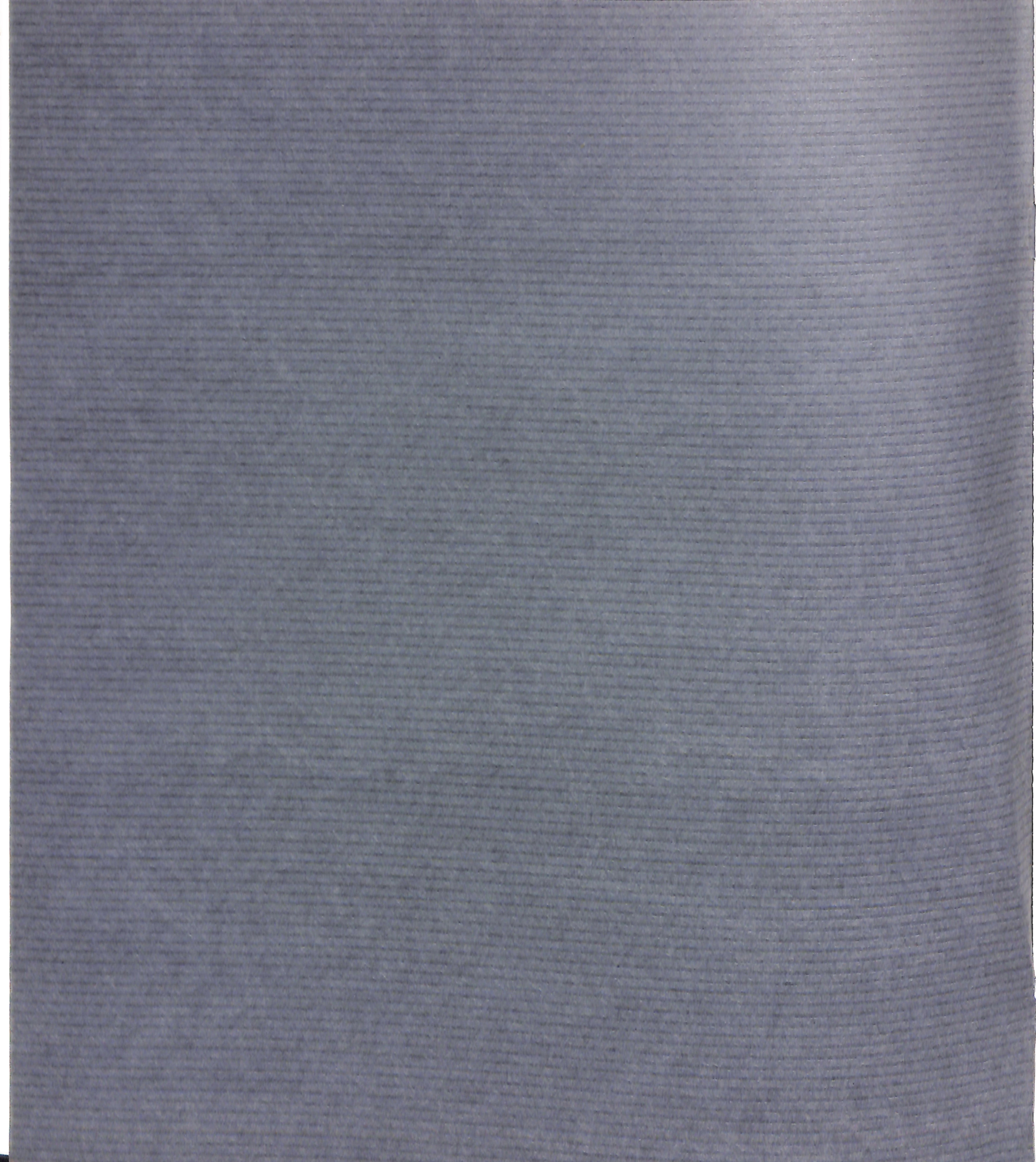




Byron McKelby

Cover: *Untitled (frog)*. Viscosity print, 4/20, 1979. (Cat. 50)



Byron McKeeby

Prints and Drawings



Byron McKeeby 1936 — 1984

Byron McKeeby

Prints and Drawings
from 1964 — 1984

Ewing Gallery of Art and Architecture
University of Tennessee
Knoxville, Tennessee

1985

Introduction/Acknowledgements

Upon viewing a Byron McKeeby print for the first time, one is captivated with the artist's world of satire, humor, and nature. For McKeeby, an important element in the making of art was a sense of discovery. Through appreciation of his technical virtuosity, the viewer is motivated to share in this sense of discovery, and is thereby elevated to a greater understanding of the artist's vision.

McKeeby strove for an art of universal meaning. As Byron himself stated in an interview for the April, 1970 issue of the *Coe College Courier*: "Great art concerns itself not with ART, but with awakening the human consciousness to itself. It consists of an international alphabet. . . ." On view are 66 pieces; each invites and challenges our own unique interpretation. Regardless of the viewer's background, McKeeby's work offers multiple levels of understanding and enjoyment. With the exception of *Race* and *Lob des Lernens*, the prints on exhibit were created in Knoxville during McKeeby's tenure at the University of Tennessee from 1965 until his sudden death on November 3, 1984.

The Ewing Gallery is pleased that McKeeby's friend and colleague, Dr. Dale G. Cleaver, selected the prints on exhibition and with deep sensitivity researched and authored the catalog's essay on the life and work of this intense artist, who had a lifelong passion for printmaking.

We express gratitude to Ana McKeeby, Paulo McKeeby, Neal McKeeby, Nancy Laemlein, and to many others for the support given to this exhibition. Special acknowledgement is due to Tom Rechenbach for his contribution towards the framing of the exhibition and to Carl Sublett for his contribution towards the publication of this catalog. The College of Business Administration, University of Tennessee, Knoxville, is recognized for its continued support of the Ewing Gallery program and specifically for its support of this retrospective.

Sam Yates, Director
Ewing Gallery of Art and Architecture

Byron McKeeby

An Essay by Dr. Dale G. Cleaver

Death came to Byron McKeeby at age 48 in the midst of a successful and productive career as a master printmaker. Diabetes had been a threatening presence, like the images that lurk in the backgrounds of many of his prints. An intense artist and a dedicated teacher, he may have been consciously working against time. He took few vacations. Periods between teaching sessions produced a profusion of new images and experimental pieces.

McKeeby grew up quickly in Cedar Rapids, Iowa, at the end of the Great Depression and during the Second World War and the post-war period of the 1940's. The family's modest means worsened with the father's death while McKeeby was yet a teenager. Both parents had been graduates of Coe College, in Cedar Rapids; and it was at Coe, as an English major, that McKeeby encountered art, under the tutelage of Marvin Cone. In a 1970 article for the *Coe College Courier*, McKeeby avowed that Cone, an extraordinary human, was a lasting influence on his life.¹ A fellow student, who became a professional artist of accomplishment, has described acting with McKeeby in Tennessee Williams' *Glass Menagerie* in the Coe College theatre. McKeeby was a "vigorous, animated, opinionated and dedicated maker of art At a time when most of our classmates were after a WASP future (McKeeby) concerned himself with matters that were more important and more lasting."² McKeeby graduated from Coe in 1959 and proceeded to the School of the Art Institute in Chicago. Art had not been foreign to his family. The mother was especially interested in the painting of the nineteenth-century French artist Rosa Bonheur.³ McKeeby's dentist grandfather was a friend of the American regionalist painter, Grant Wood, and had posed for the figure of the stern farmer in Wood's celebrated painting: *American Gothic*. As an art student in Chicago, McKeeby lived in a very poor neighborhood and sketched derelicts and prostitutes,

whose lives must have seemed dramatically elemental in contrast to the posed models in art classes.

The Art Institute was one of the largest art schools in America in the 1950's, and it provided strict foundation courses. McKeeby did elaborate anatomical drawings of the human skeleton with tracing paper overlays of different muscle groups. These were retained in his studio until his death. To students at the Institute of Design (the former Bauhaus), the Art Institute was an academy to be scorned for its traditional requirements.⁵ Yet the Art Institute produced some very free spirits. One of McKeeby's fellow students there was Jim Nutt, a later leader in the flamboyantly irreverent group of Chicago artists called the *Hairy Who*. At the Art Institute, McKeeby was primarily a painter. His images tended to be musicians with exaggerated facial features and elongated bodies or vague but luminously colorful landscapes inhabited by emaciated human forms. By 1963, McKeeby had earned his B.F.A. and had shifted his interests to printmaking.

The next chapter of his life developed in the Newcomb Department of Art at Tulane University, with study under the printmaker, James Steg. Again, McKeeby lived in an impoverished quarter of the city and drew its denizens. In the summer of 1964, McKeeby and his new wife, Ana, traveled to New York to accept the loan of a loft studio and to try to find gallery and exhibit connections. In the loft, McKeeby painted; but the portfolio that he hauled from gallery to gallery contained prints. A resulting group exhibition at the Nordness Gallery drew no encouraging attention, but McKeeby's rapidly maturing talent was being recognized elsewhere. He had already exhibited in group shows at the Philadelphia Museum (1962), the Dallas Museum (1963 - a purchase prize was awarded him), the Art Institute of Chicago's Second Biennial Exhibition, the Montgomery

Museum of Fine Art in Alabama, and Florida State University. The year 1964 brought a solo exhibit of his work to the Hinckley and Brohel Gallery, Washington, D.C. This was probably encouraging to an artist still in the midst of his graduate studies. The pattern of widespread exhibition was established then and continued throughout his life.

With the receipt of the M.F.A. degree from Tulane, in 1965, McKeeby sought further printmaking instruction at the Tamarind Artist-Teacher Fellowship at the University of New Mexico. His mentor was the highly-reputed printmaker, Garo Antreasian. In the fall of 1965, Byron McKeeby came to teach at the Department of Art at the University of Tennessee at Knoxville. He had turned essentially to lithography and became an effective complement to his fellow professor of printmaking, William Loy, whose major interest was in intaglio and collagraphs. The two printmakers labored to create printshops in the various old houses used by the Department of Art in the years before the triumphant 1981 completion of the Art and Architecture Building. McKeeby spent hours with the architects of the new building to insure that its printshop would have ideal facilities. It is fitting that McKeeby lived long enough to enjoy teaching and working in the new headquarters.

McKeeby noted in published remarks that his art was often thought of as macabre or grotesque.⁶ Prints from his graduate-student years, such as *Race* (cat. 1) or *Lob des Lernens* (cat. 2) suggest a kind of X-ray vision and exploit human skeletal forms. The former print hints at a race against time as the body seems to be disintegrating; the latter (*In Praise of Learning*) implies a satirical comment on pedagogy that recalls Orozco's vituperative interpretation of modern academia on the walls of Dartmouth's library. Indeed, the specters of skeletal forms, both human and animal, appear frequently in McKeeby's art. It is possible to read this as a conscious or unconscious reference to the ubiquitous nature

of death. *The Grotesque as a Positive Element in Art* was McKeeby's topic for his master's paper at Tulane.⁷ He opened with Jean Dubuffet's statement: "People . . . have concluded . . . that I enjoy ugly objects. Not at all! My position is . . . that of celebration, and whoever has thought to detect in it intentions of humor or satire, of bitterness or invective, has misunderstood it." The quotation was well-chosen to parallel McKeeby's perceptions of his own work, wherein compassion is mingled with humor, irony, and subtle satire. McKeeby argued that topical satire, like that of Hogarth, often descends to caricature and relies too much on a particular social situation, causing it to limit its potential audience. For McKeeby, the grotesque in art emerges from the response of the viewer, a response that involves tension, anxiety, and ambivalence in the face of an estranged world. The artist of the grotesque is described as rebelling against what is perceived as normal in order to reveal the underlying fact that we face constant ambiguity and incongruity. When art reveals such truths to us, we shrink from it. McKeeby felt that art which rebels against specific social or political institutions becomes caricature that is often mediocre. This is a fascinating point of view in 1965, in the beginnings of the counter-culture movement. It reveals McKeeby's independence, as did his disinclination to follow the prevailing trend of aging Abstract Expressionism and that of the new Pop Art. He admitted that he was considered an "egg-head" while at the Art Institute because his images employed the human figure in very recognizable forms.⁸ For McKeeby, Abstract Expressionism did not depend on the real world: the art of the grotesque did.⁹ His art and his verbal expressions, for those of us who knew him, posited the dualities of existence: the contrasts of good and evil, compassion and violence, mechanical and organic, esoteric and mundane. He was concerned with the reaction of the uninitiated to his work. One sensed a desire to jump the gap between elitist and proletarian. Thus his 1966 statement that his work was . . . "introspective

with a universal sense in mind."¹⁰

Specific motifs, subjects, themes, and techniques express McKeeby's ideas and attitudes. Ambiguity and tension usually develop, in his art, from a fecund and complex incrustation of overlapping and superimposed images and expressive distortions. One of the more playful lithographs of the 1960's, *The Ice Cream Truck* (Plate 2), demonstrates his use of images transferred from magazines. A page is moistened with a solvent, placed on the lithographic stone, and rubbed to transfer the printing inks of the image to the surface of the stone, where they can be treated and made to accept ink for printing. *The Ice Cream Truck* becomes a clattering amalgam of disparate objects, perhaps a sly comment on our culture. More typical of McKeeby's content is the *Easter Alter* (Plate 3), a symmetrical composition of bunnies and decorated eggs in lower and upper realms. The two realms are connected precariously by a broken egg set against the silhouette of a prowling wolf! Above, the largest rabbit is trapped in a cage under upside-down roses and against a dark sky and the dark silhouettes of other rabbits. I find here a presentation of the duality of innocence and predatory evil. The image of evil, possibly the beast within an individual or a society, often appears in the very center of the compositions. In *15 Ways an Airline* (Plate 4), a gigantic bat, with human faces reflected in its aviator goggles, straddles a modern aircraft. One is invited to suspect that the beast is in charge of technology. Again, in the untitled lithograph in plate 5, an astronaut's helmet contains only a map. At top and bottom center, the helmet is accompanied by horned beasts. Another untitled piece, plate 7, presents an immense armored breastplate with mechanical arms and scissor hands, but the combined images become an enormous insect head hovering over the earth. Like the motifs of the bull and the minotaur in Picasso's art, the lurking beast in McKeeby's prints has varied forms; it may be bat-like, boar-like, goat-like, bull-like, or

insect-like. Its malevolent presence may be implied only by a shadow. The cumulative effect of these motifs, at least upon this observer, is a sense of the dark and light dualities of existence. Delacroix was haunted by such contrasts, probably intensified by his recurring fever and throat condition. In 1824, he wrote in his famous journal: "I live with a body . . . As a bad joke, doubtless, heaven has allowed us to view the . . . world through this absurd window, its field glass out of focus. (It) spoils the judgements of the other (mind), whose natural good faith is corrupted, and often horrible fruits are the result."¹¹

One of the most mysterious series in McKeeby's work deals with falling nude figures, frequently grasping loose ropes or trapezes. Our exhibition includes a large complex version, *Shadow Seeding* (cat. 31); most are small lithographs with only a few images, such as *Trinity* (Plate 10). Some are untitled. Titled examples are *Spectre* (cat. 29), *Falling*, *Shadow Catching*, *Shadow Suspended*, and *Shadow Descent*. Pieces from this series are especially numerous from 1973. The titles stress the importance of the shadows, which do indeed tend to become visually as demanding as the human forms. In *Trinity*, a human-shaped shadow above seems to manipulate a falling, upside-down human figure by means of noose-like ropes. A shadow footprint on the falling person suggests that he has been kicked or pushed. I find here an intimation that a mysterious presence dominates the physical human forms, universal in their nudity and helpless even with a considerable musculature. The mediating object between the two forms is a symbol of suffering, at least in the Christian tradition: a crown of thorns. There is a suggestion here of the Christian concept of the Fall. In his master's paper, McKeeby pointed out that modern societies have lost the ability to identify with a single unifying set of symbols. I assume that he was referring to the unifying function of ancient mythologies or of a single shared religion.

McKeeby's fascination with insects is apparent throughout most of his career. Only occasionally do these seem to be expressive of the existential problems described above. *Titanus Insectus* (Plate 9), *22 Collection* (Plate 12), and *Collection* (cat. 44) appear to be explorations of insect forms for their own unique qualities, which he knew intimately. An interest in the surreal metamorphosis of forms is evidenced in *22 Collection*; the handles of the case are becoming insects! The glass case relates, no doubt, to the insect collection that he developed with his two sons. *Collection* is a dramatic demonstration of an increasing interest in intaglio and viscosity techniques during the last ten years of his career. Another major intaglio print that involves a subtle suggestion of metamorphosis in an evolutionary sense is the *Armado* (Plate 17) from 1980. An armadillo perches atop a pedestal in the form of a packing crate and is surrounded by chains of dominoes and some tiny inscrutable birds. The ambivalence of word symbols was absorbing to McKeeby (family discussions required references to a well-worn dictionary). Like the Surrealists, whose title he disclaimed, McKeeby enjoyed puns and word play. The chain-linked dominoes and the primitive armor-shelled creature evoke ideas of biological evolution, broken sequences, the domination of a species, and the venerable term; anno Domini. The presence of a can opener may imply that any armor can be vulnerable!

Word play and concepts of language are especially vital to two lithographs. In *Vanishing Word* (Plate 13), a typewriter spawns a miasma of images, primarily insects; and a brain-shaped telephone exudes a murky cloud. This may be related to the popular arguments of Marshall McLuhan that visual media would replace the printed word. McLuhan was a topic of family conversation. *Which Lens / View* (Plate 16) presents a donkey-headed human wearing many hats and staring through a telescope. Various camera lenses litter the foreground.

Both objects and punning title ask us to consider the problems of seeing reality from any single point of view.

McKeeby's two sons were an important part of his life and an influence on the content of his art. He was an attentive father who communicated well with his children and joined them in insect collecting, tropical fish care, model building, and sports. Little League coaching in baseball and basketball was an intense enthusiasm for McKeeby. Images not only of insects and fish, but also of model tanks and the two sports occur in his prints. Motifs from children's themes include four and twenty blackbirds scrambling out of a pie and surrounded by Pop Art transfer images of pies (Plate 14) and the delightful *Hatters* (Plate 11), apparently from *Alice in Wonderland*. Baseball motifs and tennis shoes are important in the late work. More serious references to children appear in the impressive intaglio, *Infant Time* (plate 18). Misshapen eggs and rows of skeletal chicks at top and bottom frame rows of vertically aligned feathers, a pair of binoculars with one eyepiece blocked by an egg, and a small bird clutching a large feather and casting a big shadow. Nothing seems playful, happy, or free. Consciously or unconsciously, this may be expressing the fearful aspects of childhood, the attempts to cope with a strange new world and to meet adult expectations. The blocked eyepiece of the binoculars might refer to the incomplete vision of the young (binoculars occur in other prints; e.g. cat. 25). The intaglio *Adolescence* (cat. 53) is another somber reference to youth. A long-beaked bird skull barely emerges from a black cloud. Its apparent body is a bag shape open at the front like an empty child's jacket. In the long beak is a single feather, and on the ground is an egg containing a dark unintelligible form. These have the quality of subliminal images. In a 1965 catalog statement, McKeeby wrote: "As to specific content, I'm incapable of verbalizing into existence a meaning for each and every print. More often than not, the titles

come after the print has been pulled and signed."¹² A child image that has unusually topical reference for McKeeby is the *Biafra* (Plate 8). The emaciated form of a man-child with swollen stomach and multiple arms and legs wears a military beret and holds a trained falcon and an ornate table knife. The reference is to the Nigerian civil war of 1967-1970, which occasioned much loss of life from fighting and starvation.

One of the last large lithographs is untitled, uneditioned, and unsigned (Plate 20). Yet, we know that it comes from 1984, and it carries within its composition, in transferred lettering, an appropriate title: "The American farmer can grow just about anything." It has the familiar shallow depth, virtual symmetry, and images aligned to be parallel to the plane of the picture. The main exception is the upside-down, diagonally receding tractor in the center. Farm animals, irrigation pipe layouts, military tanks (based apparently on one model that McKeeby constructed with his sons), toy soldiers, the heads of the man (McKeeby's grandfather) and woman from Grant Wood's painting, *American Gothic*, and images of houses ranging from a log cabin to a modern rancher all share a complex and highly regimented pictorial schema. Little seems natural. The hint of corporate organization charts is combined with military items, jingoistic slogan, and scenes from the past. An arresting comment about cultural change gains by its freedom from nostalgia.

There are several self-portraits within McKeeby's oeuvre. The exhibition includes a late example in intaglio that is unsigned but known to come from 1983-84 (Plate 19). He wears an eye mask, but the whole face behind it appears to be a full mask held by a handle in the traditional European mode. The head radiates light, and the top of the brain is visible through an opening in the skull. Does this propose that the artist reveals part of his mind while concealing himself behind layers of masks?

Examples from various series or recurring motifs had to be limited in order to avoid an impractically large exhibition. Bulbous, heavily jointed hands and feet were significant in the artist's work over a period of years (see cat. 21). Scissors are the central image of several prints and drawings (cat. 27). Light bulbs are variously treated as a glowing and mystical (?) emanation of energy and technology with a fatal attraction for some forms of organic life (cat. 43). Birds and bird skeletons appear with great frequency throughout his work (e.g. cat. 13). McKeeby's interest in birds may have been affected in some degree by his enduring memory of having killed a bird during his youth.¹³

His interest in all animals was quickened by the many nature programs on television. Telephones, especially the early modern design with rounded forms and the horizontal handpiece, occur often in prints and drawings (cat. 49, 56). The phone repeatedly acquires soft, bulging forms, as though the mechanical had become organic. This is one of the many examples of machine-animal metamorphoses in his art. The effects are much more imaginative than those of the Pop sculpture of Claes Oldenburg. The flute appears in drawings and prints (cat. 20, 61), sometimes embossed heavily into the paper and sometimes growing ear-like mouthpieces.

McKeeby's comparatively few color prints present a masterful technical repertory and emotional impact. However, the majority of his work celebrates the sensuous and evocative potential of the white to black spectrum in conjunction with texture. The range of values and textures may be narrow or broad, but it is manipulated with compelling sensitivity and control. Line and expressive drawing were of enormous consequence to him. Distortion was a calculated means of tapping the sources of his wealthy imagination. While he worked instinctively, he discussed the need for distor-

tion in his master's paper. One is reminded of Van Gogh's statement that he wanted to exaggerate the essential.¹⁴ McKeeby wrote in the *Coe College Courier*:

The subject of a work of art should never dominate the medium or be of prime concern to the artist. The final subject matter (content) is only arrived at by the sum total of the marks put down by the artist.¹⁵

Marks in printmaking are highly dependent on the technical procedures used. He made it clear that the artist must be master of his technical media,¹⁶ but that technical virtuosity was not enough.¹⁷ The viscosity print on the cover of this catalog is the result of a highly sophisticated method of rolling different colored inks of different viscosities on the plate and thereby printing various colors at the same time.

McKeeby's emphasis on imagination and his fascination with the grotesque recall the attitude of Romantics such as Victor Hugo, who wrote that beauty can only be appreciated fully when contrasted with its opposite.¹⁸ McKeeby once remarked to a friend that beauty evolves out of agony and suffering.¹⁹ He would not have condoned, however, the self-indulgence that was, at times, an aspect of the Romantic movement. Discipline is immensely important to the demanding techniques of printmaking. McKeeby set high standards for himself, as for others. He destroyed many of his uneditioned prints; and, on at least one occasion, destroyed selected prints from a number of different editions.²⁰

The loneliness of an artist is more inescapable than that of the long distance runner. Much of McKeeby's life was spent alone in a studio. The content of his art, as we have seen, was highly personal with intended universal implications. He was an intense individual, yet he has been described by a close friend as a proletarian. He was concerned about people and their reaction

to his work. He was essentially serious, yet his life and work were illumined by a pervasive sense of humor. This duality in himself enabled him to live fully in the face of the tension, ambiguity, and duality that he perceived in the world. His sense of the tragedy and comedy, the essential aloneness of the person and his prevailing responsibilities to others all link McKeeby's world view to that of Existentialism. He wrote: "Like everyone else, an artist lives only once, but his efforts may linger on to touch the future and to stimulate another's sketch."²¹

FOOTNOTES:

¹ "We Ask a Renowned Modern Artist About Art," *Coe College Courier*, April, 1970, p. 8.

² From a letter to Byron McKeeby's sons from Stuart L. Sheeley, February 11, 1985.

³ From a personal interview with Ana McKeeby.

⁴ *Ibid.*

⁵ From the author's conversations with I.D. students in 1950-51.

⁶ Anne Taylor, "Byron McKeeby: puckish commentator on the times," *The Knoxville Magazine*, May, 1968, p. 12.

⁷ Byron McKeeby, "The Grotesque as a Positive Element in Art" (Unpublished master's paper, Newcomb Department of Art, Tulane University, 1965), p. 1.

⁸ From a personal interview with Nancy Laemlein.

⁹ McKeeby, *op. cit.*

¹⁰ Taylor, *op. cit.*

¹¹ Eugene Delacroix, *Journals*, June 4, 1824.

¹² *Calmettes, Carillo, McKeeby, Perrin, Venard*, a five person exhibit presented at the Mobile Art Gallery, May 1-23, 1965.

¹³ Nancy Laemlein.

¹⁴ Vincent Van Gogh, *The Complete Letters of Vincent Van Gogh* (Greenwich, Ct.: New York Graphic Society, 1958), II, 572, 590.

¹⁵ *Coe College Courier*, *op. cit.*

¹⁶ *Ibid.*

¹⁷ *Calmettes, et. al., op. cit.*

¹⁸ Hugo wrote a manifesto for Romanticism in his preface to the play *Cromwell* in 1827.

¹⁹ Nancy Laemlein.

²⁰ Personal interview with F.Clark Stewart.

²¹ *Coe College Courier*, *op. cit.*

The author would like to express special thanks for their help in providing information and in selecting and mounting the exhibition to: Ana McKeeby, Paolo McKeeby, Nancy Laemlein, F. Clark Stewart, James Steg, Stuart L. Sheeley, Dr. Vernon Iredell, and Julia Clebsch.



Plate 1. *Race*, Lithograph, 8/10, 1964. (Cat. 1)

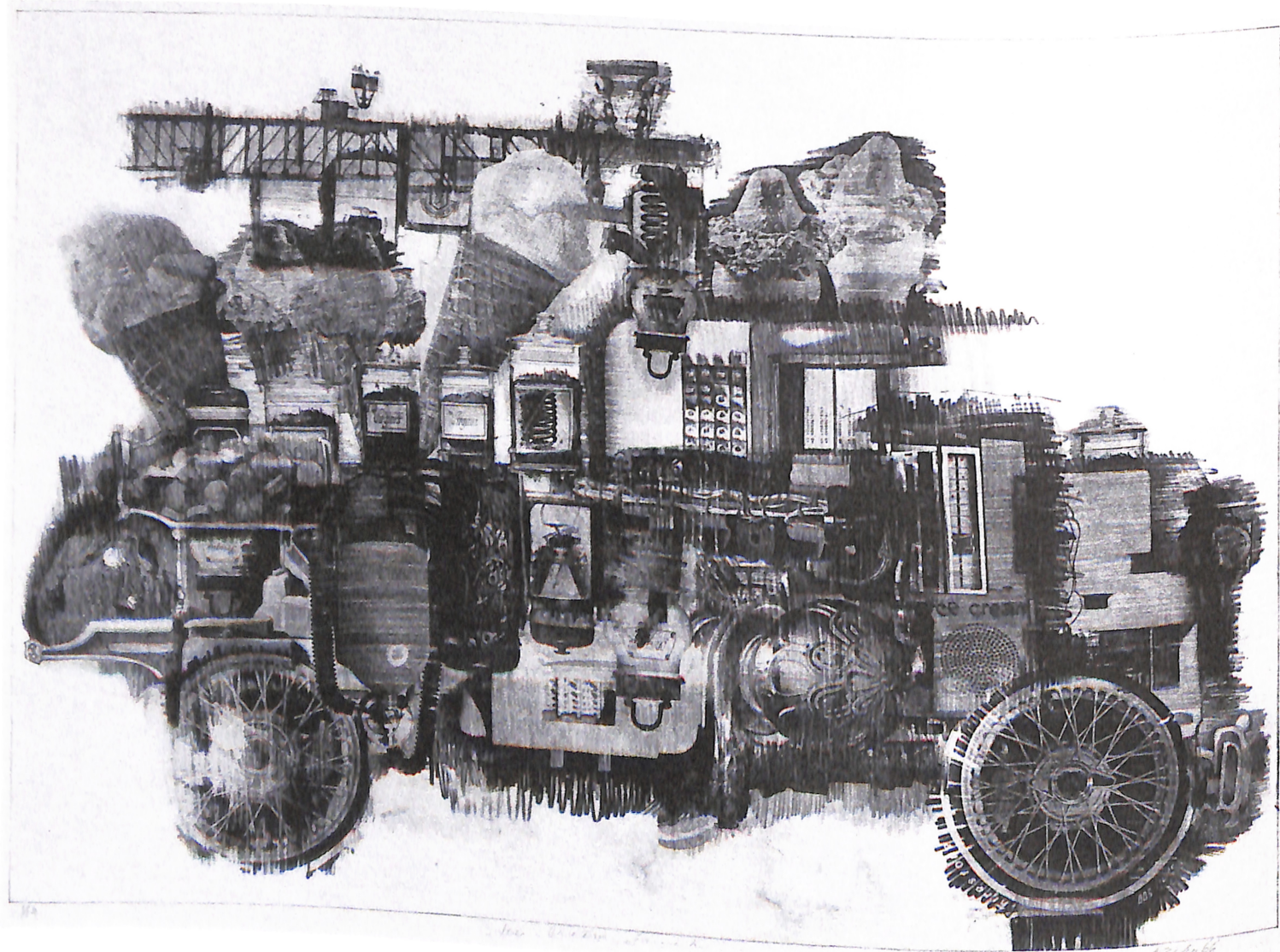


Plate 2. *Ice Cream Truck*, Lithograph, 1/19, 1966. (Cat. 5)



Plate 3. *Easter Alter (sic)*, Lithograph, 4/15, 1967. (Cat. 7)



Plate 4. *15 Ways an Airline*, Lithograph, 6/15, 1967. (Cat. 8)

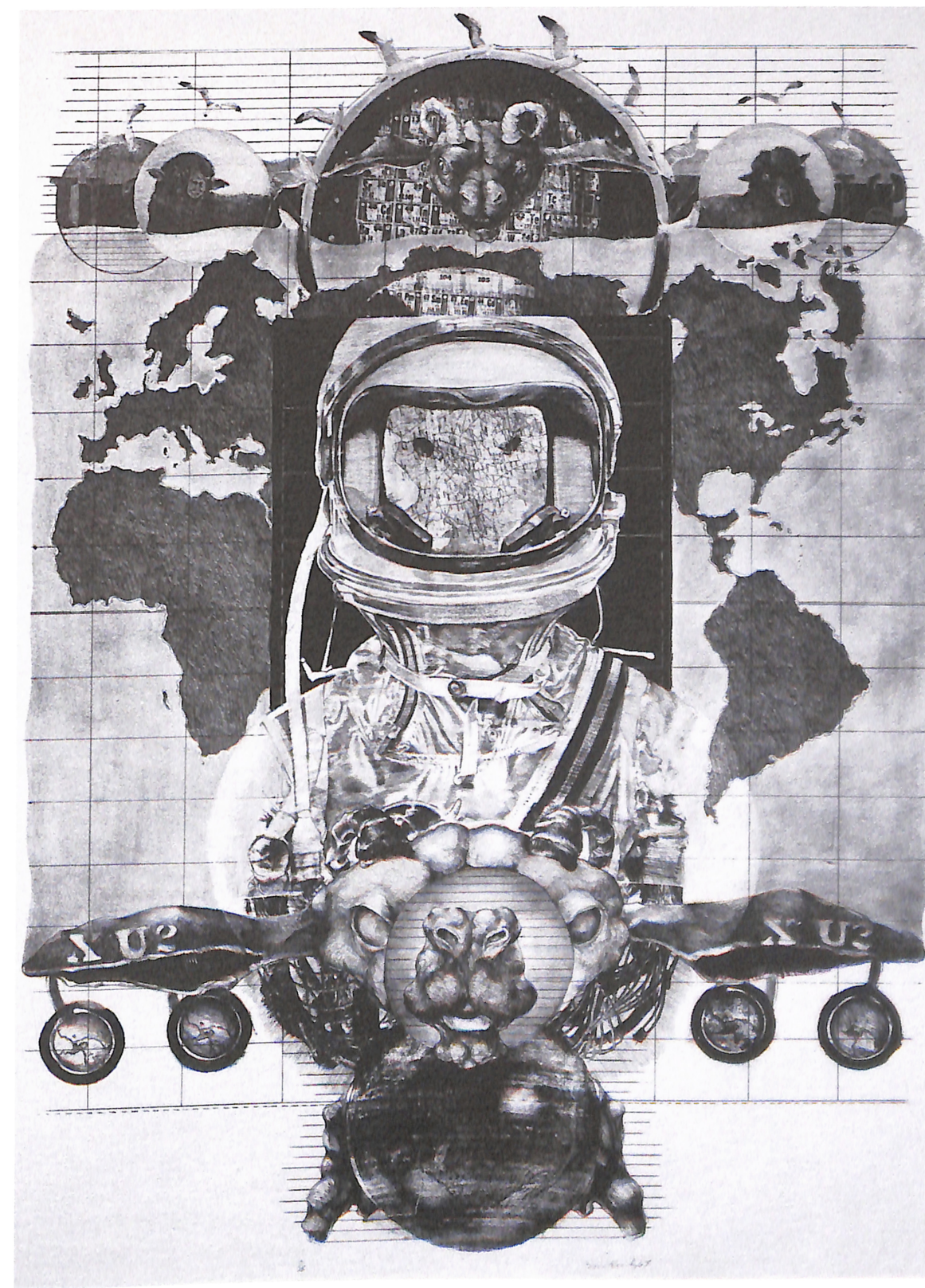


Plate 5. *Untitled (astronaut helmet before a world map)*, Lithograph, 7/15, 1967. (Cat. 9)

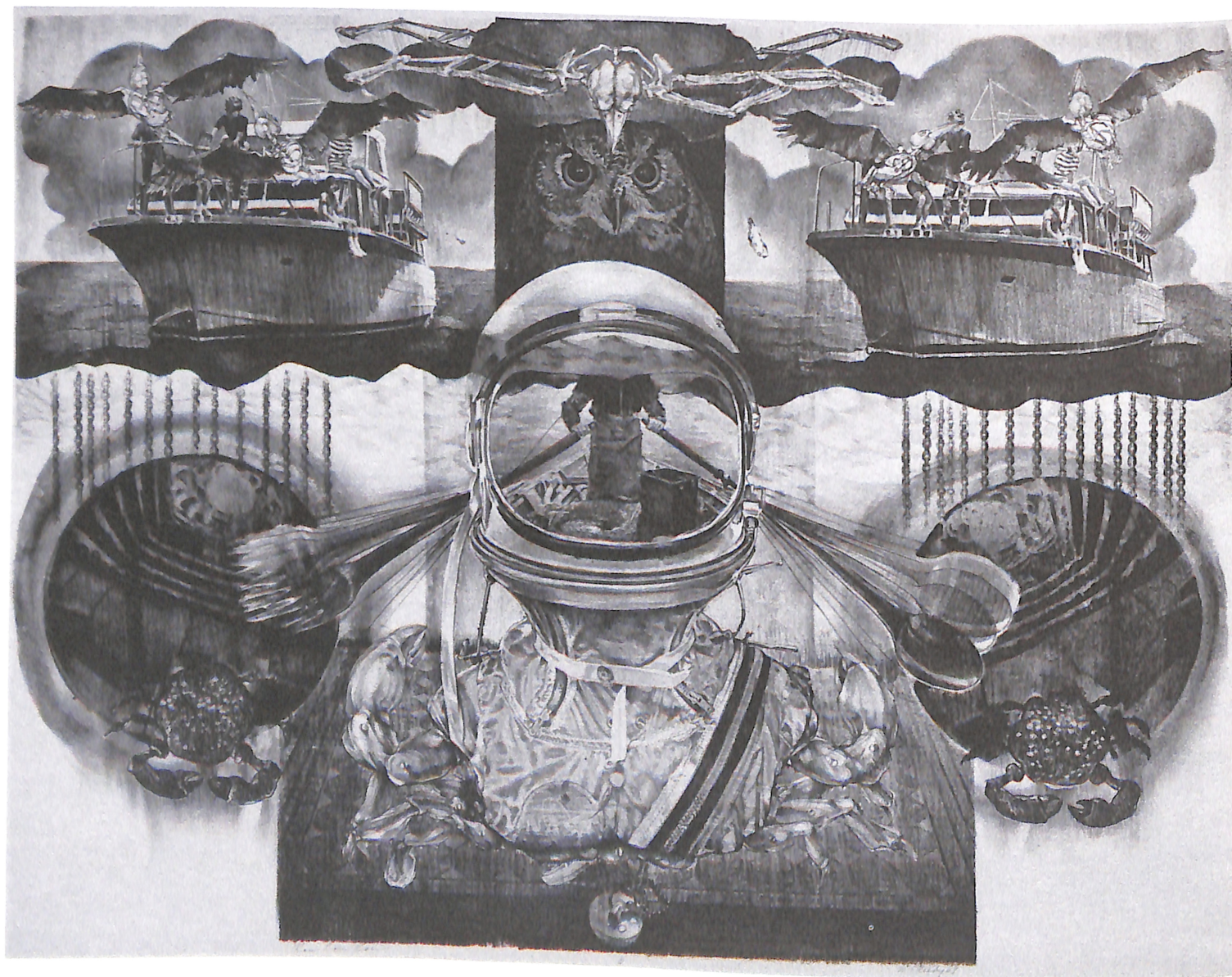


Plate 6. *Row, Row, Row*, Lithograph, 1/21, 1968. (Cat. 13)

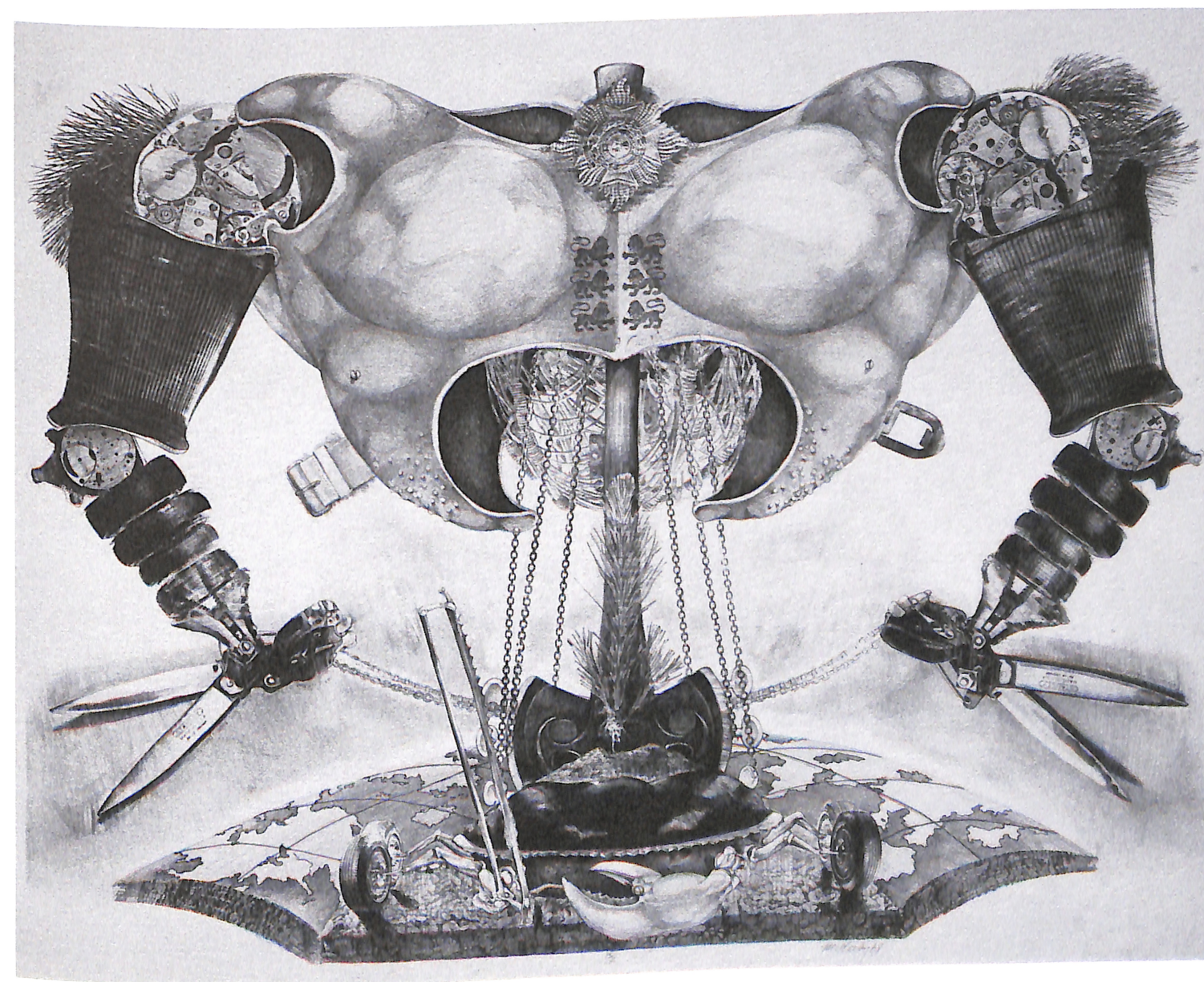


Plate 7. *Untitled (breastplate with mechanical arms and scissor hands)*, Lithograph, 15/15, 1968. (Cat. 14)



Plate 8. *Biafra*, Lithograph, 12/15, 1969. (Cat. 15)



Plate 9. *Titanus Insectus*, Lithograph, 2/8, 1970. (Cat. 23)

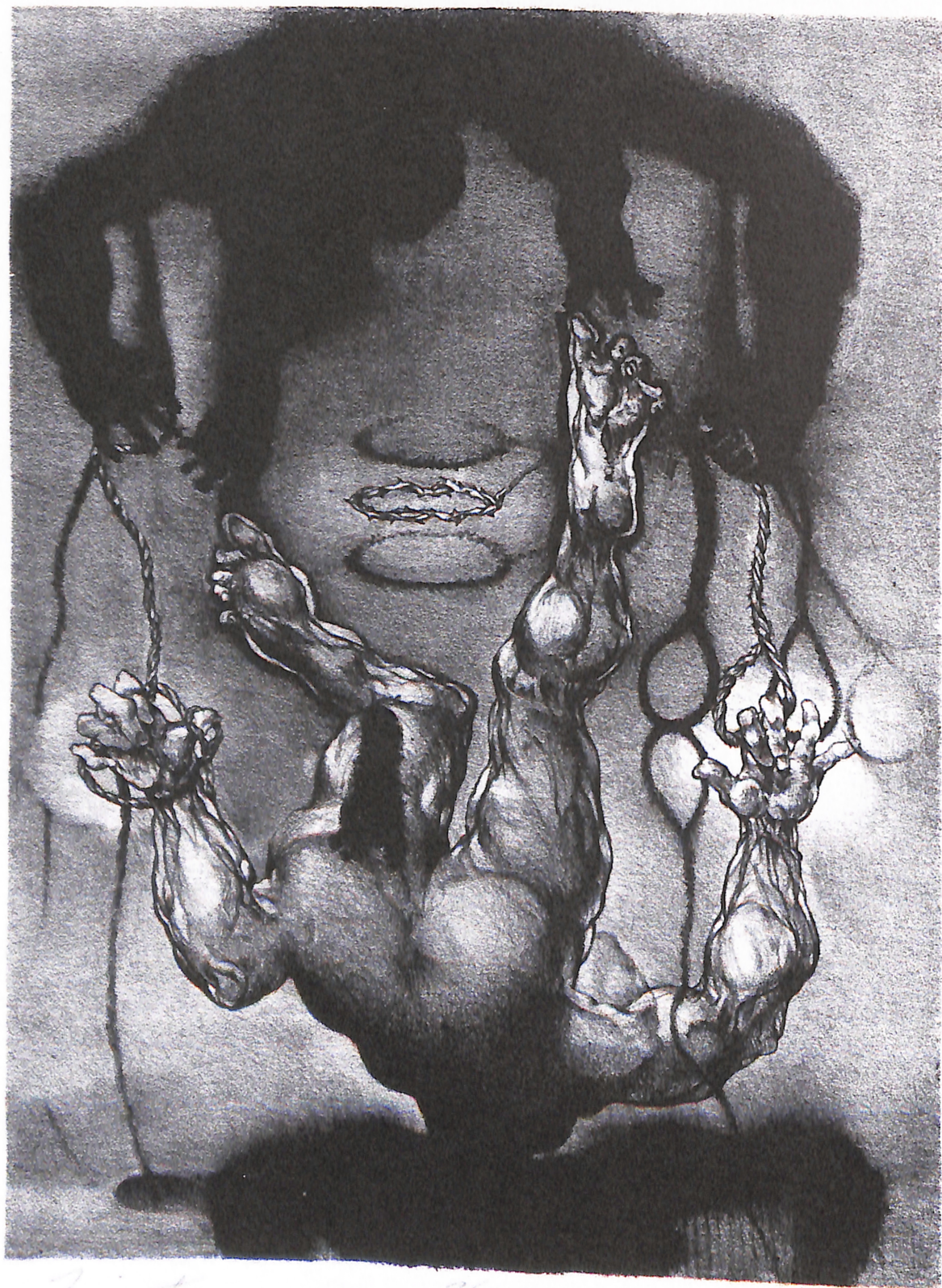


Plate 10. *Trinity*, Lithograph, 2/50, 1973. (Cat. 30)



Plate 11. *Hatters*, Lithograph, A/P, 1973. (Cat. 32)

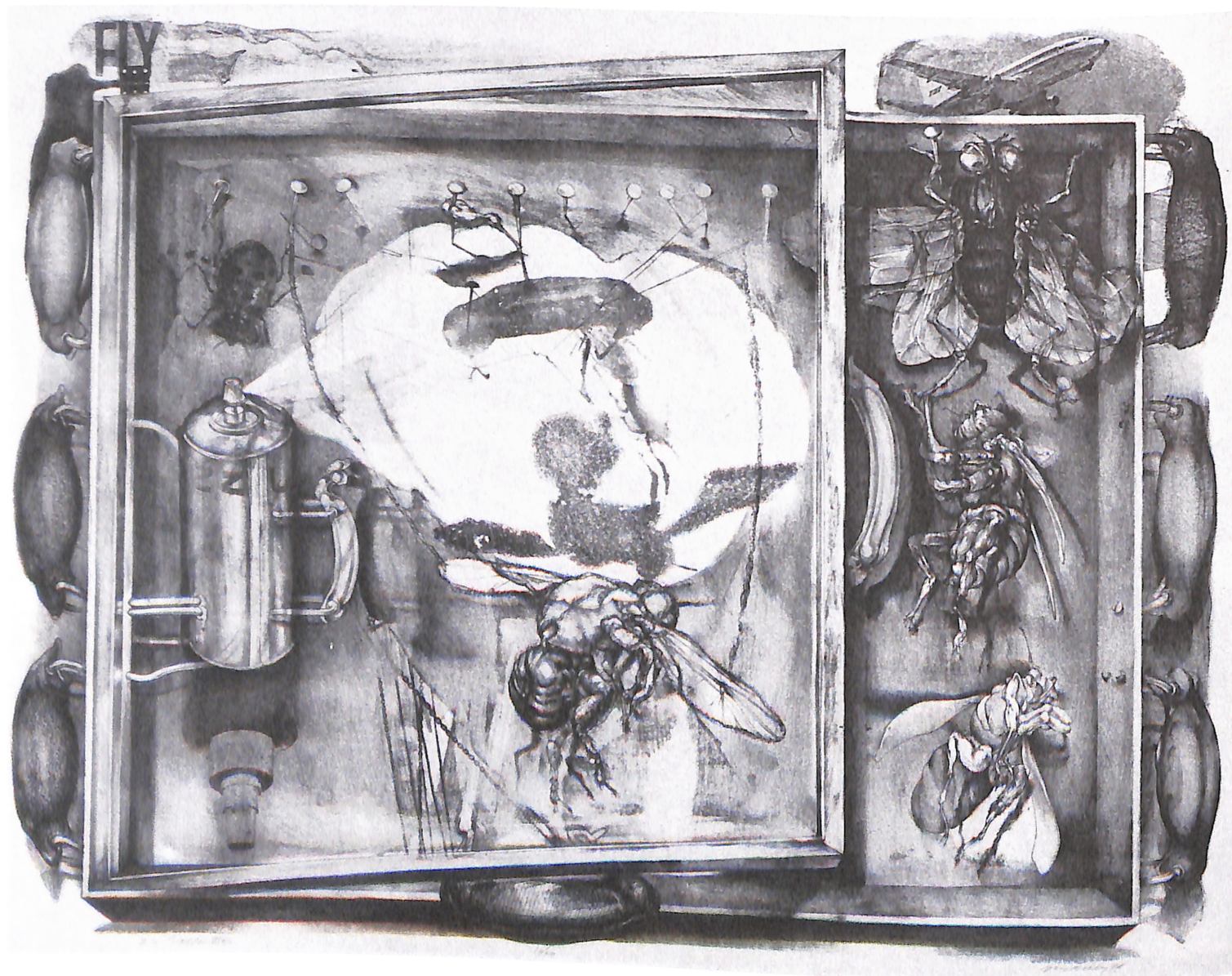


Plate 12. *22 Collection*, Lithograph, 16/20, 1974. (Cat. 35)

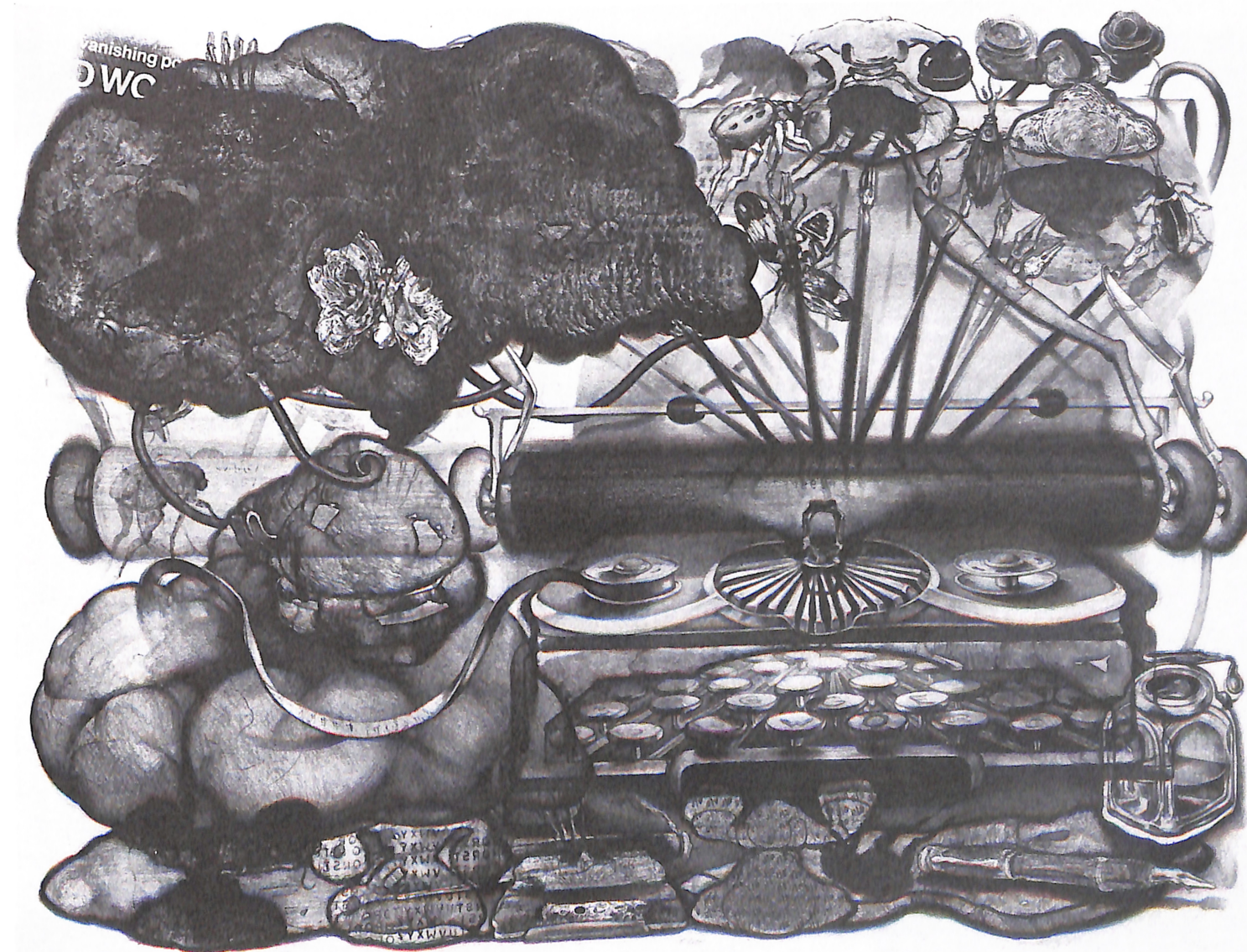


Plate 13. *Vanishing Word*, Lithograph, 15 imp., 1975. (Cat. 37)



Plate 14. *Untitled (4 and 20 blackbirds in a pie)*, Lithograph, 15 imp., 1978. (Cat. 45)

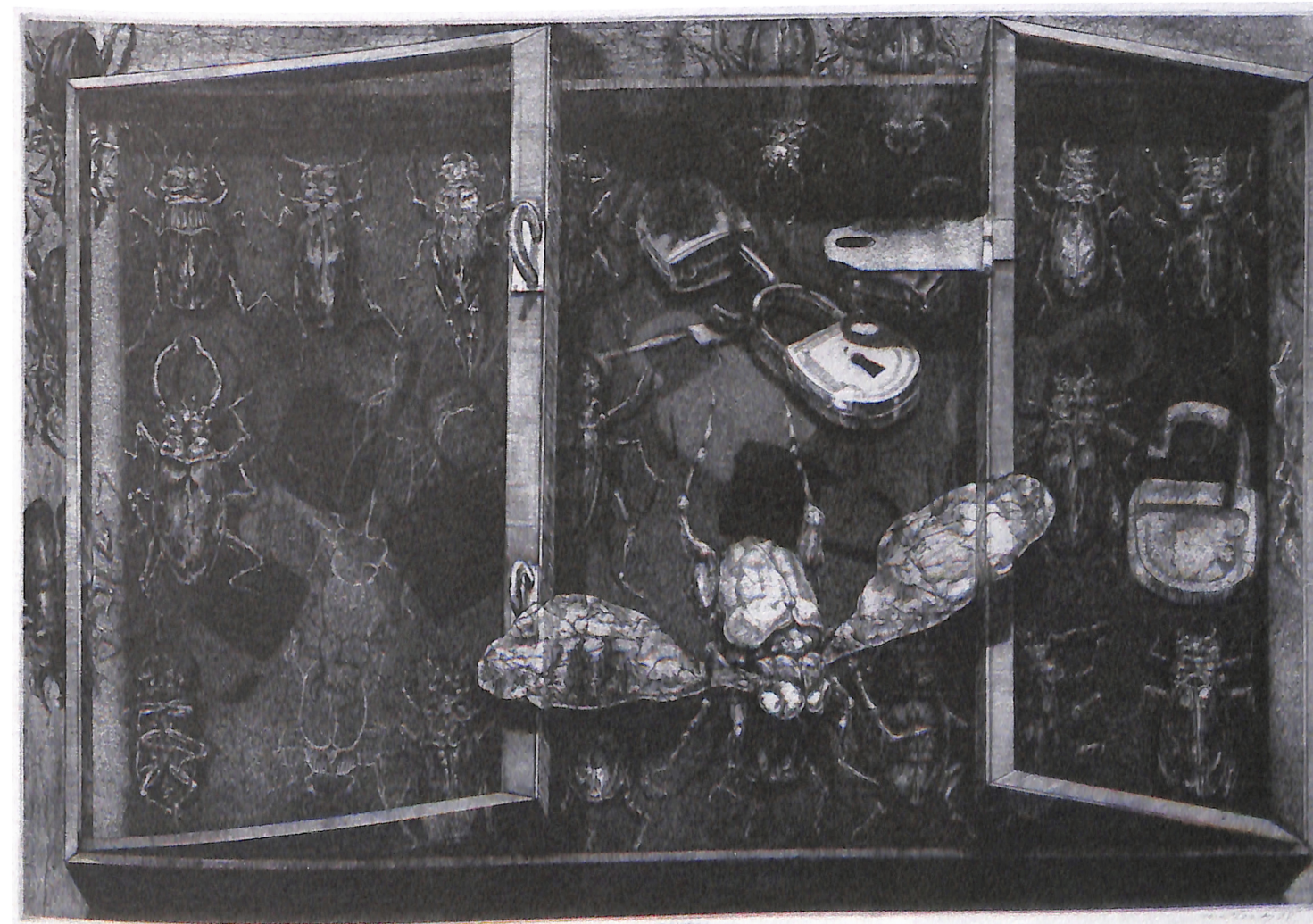


Plate 15. *Locked Collection*, Intaglio, 20 imp., 1978. (Cat. 47)

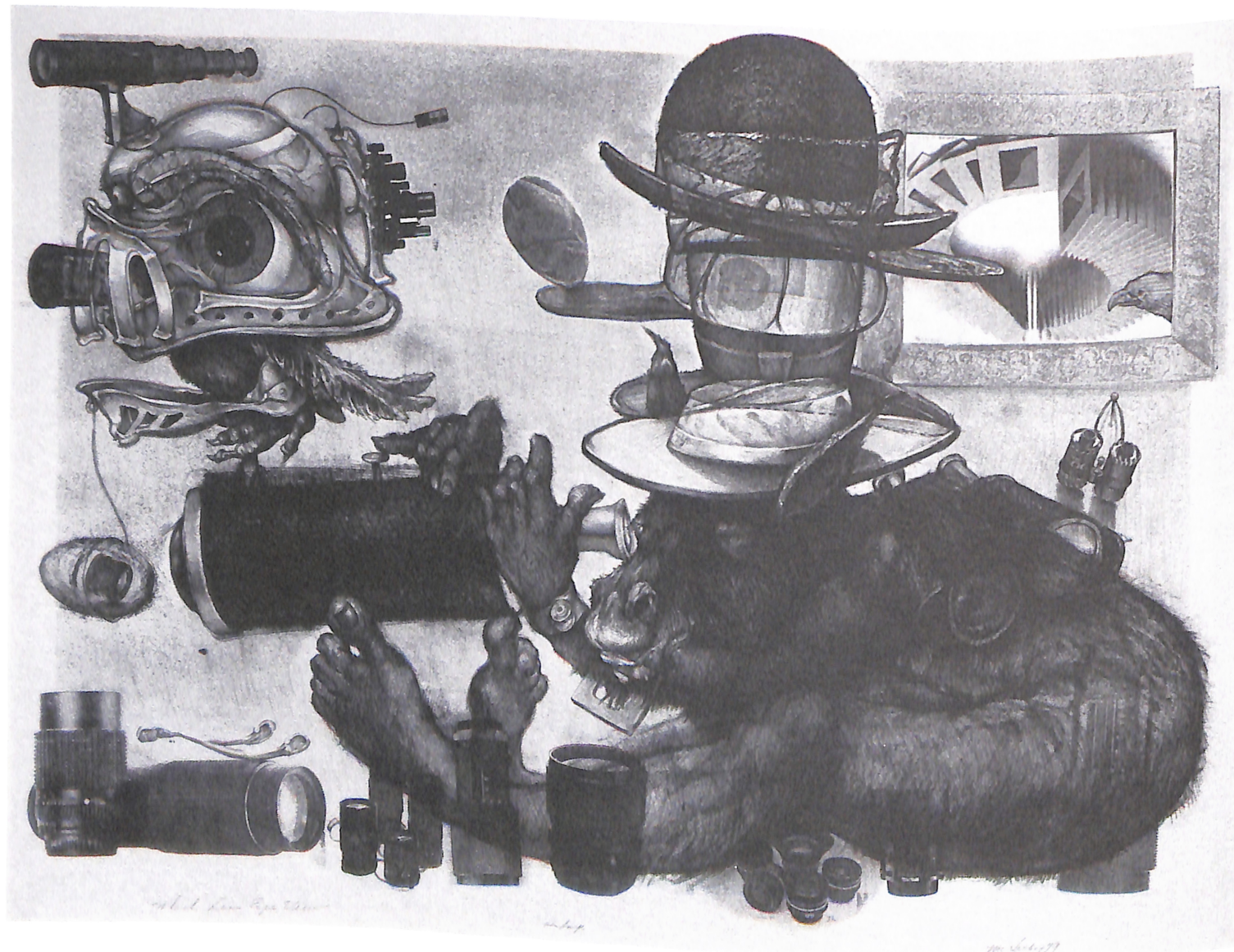


Plate 16. *Which Lens I View*, Lithograph, 14 imp., 1979. (Cat. 51)

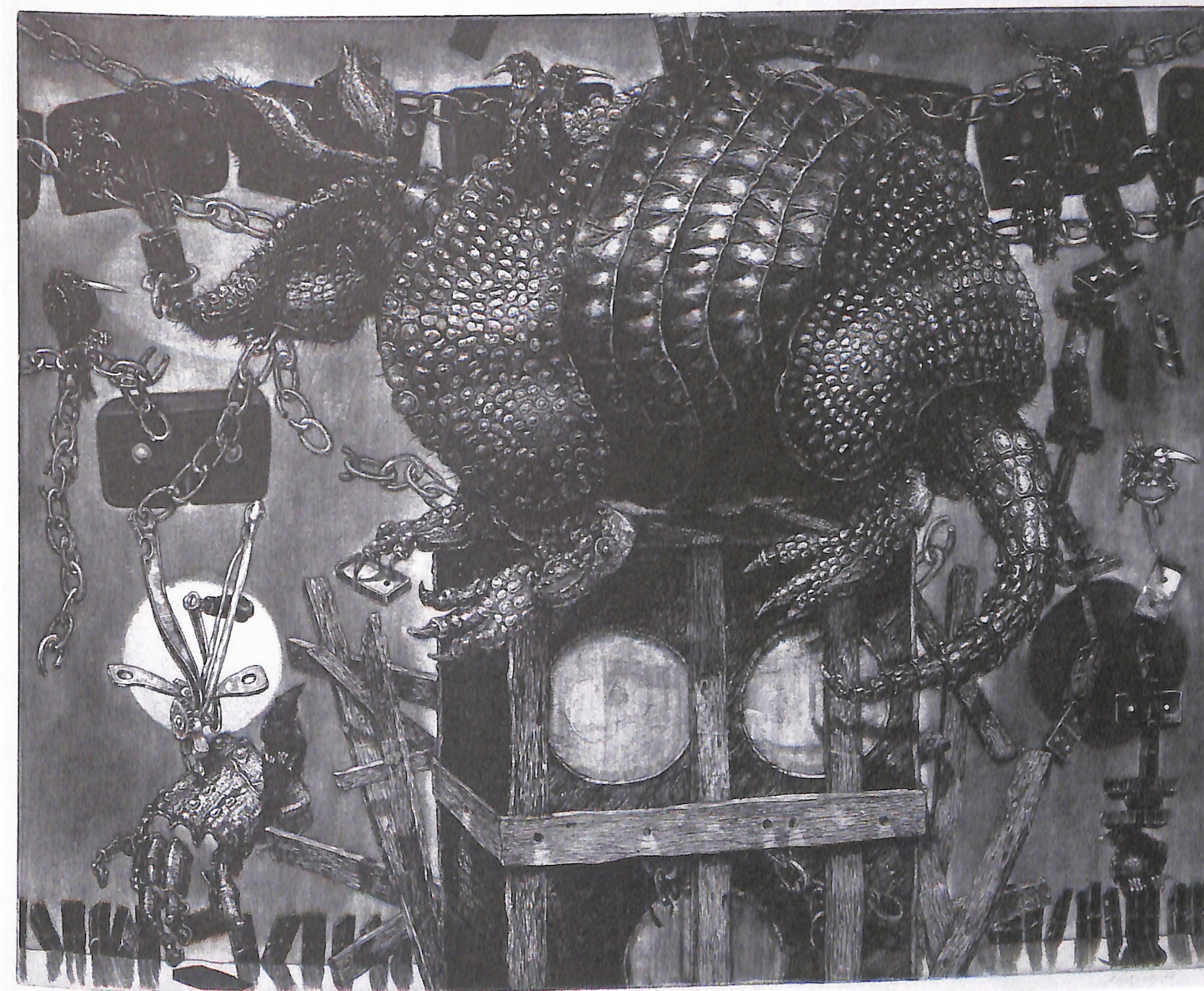


Plate 17. *Armadomino*, Intaglio, 2/15, 1980. (Cat. 53)

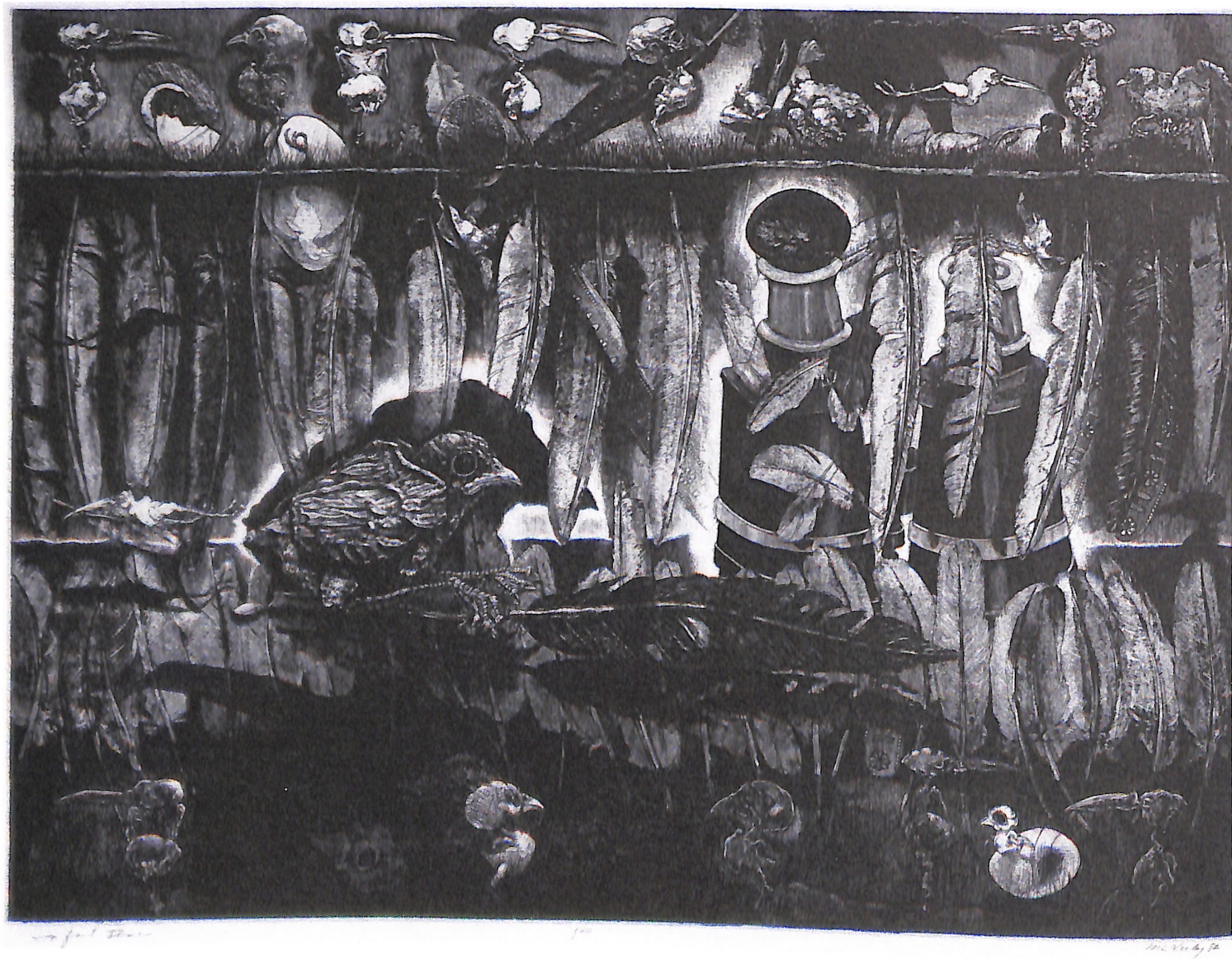


Plate 18. *Infant Time*, Intaglio, 1/20, 1982. (Cat. 58)

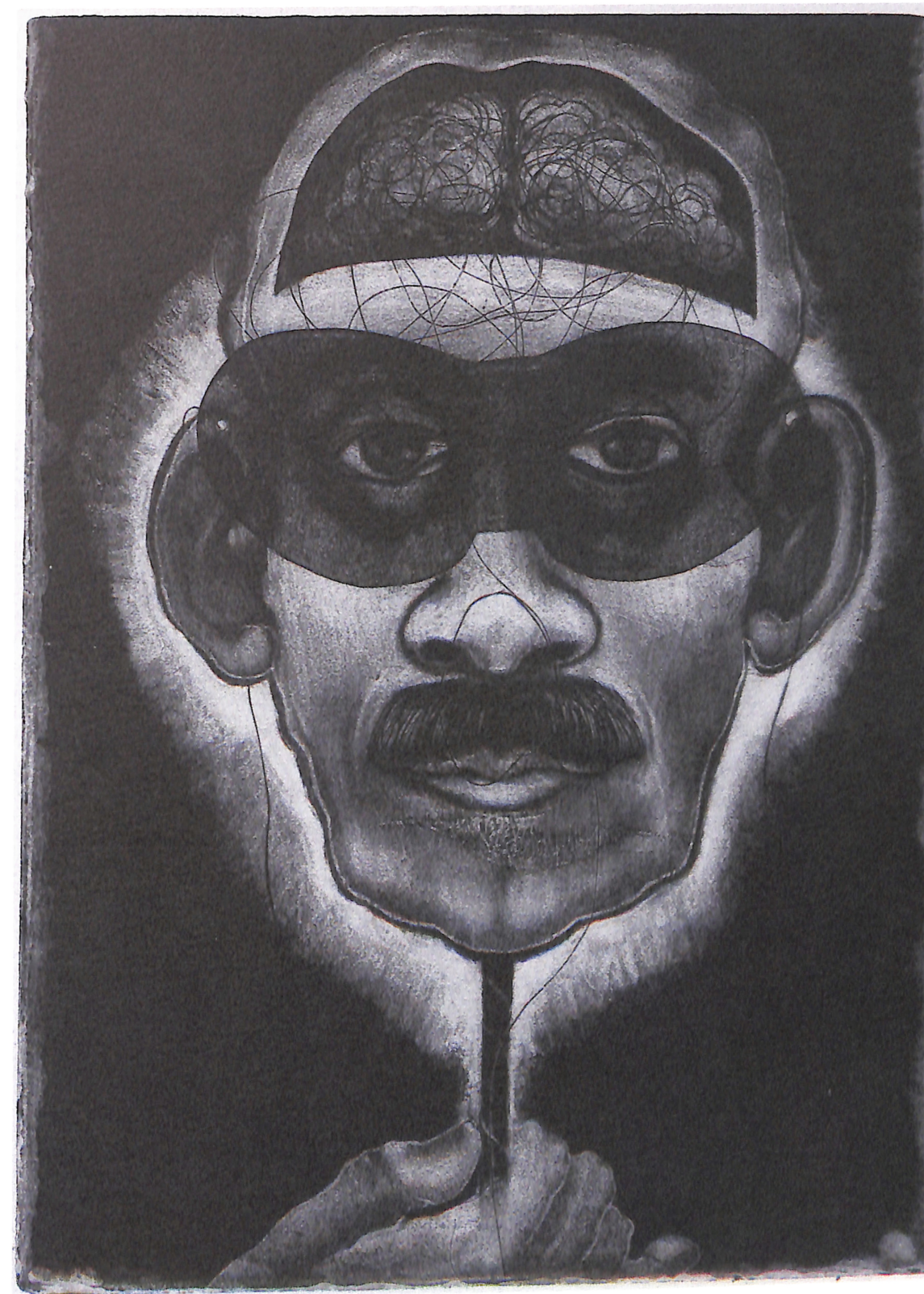


Plate 19. *Untitled (self-portrait with masks)*, Intaglio, uneditioned. (Cat. 63)

Catalog of the Exhibition

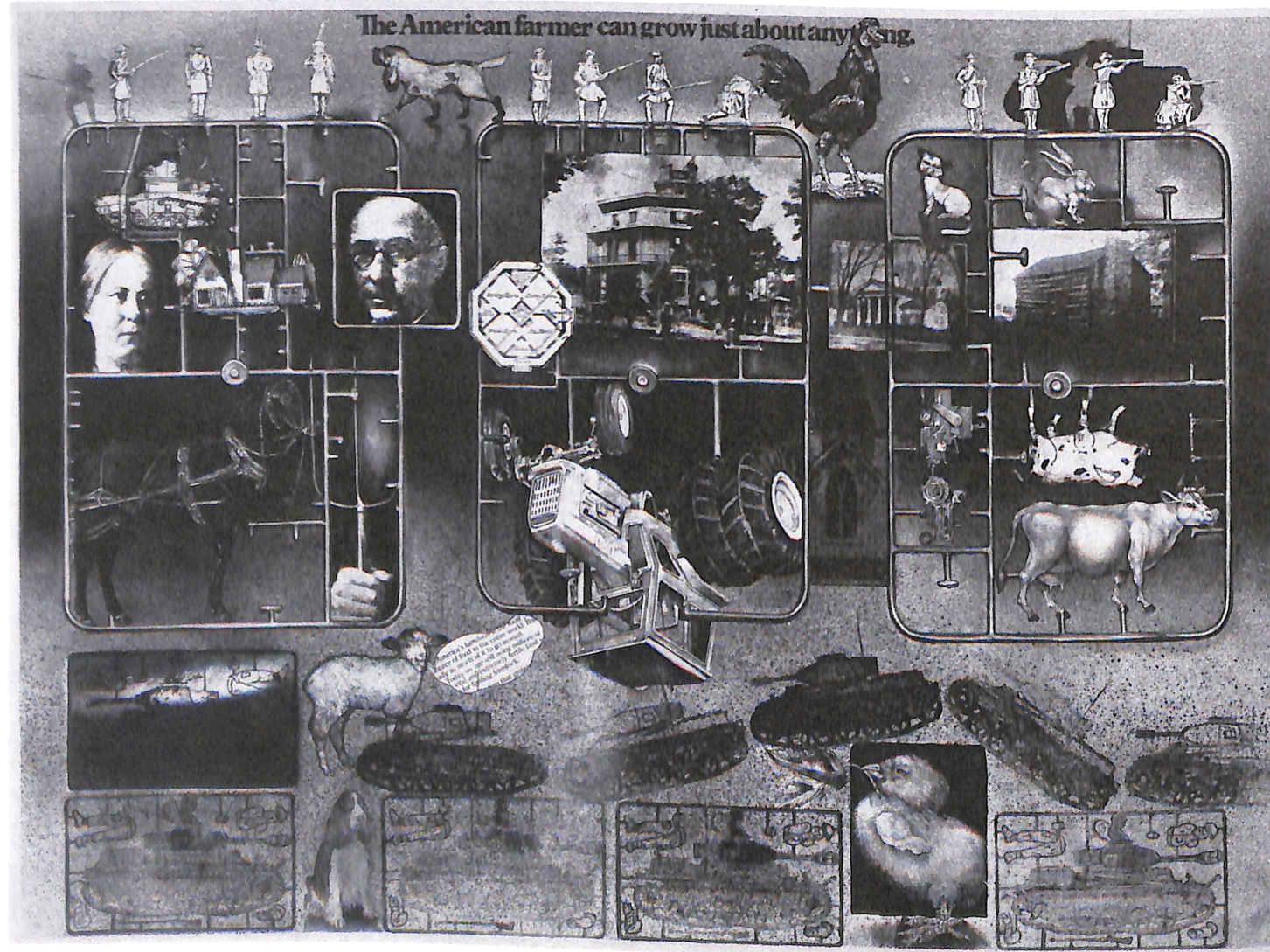


Plate 20. *Untitled (The American Farmer Can Grow Just About Anything)*, Lithograph, uneditioned. (Cat. 64)

1. *Race*, lithograph, 8/10, 1964, signed. 36½" x 25¼". (Plate 1)
2. *Lob des Lernens*, collagraph, 7/20, 1964, signed. 27" x 16¾".
3. *Plumb Line*, intaglio, 2/20, 1966, signed. 11" x 13¼".
4. *Green Grass Machine*, lithograph, 3/14, 1966, signed. 26" x 19".
5. *Ice Cream Truck*, lithograph, 1/19, 1966, signed. 20¾" x 28⅞". (Plate 2)
6. *Mangrove*, lithograph, 8/15, 1967, signed. 26" x 19".
7. *Easter Alter* (sic), lithograph, 4/15, 1967, signed. 18⅞" x 20½". (Plate 3)
8. *15 Ways an Airline*, lithograph, 6/15, 1967, signed. 18⅞" x 26". (Plate 4)
9. *Untitled (astronaut helmet before a world map)*, lithograph, 7/15, 1967, signed. 29¾" x 20¾". (Plate 5)
10. *Untitled (dead rat)*, color drawing with oil crayon and pencil, 1967, signed. 19⅞" x 26".
11. *XY*, lithograph, 8/20, 1968, signed. 30" x 13⅞".
12. *Barometer*, lithograph, 1/10, 1968, signed. 35¾" x 27¼".
13. *Row, Row, Row*, lithograph, 1/21, 1968, signed. 22¼" x 29¾". (Plate 6)
14. *Untitled (breastplate with mechanical arms and scissor hands)*, lithograph, 15/15, 1968, signed. 22¼" x 30". (Plate 7)
15. *Biafra*, lithograph, 12/15, 1969, signed. 26" x 19". (Plate 8)
16. *Blue Rider*, color silk screen and lithography, 11/15, 1969, signed. 26" x 18⅞".
17. *Bat*, intaglio and silk screen, 1/10, 1969, signed. 18¼" x 22¾".
18. *Angry Rabbit I*, lithograph, 1/16, 1969, signed. 28" x 35".
19. *Dance YoYo*, lithograph, 8/15, 1970, signed. 30" x 23".
20. *Untitled (four flutes)*, drawing with graphite, 1970, signed. 19" x 25¾".
21. *Untitled (feet, ribbon, revolver)*, drawing with graphite and magazine transfer, 1970, signed. 26" x 19".
22. *Untitled (superimposed rabbits)*, drawing with graphite and stencils, 1970, signed. 26" x 19".
23. *Titanus Insectus*, lithograph, 2/8, 1970, signed. 10" x 11". (Plate 9)
24. *Untitled (large thumb on nail, hammer, and embossed flutes)*, drawing with graphite and embossing, 1971, signed. 20½" x 28½".

25. *Binoculars*, color lithograph, 16/24, 1971, signed. 30" x 22¼".
26. *Venus*, color lithograph, 1/20, 1971, signed. 30" x 22¼".
27. *Scissors and Tred* (sic), color lithograph, A/P, 1972, signed. 13" x 8½".
28. *Phony*, lithograph and intaglio, 10/15, 1972, signed. 28½" x 21½".
29. *Spectre*, lithograph, 8/50, 1973, signed. 11¼" x 10".
30. *Trinity*, lithograph, 2/50, 1973, signed. 11" x 10". (Plate 10)
31. *Shadow Seeding*, lithograph, 10/25, 1973, signed. 22" x 30".
32. *Hatters*, lithograph, A/P, 1973, signed. 11¼" x 15". (Plate 11)
33. *Spray Collection*, lithograph, 13/20, 1974, signed. 22¼" x 15¾".
34. *All Ears*, lithograph, 9/15, 1974, signed. 29¾" x 22".
35. *22 Collection*, lithograph, 16/20, 1974, signed. 22" x 29¾". (Plate 12)
36. *Ball 4, Strike 3, Full Count*, lithograph, 3/15, 1975, signed. 22" x 29¾".
37. *Vanishing Word*, lithograph, 15 imp., 1975, signed. 22" x 30". (Plate 13)
38. *Sea Sounds*, lithograph, 16 imp., 1975, signed. 29¾" x 22".
39. *Load*, lithograph, 15 imp., 1976, signed. 29¾" x 22".
40. *Leviathan*, lithograph, 15 imp., 1976, signed. 22" x 30".
41. *Black Iris*, lithograph, 10/14, 1977, signed. 8" x 7½".
42. *White Iris*, lithograph, 10/15, 1977, signed. 7½" x 7½".
43. *T-Shoe II*, lithograph, A/P, 1977, signed. 11" x 15".
44. *Untitled (light bulbs)*, lithograph, 10 imp., 1977, signed. 22¼" x 30".
45. *Collection*, color intaglio, 3/30 2nd ed., 1978, signed. 13¼" x 18".
46. *Untitled (4 and 20 blackbirds in a pie)*, lithograph, 15 imp., 1978, signed. 22" x 29¾". (Plate 14)
47. *Swarm*, lithograph, 10 imp., 1978, signed. 30" x 22¼".
48. *Locked Collection*, intaglio, 20 imp., 1978, signed. 19" x 25¾". (Plate 15)
49. *Untitled (sheep, moose, goat,*

- binoculars)*, drawing with ink and transfers, 1979, signed. 14" x 11".
50. *Untitled (telephone)*, drawing with oil crayon and chalk, 1979, signed. 22" x 29¾".
51. *Untitled (frog)*, viscosity print, 4/20, 1979, signed. 20" x 15⅓". (Cover plate)
52. *Which Lens I View*, lithograph, 14 imp., 1979, signed. 22" x 30". (Plate 16)
53. *Untitled (3 serpents)*, drawing in graphite and Prismacolor, undated and unsigned. Probably 1979-80. 30" x 22½".
54. *Armadomino*, intaglio, 2/15, 1980, signed. 20¼" x 25½". (Plate 17)
55. *Adolescence*, intaglio, 12/15, 1980, signed. 11" x 15".
56. *W/P 5th state (table setting with can opener on plate)*, intaglio, no edition number, although, in 1981 an edition of 15 was printed, 1980, signed. 20¼" x 28".
57. *Loaf*, mainly spray paint-mezzotint, 8/15, 1981, signed. 19¾" x 23¾".
58. *Telephone, 555-1212*, intaglio, 1/15, 1982, signed. 21" x 27¾".
59. *Infant Time*, intaglio, 1/20, 1982, signed. 21" x 28". (Plate 18)
60. *Golashes* (sic), intaglio, 4/15, 1982, signed. 19¾" x 22".
61. *Arch*, (sic) *de Triumphe*, lithograph, 4/15, 1983, signed. 29½" x 22".
62. *Breaking Ball*, lithograph, 2/12, 1984, signed. 22" x 29¾".
63. *Flutes III*, lithograph, 5/10, 1984, signed. 30" x 13⅞".
64. *Untitled (self-portrait with masks)*, intaglio, uneditioned, undated, and unsigned. Approximately 1983-84. 16½" x 12". (Plate 19)
65. *Untitled (The American Farmer Can Grow Just About Anything)*, lithograph, uneditioned, undated, and unsigned. Known to be from 1984. 22" x 30". (Plate 20)
66. *Untitled (cat and mouse)*, monotype over collagraph, undated and unsigned. Known to be from 1984. 22" x 29½".
67. *Untitled (bird on finger)*, wood engraving, uneditioned, undated, and unsigned. Known to be from 1984. 6" x 9½".

Dr. Dale G. Cleaver holds a Lindsay Young Professorial Chair in Art History at the University of Tennessee, Knoxville, and teaches courses in the history of nineteenth and twentieth-century painting, sculpture, and architecture.

He has published articles on nineteenth-century French and Belgian painting, drawing, and criticism. He is the author of *Art, An Introduction* (Harcourt, Brace, and Jovanovich).

