

*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

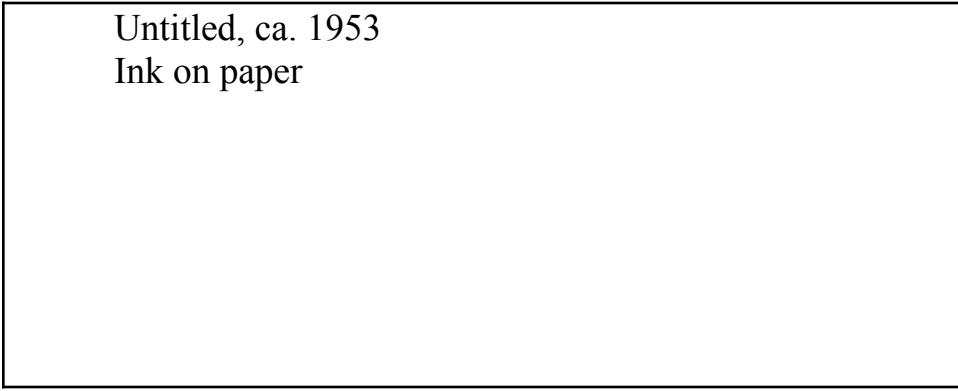
*Homage to My Adored Ljuta Welitsch*, ca. 1951

Ink on paper

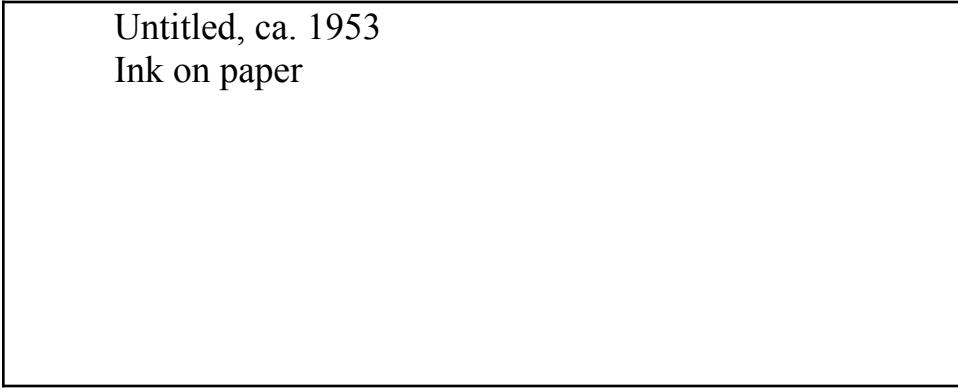
*Marseilles: Siren and Sailor*, ca. 1953

Ink on paper

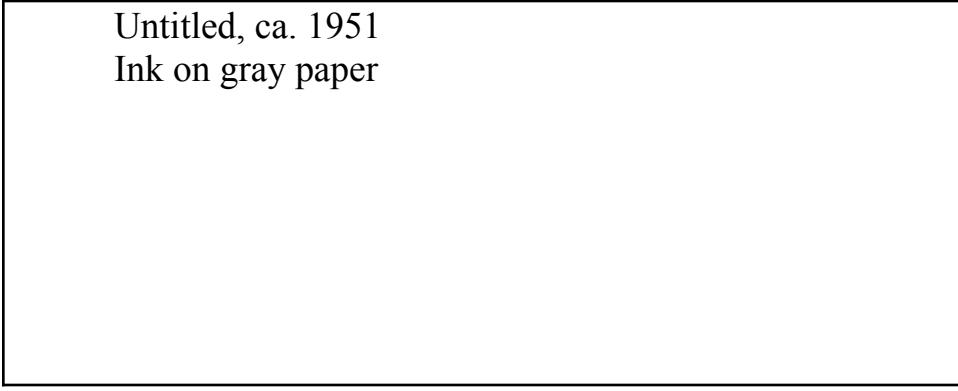
Untitled, ca. 1953  
Ink on paper



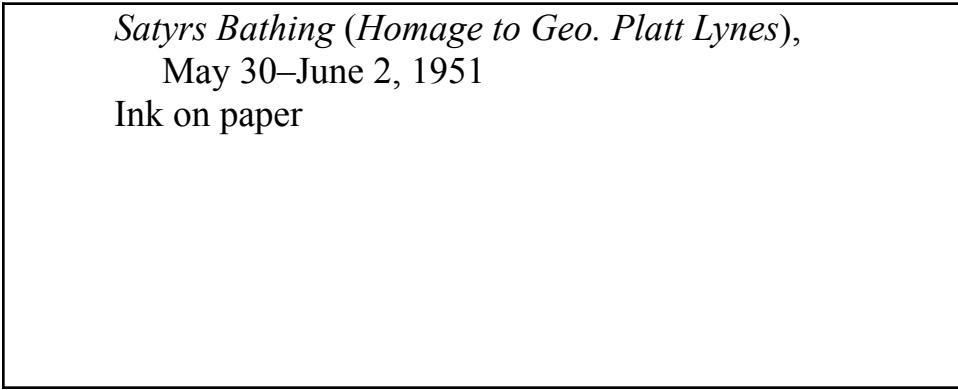
Untitled, ca. 1953  
Ink on paper



Untitled, ca. 1951  
Ink on gray paper



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



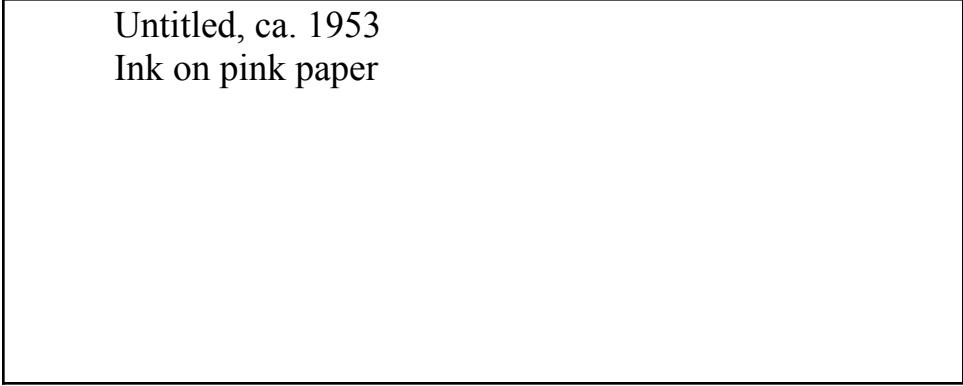
*Tree, Rome*, May 1958  
Ink and casein on paper

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

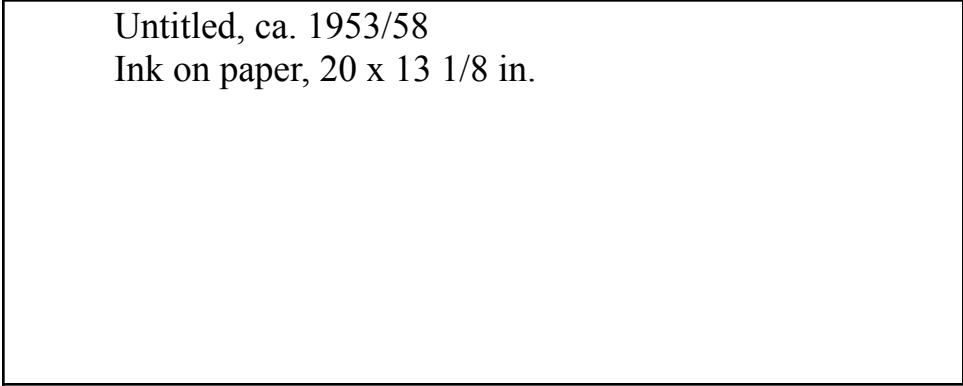
Untitled, ca. 1953  
Ink on paper

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

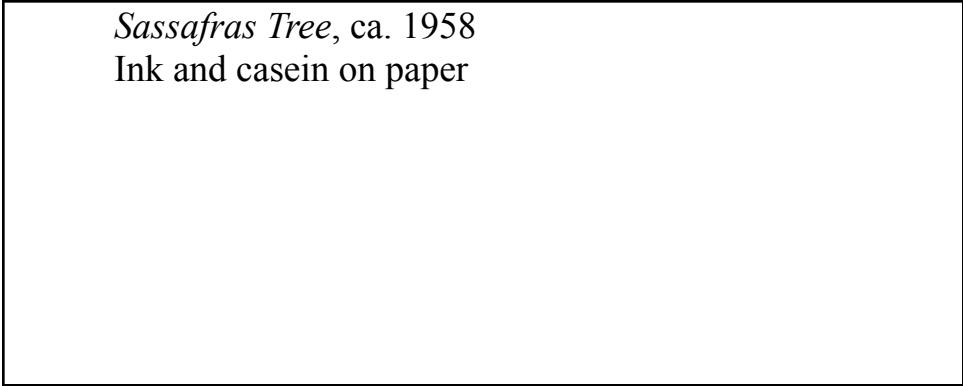
Untitled, ca. 1953  
Ink on pink paper



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

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

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Ink on illustration board

*Exercises for Cold Weather*, January 1950

Ink on illustration board

*Cowbird on Cow Pitcher*, ca. 1948

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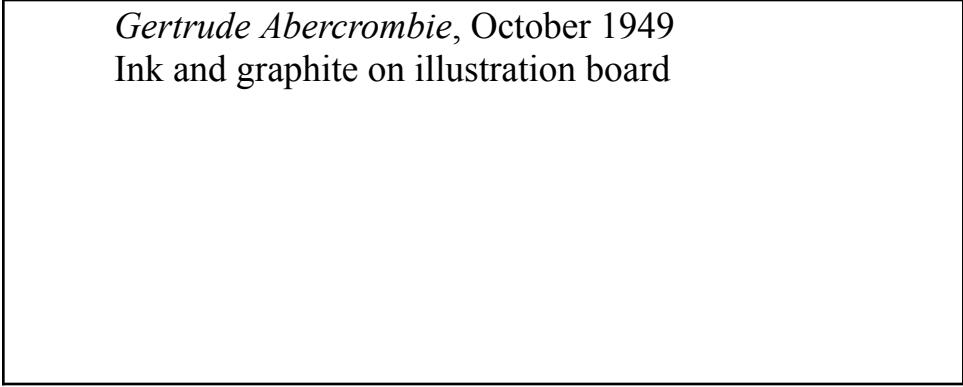
*Indian Game Cock on Stoneware Tureen,*  
October 1947  
Ink on illustration board

*The Acrobatic Stars*, 1944  
Ink and casein on paper

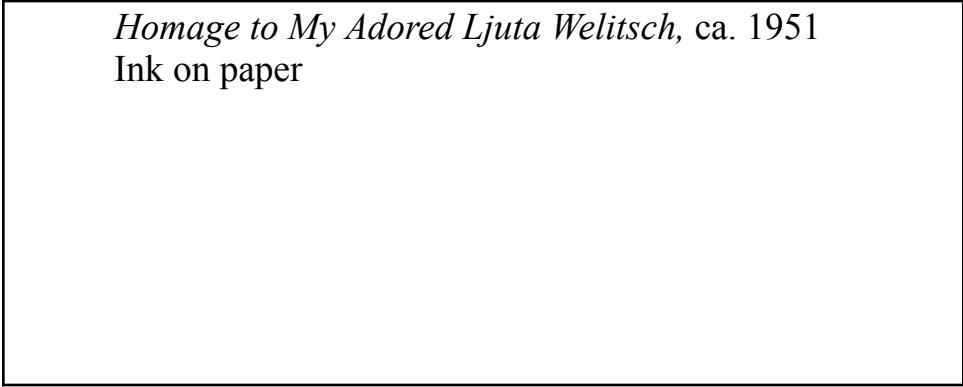
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Ink on paper

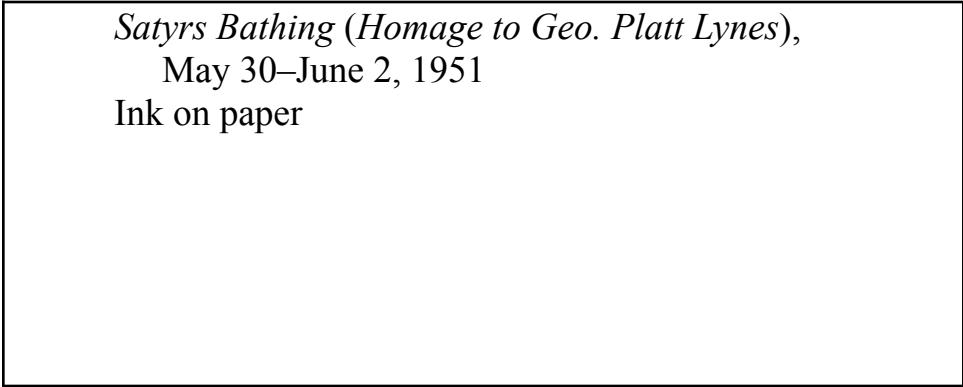
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Ink and graphite on illustration board



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



*Satyrs Bathing (Homage to Geo. Platt Lynes)*,  
May 30–June 2, 1951  
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*Old Twisted Olive, Rome, September 1958*

Ink on gray paper

Untitled, ca. 1953/58

Ink on paper, 20 x 13 1/8 in.

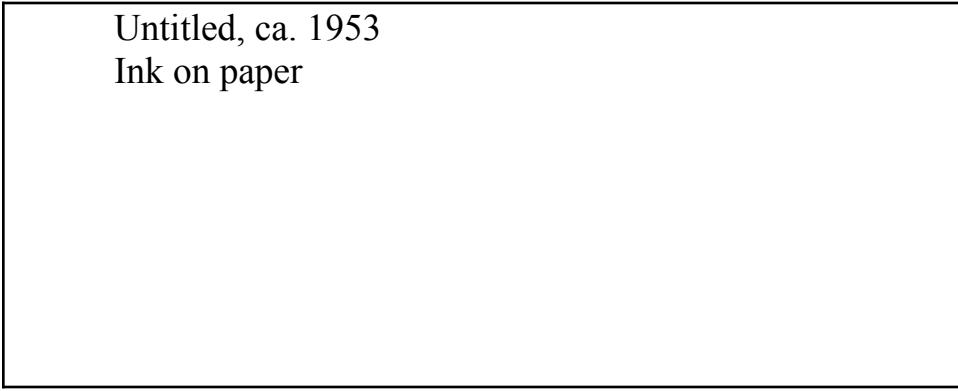
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Beauty, 1949*

Ink on illustration board

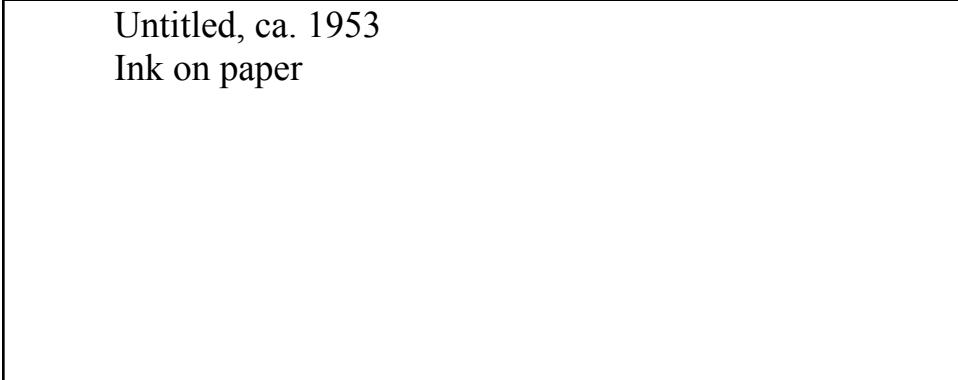
*Poodle or Lois Byron's Geoffrey, ca. 1949/50*

Ink on illustration board

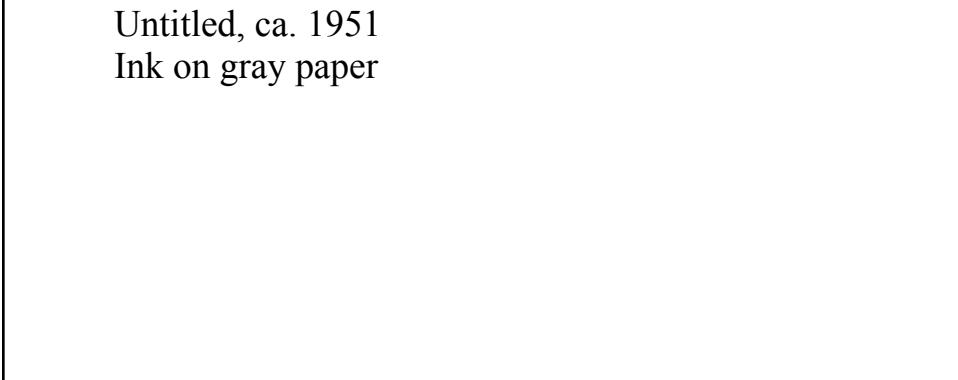
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Ink on paper



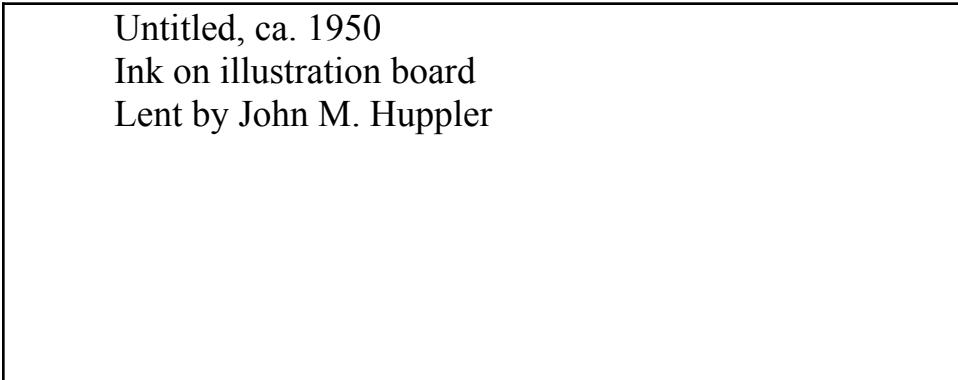
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Ink on paper



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Ink on gray paper



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



Untitled, ca. 1967

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 Bonwit 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 Shereton-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.

8

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

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