



John Wilde : drawings, 1940-1984 : an exhibition held at the Elvehjem Museum of Art, University of Wisconsin-Madison, November 17, 1984-January 6, 1985.

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, 1984

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JOHN WILDE

Drawings

1940-1984



The Great Autobiographical Silverpoint Drawing, 1983-84 (Cat. no. 434).



JOHN WILDE

Drawings

1940-1984

An Exhibition held at the

ELVEHJEM MUSEUM OF ART
UNIVERSITY OF WISCONSIN-MADISON
November 17, 1984-January 6, 1985



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Foreword

John Wilde has been intimately associated with the Elvehjem Museum of Art since its inception as the Elvehjem Art Center in 1970. He served as the faculty representative of the Department of Art on the Museum Council for a decade prior to his retirement in 1982. His work has been exhibited in the Museum on several occasions, most notably in three quadrennial *Department of Art Faculty* exhibitions (1974, 1978, 1982) and, most recently, in a show entitled *The Transformed Image: The Photographer and the Artist* in 1984. Additionally, the Museum's holdings include four of his drawings. Thus, it is most appropriate that the first major retrospective of John Wilde's drawings, covering a forty-five-year career, be presented on the University of Wisconsin-Madison campus and in the Museum he has helped to establish.

I have known John for more than a dozen years, in the contexts mentioned above. I was aware of his national reputation in terms of the major exhibitions and collections his work was represented in. However, it has been in the past year, while organizing the current exhibition, that I have come to appreciate him and his work more intimately. I think the most enlightening aspect of this process has been the enthusiastic, at times almost euphoric, response to loan requests on the part of collectors who not only eagerly agreed to lend their drawings but also offered advice and compliments on this project and, in some cases, expressed a certain consternation that the exhibition was so long in coming. Usually, the museum collections and the important exhibitions in which an artist's works are represented are the criteria for success; John has those, in abundance. In his case, though, I have come to realize that the real stamp-of-approval on his art and his vision lies

in those hundreds of individuals who have admired and collected his works over the past forty-odd years, responding to his immaculate technique or his humorous, sometimes disconcerting, view of the world. The participation of those collectors who have lent works to this exhibition is most truly appreciated and, at the same time, serves as a tribute to John Wilde.

Naturally, the organization of an exhibition such as this involves many people within the Museum. Special appreciation goes to Registrar Lisa Calden, who coordinated the arrangements for insurance, shipping and photography of works, and Project Assistant Jackie Captain, who proofread much of the catalogue material and helped in the preparation of drawings for display. Sandra Paske was a trooper in plugging many revisions of catalogue copy into the word processor, and Ruth Struve administered the budget for the exhibition and kept things flowing smoothly. Laura Vanderploeg did an enormous amount of work—quality and quantity—on photography. Silverpoint, in particular, is very difficult to reproduce. Henry Behrnd and Shirley Scheier contributed much on the technical side in terms of preparation of the drawings for display and the installation itself.

I would be remiss in not mentioning that this project originated under the directorship of the late Katherine Harper Mead. She gave it her full support, and I want to thank Associate Director Stephen C. McGough, who served as Acting Director of the Museum during the organizational process, for continuing that level of support.

Finally, thank you John.

Carlton Overland
Curator of Collections

Lenders to the Exhibition

Albrecht Art Museum
John M. Antes
Arkansas Arts Center
The Art Institute of Chicago
Keith Baker
David Becker
Bergstrom-Mahler Museum
Mr. and Mrs. Robert Burkert
Frederick Burkhardt
Stephanie Clemens
Warrington Colescott
Mr. and Mrs. Reed Coleman
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Karen and David O. Decker
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Sally Hardy Eager
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Walter Hamady
Lee Hoiby
Frank Horlbeck
Mr. and Mrs. Daniel Jacobs
Rudolf Jegart
Michael Kienitz
Philip A. Levy
Andrew MacLeish

Madison Art Center
Paul Magreil
Bruce Marshall
John D. Merriam
Dr. and Mrs. Milton Miller
The Old Jail Art Center
Mr. and Mrs. Edward W. Pell
Mr. and Mrs. Alexander E. Racolin
James M. Ray
Revington Family Collection
Robert Hull Fleming Museum/University of Vermont
Johan Ronningen
Arol G. Sherwin
The State Historical Society of Wisconsin, Iconographic
Collections
Louis and Elizabeth Tenenbaum
Thea Tenenbaum-Malferrari
Dr. and Mrs. Mark Trewartha
University of Wisconsin-Green Bay
The Wadsworth Atheneum
The West Collection/West Publishing Company
Whitney Museum of American Art
John Wilde
Worcester Art Museum
Charles A. Wustum Museum of Fine Arts
Yale University Art Museum
Edward J. Zagorski

John Wilde is one of America's master draftsmen. Few artists in our time remind us as eloquently as Wilde does that drawing can be a creative enterprise of the highest artistic order.

This exhibition is a reminder and a celebration of forty-five years of drawing by a contemporary artist whose graphic sensibilities have lent a modern luster to the great tradition of drawing that has flourished since the late Middle Ages and Renaissance in Germany and Italy. The exhibition also affirms that Wilde transcribes ideas and images with a concise, graphic vision that recalls a similar artistry of earlier masters in the tradition - Pisanello, Jacopo Bellini, Ingres, and Degas. Their succinct linearisms and selective shadings were consonant with the media they chose - the silverpoint stylus, the finely cut quill pen, and the sharpened stick of graphite. Those media are handled with comparable elegance by Wilde, notably the silverpoint, a stylus that was favored by late Medieval and Renaissance masters.

Wilde's penchant for draftsmanship and carefully-crafted compositions lend a concordance between his drawings and paintings. Frequently, the images chosen for paintings are elaborately drawn with silverpoint on gesso-coated panels before the overpainting is completed with lean oil colors. Wilde describes this prefiguring as *underdrawing*, in contrast to an initial *underpainting* by which many artists broadly block out a composition on

canvas with multicolored paints and impromptu brushwork.

Occasionally, Wilde will refresh his knowledge of anatomy and flex his draftsman's hand by studio studies of the nude. In other drawings he renders natural objects with exacting detail - birds, butterflies, rabbits, rocks, trees, human figures, portrait likenesses. However, in many final drawings—and paintings—precisely drawn objects may be transformed into fragmentary, metamorphic, and curiously combined images, or in artistic rearrangements, freed from the familiar conventions of space and scale. Thus, by a subtle fusing of the factual and the fanciful, Wilde evokes a world of astonishing settings and surprising activities. He beckons us to behold this world, inexhaustible in its wondrous realities and beguiling events. There, his perceptions of nature's marvels and of human behavior—rational or foolish—are revealed with wisdom and wit.

John Wilde lends his uncommon talent as a graphic artist to the authority of his images and the probity of his conceptions. Thus, for the past forty-five years, he has honored a great tradition of drawing and, concurrently, has contributed to its sustenance.

James Watrous
Professor Emeritus
Department of Art History
University of Wisconsin-Madison

An Autobiographical Summary

Selected Bibliography

John Wilde was born in Milwaukee, Wisconsin in 1919 and attended the Milwaukee Public Schools. Had three fine teachers at Washington High School in Ruth Lohr, Dewey Foss and Fred Logan. Was apprenticed for a time under the painter Paul Clemens, and frequented the atelier of Alfred Sessler and Santos Zingale. Attended the University of Wisconsin in Madison from 1938 to 1942. Was privileged to study there with Eliseo Vivas, Fred Burkhardt, James Watrous, Robert Reynolds, A.E. Ross, Harold Taylor, Glenn Trewartha, Jack Kienitz and Dean George Sellery, among others. Also came to know, admire, and work with that marvelous iconoclast and draughtsman, Marshall Glasier. Associated during this same period with Wisconsin artists Karl Priebe, Dudley Huppler and Sylvia Fein, as well as with Gertrude Abercrombie, Julia Thecla and Charles Seabee from the "Chicago School of Fantasisists". Came to love the work of the 14th-, 15th-, and 16th-century Italians, Dutch, Flemings and Germans, plus a very select few artists from the 20th century.

Returned to the University of Wisconsin campus after World War II (served in the infantry, Air Force and O.S.S.), and took an MS degree in Art in 1948. Decided to stay on at the University, and taught drawing (beginning, advanced, super-advanced, etc.) in the Department of Art for many years. Was privileged to work with a handful of excellent students. Retired in 1982 as Alfred Sessler Professor of Art. Loves drawing still, but fell out of love with teaching it after thirty-four years.

Exhibited first in the *Wisconsin Painters and Sculptors* exhibition in 1934; the *19th International Exhibition of Watercolors and Drawings* at The Chicago Art Institute in 1940; and the *Biennial Exhibition of American Painting* at the Pennsylvania Academy in 1941. Since that time, works have been exhibited nationally and internationally in more than one hundred museums. First one-man show was at the Zona Gale Museum, Portage, Wisconsin in 1940, and have had fifty-seven more since then, including eleven in New York City, the most recent being at the David Findlay, Jr. Gallery during the Fall of 1984. Sixty-four works are in museum permanent collections and more than 800 are in private collections.

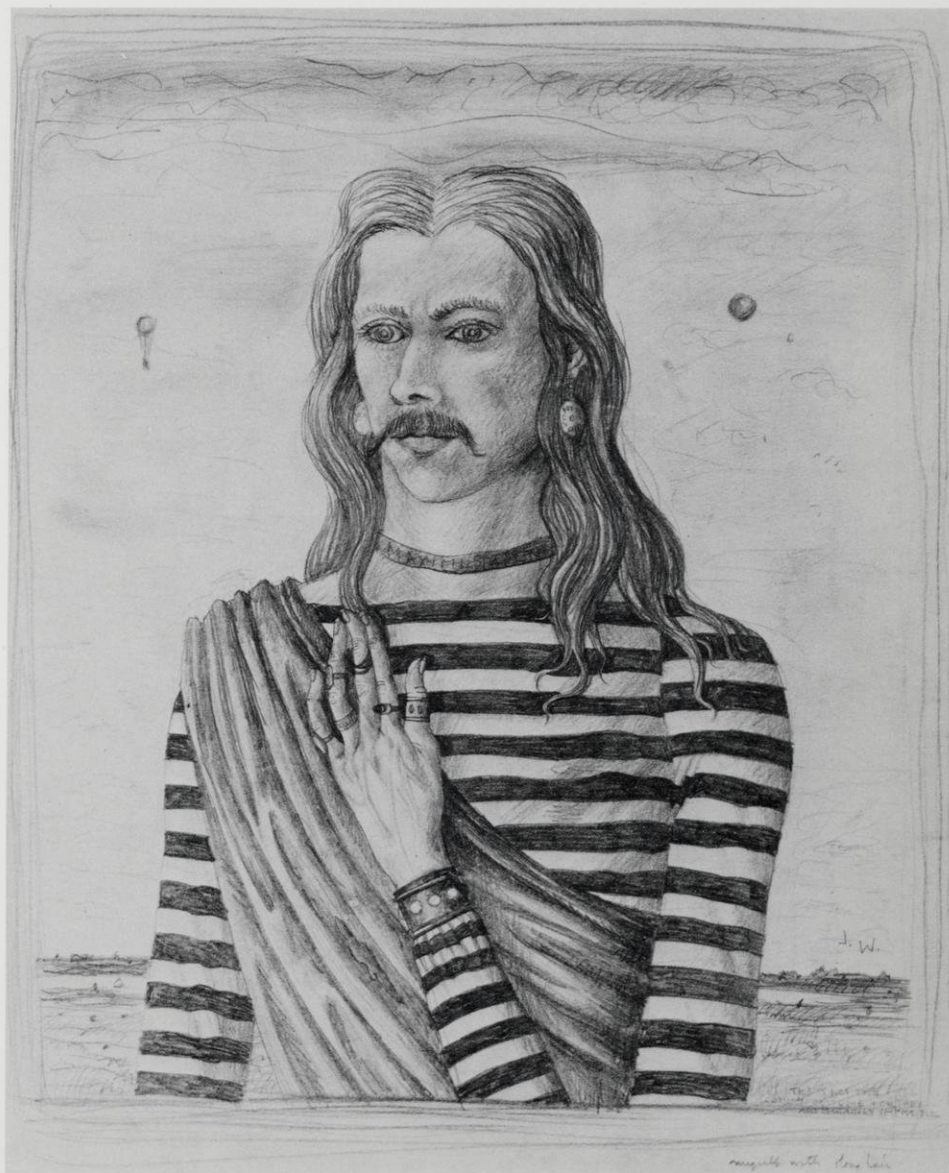
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Explanatory Notes:

Inevitably, there are numerous discrepancies in the following catalogue entries. They are based on the artist's personal records, compiled over a forty-five-year period. Especially in the case of earlier works, some drawings will have undergone changes in title over those years; dates may vary by a year or two; dimensions are often approximated. Most especially, the current location of many of the drawings is in doubt. Some works have passed into other collections through bequests to heirs, gifts to friends, trades with other collectors, donations to public institutions or sale; regrettably, some have probably been destroyed. In other cases, the artist did not learn the disposition of works left on consignment to dealers, sold out of exhibitions, etc. Contrarily, it is possible that there are drawings in existence which escaped recordation by the artist and therefore do not appear in this checklist. In short, this listing is not definitive, but should prove a valuable tool for future research and serve as a guide for interested collectors.

Works included in the exhibition are indicated by the symbol ▲



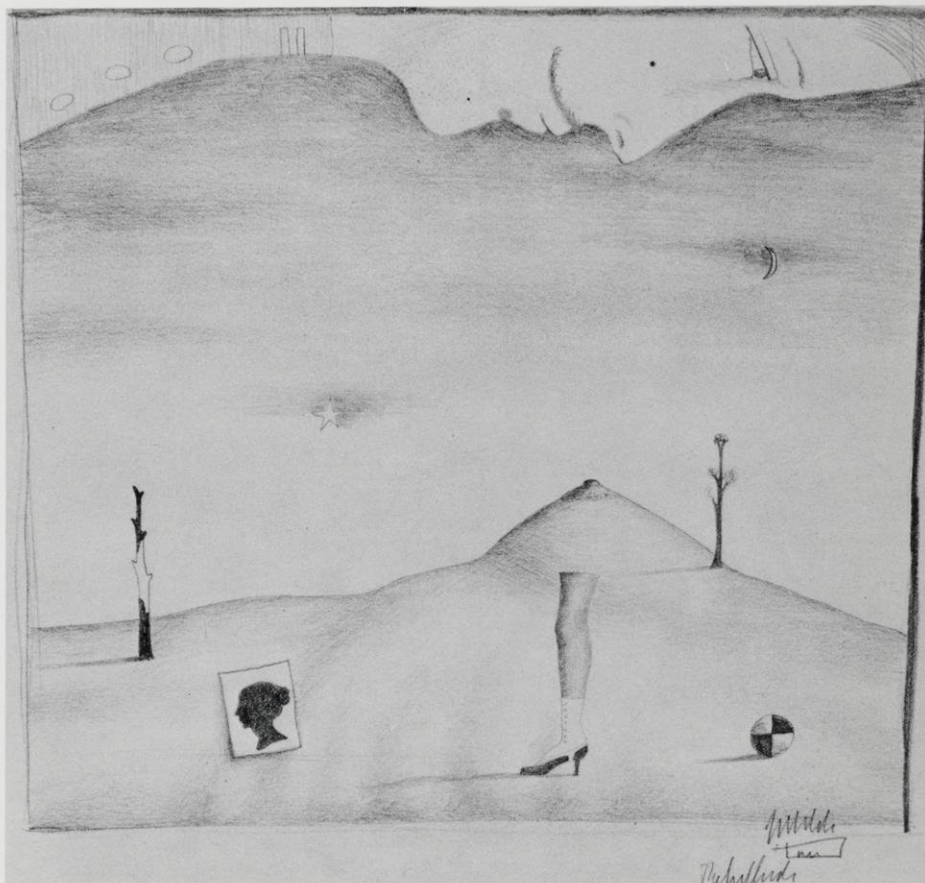
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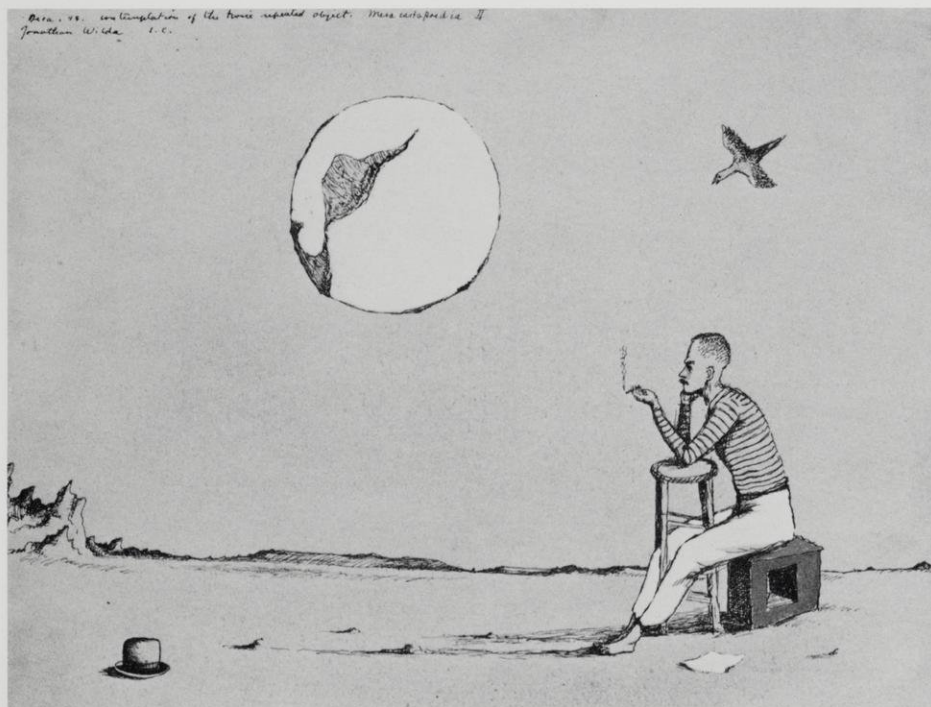
Cat. No. 16

1. Still-Life with Pork Chops
1940
c. 10 x 12 in.
Wash and gouache
Coll.: Sylvia Fein Scheuber, San Francisco, CA
2. Myself with Long Hair
▲ 1940
20 x 16 in.
Pencil
Coll.: John Wilde
Exhib.: Bradley Galleries, Milwaukee, WI, 1977
3. Still-Life with Birch Bark
1940
c. 12 x 16 in.
Wash and gouache
Coll.: Frederick Burkhardt, Bennington, VT
4. Still-Life with a Tin Can
1940
c. 12 x 16 in.
Wash and gouache
Coll.: Frederick Burkhardt, Bennington, VT
Exhib.: *19th International Exhibition of Watercolors and Drawings*, Art Institute of Chicago, Chicago, IL, 1940
5. A Snipe
1940
c. 8 x 10 in.
Pen and wash
Coll.: Unknown
6. A Prostrate Nude with Attendant Animals
1940
c. 10 x 8 in.
Pen and bistre ink
Coll.: Thea Tenenbaum-Malferrari, Angolo dell'Emilia, Italy
7. A Street Scene with a Policeman in Profile
1940
c. 8 x 10 in.
Pen and wash
Coll.: Thea Tenebaum-Malferrari, Angolo dell'Emilia, Italy
8. Still-Life with a Joker
1940
10 x 18 in.
Gouache, pen, wash, collage
Coll.: John Wilde

9. *Myself as a Kite Flyer*
 1940
 8 x 6 in.
 Pen, brush & ink heightened with white
 Ex-Coll.: Karl Priebe, Milwaukee, WI. Present
 location unknown
 Exhib.: Gallery Studio, Chicago, IL, 1948
10. *Still-Life with Carnations & Wheat*
 1941
 20 x 15 in.
 Wash and gouache
 Coll.: Robert Wilde, Stevens Point, WI
11. *Portrait of K.P.*
 1941
 20 x 15 in.
 Pencil
 Ex-Coll.: Karl Priebe, Milwaukee, WI. Present
 location unknown
12. *A Smiling American Girl*
 1941
 18 x 14 in.
 Pencil
 Ex-Coll.: Karl Priebe, Milwaukee, WI. Present
 location unknown
13. *Wisconsin River Valley with a Nude under a
 Classical Templetto*
 1941
 8 x 10 in.
 Pen on toned paper
 Coll.: Thea Tenenbaum-Malferrari, Angolo
 dell'Emilia, Italy
14. *Wisconsin River Valley with a Shaved Head in the
 Foreground*
 1941
 8 x 10 in.
 Pen on toned paper
 Coll.: Thea Tenenbaum-Malferrari, Angolo
 dell'Emilia, Italy
15. *A Head with Half Figure*
 1941
 10 x 9 in.
 Silverpoint heightened with white
 Coll.: Thea Tenenbaum-Malferrari, Angolo
 dell'Emilia, Italy
16. *My Hand*
 ▲ 1941
 9 x 7 in.
 Pen, brush and silverpoint heightened with white
 Coll.: Thea Tenenbaum-Malferrari, Angolo
 dell'Emilia, Italy



Cat. No. 18



Cat. No. 33

17. Design for *The First Mesocastopodia*
1941

16 x 12 in.

Pencil

Coll.: Fred Gore, Milwaukee, WI

18. *The Hillside*

▲ 1941

9 1/2 x 10 in.

Pencil

Coll.: John Wilde

19. *Suzanne and the Elders*

1941

7 x 9 in.

Ink and wash

Coll.: Unknown

Exhib.: Kalamazoo Institute of Arts, Kalamazoo, MI,
1945

20. *Portrait of an Unidentified Friend*

1942

12 x 10 in.

Pencil

Coll.: Thea Tenenbaum-Malferrari, Angolo
dell' Emilia, Italy

21. *Design for A Stage Set*

1942

12 x 16 in.

Pencil

Coll.: John Wilde

22. *Design for A Game of Targets*

1942

12 x 16 in.

Pencil

Coll.: John Wilde

23. *Design for Invasion by Land, Sea and Air I*

▲ 1942

14 x 17 in.

Pencil

Coll.: John Wilde

24. *Design for Invasion by Land, Sea and Air II*

1942

10 x 12 in.

Pencil

Coll.: John Wilde

25. Design for *A Landscape*

1942

8 x 10 in.

Pencil

Coll.: John Wilde

26. A Stage Design for a Play by Lorca

▲ 1942

15 x 20 in.

Pencil

Coll.: John Wilde

27. The Third Eye of Love

1942

20 x 12 in.

Pencil

Coll.: John Wilde

28. Portrait of my Dear Friend D.H.

1943

5 x 8 in.

Pencil

Coll.: Thea Tenenbaum-Malferrari, Angolo
dell'Emilia, Italy

29. A Violent Image of Love

1943

18 x 12 in.

Pencil

Coll.: John Wilde

Exhib.: David Porter Gallery, Washington, DC, 1945
Kalamazoo Institute of Arts, Kalamazoo, MI,
1945

30. A Crab Claw. Iliosensilatic

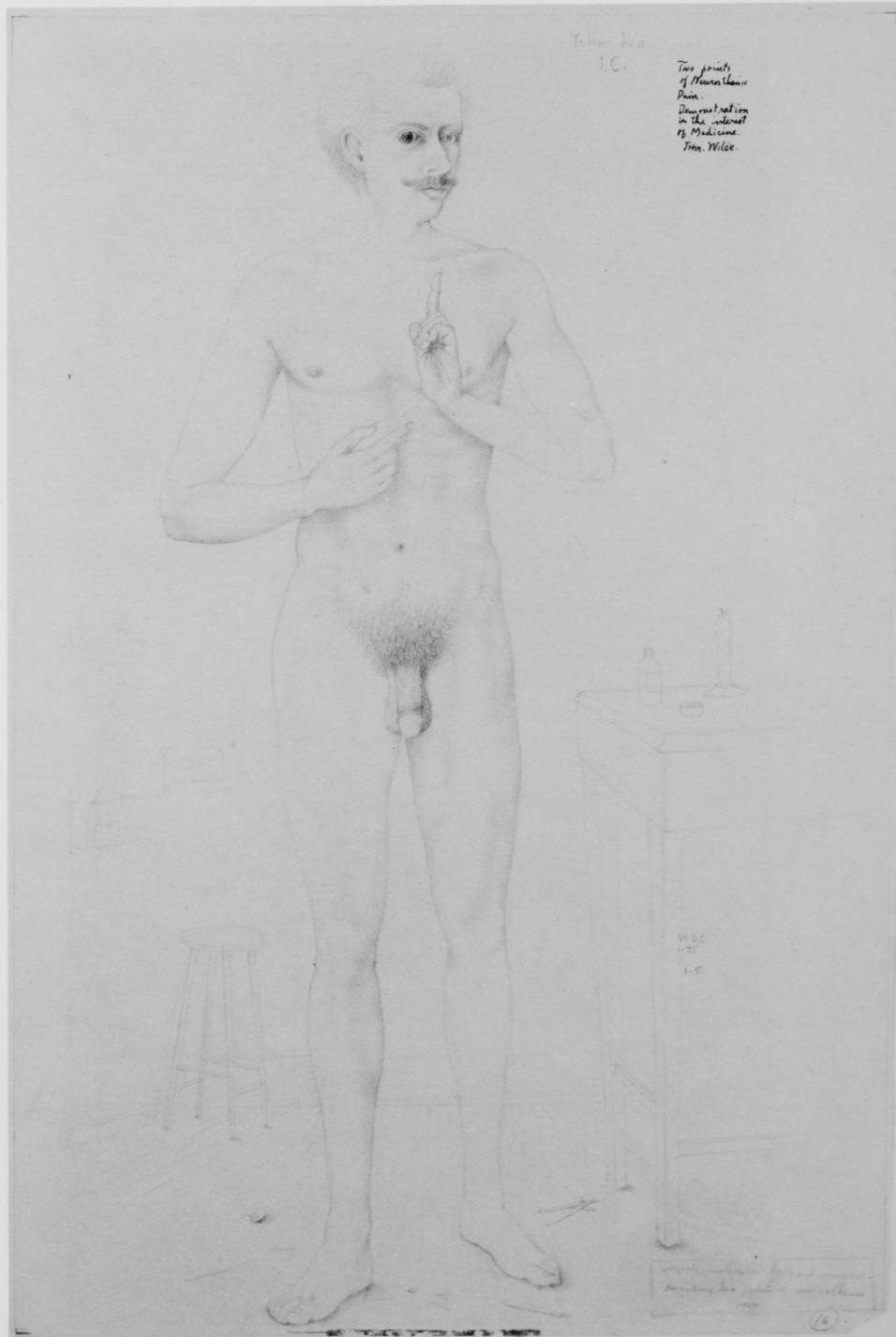
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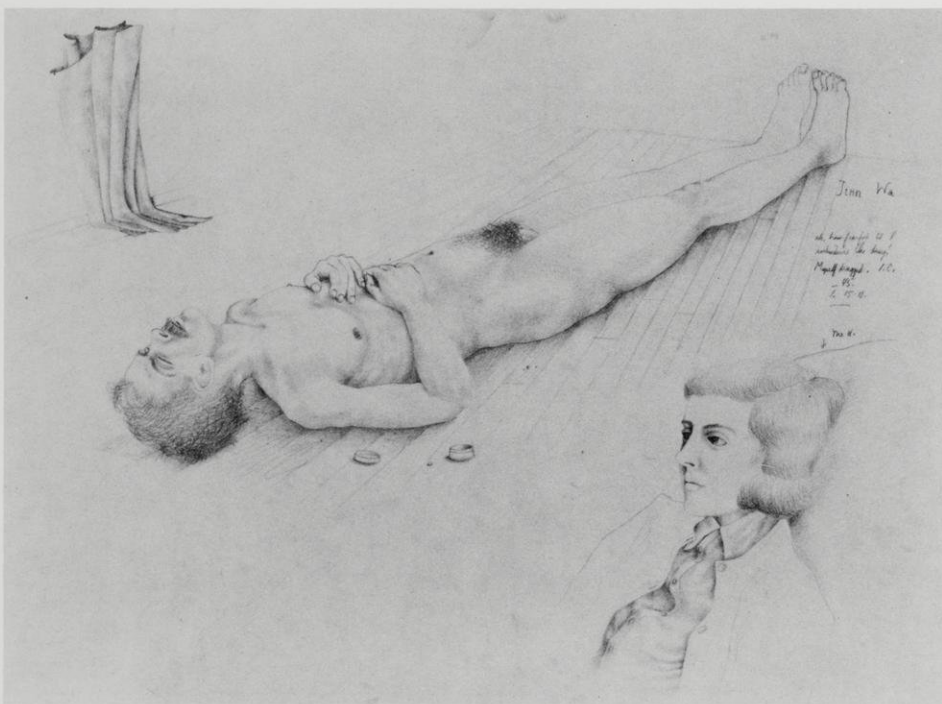
12 x 9 in.

Pencil

Coll.: John Wilde

Exhib.: David Porter Gallery, Washington, DC, 1945
Kalamazoo Institute of Arts, Kalamazoo, MI,
1945
9th American Drawing Annual. Albany Institute
of Art, Albany, NY, 1949
Edwin Hewitt Gallery, New York, NY, 1950
Candidates for Grants Exhibition. The National
Institute of Arts and Letters, New York, NY,
1951





Cat. No. 38

31. Still-Life with a Gyroscope

1943

c. 15 x 20 in.

Gouache and wash

Coll.: Louis Mohr, Cleveland, OH

32. Still-Life with a Black Cat

1943

18 x 30 in.

Wash and gouache

Coll.: Louis and Elizabeth Tenenbaum, Boulder, CO

Exhib.: *Wisconsin Salon of Art*. U.W. Memorial Union, Madison, WI, 1947

33. Mesocastopodia II

▲ 1943

10 x 12 in.

Ink and wash

Coll.: Michael Kienitz, Madison, WI

Exhib.: David Porter Gallery, Washington, DC, 1945
Kalamazoo Institute of Arts, Kalamazoo, MI, 1945

34. An Allegorical Self-Portrait

1943

18 x 14 in.

Pencil

Coll.: Thea Tenenbaum-Malferrari, Angolo dell'Emilia, Italy

Exhib.: David Porter Gallery, Washington, DC, 1945
Kalamazoo Institute of Arts, Kalamazoo, MI, 1945

35. Portrait of HDPRAW

▲ 1943

16 x 14 in.

Pencil with touches of wash

Coll.: Elvehjem Museum of Art (Gift of John Wilde), Madison, WI

Exhib.: David Porter Gallery, Washington, DC, 1945
Kalamazoo Institute of Art, Kalamazoo, MI, 1945
Edwin Hewitt Gallery, New York, NY, 1950

36. Helenata

1943

c. 18 x 12 in.

Pencil

Coll.: James M. Ray, St. Joseph, MO

Exhib.: David Porter Gallery, Washington, DC, 1945
Kalamazoo Institute of Art, Kalamazoo, MI, 1945

37. Myself, Indicating Two Points of Neuresthetic Pain

▲ 1943

16 x 12 in.

Pencil

Coll.: Yale University Art Gallery, New Haven, CT

Exhib.: David Porter Gallery, Washington, DC, 1945
Kalamazoo Institute of Art, Kalamazoo, MI, 1945
Layton Art Gallery, Milwaukee, WI, 1947
Edwin Hewitt Gallery, New York, NY, 1950
Candidates for Grants Exhibition. The National Institute of Arts and Letters, New York, NY, 1951

38. Myself, Drugged

▲ 1943

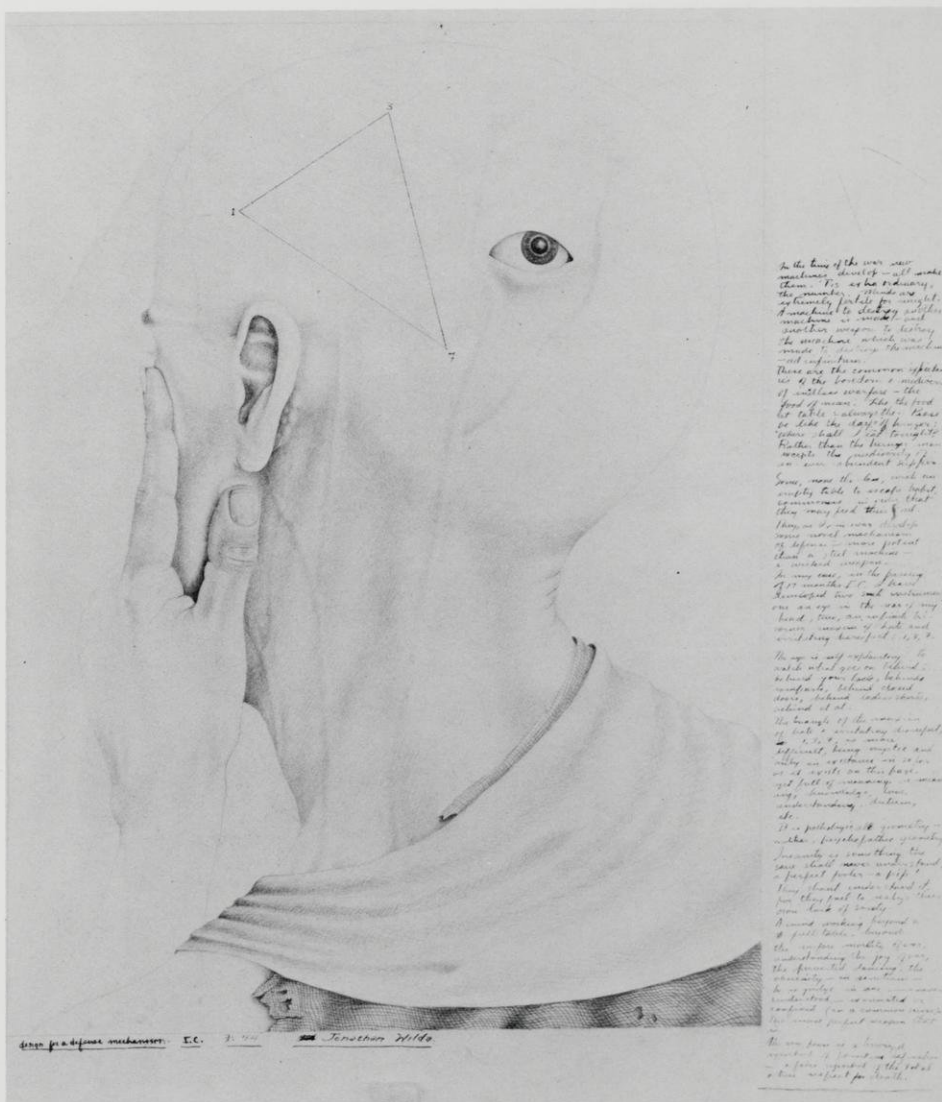
c. 10 x 16 in.

Pencil

Coll.: Warrington Colescott, Hollandale, WI

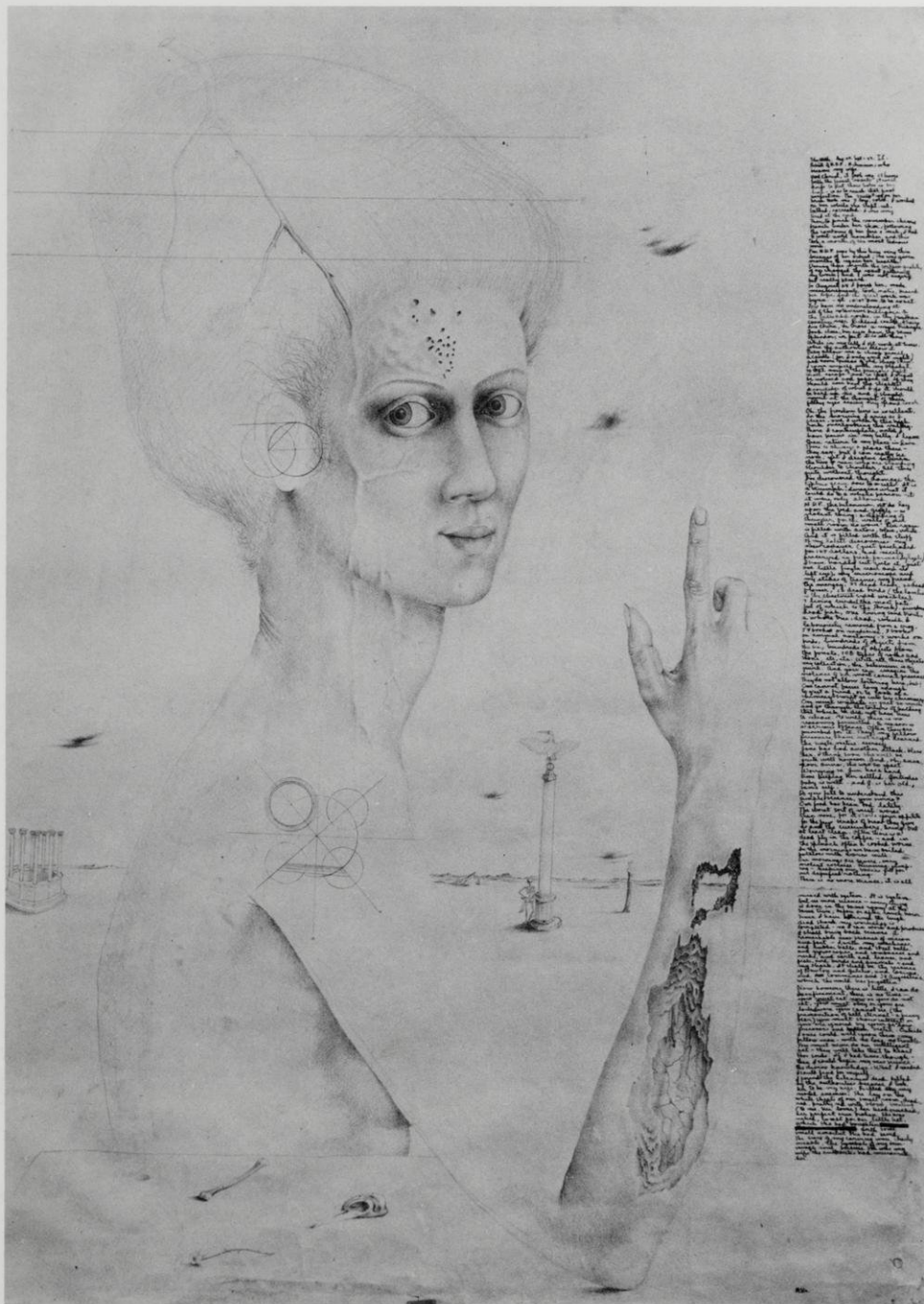
Exhib.: David Porter Gallery, Washington, DC, 1945
Kalamazoo Institute of Art, Kalamazoo, MI, 1945
Edwin Hewitt Gallery, New York, NY 1950
Candidates for Grants Exhibition. The National Institute of Arts and Letters, New York, NY, 1951

39. Design for *A Landscape*
1943
8 x 10 in.
Pen and ink
Coll.: Lee Hoiby, Long Eddy, NY
40. *Myself as a Soldier with a Shattered Head*
1943
20 x 15 in.
Pencil and wash
Ex-Coll.: Mr. and Mrs. Harry Willis, New York, NY.
Present location unknown
41. *A Violent Image of Love II*
1943
21 x 11 in.
Pencil
Coll.: John Wilde
Exhib.: David Porter Gallery, Washington, DC, 1945
Kalamazoo Institute of Art, Kalamazoo, MI, 1945
42. *I.C., Love Murders the Artist*
▲ 1943
20 x 28 in.
Pencil
Coll.: John Wilde
Exhib.: David Porter Gallery, Washington, DC, 1945
43. *The Bird Trap*
1943
20 x 10 in.
Pencil
Coll.: John Wilde
Exhib.: David Porter Gallery, Washington, DC, 1945
44. Design for *A Defense Mechanism*
▲ 1943
20 x 14 in.
Pencil
Coll.: Worcester Art Museum (Gift of the artist),
Worcester, MA
Exhib.: U.W. Memorial Union, Madison, WI; Layton
Art Gallery, Milwaukee, WI, 1947
9th American Drawing Annual. Albany Institute
of Art, Albany, NY, 1949
Edwin Hewitt Gallery, New York, NY, 1950
Drawings by Three Wisconsin Artists. Milwaukee
Art Center, Milwaukee, WI, 1958
Curry-Bohrod-Wilde: Leaders in Wisconsin Art.
Milwaukee Art Museum, Milwaukee, WI, 1982



Cat. No. 44

Photo: Geoffrey Clements



Cat. No. 45

45. The Wedding Portraits #1

▲ 1943

22 x 18 in.

Pencil and pen

Coll.: Whitney Museum of American Art (Gift of the artist in memory of Helen Wilde, 1970), New York, NY

Exhib.: U.W. Memorial Union, Madison, WI; Layton Art Gallery, Milwaukee, WI, 1947

Edwin Hewitt Gallery, New York, NY, 1950

Candidates for Grants Exhibition. The National Institute of Arts and Letters, New York, NY, 1951

American Master Watercolors and Drawings: Colonial Times to the Present. Whitney Museum of American Art, New York, NY; Minneapolis Institute of Art, Minneapolis, MN; Fine Arts Museum of San Francisco, San Francisco, CA, 1979-80

20th Century Drawings from the Whitney Museum of American Art. San Antonio Museum, San Antonio, TX; University of Iowa Museum, Iowa City, IA; Wright Art Gallery, UCLA, Los Angeles, CA; J.B. Speed Art Museum, Louisville, KY, 1981-82

Realism and Realities: The Other Side of American Painting, 1940-1960. Rutgers University Art Gallery, New Brunswick, NJ, 1982

46. The Wedding Portraits #II

▲ 1943

22 x 18 in.

Pencil and pen

Coll.: Whitney Museum of American Art (Gift of the artist in memory of Helen Wilde, 1970), New York, NY

Exhib.: U.W. Memorial Union, Madison, WI; Layton Art Gallery, Milwaukee, WI, 1947

Edwin Hewitt Gallery, New York, NY, 1950

Candidates for Grants Exhibition. The National Institute of Arts and Letters, New York, NY, 1951

American Master Watercolors and Drawings: Colonial Times to the Present. Whitney Museum of American Art, New York, NY; Minneapolis Institute of Art, Minneapolis, MN; Fine Arts Museum of San Francisco, San Francisco, CA, 1979-80

20th Century Drawings from the Whitney Museum of American Art. San Antonio Museum, San Antonio, TX; University of Iowa Museum, Iowa City, IA; Wright Art Gallery, UCLA, Los Angeles, CA; J.B. Speed Art Museum, Louisville, KY, 1981-82

Realism and Realities: The Other Side of American Painting, 1940-60. Rutgers University Art Gallery, New Brunswick, NJ, 1982

47. Myself with a Gyroscope
1943
20 x 16 in.
Pencil heightened with white and yellow
Coll.: Unknown
Exhib.: David Porter Gallery, Washington, DC, 1945
Kalamazoo Institute of Arts, Kalamazoo, MI,
1945

48. A Lady with a Cut Throat
1944
10 x 8 in.
Silverpoint
Coll.: Thea Tenenbaum-Malferrari, Angolo
dell' Emilia, Italy

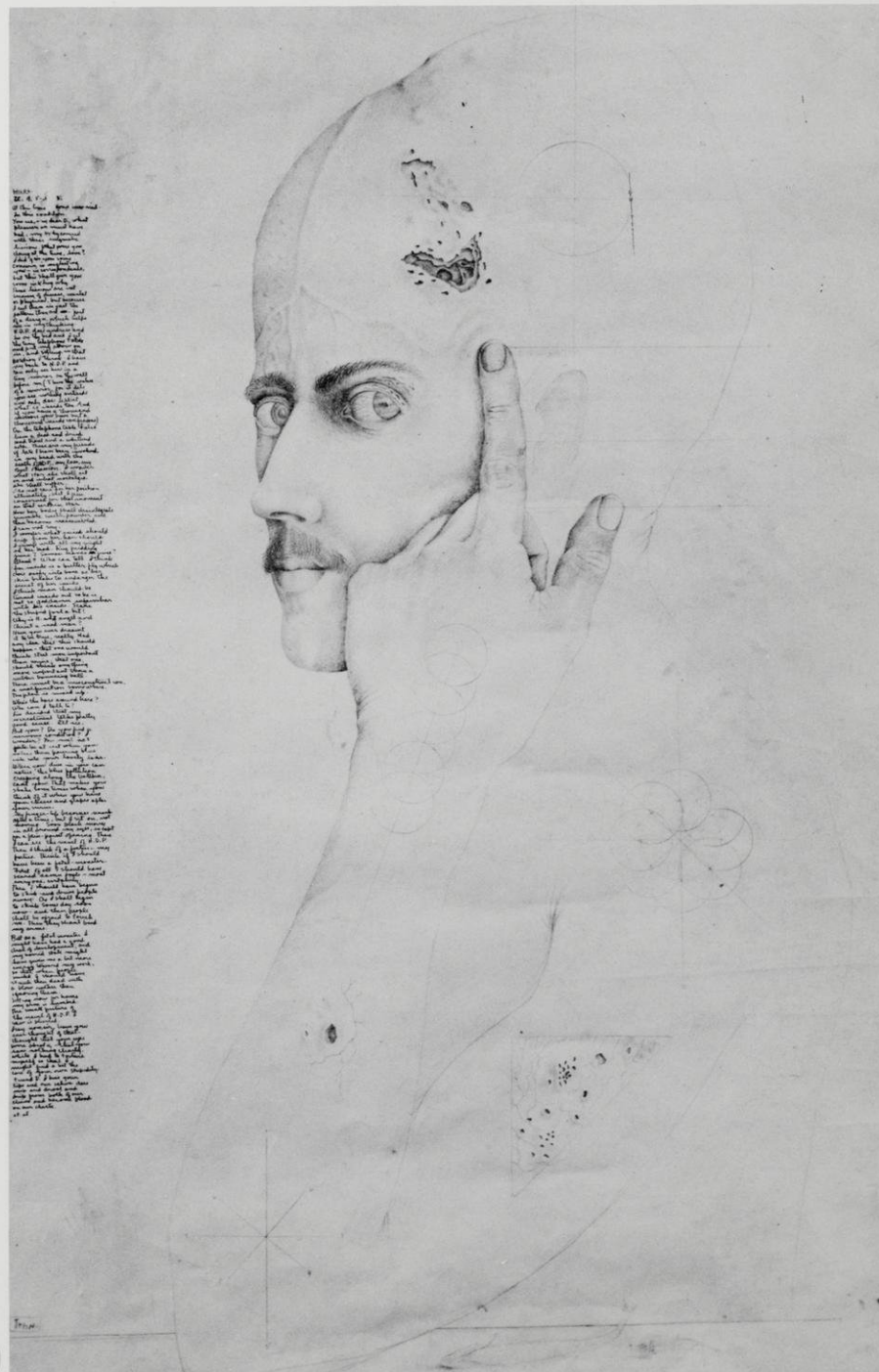
49. Myself, April 1946
1944
10 x 8 in.
Pencil
Coll.: John Wilde
Exhib.: David Porter Gallery, Washington, DC, 1945
Kalamazoo Institute of Art, Kalamazoo, MI, 1945
*Realism and Realities: The Other Side of
American Painting, 1940-60.* Rutgers University
Art Gallery, New Brunswick, NJ; Montgomery
Museum of Art, Montgomery, AL; University of
Maryland Art Gallery, Baltimore, MD; Grand
Central Modern Gallery, New York, NY, 1982-83

50. The Sons of worse than bitches have put a hole in
▲ my head!!
1944
14 x 12 in.
Pencil and ink
Coll.: Madison Art Center, Madison, WI

51. Design for Love After Murder
1944
13 x 14 1/2 in.
Pencil and pen
Coll.: John Wilde
Exhib.: David Porter Gallery, Washington, DC, 1945
Kalamazoo Institute of Art, Kalamazoo, MI, 1945

52. Self-portrait: A Prospectus
1944
14 x 11 in.
Pencil heightened with white
Coll.: John Wilde

53. Myself, Paranoiac
▲ 1944
18 x 15 in.
Pencil
Coll.: John Wilde



54. *Myself Contemplating the Wolf-Ravaged Body of HDPRAW*
1944
15 x 20 in.
Pencil and pen
Coll.: Unknown
Exhib.: U.W. Memorial Union, Madison, WI; Layton Art Gallery, Milwaukee, WI, 1947
Edwin Hewitt Gallery, New York, NY, 1950
55. *The Blind Lead the Blind I*
▲ 1945
12 x 15 in.
Pencil
Coll.: Frederick Burkhardt, Bennington, VT
Exhib.: David Porter Gallery, Washington, DC, 1945
Kalamazoo Institute of Art, Kalamazoo, MI, 1945
U.W. Memorial Union, Madison, WI; Layton Art Gallery, Milwaukee, WI, 1947
56. *The Blind Lead the Blind II*
▲ 1945
12 x 15 in.
Pencil
Coll.: Frederick Burkhardt, Bennington, VT
Exhib.: David Porter Gallery, Washington, DC, 1945
Kalamazoo Institute of Art, Kalamazoo, MI, 1945
U.W. Memorial Union, Madison, WI; Layton Art Gallery, Milwaukee, WI, 1947
57. *A Smiling American Girl*
▲ 1945
c. 15 x 14 in.
Silverpoint on a pinkish ground
Coll.: Mr. and Mrs. Alexander E. Racolin, New York, NY
Exhib.: David Porter Gallery, Washington, DC, 1945
Kalamazoo Institute of Art, Kalamazoo, MI, 1945
58. *HDPRAW, Nude, from Life*
1945
15 x 7 in.
Pencil
Coll.: John Wilde
59. *HDPRAW with a Wolf*
1945
8 x 10 in.
Wash heightened with white
Coll.: John Wilde
60. *G.M. with a Pipe*
1945
c. 12 x 7 in.
Pencil
Coll.: George May, New Haven, CT
61. *A Nude*
1946
7 x 5 in.
Leadpoint
Coll.: Mr. and Mrs. Paul Hibbard, Hartland, WI
Exhib.: U.W. Memorial Union, Madison, WI; Layton Art Gallery, Milwaukee, WI, 1947
62. *Myself, AE 26*
1946
c. 10 x 8 in.
Silverpoint on toned paper
Ex-Coll.: Katherine Kuh, New York, NY. Present location unknown
Exhib.: U.W. Memorial Union, Madison, WI; Layton Art Gallery, Milwaukee, WI, 1947
63. *A Nude*
1946
c. 10 x 8 in.
Bister ink on toned paper
Ex-Coll.: Harry Lichter. Present location unknown
Exhib.: U.W. Memorial Union, Madison, WI, 1947
64. *A Lady Attacked by Wolves*
1946
8 x 10 in.
Pen and wash
Coll.: Thea Tenenbaum-Malferrari, Angolo dell'Emilia, Italy
Exhib.: U.W. Memorial Union, Madison, WI; Layton Art Gallery, Milwaukee, WI, 1947
65. *Head of a Sick Child*
1946
12 x 12 in.
Pencil
Coll.: Unknown
Exhib.: U.W. Memorial Union, Madison, WI; Layton Art Gallery, Milwaukee, WI, 1947
2nd Biennial Exhibition. Walker Art Center, Minneapolis, MN, 1948
Bresler Galleries, Milwaukee, WI, 1949
Candidates for Grants Exhibition. The National Institute of Arts and Letters, New York, NY, 1951
66. *Myself with My Eye on the Frame*
1946
18 x 15 in.
Pencil
Coll.: Unknown
Exhib.: U.W. Memorial Union, Madison, WI; Layton Art Gallery, Milwaukee, WI, 1947
Edwin Hewitt Gallery, New York, NY, 1950
67. *Blinding of Sampson within View of the Castle*
1946
7 x 9 in.
Pen and wash
Coll.: John Wilde
68. *Myself with Eye Trouble*
1946
16 x 10 in.
Pencil
Coll.: James M. Ray, St. Joseph, MO
69. *Portrait of C.B., with Affects*
1947
c. 15 x 12 in.
Pencil
Coll.: Mr. and Mrs. Jack Tiffany, Madison, WI
Exhib.: U.W. Memorial Union, Madison, WI, 1947
70. *Myself as an Artist*
1947
c. 6 x 4 in.
Silverpoint on a grey ground
Coll.: Dr. and Mrs. James Jacobs, Encino, CA
Exhib.: U.W. Memorial Union, Madison, WI, 1947
71. *H. and Myself*
1947
c. 16 x 13 in.
Silverpoint heightened with white
Ex-Coll.: Mr. and Mrs. Miles McMillin, Madison, WI.
Present location unknown
72. *Lucretia Practicing*
1947
16 x 9 in.
Silverpoint on a pink ground heightened with white
Ex-Coll.: Robert Wilde, Stevens Point, WI. Present location unknown
73. *Further Suggestions for Hot-Weather Entertainment (A Conclusive Argument Against Long Hair)*
1947
17 x 24 in.
Pencil and red ink
Coll.: Thea Tenenbaum-Malferrari, Angolo dell'Emilia, Italy

74. Historical Wisconsin Houses Series.

1. The White House, DePere
2. Gothic Cottage, Sun Prairie
3. Ackermann House, Beaver Dam
4. Cotton House, near Waupun
5. Old Spring Inn, Madison
6. Pendarvis House, Mineral Point
7. Polperro House, Mineral Point
8. John Ossefort Residence, DePere
9. The Old Governor's Mansion, Madison
10. The Old Cottage Inn, Milwaukee

1947

All 10 x 12 in.

Pencil and/or pen

Coll.: Iconographic Collections, State Historical Society of Wisconsin, Madison, WI

75. Portrait of D.H.

▲ 1947

24 x 18 in.

Pencil

Coll.: Thea Tenenbaum-Malferrari, Angolo dell'Emilia, Italy

76. Distorted Portrait of D.H.

1947

10 x 8 in.

Silverpoint on toned paper

Coll.: James Story, Pittsburgh, PA

77. A Beach Scene

1947

6 x 10 in.

Pen and wash

Coll.: Lee Hoiby, Long Eddy, NY

78. St. Agnes

1947

11 x 16 in.

Pencil

Coll.: James M. Ray, St. Joseph, MO

Exhib.: U.W. Memorial Union, Madison, WI; Layton Art Gallery, Milwaukee, WI, 1947

79. P. O. H.

1947

9 1/4 x 11 1/4 in.

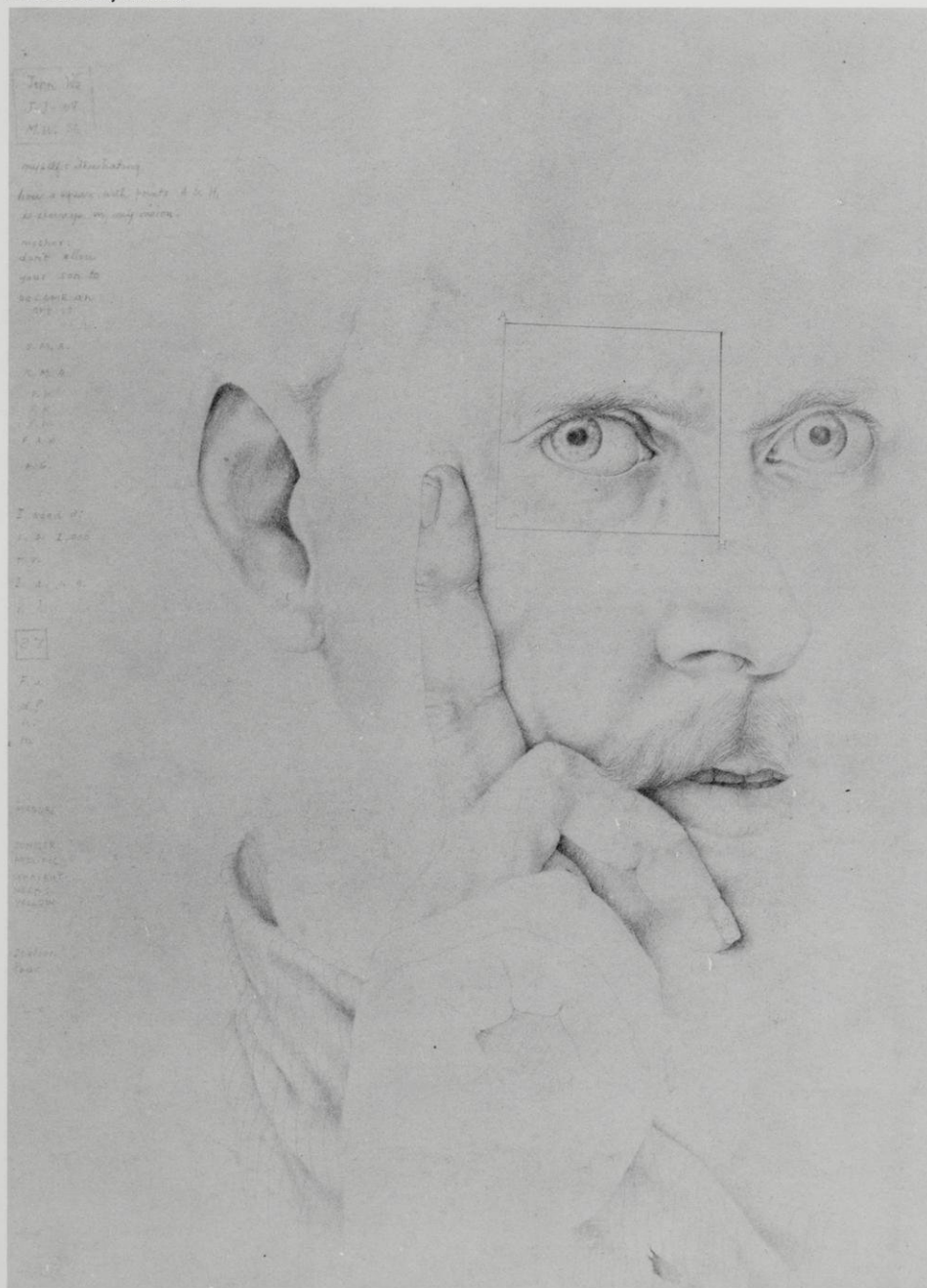
Pencil

Coll.: John Wilde



Cat. No. 75

Photo: Geoffrey Clements



80. St. Sebastian

1947

15 x 10 in.

Pencil

Coll.: John Wilde

Exhib.: U.W. Memorial Union, Madison, WI; Layton Art Gallery, Milwaukee, WI, 1947

81. O.N.D., Testicles

1947

6 x 9 in.

Silverpoint and pencil

Coll.: John Wilde

Exhib.: Edwin Hewitt Gallery, New York, NY, 1951

82. Myself with a Square, A. & H., which is Always in My Vision

1947

11 x 8 in.

Pencil

Coll.: Whitney Museum of American Art (Purchase, .52.26), New York, NY

Exhib.: Gallery Studio, Chicago, IL, 1948

Edwin Hewitt Gallery, New York, NY, 1950

48th Annual International Exhibition of

Watercolors, Prints and Drawings. Pennsylvania

Academy of the Fine Arts, Philadelphia, PA,

1950

Candidates for Grants Exhibition. The National

Institute of Arts and Letters, New York, NY,

1951

Whitney Museum of American Art's Annual

Exhibition of Watercolors, Sculpture, and

Drawings. New York, NY, 1952

83. Dead Weaver Finches

1948

c. 12 x 10 in.

Pencil

Ex-Coll.: Earl Nickoll. Present location unknown

Exhib.: Edwin Hewitt Gallery, New York, NY, 1950

Drawings by Three Wisconsin Artists. Milwaukee

Art Center, Milwaukee, WI, 1958

84. The Wilde Tree

1948

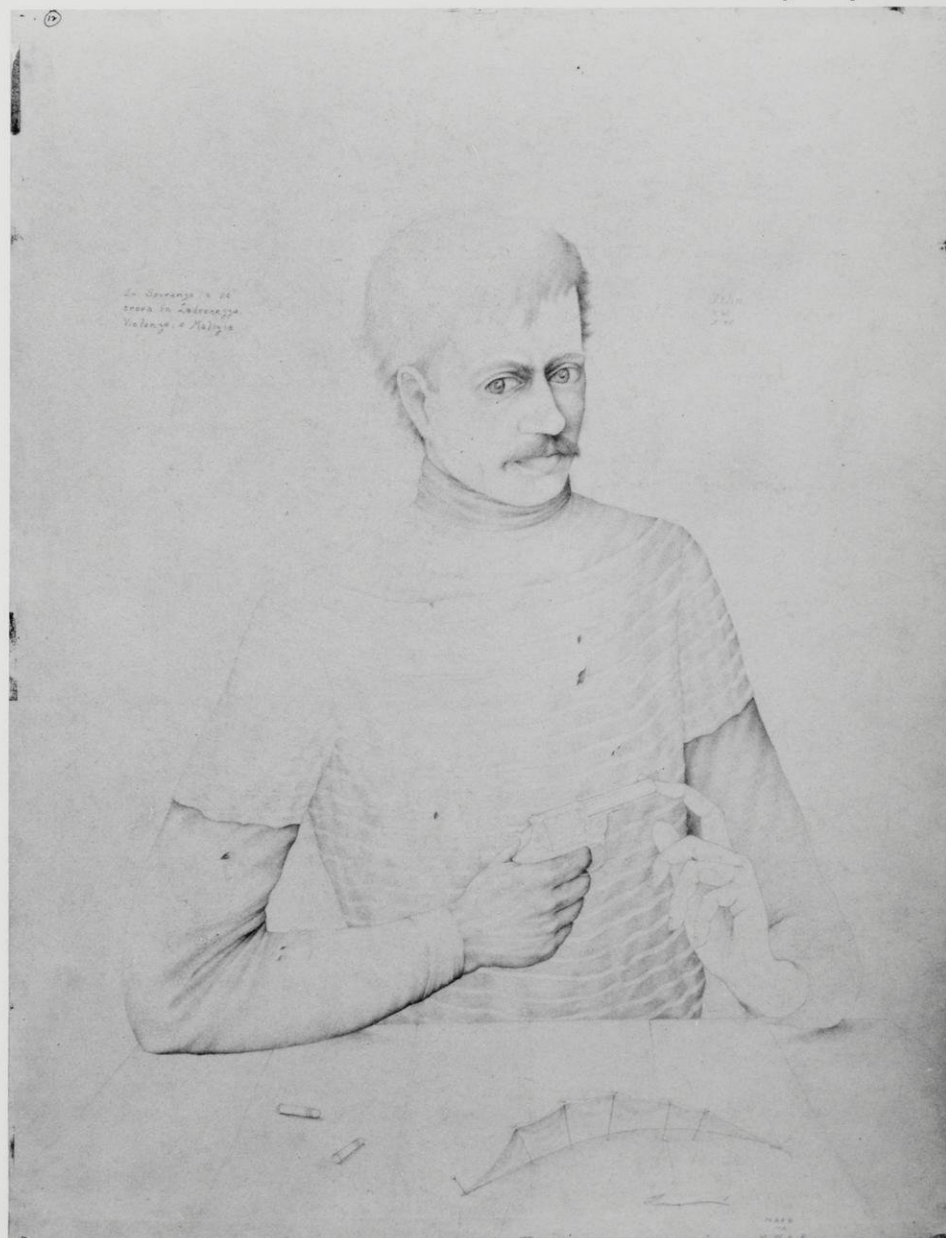
16 x 12 in.

Pencil on tannish paper

Coll.: Mr. and Mrs. Alexander E. Racolin, New York, NY

Cat. No. 82

85. O.N.D., a Dead Rabbit
1948
c. 16 x 12 in.
Pencil
Coll.: Carl Smith, Madison, WI
Exhib.: Gallery Studio, Chicago, IL, 1948
Drawings by Three Wisconsin Artists. Milwaukee Art Center, Milwaukee, WI, 1958
86. A Nude
1948
12 x 9 in.
Pencil
Coll.: Robert Almquist. Place of residence unknown
87. A Girlie with Flutterbys
1948
c. 10 x 16 in.
Pencil and collage
Coll.: Mr. and Mrs. Richard Olson, Beloit, WI
88. A Pseudo-Anatomy #1
1948
c. 10 x 8 in.
Silverpoint
Coll.: Unknown
Exhib.: Edwin Hewitt Gallery, New York, NY, 1950
89. O.N.D., Hickory Nut
1948
c. 8 x 7 in.
Silverpoint
Coll.: Paul Magriel, New York, NY
Exhib.: Edwin Hewitt Gallery, New York, NY, 1951
Wilde: A Retrospective. Milwaukee Art Center, Milwaukee, WI, 1967
90. Myself, AE 28
1948
16 x 12 in.
Pencil
Coll.: Unknown
Exhib.: *59th Annual American Exhibition.* Art Institute of Chicago, Chicago, IL; University of Colorado, Boulder, CO; University of Kansas City, Kansas City, MO, 1949



Cat. No. 97



Cat. No. 102

91. Jane and a Cicada

- ▲ 1948
- 18 x 20 in.
- Silverpoint
- Coll.: Mr. and Mrs. Alexander E. Racolin, New York, NY
- Exhib.: *Wilde: A Retrospective*. Milwaukee Art Center, Milwaukee, WI, 1967

92. Portrait of E. T.

- ▲ 1948
- c. 22 x 18 in., oval
- Pencil
- Coll.: Louis and Elizabeth Tenenbaum, Boulder, CO

93. Portrait of L.T.

- ▲ 1948
- c. 22 x 18 in., oval
- Pencil
- Coll.: Louis and Elizabeth Tenenbaum, Boulder, CO

94. A Dead Chipmunk

- 1948
- 14 x 10 in.
- Pencil
- Coll.: Frederick Madison, Milwaukee, WI
- Exhib.: Gallery Studio, Chicago, IL, 1948

95. Myself Reading Stendhal in a Bed Made for an Indian Prince

- 1948
- 8 x 10 in.
- Pencil
- Ex-Coll.: Harry Burke, Chicago, IL. Present location unknown
- Exhib.: Gallery Studio, Chicago, IL, 1948

96. O.N.D., A Dead Mourning Dove

- ▲ 1948
- 8 x 11 in.
- Silverpoint, pen and wash
- Coll.: Robert Hull Fleming Museum/University of Vermont, Burlington, VT
- Exhib.: Edwin Hewitt Gallery, New York, NY, 1950
- The Fine Line: Drawing with Silver in America*. Norton Gallery of Art, West Palm Beach, FL, 1985

97. Myself as a Bandit

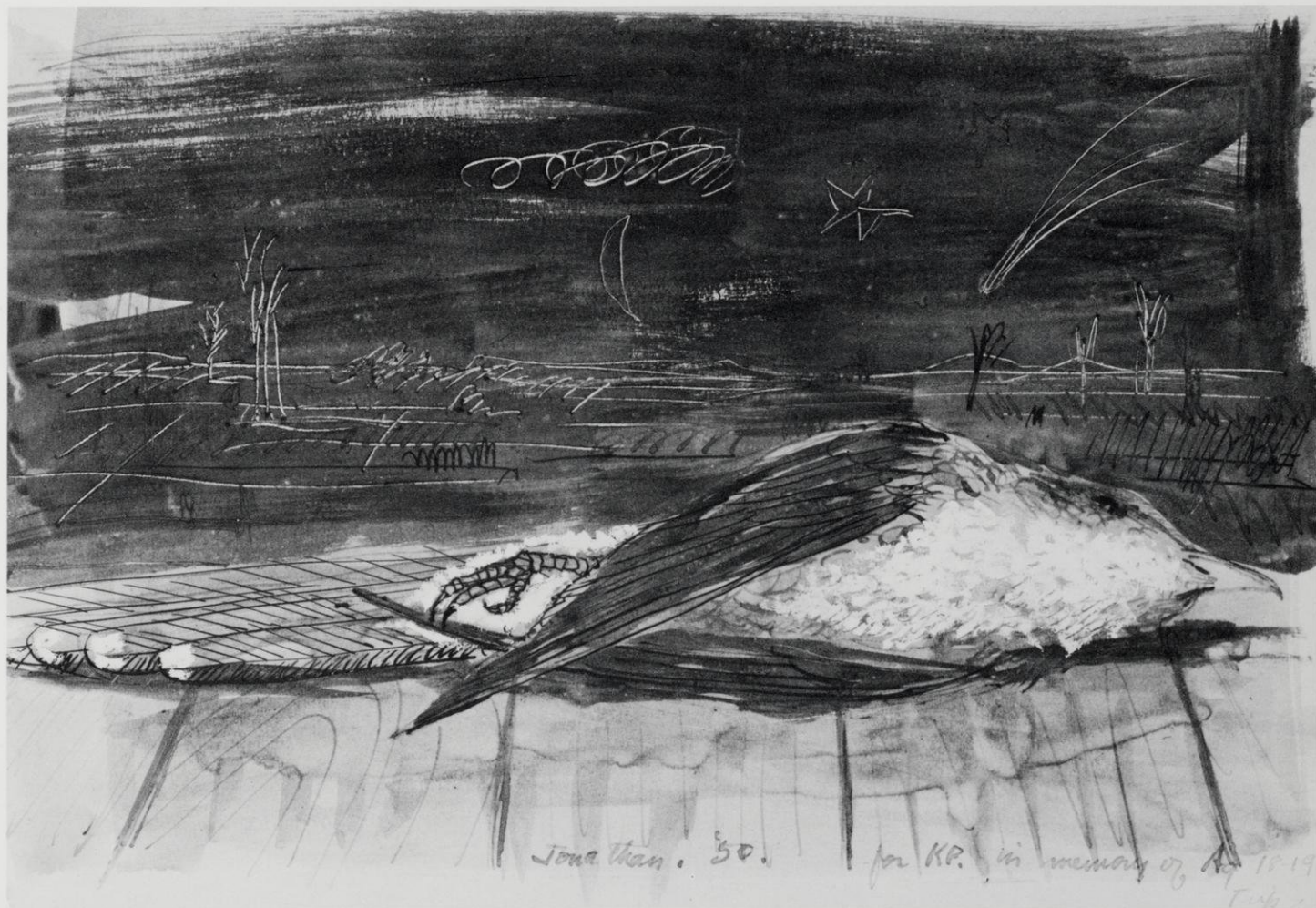
- ▲ 1948
- 24 x 18 in.
- Pencil
- Coll.: The Art Institute of Chicago (Gift of Mrs. Tiffany Blake, 1952.1171), Chicago, IL
- Exhib.: *Wisconsin Centennial Exhibition*. Milwaukee Art Center, Milwaukee, WI, 1948
- Candidates for Grants Exhibition*. The National Institute of Arts and Letters, New York, NY, 1951
- Edwin Hewitt Gallery, New York, NY, 1951
- International Drawing Exhibition*. Art Institute of Chicago, Chicago, IL, 1952
- Contemporary American Drawings*. Musée National d'Art Moderne, Paris, France, 1954
- Curry-Bohrod-Wilde: Leaders in Wisconsin Art*. Milwaukee Art Museum, Milwaukee, WI, 1982

98. A Pseudo-Anatomy #2 (After Cowper)
1948
12 x 16 in.
Silverpoint
Ex-Coll.: Katherine Kuh, New York, NY. Present
location unknown
Exhib.: Gallery Studio, Chicago, IL, 1948
99. Death and the Maiden
1948
11 x 7 in.
Silverpoint and ink heightened with white
Coll.: Unknown
Exhib.: 2nd Biennial Exhibition, Walker Art Center,
Minneapolis, MN; Memorial Art Gallery,
Rochester, NY; J.B. Speed Art Museum,
Louisville, KY; Carnegie Institute, Pittsburgh, PA;
Indiana University, Bloomington, IN; Currier Art
Gallery, Manchester, NH; Krannert Gallery,
University of Illinois, Urbana, IL; Munson-
Williams-Proctor Institute, Utica, NY; Art Institute,
Dayton, OH, 1949-50
100. Pseudo-Anatomy #3 (After Cowper)
1948
9 x 7 in.
Silverpoint
Coll.: Unknown
Exhib.: Edwin Hewitt Gallery, New York, NY, 1950
101. Myself Contemplating A Unique Shower of Rubber
▲ Balls
1949
20 x 16 in.
Pen and ink
Coll.: John Wilde
102. Portrait of Rudy Jegart
▲ 1949
c. 24 x 18 in.
Pencil
Coll.: Rudolf Jegart, Tallahassee, FL
103. A Tribute to Max Klinger
1949
c. 6 x 12 in.
Pencil
Coll.: Mr. and Mrs. Alfred Smith, Eugene, OR





Cat. No. 105



Cat. No. 110



104. A Cicada, Thrice Conceived

▲ 1949

c. 16 x 14 in.

Bister ink, pen and pencil

Coll.: Wadsworth Atheneum (Gift of Henry Schnakenberg), Hartford, CT

Exhib.: Edwin Hewitt Gallery, New York, NY, 1950
Wilde: A Retrospective, Milwaukee Art Center, Milwaukee, WI, 1967

105. A Brewer's Blackbird, Dead

▲ 1949

c. 12 x 18 in.

Pencil

Coll.: The Detroit Institute of Arts (Bequest of John S. Newberry), Detroit, MI

Exhib.: Edwin Hewitt Gallery, New York, NY, 1950
Curry-Bohrod-Wilde: Leaders in Wisconsin Art, Milwaukee Art Museum, Milwaukee, WI, 1982

106. Design for *Schizophrenia*

1949

c. 20 x 16 in.

Pencil

Coll.: Unknown

Exhib.: Edwin Hewitt Gallery, New York, NY, 1950

107. Jonathan, AE 6 months

1949

8 x 6 in.

Silverpoint

Coll.: James M. Ray, St. Joseph, MO

108. Lucretia Practicing

1949

c. 10 x 8 in.

Pen and silverpoint heightened with white

Coll.: Unknown

Exhib.: Edwin Hewitt Gallery, New York, NY, 1950

109. Dead Cuckoo

1950

8 x 12 in.

Bister ink, pen and wash

Ex-Coll.: Karl Priebe, Milwaukee, WI. Present location unknown

Exhib.: Bresler Galleries, Milwaukee, WI, 1950

110. Dead Cuckoo II

▲ 1950

6 x 10 in.

Bister ink, pen and wash heightened with white

Coll.: Dr. and Mrs. Peter Gardetto, Racine, WI

Exhib.: Bresler Galleries, Milwaukee, WI, 1951

50th Annual International Exhibition of Watercolors, Prints and Drawings.

Pennsylvania Academy of the Fine Arts, Philadelphia, PA, 1952

Cat. No. 121

111. *Myself, AE 30 (How Do You Do, M. Gide?)*
1950
20 x 15 in.
Silverpoint heightened with white
Coll.: Milwaukee Art Museum, Milwaukee, WI
Exhib.: Art Institute of Chicago, Chicago, IL, 1950

112. *Portrait of V.J., I*
1950
c. 10 x 9 in.
Silverpoint
Coll.: Dr. and Mrs. R.A. Jefferson, Milwaukee, WI
Exhib.: Bresler Galleries, Milwaukee, WI, 1950

113. *Portrait of V.J., II*
1950
c. 10 x 9 in.
Silverpoint
Coll.: Dr. and Mrs. R.A. Jefferson, Milwaukee, WI
Exhib.: Bresler Galleries, Milwaukee, WI, 1950

114. *Portrait of M. H.*
1950
20 x 16 in.
Pencil, pen and wash
Coll.: Mr. and Mrs. W.W. Howells, Boston, MA

115. *Two Figures*
1950
20 x 14 in.
Silverpoint and red crayon heightened with white
Coll.: Unknown
Exhib.: *Drawings by Three Wisconsin Artists*. The Milwaukee Art Center, Milwaukee, WI, 1958

116. *A Moth*
1950
12 x 12 in.
Silverpoint
Ex-Coll.: Earl Nickoll. Present location unknown

117. *Portrait of HDPRAW*
▲ 1950
28 x 18 1/2 in.
Pencil
Coll.: Worcester Art Museum (Gift of the Artist), Worcester, MA
Exhib.: Edwin Hewitt Gallery, New York, NY, 1951
Curry-Bohrod-Wilde: Leaders in Wisconsin Art
Milwaukee Art Museum, Milwaukee, WI, 1982



Cat. No. 125

118. *Three Lady Heads*
1950
15 x 20 in.
Pencil
Coll.: Miami State Bank, Miami, FL
Exhib.: *Drawings of John Wilde*. Miami State Bank, Miami, FL, 1958

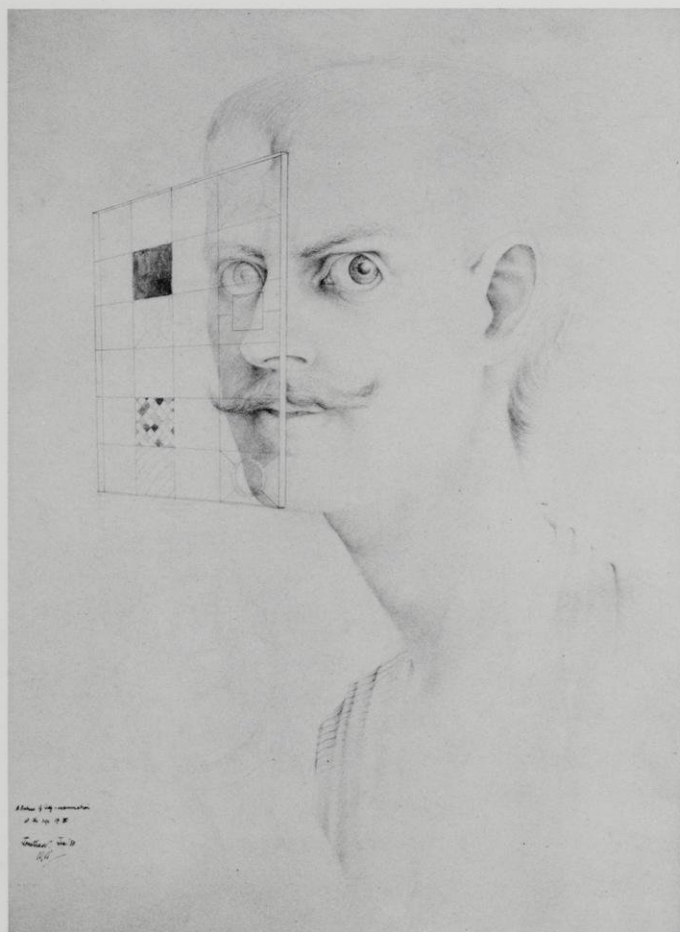
119. *A Romantic Nude with Classic Architecture*
1950
22 x 16 in.
Soft and hard pencil
Coll.: Mr. and Mrs. Alexander E. Racolin, New York, NY

120. *Nude, Wolf Ravaged*
1950
4 x 8 in.
Pencil
Coll.: John Wilde

121. *The Orientalist, A. Dadian*
▲ 1950
22 x 18 in.
Pencil and wash
Coll.: Arnold H. and Cecelia J. Dadian, Washington, DC
Exhib.: *Drawings by Three Wisconsin Artists*. Milwaukee Art Center, Milwaukee, WI, 1958

122. *A Nude Carrying a Fish*
1950
8 x 6 in.
Silverpoint
Coll.: John M. Antes, Madison, WI

123. *A Nude*
1950
8 x 5 in.
Silverpoint
Coll.: Sally Hardy Eager, Evansville, WI



Cat. No. 133



Cat. No. 134

124. Two Nudes, a Wasp and Apple Blossoms

▲ 1950
c. 14 x 10 in.
Silverpoint
Coll.: Stephanie Clemens, Chicago, IL

125. The Trophy

▲ 1950
16 x 24 in.
Pencil
Coll.: Keith Baker, Oshkosh, WI
Exhib.: Edwin Hewitt Gallery, New York, NY, 1950
Annual Exhibition of Sculpture, Watercolors and Drawings. Whitney Museum of American Art, New York, NY, 1954
Curry-Bohrod-Wilde: Leaders in Wisconsin Art. Milwaukee Art Museum, Milwaukee, WI, 1982

126. A Thistle, Twice Conceived

1950
10 x 16 in.
Pen and wash
Coll.: Lincoln Kirstein, New York, NY
Exhib.: Edwin Hewitt Gallery, New York, NY, 1950
National Invitational Drawing Exhibition. Flint Institute of Arts, Flint, MI, 1957
154th Annual Exhibition of American Watercolors, Prints and Drawings. Pennsylvania Academy of the Fine Arts, Philadelphia, PA, 1959

127. A Dead Partridge

1950
18 x 22 in.
Pencil
Coll.: Chauncey McCormick, Chicago, IL
Exhib.: *Drawings from 12 Countries*. Art Institute of Chicago, Chicago, IL; Toledo Museum of Art, Toledo, OH; Los Angeles County Museum of Art, Los Angeles, CA; Wadsworth Atheneum, Hartford, CT; San Francisco Museum of Art, San Francisco, CA; Colorado Springs Fine Arts Center, Colorado Springs, CO; J.B. Speed Art Museum, Louisville, KY, 1952

128. Design for a Self-Portrait

1950
12 x 13 in.
Pen and brown ink
Coll.: John Wilde

129. Thistle

1950
12 x 17 in.
Pen, wash and pencil
Coll.: Mr. and Mrs. Joseph Bradley, Madison, WI
Exhib.: Edwin Hewitt Gallery, New York, NY, 1950

130. Bloodroot and Ironstone

1950
18 x 12 in.
Pencil
Coll.: Thea Tenenbaum-Malferrari, Angolo dell'Emilia, Italy
Exhib.: Edwin Hewitt Gallery, New York, NY, 1950

131. Three-in-one Lady Head

1950
18 x 24 in.
Pencil and wash
Coll.: Unknown
Exhib.: Edwin Hewitt Gallery, New York, NY, 1950

132. Design for *Wisconsin From the Air*

1950
8 x 10 in.
Pencil, pen and wash
Coll.: John Wilde

133. A Picture of Self-Examination, AE 30

▲ 1950
c. 22 x 16 in.
Pencil and wash
Coll.: Dr. and Mrs. Milton Miller, Redondo Beach, CA
Exhib.: Edwin Hewitt Gallery, New York, NY, 1951

134. The Dream of the PRB

▲ 1950
c. 16 x 18 in.
Pencil
Coll.: Mr. and Mrs. Alexander E. Racolin, New York, NY
Exhib.: Edwin Hewitt Gallery, New York, NY, 1951
Drawings by Three Wisconsin Artists. Milwaukee Art Center, Milwaukee, WI, 1958
Wilde: A Retrospective. Milwaukee Art Center, Milwaukee, WI, 1967

135. O.N.D., A Wolf

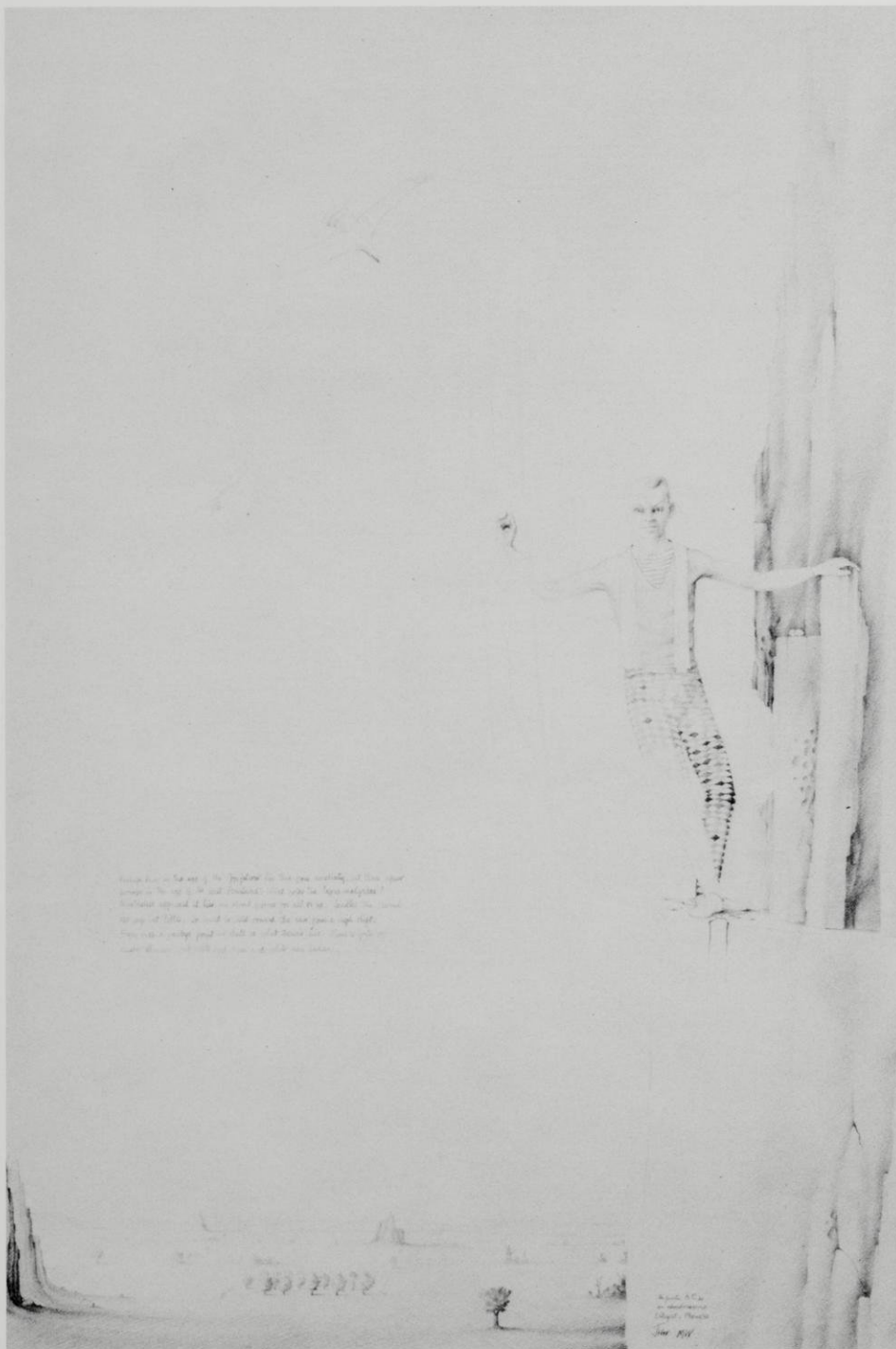
1950
7 x 9 in.
Colored inks and pen
Coll.: John Wilde

136. A Portrait of M. Glasier

▲ 1950
16 x 12 in.
Silverpoint on toned paper
Coll.: Warren Enters, Salem, NY
Exhib.: Edwin Hewitt Gallery, New York, NY, 1951
Wilde: A Retrospective. Milwaukee Art Center, Milwaukee, WI, 1967



Cat. No. 136



137. The Painter K. P. as an Adventurous Oologist
 ▲ 1950
 28 x 18 in.
 Pencil
 Coll.: Dr. and Mrs. Peter Gardetto, Racine, WI
 Exhib.: Edwin Hewitt Gallery, New York, NY, 1951
 Bresler Galleries, Milwaukee, WI, 1952

138. Myself with Two Women From Ingres
 ▲ 1950
 16 x 12 in.
 Pencil and gouache
 Coll.: Paul Magriel, New York, NY
 Exhib.: Edwin Hewitt Gallery, New York, NY, 1951

139. Myself Entertained in such a Manner as I feel
 Myself Deservant
 1950
 c. 12 x 8 in.
 Pencil
 Coll.: James M. Ray, St. Joseph, MO

140. HDPRAW Pregnant
 1950
 9 x 7 in.
 Silverpoint
 Coll.: Mr. and Mrs. David Swenson, Mesa, AZ

141. Myself with Inverted Writing
 ▲ 1950
 10 x 8 in.
 Pencil and wash
 Coll.: Dr. and Mrs. Peter Gardetto, Racine, WI

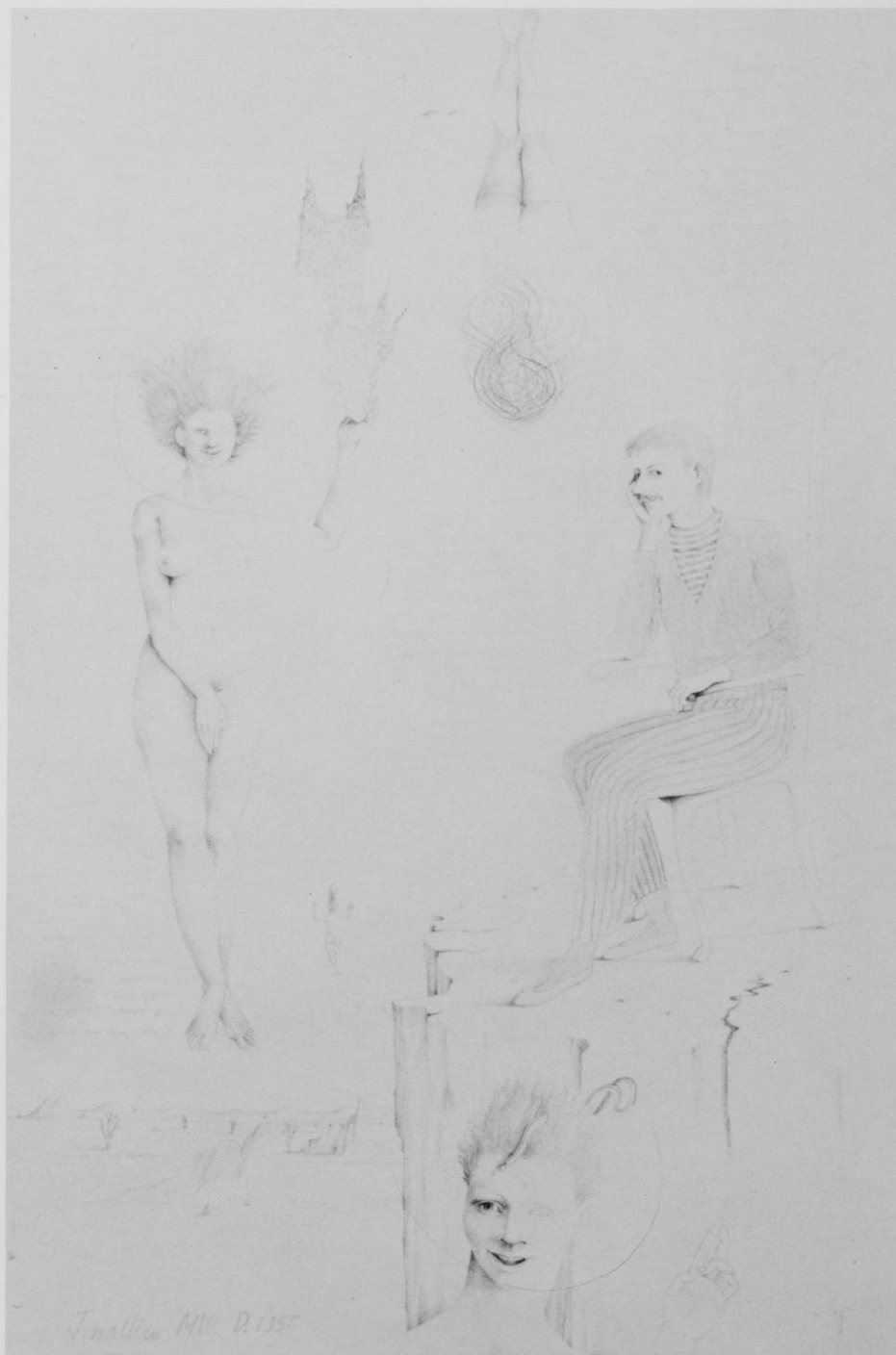
142. Portrait of L.H.
 ▲ 1951
 c. 24 x 20 in.
 Pencil and wash with gold leaf
 Coll.: Lee Hoiby, Long Eddy, NY

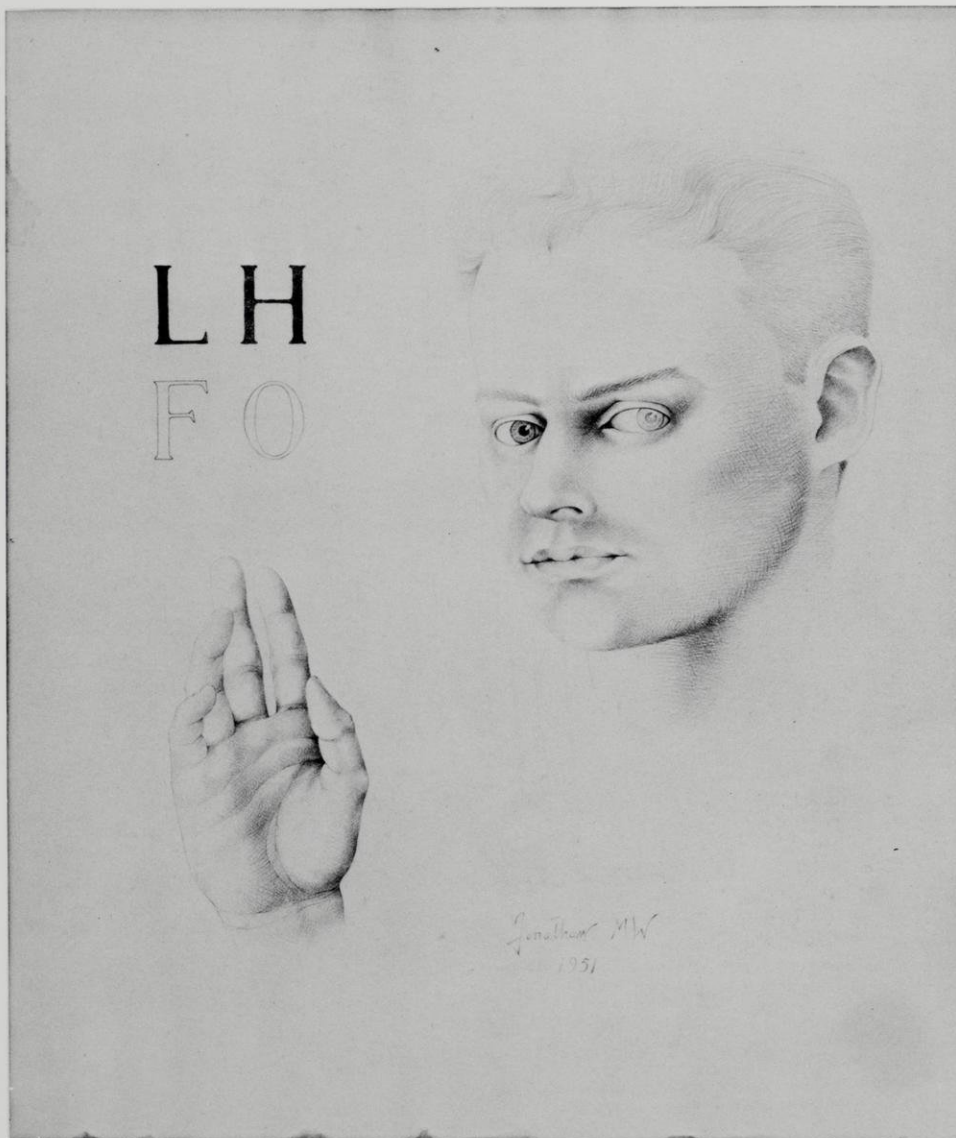
143. A Dead Grey-cheeked Thrush
 1951
 8 x 10 in.
 Colored inks and pen
 Ex-Coll.: Karl Priebe, Milwaukee, WI. Present
 location unknown
 Exhib.: Bresler Galleries, Milwaukee, WI, 1951

144. A Dead Carp
 1951
 12 x 16 in.
 Silverpoint heightened with white
 Coll.: Edward James, London, England
 Exhib.: Edwin Hewitt Gallery, New York, NY, 1951

Cat. No. 137

145. An Image of Love
 ▲ 1951
 14 x 10 in.
 Pencil and wash
 Coll.: Dr. and Mrs. Peter Gardetto, Racine, WI
146. Study for *Fabrizio's Adventures*
 1951
 20 x 30 in.
 Pencil
 Coll.: Unknown
 Exhib.: Edwin Hewitt Gallery, New York, NY, 1951
147. Suggested Modes of Transportation for Ladies
 1951
 15 3/8 x 27 1/4 in.
 Pencil and brown ink
 Coll.: Unknown
 Exhib.: *Drawings from 12 Countries*. Art Institute of Chicago, Chicago, IL; Toledo Museum of Art, Toledo, OH; Wadsworth Atheneum, Hartford, CT; San Francisco Museum of Art, San Francisco, CA; Los Angeles County Museum of Art, Los Angeles, CA; Colorado Springs Fine Arts Center, Colorado Springs, CO; J.B. Speed Art Museum, Louisville, KY, 1952
 Edwin Hewitt Gallery, New York City, NY, 1953
Contemporary American Drawing. Musée National d'Art Moderne, Paris, France, 1954
148. A Yellow-billed Cuckoo, Dead
 1951
 19 x 14 in.
 Silverpoint heightened with white
 Coll.: Vincent Price Collection
 Exhib.: *50th Annual International Exhibition of Watercolors, Prints and Drawings*. Pennsylvania Academy of the Fine Arts, Philadelphia, PA, 1952
 Edwin Hewitt Gallery, New York, NY, 1953
 Oehlschlaeger Galleries, Chicago, IL, 1954
149. A Nude with Bird Skulls (A Page of Drawings Inspired by a Bird's Skull)
 1951
 17 x 21 in.
 Pencil and pen
 Coll.: Courtland D. Barnes, Jr., New York, NY
 Exhib.: *3rd Biennial Exhibition*. Walker Art Center, Minneapolis, MN, 1951
 Edwin Hewitt Gallery, New York, NY, 1953
Contemporary American Drawing. Musée National d'Art Moderne, Paris, France, 1954
Artists for C.O.R.E. New York, NY, 1963





Cat. No. 142

150. Three Nudes
1951
7 x 6 in.
Silverpoint
Coll.: Mr. and Mrs. James Danky, Cooksville, WI
151. A Wasp's Nest
▲ 1951
14 x 10 in.
Pencil
Coll.: Arkansas Arts Center, Little Rock, AR
Exhib.: Edwin Hewitt Gallery, New York, NY, 1953
36th Annual American Exhibition. Sheldon Art
Gallery, University of Nebraska, Lincoln, NE,
1953
152. Design for *Still-life with a Surprise*
1951
8 x 10 in.
Brown ink on toned paper
Coll.: John Wilde
153. Design for *Still-life with Diana*
1951
6 1/2 x 8 1/2 in.
Brown and black ink on toned paper
Coll.: John Wilde
154. Portrait of Phoebe Todd
1951
9 1/4 x 11 1/4 in.
Silverpoint
Coll.: John Wilde
155. Portrait of Jonathan L.
1951
7 3/4 x 9 3/4 in.
Pencil with touches of wash
Coll.: John Wilde
156. Six Lady Heads
▲ 1951
9 x 7 in.
Silverpoint and pencil
Coll.: Dr. and Mrs. Peter Gardetto, Racine, WI
Exhib.: Bresler Galleries, Milwaukee, WI, 1953
157. Design for Pseudolucanus
1952
8 x 15 in.
Pen and wash
Ex-Coll.: Ellsworth Mack, Madison, WI

158. A Dead Mouse and a Predaceous Ground Beetle
1952
c. 6 x 8 in.
Pencil
Ex-Coll.: Julian Mack, Madison, WI

159. Design for *The Bluebird*
c. 1952
8 x 11 in.
Pen and wash
Coll.: Mr. and Mrs. Mark Nesbit, Madison, WI

160. Riding a Cicada
1952
c. 10 x 16 in.
Pencil
Coll.: Mr. and Mrs. Alexander E. Racolin, New York, NY

161. Portrait of Phoebe Todd
1952
15 x 12 in.
Pencil
Coll.: James M. Ray, St. Joseph, MO

162. HDPRAW with Death
1952
10 x 9 in.
Pencil
Coll.: Jonathan Wilde, Belleville, WI

163. P. P., Thrice
1952
18 x 24 in.
Pencil and wash
Coll.: Mr. and Mrs. Paul Bogart, Pacific Palisades, CA

164. A Rosebreasted Grosbeak, Twice
1952
16 x 12 in.
Silverpoint and wash
Coll.: Unknown
Exhib.: Bresler Galleries, Milwaukee, WI, 1953
Edwin Hewitt Gallery, New York, NY, 1955
Annual Exhibition of Sculpture, Painting, Watercolors, and Drawings. Whitney Museum of American Art, New York, NY, 1956

165. Design for *The Wilde House I*
1953
20 x 16 in.
Pencil and wash
Coll.: John Wilde

166. A Dead Grey-cheeked Thrush
1953
8 x 12 in.
Ink and wash
Coll.: Mrs. Charles Decker, Milwaukee, WI
Exhib.: Bresler Galleries, Milwaukee, WI, 1953
Edwin Hewitt Gallery, New York, NY, 1953

167. A Design for *Sanseverini*
1953
8 x 6 in.
Silverpoint
Coll.: Mrs. Charles Decker, Milwaukee, WI

168. Portrait of Jonathan L.
1953
10 x 9 in.
Silverpoint
Coll.: John Wilde

169. A Goat
1954
10 x 13 in.
Red crayon
Coll.: John Wilde

170. Myself, AE 34, with Milkweed
1954
16 x 10 in.
Pencil
Coll.: Mrs. James H. Beale, Pittsburgh, PA
Exhib.: Edwin Hewitt Gallery, New York, NY, 1955

171. A Great Yellow-Hammer, Dead
1954
18 x 15 in.
Silverpoint
Coll.: Gene Schuttey, Milwaukee, WI
Exhib.: Bresler Galleries, Milwaukee, WI, 1954
Edwin Hewitt Gallery, New York, NY, 1955

172. Design for *Myself as a Landscapist*
1954
c. 10 x 12 in.
Pencil
Coll.: Gene Schuttey, Milwaukee, WI
Exhib.: Bresler Galleries, Milwaukee, WI, 1954

173. Myself Contemplating Nature
1954
15 x 10 in.
Pencil and wash
Ex-Coll.: Earl Nickoll. Present location unknown
Exhib.: Bresler Galleries, Milwaukee, WI, 1954



Cat. No. 175

174. Psycho Reconsidered
1955
13 x 24 in.
Pencil and wash
Coll.: James M. Ray, St. Joseph, MO
Exhib.: Edwin Hewitt Gallery, New York, NY, 1955

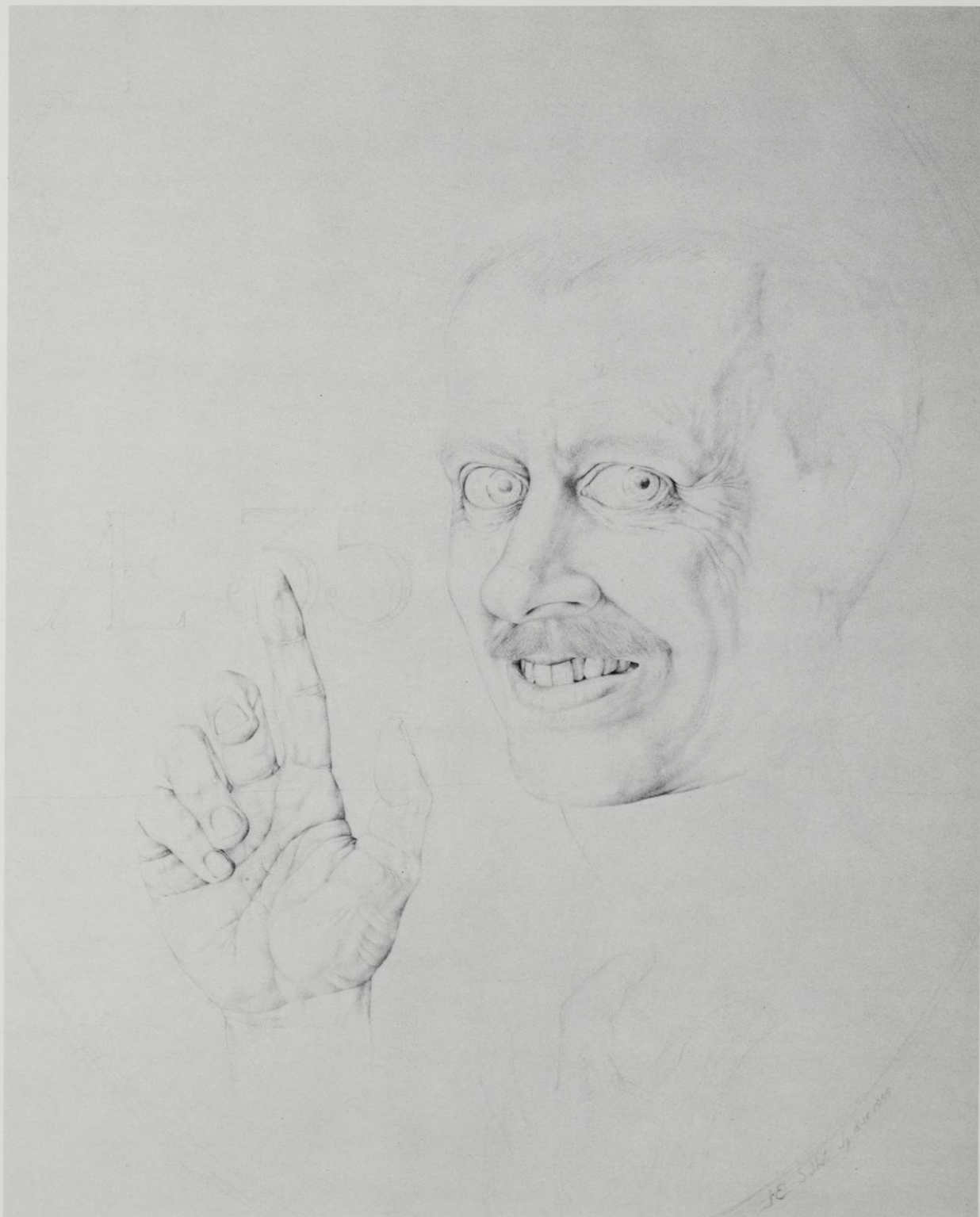
175. Portrait of S. E.
▲ 1955
22 x 17 in.
Pencil and wash
Coll.: Sally Hardy Eager, Evansville, WI

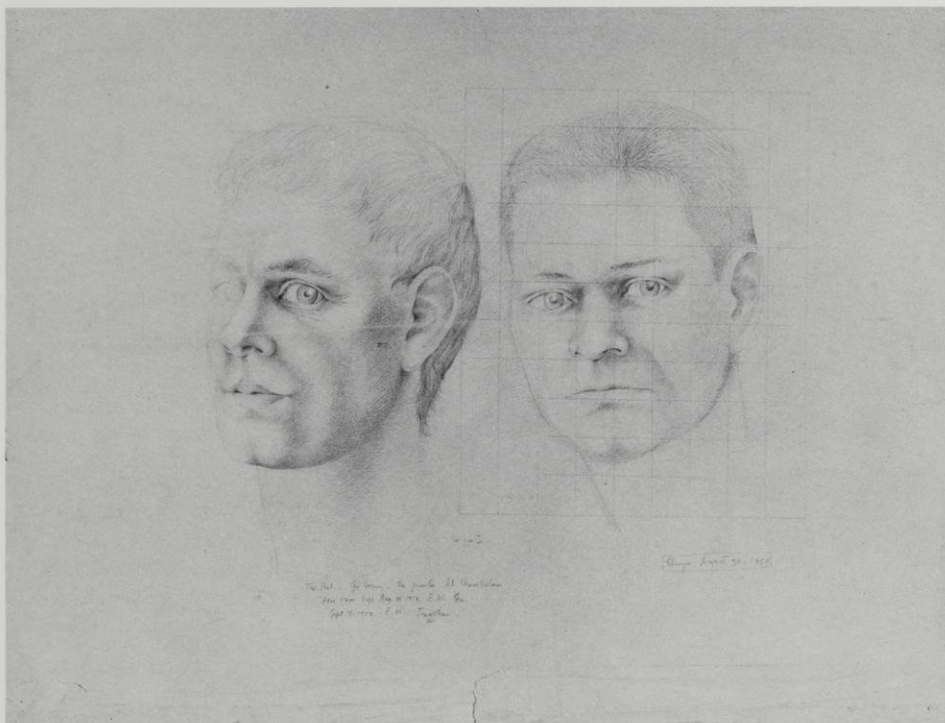
176. Portrait of A. MacL.
1955
12 x 9 in.
Pencil heightened with white
Ex-Coll.: Andrew MacLeish, Minneapolis, MN
Exhib.: *Wilde: A Retrospective.* Milwaukee Art Center, Milwaukee, WI, 1967



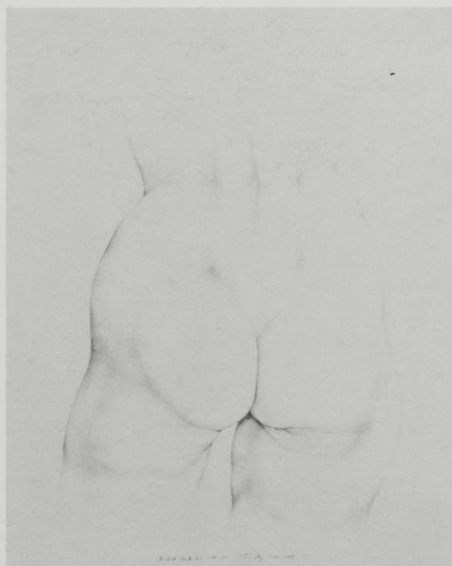
Cat. No. 181

177. Portrait of J. A.
1955
18 x 14 in.
Pencil
Coll.: John M. Antes, Madison, WI
178. A Common Thrasher, Twice
1955
12 x 16 in.
Pencil and wash
Coll.: Margaret Mallory, Santa Barbara, CA
Exhib.: Edwin Hewitt Gallery, New York, NY, 1955
Wilde: A Retrospective. Milwaukee Art Center, Milwaukee, WI, 1967
Santa Barbara Museum of Art, Santa Barbara, CA, 1984-85
179. Design for *Downstairs (The Red Cat)*
1955
15 x 20 in.
Pencil
Coll.: Unknown
180. Design for *Upstairs*
▲ 1955
20 x 24 in.
Pencil and crayon
Coll.: John Wilde
181. Portrait of M.A., Thrice
▲ 1955
16 x 20 in.
Pencil and wash
Coll.: John M. Antes, Madison, WI
182. Myself, AE 35
▲ 1955
20 x 16 in.
Pencil
Coll.: Karen and David Decker, Stillwater, ME
Exhib.: Edwin Hewitt Gallery, New York, NY, 1955
Wilde: A Retrospective. Milwaukee Art Center, Milwaukee, WI, 1967
183. Myself in the Studio
1955
c. 10 x 14 in.
Pencil
Coll.: Unknown
Exhib.: *Graphics Gala*. Artists Gallery, New York, NY, 1955
184. Design for *The Head of a Sad Girl*
1955
8 x 10 in.
Pencil
Coll.: Gene Schuttey, Milwaukee, WI



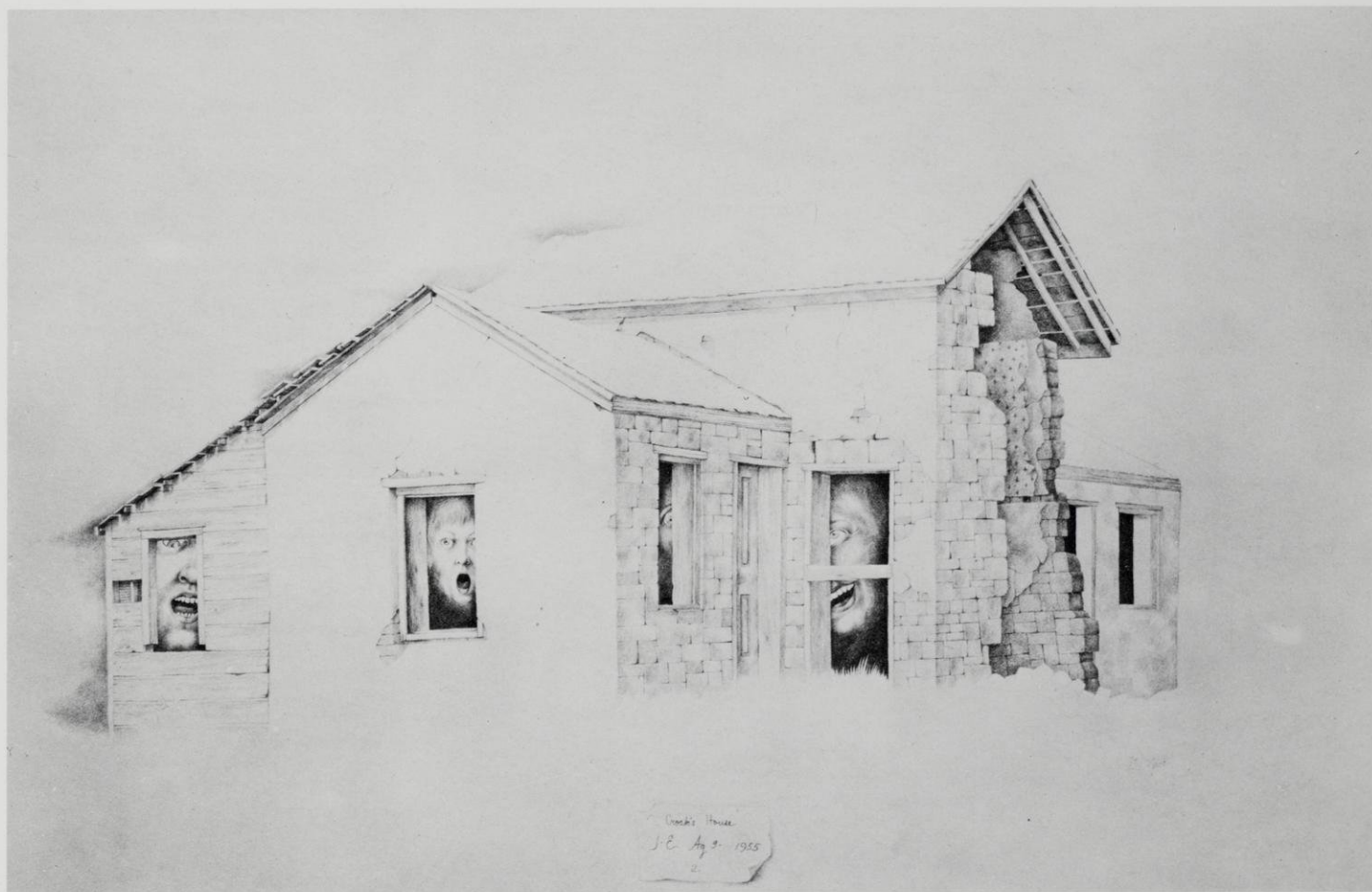


Cat. No. 186



Cat. No. 187

185. Page of Designs with a Horseshoe Crab
1955
8 x 10 in.
Silverpoint
Coll.: Mr. and Mrs. Richard Long, Stoughton, WI
186. Portraits of George Herring and Elwyn Chamberlain
▲ 1955
18 x 22 in.
Pencil heightened with white
Coll.: Mr. and Mrs. Edward W. Pell, Wayne, IL
Exhib.: Edwin Hewitt Gallery, New York, NY, 1955
187. The Buttocks of HDPRAW
▲ 1955
24 x 18 1/2 in.
Pencil
Coll.: James M. Ray, St. Joseph, MO
Exhib.: Edwin Hewitt Gallery, New York, NY, 1955
188. Hickory and Haw
1955
18 x 22 in.
Pencil and wash
Coll.: Unknown
Exhib.: Edwin Hewitt Gallery, New York, NY, 1955
Drawings by Three Wisconsin Artists.
Milwaukee Art Center, Milwaukee, WI, 1958
189. Something for Everyone
1955
12 x 15 in.
Gouache and wash
Coll.: The Hallmark Company, Kansas City, MO
Exhib.: *3rd International Hallmark Art Exhibition.*
Wildenstein Gallery, New York, NY; Isaac
Delago Museum, New Orleans, LA; Brooks
Memorial Art Galleries, Memphis, TN; California
Palace of the Legion of Honor, San Francisco,
CA; Los Angeles County Museum of Art, Los
Angeles, CA; William Rockhill Nelson Gallery,
Kansas City, MO; Oklahoma Art Center,
Oklahoma City, OK, 1955
190. Croak's House
1955
16 5/6 x 23 in.
Pencil
Coll.: Unknown
Exhib.: Edwin Hewitt Gallery, New York, NY, 1955
Recent Drawings, USA. Museum of Modern
Art, New York, NY, 1956
The Magic Eye of John Wilde. Columbia
Museum of Art, Columbia, SC, 1960



Cat. No. 190



Cat. No. 191

191. Here, AE 36, I am Partially Within the Object,
▲ Looking Out to Find Reality

1956

14 x 12 in.

Pencil

Coll.: James M. Ray, St. Joseph, MO

192. Boy, Girl, Cat and Ball

1956

12 x 10 in.

Pencil

Coll.: James M. Ray, St. Joseph, MO

193. Design for *My Place*

1956

16 x 14 1/2 in.

Pencil

Coll.: James M. Ray, St. Joseph, MO

194. A Brown Creeper, Thrice

▲ 1956

17 x 20 in.

Pencil, pen and wash

Coll.: Mr. and Mrs. Edward W. Pell, Wayne, IL

Exhib.: Edwin Hewitt Gallery, New York, NY, 1958

195. Design for *Flocking*

1956

11 x 12 1/2 in.

Pencil and pen

Coll.: John Wilde

196. O.N.D., *Illoenilatica*

▲ 1956

10 x 15 in.

Pencil and wash

Coll.: John Wilde

197. K.P. and J.W. Discover an Accidental

1956

8 x 10 in.

Pen and ink

Coll.: Dr. and Mrs. Peter Gardetto, Racine, WI

198. Design for *Pursuing*

▲ 1956

11 x 12 1/2 in.

Pencil

Coll.: Mr. and Mrs. Alexander E. Racolin, New York, NY

199. On the Beach

1956

12 x 20 in.

Gouache and wash

Coll.: Fritzel Company, Milwaukee, WI

200. The Glorious Fourth

1956

12 x 15 in.

Gouache and wash

Coll.: The Hallmark Company, Kansas City, MO

Exhib.: 4th International Hallmark Art Exhibition.

Wildenstein Galleries, New York, NY; Corcoran Gallery, Washington, DC; Isaac Delgado Museum, New Orleans, LA; California Palace of the Legion of Honor, San Francisco, CA; Museum of Fine Arts, Boston, MA; Los Angeles County Museum of Art, Los Angeles, CA; William Rockhill Nelson Gallery, Kansas City, MO, 1956

201. Two Sparrows, Dead

1956

c. 12 x 9 in.

Pencil

Coll.: Unknown

Exhib.: Edwin Hewitt Gallery, New York, NY, 1956

Drawings by Three Wisconsin Artists.

Milwaukee Art Center, Milwaukee, WI, 1958

202. Papilionidae

1956

16 x 19 in.

Pencil and wash

Coll.: Janet Ela, Madison, WI

Exhib.: Annual Exhibition of Sculpture, Watercolors, and Drawings. Whitney Museum of American Art, New York, NY, 1956

Edwin Hewitt Gallery, New York, NY, 1956

Drawings by Three Wisconsin Artists.

Milwaukee Art Center, Milwaukee, WI, 1958

203. Rose-breasted Grosbeak, Twice

1956

14 x 17 in.

Silverpoint and wash

Coll.: Jack Willis, Seal Beach, CA

Exhib.: Edwin Hewitt Gallery, New York, NY, 1956

Annual Exhibition of Sculpture, Painting, Watercolors and Drawing. Whitney Museum of American Art, New York, NY, 1957

Lane Galleries, Ltd., Los Angeles, CA, 1960

204. A Tree

1957

19 x 14 in.

Pencil

Coll.: James M. Ray, St. Joseph, MO

205. A Male Nude

1957

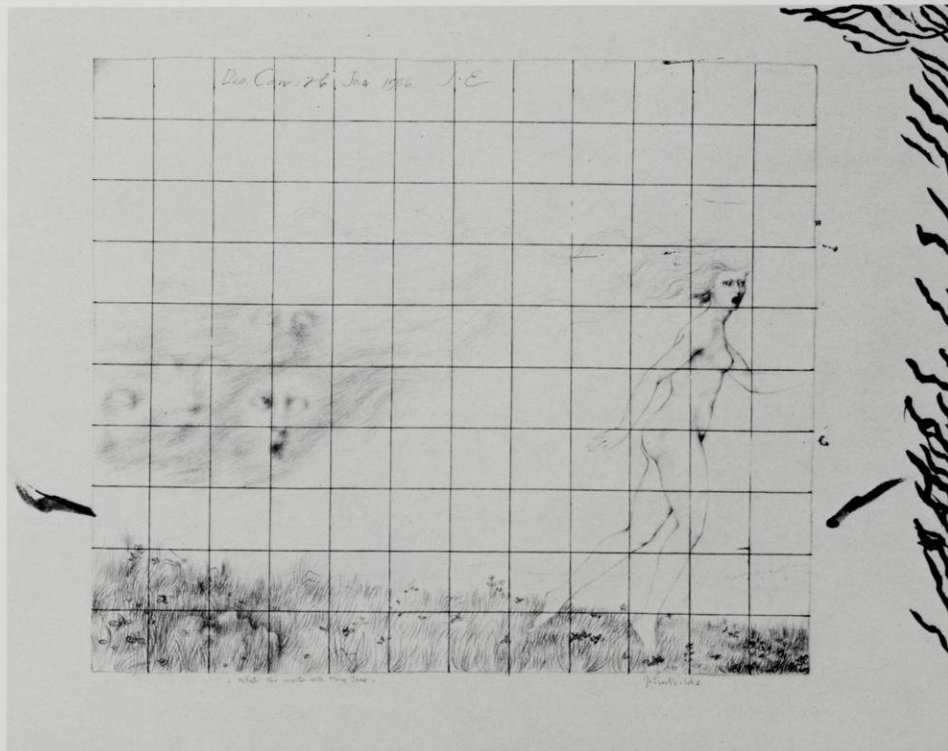
18 x 15 in.

Pencil

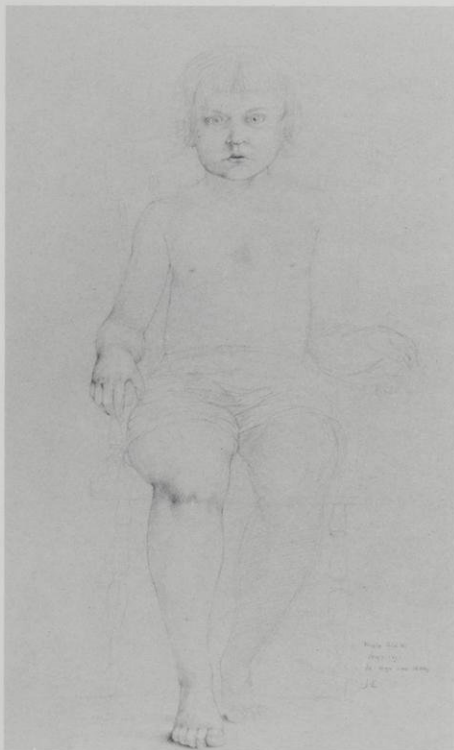
Coll.: Thea Tenenbaum-Malferrari, Angolo dell'Emilia, Italy



Cat. No. 194



Cat. No. 198



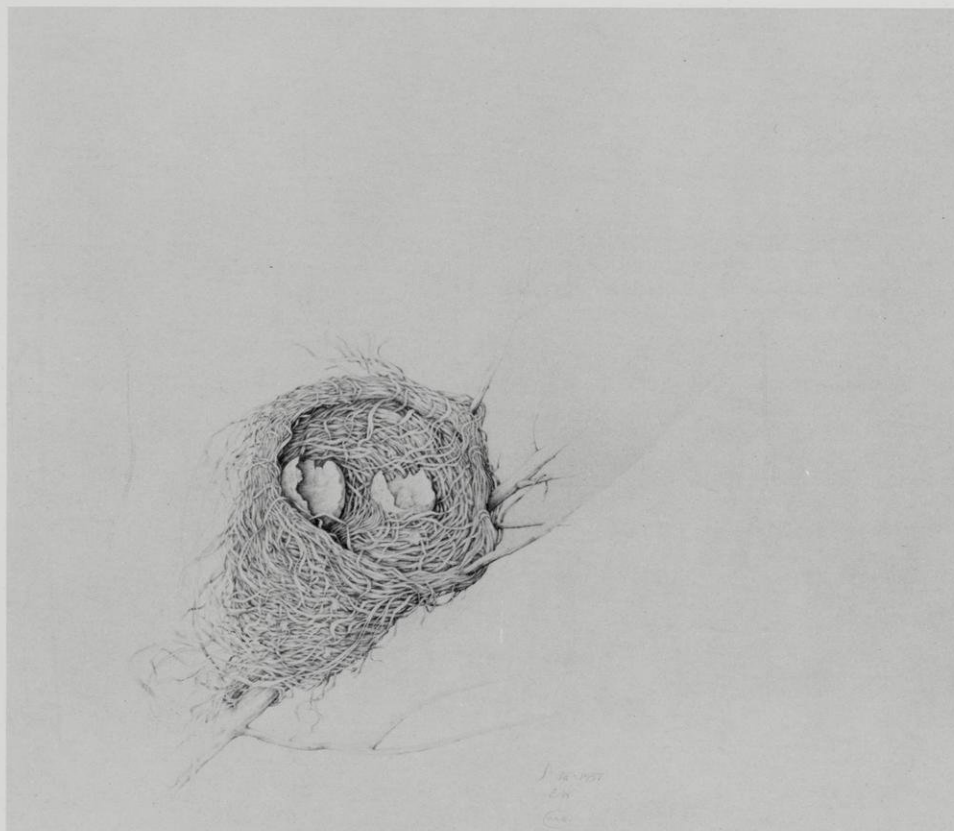
Cat. No. 207

206. Myself, AE 37

- ▲ 1957
- 18 x 15 in.
- Silverpoint and pencil
- Coll.: Elvehjem Museum of Art (Gift of John Wilde), Madison, WI
- Exhib.: Edwin Hewitt Gallery, New York, NY, 1958
- The Magic Eye of John Wilde*. Columbia Museum of Art, Columbia, SC, 1960
- The Fine Line: Drawing with Silver in America*. Norton Gallery of Art, West Palm Beach, FL, 1985

207. Portrait of Phoebe Todd

- ▲ 1957
- 20 x 16 in.
- Pencil heightened with white
- Coll.: James W. Cowan, Middleton, WI
- Exhib.: Edwin Hewitt Gallery, New York, NY, 1958



Cat. No. 210

208. O.N.D., Oakwood

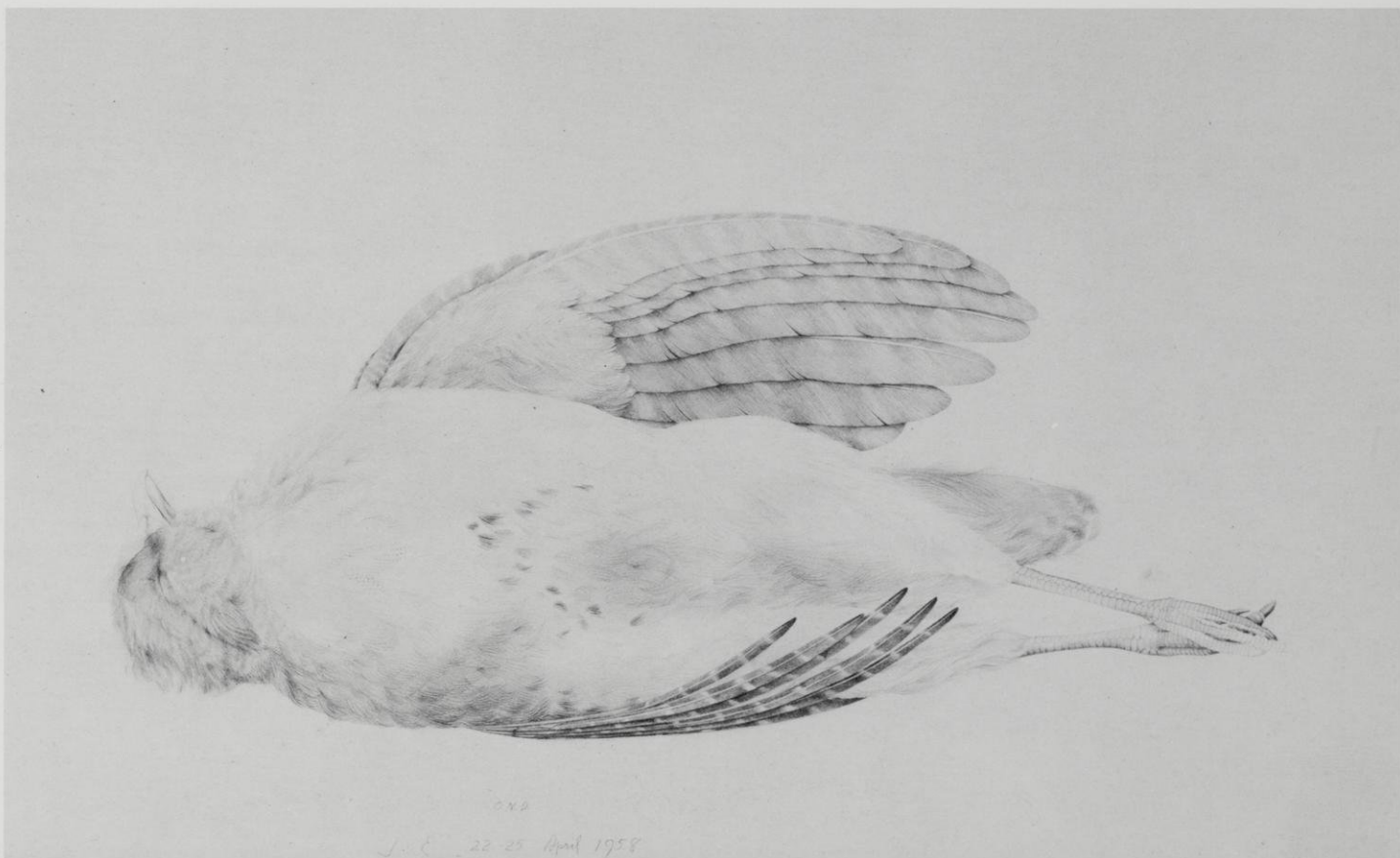
- ▲ 1957
- c. 16 x 20 in.
- Pencil and wash
- Coll.: Mr. and Mrs. Alexander E. Racolin, New York, NY
- Exhib.: Edwin Hewitt Gallery, New York, NY, 1958

209. Portrait of Jonathan Leuhrs as a Cowboy

- 1957
- 20 x 16 in.
- Pencil heightened with white
- Coll.: Unknown
- Exhib.: Edwin Hewitt Gallery, New York, NY, 1958

210. A Nest

- ▲ 1957
- 16 x 20 in.
- Pencil
- Coll.: Mr. and Mrs. Robert Burkert, Milwaukee, WI
- Exhib.: Edwin Hewitt Gallery, New York, NY, 1958
- Drawings by Three Wisconsin Artists*. Milwaukee Art Center, Milwaukee, WI, 1958
- The Magic Eye of John Wilde*. Columbia Museum of Art, Columbia, SC, 1960
- Wilde: A Retrospective*. Milwaukee Art Center, Milwaukee, WI, 1967



Cat. No. 211

211. A Partridge

▲ 1957
15 x 20 in.
Pencil and wash
Coll.: Edward Zagorski, Urbana, IL
Exhib.: Edwin Hewitt Gallery, New York, NY, 1958
Drawings by Three Wisconsin Artists.
Milwaukee Art Center, Milwaukee, WI, 1958
The Magic Eye of John Wilde. Columbia
Museum of Art, Columbia, SC, 1960

212. Myself with Involvements

1957
c. 15 x 12 in.
Pencil
Coll.: Unknown
Exhib.: Edwin Hewitt Gallery, New York, NY, 1958
Robert Isaacson Gallery, New York, NY, 1960
The Magic Eye of John Wilde. Columbia
Museum of Art, Columbia, SC, 1960

213. A Bird's Nest

1957
12 x 16 in.
Gouache and wash
Coll.: Unknown
Exhib.: Hazell Maryam Gallery, Madison, WI, c.
1958



Cat. No. 222

214. A Pseudolucanus

1957

10 x 16 in.

Pencil

Coll.: Unknown

Exhib.: Edwin Hewitt Gallery, New York, NY, 1958

Robert Isaacson Gallery, New York, NY, 1960

The Magic Eye of John Wilde. Columbia

Museum of Art, Columbia, SC, 1960

215. Myself, AE 37

1957

12 x 10 in.

Silverpoint and pencil

Coll.: Mr. and Mrs. Richard Olson, Beloit, WI

216. Design for *A Landscape Appropriately Peopled*
1957

c. 10 x 16 in.

Pen and wash

Coll.: Andrew MacLeish, Minneapolis, MN

217. A Nude

1958

16 x 20 in.

Pencil

Coll.: Robert Almquist, place of residence unknown

218. A Nude

1958

12 x 17 in.

Pencil heightened with white

Coll.: Unknown

Exhib.: Edwin Hewitt Gallery, New York, NY, 1958

Robert Isaacson Gallery, New York, NY, 1960

The Magic Eye of John Wilde. Columbia

Museum of Art, Columbia, SC, 1960

219. A Lesson in Anatomy

1958

12 x 14 in.

Pencil

Coll.: John B. Thrower, Tuscon, AZ

Exhib.: Edwin Hewitt Gallery, New York, NY, 1958

The Magic Eye of John Wilde. Columbia

Museum of Art, Columbia, SC, 1960

220. Design for *Why Run?*

1958

18 1/2 x 13 in.

Pencil

Coll.: James M. Ray, St. Joseph, MO

221. Design for *In the Barn*

1958

10 x 14 in.

Pencil

Coll.: Mr. and Mrs. Alexander E. Racolin, New York, NY

222. Myself, AE 39

▲ 1959

18 x 23 in.

Pencil

Coll.: Mr. and Mrs. Alexander E. Racolin, New York, NY

Exhib.: Robert Isaacson Gallery, New York, NY, 1960

The Magic Eye of John Wilde. Columbia

Museum of Art, Columbia, SC, 1960

223. Landscape #VII, The 1959 Landscape Series

1959

16 x 20 in.

Pen and ink heightened with white

Coll.: Janesville Art League, Janesville, WI

Exhib.: Bresler Galleries, Milwaukee, WI, 1960

224. A Nude, Prone

1959

10 x 22 1/2 in.

Pencil

Coll.: John Wilde

225. Samuel P., The Great People Series

▲ 1959

22 x 12 in.

Pencil

Coll.: James M. Ray, St. Joseph, MO

Exhib.: Robert Isaacson Gallery, New York, NY, 1960

Bresler Galleries, Milwaukee, WI, 1960

National Graphics and Drawings Exhibition.

Olivet College, Olivet, MN, 1961

Durlacher Brothers, New York, NY, 1963

226. A Red-Bird, Twice

1959

12 x 16 in.

Pencil and wash

Coll.: Jack Willis, Seal Beach, CA

Exhib.: Robert Isaacson Gallery, New York, NY, 1960

Lane Gallery, Los Angeles, CA, 1960

The Magic Eye of John Wilde. Columbia

Museum of Art, Columbia, SC, 1960

227. Landscape with a Great Running Nude

▲ 1959

18 x 22 in.

Crayon heightened with white

Coll.: Albrecht Art Museum, St. Joseph, MO

Exhib.: Robert Isaacson Gallery, New York, NY, 1960

Bresler Galleries, Milwaukee, WI, 1960

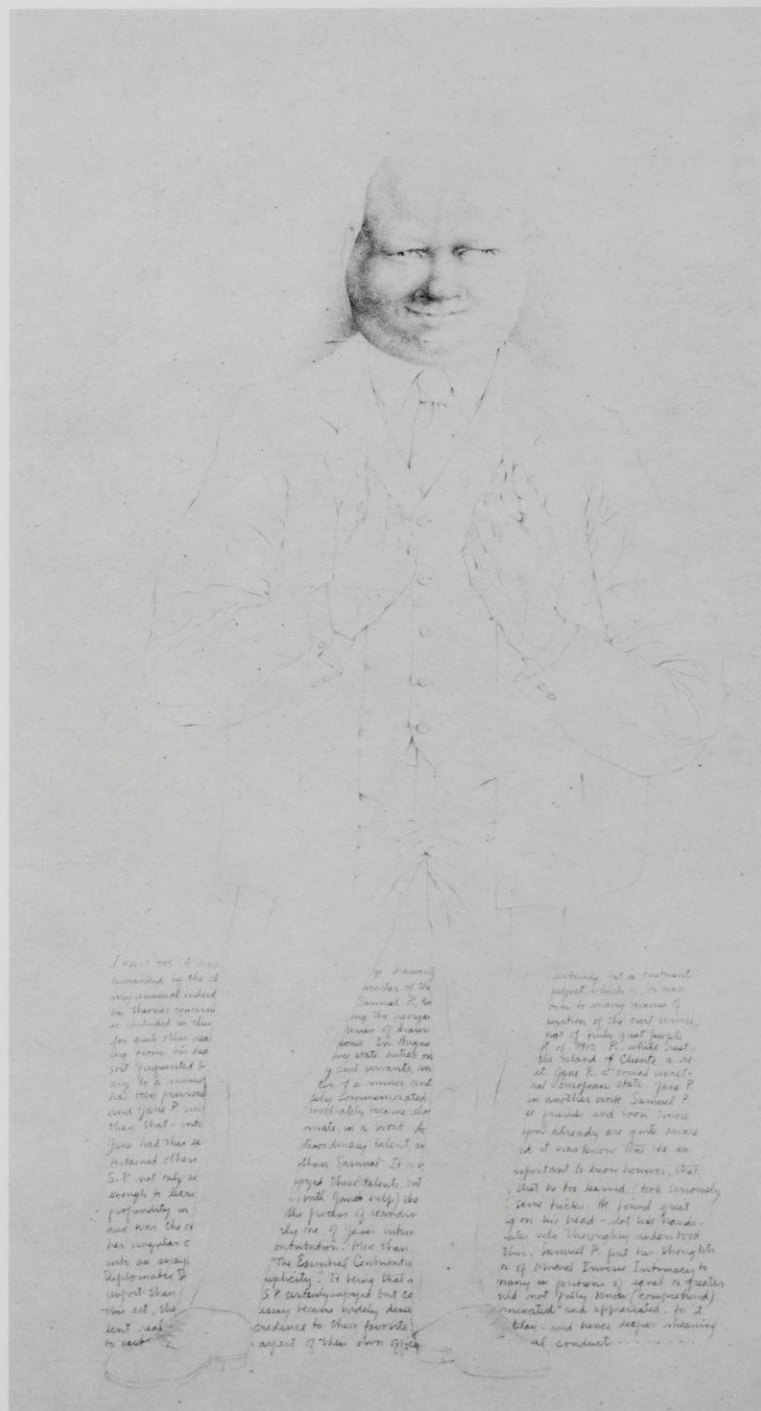
The Magic Eye of John Wilde. Columbia

Museum of Art, Columbia, SC, 1960

American Drawing. Albrecht Art Museum, St. Joseph, MO, 1973

Curry-Bohrod-Wilde: Leaders in Wisconsin Art.

Milwaukee Art Museum, Milwaukee, WI, 1982





Cat. No. 227

228. Landscape with a Great Jumping Nude
 ▲ 1959
 18 x 13 in.
 Pencil heightened with white
 Coll.: Mr. and Mrs. Daniel Jacobs, San Diego, CA
 Exhib.: Bresler Galleries, Milwaukee, WI, 1960

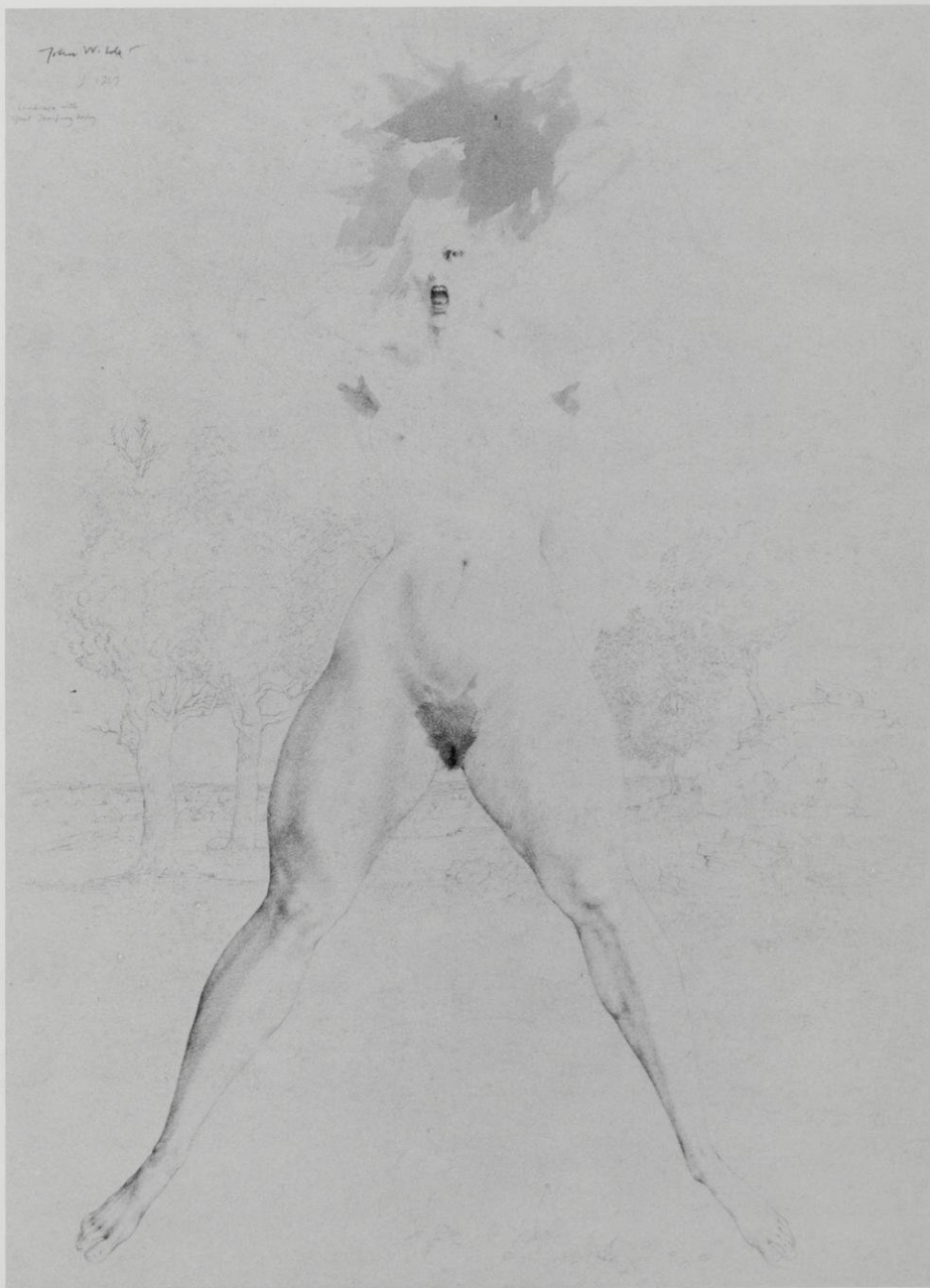
229. Landscape #I, The 1959 Landscape Series
 1959
 18 x 22 in.
 Pen and ink
 Coll.: Dr. and Mrs. Peter Gardetto, Racine, WI
 Exhib.: Bresler Galleries, Milwaukee, WI, 1960

230. Landscape #II, The 1959 Landscape Series
 1959
 18 x 22 in.
 Pen and ink
 Coll.: Allan D. Jones, Fort Atkinson, WI
 Exhib.: Bresler Galleries, Milwaukee, WI, 1960

231. Landscape #VIII, The 1959 Landscape Series
 1959
 16 x 20 in.
 Pen and ink
 Coll.: Mrs. Edwin Pabst, Milwaukee, WI
 Exhib.: Bresler Galleries, Milwaukee, WI, 1960

232. Mary C., The Great People Series
 1959
 15 x 10 in.
 Pencil and wash
 Ex-Coll.: Oliver B. Jennings, New York, NY.
 Present location unknown
 Exhib.: Robert Isaacson Gallery, New York, NY,
 1960
 Durlacher Brothers, New York, NY, 1963

233. Landscape #V, The 1959 Landscape Series
 1959
 16 x 20 in.
 Pen and ink
 Coll.: Mrs. R.A. Perterson, San Francisco, CA
 Exhib.: Bresler Galleries, Milwaukee, WI, 1960
 Robert Isaacson Gallery, New York, NY, 1960



Cat. No. 228



Cat. No. 235

234. Meeting House Church

1959

16 x 20 in.

Ink and pencil heightened with white

Coll.: Walter Neuman, Janesville, WI

Exhib.: *Annual Exhibition of Sculpture and*

Drawing. Whitney Museum of American Art, New York, NY, 1960

Bresler Galleries, Milwaukee, WI, 1960

Robert Isaacson Gallery, New York, NY, 1960

The Magic Eye of John Wilde. Columbia

Museum of Art, Columbia, SC, 1960

235. Landscape with a Great Fallen Nude

▲ 1959

16 x 24 in.

Pencil heightened with white

Coll.: Dr. and Mrs. Peter Gardetto, Racine, WI

Exhib.: Bresler Galleries, Milwaukee, WI, 1960

Oehlschlaeger Galleries, Chicago, IL, 1962

Fantastic Drawings. Lexington Gallery,

University of Chicago, Chicago, IL, 1964

236. Landscape with a Great Falling Nude

1959

14 x 20 in.

Pencil heightened with white

Coll.: Mrs. Frank Soden, Milwaukee, WI

Exhib.: Bresler Galleries, Milwaukee, WI, 1960

237. A Great Jumping Nude

1959

18 x 12 in.

Carbon pencil heightened with white

Coll.: Unknown

Exhib.: Bresler Galleries, Milwaukee, WI, 1960

238. Myself, AE 39

▲ 1959

11 x 15 in.

Pencil heightened with white

Coll.: Bergstrom-Mahler Museum, Neenah, WI

Exhib.: Bresler Galleries, Milwaukee, WI, 1960

American Drawings. Ithaca College Museum of Art, Ithaca, NY, 1968

Curry-Bohrod-Wilde: Leaders in Wisconsin Art.

Milwaukee Art Museum, Milwaukee, WI, 1982

239. Landscape #X, The 1959 Landscape Series

1959

16 x 22 in.

Pen and ink

Coll.: Mrs. Robert Hall, Milwaukee, WI

Exhib.: Bresler Galleries, Milwaukee, WI, 1960

240. Butt's Barn

▲ 1959

15 x 20 in.

Pencil and wash

Coll.: Bergstrom-Mahler Museum, Neenah, WI

Exhib.: Bresler Galleries, Milwaukee, WI, 1960

Robert Isaacson Gallery, New York, NY, 1960

The Magic Eye of John Wilde. Columbia

Museum of Art, Columbia, SC, 1960

Wilde: A Retrospective. Milwaukee Art Center,

Milwaukee, WI, 1967

Brothers Wilde. Bergstrom-Mahler Museum,

Neenah, WI, 1982

241. Landscape #IV, The 1959 Landscape Series

1959

18 x 22 in.

Pen and ink

Coll.: Charles Gelatt, LaCrosse, WI

Exhib.: Bresler Galleries, Milwaukee, WI, 1960

Wilde: A Retrospective. Milwaukee Art Center,

Milwaukee, WI, 1967

242. Landscape #III, The 1959 Landscape Series

1959

16 x 20 in.

Pen and ink

Coll.: Mrs. William Boyd, Racine, WI

Exhib.: Bresler Galleries, Milwaukee, WI, 1960

243. Jane P., The Great People Series

▲ 1959

19 x 12 in.

Pencil

Coll.: John D. Merriam, Boston, MA

Exhib.: Robert Isaacson Gallery, New York, NY, 1960

The Magic Eye of John Wilde. Columbia

Museum of Art, Columbia, SC, 1960

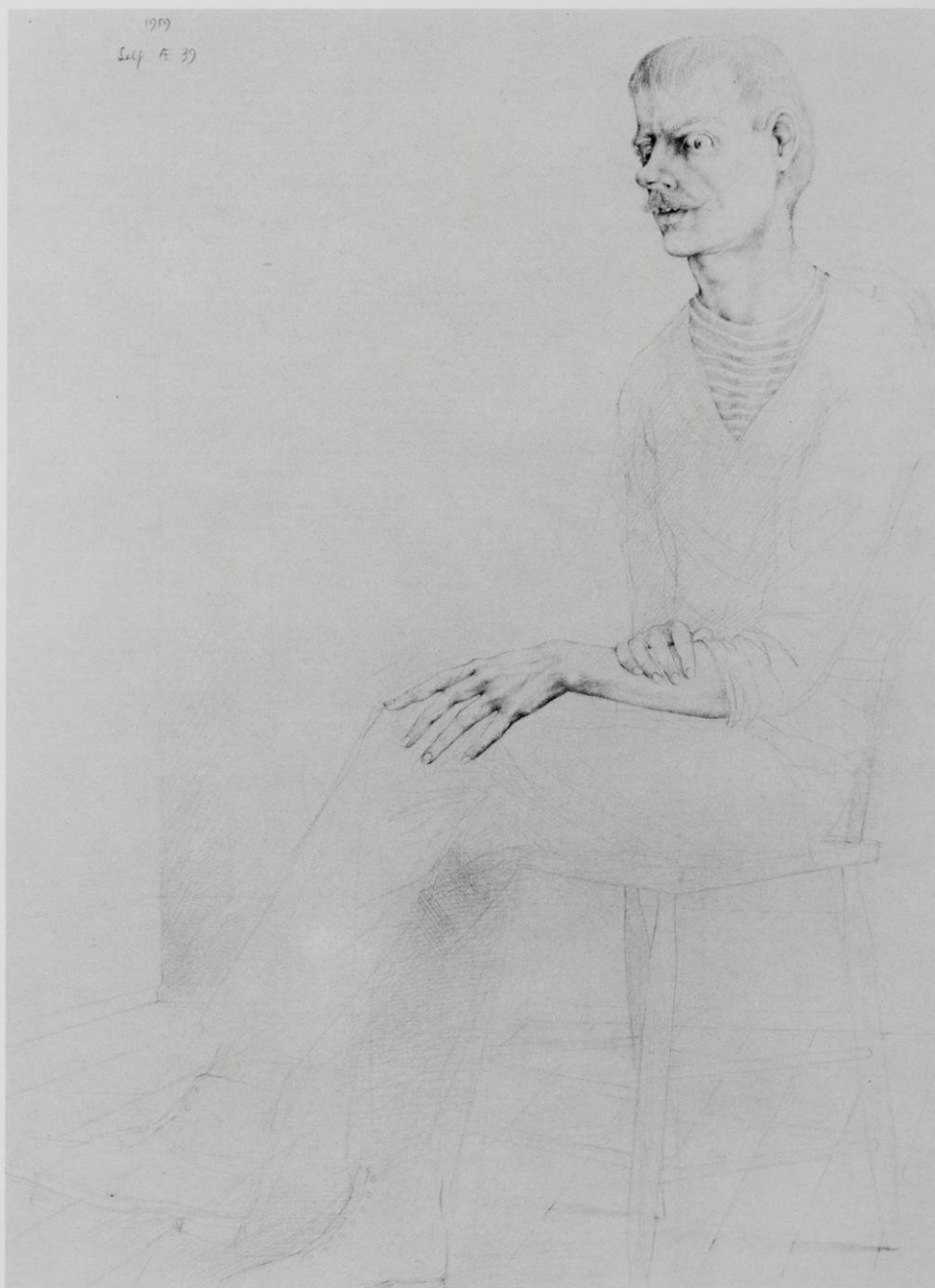
Durlacher Brothers, New York, NY, 1963

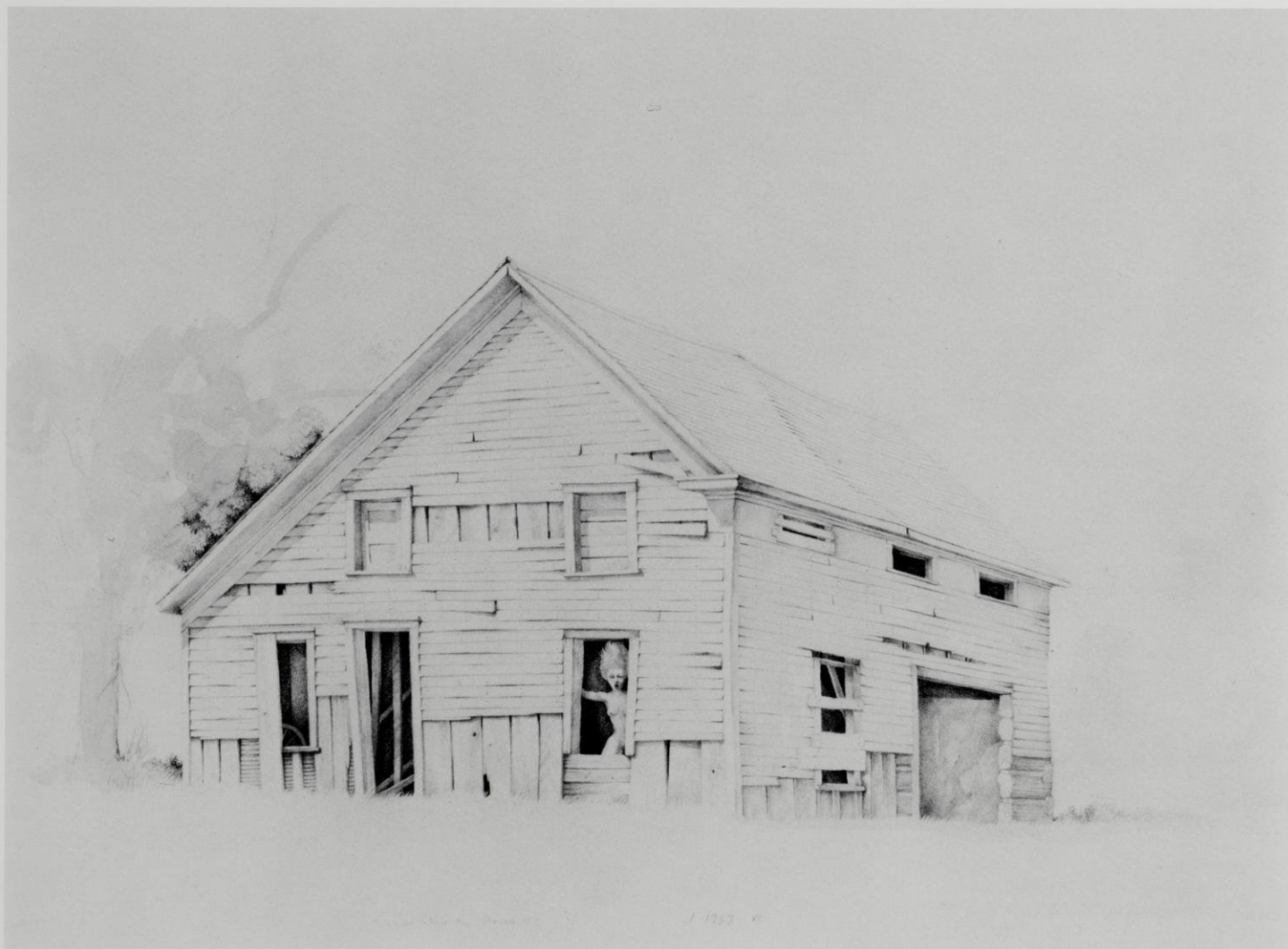
Drawings from 17 States. Sponsored by The

Drawing Society. Museum of Fine Arts,

Houston, TX, 1965

244. The Barn
1959
18 x 12 in.
Pencil
Coll.: James M. Ray, St. Joseph, MO
245. In the Studio
1959
14 x 13 in.
Pencil and wash
Coll.: James M. Ray, St. Joseph, MO
246. Landscape #XIII, The 1959 Landscape Series
1959
17 x 21 in.
Pen and ink heightened with white
Coll.: John Wilde
Exhib.: Bresler Galleries, Milwaukee, WI, 1960
- 247-252. Landscapes #VI; IX; XI; XII; XIV; XV,
from The 1959 Landscape Series
1959
Various sizes
Pen and ink
Coll.: Unknown
Exhib.: Bresler Galleries, Milwaukee, WI, 1960
253. The Eye of Scrutiny, The Eye of Love, The Eye of
Laughter, The Eye of Death
c. 1959-60
c. 14 x 10 in.
Pencil
Coll.: Unknown
Exhib.: Robert Isaacson Gallery, New York, NY,
1960
Bresler Galleries, Milwaukee, WI, 1963
254. An Oak Burl
1960
18 x 22 in.
Pen and ink
Coll.: Mr. and Mrs. Edward W. Pell, Wayne, IL
Exhib.: Robert Isaacson Gallery, New York, NY,
1960
Fantastic Drawing. Lexington Gallery, University
of Chicago, Chicago, IL, 1961
Oehlschlaeger Galleries, Chicago, IL, 1962





Cat. No. 240

255. *Myself, AE 40, with Model*
 1960
 10 x 8 in.
 Pencil
 Coll.: John Davenport, Stevens Point, WI
256. *Preliminary Design: A Love Festival*
 ▲ 1960
 8 x 12 in.
 Silverpoint
 Coll.: Stephanie Clemens, Chicago, IL
257. *Amy, The Great People Series*
 1960
 16 x 12 in.
 Pencil and wash
 Coll.: Minnesota Museum of Art, St. Paul, MN
 Exhib.: Robert Isaacson Gallery, New York, NY, 1960
Drawings, USA. St. Paul Art Center, St. Paul, MN, 1961
258. *Design for Kumquat*
 1960
 8 x 10 in.
 Pencil
 Coll.: Mrs. Mead Stillman, Oshkosh, WI
 Exhib.: *Inaugural Exhibition*. 1st National Bank, Minneapolis, MN, 1960
 Bergstrom-Mahler Museum, Neenah, WI, 1961
259. *The Common Belted Kingfisher*
 1961
 c. 14 x 17 in.
 Silverpoint and pencil
 Coll.: Ellen Moore, Madison, WI
260. *Jimson Weed*
 1962
 19 1/2 x 22 in.
 Pencil and wash
 Coll.: James M. Ray, St. Joseph, MO
 Exhib.: Durlacher Brothers, New York, NY, 1963
 U.W. Memorial Library, Madison, WI, 1963
Drawing America, 1973. Albrecht Museum of Art, St. Joseph, MO, 1973





Cat. No. 262

261. A Nude
1962
18 x 14 in.
Pencil
Coll.: Dr. and Mrs. Peter Gardetto, Racine, WI
262. American Ash
▲ 1962
20 x 17 in.
Pencil
Coll.: Elvehjem Museum of Art (Catherine Cleary Fund purchase), Madison, WI
Exhib.: Durlacher Brothers, New York, NY, 1963
U.W. Memorial Library, Madison, WI, 1963
Bresler Galleries, Milwaukee, WI, 1963
American Drawings. Ithaca College Museum of Art, Ithaca, NY, 1968
Arts USA II. Northern Illinois University, DeKalb, IL, 1971
263. Myself, AE 42
1962
16 x 20 in.
Pencil heightened with white
Coll.: Unknown
Exhib.: Durlacher Brothers, New York, NY, 1963
Annual Exhibition of Sculpture and Drawings. Whitney Museum of American Art, New York, NY, 1963
The Male Nude. Banfer Gallery, New York, NY, 1963
264. A Chub (with a Nude Figure)
1962
14 x 22 in.
Pencil
Coll.: Unknown
Exhib.: U.W. Memorial Library, Madison, WI, 1963
Durlacher Brothers, New York, NY, 1963
The Female Nude. Banfer Gallery, New York, NY, 1963
265. A Snipe
1962
12 x 16 in.
Pencil heightened with white
Coll.: James Meyer, San Francisco, CA
Exhib.: Durlacher Brothers, New York, NY, 1963
Gump's Gallery, San Francisco, CA, 1963
U.W. Memorial Library, Madison, WI, 1963

266. A Grouse
1962
16 x 22 in.
Pencil
Coll.: Mrs. William Boyd, Racine, WI
Exhib.: Durlacher Brothers, New York, NY, 1963
Bresler Galleries, Milwaukee, WI, 1963

267. Devil's Claw
1962
16 x 20 in.
Pencil and wash
Coll.: Unknown
Exhib.: Durlacher Brothers, New York, NY, 1963
U.W. Memorial Library, Madison, WI, 1963
Bresler Galleries, Milwaukee, WI, 1963

268. A Burr Oak Burl
▲ 1962
16 x 20 in.
Pencil
Coll.: John D. Merriam, Boston, MA
Exhib.: Durlacher Brothers, New York, NY, 1963
U.W. Memorial Library, Madison, WI, 1963

269. Oak Leaves
1963
16 x 20 in.
Pencil
Coll.: Frederic Ossorio, Greenwich, CT
Exhib.: U.W. Memorial Library, Madison, WI, 1963
Durlacher Galleries, New York, NY, 1963
Bresler Galleries, Milwaukee, WI, 1963

270. A Pectoral Sandpiper, Thrice
1963
15 x 20 in.
Silverpoint, pen and wash
Coll.: Miriam Schroeder, Milwaukee, WI
Exhib.: U.W. Memorial Library, Madison, WI, 1963
Durlacher Brothers, New York, NY, 1963
Gump's Gallery, San Francisco, CA, 1963
Bresler Galleries, Milwaukee, WI, 1963

271. Skulls of a Weasel and a Skunk
1963
12 x 15 in.
Pencil and pen heightened with white
Coll.: Unknown
Exhib.: U.W. Memorial Library, Madison, WI, 1963
Durlacher Galleries, New York, NY, 1963
Gump's Gallery, San Francisco, CA, 1963
Bresler Galleries, Milwaukee, WI, 1963



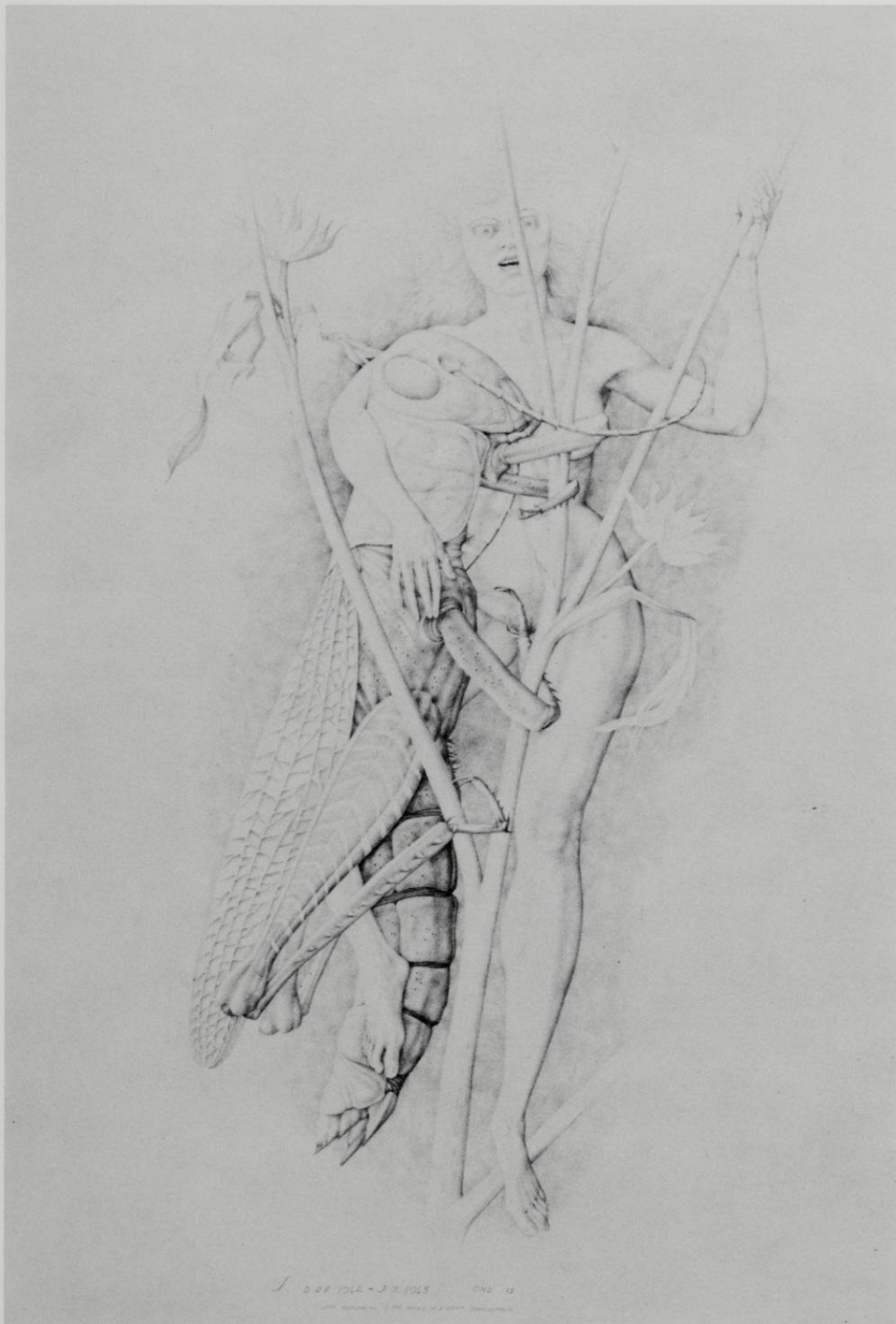
Cat. No. 268

272. A Mullein
1963
c. 14 x 26 in.
Pencil and wash
Coll.: Howard Lee, Milwaukee, WI
Exhib.: U.W. Memorial Library, Madison, WI, 1963
Durlacher Brothers, New York, NY, 1963
Bresler Galleries, Milwaukee, WI, 1963

273. A Deer Skull
▲ 1963
16 x 20 in.
Pen and pencil
Coll.: John D. Merriam, Boston, MA
Exhib.: U.W. Memorial Library, Madison, WI, 1963
Durlacher Brothers, New York, NY, 1963
Bresler Galleries, Milwaukee, WI, 1963
Oehlischlaeger Galleries, Chicago, IL, 1964

274. A Corn Husk (Zea Mays)
1963
18 x 13 in.
Pencil
Ex-Coll.: Oliver B. Jennings, New York, NY.
Present location unknown
Exhib.: U.W. Memorial Library, Madison, WI, 1963
Durlacher Brothers, New York, NY, 1963

275. A Wild Cherry (Prunus Serotina)
1963
16 x 19 in.
Pen
Coll.: Mrs. Charles Bronfman, New York, NY
Exhib.: U.W. Memorial Library, Madison, WI, 1963
Durlacher Brothers, New York, NY, 1963



276. What's the Matter with Mary Jane?

1963

16 x 12 in.

Pencil heightened with white

Coll.: Unknown

Exhib.: U.W. Memorial Library, Madison, WI, 1963

Durlacher Brothers, New York, NY, 1963

Fantastic Drawings, Lexington Gallery,

University of Chicago, Chicago, IL, 1964

Oehlschlaeger Galleries, Chicago, IL, 1964

277. Nude, Standing

1963

22 x 9 in.

Charcoal

Coll.: John Wilde

278. Designs for a Winter's Work

1963

11 1/2 x 15 1/2 in.

Pencil

Coll.: John Wilde

279. A Dying Grasshopper

▲ 1963

16 x 13 in.

Pencil

Coll.: John D. Merriam, Boston, MA

Exhib.: U.W. Memorial Library, Madison, WI, 1963

Durlacher Brothers, New York, NY, 1963

Bresler Galleries, Milwaukee, WI, 1963

280. A Hunchback (Hominidae Kyphosiolotu)

1963

18 x 13 in.

Pencil

Coll.: Randolph Dawson, New York, NY

Exhib.: U.W. Memorial Library, Madison, WI, 1963

Durlacher Brothers, New York, NY, 1963

281. A River Grape

▲ 1963

16 x 19 in.

Pencil

Coll.: John D. Merriam, Boston, MA

Exhib.: U.W. Memorial Library, Madison, WI, 1963

Durlacher Brothers, New York, NY, 1963

Gump's Gallery, San Francisco, CA, 1963

Bresler Galleries, Milwaukee, WI, 1963

282. A Sycamore Leaf

▲ 1963

16 x 20 in.

Pencil and wash

Coll.: John D. Merriam, Boston, MA

Exhib.: U.W. Memorial Library, Madison, WI, 1963

Durlacher Brothers, New York, NY, 1963

Gump's Gallery, San Francisco, CA, 1963

Bresler Galleries, Milwaukee, WI, 1963

283. A Box Elder Burl

▲ 1963

16 x 20 in.

Pencil

Coll.: Permanent Collection, University of

Wisconsin-Green Bay

Exhib.: U.W. Memorial Library, Madison, WI, 1963

Durlacher Brothers, New York, NY, 1963

284. A Grass

1963

18 x 14 in.

Pencil and wash

Coll.: Robert Veldman, Milwaukee, WI

Exhib.: U.W. Memorial Library, Madison, WI, 1963

Durlacher Brothers, New York, NY, 1963

Bresler Galleries, Milwaukee, WI, 1963



Cat. No. 282

285. Myself Played (A Tribute to J. Van Riendyck)

1964

16 x 22 in.

Pencil heightened with white

Coll.: Dr. and Mrs. Peter Gardetto, Racine, WI

Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1964

286. Nude, Prone

1964

14 x 23 in.

Pencil

Coll.: John Wilde

287. Myself, AE 44

▲ 1964

14 x 19 in.

Pencil

Coll.: James M. Ray, St. Joseph, MO

288. An Untouched Place I

1965

18 x 22 in.

Pencil, pen and wash

Coll.: Marine Bank, Milwaukee, WI

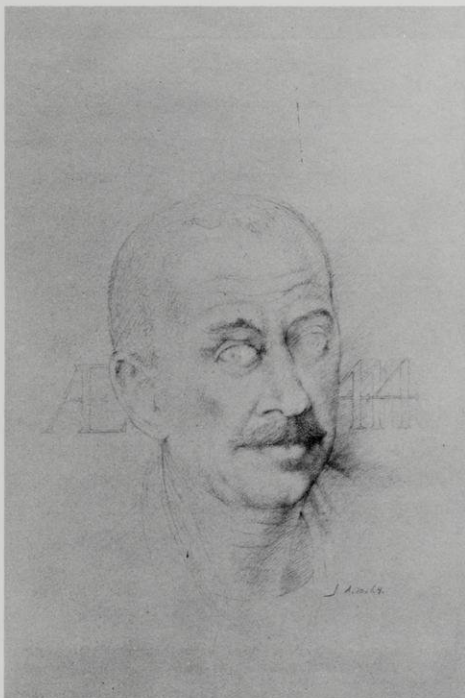
Exhib.: *Curry-Bohrod-Wilde: Leaders in Wisconsin*

Art. Milwaukee Art Museum, Milwaukee, WI,

1982



Cat. No. 283



Cat. No. 287

289. Nude, Standing

▲ 1966
23 x 9 1/2 in.
Pencil
Coll.: John Wilde
Exhib.: Jane Haslem Gallery, Washington, DC,
1981

290. Male Nude, Standing

1965
24 x 18 in.
Pencil
Coll.: John Wilde

291. Design for *Night-time Festivities at the Contessa Sanseverini's*, #1

1966
6 1/2 x 8 1/2 in.
Pencil
Coll.: Unknown
Exhib.: *Wilde: A Retrospective*. Milwaukee Art Center, Milwaukee, WI, 1967
Drawing USA. St. Paul Art Center, St. Paul, MN, 1966

292. Design for *Night-time Festivities* . . . #2

1966
8 x 10 in.
Pencil
Coll.: Albrecht Art Museum, St. Joseph, MO
Exhib.: *Wilde: A Retrospective*. Milwaukee Art Center, Milwaukee, WI, 1967
Banfer Gallery, New York, NY, 1968

293. Design for *Night-time Festivities* . . . #3

1966
6 x 9 in.
Pencil
Coll.: Dr. and Mrs. Peter Gardetto, Racine, WI
Exhib.: *Wilde: A Retrospective*. Milwaukee Art Center, Milwaukee, WI, 1967
Banfer Gallery, New York, NY, 1968

294. Design for *Night-time Festivities* . . . #4

1966
8 x 10 in.
Pencil
Coll.: Unknown
Exhib.: *5th Annual National Invitational Exhibition*. New York City U.W. Alumni Association, New York, NY, 1968
McClung Museum, University of Tennessee, Knoxville, TN, 1967
Banfer Gallery, New York, NY, 1968

295. Design for *Night-time Festivities* . . . #5

1966
c. 8 x 10 in.
Pencil
Coll.: Dr. and Mrs. Peter Gardetto, Racine, WI
Exhib.: *5th Annual National Invitational Exhibition*. McClung Museum, University of Tennessee, Knoxville, TN, 1967
Banfer Gallery, New York, NY, 1968

296. Design for *Night-time Festivities* . . . #6

▲ 1966
8 x 10 in.
Pencil
Coll.: James M. Ray, St. Joseph, MO
Exhib.: *Wilde: A Retrospective*. Milwaukee Art Center, Milwaukee, WI, 1967
Banfer Gallery, New York, NY, 1968

297. Design for *Night-time Festivities* . . . #7

1966
9 x 7 in.
Pencil
Coll.: Thomas Matthews, Washington, DC
Exhib.: Banfer Gallery, New York, NY, 1968



Cat. No. 296

298. Design for *Night-time Festivities* . . . #8

1966
c. 6 x 8 in.
Pencil
Coll.: Robert Veldman, Milwaukee, WI
Exhib.: *One Hundred and Sixty-Seventh Annual Exhibition*. Pennsylvania Academy of the Fine Arts, Philadelphia, PA, 1967
Banfer Gallery, New York, NY, 1968

299. Design for *Night-time Festivities* . . . #9

1966
7 x 10 in.
Pencil
Coll.: Dr. and Mrs. Peter Gardetto, Racine, WI
Exhib.: Banfer Gallery, New York, NY, 1968

300. Design for *Night-time Festivities* . . . #10

▲ 1966
5 x 6 in.
Silverpoint
Coll.: The Old Jail Art Center, Albany, TX
Exhib.: Banfer Gallery, New York, NY, 1968

301. Design for *Night-time Festivities* . . . #11

1966
c. 9 x 10 in.
Pencil
Coll.: Burton Spellman, place of residence unknown
Exhib.: Banfer Gallery, New York, NY, 1968

302. Design for *Night-time Festivities* . . . #12

1966
6 x 7 in.
Pencil
Coll.: Frank C. Cole, New York, NY
Exhib.: Banfer Gallery, New York, NY, 1968

303. Design for *Night-time Festivities* . . . #13
 1966
 c. 8 x 10 in.
 Pencil
 Coll.: Unknown
 Exhib.: Banfer Gallery, New York, NY, 1968

304. Design for *Night-time Festivities* . . . #14
 1966
 7 x 10 in.
 Pencil
 Coll.: Unknown
 Exhib.: *Wilde: A Retrospective*. Milwaukee Art
 Center, Milwaukee, WI, 1967
 Banfer Gallery, New York, NY, 1968

305. Myself, AE 46
 1966
 16 3/4 x 13 in.
 Pencil
 Coll.: Unknown
 Exhib.: *Drawing USA*. St. Paul Art Center, St. Paul,
 MN, 1966

306. Nude (Head and Hands)
 1966
 18 x 14 in.
 Pencil
 Coll.: John Wilde

307. Nude, Standing
 1966
 24 x 12 in.
 Charcoal heightened with white
 Coll.: John Wilde

308. Nude, Seated
 1966
 20 x 14 in.
 Pencil
 Coll.: John Wilde

309. Nude, Standing
 1967
 16 x 24 in.
 Pen and pencil heightened with white
 Coll.: John Wilde

310. A Male Nude, Bearded
 1967
 20 x 16 in.
 Pencil
 Coll.: Thea Tenenbaum-Malferrari, Angolo
 dell'Emilia, Italy



Cat. No. 317

311. Nude, Pregnant, Head & Lower One-half
 1967
 22 x 15 in.
 Pencil heightened with white
 Coll.: John Wilde

312. Nude, Prone
 1967
 10 x 23 in.
 Pencil heightened with white
 Coll.: John Wilde

313. Portrait of S.G.W.
 1967
 14 x 17 in.
 Pencil heightened with white
 Coll.: John Wilde

314. Posthumous Portrait of HDPRAW
 ▲ 1967-1969
 22 x 14 in.
 Pencil
 Coll.: James M. Ray, St. Joseph, MO

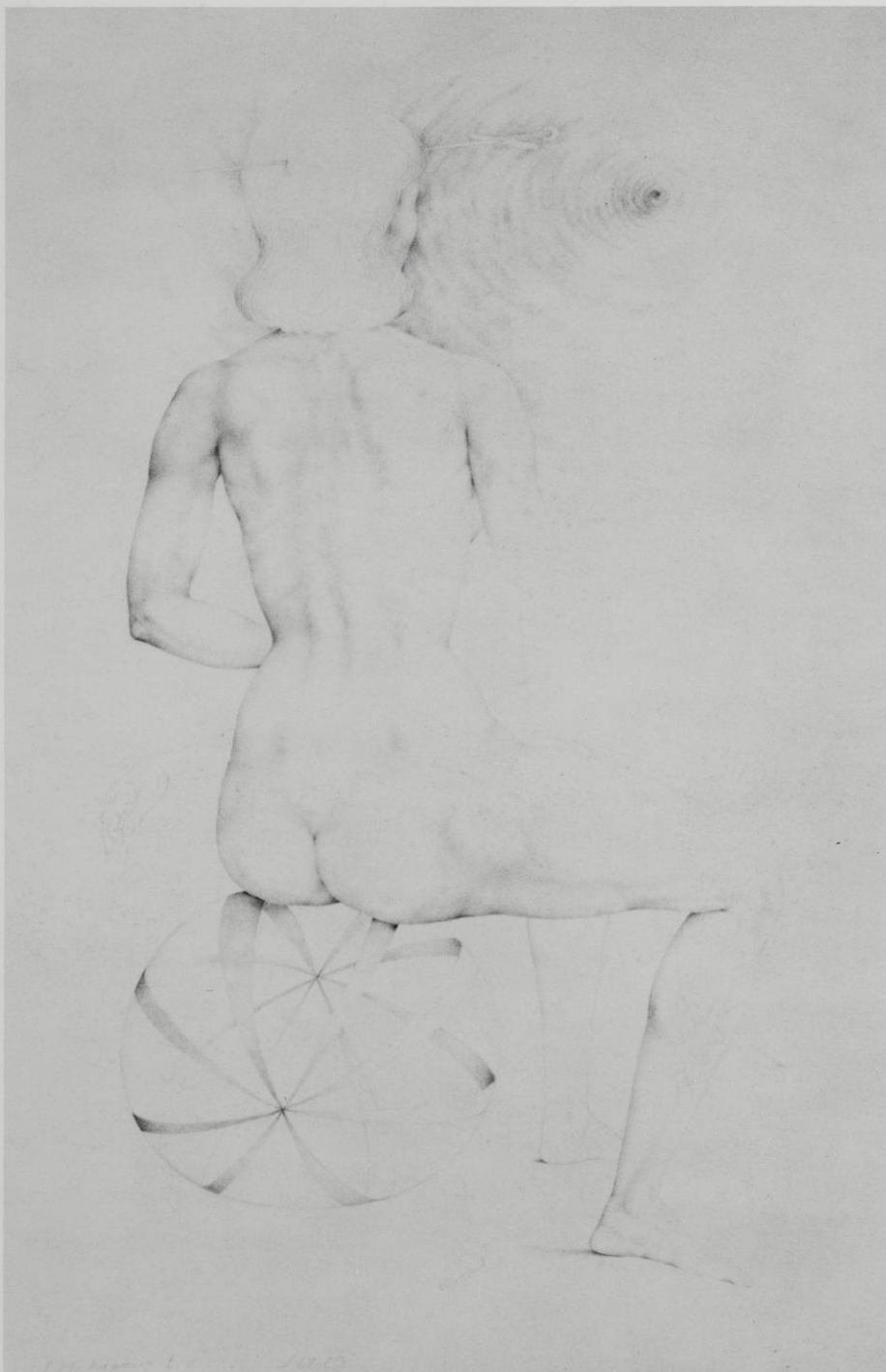
315. A Nude, Prone, in the Baroque Manner
 1968
 17 x 24 in.
 Black chalk heightened with white
 Coll.: John Wilde

316. Design for *Hepatica*
 1968
 10 x 14 in.
 Pencil and wash
 Coll.: James M. Ray, St. Joseph, MO

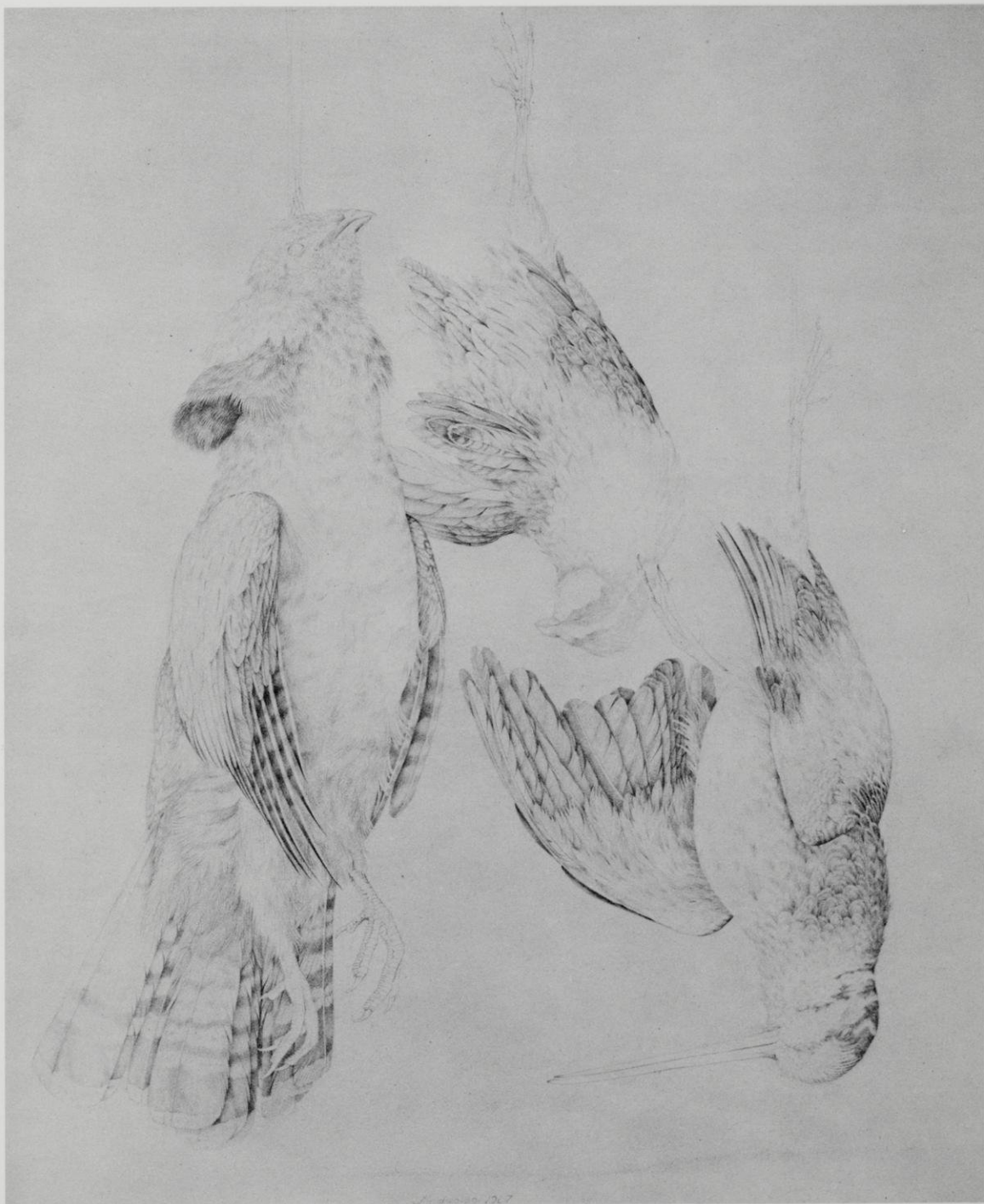
317. A Nude, Prone
 ▲ 1968
 10 x 12 in.
 Pencil
 Coll.: Frank Horlbeck, Madison, WI

318. A Nude, Standing Rear
 1968
 18 x 14 in.
 Pencil
 Coll.: Stephanie Clemens, Chicago, IL

319. Myself as a Bird Shooter, AE 48
 1968
 20 x 14 in.
 Pencil
 Coll.: James Elder, Washington, DC
 Exhib.: Jane Haslem Gallery, Washington, DC,
 1968
*Invitational Drawing and Small Sculpture
 Exhibition*. University of Illinois-Normal, Normal,
 IL, 1969
Artists for C.O.R.E. Grippi-Waddell Gallery,
 New York, NY, 1969



320. A Nude, Prone
1968
10 x 16 in.
Pencil
Coll.: Mr. and Mrs. Harvey Littleton, Spruce Pine, NC
321. A Nude Standing
1968
22 x 15 in.
Pencil
Coll.: John Wilde
322. A Nude, Thrice
1968
21 x 17 in.
Pencil
Coll.: John Wilde
323. A Nude, Prone
1968
12 x 22 in.
Pencil
Coll.: John Wilde
324. Nude, Prone
1969
18 x 22 in.
Pencil
Coll.: John Wilde
325. Design for *The Great Bird Painting*
▲ 1969
22 x 18 in.
Pencil
Coll.: Walter Hamady, Mt. Horeb, WI
326. Myself, AE 50, Find Life, Indeed, Yet Full
1970
13 1/2 x 10 in.
Pencil
Coll.: James M. Ray, St. Joseph, MO
327. Design for *Summertime Festivities: Blackbirds*
1970
10 x 8 in.
Silverpoint
Coll.: Mr. and Mrs. Mason Hammond, Boston, MA
Exhib.: Veldman Galleries, Milwaukee, WI, 1970





Cat. No. 332

328. Design for *Summertime Festivities: An Homage to the Housebook Master*

1970

12 x 14 in.

Silverpoint

Coll.: Edward Gulesarian, Madison, WI

Exhib.: Veldman Galleries, Milwaukee, WI, 1970

Oehlschlaeger Galleries, Chicago, IL, 1972

329. Design for *Summertime Festivities: An Owl*

1970

9 x 7 in.

Pencil

Coll.: Robert Gordon, Chicago, IL

Exhib.: Veldman Galleries, Milwaukee, WI, 1970

Oehlschlaeger Galleries, Chicago, IL, 1972

Drawing America, 1973. Albrecht Art Museum,

St. Joseph, MO, 1973

330. Design for *Summertime Festivities*

1970

8 x 10 in.

Silverpoint

Coll.: Mr. and Mrs. William Wartman, Edgerton, WI

Exhib.: Veldman Galleries, Milwaukee, WI, 1970

Oehlschlaeger Galleries, Chicago, IL, 1972

331. Design for *Summertime Festivities: Picking Daisies*

1970

8 x 10 in.

Silverpoint

Coll.: R.W. Moon, Milwaukee, WI

Exhib.: Veldman Galleries, Milwaukee, WI, 1970

332. Design for *Summertime Festivities: A Crab*

▲ 1970

8 x 10 in.

Silverpoint

Coll.: Stephanie Clemens, Chicago, IL

Exhib.: Veldman Galleries, Milwaukee, WI, 1970

Oehlschlaeger Galleries, Chicago, IL, 1972

333. Design for *Summertime Festivities: A Bumble Bee*

1970

8 x 10 in.

Silverpoint

Coll.: University of Wisconsin Center Campus,
Marshfield, WI

Exhib.: Veldman Galleries, Milwaukee, WI, 1970

Oehlschlaeger Galleries, Chicago, IL, 1972

334. Design for *Summertime Festivities: A Frog*

1970

9 1/2 x 11 1/2 in.

Silverpoint

Coll.: John Wilde

Exhib.: Veldman Galleries, 1970

Oehlschlaeger Galleries, Chicago, IL, 1972

335. A Nude, Pregnant

▲ 1970

20 x 16 in.

Pencil heightened with white

Coll.: Mr. and Mrs. Edward W. Pell, Wayne, IL

Exhib.: Jane Haslem Gallery, Washington, DC,
1981

336. Portrait of W.W. Colescott

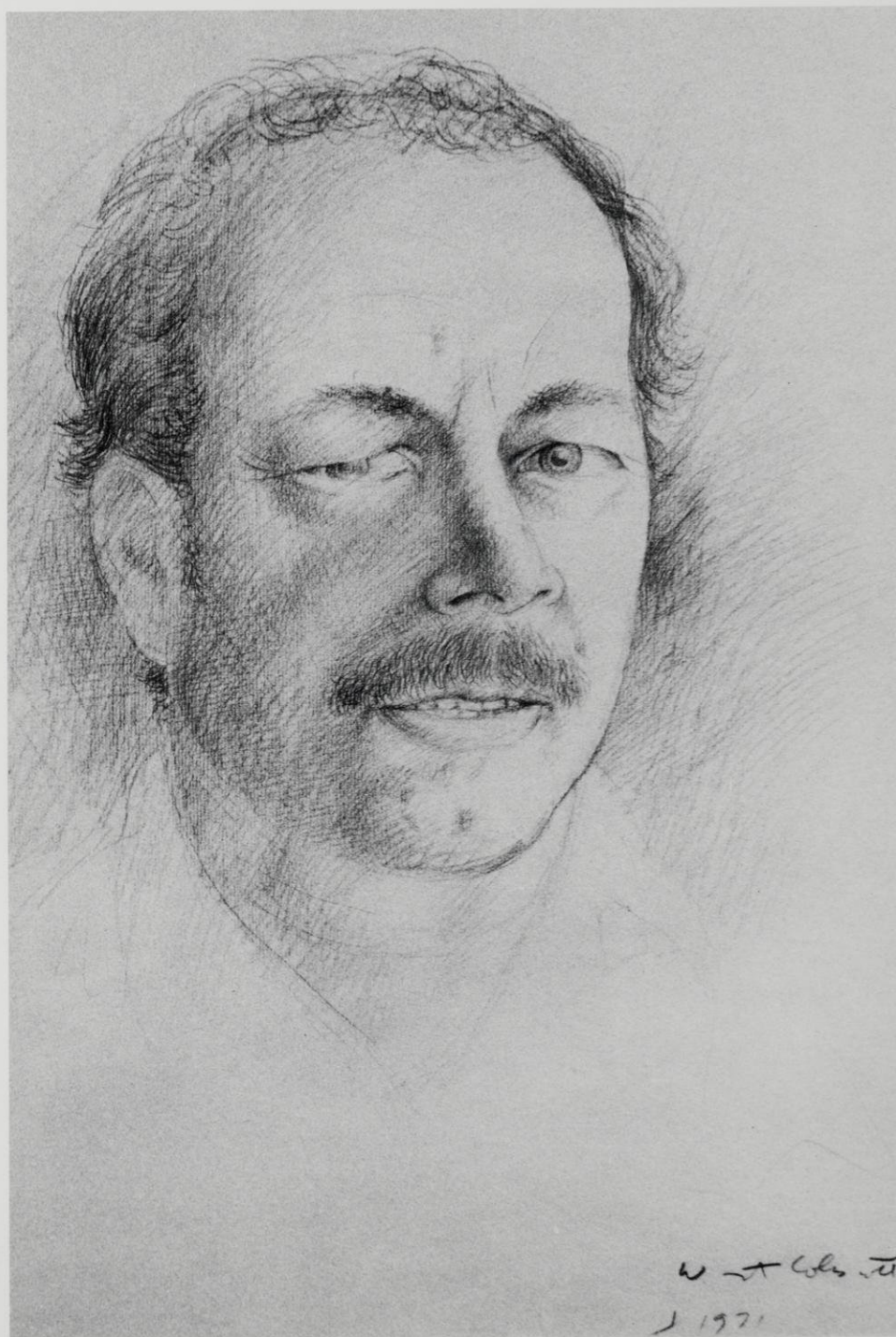
▲ 1971

20 x 16 in.

Pencil

Coll.: Madison Art Center, Madison, WI

337. Myself, AE 51, P.M.I.
1971
22 x 18 in.
Pencil and pen
Coll.: John Wilde
Exhib.: Bradley Galleries, Milwaukee, WI, 1974
338. Portrait of W.H., Twice
1971
18 x 22 in.
Pencil
Coll.: John Wilde
339. Myself, AE 51, with a Beard
1971
16 x 20 in.
Charcoal heightened with white
Coll.: Dr. and Mrs. Peter Gardetto, Racine, WI
340. Portrait of S.G.W., Nude
▲ 1971
20 x 15 in.
Pencil and chalk
Coll.: Shirley Gene Wilde
341. Male Nude, Squatting
1971
18 x 13 in.
Pencil
Coll.: John Wilde
342. Portrait of S.G.W., Nude
1971
20 x 14 in.
Pencil and chalk
Coll.: John Wilde
343. Portrait of S.G.W.
1971
20 x 15 in.
Pencil
Coll.: John Wilde
344. Portraits of J. & S.
1971
5 x 7 in.
Silverpoint
Coll.: Shirley Gene Wilde
345. Design for *Pods: The Mostly Good Things Series*
▲ 1972
14 x 17 in.
Pencil and wash
Coll.: Madison Art Center, Madison, WI
Exhib.: Veldman Galleries, Milwaukee, WI, 1974
Oehlschlaeger Galleries, Chicago, IL, 1975
Ways of Working, Madison Art Center,
Madison, WI, 1984





Cat. No. 340

346. Nude, Standing

▲ 1972
24 x 22 in.
Pen and ink
Coll.: John Wilde

347. Male Nude, Prone

1972
13 x 23 in.
Pencil
Coll.: John Wilde
Exhib.: Jane Haslem Gallery, Washington, DC,
1981

348. Nude, Prone

1972
8 x 17 in.
Pencil
Coll.: John Wilde

349. Nude, Sitting

1972
15 x 18 in.
Pencil
Coll.: John Wilde

350. Male Nude, Seated

1972
16 x 20 in.
Charcoal
Coll.: John Wilde

351. Design for *Fungi: The Mostly Good Things Series*

1972
11 x 15 1/2 in.
Pencil and wash
Coll.: John Wilde
Exhib.: Veldman Galleries, Milwaukee, WI, 1974
Oehlschlaeger Galleries, Chicago, IL, 1975

352. Male Nude, Prone

1973
13 x 20 in.
Pencil
Coll.: John Wilde

353. Nude, Reclining

1973
16 x 23 1/2 in.
Pencil
Coll.: John Wilde

354. Nude, Standing
1973
23 x 10 in.
Pencil and wash
Coll.: John Wilde
Exhib.: Jane Haslem Gallery, Washington, DC, 1981
355. Design for *Ringling the Dinner Bell: S. in the Kitchen Series*
1973
8 3/4 x 6 3/4 in.
Pencil and wash
Coll.: Mr. and Mrs. David Findlay, Jr., New York, NY
Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1975
Jane Haslem Gallery, Washington, DC, 1978
356. Nude, Standing
1973
21 x 15 in.
Pencil heightened with white
Coll.: John Wilde
357. Design for *Shells: The Mostly Good Things Series*
1973
14 x 17 in.
Pencil and wash
Coll.: Robert Kireny, Milwaukee, WI
Exhib.: Veldman Galleries, Milwaukee, WI, 1974
358. Design for *Winter Fruits: The Mostly Good Things Series*
1973
14 x 17 in.
Pencil and wash
Ex-Coll.: Robert Stark, Milwaukee, WI. Present location unknown
Exhib.: Veldman Galleries, Milwaukee, WI, 1974
359. Male Nude, Seated
1973
17 x 21 in.
Crayon heightened with white
Coll.: John Wilde
360. Design for *Feathers: The Mostly Good Things Series*
1973
14 x 17 in.
Pencil and wash
Coll.: Robert Veldman, Milwaukee, WI
Exhib.: Veldman Galleries, Milwaukee, WI, 1974



Cat. No. 362

361. Design for *Bark: The Mostly Good Things Series*
1973
14 x 17 in.
Pencil and wash
Coll.: Unknown
Exhib.: Veldman Galleries, Milwaukee, WI, 1974
Oehlschlaeger Galleries, Chicago, IL, 1975
362. Design for *Leaves: The Mostly Good Things Series*
▲ 1973
14 x 17 in.
Pencil and wash
Coll.: Revington Family Collection
Exhib.: Veldman Galleries, Milwaukee, WI, 1974
Oehlschlaeger Galleries, Chicago, IL, 1975
363. Design for *Skulls: The Mostly Good Things Series*
1973
14 x 17 in.
Pencil and wash
Coll.: Unknown
Exhib.: Veldman Galleries, Milwaukee, WI, 1974
Oehlschlaeger Galleries, Chicago, IL, 1975
364. Design for *Heron's Skulls: The Mostly Good Things Series*
1973
14 x 17 in.
Pencil and wash
Coll.: Dr. and Mrs. Peter Gardetto, Racine, WI
Exhib.: Veldman Galleries, Milwaukee, WI, 1974
365. Design for *Small Mammal Skulls: The Mostly Good Things Series*
1973
14 x 17 in.
Pencil and wash
Coll.: Mr. and Mrs. Raymond Gloeckler, Madison, WI
Exhib.: Veldman Galleries, Milwaukee, WI, 1974
Oehlschlaeger Galleries, Chicago, IL, 1975
366. Design for *Dead Insects: The Mostly Good Things Series*
▲ 1973
14 x 17 in.
Pencil and wash
Coll.: John Wilde
Exhib.: Veldman Galleries, Milwaukee, WI 1974
Oehlschlaeger Galleries, Chicago, IL, 1975



Cat. No. 366

367. Design for *Shirley and the Morning's Coffee: S. in the Kitchen Series*

▲ 1974
8 x 10 in.
Pencil and wash
Coll.: Philip Levy, Madison, WI
Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1975

368. Design for *Shirley with a Measuring Cup: S. in the Kitchen Series*

1974
8 x 10 in.
Pencil and wash
Coll.: Lynda Sylvester, New York, NY
Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1975

369. Walking: The Speaking Drawings: Decisive Declamations

▲ 1974
18 x 14 in.
Pencil and wash
Coll.: Madison Art Center, Madison, WI
Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1975
18th Annual Print and Drawing Exhibition.
University of North Dakota, Grand Forks, ND, 1976
Contemporary American Drawings. Jane Haslem Gallery, Washington, DC, 1977
Brothers Wilde. Bergstrom-Mahler Museum, Neenah, WI, 1982
Curry-Bohrod-Wilde: Leaders in Wisconsin Art. Milwaukee Art Museum, Milwaukee, WI, 1982

370. Hoeing: The Speaking Drawings: Decisive Declamations

▲ 1974
18 x 14 in.
Pencil and pen
Coll.: Madison Art Center, Madison, WI
Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1975
18th Annual Print and Drawing Exhibition.
University of North Dakota, Grand Forks, ND, 1976
Contemporary American Drawings. Jane Haslem Gallery, Washington, DC, 1977
Brothers Wilde. Bergstrom-Mahler Museum, Neenah, WI, 1982

371. Fishing: The Speaking Drawings: Decisive Declamations

1974
14 x 18 in.
Pencil and pen
Coll.: Madison Art Center, Madison, WI
Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1975
18th Annual Print and Drawing Exhibition.
University of North Dakota, Grand Forks, ND, 1976
Contemporary American Drawings. Jane Haslem Gallery, Washington, DC, 1977
Brothers Wilde. Bergstrom-Mahler Museum, Neenah, WI, 1982

372. Planting Trees: The Speaking Drawings: Decisive Declamations

1974
14 x 18 in.
Pencil and pen
Coll.: Madison Art Center, Madison, WI
Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1975
18th Annual Print and Drawing Exhibition.
University of North Dakota, Grand Forks, ND, 1976
Contemporary American Drawings. Jane Haslem Gallery, Washington, DC, 1977
Mt. Alverno College, Milwaukee, WI, 1977
Veldman Galleries, Milwaukee, WI, 1977
Brothers Wilde. Bergstrom-Mahler Museum, Neenah, WI, 1982

1974

You know, Mac, there is prime bird country and you
 don't say that at this moment I care very much
 if you'd like to walk down this lane with me
 slowly - here sit, man. In the very most perfect
 reality what they mean is something genuinely or
 different from what everyone else does, even a quick
 whether conscious or unconscious as of little consequence,
 form of originality and as a manifestation of the most
 basically, or possibly or purely for itself, or shape for it-
 self, what can I do that is different? That is for often self
 indeed in the very quality that the critic should know
 reason that he does not possess a conceit to grasp that
 words, that the critic on the whole is paid in the same
 rough to force he can do better, inward, rather than in
 the most common, the most habitual in art today and
 practice of our culture, interested in art, but not disinterested,
 actually very much against it - better to be totally dis-
 suppose I'm talking too much - but then again I've seen
 when I am now. Well, Mac, about originality - the kind
 originality at all, even though also it is most widely
 that the degree of originality in a work of art is in ex-
 quate that nervous (other than biologically) in the sense
 we have the idea. Heavily of sources suggests at least
 Cognate originality in the different sense does not
 exist, finding and saving the picture, the artistic
 representation of re-found material can indeed
 without referred to personally. In fact, Mac, I can
 human consciousness to be very near - of a high or-
 value of creation plus and awareness of the
 true originality or invention, the form of
 not thirty feet away. A good shot - except
 he dodged behind it. My second shot was
 or 5 or 6 shots as a very good average.
 out of all the ultimate quality.
 The artist who is truly creative
 or work of art the reader will
 give, take two painters ordered
 for of the two will produce
 the artist of the two, though
 make an original work, a
 to instantly negate the pos-
 sibility and - indeed he is
 know that he consider
 his mind. He never
 it is never questioned,
 to the true creator
 able. Hence, he is in-
 debitably the rareness
 at evaluation is based on
 unrecognized, at least for
 taste-maker Sherman. Mac, they know too much about the what is (at this time) to
 offer. Being! Now, got him just as he rose over these alders what a wonderful shot he gave me. Thus he is, Mac. Just that a beautiful bird? Fantastic!
 Upon him what I was talking about before - about unawareness, unconsciousness of creativity that is the reason why some of the dearest, most
 records of things and beings, made some marvelous works of art, never having given it (with) thought. On the other hand they devoted themselves to the thing
 to be recorded, with love and with awe that is why, you see, the least good of records, a Bonito or a Gould, I think are far better than the most
 pedestrian artistic product. He is it! What a world! It is the way things seem to be some just better than others, whether bird, bug, bird or man. Just how it
 that way: by change it according to some ideal of abstract justice, nothing but measured will result. Usually anyone knows all that stuff anyhow to have shown
 but not by the afternoon - just right, Mac. He's back in the cabin. I, for one, look forward to a glass of wine, after getting this bird. Its name even
 can be set at the store for awhile to watch the day & the heat & the water. You know, there's a place I'd like to say tomorrow - a whole group of birds need.



1974

want to talk about the damnedest things. I ca-
 bout not so originality or that sort of thing, but
 I suppose we can discuss it as we go along. I mean
 mean it it's (to quote myself) a damn a dozen in
 rule - something in fact which is simply a little
 perhaps. Finally, at this level it is a conscious act, not
 being equally elusive. In finding this in the most common
 of that sort of, for example, some don't know how common
 more like a plot - such as a result of unconsciously doing them
 proclaimed as original, not least commonly by the critic. This
 has public about, but rarely does. I imagine for the very
 originality is other than different - as in the case
 may as the artist to be superior, not sharp in not on
 the mode of expression. This concept of the original is
 I venture to guess is a perfect expression of the
 at its lowest level, hardly being in reality very off
 accepted, a profound irony. He! that bird flashed away with
 ground flash almost under my feet while being much lower
 I've just referred to as the lowest, the worst kind - impact is not
 accepted as being so. If I may quote myself again, I often say
 out ratio to the obscurity of its sources. This opinion is one
 of that concerned & made by man does not exist. At the
 tradition plus an awareness that nervous is a disease.
 exist, the artist, the swelling individuals scrutinize de-
 using his delight with it. This sort of re-consideration and
 originality, and is clearly superior to that of simple diff-
 of re-affirmation of that which has near vanished from
 when with clarity of understanding - a recognition of the
 as of nervous - as combined with what I consider to
 be achieved. Hey! bang! bang! See, those birds flashed
 space to the left. Just as I pulled into the first bird
 with grouse shooting - one bird in hand in 5 or 6 flashes
 but and we'll see if I can define their true originality. I
 bout in unconscious, automatic, in fact unobdurate
 less of his intent - even if he tries to imitate with
 unique, original, creative. Or, an instance I shall
 apply - to copy that apple "exactly", perfectly. The piece
 questionably a worthy representation of that apple -
 really effective will also, with no intent in his part,
 need of the eventuality of making a work of art seems
 not to say the true originalist is unaware that he
 been made. In fact he is wise enough to
 indirectly excludes that thing from
 such and such a work, even should
 or renewed. Equally, he (I still refuse
 but excludes any thoughts of what is accept-
 ion, in fact or the moment. Hence, too, you can know
 of this sort of person and men, because 99% of all taste and critic
 much more basically accepted standards, he is also almost certainly
 his real worth. And, damn it, the worst offenders are those at the upper end of the
 to be little of what was, what could be & what the least possible has to
 Thus he is, Mac. Just that a beautiful bird? Fantastic!
 Upon him what I was talking about before - about unawareness, unconsciousness of creativity that is the reason why some of the dearest, most
 records of things and beings, made some marvelous works of art, never having given it (with) thought. On the other hand they devoted themselves to the thing
 to be recorded, with love and with awe that is why, you see, the least good of records, a Bonito or a Gould, I think are far better than the most
 pedestrian artistic product. He is it! What a world! It is the way things seem to be some just better than others, whether bird, bug, bird or man. Just how it
 that way: by change it according to some ideal of abstract justice, nothing but measured will result. Usually anyone knows all that stuff anyhow to have shown
 but not by the afternoon - just right, Mac. He's back in the cabin. I, for one, look forward to a glass of wine, after getting this bird. Its name even
 can be set at the store for awhile to watch the day & the heat & the water. You know, there's a place I'd like to say tomorrow - a whole group of birds need.

373. In Bed: The Speaking Drawings: Decisive
Declamations
1974
14 x 18 in.
Pencil
Coll.: Madison Art Center, Madison, WI
Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1975
18th Annual Print and Drawing Exhibition.
University of North Dakota, Grand Forks, ND, 1976
Contemporary American Drawings. Jane Haslem Gallery, Washington, DC, 1977
Mt. Alverno College, Milwaukee, WI, 1977
Veldman Galleries, Milwaukee, WI, 1977
Brothers Wilde. Bergstrom-Mahler Museum, Neenah, WI, 1982
374. Snapping Beans: The Speaking Drawings: Decisive
▲ Declamations
1974
18 x 14 in.
Pencil
Coll.: Madison Art Center, Madison, WI
Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1975
18th Annual Print and Drawing Exhibition.
University of North Dakota, Grand Forks, ND, 1976
Contemporary American Drawings. Jane Haslem Gallery, Washington, DC, 1977
Mt. Alverno College, Milwaukee, WI, 1977
Veldman Galleries, Milwaukee, WI, 1977
Brothers Wilde. Bergstrom-Mahler Museum, Neenah, WI, 1982
375. Reading: The Speaking Drawings: Decisive
Declamations
1974
14 x 18 in.
Pencil
Coll.: Madison Art Center, Madison, WI
Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1975
18th Annual Print and Drawing Exhibition.
University of North Dakota, Grand Forks, ND, 1976
Contemporary American Drawings. Jane Haslem Gallery, Washington, DC, 1977
Mt. Alverno College, Milwaukee, WI, 1977
Veldman Galleries, Milwaukee, WI, 1977
Brothers Wilde. Bergstrom-Mahler Museum, Neenah, WI, 1982
376. Hunting: The Speaking Drawings: Decisive
▲ Declamations
1974
18 x 14 in.
Pencil
Coll.: Madison Art Center, Madison, WI
Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1975
18th Annual Print and Drawing Exhibition.
University of North Dakota, Grand Forks, ND, 1976
Contemporary American Drawings. Jane Haslem Gallery, Washington, DC, 1977
Mt. Alverno College, Milwaukee, WI, 1977
Veldman Galleries, Milwaukee, WI, 1977
Brothers Wilde. Bergstrom-Mahler Museum, Neenah, WI, 1982
377. Picking Raspberries: The Speaking Drawings:
▲ Decisive Declamations
1974
18 x 14 in.
Pencil, wash and pen
Coll.: Madison Art Center, Madison, WI
Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1975
18th Annual Print and Drawing Exhibition.
University of North Dakota, Grand Forks, ND, 1976
Contemporary American Drawings. Jane Haslem Gallery, Washington, DC, 1977
Mt. Alverno College, Milwaukee, WI, 1977
Veldman Galleries, Milwaukee, WI, 1977
Brothers Wilde. Bergstrom-Mahler Museum, Neenah, WI, 1982
378. Gathering Mushrooms: The Speaking Drawings:
Decisive Declamations
1974
14 x 18 in.
Pencil, wash and pen
Coll.: Madison Art Center, Madison, WI
Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1975
18th Annual Print and Drawing Exhibition.
University of North Dakota, Grand Forks, ND, 1976
Contemporary American Drawings. Jane Haslem Gallery, Washington, DC, 1977
Mt. Alverno College, Milwaukee, WI, 1977
Veldman Galleries, Milwaukee, WI, 1977
Brothers Wilde. Bergstrom-Mahler Museum, Neenah, WI, 1982
379. Nude, Reclining
1974
15 x 21 in.
Pencil
Coll.: John Wilde
380. Nude, Torso
1974
11 x 21 in.
Pencil
Coll.: John Wilde
381. Design for *Shirley Measuring Herbs: S. in the Kitchen Series*
1974
9 x 6 in.
Pencil and wash
Coll.: Mr. and Mrs. Will Sumner, Evansville, WI
Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1975
382. Design for *Shirley Setting the Table: S. in the Kitchen Series*
1974
10 x 8 in.
Pencil and wash
Coll.: Mr. and Mrs. Christopher Dadian, Washington, DC
Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1975
Jane Haslem Gallery, Washington, DC, 1978
383. Nude, Prone
1974
9 x 22 in.
Pencil
Coll.: John Wilde
384. Design for *Shirley Coring Apples: S. in the Kitchen Series*
▲ 1974
10 x 8 in.
Pencil and wash
Coll.: Robert Gordon, Chicago, IL
Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1975
Jane Haslem Gallery, Washington, DC, 1978
385. Design for *Shirley with a Vinegar Cruet: S. in the Kitchen Series*
1974
10 x 8 in.
Pencil and wash
Coll.: Robert Gordon, Chicago, IL
Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1975
Jane Haslem Gallery, Washington, DC, 1978

386. Nude, Striding
1974
21 x 14 in.
Pencil
Coll.: John Wilde
387. Nude, Torso
1975
14 x 22 in.
Pencil
Coll.: John Wilde
388. Nude, Sitting (Study for Joan)
1975
18 x 12 in.
Pencil
Coll.: Mr. and Mrs. Murray Fowler, Madison, WI
Exhib.: *Hassam-Speicher Purchase Exhibition*.
American Academy and Institute of Arts and
Letters, New York, NY, 1981
389. Design for *The Isle #1*
1976
12 x 9 in.
Silverpoint
Coll.: John Wilde
Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1977
390. Design for *The Isle #2*
1976
11 x 8 in.
Silverpoint
Coll.: Mr. and Mrs. George Kaiser, Milwaukee, WI
Exhib.: Oehlschlaeger Galleries, Chicago, IL,
1977
Fanny Garver Gallery, Madison, WI, 1979
391. Design for *The Isle #3*
1976
11 x 8 in.
Silverpoint
Coll.: Harry Polatsek, New York, NY
Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1977
Bradley Galleries, Milwaukee, WI, 1979
Fanny Garver Gallery, Madison, WI, 1979
392. Design for *The Isle #4*
▲ 1976
8 x 11 in.
Silverpoint
Coll.: Bruce Marshall, Toronto, Canada
Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1977
Bradley Galleries, Milwaukee, WI, 1979
Fanny Garver Gallery, Madison, WI, 1979



Cat. No. 384



Cat. No. 392

393. Design for *The Isle #5*

- ▲ 1976
- 12 x 15 in.
- Silverpoint heightened with white
- Coll.: Anonymous
- Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1977
- Bradley Galleries, Milwaukee, WI, 1979
- Fanny Garver Gallery, Madison, WI, 1979
- Curry-Bohrod-Wilde: Leaders in Wisconsin Art.*
- The Milwaukee Art Museum, Milwaukee, WI, 1982

394. Design for "S. Within a Fungus-Covered Aspen Branch"

- 1976
- 15 x 10 in.
- Silverpoint and wash
- Coll.: Arkansas Arts Center, Little Rock, AR
- Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1977
- Elvehjem Museum of Art, Madison, WI, 1978
- Bradley Galleries, Milwaukee, WI, 1979

395. A Nude, Standing

- 1976
- 18 x 9 in.
- Pencil and wash
- Coll.: John Wilde
- Exhib.: Jane Haslem Gallery, Washington, DC, 1981

396. A Male Nude, Seated

- 1976
- 18 x 10 in.
- Pencil
- Coll.: Arkansas Arts Center, Little Rock, AR
- Exhib.: Jane Haslem Gallery, Washington, DC, 1981

397. A Nude, Prone

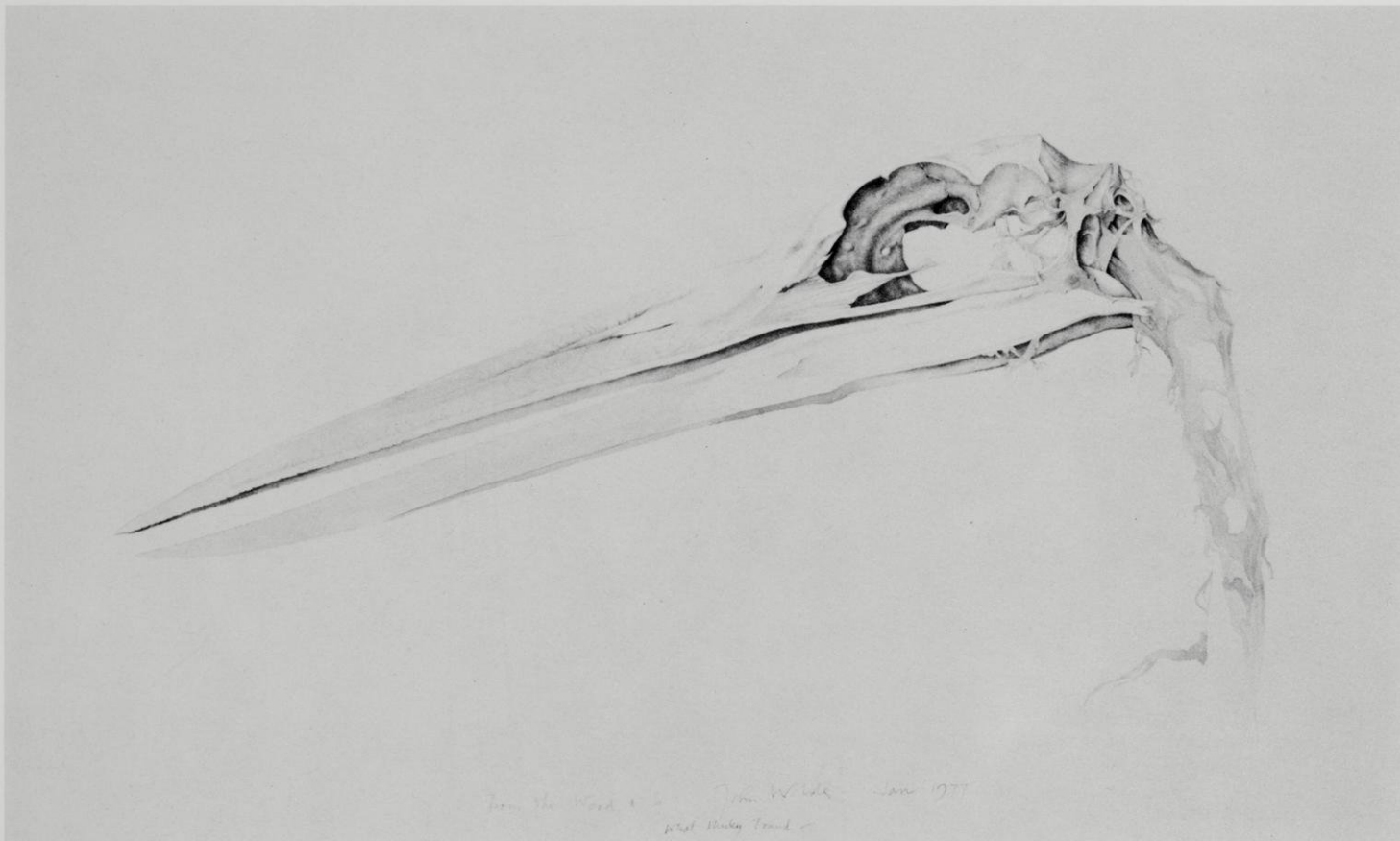
- 1977
- 13 x 23 in.
- Pencil
- Coll.: John Wilde

398. Design for S. Doing a One-Armed Handspring Upon the Discovery of a Foxes' Skull

- 1977
- 11 x 15 in.
- Silverpoint
- Coll.: John Wilde
- Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1977
- Fanny Garver Gallery, Madison, WI, 1979



Cat. No. 393



Cat. No. 400

399. Nude, Standing

1977

20 x 9 in.

Pencil

Coll.: Mr. and Mrs. Edward W. Pell, Wayne, IL

Exhib.: Jane Haslem Gallery, Washington, DC, 1981

400. Design for *S. with a Heron's Skull*

▲ 1977

10 x 16 in.

Pencil and wash

Coll.: Mr. and Mrs. Reed Coleman, Madison, WI

Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1977

Fanny Garver Gallery, Madison, WI, 1979

401. Design for *S. with a Bird's Nest*

▲ 1977

18 x 24 in.

Pencil and wash

Coll.: Dr. and Mrs. Mark Trewartha, Madison, WI

Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1977

Fanny Garver Gallery, Madison, WI, 1979

402. Myself, AE 57

1977

13 x 17 in.

Pencil and wash

Coll.: John Krewal, Racine, WI

403. A Page of Designs for *The Story of Jane & Joan*

1977

14 x 22 in.

Pencil

Coll.: John Wilde

404. Remnants of an Early Death

1977

12 x 17 in.

Pencil and wash

Coll.: Katherine Keland, Racine, WI

405. A Wasp Nest
1977
12 x 16 in.
Pencil and wash
Coll.: Debbie Erdman, Livingstone, MT
406. A Nude, Posterior
1977
20 x 16 in.
Pencil
Coll.: John Wilde
407. Design for *A Secret Place*
1977
11 x 17 in.
Silverpoint
Coll.: Mr. and Mrs. Christopher Wilde, Seattle, WA
Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1977
408. Design for *S. with a Birch Log*
▲ 1977
12 x 16 in.
Silverpoint
Coll.: Elvehjem Museum of Art (Harold F. Bishop and Endowment Funds purchase), Madison, WI
Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1977
409. Design for *S. Dreaming of an Impossible Fungus*
▲ 1977
9 x 11 in.
Silverpoint and wash
Coll.: Andrew MacLeish, Minneapolis, MN
Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1977
Fanny Garver Gallery, Madison, WI, 1978
410. Design for *S. with a Heron's Skull*
▲ 1977
12 x 16 in.
Silverpoint
Coll.: David Becker, Detroit, MI
Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1977
Invitational American Drawings Exhibition. Fine Arts Gallery of San Diego, San Diego, CA, 1977
Fanny Garver Gallery, Madison, WI, 1978
Biennial National Drawing Exhibition. Hennepin Community College, Minneapolis, MN, 1978

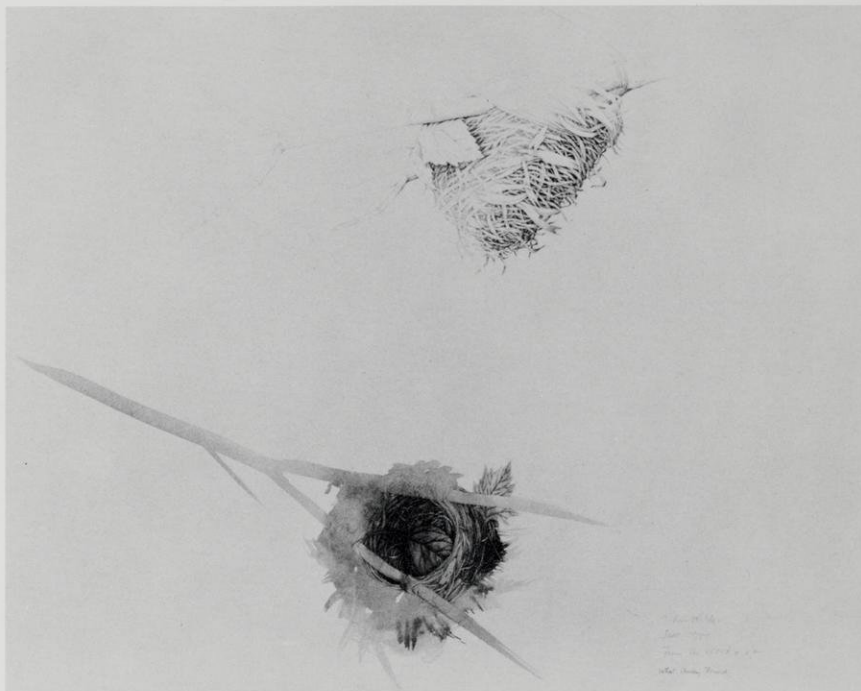
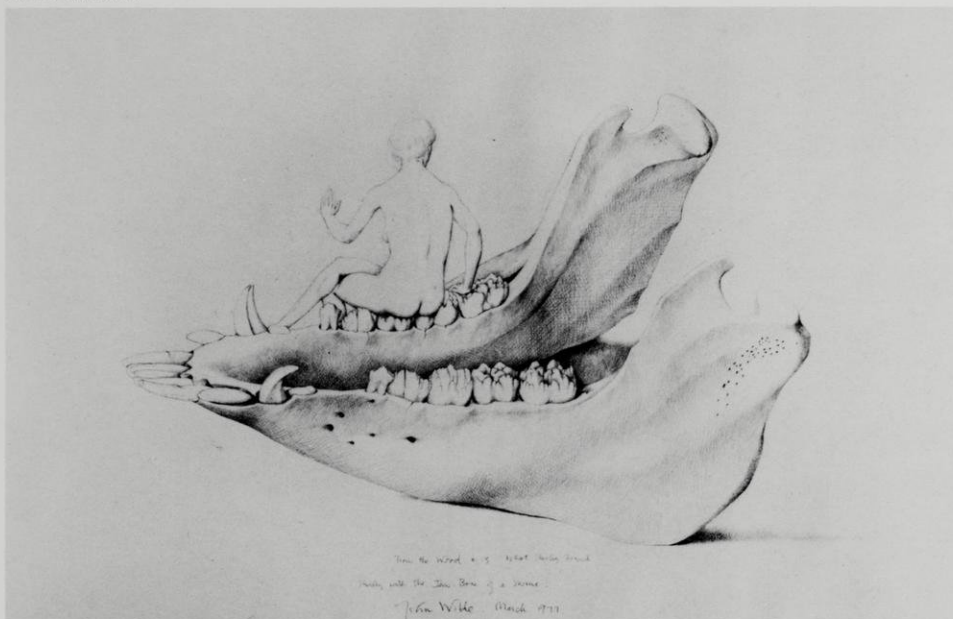


Photo: Jon Bolton



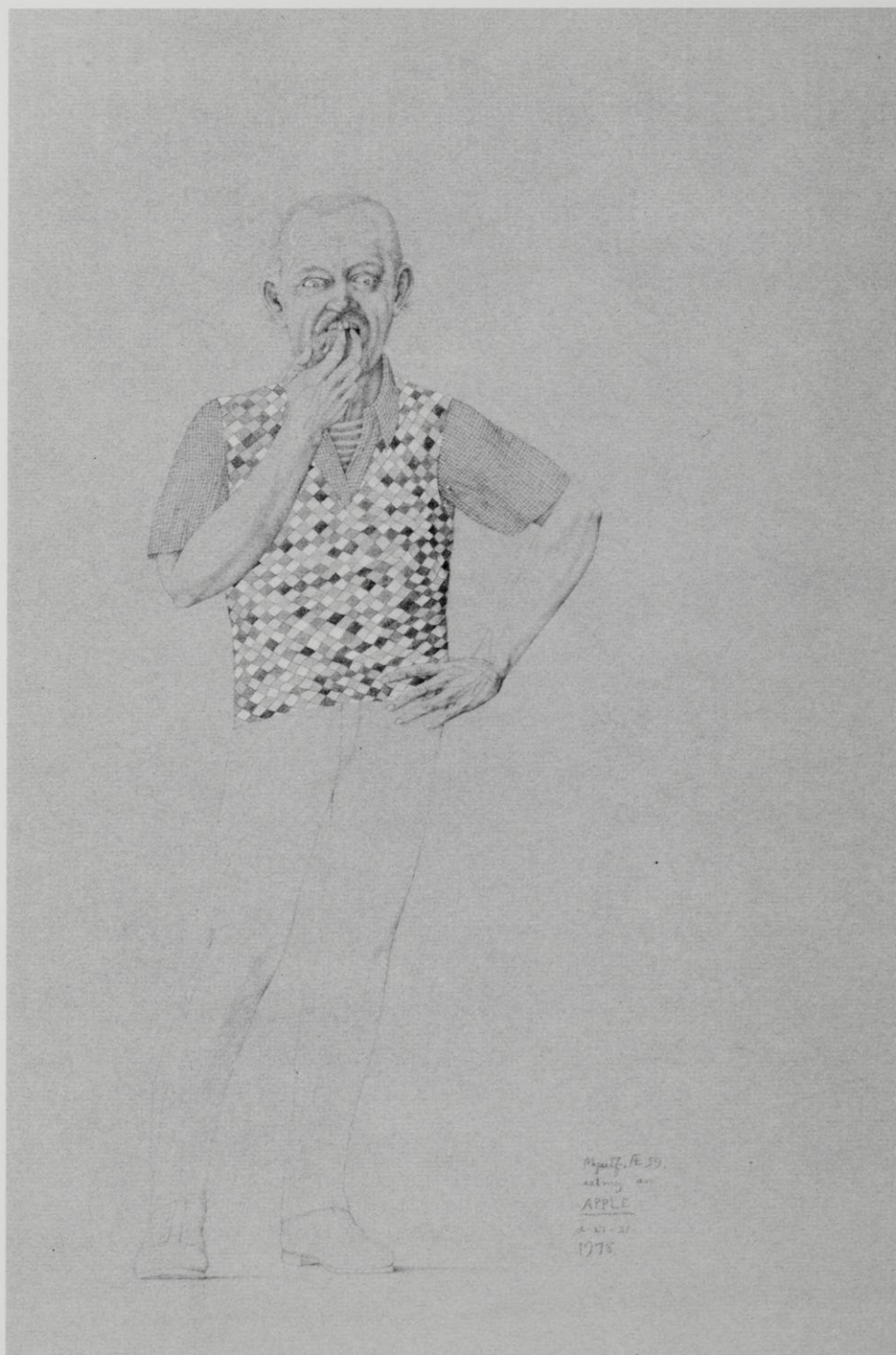
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Cat. No. 415



411. Design for *S. with the Jaw-Bone of a Swine*
 ▲ 1977
 12 x 17 in.
 Silverpoint
 Coll.: Charles A. Wustum Museum of Fine Arts,
 Racine, WI
 Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1977
 Fanny Garver Gallery, Madison, WI, 1978
Hassam and Speicher Purchase Exhibition,
 American Academy and Institute of Arts and
 Letters, New York, NY, 1981
412. A Piece of Fungus-Covered Aspen, Twice
 1977
 14 x 18 in.
 Pencil and wash
 Coll.: Harry Polatsek, New York, NY
 Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1977
 Bradley Gallery, Milwaukee, WI, 1979
413. Design for *S. with an Impossible Fungus*
 1977
 16 x 24 in.
 Pencil and wash
 Coll.: Kim Laidlaw, Chicago, IL
 Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1977
414. Design for *S. Doing a Monumental Leap*
 1977
 18 x 11 in.
 Silverpoint and wash
 Coll.: Mr. and Mrs. Laurence Aronson, Chicago, IL
 Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1977
Curry-Bohrod-Wilde: Leaders in Wisconsin Art,
 The Milwaukee Art Museum, Milwaukee, WI,
 1982
415. Design for *S. with a Dead Junco*
 ▲ 1977
 10 x 17 in.
 Silverpoint and wash
 Coll.: Johan Ronningen, Honolulu, HI
 Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1977
416. Design for *Two Crabbie Ladies*
 1977
 17 x 11 in.
 Silverpoint
 Coll.: Mr. and Mrs. Nat Rosenblatt, Laramie, WY
 Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1977

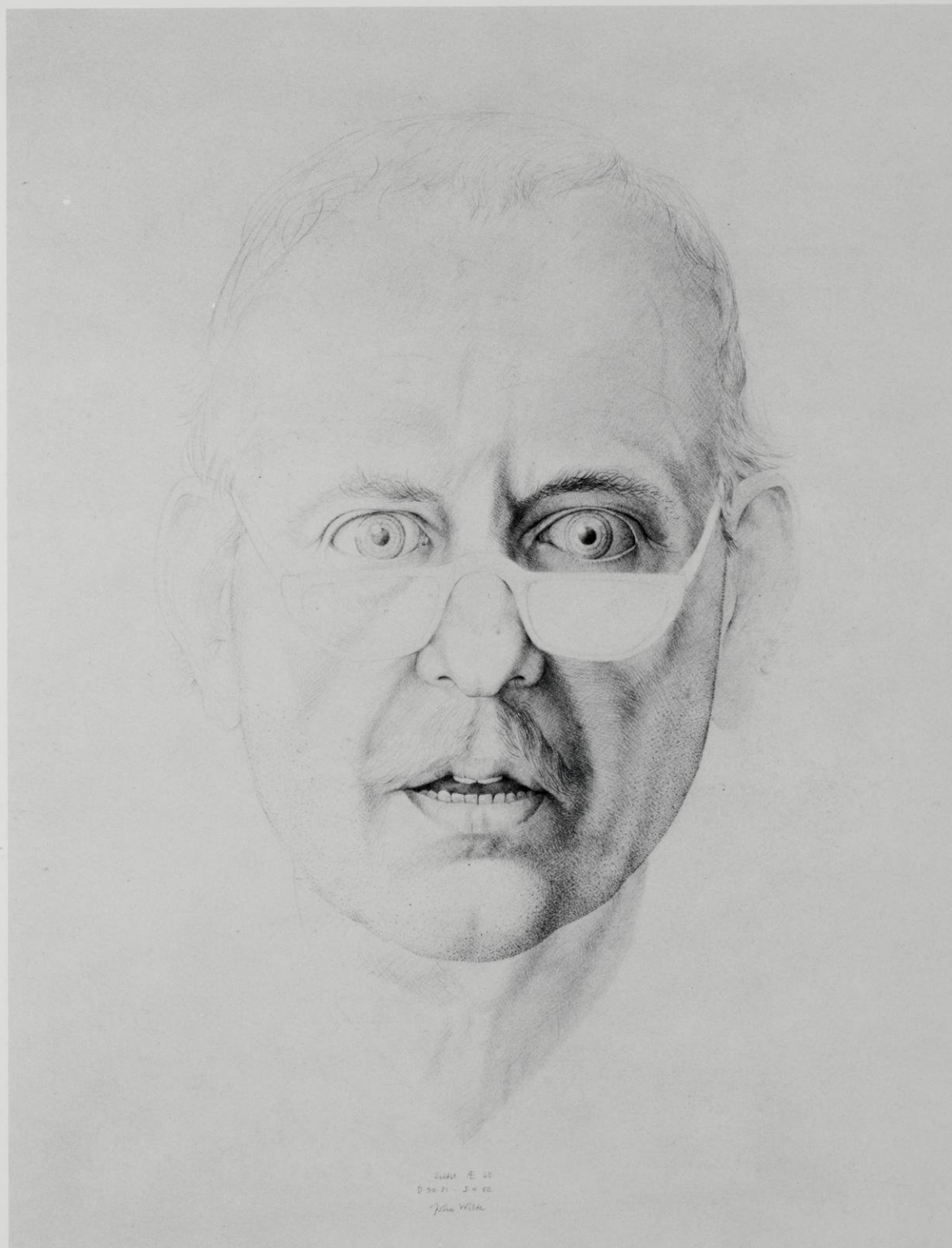
417. Design for *S. Being Waspish*
 1977
 17 x 10 in.
 Silverpoint
 Coll.: Gilman Galleries, Chicago, IL
 Exhib.: Oehlschlaeger Galleries, Chicago, IL, 1977
418. *Myself, AE 58, Eating An Apple*
 ▲ 1978
 17 x 11 in.
 Pencil and wash heightened with white
 Coll.: Arol G. Sherwin, Milwaukee, WI
 Exhib.: Fanny Garver Gallery, Madison, WI, 1978
419. *Nude, Sitting*
 1978
 15 x 16 in.
 Pencil
 Coll.: Mr. and Mrs. Edward W. Pell, Wayne, IL
 Exhib.: Jane Haslem Gallery, Washington, DC, 1981
420. Design for *A Mourning Dove*
 1981
 8 x 10 in.
 Silverpoint
 Coll.: Shirley Gene Wilde
 Exhib.: *U.W. Faculty Exhibition*, Elvehjem Museum of Art, Madison, WI, 1982
 Fanny Garver Gallery, Madison, WI, 1982
421. Design for *A Flicker*
 ▲ 1981
 8 x 10 in.
 Silverpoint
 Coll.: John Wilde
 Exhib.: Fanny Garver Gallery, Madison, WI, 1982
422. Design for *An Avocet*
 1981
 10 x 8 in.
 Silverpoint and wash
 Coll.: Mr. and Mrs. Warren Weisberg, Evanston, IL
 Exhib.: Fanny Garver Gallery, Madison, WI, 1982
 Perimeter Gallery, Chicago, IL, 1983





Cat. No. 433

423. Design for *An American Egret*
 ▲ 1981
 8 x 10 in.
 Silverpoint
 Coll.: Arkansas Arts Center, Little Rock, AR
 Exhib.: Fanny Garver Gallery, Madison, WI, 1982
The Fine Line: Drawing with Silver in America.
 Norton Gallery of Art, West Palm Beach, FL,
 1985
424. Design for *A Flycatcher*
 1981
 10 x 8 in.
 Silverpoint
 Coll.: David Findlay, Jr., Inc., New York, NY
 Exhib.: *U.W. Faculty Exhibition.* Elvehjem Museum
 of Art, Madison, WI, 1982
 Fanny Garver Gallery, Madison, WI, 1982
425. Design for *A Wilson's Warbler*
 1981
 10 x 8 in.
 Silverpoint and wash
 Coll.: David Findlay, Jr., Inc., New York, NY
 Exhib.: *U.W. Faculty Exhibition.* Elvehjem Museum
 of Art, Madison, WI, 1982
 Fanny Garver Gallery, Madison, WI, 1982
426. Design for *A Blackburnian Warbler*
 1981
 10 x 8 in.
 Silverpoint and wash
 Coll.: David Findlay, Jr., Inc., New York, NY
 Exhib.: Fanny Garver Gallery, Madison, WI, 1982
427. Design for *A Red-breasted Nuthatch*
 1981
 8 x 10 in.
 Silverpoint
 Coll.: David Findlay, Jr., Inc., New York, NY
 Exhib.: Fanny Garver Gallery, Madison, WI, 1982
428. Design for *A White-throated Sparrow*
 1981
 8 x 10 in.
 Silverpoint and wash
 Coll.: David Findlay, Jr., Inc., New York, NY
 Exhib.: Fanny Garver Gallery, Madison, WI, 1982
429. Design for *A Spotted Sandpiper*
 1981
 8 x 10 in.
 Silverpoint
 Coll.: David Findlay, Jr., Inc., New York, NY
 Exhib.: Fanny Garver Gallery, Madison, WI, 1982
430. *Myself*, AE 62
 ▲ 1982
 30 x 22 in.
 Pencil
 Coll.: Dr. and Mrs. Peter Gardetto, Racine, WI
 Exhib.: *U.W. Faculty Exhibition.* Elvehjem Museum
 of Art, Madison, WI, 1982
431. *A Mouse*
 1982
 2 1/2 x 3 3/4 in.
 Silverpoint
 Coll.: Shirley Gene Wilde
 Exhib.: Bradley Galleries, Milwaukee, WI, 1983
432. *S. and Her Menagerie*
 1982
 8 x 10 in., oval
 Pencil and wash
 Coll.: Shirley Gene Wilde
433. *A Portrait of Hugo Black*
 ▲ 1983
 16 x 9 in.
 Silverpoint and wash
 Coll.: West Publishing Co., St. Paul, MN
 Exhib.: *Art and the Law: National Invitational
 Exhibition.* Atlanta Memorial Arts Center,
 Atlanta, GA; Kilbridge Gallery, Tacoma, WA;
 Portland Justice Center, Portland, OR;
 Supreme Court Building, Tallahassee, FL;
 Greenville Museum of Art, Greenville, SC,
 1983-84
434. *The Great Autobiographical Silverpoint Drawing*
 ▲ 1983-84
 38 x 90 in.
 Silverpoint on gessoed panel
 Coll.: John Wilde, Courtesy of David Findlay, Jr.,
 Inc., New York, NY
 Exhib.: *John Wilde/1984.* David Findlay, Jr., Inc.,
 New York, NY, 1984



Sketch E 25
D 30.71 - 34.72
John White

Addendum

FEB 7 1985

435. O.N.D. #4, A Birch Log

▲ 1962

14 3/4 x 21 1/2 in.

Pencil

Coll.: John Wilde

Exhib.: *28th Wisconsin Salon of Art*. U.W.

Memorial Union, Madison, WI, 1962

Durlacher Brothers, New York, NY, 1963

U.W. Memorial Library, Madison, WI, 1963

