The Exhibit

The Art of Conservation exhibition celebrates artistic excellence in the depiction of nature, raises awareness of important conservation issues and directly supports organizations dedicated to addressing them.
Exhibiting Artists

Following is a list of all artists who’s artwork is represented in The Art of Conservation 2008 exhibit. As with the list, the artworks featured on the pages that follow appear in alphabetical order of the artists names.

* Sue Adair
  Douglas Aja
  * Charles Alexander
  Maxine Ar buckle
  Stuart Arnett
  * Malcolm Arnold
  Tucker Bailey
  Robert Bateman
  Eric Berg
  * Alejandro Bertolo
  Derek Bond
  Carel Brest van Kempen
  * Ray Brown Jr.
  Glenys Buzza
  Gloria Chadwick
  Guy Combes
  Carrie Cook
  * Judy Cooper
  * Deborah Crossman
  Dennis Curry
  Linda Darsow Sutton
  Kim Diment
  * Kelly Dodge
  * Pablo Dominguez
  Ray Easton
  * Lyn Ellison
  Melanie Fain
  Oscar Famili
  Anne Faust
  Vicki Ferguson
  David Gallup
  Rick Geib
  Robert Glen
  Ian Greensitt
  * Ian Griffiths
  Setsuo Hamanaka
  * Lorna Hamilton
  Julia Hargreaves
  Andrew Hoag
  Edward Hobson
  Mary Louise Holt
  Brian Jarvi
  * Jay Johnson
  Joni Johnson-Gods y
  Karryl
  David Kitler
  Eriko Kobayashi
  Esther Lidstrom
  Steven Lingham
  * Dorcas MacClintock
  Laura Mark Finberg
  Michelle McCune
  Pip McGarry
  * Joel Merriner
  * Dirk Moerbeek
  Steve Morvell
  Marilyn New mark
  * Alison Nicholls
  Mary Louise O’Sullivan
  Ron Orlando
  * Michael Pape
  Patricia Pepin
  * Dag Peterson
  * Anne Peyton
  Pollyanna Pickering
  * Robert Post
  Ji Qiu
  * David Rankin
  Gamini Rat navira
  Diana Reuter-Twining
  Andrea Rich
  Craig Roberts
  Rosetta
  Linda Rossin
  Nigel Shaw
  George Shumate
  Wes Siegrist
  Rachelle Siegrist
  Kelly Singleton
  * Edward Spera
  Mark Susinno
  Frederick Szatkowski
  * Sandra Temple
  France Tremblay
  * Eva Van Rijn
  Diane Versteeg
  Dale Weiler
  * Jeffrey Whiting
  * Derek Wicks
  Terry Woodall

* Exhibiting artists marked with an asterisk have pledged over 25% of the selling price of their artwork to this year’s beneficiary conservation organization—the Wildlife Conservation Society.
“I have come to know American Toads well over the last couple of years, mainly because I have looked at so many of them searching for a Fowler’s Toad. Our home is located in the plain of glacial Lake Albany. Once the lake disappeared the area became an inland pine barrens. While much of the original habitat has been destroyed, there are areas near our house with native plants intact, so we have planted pitch pines, lupine and other native flora in our yard in hopes of providing homes for native fauna such as the Fowler’s Toad (which I did eventually find). In the process of my examinations I have discovered that toads make excellent photographic subjects, and I find their wonderful faces irresistible. Hector was the first toad I painted, but he will not be the last!”

SUE ADAIR

Hector
Watercolor and Colored Pencil
6” x 6”
“The idea for this painting came to me one day as I drove down the street I work on and glimpsed the utility poles covered with new and old notices. I took many photographs of several different poles so that I could choose just the tacks, staples and nails I liked best for the painting. I added an Eastern Comma to the pole because it is a species that often alights on tree trunks and a butterfly I have seen in downtown Schenectady, New York where these particular telephone poles are located.”
There are a handful of individual elephants I try to find whenever I visit Amboseli National Park in Kenya. The old matriarch known as Echo is always one of them. This sculpture of Echo depicts her when she was in her mid-fifties, along with her one-year-old calf, Emily Kate. Echo is probably the world's best known wild elephant, having been featured in several films and many books. She can be easily identified by the notches in her right ear and most notably, by her long tusks that cross at the tips.
“Since 2005, I have been painting the bonobo orphans of Lola ya Bonobo, a 70-acre sanctuary located on the outskirts of Kinshasa, Democratic Republic of Congo (DRC). Founded in 1994 by Mme. Claudine André, Lola is now home to over 50 bonobos. Isolated from other ape populations by the Congo River, the bonobo has evolved into a species distinct from the chimpanzee. Unlike chimps or humans, bonobos do not practice infanticide or warfare, but instead prefer to ‘make love, not war’ by diffusing social tensions and potential conflict through the creative use of sex. Ironically, this peacemaker among apes is in the process of meeting a rapid and violent end in the DRC. Bushmeat hunting with snares and guns has decimated the bonobo population, which has plunged from an estimated 100,000 in 1980 to less than 10,000 today. Tragically, each Lola portrait that I paint represents a bonobo that has witnessed the violent death of his or her family to bushmeat hunters. Like all bonobo orphans that end up in the pet trade, each was ripped from the security of his dead mother’s arms, ill fed, and unloved for days and even weeks until rescued by Lola.”

CHARLES ALEXANDER

Orphans of Lola ya Bonobo: Portrait of Lomami
Pastel
8” x 10”
Since 2005, I have been painting the bonobo orphans of Lola ya Bonobo, a 70-acre sanctuary located on the outskirts of Kinshasa, Democratic Republic of Congo (DRC). Founded in 1994 by Mme. Claudine André, Lola is now home to over 50 bonobos. Isolated from other ape populations by the Congo River, the bonobo has evolved into a species distinct from the chimpanzee. Unlike chimps or humans, bonobos do not practice infanticide or warfare, but instead prefer to ‘make love, not war’ by diffusing social tensions and potential conflict through the creative use of sex. Ironically, this peacemaker among apes is in the process of meeting a rapid and violent end in the DRC. Bushmeat hunting with snares and guns has decimated the bonobo population, which has plunged from an estimated 100,000 in 1980 to less than 10,000 today. Tragically, each Lola portrait that I paint represents a bonobo that has witnessed the violent death of his or her family to bushmeat hunters. Like all bonobo orphans that end up in the pet trade, each was ripped from the security of his dead mother’s arms, ill fed, and unloved for days and even weeks until rescued by Lola.

CHARLES ALEXANDER

*Orphans of Lola ya Bonobo: Portrait of Mabali*

Pastel

8” x 10”
“Parc-Omega, in Montebello, Quebec is a haven for Canadian wildlife. It was here that I encountered my red fox ‘Emerging from the Shadows’. For a brief moment, her gaze met mine... I was intrigued and inspired by her timid pose as she emerged from her lair. The play of shadows in this piece added a dramatic flair allowing me to capture the many angles and levels in this painting while focusing on the main point of interest - the fox.”
STUART ARNETT

Jitterbugging the Rideau
Graphite, Staedtler Marker, Watercolour
22” x 31”

“Jitterbugging the Rideau’ is a form of mixed media that I call Artistic Cartography, which involves the use of maps as my paper or ‘canvas’ if you will. The Rideau Lakes Canal System became a World Heritage Site under UNESCO’s guidance in 2007 and is a favorite fishing destination for 1000’s of tourists. ‘Jitterbugging the Rideau’ depicts a large mouth bass surging up through the lily pads to strike at an angler’s lure. This piece was done on a topographical map of the Rideau System focused on the village of Westport, in Eastern Ontario, Canada. It is finished in Graphite, Staedtler Marker and Watercolour.”
“One of my favourite subject matters is introducing wildlife back into deserted dwellings. This scene is typical of many I have observed when visiting outback woolsheds in rural Australia. The graffitied walls bear witness to those who have worked and visited this particular shed. Made of local stone and local timbers these structures endure long after their usefulness in the wool industry has expired. To the artist’s eye they are ‘manna from heaven’.”

MALCOLM ARNOLD

Towards the Light
Acrylic on gessoed board
17” x 15”
“When I was working on my sculpture of a Clouded Leopard, I had the privilege of meeting one in person. I was so impressed by their unique qualities such as their long, full tails and markings. No one knows the status of these highly endangered cats in the wild as they are very secretive, so breeding programs are extremely important to their survival.

I sculpted the Clouded Leopard on a piece of giant Bamboo to show part of their natural habitat.”
“I have always found the seahorse to be an enchanting and mystical creature. Sculpturally, it has great form behaviour and texture. Also unique, the male gives birth.

This sculpture is actually a maquette for a much larger piece not yet completed.”

ERI C B ER G

Seahorse
Bronze
15” x 5” x 2”
This Giant Salamander is life-size! It is the second casting of a piece recently installed at the National Zoo in Washinton, DC. The choice of resin is ideal for conveying the ‘wet’ surface of the creature.

**ERIC BERG**

*Japanese Giant Salamander*

Polyester resin

6” x 54” x 16”
“Once abundant in the Abyssinian mountains, today this magnificent creature can only be found in remote areas of the Ethiopian Highlands. Thanks to international protection, the species is slowly recovering. The individual depicted here is a mature male, sketched in the Simien Mountains, in November 2007.”
“Endemic to the Ethiopian highlands, Geladas are spectacular creatures. Their long, thick, golden fur protects them from the cold, wind, and rain of their severe habitat. The specimen depicted here is a dominant male, sketched while grazing under a fine drizzle in the Simien Mountains, in November 2007.”

ALEJANDRO BERTOLO

Gelada Baboon
Mineral pigments on Japanese kozo paper
28” x 25”
“This painting originated from an interaction I had with a large pickup truck and a Western Snowy Plover. I was sketching in the sand dunes below my home and I heard a truck in the distance. A group of frightened Snowy Plovers ran by me. One plover stopped, looked at me, and ran off. The truck was inside the roped-off nesting area of the plovers. This painting was born out of my mixed feelings about vehicles on the beach.”
DEREK BOND

Nightfish
Egg tempera and graphite on Ingres paper
18” x 21”

“It was the middle of May, and I was diving in the waters of the Pacific Ocean not far from my home. The nightfish smelt were moving in and out of the surf. The sun was shining through the fog creating a brilliant light, which danced about the water. From the corner of my dive mask I saw the ocean light up in brilliant silver and blue. The giant school of nightfish swam in front of me, responding in a synchronous wave to a gesture from my hand. I was fascinated by their reaction. My creative drive comes from these kinds of connections with nature. This painting was born out of that interaction.”
“The island of Madagascar is one of the planet's most endangered ecosystems, with some 5% of Earth's animal and plant species, about 80% of which are endemic. Chameleons represent one of the island's emblematic families, even though Madagascar harbors only about half of the world's species. One of the largest, and surely the most variable, is the 20-inch-long Panther Chameleon (Furcifer pardalis), found throughout the island. Its colors range the spectrum, from brown, orange, through greens, yellows, violets, and the solid blue individuals from the islet of Nosy Bé, to the spectacular wine and sky-colored males from Nosy Mangabé.”
“Ravens may be my favorite subject to draw, not only because I work in black and white and they are, therefore, a perfect subject graphically speaking, but also because to me they symbolize the wilderness. When I first started to spend time in the American west, the raven was the image that dominated my memories. They have such large personalities, a sense that there is more to them than meets the eye. They have been a part of folklore for many cultures through history. There is even one culture which believes that a raven created the universe, hence my title ‘Before the Beginning’.”
“The male lyrebird engages in a passionate, mesmerising courtship display utilising his stunning tail, and accompanied by an orchestra of mimicry.

My enduring image of this shy, elusive bird is always a fleeting one, glimpsed for a moment as it flits through the forest undergrowth.”
“In the Dreamtime, according to Aboriginal legend, a beautiful long-limbed girl called Brolgah loved to dance all day long, neglecting her tasks. As a consequence of this neglect she was turned into a bird - the graceful Brolga, or Australian Crane, renowned for its elaborate, elegant dancing.

Its place in indigenous culture has influenced the choreography of corroborees.

Early settlers called it the Native Companion.”

GLENYS BUZZA
The Brolga of Aboriginal Legend
Brush & Ink
19.5” x 4.75”
“As a native Californian, I am thankful for the dedicated work of the California Condor Recovery Program which brought back the condor from near extinction. There were only nine condors in the wild when the program started in 1987. They have successfully bred 299 birds and released 147 back into their habitat which required additional help. Thankfully, the California legislators and the Governor passed legislation in 2007 to prohibit the use of lead-filled pellets in the carrion-eating condor’s habitat. California can again enjoy the spectacular display of the outstretched nine-foot wingspan of a bird once known to the Native American Indians as a thunderbird.”

G L O R I A C H A D W I C K
California’s Thunderbird
Acrylic on masonite
18” x 21”
“Elementaita in Kenya’s Rift valley is the home of the artist and also of the only nesting colony of the Great White Pelican in Kenya. Lake Elementaita has the unique combination of being a soda lake with islands which are inaccessible to land-based predators. Pelicans nest there annually in huge numbers, making it one of the great spectacles of the ornithological world.”
CARRIE COOK

One Stood Alone

Oil on canvas

6” x 24”
“Night Watch’ was inspired by a memory of camping under a full moon by some red pines, which became eerily bleached of color in that light. I envisioned a Great Horned Owl in the scene, so to gather information for the painting, I arranged a visit to a local bird rehabilitation center to take some reference photos.

The photo session was conducted on a cold day and the owl, Einstein, was a bit wild and possessed a temper, which made her handler reluctant to go outside. I was worried that the poor, unidirectional light and close quarters would make the photos unusable, but, when I was reviewing them, they seemed uncannily suited for the night scene I had in mind. I could not resist the vision I had of her dramatic, gold-hued eyes and facial disk backed by the cool tones of the moonlit pine.

In ‘Night Watch’ I tried to capture the owl’s wildness and intricate feather pattern, the latter of which is echoed in the flow of the surrounding pine branches and needles.”
DEBORAH CROSSMAN

One of the Last Greats
Pastel
12” x 16”
DEBORAH CROSSMAN

*Hyacinth Macaw*

Pastel

8” x 12”
“I observed these Marbled Godwits, a common sight along the Pacific coast in winter, while kayaking the waters of Morro Bay, California. I was struck by the rich, warm coloration of the birds as sunlight pierced the fog, highlighting them against the cool background and still waters of the bay.”

DENNIS CURRY

Godwits
Oil
18” x 24”
“The India Blue Peafowl is the National Bird of India. While living comfortably in many parts of the world, historically they have been kept as a symbol of status. Underrated, but a beautiful chromatic color chord in her own right, is the Peahen. She wears the iridescent effects of light, contrasted discreetly with earth tones. The choice of mate is hers, along with the responsibility of incubating and camouflaging the young in a nest on the ground. She is more practically colored than the Peacock. He is out there flashing his extravagant colors focused on her attention and favor, even at the risk of drawing attention to himself as a meal.

Employing traditional Art Elements with relationships between abstraction and realism, engages the imagination. The viewer is not obligated to see exactly as the artist, provoking a more individualized sense of reality - inciting a memory, thought, or maybe even a revaluation of priorities. Imposing the idea of valuing our Natural World is intentional.”

LINDA DARSOW SUTTON
Indian Princess
Transparent watercolor on 300# paper
22” x 15”
“‘A Bird in Hand’ depicts an Ocelot and the remnants of a long gone meal thus giving ‘fast food’ a new meaning. I visited Belize in 2005 and visited the great Cockscomb Jaguar Sanctuary. Although I didn’t see an Ocelot in the wild I was able to imagine its world of green diffused jungle light.

I like to work with endangered species as subject matter. I find that after I paint the animal I can talk about it to various viewers. Half the battle in helping a species is just educating people about the animal’s existence. To get people interested I often paint geometric shapes in the backgrounds of my endangered species painting. People will then often ask what the shapes mean. Although I prefer they draw their own conclusions, I explain the symbols represent human encroachment into the natural world. Many humans prefer to experience their nature in a compartmentalized, pixilated and non-threatening way (thus the box-like shapes). My hope is the symbols may be left out someday.”

KIM DIMENT
A Bird In Hand...
Acrylic
26” x 16”
‘Puffin Stuff’ is an acrylic painting inspired by the incredible bird colonies at Machias Seal Island off the coast of Maine. We chartered a boat with ‘Captain Jon’ from Jonesport and after an hour sea ride ended up at the island. Not only did we see many Atlantic Puffins, but Razor Billed Auks, murres and terns as well. The puffins at times roamed within feet of our small blinds. Many were often on the metal roof of the blind. As new groups of puffins came in you could hear their little feet scurrying in all directions to make way for the new-comers.”
“The original concept for this painting was to position the Snow Pigeons in the foreground with an Egyptian Vulture soaring far above. As the piece evolved it became apparent that although my idea worked in concept, it wasn’t going to work compositionally. In June 2007 I was privileged to study these species in their natural habitat as the accompanying artist on an AFC sponsored Flag Expedition to the Himalayas of Northern India. Snow Pigeon populations appear to be stable so are currently evaluated by the International Union for Conservation of Nature as Least Concern. Sadly, just four years ago the Egyptian Vulture was also listed as Least Concern; however it has been uplisted to Endangered following a rapid population decline. It is with bittersweet memories that I look at my painting and rejoice in the presence of the pigeons while mourning the absence of the vulture. The natural world is waiting for us with rich blessings if we recognize our co-existence with and stewardship of it. I hope viewers will be inspired to look within and to heed what creation is saying to us.”
Bluebirds are a cherished sight across North America. At one time Eastern Bluebirds were designated Rare by the Committee on the Status of Endangered Wildlife in Canada. Thanks to the efforts of bluebirders constructing nest boxes, populations increased and the species was delisted. ‘Zippity Doo Dah’ is a fledgling I once had the pleasure of assisting. Zippy’s wings weren’t fully developed when it came time to fledge. To add to his troubles, he was born with a crippled toe not conducive to balancing with underdeveloped wings. I had been providing the parents with mealworms during nesting so I now joined them in a co-parenting venture. Daily I would put Zippy out in an open-topped cage. His waiting parents would take the mealworms into the cage to feed him. After a week Zippy’s wings strengthened enough for flight and balance. It was a blessing to see him join his parents and siblings in the sky. One more conservation success story!”
“Cougars are quite handsome and agile felines and my admiration for the big cat is humbly expressed through this drawing, which simply reinforces my felt appreciation of almighty God’s loving gift that is the animal kingdom. I certainly don’t say this in a whimsical or trite manner, but rather from an understanding that the attributes seen in life and the ecosystem point to the biblical explanation of God as the designer. This opposed to a concept where the complexity, design, and symmetry that we know exists in nature originated through an unguided natural process, and that life itself is a collection of ingredients that developed randomly. There is great comfort in knowing that all of creation has a purpose, and that everyone and everything has been placed here for a reason. That we on occasion are allowed to see in the wild the cougar, a cautious animal with an uncanny skill at stealth, can be considered a blessing.”
“Efforts to conserve vultures began with the Migratory Bird Treaty Act of 1918, when the importance of these magnificent birds was recognized. Their scavenging habits provide a great benefit in removing sources of infection from our environment.

Persecuted for centuries due to misunderstanding, vultures have received a bad reputation despite their vital importance. Today, the numbers of Black Vultures and Turkey Vultures are strong thanks to conservation efforts and a better understanding of the significant role they play in the ‘natural order’ of all living things.

The mere innocence of the natural world is perhaps its greatest attribute, like the simplest stroke of the earth’s most divine masterpiece.”
“Crows, along with their corvid cousins, have an undeserved reputation for being pests. They are sometimes seen raiding garbage or pulling up crops. While these behaviors can cause inconveniences for humans, the crows are simply taking advantage of easy food resources. This is but one indication of crow intelligence. Scientists and observers have seen the abilities of corvids to communicate and problem-solve. They benefit humans by ingesting large numbers of insect and rodent pests. Crows will also scavenge on carrion. We can often observe them cleaning up along our roadways which helps control infection and disease.

The mere innocence of the natural world is perhaps its greatest attribute, like the simplest stroke of the earth’s most divine masterpiece.”
“It would be hard to find anything more beautiful to paint amongst Australia’s wildlife than the lively little numbat. The rare and wonderful sight of a numbat dashing across a patch of open ground with its tail arched over its back is very special indeed! The Dryandra bushland in Western Australia is now one of the last strongholds for this striking marsupial. Here the bushland is dominated by trees that are readily attacked by termites. The ground is littered with rotting timber and is the perfect habitat for the numbat, with plenty of hollow logs to sleep in by night and a ready supply of termites by day. Good management has resulted in an increase in numbers in the Dryandra area and there is now a program of reintroduction to other areas where feral cats and foxes are controlled.

The future of the numbat relies on protection of its very special habitat. Numbats and Dryandra bushland go ‘Hand in Hand’.”

LYN ELLISON

Hand In Hand - Numbats and Dryandra Bushland
Oil
25” x 20”
“I discovered a female Black-chinned Hummingbird trapped and hanging in an orb-weaver’s web in the woods around my home. It was an eerie sight. She was motionless, exhausted from her struggle. I carefully freed her from the tangled web, removed the sticky pieces from her wings and body and then released her. I felt compelled to recreate this scene based on the strong emotional impact it had on me.”
“I wanted to paint something specifically for the first Artists for Conservation show. Being a native Texan, a Texas Horned Lizard seemed appropriate. I grew up in West Texas, where as a child, ‘Horny Toads’ were abundant and I saw them all the time. Having lived in South Texas for a number of years, I used to see them frequently when wandering about the land. Sadly, over the last 30 years, their numbers have dwindled. I chose to paint the Texas Horned Lizard sunning himself on a rock, yet standing in a defensive posture at the edge. The defensive posture is symbolic of not wanting to vanish, the edge being a drop into oblivion, thus the title, ‘On The Brink’.”
OSCAR FAMILI

Curiosity and the Cat - Caspian Leopard in UNESCO’s Golestan, Iran
Oil on canvas
32” x 44”

“Golestan means ‘Place of Flowers’. It was my backyard as a child. My grandfather was a well-respected woodsman in our village and he taught me the ways of these mountains. It was here that nature’s colors taught me to paint, in the open, with the wind and animals surrounding me. Wherever I go in the world, sketching and painting endangered animals and habitats, my heart is not far from the beauty of Golestan.

The winter of 2008 has been particularly severe, driving starving wolves down into the villages searching for food. This has been hard on shepherds and their dogs as the endangered wolves are protected.

UNESCO’s highland Biosphere Reserve of Golestan is situated between UNESCO’s lowland sub-humid Miyan Kaleh and the cold high deserts of UNESCO’s Touran in the south Caspian Sea region. Conservation International has labeled this region one of its Hotspots of Biodiversity. Golestan contains a vast variety of habitats: closed forests, open woodlands, temperate rain forests, mountain meadows, springtime waterfalls and aquatic communities, herbaceous steppes and limestone ‘karst’ regions as I have pictured in this painting, ‘Curiosity and the Cat - Caspian Leopard and Persian Mountain Ibex’.”
“The UNESCO Biosphere Reserve of Touran is a semi-arid desert more than 2,200m above sea level. This harsh windswept land offers a beauty all its own. Icy clouds scud across a pale blue sky while hardy herbaceous winter plants offer a feast for the highly endangered Persian Onager of the northeast Iranian plateau. The silence here is the constant background song of the wind, broken at dusk by the gregarious yipping of jackals. When I camp here the land tugs at my soul. The air is dry, the animals shy.

A certain resolute calmness permeates the landscape, as though life, precarious as it is, will somehow survive. My heart is always caught in this web when I travel to Touran to paint. The winter of 2008 has been particularly severe here.

Luckily, the Wildlife Conservation Society (WCS) Big Cats Program is bringing much needed world attention to this biosphere which is also home to the highly endangered Asiatic Cheetah, a sub-species of the African Cheetah. Maybe one day I will be lucky enough to spot one here amidst the hard beauty of Touran.

I like to dream that this will be so.”
“In the foothills of the Himalayas, in the small country of Bhutan, northeast of India, I watched this magnificent Rufous-necked Hornbill and his mate fly from tree to tree, surveying the hills and valleys below them. The male seemed to project a regal bearing in this mountain wilderness and I wanted to capture that impression and also the incredible space of receding mountains and valleys disappearing into the mist.”
“Rails are really frustrating birds to see. They call from the marsh but are so well-hidden by the vegetation that you can be looking right at the source of the call and still not see them. I have found the Sora somewhat easier to see as it picks its way along the edges of the reeds searching for food. A favorite spot seems to be at the end of the lighthouse road in St. Marks National Wildlife Refuge in Florida where I have observed one on several occasions.”
“Yes, we have had bears at the door.....as well as climbing over the fence, through the fence, and cutting across the yard. We don’t live in an isolated wilderness though. We live in central Florida, in an area crisscrossed by highways, shopping centers, and industrial parks, but it is also on the edge of prime bear habitat. It’s not surprising that bear and human encounters occur. What is surprising though is how quiet, and well-camouflaged, bears tend to be. They don’t stand out, they blend in to their background. If you only take a quick glance, you might miss seeing one.”

VICKI FERGUSON

Knock, Knock
Pencil, pastel, and acrylic on black museum board
45” x 11”
DAVID GALLUP

Moonlit Tidepools
Oil on canvas
18” x 21”
“This piece is an attempt to express the graceful and delicate, changing balance of nature. Two Spotted Eagle Rays spiral upward towards the surface, tails entwined. They ascend around an abstracted whip coral structure growing from a moon snail shell.”

**RICK GEIB**

*Ascension*

Bronze

10” x 8” x 6”
ROBERT GLEN

Three Old Bull Elephants
Bronze
12” x 38” x 14”

“I have always enjoyed watching the interaction and respect of old bulls by younger males.

I intended this piece to show an old male in the lead, being attended by a slightly younger animal, with a still younger animal keeping guard at the rear.”
Sculptor Ian Greensitt creates stunning, limited edition, bronze wildlife sculptures much sought after worldwide.

Ian creates his sculptures in his Northumbrian studio, close to the moorlands and rivers where he is able to observe his subjects in their natural environment.

In March 2008 Ian travelled to South Africa to undertake a 6-week research trip; his time was spent drawing and sculpting in the field. On his return to the UK, the sculptures will be cast and made into limited edition bronzes.
“When I paint I want the viewer to take an extra look at the habitat of the subject and to appreciate nature’s subtleties. I do not try to paint every last feather detail as I want to capture the overall beauty of light, atmosphere and composition to give a pleasing end result.

‘Granite’ depicts a small corner of a busy beach where the plover goes about its everyday life unseen by the public.

If the viewer appreciates the small corners, and looks after these, the bigger picture does not become an unassailable mountain.”
“Habitat loss has the most damaging effect on all forms of life, even ours. I have portrayed a simple scene of a typical silted river, which is in a small UK city. The loss of this small river by our dredging or development would have a profound effect, not just on the immediate wildlife but in the sea where all rivers end.”

IAN GRIFFITHS

Mud
Acrylic
30” x 20”
SETSUO HAMANAKA
Wait on the Top
Oil on canvas
13” x 18”

“A Swallow-tailed Gull is waiting for a school of bait fish on a rocky shore of North Seymour, Galapagos.”
“A lagoon in Galapagos is a very small paradise in small islands. Brown Pelicans nest in mangroves and young Yellow-crowned Night Herons feed in daytime. There are a large number of schools of young fish and you can see opened-up forest at the foot of a mountain.”
"Due to centuries of persecution and habitat loss, the number of birds of prey plummeted, leaving many species that once dominated our skies, extinct. At present we have seven species of raptors breeding in Ireland. This is one of the lowest figures recorded within the European Union. There is hope, however, with re-introduction programmes for species such as the Red Kite, White-Tailed Eagle and Golden Eagle.

This painting, ‘On the Edge’, celebrates the success of the Golden Eagle project in Co. Donegal where the first fledgling in over 100 years was sighted. This is a positive result for the project which has worked towards this goal since the release of 46 birds from 2001. Sadly we are continuing to see isolated cases of illegal killings. Work still needs to be done in order to bring the mighty raptor back from being ‘on the edge’ of extinction."
JULIA HARGREAVES

*Twilight - Great Horned Owl*

Acrylic

28” x 22”
“Another glorious morning in Algonquin Park. I was sitting in my canoe in a very slow moving waterway at the edge of Pog Lake. The sun was just breaking over the distant treeline flooding the misty water with light. As I was taking in the view and the atmosphere, this family of ducks slowly glided by my canoe. It was as if they were ships drifting into sight through the early morning fog, at first just silhouettes until they finally took shape as they came into the shadows of the river bank. If magic is going to happen, it will surely occur in Algonquin park.”
“I have been fortunate to have a pair of kestrels take up residence in a nesting box located on my barn. I’ve enjoyed watching them as they do aerial maneuvers over my back yard. My property of 200 acres consists of old abandoned fields, woodlots, ponds and streams. The land is simply alive with warblers, sparrows and lots of grasshoppers, perfect habitat for kestrels. The one thing I have noticed more than anything else is their ability to stay alert to their surroundings, even at rest.”

ANDREW HOAG

Always Alert
Oil on panel
14.5” x 10.5”
EDWARD HOBSON

Nakuru White Rhinos
Pastel
16” x 20”

“As I drew near these rhinos on the shore of Lake Nakuru, shining white against the green flood plain, they looked as if they could be weathered marble sculptures on the lawn of some museum. I was struck first by the symmetry of their pose but became enchanted by the look of total contentment on their faces as they relaxed in the warmth of the afternoon sun, beneath azure Kenyan skies. They seemed to have not a care in the world, and to be totally indifferent to my presence. Isn’t that the way it should be? Isn’t it sad that such a powerful and magnificent beast should have to depend on man for protection from man? How glad I am that they weren’t just sculptures, and how very much I hope that sculptures, paintings and dusty taxidermied-specimens won’t be the only way for future generations to see a rhino.”
MARY LOUISE HOLT

A Reverence for the ‘Lord God’ Above
Oil on canvas
24” x 48”

“When Teddy Roosevelt first saw the Ivory-billed Woodpecker he said ‘Lord God what a bird!’ For many years after it has been referred to as the ‘Lord God bird’. The Native Americans believed in numerous spirits and subordinate deities. Almost all animals and the elements were looked upon as spirits. Most of the Indians believed that one or more of these spirits had been particularly given to them to assist them and make them prosper. This, they claimed, had been made known to them in a dream. One of these Native Americans sees his spirit guide soaring overhead.

Along the banks of the Ohio River, starting around Henderson, Kentucky and continuing south, massive bald cypress trees thrived for centuries. The wood was often used to create dugout canoes. Traveling sometimes with their families Native Americans exchanged hides for clothing and other useful goods with the European traders.”
“The African Lion, an enigma both vilified and revered, is a species whose future has become uncertain. With the encroachment of man, its once vast territory has evaporated to the point where only tiny isolated islands of its former range remain. Beyond the obvious problems loss of habitat brings, serious genetic issues have manifested as the population becomes increasingly segmented. Its future is as perplexing as its personality.

Despite having studied the lion extensively over the past twenty years, its ability to transform from lethargy to total aggression in a split second never ceases to amaze me. It’s that moment in time that I’ve tried to capture as the body language tells one story but the eyes tell another in ‘The Rising’.”
JAY JOHNSON
Sun Glows on the Land
Oil on linen
25” x 48”


“A raccoon is always up to something. I find it an interesting coincidence that such a trickster wears a mask. It is a futile attempt to hide his mischievous nature.

This fat fellow has capitalized on the corn that is intended for our deer and for our birds. He lives under our little barn and emerges at dusk to see what is on tonight’s menu. What a clever, robust little survivor he is.”

JONI JOHNSON-GODSY
Mischief Maker
Acrylic on masonite
9” x 12”