



Birds
in
Art 2002



Birds
In
Art

Leigh
Yawkey
Woodson
Art
Museum

2002

Birds
In
Art

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Woodson
Art
Museum

2002

Birds in Art 2002 venues:

Leigh Yawkey Woodson Art Museum

Wausau, Wisconsin

www.lywam.org

715-845-7010

September 7 - November 10, 2002

Sordoni Art Gallery, Wilkes University

Wilkes-Barre, Pennsylvania

www.sordoni.wilkes.edu

570-408-4325

March 10 - May 4, 2003

The Wildlife Experience

Parker, Colorado

www.thewildlifeexperience.org

720-488-3300

June 7 - August 3, 2003

Arizona-Sonora Desert Museum

Tucson, Arizona

www.desertmuseum.org

520-405-4916

August 30 - October 25, 2003

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©2002, Todd Wilkinson, "Brilliant Perfection"

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Accredited by the
American Association of Museums

Cover: Carl Brenders, *Lord of the Marshes* (detail), page 14 and *Riverbank Kestrel* (inset, detail), page 11.

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Foreword

Art Prevails

Kathy Kelsey Foley
Director

As we celebrated the opening of *Birds in Art* 2001, Master Wildlife Artist Tony Angell pronounced, "When words fail, art prevails." Just three days later as the world watched in horror – and as *Birds in Art* artists and guests were en route to their homes and other destinations – the United States came under terrorist attack. Without a doubt we will long remember where we were when we heard the news, how September 11 became etched in our minds, and how the following days were consumed by nonstop media reports and speculations. Tony's decree became like a mantra to me, echoing in my mind as we tried to make sense of such horrid and unthinkable acts, because surely words *had* failed us all.

But art *has* prevailed and *Birds in Art* 2002 stands as a testament to that claim. Organized in the changed, post-September 11 world, this exhibition is proof that we will not be deterred, or frightened, or redirected from our mission to celebrate the art of nature through the glorious world of birds. *Birds in Art* entries arrived in near record numbers from around the world. Those who submitted their artworks did so in support of the fact that art *does* prevail.

Art endures because it touches our hearts and souls. While art takes various forms and speaks in different ways to each of us, its ability to soothe and elate as well as spark debate and even disagreement is one of the reasons we value it so. Art makes us think. For some, art must be grounded in realism, a replication of things we know and like. For others, art can be a more abstract concept, leaving the viewer to interpret the meaning of a painting or sculpture. Regardless of approach or point of view – and *Birds in Art* 2002 indeed brims with a diversity of approaches and points of view – art reflects the world around us.

The 2002 Master Wildlife Artist, Carl Brenders, shows us an almost microscopic, hyperrealistic view of nature and avian life. His meticulous watercolor technique dazzles as we explore compositions rich in details we might otherwise miss. Carl heightens our sense of observation, encouraging us to seek out the subtleties and beauty of the natural world. He is joined in that pursuit by the 112 artists who comprise *Birds in Art* 2002. Each has a story to tell and does so in a personal way. Together, the artists and their artworks yield an exhibition of remarkable variety and richness, a tribute to the power of art.

Our world has changed. There is no doubt. And *Birds in Art* also has changed and evolved throughout its 26-year history. The 2002 exhibition once again demonstrates the strength and validity of the Woodson Art Museum's goal to set the standard for art of the avian world. With change a fact of everyday life, *Birds in Art* remains a constant. We can all take comfort in that.

Acknowledgments

The organization of *Birds in Art* is a year-round, ongoing process. There is no down time. As we bid farewell to the art and artists of one exhibition, we are already well into the organization of the next. In fact, we're constantly seeking to refine our processes and improve our successes. That requires peak performance and participation from everyone involved – and the Woodson Art Museum could not ask for a better team. From artists to lenders, from jurors to staff, and from the Museum's founding families to our members, donors, and volunteers along with community businesses, colleagues, and the media, everyone plays a critical part in *Birds in Art*.

The hard work and commitment of the artists are, of course, what make *Birds in Art* such an exciting and dynamic exhibition year after year. The selection process remains intense and, for those who submit their artwork for scrutiny and emerge victorious, the rewards are great. For the 2002 exhibition, an illustrious group of 100 artists joins 12 past Master Wildlife Artists and this year's honoree, Carl Brenders. We are indebted to these artists along with the lenders of their artworks – both private collectors and galleries – for their participation.

2002 will be remembered as the year of Carl Brenders. Honored as Master Wildlife Artist for his prowess as a meticulous recorder of detail, Carl's mini-retrospective features eleven artworks spanning 15 years. Writer Todd Wilkinson has used his skills as a journalist to reveal the nuances of Carl's work from inspiration through execution. To both we say "well done" and to Carl we extend our congratulations on this milestone achievement.

This year's jurors again met the challenge of reviewing and sorting more than 1000 entries submitted by 555 artists. We are indebted to the insights and judgments of Kristin Bucher, managing editor, *Southwest Art*; Mark Chepp, director, Springfield Museum of Art, Springfield, Ohio; and Ross Merrill, chief conservator, National Gallery of Art, Washington, D.C.

As any exhibition visitor or catalogue reader might imagine, much goes on behind the scenes. The Woodson Art Museum's talented and dedicated staff works countless hours to ensure that *Birds in Art* is exceptional. From catalogue design and production to installation and from program planning to tour coordination, no detail is left unattended.

In concluding, it is essential that we recognize the steadfast support of the families of Leigh Yawkey Woodson along with the Museum's Board of Directors. Their guidance has enabled *Birds in Art* to soar as we annually seek to further the Museum's position as the leading proponent of avian art. KKF

Brilliant
Perfection

Todd Wilkinson



Nothing is really abstract in nature. What appears abstract is our perception. Every leaf, every muscle, every feather on a bird has its own completeness, its own perfection that results from millions of years of evolution. The beauty of nature may seem abstract, but nature's components are perfect.

Carl Brenders

The Getaway, 2002
American kestrel
Gouache and watercolor on
illustration board
19 x 27

Collection of
Jim and Jackie Klausmann

In real life, on a bad-hair day after he's toiled all night in the studio on one of his epically precise paintings, friends say that Carl Brenders bears a striking resemblance to a middle-aged Albert Einstein.

Brenders does indeed possess his own intellectual genius. And certainly one can invoke an array of simplistic labels to describe his vision, yet invariably the accomplished Belgian painter will defy them all.

Brenders has peered spellbound into the mesmerizing fire of an eagle's eye, then dared to successfully replicate its perfection on canvas. He has gently dusted his fingers with the powdery surface of a butterfly's wing in order to communicate the feel visually with a brush stroke; and he's crawled like a Gulliverian giant on hands and knees across boulder fields to inspect colorful lichen mats growing like an artist's palette.



Silence Is Golden, 2002
Great gray owl
Gouache and watercolor on
illustration board
38 x 24

Collection of the artist

For Brenders, such sojourns are carried out in the noble cause of gathering reference material, though it is the viewer – you and I – who have been the greatest beneficiaries of his wild pilgrimages. Few have traveled farther to capture the glory of nature as it actually is. None has devoted more energy to celebrating the subtleties of life on earth that most of us take for granted.

This year Brenders joins an elite fellowship of colleagues whose lifelong contributions to the portrayal of birds have earned them the coveted title of "Master" in conjunction with the Leigh Yawkey Woodson Art Museum's venerable *Birds in Art* exhibition. This esteemed group represents a "Who's Who" of the finest bird artists to grace our presence over the last century.

What's worth noting in 2002 is that, in contrast to his predecessors, Brenders' body of work, in many ways, stands apart. Take a hard look at the eleven artworks selected to honor Brenders' induction. Gaze at them from a distance of five or six feet and then step closer. Pull out a magnifying glass, delight in the intricacy.



Up Close, 2000
Barred owl
Gouache and watercolor on
illustration board
10 x 17 1/4

Private collection

Although his highly detailed style has spawned numerous imitators who subscribe to the school of realism he champions, Brenders' pathfinding corpus is without precedent. He is both a devotee of classical Old World studio painting and, it could be argued, a 21st-century avant-gardist pushing the traditional edges of convention. He is, on the one hand, an insightful field naturalist fluent in the language of animal anatomy, Linnaean scientific description, and the behavioral nuances of hundreds of species, but simultaneously he's a man who interprets his subjects with the eccentric passion of a poet.

He is known for being shy, intense, even reclusive, though when it comes to assessing the environmental challenges facing the planet, he turns spirited and outspoken. Moreover, although he is consummately modest and generous with his time to young people, particularly his own grandchildren, Brenders at age 65 is enjoying the summit walk of his creative power and he remains one of wildlife art's biggest public celebrities.

Any serious examination of Carl Brenders' work, however, must necessarily begin with a reference to the camera, for routinely viewers remark that his paintings exude the quality of a photograph. But whether Brenders should be heralded as an adherent of realism, photo-realism, hyperrealism, ultrarealism, any, none, or all of them is open for debate.

Doubtless, the camera represents a crutch for many artists. Some use it to shortcut time better spent drawing, painting outdoors, and directly observing animals in the wild. In fact, it could be argued that the telephoto lens, the slide projector, and "aim and shoot" technology have not always brought artists or viewers closer to the radiating truth of a subject, but perhaps have had a distancing effect.



Talk on the Old Fence, 1988
Blue jay
Gouache and watercolor on
illustration board
26 x 33 1/2

Collection of Mr. and Mrs.
John D. McCallum

Brenders' gravitas lies with the sublime act of revelation. For him, the camera has never been a means to an end, but a tool, and the photograph not a mirror of truth, but rather a point of departure in the quest to find it. Although his scenes have been compared to those that might emerge from a high-end Hasselblad, he has made a career out of delving much, much deeper into subjects and their environments than any camera lens can.

Influenced early on by the Pre-Raphaelites of the mid-19th century, who believed every brush stroke holds meaning, Brenders derives liberation not from painting "looser," but from going in the opposite direction. His technique begins with a complicated pencil sketch and proceeds through a symphony of intricately planned brush strokes involving watercolor, gouache, airbrush, and acrylic. Individual paintings often take weeks, months to complete.

"I wonder myself sometimes why I paint so realistically," he says. "If I had to, I could smudge the animals, I could blur the lines, I could use bigger brushes, I could paint faster. But why? I want to share what I see. I love the little things as much as the big things. To me, they are as important in making a complete painting. As important as knowing what a bird looks like is understanding how and where it lives."

California Quail, 1987
Gouache and watercolor on
illustration board
19 x 14

Collection of Richard V. Smith

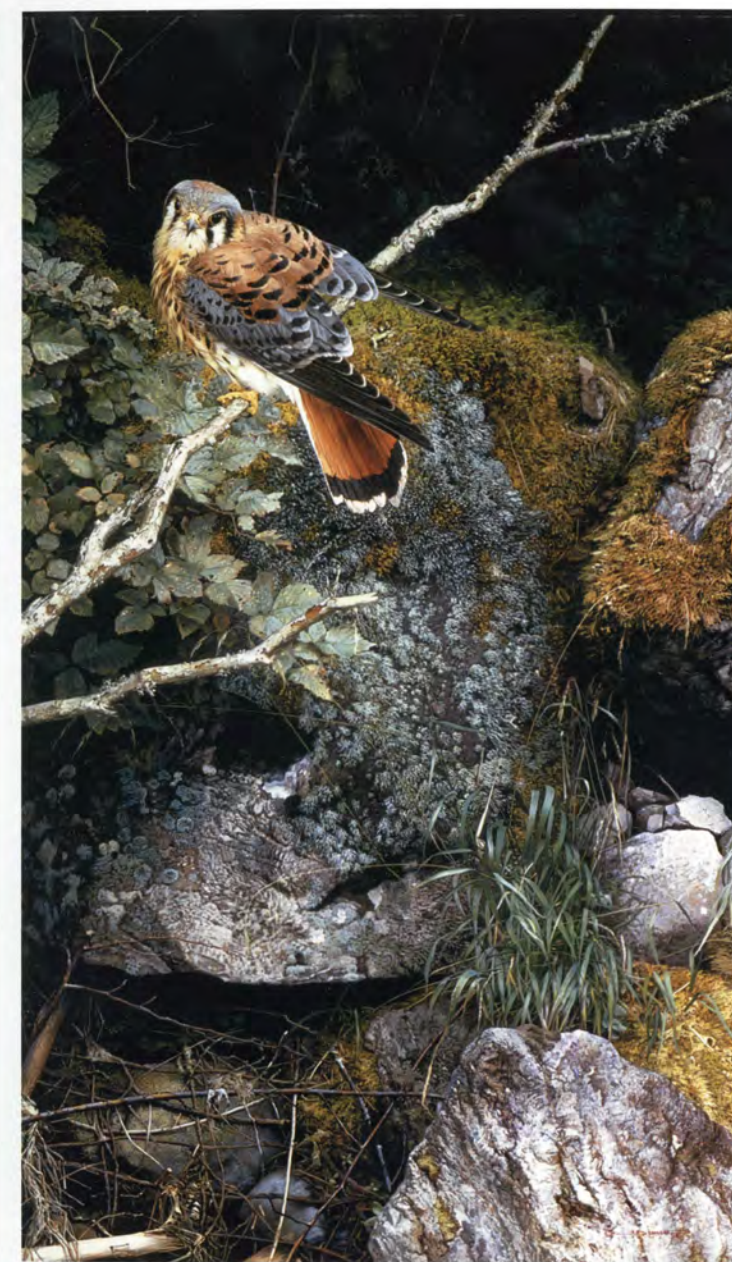


To Benders, surface details are an amplified expression of texture, and texture, in the lexicon of the Pre-Raphaelites, is a vehicle for enthusiastically exploring ambient color, light, and value. "Texture, not detail, is the most important element in my painting," Benders reminds us. "My paintings tell the story of light."

On the most basic level, if one takes a bird feather and moves it into sunlight, or conversely into shadow, it will appear to change color. It is this ever-changing spectrum of light that presents Benders with ideas for compositions, but his fidelity to nature's patterns and textures remains constant.

Riverbank Kestrel, 1994
American kestrel
Gouache and watercolor on
illustration board
37 x 22

Collection of Ernest W. and
Laura Peterson



"Nothing is really abstract in nature. What appears abstract is our perception. Every leaf, every muscle, every feather on a bird has its own completeness, its own perfection that results from millions of years of evolution," he says. "The beauty of nature may seem abstract, but nature's components are perfect."

All art must be provocative, and Benders' mixed-media paintings are nothing less. They stand alone on their technical virtuosity and leave even fellow artists wondering how he can paint with such precision. They stimulate our senses and get us talking. Most important, as Benders' works remind us so potently, good



On the Old Farm Door,
1989
Eastern bluebird
Gouache and watercolor on
illustration board
29 x 18

Courtesy of
Lord Nelson's Gallery,
Gettysburg, Pennsylvania

wildlife art also compels us to think more broadly about the world around us while paradoxically convincing us to appreciate smaller expressions of beauty that fill our eyes every second we're alive.

From his earliest days as a professional artist in Europe when he illustrated nature books, and subsequently stretching forward across four decades to the present time, Benders has depicted a diverse range of subjects but is best known for birds.

His love began as a boy. "I would sit for hours in the window and watch birds at the backyard feeder," he says. "We had lots of them and I knew them all by name." His father nurtured his budding interest on family hikes, trips to the Antwerp Zoo, and visits to his mother's family farm. Here, Benders also



Migration Fever, 1987
Barn swallow
Gouache and watercolor on
illustration board
20 1/2 x 31 1/2

Collection of Richard V. Smith

galvanized his lifelong affinity for pastoral agricultural landscapes where humans and wildlife intersect. These outings help to explain his interest in portraying common species as well as those lesser known. Consider *Migration Fever*, featuring barn swallows, and *Talk on the Old Fence*, featuring blue jays, both examples of Benders' ability to portray the co-existence between humans and birds.

Benders would go on to study at the Royal Academy of Fine Arts in Antwerp, but he resisted the worldwide push at the time for art students to abandon the classical rudiments of draftsmanship, field observation, and mixing paint in favor of abstract expressionism. Benders admits that he was too smitten with nature.

During the 20th century, realism as a stylistic term was most often applied to urban artists examining environments fraught with human misery and lacking aesthetic connection to nature. Nearly a dozen years ago when I first interviewed Benders, he made a point of saying he never painted to please critics. Nor does he have an interest in wasting his time on subjects that are not inspiring. Which explains, perhaps, why his work possesses such strong universal resonance with North American collectors. "I am intoxicated with nature," he said then.

Benders is nearly unequaled among wildlife artists in the number of people who collect his work. Despite the profound level of success he has achieved, Benders says his greatest challenges still lie ahead. He has tirelessly availed himself at workshops to assist young wildlife artists. "My wife, Paula, says



Lord of the Marshes, 1988
Great blue heron
Gouache and watercolor on
illustration board
12 1/2 x 20

Collection of
Paul and Sharon Steinwachs

I give so many workshops that I'm creating competition for myself," he laughs. "I tell her not to worry because the more good wildlife art the better and I like to help. These students represent the future. They must carry on where we leave off."

Never hiding his commitment to conservation, Brenders believes that all nature artists have a duty to protect the wild earth that sustains them. Brenders has helped raise millions of dollars for such organizations as the World Wildlife Fund and Greenpeace. No longer can humanity ignore the toll that it has exacted upon the environment. "The future," Brenders states, "will be a time of reckoning," and he fervently believes that art plays a vital role in elevating the consciousness of citizens, wherever they live.

Perhaps if there is a testament to Brenders' personal character and to the integrity of *Birds in Art*, consider this: Brenders made his first trip to Wausau in 1985, and for 16 consecutive years his work was juried into the exhibition. Then, last year, he was notified that his submission had not made the cut. "I was humbled and extremely disappointed because *Birds in Art* has always meant so much to me," he says. "As an artist, when you submit your work to this show, you cannot assume anything."

Indeed, no matter how famous its alumni are, no artist gets a free ride from the Woodson Art Museum's blind judging process. Invitations to *Birds in Art* are coveted because they are only extended on the strength of a single work in any one year.



Shoreline Quartet, 1990
White ibis
Gouache and watercolor on
illustration board
24 3/4 x 36 1/4

Collection of Mr. and Mrs.
John D. McCallum

For Brenders, it's been a lifelong trek to reach the pantheon, but he has enjoyed every step of the way. And it is our good fortune that he has invited us along for the journey. "I am extremely honored to be named a Master Artist at the wonderful museum in Wausau," Brenders says. "Many years ago, I began my career with a dream. The goal was not to become well known, but to one day achieve something greater – to be recognized as a Leigh Yawkey Woodson Art Museum Master Artist along with colleagues whom I have long admired. To me, this is the high point of my career."

Todd Wilkinson lives in Bozeman, Montana, and is author of nine books, including the critically acclaimed *Science Under Siege: The Politicians' War on Nature and Truth*. A longtime freelance writer specializing in art and nature, he is presently a western correspondent for *The Christian Science Monitor* and a contributor to magazines including *Audubon*, *National Geographic Adventure*, *Orion Nature Quarterly*, and *Southwest Art*. He also has served as a *Birds in Art* juror.



In the Swim of Things,
2001
Common loon
Gouache and watercolor on
illustration board
40 x 23 1/2

Private collection

BORN: 1937, Belgium
RESIDES: Zoersel, Belgium
EXHIBITIONS: *Wildlife Art for a New Century*, 2000, National Museum of Wildlife Art, Jackson, Wyoming; *Decoys & Wildlife Gallery*, 2000-02, Frenchtown, New Jersey; *Sketch!*, 2001, Christopher Queen Galleries, Duncans Mills, California; *L'Art dans Petite*, 2001, Richard James Galleries, Charleston, South Carolina; *Art and the Animal*, 2002, The Wildlife Experience, Parker, Colorado
AWARDS: Award of Excellence, 2000, *Art and the Animal*, William S. Fairfield Public Gallery, Sturgeon Bay, Wisconsin, and 2001, West Valley Art Museum, Surprise, Arizona; Leonard J. Meiselman Memorial Award, 2001, *Art and the Animal*, West Valley Art Museum
COLLECTIONS: Bennington Center for the Arts, Bennington, Vermont; Ford Motor Company, Dearborn, Michigan; Mondiale Limited, Hong Kong; Nature's Scene, Mississauga, Ontario, Canada; Woodson Art Museum

BIBLIOGRAPHY: "Master Feature: Carl Brenders," *Wildlife Art*, November/December 2001
REPRESENTATIVES: Christiane Katcham, Charlottesville, Virginia; Mill Pond Press, Venice, Florida

Birds in Art: 1985-00

The 2002 Artists

Catalogue Notes

Titles of artworks are given in bold italics with the date of the work following. If not included in the actual title, the common bird name is provided on the next line. Unframed dimensions are listed as height by width for two-dimensional works, and height by width by depth, generally including the base, for three-dimensional objects. All dimensions are in inches.

Biographical listings are compiled from materials provided by the artists, lenders, and representatives as well as from published articles and books. These entries reflect recent achievements.

Titles of exhibitions are given for all but one-person exhibitions, when only the museum/gallery name, date, and location are listed. If an artist is represented in an exhibition more than one year, the reference is given only once followed by the dates of participation (e.g., *Art of the Animal Kingdom*, 2000-02, Bennington Center for the Arts, Bennington, Vermont). If an annual exhibition does not have a distinct name but instead its title is the same as the organizer (e.g., *National Sculpture Society*), the organization only is given in italics followed by the appropriate date and location.

Awards received in conjunction with an exhibition are cited under AWARDS and signify the artist's participation in the exhibition. BIBLIOGRAPHY refers to articles or books authored and/or illustrated by the artist as well as articles or books written about the artist. With regard to REPRESENTATIVES, artists generally serve as their own representatives unless noted otherwise.

An artist's participation in previous *Birds in Art* exhibitions is indicated at the end of the caption information followed by the year or years of inclusion. For those artists who have been recognized as a Master Wildlife Artist by the Leigh Yawkey Woodson Art Museum, this designation is noted.



Solitary Crossing, 2001
Great blue heron
Acrylic on composition board
10 x 20

Collection of Jeanne Kuhlmon
and Russell Hulse

Birds in Art: 1994, 2000

BORN: 1952, United States
RESIDES: Saint Genevieve, Missouri
EDUCATION: B.S., Southeast Missouri State University, Cape Girardeau
EXHIBITIONS: *Art and the Animal*, 2001, West Valley Art Museum, Surprise, Arizona; *2001: A Fish Odyssey*, 2001, Kenai Visitors and Cultural Center, Kenai, Alaska
AWARDS: Artist Hall of Fame, 2001, *U.S. Art*
COLLECTIONS: Bass Pro Shops, Springfield, Missouri; Malilanzwe Artist Trust, Chiredzi, Zimbabwe
COMMISSIONS: Kinedyne Corporation, Far Hills, New Jersey; Strike King Lures, Dallas
BIBLIOGRAPHY: *Wildlife Art: 60 Contemporary Masters and Their Work*, Portfolio Press, 2001; "Artist's Curse," *Sporting Classics*, January/February 2002; "The Artists' Perspective," *Wildlife Art*, January/February 2002
REPRESENTATIVES: Decoys & Wildlife Gallery, Frenchtown, New Jersey; Hadley Companies, Bloomington, Minnesota; Plainsmen Gallery, Clearwater, Florida

All my life I've had a love affair with rivers, and I've often painted wildlife along the many waterways I've experienced. Great blue herons are integral to the riverine landscape of Virginia's New River. In Solitary Crossing the flying heron accentuates the solitude and serenity of the river on a quiet summer day.



Kookaburra Pair, 2001
Oil on Belgian linen
11 x 15

Collection of the artist

Birds in Art: 1990-91, 1994, 1997, 1999-00

BORN: 1965, United States
RESIDES: Golden, Colorado
EDUCATION: B.F.A., Rhode Island School of Design, Providence
EXHIBITIONS: *American Art in Miniature*, 2000-01, Gilcrease Museum, Tulsa, Oklahoma; *Art of the Animal Kingdom*, 2000-02, Bennington Center for the Arts, Bennington, Vermont; Third Canyon Gallery, 2001, Denver
AWARDS: Elliot Liskin Memorial Award, 2000, *Art and the Animal*, William S. Fairfield Public Gallery, Sturgeon Bay, Wisconsin
COLLECTIONS: Bennington Center for the Arts; Evergreen Resources, Denver; Woodson Art Museum
BIBLIOGRAPHY: "Dancing with the Image: Edward Aldrich Strives for Effective Realism," *Wildlife Journal*, Fall 2000
REPRESENTATIVES: Claggett/Rey Gallery, Vail, Colorado; Mountain Trails Gallery, Jackson, Wyoming; Third Canyon Gallery

Inspiration comes in all forms, but once in a while more inspiration than usual presents itself. This painting is a symbol of and is inspired by my affinity with my wife, Kerry. The image embodies unity, closeness, and affection – all enhanced by the soft colors and simple design.



Swainson's Toucan, 2001
Oil on composition board
22 1/2 x 25 1/2

Collection of the artist

BORN: 1971, England
RESIDES: Salamanca, Spain
EDUCATION: Natural History Illustration, Bournemouth and Poole College of Art and Design, Poole, Dorset, England
EXHIBITIONS: *Wildlife Art Society*, 2000, Bristol, Avon, England; *Marwell Art Society*, 2002, Marwell Zoological Park, Winchester, Hampshire, England
AWARDS: David Shepherd Award, 2001, *Wildlife Art Society*

During a two-week trip to Costa Rica, I was fortunate to observe toucans in their jungle home. In Swainson's Toucan I compressed some of the elements that influenced my emotions, notably the humidity and striking light that illuminates the often-dark jungle and makes the beautiful colors sing.



Small Talk (3/12), 2000
Parrot
Bronze
18 1/2 x 11 x 9

Collection of the artist

Birds in Art: 1994-97, 1999, 2001

BORN: 1931, United States
RESIDES: Wilmington, Delaware
EDUCATION: J.D., Temple University, Philadelphia
EXHIBITIONS: *Wildlife Images in Sculpture*, 2001, Ward Museum of Wildfowl Art, Salisbury University, Salisbury, Maryland; *Annual Juried Exhibition*, 2001-02, Woodmere Art Museum, Philadelphia; *Animal Instincts*, 2002, Woodson Art Museum; *Art and the Animal*, 2002, The Wildlife Experience, Parker, Colorado
AWARDS: Graham Gallery Sculpture Award, 2001, Salmagundi Club, New York City; Cleo Hartwig Memorial Award, 2001, *Audubon Artists*, Salmagundi Club
COLLECTIONS: Hiram Blauvelt Art Museum, Oradell, New Jersey; Woodson Art Museum
BIBLIOGRAPHY: "Animal Art Gallery," *University of Delaware Messenger*, December 2001
REPRESENTATIVES: Delaware Art Museum Sales Gallery, Wilmington; Shidoni Galleries, Tesuque, New Mexico

This sculpture could be subtitled 'Homage to the Thirties.' The parrot was a popular design motif in a decade that was artistically rich in a time of heartbreaking economic depression. My intention was to portray a highly stylized bird, retro in appearance, as an evocation of that paradoxical era.



Least Bittern and Buck Moths, 2001

Colored pencil and India ink on Stonehenge paper
12 1/2 x 11 1/2

Collection of Jan and Gary Heikenen

Birds in Art: 1979, 1981-82, 1984, 2001

BORN: 1951, United States
RESIDES: Stevens Point, Wisconsin
EDUCATION: B.S., University of Wisconsin, Stevens Point
COLLECTIONS: Miller Art Museum, Sturgeon Bay, Wisconsin

The impetus for this drawing came initially from a colony of buck moths that I had been watching for three years. Early September brought a population explosion of hundreds of these day-flying moths. I snapped endless photographs, reveling in the sight of the moths fluttering around me. The drawing became a compilation of autumn favorites – the last flowers of the yellow water lily with decaying leaves, red stems of bog bean, bladder-worts, and the earthy colors of an immature bittern.



The Sentinels (A/P), 2000

Steller's jay
Bronze
12 1/2 x 7 x 12

Collection of the artist

Birds in Art: 1985-87, 1992, 1998, 2000-01
Master Wildlife Artist: 2001

BORN: 1940, United States
RESIDES: Seattle
EDUCATION: M.A. and B.A., University of Washington, Seattle
EXHIBITIONS: *A Magnificent Menagerie: Animals in Sculpture*, 2001, Brookgreen Gardens, Murrells Inlet, South Carolina; *Prix de West Invitational*, 2001-02, National Cowboy and Western Heritage Museum, Oklahoma City; *Foster/White Gallery*, 2002, Seattle; *Iridescent Light*, 2002, Museum of Northwest Art, La Conner, Washington; *Of Earth and Sky*: Tony Angell, John Felsing, Steve Kestrel, and Thomas Quinn, 2002, Gerald Peters Gallery, Santa Fe, New Mexico
COLLECTIONS: Frye Art Museum, Seattle; Woodson Art Museum
BIBLIOGRAPHY: *Iridescent Light: The Emergence of Northwest Art*, University of Washington Press, 2001; "Tony Angell: Romancing the Stone," *Wildlife Art*, July/August 2002
REPRESENTATIVES: Foster/White Gallery; Gerald Peters Gallery

Artists Keith Brockie, Dylan Lewis, and I were hiking overland to reach a stretch of wilderness beach south of the Copper River Delta. Brown bears were on our mind as we came into an area of open muskeg surrounded by willow. It was easy to imagine a host of bears watching us from behind the screen of trees. Suddenly, a pair of Steller's jays began vigorously scolding from branches in the stand we were about to enter. We took another path, heeding their warning. Subsequent bear signs along our trail suggested the big mammals had been rolling about in a skunk cabbage patch just below the birds. The Sentinels commemorates that afternoon.



Eye of the Raven, 2001
Common raven
Oil on linen
19 1/2 x 24 1/4

Private collection

Birds in Art: 1997, 1999-01

BORN: 1964, United States
RESIDES: Livingston, Montana
EXHIBITIONS: *Prix de West Invitational*, 2000, National Cowboy and Western Heritage Museum, Oklahoma City; *Nature in Art Museum*, 2001, Twigworth, Gloucester, England; *Art and the Animal*, 2002, The Wildlife Experience, Parker, Colorado
AWARDS: Award of Excellence, 2000, *Art and the Animal*, William S. Fairfield Public Gallery, Sturgeon Bay, Wisconsin, and 2001, West Valley Art Museum, Surprise, Arizona
COLLECTIONS: Borsini and Burr, San Francisco; Hiram Blauvelt Art Museum, Oradell, New Jersey; Tudor Investments, Greenwich, Connecticut
BIBLIOGRAPHY: "Campfire Tales from Africa," *Wildlife Art*, January/February 2001; "The Art of Marketing," *InformArt*, Fall 2001; *Wildlife Art: 60 Contemporary Masters and Their Work*, Portfolio Press, 2001

The raven has long been shrouded in mystery so it seemed only natural to depict this bird as if emerging from the darkness. Its appearance is almost mythical. To achieve this effect, I had to make a conscious effort not to overwork the surface.



Umbrella, 2002
Great egret
Acrylic on composition board
24 x 17

Collection of the artist

Birds in Art: 1993, 1997, 2000-01

BORN: 1950, United States
RESIDES: Tiburon, California
EXHIBITIONS: William Lester Gallery, 2000, Point Reyes Station, California; *California Species: Biological Art and Illustration*, 2000, Oakland Museum of California, Oakland; *Art of the Animal Kingdom*, 2000-01, Bennington Center for the Arts, Bennington, Vermont; *Art and the Animal*, 2000, William S. Fairfield Public Gallery, Sturgeon Bay, Wisconsin, and 2001, West Valley Art Museum, Surprise, Arizona; Highlight Gallery, 2002, Mendocino, California
COLLECTIONS: Inland Contract Carriers, West Bend, Wisconsin
REPRESENTATIVES: Highlight Gallery; Switzer Gallery, Tiburon; William Lester Gallery

Birds knock me out. They always have. Beauty . . . grace . . . elegance. In a world full of so much wonder, these particular creatures drive me to brush and colors. Cascading awe sets off a voice within that yells 'Stop and paint.'



Abacos, 2002

Snowy egret
Oil on canvas
30 x 40

Collection of
Charles and Estelle Racusin

Birds in Art: 1996, 1998-99,
2001

BORN: 1937, United States
RESIDES: Rockport, Texas
EDUCATION: B.F.A., University of Texas,
Austin
EXHIBITIONS: *Fine Sporting Paintings*, 2001,
and *American Landscape Today*, 2001,
Meredith Long and Company, Houston; *Great
American Artists*, 2001, Cincinnati Nature
Center, Milford, Ohio; *Texas Review*, 2002,
Whistle Pik Galleries, Fredericksburg, Texas
COLLECTIONS: Citation Oil Company,
Houston; Transworld Properties, Houston
COMMISSIONS: Coronado Club, Houston;
Great America Corporation, Austin; Hyatt
Hotels, San Antonio
BIBLIOGRAPHY: *Changes of Tides*, Coastal
Conservation Association, 2000
REPRESENTATIVES: Florida Keys Outfitters,
Islamorada, Florida; Meredith Long and
Company; Whistle Pik Galleries

In the Abacos, a chain of islands in the Bahamas, the bright, hot sun bathes everything with sharp, blinding contrast. My intent was to portray this contrast of the deep primary colors so common in the tropics. I did not set out to do a portrait of a snowy egret in this simple three-element painting, but rather to use its brightness to play off the palm's green/yellow and the cobalt sky. I thought about William Merritt Chase's words to his students, 'Take as long as you need with a painting, even if it takes twenty minutes.' I take as much time as I need. I want to make the most of the brush strokes and textures while conveying a sense of spontaneity.



Tidal Companions, 2001

Ruddy turnstone and purple
sandpiper
Acrylic on tupelo
12 x 12 x 10

Collection of The Ward
Museum of Wildfowl Art,
Salisbury University, Salisbury,
Maryland

Birds in Art: 1980-01
Master Wildlife Artist: 1991

BORN: 1957, United States
RESIDES: Stahlstown, Pennsylvania
EDUCATION: B.F.A., Carnegie-Mellon
University, Pittsburgh
EXHIBITIONS: *Animal Art in the Park*, 2000-
01, Algonquin Gallery, Algonquin Provincial
Park, Ontario, Canada; *Call of the Wild*,
2002, McMichael Canadian Art Collection,
Kleinburg, Ontario
AWARDS: First Place, Master's Class Division,
All Songbirds, 2000, and First Place, World
Division, Decorative Lifesize Wildfowl,
2000-01, and Best in World, John Scheeler
Memorial Award, 2000-02, *Ward World
Championship Wildfowl Carving Competition*,
Ocean City, Maryland

COLLECTIONS: Audubon Society of Western
Pennsylvania, Pittsburgh; Massachusetts
Audubon Society Visual Arts Center, Canton;
Ward Museum of Wildfowl Art; Woodson Art
Museum

BIBLIOGRAPHY: "Searching for the Birds in
Art," *National Wildlife*, June/July 2001

Tidal Companions had the longest gestation period of any sculpture I have done. I saw the birds on a jetty in Maryland 20 years ago and have been working out various compositions ever since. Initially, my ideas were too grand and it took all this time to distill the image. In the end, the question of what to leave out was more important than what to put in.



Ruffed Grouse, 2001
Acrylic on composition board
16 x 20

Courtesy of Gallery Jamel,
Pomfret, Maryland

Birds in Art: 1977-01
Master Wildlife Artist: 1982

BORN: 1930, Canada
RESIDES: Fulford Harbour, Salt Spring Island,
British Columbia, Canada
EDUCATION: B.A., University of Toronto
EXHIBITIONS: *Prix de West Invitational*, 2001,
National Cowboy and Western Heritage
Museum, Oklahoma City; William S. Fairfield
Public Gallery, 2002, Sturgeon Bay, Wisconsin;
Art and the Animal, 2002, The Wildlife
Experience, Parker, Colorado
AWARDS: Order of British Columbia, 2001;
Rungius Medal, 2001, National Museum of
Wildlife Art, Jackson, Wyoming
COLLECTIONS: Denver Art Museum;
National Museum of Wildlife Art; Woodson
Art Museum
BIBLIOGRAPHY: *Design & Composition Secrets
of Professional Artists*, North Light Books,
2001; *The Birds of Heaven: Travels with Cranes*,
North Point Press, 2001; *Wildlife Art: 60* ♦
Contemporary Masters and Their Work,
Portfolio Press, 2001
REPRESENTATIVES: Mill Pond Press, Venice,
Florida

While there is a tradition in art of depicting grouse as quarry or prey, I prefer a different approach. In the spirit of Old Master 'after the hunt' still lifes, I have shown this ruffed grouse hanging in a strong sidelight to accent the eloquence of its feather patterns.



Roseate, 2001
Roseate spoonbill
Oil on composition board
19 1/4 x 23 3/4

Collection of the artist

Birds in Art: 2001

BORN: 1959, United States
RESIDES: Mead, Washington
EDUCATION: M.S., Eastern Washington
University, Cheney; B.A., Colgate University,
Hamilton, New York
EXHIBITIONS: Pacific Flyway Art Gallery,
2001, Spokane, Washington; *It's for the Birds*,
2001-02, Framework Designs Gallery,
Bozeman, Montana
BIBLIOGRAPHY: "The Wetland Kaleidoscope
of Wading Birds," *InformArt*, Fall 2000; "Great
Expectations," *Wildlife Art*, March/April 2001;
"Linda Besse: In Pursuit of Wildlife Art,"
InformArt, Winter 2002; "Nothing She'd
Rather Do," *The Colgate Scene*, May 2002;
"Habitat in Wildlife Art: The Lay of the
Land," *Wildlife Art*, May/June 2002
REPRESENTATIVES: Pacific Flyway Art
Gallery; Art of the Hunt Gallery, Greenwich,
New York

I wanted to create drama . . . movie star drama. The roseate spoonbill provides the showy plumage, and the one-word title reminds me of big star names: Marilyn, Cher, Madonna, Britney. As if one word says it all.



Between Black Sky and Red Earth, 2000-01

Common raven
Oil and assemblage on wood panel
17 1/2 x 36 1/2

Collection of the artist

Birds in Art: 1995-98, 2001

BORN: 1961, France
RESIDES: Gentilly, France
EDUCATION: M.D., Xavier Bichat Medical School, Paris
EXHIBITIONS: *Art and the Animal*, 2000, William S. Fairfield Public Gallery, Sturgeon Bay, Wisconsin; *Inauguration*, 2001, Galerie 23, LaRoche-Bernard; *Always Animals*, 2001, Braithwaite Fine Arts Gallery, Southern Utah University, Cedar City; *Salon d'Art Contemporain*, 2002, Centre Culturel, Viry-Chatillon; *Salon d'Art Contemporain*, 2002, Centre Culturel, Montrouge
COLLECTIONS: Nature in Art Museum, Twigworth, Gloucester, England; Newcastle United Football Company, Newcastle, England; Reader's Digest Association, Pleasantville, New York; Woodson Art Museum

Black sky. A mystery not yet informed nor enlightened. In the black all things are shaped and put on earth. Red is the transformation. The bird sets up a comparison between above and below. The bird is at the crossroads in an everlasting, ever-renewed, always-permitted act of love. He asks the sky and the earth to come. All the words, too. New stream. New silence.



Wreathed Hornbills, 2001

Watercolor on Arches Hot Pressed paper
22 x 30

Collection of the artist

Birds in Art: 1986-90, 1993, 1997, 2001

BORN: 1938, United States
RESIDES: Salisbury, Connecticut
EDUCATION: B.E.A., Cornell University, Ithaca, New York
EXHIBITIONS: *Art of the Animal Kingdom*, 2000-01, Bennington Center for the Arts, Bennington, Vermont; Godel & Company Fine Art, 2000 and 2002, New York City; Artis Group, 2001, Palm Beach, Florida
AWARDS: Marine Art Award, 2000, *Arts for the Parks*, National Park Academy of the Arts, Jackson, Wyoming
COLLECTIONS: Adirondack Museum, Blue Mountain Lake, New York; Butler Institute of American Art, Youngstown, Ohio; New Britain Museum of American Art, New Britain, Connecticut; Shelburne Museum, Shelburne, Vermont; Woodson Art Museum
REPRESENTATIVES: Godel & Company Fine Art

I paint landscapes and portraits but return to birds because of a lifelong love of them. Wreathed Hornbills portrays the solidity of a mated pair without any background, thereby emphasizing the great contrast between the male and female.



La Ronde, 2001
White pelican
Oil on composition board
25 1/2 x 51
Collection of the artist
Birds in Art: 2001

BORN: 1946, France
RESIDES: Paris
EDUCATION: Diplôme National de Décoration, Ecole des Beaux-Arts, Rouen; Diplôme de fin d'études, Ecole Camondo, Paris
EXHIBITIONS: *Société International des Beaux-Arts*, 2000, Mairie du IX Arrondissement, Paris; *Galerie Boyrié*, 2000, Grimaud; *Salon des Indépendants*, 2000-01, Espace Eiffel Branly, Paris; *Salon des Peintres*, 2001, Mairie du XVI Arrondissement, Paris; Parc Animalier Sainte-Croix, 2001, Rhodes; *Institut pour la Promotion des Arts*, 2001, Galerie Charlemagne, Bois-Colombes
AWARDS: Prix de la Vallée des Rois, 2000, *Art et Poésie de Touraine*, Tours; Prix du Public, 2000, *Salon d'Automne de l'Ecole de la Loire*, Blois; Prix du Conseil Régional de Loir et Cher, 2001, *Salon d'Automne de l'Ecole de la Loire*, Blois
COLLECTIONS: Conseil Régional de Loir et Cher

After a successful fishing party, these white pelicans gathered along the shore. So impressive in the air. So elegant on the sea. So funny and clumsy-footed on the ground. Yet their collective rhythm, the graphic angles of their beaks, the rounded curves of their wings, and the white harmony of their feathers create an unforgettable scene.



Shadow, 2001
Ring-billed gull
Acrylic on Strathmore rag board
26 x 14
Collection of the artist

BORN: 1940, Canada
RESIDES: St-Hubert, Quebec, Canada
EXHIBITIONS: Courtemanche Gallery, 2000, Magog, Quebec; *La Semaine des Arts*, 2000-01, Courtemanche Gallery; *Bird Festival of Montreal*, 2000-02, Montreal; *Regard sur l'Oie Blanche*, 2000-02, Baie-du-Febvre, Quebec; *Salon Anglers and Hunters*, 2002, Montreal
AWARDS: People's Choice, 2002, *Salon des Arts Visuels*, Art Centre, Brossard, Quebec
COLLECTIONS: Mouvement des Caisses Desjardins, Baie-du-Febvre; Groupe Jean Coutu, Montreal; Canimex Inc., Drummonville, Quebec

Having an opportunity to study the ring-billed gull up close piqued my curiosity. Its preparation for takeoff – with its yellow fragile limbs and wings in full extension – was remarkable. The complexity of its wings as seen from behind posed one of my most gratifying challenges.



Black Duck on Wave, 2002

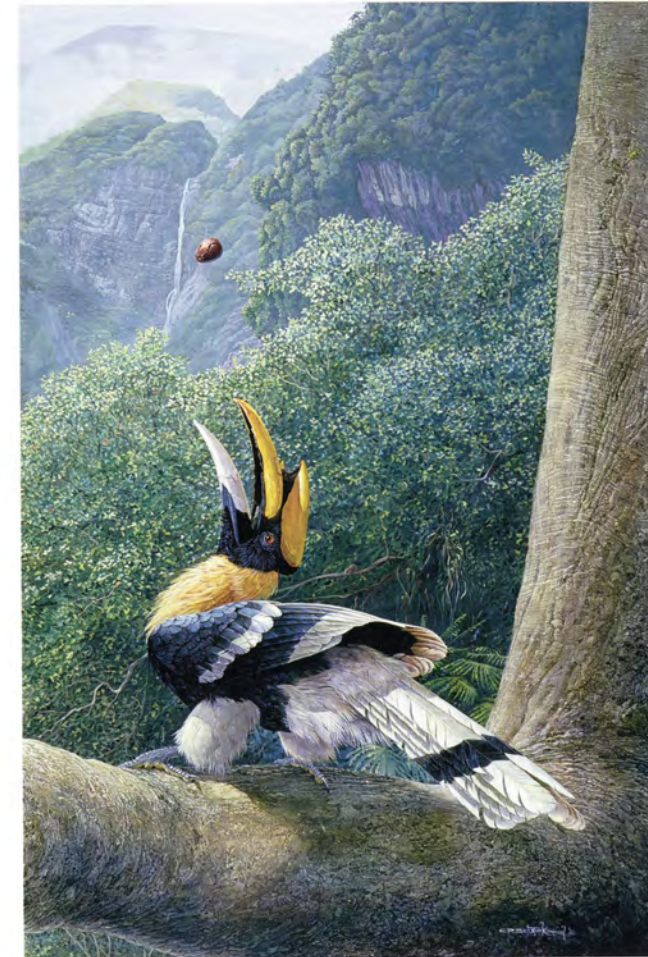
American black duck
Acrylic on tupelo
13 1/2 x 6 x 6 1/2

Collection of the artist

Birds in Art: 1999

BORN: 1965, Canada
RESIDES: St-Timothee, Quebec, Canada
COMMISSIONS: Pourvoirie Safari Anticosti,
Anticosti Island, Quebec
REPRESENTATIVES: Ducktrap Bay Trading
Company, Camden, Maine

*One windy day on Lake St-Francois,
I observed a black duck as it made
its way along a wave. The duck's
movement on the surface of the water
gave me the idea for this sculpture.*



Great Pied Hornbill, 2001

Acrylic on illustration board
30 x 20

Collection of the artist

Birds in Art: 1996, 2001

BORN: 1958, United States
RESIDES: Holladay, Utah
EXHIBITIONS: *American Art in Miniature*,
2000, Gilcrease Museum, Tulsa, Oklahoma;
Saint George Art Museum, 2001, Saint
George, Utah; *Art and the Animal*, 2001, West
Valley Art Museum, Surprise, Arizona, and
2002, The Wildlife Experience, Parker,
Colorado; *Art of the Animal Kingdom*, 2002,
Bennington Center for the Arts, Bennington,
Vermont
AWARDS: Most Honored Artist of Utah, 2002,
Utah Art, *Utah Artists*, Springville Museum of
Art, Springville
COLLECTIONS: Bennington Center for the
Arts; Springville Museum of Art; Woodson Art
Museum
BIBLIOGRAPHY: "Top 50 Prints of 2000,"
U.S. Art, February/March 2001; "A Natural
Obsession," *Wildlife Journal*, Spring 2001;
*Wildlife Art: 60 Contemporary Masters and
Their Work*, Portfolio Press, 2001
REPRESENTATIVES: Mill Pond Press, Venice,
Florida

*Probably the best known member of its
group, the great pied hornbill (Buceros
bicornis) ranges from India through
Sumatra and has been a common
aviary bird for many years. Like most
hornbills, these are essentially forest
birds. They usually occur in pairs or
small family parties but sometimes
congregate in groups of over 100.
Fruits, primarily figs, make up the bulk
of their diet. Their peculiar way of
eating is to toss a fig in the air and
catch it in the throat.*



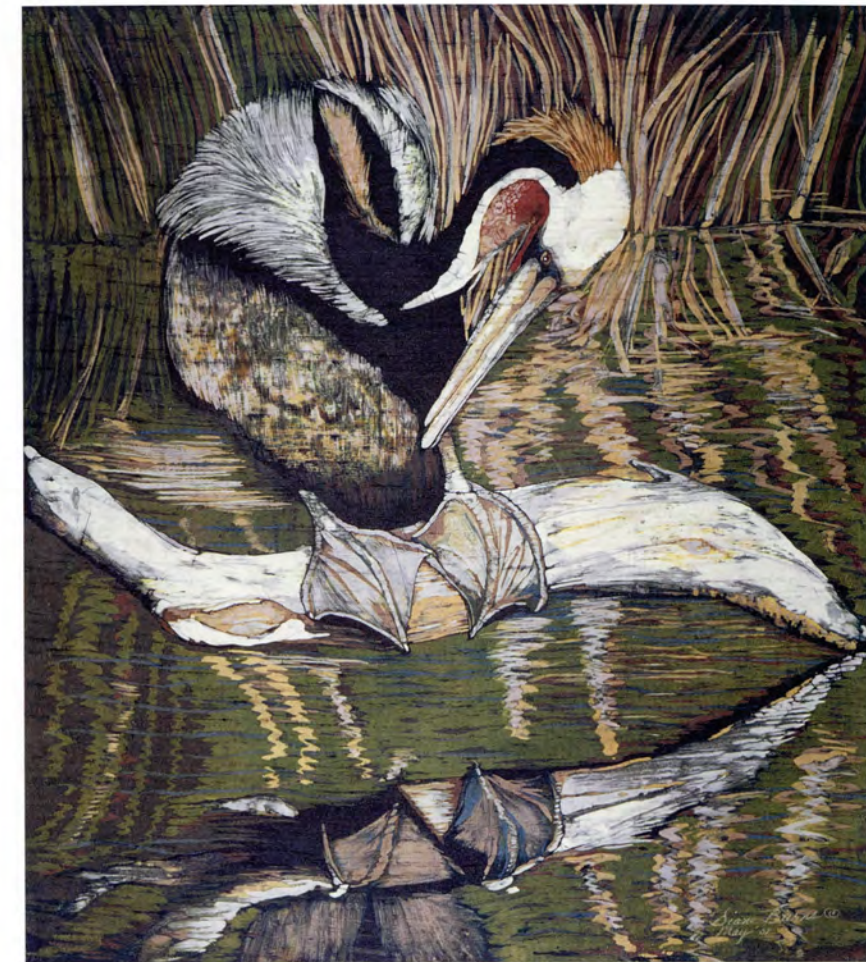
Thin Ice, 2002
Canada goose
Acrylic on composition board
24 x 30

Collection of the artist

Birds in Art: 1995, 1999

BORN: 1963, Canada
RESIDES: Sherwood Park, Alberta, Canada
EDUCATION: B.F.A., University of Alberta, Edmonton
EXHIBITIONS: *Animal Art in the Park*, 2000-02, Algonquin Gallery, Algonquin Provincial Park, Ontario; *Western Art Showcase*, 2000-02, Calgary Stampede, Calgary, Alberta; *All Canadian Miniature Show*, 2001-02, Eclipse Gallery, Huntsville, Ontario
COLLECTIONS: Provincial Government of Alberta, Edmonton
BIBLIOGRAPHY: "Great Expectations," *Wildlife Art*, March/April 2001
REPRESENTATIVES: Art of Man Gallery, Banff, Alberta

After a particularly long-lasting Alberta winter, the return of the Canada geese is a welcome sign of spring. I eagerly watch as they establish nesting territories. Melting ice on a local lake combined with colorful early evening light reflections provided a perfect setting for Thin Ice. My greatest challenge was achieving a complex arrangement of shapes and color harmonies that would yield a composition in which the environment is as important as the birds.



Mirror, Mirror in the Lake, 2001
Brown pelican
Batik on silk
27 x 25

Collection of the artist

Birds in Art: 1996-97, 1999-01

BORN: 1948, United States
RESIDES: Half Moon Bay, California
EXHIBITIONS: *Coastal Arts League Juried Show*, 2000, Coastal Arts League Museum, Half Moon Bay; *Animal Art in the Park*, 2000-02, Algonquin Gallery, Algonquin Provincial Park, Ontario, Canada; *Picasso's Cousin*, 2001-02, White Rock, British Columbia, Canada; *Mercy Center Art Gallery*, 2002, Burlingame, California
AWARDS: First and Third Place, 2002, *San Carlos Spring Fine Arts Show*, San Carlos Library, San Carlos, California
COLLECTIONS: Woodson Art Museum
BIBLIOGRAPHY: "Art on Silk: The Challenging Medium of Batik," *Wildlife Art*, March/April 2000

My fascination with reflections likely goes back to my early encounter with Alice and her first steps through the looking glass. Since then, I've eagerly studied objects mirrored in a glass or a clear pool of water. To paint the pelican as I see him is one challenge; to capture his essence is another. Adding an upside-down reflection and painting the composition backwards make the process even more complicated – and more rewarding when I can pull it off.



Wading, 2001
Saddle-billed stork
Pastel on rag board
14 x 19
Collection of the artist

BORN: 1978, United States
RESIDES: Tucson, Arizona
EXHIBITIONS: Safari Club, 2002, Dallas
AWARDS: Finalist, 2000 Art Competition, *The Artist's Magazine*
BIBLIOGRAPHY: "Wildlife Adventures Inspire Caproni," *Attraction*, November 2001

Of the many beautiful birds in Africa, the saddle-billed stork is my favorite. Its vibrant colors are unlike that of any other stork. I first saw these birds while driving through the Botswana delta and knew I had to add them to my 'must paint' list. I wanted to capture their beauty, grace, and habitat, which I had been privileged to observe.



Fish Hook (3/18), 2002
Bald eagle
Bronze
42 x 34 x 13
Collection of the artist
Birds in Art: 1995-96, 1998-01

BORN: 1965, Canada
RESIDES: Branson, Missouri
EXHIBITIONS: *Prix de West Invitational*, 2000-02, National Cowboy and Western Heritage Museum, Oklahoma City; *Animal Instincts*, 2002, Woodson Art Museum; *Art and the Animal*, 2002, The Wildlife Experience, Parker, Colorado
AWARDS: James Earle Fraser Sculpture Award, 2001, *Prix de West Invitational*; Bronze Medal, 2001, *National Sculpture Society*, New York City
COLLECTIONS: Booth Western Art Museum, Cartersville, Georgia; City of Lakewood, Colorado; City of Loveland, Colorado; Forest Hills Cemetery, Boston
BIBLIOGRAPHY: "Impressions of Life," *Wildlife Art*, July/August 2001; "Tim Cherry: A Whimsical World," *Art of the West*, November/December 2001; "Sculptor Profile: Tim Cherry," *National Sculpture Society News Bulletin*, January/February 2002
REPRESENTATIVES: Columbine Gallery, Loveland; Contemporary Southwest Galleries, Santa Fe, New Mexico

Fish Hook captures a feeling of flight and forward movement. I emphasized the circle in the design as a metaphor for the cycle of life between the eagle and the fish. The repeated shapes and lines in the sculpture and the table tie them together as a complete presentation.



Limpkin in the Shadows,
2002

Acrylic on canvas
24 x 30

Collection of the artist

Birds in Art: 1998, 2000-01

BORN: 1940, United States
RESIDES: Cincinnati
EDUCATION: M.F.A., Tyler School of Art, Temple University, Philadelphia; B.F.A., Miami University, Oxford, Ohio
EXHIBITIONS: *Central South Art Exhibition*, 2000, Leu Art Gallery, Belmont University, Nashville, Tennessee; *Art and Social Justice*, 2000, Appleton Art Center, Appleton, Wisconsin; *Parallel Visions*, 2001, Studio San Giuseppe Gallery, College of Mount Saint Joseph, Cincinnati; *Viewpoint*, 2001, Cincinnati Art Club; *Masterpieces of Maturity*, 2002, Lexington Art League, Lexington, Kentucky
AWARDS: Honorable Mention, 2000, *Midwest Winter Exhibition*, Center for the Visual Arts, Wausau, Wisconsin
COLLECTIONS: Cincinnati Bell; Hollins University, Roanoke, Virginia; New Jersey State Museum, Trenton; Southeastern Center for Contemporary Art, Winston-Salem, North Carolina

This year, for the first time in 40 years, I visited with my high school art teacher. Without her unwavering support, her remarkable abilities as a teacher, as well as her willingness to stand between me and a red-faced administrator trying to lay hands on me, I may never have become an artist. In that same spirit, I dedicate Limpkin in the Shadows to Rosalie Goertemiller, my teacher and my friend.



The Family Tree, 2001

Wild turkey
Watercolor on Arches Cold
Pressed paper
13 1/2 x 21

Collection of the artist

BORN: 1959, United States
RESIDES: Upper Fairmont, Maryland
EDUCATION: B.F.A., Syracuse University, Syracuse, New York
EXHIBITIONS: Kingfisher Gallery, 2000, Ocean Reef, Florida; *Painters of the Eastern Shore*, 2000, Ward Museum of Wildfowl Art, Salisbury University, Salisbury, Maryland; *Wildlife Show*, 2001, Broadway Gallery, Alexandria, Virginia; Mickelson Gallery, 2002, Washington, D.C.
COLLECTIONS: Thomasville Cultural Center, Thomasville, Georgia; Deep Water Cay Club, Grand Bahama; Leash Club, New York City
BIBLIOGRAPHY: *Crosscurrents*, 2000, and *River Music*, 2002, Lyons Press
REPRESENTATIVES: Mickelson Gallery; Sportsman's Gallery, Atlanta; Red Bone Gallery, Islamorada, Florida

This watercolor landscape of an ancient live oak was painted on site in the low country of South Carolina after a day of hiking the sand hills and bottomlands of a beautiful plantation. I added the birds in the controlled environment of my studio based on previous encounters with wild turkeys on that property. By combining the techniques of plein air and studio painting, I've accurately captured the light and feeling of a Southern turkey woods.



Crowned Crane Courtship,
2002

African crowned crane
Oil on linen canvas
30 x 40

Collection of the artist

Birds in Art: 1976-01
Master Wildlife Artist: 1983

BORN: 1933, United States
RESIDES: Bernardsville, New Jersey
EDUCATION: B.A., Cooper Union Art School, New York City
EXHIBITIONS: *Wildlife Discovery*, 2001, Trailside Galleries, Scottsdale, Arizona; *Art and the Animal*, 2001, West Valley Art Museum, Surprise, Arizona, and 2002, The Wildlife Experience, Parker, Colorado; Court House Cultural Center, 2002, Stuart, Florida; Roger Tory Peterson Institute of Natural History, 2002, Jamestown, New York
COLLECTIONS: R.W. Norton Art Gallery, Shreveport, Louisiana; Woodson Art Museum
BIBLIOGRAPHY: "Campfire Tales from Africa," *Wildlife Art*, January/February 2001; *Wildlife Art: 60 Contemporary Masters and Their Work*, Portfolio Press, 2001; "The Artists' Perspective," *Wildlife Art*, January/February 2002

On the African plains crowned cranes offer a wonderful diversion from the more dramatic large mammals. In their courtship display, both male and female leap into the air in an aerial dance of sorts. Flamboyant brushwork and minimal detail suggest the birds' exaggerated movements.



Fulvous Whistling-Duck,
2001

Pencil and acrylic on
composition board
12 1/2 x 8

Collection of the artist

BORN: 1959, England
RESIDES: Bridstow, Herefordshire, England
EXHIBITIONS: *Marwell Art Society*, 2001, Marwell Zoological Park, Winchester, Hampshire; *Art and the Animal*, 2001, West Valley Art Museum, Surprise, Arizona, and 2002, The Wildlife Experience, Parker, Colorado
AWARDS: Award of Excellence, 2000, *Art and the Animal*, William S. Fairfield Public Gallery, Sturgeon Bay, Wisconsin
BIBLIOGRAPHY: "The Art of Fishing," *Wildlife Art*, May/June 2001; "Early Appreciation," *U.S. Art*, August 2001; *The Shark-Watcher's Handbook: A Guide to Sharks*, Princeton University Press, 2002

It is as if I had said, 'Stand up straight, chest out, and smile, please.' This duck demanded to be sketched. The work started out as a pencil drawing, but later in the studio I felt it needed highlighting. Much of my work has focused on marine life from an underwater perspective. Perhaps that's why I'm drawn to water birds.



Lepelaars, 2002
European spoonbill
Oil on Belgian linen
47 x 47

Collection of the artist

BORN: 1967, The Netherlands
RESIDES: Egmond Aan Zee, The Netherlands
EDUCATION: B.A., Academy Minerva, Groningen
EXHIBITIONS: Art Gallery Posthuijs, 2002, De Koog; *Seascapes*, 2002, Museum Mesdag, The Hague
COLLECTIONS: Unilever International, Rotterdam
BIBLIOGRAPHY: *Vogels*, 2000-02; *Bird Island of Texel*, Stichting Coeghe Fonds, 2002

At my beach home I see these graceful birds flying – literally – in my front yard. In the past I painted the drama of the underwater world, but in recent years I've looked skyward. In depicting the spoonbills I focused on creating a sense of space and silence, of rest and balance. I am inspired by the intimacy of Vermeer's paintings, the skies of Ruisdael, Potter's animals, and the abstract compositions painted by Mondrian.



Road Warriors, 2002
Black-throated sparrow
Watercolor and colored pencil
on Arches paper
19 3/4 x 27

Collection of the artist

Birds in Art: 1989-91, 1993-97, 2000

BORN: 1949, New Zealand
RESIDES: Sedona, Arizona
EXHIBITIONS: *The Nature of Black & White*, 2000, Hiram Blauvelt Art Museum, Oradell, New Jersey; *Art of the Animal Kingdom*, 2002, Bennington Center for the Arts, Bennington, Vermont; *Master's Exhibition: Best from Our Best*, 2002, Sedona Arts Center, Sedona
COLLECTIONS: Woodson Art Museum
BIBLIOGRAPHY: *Wildlife Art: 60 Contemporary Masters and Their Work*, Portfolio Press, 2001; *Painting the Things You Love in Watercolor*, North Light Books, 2002

Composition is my primary focus in painting, particularly shapes and patterns. My aim in Road Warriors was to use the bicycle shadow to create a compelling composition and use the birds to give scale to the shadow. I had fun with the piece and strayed from my typical watercolor approach. First, I painted the design in transparent watercolor and then used a toothbrush to spatter opaque watercolor over the entire surface. Colored pencil ultimately suggested the feel of pavement.



**You're My Pretty Pookie.
Yes You Are!**, 2002

Cockatoo
Oil on composition board
35 x 46

Collection of Mr. and Mrs.
William C. Swensson

Birds in Art: 1997-01

BORN: 1949, United States
RESIDES: Terrace Park, Ohio
EDUCATION: M.F.A., Yale University, New Haven, Connecticut; B.S., University of Cincinnati
EXHIBITIONS: *Great American Artists*, 2000-01, Cincinnati Nature Center, Milford, Ohio; *Art of the Animal Kingdom*, 2002, Bennington Center for the Arts, Bennington, Vermont; *Art and the Animal*, 2002, The Wildlife Experience, Parker, Colorado
AWARDS: Award of Excellence, 2001, *Art and the Animal*, West Valley Art Museum, Surprise, Arizona
COLLECTIONS: Frisch's Restaurants, Cincinnati; Woodson Art Museum
BIBLIOGRAPHY: "Searching for the Birds in Art," *National Wildlife*, June/July 2001; "Taking Flight," *Southwest Art*, June 2002
REPRESENTATIVES: Row House Gallery, Milford

Show business legend Dee Dee Diamond never leaves home without her rhinestone earrings, animal print pants, and her pet cockatoo, Pookie. Whether Dee Dee is singing in the lounges of Holiday Inn, Motel 6, or your neighborhood bowling alley, Pookie is by her side. Recently Dee Dee described her relationship with Pookie: 'That bird means everything to me. She is my best friend. I tell her all my secrets and deepest thoughts. Pookie is also my biggest fan and my harshest critic as she squawks when I sing a sour note. Truly, Pookie is the sunshine of my life.'



Australian Pelican, 2002

Oil on composition board
13 1/2 x 19

Collection of the artist

Birds in Art: 2000-01

BORN: 1960, Australia
RESIDES: Bellthorpe, Queensland, Australia
EDUCATION: Diploma of Fine Art, Queensland College of Art, Brisbane
EXHIBITIONS: *All Nature Art and Window to the Wild*, 2000, Brisbane Botanic Gardens; *Wildlife in Art*, 2000, Queensland Museum, Brisbane; *Bold in Gold*, 2000-01, Maleny, Queensland
COLLECTIONS: Woodson Art Museum
COMMISSIONS: Boonah Shire Council, Boonah, Queensland; Caloundra Shire Council, Maleny; Queensland Museum
BIBLIOGRAPHY: *Feather and Brush: Three Centuries of Australian Bird Art*, CSIRO Publishing, 2001
REPRESENTATIVES: Bold in Gold

This pelican is common on Australian waterways and one of my favorite painting subjects. I enjoy watching it change from an awkward bird on land, with its heavy-bodied, pigeon-toed waddle, to being graceful and balanced in flight and on water.



Talking Stick #2, 2002
Common raven
Pastel on BFK Rives paper
21 x 28 3/4

Collection of the artist

BORN: 1955, United States
RESIDES: Bend, Oregon
EDUCATION: B.A., Brown University, Providence, Rhode Island
EXHIBITIONS: Mockingbird Gallery, 2000-02, Bend; Gallery Oscar, 2000-02, Ketchum, Idaho; *American Academy of Equine Art*, 2001, International Museum of the Horse, Lexington, Kentucky; *Pastel Society of America*, 2001, National Arts Club, New York City; *Northwest Pastel Society*, 2002, Harbor Gallery, Gig Harbor, Washington
AWARDS: Best of 100, 2000, *The Pastel Journal*; Third Place, 2002, Pastel Society of the West Coast, Roseville, California
BIBLIOGRAPHY: "Communicating Raw Energy," *Pastel Artist International*, March/April 2002
REPRESENTATIVES: Mockingbird Gallery; Gallery Oscar

For this image I used the stark white background of the paper to reinforce a graphic quality. When we landlubbers look up at a snag with ravens perched on it, the birds are often silhouetted. Little definition is visible on an all-black bird in that light condition. Talking Stick #2 mimics that effect and calls attention to the body language and negative shapes between the ravens. It's up to the viewer to discover the color within the birds.



Stilt Walkers, 2002
Black-winged stilt
Batik with acrylic on cotton
8 x 20

Collection of the artist

Birds in Art: 1991, 1993, 1995, 1997

BORN: 1947, United States
RESIDES: Morrison, Colorado
EDUCATION: B.A., University of New Orleans
EXHIBITIONS: *Art of the Animal Kingdom*, 2000-02, Bennington Center for the Arts, Bennington, Vermont; *Things with Wings*, 2000-02, Germanton Art Gallery, Germanton, North Carolina
COLLECTIONS: Bennington Center for the Arts; Nature in Art Museum, Twigworth, Gloucester, England
BIBLIOGRAPHY: "Art on Silk: The Challenging Medium of Batik," *Wildlife Art*, March/April 2000
REPRESENTATIVES: Evergreen Gallery, Evergreen, Colorado; Germanton Art Gallery; Wildside Gallery, Key West, Florida

My basic art education came while living in Japan, instilling in me a great love for Eastern compositions and the importance of negative space. Recently I've had a need to return to my roots and produce works in that style. I chose the black-winged stilts for their grace and simple design. I saw these birds at Ngorongoro Crater in Tanzania, a magical place where predators and prey coexist and peace quickly returns following an encounter. For three hours we watched two lionesses teach eight cubs how to take down a buffalo. The stilts along with many flamingos simply avoided the conflict, and at day's end life went on.



Crucifixion, 2001
Lincoln's sparrow
Watercolor on Arches Hot
Pressed paper
7 x 11
Collection of the artist

BORN: 1958, United States
RESIDES: Boerne, Texas
EXHIBITIONS: *American Art in Miniature*, 2001, Gilcrease Museum, Tulsa, Oklahoma; Hunt Gallery, 2001, San Antonio; *Art of the Animal Kingdom*, 2002, Bennington Center for the Arts, Bennington, Vermont
AWARDS: Best in Show, Two-dimensional, 2002, *NatureWorks Wildlife Art Show*, The Nature Conservancy, Tulsa
COLLECTIONS: Texas Tech Health Sciences Center, Amarillo; Southwestern Bell, San Antonio; Southwest Airlines, San Antonio and Dallas
COMMISSIONS: Thomasville Cultural Center, Thomasville, Georgia
BIBLIOGRAPHY: "What Is Intaglio Printing?" *Wildlife Art*, May/June 2002
REPRESENTATIVES: Durham Trading & Design Company, Austin, Texas; Hunt Gallery; Richard James Galleries, Charleston, South Carolina

It was both eerie and exciting to discover the dead Lincoln's sparrow hanging limp from the barbed wire. I knew immediately it was the cache of a loggerhead shrike, commonly known as the butcher bird. I photographed the bird in the waning light of evening, making it all the more haunting and mysterious. Without a doubt it would become a subject for a painting.



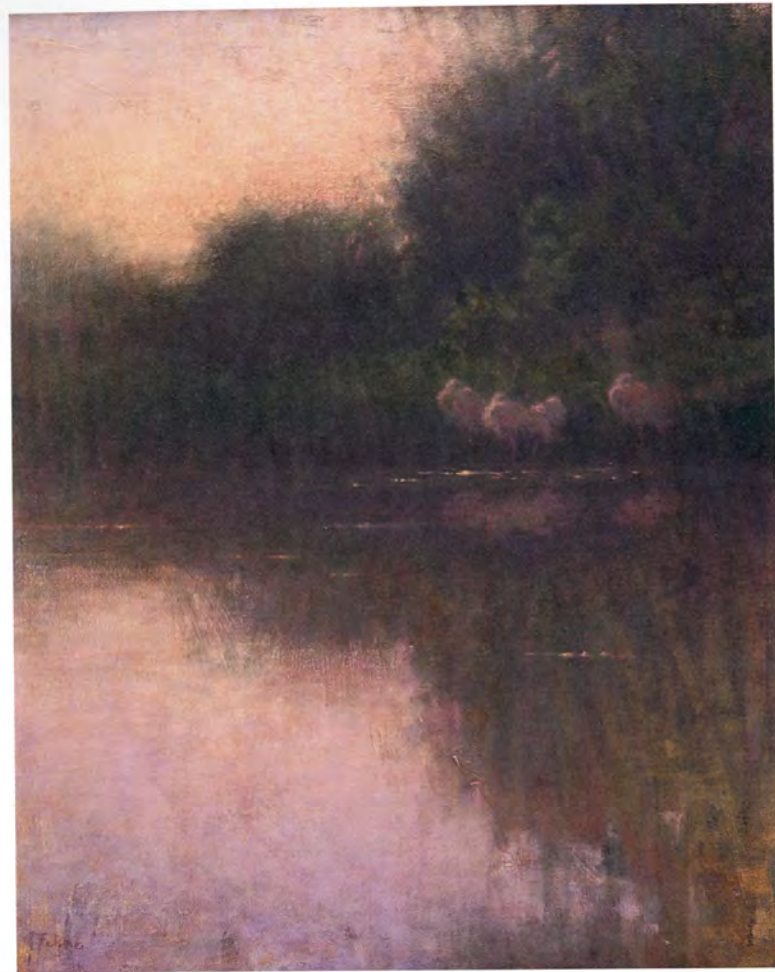
Ebb Tide - Holly Beach
(1/19), 2001
American avocet
Serigraph on Strathmore
paper
16 x 25

Collection of the artist

Birds in Art: 1981-82, 1984-91, 1993-01
Master Wildlife Artist: 1999

BORN: 1936, United States
RESIDES: Baton Rouge, Louisiana
EDUCATION: M.A.Ed., University of Hartford, West Hartford, Connecticut; B.F.A., Boston University
EXHIBITIONS: *Art of the Animal Kingdom*, 2000-02, Bennington Center for the Arts, Bennington, Vermont; *Women Artists of New Britain*, 2001, New Britain Museum of American Art, New Britain, Connecticut; *Art and the Animal*, 2002, The Wildlife Experience, Parker, Colorado
AWARDS: Second Place, 2000, *Women's National Juried Art Exhibit*, Walton Arts Center, Fayetteville, Arkansas
COLLECTIONS: DeCordova Museum and Sculpture Park, Lincoln, Massachusetts; Massachusetts Audubon Society, Lincoln; New Britain Museum of American Art; Woodson Art Museum
BIBLIOGRAPHY: "Birds in Art," *Inside Northside*, April/May 2002; "Women Artists Tout Artistic Parity," *Wildlife Art*, May/June 2002
REPRESENTATIVES: Metal Orchids and Wildlife, Covington, Louisiana

I am fascinated by water and beaches. When the sun is hidden by a thin, gray overcast, a beautiful silvery light results. A film of water still covers the sand as the last wave retreats, producing irregular reflections of the birds and a hint of receding ripples. Churned up sand gives the waves a tawny cast. The birds seem mesmerized, but one casts an eye skyward looking for predators.



Slow Light Descending,
2002

Roseate spoonbill
Oil on Belgian linen
32 x 24

Collection of
Dr. and Mrs. Don Bane

Birds in Art: 1983-88, 1991-01

BORN: 1954, United States
RESIDES: Mason, Michigan
EDUCATION: B.S., Michigan State University,
East Lansing
EXHIBITIONS: *The Nature of Black & White*,
2000, Hiram Blauvelt Art Museum, Oradell,
New Jersey; Gerald Peters Gallery, 2001, Santa
Fe, New Mexico; *Of Earth and Sky*: Tony
Angell, John Felsing, Steve Kestrel, and Thomas
Quinn, 2002, Gerald Peters Gallery
COLLECTIONS: Living Science Foundation,
Redwood City, California; National Museum
of Wildlife Art, Jackson, Wyoming; The
Nature Conservancy, East Lansing; Woodson
Art Museum
BIBLIOGRAPHY: "Landscapes: Art from the
Heart," *Wildlife Art*, September/October 2000
REPRESENTATIVES: Gerald Peters Gallery;
Spanierman Gallery, New York City; Trelene
Gallery, Suttons Bay, Michigan

*Painting is emotion made visible. It's
not an exercise in technique. No artist
paints a thing as it is, but only its
reflection in his heart. There are no
rules in this attempt to wed one's
temperament to a painting surface.
What is left is the residue of the
struggle. Slow Light Descending is a
mirror of my heart and mind for the
time I worked on the picture.*



Rainbirds, 2002

Yellow-headed blackbird
Watercolor on Arches Cold
Pressed paper
28 1/4 x 10 1/2

Collection of the artist

Birds in Art: 1993, 1995-96,
1998-00

BORN: 1944, United States
RESIDES: Julian, California
EDUCATION: B.F.A., Art Center College
of Design, Pasadena, California
EXHIBITIONS: *The Nature of Black & White*,
2000, Hiram Blauvelt Art Museum, Oradell,
New Jersey; *Art of the Animal Kingdom*,
2000-02, Bennington Center for the Arts,
Bennington, Vermont; Santa Ysabel Gallery,
2001, Santa Ysabel, California; *Art and the
Animal*, 2002, The Wildlife Experience,
Parker, Colorado
COLLECTIONS: Bennington Center for
the Arts
COMMISSIONS: California Upland Game
Bird Stamp
BIBLIOGRAPHY: "The Shivers and Vistas
Behind Waterfowl Art," *InformArt*, Spring
2000; "Outside the Box," *The Artist's
Magazine*, April 2000; *Wildlife Art: 60
Contemporary Masters and Their Work*,
Portfolio Press, 2001; *Mastering the Watercolor
Wash*, North Light Books, 2002

*Hundreds of stacked sprinklers waiting
to go to work presented intriguing
shapes, colors, and light and shadow
patterns. The yellow-headed blackbird
is one of many birds seen in the arid
agricultural fields of California's
Imperial Valley. I wanted to show the
relationship of the two subjects –
sprinklers help to provide water for the
birds' habitat. While the two are often
seen together, they are seldom, if ever,
thought of as a painting subject.
'Rainbirds' was an idea that needed
to be painted.*



Between Dreams, 2001

Rock dove
Oil on composition board
22 x 28

Collection of the artist

Birds in Art: 1992, 1994-95,
1997-98, 2000

BORN: 1958, The Netherlands
RESIDES: Dwingeloo, The Netherlands
EDUCATION: M.S., University of Utrecht,
Utrecht
EXHIBITIONS: *Art and the Animal*, 2000,
William S. Fairfield Public Gallery, Sturgeon
Bay, Wisconsin, and 2001, West Valley Art
Museum, Surprise, Arizona
COLLECTIONS: Ashton Scholastic,
Auckland, New Zealand; Ceramiche Gardenia
Orchidea, Modena, Italy; Woodson Art
Museum
COMMISSIONS: BirdLife International,
Cambridge, England; National Forestry, The
Netherlands; National Park Drents-Friese
Wold, Diever
BIBLIOGRAPHY: "Final Touch," *Wildlife Art*,
January/February 2000; "Master Painters of
the World: Europe Showcase," *International
Artist*, December 2001/January 2002

*I create a world of mystery that invites
the viewer beyond the skin of paint. Is
this just an old wall with a white dove
sitting on a golden ball in an alcove? To
whom does the feather belong? Why is
the dove sitting there? Art is a powerful
medium for contemplation. It should be
more than a pretty picture. It should
touch the heart, recall hidden
memories, mirror one's mind.*



Six Birds on Yellow, 2002

White nun finch
Oil on birch panel
12 x 12

Collection of the artist

BORN: 1962, United States
RESIDES: Brookline, Massachusetts
EDUCATION: M.A. and B.A., University of
Vermont, Burlington
EXHIBITIONS: *Reflections: The Annual
Women's Show*, 2000, Whistler House Museum
of Art, Lowell, Massachusetts; *Symphony of
Light*, 2001, Upstairs@Johnson's, Boston;
Spring Members Show, 2002, Copley Society
of Boston
COLLECTIONS: Nova Biomedical
Corporation, Waltham, Massachusetts; First
Aid Pak, Rochester, New York
REPRESENTATIVES: Crystal Duell, Boston

*When I paint birds I try to capture their
essential nature with a simple gesture.
As these elegant white nun finches
flitted about their perch, I was
fascinated by their delicate shapes and
the constantly changing spaces among
them.*



Timeless, 2001
Great egret
Acrylic on canvas
25 x 35
Private collection

BORN: 1959, Zimbabwe
RESIDES: Hilton, Kwa-Zulu Natal, South Africa
EXHIBITIONS: Call of Africa's Native Visions Galleries, 2000, Fort Lauderdale and Naples, Florida
COLLECTIONS: International Wildlife Museum, Tucson, Arizona; Woodson Art Museum
BIBLIOGRAPHY: "Artists Around the World Breaking Down Barriers," *Wildlife Art*, January/February 2001
REPRESENTATIVES: Call of Africa's Native Visions Galleries; Environmental Art Awareness Group, Fort Lauderdale

I created this scene with a limited palette to express the subtle play of light and the almost prehistoric mysterious quality I saw there. I love white birds, and the power and grace of the egret seemed appropriate to the scene.



Africa's Gold, 2002
Golden-tailed woodpecker
Oil on canvas
23 x 18

Collection of
Liz and Dick Uihlein

BORN: 1964, South Africa
RESIDES: North Conway, New Hampshire
EXHIBITIONS: *Art and the Animal*, 2001, West Valley Art Museum, Surprise, Arizona; *Seasons of the Salt Marsh*, 2002, Coolidge Center for the Arts, Portsmouth, New Hampshire; North Carolina Museum of Natural Sciences, 2002, Raleigh
AWARDS: Award of Excellence, 2000, Gallery Choice Awards, *Art Trends*; First Place and Third Place, 2001, *Miniature Show*, Mount Washington Valley Arts Association, North Conway
COLLECTIONS: Huyler House, Dewees Island, South Carolina
COMMISSIONS: Raymond James Financial, Saint Petersburg, Florida; South Africa Armed Forces, Johannesburg
REPRESENTATIVES: Plainsmen Gallery, Clearwater, Florida; Richard James Galleries, Charleston, South Carolina; Wild Wings, Lake City, Minnesota

South Africa has an abundance of natural resources, but wildlife is Africa's true treasure. I was born in South Africa and grew up close to Kruger National Park. Like most youngsters, I was drawn to the beauty of the big game and neglected to pay attention to the real gems – the bird life. Thankfully, my wife, Jennifer, is a bird enthusiast who has opened my eyes to the wonders of birds.



Early Morning Thaw, 2001

Rock dove
Oil on canvas
18 x 24

Collection of
Barbara and James Hinson

Birds in Art: 1996, 2000

BORN: 1944, United States
RESIDES: Huger, South Carolina
EXHIBITIONS: *Kentucky National Wildlife Art Exhibition*, 2000, Henderson Fine Arts Center, Henderson; Rutledge Gallery, 2000, Camden, South Carolina; Tidwell Art Gallery, 2001, Charleston, South Carolina; National Steeplechase Museum, 2001, Camden; *American Academy of Equine Art*, 2001, International Museum of the Horse, Lexington, Kentucky
COLLECTIONS: Binney & Smith, Easton, Pennsylvania; Trident Properties, Myrtle Beach, South Carolina; Wolverine Brass, Conway, South Carolina
COMMISSIONS: Colonial Cup Poster, 2001 and 2002, Carolina Cup Racing Association, Camden
BIBLIOGRAPHY: "Dog Days of August," *Carolina Arts*, August 2001; "Works of Art," *Southeast Equine Monthly*, September 2001
REPRESENTATIVES: Rutledge Gallery; Tidwell Art Gallery

Sometimes the most ordinary subject inspires the most extraordinary painting. This painting might have been titled 'Captive Audience' since the pigeons' tail feathers had actually frozen in the water overnight. They had no choice but to pose until the ice thawed. However, the real subject is light, and this early morning glow begged to be captured on canvas.



Coming Soon: Quail Valley Condos, 2002

Acrylic on canvas
28 x 40

Collection of the artist

Birds in Art: 1988, 1991, 2001

BORN: 1922, United States
RESIDES: Cincinnati
EXHIBITIONS: Southern Ohio Museum and Cultural Center, 2001, Portsmouth; Sharon Center, Hamilton County Parks, 2002, Cincinnati
COLLECTIONS: Cincinnati Museum of Natural History; National Park Service, Harpers Ferry, West Virginia; Woodson Art Museum
COMMISSIONS: Byrd Polar Research Center, Ohio State University, Columbus; Cincinnati Nature Center, Milford, Ohio; Cloud Forest School Foundation, Sewanee, Tennessee; Lake Metro Parks, Cleveland
BIBLIOGRAPHY: "'Beguiled by the Wild Exhibit' Offers Artful Arrangements of Nature," *Portsmouth Daily Times*, March 25, 2001

I may be the only bird artist in America who has never been compared to John James Audubon. Why? Because I paint in a style I call 'minimal realism.' The parts of the birds are all there but reduced to the simplest possible visual terms without losing identity. The title 'Coming Soon: Quail Valley Condos' expresses the tendency of humans to name environmentally disastrous developments after the creatures we destroy to create them. Quail are ground nesters and have large families, which ironically underscores the idea of displacing one large group of creatures with another – condo dwellers.



Resting Egret, 2002

Great egret
Oil on canvas
40 x 30

Collection of the artist

Birds in Art: 1988, 1990-93,
1995-97, 1999-01

BORN: 1936, United States
RESIDES: North Palm Beach, Florida
EXHIBITIONS: *Art and the Animal*, 2001, West Valley Art Museum, Surprise, Arizona, and 2002, The Wildlife Experience, Parker, Colorado
COLLECTIONS: Comerica Bank, Palm Beach Gardens, Florida; Professional Golf Association National, Palm Beach Gardens; State House, Nairobi, Kenya; Woodson Art Museum
BIBLIOGRAPHY: "Feathers and Fur," *The Pastel Journal*, January/February 2001; "Great Expectations," *Wildlife Art*, March/April 2001; "Portfolio: Janet N. Heaton," *Outdoors Unlimited*, February 2002
REPRESENTATIVES: J.N. Bartfield Gallery, New York City

For years I have observed the graceful flight patterns and food-searching habits of egrets. It was a rare treat to see this beautiful egret at rest. The early morning sidelight almost created a silhouette that obscured the details of the bird's feathers. Its uplifted leg and neck resting on its body in the warm light inspired Resting Egret.



Land of Dragons, 2001

Great egret and intermediate egret
Acrylic on Claybord
18 x 24

Collection of Sarah Scott

Birds in Art: 1993-94, 1996,
1999-01

BORN: 1958, England
RESIDES: Montgomery Village, Maryland
EDUCATION: B.A., Carmarthen College of Technology and Art, Carmarthen, Dyfed, Wales
EXHIBITIONS: Calusa Gallery, 2000, Naples, Florida; *John Mullane/Matthew Hillier*, 2000, Red Fox Wildlife Art Gallery, Wilton, Connecticut; *Terry Isaac, John Mullane, Matthew Hillier*, 2001, Ewald Art & Frames, Roanoke, Virginia; *Art and the Animal*, 2002, The Wildlife Experience, Parker, Colorado
AWARDS: Featured Artist, 2000, *Florida Wildlife Art Exposition*, Lakeland; People's Choice Award, 2002, *Wildlife Reflections*, Raymond James Financial, Saint Petersburg, Florida
BIBLIOGRAPHY: *Wildlife Art: 60 Contemporary Masters and Their Work*, Portfolio Press, 2001
REPRESENTATIVES: Mill Pond Press, Venice, Florida

As we drove up into the mountains on the island of Bali, the heavens opened up – and then just as suddenly as it started, the rain stopped. When the clouds parted, a shaft of sunlight exploded on the surface of the crater lake, sparkling and shimmering. The randomness of the egrets in flight reminded me of laundry hanging outside on a windy day.



On the Maine Coast, 2002

Herring gull and common eider
Pastel on Ersta pastel paper
16 x 26

Private collection

Birds in Art: 1981, 1984-85, 1987, 1989, 1996-01

BORN: 1952, United States
RESIDES: Hinesburg, Vermont
EDUCATION: B.S., University of Maine, Orono
EXHIBITIONS: *Art of the Animal Kingdom*, 2000-01, Bennington Center for the Arts, Bennington, Vermont; *Revealing the Artist's Hand*, 2001, Cooley Gallery, Old Lyme, Connecticut; *Best of Pastel*, 2001, Francesca Anderson Fine Art, Lexington, Massachusetts; *Art and the Animal*, 2002, The Wildlife Experience, Parker, Colorado
COLLECTIONS: Audubon Society of Rhode Island, Smithfield; Bausch & Lomb, Overland Park, Kansas; Massachusetts Audubon Society, Lincoln; Woodson Art Museum
BIBLIOGRAPHY: "Artist to Watch in the New Millennium," *Wildlife Art*, July/August 2000; "The Pastel Page: Underpainting Nature," *American Artist*, December 2000; "Cindy House: First Place, Landscape," *The Pastel Journal*, March/April 2001
REPRESENTATIVES: Cooley Gallery; Surroundings Fine Art Gallery, Center Sandwich, New Hampshire

Every artist has a favorite subject to paint. Mine is the coast of Maine. I never seem to tire of its combination of rocks and water. When I add eiders and fog to the mix, it makes the painting even more enjoyable.



Perpetual Motion, 2002

Zebra finch
Oil on linen
14 x 12

Collection of the artist

Birds in Art: 1991, 1993-96, 1998-01

BORN: 1950, United States
RESIDES: East Dorset, Vermont
EDUCATION: A.B., Middlebury College, Middlebury, Vermont
EXHIBITIONS: *Art of the Animal Kingdom*, 2000-02, Bennington Center for the Arts, Bennington, Vermont; *Oil Painters of America*, 2002, Hilligoss Galleries, Chicago; *Art and the Animal*, 2002, The Wildlife Experience, Parker, Colorado
AWARDS: Best in Show, 2001, *Spirit of Art*, Merrill-Johnson Gallery, Denver; International Masters Award and Patrons' Choice Award, 2001, *International Museum of Contemporary Masters of Fine Art*, Greenhouse Gallery, San Antonio; Award of Excellence, 2001, *Art and the Animal*, West Valley Art Museum, Surprise, Arizona
COLLECTIONS: National Museum of Wildlife Art, Jackson, Wyoming; R.W. Norton Art Gallery, Shreveport, Louisiana; Woodson Art Museum
BIBLIOGRAPHY: *Wildlife Art: 60 Contemporary Masters and Their Work*, Portfolio Press, 2001

This year two pair of zebra finches became part of our household. These lovely little birds are a delight to watch and their nonstop chitchat transformed our indoor environment. 'Perpetual Motion' refers to the almost constant interaction and vocalization of these very social birds.



No Vacancy, 2002
Herring gull
Watercolor on Arches paper
19 x 27
Collection of the artist
Birds in Art: 1991

BORN: 1922, United States
RESIDES: McDaniel, Maryland
EDUCATION: B.F.A., Maryland Institute College of Art, Baltimore
EXHIBITIONS: *Art and Antiques*, 2002, Hagley Museum and Library, Wilmington, Delaware; *The Traveling Brushes*, 2002, Hoffberger Gallery, Baltimore Hebrew Congregation
COLLECTIONS: Chesapeake Bay Maritime Museum, Saint Michaels, Maryland; Talbot Bank, Saint Michaels; Woodson Art Museum
BIBLIOGRAPHY: *Tidewater Times*, November 2000 and 2001
REPRESENTATIVES: Artiste Locale, Saint Michaels; Lu Ev Gallery, Easton, Maryland

I encountered this scene while painting at Hoopersville, a little fishing village on Maryland's Eastern Shore. The local watermen show no respect for the water that provides their livelihoods. Everything gets tossed into the water, including worn-out tires. Gulls are opportunists. Not only do they find the tires a comfortable perch, but the rubber floats are also conveniently located near a crab-packing plant, where the birds wait for tasty morsels to fall into the water.



Stretching Tom, 2002
Wild turkey
Graphite on paper
14 x 11
Collection of the artist
Birds in Art: 1997-00

BORN: 1968, United States
RESIDES: Deposit, New York
EDUCATION: B.F.A., Buffalo State College, Buffalo, New York
EXHIBITIONS: *The Nature of Black & White*, 2000, Hiram Blauvelt Art Museum, Oradell, New Jersey; *Art of the Animal Kingdom*, 2000-02, Bennington Center for the Arts, Bennington, Vermont
AWARDS: Award of Excellence, 2000, *Art and the Animal*, William S. Fairfield Public Gallery, Sturgeon Bay, Wisconsin

As this tom walked through the forest, I photographed him hunched over and quivering with his massive wing stretched to the ground. I had never seen a more intriguing pose by this species. Every feather seemed to be straining and delineated for a few brief seconds. The challenge was to show the tension in his body while making him appear natural and anatomically correct.



Young Black-bellied Plover,
2000

Oil on canvas
14 3/4 x 17 3/4

Collection of the artist

Birds in Art: 1982-01
Master Wildlife Artist: 1988

BORN: 1952, Sweden
RESIDES: Burgsvik, Sweden
EXHIBITIONS: Liljefors Foundation, 2000, Osterbybruk; *Contemporary Naturalism*, 2001, Gerald Peters Gallery, Santa Fe, New Mexico; *Animali nell'Arte*, 2001, Museo Civico di Zoologia, Rome; *The Nature of Massachusetts*, 2001, Massachusetts Audubon Society Visual Arts Center, Canton
AWARDS: Honorary Doctor of History and Philosophy, 2002, Uppsala University, Uppsala
COLLECTIONS: National Museum of Wildlife Art, Jackson, Wyoming; Swedish Museum of Natural History, Stockholm; Woodson Art Museum
BIBLIOGRAPHY: "Lars Jonsson: A Life in the Field," *Living Bird*, Winter 2000; *Tigers: Artists for Nature in India*, Wildlife Art Gallery, 2000

On a wonderful September day under a sparkling blue sky, I painted at a fast pace, laying on colors with swift brush strokes. I focused on the bird's eye and its feather patterns. Working with dark slate, soft gray, and ochre, I found the feathers simple yet, at the same time, intricate.



Noontime Naples Dock,
2002

Brown pelican
Watercolor on Winsor &
Newton Cold Pressed paper
11 x 17 1/2

Collection of the artist

Birds in Art: 1991-93, 1995,
2001

BORN: 1936, United States
RESIDES: Grand Rapids, Michigan
EDUCATION: D.D.S., M.S., and B.S.,
University of Michigan, Ann Arbor
EXHIBITIONS: 5th Floor Studio, 2002,
Naples, Florida; *Animal/Vegetable/Mineral*,
2002, Alfred Berkowitz Gallery, University
of Michigan, Dearborn
AWARDS: Award of Excellence, 2000, *Glass*,
Alfred Berkowitz Gallery
COLLECTIONS: Alfred Berkowitz Gallery;
Woodson Art Museum
BIBLIOGRAPHY: *The Collected Best of
Watercolor*, Rockport Publishers, 2002; *Artists
of Distinction Art Book*, International Graphics,
2002

After watching brown pelicans in their natural habitat for years, I finally decided to use them as subjects for a series of paintings. For Noontime Naples Dock, rather than depicting a pelican in its more characteristic, sometimes frenetic, acts of swimming, flying, or feeding, I selected its favorite midday activity – taking a snooze. This particular bird opted for the roof of a shack on the Naples city dock.



Shelduck Family, 2002
Oil on canvas board
19 3/4 x 27 1/2

Collection of the artist

BORN: 1964, Russia
RESIDES: Bad Wunnenberg, North Rhine Westfalia, Germany
EDUCATION: Arts Degree, Novoaltask Art College, Barnaul, Russia
EXHIBITIONS: *Wild in de Natuur*, 2000-01, Kunsthuis van het Oosten, Enschede, The Netherlands; *Jagt und Hund Messe*, 2002, Dortmund

In Shelduck Family the birds are close to one another and together form a circle in the landscape. As in every family, each parent has responsibilities – generally the drake keeps watch and the hen tends to her brood – and among the ducklings there are pioneers, mommy's boys and girls, and outsiders. Their closeness leads to harmonious family life.



Glossy Ibis, 2001
Bronze
18 x 12 x 10

Collection of the artist

Birds in Art: 2000

BORN: 1976, United States
RESIDES: Fond du Lac, Wisconsin
EDUCATION: Student, University of Wisconsin, Oshkosh
EXHIBITIONS: *Wild Ones*, 2001, Seippel Homestead and Center for the Arts, Beaver Dam, Wisconsin; *Alive in the Arts*, 2001, Gallery 110 North, Plymouth, Wisconsin
AWARDS: Best in Show, 2002, *Reeve Union Exhibition*, Reeve Union Gallery, University of Wisconsin, Oshkosh
COMMISSIONS: Anheuser-Busch, Saint Louis

I often like to take an object from nature – whether a human or animal form – and place it so it directly relates to an obviously manmade geometric form. I am intrigued by the reaction that occurs between the harsh, predictable lines of man's idea of perfection and the smooth, flowing lines that are nature's perfection.



Starlings in the Zumi, 2001

European starling
Acrylic on illustration board
8 x 28 1/2

Collection of the artist

Birds in Art: 1996

BORN: 1939, United States
RESIDES: Neenah, Wisconsin
EDUCATION: M.S. and B.S., University of Wisconsin, Milwaukee
EXHIBITIONS: *Birds of the Haunts*, 2001, Bergstrom-Mahler Museum, Neenah; *Wild Ones*, 2001, Seippel Homestead and Center for the Arts, Beaver Dam, Wisconsin
BIBLIOGRAPHY: *Wisconsin's Favorite Bird Haunts*, Wisconsin Society for Ornithology, 2000

Every autumn when the crab apples are ripe, European starlings, American robins, cedar waxwings, and hermit thrushes show up for a feast. The non-breeding adult starlings are particularly aggressive and noisy in late fall. To me, however, they are beautiful with their spots and iridescent colors when in sunlight. My intent was to design a composition of bird forms and colors in a horizontal format, much like musical notes on a staff.



Moment of Silence, 2002

Common peafowl
Oil on copper plate
36 x 48

Collection of
Dennis and Linda Zea

BORN: 1964, United States
RESIDES: Vancouver, Washington
EDUCATION: B.S., Portland State University, Portland, Oregon
EXHIBITIONS: New Horizons Gallery, 2000, Fairbanks, Alaska; Larson-Dinan Gallery, 2001, Troutdale, Oregon
AWARDS: Best of Show (Collectors' Choice and Artists' Choice), 2001, *ARTessential*, Stampede Park, Calgary, Alberta, Canada; Third Place, 2001 Art Competition, *The Artist's Magazine*
COLLECTIONS: Princess Cruises, Santa Clarita, California
BIBLIOGRAPHY: *Wildlife Art: 60 Contemporary Masters and Their Work*, Portfolio Press, 2001; "Artist Mark Larson Wins Two International Best of Show Awards," *Art Business News*, January 2002
REPRESENTATIVES: Pearl Publishing, Portland, Oregon

As I continue to respond to the world around me, my art has become more of a synthesis and less of a documentation. Although I consider myself a painterly realist, I am less concerned with depicting actual physical reality than I am with capturing a fleeting moment in time, a mood, or an idea. My work is about fragmentation, invention, and spirituality.



And One Snowy, 2002
Snowy egret and great egret
Gouache on Lanaquarelle Hot
Pressed paper
21 x 30

Collection of the artist
Birds in Art: 2001

BORN: 1942, Kenya
RESIDES: South Salem, New York
EXHIBITIONS: Ursus Books and Prints, 2000,
New York City
COLLECTIONS: Arizona-Sonora Desert
Museum, Tucson
REPRESENTATIVES: Carson Gallery, Denver;
Ursus Books and Prints

At first evening in this particular part of the Rio Solimoes in South America, the sun moved lower in the sky but the light was still good. Large numbers of great and snowy egrets gathered in readiness for the oncoming night. As we rounded bends in the river, hundreds of egrets rose, squawking and fussing their annoyance at being disturbed. They quickly came to rest in the overhanging branches ahead of us – only to be disturbed again as we moved behind this misty wave of white birds.



Put Your Best Foot Forward, 2002
Rusty blackbird
Watercolor on Arches Cold
Pressed paper
7 x 14 1/2

Collection of the artist
Birds in Art: 2000

BORN: 1947, United States
RESIDES: Palm City, Florida
EDUCATION: B.F.A., Florida State University,
Tallahassee
EXHIBITIONS: *Arts for the Parks* (Top 200),
2001, National Park Academy of the Arts,
Jackson, Wyoming; Hughes Gallery, 2001,
Boca Grande, Florida

While I was gathering material for a different painting, this one-legged bird appeared. I was struck by the fact that it looked relatively healthy despite its handicap. This is a common bird in an uncommon situation, a survivor in a tough world where life is not easy. I chose a simplified format to emphasize the bird's predicament and its apparent success at coping.



Jaboticaba Monks, 2002
 Monk parakeet
 Acrylic on composition board
 20 x 16

Collection of the artist

BORN: 1957, United States
 RESIDES: Pompano Beach, Florida
 EDUCATION: A.A., Art Institute of Atlanta
 EXHIBITIONS: Riverside Community Center,
 2002, Palm Beach Gardens, Florida; *Florida
 Invitational*, 2002, Main Street Galleries, Perry
 COLLECTIONS: International Game Fish
 Association, Dania Beach, Florida

Monk parakeets, commonly found in south Florida, add a tropical feel to an ever-growing and modernizing area. I was in my studio painting when I heard squawking. The monks. They're swift in flight and, even though I ran outside, were gone before I could snap a photo. I later found a colony during a trip to a local lighthouse.



Studying Kestrels, 2002
 American kestrel
 Acrylic on canvas
 16 x 20

Collection of the artist

Birds in Art: 1998

BORN: 1948, United States
 RESIDES: Ojai, California
 EDUCATION: M.A., Columbia University,
 New York City; B.A., University of Colorado,
 Boulder
 COLLECTIONS: Carnegie Art Museum,
 Oxnard, California
 BIBLIOGRAPHY: *The Complete Best of
 Watercolor*, Rockport Publishers, 2000;
 "Postcard from California," *International
 Artist*, December 2001/January 2002
 REPRESENTATIVES: Drifter Gallery, Ojai

While walking in hilly bluffs along the California coast, I came upon an American kestrel hunting in tall grasses and stopping to perch on low fence posts. He was completely cooperative, posing and showing off his beautiful self. Since Studying Kestrels was the result of field observations, I included the notation 'Morro Bay January' to suggest a page in my sketchbook.



Trap, 2001
Oil, pastel, and graphite on
paper
24 x 18

Collection of the artist

Birds in Art: 2001

BORN: 1952, United States
RESIDES: San Lorenzo, California
EDUCATION: B.F.A., Academy of Art College,
San Francisco
EXHIBITIONS: *Artist as Activist*, 2001,
Sebastopol Center for the Arts, Sebastopol,
California; *Migraine Masterpieces*, 2001,
National Headache Foundation, Chicago;
Jewels in a Jewelbox, 2002, Community
Center, San Francisco
AWARDS: Second Place, 2000, *Artists Beyond
Disabilities*, California State University, Long
Beach; Honorable Mention, 2000, *Bold
Expressions*, Sacramento Fine Arts Center,
Sacramento, California; Foundation Grant,
2000, Serpent Source Foundation for Women
Artists, San Francisco
COLLECTIONS: Berkeley Creative Living
Center, Berkeley, California; Woodson Art
Museum
BIBLIOGRAPHY: "Top 50 of 2001," *U.S. Art*,
March 2002
REPRESENTATIVES: Trish Vernazza,
Oceanside, California

*To the human eye an airborne bird can
be a symbol of freedom. My passion for
birds focuses on a fragile image trying
to escape its earthly bounds. Such
struggles mirror my own attempts to
overcome physical and mental
limitations. In Trap the bird tries to free
itself. I want to believe it gets away.*



European Kingfisher, 2002
Acrylic on canvas
27 1/2 x 19 3/4

Collection of the artist

Birds in Art: 1994, 1996-97

BORN: 1939, Germany
RESIDES: Ratingen, Germany
EDUCATION: B.A., Werkkunstschule, Krefeld
EXHIBITIONS: Krefelder Zoo, 2001, Krefeld;
Kulturzentrum Rosenheim, 2001, Rosenheim;
Wild in de Natuur, 2001, Kunsthuis van het
Oosten, Enschede, The Netherlands
COLLECTIONS: Museum Alexander Koenig,
Bonn; Woodson Art Museum
COMMISSIONS: Federal Ministry for the
Environment, Berlin
BIBLIOGRAPHY: "Of Whimsy and Wildlife,"
U.S. Art, August 2000; "Artist to Watch in the
New Millennium," *Wildlife Art*, March/April
2002; "Fremd und Heimisch," *die Pirsch*, April
30, 2002
REPRESENTATIVES: Landmarks Gallery,
Milwaukee

*How on earth do you get the lightning-
fast kingfisher to sit still long enough to
paint his portrait? Just when you think
you've got him at last, off he dashes
into the water to snap up a fish and off
again to enjoy his meal outside my field
of vision! As one of the most colorful
members of his family, he is truly a
king and ranks as the most attractive of
European birds. He clearly considers
the pond near my studio as part of his
kingdom.*



A Night at the Bosque

(18/36), 2001
Sandhill crane
Bronze
10 x 24 x 5

Collection of the artist

Birds in Art: 1985-86, 1988-91, 1993-94, 1997-01

BORN: 1953, United States
RESIDES: Dickerson, Maryland
EDUCATION: B.A., Williams College, Williamstown, Massachusetts
EXHIBITIONS: *Crossing Paths*, 2000, Gerald Peters Gallery, Santa Fe, New Mexico; *Prix de West Invitational*, 2000-02, National Cowboy and Western Heritage Museum, Oklahoma City; *Art and the Animal*, 2001, West Valley Art Museum, Surprise, Arizona; *Animal Instincts*, 2002, Woodson Art Museum
COLLECTIONS: Brookgreen Gardens, Murrels Inlet, South Carolina; Woodson Art Museum
COMMISSIONS: National Museum of Wildlife Art, Jackson, Wyoming; Houston Texans NFL Franchise
BIBLIOGRAPHY: *Walter T. Matia: A Question of Balance*, Gallery Press, 2000; "Animals in Motion," *Southwest Art*, July 2001; "Walter Matia: Critical Mass," *Wildlife Art*, July/August 2002

I spent a long evening watching thousands of sandhill cranes and snow geese return from daytime feeding fields to night roosts in the shallow ponds of the Bosque del Apache, their wintering grounds on the Rio Grande River in New Mexico. The flights were constant and the noise of the cranes and geese almost deafening. Sometime the next morning, as I watched the heads of the sleeping birds rise and stretch and the family groups assemble for the morning flights from the marshes, A Night at the Bosque was conceived.



Horn and Hornbill, 2001
Yellow-billed hornbill
Acrylic on composition board
36 x 24

Collection of
Pete and Marlene Luitwieler

Birds in Art: 1993, 1996-97, 1999-00

BORN: 1955, United States
RESIDES: Bartlesville, Oklahoma
EXHIBITIONS: *Wild in de Natuur*, 2001, Kunsthuis van het Oosten, Enschede, The Netherlands; *Art of the Animal Kingdom*, 2001-02, Bennington Center for the Arts, Bennington, Vermont; Dallas Museum of Natural History, 2002; Forbes Magazine Corporate Ranch, 2002, Fort Garland, Colorado; *Art and the Animal*, 2002, The Wildlife Experience, Parker, Colorado
COLLECTIONS: Forbes Magazine, New York City; Peregrine Fund, Boise, Idaho
BIBLIOGRAPHY: "Colorado Markings," *Watercolor*, Spring 2000; *Wildlife Painting Basics: Wolves, Foxes & Coyotes*, North Light Books, 2001; "Campfire Tales from Africa," *Wildlife Art*, January/February 2001; *Friendships in Nature*, Northword Press, 2002; "The Artists' Perspective," *Wildlife Art*, January/February 2002
REPRESENTATIVES: Toh-Atin Gallery, Durango, Colorado

Horn and Hornbill resulted from a trip to Zimbabwe. Each morning a yellow-billed hornbill would perch outside my rondaval, either in the acacia tree just past the porch or on the railing itself. The early morning sun backlit his striking black-and-white plumage and glowed through his bill. During a game drive I spotted an old kudu skull lying in the grass. I brought it back to camp and placed it in the grass where I photographed it in the early morning light. It made a perfect perch for the ground-loving hornbill, which is often seen hopping about looking for insects.



Inca Terns and Guano,
2001

Gouache on Arches paper
36 x 25

Collection of the artist

Birds in Art: 1979-82, 1984-86, 1988-91, 1994, 2000

BORN: 1936, United States
RESIDES: Eugene, Oregon
EDUCATION: B.S., Idaho State University, Pocatello
EXHIBITIONS: *Birdscapes*, 2000, Museum of the Hudson Highlands, Cornwall-on-Hudson, New York; *Sight and Insight*, 2001, University of Oregon Museum of Natural History, Eugene; *The Audubon Legacy: The Ornithologist as Artist*, 2002, Metal Orchids and Wildlife, Covington, Louisiana
COLLECTIONS: Woodson Art Museum
COMMISSIONS: Louisiana State University, Baton Rouge, and Princeton University Press, Princeton, New Jersey; Smithsonian Institution, Washington, D.C.
BIBLIOGRAPHY: *Victor Emanuel Nature Tours Catalog*, 2000-02

Paracas, Peru, is a noted ecotourist spot that offers panoramic views of sea bird colonies that populate cliffs of the peninsula and outlying guano islands. Inca terns, pelicans, boobies, and cormorants contribute to the amassment of guano on the islands. As I worked on this painting, it occurred to me that I could use the three colors of the terns for the colors of rocks, guano, and shadows: red-brown, white, and blue-gray. The classy Inca tern would make a great national bird to be accompanied by a flag of scarlet, white, and steel blue.



Leaf Spirit, 2000

American crow
Monoprint on BFK Rives
rag board
11 x 14

Collection of the artist

BORN: 1950, United States
RESIDES: Chicago
EDUCATION: M.A., Governors State University, University Park, Illinois; Post-Baccalaureate Certificate, The School of the Art Institute of Chicago; B.A., Saint Xavier University, Chicago
EXHIBITIONS: *Less Is More*, 2000, Farnsworth House Gallery, Plano, Illinois; *Quad-State Exhibit*, 2002, Quincy Art Center, Quincy, Illinois; *Woman's Works*, 2002, Old Court House Gallery, Woodstock, Illinois
AWARDS: Purchase Award, 2000, *Barn Over One Equals Art*, Fermilab Art Gallery, Fermi National Accelerator Laboratory, Batavia, Illinois
COLLECTIONS: Daley Community College, Chicago; Saint Xavier University

While working with the initial image on a glass plate, as you do in monoprinting, I struggled to maintain an immediate, even raw quality that I hoped would reflect an abstract or uncommon place but allude to a natural environment. The images were to be mysterious, storylike, and appear isolated but adjoined by a common purpose. I look at the most overlooked, disregarded objects, concepts, and places and imagine them as important. It is from the most mundane things that new ideas can arise.



Southern Reflections, 2001
Black-necked swan
Oil on canvas on board
26 x 19

Collection of the artist

Birds in Art: 1999-01

BORN: 1963, Australia
RESIDES: Gunning, New South Wales, Australia
EXHIBITIONS: *Art and the Animal*, 2001, West Valley Art Museum, Surprise, Arizona; *Passion to Protect*, 2002, Eltham Wiregrass Gallery, Eltham, Victoria
AWARDS: Highly Commended, 2001, *Wildlife Art Society of Australasia*, Melbourne, Victoria; Best of Show, 2001-02, *NatureWorks Wildlife Art Show*, The Nature Conservancy, Tulsa, Oklahoma
COLLECTIONS: People's Government of Pingdu Province, China
BIBLIOGRAPHY: "Artists Around the World Breaking Down Barriers," *Wildlife Art*, January/February 2001; *Feather and Brush: Three Centuries of Australian Bird Art*, CSIRO Publishing, 2001; "Bush Baby," *U.S. Art*, August 2001
REPRESENTATIVES: Decoys & Wildlife Gallery, Frenchtown, New Jersey; Horizon Fine Art Gallery, Jackson, Wyoming; Lido Gallery, Park City, Utah

I wonder why southern hemisphere swans have black and white feathers while their northern cousins are all white. Why would one swan need a black neck and white body when all white or all black serves the others just as well? While I reflect on this question, reflections on the water swirl around the swans in an abstract dance, dissolving and reforming into infinite and elusive patterns.



Flamingo Motel, 2002
Brown pelican
Pencil on Bristol board
10 3/4 x 26 1/2

Collection of the artist

Birds in Art: 1991-96, 1998-01

BORN: 1945, United States
RESIDES: Westminster, Maryland
EXHIBITIONS: *Art and the Animal*, 2000, William S. Fairfield Public Gallery, Sturgeon Bay, Wisconsin, and 2001, West Valley Art Museum, Surprise, Arizona; *Art of the Animal Kingdom*, 2000-02, Bennington Center for the Arts, Bennington, Vermont; *Kalahari to Kilimanjaro*, 2001, Hiram Blauvelt Art Museum, Oradell, New Jersey; *Black & White: Terry Miller & Paula Waterman*, 2002, Potomac Gallery, Leesburg, Virginia
COLLECTIONS: Hiram Blauvelt Art Museum; Woodson Art Museum
BIBLIOGRAPHY: "Campfire Tales from Africa," *Wildlife Art*, January/February 2001; "Doodles and Details," *U.S. Art*, February/March 2001; "To Print or Not to Print," *U.S. Art*, October 2001; "Art & September 11," *U.S. Art*, December 2001/January 2002
REPRESENTATIVES: Potomac Gallery; Richard James Galleries, Charleston, South Carolina

Inspiration sometimes comes in strange packaging and Flamingo Motel turned out to be a lark (no pun intended) for me. My previous Birds in Art works have never included a human connection. But I could not back away from this particular subject. I wanted to attempt something different as well as take a slightly unexpected look at things. The sign and its humorous relationship to the bird world had to be the focus, with the real flyers and the natural world playing second fiddle.

**Iona**, 2002

Rock dove
Acrylic on linen
26 x 40

Collection of the artist

BORN: 1956, The Netherlands
RESIDES: Haarlem, The Netherlands
EDUCATION: Ph.D., University of Amsterdam; Diploma, Royal Academy of Visual Arts, The Hague
EXHIBITIONS: *Wild in de Natuur*, 2001, Kunsthuis van het Oosten, Enschede
COLLECTIONS: Stadtoezicht Amsterdam

I find human structures often more interesting to paint than grass, twigs, and leaves. Because pigeons favor human environments, they are good candidates for my paintings. Iona is based on a photograph that I took next to my studio in Haarlem. The building is an old medieval tower that stands as an isolated relic in a modern world. Over the centuries, generations of pigeons must have used this tower as a lookout.

**Strolling Sandhill Cranes**, 2001

Oil on linen
9 x 12

Private collection

Birds in Art: 1982-83, 1986-94, 1996-2001

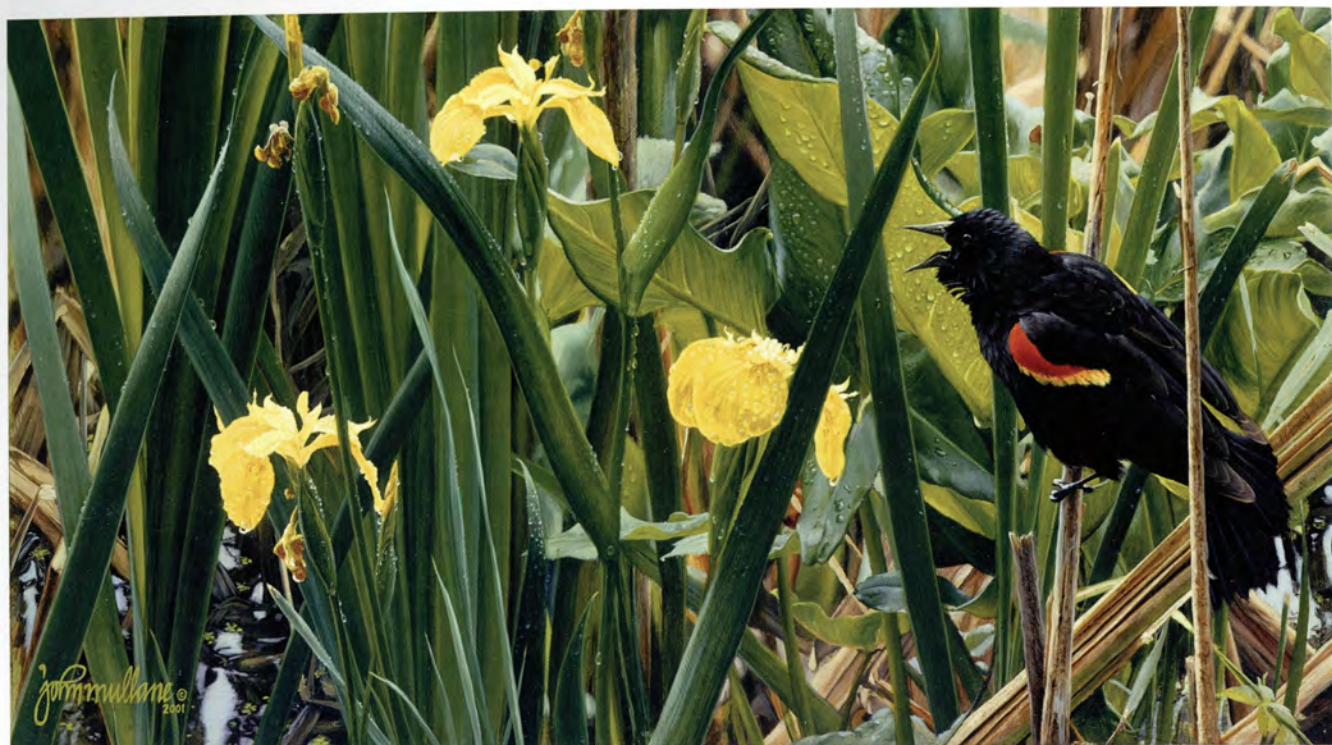
BORN: 1947, United States
RESIDES: Mendon, Utah
EDUCATION: B.F.A., Utah State University, Logan

EXHIBITIONS: *Masters of the American West*, 2000-02, Autry Museum of Western Heritage, Los Angeles; *Prix de West Invitational*, 2000-02, National Cowboy and Western Heritage Museum, Oklahoma City; *Wildlife Discovery*, 2001, Trailside Galleries, Scottsdale, Arizona; *Contemporary Naturalism*, 2001, Gerald Peters Gallery, Santa Fe, New Mexico
COLLECTIONS: Buffalo Bill Historical Center, Cody, Wyoming; Woodson Art Museum

BIBLIOGRAPHY: "Portraying the West," *Southwest Art*, January 2001

REPRESENTATIVES: Gerald Peters Gallery; Simpson Gallagher Gallery, Cody; Trailside Galleries, Jackson, Wyoming

Each spring, besides waiting for the melting snow and greening fields, we look for the return of the sandhill cranes. These spectacular, elegant gray birds stand four feet high. While strolling on long legs over meadows and fields, their far-reaching distinctive calls echo across the land. Occasionally they pause to perform a leaping prenuptial ballet. What a wonderful sight and inspiring subject to paint.



Wake-up Call, 2001
Red-winged blackbird
Acrylic on composition board
9 x 16 1/2

Collection of Richard V. Smith

Birds in Art: 1992, 2000

BORN: 1964, United States
RESIDES: Bronx, New York
EDUCATION: A.A.S., Fashion Institute of Technology, New York City
EXHIBITIONS: *John Mullane/Matthew Hillier*, 2000, Red Fox Wildlife Art Gallery, Wilton, Connecticut; *Terry Isaac, John Mullane, Matthew Hillier*, 2001, Ewald Art & Frames, Roanoke, Virginia; *Gallery Opening*, 2001, Charles Ashley's Fine Art, Cary, North Carolina
COLLECTIONS: Zadora Studios, New York City
BIBLIOGRAPHY: *Wildlife Art: 60 Contemporary Masters and Their Work*, Portfolio Press, 2001
REPRESENTATIVES: Mill Pond Press, Venice, Florida

Every spring I look forward to hearing the rich, musical o-ka-leeee of the red-winged blackbird. I observed this particular male at the New York Botanical Garden in the Bronx. He was putting on a show called "Songsread" – singing and holding his wings to display his red epaulets in an attempt to get the girls.



Reflections, 2001
Canada goose
Acrylic on Claybord
18 x 36

Collection of the artist

Birds in Art: 1988, 1994-95, 2001

BORN: 1945, United States
RESIDES: Payson, Arizona
EDUCATION: M.A. and B.A., California State University, Fullerton
EXHIBITIONS: *Arts for the Parks (Top 200)*, 2001, National Park Academy of the Arts, Jackson, Wyoming; *Gateway National*, 2001, Farmington Museum, Farmington, New Mexico; *American Art in Miniature*, 2001, Gilcrease Museum, Tulsa, Oklahoma
AWARDS: Award of Excellence, 2001, and First Place, 2002, *NatureWorks Wildlife Art Show*, The Nature Conservancy, Tulsa
COLLECTIONS: Daniel Smith Fine Artists' Materials, Seattle; Duckhorn Vineyards, Saint Helena, California; Woodson Art Museum
BIBLIOGRAPHY: "Rock Newcomb and Terry Madden: Two Dynamic Artists and Teachers," *American Artist*, September 2000
REPRESENTATIVES: Mill Pond Press, Venice, Florida

When visiting Blackwater Preserve south of Easton, Maryland, I am always wowed by its vastness and the sheer number of waterfowl. The haunting call of the Canada goose is one of my favorite memories. Hopefully, I've replicated and suggested these sights and sounds in Reflections.



Posturing Crane (1/6),
2002

Bronze
24 x 26 x 15

Collection of the artist

Birds in Art: 1991, 1996-01

BORN: 1931, United States
RESIDES: Northampton, Massachusetts
EDUCATION: M.F.A. and B.F.A., Yale University, New Haven, Connecticut
EXHIBITIONS: *Angels, Cupids and Winged Creatures of Fantasy*, 2002, Park Avenue Atrium, New York City; *Sculpture along the Trinity*, 2002, Fort Worth Public Library Gallery, Fort Worth, Texas; *Animal Instincts*, 2002, Woodson Art Museum
AWARDS: Elected Life Fellow, 2002, Clare Hall, Cambridge University, Cambridge, England; President, 2002, National Sculpture Society, New York City
COLLECTIONS: Brooklyn Museum of Art, Brooklyn, New York; Museum of Fine Arts, Springfield, Massachusetts
COMMISSIONS: Brookgreen Gardens, Murrells Inlet, South Carolina; Converse College, Spartanburg, South Carolina
BIBLIOGRAPHY: "A Portfolio of Sculptors," *Southwest Art*, July 2001
REPRESENTATIVES: Forum Gallery, New York City

Through incomparable form and significant gesture, the silent figures from the Parthenon achieved mystery and meaning. The birds and creatures that inhabit my world, equally silent in their incipient motion, aspire to the same goals. This crane, one among many I have made, stretches a single wing for its own reasons and suddenly its posture is surprisingly beautiful and enigmatic.



Black-throated Blue Warbler, 2001

Pastel, ink, gouache, and collage on BFK Rives paper
29 x 21

Collection of the artist

Birds in Art: 2001

BORN: 1967, United States
RESIDES: Sycamore, Illinois
EDUCATION: M.F.A., Northern Illinois University, DeKalb; B.F.A., Miami University, Oxford, Ohio
EXHIBITIONS: *Saint Charles Art and Music Festival*, 2001, Norris Gallery, Saint Charles, Illinois; *Bi-State Competitive Art Exhibition*, 2001, Davenport Museum of Art, Davenport, Iowa; *Mid-America Print Council Invitational*, 2001, Saint Cloud State University, Saint Cloud, Minnesota
AWARDS: Faculty Development Grant, 2000, Northern Illinois University; Outstanding Artist, 2001, Sycamore Arts Council
COLLECTIONS: Elgin Community College, Elgin, Illinois; Quincy Art Center, Quincy, Illinois; South Bend Regional Museum of Art, South Bend, Indiana
BIBLIOGRAPHY: *The Meadowlark: Journal of the Illinois Ornithological Society*, 2000 and 2001; *Stuffed Animals and Pickled Heads: The Culture and Evolution of Natural History Museums*, Oxford University Press, 2001
REPRESENTATIVES: DeKalb Gallery, DeKalb, Illinois

What humans know about birds is a collage of bits of information compiled over time from different sources – books, articles, photographs, field guide illustrations, verbal information, and personal experiences in the field.



Celebrating Dawn, 2001
American white pelican and
double-crested cormorant
Oil on Belgian linen
28 x 42

Collection of the artist

Birds in Art: 1993, 1997,
1999-00

BORN: 1936, United States
RESIDES: Palm City, Florida
EXHIBITIONS: Geoffrey C. Smith Gallery,
2001, Stuart, Florida; *Group Artists*, 2001,
Admiralty Gallery, Vero Beach, Florida; *Art in
the Palm Beaches*, 2002, Comerica Bank, Palm
Beach Gardens, Florida; *Eye on the Everglades*,
2002, South Florida Fairgrounds, West Palm
Beach
COLLECTIONS: Alabama Power Company,
Birmingham; American Automobile
Association, Orlando, Florida; U.S. Air,
Philadelphia
REPRESENTATIVES: Geoffrey C. Smith
Gallery; Sherry French Gallery, New York
City; Admiralty Gallery

*I have come full circle in my attitude
toward painting pelicans. At one time I
thought they were too common to be
interesting and not particularly
attractive. Now I am intrigued by them.
The feather detail of brown pelicans is
wonderful and the white ones catch and
reflect the light beautifully, especially in
early morning. The whites are also
group-oriented, which I find especially
touching.*



Reflections, 2002
Blue crane
Pastel on Canson pastel paper
21 x 29

Collection of the artist

Birds in Art: 1985-01
Master Wildlife Artist: 1993

BORN: 1935, Italy
RESIDES: Tucson, Arizona
EXHIBITIONS: *Art of the Animal Kingdom*,
2000-02, Bennington Center for the Arts,
Bennington, Vermont; *Big Game*, 2001, Tryon
and Swann Gallery, London; *Art and the
Animal*, 2002, The Wildlife Experience,
Parker, Colorado
AWARDS: Big Cats and Small Cats, 2001, *Wild
Cat Art*, Sierra Endangered Cat Haven, Fresno,
California
COLLECTIONS: Bennington Center for the
Arts; Hiram Blauvelt Art Museum, Oradell,
New Jersey; The Wildlife Experience;
Woodson Art Museum
BIBLIOGRAPHY: "Master Pastel Artists of
the World: U.S. Showcase," *Pastel Artist
International*, July/August 2001; "The Artists'
Perspective," *Wildlife Art*, January/February
2002
REPRESENTATIVES: Broadway Gallery,
Alexandria, Virginia; Gerald Peters Gallery,
Santa Fe, New Mexico; Tryon and Swann
Gallery

*Ever since I saw these cranes 27 years
ago at Etosha Pan, Namibia, I have
wanted to paint them but neglected to
do so until now. Although I have come
across different types of cranes many
times in southern Africa, 1975 was the
only time I found a flock of blue cranes.
I could have chosen a different setting
but felt it best to depict them and their
reflections in the still, shallow water.*



Snow Angel, 2002

Oil on linen
20 x 16

Collection of the artist

Birds in Art: 1998-01

BORN: 1964, Canada
RESIDES: Bromont, Quebec, Canada
EXHIBITIONS: *Art and the Animal*, 2000, William S. Fairfield Public Gallery, Sturgeon Bay, Wisconsin; *Art of the Animal Kingdom*, 2000-01, Bennington Center for the Arts, Bennington, Vermont; *Natur'Art*, 2000-02, Montreal Biodôme; Centre D'Interpretation de la Nature du Lac-Boivin, 2001, Granby, Quebec; *Cold-blooded Creations*, 2002, Ocean Center, Daytona Beach, Florida
AWARDS: Award of Excellence, 2001, *Art and the Animal*, West Valley Art Museum, Surprise, Arizona
COLLECTIONS: Bennington Center for the Arts; Quebec Wildlife Foundation; Woodson Art Museum
COMMISSIONS: Ontario Federation of Anglers and Hunters; 2000 Quebec Wildlife Habitat Conservation Stamp
REPRESENTATIVES: Mill Pond Press, Venice, Florida

The more I study and paint nature, the more I perceive an overall design shimmering just beyond my understanding, forever out of reach. Proof of this is often directly in my path, like traces of an unknown bird's passage in snow glittering in winter's twilight.



Memento Mori, 2002

Jackdaw
Oil on canvas
19 x 22 1/2

Collection of the artist

BORN: 1974, England
RESIDES: Newbury, Berkshire, England
EDUCATION: Natural History Illustration, Bournemouth and Poole College of Art and Design, Poole, Dorset
EXHIBITIONS: *Society of Wildlife Artists*, 2000-02, Mall Galleries, London; *Marwell Art Society*, 2000-02, Marwell Zoological Park, Winchester, Hampshire; *Birdwatch Artist of the Year*, 2000-02, Barnes Wetland Centre, London
AWARDS: Artist of the Year, 2002, *Wildscape: The Journal of Wildlife Art and Conservation*
BIBLIOGRAPHY: *Wolves*, Oxford University Press, 2000; "Wildlife of the Indian Subcontinent," *Wildscape*, July 2002
REPRESENTATIVES: Wildlife Art Gallery, Lavenham, Suffolk; Jonathan Cooper Gallery, London; The Gallery, Cirencester, Gloucester

The Portsmouth Cathedral is a fairly nondescript and uninspiring building. However, on a rainy day last year I noticed a fascinating yet macabre carving over a side door. This carving immediately inspired me, and jackdaws were an obvious addition since they are such a common sight around churches. Their blackness contributed to the sinister message of the scroll: memento mori . . . remember that you must die.



Burnt Offerings, 2002
Yellow-bellied sunbird
Acrylic and oil on canvas on board
36 x 24
Collection of the artist
Birds in Art: 1999-01

BORN: 1958, Australia
RESIDES: Kenilworth, Queensland, Australia
EXHIBITIONS: *Window to the Wild*, 2000, Brisbane Botanic Gardens, Brisbane, Queensland; Lasting Impressions Gallery, 2000 and 2002, Kenilworth
AWARDS: Best Oil Painting, 2000, *Wildlife in Art*, Queensland Museum, Brisbane
COLLECTIONS: Artbank Australia, Sydney, New South Wales
BIBLIOGRAPHY: *Feather and Brush: Three Centuries of Australian Bird Art*, CSIRO Publishing, 2001; "Top Australian Wildlife Artist on Board for Finch Convention," *Australian Birdkeeper*, April/May 2002
REPRESENTATIVES: Lasting Impressions Gallery; Origin Publishing, Bellbowrie, Queensland

*Burn off the bush.
Forget the birds and blacken the grass.
Just burn it and see if it lasts.
The air becomes heavy and thick with smoke.
Some survive and others don't.
When it's over, the birds come back.
The flowers are gone, but hidden in the spiraling cracks are many a bug – some slightly well done, others too burnt to bother.*



Vulturine Guineafowls, 2001
Oil on canvas board
34 1/2 x 22
Collection of the artist
Birds in Art: 1999-00

BORN: 1964, Australia
RESIDES: Kinglake, Victoria, Australia
EXHIBITIONS: *Art and the Animal*, 2001, West Valley Art Museum, Surprise, Arizona, and 2002, The Wildlife Experience, Parker, Colorado; *Art of the Animal Kingdom*, 2002, Bennington Center for the Arts, Bennington, Vermont
AWARDS: People's Choice Award, 2001, *Art of the Animal Kingdom*, Bennington Center for the Arts
COLLECTIONS: Bennington Center for the Arts; Natural World Museum of Environmental Art, Oakland, California; Royal Melbourne Zoological Gardens, Melbourne, Victoria
BIBLIOGRAPHY: "Master Painters of the World," *International Artist*, February/March 2000; *Feather and Brush: Three Centuries of Australian Bird Art*, CSIRO Publishing, 2001
REPRESENTATIVES: Christiane Katcham, Charlottesville, Virginia; Germanton Art Gallery, Germanton, North Carolina

I have always considered it a sign of respect to treat my animal subjects on their own and not assign to them behavior that may be perceived as human. However, in some paintings I sometimes find it difficult not to find humanlike traits. Every time I look at Vulturine Guineafowls, I see three respectable older gentlemen dressed up in tuxedos or tails. What they are discussing is left to the viewer's imagination.



Turkeys in the Straw, 2002

Oil on canvas
20 x 30

Collection of the artist

BORN: 1929, United States
RESIDES: Northridge, California
EDUCATION: M.D., University of Chicago; Bachelor of Music, Chicago Musical College
EXHIBITIONS: *Oil Painters of America*, 2000, Gallery Americana, Carmel, California; *Arts for the Parks* (Top 100 and Top 200), 2000, National Park Academy of the Arts, Jackson, Wyoming; *Art and the Animal*, 2001, West Valley Art Museum, Surprise, Arizona
COLLECTIONS: Will Rogers Memorial, Claremore, Oklahoma
COMMISSIONS: U.S. Air Force, Washington, D.C.
REPRESENTATIVES: Tirage Art Gallery, Pasadena, California; Judith Hale Gallery, Los Olivos, California

Turkeys fascinate me because they represent a part of early Americana. Robert Abbett taught me to paint these beautiful creatures using a technique that does not reveal every feather or blade of grass. It involves the massing of individual shapes in the correct values using a variety of edges . . . soft, hard, and lost. This variety makes for a much more interesting visual experience.



Blue Missionary, 2001

Belted kingfisher
Gouache on gessoed paper
27 x 16

Collection of
Rosella and Carl Thorne

Birds in Art: 1981-82, 1984-91, 1993-01

Master Wildlife Artist: 1998

BORN: 1938, United States
RESIDES: Point Reyes Station, California
EDUCATION: B.F.A., Art Center College of Design, Pasadena, California
EXHIBITIONS: *Prix de West Invitational*, 2000-02, National Cowboy and Western Heritage Museum, Oklahoma City; *Wildlife Discovery*, 2001, Trailside Galleries, Scottsdale, Arizona; *Contemporary Naturalism*, 2001, and *Of Earth and Sky*: Tony Angell, John Felsing, Steve Kestrel, and Thomas Quinn, 2002, Gerald Peters Gallery, Santa Fe, New Mexico
COLLECTIONS: Monterey Bay Aquarium, Monterey, California; National Museum of Wildlife Art, Jackson, Wyoming; Woodson Art Museum
BIBLIOGRAPHY: "Where the Wild Things Are," *Southwest Art*, April 2000; "The Artists' Perspective," *Wildlife Art*, January/February 2002

REPRESENTATIVES: Gerald Peters Gallery; Trailside Galleries, Jackson

Tony Angell and I admired the anatomy, markings, and utilitarian engineering of a stuffed kingfisher as I was making a painted sketch of it. 'It's a perfect dart . . . heavy-weighted head, spearing bill, small perching feet,' my sculptor friend said. Later I designed a composition that would realize this wonderful function. The elements include a static mass of blooming buckeye and the gravitational mass of the bird comprising repeated triangles.



Secretary Bird, 2000

Copper
16 x 8 x 13

Collection of
Bart and Lynn Walter

Birds in Art: 1998-99, 2001

BORN: 1970, United States
RESIDES: Milwaukee
EDUCATION: B.F.A., University of Wisconsin, Milwaukee
EXHIBITIONS: *Art and the Animal*, 2000, William S. Fairfield Public Gallery, Sturgeon Bay, Wisconsin; *Kleine-Galerie – gossARTig*, 2000, Kleine-Galerie – Almut Helmut, Chemnitz, Germany
COLLECTIONS: Sargento Cheese, Plymouth, Wisconsin
COMMISSIONS: MGM Grand Hotel, Studio 54, Las Vegas
BIBLIOGRAPHY: "3-D Diviners," *Wildlife Art*, July/August 2002
REPRESENTATIVES: Burris Sporting Art, Loxley, Alabama; Howard/Mandville Gallery, Kirkland, Washington; Richard James Galleries, Charleston, South Carolina

Secretary Bird is one of a series of quasi-found-object sculptures. When I set out on such a piece, the primary requirements are that I can work only with whatever interesting bits and pieces of metal I find lying around my studio and that I manipulate them as little as possible.



Green Cheeks, 2000

Lilac-crowned parrot
Acrylic on canvas
24 x 36

Collection of
Lisa Warner Albright

BORN: 1949, Sri Lanka
RESIDES: Fallbrook, California
EXHIBITIONS: *Arts for the Parks* (Top 100), 2001, National Park Academy of the Arts, Jackson, Wyoming; *Art and the Animal*, 2001, West Valley Art Museum, Surprise, Arizona, and 2002, The Wildlife Experience, Parker, Colorado; *Heritage House*, 2002, Hamilton, Bermuda
AWARDS: Founders Award, 2001, *Reflections of Nature*, Art and Cultural Center, Fallbrook
COLLECTIONS: Rare Bird Club, Cambridge, England
COMMISSIONS: Sri Lanka Philatelic Bureau
BIBLIOGRAPHY: *Vanishing Wildlife of Texas*, Endangered Species Media Project, 2001; *Wildlife Art: 60 Contemporary Masters and Their Work*, Portfolio Press, 2001; *A Field Guide to the Birds of Peru*, Ibis Publishing, 2001; *Even Frogs Care*, Purple House Productions, 2002
REPRESENTATIVES: Decoys & Wildlife Gallery, Frenchtown, New Jersey; *Heritage House*

After being immersed in the environment – listening, watching, sketching, feeling, and dreaming – I recapture these intimate moments in thumbnail sketches. Later I determine composition and light and the painting is created. I have traveled to 36 different countries during my 34 years as an artist to research and observe endangered species and their environments.



Winter Quail, 2001
Northern bobwhite
Oil on linen
28 x 48

Private collection

Birds in Art: 1976-01
Master Wildlife Artist: 1989

BORN: 1920, United States
RESIDES: Des Moines, Iowa
COLLECTIONS: Illinois Conservation Foundation, Springfield; Westark Area Council Boy Scouts of America, Fort Smith, Arkansas; Woodson Art Museum
COMMISSIONS: Iowa Association of Business and Industry Foundation, Des Moines; Riverview Plantation, Camilla, Georgia
BIBLIOGRAPHY: "Profile: Maynard Reece," *The Iowan*, January/February 2000; "Celebrating Art with Maynard Reece," *Collector Editions*, June 2000; *The Duck Stamp Story*, Krause Publications, 2000; *Wildlife Art: 60 Contemporary Masters and Their Work*, Portfolio Press, 2001
REPRESENTATIVES: Mill Pond Press, Venice, Florida

I am as interested in the landscape as I am the birds, for nature is seldom seen in separate pieces. Winter, with its own beauty, presents bobwhites with complex ecological problems that they must solve to live successfully. In Winter Quail I included the key habitat elements the birds need to survive – food, water, and shelter.



Wild Turkey Feather, 2002
Oil on basswood
14 x 4 x 2

Collection of the artist

BORN: 1952, United States
RESIDES: Warren, Connecticut
EXHIBITIONS: *Small Treasures*, 2001, Gregory James Gallery, New Milford, Connecticut; *Birds of a Feather*, 2001, Silo Gallery, New Milford; *Art of the Animal Kingdom*, 2002, Bennington Center for the Arts, Bennington, Vermont
COLLECTIONS: Ward Museum of Wildfowl Art, Salisbury University, Salisbury, Maryland
REPRESENTATIVES: J.N. Bartfield Gallery, New York City; Richard James Galleries, Charleston, South Carolina; Spanierman Gallery, New York City

The world of birds is varied and complex. One bird alone is the sum of many appealing qualities, not the least of which is its beautiful plumage. It's truly amazing that something so seemingly simple has so much to offer: fantastic color, both in hue and pattern, and graceful curvature and lines.



Cardinals in Landscape
(7/20), 2002
Northern cardinal
Woodcut on Moyu paper
20 x 30

Collection of the artist

Birds in Art: 1989, 1991-95,
1997-01

BORN: 1954, United States
RESIDES: Santa Cruz, California
EDUCATION: B.S., University of Wisconsin,
Whitewater
EXHIBITIONS: *Paper in Particular*, 2001,
Columbia College of Missouri, Columbia;
Regional View, 2001, Herrett Center for Arts
and Sciences, College of Southern Idaho, Twin
Falls; *Salon National de Artistes*, 2001, Siège
Social, Bry-sur-Marne, France; *Art and the
Animal*, 2001, West Valley Art Museum,
Surprise, Arizona, and 2002, The Wildlife
Experience, Parker, Colorado; *Exemplary
Contemporary*, 2002, Eloise Pickard Smith
Gallery, University of California, Santa Cruz
COLLECTIONS: College of Southern Idaho;
New York Public Library, New York City;
Woodson Art Museum
BIBLIOGRAPHY: *Simple Printmaking*, Lark
Books, 2000
REPRESENTATIVES: Gallery M, Half Moon
Bay, California; Wildlife Art Gallery,
Lavenham, Suffolk, England; Williams Gallery
West, Oakhurst, California

Having grown up in Wisconsin, I've seen many cardinals with their bright red against the snow, but I had never seen bushes covered by flocks of these jewels until we took a trip along the Rio Grande in Texas. The birds popped out of the background of dense shrubs and undergrowth like bright beads on a giant necklace. I saw the scene as an experiment in pointillism.



Symphonic Flight (11/15),
2002
Stainless steel and bronze
47 x 18 x 10

Collection of the artist

Birds in Art: 1995, 1999

BORN: 1948, United States
RESIDES: Borrego Springs, California
EDUCATION: B.F.A., Oregon State University,
Corvallis
EXHIBITIONS: Cultural Exchange Gallery,
2000, Scottsdale, Arizona; William Merrill
Gallery, 2001, Laguna Beach, California;
Lawrence Gallery, 2002, Portland, Oregon
COMMISSIONS: Aunet Corporation,
Phoenix; Mayo Clinic, Scottsdale; Princess
Cruises, Malfaconi, Italy
REPRESENTATIVES: Lawrence Gallery;
Paradise Gallery, Sarasota, Florida; Whitt/
Krauss Gallery, San Diego

I am always concerned with balance and motion when creating these stainless steel and bronze works. Thanks to the strength of the metal, I can portray wind and air and feathers with the negative spaces being as important as the positive. The finishes allow the light to dance over the surface like notes on the wind . . . symphonic flight.



Fishing Tackle Maker, 2001
Acrylic on composition board
8 x 10

Collection of the artist

Birds in Art: 1978-80, 1982-84, 1986-87, 1990-91, 2000

BORN: 1947, England
RESIDES: Gays Mills, Wisconsin
EDUCATION: B.A., Roosevelt University, Chicago
EXHIBITIONS: Proctor Fine Art, 2001, Sedona, Arizona; *Art and the Animal*, 2001, West Valley Art Museum, Surprise, Arizona, and 2002, The Wildlife Experience, Parker, Colorado
COLLECTIONS: Northern Trust, Chicago; University of Wisconsin, Platteville; Woodson Art Museum
COMMISSIONS: Thomasville Cultural Center, Thomasville, Georgia

The title is a bit of fishing tackle trivia and refers to Edward Pole, a well-known tackle maker who opened his Philadelphia shop in the 1770s. The flies are time-tested designs. The tube flies, made in Aberdeen, Scotland, were a gift to me in 1961. They had not been out of their package for 40 years until serving as models for this trompe-l'oeil painting.



Bird and Birder, 2002
Western sandpiper
India ink, watercolor, and colored pencil on Arches paper
16 1/2 x 14

Collection of Denis Ashton

Birds in Art: 1987, 1989, 1991-95, 1997, 1999-01

BORN: 1941, United States
RESIDES: Seattle
EDUCATION: B.A., University of California, Berkeley
EXHIBITIONS: *Masterworks in Miniature*, 2000-01, Gallery One, Mentor, Ohio; *Northwest Invitational Miniature Show*, 2000-01, Howard/Mandville Gallery, Kirkland, Washington; Gallery International, 2000-02, Clackamas, Oregon; *American Miniatures*, 2000-02, Settlers West Galleries, Tucson, Arizona; *Picture This! Gallery*, 2001, Edmonton, Alberta, Canada
COLLECTIONS: Woodson Art Museum
BIBLIOGRAPHY: "Building a Painting," *U.S. Art*, March 2000; "Etch Artist," *Cats and Kittens*, September 2000; "Living Color," *The Artist's Magazine*, January 2001; *The Purrfect Companion*, Harvest House Publishers, 2001
REPRESENTATIVES: Hadley Companies, Bloomington, Minnesota; Howard/Mandville Gallery

Bird and Birder is an interplay of opposites. The birder is motionless, taking care not to disturb the activities of the bird. His image is flat, reflected in the pools of water in the wet sand. The bird is active, darting from pool to pool in the late afternoon sun. Full of life, the sandpiper is round instead of flat, real instead of reflected. The waves, reflecting the sky, cover the sand and turn it blue. As they recede, the sand returns to its natural warm color. The slippery water spreads over the grainy sand, transforming it into a mirror; then recedes, leaving the grainy matte surface of the sand to reappear.



Killdeer, 2001-02
Egg tempera on Fabriano
Artistico paper
9 x 10
Collection of the artist
Birds in Art: 1998

BORN: 1956, United States
RESIDES: Park City, Utah
EDUCATION: B.F.A., Carnegie-Mellon
University, Pittsburgh; B.F.A., University
of Utah, Salt Lake City

*An intricate interplay of white paper
and white tempera, watercolorlike
washes, and oil-painting-like strokes. A
dance of gestural marks of interwoven
translucent and semiopaque glazes.
An illusion of form holding the spirit of
a killdeer.*



Rock Ptarmigan, 2001
Acrylic on composition board
20 x 30
Collection of the artist
Birds in Art: 1992-94, 1996-01

BORN: 1968, United States
RESIDES: Greenbank, Whidbey Island,
Washington
EDUCATION: B.A., University of Kentucky,
Lexington
EXHIBITIONS: *Arts for the Parks*, 2000 (Top
100) and 2001 (Top 100 and Top 200),
National Park Academy of the Arts, Jackson,
Wyoming; *Art and the Animal*, 2001, West
Valley Art Museum, Surprise, Arizona; *Art of
the Animal Kingdom*, 2002, Bennington Center
for the Arts, Bennington, Vermont
AWARDS: Alliance Award, 2000, *Kentucky
National Wildlife Art Exhibition*, Henderson
Fine Arts Center, Henderson; Featured Artist,
2001, Rocky Mountain Elk Foundation,
Missoula, Montana
COLLECTIONS: Bennington Center for the
Arts; Massachusetts Audubon Society,
Lincoln; Woodson Art Museum
BIBLIOGRAPHY: *Painting the Faces of Wildlife
Step by Step*, North Light Books, 2000; *Artist's
Photo Reference: Water & Skies*, North Light
Books, 2002; *Bird Watcher's Digest*,
July/August 2002

*During a two-month field trip with
fellow artists Dave Sellers and Kalon
Baughan, we were fortunate to be in
Denali National Park during the first
snowfall. We almost walked past this
ptarmigan without noticing it while we
snacked grizzly-bear style on wild
blueberries. The ptarmigan turned out
to be a cooperative subject and one that
adds an essential element of life to a
painting that is mostly about long
shadows and light.*



Fine Feathered Friends,
2002

White ibis
Oil on canvas
30 x 30

Private collection

Birds in Art: 1997-01

BORN: 1952, United States
RESIDES: Del Norte, Colorado
EXHIBITIONS: *American Miniatures*, 2001, Settlers West Galleries, Tucson, Arizona; *Buffalo Bill Art Show*, 2001, Buffalo Bill Historical Center, Cody, Wyoming; *American Women Artists*, 2002, Columbine Gallery, Santa Fe, New Mexico
COLLECTIONS: Parkhurst Publications, Dallas; State National Bank of Iowa Park, Wichita Falls, Texas
BIBLIOGRAPHY: "Art Scene," *Colorado Expressions*, Winter 2000; "Master Artists of the United States," *International Artist*, February/March 2000; "All in the Family," *Wildlife Art*, May/June 2000; "Gallery Tour," *Cowboys & Indians*, June 2001
REPRESENTATIVES: Morris & Whiteside Galleries, Hilton Head Island, South Carolina; Pitzer's of Carmel, Carmel, California; Trailside Galleries, Jackson, Wyoming

Since the ibis is mostly white, painting them posed challenges for me. I love to use color so I pushed to get as much color in the feathers as possible yet still have the birds read as white. I also used color to shape their graceful bodies and give them dimension.



Hidden in Dogwood
(12/35), 2002

Mallard
Bronze
21 1/2 x 20 x 10

Collection of the artist

Birds in Art: 1989-90, 1992, 1994-96, 1998-99

BORN: 1941, United States
RESIDES: Kalispell, Montana
EXHIBITIONS: *Prix de West Invitational*, 2000-02, National Cowboy and Western Heritage Museum, Oklahoma City; *National Sculpture Society*, 2001, Brookgreen Gardens, Murrells Inlet, South Carolina; Trailside Galleries, 2002, Scottsdale, Arizona; Cogswell Gallery, 2002, Vail, Colorado; *Animal Instincts*, 2002, Woodson Art Museum; *Art and the Animal*, 2002, The Wildlife Experience, Parker, Colorado

COLLECTIONS: Buffalo Bill Historical Center, Cody, Wyoming; Gilcrease Museum, Tulsa, Oklahoma; National Museum of Wildlife Art, Jackson, Wyoming; Woodson Art Museum

COMMISSIONS: Art in Public Places Foundation, Bend, Oregon

BIBLIOGRAPHY: "Master Feature: Sherry Salari Sander," *Wildlife Art*, July/August 2001
REPRESENTATIVES: Cogswell Gallery; Meyer Gallery, Park City, Utah; Trailside Galleries, Scottsdale and Jackson

Steam rises from the open spring, then condenses on the canopy that protects it. A rustling of early frost can be heard. Below, amid the fallen dogwood leaves, preen the last remaining mallards, soon to head south.



Pelican Brief, 2001
Brown pelican
Acrylic on canvas board
18 x 49

Courtesy of
Art for Wildlife Galleries,
Coronado, California

BORN: 1962, United States
RESIDES: Palm City, Florida
EXHIBITIONS: Saint Andrews Light Tackle & Fly, 2000, Panama City, Florida; Wild Wings Gallery, 2000, Bloomington, Minnesota; Art for Wildlife Galleries, 2001; *Winter Wildlife Invitational*, 2001, Geoffrey C. Smith Gallery, Stuart, Florida
COLLECTIONS: Atomic Aquatics, Huntington Beach, California
BIBLIOGRAPHY: *Biology: The Dynamics of Life*, Glencoe McGraw Hill, 2000; *Begegnung der Dicken Art*, Unterwasser das Tauchmagazin, 2000
REPRESENTATIVES: Art for Wildlife Galleries; Geoffrey C. Smith Gallery; Wild Wings, Lake City, Minnesota

For inspiration I rely on familiar haunts. While fishing for tarpon in the Saint Lucie Inlet, we came across this group of pelicans sunning themselves on a sand bar, their bellies bloated with fish. I don't usually focus on birds. In fact, this is not just a painting of pelicans, but a small part of a bigger picture – marine life along the Intra-coastal Waterway.



High Tide, 2002
Sandpiper
Black walnut
18 x 55 x 30

Collection of the artist

Birds in Art: 1982, 1984-91,
1993, 1995-01
Master Wildlife Artist: 1996

BORN: 1943, United States
RESIDES: Kent, Ohio
EXHIBITIONS: *Animal Art in the Park*, 2001, Algonquin Gallery, Algonquin Provincial Park, Ontario, Canada; *Call of the Wild*, 2002, McMichael Canadian Art Collection, Kleinburg, Ontario
AWARDS: First Place, World Class, Interpretive Wood Sculpture, 2001-02, *World Championship Wildfowl Carving Competition*, Ocean City, Maryland
COLLECTIONS: Algonquin Gallery; Cleveland Museum of Natural History; Nature in Art Museum, Twigworth, Gloucester, England; Ward Museum of Wildfowl Art, Salisbury University, Salisbury, Maryland; Woodson Art Museum
REPRESENTATIVES: Maine's Massachusetts House Gallery, Lincolnville; Russell A. Fink Gallery, Lorton, Virginia

There is no lack of interesting subject matter for a carving when I get down to the waterfront.



Back from the Meadow,
2002
Purple gallinule
Watercolor and oil pastel on
Arches paper
22 x 30

Collection of the artist

BORN: 1950, Spain
RESIDES: Madrid, Spain
EDUCATION: M.S., Madrid University
EXHIBITIONS: Museu Balear de Ciències
Naturals, 2000, Mallorca; Sa Punta des Molí,
2000, Sant Antoni, Ibiza; *Alaska's Copper River
Delta*, 2000, Frye Art Museum, Seattle; Casa
de Cultura sa Nostra, 2001, Mallorca
AWARDS: National Environmental Award,
2002, Spanish Ministry of Environment
COLLECTIONS: Spanish Ministry of
Environment; Spanish Ornithological Society,
Madrid; Caja de Ahorros de Segovia, Segovia
COMMISSIONS: Fundació Territori i
Païsatge, Barcelona; Food and Agriculture
Organization, Rome
BIBLIOGRAPHY: *Guía de las Aves de España*,
Lynx Edicions, 2000; "Loco por las Aves,"
Biologica, September 2001

While in Portugal I literally filled a sketchbook with drawings of gallinules grazing in a meadow. Seldom do I know what I want to accomplish in a painting as I did in this one. The scene had to be composed of just a few elements to give the viewer a sense of being there without the distraction of unnecessary details. I chose colors that would define the forms and give depth while leaving the birds incomplete to suggest a focus on an intimate part of a bigger world.



Flight over Manu, 2002
Red-and-green macaw
Acrylic on composition board
34 1/2 x 24 1/2

Collection of the artist

Birds in Art: 1979-81, 1983-
89, 1991-01
Master Wildlife Artist: 1994

BORN: 1935, United States
RESIDES: Palm City, Florida
EXHIBITIONS: Comerica Bank, 2000, Palm
Beach Gardens, Florida; *American Art in
Miniature*, 2001, Gilcrease Museum, Tulsa,
Oklahoma; *Art and the Animal*, 2001, West
Valley Art Museum, Surprise, Arizona, and
2002, The Wildlife Experience, Parker,
Colorado
AWARDS: People's Choice Award, 2002,
Impressions of Bonnet House, Bonnet House
Estate and Gardens, Fort Lauderdale, Florida
COLLECTIONS: Arizona Wildlife
Foundation, Mesa; Woodson Art Museum
REPRESENTATIVES: Geoffrey C. Smith
Gallery, Stuart, Florida

In remote southeastern Peru lies one of the last pristine rain forests. Stretching from 13,000 feet in the Andes to the lowland rain forests of the Amazon, the five-million-acre Manu Biosphere Reserve contains and protects more species of animals and plants than any other area in the world. These red-and-green macaws have returned to their feeding area after a morning visit to the 180-foot cliffs along the Manu River where they have eaten the mineral-rich red clay that neutralizes the toxins in their daily diet.



In Your Face, 2002
Yellow-billed oxpecker
Acrylic on composition board
14 x 20

Private collection

Birds in Art: 1981-86, 1988-89, 1991, 1993, 2000-01

BORN: 1954, United States
RESIDES: Bozeman, Montana
EXHIBITIONS: *Art and the Animal*, 2002, The Wildlife Experience, Parker, Colorado
AWARDS: Master Palette Award and People's Choice, 2000, *Masterworks in Miniature*, Gallery One, Mentor, Ohio; Artist of the Year, 2001, Ducks Unlimited International
COLLECTIONS: The Wildlife Experience; Woodson Art Museum
BIBLIOGRAPHY: *The Duck Stamp Story*, Krause Publications, 2000; "Searching for the Birds in Art," *National Wildlife*, June/July 2001; *Wildlife Art: 60 Contemporary Masters and Their Work*, Portfolio Press, 2001
REPRESENTATIVES: Howard/Mandville Gallery, Kirkland, Washington; Mill Pond Press, Venice, Florida; Pacific Wildlife Galleries, Lafayette, California

In Your Face is a visual dichotomy. The massive, gnarly cape buffalo and delicate yellow-billed oxpecker seem an unlikely combination. In reality, they benefit from a symbiotic relationship in that the oxpecker rids its host of unwanted insects. Although largely monochromatic, the splash of yellow adds strength to the composition. I couldn't resist adding to the buffalo's demeanor by including a few flies and grass stuck to its glazed nostrils.



The Gene Pool, 2001
Whooping crane
Oil on canvas
42 x 30

Collection of
Mr. and Mrs. A.D. Robertson

Birds in Art: 1990, 1996-97, 1999

BORN: 1939, United States
RESIDES: Salt Springs, Florida
COLLECTIONS: Bennington Center for the Arts, Bennington, Vermont; Florida Department of State, Division of Cultural Affairs, Tallahassee; Woodson Art Museum
BIBLIOGRAPHY: *The Best of Wildlife Art II*, North Light Books, 2000

The whooping crane is North America's tallest bird and rarest of the world's 15 crane species. To establish a winter migratory route, an ultralight aircraft led seven young cranes from the Necedah National Wildlife Refuge in central Wisconsin to the Chassahowitzka National Wildlife Refuge in Florida. They departed on October 17, 2001, and five returned on April 19, 2002. That's a historic round trip of 2,500 miles. The title 'The Gene Pool' is a play on words to emphasize the importance of increasing the breeding stock of this magnificent crane.



Research, 2000
Archaeopteryx lithographica
Maple burl
4 x 6 x 15

Collection of the artist

Birds in Art: 1997-98

BORN: 1968, United States
RESIDES: Houston, Texas
EDUCATION: B.S., University of Minnesota, Minneapolis-Saint Paul
EXHIBITIONS: *Fall Classics*, 2000, Ponderosa Art Gallery, Hamilton, Montana; *Art and the Animal*, 2001, West Valley Art Museum, Surprise, Arizona; *Always Animals*, 2001, Braithwaite Fine Arts Gallery, Southern Utah University, Cedar City
COLLECTIONS: James Ford Bell Museum of Natural History, University of Minnesota, Minneapolis-Saint Paul

Archaeopteryx lithographica is a prehistoric bird that lived in the Jurassic period 150 million years ago. Being 'misplaced' in this card-catalog drawer does not change the fossil record, only the ease with which the researcher is able to find it. In some respects the card-catalog drawer is itself becoming a fossil of sorts in the 21st century.



Prairie Bachelors, 2002
Ring-necked pheasant
Oil on canvas
16 x 20

Courtesy of Wild Wings,
Lake City, Minnesota

BORN: 1956, United States
RESIDES: Owen, Wisconsin
EDUCATION: B.S., University of Minnesota, Minneapolis-Saint Paul
EXHIBITIONS: LuCille Tack Center for the Arts, 2002, Spencer, Wisconsin
COLLECTIONS: LuCille Tack Center for the Arts; Memorial Medical Center, Ashland, Wisconsin; Owen Public Library
REPRESENTATIVES: Landmarks Gallery, Milwaukee; Wild Wings; Wildes Art Gallery, Tomah, Wisconsin

I have worked in acrylics and watercolor for many years, but this past year I concentrated on taming oils. Years ago a good friend introduced me to the beauty of pheasants, and my husband opened my eyes to the splendor of native prairies. Working in oil, I combined these two interests to depict a scene found north of my home.



Wren, 2002
 Winter wren
 Acrylic on composition board
 18 x 16
 Collection of the artist
Birds in Art: 1998-99

BORN: 1963, England
 RESIDES: Bristol, Avon, England
 EDUCATION: Higher National Diploma, Carmarthen College of Technology and Art, Carmarthen, Dyfed, Wales
 EXHIBITIONS: Alexander Gallery, 2001, Bristol
 AWARDS: Fine Art Award, 2000, *Society of Wildlife Artists*, Mall Galleries, London; Award for Excellence, 2000-01, *Wildlife Art Society*, Watershed Centre, Bristol
 COLLECTIONS: Bristol City Museum; Wall's Ice Cream, Gloucester
 COMMISSIONS: InterConnect Communications, Chepstow, Wales; Swift Line Courier Company, Bristol
 REPRESENTATIVES: Alexander Gallery

I made a conscious decision to develop my artwork on a more personal and emotional level. Thus, the past few years I have done much experimenting and Wren is one result of that process. At first, a pile of wire wrapped around a post seemed dull and uninteresting until I realized that by turning up the color I could create a striking linear design.



Raven, 2001
 Bronze
 13 x 7 x 7
 Collection of the artist
Birds in Art: 1982-01
 Master Wildlife Artist: 1987

BORN: 1945, Sweden
 RESIDES: Corpus Christi, Texas
 EXHIBITIONS: *Prix de West Invitational*, 2000-01, National Cowboy and Western Heritage Museum, Oklahoma City; Art Museum of South Texas, 2001, Corpus Christi; *Excellence in Sculpture*, 2001, National Sculpture Society, New York City; *Scott Christensen/Kent Ullberg*, 2002, Whistle Pik Galleries, Fredericksburg, Texas; *Art and the Animal*, 2002, The Wildlife Experience, Parker, Colorado
 AWARDS: Haller Memorial Award, 2001, *Art and the Animal*, West Valley Art Museum, Surprise, Arizona
 COLLECTIONS: City of Stockholm; National Museum of Wildlife Art, Jackson, Wyoming; Woodson Art Museum
 COMMISSIONS: First National Bank of Omaha, Nebraska; The Wildlife Experience
 BIBLIOGRAPHY: "One on One," *Art of the West*, April 2002
 REPRESENTATIVES: Corpus Christi Art Connection; Gerald Peters Gallery, Santa Fe, New Mexico; Trailside Galleries, Jackson

Artwork must have narrative content. What I do is create sculpture that conveys and celebrates the beauty I see in nature and inspires others to appreciate and conserve the world around us. Whether a lone raven or dozens of geese for downtown Omaha, my goal as a sculptor remains constant.



Bluebird and Crab Apples,
2001

Eastern bluebird
Watercolor on Winsor &
Newton Cold Pressed paper
12 x 9

Collection of the artist

Birds in Art: 1991-92, 1994,
1996, 1998-99, 2001

BORN: 1954, United States
RESIDES: Princeton, Massachusetts
EDUCATION: B.A., University of
Massachusetts, North Dartmouth
EXHIBITIONS: *Society of Wildlife Artists*,
2001, Mall Galleries, London; Tower Hill
Botanic Garden, 2001, Boylston,
Massachusetts; *Art of the Animal Kingdom*,
2001-02, Bennington Center for the Arts,
Bennington, Vermont; Broad Meadow Brook
Conservation Center and Wildlife Sanctuary,
2002, Worcester, Massachusetts
COLLECTIONS: Massachusetts Audubon
Society, Lincoln; Royal Commissioners,
London; Woodson Art Museum
COMMISSIONS: Princeton University Press,
Princeton, New Jersey
BIBLIOGRAPHY: *Bird Watcher's Digest*,
September/October 2000; *Tigers: Artists for
Nature in India*, Wildlife Art Gallery, 2000

*This peaceful scene belies the tumult
involved in its creation. I had set up to
paint in a grove of crab apples alive
with bluebirds, thrushes, and waxwings.
The sound of whistles, shouts, and
gunshots filled the air as pheasant
hunters worked the surrounding marsh
and fields. Before long some hunters
wandered into the grove and their big,
friendly Lab made a beeline for me,
spilling my water jars, flipping over my
palette, and scattering my brushes and
pencils. I held the painting high so no
damage was done and then cleaned up
the mess and resumed work.*



Springtime, 2002

Common snipe
Acrylic on canvas
31 1/2 x 39 1/2

Collection of the artist

Birds in Art: 1992-93, 1995-
97, 1999-01

BORN: 1952, The Netherlands
RESIDES: Meijel, The Netherlands
EXHIBITIONS: Kasteeltuinen Arcen, 2000,
Arcen; *Wild in de Natuur*, 2000, Kunsthuis van
het Oosten, Enschede; 't Torreke, 2001,
Dadzele, Belgium; Wildlife Art Gallery, 2001,
Meijel
COLLECTIONS: Woodson Art Museum;
Worrell Collection, Charlottesville, Virginia
BIBLIOGRAPHY: "Schilderen van Natuur,"
Buiten, January/February 2001; "Mystik des
Moores," *Wild und Hund*, March 2001

*In my hometown of Meijel, a gravel pit
was turned into a fishing pond, thus
creating a new habitat. During a spring
walk I discovered this area of freshly
colored green grasses and water plants.
I tend to focus on the edges of water
and land where I find a greater variety
of wading birds.*



Running Guineafowl (1/8),
2002

Helmeted guineafowl
Bronze

11 x 26 x 9

Private collection

Birds in Art: 1986, 1989, 1991-92, 1998-99, 2001

BORN: 1958, United States
RESIDES: Westminster, Maryland
EDUCATION: B.A., Hiram College, Hiram, Ohio
EXHIBITIONS: *Kalahari to Kilimanjaro*, 2001, Hiram Blauvelt Art Museum, Oradell, New Jersey; *A Magnificent Menagerie: Animals in Sculpture*, 2001, Brookgreen Gardens, Murrells Inlet, South Carolina; *Contemporary Naturalism*, 2001, Gerald Peters Gallery, Santa Fe, New Mexico; National Museum of Wildlife Art, 2001, Jackson, Wyoming; Canton Museum of Art, 2002, Canton, Ohio; *Animal Instincts*, 2002, Woodson Art Museum
COLLECTIONS: Brookgreen Gardens; National Museum of Wildlife Art; National Zoo, Washington, D.C.; Woodson Art Museum
COMMISSIONS: North Carolina Zoological Park, Asheboro; Baltimore Zoo; Iowa Center for the Child, Cedar Rapids
REPRESENTATIVES: Bishop Gallery, Allenspark, Colorado; Gerald Peters Gallery; Hilary Hatfield, Hanover, Pennsylvania

Helmeted guineafowl fascinate me as they wheel and careen across the African grasslands. Throwing their wings high over their backs, they make a terrific show of speed and agility. This particular sculpture is a field study. Although I was running out of wire and had to use branched sticks as part of my internal armature, I thoroughly enjoyed imparting a sense of movement to these three dynamic, disklike forms.



Delivery Man, 2002
European white stork
Scratchboard
23 x 17

Collection of the artist

Birds in Art: 1992, 1994, 1996-01

BORN: 1954, United States
RESIDES: Eldersburg, Maryland
EXHIBITIONS: *Kalahari to Kilimanjaro*, 2001, Hiram Blauvelt Art Museum, Oradell, New Jersey; *Black & White: Terry Miller & Paula Waterman*, 2002, Potomac Gallery, Leesburg, Virginia; *Art of the Animal Kingdom*, 2002, Bennington Center for the Arts, Bennington, Vermont
AWARDS: Environmental Wildlife Award, 2000, *Mystic Maritime International*, Mystic Seaport, Mystic, Connecticut
COLLECTIONS: Woodson Art Museum
BIBLIOGRAPHY: "Artist to Watch in the New Millennium" and "Gallery Walk," *Wildlife Art*, March/April 2001
REPRESENTATIVES: McBride Gallery, Annapolis, Maryland; Potomac Gallery; Troika Gallery, Easton, Maryland

I've been playing with different tools to make marks on the scratchboard surface. The medium can be rather harsh at the hand of the usual scraping instruments, but with the right tool the marks can be soft and even a little fuzzy rather than clean, contrasty, and sharp. I was particularly pleased to achieve that softness on the neck feathers of this stork. For portraiture I prefer more than a static pose. This stork obliged by stretching, fluffing, and retracting its neck in the morning sun.



Lonesome Dove, 2001

Rock dove
Marble
13 x 11 x 7

Collection of the artist

Birds in Art: 1999-01

BORN: 1947, United States
RESIDES: Tryon, North Carolina
EDUCATION: M.B.A., Boston University; M.S., University of Florida, Gainesville; B.S., Lehigh University, Bethlehem, Pennsylvania
EXHIBITIONS: *The Nature of Black & White*, 2000, Hiram Blauvelt Art Museum, Oradell, New Jersey; *Wildlife Images in Sculpture*, 2001, Ward Museum of Wildfowl Art, Salisbury University, Salisbury, Maryland; *Art and the Animal*, 2001, West Valley Art Museum, Surprise, Arizona
COMMISSIONS: Thomas Rehabilitation Hospital, Asheville, North Carolina
REPRESENTATIVES: Holland & Holland Fine Art, New York City; Richard James Galleries, Charleston, South Carolina; Russell A. Fink Gallery, Lorton, Virginia

Lonesome Dove has a special place in my heart. I sculpted it while my dearest friend and mentor was dying of cancer. He was always one to offer his input, positive or negative, solicited or unsolicited. I could feel his presence and guidance while I worked. The falling wing represents his failing state. I completed the piece the day he died.



Silent Waters, 2002

Common loon
Oil on Claybord
6 1/2 x 12

Private collection

Birds in Art: 1993, 1995-96, 1999, 2001

BORN: 1951, United States
RESIDES: Marshfield, Wisconsin
COLLECTIONS: Woodson Art Museum
REPRESENTATIVES: Koerten Gallery, Stevens Point, Wisconsin; Rocky Run Art, Edgar, Wisconsin

When I happened upon this secluded inlet where time seemed to stand still and all was quiet and peaceful, I knew it would be a painting titled Silent Waters. Only the sound of a damselfly interrupted the silence. To create a harmonious composition, I chose a juvenile loon because I wanted only one bird to offset the two water lilies. Also, the loon chick would be more compatible with the title than an adult bird that we equate with its haunting call.



Summer Solstice, 2001

Red-winged blackbird
Oil on Belgian linen
18 x 30

Collection of the artist

Birds in Art: 1984-85, 1989-90

BORN: 1959, United States
RESIDES: Lansing, Michigan
EDUCATION: B.F.A., Michigan State University, East Lansing
EXHIBITIONS: *Flowers in Art*, 2001, Creole Gallery, Lansing; *Art Studio One*, 2002, Mason, Michigan
COLLECTIONS: Amway, Grand Rapids, Michigan; Novi Community Schools, Novi, Michigan; Woodson Art Museum
COMMISSIONS: Complete Birkenstock, Wilmette, Illinois; New Balance, Troy, Michigan; Playmakers, East Lansing
BIBLIOGRAPHY: "Widener Masters the Fine Art of Business," *Greater Lansing Business Monthly*, May 2002
REPRESENTATIVES: Ernie Saint Pierre, Williamston, Michigan

Summer Solstice recaptures the idealistic motives that led me toward painting birds as a child. The redwing is the first bird I field sketched, and the season and time of day seen here reflect when I was generally out and about with binoculars and sketchpad. The emotion of those days dictated the concept I chose to resolve in this painting.



The Surf Fisherman, 2002

Great blue heron
Oil on canvas board
12 1/2 x 19

Collection of the artist

BORN: 1960, United States
RESIDES: Orlando, Florida
EXHIBITIONS: *Art and the Animal*, 2001, West Valley Art Museum, Surprise, Arizona
REPRESENTATIVES: Corpus Christi Art Connection, Corpus Christi, Texas

When it's difficult to get a new painting going in the studio, I rely on an exercise that usually gives me some forward motion. I pick a hard and fast rule – such as a compositional rule – that should never be broken and I intentionally break it. This rebellion helps me take neither myself nor the picture too seriously – and I get some paint on the canvas. In this case, I put a lone dot in the center and began building the bird around it as if the dot were the bird's eye. This practice would have gotten my hands spanked during my instructional years, but I make the rules now.



Before Sunset, 2001
Mute swan
Watercolor on Arches paper
22 x 30
Collection of the artist
Birds in Art: 2001

BORN: 1953, Taiwan
RESIDES: Taipei, Taiwan
EXHIBITIONS: *Birds/Art/Conservation*, 2001,
National Taiwan Museum of Art, Taipei

A day of sightseeing ended at sunset at Lake Geneva. Tranquil and serene, I felt a kinship with the lake as the golden sunshine twinkled on its surface. As I watched, a mute swan finished its daily routine by gliding on the mirrorlike lake. The sun, lake, swan, and I seemed to move simultaneously, almost as one. Soon after I returned home, this moment compelled me to take up my brush – and I again indulged myself in that pleasant, intoxicating experience.



Avocet (2/24), 2001
Bronze
12 x 15 x 5

Collection of the artist

Birds in Art: 1993, 1996, 1999-01

BORN: 1953, United States
RESIDES: Lake Villa, Illinois
EDUCATION: B.F.A., The School of the Art Institute of Chicago
EXHIBITIONS: *Wisconsin Connections*, 2000, Seippel Homestead and Center for the Arts, Beaver Dam, Wisconsin; *Art of the Animal Kingdom*, 2000-02, Bennington Center for the Arts, Bennington, Vermont; *Art and the Animal*, 2002, The Wildlife Experience, Parker, Colorado
AWARDS: Elliot Liskin Award, 2000, *Art and the Animal*, William S. Fairfield Public Gallery, Sturgeon Bay, Wisconsin
COLLECTIONS: Ward Museum of Wildfowl Art, Salisbury University, Salisbury, Maryland; Woodson Art Museum
REPRESENTATIVES: Howard/Mandville Gallery, Kirkland, Washington; Niemi Sculpture Gallery, Kenosha, Wisconsin

The idea for this sculpture came when I saw an avocet mount in a museum. Because it wasn't a particularly good mount, it drove me to look at live birds at a local zoo. After watching them, I returned to my studio with an understanding of the avocet's elegant nature. There is no substitute for looking at live birds.

Production Notes

TYPOGRAPHY: Officina Sans Bold, Berkeley, Berkeley Black Italic

PAPER: Cover, Stora Enso Productolith Dull Cover, 120# White, coated two sides; Fly Sheet, Reich Paper Chartham Transluents, 30# Ocean; Text, Stora Enso Gusto Satin, 100# White

PRINTING: Cover, four-color process, plus one match color and dull UV coating with spot gloss UV coating; Text, four-color process, plus one match color and spot gloss varnish, offset lithography

CATALOGUE COMPILATION: Donna Sanders, Chippewa Falls, Wisconsin

DESIGN: Richard Wunsch, Tamzen Media, Wausau, Wisconsin

COLOR SEPARATIONS AND PRINTING: Independent, Incorporated, De Pere, Wisconsin

BINDING: Midwest Editions, Incorporated, Minneapolis

PHOTOGRAPHY: Allan-Knox Photography, Milwaukee: 6, 7, 61, 86, 114; American Imaging/Fine Art, Jupiter, Florida: 110; Art Scan by Originals Digital Color, Coeur d'Alene, Idaho: 29; Atelier 80, Paris: 32; Richard Babb, Swannanoa, North Carolina: 124; Becker Communications, Schofield, Wisconsin: 20, 22, 40, 49, 51, 56, 58, 64, 65, 66, 67, 68, 70, 76, 83, 87, 98, 99, 102, 103, 117, 123, 125, 126; Bart Bender, Bagley, Minnesota: 116; Ian Blantern, Bristol, Avon, England: 118; Borge Andersen & Associates, Salt Lake City: 35; Allan Carlisle, Palm Beach Gardens, Florida: 60, 113; K. Jack Clark, Edmonton, Alberta, Canada: 36; Classic Art Prints, Milwaukee: 100; Eric Crossan, Townsend, Delaware: 21; The Darkroom, Los Angeles: 96; Don Darrock, Escondido, California: 53; Dale David, Milwaukee: 28; Eagle Photographics, Tampa, Florida: 115; B. Ferraro, Westminster, Maryland: 122; Fotostudio René Vervloet, Haarlem, The Netherlands: 84; Jim Frankoski, Salt Lake City: 106; Harper Fritsch, Madison, Wisconsin: 104; Mark Gulezian, Takoma Park, Maryland: 78; Shu-Jin He, Taipei, Taiwan: 128; Jon P. Hedlund, Taos, New Mexico: 108; Goyalo Hernandez, Palm City, Florida: 73; KC, Incorporated, Tulsa, Oklahoma: 79; Peter Kessels, Linne, The Netherlands: 121; Geoffrey Kilmer, Charlottesville, Virginia: 95; Marty Knapp, Olema, California: 97; Russ Lappa, Ashland, Massachusetts: 55; Pete Macchia, Oakland,

California: 25; Rick Maloof, Quantico, Maryland: 41; Denny Marek, Sedona, Arizona: 45; Veronika Maass, Ratingen, Germany: 77; Media Imaging, Northern Illinois University, Dekalb: 89; Michel Filion Photograph, Montreal: 33; Cook Neilson, Dorset, Vermont: 63; Paula J. Norton, Cincinnati: 46, 59; Guy Notte, Paris: 30; Jafe T. Parsons, Loveland, Colorado: 119; Pearl Publishing, Portland, Oregon: 71; Peninsula Photographics, San Mateo, California: 37; Photobition, Seattle: 105; PhotographicWorks, Tucson, Arizona: 38; Positive Images, Stuart, Florida: 90; Prolab, Brisbane, Queensland, Australia: 47; Yvonne Rabdau, Stormville, New York: 101; River City Silver, San Antonio: 50; Mark Steven Roberts, Ventura, California: 75; Tom Robison, Fort Lauderdale, Florida: 74; Mel Schockner, Loveland, Colorado: 39; Jacques Smith, Valleyfield, Quebec, Canada: 34; Ernie Sparks, Gananoque, Ontario, Canada: 27; John Spomar, Beecher, Illinois: 81; Studio 7, Bend, Oregon: 48; Vimage, Sainte Cecile de Milton, Quebec, Canada: 92; WMC Photography, Livingston, Montana: 24; Scott G. Young, Kalispell, Montana: 109

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