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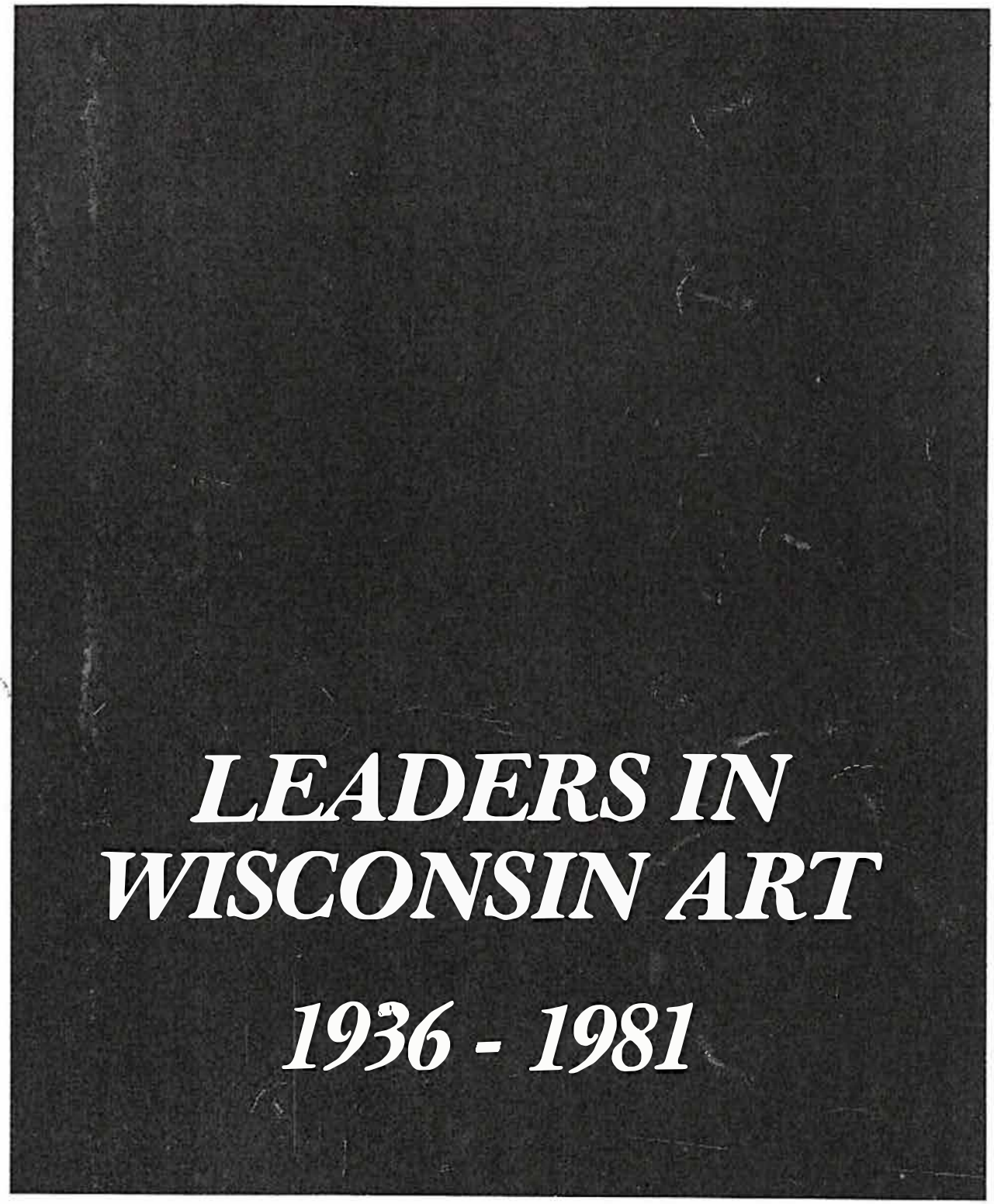

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LEADERS IN WISCONSIN ART

1936 - 1981

Milwaukee Art Museum

April 4 - May 23, 1982

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Contents

Acknowledgment

As with most exhibitions, "Curry, Bohrod, Wilde" is no exception in being the sum of its parts, put together with the help and cooperation of many people.

First we would like to thank the many lenders who have agreed to part with treasured works for the period of the exhibition. Also, we would like to thank the artists Aaron Bohrod and John Wilde, not only for their distinguished work but for the effort they exerted on behalf of the exhibition. Ruth Bohrod searched out innumerable details which proved helpful to the show and catalogue. Martha Fleischman of Kennedy Galleries, Inc., which handles the Curry Estate, and Mrs. Curry were most cooperative in helping gather the Curry works. Nancy Eckholm Burkert provided us with a thoughtful essay on her former teacher John Wilde, and James Watrous, who has been part of the Wisconsin art scene throughout the whole period covered by the exhibit, reached back for information and anecdotes about the artists.

Thanks also to the Archives of American Art for special services, as well as the Art History Department of the University of Wisconsin-Madison; The Kansas State Historical Society; the Counselor for Fine Arts and Historic Preservation, General Services Administration; The University of Wisconsin-Madison Archives; and the Milwaukee Public Library.

No part of a museum staff is untouched by a major exhibition, but we especially wish to recognize Thomas Beckman, Registrar, and Joyce Palmer, Secretary to the Director, for their assistance; Gene Felsch and the Design Department; Larry Stadler and his technical staff; and Jim Buivid and Dedra Walls for their creative audio-visual production.

We want to recognize that I. Michael Danoff, former Associate Director, and now Director of the Akron Art Museum, conceived the idea of the exhibition. We missed his comradeship and help in bringing it into existence. G.N., R.G.

Introduction

This exhibition is one of a series dedicated to the art of Wisconsin, of which *Carl Holty: The World Seen and Sensed*, 1980, was the first. It is our intention in the series to focus on different aspects of the history of Wisconsin art. Each project is expected to provide a catalogue of enduring merit. We hope to examine the painting of Henry Vianden in a future show. We feel that the series can provide insight for late-20th-century art viewers into the roots of esthetic practice in our state, and prideful indicators regarding the achievement of Wisconsin artists.

The period from which this exhibition has been drawn—1936-1981—is one in which the arts of Wisconsin moved from European-oriented traditionalism to a period of local self-discovery and onward to a more homogeneous national posture. Wisconsin was steeped in European tradition in the 19th century. The first generation raised in Wisconsin was encouraged to study in Europe by their similarly trained local instructors. Upon returning to the Midwest these artists influenced yet another generation of artists. Until recently, Wisconsin artists seeking recognition in international styles left the state for the East or West coasts. Through all of these changes a strong northern European spirit has remained identifiable in Wisconsin art. It is visible today in the mystic or symbolic quality seen in some of the paintings included here. This is especially true in craftsmanship, which favors the sharp silhouette, brilliant colors and jewel-like luminosity associated with van Eyck and Durer.

The current exhibition examines the work of three native Midwesterners who did not leave and who, in turn, influenced the appearance, the craft and the vision of Wisconsin art. While international styles blew across our land, and Abstract Expressionism became an overwhelming presence, these artists continued to express themselves in a personal realism derived in equal parts from observation and fantasy.

The University of Wisconsin-Madison has proven to be the center from which major influences emanated to the State through fully-developed programs with federal or state support. The growing strength of the Madison Art Education Department, which later became the Art Department, is now reflected in counterpart art departments in higher education throughout the state.

It is a special pride to the Milwaukee Art Museum to present three distinguished artists whose lives have been so closely identified with the evolution of art in the state of Wisconsin. It is hoped that their example will prove meaningful to both the present and the future. G.N., R.G.

AARON BOHROD

Aaron Bohrod is a well-known midwestern artist with a national and international reputation for still life painting. Tracing the artist's career up through his 40th year, one would not have been able to predict such a turn and specialization. Bohrod was born in Chicago in 1907, which places him in the middle of the generation of the Abstract Expressionists instead of the American Regionalists (John Steuart Curry, born 1897; Thomas Hart Benton, born 1889; Grant Wood, born 1891). After two years at The School of the Art Institute of Chicago, Bohrod took himself to New York City to study at the Art Students League, 1927-33, with such masters as Boardman Robinson, Kenneth Hayes Miller, and the instructor who had the greatest influence on him, John Sloan. Sloan's advice to "draw everything you can *see* or *imagine* or *dream of*, and draw in every conceivable way and with every conceivable tool" became an article of faith to which the artist holds even today.[1]

Back in Chicago in 1933 Bohrod resolved "to do for Chicago what Sloan had done for New York." Sloan's style, that of a tough-minded ex-newspaper artist, recording with keen observation the truths and commonplaces of daily life, was an inspiration for the young midwesterner. While his wife supported them by working as a public school teacher, Bohrod spent his days sketching in the city, working up ideas for watercolors and oil paintings which he produced in prodigious numbers. During his very first year in Chicago he won an award from The Art Institute of Chicago, the first of eight such recognitions over the next fifteen years. By 1936 Bohrod was sufficiently established to receive the first of two successive Guggenheim Fellowships for travel and creative painting, traveling to the south and the west, gathering sketches for future works. He definitely considered himself to be an artist of the American scene at this early stage of his career.

By the 1940's Bohrod was recognized as one of the country's leading regionalist watercolorists and oil painters. Illinois State University at Carbondale invited him to be an artist-in-residence. The accompanying stipend gave the artist and his family a small but stable income. Only a minimal teaching load was required, but there were studio visits, critiques and public appearances to be made, responsibilities which Bohrod learned to handle. When World War II broke out, he was invited by the U.S. Army Corps of Engineers to serve as a war artist; his tour of duty took him to the Pacific theater, to the Solomon Islands. The works he produced during the war are still greatly admired and a number of them hang to this day in the Pentagon. The War Artist Program soon faltered but was picked up in part by the very active editorial boards of *Life* and *Look* magazines. Bohrod enjoyed the best of these worlds: he was transferred to the European theater, occasionally returning to Chicago to develop some of his sketches, also making paintings for the great museum salons where he continued to win major prizes.

John Steuart Curry, the first artist-in-residence at an American university, died in Madison in the summer of 1946. He had been invited to assume the position at the Wisconsin College of Agriculture, in Madison, by its Dean, Chris L. Christensen, who believed that a rural art program could help to bring cultural values and aspirations into a general educational program for the farming community. Curry was expected to live in Madison and work in a studio provided for him on campus. He was to meet with artists, in Madison and around the state, to discuss their art and provide critiques. He did not conduct any classes at the University and was not a member of the Art Education Department faculty. The concept of the program was closely related to Works Project Administration thinking, in which art and artists were to be nurtured as a living part of the nation's life. The greatest impact of Curry's residency may have flowed from his Madison studio, which became a kind of laboratory, similar to those in institutes for advanced studies around the nation.

When Curry died of a heart attack there was no rush to fill his position. Bohrod was an early nominee but the delays were so extended that he gave up in his own mind. Finally, in the late spring 1948, nearly two years later, Bohrod was asked to follow Curry at Madison, in the agriculture school position. He assumed the post after many interviews and, unlike Curry, with the approval of the faculty of the Art Education Department.

Bohrod based his early work in Madison on his experience at Carbondale. He made it a point to make tours, visiting all the regional sites of the Rural Art Program, meeting artists, giving critiques, and offering advice when needed. He also opened his studio on campus to organized groups and occasionally to individual artists. The needs that had brought the Rural Arts Program into existence were already changing. Rural artists were increasingly sophisticated and many had art school training. Bohrod found the traveling, sketching and meeting with Wisconsin's amateur artists to be quite worthwhile. During his first months in the state, he had a backlog of

sketches and notes from which to work based on his Chicago workplace and his travels for national magazines. Because he considered himself an artist of place, he was anxious to get to work on Wisconsin landscape themes. He got out into the countryside regularly on sketching trips, and soon was realizing a new period of landscape production based on that field work. Wisconsin barns, swamps, small towns and tourist locations began to appear in his swiftly worked watercolors and oils, with their somewhat simplified, unparticularized impressions. In the summer of 1953 Bohrod accepted a contract to teach a five-week session at North Michigan University at Marquette. When he returned with his sketches and a few watercolors he was eager to translate a rock shoreline vista into encaustic, a wax medium with which he was then working. After a few unsatisfactory essays, he decided to work in oil in a smaller format in order to capture the crispness of his subject and his field sketches. To help his translation he began to study the textures, flaws and fissures of pebbles and stones with an intensity that gave him an entirely new sense of how observation could affect his painting. He then set about working with smaller brushes and unseen brushwork in an attempt to render the craggy strength of the Lake Superior shoreline he had so recently enjoyed. There followed a series of still life paintings in which the artist bore down upon observation and rendering. This led him to what he projected as a short series of meticulously painted still lifes, as a change of pace from his broadly brushed land and cityscapes. That "short" series has been ongoing for 28 years, and there is no end in sight. Bohrod experienced a philosophic conversion and through it he became a very concentrated and purposeful artist within a specific range. No one, including the artist, could have predicted this unusual and abrupt professional turnabout.

When one begins to study still life painting, one senses that classification is important. Depictions of fruit, flowers, vegetables and other edibles are accepted as legitimate still life subjects. Whether one should include studies of flowers growing in a field, or boughs with fruit, leaves and blossoms is open to question. Live animals are not included but dead ones are. Photos or daguerreotypes of living persons or animals are welcomed. A still life can be painted in any scale appropriate to the actual subject-objects, or it may be greatly reduced or greatly enlarged, as in the flowerscapes of Georgia O'Keeffe.

The French term *trompe l'oeil* refers to a particular aspect of still life painting. It is a meticulous, realistic kind of painting which tends to mystify or surprise the viewer. It implies an exactitude of rendering with such clear delineation that the viewer is tempted to touch the work in order to be sure it is what it appears to be or to verify that it is not. As in the larger field of still life, there is a range of subject matter for *trompe l'oeil* painting. In order for these still life subjects to effect their mystification or surprise they have to be rendered in a scale which is life-like. An envelope in a letter-rack composition will be the size of a normal letter of the day. A candlestick, pipe, clock or skull will conform to the viewer's perception of true-to-life scale. A cabinet of curiosities, with glass or opened doors, will include exotic trivia of apparent proper scale. The scientific instruments, mugs, spheres, papers, books and seashells must be unquestionably in scale so that they and the cabinet or shelf upon which they sit present a complete illusion.

We know from Roman copies and from literary sources that highly-skilled realistic, illusionistic painting was greatly admired by the Greeks more than 2,000 years ago. Pliny tells the story of the painter Zeuxis, about 400 B.C., painting a bower of grapes with such meticulous realism that the birds pecked at them. We learn from the French Academy and from Sir Joshua Reynolds that still life has been considered a step-sister among subject matters, ranking below portraits and historical subjects, which tend to have noble themes and elevated aspirations. In these art worlds still life and even more so *trompe l'oeil*, tend to be thought of as provincial and unsophisticated. In bourgeois Holland still life made important inroads, perceived as an instrument of communication regarding material culture: shiny gold and silver, dusty pewter, worn copperware, fresh flowers with drops of glistening water, a partially peeled lemon, a blooming peach, a glistening fish, are all real experiences of art viewing. In time the flowers wilted, the lemon dried up, the peach began to spoil and the fish to decay. The *vanitas* theme, most often exemplified by the skull, the guttering candle and the fading beauty of natural things, is drawn from this aspect of still life painting.

The human challenge to "fool the eye" is not confined to still life painting. Ceramic artists of the 17th and 18th centuries made soup tureens in the form of cabbages with leafy covers to match. European factories produced convincing facsimiles of every known fruit and vegetable from the humble olive to the pineapple and the melon

for utilitarian or decorative purposes. This wish to fool the eye persists in our own time in the structures of Richard Shaw, and in Marilyn Levine's celebrated translations of leather objects into surprising and delightful ceramic forms.

Even more ambitious is the *trompe l'oeil* treatment of architecture. Classical Italy abounds in examples of architectural conceits which have been created to mystify the observer. Borromini's colonnade at the Villa Spada, Rome (1683), implies a broad and generous approach to the entrance; once understood, his forced perspective is truly shocking. Elsewhere one may see architectural painting treatments which belie the physical truth and suggest a depth that does not exist. Today, the projects of Wisconsin-born painter Richard Haas, to be found in many of our major cities, wittily recall buildings which have been torn down, or include aspects of a building that were never intended.[2]

In the late 18th and 19th centuries, in Philadelphia, Charles Willson Peale and his family established a dynasty of American still life painters—Raphaelle, Rembrandt, James, Rubens and a half-dozen others, male and female, played a part. In the mid-19th century this highly professional group was succeeded by individuals in New England, New York and Pennsylvania. Toward the end of the 19th century a new school of *trompe l'oeil* still life painting manifested itself. William Harnett (1848-1892), Irish-born artist, worked in Philadelphia and New York, and is famous for *memento mori* themes, letter-rack pictures, desk top compositions, clusters of hunting memorabilia and homages to literature and music. John Peto (1854-1907), confused with Harnett at times, is now recognized as an independent figure of only slightly lesser importance. Other followers include Richard LaBarre Goodwin (1853-1933), Alexander Pope (1849-1924), John Haberle (1853-1933) and Jefferson David Chalfant (1856-1931). All of these artists were rediscovered in the 1930's and '40's and their *trompe l'oeil* manner received new interest. William Harnett became so well-known that his signature was later forged by dealers on works by his followers.

Aaron Bohrod is quite willing to admit that in his earlier years he had ignored the masters and the American still life painters. He says now, "I find myself lingering over these paintings in a museum and get a bang out of seeing these artists demonstrating their love of painting objects. When I was younger these were the same paintings (Harnett, Peto, Haberle) I skipped over."[3] He had painted his encaustic version of the rocks at Lake Superior in a 20 inches high, 27 inches wide format. After he studied his rocks and pebbles, he rendered his final version in oil in a panel measuring 14 inches by 18 inches wide. The revelation in seeing which he experienced in that cycle of works led him to reevaluate his subject matter, his painting technique and his concept of observation.

> After the rock painting was completed it occured to me that still life compositions pre-arranged as completely as possible in the form of spatial models of varied materials and textures might serve to complement the rocky landscape as alternatives in all-out form investigation. My mind had not yet opened to an easy flow of ideas in the still life vein and I cast about for a suitable subject or collection of objects. I remembered seeing some interesting magician's paraphernalia in the home of a neighbor...[4]

The painting which came from this effort measured 12 inches high by 16 inches wide. A magician's wand, a trick box, several playing cards, a spray of feathers, a toy rabbit among perhaps a dozen objects, made up the horizontal composition. The objects were arranged in a comparatively shallow space, with a paper background. Bohrod had adopted a number of eye-tricking still life devices including the puncturing of the background, the use of crinkled paper curled at a corner and objects with a wide variety of reflective and absorbent light properties. Because the painting was so small, however, the objects had to be reduced far below their size in life and they lost the verisimilitude to which he was aspiring. The painting was titled *Magic Realism*, typical of the artist's propensity for word games. "Magic Realism" was the name given a brief manifestation of curatorial trend-sensing in the 1940's. It was intended to describe a kind of work where meticulous finish was carried to such an extreme that the viewer had a sense of having seen beyond everyday reality into an essence of vision. Bohrod's use of the epithet was partially that and partially a salute to his neighbor's magic tools. This pattern of humor has persisted in his titles, subject matter and compositional devices throughout the last three decades. Bohrod has not been an advocate of still life rules, nor has he made *trompe l'oeil* his primary goal. He has eschewed the objectivity of Harnett and his followers in favor of a self-revealing vision which has as its vehicles a humor given to punning and the creation of visual constructions

which are equally literary and pictorial but require multi-leveled readings.

The next painting undertaken was nearly twice the size—20 x 16 inches. Titled *Mellow Objects,* it included a photo-litho depiction of a Roman Aphrodite, a violin, a pipe, various natural growth—a gourd, a pine cone, a dried flower, and a variety of fallen autumn leaves, all set out against a plywood backdrop. All the objects were tacked or hung from the plywood in very shallow space. The magazine-cover-Aphrodite and the violin are diminished considerably in order to fit the 20" format, while shadows cast by the pictorial elements emphasized the "reality" of the depictions.

> It was not until I did 'A Lincoln Portrait' that I established the idea of painting all the elements in my works in almost exactly the same scale as the objects themselves. Always, though, I have allowed myself liberties so that reduction, enlargement, or other distortions are parts of the flexible means I employ whenever necessary.[5]

A Lincoln Portrait (No. 5) is in the format of the *Mellow Objects* painting—20 x 16 inches. Four varied planks form the backdrop for the shallow-spaced setup. A pitcher hangs on the wall from a nail. An antler is likewise suspended. An image of Abraham Lincoln is thumbtacked to the right center and a number of envelopes are tucked behind. A feather, a worn newsclip from a green sheet and a variety of plane marks, protruding nails, knots, flaws and nail holes create a unity of compelling reality. Again the shadow patterns emphasize the sense of a ruthlessly sharp-focused vision. This is the first of Bohrod's true *trompe l'oeil* works. It is perhaps worthwhile to note that even in this early work the artist was utilizing a number of timeless conventions in the practice: the very shallow space, the string or ribbon system, the pinned-up pieces of paper, letters and a photograph, the emphasis on the texture of the rear plane.

Quickly getting into the spirit of *trompe l'oeil* and its conventions, Bohrod made compositions in his first year within the mode that viewed a still life flat upon a table top or floor, suspended on the side of a barrel, projected vertically on a pedestal, as well as hung on a wall in shallow space. He took up the *memento mori* skull, the fading life of flowers, fruits, butterflies, blue bottles and pretty girls. *Georgic,* 1955, (No. 7) is a prime example of the artist's development to that moment. The title refers to a poem by Vergil dealing with agriculture and rural affairs. A rough-hewn strainer and a worn and crackled backboard is the gathering place of a scythe, a bailing hook, wire snips and a series of objects which are symbolic of rural life: an ear of corn, a packet of Bull Durham tobacco, a brass and paper shot shell, a fishing lure and pages from the *Farmer's Almanac. Self Portrait (The Art of Painting),* and *Double Wedding,* 1961, present still another aspect of Bohrod's art. The earlier painting measures only 12 x 9 inches and it shows a very few items against a wooden wall with checked and crackled paint. The items include a torn scrap of paper with a self-portrait drawing of the artist, a color reproduction of Vermeer at his easel, a painter's brush, an opened walnut shell, a glass eye, an engraving of a hand holding a pen and a valentine heart. The depiction of the Vermeer reproduction is yet another reference to... *The Art of Painting.* The tears in the reproduction suggest that he is not making a copy of a Vermeer painting but of a paper reproduction. Vermeer is working on a passage of blue and sure enough, by the free-standing paint brush one finds a substantial dollop of blue paint, glistening and moist, eminently able to cover and color, quite in contrast to the crackled and distressed wall paint which has dried and peeled. The *Double Wedding* painting juxtaposes a pair of figures in polychrome porcelain against a distressed wall upon which is taped a copy of the *Arnolfini and his Wife* by Jan van Eyck.

Bohrod has enjoyed making references to famous images of other artists through reproduction as a motif of his still life practice. Works by artists such as Rembrandt, Botticelli, Rubens, Titian, Copley, Fragonard, Rousseau, Ingres, Vermeer, Gainsborough, Seurat, Degas, Bosch, da Vinci, Hals and Renoir are quoted directly through reproduction, in addition to anonymous works of early civilizations.

Bohrod has brought a fine training and a sharp eye to his art. He has chosen to look keenly at a relatively few objects in his search for objective matter. His philosophy is unassuming—he doesn't believe that there is any room for preachment in art. He wants no part of an editorial position. He wants only to speak of a clear and objective vision. He embraces humor wherever possible. He seeks out puns and word games, combinations which recall the rebuses of children, as in *Soliloquy* where Shakespeare's famous line "To be or not to be" is reduced to symbols pinned and hanging. Humor is always a challenge and Bohrod often succumbs to combinations wherein he becomes the "old goat," as in his *Still Life in the Old Boy. Still Life with*

Dickens is another of those rebus forms in which he delights: the presence of a portrait of Dickens, a replica of Michelangelo's *David* and a big copper pot with an English landscape permits one to read *Still Life with Dickens* also as "David Copper-field."

Bohrod makes no hierarchical distinction among depicted objects: a gold-headed cane and a trivial piece of ceramic kitsch are accorded the same dignity in a still life composition. Bohrod owns a rather impressive armory of kitsch material, which he may contrast with borrowed precious objects and reproductions of famous paintings, sculptures or drawings. The resultant amalgam is anything but ordinary and often quite touching.

The Blues (No. 23) is a panel measuring 24 by 16 inches. It depicts a cluster of paper images on a blue ground, with blue ceramic objects below. The paper images are choice: the blues singer, Billie Holliday; the major figure from a Blue-Period painting of Pablo Picasso; a sepia daguerreotype image of a Blue Boy who served in the Civil War; the photograph of Sidney Bechet, the great jazz and blues player. The blue flowers, blue vases, faded and crackled blue-painted background and blue ribbons lend poignancy to the carefully selected paper images. Every tone from sky blue to purple is noted in one instance or another in this saturated study of the primary color.

Impasto Still Life, 1979, (No. 25) is a work which recalls a host of so-called palette paintings which artists have found seductive throughout the history of still life painting. The palette is paint-encrusted; a paint rag, two brushes, a palette knife and three nearly exhausted paint tubes are massed at the lower edge of the composition. A male head, torn from a Jacob Jordaens reproduction, is taped to the palette and just above it is a richly impastoed rendering of a fragment from the same male head, including a bit of his forehead, the eyebrows, eyes and part of the nose. The glistening impastoed paint handling of the eye-fragment recalls the manner of Rembrandt and his palpable influence on the Dutch school. The interaction of the reproduction (as translated by Bohrod's watercolor brushes) and the bold handling of the eye-fragment makes an ideal comparision. Again, the contrast between the bold but organized modeling of the eyes and their sockets and the extrusions of pure pigment on the palette forces one to think of how the eye sees and how it is fooled by light and shadow. Bohrod completes his little lesson by respectfully inscribing the red #2 watercolor brush with the following: "Mr. Goodbrush Jacob Jordaens."

Aaron Bohrod was not a student of the still life genre when he began his essays in the matter, back in 1953-54, but he has not been slow to chart the territory, classify the different recognizable definitions and approaches, and make his own claims on each possibility he found worthwhile. It could well be said that he has rediscovered still life and *trompe l'oeil* for his generation of American artists and those who follow. His keen mind and sharp focus have brought us a fresh vision of an old tradition and enriched our visual experience.

Gerald Nordland

Footnotes

1. Aaron Bohrod, *A Decade of Still Life* (Madison, Wisconsin: University of Wisconsin Press, 1966), p. 7.
2. "Make Believe Buildings," *Newsweek*, 8 February 1982, pp. 74-75.
3. Marlene Schiller, "Aaron Bohrod/The Definitive Still Life," *American Artist*, December 1975, p. 75.
4. *A Decade of Still Life*, p. 49.
5. Ibid.

Chronology

1907	Born November 21, Chicago, Illinois
1926-28	Studied at The School of the Art Institute of Chicago
1928-31	Studied at The Art Students League, New York
1929	Married Ruth Bush
1933	First of eight awards from The Art Institute of Chicago
1934	First solo exhibition, Frank Rehn Gallery, New York Birth of first child, Mark
1936-37	Guggenheim Fellowship; renewed in 1937-38
1937	Logan Prize, The Art Institute of Chicago, American Exhibition
1938	Harris Prize, Silver Medal, Corcoran Gallery of Art, Washington, D.C.
1941	Artist-in-residence, Southern Illinois University, Carbondale Purchase Prize, "Artists for Victory," Metropolitan Museum of Art, New York
1942	First Prize (Watercolor), The Pennsylvania Academy of the Fine Arts
1942-45	Artist War Correspondent, U.S. Army and later *Life* magazine
1945	Logan Prize, The Art Institute of Chicago, Chicago & Vicinity Exhibition Birth of second child, Georgi
1947	Birth of third child, Neil
1948-73	Artist-in-residence, University of Wisconsin, Madison
1950-58	Period of collaborative work with ceramicist Carlton Ball
1958-61	Series of 14 paintings on "Religions in America" for *Look* magazine
1959	*A Pottery Sketchbook* published by University of Wisconsin Press, Madison
1961	Saltus Gold Medal, National Academy of Design, New York
1962	Childe Hassam Prize, National Academy of Arts & Letters, New York
1965	Kirk Memorial Prize, National Academy of Design, New York
1966	*A Decade of Still Life* published by University of Wisconsin Press, Madison
1969	Governor's Award, State of Wisconsin, "for Achievement in The Fine Arts"
1973	*Wisconsin Sketches* by Bohrod, Gard & Lefebvre, published by Wisconsin House, Ltd. (Stanton & Lee, Madison)
1975	Retrospective exhibition, Brooks Memorial Art Gallery, Memphis
1980	Solo exhibition, *Bohrod Paintings 1965-80*, Madison Art Center

6 *The New Venus*, 1954

Checklist of Works by Aaron Bohrod

Measurements are in inches, height before width.

1. *Southwestern Antique Shop* 1948
   Oil on gesso panel
   40 1/4 x 32"
   Lent by James H. Brachman, Milwaukee, Wisconsin

2. *Artist in Luxembourg* 1948
   Oil on gesso panel
   27 x 36"
   Lent by the Artist

3. *Ice Fishing, Lake Mendota* 1949
   Oil on masonite
   18 x 24 1/8"
   Milwaukee Art Museum Collection, Gift of Gimbels Department Store

4. *Wisconsin Swamp* 1951
   Oil on gesso board
   24 x 32"
   Lent by Lawrence University Permanent Collection, Appleton, Wisconsin

5. *A Lincoln Portrait* 1954
   Oil on panel
   20 x 16"
   Lent Anonymously

6. *The New Venus* 1954
   Oil on masonite
   16 x 12"
   Milwaukee Art Museum Collection, Gift of Mr. and Mrs. R.V. Krikorian

7. *Georgic* 1955
   Oil
   18 x 24"
   Lent by The Detroit Institute of Arts, Detroit, Michigan, Gift of Lawrence A. Fleischman and William J. Poplack

8. *The Women* 1956
   Oil
   17 x 21"
   Lent by Mrs. I.D. Sinaiko, Beverly Hills, California

9. *The Eye and I* 1958
   Oil on panel
   6 x 6"
   Lent by Mrs. William D. Hoard, Fort Atkinson, Wisconsin

10. *The Lutherans* 1957
    Oil
    20 x 16"
    Lent by Mr. and Mrs. Harold Sampson, Milwaukee, Wisconsin

11. *The Presbyterians* 1959
    Oil
    20 x 16"
    Lent by Mr. and Mrs. Orville C. Beattie, Lake Forest, Illinois

12. *Every Man* 1960
    Oil
    24 x 32"
    Lent by Dr. and Mrs. Louis H. Barnett, Fort Worth, Texas

13. *Cyrano* 1962
    Oil
    20 x 16"
    Lent by Mr. and Mrs. Frederick D. Usinger, Milwaukee, Wisconsin

14. *Two Women* 1964
    Oil
    14 x 11"
    Lent Anonymously

15. *Winged Mercury* 1964
    Oil
    24 x 14"
    Lent by Attorney and Mrs. Michael J. Wyngaard, Middleton, Wisconsin

16. *Old Man and the Sea* 1965
    Oil
    10 x 8"
    Lent by Mr. and Mrs. Orville C. Beattie, Lake Forest, Illinois

17. *Rags and Old Iron* 1966
    Oil
    16 x 20"
    Lent by Mr. and Mrs. Bernard Penofsky, Glen Ellyn, Illinois

18. *The Muse* 1966
    Oil
    32 x 24"
    Lent by Dr. and Mrs. Milton Segalove, Beverly Hills, California

19. *Dutch Kitchen* 1971
    Oil
    14 x 24"
    Lent by Mr. and Mrs. John A. Bolz, Madison, Wisconsin

20. *Still Life with Fish* 1972
    Oil
    24 x 18"
    Lent by Mr. and Mrs. W.H. Fifield, Crown Point, Indiana

21. *Malaga Grapes* 1974
    Oil
    20 x 16"
    Lent by Dr. and Mrs. George E. Becker, Sacramento, California

22. *Angel in a Ditch* 1975
    Oil
    22 x 28"
    Lent by Mr. and Mrs. Sam Gray, Munster, Indiana