

AMERICAN WILDLIFE ART, the book, has drawn praise from a variety of noteworthy scholars and museum professionals, such as:

“David Wagner is a distinguished curator and art historian whose scholarly and informed contributions to the field of art, particularly wildlife art, have set standards for excellence, innovation, and thoroughness.”

J. Brooks Joyner, Director
Joslyn Art Museum

“David Wagner’s prodigious research ability has produced what will undoubtedly prove to be the definitive work on the history of American wildlife art. While others have written on particular facets of the subject, Wagner ties all the strands of the story together and presents it to the reader in a beautifully written illustrated synthesis.”

John F. Reiger, Professor, Ohio University—Chillicothe
Former Executive Director, Connecticut Audubon Society

“The Art Institute at the Arizona-Sonora Desert Museum is always looking for books to add to our library about wildlife art. American Wildlife Art is the most comprehensive book on the subject that we have come across. It is thorough in its scope and fills a gap in the history of wildlife art in the US, because the information is comprehensive and all in one book. More than just facts; it gives an historical context for this genre of art that is actually interesting to read. It is a large book and cannot be read over a week-end but the information it contains makes it a must-have tome for any library. We have chosen this book as the textbook for our program. It serves as both a reference and adventure story helping students see the role that wildlife art has played in forming our national perception of our wildlife heritage...and the pictures are pretty terrific too.”

Susan T. Fisher, Director
The Art Institute at The Arizona-Sonora Desert Museum



Author/Curator, David J. Wagner, signing copies of *American Wildlife Art* at Charleston premiere.

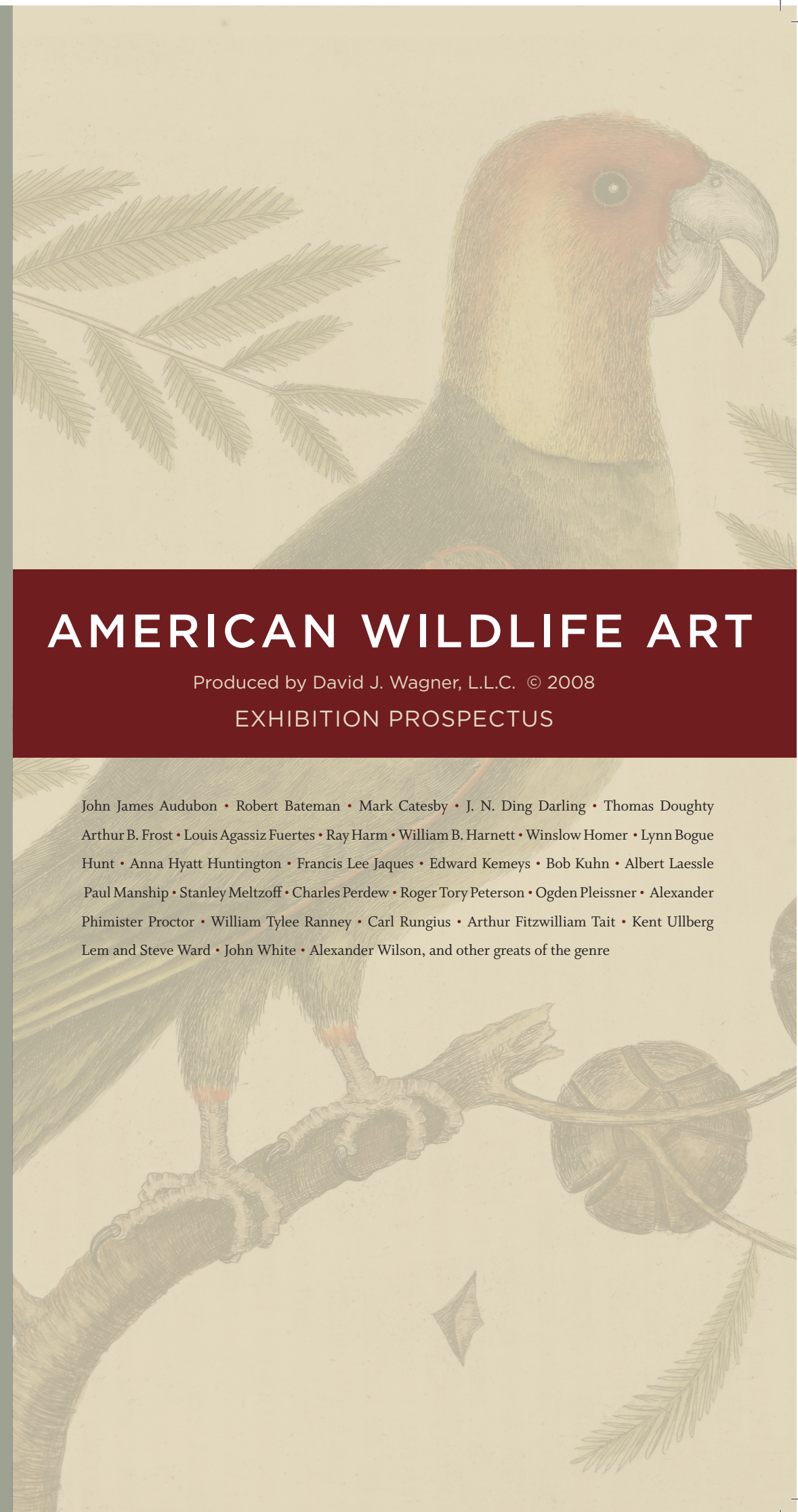
David J. Wagner is available for lectures and book signings. For national book signing tour schedule, visit: <http://www.american-wildlife-art.com/events.html>

The exhibition, AMERICAN WILDLIFE ART, is available for display at museums. To schedule, or for further information, contact:

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Photographs from **AMERICAN WILDLIFE ART** courtesy of Marquand Books.

Front cover image: Mark Catesby, *The Parrot of Carolina and the Cypress of America* (Carolina Parakeet and Bald Cypress), c. 1722–25 (detail), watercolor drawing



AMERICAN WILDLIFE ART

Produced by David J. Wagner, L.L.C. © 2008

EXHIBITION PROSPECTUS

John James Audubon • Robert Bateman • Mark Catesby • J. N. Ding Darling • Thomas Doughty
Arthur B. Frost • Louis Agassiz Fuertes • Ray Harm • William B. Harnett • Winslow Homer • Lynn Bogue
Hunt • Anna Hyatt Huntington • Francis Lee Jaques • Edward Kemeys • Bob Kuhn • Albert Laessle
Paul Manship • Stanley Meltzoff • Charles Perdew • Roger Tory Peterson • Ogden Pleissner • Alexander
Phimister Proctor • William Tylee Ranney • Carl Rungius • Arthur Fitzwilliam Tait • Kent Ullberg
Lem and Steve Ward • John White • Alexander Wilson, and other greats of the genre



John James Audubon, *Long-billed Curlew*, *Birds of America*, plate 231

AMERICAN WILDLIFE ART is a major traveling exhibition which traces the history of a genre shaped by four centuries of aesthetic and ideological appropriation, from its beginnings in colonial times to the monumental works of the present day. The exhibition grew out of a book by the same title (David J. Wagner, Marquand Books, 2008), which explains how aesthetic idioms and imagery of American wildlife art have evolved, how its ecological ideologies have changed with changing circumstances and ideas about animals and their habitats, and how artists and entrepreneurs developed and influenced the market for wildlife art.

The exhibition begins with the works of John White and Mark Catesby, artists who documented the flora and fauna of the New World and presented Europeans with a view of both the economic potential and the natural wonders of the then sparsely settled continent. After the American Revolution, as the new nation grew, artists such as Alexander Wilson and especially John James Audubon caused the course of American wildlife art history to turn and advance again. They set the stage for Arthur Tait's collaboration with Currier & Ives, which brought wildlife art to the masses. Edward Kemeys' seminal sculptures captured the essence of disappearing wildlife like the American bison at the same time that prominent Americans like George B. Grinnell, William Hornaday, and Theodore Roosevelt were promoting wilderness preservation and the ethics of sportsmanship. Contemporaries Louis Agassiz Fuertes and Carl Rungius, were extraordinary painters who professionalized the genre and brought it into the Twentieth Century. Rungius introduced an aesthetic of impressionism which was shaped by the introduction of modernism in America through the Armory Show of 1913, while Fuertes introduced a new penetrating kind of imagery that Roger Tory Peterson subsequently described as wildlife art "gestalt." The 1930's gave rise to *A Field Guide to the Birds* by Roger Tory Peterson, and the first Migratory-Bird Hunting Stamp which embodied the land aesthetics and ethics articulated by Aldo Leopold in *Sand County Almanac*. The exhibition concludes with recent paintings and sculptures by important modern wildlife artists including Bob Kuhn, Robert Bateman, and Kent Ullberg—artists whose work at once departs from and embodies the legacies, traditions, and innovations that informed and preceded it.

AMERICAN WILDLIFE ART, the exhibition, will follow the chronology that is the basis for the book:

PART I: EARLY ART OF NATURAL HISTORY

- Chapter 1 Colonial Exploration and Discovery
- Chapter 2 The New U.S. Milieu and the Race to Publish Birds
- Chapter 3 The Episode of John James Audubon



Arthur F. Tait, *American Speckled Brook Trout*, 1864. Chromolithograph, Currier & Ives
 Arthur F. Tait, *Autumn Morning, Racquette Lake*, 1872, oil

PART II: THE REAPPROPRIATION OF AMERICAN WILDLIFE ART

- Chapter 4 Wildlife as Game for Sport and the Democratization of American Wildlife Art
- Chapter 5 The Diversification and Proliferation of American Wildlife Art

PART III: AMERICAN WILDLIFE ART IN THE TWENTIETH CENTURY

- Chapter 6 Modernization and Professionalization: The Art and Influence of Carl Rungius and Louis Agassiz Fuertes
- Chapter 7 Wildlife Art Through the Great Depression, World War II, and Decades After
- Chapter 8 New and Renewed Trends in Wildlife Art: Imagery, Ideology, and Enterprise
- Chapter 9 Postmodern American Wildlife Art



ABOVE, LEFT TO RIGHT
 Carl Rungius, *White Mountain Goat*, 1919, oil
 William B. Harnett, *After the Hunt*, 1885, oil
 Robert Bateman, *White Encounter—Polar Bear*, 1980, acrylic and oil



Alexander Phimister Proctor, *Buffalo*, 1911, bronze

Accompanied by informative text panels, labels, and video, *American Wildlife Art* will appeal to artists, collectors, conservationists, and educators—to anyone who already enjoys wildlife art or who is learning about it for the first time. Whereas Wagner's book comprehensively documents the genre's history; the exhibition brings its artistic expression to life.

Contents

Approximately 100 artworks including paintings, works on paper, and sculpture by seminal artists of the genre; plus hand-colored book plates, prints, ephemera and didactic informational panels and labels

Rental Fee

Pro-rated for venues of 8-weeks or longer plus transportation and insurance

Support Materials

Press, education and registration; *American Wildlife Art*, published by Marquand Books, is available in hardcover, 424 pages, 280 color and 30 black-and-white illustrations

Exhibit Availability: 2011 and thereafter

ABOVE, LEFT TO RIGHT
 Louis Agassiz Fuertes, *Great Horned Owl*, 1900, watercolor on paper
 Bob Kuhn, *Silent as the Snow*, 1979 (detail), acrylic on masonite
 Francis Lee Jaques, *Moose at Basswood Lake, Minnesota*, 1946 (detail), wildlife habitat diorama with foreground by Walter Breckenridge