

Animals Who Never Sleep for Long. And Eat
Little Girls, December, 1943–January 1944
Pen and casein on paper
Lent by Sylvia Fein and William Scheuber

Pas de Trois: Tallchief, Kit Kat & Hightower,
October 27, 1944
Ink and casein on paper

Hob-nobs and Chit-chats, 1944
Ink and casein on paper

The Juggling Act, 1945
Ink and casein on paper

The Acrobatic Stars, 1944
Ink and casein on paper

St. Catherine Reliquary, May 1945
Ink on paper

Tulip Visor, March 1946
Ink on gray paper

Residence of Love (Homage to Cimarosa), May
1945
Ink on paper

*Art and Nature II: Tumblers and Hollyhock
Leaf (Homage to Karl Priebe)*, May 1949
Ink on illustration board

Dixie Queen Melon, Summer 1950
Ink on cardboard

Untitled, ca. 1948
Ink on illustration board

Hydrangia Blossom in Old Ohio Thread-glass
Carafe, September 1947
Ink on illustration board

Canes, Spring 1950
Ink on illustration board

Guinea Hen: The Tragedy of Incomplete
Beauty, 1949
Ink on illustration board

Poodle or Lois Byron's Geoffrey, ca. 1949/50
Ink on illustration board

Cotton-tail Rabbit, November 20–22, 1950
Ink on illustration board

Untitled, ca. 1950
Ink on illustration board
Lent by John M. Huppler

Indian Game Cock on Stoneware Tureen,
October 1947
Ink on illustration board

Cowbird on Cow Pitcher, ca. 1948
Ink on illustration board

Exercises for Cold Weather, January 1950
Ink on illustration board

Gertrude Abercrombie, October 1949
Ink and graphite on illustration board

Ralph Pomeroy the Poet, 1955
Ink and graphite on paper

Pola Negri as Circe, ca. 1951
Ink and graphite on paper
Lent by John and Shirley Wilde

Homage to My Adored Ljuta Welitsch, ca. 1951
Ink on paper

Marseilles: Siren and Sailor, ca. 1953
Ink on paper

Untitled, ca. 1953
Ink on paper

Untitled, ca. 1953
Ink on paper

Untitled, ca. 1951
Ink on gray paper

Satyrs Bathing (Homage to Geo. Platt Lynes),
May 30–June 2, 1951
Ink on paper

Tree, Rome, May 1958
Ink and casein on paper

Old Twisted Olive, Rome, September 1958
Ink on gray paper

Untitled, ca. 1953
Ink on paper

How to Make an Obelisk, March 16, 1953
Ink on paper

Untitled, ca. 1953
Ink on pink paper

Untitled, ca. 1953/58
Ink on paper, 20 x 13 1/8 in.

Sassafras Tree, ca. 1958
Ink and casein on paper

Untitled, ca. 1967
Ink on paper

Untitled, ca. 1970
Ink on paper

Untitled, ca. 1967
Ink on paper

Dudley Huppler
American, 1917–1988
*The Friends of the Artist Karl Priebe by One of
Them: A Tribute Piece*, March, 1944
Ink, graphite, and casein on paper
Lent by John and Shirley Wilde

Sylvia Fein
American, b. 1919
Ladies with Many Faces, 1942
Egg tempera on Masonite
Permanent loan from the Wisconsin Union
Collection, 3.2000

Marshall Glasier
American, 1902–1988
Mullein, 1943
Oil on Masonite
Gift of Velma Mekeel Stauffer, X.75

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Lent by John M. Huppler

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Ink on paper

Huppler and Literature

Literature occupied an important place in Huppler's life as his first love and constant companion. After earning his Master's degree in English and literature from the University of Wisconsin, Madison Huppler published two books of prose, contributed to international literary magazines, and wrote and illustrated two unpublished children's books. Some of his strongest supporters were the writers Glenway Wescott, Katharine Ann Porter, and Marianne Moore who referred to Huppler as her literary protégé. Huppler's earliest drawings include tales, riddles or dialogues that seem to emanate from or describe accompanying personages. Close friends, such as the artists John Wilde and Marshall Glasier shared Huppler's erudition and titled their works with literary references or fantastic inventions.

1

Dudley Huppler, *The Lesson Book*. Athens, Ohio: The Lawhead Press, 1946.

2

Object handlist from *John Wilde and Dudley Huppler: An Exhibition of Artwork*, Memorial Union Gallery, The University of Wisconsin, Madison, January 30–February 19, 1947.

3

Huppler working on a casein painting, ca. 1944.

4

Dudley Huppler, *Tragedy enacted by three unwilling spectators*, ca. 1943. Ink on paper. Private collection.

5

Illustration prepared for *Murdoch*, ca. 1960,
casein and ink on paper.

6

Hubbell Pierce, *Murdoch*. New York: Harper &
Brothers, 1961. Illustrations by D. H. [Dudley
Huppler]

7

Sketchbook XXXV, August 7–December 14,
1972.

8

Sketchbook XVII, April, 1968–November 30,
1969.

All works by Dudley Huppler.

HUPPLER IN NEW YORK

Late in 1949 Huppler went to New York, where he established friendships with photographers George Platt Lynes and his circle that included writers, dancers, choreographers, curators, and other artists including Paul Cadmus, Lincoln Kirstein, Frank O'Hara, Bernard Perlin, and Monroe Wheeler. These contacts were especially meaningful to Huppler as a gay artist for they represented the intellectual center of New York's homosexual community. While living in Manhattan in the mid-1950s, Huppler designed windows for Bonwitt Teller, sold his drawings to advertisers, and exhibited widely. Huppler thrived in this artistic environment, delighted to be accepted by those he admired.

1

Carl Van Vechten, Dudley Huppler, 1950.

2

George Platt Lynes, photograph for Henri Bendel shoes, featuring drawings by Huppler. Published in *Vogue* April 15, 1950.

3

Dudley Huppler, Sketchbook no. 65, April 2–June 3, 1986. Self-portrait after photograph by George Platt Lynes.

4

Dudley Huppler, *Nude Banana on Sheraton-Style Sofa*, 1981, colored pencil on paper.

HUPPLER AND WARHOL

In 1954 Huppler began a friendship with Andy Warhol, then a successful commercial artist. They corresponded for many years and exchanged drawings. In 1955 Huppler introduced Warhol to the poet Ralph Pomeroy who provided the text to Warhol's book, *A la Recherche du Shoe Perdu* (1955). In 1958 Huppler did commissioned portraits of Warhol and his partner, the designer Ted Carey. Although Huppler was critical of Warhol after their friendship ended, he admired the younger artist's work of the 1950s and followed his career with interest. In the 1980s Huppler did a series of homage drawings dedicated to Warhol, many of which incorporate cheeky erotic puns.

5

Dudley Huppler, self-portrait in costume for a Venetian ball, ink on paper, verso of letter to Andy Warhol, ca. 1955. The Andy Warhol Museum, Pittsburgh Founding Collection, Contribution of The Andy Warhol Foundation for the Visual Arts, Inc.

6

Charles Lisanby and Andy Warhol, *25 Cats Name Sam and One Blue Pussy*, 1954. No. 69 of 190 dedicated to Huppler.

7

Dudley Huppler, *Rabbit in Andy Warhol Shoe*, ca. 1960. Ink and casein on paper.

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Andy Warhol, *Shoe*, ca. 1954, ink and watercolor on paper.

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