The Singing Bird Room
of Robert Lostutter
ACKNOWLEDGMENTS

The Madison Museum of Contemporary Art is honored to publish this volume in conjunction with the exhibition The Singing Bird Room of Robert Lostutter. On view from October 5, 2012, through January 6, 2013, the exhibition, installed prominently in the State Street Gallery, draws from MMoCA’s extensive holdings of Lostutter’s work, tracing his distinguished career.

This ambitious project is possible because of the generosity of Bill McClain, a long-time friend of MMoCA and a former member of the Board of Trustees. Three years ago, Bill decided to make available to MMoCA the entirety of his spectacular collection of Chicago artwork. A key component of this gift was more than 30 drawings, watercolors, oil paintings, and prints by Robert Lostutter: the subject of this publication and the exhibition.

MMoCA is also grateful to Mark and Judy Bednar, whose generous gift helped to make this publication possible. The project was undertaken with generous contributions from Ben Marcus and Katie Dowling-Marcus; the Terry Family Foundation; a grant from the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts; and MMoCA Volunteers.

It is a special pleasure to thank the MMoCA Board of Trustees for their continuing support of the museum and all of its projects. Several staff members played important roles in bringing this publication and exhibition to fruition. Richard H. Axsom, MMoCA’s curator, contributed an essay to this volume and worked on every facet of the project. This publication was edited and designed by Katie Kazan, director of public information. Assistant curator Leah Kolb helped to facilitate the necessary research and photography. Curator of education Sheri Castelnuovo developed related education programs both within and outside of the museum’s galleries. Every member of MMoCA’s talented staff contributed in some significant way to the realization of this project.

I am especially grateful to Robert Lostutter for participating in an extensive interview and collaborating on every aspect of this project. We are delighted to be the repository for his creative endeavors.

STEPHEN FLEISCHMAN
DIRECTOR
MADISON MUSEUM OF CONTEMPORARY ART
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Robert Lostutter’s studio, kitchen, and sitting area merge in a single high-ceilinged space. The tall windows of his third-floor, South-of-the-Loop loft look out on vintage brick buildings that remind me more of the lonely New York façades of Edward Hopper than Chicago’s Printers Row. Open shelves in the kitchen are filled with monochrome Bauer Pottery from the early 1930s and rows of Depression-era Swanky Swigs colorfully decaled with Scottish Terriers. Bookcases overflow; many of the volumes focus on nature and art.

The artist’s studio is washed in soft daylight. Six glass terrariums silhouetted against a window catch my eye. Each holds a delicate orchid, one just beginning to bloom. On an old oak table, small cabinets of Lucite drawers are filled with tubes of watercolor paint; on another, small preliminary pencil drawings are spread out. Propped on an easel is an unfinished painting of a man’s head, petals spilling from his mouth. From this bright aviary of brushes and paints, color and light, emerge Lostutter’s remarkable species of bird- and orchid-men.

Lostutter was raised by his grandparents in the scenic Flint Hills region of eastern Kansas. This area of the state is known for its beautiful tallgrass prairie, the last intact stretch of its kind in the United States. One of the artist’s devoted grandmothers taught him to draw, the other to love nature, to look carefully at its verdant foliage and abundant animal life. His paternal grandfather was a birder, and a great-grandfather a taxidermist. By temperament and upbringing, the young Lostutter gravitated to making art and found solace in nature—managing, he says with a smile, an extensive collection of turtles.

Given his early passions, and his collecting of books on birds over the years, it followed that for his first visit to Mexico, in 1974 (one of many trips over the years), he bought a guide to Mexican birds. Tropical birds, with their dramatic plumage, especially appealed to him. He was also curious about their behavior, mating rituals, and habitats. Upon seeing the birds first-hand in Mexico, Lostutter was mesmerized by their otherworldly beauty. This experience, which the artist describes as an epiphany, led him to the theme that defines his mature style.

In the late 1960s, Lostutter focused on stylishly sexualized young women and men who, in style, reflected the artist’s interest in the figuration of New York Pop artist Richard Lindner. By the early 1970s, his work turned to depictions of men imperiled by their physicality or circumstance, often constrained by bondage gear. But after his Mexican sojourn, Lostutter used his exceptional skills as a watercolorist and draftsman to make hybrid portraits of bird-men. In an initial rush of enthusiasm, he imagined painting every bird in existence, taking his cue from John James Audubon, whose comprehensive Birds of America he had come to know as a boy through selective reproductions of the original engravings. These ambitions were hardly feasible given Lostutter’s increasingly meticulous detail and refinement of technique.
Lostutter’s first bird-man portraits focused on human heads masked with the plumage of Mexican birds. Later subjects reflected other locales to which he’d traveled: the Caribbean, Hawaii, Cambodia, and Thailand. Beginning in the early 1980s, he also took an avid interest in orchids, prompted in part by return visits to Mexico. He became an orchid fancier and a member of the American Orchid Society, with an article on his collection of plants published in an issue of the AOS Bulletin. Around this time, a new hybrid appeared in this art: male figures whose faces were adorned with the petals and leaves of orchids.

The bird- and orchid-men are a species apart, hybrids of humanity and nature. In exacting detail, so removed from the washes of traditional watercolor painting, the artist captures a subtle range of colors and the intricate feathering patterns of birds. His subjects are not masked in the sense of an external adornment worn on the face. Plumage, as well as leaves and flowers, are integral to the figure’s actual physicality. Neither the bird-men nor the orchid-men are carnival figures who, at an appointed hour, remove their masks to reveal their true selves. Rather, they are mutations whose identities confront us without concealment.

The artist’s hybrids are a distinct group: naked, muscular, strong-necked, and exotic. Although inspired by observations—the artist will make notes and sketches when a face in the crowd catches his attention—Lostutter’s figures, with their exaggerated features, are drawn from imagination. Hair is suggested by crest feathers or a skullcap of leaves. Noses are large and bold—the nasal ridge sharp and prominent, nostrils flared. Ears, too, are distinct: sculptural in character. Lips are sensual and full, the double-ridged philtrum, extending from the nose to the upper lip, precisely defined. The very core of these creations is feral. Facial expressions, with few exceptions, keep us at a distance, as with anything wild. Eyes are often enlarged, alert, and piercing; lower lids exaggerated in fullness to match the upper lid. The effect is more animal than human. In endless variations on a dark and intense set of emotions, Lostutter’s creatures may be furtive, jealous, watchful, sinister, arrogant, or wrathful. Sometimes vulnerable, they can be fearful, in a state of dejection, or register an introspective melancholy. In an elaboration on his earlier theme of the entrapped figure, Lostutter’s selection of birds for his bird-men are species that through over-hunting or habitat depletion are categorized as threatened or endangered.

Lostutter’s subjects may be viewed as contemporary elaborations on the tradition of illustrated natural histories—from Medieval bestiaries to Renaissance botanical treatises to Audubon’s Birds of America. However, the denizens of Lostutter’s “natural history” are fantastical, primal, and mythic—sexualized by the flamboyant colorations of mating plumage and seductive petals and stamens of orchids (“sex-on-a-stick,” as orchids are known by some horticulturalists). Marked by a raw, unfettered nature, they call to mind a long line of half-human creatures that have populated world mythologies and religions: the satyrs, fauns, and mermaids of ancient Greece; the “shapeshifts” of Zeus into various animals for his amorous abductions. If Lostutter’s bird- and orchid-men are true hybrids, they are the issue of cross-breeding. The myth of Leda mating with the Swan comes to mind as does the coupling of Pasiphaë, King Minos’s queen, with a white bull that produced the ferocious Minotaur. Most striking
in Lostutter’s case are the hybrid god-birds of ancient Egypt: Horus, with his falcon head, and Thoth, with the head of an ibis. In a search for human-plant hybrids in classical myth, we find Daphne, who was changed into a Laurel Tree, and Apollo’s beloved Hyacinth, transformed, after his tragic death, into the whorled purple flower bearing his name.

In the post-ancient world, vampires and werewolves arise in the folklore of Eastern Europe. In Mayan and Aztec cultures, kings wore gowns embroidered with gold platelets and the iridescent blue-green back-plumes of the Quetzal bird. Sacred bird and divine ruler were fused into one. Totemistic societies represent the primal ancestor of a clan as nonhuman. In the native indigenous cultures of North America, thunderbirds (often man and bird), ravens, and eagles are prominent, dramatically visualized in the crest figures of the totem poles of the Pacific Northwest.

I could describe Lostutter’s bird- and orchid-men to those who have not seen the watercolor paintings. But if the watercolors were shown to them, they would be unprepared for the sheer beauty of Lostutter’s art and the psychological complexity of the creatures themselves—as alluring and startling as Gustav Klimt’s gilded portraits of women as tempting sorceresses. Lostutter’s hybrids spring from a primordial fascination with human-animal mutations, and with an ancient wish that, as animals ourselves, we embrace our true being. The human-animal bond is profound, if often forgotten.

Lostutter’s radiant creatures also have a context within the alienating aspects of a modern world. In this perspective, we have distanced ourselves from nature. East of Eden, expelled from the Garden, we have lost our original oneness with Nature. Lostutter’s bird- and orchid-men break down the barrier and mediate between culture and nature. The crux of the matter for Lostutter is an evocation of an earthly paradise as revealed in birds and flowers, in a domain unnoticed or unseen. It is not a paradise lost, but one for our taking—if only we look. Lostutter’s mythic creatures invite us to repossess what we may have lost.

Richard H. Axsom
Curator
Madison Museum of Contemporary Art
Out beyond the edge of this forest
where all of life is cruising and sleeping
where the cut hurts madly
and the breathing is labored
where the wolf bites daily at my heels
birds in cloud shaped flocks hover above
waiting to steal the flesh
leaving bones and stains
on a clean white sheet of paper

Here in a thousand shades of green
beauty lifts and shakes its head
and lovingly changes the color of my skin
When the beauty is at my door
always then
my little muse begins to sing
“Trust your eyesight and
let your fingers bleed a little
leaving behind a ruby trail
for hungry birds to follow and feed”

Never a betrayer – never gone astray
this drawing hand of mine is locked to life
It harbors no hidden cracks or breaks
and will not be held under apathy’s wedge
No detail ever falls away
it remains the holy part of me
My little muse begins to sing
“Drawn to all shiny things
she swoops down
toward the moons silver reflection

scattered on the oceans curl
Drawn to all dark things
he snaps his black wings back and wide
waiting for the moon to fall
They both are hovering on the edge of the world
sad birds falling from so many ledges”
Here where all dreams sleep and mumble
it seems a perfect place for my ghost to rest
This image fits my shoulder well
nicks my chin and in a deadpan voice
calls out for evenings cut
as a million stars above
begin to drop their beauty skin
I fold and crease this day from end to end
I leave the table—I leave the moon
take a deep breath and close this night
and enter forever
the singing bird room

Robert Lostutter
2005
Plates
UNTITLED, 1972
The Birds of Heaven 14: Red-Fronted Conure, 1974
A Sign of My Time: Miltonia Species, 1975
The Birds of Heaven: Sarus Crane, 1976
IN THE PARADISE IT IS NIGHT, 1979
UNTITLED, 1980
Weeping ... for Mimosa, 1981
Weeping . . . for the Order, 1981
Quetzal (detail), 1981
Golden-Fronted Woodpecker, 1981
White-Fronted Antbird, 1981
GREEN BACKED FIRE-CROWN AND FORK-TAILED WOODNYMPH (DETAIL), 1983
STUDIES FOR KING BIRD OF PARADISE (DETAIL), C. 1983

KING BIRD OF PARADISE, 1983
Three studies and poem for Trader of Green (detail), c. 1998
Trader of Green, 1998
Melancholic, 1999
A Conversation with Robert Lostutter


WATERCOLOR

Axsom: You began as an oil painter, but by the later 1970s, your allegiance shifted almost exclusively to watercolor. Why did you switch, and what is your attraction to this medium?

Lostutter: I thought I would be able to save time and do more work by using watercolor, and at the beginning, I used a more typical watercolor technique, a wash technique that goes fairly fast. The small watercolors I made in the 1960s were basically preliminary studies for oils. I would do maybe one of those every two days and they went quickly. It wasn't until I started refining the technique that they became really time-consuming. I had to get in and noodle and then the noodling became more and more and more until it took me four times as long to do watercolor than it did to do oil.

By that point I was developing a technique that was all my own. One of my dealers at the time, André Stone from Dart Gallery, used to say to me, Well, these aren't watercolor paintings, these are almost like oil paintings. Because of the building up of the layers and the involvement in the work, they were no longer like a wash watercolor. It was really plotted and painted, but I loved developing the technique and it didn't matter if it took me four times as long. I liked the result I got, so I stayed with it. And to this day, that technique is still evolving.

Axsom: How do you build up your watercolors?

Lostutter: The very first coat is basically a light wash of color. Then I go back over that with a stroking of the light color, layering each tone from light to dark, and then it's completely painted again from dark to light. Then if it doesn't work or a part of it doesn't work, I go back and re-paint from dark to light again. Sometimes it takes two or three rounds to get it exactly where I want it.

Axsom: I've read in several sources about your using a brush with a single hair.
Lostutter: Winsor Newton makes these Series 7 brushes and people that do fine detail know the Number 1 brush from this series. That’s the only company I know of that makes a brush like this. When you get it new and you start working, it literally has one little hair at the very end of these hairs, and that’s where you can get that really fine detail, and of course that hair wears down. Maybe in a week it’ll wear down and you’ll lose that really fine hair, but I can use a brush three or four weeks sometimes because they’re so well made. Thank you, Winsor Newton.

Axsom: In reading about ornithological and botanical natural histories from the Renaissance and later, I was intrigued to see that watercolor illustrations were most often executed with a dry brush for exacting detail. Is this your use of the dry brush?

Lostutter: Well, a dry brush usually means that you’re just scumbling the paint on. [Note: “scumbling” means applying an upper coat of opaque paint to soften or blend color.] You’re not trying to saturate. You’re trying to maybe shape with a scumble.

Axsom: Oh, I see. So it’s not necessarily for detail.

Lostutter: I find myself doing that just slightly sometimes, but it’s usually wet, because I can control the wet better than I can control the scumble.

**Drawing**

Axsom: Many great artists have felt that everything begins with drawing. Given how precisely rendered your watercolor paintings are, what has been the role of drawing in your art?

Lostutter: Drawing is really the basis of everything. I’ve always believed that. No matter what kind of artist you want to become, you should pick up a pencil and draw something. Because drawing makes you look at things differently, and it makes you see things differently, and it makes you examine things differently. Even if you don’t have any talent for drawing, just the drawing part will teach you something. I think drawing is considered less important in art schools today than it once was, but I’ve always felt that it’s the basis of everything. At least once in their life, everybody should sit down and really draw and learn how to look.
**Axsom:** How did drawing become important in your life?

**Lostutter:** When I was five years old, my maternal grandmother taught me how to draw. I think that was the beginning of my fascination with a white sheet of paper and a sharp pencil. I vividly remember her teaching me how to draw rabbits with the circles and the ears and the whiskers and the little tail. She had a box of Prismacolor pencils, and every time I would go to her house, I knew I was going to be able to draw. She would bring out this green box of Prismacolor pencils; it had a little gold snap on it, and I can still hear that snap in my mind. She would snap that box open, pull it up and forward so it formed a triangle, and there were all those colors. We would sit there for hours and we would draw. She said later that when she told me we were done for the day, I would cry and throw a tantrum. So for me, that’s where the fascination of drawing came from. It started at a very early age, when I was maybe five years old, and we did it for a number of years. When she died, we went through her house and found a box of drawings that she had done throughout her life. I have three or four of them.

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**John James Audubon**

**Axsom:** You’ve shared with me that at one point in the mid-1970s, when you began creating your bird-men, you imagined doing all the birds in the world. When you said this, I was reminded of John James Audubon and his aspiration to document all species in his Birds of America. Were you familiar with his work?

**Lostutter:** Well, I do remember in grade school, when I was about seven-years old, that if your family could afford to send a quarter to school, you’d join this little club where once a month they handed out a reproduction of a different bird, and on the back it told all about the bird. I vividly remember waiting for the next bird. Some of these may have been Audubon print reproductions. I knew who Audubon was. I had a few bird books when I was still at home, not a huge collection, but a couple of bird books. I still hadn’t gotten to that point where I connected the birds with my art. Birds were just one more thing in nature I loved. But once I connected the birds to my art then I knew where I was going.

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**Process**

**Axsom:** You have taken a particular interest in the creative process, saving preliminary drawings and color charts, for example, that were recently paired with the final watercolors in a gallery exhibition. Why this interest?
Lostutter: I love the idea of working something up. I carry a little notebook and if I’m sitting waiting for somebody, I’ll make a sketch of what I’m thinking about. For example, let’s use that part of the flower here on the face, let’s see what that looks like. I can do that in ten minutes and then to refine it I make a more finished drawing, and if I like it, it then becomes a study for a larger watercolor.

It’s just my process. The little color charts are very useful in mixing the color and making sure that the next layer I’m putting down is the tone it should be, the value it should be. I’ve got boxes of those index cards, and for many years that’s how I put my ideas down and I’ve saved them all.

Axesm: You like them shown in exhibition?

Lostutter: Oh, I love to show the process.

BIRD-MEN AND ORCHID-MEN

Axesm: You have been drawn to male birds with dramatic plumage. Would you ever work with a more common bird, say a wren?

Lostutter: Well, if you look at a wren, it’s beautiful. Of course in the very beginning, I went toward the really exotic colorful birds, and my eye still goes to that. A while back, I bought this book on the birds of paradise and as I was looking through it the males were just unbelievable, otherworldly. But as I’m looking at them and then looking at the females, all of a sudden I’m saying, Wow, look at this female. She doesn’t have the bright reds, yellows, blues, and greens, the colors being much more subtle. And still the females with their muted browns and grays are just as beautiful as the brightly colored males.

Axesm: Are the men you portray people you’ve seen in person or in visual media? Or, are they generic exotic types?

Lostutter: Well, there is an answer to that: not specifically. Whenever I go someplace, if I go to the Goodman to see a play, for example, I’m always looking down the aisle and looking at people’s ears just to see how their ears are shaped. I love painting ears—it’s sort of obvious if you look at the work. I’m constantly looking at facial features, the eyes, the nose, the ears. So I do always look, but my drawings aren’t based on specific people.
**Axsom:** But there is an exotic sense to many of the bird-men. They have this sort of tawny complexion and full lips. The ears and noses are strong and ridged, the nostrils slightly flared.

**Lostutter:** I knew several people in school who, when we had anatomy class or figure-drawing class, could draw the figure so correctly that it ruined it. I could sit down and draw correctly, too—but I’m more interested in what the mind sees, as opposed to what the eyes see.

**Axsom:** Several times, in reading about your art, I came across the word “mask” to describe how the faces of your figures are partially concealed. But a mask is something you take off and put on, so the word doesn’t seem apt, given that the plumage in your figures seems organically woven into faces.

**Lostutter:** Well, they are hybrids. It’s a way of trying to say: We are these birds. They’re a part of us. I think that’s probably the reason I went from a masking of the face to putting feathers directly in the cheek, where you can see the quills underneath the skin making it just a part of the face. That’s my statement and I’m still doing it, and it still evolves.

It’s really sad how things are going. There was a program last night, a great program on HBO about the birders in Central Park. Groups of people do their bird watching in Central Park and count the birds every year. They’re all volunteers. They’re all just people that want to help. They said that over the last—I think it was 10 or 20 years—the counting has gone so far down on the different species they see migrating each year. You know you don’t want them to disappear, they are too fabulous. There’s this one tiny humming bird that flies from some place in Canada all the way down to the tip of South America every year and then back. How can you let something like that go? Let’s all take an interest to save what we have left.

**Axsom:** You speak of a wish to evoke a lost Garden of Eden to the extent that nature’s beauty has been overlooked. Yet the bird- and orchid-men can appear sinister and confrontational.

**Lostutter:** For a reason. When I do a face, like one that turns and looks at the viewer, that is confrontational, it’s like saying, What are you doing?

I actually don’t think the Eden is lost. I firmly believe that people don’t quite see. Religion wants you to wait until you get to heaven and then you’ll be rewarded with a paradise. I titled one of my pieces *This Is a Paradise Now*. I’m saying, Look around you. This is a paradise.
I’ve done some traveling. I’m not a world traveler, but I’ve been to places of extreme beauty. I’ve been to Mexico, Cambodia, Thailand, Hawaii, and the Caribbean. There is beauty that is unbelievable. It’s a paradise here, and then if you look at the birds and nature and the way things grow, it’s all here right now. But in my art, I can’t do it as well as nature’s design. Everything you see in nature is so perfect—every pattern of every bird is so perfectly done. I can only imitate what nature does.

**Axsom:** Your male hybrids are beautiful and sensual. What does the role of eroticism play in the identity of your subjects?

**Lostutter:** Everything is erotic. Look at an orchid: there are many orchids that are so erotic. I think of erotic as a good word. It’s basically a part of the continuation of the human species.

**Axsom:** There is a subtle range of facial expressions in your bird- and orchid-men. What determines the psychology of each subject?

**Lostutter:** That just comes out. It’s just a part of making art and it’s not a plotted thing. It sometimes surprises me. I start something, I draw it out, I start using watercolor, and all of a sudden I’m standing back and looking at it, halfway through finishing it, and I’m thinking Wow, look at the expression on that face. It actually says such and such. But it’s never plotted in advance. It just comes out that way. That’s where the art is, I think. That’s the magic part. That’s the subconscious working.

**Poetry**

**Axsom:** You have written poems related to your art. When did you take up poetry?

**Lostutter:** When I was in high school, everyone knew that I was going to be an artist. I had an English teacher who suggested that I write a poem and then show it to her, and I did. She encouraged me and said, Along with your art, I want you to keep writing poetry. And I did. I always thought that words are just like colors. They are all the same. It depends on what words you choose, what color you choose, how you put that word next to this word, how you put this color next to that color. The arts are basically all the same, they just deal with different kinds of materials. I love painting but I also love writing.
Axsom: One of your poems, “The Singing Bird Room,” is the basis for the title of the exhibition at the Madison Museum of Contemporary Art. It seems to capture the essential character of your work. What can you tell us about that poem?

Lostutter: It’s a self-portrait, like most of my work. There are several lines in the poem that are very special to me.

Never a betrayer—never gone astray
this drawing hand of mine is locked to life
It harbors no hidden cracks or breaks
and will not be held under apathy’s wedge
No detail ever falls away
it remains the holy part of me

The line “It remains the holy part of me” could apply to the show at the museum as well as this poem. It’s my hand and it is the holy part of me. I’m not a religious person. However, I have a sense of religion in this world and in nature. That’s the religion that I look at. It’s the holy part of me, and it’s what this exhibition at the museum reveals. I’ve always loved this poem. The lines I quote come back to me every now and then. They say a lot about who I am.
### Plates Checklist

Height precedes width; dimensions refer to image size.

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<td>A Sign of My Time: Miltonia Species, 1975 Lithograph</td>
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<td>The Birds of Heaven: Sarus Crane, 1976 Watercolor on paper</td>
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<td>Scarlet Tanager, 1976 Watercolor and pencil on paper</td>
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<td>Puerto Rican Tody, 1977 Watercolor on paper</td>
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<td>Untitled, 1980 Pencil on paper</td>
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All works listed above, except that shown on page 20, are from the Bill McClain Collection of Chicago Imagism, Madison Museum of Contemporary Art.
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<td>Quetzal, 1981</td>
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<td>Watercolor on paper</td>
<td>10 x 19 inches</td>
</tr>
<tr>
<td>36</td>
<td>Gold-Fronted Woodpecker, First Study, 1981</td>
<td>Pencil on paper</td>
<td>6 ⅞ x 8 ¼ inches</td>
</tr>
<tr>
<td>37</td>
<td>Golden-Fronted Woodpecker, 1981</td>
<td>Pencil on canvas</td>
<td>31 ¼ x 25 ¾ inches</td>
</tr>
<tr>
<td>38</td>
<td>Oncidium, 1980</td>
<td>Watercolor on paper</td>
<td>4 x 3 ½ inches</td>
</tr>
<tr>
<td>39</td>
<td>White-Fronted Antbird, 1981</td>
<td>Pencil on paper</td>
<td>11 ¾ x 10 ¾ inches</td>
</tr>
<tr>
<td>40, 41</td>
<td>Green Backed Fire-Crown and Fork-Tailed Woodnymph, 1983</td>
<td>Watercolor on paper</td>
<td>6 x 19 ¾ inches</td>
</tr>
<tr>
<td>42</td>
<td>Four studies for King Bird of Paradise, c. 1983</td>
<td>Watercolor and pencil on paper and mylar</td>
<td>6 ⅜ x 4 inches (illustrated component)</td>
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<tr>
<td>43</td>
<td>King Bird of Paradise, 1983</td>
<td>Watercolor on paper</td>
<td>1⅛ x 3 inches</td>
</tr>
<tr>
<td>44</td>
<td>Three studies and poem for Trader of Green, c. 1998</td>
<td>Watercolor, pencil, and ink on paper</td>
<td>3 x 5 inches (illustrated component/top)</td>
</tr>
<tr>
<td>45</td>
<td>Trader of Green, 1998</td>
<td>Watercolor on paper</td>
<td>26 ⅝ x 29 ¼ inches</td>
</tr>
<tr>
<td>46</td>
<td>Neofinetia Falcata, 1996</td>
<td>Watercolor and pencil on paper</td>
<td>7 ¼ x 9 ¾ inches</td>
</tr>
<tr>
<td>47</td>
<td>Melancholic, 1999</td>
<td>Watercolor on paper</td>
<td>3 ⅜ x 5 ⅝ inches</td>
</tr>
</tbody>
</table>

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