

1-1-1992

## 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.

The Patrick and Beatrice Haggerty Museum of Art  
Marquette University



**FRANCESCO SPICUZZA:**  
**Wisconsin Impressionist**

The Haggerty Museum of Art  
Marquette University  
Milwaukee, Wisconsin

## Francesco Spicuzza: Wisconsin Impressionist

Exhibition Dates  
May 7 - June 28, 1992

© Copyright Marquette University  
Milwaukee, Wisconsin

All works are individually copyrighted

## LENDERS

Astor Hotel	Milwaukee Public Museum, Inc.
Mr. & Mrs. Robert Brue	Private Collection
Mr. & Mrs. Glenn W. Caan	Barbara Mirr
Mrs. Haydon R. Duffy	Dr. & Mrs. Robert S. Pavlic
Mrs. Ren D. Finnigan	Mary Spicuzza Schmal
Marguerite Spicuzza Hambling	Private Collection
Haggerty Museum of Art	Alan Stradtler
Jaren E. Hiller	Private Collection
Estate of Matilda Jung	University of Wisconsin–Milwaukee
Mr. & Mrs. Harrold J. McComas	West Bend Gallery of Fine Arts
Marshall & Ilsley Bank	Wisconsin Electric Power Co.
Milwaukee Art Museum	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, neice 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 Lidtke, 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; Xiuqin 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 ½ x 19 ½ 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

John Russell, art critic for *The New York Times*, said in his book *The Meanings of Modern Art*:

*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.<sup>1</sup>*

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.<sup>2</sup>

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.<sup>3</sup>

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 Pissarro (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.



7. *Bather*, 1916, Pastel on board, 7 ½ x 9 ½ in. Collection of Dr. and Mrs. George C. Wussow

He was a flamboyant painter, teacher and tastemaker who influenced collectors as well as artists.<sup>4</sup> American Impressionists maintained the solidity of objects and figures more than the French painters.<sup>5</sup> By the turn of the century, the Impressionist style and technique was widely taught in American art schools.<sup>6</sup>

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.<sup>7</sup> 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*





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

*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.*<sup>8</sup>

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 Impressionist paintings of bathing scenes soon won him prizes and national recognition. Examples 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



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

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.<sup>9</sup>

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 ¾ 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.<sup>10</sup> 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 ¼ x 11 ¼ in. Collection of Dr. and Mrs. George C. Wussow





13. *Girl on Rock*, 1919, Oil on canvas, 22 x 26 ½ 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.*<sup>11</sup>

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).<sup>12</sup>

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.<sup>13</sup> 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





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

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.<sup>14</sup>

His portrait style changed from Impressionism 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 because 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),



14. *Beach Scene*, 1919, Oil on board, 7 ½ x 9 ½ in. Collection of Dr. and Mrs. George C. Wussow

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.”<sup>15</sup>

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.





19. **Bathers with Parasol**, 1920s, Oil on board, 7 ½ x 9 ½ in. Collection of Dr. and Mrs. George C. Wussow

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

## Notes

1. John Russell, *The Meanings of Modern Art* (New York: The Museum of Modern Art and Harper and Row Publishers, 1981) 13.
2. Russell, 15.
3. F. G., "Francesco Spicuzza Paints the Happy Life," *Milwaukee Sentinel*, n.d., n.p.
4. Richard J. Boyle, *American Impressionism* (Boston: New York Graphic Society, 1974), 59.
5. Boyle, 147.
6. Boyle, 209.
7. Dorothy Madle, *Milwaukee Journal*, November 12, 1961, n.p.
8. *Milwaukee Journal*, May 10, 1962, n.p.
9. Marquerite Spicuzza Hambling, artist's daughter, interview with author, Lake Forest, Illinois, August 31, 1991.
10. *Milwaukee Journal*, May 30, 1931, n.p.
11. *Milwaukee Journal*, March 17, 1926, n.p.
12. Claudia B. Kidwell, *Women's Bathing and Swimming Costume in the United States*, (Washington, D.C.: Smithsonian Institution Press, 1968).
13. *Milwaukee Journal*, June 14, 1956, n.p.
14. Marguerite Spicuzza Hambling, artist's daughter, interview with author, Lake Forest, Illinois, August 31, 1991.
15. *Milwaukee Journal*, November 25, 1924, n.p.





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



# CHRONOLOGY

- 1883 Born in Termini-Imerese, 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  
Exhibited at Wisconsin Electric Power Company, 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  $\frac{1}{16}$  x 29  $\frac{1}{8}$  in.  
Collection of Milwaukee Art Museum  
Samuel O. Buckner Collection (M1915.7)
2. **Bathers: Two Girls in Water, 1910s**  
Oil on canvas  
29  $\frac{3}{4}$  x 34  $\frac{3}{4}$  in.  
Collection of Mrs. Haydon R. Duffy
3. **Beach Scene: Two Young People Kicking, c. 1915**  
Oil on board  
7  $\frac{1}{2}$  x 9  $\frac{3}{4}$  in.  
Private Collection
4. **Beach Scene: Two Figures with Waves, c. 1915**  
Oil on canvas  
19  $\frac{1}{2}$  x 24  $\frac{1}{2}$  in.  
Collection of University of Wisconsin-Milwaukee Art Museum
5. **Two Figures on Beach, Four Boats in Distance, c. 1915**  
Oil on board  
7  $\frac{1}{2}$  x 11  $\frac{1}{2}$  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  $\frac{1}{2}$  x 9  $\frac{1}{2}$  in.  
Collection of Dr. and Mrs. George C. Wussow
8. **Girl on Beach, 1917**  
Oil on board  
11  $\frac{1}{2}$  x 15  $\frac{1}{2}$  in.  
Collection of Barbara Mirr
9. **Beach Scene: Two Girls in Water, 1917**  
Oil on board  
10 x 13  $\frac{1}{2}$  in.  
Private Collection
10. **Beach Scene: Mother and Son, c. 1917**  
Pastel on board  
15 x 18  $\frac{3}{4}$  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  $\frac{1}{2}$  in.  
Collection of Marshall and Ilsley Bank
13. **Girl on Rock, 1919**  
Oil on canvas  
22 x 26  $\frac{1}{2}$  in.  
Collection of Dr. and Mrs. George C. Wussow



14. **Beach Scene**, 1919  
Oil on board  
7 ½ x 9 ½ in.  
Collection of Dr. and Mrs. George C.  
Wussow
15. **Bradford Beach**, c. 1917  
Pastel on board  
12 x 16 in.  
Private Collection
16. **Bathers: Nine Figures with Waves**,  
c. 1920  
Oil on board  
11 ½ x 15 in.  
Private Collection
17. **Beach Scene: Seated Figures**, 1920  
Pastel on paper board  
29 ½ x 39 ⅝  
Collection of Jaren E. Hiller
18. **Beach Scene: Lady with Parasol**, c. 1920  
Oil on board  
15 ½ x 19 ½ in.  
Private Collection
19. **Bathers with Parasol**, 1920s  
Oil on board  
7 ½ x 9 ½ in.  
Collection of Dr. and Mrs. George C.  
Wussow
20. **Beach Scene: Four Figures and Small  
Child**, 1922  
Pastel on paper board  
29 x 42 in.  
Collection of Jaren E. Hiller
21. **Beach Scene**, c. 1922  
Oil on board  
7 ¾ x 9 ¾ in.  
Collection of Marguerite Spicuzza  
Hambling
22. **Beach Scene**, c. 1922  
Oil on board  
5 ½ x 7 ¾ in.  
Collection of Estate of Matilda Jung
23. **Bathers: Cedar Lake**, 1920s  
Oil on canvas  
12 ½ x 18 ¾ in.  
Private Collection
24. **Bathing Scene: Cedar Lake**, c. 1929  
Oil on board  
5 ¾ x 7 ¾ in.  
Collection of Marguerite Spicuzza  
Hambling
25. **Sunday**, c. 1929  
Pastel on canvas  
29 ½ x 35 ¼ in.  
Private Collection
26. **Sunday at Cedar Lake**, c. 1929  
Pastel on board  
29 ¼ x 35 ½ in.  
Private Collection
27. **Bathers**, c. 1929  
Oil on board  
27 ½ x 24 in.  
Collection of Mary Spicuzza Schmal
28. **Bathers on Beach**, c. 1929  
Pastel on board  
12 ½ x 15 ½ in.  
Private Collection
29. **Summer on the Beach**, c. 1929  
Pastel on canvas  
27 x 36 in.  
Collection of Barbara Mirr
30. **Bathers**, c. 1930  
Oil on canvas  
33 ½ x 40 ½ 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  $\frac{3}{4}$  x 7  $\frac{3}{4}$  in.  
Collection of Milwaukee Art Museum  
Gift of Mrs. Elise Casper (M1967.3)

33. **Landscape: Orange Sky**, c. 1915  
Oil on canvas  
14  $\frac{1}{2}$  x 29  $\frac{1}{2}$  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  $\frac{3}{4}$  x 9  $\frac{3}{4}$  in.  
Private Collection

36. **Landscape**, c. 1915  
Pastel on paper  
6  $\frac{3}{4}$  x 9  $\frac{3}{4}$  in.  
Private Collection

37. **Orange Sunset**, c. 1915  
Pastel on board  
8  $\frac{1}{2}$  x 11  $\frac{1}{4}$  in.  
Collection of Dr. and Mrs. George C.  
Wussow

38. **Waterscape: Jutting Land**, c. 1915  
Pastel on board  
6  $\frac{3}{4}$  x 9  $\frac{3}{4}$  in.  
Collection of Mrs. Ren D. Finnigan

39. **Little Cedar Lake: The Kettle**, c. 1915  
Pastel on board  
21  $\frac{1}{2}$  x 27 in.  
Collection of Mr. and Mrs. Harrold J.  
McComas

40. **Children Picking Flowers**, 1916  
Oil on board  
7  $\frac{1}{2}$  x 9  $\frac{1}{2}$  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  $\frac{3}{4}$  x 11  $\frac{1}{4}$  in.  
Collection of Dr. and Mrs. George C.  
Wussow

43. **Landscape: Spring Pastoral**, c. 1918  
Pastel on board  
11  $\frac{1}{2}$  x 15 in.  
Collection of Dr. and Mrs. George C.  
Wussow

44. **Study of Boy**, 1919  
Oil on cardboard  
7  $\frac{3}{16}$  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  $\frac{1}{2}$  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 ⅓ x 25 ⅞ 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

## PORTRAITS 1910s-1962

55. **My Father**, 1908  
Charcoal on paper  
19 ⅓ x 15 ⅞ 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 ⅞ x 15 ⅓ 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 Founda-  
tion, Inc. (85.8.3)

62. **Portrait of Samuel Owen Buckner (Portrait of A Man), 1914**  
 Pastel on paper  
 21  $\frac{3}{4}$  x 18  $\frac{5}{8}$  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  $\frac{5}{8}$  x 17  $\frac{1}{4}$  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  $\frac{1}{2}$  x 29  $\frac{1}{2}$  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  $\frac{1}{2}$  in.  
 Collection of Mary Spicuzza Schmal
69. **Edward J. O'Donnell, S.J., 1962**  
 Oil on canvas  
 30  $\frac{3}{8}$  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  $\frac{1}{2}$  x 25  $\frac{1}{2}$  in.  
 Private Collection
71. **Peonies, c. 1920**  
 Pastel on board  
 16  $\frac{3}{4}$  x 10  $\frac{1}{2}$  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  $\frac{1}{2}$  in.  
 Collection Dr. and Mrs. Robert S. Pavlic



## **STAFF LISTING**

Curtis L. Carter, Director

Johann J.K. Reusch, Curator

Marcia Eidel, Assistant Director for Administration

Kit Basquin, Curator of Education and Public Programs

Xiuqin Zhou, Registrar

James T. Mazur, Preparator/Technician

Irene Juckem, Administrative Assistant

Marilyn Meissner, Communications Assistant

Clayton O. Montez, Security Officer

MARQUETTE UNIVERSITY



PATRICK & DEATRICE HAGGERTY  
MUSEUM OF ART  
MILWAUKEE, WISCONSIN