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Francesco Spicuzza: Wisconsin Impressionist

Francesco Spicuzza
artist

Curtis L. Carter
Marquette University

Kit Basquin
Marquette University

Catalog of an exhibition held at the Haggerty Museum of Art, Marquette University, May 7 - June 28, 1992.
FRANCESCO SPICUZZA:
Wisconsin Impressionist
The Haggerty Museum of Art
Marquette University
Milwaukee, Wisconsin

Francesco Spicuzza: Wisconsin Impressionist

Exhibition Dates
May 7 - June 28, 1992
LENDERS

Astor Hotel
Mr. & Mrs. Robert Brue
Mr. & Mrs. Glenn W. Caan
Mrs. Haydon R. Duffy
Mrs. Ren D. Finnigan
Marguerite Spicuzza Hambling
Haggerty Museum of Art
Jaren E. Hiller
Estate of Matilda Jung
Mr. & Mrs. Harrold J. McComas
Marshall & Ilsley Bank
Milwaukee Art Museum
Milwaukee Public Museum, Inc.
Private Collection
Barbara Mirr
Dr. & Mrs. Robert S. Pavlic
Mary Spicuzza Schmal
Private Collection
Alan Stradtler
Private Collection
University of Wisconsin–Milwaukee
West Bend Gallery of Fine Arts
Wisconsin Electric Power Co.
Dr. & Mrs. George C. Wussow

ACKNOWLEDGEMENTS

Many individuals and institutions cooperated to make this exhibition possible. First I would like to thank Stackner Family Foundation, Inc. I also want to thank especially the lenders and the following people for research assistance: Marguerite Spicuzza Hambling and Sylvia Spicuzza, daughters of the artist; Mary Spicuzza Schmal, niece of the artist; and Mary Spicuzza, cousin of the artist, for granting interviews; Alan Stradtler, George C. Wussow, Robert Brue, and Stephen Grassl for sharing their Spicuzza files; Russell Bowman, Director and Leigh Albritton, Registrar, Milwaukee Art Museum; Barry Rosen, Director and Carter Lupton, Head Curator, History/Anthropology, Milwaukee Public Museum, Inc.; E. Michael Flanagan, Director and Michal Ann Carley, Curator, University of Wisconsin-Milwaukee Art Museum; Thomas Lietke, Director, Linda Goetz, Registrar, West Bend Gallery of Fine Arts; Jaren Hiller, Astor Hotel; Patricia Habanek, Marshall and Ilsley Bank; Donna Wittke, Wisconsin Electric Power Co.; Nancy Greenebaum, Estate of Matilda Jung; David Barnett and Elaine Erickson, David Barnett Gallery.

On the staff, Kit Basquin, Curator of Education and Public Programs, curated the exhibition; Jim Mazur, preparator/technician, designed and installed the exhibition; Johann J.K. Reusch, curator, offered useful suggestions on the essay; Marcia Eidel, Assistant Director for Administration, coordinated arrangements for promotion, assisted by Marilyn Meissner; Xiuxin Zhou, served as registrar; Irene Juckem, administrative assistant, helped with manuscript preparation; Clayton Montez, security officer, supervised security.

Curtis L. Carter
Director
Haggerty Museum of Art

Cover:  Girl On Beach, 1917
Oil on board
11 ½ x 15 ½ in.
Collection of Barbara Mirr
PREFACE

Were it not for the widely pervasive spread of Impressionist ideas throughout the world, it would perhaps be unexpected to find an Impressionist painter working in the strongly Teutonic environment of Milwaukee during the first half of the twentieth century, far from the late nineteenth century French roots of this artistic development. Unlike the familiar Impressionist artists such as Monet, Renoir, and Sisley, Spicuzza is of Italian descent. He is one of a number of non-French Impressionist artists who emerged in various places throughout the world including Scandinavia and the United States.

He did not escape the strong Germanic influences of his adopted city since his earlier training in Milwaukee was under the tutelage of artists of the Munich school. This influence is especially noticeable in his portraits which are often darker in tone and mood than one expects of an Impressionist.

Spicuzza mainly confined himself to local subjects and scenes. It is not surprising to see in his paintings prominent Milwaukee citizens such as the colorful attorney and art collector I. A. Dinerstein and the popular Marquette president Edward J. O’Donnell, S.J., or the signatory lake images that dominate life along Milwaukee’s east side. It is thus to be expected that Spicuzza’s art would be found in the homes of Milwaukee’s most discerning collectors and art institutions including the Milwaukee Art Museum and others.

This exhibition, curated by Kit Basquin, brings together a representative collection of Spicuzza’s most important work. It is the first time in many years that the public has been able to view a substantial body of the artist’s work for enjoyment, comparison, and critical appraisal. Thus the exhibition offers admirers, art critics, and historians alike the opportunity to study and assess the artistic contributions of Spicuzza. His paintings consistently surprise the viewer with their beautiful passages and glimpses of life in the Milwaukee of his time.

The exhibition continues a series of regional art at the Haggerty Museum, which has included such artists as Karl Priebe and Lucia Stern, documenting the history of Wisconsin artists.

Curtis L. Carter
Director
61. The Critic, c. 1913, Pastel on board, 25 1/2 x 19 1/2 in. Collection of the Haggerty Museum of Art, Gift of the Walter Schroeder Foundation, Inc. (85.8.3)
FRANCESCO SPICUZZA:
Painter of Life and Light


*Art is there to tell us where we are, and it is also there to tell us who we are. It gives pleasure, coincidentally, but primarily it is there to tell us the truth.*

Russell credited artists with the ability to make sense of the complex experiences of life. He said that the artists, by mastering life for themselves, could teach others how to bear it.

Francesco Spicuzza (1883-1962), Wisconsin Impressionist, showed his viewers how to enjoy the simple things in life like playing in the surf, admiring a sunset, savoring a vase of flowers. He said many times that he wanted to make happy pictures that would stimulate a sense of joy in his viewers.

An Italian who emigrated from Sicily at the age of eight, Spicuzza rose from poverty to become a respected artist and teacher. As a young boy, he sold fruit for his father in the Third Ward. He did not start school in the United States until he was fourteen. Best known for his Impressionist bathing scenes of Bradford and McKinley Beaches and of Cedar Lake during the 1910s and 1920s, he also painted Milwaukee's outstanding citizens, including lawyers, businessmen, teachers, artists, and society women. His other subjects included waterscapes of Lake Michigan and Wisconsin's inland lakes and rivers, as well as landscapes and floral still lifes.

Impressionism focused on what the eye saw and also on the technique of painting itself. French Impressionists such as Claude Monet (1840-1926), Auguste Renoir (1841-1919), and Camille Pissaro (1830-1903), painted fleeting moments of everyday life and observations of nature, particularly light and atmospheric effects. Their Impressionist technique was characterized by loose brushstrokes, a flattening of space, modeling with color instead of tone, and the avoidance of black. Claude Monet's paintings of water lilies at Giverny are familiar examples.

American Impressionist Mary Cassatt (1844-1926) who lived and worked in Paris, exhibited with the French Impressionists (1879-1886). Later, American Impressionists such as John Twachtman (1853-1902), Childe Hassam (1859-1935), and J. Alden Weir (1852-1919), who studied in Europe, modified the Impressionist style, adapting it to the American scene. They returned to America to teach, where they influenced students and spread Impressionism in the United States. William Merritt Chase (1849-1916) joined the American Impressionist group later, teaching and painting in New York City from 1878 until his death in 1916.
He was a flamboyant painter, teacher and tastemaker who influenced collectors as well as artists. American Impressionists maintained the solidity of objects and figures more than the French painters. By the turn of the century, the Impressionist style and technique was widely taught in American art schools.

Spicuzza’s teacher (1901-1902), Alexander Mueller, director of the Milwaukee Art Students League, recognized Spicuzza’s affinity for the bright colors of Impressionism even before Spicuzza studied Impressionism formally. Mueller, who painted in the dark, Realist style of the Munich School, influenced Spicuzza’s early work. Peonies, c. 1911 (cat. no. 70) is an early example before Spicuzza changed to the Impressionist style. A characteristic of the Munich School was close observation of nature, including light effects, much like the approach of the mid-nineteenth century French painters in Barbizon who worked out-of-doors. Jean Francois Millet’s (1814-1875) well-known The Gleaners, 1857, is an example of Barbizon painting, which led to Impressionism. Spicuzza’s drawings J. F. Millet by Himself, 1909, (cat. no. 58) and William Hunt by Himself, 1909, (cat. no. 57), who was an American follower and friend of Millet, testify to Spicuzza’s early familiarity with the background of Impressionism, although he had very little formal training in art. Spicuzza, who painted informal scenes of families at play in sunlit settings, had a natural attraction to Impressionism. He said later:

One should trust to the impression of one’s own
eyes.... It is not the biggest that is the best in
art—but rather the simple, sympathetic, poetic
bit of nature that makes one feel and see the
beauty of the good in all things.  

Spicuzza, following his instincts, studied
with an Impressionist teacher, John Carlson,
at Woodstock, New York, in the summer of
1911. At that time Spicuzza committed to
the Impressionist style. Spicuzza's Impres-
sionist paintings of bathing scenes soon won
him prizes and national recognition. Ex-
amples of these paintings in the exhibition
include early works, such as Bathers, 1913
(cat. no. 1), Bathers: Two Girls in Water, 1910s
(cat. no. 2), and Midsummer Pastime, 1916
(cat. no. 6). Slightly later bathing scenes in
the exhibition are Beach Scene: Four Figures
and Small Child, 1922 (cat. no. 20), and Beach
Scene, c. 1922 (cat. no. 22) which were
completed at the height of his popularity.
Bathing scenes at Cedar Lake in the late
1920s and 1930s include Bathers: Cedar Lake,
1920s (cat. no. 23) and Sunday at Cedar Lake,
c. 1929 (cat. no. 26).

Spicuzza's quick, distinct brushstrokes
and broken color captured the spontaneity
of children playing and the nuances of
sparkling water. He frequently painted on
small, eight by ten inch boards, directly
from the models, who usually were his two
daughters and other family members and
friends. His daughter Marguerite Spicuzza
Hambling said in an interview that her
father would pay her and her older sister
Sylvia to model, instead of giving them an
allowance. Sometimes, she said, that the
modeling sessions would be followed by a hot dog roast on the beach for all the children in the painting. But even so, Mrs. Hambling recounted that there were times when she and her sister would have preferred playing with their friends to posing for their father.²⁹

Spicuzza's spontaneous small paintings had a liveliness often lost when he developed them into larger works. He would complete many small paintings during his summers at his cottage on Cedar Lake, and then enlarge some of these in his Milwaukee studio during the winter, where he worked and also taught painting. For example Bathing Scene: Cedar Lake, c. 1929, 5 ¼ inches by 7 ¾ inches (cat. no. 24), was expanded to produce Sunday, c. 1929, 29 ½ inches by 35 ¼ inches (cat. no. 25).

Although Spicuzza preferred to paint from live models and from nature, he did not hesitate to interpret what he saw. He captured the light and gestures of the moment, as well as an inner light. In newspaper interviews, Spicuzza talked about the importance of fantasy. He said that artists did not paint just what they saw, but added an inner spark that came from the imagination.³⁰ This appreciation for the imaginary carried beyond Spicuzza's paintings into his life. He loved to read fairy tales to his children. He also told stories, a habit he learned from his father. Sometimes he used stories to help create a mood for the young models of his bathing pictures:

Before starting one of the beach pictures for which he is noted he gathers children about him, sits in the sand with them, tells stories until his mood is as theirs and he has gained
42. Girl Picking Blossoms, 1918, Oil on board, 15 3/4 x 11 3/4 in. Collection of Dr. and Mrs. George C. Wussow
their confidence, making them feel he is one of them, so they pose for him naturally and delightedly.$^{11}$

Spicuzza’s bathing scenes can be dated into broad time periods by the style of the bathing suits. In the early works from 1910 to 1917, the models wore skirts or bloomers and hats, as in Midsummer Pastime, c. 1916 (cat. no. 6), Beach Scene: Two Girls in Water, c. 1917 (cat. no. 9), and Girl on Beach, 1917 (cat. no. 8). In his later paintings, such as Girl on Rock, 1919 (cat. no. 13) the suits became sleeveless and short. Later the hats were replaced by bathing caps, as in Beach Scene, c. 1922 (cat. no. 21). By the 1930s, Spicuzza’s paintings included two-piece bathing suits, as in Mid-Summer Morning, 1930s (cat. no. 31).$^{12}$

Spicuzza’s waterscapes were an extension of his bathing scenes. These often looked like seascapes, but were actually scenes of Lake Michigan. In these works, Spicuzza captured the light on the breaking waves. Examples of waterscapes in the exhibition are Five Sailboats in Distance, c. 1919 (cat. no. 46), Five Sailboats, c. 1919 (cat. no. 48), Waterscape with Large Sailboats, c. 1919 (cat. no. 49), and Waterscape, c. 1919 (cat. no. 50).

Spicuzza loved nature and enjoyed walking in it. He often took his painting classes outdoors to sketch.$^{13}$ His Impressionist landscapes, such as Landscape: Thin Trees, 1915 (cat. no. 34) and Landscape: Woods, c. 1922 (cat. no. 53) seemingly caressed the forest with a diffused
light, perhaps a metaphorical projection of Spicuzza's love of life and nature. This warm
glow was similar to the inner light in his
bathing scenes and also in his portraits.

Spicuzza painted portraits throughout
his career. Portrait commissions provided
him with a reliable income and also put him
in touch with interesting people. Spicuzza,
flamboyant at a height of six feet, with red
hair (in his youth), and a Windsor tie,
relished playing the role of the artistic
individual for his clients and friends.  

His portrait style changed from Impres-
sionism to Realism in the later years.
Spicuzza's portraits were less popular with
the general public than his bathing scenes or
floral still lifes. Perhaps they attracted less
attention because they were more somber
than his playful beach scenes. However,

they revealed complexities of the sitter's
personality and sustained the interest of the
viewer. His portrait of The Critic, c. 1913 (cat.
no. 61) showed the deep set eyes of a man
who had experienced life's undulating
cycles of good and bad. Spicuzza painted
this figure with a tenderness that captured
the fragility of the old man. By contrast, his
self-portrait reading comics at age sixty-
seven, 1950, (cat. no. 68) depicted him as a
robust man enjoying life. Spicuzza, who
went through many periods of poverty
during his youth and during the depression
of the 1930s, habitually painted self-portraits
and family members, for practice and be-
cause the model fees were low. Examples in
the exhibition are Portrait of Mary, 1926 (cat.
no. 66), the artist's niece, with the red hair of
her uncle; My Father, c. 1908 (cat. no. 55),

48. Five Sailboats, c. 1919, Pastel on board, 23 x 29 in. Collection of Mrs. Ren D. Finnigan
and Portrait of Spicuzza (Self Portrait), 1911 (cat. no. 59). His mother was quoted as saying when she was eighty-seven, “Frank, I am getting older and older—I can tell by the picture.”

Spicuzza’s other genre was floral still life. A work from c. 1911, Peonies (cat. no. 70), showed the dark tonalities and close observation of nature of Spicuzza’s early Munich School style. In contrast, flower paintings from the 1920s, such as Peonies, 1922 (cat. no. 72) and Flowers, 1920s (cat. no. 74) exuded energy and displayed the bright colors characteristic of Impressionism.

Spicuzza continued with the Impressionist style until the late 1930s. During the depression, he turned to a flatter, sketchier style with more distinct outlines, which he thought would be more acceptable to a modern audience. By that time, his work was in competition with newer styles, such as abstraction, which conflicted with his interest in recording direct impressions of nature. Impressionism, which had been avant-garde in the Middle West in the first three decades of the century, was seen as conservative. Spicuzza’s popularity declined.

Spicuzza painted and taught until his death in 1962. His portrait of Rev. Edward J. O’Donnell, S.J., 1962 (cat. no. 69) former President and Chancellor of Marquette University, was completed shortly before Spicuzza died.
Spicuzza left a visual legacy of Milwaukee as an ideal place for families. His pictures of playful children, sparkling water, luminous landscapes, insightful portraits, and colorful flowers did, as he hoped, bring joy to his viewers. It is appropriate to commemorate the thirtieth anniversary of his death with an exhibition celebrating life.

Kit Basquin, Exhibition Curator

Kit Basquin is curator of Education and Public Programs at the Haggerty Museum and received her master's degree in art history from Indiana University. She has previously curated exhibitions of Wisconsin artists for the Haggerty Museum and has published widely on art.
23. **Bathers: Cedar Lake**, 1920s, Oil on canvas, 12 ½ x 18 ¾ in. Private Collection

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**Notes**

2. Russell, 15.
5. Boyle, 147.
73. Peonies, c. 1924, Oil on board, 24 x 30 in. Collection of Alan Stradtler
CHRONOLOGY

1883  Born in Termini-Imerezse, Italy, near Palermo, July 23
1891  Arrived in America at age eight. Sold fruit for his father in the Third Ward, Milwaukee
1897  Started public school at age fourteen. Received an afternoon job and encouragement from John F. Cramer, publisher of Evening Wisconsin.
1900  Became U.S. citizen
1901  Completed grade school, working part-time in engraving department of Evening Wisconsin. Studied art at night at Milwaukee Art Students League, with the director, Alexander Mueller (Munich School)
1904  Won first prize in Art Students League exhibition
1907  Married Amber E. Breckow
1906-1907  Worked at lithography workshop. Laid off during depression of 1907
1907  Opened art studio in Milwaukee
1908  Daughter Sylvia born
1911  Studied during the summer at Woodstock, New York, with Impressionist painter John Carlson.
      Became an Impressionist painter, dropping the dark palette of the Munich School.
1913  Exhibited in Impressionist exhibition at Milwaukee Art Institute
1915  Second daughter Marguerite (later Mrs. S. Hambling) was born
      Won bronze medal, St. Paul Institute
1916  Won Purchase Prize, St. Paul Institute
1917  Won silver medal, St. Paul Institute
1919  Won prize in Wisconsin Painters and Sculptors Exhibition
1922  Won gold medal, Milwaukee Art Institute
1924-1926  La Revue Moderne, Paris, published articles on Spicuzza (April, 1924; May, 1925; March, 1926)
1925  Exhibited at Chicago Art Institute
1926  Father died
1927  Won Purchase Prize in Milwaukee Journal Gallery of Art exhibition
      Revue du Vrai et du Beau, Paris, published article on Spicuzza (May 10, 1927)
      Mother died
1929
Studied in Europe for four months with a group of art teachers and Alfred G. Pelikan, an artist who served as director of the Milwaukee Art Institute, and also served as head of the Milwaukee Public Schools art department
Depression started
Exhibited European sketches at Milwaukee Art Institute with A. G. Pelikan

1930-1956
Taught part-time at Milwaukee Art Institute

1932
Won Popular Prize, Milwaukee Art Institute

1936
Exhibited at Milwaukee Art Institute
Changed style, using looser brush strokes, brighter colors, and flatter space

1937
Exhibited at Milwaukee Art Institute

1942
Exhibited at City Club, Milwaukee, with H. Morley Fraser

1944
Exhibited at City Club, Milwaukee

1947
Exhibited at City Club, Milwaukee

1949
Exhibited at City Club, Milwaukee

1951
Exhibited at Milwaukee Art Institute

1954
Exhibited at City Club, Milwaukee

1955
Exhibited at Plymouth Congregational Church

1957
Celebrated fiftieth wedding anniversary

1959
Exhibited at City Club, Milwaukee

1961
Exhibited at Jacobson Interiors, Milwaukee

1962
Member of Milwaukee Arts Commission
Died in Milwaukee, May 9, of pneumonia
Memorial Exhibition at Art Originals Gallery, Milwaukee
CATALOGUE OF THE EXHIBITION

Francesco J. Spicuzza (1883-1962)

BATHING SCENES 1910s-1930s

1. **Bathers, 1913**
   - Oil on canvas
   - 20 3/16 x 29 5/8 in.
   - Collection of Milwaukee Art Museum
   - Samuel O. Buckner Collection (M1915.7)

2. **Bathers: Two Girls in Water, 1910s**
   - Oil on canvas
   - 29 3/4 x 34 3/4 in.
   - Collection of Mrs. Haydon R. Duffy

3. **Beach Scene: Two Young People Kicking, c. 1915**
   - Oil on board
   - 7 1/2 x 9 3/4 in.
   - Private Collection

4. **Beach Scene: Two Figures with Waves, c. 1915**
   - Oil on canvas
   - 19 1/2 x 24 1/2 in.
   - Collection of University of Wisconsin-Milwaukee Art Museum

5. **Two Figures on Beach, Four Boats in Distance, c. 1915**
   - Oil on board
   - 7 1/2 x 11 1/2 in.
   - Collection of Mrs. Haydon R. Duffy

6. **Midsummer Pastime, 1916**
   - Pastel on paper board
   - 31 x 45 in.
   - Collection of Jaren E. Hiller

7. **Bather, 1916**
   - Pastel on board
   - 7 1/2 x 9 1/2 in.
   - Collection of Dr. and Mrs. George C. Wussow

8. **Girl on Beach, 1917**
   - Oil on board
   - 11 1/2 x 15 1/2 in.
   - Collection of Barbara Murr

9. **Beach Scene: Two Girls in Water, 1917**
   - Oil on board
   - 10 x 13 1/2 in.
   - Private Collection

10. **Beach Scene: Mother and Son, c. 1917**
    - Pastel on board
    - 15 x 18 3/4 in.
    - Collection of Mrs. Ren D. Finnigan

11. **Bradford Beach: Five Children, 1918**
    - Oil on canvas
    - 24 x 30 in.
    - Collection of Wisconsin Electric Power Co.

12. **Milwaukee Bathers, 1918**
    - Pastel on board
    - 29 x 39 1/2 in.
    - Collection of Marshall and Ilsley Bank

13. **Girl on Rock, 1919**
    - Oil on canvas
    - 22 x 26 1/2 in.
    - Collection of Dr. and Mrs. George C. Wussow
14. **Beach Scene**, 1919
   Oil on board
   \(7 \frac{1}{2} \times 9 \frac{1}{2}\) in.
   Collection of Dr. and Mrs. George C. Wussow

15. **Bradford Beach**, c. 1917
    Pastel on board
    \(12 \times 16\) in.
    Private Collection

16. **Bathers: Nine Figures with Waves**, c. 1920
    Oil on board
    \(11 \frac{1}{2} \times 15\) in.
    Private Collection

17. **Beach Scene: Seated Figures**, 1920
    Pastel on paper board
    \(29 \frac{1}{2} \times 39 \frac{3}{8}\) in.
    Collection of Jaren E. Hiller

18. **Beach Scene: Lady with Parasol**, c. 1920
    Oil on board
    \(15 \frac{1}{2} \times 19 \frac{1}{2}\) in.
    Private Collection

19. **Bathers with Parasol**, 1920s
    Oil on board
    \(7 \frac{1}{2} \times 9 \frac{1}{2}\) in.
    Collection of Dr. and Mrs. George C. Wussow

20. **Beach Scene: Four Figures and Small Child**, 1922
    Pastel on paper board
    \(29 \times 42\) in.
    Collection of Jaren E. Hiller

21. **Beach Scene**, c. 1922
    Oil on board
    \(7 \frac{3}{4} \times 9 \frac{3}{4}\) in.
    Collection of Marguerite Spicuzza Hambling

22. **Beach Scene**, c. 1922
    Oil on board
    \(5 \frac{1}{2} \times 7 \frac{3}{4}\) in.
    Collection of Estate of Matilda Jung

23. **Bathers: Cedar Lake**, 1920s
    Oil on canvas
    \(12 \frac{1}{2} \times 18 \frac{3}{4}\) in.
    Private Collection

24. **Bathing Scene: Cedar Lake**, c. 1929
    Oil on board
    \(5 \frac{3}{4} \times 7 \frac{3}{4}\) in.
    Collection of Marguerite Spicuzza Hambling

25. **Sunday**, c. 1929
    Pastel on canvas
    \(29 \frac{1}{2} \times 35 \frac{1}{4}\) in.
    Private Collection

26. **Sunday at Cedar Lake**, c. 1929
    Pastel on board
    \(29 \frac{3}{4} \times 35 \frac{1}{2}\) in.
    Private Collection

27. **Bathers**, c. 1929
    Oil on board
    \(27 \frac{1}{2} \times 24\) in.
    Collection of Mary Spicuzza Schmal

28. **Bathers on Beach**, c. 1929
    Pastel on board
    \(12 \frac{1}{2} \times 15 \frac{1}{2}\) in.
    Private Collection

29. **Summer on the Beach**, c. 1929
    Pastel on canvas
    \(27 \times 36\) in.
    Collection of Barbara Mirr

30. **Bathers**, c. 1930
    Oil on canvas
    \(33 \frac{1}{2} \times 40 \frac{1}{2}\) in.
    Collection of Mary Spicuzza Schmal
31. **Mid-Summer Morning, 1930s**  
Oil on canvas  
22 x 29 in.  
Collection of Alan Stradtler

**LANDSCAPES AND WATERSCAPES**  
1910s-1920s

32. **Landscape**, n.d.  
Oil on board  
9 ¾ x 7 ¾ in.  
Collection of Milwaukee Art Museum  
Gift of Mrs. Elise Casper (M1967.3)

33. **Landscape: Orange Sky**, c. 1915  
Oil on canvas  
14 ½ x 29 ½ in.  
Private Collection

34. **Landscape: Thin Trees**, 1915  
Pastel on board  
16 x 22 in.  
Private Collection

35. **Waterscape: River**, c. 1915  
Pastel on paper  
6 ¾ x 9 ¾ in.  
Private Collection

36. **Landscape**, c. 1915  
Pastel on paper  
6 ¾ x 9 ¾ in.  
Private Collection

37. **Orange Sunset**, c. 1915  
Pastel on board  
8 ½ x 11 ¼ in.  
Collection of Dr. and Mrs. George C. Wussow

38. **Waterscape: Jutting Land**, c. 1915  
Pastel on board  
6 ¾ x 9 ¾ in.  
Collection of Mrs. Ren D. Finnigan

39. **Little Cedar Lake: The Kettle**, c. 1915  
Pastel on board  
21 ½ x 27 in.  
Collection of Mr. and Mrs. Harrold J. McComas

40. **Children Picking Flowers**, 1916  
Oil on board  
7 ½ x 9 ½ in.  
Private Collection

41. **Camping by Water**, 1916  
Oil on board  
7 x 9 in.  
Collection of Dr. and Mrs. George C. Wussow

42. **Girl Picking Blossoms**, 1918  
Oil on board  
15 ¾ x 11 ¾ in.  
Collection of Dr. and Mrs. George C. Wussow

43. **Landscape: Spring Pastoral**, c. 1918  
Pastel on board  
11 ½ x 15 in.  
Collection of Dr. and Mrs. George C. Wussow

44. **Study of Boy**, 1919  
Oil on cardboard  
7 ¾ x 10 in.  
Collection of Milwaukee Art Museum  
Bequest of Dr. Ernest Copeland (L300)

45. **Waterscape**, c. 1919  
Oil on board  
17 x 21 in.  
Collection of Mrs. Haydon R. Duffy

46. **Five Sailboats in Distance**, c. 1919  
Pastel on board  
23 x 29 ½ in.  
Collection of Mr. and Mrs. Glenn W. Caan
47. **Waterscape**, c. 1919  
Pastel on board  
23 ½ x 29 ½ in.  
Collection of West Bend Gallery of Fine Arts

48. **Five Sailboats**, c. 1919  
Pastel on board  
23 x 29 in.  
Collection of Mrs. Ren D. Finnigan

49. **Waterscape with Large Sailboats**, c. 1919  
Pastel on board  
24 ½ x 29 ½ in.  
Private Collection

50. **Waterscape**, c. 1919  
Pastel on board  
25 ¼ x 29 in.  
Private Collection

51. **Waterscape**, 1920s  
Oil on board  
7 ½ x 9 ½ in.  
Private Collection

52. **Landscape: Framed by Trees**, 1922  
Pastel on board  
17 ½ x 24 ½ in.  
Private Collection

53. **Landscape: Woods**, c. 1922  
Pastel on board  
19 ¾ x 25 ¼ in.  
Collection of Haggerty Museum of Art  
Gift of Edward J. O'Keefe (81.19.2)

54. **European Landscape: England**, 1929  
Oil on board  
6 ¾ x 9 ¾ in.  
Collection of Marguerite Spicuzza Hambling

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**PORTRAITS 1910s-1962**

55. **My Father**, 1908  
Charcoal on paper  
19 ¾ x 15 ½ in.  
Collection of Milwaukee Art Museum  
Samuel O. Buckner Collection  
(M1928.17)

56. **Giovanni Segantini**, 1908-1909  
Charcoal on paper  
23 x 17 ½ in.  
Private Collection

57. **William Hunt by Himself**, 1909  
Charcoal on paper  
22 x 17 in.  
Private Collection

58. **J. F. Millet by Himself**, c. 1909  
Charcoal on paper  
22 x 17 in.  
Private Collection

59. **Portrait of Spicuzza (Self-Portrait)**, 1911  
Charcoal on paper  
19 × 15 ½ in.  
Collection of Milwaukee Art Museum  
Samuel O. Buckner Collection  
(M1928.18)

60. **Self-Portrait**, c. 1913  
Oil on canvas  
36 ½ x 29 ½ in.  
Collection Mr. and Mrs. Harrold J. McComas

61. **The Critic**, c. 1913  
Pastel on board  
25 ½ x 19 ½ in.  
Collection of Haggerty Museum of Art  
Gift of the Walter Schroeder Foundation, Inc. (85.8.3)
62. **Portrait of Samuel Owen Buckner (Portrait of A Man), 1914**  
Pastel on paper  
21 ¾ x 18 ¾ in.  
Collection of Milwaukee Art Museum  
Samuel O. Buckner Collection  
(M1928.18)

63. **Portrait of Mrs. Elisha Pendleton Knowles (Mary J. Knowles), 1922**  
Pastel on paper  
23 ¾ x 17 ¼ in.  
Collection of Milwaukee Art Museum  
Bequest of Miss Jessica Knowles  
(W1947.1)

64. **Portrait of Woman in Black, 1923**  
Pastel on canvas  
46 x 30 in.  
Collection of Alan Stradtler

65. **Anthony Bussalaci, c. 1925**  
Oil on canvas  
35 ½ x 29 ½ in.  
Collection of West Bend Gallery of Fine Arts

66. **Mary Spicuzza (Niece of Artist), 1926**  
Oil on canvas  
24 x 21 in.  
Collection of Mary Spicuzza Schmal

67. **Inspiration (I. A. Dinerstein and His Mother), 1930s**  
Pastel on board  
26 x 22 in.  
Collection of Milwaukee Public Museum, Inc.  
Gift of I. A. Dinerstein (N21261)

68. **Self-Portrait, 1950**  
Oil on canvas  
25 x 29 ½ in.  
Collection of Mary Spicuzza Schmal

Oil on canvas  
30 ½ x 24 in.  
Collection of Haggerty Museum of Art  
Gift of Mr. I. A. Dinerstein (62.16)

**STILL LIFES, 1910s and 1920s**

70. **Peonies, c. 1911**  
Oil on board  
35 ½ x 25 ½ in.  
Private Collection

71. **Peonies, c. 1920**  
Pastel on board  
16 ¾ x 10 ½ in.  
Collection of Mrs. Haydon R. Duffy

72. **Peonies, 1922**  
Oil on canvas  
30 x 39 in.  
Collection of Astor Hotel

73. **Peonies, c. 1924**  
Oil on board  
24 x 30 in.  
Collection of Alan Stradtler

74. **Flowers, 1924**  
Oil on canvas  
16 x 22 in.  
Collection of Mr. and Mrs. Robert Brue

75. **Roses and Peonies, 1920s**  
Oil on board  
10 x 13 ½ in.  
Collection Dr. and Mrs. Robert S. Pavlic
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