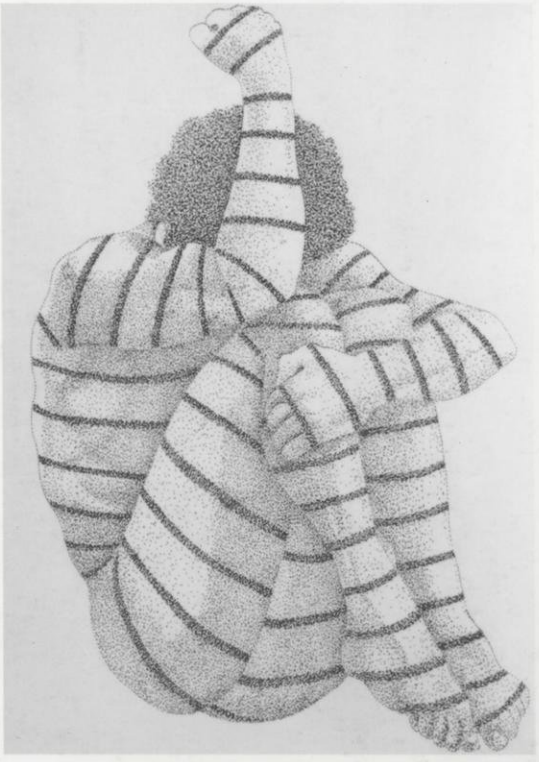
Dudley Huppler: drawings.

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, 2002

Dudley Huppler



DRAWINGS

Dudley Huppler

Drawings

Robert Cozzolino

Elvehjem Museum of Art
University of Wisconsin–Madison
2002

This book is published on the occasion of the exhibition
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Robert Cozzolino, exhibition curator

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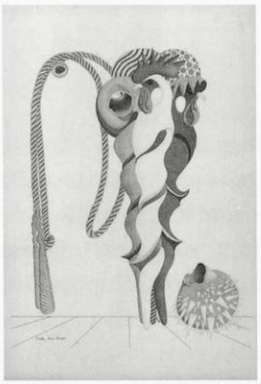
Table of Contents



Foreword

Russell Panczenko

The Elvehjem Museum of Art is committed to presenting and documenting the work of outstanding Wisconsin artists. Over the past several years, exhibitions of this kind have included retrospectives of Warrington Colescott, John Steuart Curry, and John Wilde. Each of these artists contributed in a significant way to the intellectual atmosphere of the University of Wisconsin and the cultural life of the broader Madison community.

Dudley Huppler, too, participated actively in the artistic and intellectual life of the university and was very much part of the Madison visual arts community, particularly during the 1940s and 1950s. But some artists find it hard to stay in one place, and Huppler moved around frequently taking his quirky brand of realism to New York City, Palm Beach, Florida, Boulder, Colorado, and Italy. He participated in important art scenes around the country that included such artists as Paul Cadmus and Andy Warhol, writers Marianne Moore and Katherine Anne Porter, and photographers George Platt Lynes and Carl Van Vechten.

Recent scholars of American art have investigated the history of modern art not as a history of styles but as a period in which artists explored new ways to express the anxiety of their age through tangible subjects. And Huppler is an artist who sought to explore his sexuality and identity through coded images and sometimes through explicit references. He was stimulated by surrealism, but not exclusively, and despite no formal training, was devoted to fine drawing and exacting modes of representation.

Every exhibition is the end product of work by many people, and I would like to thank those who contributed most directly. First I must thank Dudley Huppler's niece Thea Tenenbaum-Malferrari and her husband Raffaele (Lele) Malferrari. They graciously opened their home, allowing Bob Cozzolino and me to look through letters, scrapbooks, and hundreds of wonderful drawings. Generous loans from their collection made this exhibition possible. I first met Thea and Lele at the opening reception for the John Wilde exhibition to which they had lent several works of art. On that occasion, we discussed their large archive of Dudley Huppler's work, and subsequently, I visited their home in Boulder, went through the drawings, and was impressed enough to organize this exhibition. Huppler's achievements as a draftsman certainly merit documentation and wider recognition. As part of the University of Wisconsin–Madison, the Elvehjem is the logical museum to do this.

I also wish to acknowledge the excellent scholarship and diligence of Bob Cozzolino as curator of the present exhibition. He was the obvious choice for the project. He had admirable knowledge of twentieth-century midwestern art and previous experience with exhibitions, such as his work in the spring of 1997 on the Ivan Albright exhibition presented at The Art Institute of Chicago. As a graduate student in art history at the UW–Madison, Bob had effectively assisted me with the John Wilde exhibition of 1998. I also must thank John Wilde himself for bringing Dudley Huppler's drawings to my attention and for all of his subsequent help both to me and Bob Cozzolino.

Next I must recognise the hard work of the Elvehjem staff, particularly associate registrar Jennifer Stofflet, who arranged loans and coordinated photography; Pat Powell, who edited and produced the catalogue; and Kathy Paul, who diligently sought funding. Also contributing to this project was Jim Wildeman, who carefully photographed all the drawings, and David Alcorn, who designed the catalogue.

We are very grateful to the Anonymous and the Brittingham Funds of the University of Wisconsin–Madison, the Norman Bassett Foundation, and the Dane County Cultural Affairs Commission with additional funds from the Madison Community Foundation and the Overture Foundation for their generous financial support of this project.

Russell Panczenko is director of the Elvehjem Museum of Art

Portrait of D. H.

Robert Cozzolino

During his lifetime Dudley Huppler moved in the brightest New York literary and artistic circles; yet his life and career have not been chronicled in studies of American art. Huppler was full of ardent opinions and piercing wit and prone to stormy outbursts. He poured everything into his closest friends, only to cut them off completely from his life when they crossed him in word or action. Outrageously frugal, a quintessential child of the Great Depression, he stubbornly went without heat during some Colorado winters and frequently brought home animals killed on the road, which he cleaned and ate.[1] Huppler recycled paper, sometimes recycled his own drawings and paintings, wore pencils down to centimeter stumps, and picked through supermarket dumpsters for day-old food. Many describe him as a difficult man with a tremendous capacity for vengeance; few deny that Huppler was a powerful, almost devastating, personality in their lives.

Despite his penuriousness and dark side, Huppler could be generous to those he loved. Huppler adored his sister, Eliza, her children, and his lifelong artist friends, Gertrude Abercrombie, Sylvia Fein, Karl Priebe, and John Wilde. He passionately praised those he admired and persistently bartered for examples of their work. Huppler studied English literature and was a talented writer, but he abandoned this vocation early on to produce thousands of drawings, which can be called charming, sensitive, or beautiful. Intensely ambitious and competitive, Huppler began making art in his mid-twenties and didn't stop until he died. Although he received no formal training, Huppler passionately pursued visual art for four decades. Adept at making strategic contacts, he seemed poised for fame in the mid-1950s.

Yet, Huppler did not follow through on his artistic promise and by the sixties earned his living as an English professor. The story of Huppler's life and career is both compelling and frustrating. He is an artist who fell through the cracks he once appeared to fill. Most works in this catalogue are reproduced for the first time; yet many of them were seen, admired, and acquired by peers, and in some cases influenced them. Huppler may hold a minor place in the history of twentieth-century American art, but he worked within its major circles.

Dudley Gregor Huppler was born in Muscoda, Wisconsin on August 6, 1917 to Theodore and Christina (Bock) Huppler.[2] Then as now, Muscoda was a quiet small town, just west of Madison. Huppler was the eldest of three children in a Catholic family; his brother, John, was born in 1919 and sister, Elizabeth, in 1921. John recalled Christina as the family's unrivaled matriarch, "We grew up in a mother-dominated family. She was the queen, the boss." Dudley tended to do things his own way from an early age. John recalled, "He was always different whether it was in school or doing things other boys didn't do. I think he was always trying to find a place for himself, and Muscoda obviously wasn't it." Dudley's strong-willed, independent nature sometimes led to defiance. In one period he avoided school by dilly-dallying along the way and talking with ladies in the neighborhood. Once he found his way to school, Dudley immersed himself in reading and excelled in many subjects. At the parish church, Huppler also served mass.

Huppler often did things that the family considered artistic. "During the winter we threw lots of parties in the basement. And Dudley designed decorations, papered the walls, and made painted posters for the occasions," says John Huppler. Dudley also loved to be risqué and to shock his small hometown. He caused a stir when he became the first person to wear shorts in Muscoda. Later as a teenager, Huppler invented a business scheme. "Dudley loved fine furniture, and so he got the idea to make little boxes. His friend cut the wood and put them together. Dudley painted them, did needlepoint covers for the tops, then sold them to lots of people in Muscoda. He *hated* those people, but he milked them. He had a talent for that."

As teens, John and Dudley eagerly attended teas and musical performances at Frank Lloyd Wright's Taliesin in Spring Green. "One of our aunts was a lead cook in the kitchen at Taliesin, and so we were allowed to go along," says John. "Dudley was very much entranced by the society people and architects; I wondered why he didn't join them. Dudley was only comfortable around those who were artistic." Dudley was impressed by Wright's cult of personality and the atmosphere of intelligence and taste he perceived in the Taliesin crowd. This taste of what art and charisma could engender proved a key moment that fueled his ambitions.

In 1935 Huppler moved to Madison to attend the University of Wisconsin where he studied English and art history. He befriended some of Wisconsin's most talented artists. Huppler met Terry Fein in an English course around 1938. She recalls that at the time he was "quiet and shy and a devoted Catholic. English professor Helen C. White took him under her wing, but Dudley wound up fighting bitterly with her because she was trying to influence his writing."[3] Terry introduced Dudley to her sister Sylvia and through Sylvia Fein, Huppler met Helen Ashman, John Wilde, and then Marshall Glasier. Together with other art students, political activists, musicians, dancers, and writers they formed a progressive group that met regularly at the student union for lively, sometimes raucous, talk and antics.

Although well into his thirties, Glasier still lived at home, where he threw open the doors to his artist friends. Wild evenings of heady conversation, drink, and music took place at Glasier's salon, and Huppler took to the atmosphere immediately. Glasier had studied at The Art Student's League in New York with George Grosz, and his home was stocked with art books, catalogues, and journals. He was a charismatic personality, outrageous but warm. Subjects of debate ranged from art, aesthetics, and psychology to politics, literature, and sex. Other like-minded artists drifted in and out of the Madison circle, many of whom were brilliant misfits, black or white, gay or straight, or a bit of each. Various members of the group regularly traveled to Milwaukee to visit Karl Priebe or to Chicago to meet up with artists Gertrude Abercrombie, Felix Ruvolo, Charles Sebree, and Julia Thecla.

Once Elizabeth Huppler arrived in Madison to study dance at the university, she became part of the group. Dudley was very close to his sister and remained so for many decades. Probably in 1941 Huppler dropped in to watch Ashman, Fein, Wilde, and others design costumes and paint sets in preparation for the University of Wisconsin dance department's annual festival. According to Wilde, Huppler offered advice, pitched in, and eventually began drawing, inspired by the climate of collaboration. Not surprisingly, Huppler's earliest works resemble theatrical sets, costumes, or fantastic props. In contrast to the works dated from September 1943 to 1946, they include identifiable elements such as bowls of fruit, crescent moons, and rolling wardrobes, often stacked upon one another.

What began as a desire to contribute ideas became an obsession. Huppler soon transformed these quirky composite drawings into single imaginary figures bearing no recognizable faces or conventional anatomy. He created many sheets of figures to amuse friends; eventually he added color to these mystical creatures and refined the shapes into jewellike objects. Huppler often referred to these figures as ravenous animals (color plate 1) or beasts and labeled them like specimens (color plate 5). Although colorful and often playful in appearance, these characters can appear dangerous and resound with the tenor of the times. In postcards Huppler sent to Wilde during World War II, the tense, erotic, and violent subtext of each mise-en-scene is made more explicit. For instance, a pair of figures accompanies the following dialogue:

> We are terrible flowers
> Our names are Ethyline & Pansy.
> We know where we are going.
> We are going to die & glad of it . . . [4]

Self-referentiality and a private language of puns and in-jokes link Huppler's early drawings and paintings to his published prose. *The Lesson Book* (1946), dedicated to Sylvia Fein and John Wilde[5] is filled with pieces addressed as "directions," "object-lessons," and "pleasures" for friends and relatives. Huppler even included correspondence with Wilde as pieces in the collection. Throughout his career, Huppler credited his Madison friends who "encouraged him to begin drawing" and "insisted that his natural talent was such that formal training would only hamper it."[6] Huppler himself often made fun of his own lack of training.

An affectionate homage to Huppler's "best boyfriend" came in 1944 with *The Friends of the Artist Karl Priebe by One of Them: A Tribute Piece* (color plate 2).[7] Huppler planned the work out well in advance on a series of six sheets, each labeled with the

characters that would appear in the finished drawing. Huppler admired Priebe's work and his early accomplishments; they were also lovers. In his large "tribute piece" Huppler depicted himself staked to the ground at number 19, pinned and rooted, sprouting a phallic spike from his left side. With Priebe, Huppler could speak openly about homosexuality. In his letters he often reported about biographies and memoirs of gay artists and writers such as Romaine Brooks, Jean Cocteau, Hart Crane, Ronald Firbank, and Marsden Hartley. He also candidly critiqued those he met, such as Frank O'Hara or Christopher Isherwood.

Huppler's charismatic and forceful personality charmed an expanding circle of friends. Composer Lee Hoiby recalled his first impressions of Huppler: "I thought he was fascinating and kind of sexy. What drew me to him was his—to me—brilliant conversation. . . . And his rock-solid belief in the superiority of his own opinions."[8]

When Huppler posed for his friends, each portrait reflected the Dudley they knew or that he revealed to them.[9] John Wilde's *Portrait of D. H.* (figure 1) shows Huppler confronting the viewer with a glint in his eye, mischievous and knowing. He holds *The Lesson Book*, wears his ubiquitous striped shirt beneath a sweater, and has left the little town of Muscoda far behind him, but still in view. Wilde's D. H. is handsome and young, clean-shaven, and full of optimism. Marshall Glasier's portrait (figure 2) defines Dudley in fussy ink contour lines and with wet washes of color. Huppler does not return Glasier's gaze, but looks off contemplatively, brooding or trying to see the future. Glasier's image is rough, almost brutal. Huppler appears like a sailor just back in port, or a street thug in-between crimes.

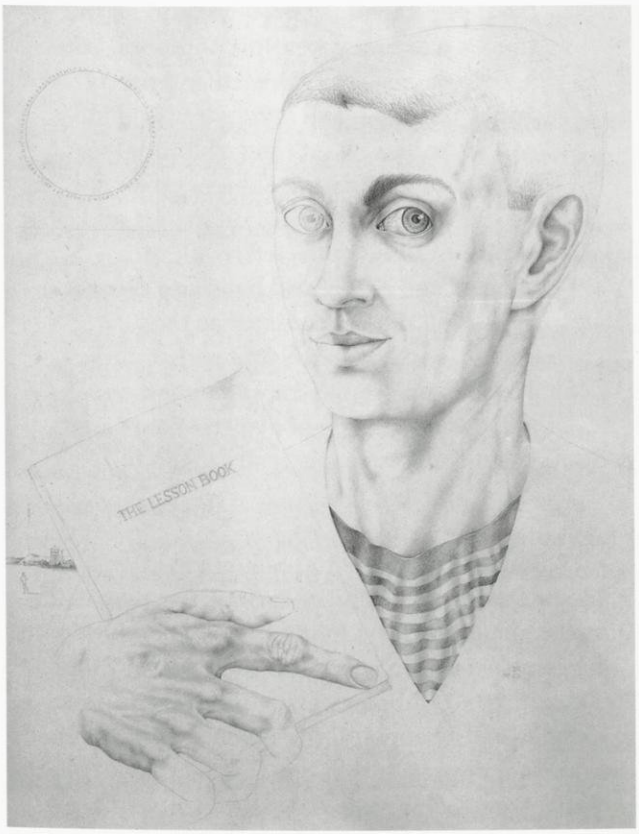


Fig. 1. John Wilde (American, b. 1919), *Portrait of D. H.*, 1947, pencil on paper, 24 x 18 in. Collection of Thea Tenenbaum-Malferrari

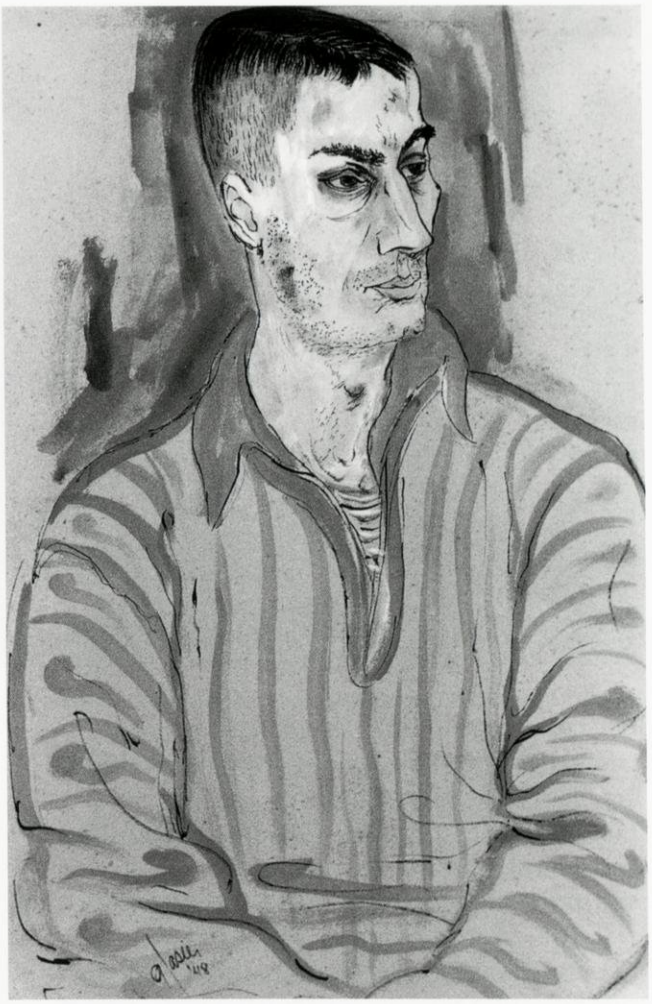


Fig. 2. Marshall Glasier (American, 1902–1988), *Portrait of Dudley Huppler*, 1948, ink and watercolor on paper, 18 x 12 in. Courtesy Madison Art Center, 1998.16

Huppler shifted gears completely in 1945 to adopt an austere, obsessive technique that involved making hundreds of tiny circles of varying sizes or applying dots with an ink pen. Although strongly organic, even biological in appearance, these drawings often depict imaginary objects rather than creatures.

Fig. 3. Installation photo of Dudley Huppler and John Wilde's joint exhibition, Memorial Union Gallery, University of Wisconsin, Madison, 1947.

Set against clean white paper, they appear like isolated, magnified elements from earlier multiform compositions drained of color and stripped of flesh. Like the casein paintings, these works find Huppler looking inward to reconstruct multicelled bodies and erotic monuments. In emphasizing imagination over the exact observation and rendering of reality, Huppler turned to biomorphic, abstract modes of surrealism for models. Symbolic objects, dream scenarios, and hallucinations spun from his dotting pen (cat. no. 4). Through subtle figural references these drawings (cats. no. 2 and 5) suggest metamorphosis and the bubbling primordial matter that Arshile Gorky or Byron Browne explored in the 1930s. Critics and curators identified this character at the time, for Huppler appeared in the American surrealist journal *View* in 1945 and the exhibition *Abstract and Surrealist American Art* at The Art Institute of Chicago in 1947.

By 1947 Huppler had won exhibition prizes, received favorable press, and was selling his artwork to collectors. There was no question of vocation now; he was an artist. In January of 1947 Wilde and Huppler had the first of three exhibitions together (figure 3). Huppler wrote of his excitement to Sylvia Fein, for he held his own against Wilde's powerful imagination and technical prowess:

> I got into Madison to hang the show on the last train out of town in a raging blizzard. . . . we played music at the opening and had sherry and carnations (red) and cornflowers (blue) and all the time it was crazy weather outdoors. 150 people came—all enthused and pretty and agreeable—and surely it was Madison at its best. . . . Some of John's [pictures] are fascinating—the people read all the writing he writes on his art and seem not to be bothered by all the coozies and titties and balls and disease. Mine look nice and empty as they should—and contrast fine with John's: There is no ground for agreement so there is no chance of disagreement, and you'd think we were really made to show together.[10]

Whether it was due to his juxtaposition with Wilde or through a period of serious reassessment, Huppler abandoned the mode that aligned him with American surrealism sometime after 1946. From 1947 until 1950 Huppler devoted his attention to drawing from life and still-life objects. Huppler made the unusual approach that defined details of *The Acrobatic Stars* (color plate 6) or *Residence of Love* (cat. no. 4) his primary method. Volume, texture, or the play of light was depicted through the application of delicate dots, varied in proximity to suggest tones. Huppler's about-face was abrupt, and he pur-

sued the natural world with intense scrutiny. The format is consistent: one to three objects or animals in striking poses against white paper. Formally and in animal subjects Huppler's closest contemporary is the woodcut and linocut artist Jacques Hnizdovsky (1915–1985). Similarly composed of obsessive little gestures, his animals also capture the humor and absurd in nature. Huppler wrote to Sylvia Fein regarding this change:

> What has happened to me that somehow I have interest only in the exact and natural—the faithfully, laboriously described? I don't know. Maybe because I have no faith in the world's duration and feel a need to know the wonders of growing things for my own safety of mind. One thing I now realize: Nobody can know a thing like an artist who sits and looks at it and literally transcribes. Sometimes I'll do a whole day of dots, say on a bunch of grapes and not know at all what they're about: It's just "guess and go." Then suddenly I'll light up and sure enough. I know forever what a grape is. It's like learning the language once again.[11]

By the late forties, Huppler became restless to leave the Midwest to meet his literary and artistic heroes. The reproducibility of his new black-and-white manner and its stunning starkness led him shrewdly to convert them into a postcard set, which he mailed to Marianne Moore, Katherine Anne Porter, and others. So adept was Huppler at self-promotion, so flattering to his idols that some of the most important figures in the New York art world knew him before he arrived. Moore in particular championed Huppler and his work and wrote eloquently about his drawings in correspondence. She tried in vain for two years to secure a New York gallery for him and personally showed Huppler's postcards to W. H. Auden, Lincoln Kirstein, George Platt Lynes, Carl Van Vechten, Ezra Pound, and Monroe Wheeler. Soon his works were known through this little portfolio, and Huppler began to sell drawings to admirers.

Huppler's early success in New York was predicated on impressing the right people. And there were few people as right to impress as George Platt Lynes, a man who was the very embodiment of a lifestyle Huppler coveted. As Bernard Perlin wrote,

> George Platt Lynes was the prototypical established gay man of the thirties, forties, and fifties. He personified everything most homosexual men strove for: to be extraordinarily handsome, successful in his work with universal recognition and status, living a princely life in excellent style, having a prodigious sex life plus love affairs that were serious and meaningful. He was the role model for us . . . He *was* style. He was elegance, without the pissy connotations. He was the aristocracy of the New York homosexual world.[12]

Lynes generously introduced Huppler into his circle, welcomed him to dinner parties and pleasure parties, and acquired his work. He was eager to show off Huppler to other people of taste and referred to him affectionately as "'lil ol' Dupple Hupple." His letters to Huppler are flirtatious and enthusiastic:

> [The drawings] enchanted me, of course, and they also enchanted the "too many people" all of whom are envious of me, how rightly. I chose the young cock, one of the best I think and appropriate to me—for somehow, accidentally, I've acquired a little collection of cocks, a Chinese one, a large wooden one—you'll see when you come to New York. I was, I confess, a bit tempted by the page of mouths, by its oddity [cat. no. 15]. But the cock I like better, really. I am delighted. I should have liked to show your drawings to Paul Cadmus, but alas he was not among the many people. He comes here later this week; the drawings depart this afternoon. But, of course, he knows your cards.[13]

With such a buzz in high places Huppler finally "considered" a gallery in which to show his drawings.[14] John Wilde was already scheduled to have a solo show of drawings at the Edwin Hewitt Gallery in May of 1950.[15] This connection was fortuitous, for Lynes's own friends such as Jared French and George Tooker showed at Hewitt, and Huppler wanted to be associated with them.

Advance publicity for both artists came in the form of a two-page color spread in *Flair* that emphasized their eccentricities. The accompanying text called Huppler "a protégé of poet Marianne Moore. All his drawings are in black and white, done with a Parker 51 pen, and birds and eggs are his overwhelmingly favorite subjects . . . Eggs reappear in Huppler's personal life. He likes them for their symmetry, their 'hidden meaning,' carries boiled eggs in his pocket, says he hands them out to hungry friends."[16]

Critics praised Huppler's exhibition, calling his approach a breath of fresh air. One critic wrote, "It is gratifying to find at this contemporary moment, when drawings are mostly scattered hieroglyphs, an artist with such a gift of securing an exact balance between the thing expressed and its means of expression." Despite the precision of Huppler's execution, the writer found "nothing frigid" in his drawings, for they were "instilled with a sense of palpitating life in a formalized presentment that escapes both naturalism and distortion."[17] Stuart Preston, writing for the *New York Times*, declared that "Magic realism finds a wonderful and fully grown recruit in Dudley Huppler . . . a pointillist after his own fashion, keenly dotting his dots and creating with them a rich and dense tapestry-like effect."[18] Like Preston, others saw great wit and a disarming sense of humor in Huppler's juxtapositions of animals and objects, carefully selected for their visual impact.[19]

Huppler's work again underwent a change when he visited Italy. His first trip occurred when his brother-in-law Louis Tenenbaum went to Florence on a Fulbright fellowship in 1950–51 to work on his Ph.D.[20] Elizabeth Tenenbaum accompanied her husband, with their daughters, Lisa and Thea. "Dudley was so lonesome for his nieces that he decided to visit," recalls Tenenbaum. "He must have been interested in the culture and history, but ultimately he missed Elizabeth and the girls. I know he responded to it because it came out in his drawings."[21] Huppler followed by boat and met the Tenenbaums in Paris. Together they spent a few days driving through southern France, then returned to Florence. Huppler visited churches every morning and roamed around to explore and draw Florence. Eventually Huppler set out on his own, traveling to Rome, Naples, Assisi, and other cities before returning to the United States.

Huppler returned to Italy the following year to join Lee Hoiby. "I got a Fulbright which took me to Rome," he recalled. "I invited Dudley to stay with me for a month or so in my splendid Parioli apartment. . . . Dudley drew every morning and visited churches every afternoon. He also cooked very well, and taught me some things." Huppler turned to the body after these trips, inventing a series of fauns and satyrs that he drew with erotic delight and endless variations. He also responded to the traces of antiquity that surrounded him (color plate 8) and marveled over trees that he drew with the compulsion of a man possessed. These Italian themes were included in his second solo show at Hewitt's gallery in 1952. Reviewers compared his figural work to Aubrey Beardsley,[22] and a few welcomed the shift, claiming that "the cold formality of his early work—mosaic-like images of ponderous fowls—has been supplanted by romantic warmth."[23]

Huppler met a great many important contacts in New York during this time and returned annually for exhibitions and parties. The writer and fellow Wisconsinite Glenway Wescott wrote to Huppler after his first Hewitt show, "Do travel back once in a while before long. You were well liked by all my friends, as you must have noted; and they're not very easy-going or easy to please."[24] The effect of these immediate contacts fueled Huppler's ego and provided the confidence to immerse himself further into art. In 1955 and 1957 he decorated windows for Bonwit Teller and Delmans shoes, respectively. Although he had no more solo shows at Hewitt, Huppler sold his book, postcard sets, and drawings at Manhattan shops and galleries. One of these was Serendipity 3, a restaurant and boutique that was friendly to its gay clientele.[25] Huppler later wrote that "Steven Bruce of Serendipity . . . helped sell about 100 copies of my 'The Lesson Book,' and was always, to me, such a sweet dear fellow."[26] At Serendipity Huppler probably met photographer Otto Fenn, who introduced Huppler to Andy Warhol.[27]

Warhol sold some of his early drawings at Serendipity and held "coloring parties" in which preprinted sheets were decorated by a group of friends.[28] Huppler first corresponded with Warhol, but the two eventually met and exchanged drawings. Warhol even commissioned portraits of Ted Carey and himself. Yet it must have been clear to Warhol that Huppler regarded him with a mixture of envy and malice. Carey himself remembered keenly that "Dudley didn't like Andy very much."[29] In Huppler's letters to Karl Priebe during the 1950s he wrote cattily about Warhol, hitting at just those aspects of the younger artist that made him insecure. On the

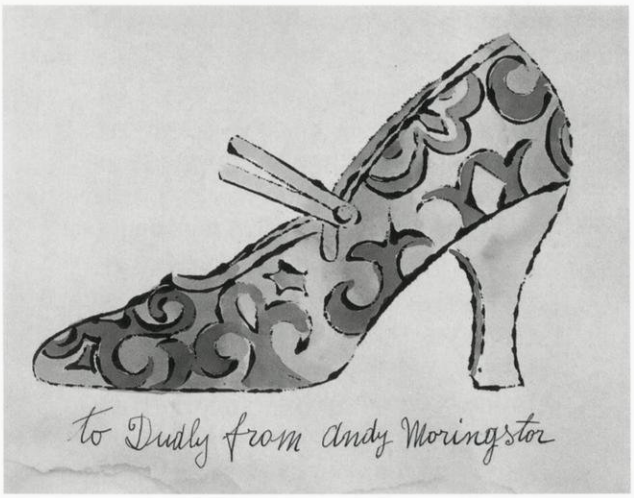


Fig. 4. Andy Warhol (American, 1928–1987), *Shoe*, ca. 1956, watercolor on paper, 8 x 10 in. Collection of Thea Tenenbaum-Malferrari

reverse pages of Warhol's 1953 book *Love Is a Pink Cake* Huppler told Priebe, "These are by Warthole, as Carol [Blanchard] calls him. Andy Warhol. He's dumb and nice—with bulb nose. Awful young and callow." Later, after Warhol became famous as a Pop artist, Huppler's derision increased. "In 'Time' it sez in first note on society doings that Wartnose Warhole is one of desirable men every hostess has to have one of. Have to laugh. . . . So, quite a comment on current society, if he's a plum."[30]

Whatever their relationship, it is likely that Huppler, attractive and eager for attention, posed for Warhol. One day we might discover that Huppler is one of Warhol's anonymous boys from *A Gold Book* (1957). At least one motif that appears in this "boy book" was likely inspired by Huppler. As Warhol's assistant Nathan Gluck recalled,

> "Dudley Hopler [sic] . . . was forever drawing pictures of sensual men with very large lips, holding roses in the teeth. Ah ha! This is a recollection: The Boy Book—the one with the boy with the flowers in his mouth. That! . . . The idea, I think, with the flower in the mouth was subconsciously suggested by Dudley's things because we once had a drawing like that—my roommate had."[31]

Two drawings from this period record a direct exchange between Huppler and Warhol. Among the works by Warhol in Huppler's collection is a shoe drawing inscribed "To Dudly [sic] from Andy Morningstar" (figure 4). Although Huppler did a full series of homage drawings to Warhol in the 1980s, Huppler neatly nestled a soft, fuzzy rabbit into a dotted version of Warhol's shoe at the time of their friendship (figure 5). The rabbit nested into the strappy shoe reveals Huppler's perverse sense of humor, using a veil of cuteness to conceal licentiousness and the possibility of double-entendre. Despite Huppler's recorded hostility towards Warhol, he, like George Platt Lynes, represented what Huppler wished to be.

In spring 1955 Huppler was awarded a residency fellowship for visual art at the Yaddo mansion in Saratoga Springs, NY.[32] Although apprehensive at first—"Am really nervous about going to Yaddo. What if I hate everybody?"[33]—once there Huppler was delighted. He wrote to Warhol, "Such splendor here, Andy—it surpasses belief. Already my stomach has stopped churning and I think I will make better art now. Do write—and greetings to your friends who are my friends, and you above all. D."[34] At Yaddo Huppler met the poets Ralph Pomeroy and Ed Field and the artist Tobias Schneebaum. Through Huppler, Pomeroy met Warhol and later that year the two collaborated on the book *Á la Recherche du Shoe Perdu.* Huppler and Schneebaum became intimates and corresponded for many years after their Yaddo experience.[35] During one of Schneebaum's legendary early visits to South America Huppler took over his flat in New York City. Huppler was so enamored of Schneebaum that he suggested Lou and Elizabeth Tenenbaum name their son Toby after him.

Fig. 5. Dudley Huppler (American, 1917–1988), *Rabbit in Andy Warhol Shoe,* ca. 1960, ink and casein on paper, 11 x 14 1/8 in. Collection of Thea Tenenbaum-Malferrari

Despite these connections and his own travels, Huppler was most comfortable in the Midwest and with the friends he made there in the early 1940s. He jabbed at New York and its icons whenever he got a chance, as in an ecstatic postcard sent to Priebe: "Hey, iz yo happy!—Carol [Blanchard] and I jigged on Bleecker [street] over news of demise of ol' Jackson Pollack [sic]. As Carol sez, 'It's best, if they have to die, Theyre Abstrak.'"[36] In his letters to Warhol he often boasted about midwestern friends, pitting them against New York artists: "Oh I wish you were coming to Chicago. I would show you Julia Thecla and Gertrude Abercrombie—the 2 unique lady artists. N.Y. lady artists are nothing in comparison, in fact N.Y. is dumb or dumber than Chicago at its best is. People in N.Y. play so safe—never want to be out of things or in things."[37] By the mid-1960s, Huppler divided his time between Boulder, Colorado, where his sister and her family moved in 1957; Palm Beach, Florida, where he had a patron; and Oshkosh, Wisconsin, where he took a job teaching English at Wisconsin State University. Huppler resented having to teach and complained bitterly of his professorial responsibilities, the "stupidity" of his students, and the attitudes of his fellow faculty. At times his demeanor and relationship with students produced animosity, or outright hostility. For instance, he wrote to Karl Priebe,

> Death threat in mail—& by god, I caught a girl student by handwriting analysis. We're sho' in the time of the nuts. An oddish little body . . . I feel so triumphant tracking her down—had to analyze printing on envelope; the threat itself was made out of words cut from mags. and newspapers. 'You are going to die Huppler' (no comma—the first clue: a Freshman!)—I sho' am![38]

Vandals attacked Huppler's work when it was on exhibition elsewhere in the state, and he suspected students. He wrote to Priebe, "Ruined drawings back from Marshfield. 'Fucker' written over every one of my signatures, and 5 completely ruined in central section with dirty words. Sickening indeed. 2 people involved—2 clearly different handwritings."[39]

Happier times came to Huppler in Boulder, often due to his involvement in the counterculture atmosphere cultivated by nearby hippies and their festivals. He filled several sketchbooks with portraits, nudes, and fragments of bodies posed for by those he encountered at the gatherings. He wrote to Priebe in 1969,

> The hippies are here in legions—& really so entrancing; wild, sweet, crazy, sexy examples; & they have big rock concerts in park practically every night (when they can collect $10.50 for the electric generator—all that amplifying gear!), & then they rise in heaps and humps and vollies & dance like crazy, the hair and beads flying, the boys all naked to below waist, and the armpits showing (for those who like such things—yo ho) and a rather dense nutty smell of sweat, pot, incense, dog poop (so many dogs they have) arises. It will spoil 'Hair' for me, that's for sure—will be so tame and decorous and 'artistic.' This is raw and rough . . . A new nice young artist here from Calif sez it's all like San F. 5 years ago—bucolic, sweet, attractive; I wonder if Sylvia [Fein] will even want to look. Well, she'll have to—it's my drug, and I can't stay home when I know that music and dancing's going on.[40]

That Huppler fascinated some of his students and their hippie friends in Oshkosh is attested to by the frequency with which they posed for him and the tales he told Priebe and Fein of his adventures. He related one particularly amusing episode to Priebe, and it demonstrates the degree to which Huppler was involved and his colorful way of describing the scene. He relates being invited by a

> girl student with the witch fingers . . . [she] has dropped out of school and lives with her boyfriend and 4 other hips in farmhouse and she insisted I come out to eat. Never did I feel so strange. The bottles of wine I brought were refused by all except Linda, but then they all proceeded to pour out slugs casually and it was sopped up in about 10 min. flat. Drank it just like pepsicola. Roast beef and all rather fine stuff—but within 1/2 hr. after all had eaten ravenously, Linda the girl was eating dill pickle, fellows were making fat sandwiches out of that angelfood cake

> store bread, and bowls of junk like fritos being devoured, plus huge can of cookies I took being thrown down hatch til last one gone—and the hash pipe going the rounds, & the hi-fi going like mad with that wild rattly music, & suddenly 2 boys left for Madison with scales 'to make a purchase.' I tell you. I felt like grandaddy shortlegs. And they think I should come often—Linda said they all approve of me and liked me and think I should even move in![41]

Throughout the 1970s, Huppler's sketchbook practice increased, and the overwhelming majority of his work is preoccupied with the male nude. He drew increasingly in colored pencils and called the switch "a liberation." In 1975 he wrote to his niece Thea Tenenbaum, about his gradual impulse to abandon dots for more traditional drawing techniques:

> All that shit, for inst[ance] ab[ou]t (in drawing) losing the outline and capturing (or whatever) the mass or the essence [undermines one's work]. Drawing is outline. Anything else is sculpture. A flat surface, like paper or the side of a pot, should be respected as flat; when concern enters in to create or describe volume, then that's a violation. Line is what counts; actually, line is all. Pisanello is the greatest drawer, and it's all line.[42]

Huppler's move away from dots towards line and color was a struggle to define form and mass against a flat surface and laid bare his limitations as a draftsman. Ironically, it was his eccentric earlier technique that enabled him to define mass while emphatically asserting the flat surface. The novelty of his approach led critics and other artists to marvel at his virtuosity, which after all was predicated on a delicate interplay between blank surface and applied mark, each one of thousands independently applied, often not touching. That some of the earlier work contained no outlines, no seals enclosing the mass and volume was both a show of skill and a bold assertion of artifice.

By the late 1970s, Huppler's close friends had either died or abandoned him. Karl Priebe passed away in 1976, followed by Gertrude Abercrombie the following year. Of his many original Madisonian friends, only Sylvia Fein and John Wilde remained close. By the end, Huppler grew increasingly difficult, his eccentricities intensifying. Lee Hoiby recalled,

> I think it all stemmed from his need for control in every aspect of his life. He simply took over. And if anybody crossed him, woe betide. I was instinctively always very careful never to contradict him or say anything contrary, because I was afraid of what he might do . . . I never criticized him in the least during the years we saw each other. I can't theorize why he needed such control. Probably some deep hidden fear in him.

Towards the end of his life, Huppler poured his energy into new drawings that reflected a coming to terms with gay identity. In the past he sought out safe circles in which to be himself, epitomized by his relationships with George Platt Lynes and Andy Warhol. Huppler had always been cautious about revealing his sexuality in his work, only rarely making reference to it in puns, and in-jokes. In an unusual drawing made in Florence in 1951, Huppler depicted a lacerated, anonymous body in a room decorated by one bare light bulb. An apparition appears on its back in the form of a face that stares at the viewer with a drilling sensation. Huppler titled the drawing *Sodomy* (figure 6). For a gay artist who grew up Catholic, a more obvious image of guilt is difficult to imagine.

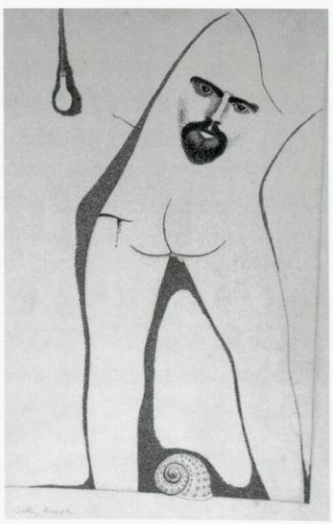


Fig. 6. Dudley Huppler (American, 1917–1988), *Sodomy*, February 16–17, 1951, ink on paper, 15 x 10 in. Collection of Thea Tenenbaum-Malferrari

By the late 1970s and in the 1980s, Huppler's sensual eye let loose on hundreds of erotic male nudes (cat. no. 35). Huppler began to delight in poking fun at gay identity and often made high-camp his mode in some sketchbooks and large drawings. He often placed bananas in still lifes, posed beefy models with them, and set them on classic sofas (color plate 23). Huppler requested drawings of bananas from Priebe and owned a particularly fine painting of one by Wilde (figure 7). Against a black background anonymous hands appear from out of the boundaries of the picture frame to shed a banana of its skin. A glowing light from within the fruit animates the scene, and the banana engages in a coy but chaste striptease as its protective covering is removed. The banana is like a flower that has suddenly opened, its petals falling out and away to reveal the pistil and stamen. That Wilde and others recognized its erotic content is attested by an episode that Huppler related: visitors found it offensive. Wilde responded, "Always a delight to hear, Dolly. Glad some people still find the banana picture dirty. Or maybe these days the only things that can titillate anymore are the less direct things."[43]

Huppler's own *Nude Banana on Sheraton-Style Sofa* (color plate 23) calls to mind René Magritte's transformation of Jacques-Louis David's Madame Recamier into a coffin. Huppler's drawing also refers to Warhol's film *Harlot* (1964) in which a transvestite on a sofa gradually accepts a series of bananas, plays with them, and suggestively devours each one. Huppler managed to give the banana a come-hither look, for it sits jauntily and beckons or teases the viewer. Huppler also made a series of drawings on colored paper of tattooed boys and men throughout the 1980s. In this series, rough models confront and proposition the viewers, often explicitly. By the age of seventy, Huppler was ready to address in any and all terms the many facets of his identity and did so with extraordinary variety and celebration.

Huppler died suddenly in August 1988 just after his seventy-first birthday in Boulder, Colorado. By his own estimation, he had made over 38,000 drawings and paintings by 1987, each one conceived

Fig. 7. John Wilde (American, b. 1919), *Peeling a Banana*, 1961, oil on panel, 12 x 10 in. Collection of Thea Tenenbaum-Malferrari

with the patience and concentration that marked his whole enterprise.[44] Although he poured his efforts into art, he continued writing with a volume that was similarly astounding. This prose, like that of *The Lesson Book* and *The New Joker*, was one of anecdote, confession, and opinion. In several hundreds of letters to friends, family, "gods and goddesses" Huppler left another tale for the world. Huppler's oeuvre is a vast, largely unexplored area in twentieth-century American art. Because of his intense personality and ambition he came to know a handful of the most influential gay artists working in New York between 1948 and 1960. Huppler's influence on their work has yet to be understood fully; their influence on him can be seen in points of direct correspondence. Huppler remains an artist awaiting thorough exploration. But for now, accept this portrait of DH.

Notes

1. Huppler's habit of eating road-kill was widely known to friends and family. Huppler sent the following account in a letter to Karl Priebe on Wisconsin State University letterhead [ca. 1970], "Found freshly bumped domesticated mallard along highway yest[erday].—so now have wonderful bloody head to draw this morn. and the wee corpse awaits cooking magic this eve. It had 2 million feathers—felt: enough to make featherbed; but all squash down into handful. Its pooper did stink, I must say." Karl J. Priebe Papers, Huppler correspondence, folder 2. Department of Special Collections and University Archives, Marquette University, Milwaukee. Hereafter Priebe Papers.

2. The narrative of Huppler's early years is based on conversations with his brother John Marion Huppler, January 22, 2002.

3. Terry Fein, conversation with the author, November 10, 2001.

4. Huppler to Wilde, postcard dated May 8, 1944, John Wilde Papers, Archives of American Art, Smithsonian Institution, Washington, DC.

5. "To Sylvia and John My Miss Coozybelle and Mr. Mustash." *The Lesson Book* was written between 1943 and 1946. *The New Joker* (written 1946–49, published 1961) is dedicated to Eliza and Lou Tenenbaum. "The Antiquerie," an unpublished manuscript containing anecdotes from the 1950s and 1960s, is dedicated to Karl Priebe. Gertrude Abercrombie's "Joke Book," an unpublished collection of reminiscences and anecdotes is very close to Huppler's approach to autobiographical prose. See "Excerpts from Gertrude Abercrombie's 'Joke Book'" in *Gertrude Abercrombie,* exh. cat. (Springfield: Illinois State Museum, 1991): 45–47.

6. David F. Wagner, "Artist Huppler Never Lifts a Paint Brush," *Appleton Post-Crescent,* February 20, 1966.

7. The complete list of numbered and inscribed "friends" is as follows: 1. [H.?] Elizabeth Jacobs; 2. Dr. Clarence Poor; 3. The Unicorn; 4. Mrs. Geo. Washington; 5. Billie Holiday; 6. Julia Thecla; 7. Helen Ashman W.[ilde]; 8. Edward Harris Heth; 9. The Baroness T. Rud[leich?]; 10. Gertrude Abercrombie; 11. John Wilde; 12. The Okapi; 13. Charles Sebree; 14. Carol Blanchard; 15. John Pratt; 16. Silvia [sic] Fein; 17. Klaus Perls; 18. Ronald Firbank; 19. Dudley Huppler; 20. Katherine Dunham; 21. [H.] Beatrice Beattie; 22. Lewis Bradshaw; 23. Owen Dodson; 24. Anna [Sevrenius?]; 25. Ann Krasnan; 26. Dorothy Donegan; 27. Robert Livingston; 28. Fred Graf; 29. Maxine Reed; 30. [H.?] Robert Davis; 31. Eileen Barber; 32. Robin Vote; 33. Karl Priebe; 34. Norman MacLeish; 35. Felix Ruvolo; 36. The Kalamazoo Lion.

8. Lee Hoiby to author, February 2, 2002.

9. Edna Turlane and Karl Priebe both did portraits of Huppler in spring 1938 (*Portrait of DH*) and February 1944 (*Mr. D.H.*) respectively. John Wilde did at least one other portrait of Huppler called *My Dear DH*, in August, 1943. All collection of Thea Tenenbaum-Malferrari.

10. Huppler to Sylvia Fein, February 3, 1947, collection of Sylvia Fein.

11. Huppler to Sylvia Fein, ca. 1948, collection of Sylvia Fein.

12. Bernard Perlin, "Foreword," in David Leddick, *Intimate Companions: A Triography of George Platt Lynes, Paul Cadmus, Lincoln Kirstein, and Their Circle* (New York: St. Martin's Press, 2000): xi.

13. Lynes to Huppler, December 27, 1949, Huppler Papers, Longmont, CO.

14. Ed Hewitt wrote to Huppler in advance of the exhibition with a tone that was reverent and grateful "Thank you for your confidence in me. For my part I sincerely consider it a great honor that you should have chosen me to exhibit your work." Hewitt to Huppler, April 8, 1950, Huppler Papers.

15. Wilde was included in three group shows at Hewitt between January and May, 1950. See Robert Cozzolino, "Selected Exhibition History," in *Wildeworld: The Art of John Wilde* (New York: Hudson Hills Press, 1999): 151. Huppler exhibited from May 1 to 13 and Wilde from May 15 to June 3, 1950.

16. "The Egg and We," *Flair* 1, no. 5 (June 1950): 89.

17. "Pen and Ink Perfection," *Art Digest* 24, no. 15 (May 1, 1950): 18.

18. Stuart Preston, "Diverse in Appeal," *New York Times*, May 7, 1950, art section, 8.

19. *ARTnews* 49, no. 3 (May 1950): 51.

20. Louis Tenenbaum did his dissertation on Stendhal's *The Charterhouse of Parma*. He taught Italian language and literature at the University of Michigan (Ann Arbor) from 1954 to 1957 and at the University of Colorado at Boulder from 1957 until retirement in the 1980s.

21. Lou Tenenbaum, conversation with author, January 29, 2002.

22. "Dudley Huppler," *Art Digest* 27, no. 2 (October 15, 1952): 21.

23. See Stuart Preston, "From Dada to Poetic," *New York Times*, October 19, 1952, art section, 11; and "Dudley Huppler," *ARTnews* 51, no. 7 (November 1952): 47.

24. Wescott to Huppler, May 22, 1950. Huppler Papers.

25. For Serendipity see Christian Holzfuss and Nikolaus Sonne, *Andy Warhol: Playbook of You S Bruce from 2:30–4:00* (Berlin: Achenbach, 1989); Mark Francis, Dieter Koepplin, et al, *Andy Warhol: Drawings 1942–1987* (New York: The Andy Warhol Museum and Bulfinch Press, 1998). Patrick S. Smith interviewed Steven Bruce about this period in *Warhol: Conversations about the Artist* (Ann Arbor: UMI Research, 1988): 148–51.

26. Huppler to Jerry Lang, September 15, 1987, Huppler Papers.

27. In Huppler's earliest correspondence with Warhol he mentions "Otto," and Fenn made a portrait photo of Huppler in fall, 1951.

28. Huppler owned some of the works that have been attributed to coloring parties.

29. Patrick S. Smith, *Andy Warhol's Art and Films* (Ann Arbor: UMI Research, 1986), 262.

30. Both letters undated—probably 1954 and 1964 respectively. Priebe Papers, Huppler correspondence, folder 2.

31. Smith, *Andy Warhol's Art and Films,* 318. See also pages 68–69 for comparison of Warhol and Huppler's drawings.

32. For an overview of Yaddo and reflections by several multigenerational residency recipients, see *A Century at Yaddo* (Saratoga Springs, NY: The Corporation of Yaddo, 2000); for general history and a comprehensive list of all recipients see the Yaddo website: www.yaddo.org.

33. Huppler to Priebe, Priebe Papers, Huppler correspondence, folder 2.

34. Postcard to Warhol, May 6, 1955, Andy Warhol Archives, The Andy Warhol Museum, Pittsburgh, PA., Huppler correspondence.

35. For a contemporary example of Schneebaum's drawings, see his illustrations to the book *The Girl in the Abstract Bed* by Vance Bourjaily (New York: Tiber, 1954). For his work and memoirs among the Asmat and elsewhere, see Tobias Schneebaum, *Keep the River on Your Right* (New York: Grove [1969]); *Where the Spirits Dwell: An Odyssey in the New Guinea Jungle* (New York: Grove, 1988).

36. Huppler to Priebe, postcard dated August 13, 1956. Priebe Papers.

37. Huppler to Warhol, January 21, 1955, Andy Warhol Archives, Huppler correspondence.

38. Huppler to Priebe, n.d. [ca. 1969], Priebe Papers, Huppler correspondence, folder 1.

39. Huppler to Priebe, n.d. [ca. 1971], Priebe Papers, Huppler correspondence, folder 2.

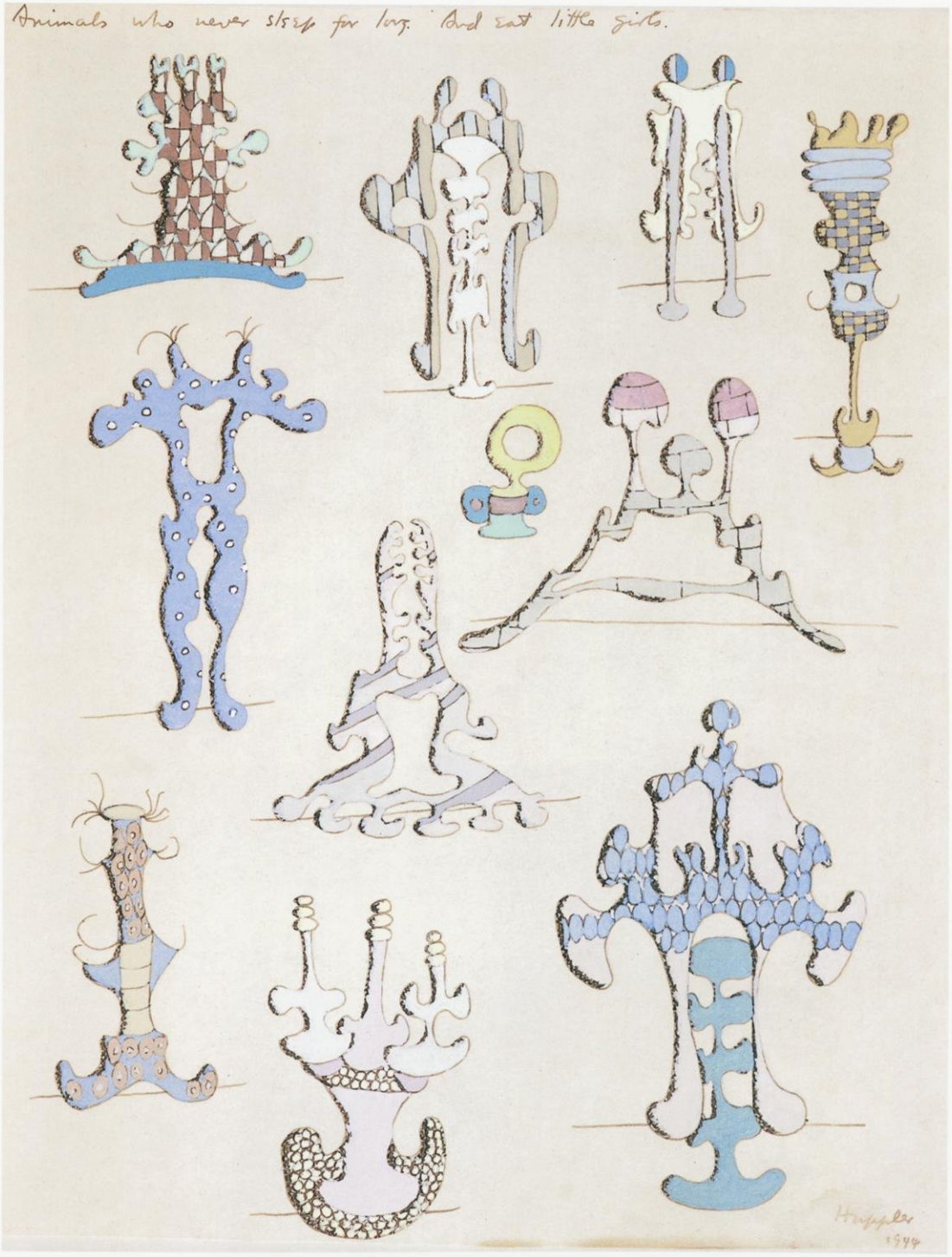
40. Huppler to Priebe, July 28, 1969, Priebe Papers, Huppler correspondence, folder 1.

41. Huppler to Priebe, n.d. [1969], Priebe Papers, Huppler correspondence, folder 2.

42. Huppler to Thea Tenenbaum, December 21 [postmark], 1975. Huppler Papers.

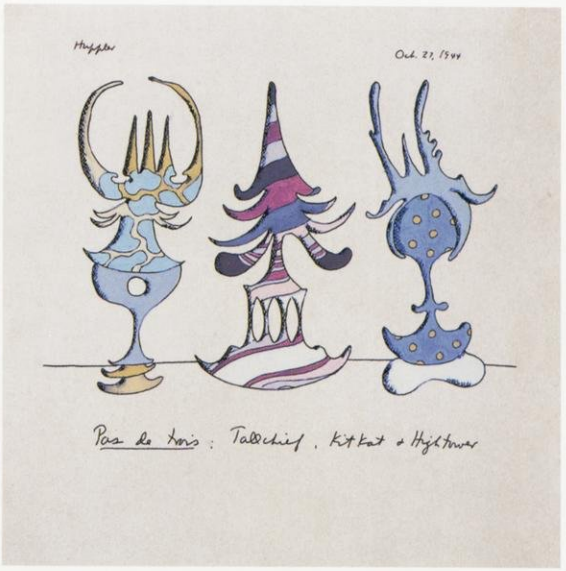
43. Wilde to Huppler June 29, 1970, Huppler Papers.

44. Huppler to Jerry Lang, September 15, 1987, Huppler Papers.

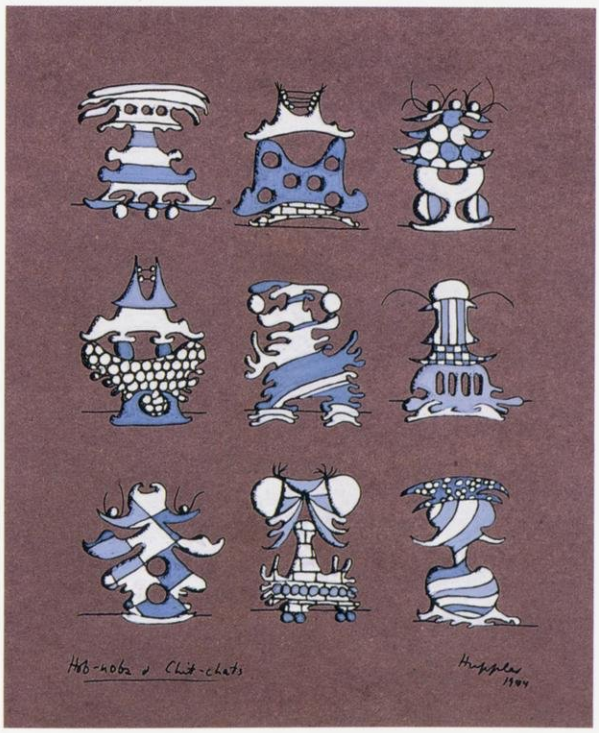


1
Animals Who Never Sleep for Long. And Eat Little Girls
December, 1943–January 1944
Pen and casein on paper, 10 3/4 x 8 1/2 in.
Signed and dated lower right: *Huppler / 1944*
Inscribed upper left: *Animals who never sleep for long. And eat little girls*
Collection of Sylvia Fein and William Scheuber

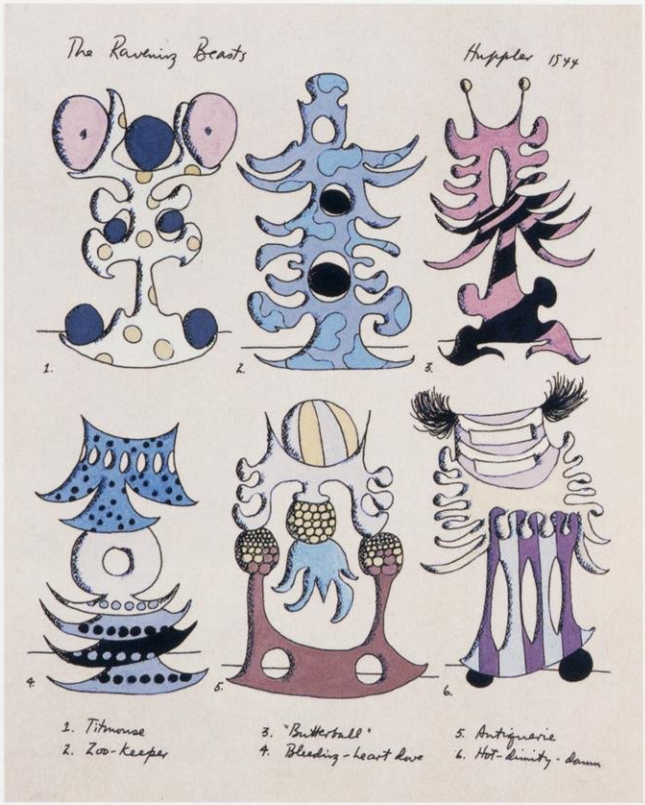
2
The Friends of the Artist Karl Priebe by One of Them: A Tribute Piece, 1944
Ink, graphite, and casein on paper, 29 ½ x 21 ½ in.
Signed and inscribed top center:
The Friends of the Artist Karl Priebe by one of Them:
A Tribute Piece / Huppler March, 1944
[lists 36 names]
Collection of John and Shirley Wilde
*Not in exhibition



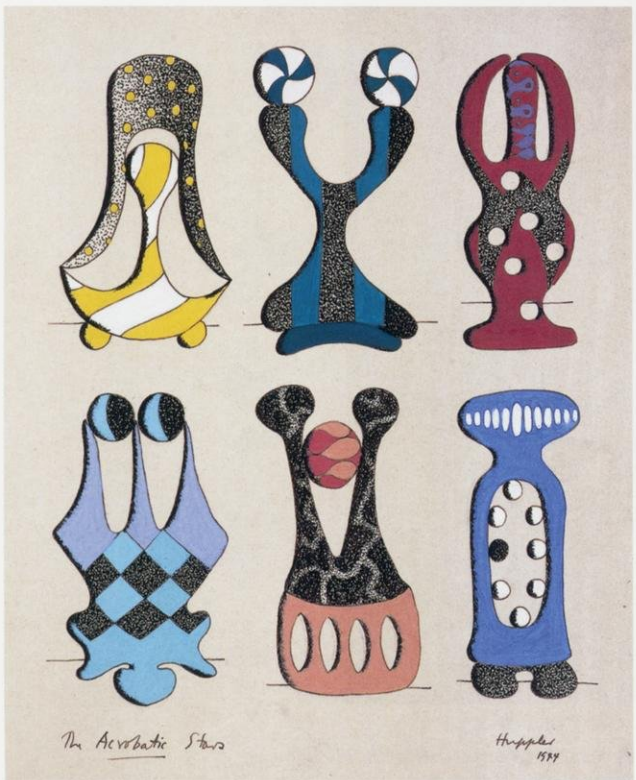
3
Pas de Trois: Tallchief, Kit Kat & Hightower, 1944
Ink and casein on paper, 8 x 8 in.
Signed upper left: *Huppler* Dated upper right: *Oct. 27, 1944*
Inscribed bottom center: *Pas de trois: Tallchief, Kit Kat & Hightower*



4
Hob-nobs and Chit-chats, 1944
Ink and casein on paper, 8 x 6 7/8 in.
Signed and dated lower right: *Huppler / 1944*
Inscribed lower left: *Hob Nobs & Chit Chats*

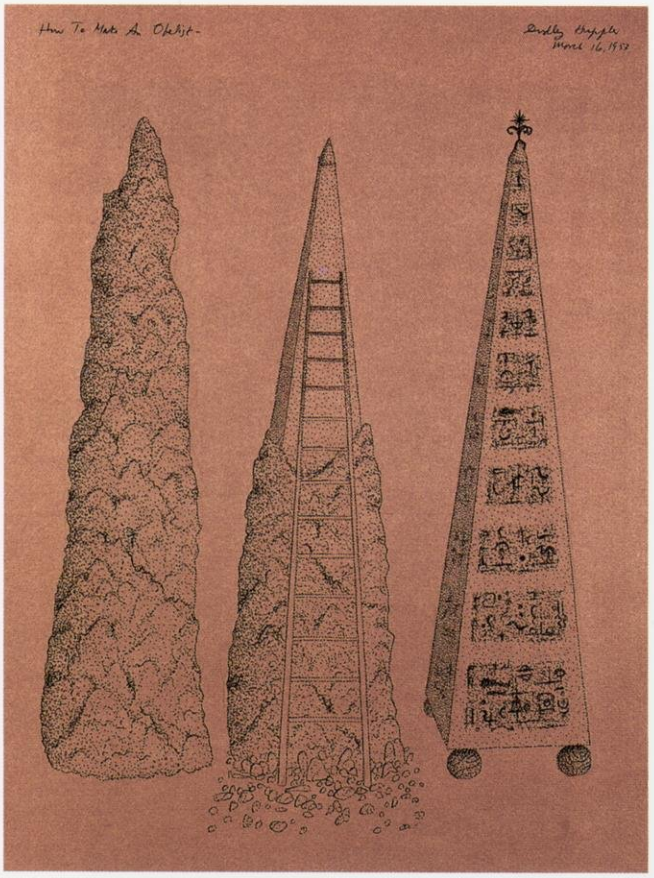


5
The Ravening Beasts, 1944
Ink and casein on paper, 10 x 8 in.
Signed and dated upper right: *Huppler 1944*
Inscribed upper left: *The Ravening Beasts*
Inscribed at bottom: *1. Titmouse 2. Zoo-Keeper 3. "Butterball" 4. Bleeding-heart dove 5. Antiquerie 6. Hot-dimity-damn*
*Not in exhibition



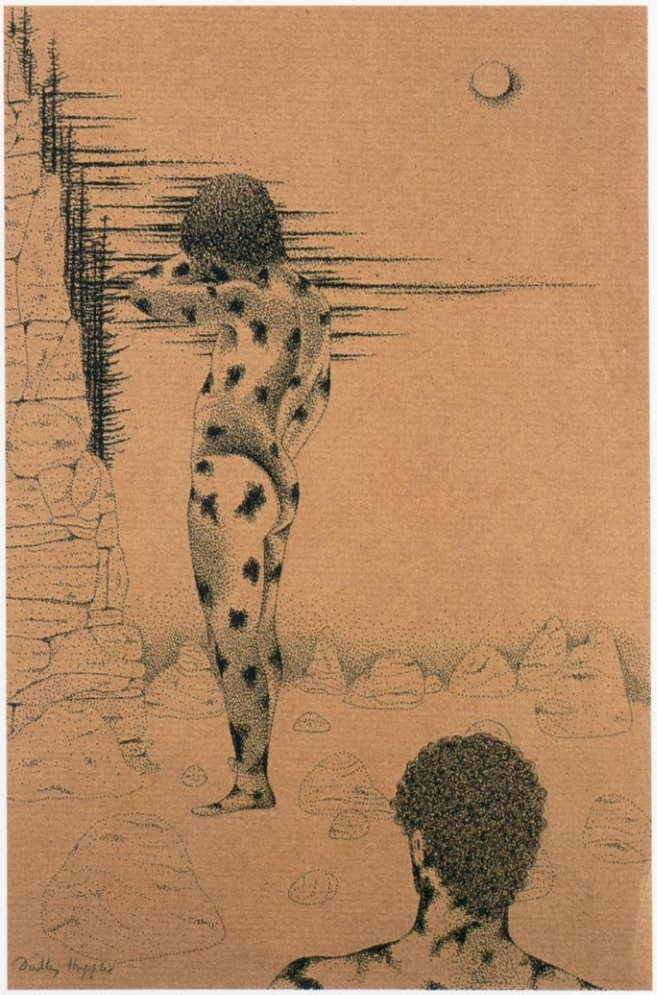
6
The Acrobatic Stars, 1944
Ink and casein on paper, 9 5/8 x 7 3/4 in.
Signed and dated lower right: *Huppler / 1944*
Inscribed lower left: *The Acrobatic Stars*

7
The Juggling Act, 1945
Ink and casein on paper, 10 ¼ x 8 ¼ in.
Signed and dated lower left: *Huppler / 1945*
Inscribed on verso: *The Juggling Act / Huppler*



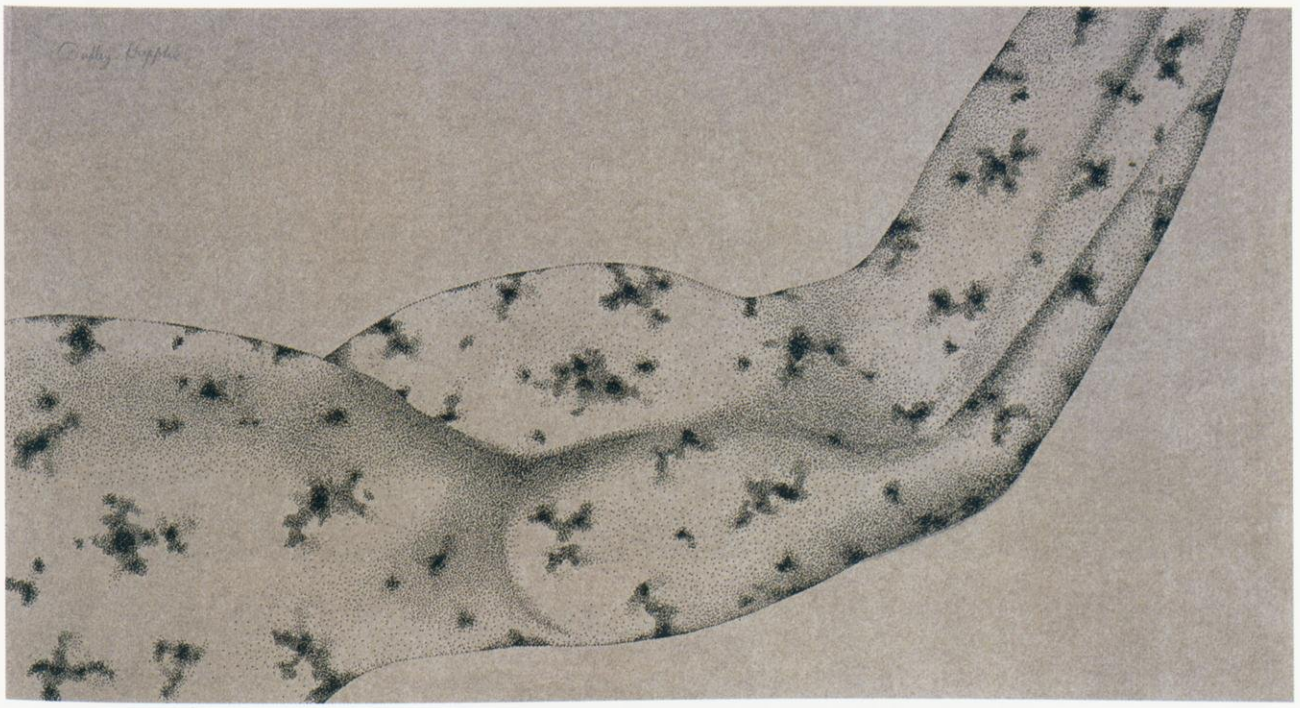
8
How to Make an Obelisk, 1953
Ink on paper, 12 1/8 x 9 1/8 in.
Signed and dated upper right: *Dudley Huppler March 16, 1953*
Inscribed upper left: *How To Make An Obelisk*

9
Untitled, ca. 1953
Ink on paper, 9 5/8 x 13 in.
Signed lower right: *Dudley Huppler*



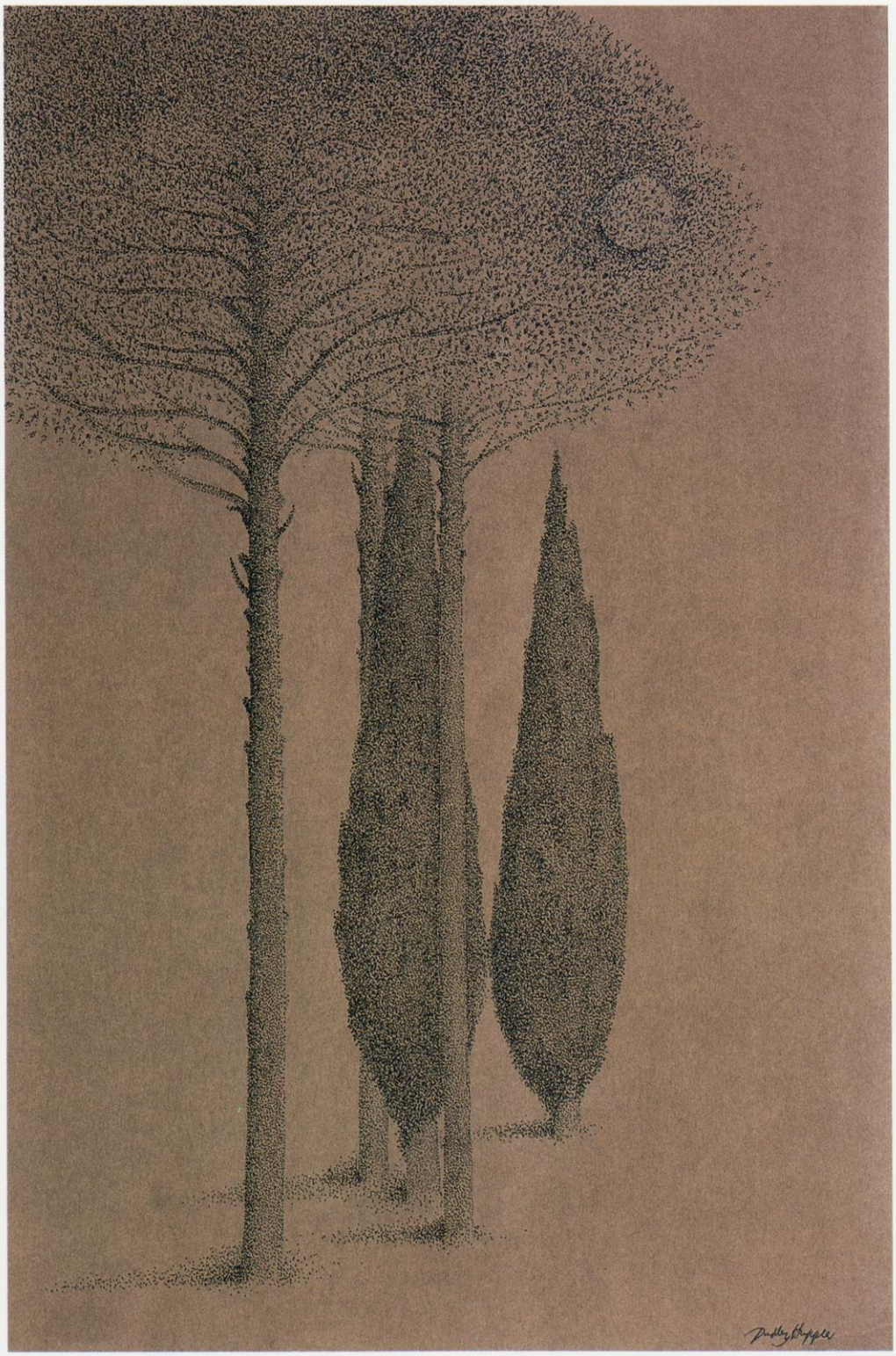
10
Untitled, ca. 1953
Ink on paper, 12 5/8 x 8 3/8 in.
Signed lower left: *Dudley Huppler*

11
Untitled, ca. 1951
Ink on gray paper, 10 x 19 1/8 in.
Signed upper left: *Dudley Huppler*



12
Tree, Rome, 1958
Ink and casein on paper, 17 7/8 x 12 1/8 in.
Signed and dated lower left: *Dudley Huppler / Rome May 1958*

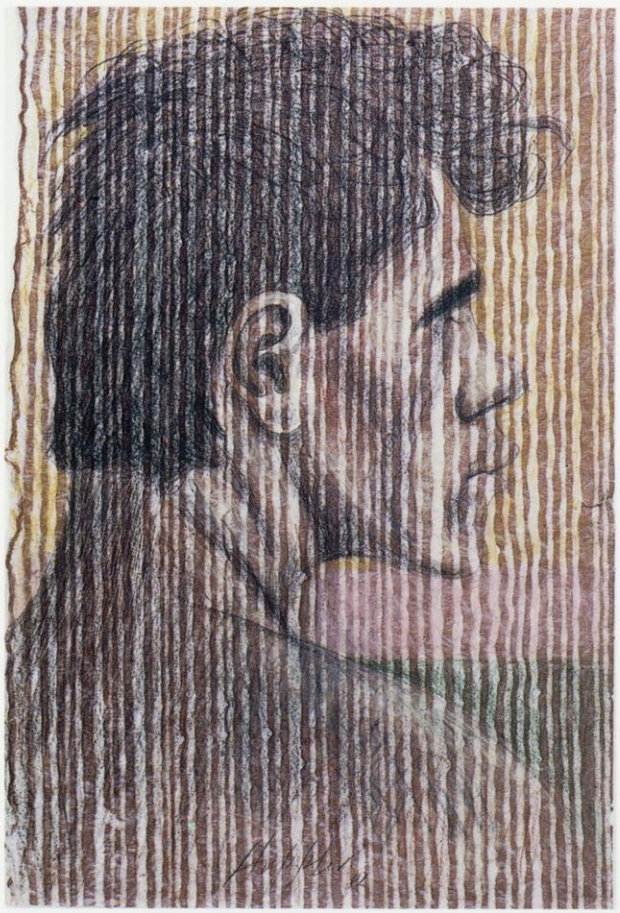
13
Sassafras Tree, ca. 1958
Ink and casein on paper, 22 x 16 in.
Signed lower left: *Huppler.* Inscribed on verso: *Sassafras Tree*



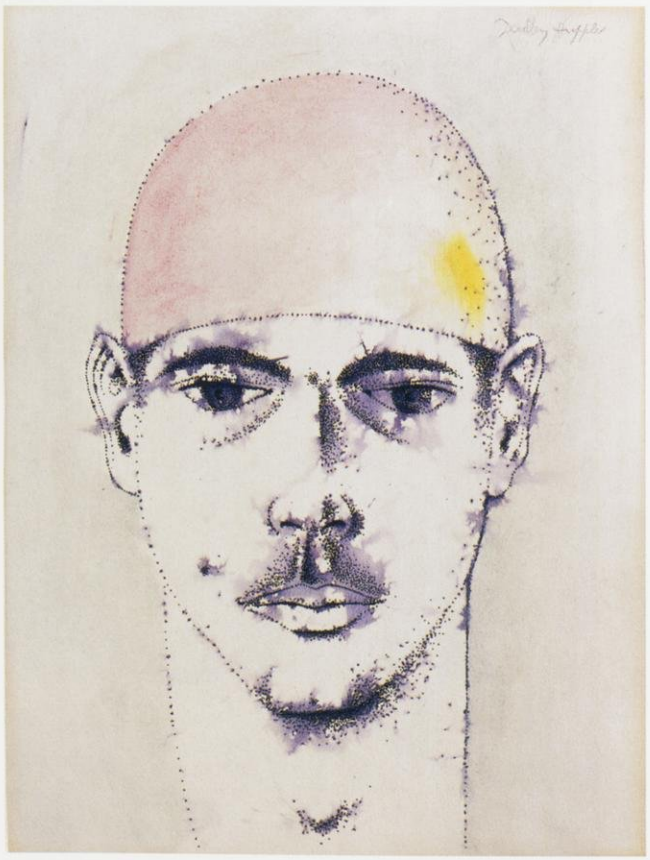
14
Untitled, ca. 1953/58
Ink on paper, 20 x 13 1/8 in.
Signed lower right: *Dudley Huppler*

15
Many Starfish and Richardson's Owl, ca. 1960
Ink and casein on paper, 14 x 8 in.
Signed lower right: *Dudley Huppler*
Inscribed on verso:
Many Starfish / & / Richardson's / Owl
*Not in exhibition

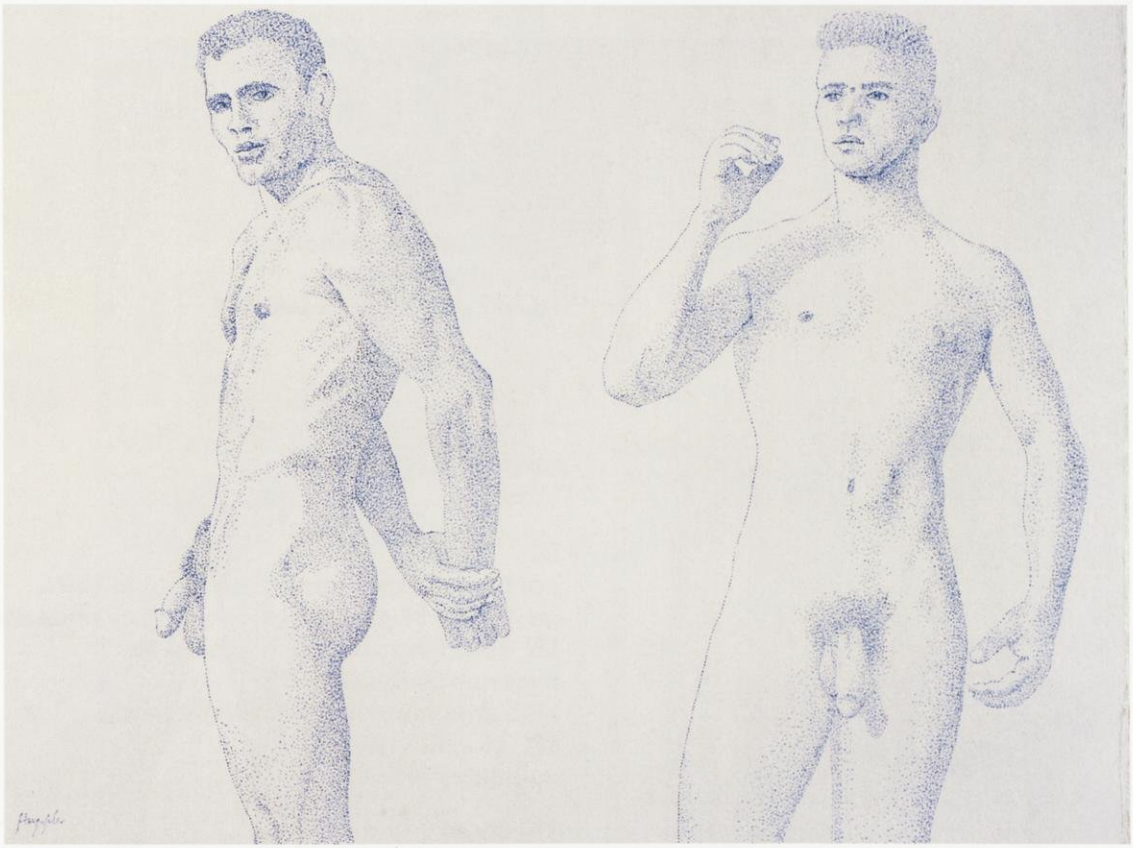
16
Dosso Dossi's Cat, ca. 1960
Ink and casein on paper, 8 x 12 in.
Signed lower right: *Dudley Huppler*
Inscribed on verso: *Dosso Dossi's Cat / Adapted from cat in foreground / of his Madonna with Donors in Philad. Mus; Johnson Coll.*
*Not in exhibition



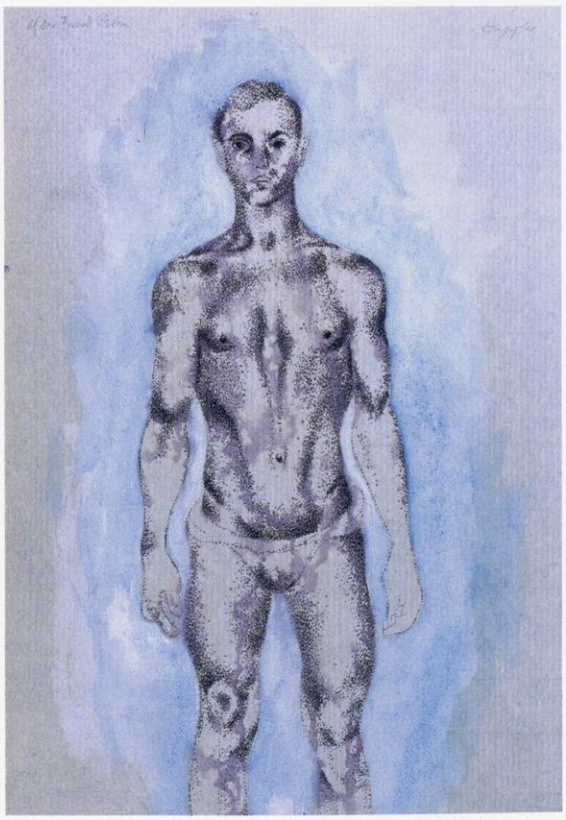
17
Irisher, 1982
Graphite and colored pencil on paper, 17 5/8 x 11 7/8 in.
Signed and dated bottom center: *Huppler / '82*
Inscribed on verso: *Irisher / DH / Feb. 27, '82*
*Not in exhibition



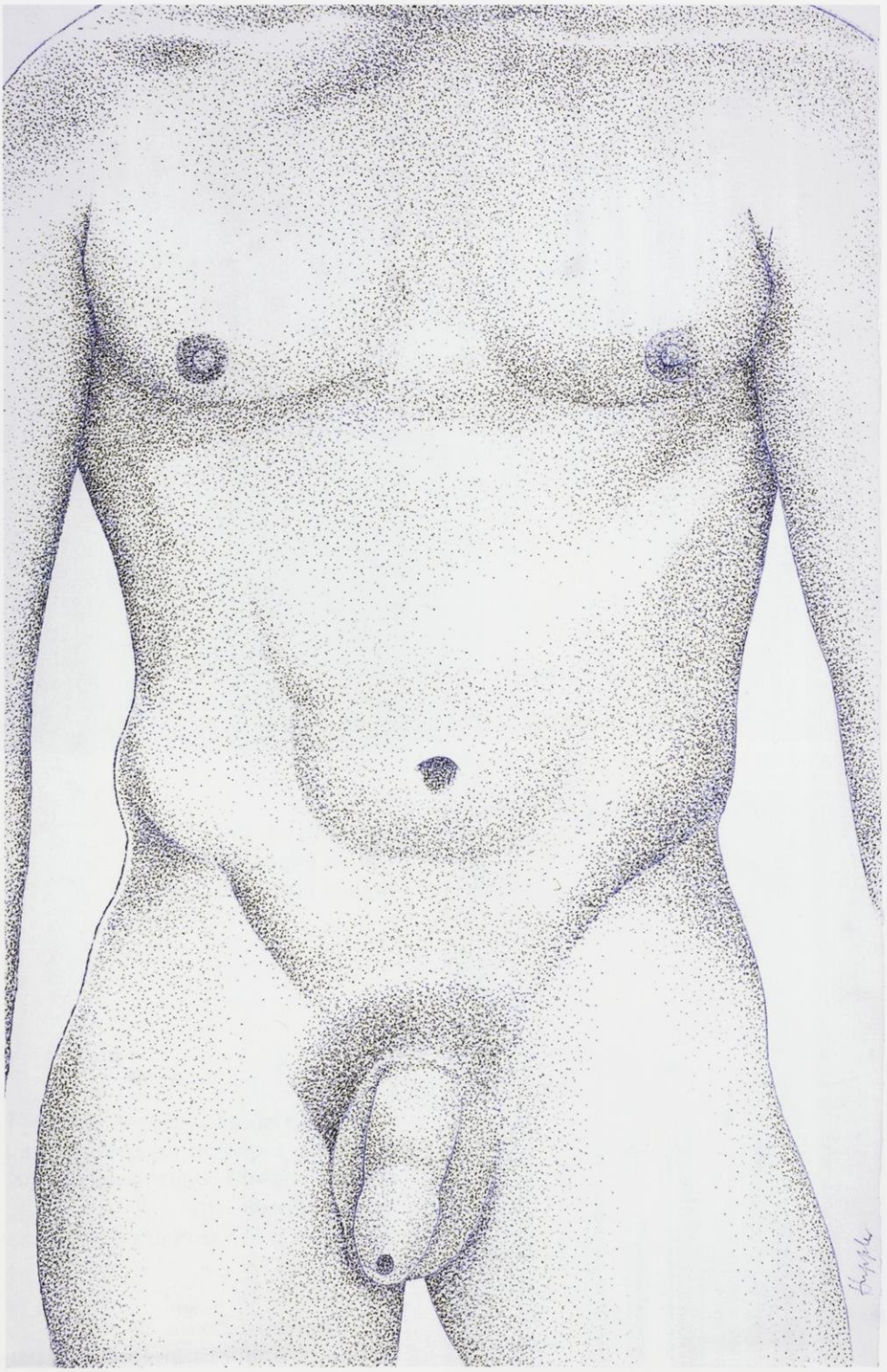
18
Ed Field the Poet in a Swim Cap, 1955
Ink and watercolor on paper, 12 x 9 in.
Signed upper right: *Dudley Huppler*
Inscribed on verso:
Yaddo / Ed Field the Poet / in a swim cap



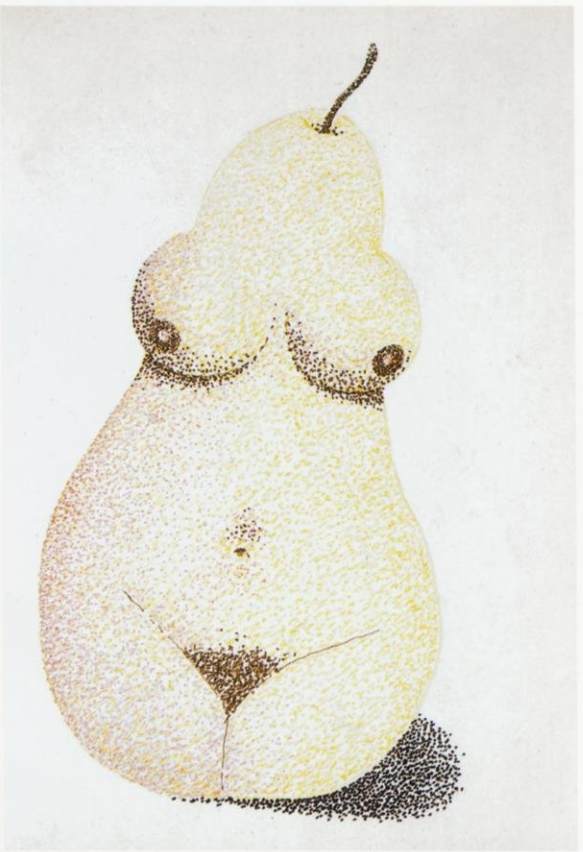
19
Untitled, ca. 1971
Ink on paper, 10 x 13 in.
Signed lower left: *Huppler*



20
After Bernard Perlin, ca. 1956
Ink and casein or watercolor on paper, 15 x 10 in.
Signed upper right: *Huppler*
Inscribed upper left: *After Bernard Perlin*

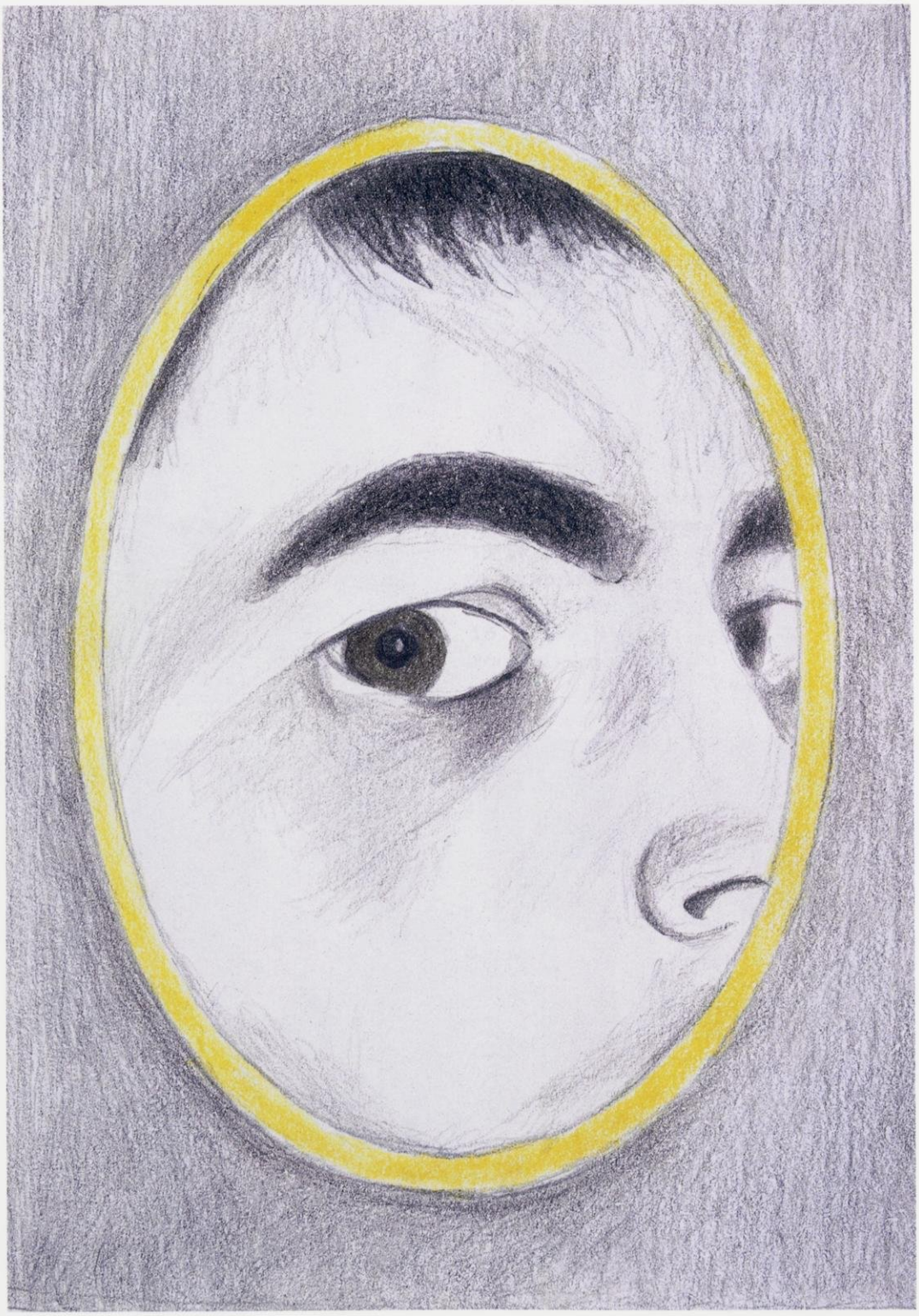


21
Untitled, ca. 1970
Ink on paper, 19 x 12 3/8 in.
Signed lower right: *Huppler*



22
Page from Sketchbook XVII,
April 1968–November 30, 1969
Ink on paper, 7x 9 in. (open)

23
Nude Banana on Sheraton-style Sofa, 1981
Graphite and colored pencil on paper, 12 x 16 7/8 in.
Signed and dated lower right: *DH '81*
Inscribed on verso:
Nude Banana / on Sheraton-style Sofa
DH / Dec. 31, '81
*Not in exhibition



24
Page from Sketchbook No. 65,
April 2–June 3, 1986

Catalogue

Early Works: Biomorphic Surrealism

Huppler's earliest works are improvisatory ink drawings that he included in letters and postcards sent to friends. Many represent characters in the accompanying short stories or comic dialogues. In a letter to Sylvia Fein, Huppler included a stream-of-consciousness "tragedy enacted by three unwilling spectators," which represents his earliest work (cat. no. 1):

> Things will happen like this. It is simply a matter of keeping a sharp eye out. One person will think that pork chops are preferable to dandelion greens, and soon another will be protesting no no, that cannot be, you have got it all twisted up. Then comes an open coal-stove with its icing-glass [sic] windows all red and flickering: Then watch out, for there will be things happening. It is better at that moment to turn on one's heel and, remembering the bathing trunks he has on under his pants, go for a swim. Or open up a good book and sit on a rock, reading at a safe distance from the racket and noise that will be going on. Look up only after the police have speeded up in their black car. One of the persons will be dead; another with his hands raised in surprise; the stove will probably have gone out. Yes, we can expect these things to occur.

Huppler's drawings initially supported his prose, but he gradually became more interested in their quirky character. Once confident of their visual impact, he transformed the drawings into suggestive paintings and began exhibiting them. When we look at his studies and false starts,[1] we know that Huppler first drew these works freehand in a thin ink outline before gradually building superstructures, adding openings, and carving the appendages up into detailed patterns. Afterwards he colored the various sections in with casein paint. The addition of accouterments coupled with descriptive or narrative titles reveal them to be personages liberated from a hidden text or theatrical scenario. They retain an ambiguity due to their biomorphic-abstract style and Huppler's erotic, violent, and absurd titles.

Many of these works present multiple figures in a grid, as though assembled for inspection or in parade as a wondrous menagerie. Although titled as a whole with amusing literary phrases, the figures are often additionally labeled and individually named as specimens. The figures' costumes suggest those of the commedia dell'arte's Harlequin or Columbine. However, Huppler's characters are spectral, as though swallowed and dissolved by decorative and playful costumes run amuck. Beasts, imaginary creatures, friends, dancers, and circus performers recur as subjects.

The Ravening Beasts (color plate 5) and *Hob-nobs and Chit-chats* (color plate 4) show hairy or fleshy creatures that sprout antennae and feet, like varieties of insects or animals sprung from a dozing hallucination. Some glare out from the page with huge eyes, others bare teeth, display spikes or green dangling tonsil-like appendages. Huppler has decorated each with marbled patterns or stripes and delighted in inventing wacky varieties.

Animals Who Never Sleep for Long. And Eat Little Girls (color plate 1) features eleven creatures liberated from Huppler's preferred grid format, dressed in elaborate finery.[2] Unlike in many of these works, the *Animals . . .* vary in size and suggest a variety of species. Huppler filled even the tiniest bodies up with dazzling, faceted patterns and animated checkerboard grids. Colored in a pale ensemble of pinks, blues, tans, and greens they seem disarmed, even playful. Huppler's title suggests the same kind of teasing menace one finds in the Grimms' fairy tales. It was this interest in narrative and characters that eventually led him to illustrate a children's book and plan a few of his own.

In other works, Huppler was more explicit in his references to characters or people. *Pas de Trois* (color plate 3), paying tribute to the ballet, features a playful figure of Maria Tallchief on the left. She raises her arms up elegantly, poised on tiptoes supporting an exaggerated hourglass shape. Maria Tallchief was but one of many dancers who interested Huppler throughout his life and to whom he sent fan letters. She performed the title role in George Balanchine's 1949 staging of *The Firebird,* which Huppler saw.[3]

Like the style and subjects of Huppler's prose in *The Lesson Book* and *The New Joker* written beween 1943 and 1949, Huppler's early works are filled with references to intimate friends and their inside jokes. The most ambitious of such works is *The Friends of Karl Priebe* (color plate 2), in which thirty-six fantastic and actual friends are given presence through Huppler's imaginary portraiture. Priebe's colorful intimates boast a delightful diversity: Everyone from musicians (Billie Holiday), artists (Gertrude Abercrombie), Priebe's dealer (Klaus Perls), inspiration (Ronald Firbank), and Karl himself are joyously assembled as if at one of Priebe's raucous parties.

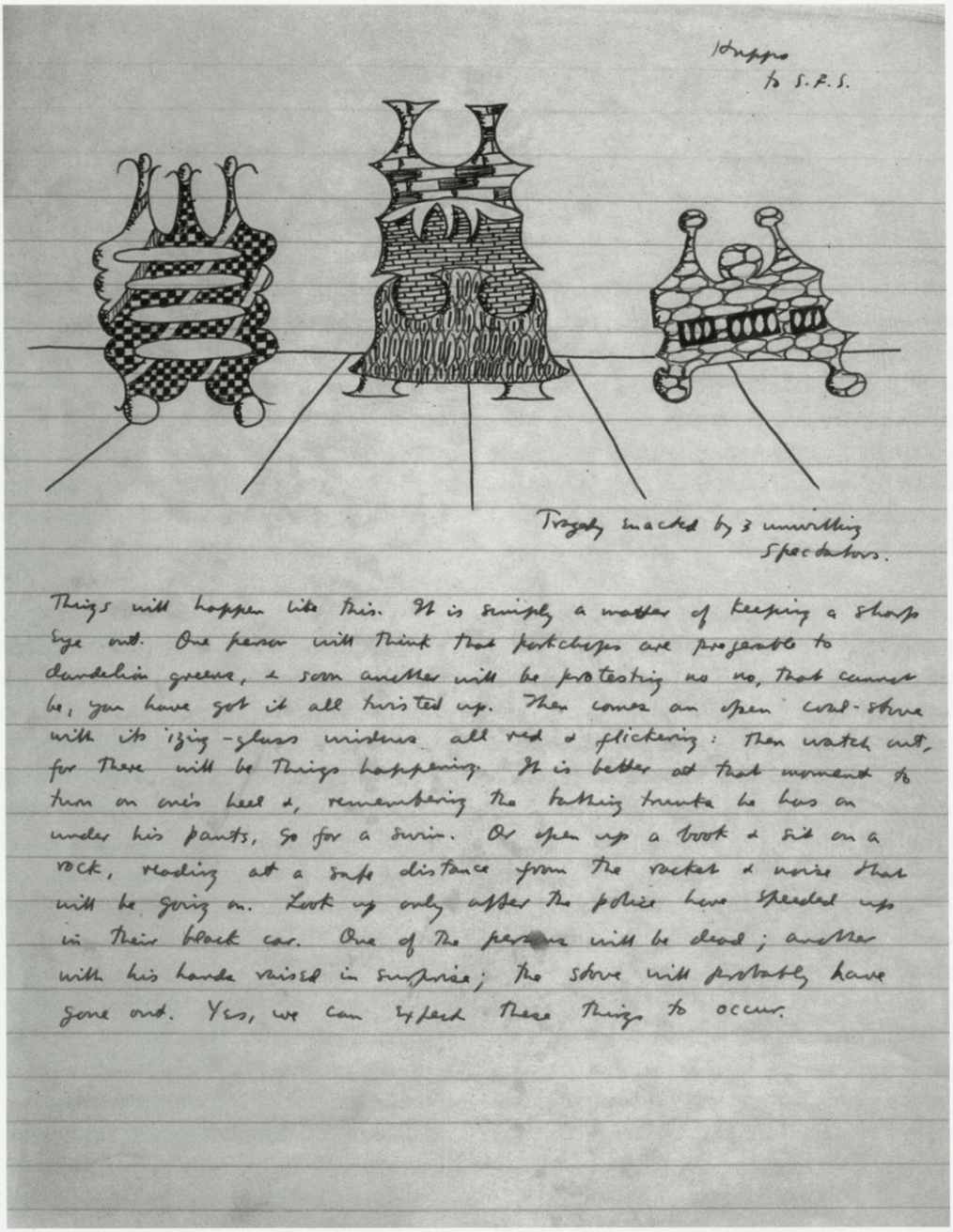
Huppler's next phase builds on compositional techniques visible in *The Acrobatic Stars* (color plate 6) and *The Juggling Act* (color plate 7).[4] Huppler combined brilliant color with buzzing sections shaded with an accretion of tiny dots in the former and presented one larger, isolated personage in the latter. This led to a group of imaginary objects and inventions defined exclusively by a combination of tiny circles and dots. The works are always done in black ink and only occasionally include a judicious overlay of crosshatching. Any graphite lines that helped Huppler define the edges of these fantastic forms were faint and are no longer visible.

Huppler's interest in abstraction or fantastic, enigmatic objects is evident in these obsessive, yet severe works. *St. Catherine Reliquary* (cat. no. 3) is among the most literal of these. Huppler plays off the shape of a medieval reliquary or eucharistic tabernacle. A disc at the top alludes to the sacramental host or the spokes of St. Catherine's instrument of martyrdom—the wheel. *Residence of Love* (cat. 4) is less explicit. The sweeping forms suggest the fabric walls of a tent. It is a deceptively simple form, woven and spun into itself through stripes pouring down from peaks. The four spheres suggest eggs or the abstract heads of figures collaboratively wearing a large costume, concealing the deed enacted beneath the cloth.

The Bug of Marianne Moore (cat. no. 2) relates thematically to Huppler's earlier casein paintings. An odd butterfly or mothlike creature sprouting mammalian ears on a mouthless head, it humorously pays homage to Huppler's literary mentor. Undulating tones of flame or feather shapes define the insides of its winglike growths. The figure itself is composed of hundreds of egg-and-sphere shapes: tighter, small, densely packed circles make a wormlike body; larger, varied, looser ones bedeck four segmented cells.

In *Tulip Visor* (cat. no. 5) Huppler made fertility and sexuality into a fantastic monument. Eggs dangle from its ends like slowly collected drops of honey. Others jostle restlessly or lie contentedly in pouches. At the top center a woman's sexual organs are suggested through curved, parting forms. Short crosshatching lines suggest hair at edges and curves that lead to recesses. Huppler varied his marks a great deal to suggest multiple textures.

Huppler gained recognition for these early works through national exhibitions, particularly due to their affinities with American surrealism. They also proved controversial. As Huppler recalled, "My old teacher Ruth Wallerstein came up determinedly to me at my first exhibition with John [Wilde] at the Wisconsin Union and asked—about paintings that were almost entirely nonobjective—'Are your intentions entirely phallic?'"[5] Throughout his career he was drawn to sexuality, suggestive juxtapositions of form, and a polished presentation of draftsmanship. These early works led him to the dot-technique that preoccupied him for over thirty years.

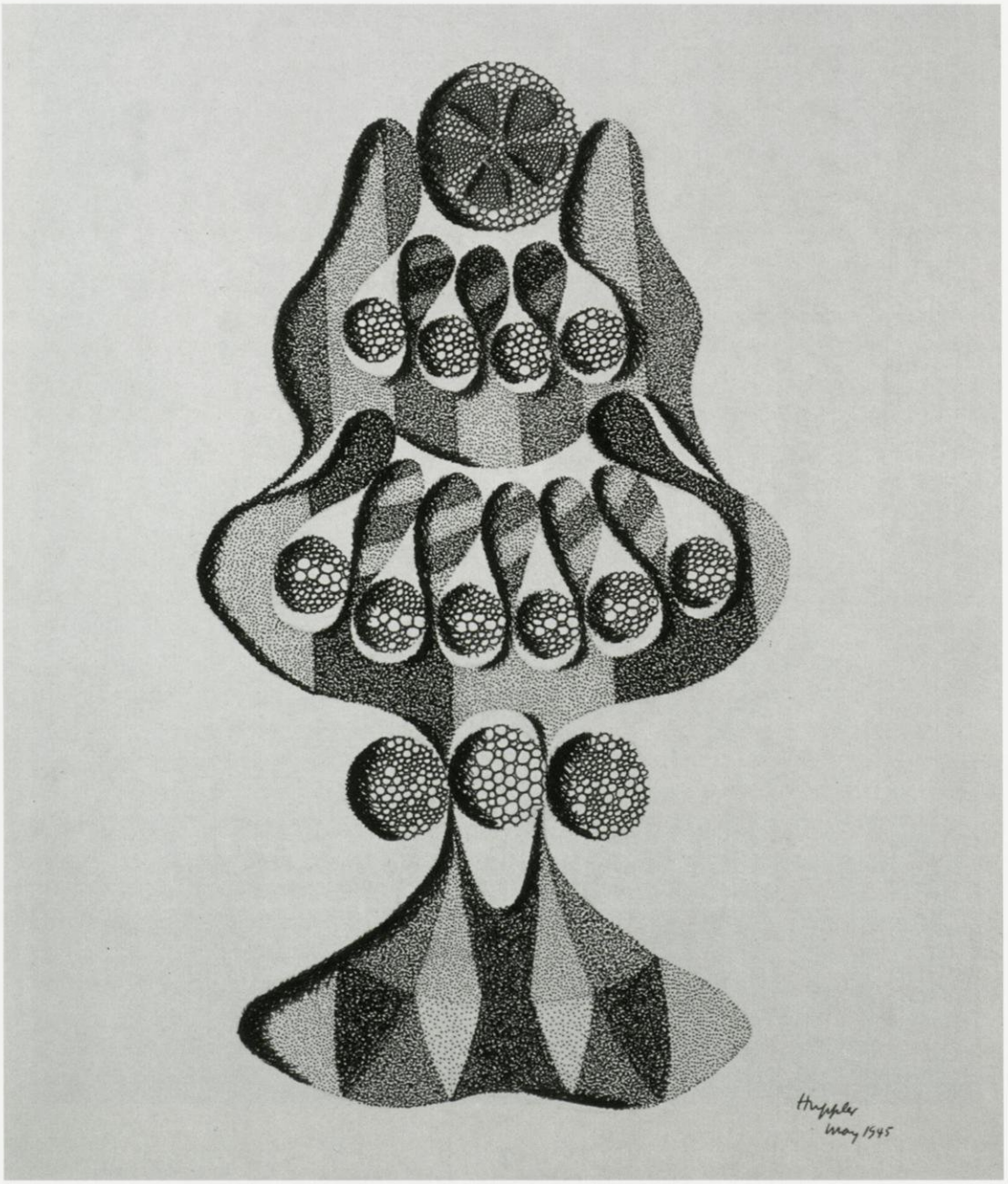


1
Tragedy Enacted by Three Unwilling Spectators, ca. 1943
Ink on paper [letter], 11 x 8 ½ in.
Signed and inscribed upper right: *Huppo / to S.F.S.*
Private Collection

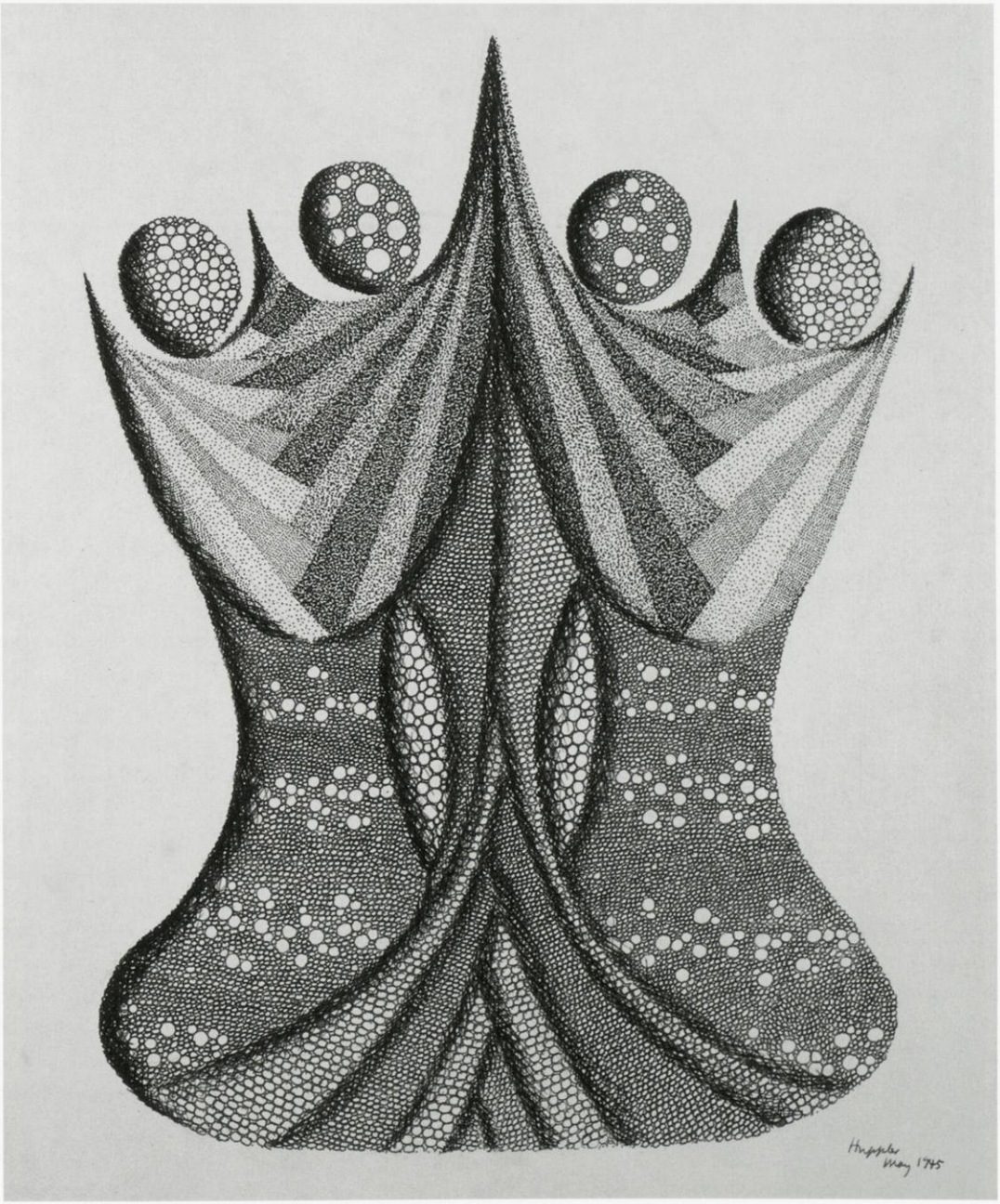
A note regarding titles: Huppler inscribed many works with titles, some with variations. We have made every effort to title these works according to previously exhibited versions or references in letters. Unpublished, unreferenced, uninscribed drawings are called Untitled. Works not inscribed with a date were assigned a circa (ca.) date based on works of a similar series or comparable drawings in sketchbooks.

2
The Bug of Marianne Moore, 1945
Ink on paper, 12 1/8 x 9 5/8 in.
Signed and dated lower right: *Huppler / May 1945*
Inscribed on verso: *The Bug of Marianne Moore / Huppler / May 1945*

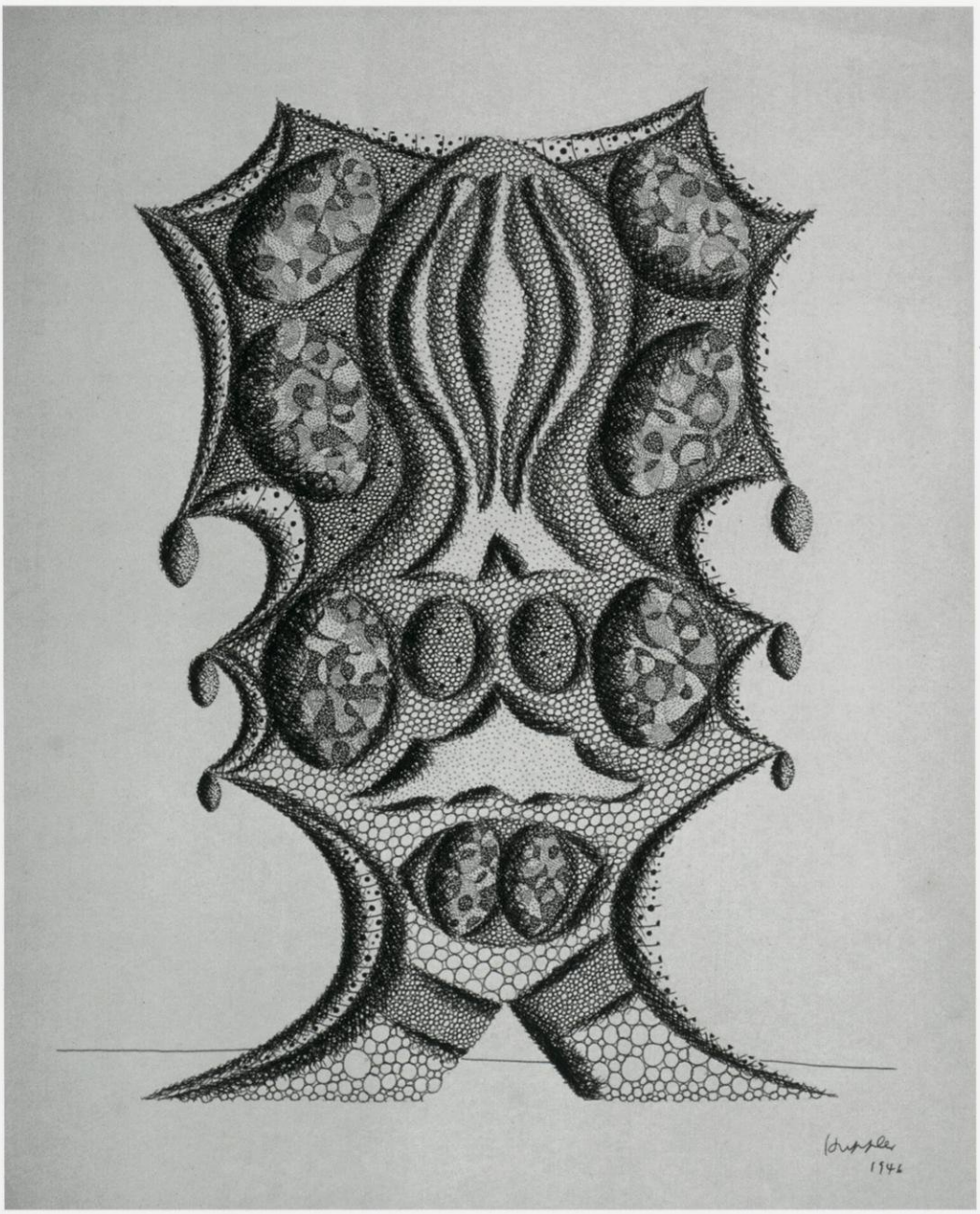
All works are in the collection of Thea Tenenbaum-Malferrari
unless otherwise noted.



3
St. Catherine Reliquary, 1945
Ink on paper, 12 x 10 in.
Signed and dated lower right: *Huppler / May 1945*
Inscribed on verso: *St. Catherine Reliquary / Huppler / May 1945*



4
Residence of Love (Homage to Cimarosa), 1945
Ink on paper, 12 x 10 in.
Signed and dated lower right: *Huppler / May 1945*
Inscribed on verso: *Residence of Love / (Homage to Cimarosa) / Huppler / May 1945*



5
Tulip Visor, 1946
Ink on gray paper, 17 1/8 x 14 in.
Signed and dated bottom right: *Huppler / 1946*
Inscribed on verso: *Tulip Visor / Huppler / March 1946*
(after sketch made / Nov. 1945, Minneapolis / Grinnell

Still-life

Huppler conjured imaginary creatures and invented fantastic constructions in his work of 1943–1946. By 1947 he turned to tangible objects and made a rigorous study of their forms and textures. After only a handful of informal drawing lessons from John Wilde and others, Huppler began working from still-life models, including flowers and vegetables straight from his garden and glass he acquired when antiquing.[6] An astute and voracious autodidact, Huppler had ample opportunity to watch friends working in their studios, sit in on instruction, or learn by examining the works in his growing collection. He probably soaked up a great deal from the artistic circles he frequented. This group of drawings is among the first in which Huppler employed his quirky pointillist technique. From 1947 to the late 1970s, Huppler's drawings are almost entirely composed with tiny dots; there are no lines, cross-hatching, or shading strokes. For these still-lifes he skillfully and meticulously applied little specks of black ink on white paper, using the space between to provide fluid tonal gradations.

Huppler's working method is exposed in a flower drawing he deliberately left unfinished (cat. no. 6) dating from around 1947. The work is signed, and a note on the back confirms that it was once exhibited for sale. The contrast between the empty spaces of the white paper and a sensation of growth suggested by breeding clusters of ink dots makes this a lovely demonstration piece. Huppler first sketched the faint outlines of the plant, including lush petals, beckoning leaves, and sinuous stem. Next he scattered dots along the edges of each form to delineate their contours and textures. Finally, he filled in the stems, full leaf surfaces, petals and interior decoration, making darks and shading by adding more dots closer together. Some parts were treated repeatedly, such as the veins on leaves, and so they rise sharply against the surface tones.

Huppler's careful observation of nature, experienced through a lifelong affection for gardening and eating is evident in a series of stunning drawings he made of melons from 1950 (cat. no. 9). Crisply outlined and masterfully decorated, the melon swells before one's eyes, the dark, irregular stripes writhing and reaching out to one another like bands of electricity. Huppler suggested life itself in these expanding, buzzing drawings and gave the melon a supernatural quality that makes it hypnotic against the white paper. All lines and stripes converge at the melon's puckered stem, suggesting a capped, sealed treasure that holds sweet secrets. Huppler learned to garden from Benjamin Ashman, the father of John Wilde's first wife, Helen. He never forgot these lessons learned in Madison, and the reverence for natural things cultivated by Mr. Ashman comes out in Huppler's drawings.

Huppler's pumpkin (cat. no. 8) bears the firm yet vibrant qualities of his new-found technique. Marianne Moore wrote about this work in particular,

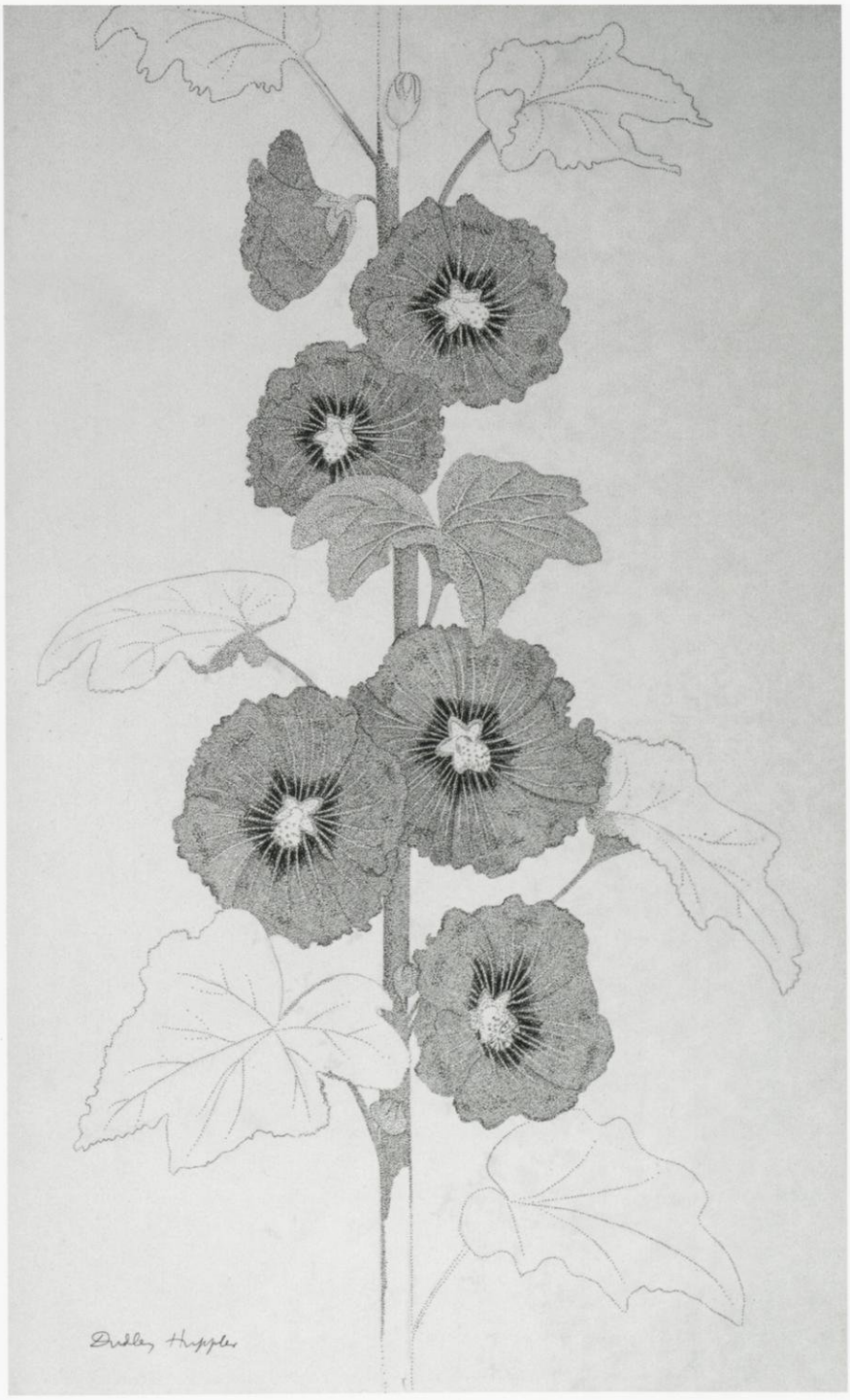
> I like as much as anything you have so kindly allowed me to see, the watch-spring spirals of the raveled pumpkin-stem. The effect of motion in snakes is incomparable; also the lightness and susceptibility to wind or the force of gravity, in the legs and antennae of the beetles. You are truly a creator in being able to depict detail such as the rasps on the beetle-legs, yet keep it alive.[7]

The solidity of the pumpkin paradoxically comes from a gentle accumulation of thousands of tiny dots (see detail, cat. no. 8a). It is topped with a stem that plummets into the fruit and bears delicate, coiling vines. Two sprout upward, and on the left three smaller vines bloom and sprout another. The swarm of little dots that compose the pumpkin cause it to pulsate and swell with life, suggesting infinite growth.

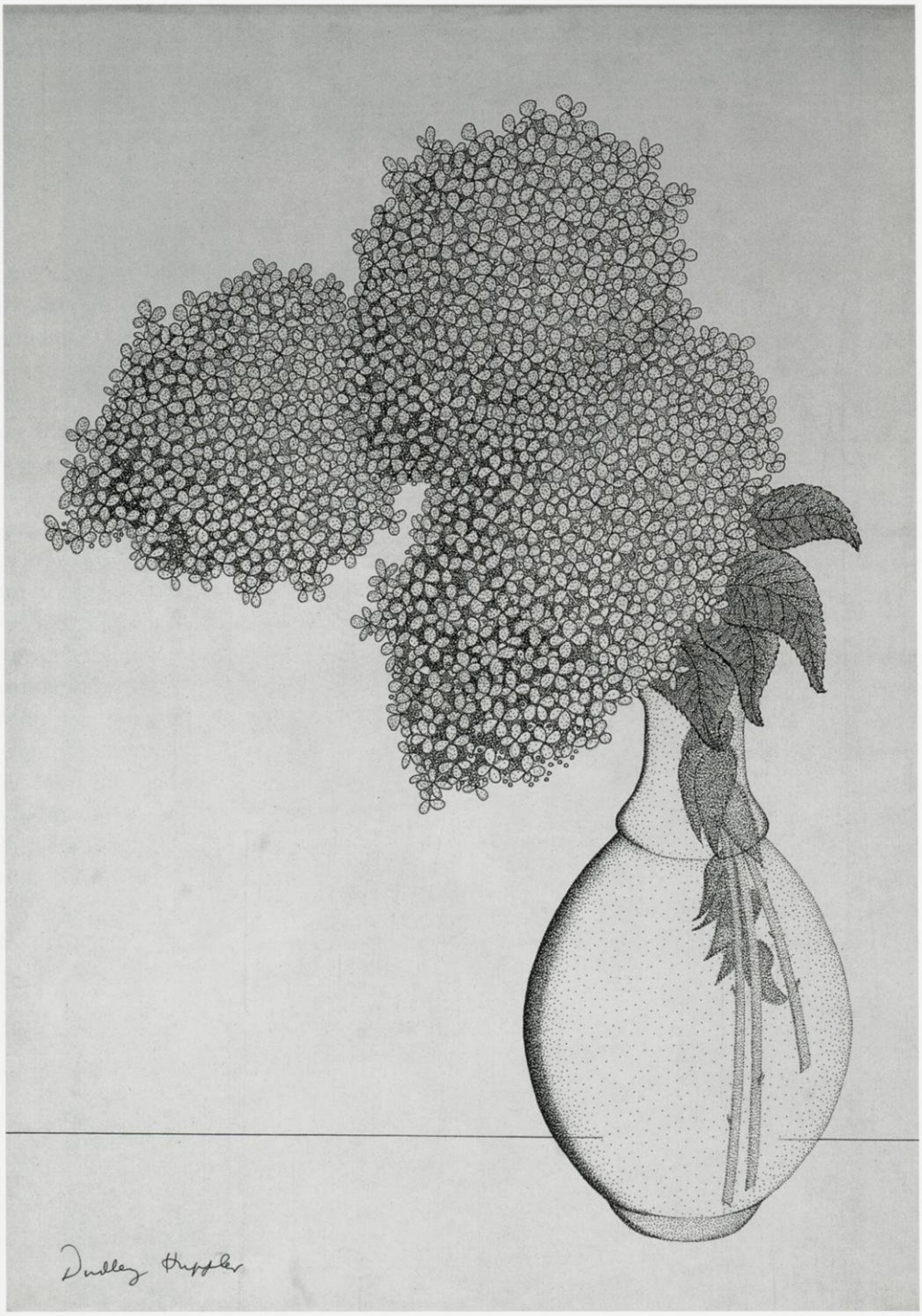
It is curious that Huppler chose to draw extraordinarily difficult objects. They would pose a formidable challenge to the most seasoned academician, let alone a novice. Such details reveal Huppler's ambitious and competitive personality. In *Art and Nature II* (cat. no. 11) Huppler drew six glass tumblers from Karl Priebe's collection. Each object displays its own complex and animated pattern. The pendant to this, *Art and Nature* (cat. no. 10), shows an iron weight next to its double, shaped from an arrangement of hydrangeas.

Huppler's mastery of complex form is apparent in a drawing that also makes his affinities with surrealism explicit (cat. no. 12). Huppler has grouped five fantastic canes closely together in the center of the composition. On the left, a rope with a texture like silk loops around and languidly dangles down, suspended in the air. A jewel in the form of a pomegranate hovers before the rope and is split open to reveal its juicy seeds. On the bottom right, there is a sea urchinlike form resting on one of a series of simple orthogonal lines. The lines make the vision appear to take place in a landscape, heightening a sense of illusory hallucination. Two canes are topped with the heads of roosters or cocks, another has an opening in the shape of a stylized mouth, while the others pulsate with lively patterns. By playing with scale and the conventions of linear perspective, Huppler has transformed what might have been real objects into an apparition. The ensemble is cheeky, full of sexual allusions and puns, from the fruit associated with Persephone, to the phallic canes that stand erect, about to be lassoed by an elegant cord.

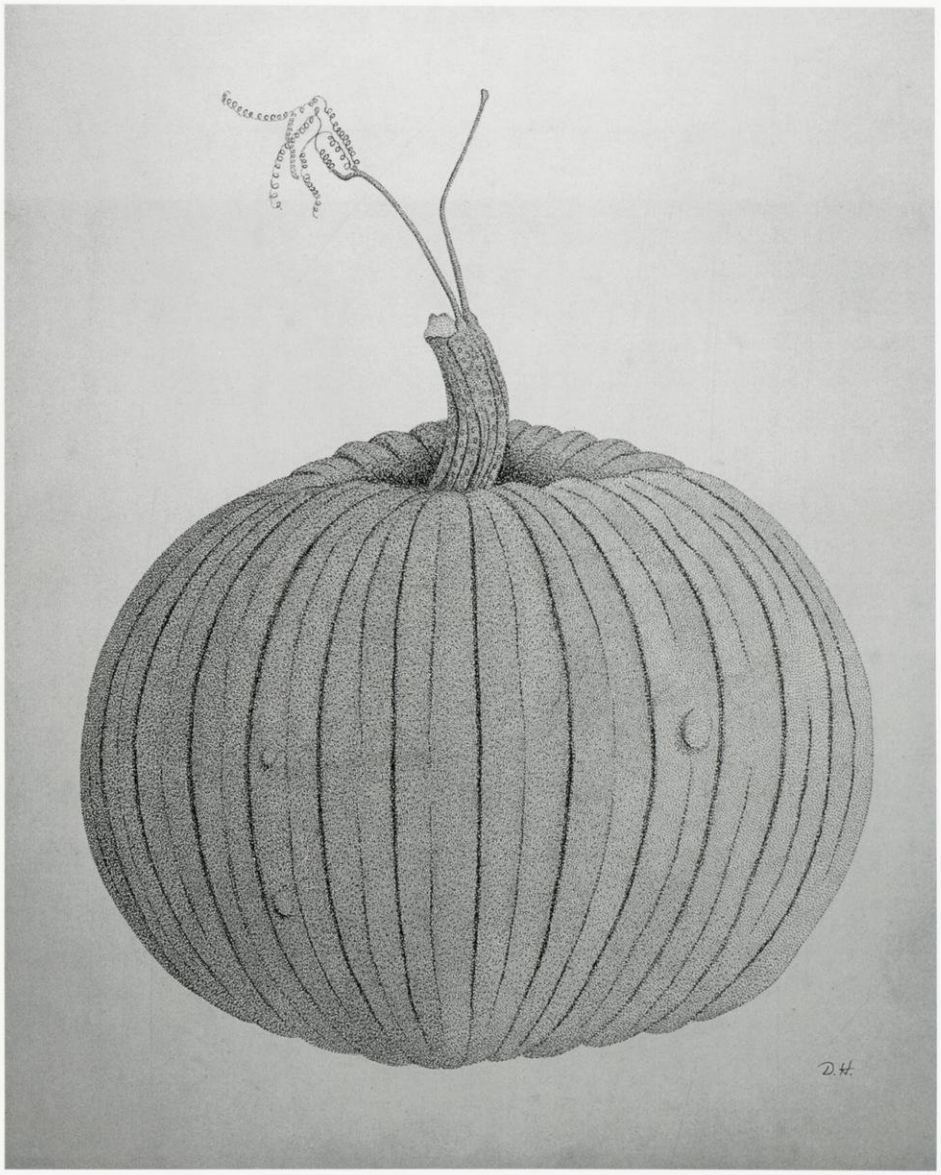
Like his artist-friends John Wilde and Karl Priebe, Huppler frequently shifted between drawing what he observed directly and what was fixed in his mind. His art was an attempt to bridge the gap between knowing and seeing, trying to capture essences through surfaces. Huppler's ability to heighten the presence of static objects makes it clear why he was eventually welcomed into the Edwin Hewitt Gallery, where he gladly joined the ranks of magic realists with whom he identified.



6
Untitled, ca. 1947
Ink and graphite on illustration board, 23 1/8 x 14 in.
Signed lower left: *Dudley Huppler*

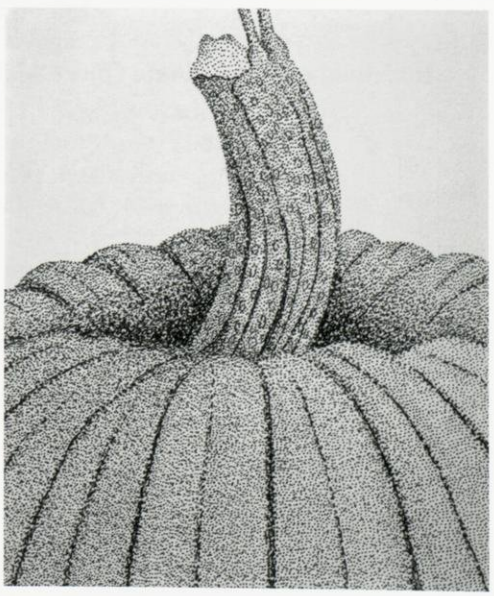


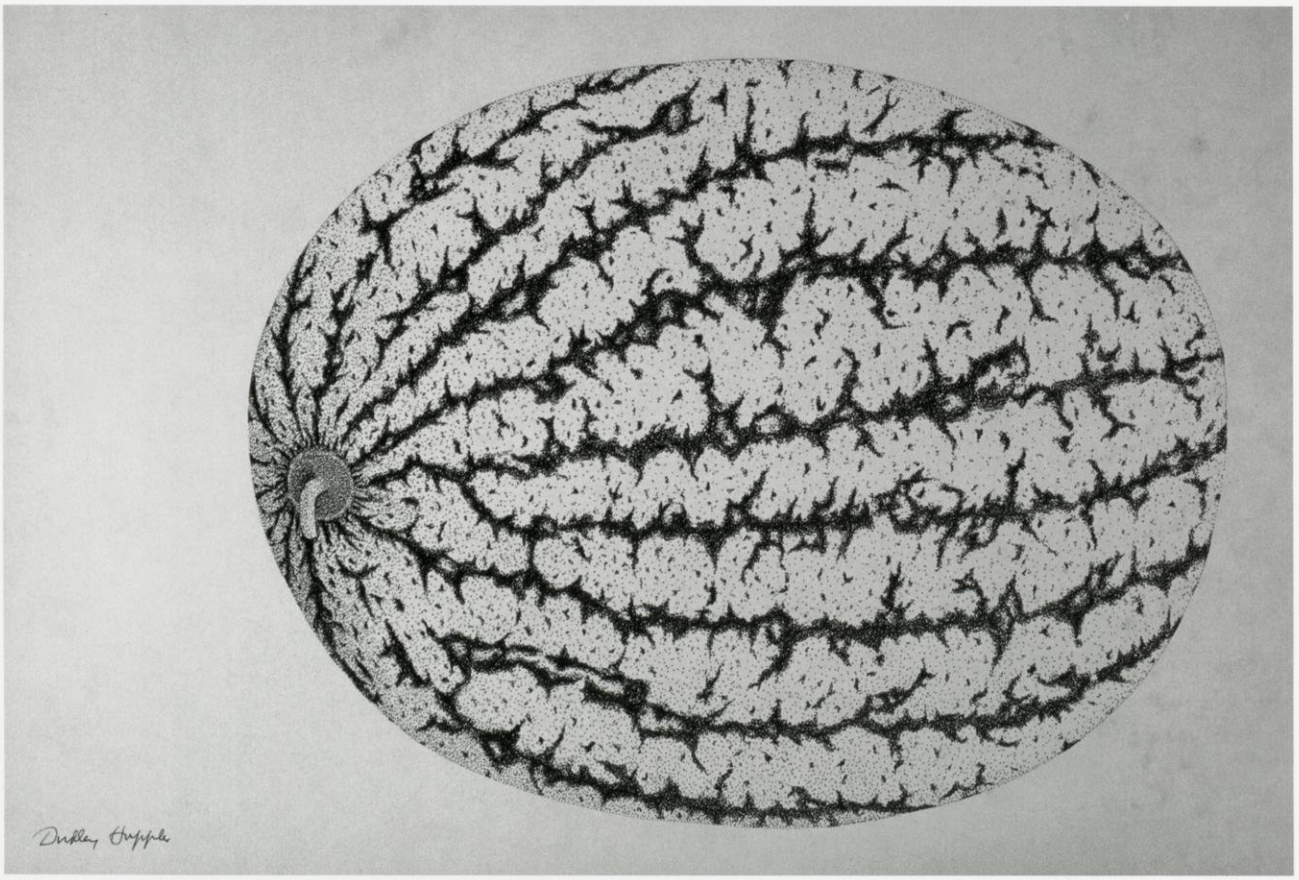
7
Hydrangia Blossom in Old Ohio Thread-glass Carafe, 1947
Ink on illustration board, 20 x 14 1/8 in.
Signed lower left: *Dudley Huppler*
Inscribed on verso: *Hydrangia Blossom / in Old Ohio Thread-glass carafe / Huppler / Sept. 1947 / Madison*



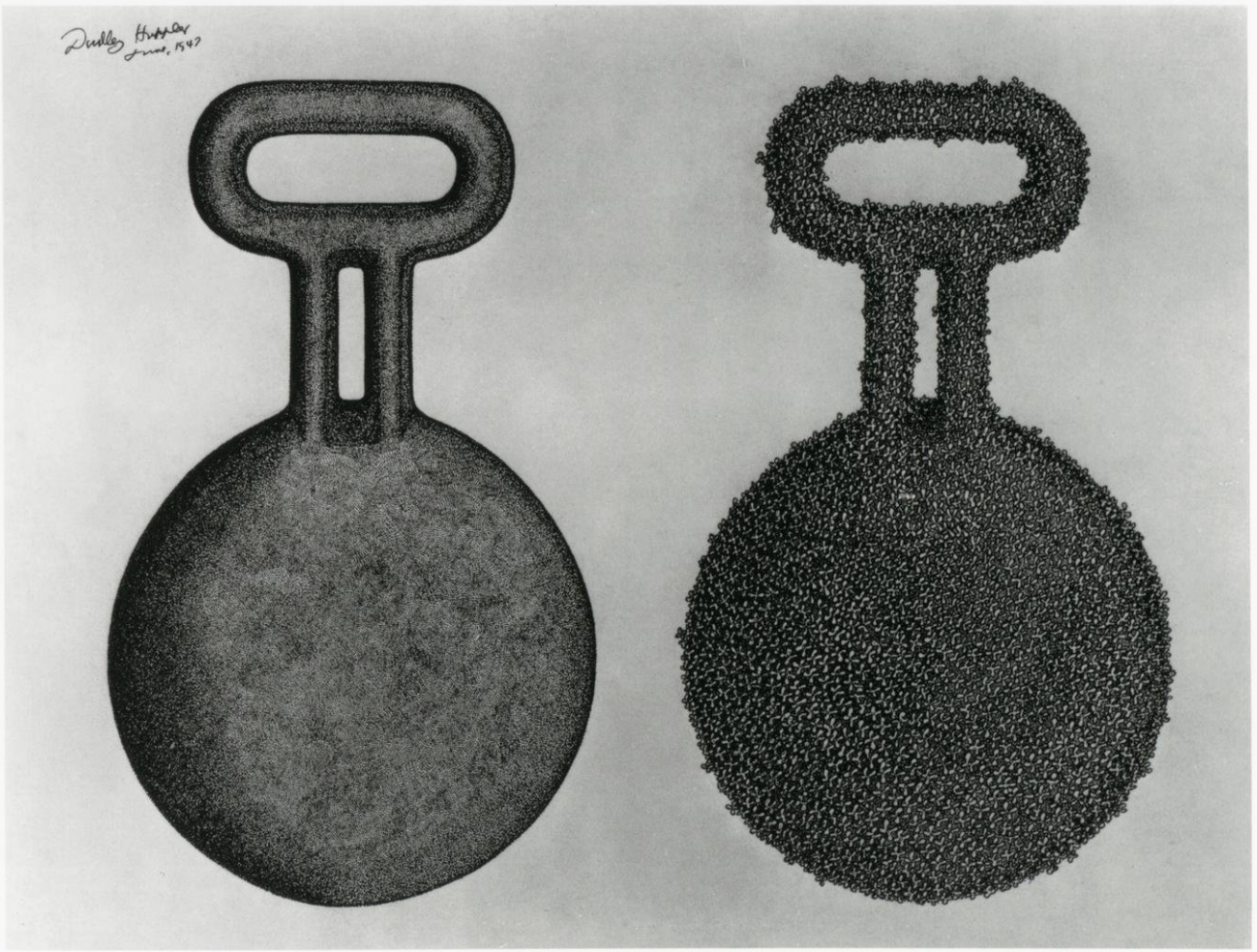
8
Untitled, ca. 1948
Oak on illustration board, 20 1/8 x 16 in.
Signed lower right: *DH*

8a. Untitled detail

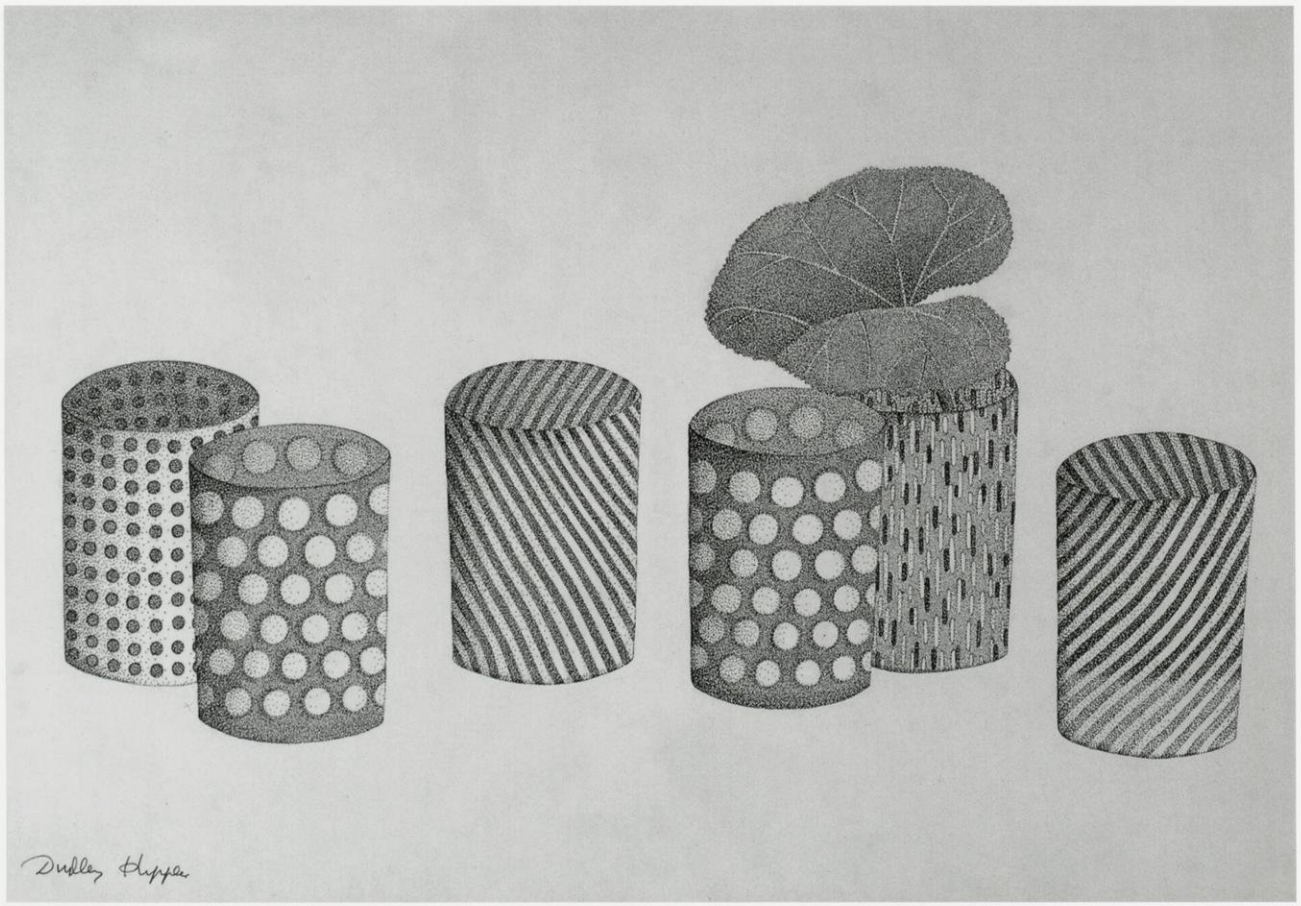




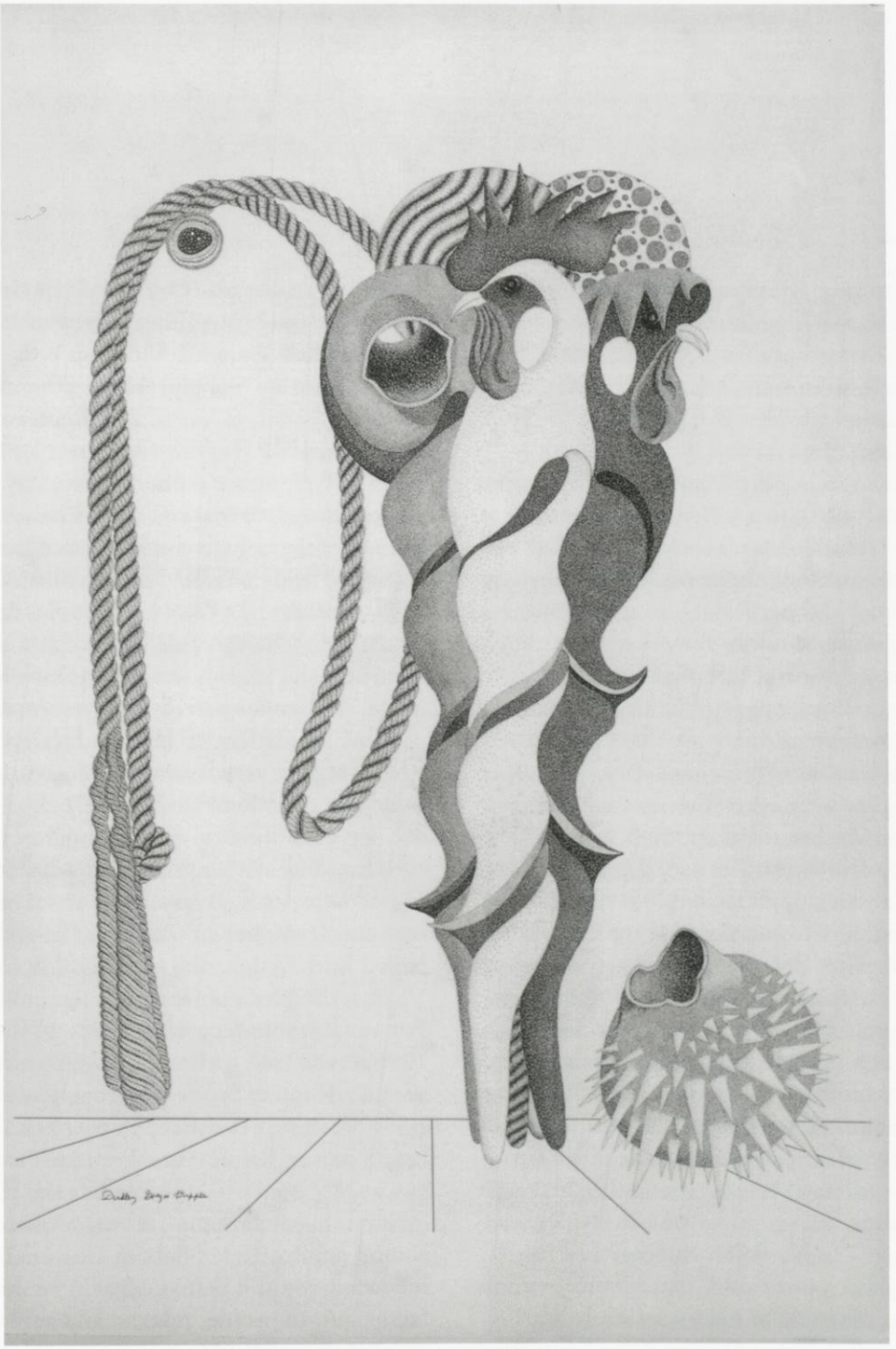
9
Dixie Queen Melon, 1950
Ink on cardboard, 13 5/8 x 20 1/8 in.
Signed lower left: *Dudley Huppler*
Inscribed on verso: *Dixie Queen Melon / Summer, 1950 / Madison (imagined; not from life)*



10
Art and Nature, 1947
Pen and ink on paper surfaced board, 13 3/4 x 18 1/4 in.
Signed and dated upper left: *Dudley Huppler / June, 1947*
Collection of The Museum of Modern Art, New York. Katharine Cornell Fund.
Photograph © 2001, The Museum of Modern Art, New York
*Not in exhibition



11
Art and Nature II: Tumblers and Hollyhock Leaf (Homage to Karl Priebe), 1949
Ink on illustration board, 14 x 20 in.
Signed lower left: *Dudley Huppler*
Inscribed on verso: *Art & Nature II / Tumblers & Hollyhock Leaf*
Homage to Karl Priebe / D. Huppler / May, 1949



12
Canes, spring 1950
Ink on illustration board, 29 5/8 x 20 1/8 in.
Signed bottom left: *Dudley Gregor Huppler*

Portraiture

Huppler only rarely attempted portraiture prior to the mid-sixties, and his efforts appear confined to close friends. Even these rare drawings are as thorough and fastidious as his still-lifes. Some of his earliest works, such as *The Friends of Karl Priebe* (see color plate 2) can be considered surrogate or symbolic portraits.The quirky humor of Huppler's early tributes to friends turns up in *Exercises for Cold Weather* (cat. no. 15). Eleven sets of sensual lips float like fluttering butterflies, weightless across the page. Puckering, whistling, revealing tongues and teeth, they do everything in their power to stay warm. Huppler's narrative of disembodied mouths has a parallel in a painting by the surrealist Wilhelm Freddie (1909–1995) called *The Definite Rejection of a Request for a Kiss* (1940). In Freddie's painting, five consecutive mouths open and close to reveal their insides before sealing tightly.[8] Drawings of other fragments from the human body in Huppler's archives suggest that he worked gradually towards portraiture.

Shortly after drawing artist Gertrude Abercrombie, Huppler expressed a desire to draw the poet Marianne Moore, indicating that he was confident enough to draw fellow artists and his most adored literary idols. He wrote to Moore: "It looks like I can come to NY the end of the month for the Balanchine performances at City Center. If I can prove that my portrait style is true and right, will you, for one hour, be a gentle profile? My pen trembles to ask!"[9] In late 1958 Huppler was respected enough as a portraitist that he was commissioned to draw portraits of his friend Andy Warhol and his partner Ted Carey. He wrote to Carey after the sitting, "It was so awfully nice meeting you and doing the portraits—let me hope they framed satisfactorily, and maybe when I get back others will want to see themselves as the dot-machine sees them!"[10] Toward the late 1960s, Huppler's interest in portraiture became more pronounced, and he drew hundreds of friends and lovers in sketchbooks and as independent works.

Huppler met Chicago artist Gertrude Abercrombie through Karl Priebe in 1943. They remained friends until Abercrombie's death in 1977. The admiration Huppler felt for Abercrombie's work, no less than her eccentric personality, flows through a 1949 portrait (cat. no. 13). Abercrombie perceived of herself as homely, and as one writer has suggested, "always felt her mother rejected her because she was ugly—she was not her mother's idea of what a delicate, feminine little girl should be."[11] She also playfully cultivated a role in her South-Side Chicago neighborhood as a witch, "knowing the impact her appearance would make."[12] Huppler portrayed Abercrombie's severe profile—its distinctive chin and sharp nose—with such straightforward admiration that she epitomizes elegance. Chin held aloft, short hair neatly cropped, she presents a noble, graceful quality that contrasts with her own self-portraits and self-image. Huppler filled Abercrombie's face and part of her thick turtleneck sweater in with dots, leaving sparse pencil lines to describe her hair and body.

Huppler's portrait of poet and writer Ralph Pomeroy, whom he met at Yaddo in the spring of 1955, is realized with uncommon sensitivity (cat. no. 14). Huppler spoke generously of Pomeroy to Andy Warhol, "[I've met] a new phenomenally bright writer, Ralph Pomeroy, that I'll draw so you can see."[13] Pomeroy's profile has the precise but soft quality of a silverpoint drawing, due to Huppler's skillful application of dots in clusters that delicately follow curves and define edges. The poet is shown facing left, in profile, relaxed and serene. His head was lightly outlined in tentative pencil marks before Huppler began dotting. Huppler wisely added dots sparingly, defining Pomeroy's eyes, nose, lips, and neck, before moving on to his ear and a few other recesses. The shading of solid form through a careful application of tiny dots is lovingly done and manages to convey a speaking likeness.

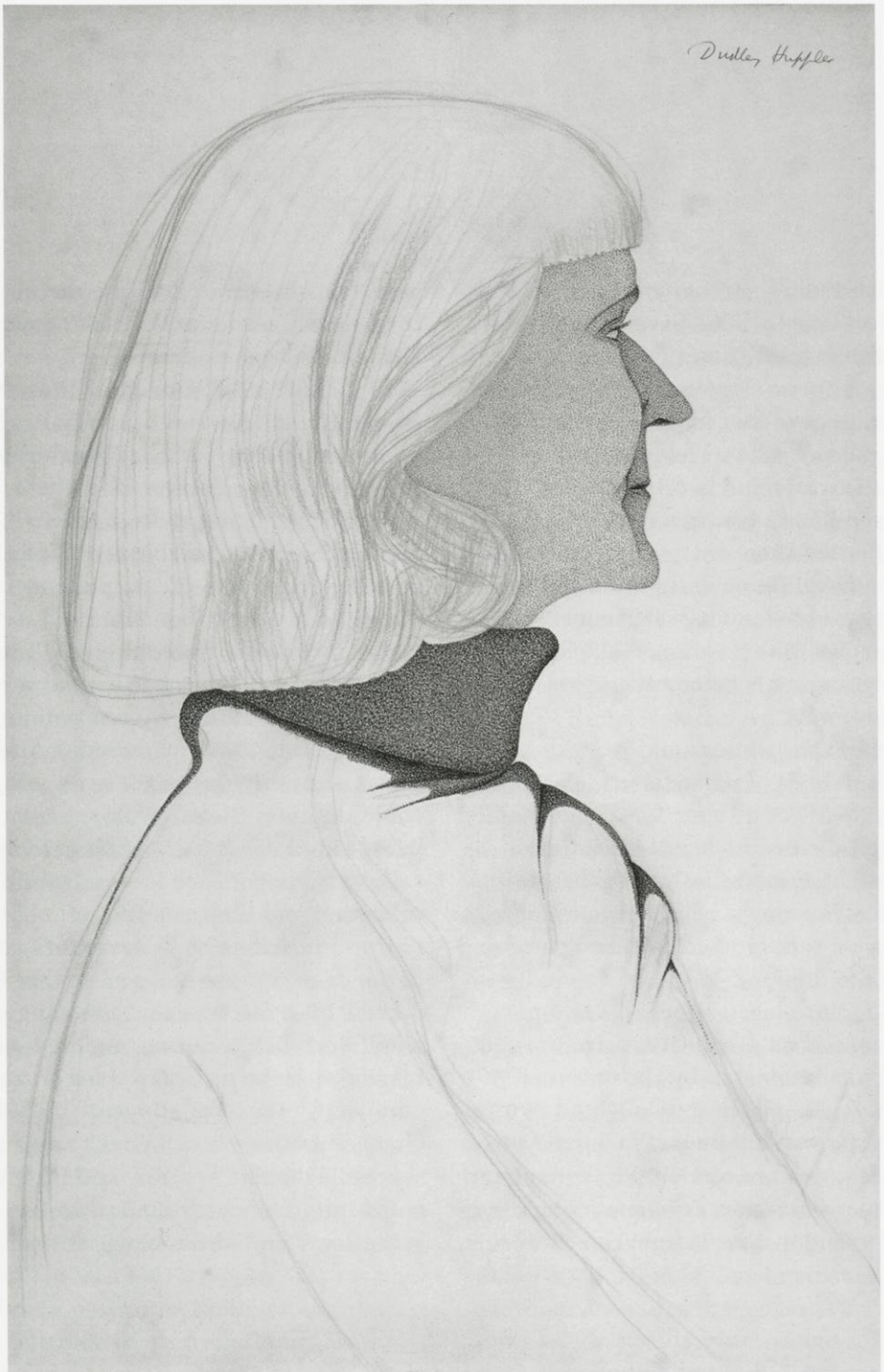
The head of poet Ed Field, rendered as a bather (color plate 18), contrasts with the previous

austere portraits. Field's portrait is part of a series that Huppler developed while in residence at Yaddo; Huppler also used Pomeroy's features. Huppler's slow, deliberate application of clean dots in earlier drawings gave way to an experiment in color and controlled washes. Field has just emerged from the water and is dripping wet. Huppler rendered Field's features in purple ink dots and then blotted them with plain water to give a sense of immediacy. He paid attention to the shape and fullness of his model's sensuous lips. Like other examples in this series, Field conveys anything but elation; he is melancholic, his sorrowful eyes focused inward.

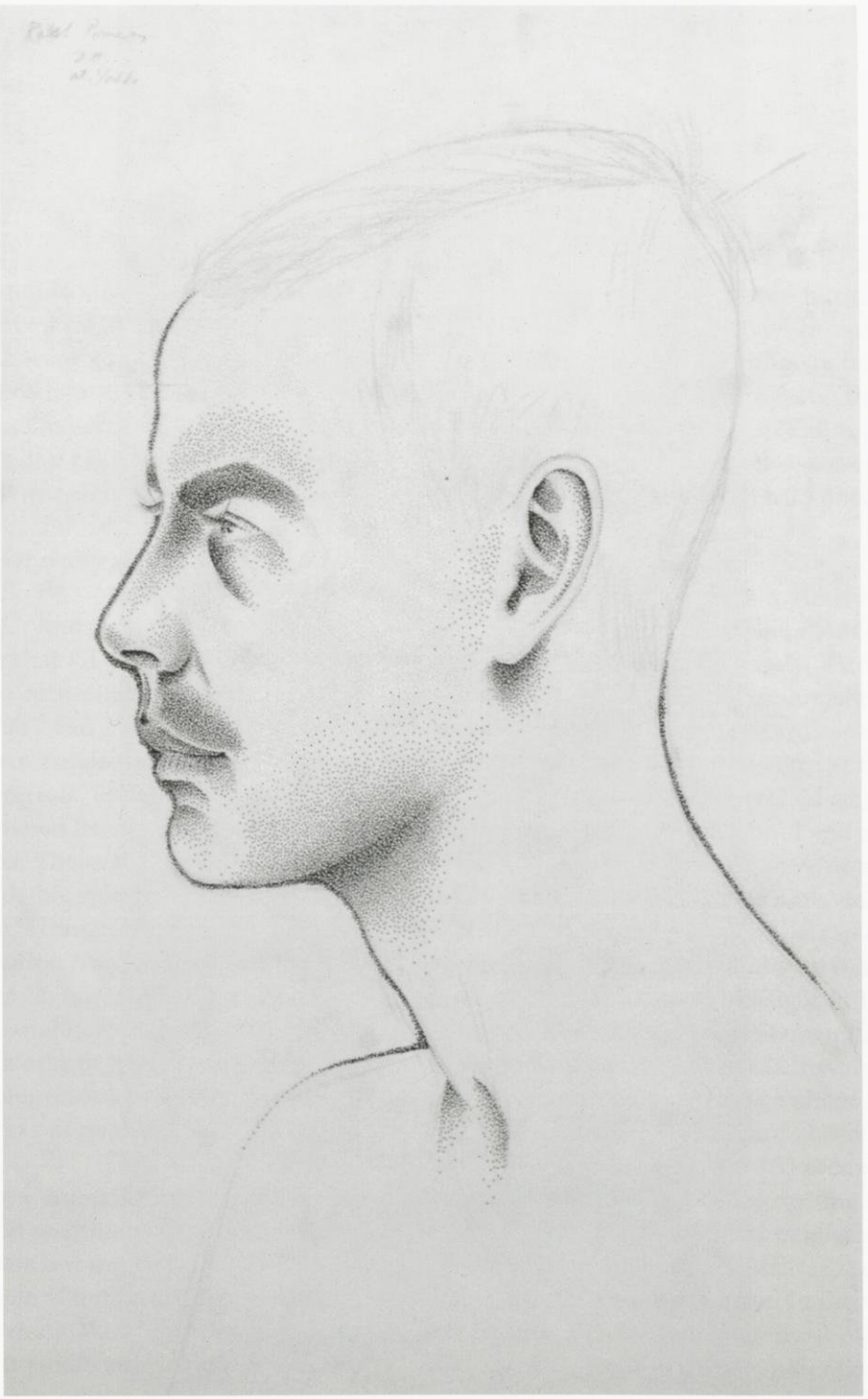
Throughout the sixties and seventies Huppler made hundreds of portraits using his dot-technique. Around 1980, he abandoned this method for colored pencils, which he found liberating. Huppler experimented incessantly with the medium, turned to an ever-expanding range of subjects and selected a wide variety of colored and patterned papers on which to draw.

Irisher (color plate 17) belongs to a portrait series composed on disruptive, prepatterned paper. Huppler was fascinated by the textures imposed by handmade paper and delighted by the optical effect of the vertical lines. The model's wild hair and brute features are rendered in a manner that befits Huppler's medium. *Irisher* is composed with a sense of abandon absent from the earlier work. He also scratched into the film produced by the PrismaColor pencils, making cream highlights against the neck and back.

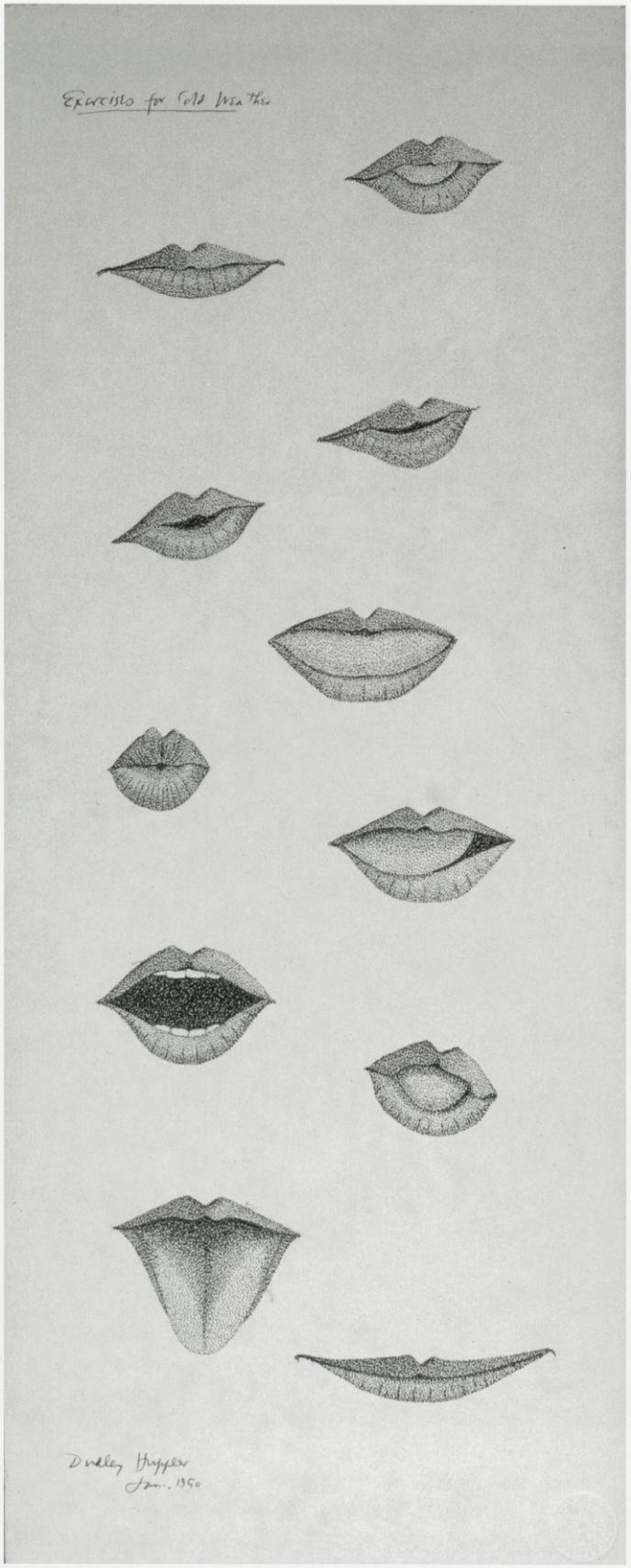
In 1986, approaching the age of sixty-nine, Huppler made a series of self-portraits based on photographs that George Platt Lynes took of him in the early 1950s. By this time, the AIDS crisis was well publicized and claiming many lives. Huppler and his friends were alarmed by the somber atmosphere of fear and helplessness that spread throughout the gay community.[14] Activists, artists, and entertainers turned their skills toward dispelling myths and fighting the rabid assault of intolerance and blame flung from prominent politicians and the media.[14] An avid reader, interested in gay issues and activities in the art world, Huppler could not miss these developments. Against this background, he drew his first extended series of self-portraits, focused intensely on the act of self-reflection and the gaze. In each one, Huppler redrew himself as he looked into Lynes's lens. All of the drawings are cropped so that Huppler depicts his eyes. It seems a moving recollection of a joyful, stylish, exciting, and hedonistic time in his life when he was poised for great things and admired by those he admired. By 1986 much had changed in the world; Lynes's salon of desire seemed a distant Arcadia, and Huppler's career had faded into the background of an increasingly sensational and unforgiving art world.



13
Gertrude Abercrombie, 1949
Ink and graphite on illustration board, 24 5/8 x 16 in.
Signed upper right: *Dudley Huppler*
Inscribed on verso: *H. [L.] Gertr / Oct, 1949*



14
Ralph Pomeroy the Poet, 1955
Ink and graphite on paper, 16 x 10 in.
Signed and inscribed upper left: *Ralph Pomeroy / DH / at Yaddo*
Inscribed on verso: *Ralph Pomeroy the Poet*



15
Exercises for Cold Weather, 1950
Ink on illustration board, 20 x 8 in.
Signed and dated lower left: *Dudley Huppler / January 1950*
Inscribed upper left: *Exercises for Cold Weather*

Animals

Huppler excelled at drawing animals. He imbued them with a mixture of tragedy and humor that suggests he saw echoes of the human condition in their gait and predicament. Like the still-lifes, they reflect Huppler's fascination with nature and his delight over finding and presenting unexpected details from the environment. Dudley's brother John recalled: "One of the old ladies [in Muscoda] would give me five cents for every robin I could kill in her strawberry patch. So I'd sit there behind her house and 'ping ping ping.' And Dudley couldn't stand it—he couldn't believe that I'd do that. Oh did it upset him. He had a great reverence for little animals."[16]

Between 1947 and 1988, Huppler drew literally thousands of animals. Owls, cats, mice, frogs, raccoons, squirrels, and many different species of bird attracted his eye, and he made countless variations. These are the drawings with which Huppler made his splashy entrance into the New York art scene. Strange, delightfully mannered, they attracted attention from dealers and their sophisticated clientele, but, above all, they endeared Huppler to his personal heroes. Animals inhabited at least half of the works in his first New York exhibition. If Huppler once had a reputation, it rested upon the backs of poodles, hens, cocks, and vultures.

Huppler drew animals from life, death, and photographs; studied specimens in natural history museums; and lifted a few from old master paintings. Some take on the role of humans and dance, play guitars, crochet, or draw. Many more seem to have been invited into his studio and are allowed, encouraged to play with props or hide in boxes or paper bags. Others pose indifferently for their portraits. Underlying these images is the threat of consumption. Huppler probably ate a good deal of his wild models. In a letter to his sister Elizabeth, he wrote,

> In one block on the road I found two freshly dead squirrels—one slight and tending toward greyish, but heavy-feeling when I retrieved it; the other obviously big & heavy—brown. These I skinned & gutted, although it is something I almost cannot face. Almost. My taste for wild things in Fall is so compelling I've picked up pheasants; & once even a domesticated wild duck, & of course pigeons.[17]

Huppler's usual practice was to draw from these found animals before preparing them for meals. Strangely enough Huppler rarely, if ever, presented animals mutilated from the circumstances of their death or resting in peace. Regardless of the source they are full of life and often stare at the viewer.

A series of birds perched atop ceramics ranks among the most delightful and amusing of Huppler's animal drawings. *Cowbird on Cow Pitcher* (cat. no. 17) provides a playful visual rhyme as the cowbird and cow open their mouths to echo one another.[18] The bird climbs up higher onto the head of the cow—a common sight in Huppler's native Wisconsin—and creaks open its beak to sing. In response, the cow pitcher bellows a wide-eyed moo, its mouth making a laugh shape as though mocking the bird. Perched atop, head held high, the Indian Game Cock (cat. no. 18) seems to have merged with the vessel below waiting for something to crawl along. The large dots beneath the ensemble provide a dynamism that animates the otherwise static subject. Huppler reveled in the absurdity of the *Guinea Hen* by giving it a most dignified air (cat. no. 19). Head in profile, hair standing up on its wee cranium, it unknowingly poses for a comic portrait. The hen's body is a large amorphous wedge filled with a pox of irregular ovoids filled with hundreds of dots. In a compact form brimming with infinite detail, Huppler's dots combine for extraordinary visual force in this work.

Huppler's friend Lois Byron allowed him to make studies of her poodles, one of which was named Geoffrey (cat. no. 20). One of the artist's

most memorable and disturbing drawings resulted. In May of 1950, Geoffrey was published in *Vogue*, which reported that "it took six weeks to complete the poodle's portrait, a period of some strain for both artist and model."[19] Huppler later recalled the modeling session,

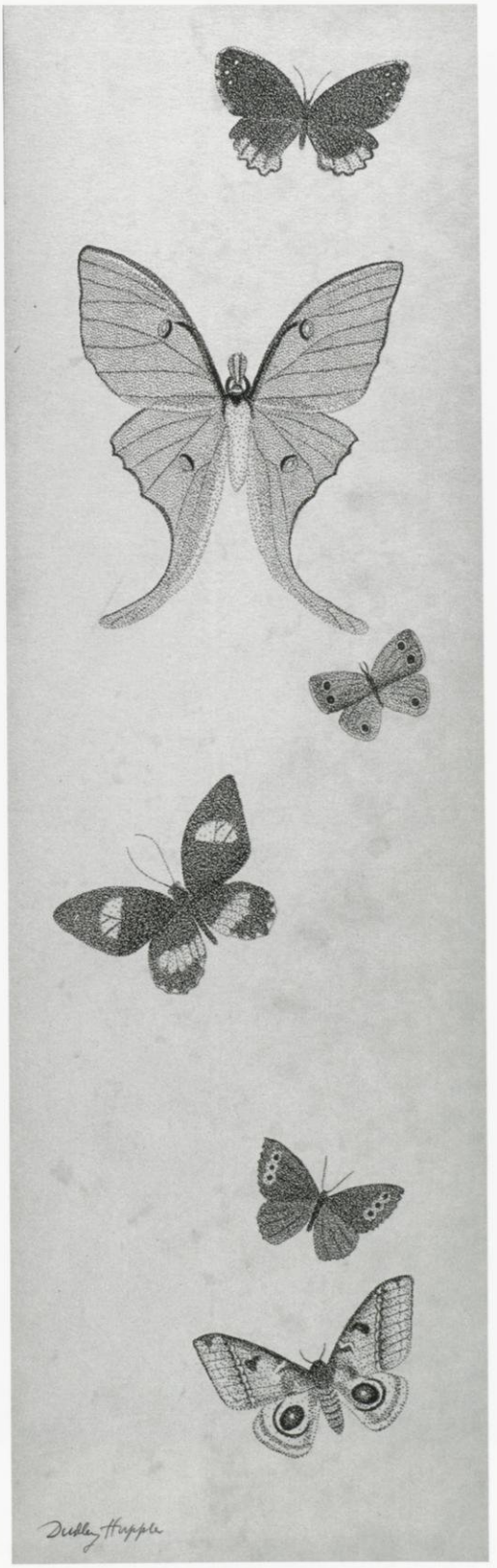
> [The dog] was so crazy—no other word—we had to give it beer to calm it as much as it could be calmed, which wasn't much: Lois had to bend it by hand into that pose, and then could only master the beast for a moment before it would fly like a spring around the living room.[20]

In Huppler's hands, Geoffrey has a demonic, nasty look that is unsettling. He could equally be laughing or baring the teeth and rude, heavy, dangling tongue of a hell-hound. Around his mouth the fur resembles little waving flames. Huppler's touch and technique are surprisingly varied in this drawing.

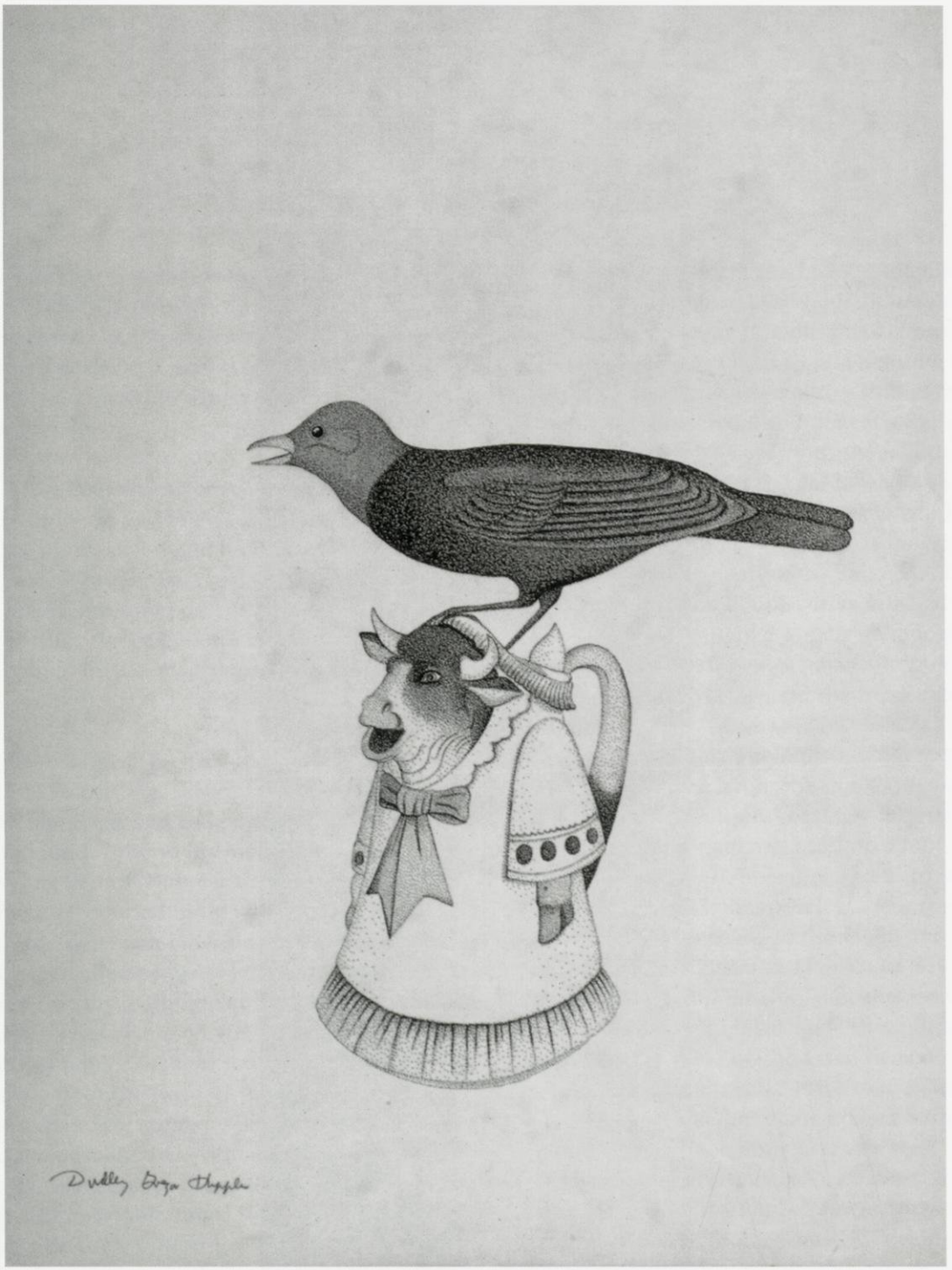
He used a combination of dots and curlicue shapes, especially at edge of legs, but rendered the nails traditionally, with line and blending strokes. A subtle overlay of black, brown, and sepia ink gives it a shifting tonality. The dramatic and eccentric S-curve sway from the head, through the chest, and down into boneless, rubbery legs provides a shocking and memorable transformation.

Perhaps due to the problem with ornery live animals, Huppler sometimes turned to taxidermy or paintings. He drew *Cotton-tail Rabbit* (cat. no. 21) over the course of three days at The Academy of Natural Sciences of Philadelphia. The rabbit highlights the strange tension between cuteness and menace that Huppler brought out in some subjects. It is a storybook bunny straight out of *Watership Down*. Huppler's tiny, evenly spaced, subtle dotting captures the softness of the fur. But the black, glassy eyes look conspiratorial, as though the rabbit would just as well gnaw your face off. *Dosso Dossi's Cat* (color plate 16) was taken from a painting formerly ascribed to the sixteenth-century Italian artist in the John G. Johnson collection at the Philadelphia Museum of Art.[21] Isolated, with the addition of a patterned glass marble, the cat looks more like a sleek ocelot. Like his artist-friends Sylvia Fein, Marshall Glasier, and John Wilde, Huppler practiced drawing by studying earlier art and occasionally made copies in sketchbooks or as finished works.

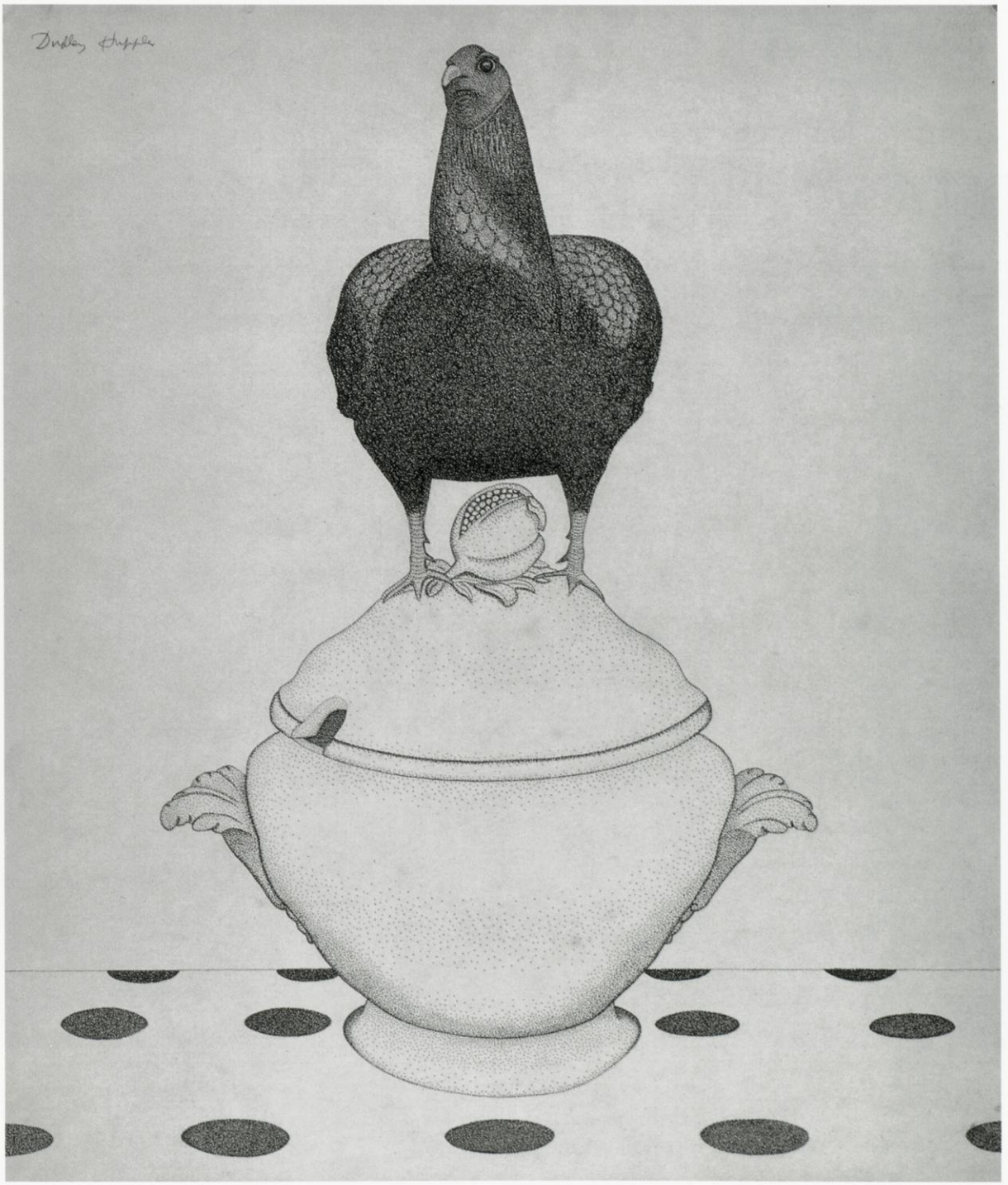
Although Huppler largely abandoned writing in favor of art, his drawings have a literary quality, suggesting narratives beyond the immediate scene. In 1960 Huppler's "Mice at Play" postcard set caught the eye of an author, who enlisted him to produce illustrations for the children's book *Murdoch*. Thrilled by the result, increasingly interested in his young nieces and nephews (and no doubt sensing something lucrative), he wrote and illustrated two original children's books: *Owley Adventures*, about an owl family who travel to the moon and *The Wrist Corsage or Good Times in Mouscoda*, set in the 1920s and based on memories of Muscoda.[22] The manner in which Huppler made these illustrations follows through on a method that became a regular practice during the 1960s. Prior to drawing with black dots he soaked or coated paper with paint, sometimes as a thick, impenetrable seal, alternately as a spotty wash. Although not destined for a book, the marvelously disorienting *Many Starfish and Richardson's Owl* (color plate 15), belongs to this period of Huppler's work. Twelve spiraled and spindly starfish suspended from threads give the sensation of motion. The arms of the twirling starfish make fantastic patterns that seem to perplex and yet mesmerize the owl; it is as though it was having a vision Huppler is allowing us to share.



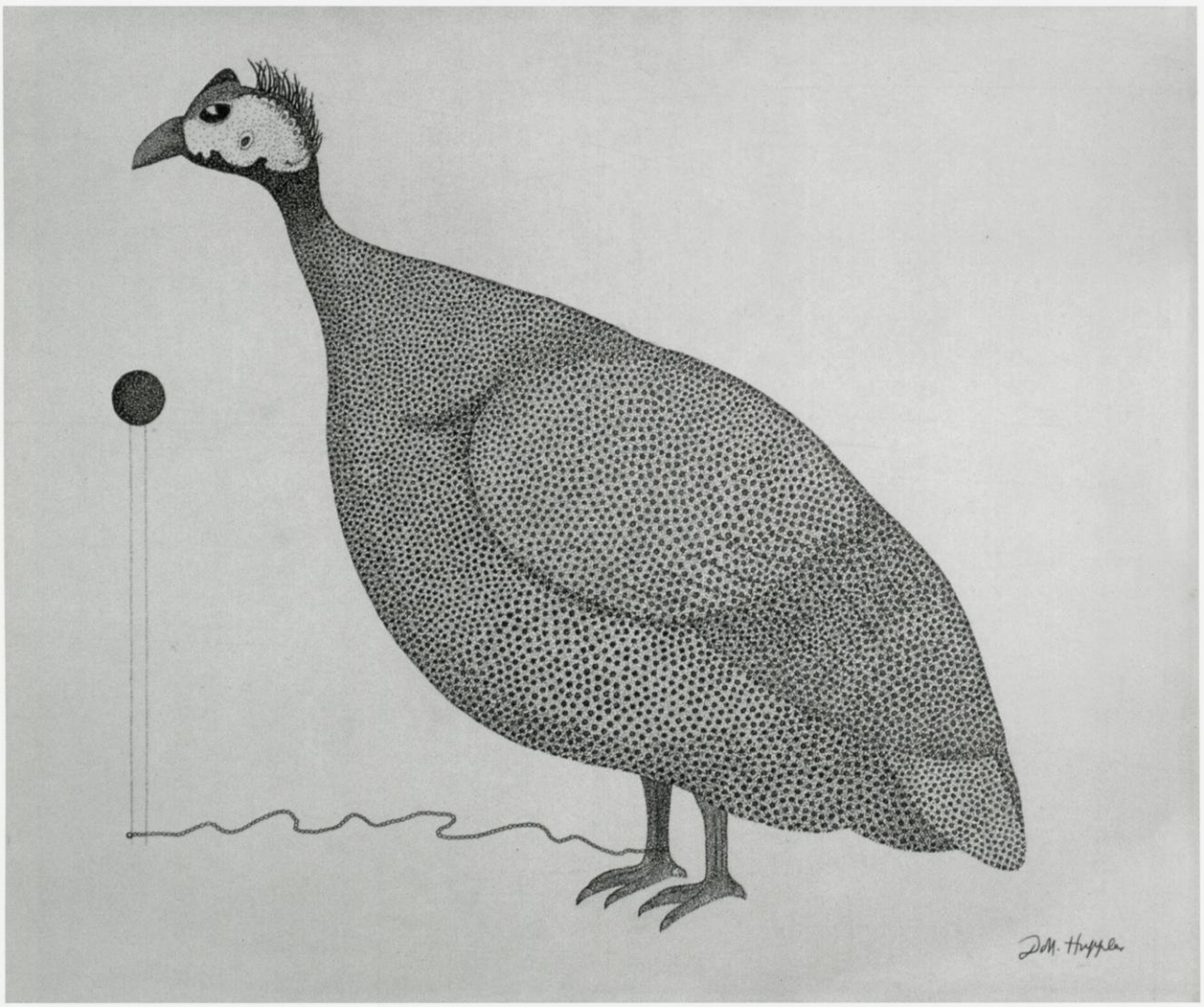
16
Untitled, ca. 1950
Ink on illustration board, ca. 18 7/8 x 5 7/8 in.
Signed lower left: *Dudley Huppler*
Collection of John M. Huppler



17
Cowbird on Cow Pitcher, ca. 1948
Ink on illustration board, 20 1/8 x 15 in.
Signed lower left: *Dudley Gregor Huppler*
Inscribed on verso: *Cowbird on Cow Pitcher / (Pitcher–Collection: Karl Priebe) Huppler / Madison–Evansville*

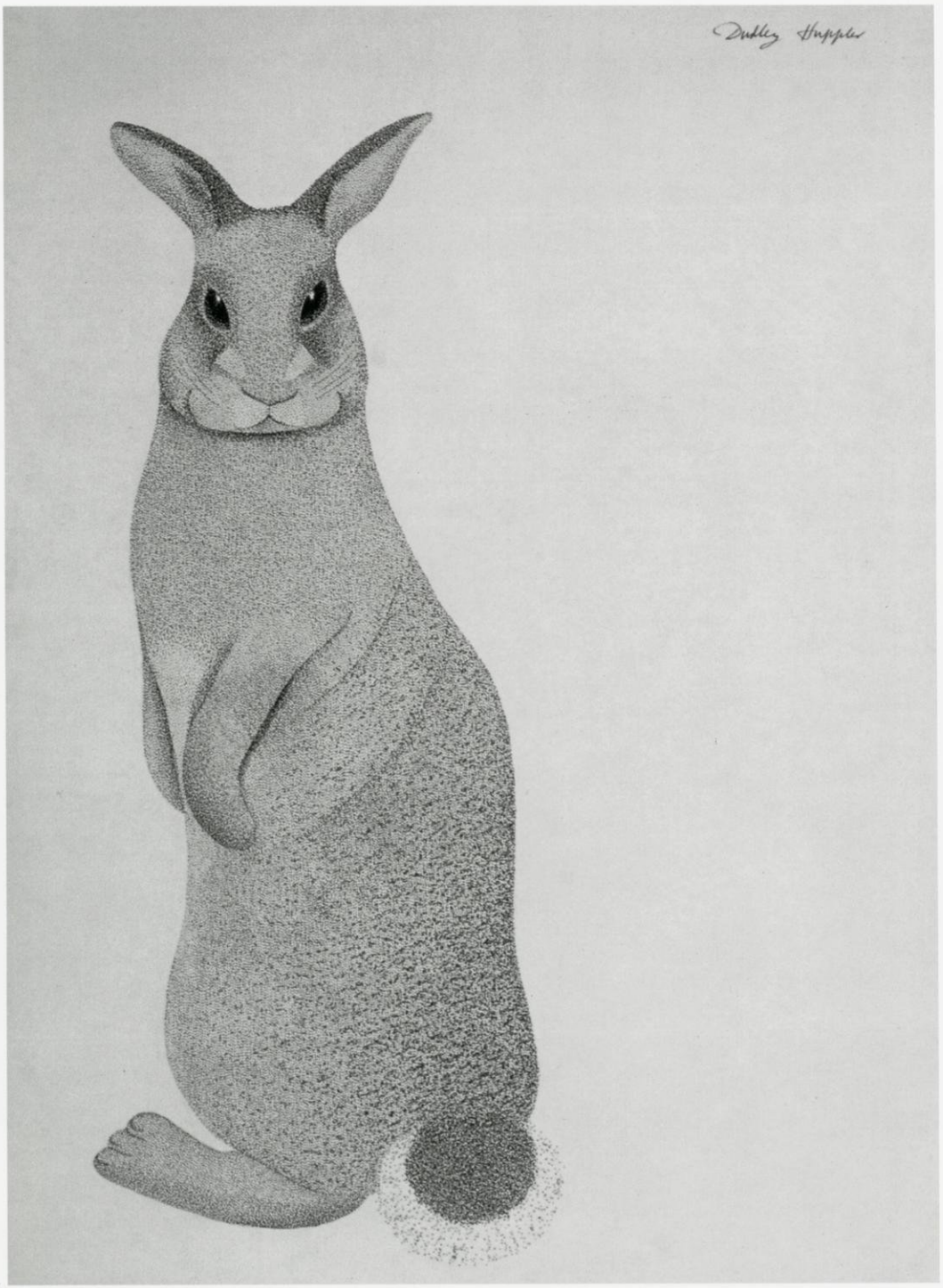


18
Indian Game Cock on Stoneware Tureen, 1947
Ink on illustration board, 22 x 19 in.
Signed upper left: *Dudley Huppler*
Inscribed on verso: *India Game Cock / on / Stoneware / Tureen*
Huppler / Oct, 1947 / Muscoda



19
Guinea Hen: The Tragedy of Incomplete Beauty, 1949
Ink on illustration board, 14 1/8 x 17 3/8 in.
Signed lower right: *Doll. Huppler*

20
Poodle or *Lois Byron's Geoffrey,* ca. 1949 / 50
Ink on illustration board, 29 x 20 1/8 in.
Signed lower left: *Dudley Huppler*
Inscribed lower right: *Lois Byron's Geoffrey*



21
Cotton-tail Rabbit, 1950
Ink on illustration board, 20 x 14 in.
Signed upper right: *Dudley Huppler*
Inscribed on verso: *Cotton-tail Rabbit / Huppler / Philadelphia / Nov. 20–22, 1950*
(after specimen in Academy of Science and Natl' Hist.)

Trees

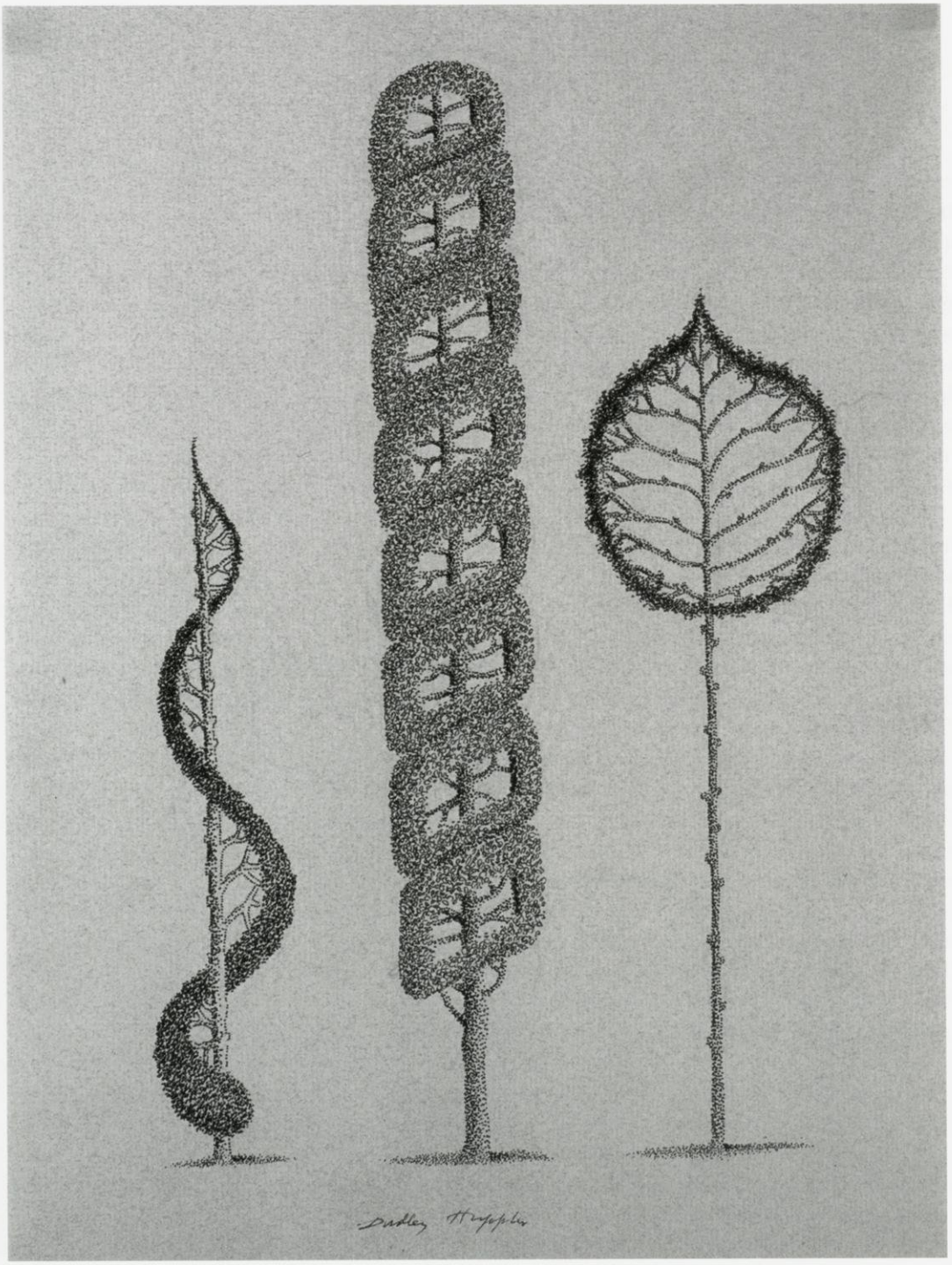
Trees form a major portion of Huppler's output during the 1950s and 1960s. He was attracted to the motifs in shape or growth, their infinite variety, and the mystery of what lies unseen, below the ground. He brought out their drama and held anthropomorphism to be among their most poetic and attractive qualities. Huppler is at his best when he just barely coaxes figurative or bestial analogies out of trees, staying a sensible distance from literalness. This is brought out with humor in the merging of a tree and vine that occurs in a small drawing done in 1956 (cat. no. 24); the darker vine creeps into and around full blossoming branches, trails around a trunk and embraces the larger tree.

Hundreds of trees poured from his pen, some observed from life, many invented from memories. One fanciful series was done in the 1950s, following trips to Italy and other parts of Europe. The enigmatic experience of walking through famous and fantastic gardens inspired small-scale drawings that combine imaginary and observed virtuoso topiaries. Later drawings on prepared paper squeeze every drop out of Huppler's will to transcribe the passion and humor, sorrow, or longing he sensed in the landscape. Later he reversed these figural analogies. As he wrote to Karl Priebe, "I am all inspired and drawing boys standing on their heads, their limbs turned into branches, their hair spread out—fanned—like exposed roots."[23]

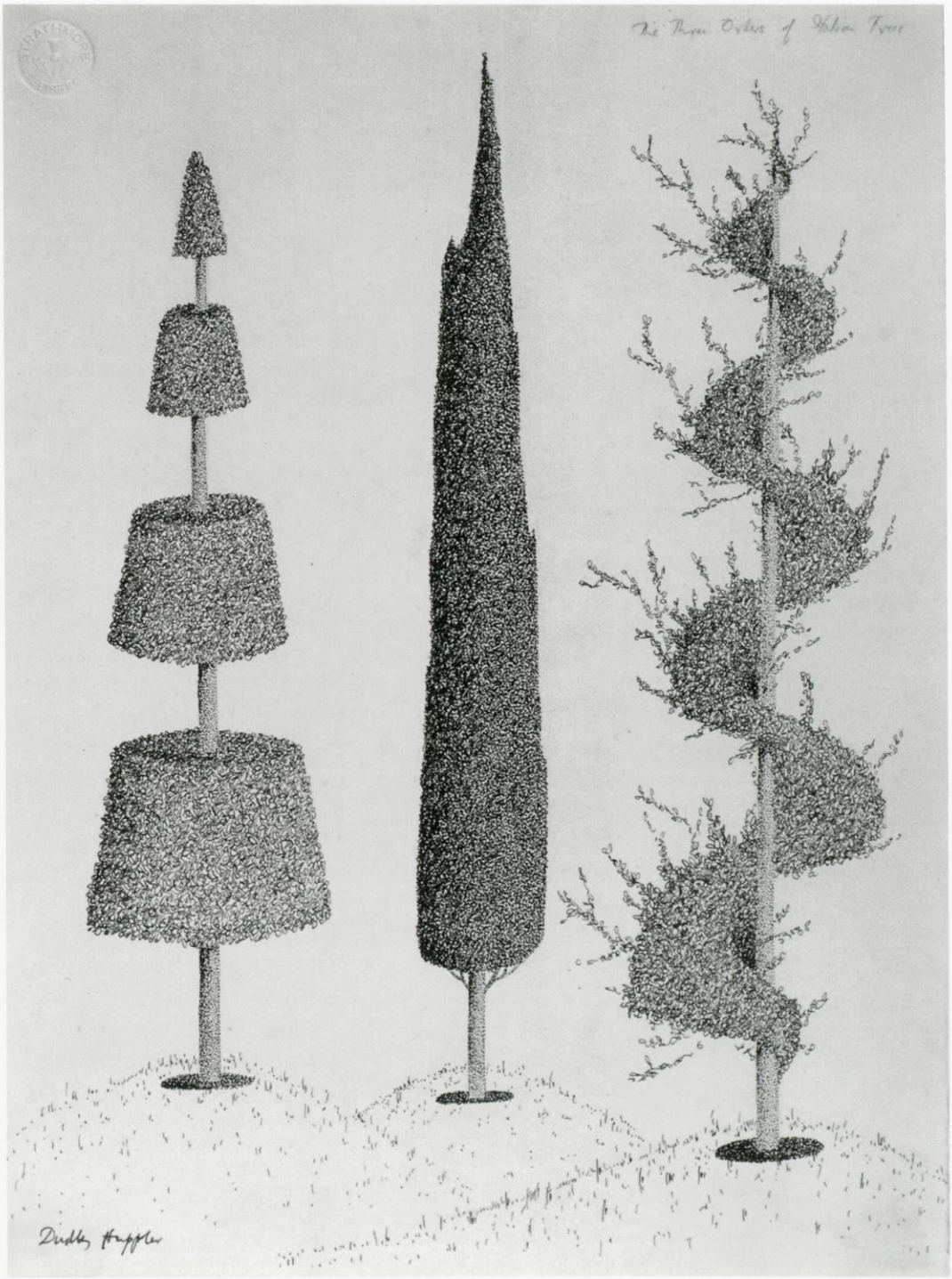
Many of the trees Huppler drew in Italy are on colored paper, selected according to a mood or tone suggested by the natural shapes. As with most of Huppler's dot-drawings, there is an impressive deliberateness to the execution of his ideas. One can detect little or no evidence of a tentative hand, a wavering, incomplete idea or an unsure design. Once he went in against the surface, he conjured the trees and their tones with an unflinching, succinct application. In *The Three Orders of Italian Trees* (cat. no. 23) or in a drawing of three trees on pink paper (cat. no. 22) Huppler combined his dot-technique with tiny, trembling ovoid leaves. They snake outward from their branches and hum with electricity. The Italian trees may resemble some of the outrageous topiary he saw in Florence or Rome, but others seem invented purely from the artist's whims. One resembles a chain-link tower, while another has grown to resemble an enormous leaf, its branches taking the form of veins. Others spiral up playfully, like DNA double helixes or bear their leaves on branch bundles that evoke serpents. Huppler makes allusions to the Garden of Eden; the Devil, slithering down the trunk and flicking his tongue out at Adam and Eve, is echoed or fossilized in topiary patterns.

In Europe, Huppler was fascinated by the age of the natural and cultural objects that surrounded him. He drew an enormous trunk on blue paper (color plate 9) that opens to let travelers through, or threatens to swallow them like the mouth of hell. The colored paper heightens the mystery of the grotesque monsterlike trunk, and double images begin to shift forward and then recede. He found the bark patterns of an old twisted olive (cat. no. 25) to have the fluidity and sensuality of water or the human body. The soft ribbony flesh of the olive tree moves and trembles in passion or pain. Huppler was also drawn to cypresses and made many drawings of them in moonlight (color plate 14). The color of the paper combined with the hint of shadows evokes the eerie stillness of a brightly lit, cloudless night.

Huppler began adding color to paper as a ground toward the end of the 1950s. A drawing made on his last trip to Rome in 1958 (color plate 12) shows the moon caught like a spirit, or hiding like a specter in the leaves at left. Huppler isolated the tree against a blue, blotted, and stained background, suggesting a cool, windy day. The trunk wanders upward on a diagonal, while the branches and leaves provide a countermovement that suggests they are fighting over growth in either direction. In a larger series, Huppler added paint to colored paper in an attempt to capture the time and mood of day. His *Sassafras Tree* (color plate 13), rendered late fall or early winter stands out for its haunted atmosphere. Branches like arms or serpents give the tree a charmed look. Huppler brushed and scraped pink paint into the gray paper to give the impression of a sunset hour in which forms dissolve amidst the colored light.

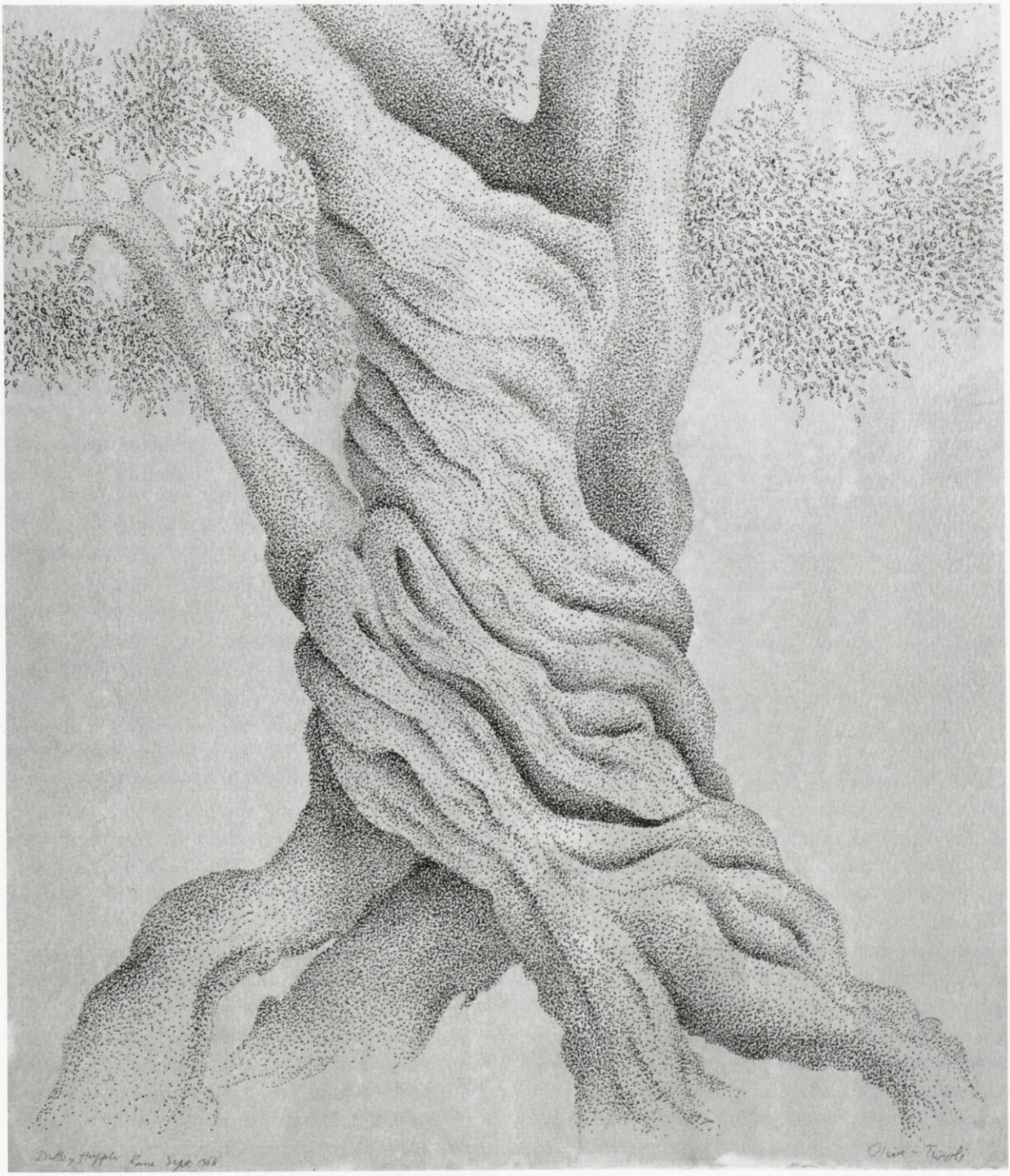


22
Untitled, ca. 1953
Ink on pink paper, 12 7/8 x 9 3/8 in.
Signed bottom center: *Dudley Huppler*



23
The Three Orders of Italian Trees, ca. 1953
Ink on paper, 14 x 10 ½ in.
Signed lower left: *Dudley Huppler*
Inscribed upper right: *The Three Orders of Italian Trees*

24
Vine and Tree: Maine, 1956
Ink on paper, 11 5/8 x 9 in.
Signed lower left: *DH*. Inscribed on verso: *Vine & Tree: Maine Sept 1956 / DH*
*Not in exhibition



25
Old Twisted Olive, Rome, 1958
Ink on gray paper, 13 x 11 in.
Signed and dated lower left: *Dudley Huppler Rome Sept. 1958*
Inscribed lower right: *Olive–Tivoli.* Inscribed on verso: *Old Twisted Olive*

Early Figural Works

Huppler's brother-in-law, Louis Tenenbaum, went to Florence, Italy with his family in 1951 on a Fulbright fellowship, and Huppler soon followed. The Tuscan landscape and its gardens or bizarre scenes of the coexisting antique and modern Italy inspired him to draw figures frolicking about. He often placed these strange bodies in composite gardens or imaginary settings. Like the enigmatic personages he drew in 1943–1946, these figures share a playfulness that sometimes borders on threat. Often, the relationship between two figures is confusing, the narrative unclear. One drawing shows a man in profile sticking out his tongue before a woman who has turned away to shout, speak, grimace, shriek, laugh, or sing (cat. no. 30). Details such as her fantastic, tightly curled hairdo turn up in other figural groups of this period.

Three drawings from around 1951/ 1953 feature dramatically close heads juxtaposed against elaborate backgrounds. Some of these works have a graphic ambiguity that is striking, attractive, but cold and detached, much like the drawings of Edward Gorey. In one, the head of a youth presses close to the viewer, nearly upside-down before a late fall or early winter forest (cat. no. 28). The composition's design is unusual and disorienting at first. The youth wears a headband and appears to be bleeding from the mouth. Because Huppler has made the pictorial tension between foreground and background part of the subject itself, the violence of the image is heightened. Yet, he has eliminated all explanatory narrative, including a descriptive title, and we are left puz-zling at what is represented or what has happened.

Another shows the head of a youth in profile before a colonnade (cat. no. 27). Huppler has orchestrated a harmony of arches and curves. This extends from the architecture to the body: the dome of his head, the swell of an Adam's apple, sloping shoulders, a shell shape of an ear, the shape made by edge of his hair that forms another arch over his eye. This is contrasted with squares and rectangles that block the figure into the composition. Softened by shadows along the back wall, plaques, windows, and a doorway counterbalance curves and arches. The figure's head is framed by two columns and pinned down by short posts, which further break space into rectangular modules by bisecting and connecting perpendicular lines.

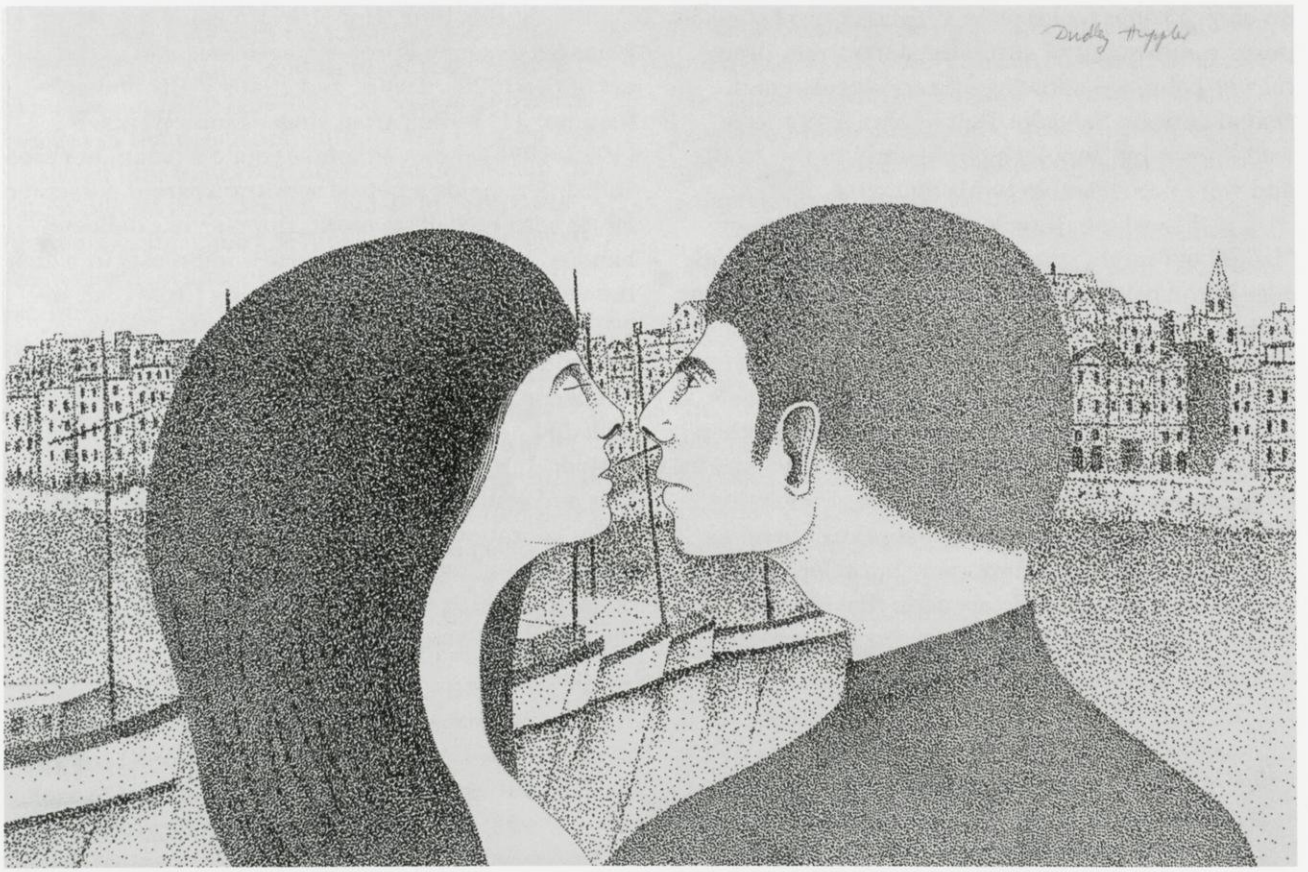
Another series done in Marseilles shows coupled sirens and sailors (cat. no. 26). Each one repeats the same relationship: She opens her mouth for his kiss while he stares dully up in thought or dumb inaction. The sailor looks up over the siren's head dispassionately and is unmoved while she closes her eyes in reverie. The silhouette between them creates a misshapen heart. These couples are very close formally, and psychologically, to a series of drawings Andy Warhol did of children and young couples embracing. Like Huppler's sailors and sirens, they are shown bust-length and feature one dispassionate figure.[24] Huppler's drawings and the postcards he made from them were widely known in New York by 1950, and were later (by 1954) sold at Serendipity 3. It is likely that Warhol saw these drawings and may have been inspired by them in his series. If made before he discovered Huppler's work, the thematic similarity could not have gone unnoticed and may have led to their friendship.

Another series Huppler did after a sojourn to Europe consists of lithe, wild figures covered in spots and patches of hair. The spots, as he explained to Andy Warhol in 1954, "mean satyrs or fauns, or were meant to."[25] Some present fragments of the body and were meant to be sensuous, erotic. Several were based on photos of Huppler's own arms and, in many cases, legs.[26] The bicep on gray paper is cropped in such a way as to make a fine abstraction (color plate 11). The stark pattern of the arm, composed of a series of swelling curves shows Huppler as a master of design; the fluid curves melt into one another across the page. The patterns of scattered dots define crisp edges, musculature, and even veins. Another drawing

on orange paper (color plate 10) shows two figures in poses reminiscent of surrealist narratives. Drawings or paintings showing solitary anguish and sexual guilt by Salvador Dalí or Max Ernst were well known by Huppler's circle early in the 1940s and were recognizable to his audience.

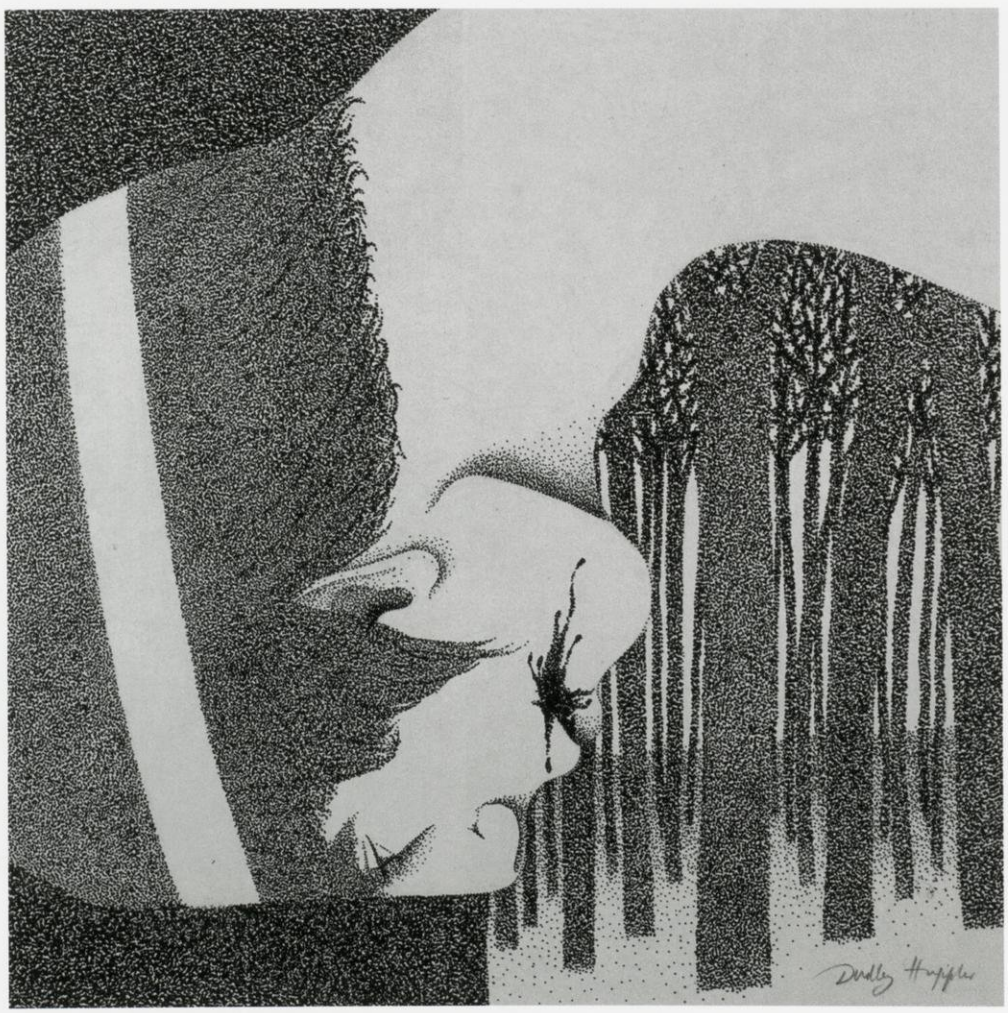
Elsewhere, Huppler made little studies of "fauns" or "satyrs" that seem indebted to his knowledge of the ballet and such legends as Nijinsky. Some of the multifigure groups, such as *Satyrs Bathing (Homage to Geo. Platt Lynes)*, (cat. no. 33) reflect Lynes's milieu but also have an affinity with 1960s psychedelic art. Organic, blurring into one another, the satyrs' skin textures and patterns pulsate, making them appear vividly alive and growing. Undulating, elongated, elastic but powerful figures call to mind the sculptor Wilhem Lehmbruck, but refer more immediately to the erotic abandon that Huppler felt in Lynes's photos and experienced at his parties.

At this time, Huppler also made a series of homages to saucy European actresses and entertainers of the 1920s, 1930s, and 1940s.[27] His homage (cat. no. 31) to Bulgarian singer Ljuba Welitsch (1913–1996) shows an ample, nude woman, her face veiled. She holds a netted semitransparent gossamer fabric with medallion motif. Huppler has delicately handled the area between head and breasts in which the veil is suspended. *Pola Negri as Circe* (cat. no. 29) shows the Polish-born Negri (1894–1987), known for playing earthy, exotic, strong women. She leans against a wall, similar to others Huppler included in garden and landscape scenes from this period. Huppler handled the subtle tonalities of her hair and gentle sway of stray locks in a way that befits adoration. Her expression is part seduction, part woe, and part fatigue. In contrast to her well-defined, striking expression and face, her body and the natural setting dissolves as a mirage.



26
Marseilles: Siren and Sailor, ca. 1953
Ink on paper, 8 x 12 1/8 in.
Signed upper right: *Dudley Huppler*
Inscribed on verso: *Marseilles: Siren & Sailor*
*Not in exhibition

27
Untitled, ca. 1953
Ink on paper, 7 x 12 in.
Signed lower left: *Dudley Huppler*



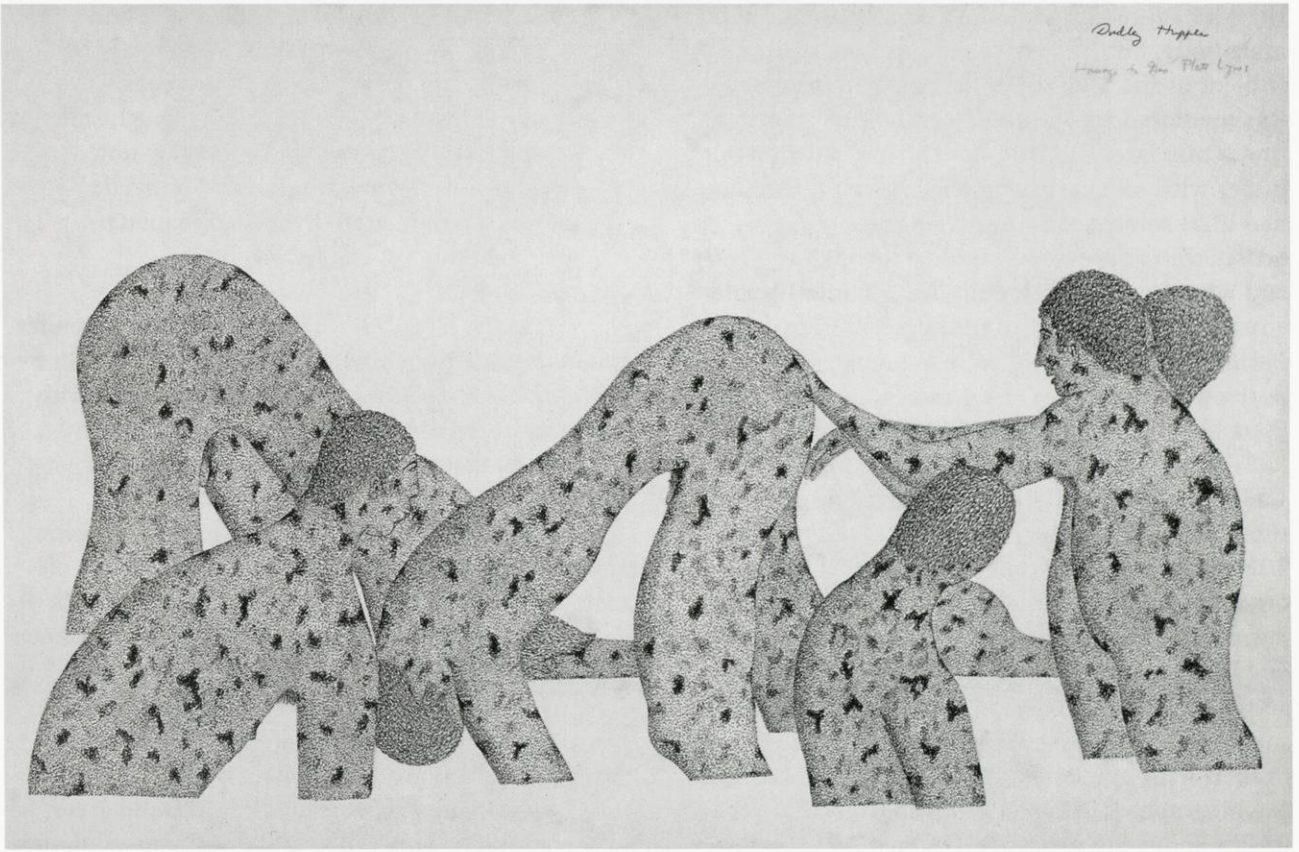
28
Untitled, ca. 1953
Ink on paper, 9 x 9 in.
Signed lower right: *Dudley Huppler*

29
Pola Negri as Circe, ca. 1951
Ink and graphite on paper, 11 13/16 x 9 5/8 in.
Signed and inscribed upper right: *Pola Negri as Circe / Dudley Huppler*
Collection of John and Shirley Wilde

30
Untitled, ca. 1953
Ink on paper, 10 x 8 3/8 in.
Signed upper right: *Dudley Huppler*
*Not in exhibition

31
Homage to My Adored Ljuta Welitsch, ca. 1951
Ink on paper, 10 1/8 x 8 in.
Signed and inscribed upper right: *Homage to my adored Ljuta Welitsch –/ Dudley Huppler*

32
Untitled, ca. 1951
Ink on paper, 5 x 7 in.
Signed lower right: *Dudley Huppler*



33
Satyrs Bathing (Homage to Geo. Platt Lynes), 1951
Ink on paper, 13 1/8 x 19 5/8 in.
Signed and inscribed upper right: *Dudley Huppler / Homage to Geo. Platt Lynes*
Inscribed on verso: *Satyrs Bathing / Huppler / Florence / May 30–June 2, 1951*

Figures: The Body

Huppler adored the human body, particularly the male body, but he only turned to it as a primary subject in the 1960s. His earlier figurative work was mediated by an interest in fantasy and invention. Only later did Huppler turn to sensuous nudes with an emphasis on naturalism. Huppler had little tolerance for abstraction, preferring artists who addressed sexuality through the body and who drew exceptionally well. While Huppler admired Paul Cadmus, Jared French, Bernard Perlin, Ben Shahn, and John Wilde a great deal, he derived as much pleasure from the nudes of George Platt Lynes and films of Federico Fellini.

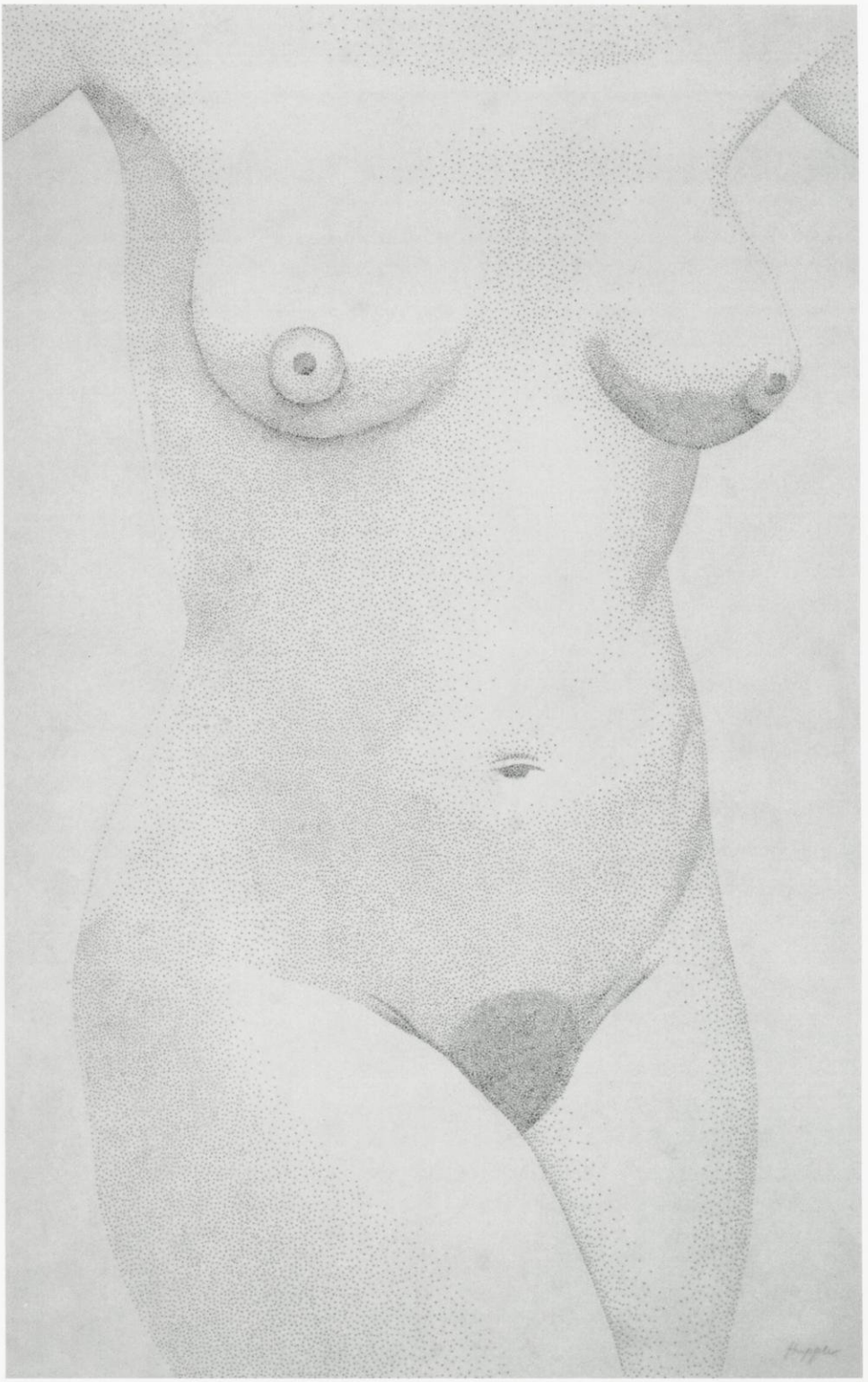
Huppler often quoted something he heard Cadmus say when their paths crossed in Paris during the 1950s: "Interest in a model is 90 percent sex and 10 percent art, about that proportion."[28] Sex played a crucial role in Huppler's life, and he was a prolific lover. As a reader he was often drawn to the memoirs and letters of writers, dancers, artists, actors, and actresses which he gleaned for evidence of their sexuality. He appreciated frank discussions of its role in their lives and delighted in reading lesbian and gay biographies. Huppler enjoyed work that revealed its libidinous intent slowly, through subtle inflections or outrageously, with camp humor. He also delighted in straightforward images of beautiful bodies, unmediated by artifice.

Huppler often drew the human body from photographs and other works of art. An early example of this is the image of a bather (color plate 20) inspired by a silver point he acquired from Bernard Perlin.[29] The figure was rendered in dots of purple ink, and then blurred and blotted over by a thin wash. The entire surface, from pale blue paper to light cerulean in-painting evokes a distant echo of loneliness. Some drawings derive from pornographic magazines such as the two men plucked from different sources and juxtaposed together in blue ink (color plate 13). The men flex their muscular bodies and offer their bodies for fantasy and reverie. More raucous and salacious is a sketchbook Huppler devoted to Fellini's *Satyricon,* a film that left a deep impression on him. As he wrote to Karl Priebe,

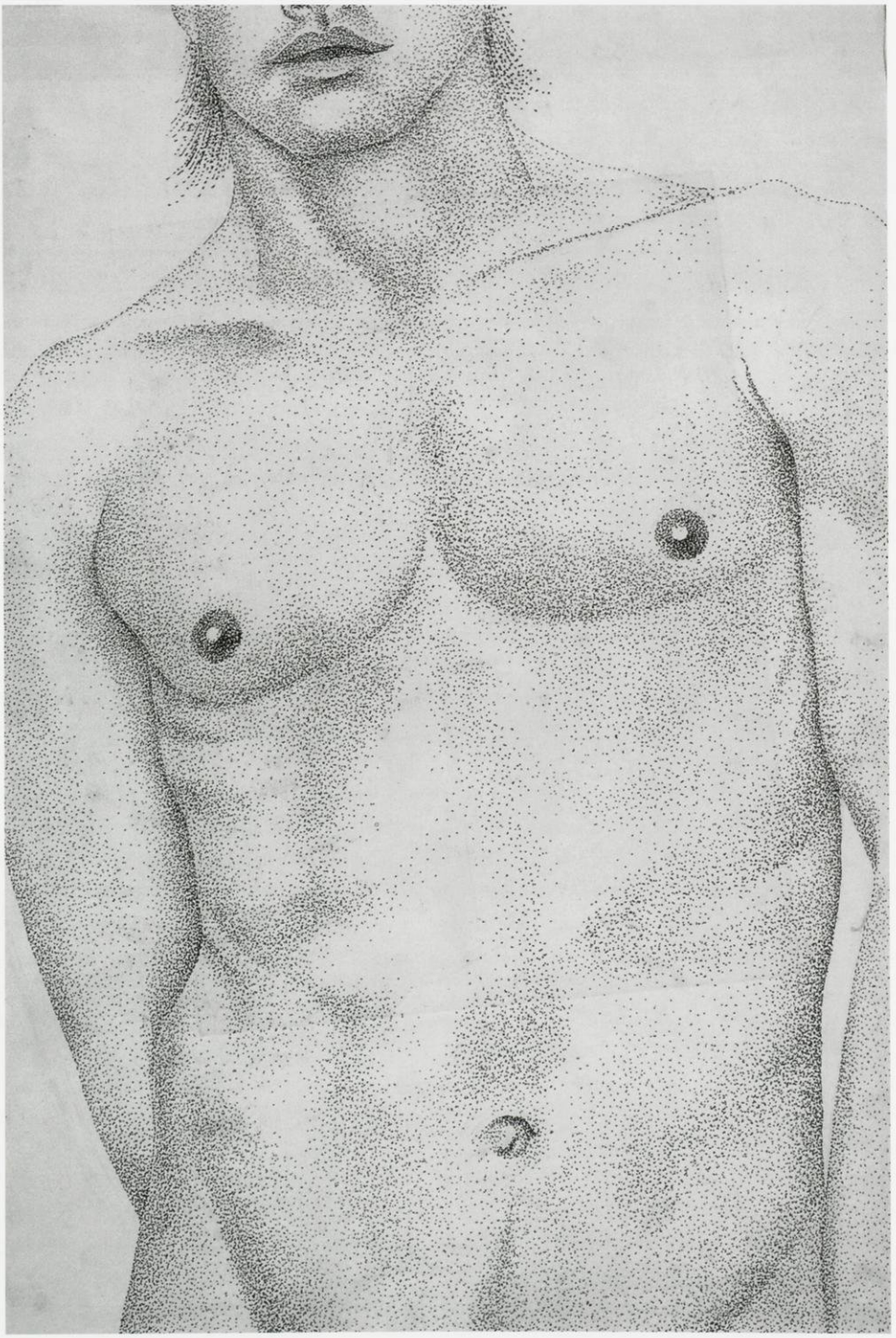
> Every 'Satyricon' rev. makes it sound good. . . . Wow, with Fellini, I mostly lay back. It'll be my movie of the year. Prolly will sit thru it 2 1/2 X straight-off. I'd never read the "Satyricon" & now did—it's awfully frank and depraved, even expurgated. Everybody's quaero. "Just like us." Yo ho.[30]

In the late 1960s, Huppler's ability to render the male nude increased with regular practice. In two sketchbooks from 1967 he filled several pages with nudes, primarily but not exclusively men. Many present the male body in a frontal pose, penis exposed and rendered with the same care and sensuality Huppler reserved in the past for flowers and fruit. He also made numerous close studies of male torsos or thighs, cropped so that the model's genitalia was centered on the page. This series shows the extent to which was devoted to male beauty.[31]

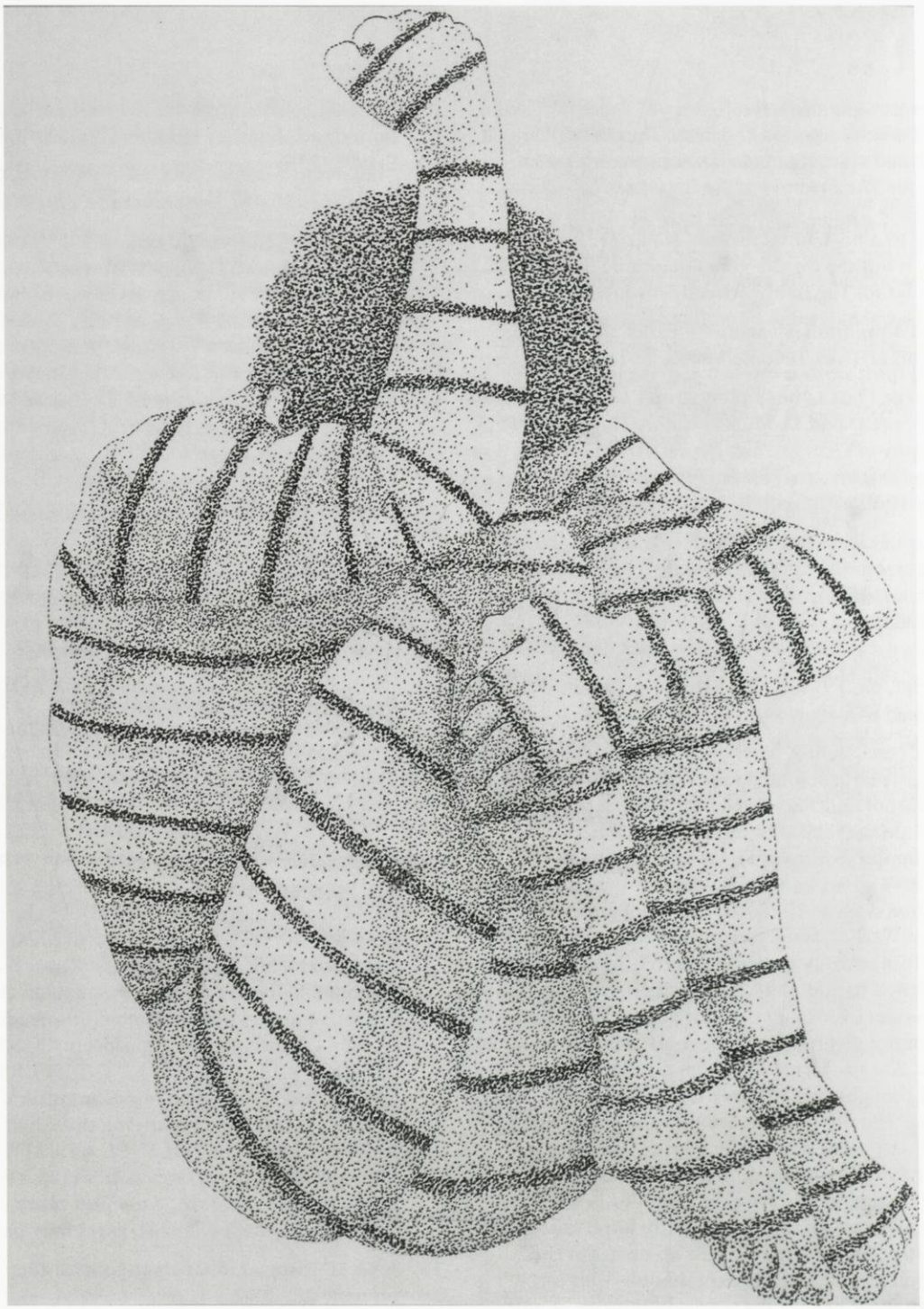
The three large nudes reproduced in this catalogue are related to Huppler's contemporary sketchbooks. In one, Huppler rendered the male torso, pelvis, and thighs in black, blue, and green ink (color plate 21). The solidity of the musculature and pelvic lines recalls that of a Greek kouros figure, especially in the treatment of the abdomen and sex. The figure of a young man that includes a glimpse of his slightly parted lips reveals Huppler at his most sensuous (cat. no. 35). Light splashes across the model's firm body, capturing the ripple of his abdomen, curve of the pectorals and hints at the sway of his hips. Huppler longingly dotted the curve of the lower belly and stops just in time to tease us. The female torso was drawn with a daring economy of dots making it at once transparent and tangible (cat. no. 34). Huppler gave the abdomen a subtle twist to animate the form and captured the roundness of her belly as it curves around. There is only very light shading through a closer-knit patch of dots at her pubis and at the lower edges of her breasts. The rest of the body fades into the page like an apparition, articulated by a sparse application of clean dots.



34
Untitled, ca. 1967
Ink on paper, 20 x 12 in.
Signed lower right: *Huppler*



35
Untitled, ca. 1967
Ink on paper, 20 x 13 3/8 in.
*Not in exhibition



36
Page from Sketchbook XXXV, August 7–December 14, 1972
Ink on paper, 11 x 8 3/8 in.

Notes

1. Huppler initially drew the figure of "Tallchief" (color plate 3) much larger on the verso than it appears on the finished side. He made six separate sheets of studies for *The Friends of the Artist Karl Priebe* (color plate 2) and began the large compilation drawing in a horizontal format. He drew thirteen figures in outline on the verso before he abandoned the format for the final vertically oriented grid.
2. There is a preliminary sketch for this casein in the collection of Thea Tenenbaum-Malferrari.
3. For George Platt Lynes's photograph of Tallchief in her role, see David Leddick *Intimate Companions: A Triography of George Platt Lynes, Paul Cadmus, Lincoln Kirstein, and Their Circle* (New York: St. Martin's Press, 2000), 229.
4. There are at least two sketches of this painting in varying states of finish in the collection of Thea Tenenbaum-Malferrari and the collection of John and Shirley Wilde.
5. Dudley Huppler, "The Antiquerie." Unpublished typescript, ca. 1971. Dudley Huppler Papers, Longmont, CO.
6. Huppler consistently recalled that John Wilde gave him "only one" technical lesson and thanked both Andy Warhol and Karl Priebe for lessons on color. John Wilde recalled that over the years he would show Huppler how to draw certain objects in perspective when he asked. Wilde, conversation with the author, August 19, 2001. For Huppler's comments to Warhol, see letter postmarked October 8, 1954: "It is entirely through you that I have been emboldened to add paint to drawings. . . . Only one other person ever taught me anything; 10 years ago—I'm not given to influences, at least in technical matters. Always I have had such a refined color sense. I thought that the way the paint was put on had to be equally refined; but you suggested just go at it, get the paint on." Andy Warhol Archives, Huppler Correspondence, The Andy Warhol Museum, Pittsburgh, PA. For comments to Priebe, see letter on Wisconsin State University letterhead, n.d. [ca. 1970]: "My new art work is all owing to the lesson you gave me in the sketchbook—put in arbitrary color here & there to add interest & cut down linear effect. So, thank you. I only had one other art lesson. From John: How to do a perspective squared floor. Maybe with 1 more lesson I'll hit the big time. Yo ho." Karl J. Priebe Papers, Huppler correspondence, folder 1.
7. Marianne Moore to Huppler, February 8, 1948, Huppler Papers.
8. For Freddie's painting see *Surrealism: Desire Unbound*, ed. Jennifer Mundy (London: Tate Publishing, 2001), 235.
9. Huppler to Moore, November 5, 1949, Huppler Papers.
10. Huppler to Ted Carey, January 16, 1959, Huppler correspondence, The Andy Warhol Museum, Archives Study Center, Pittsburgh, PA. Four Huppler drawings were sold from the estate of Andy Warhol, April 24–26, 1988, Sotheby's New York: Lot 1006 two portraits of a young man and Lot 1007 *Portrait of Ted* and a head of a young boy. It is likely that at least one of these is a portrait of Ted Carey. According to the inscriptions noted in lot entry 1006, and Carey's recollection, at least one other may be Warhol. As the catalogue goes to press, all inquiries through Sotheby's have failed to locate the present owners.
11. Susan Weininger, "Gertrude Abercrombie," in *Gertrude Abercrombie*, exh. cat. (Springfield: Illinois State Museum, 1991), 33.
12. Weininger, "Gertrude Abercrombie," 19.
13. Huppler to Warhol, postcard, May 6, 1955, Andy Warhol Archives, Huppler Correspondence.
14. The AIDS crisis is referred to in letters between Huppler, Todd Boleander, Lee Hoiby, and Jerome Karidis, Huppler Papers.
15. AIDS claimed Robert Mapplethorpe (1946–1986) in this year; artists such as Kieth Haring (1958–1990), David Wojnarowicz (1954–1992), or the group Gran Fury worked hard in the art world to make work that countered ignorance and myths. Gran Fury was responsible for the busboard campaign that featured random couples—men, women, interracial, gay, and straight—kissing below the slogan: "KISSING DOESN'T KILL: GREED AND INDIFFERENCE DO." Haring's hip street-style representation was directed to similar ends, accompanying the equations "IGNORANCE = FEAR" or "SILENCE = DEATH." See Emmanuel Cooper, *The Sexual Perspective: Homosexuality and Art in the Last 100 Years in the West* (London: Routledge, 1994), especially pages 304–18.
16. John M. Huppler, conversation with the author, January 22, 2002.
17. Huppler to Elizabeth Tenenbaum, n.d. [ca. 1960], Huppler Papers.
18. Huppler noted on the verso that this pitcher came from the collection of Karl Priebe. Shirley Wilde purchased what may be the same cow pitcher—it is identical—from a Wisconsin antique store several years after Priebe's collection was sold off.

19. "Black and White Brilliance by Dudley Huppler," *Vogue* (May 1, 1950): 110.

20. Dudley Huppler, "The Antiquerie." Unpublished typescript, ca. 1971. Huppler Papers.

21. The cat was taken from the foreground of *Holy Family with the Young Saint John the Baptist, a Cat, and Two Donors* (ca. 1525–1530) attributed to Dosso Dossi (?) or Sebastiano Filippi. See Peter Humfrey and Mauro Lucco, *Dosso Dossi: Court Painter in Renaissance Ferrara* (New York: Metropolitan Museum of Art, 1998), 272-75.

22. Huppler contributed illustrations to *Murdoch* (New York: Harper and Brothers, 1961) by Hubbell Pierce under the pseudonym DH. His own books were described in an article that appeared in *The Progressive* (Muscoda, Wis.), September 21, 1961. These book projects were neatly wrapped together by Huppler after they made unsuccessful rounds to publishers and are in the collection of Thea Tenenbaum-Malferrari.

23. Huppler to Karl Priebe, n.d. [ca. 1971], Karl J. Priebe Papers, Huppler Correspondence.

24. See especially plates 29–31 in Mark Francis and Dieter Koepplin, *Andy Warhol: Drawings 1942–1987* (New York: The Andy Warhol Museum and Bulfinch Press, 1998). The drawings referred to here are in the collection of the Öffentliche Kunstsammlung, Basel and date to around 1953/54.

25. Huppler to Warhol, postcard marked August 24, 1954. Time Capsule 55, The Andy Warhol Archives Study Center, Pittsburgh, PA.

26. Huppler was proud of his physique and flattered that professional photographers wanted to capture him on film. Otto Fenn took many photographs of Huppler's legs, upon which Dudley later based satyr drawings.

27. Huppler collected movie magazines and kept clippings of movie divas. Later he collected ballet and dance magazines and often drew from them.

28. Huppler to Karl Priebe, n.d. [ca. 1970] Karl J. Priebe Papers, Huppler Correspondence.

29. The Perlin silverpoint is dated 1953 and is in the collection of Thea Tenenbaum-Malferrari.

30. Huppler to Priebe, Wisconsin State University letterhead, n.d. [ca. 1972] Priebe Papers, Huppler Correspondence, folder 1, Sketchbook XXXVIII, Nov. 24, 1973–May 11, 1974 "The Large 'Satyricon' Sketchbook—variations on Fellini's images" is in the collection of Thea Tenenbaum-Malferrari.

31. A good many of these drawings can be found in Notebook XII—spring-early summer 1967 (Oshkosh, Chicago, Boulder) and in Notebook XIV, dated fall, 1967 (begun in Oshkosh). Collection of Thea Tenenbaum-Malferrari.

Remembering Dudley

Sylvia Fein

When I lived in Mexico during part of World War II, Dudley sent me a Christmas gift, one of the famous fruit cakes he made (from scratch). It arrived perfectly intact. It was a true artist's fruit cake, made with all the usual ingredients plus enormous red, green, orange, and purple gum drops, so that when the fruit cake was sliced, the slices glowed like stained glass.

Years later, I went to visit my darling thirty-years-friend Dudley. I flew from San Francisco to Denver, then took a bus to Boulder, expecting to be met at the bus station by Dudley and a car, but it wasn't to be. Instead, we strapped my small suitcase onto Dudley's bike, and I mounted a boy's bike he had wheeled, along side his own, to the bus station. Only one mishap occurred, when I fell over in the midst of downtown traffic.

We had a great time cooking, drawing, visiting his friends, and taking jaunts to antique stores. I bought a horse-shaped weight from a windmill on his advice, and an antique wood-burning stove to be shipped home. Each morning in the two weeks I spent in Boulder with Dudley, he was up an hour before I was, working hard at drawing. It was his routine.

Sylvia Fein and John Wilde, Madison, Wisconsin, 1941.

Left to right: Karl Priebe, John Wilde, Gertrude Abercrombie, Dudley Huppler, and Jerome Karidis at a Priebe exhibition, Milwaukee, 1968.

Left to right: James Watrous, Marshall Glasier, John Wilde, and Dudley Huppler in the University of Wisconsin Memorial Union Art Gallery, Madison, ca. 1947.

Reminiscence

John Wilde

If dim memory serves, I first met Dudley Huppler in 1939 or early 1940. During that time a group of art students, other artistic types, and political radicals hung out in the Rathskellar in the University of Wisconsin, Madison student union. Among them were Harold Taylor, Art Camper, Miles McMillen, Marshall Glasier, Harry Lichter, Arnold Dadian, Sylvia Fein, James Watrous, Helen Ashman, Rudolph Jegart, Orville Larson, and Joe Bradley. Discourse was profound, lively, loud, irreverent, outrageous, and all inclusive. I believe Huppler, then a graduate student in the English department, was attracted by the ambiance and just wandered in. Soon he became an integral part of the ongoing dialogue. It was an exciting time fueled by discussion rich in ideas, which stimulated creativity and invention, affecting all in this diverse group and many beyond.

Along with other endeavors at the time I was designing some sets for the dance department's annual performance, called "Orchesis." The legendary Marge H'Doubler, head of the department, was an avid supporter of experimental dance. Art students Sylvia Fein and Helen Ashman were designing some wild and wonderful costumes, while I created several sets. Because Huppler's sister, Eliza, was a dance major, this brought him directly on the scene. Dudley offered advice (and strong, perceptive advice it was), thus making us aware of his design talents and erudition. I remember that he began to put these ideas on paper (i.e., started to draw), initially just sketches for sets and costumes. It was the beginning of an extraordinary career, spanning forty-five years, resulting in worldwide contacts and friendships and leaving a legacy of at least 10,000 drawings from which the work in this exhibition was selected.

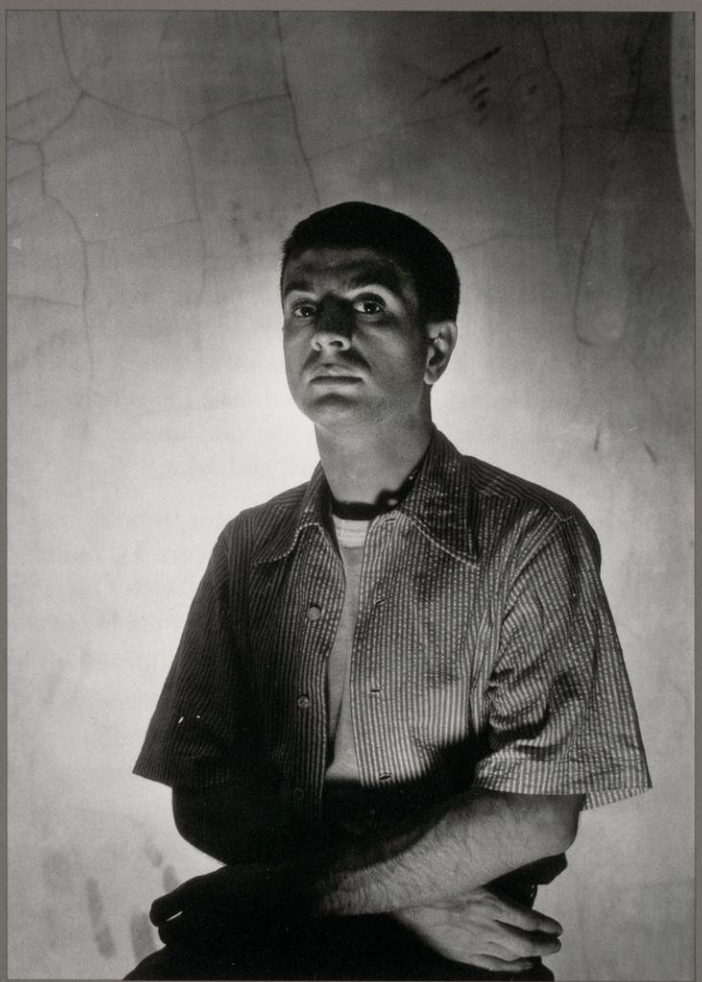
An exciting time, those halcyon days were, but it all ended when America entered the war. The "group" was widely dispersed by the end of 1942. However, long friendships and relationships resulted from that short period. I maintained a lively correspondence with Huppler, among others, during four years of military service; his letters were always well received, always gossipy and full of new ideas, always reminding me in their fantasy and caprice that some remnant of a sane world still existed "out there." While in service I somehow managed to complete perhaps a couple dozen drawings, all of which I sent on to Huppler in Muscoda for safe keeping until war's end—a commitment he faithfully met.

After my discharge from service I returned to the university in Madison, and Huppler was there, very much there, and for a few years the prewar group, or a good part of it, once again flourished. In 1947, Dudley and I held a joint exhibition at the student union on campus that resulted in some "letters to the editor" in the local papers and an editorial by William Evjue defending our freedom of expression. We also caused a stir by serving sherry at the opening reception—a first ever on university property. Huppler was certainly visible during those postwar years. We saw each other often, partied together with the "happy few," exhibited together, and influenced one another's work, often traveled together to Milwaukee, Chicago, and New York. In 1950 I introduced him to my New York gallery, where he subsequently exhibited on several occasions.

As I settled into my studio and teaching at the UW, Huppler expanded his horizons: through my friend Karl Priebe he met and made friends with many people in New York, Chicago, and Milwaukee, including the painters Gertrude Abercrombie, Julia Thecla, and Andy Warhol. Though wildly frugal (e.g., road-kills were frequently the main course of his dinners), he had to take a teaching position and odd design jobs now and then to support his style of living. All the while Huppler was drawing, drawing, drawing, and he would frequently return to Madison for short or long stays with friends and relatives. Each time he would come to my home, with a bundle of new works under his arm to show me what he had been doing. I would welcome each visit as a revelation.

John Wilde and Dudley Huppler, Chicago, 1948.
Photo by Madeline Tourtelot

Chronology



Huppler photographed by George Platt Lynes, ca. 1950

Dudley Huppler: A Chronology

Robert Cozzolino

The primary sources for these entries were Dudley Huppler's personal papers, Longmont, Colorado. In addition, I consulted the following archival collections: Gertrude Abercrombie Papers and John Wilde Papers, Archives of American Art, Smithsonian Institution, Washington D.C.; the papers of Sylvia Fein, Martinez, CA; Charles Henri Ford Papers and Glenway Wescott Papers, The Beinecke Rare Book and Manuscript Library, Yale University; Papers of Katherine Anne Porter, Archives and Manuscripts Department, University of Maryland Libraries; Karl J. Priebe Papers, Department of Special Collections and University Archives, Marquette University, Milwaukee; Andy Warhol Archives, The Andy Warhol Museum, Pittsburgh, PA; The University of Wisconsin–Madison Archives. I also drew on conversations with Sylvia and Terry Fein, John Marion Huppler, Louis Tenenbaum, Thea Tenenbaum-Malferrari, and John Wilde.

Fig. 1. Dudley with his father, Theodore Huppler, ca. 1918. Photo by Lorin Gillette.

1917–34 Dudley Gregor Huppler born August 8 in Muscoda, Wisconsin (figure 1). Younger brother, John (Tarzie) born 1919, and sister Elizabeth (Eliza) born 1921. Attends high school in Muscoda and develops a lifelong love of reading and literature.

1935–39 Enrolls at the University of Wisconsin in Madison. Majors in English and minors in art history. Receives both bachelor's and master's degrees in 1939.

1937–38 Works for the WPA-sponsored National Youth Association, doing manual labor, with brother John.

1939 Meets Terry Fein in a writing class taught by Helen C. White. She introduces him to her sister Sylvia. Through Sylvia Fein meets Helen Ashman, Marshall Glasier, James Watrous, John Wilde, and others. Wilde introduces Huppler to Karl Priebe, and Huppler also begins a friendship with younger music student and composer Lee Hoiby.

1940–41 Named Adams Scholar in the department of English at the University of Wisconsin, Madison. Begins working on his doctorate in English and passes preliminary exams.

1940–44 Works as a teaching assistant in the Department of English, University of Wisconsin, Madison.

1943 Meets Gertrude Abercrombie in Chicago, through mutual friend Priebe. Also at this time probably meets Charles Sebree and Julia Thecla, two Chicago artists and friends of Priebe.

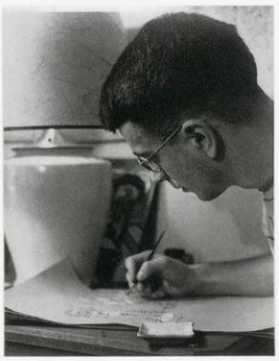


Fig. 2. Huppler at work on a casein painting, 1944.

Fig. 3. Carl Van Vechten, portrait of Karl Priebe, ca. 1944.

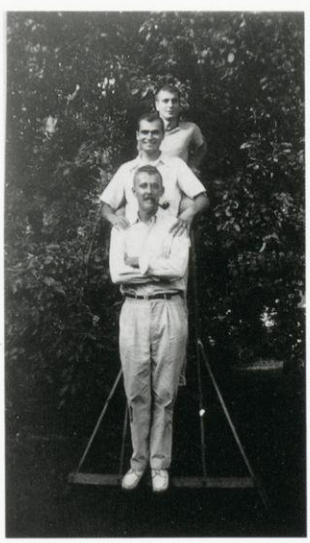


Fig. 4. Top to bottom: Huppler, Louis Tenenbaum, and John Wilde in Benjamin Ashman's garden, Madison, August 1947.

1943 cont.

September — Makes his earliest dated drawings (figure 2).

1944

Summer — Stays with Karl Priebe in New York (figure 3).

Wins *The Capital Times* Award for *Objects*, a casein painting in the *Eleventh Annual Wisconsin Salon of Art*, Wisconsin Memorial Union, University of Wisconsin, Madison, November 11–27. Also exhibits the drawing *Karl's Friends II* (original title for color plate 2).

1944–47 — Spends much time at Glasier's salon for artists and eccentrics. Composer Harry Partch arrives in Madison where he completes the manuscript of *Genesis of a Music*. Partch is introduced to Glasier and his circle. Hoiby becomes part of his ensemble and performances are given in the Glasier home.

1945 — January-March Works with Priebe at a tannery for war effort.

Awarded The Paul Hammersmith Memorial Prize of $25 for work in "any medium showing great originality and creative imagination" for *Crowns for Ladies*, at the *Thirty-second Annual Exhibition of Wisconsin Art*, The Milwaukee Art Institute, March 31–April 29. Also exhibits *The Acrobatic Stars* (color plate 6).

Awarded Wisconsin Union Purchase Prize of $25 for "the most meritorious work in graphic art" for *Tournament Figure* in *Twelfth Annual Wisconsin Salon of Art*, Wisconsin Memorial Union, University of Wisconsin, Madison, November 8–December 3. Also exhibited *The Gypsies*.

Fall — Teaches English at the University of Minnesota, Minneapolis.

1946

Spring — Teaches English at Grinnell College, IA.

Publishes first book of prose, *The Lesson Book*.

Included in *Thirty-third Exhibition of Wisconsin Art*, Milwaukee Art Institute, April 18–May 19. Exhibits *Tournament Figure*.

Summer — Returns to Madison and is reunited with friends John Wilde, recently discharged from the U.S. army, Helen Ashman Wilde, Marshall Glasier, and others. Learns much about gardening from Helen's father, Benjamin H. Ashman (figure 4).

1946 cont.

Included in *Thirteenth Annual Wisconsin Salon of Art,* Wisconsin Memorial Union, University of Wisconsin, Madison, November 7–December 1. Awarded graphic art honorable mention for *Night Moth*. Also exhibited *Hide off a Royal Beast*.

Has solo exhibition *Paintings and Drawings by Dudley Huppler*, Gallery of Chubb Library, Ohio University, Athens, December 1–15.

1947

Has joint exhibition, *John Wilde, Dudley Huppler, An Exhibition of Artwork*, Memorial Union Gallery, University of Wisconsin, Madison, January 30–February 19, 1947; Layton Art Gallery, Milwaukee, March 1–18.

Exhibits *Crow and Prince Humbert Rose* and *Grotto Piece* in *Pictures for Young Collectors*, The Renaissance Society at the University of Chicago, November 20–December 17.

Exhibits *A Delicious Torture Device* in *Fifty-eighth Annual Exhibition of American Paintings and Sculpture: Abstract and Surrealist American Art*, The Art Institute of Chicago, November 6, 1947–January 11, 1948. Glasier and Wilde also included in exhibition.

Fig. 5. George Platt Lynes's portrait of Marianne Moore, ca. 1948.

1948

Has solo exhibition, *Dudley Huppler*, The Art Institute of Chicago, April [1]–May 9.

Exhibits *Celebration Piece for Sylvia's Return* and *Crown Prince Humbert Rose* in *Wisconsin State Centennial Exhibition, Contemporary Wisconsin Art*. Layton Art Gallery, Milwaukee Art Institute, April 2–May 3. Wisconsin State Fair Park Centennial Exposition June 1–December 31.

Has joint show, *Exhibition of Paintings by John Wilde and Dudley Huppler*, The Gallery Studio, Chicago, May 29–June 25.

Begins corresponding with Marianne Moore (figure 5).

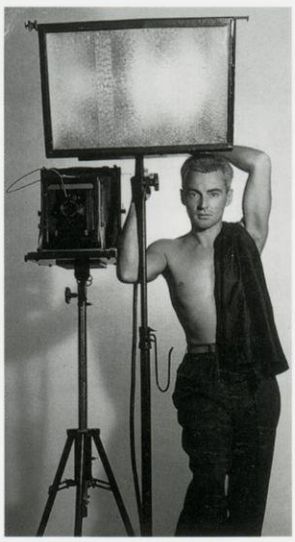


Fig. 6. James Ogle, George Platt Lynes in his studio, 1940.

1949

Has solo exhibition, *Chamber Exposition (Memorial to Denton Welch): Recent Drawings and a New Manuscript* opens August 17 in the Tenenbaum's apartment at 504 N. Henry St., Madison.

Exhibits the drawing *Enigma: Anti-Goethean* in *Fifteenth Annual Wisconsin Salon of Art*, Wisconsin Memorial Union, University of Wisconsin, Madison, November 3–December 4.

Begins corresponding with George Platt Lynes (figure 6).

Exhibits *Cock*, and *Owl in the Box* in *Second Biennial Exhibition of Paintings and Prints*, Walker Art Center, Minneapolis, MN, November 13, 1949–January 22, 1950.

Fig. 7. George Platt Lynes. Advertisement for Henri Bendel featuring three of Huppler's drawings, 1950.

1950

Stays in New York frequently throughout the year, meeting Lynes and his circle, including Paul Cadmus, Jared French, Lincoln Kirstein, Bernard Perlin, Glenway Wescott, and Monroe Wheeler.

Featured in an advertisement for Henri Bendel [10 West 57th St., NY] photographed by George Platt Lynes; a model holds one of Huppler's drawings and two others lean against a wall. The advertisement appears prominently in *Vogue* (April 15, 1950): 3 (figure 7).

Has solo exhibition *Dudley Huppler*, Edwin Hewitt Gallery, New York, May 1–13. Advance publicity for the exhibition includes profiles of Huppler and Wilde in *Flair* (June, 1950): 88-89 (figure 8)

Fall

Lives in Philadelphia.

1951

Makes first trip to Italy to join the Tenenbaums, who are staying in Florence on Lou's Fulbright award. Travels by himself to visit Naples, Assisi, and Rome. On the way back visits the south of France, Salzburg, and London.

Draws rabbit and pen for Parker Pen Co. to use in national advertisement.

Designs Christmas card for Monroe Wheeler, using drawing of a cathedral, made in Italy.

Included in *The New Reality*, Edwin Hewitt Gallery, New York, November 1–17.

Included in *Holiday Show at the Layton Art Galleries*, Layton Art Gallery, Milwaukee, December 4, 1951–January 7, 1952.

Fig. 8. Dudley Huppler, photographed for *Flair*, New York, 1950. Photograph by Melton-Pippin.

1952

Has solo exhibition, *Bella Italia* (*Drawings by Dudley Huppler*), Edwin Hewitt Gallery, New York, October 13–November 1.

Exhibits *Guinea Hen: The Tragedy of Incomplete Beauty* (cat. no. 23) in *Contemporary Drawings from 12 Countries 1945–1952*, The Art Institute of Chicago, October 23–December 14.

Fig. 9. Huppler with bird carts in Rome, 1953. Photograph by Lee Hoiby.

1953

Included in *Nebraska Art Association Sixty-third Annual Exhibition,* University of Nebraska, Lincoln, University Galleries, March.

Travels to Italy to stay with Lee Hoiby who is in Rome on a Fulbright fellowship. Travels around the region with Hoiby and Bob Courtright (figure 9).

1954

Has solo exhibition, Maynard Walker Gallery, New York, October–November.

Begins a friendship with Andy Warhol through photographer Otto Fenn.

Fig. 10. Left to right: Tobias Schneebaum, Huppler, and Ralph Pomeroy at Yaddo, Saratoga Springs, New York, spring 1955.

Fig. 11. Huppler's window decorations for Bonwit Teller, New York, September 1955.

Fig. 12. Dudley Huppler, *Daphne*, ca. 1958, ink and casein on paper, 14 3/8 x 11 in.
Thea Tenenbaum-Malferrari

1955

Spring — Awarded a Yaddo Residence grant for visual artists, Saratoga Springs, NY. While there meets Ed Field (color plate 18), Ralph Pomeroy (cat. no. 19), Martin Riis, and Tobias Schneebaum (figure 10).

Summer-fall — Lives in New York City.

September — Decorates windows for Bonwit Teller, New York (figure 11).

Makes drawings for the Pippin Press, New York, which are used for silkscreened wallpaper known as Pippin's Roman Trees.

1956 — Has solo exhibition, *Mice and Bugs, Shells and Paperweights: A New Group of Small Drawings by Dudley Huppler*, The Wakefield Gallery, Wakefield-Young Books, New York, May 21–June 9.

Summer — Lives in New York City.

1957 — Has solo exhibition: *Drawings on Colored Paper by Dudley Huppler*, Riccardo Restaurant and Gallery, Chicago, January.

Summer-fall — Lives in New York City.

September — Decorates windows for Delman's, New York.

1957–58 — Travels to Italy for last time (figure 12).

1958 — Has solo exhibition, *Animal Friends*, Worth Avenue Gallery, Palm Beach, FL, December 11, 1958–January 4, 1959.

1959 — Lives in New York City.

Draws owl for *Art in America* that runs on back cover of issue 47 no. 3 and is used by the magazine in promotions and advertisements as a logo.

Has solo exhibition, *Monkeys and Owls: New Drawings by Dudley Huppler* (including Three New Series of Postcards: Owls in Trees, Monkeys, Kids in Dress-Up), The Wakefield Gallery, Wakefield-Young Books, New York, April 8–30.

Offered $125 for six drawings of eyes by Revlon. After negotiations he refuses because as he told his sister Eliza in a letter, "I'd think of [asking] $100 each [for the drawings]. I can't sink to such terms."

1960 — Has joint exhibition: *Paul Crosthwaite and Dudley Huppler*, Worth Avenue Gallery, Palm Beach, FL, January.

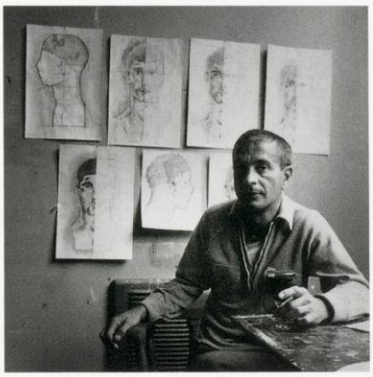


Fig. 13. Huppler in his studio in Santa Monica, California during his Huntington Hartford Foundation residency, 1960. Photograph by Joe Thomas.

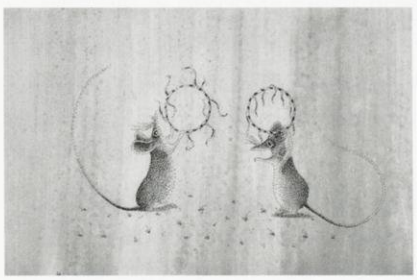


Fig. 14. Dudley Huppler (American, 1917–1988), Untitled [page 10 from Murdoch] n.d., ink and casein on paper, 7 x 11 in. Collection of Thea Tenenbaum-Malferrari

1960–61 Awarded two consecutive Huntington Hartford Foundation residence grants, Santa Monica, California (figure 13).

Begins going to Palm Beach, FL for part of the year at the invitation of friend and patroness Alice Delamar, from around this time through the mid-1970s. Has several exhibitions in Palm Beach.

1961 Publishes second book of prose, *The New Joker*.

Illustrates *Murdoch* by Hubbell Pierce under the pseudonym DH (figure 14).

1961–65 Teaches English at the University of Colorado, Boulder.

1962 Makes earliest extant sketchbooks. Eventually fills over seventy with careful, remarkably tidy drawings between 1962 and 1988.

1963 Has solo exhibition, *Drawings by Dudley Huppler*, True Furniture Studio of Interior Design, Boulder, CO, October.

1966

January Begins teaching English full time at the University of Wisconsin, Oshkosh.

February Has solo exhibition, Collector's Gallery North, Oshkosh, WI.

Has solo exhibition, *An Exhibition of Drawings by Dudley Huppler*, Ripon (WI) College Art Gallery, September 25–October 7.

Has solo exhibition, *Drawings*, Gilman Galleries, Chicago, June.

1967 Has solo exhibition, Marquette University, Milwaukee, February 19–March 5; travels to the John Nelson Bergstrom Art Center, Neenah and the Paine Art Center and Arboretum, Oshkosh, WI.

1968 Has solo exhibition, *Drawings and Stitcheries by Dudley Huppler*, Bresler Galleries, Milwaukee, January.

Has solo exhibition, Terrace Gallery, John Nelson Bergstrom Art Center, Neenah, WI, March.

1969 Makes extensive series of drawings in homage to Giorgio Morandi.

1971 Included in *Drawings*, Bergman Gallery, University of Chicago May 4– June 5 (nine works).

1971–72 Is visiting instructor of drawing in Department of Art, University of Wisconsin, Madison.

1974 Included in *National Print Invitational Exhibition*, Main Art Gallery, California State University, Sacramento, January 9–27; travels to Artists Contemporary Gallery, Crossroads, CA.

Fig. 15. Dudley Huppler (American, 1917–1988), Untitled, 1981, graphite and colored pencil on yellow paper, 18 x 12 in. Collection of Thea Tenenbaum-Malferrari

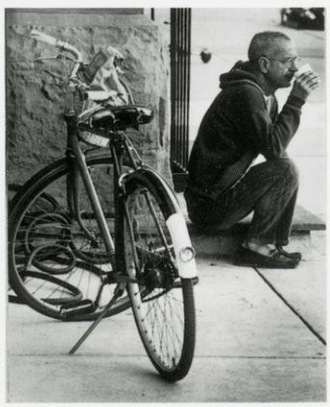


Fig. 16. Huppler waiting for Red Zinger bike race to begin, Boulder, ca. 1972.

1975 Included in *Drawing America*, Albrecht Art Museum, St. Joseph, MO, December 16, 1975–January 4, 1976.

1979 Makes extensive series of drawings in homage to Walt Kuhn.

1980 Participates on panel as librettist ("Something New for the Zoo," Lee Hoiby, composer, DH librettist) in the Third Annual O'Neill Composer/Librettist Conference, Connecticut College, Groton, CT, July 6–20.

1981 Has solo exhibition, *Fantasy Works by Dudley Huppler*, Oshkosh Public Museum, April 5–26. The show features his recent figure drawings of tattooed men and boys (figure 15).

1983 Makes numerous small-scale drawings in homage to John Peto.

1985

June Retires from teaching at the University of Wisconsin-Oshkosh. Lives and works in Boulder, CO (figure 16).

1986–88 Makes series of homage shoe drawings to Andy Warhol.

August 11,1988 Dies in Boulder and body is cremated. Relatives later scattered his ashes over a secret lake in Colorado.

1998 Included in *Surreal Wisconsin: Surrealism and Its Legacy in Wisconsin Art*, Madison Art Center, August 23–November 15.

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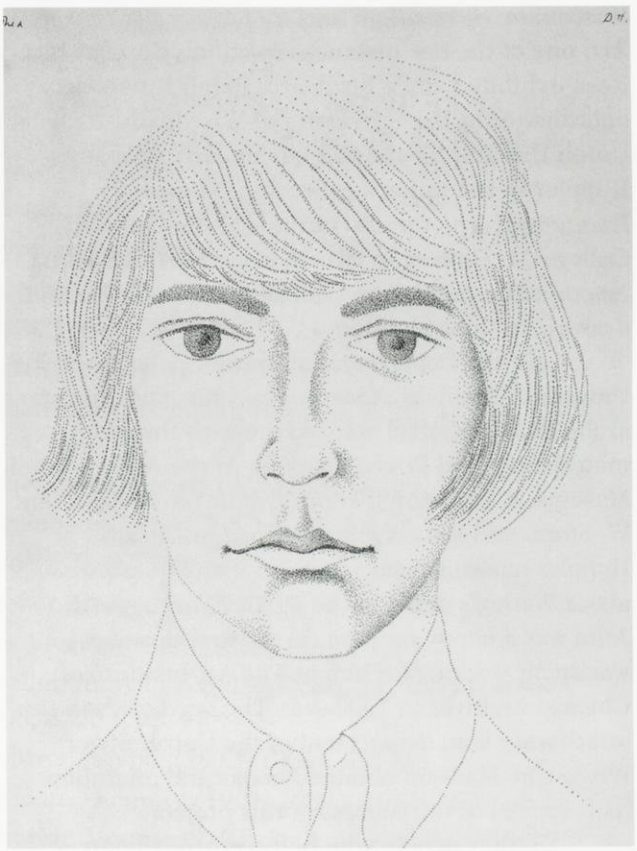
Curator's Acknowledgments

The research for this exhibition and the resulting publication represents the first scholarly work on Dudley Huppler. Reconstructing an artist's life from the letters and clippings he left is no small feat, regardless of the artist's stature. I could not have accomplished this work without the help of many wonderful friends and colleagues, and I wish to thank them individually. I hope that this is but the beginning of a renewed interest in Huppler and that future researchers will improve our understanding of his art and life. While I have aimed to be thorough and accurate in my work, I offer it as a foundation to be built upon, not the capstone.

The project would not exist without the unflagging devotion and cooperation of Dudley Huppler's niece Thea Tenenbaum (see drawing) and her husband, Raffaele (Lele) Malferrari. From the outset they welcomed me as family and invested an inordinate amount of trust in my work. Thea and Lele made an enormous task thoroughly enjoyable through their humor, generous conversation, wonderful food, sound advice, and genuine concern. While we were brought together through the chance circumstance of this exhibition, we became good friends and for that I am grateful. While in Boulder I also had the good fortune to meet Thea's father, Louis Tenenbaum. Not only did he introduce me to the pleasures of mountain mushroom-hunting, but he helped identify people from photographs in Dudley's scrapbooks and provided tales of his eccentric brother-in-law. Helping in various ways while I stayed in Colorado was the delightful, culinary wizard Ellie Barusky. She was, like Gelsey and Emiliano Malferrari, good company after long hours digging through drawings and letters. Mary Settegast also inspired me to do the best job I could—I hope she approves of the result! In New London, Wisconsin, Dudley's younger brother John M. Huppler discussed growing up in Muscoda. He was generous with his tales and the details of his upbringing, and I shall not forget his hospitality.

Elvehjem Director Russell Panczenko has been a good friend and has had great faith in this project and my ability to see it to fruition. Neither one of us knew what would come of the project when he invited me to organize the exhibition; we were both pleasantly surprised. His support and confidence has fueled my efforts, and I will never forget the opportunities he has provided since I arrived in Madison in 1997. He has taught me a great deal.

Even a small exhibition is the sum of its lenders. The core of the exhibition was selected from the vast collection of objects that Dudley Huppler left Thea Tenenbaum-Malferrari. Additional



Thea, ca. 1964
Ink on paper, 14 x 11 1/8 in.
Signed "D.H." upper right
Collection of Thea Tenenbaum-Malferrari

loans were provided by an anonymous lender, Sylvia Fein and Bill Scheuber, John M. Huppler, The Andy Warhol Museum, and John and Shirley Wilde.

Many people assisted my research on this exhibition. In addition to the Tenenbaum and Huppler families, many of Huppler's friends and acquaintances shared their memories with me. James Auer, Lee Hoiby, Tobias Schneebaum, John Wilde, and Shirley Gene Wilde were extremely helpful in this regard. John Wilde in particular came to expect (and seemed not to mind) many last-minute queries. Sylvia Fein similarly welcomed me into her home and treated me like an old friend. She and her husband, Bill Scheuber, spoke at length about their years in Madison and later visits with Dudley. Her sister, Terry Fein, also illuminated aspects of Huppler's personality. In addition, Linda Lunde shared her memories as a former student of Huppler.

At the Madison Art Center, curator Sara Krajewski showed me work by Huppler's circle, including a newly acquired portrait of Huppler by Marshall Glasier. She generously shared her curator's files from the 1998 exhibition *Surreal Wisconsin: Surrealism and Its Legacy in Wisconsin Art*, one of the few instances in which Huppler has been exhibited since his death. Ralph Russo, arts coordinator at the University of Wisconsin–Madison Union Directorate showed me an early work by Huppler in the union's collection. Theresa N. Hammond, director and curator of the Guilford College Art Gallery in Greensboro, North Carolina, responded eagerly to my questions about a Huppler drawing in the collection.

In the Department of Special Collections and University Archives at Marquette University, assistant archivist Phil Runkel assisted me with Huppler materials in Karl Priebe's papers. At the Andy Warhol Museum in Pittsburgh, Pennsylvania, archivists John W. Smith and Matt Wrbican helped me locate Huppler materials and answered many questions about Warhol's circle in the 1950s. Working with John was a happy reunion, as my first museum job was spent working for him at The Art Institute of Chicago Archives in 1993–94. The good souls in the interlibrary loan department at the University of Wisconsin–Madison obtained books and microfilm reels crucial to the success of this project.

Other people who helped through correspondence were Leigh Albritton, registrar, Milwaukee Art Museum; Michael Barsanti, associate curator, Rosenbach Museum and Library; Lauren Brown, Jessica Ford Cameron, and Beth (Ruth M.) Alvarez, University of Maryland Libraries; Steve Masar, archivist, University of Wisconsin–Madison; Anne Marie Menta, public services assistant, and Patricia Willis, curator of the American Literature Collection at Beinecke Rare Book and Manuscript Library, Yale University; Joshua Ranger, archivist, University of Wisconsin–Oshkosh; Barbara C. A. Santini; Jenny Tobias, associate reference librarian, Museum of Modern Art, New York.

My colleagues at the Elvehjem Museum of Art have been friendly and supportive no matter what my task and position over the last five years. For this project I worked with four people in particular who proved essential for the success of the project. Connie Diring provided my travel arrangements wherever Huppler took me, which was often further than I expected. Associate registrar Jennifer Stofflet handled a puzzling array of Huppler paraphernalia, arranged loans, and coordinated a multitude of photography. Jim Wildeman photographed Huppler's delicate drawings with great care, and devoted himself to producing images that did the work justice. Editor Pat Powell offered priceless advice and moral support throughout the project. She supported my proposals for the catalogue content and challenged me to improve upon it at every stage.

In the art history department my advisor Barbara Buenger has supported and encouraged my interest in oddities and immeasurably improved my writing over the years. Sandi Russell has also supported me in everything that transpired from my arrival in September 1997. When I made the gradual transition from teaching assistant to curator, she gave attentive advice that proved wise again and again. She has made graduate study far smoother for countless of my peers and richly deserves our gratitude.

And to my sister Renée, brothers Jeff and Michael, mom and dad, friends Richard Holland, Jonathan McKernan, Krista Petkovsek, and Joann Skrypzak; somehow you must be reflected in this for you believed in me along the way. Finally, I wish to thank my dear friend Katherine White, who happily picked me up after research trips and occasionally fed me after weary travels and travails. Most of all, I dedicate this work to Catherine E. Cooney, who has helped me in innumerable ways since we met in January of 1999. Her advice, friendship, and emotional support is unsurpassed in my life, and I expect that shall only grow. Thank you, Caty.

Index of People

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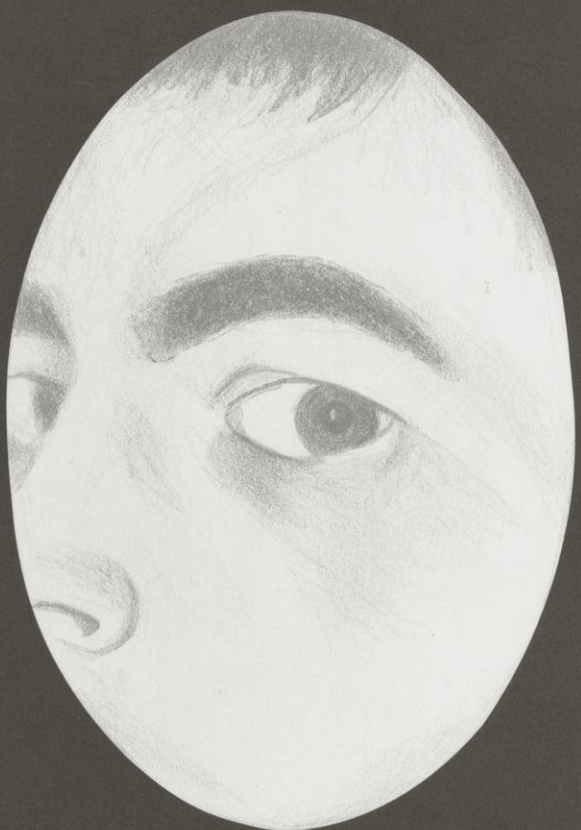

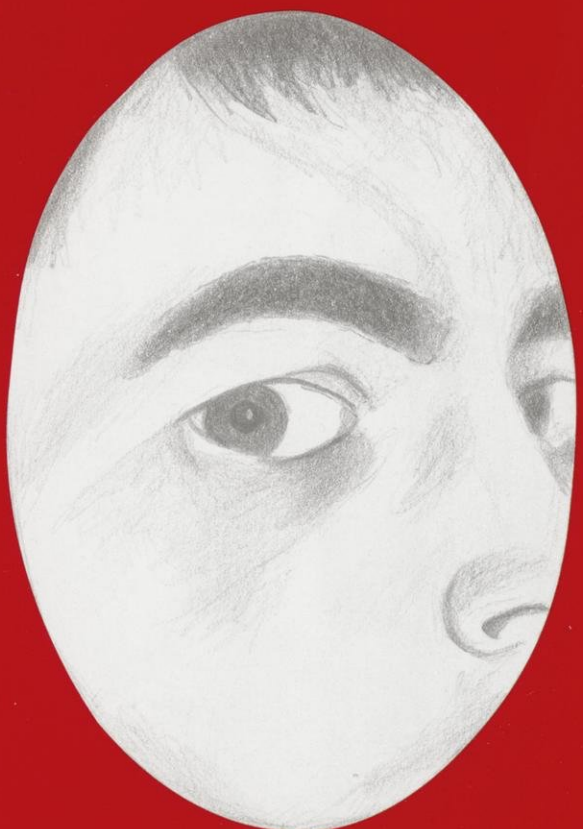

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