

John James Audubon

Fish Hawk or Osprey

1829/printed 2006

Digital print with archival ink
on watercolor paper

Collection of the Nevada Museum of Art
Purchased with funds in memory of
Dana Rose Richardson

In early June 1829, Audubon collected a fine specimen of an osprey while exploring the coastline along the Great Egg Harbor in New Jersey. Considered one of his finest drawings, the dramatically composed image became Plate 81 of *The Birds of America*. Audubon wrote, “When it plunges into the water in pursuit of a fish, it sometimes proceeds deep enough to disappear for an instant. The surge caused by its descent is so great as to make the spot around it present the appearance of a mass of foam. It mounts a few yards into the air, shakes the water from its plumage, squeezes the fish with its talons, and immediately proceeds towards its nest to feed its young.”

To hear the sound of an osprey, please dial
775.546.1464 and enter **210#**

Español:

Para escuchar el texto en español, por favor
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Para escuchar este canto de pájaro, por favor
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John James Audubon

Great Horned Owl

1821/printed 2006

Digital print with archival ink
on watercolor paper

Collection of the Nevada Museum of Art
Purchased with funds in memory of
Dana Rose Richardson

Audubon drew the male great horned owl seen here on September 30, 1814, after nearly losing his life while hunting it. The bird had fallen onto a sandbar when he shot it. When he tried to retrieve it, he found himself suddenly “sunk in quicksand up to my armpits, and in this condition must have remained to perish, had not my boatmen come up and extricated me by forming a bridge of their oars and some driftwood, during which operation I had to remain perfectly quiet, as any struggle would soon have caused me to sink overhead.” Audubon added the image of the female owl (on the left) later.

To hear the sound of a great horned owl, please
dial **775.546.1464** and enter **207#**

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Para escuchar este canto de pájaro, por favor
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John James Audubon

Red-shouldered Hawk

Circa 1826/printed 2006

Digital print with archival ink
on watercolor paper

Collection of the Nevada Museum of Art
Purchased with funds in memory of
Dana Rose Richardson

Audubon drew these red-shouldered hawks in 1826. They are indicative of his efforts to depict the birds from multiple points of view in order to convey as much ornithological information as possible in a single view. The colors and patterns of the male and female hawks' plumage (or feathers) can be seen from both above and below.

To hear the red-shouldered hawk, please dial
775.546.1464 and enter **206#**

Español:

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marque **775.546.1464** y presione **880#**

Para escuchar este canto de pájaro, por favor
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John James Audubon

American Flamingo

1838/printed 2006

Digital print with archival ink
on watercolor paper

Collection of the Nevada Museum of Art
Purchased with funds in memory of
Dana Rose Richardson

John James Audubon

American White Pelican

1832/printed 2006

digital print with archival ink
on watercolor paper

Collection of the Nevada Museum of Art
Purchased with funds in memory of
Dana Rose Richardson

John James Audubon

Great White Heron

1832/printed 2006

Digital print with archival ink
on watercolor paper

Collection of the Nevada Museum of Art
Purchased with funds in memory of
Dana Rose Richardson

John James Audubon

Great Northern Diver or Loon

1833/printed 2006

Digital print with archival ink
on watercolor paper

Collection of the Nevada Museum of Art
Purchased with funds in memory of
Dana Rose Richardson

John James Audubon

Raven

1829/printed 2006

Digital print with archival ink
on watercolor paper

Collection of the Nevada Museum of Art
Purchased with funds in memory of
Dana Rose Richardson

John James Audubon

Carolina Parrot

1825/printed 2006

Digital print with archival ink
on watercolor paper

Collection of the Nevada Museum of Art
Purchased with funds in memory of
Dana Rose Richardson

John James Audubon

Wild Turkey, Male

1825/printed 2006

Digital print with archival ink
on watercolor paper

Collection of the Nevada Museum of Art
Purchased with funds in memory of
Dana Rose Richardson

John James Audubon

Great Egret

1821/printed 2006

Digital print with archival ink
on watercolor paper

Collection of the Nevada Museum of Art
Purchased with funds in memory of
Dana Rose Richardson

John James Audubon

Passenger Pigeon

1824/printed 2006

Digital print with archival ink
on watercolor paper

Collection of the Nevada Museum of Art
Purchased with funds in memory of
Dana Rose Richardson

John James Audubon

Ivory-billed Woodpecker

Circa 1826/printed 2006

Digital print with archival ink
on watercolor paper

Collection of the Nevada Museum of Art
Purchased with funds in memory of
Dana Rose Richardson

Donald Farnsworth

Bird Skin Tray II

2007

Pigmented inkjet on rag paper

Courtesy of the artist and Magnolia Editions

Donald Farnsworth

Bird Skin Tray I

2007

Pigmented inkjet on rag paper

Courtesy of the artist and Magnolia Editions

Donald Farnsworth's work as a printmaker reflects his interest in the intersection of art, science, and the natural world. Many of his artworks demonstrate this intersection by showcasing extensive collections of strange and beautiful specimens, captured by placing insects, birds and other specimens directly on a digital flatbed scanner. Farnsworth's experimentation with the latest digital technology creates incredibly detailed images, without the use of photography. He invites viewers to engage with the works' content as fresh, raw data—just as pioneering naturalists did in the years before academic specimen collections were commonplace.

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Donald Farnsworth

Origin: Specimens XI, pt. 2

2007

Pigmented inkjet on rag paper

Courtesy of the artist and Magnolia Editions

Carlee Fernandez

Green Parakeets with Branches

2003

Altered taxidermy, branches

Collection of the Nevada Museum of Art
Gift of Dorothy Goldeen

Carlee Fernandez is a Los Angeles-based artist who creates conceptually-based work using the mediums of sculpture and photography. Beginning in graduate school, Fernandez developed an interest in using taxidermy as an art-making material. In *Green Parakeets with Branches*, initially the parakeets look normal. Further viewing reveals their distortion and mutated condition. Their perfection is maligned by the environmental circumstances implied in their altered state.

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Penelope Gottlieb

Calystegia sepium

2018

Acrylic and ink over John James Audubon
digital print

Courtesy of the artist and Gerald Peters
Gallery, Santa Fe, New Mexico

Penelope Gottlieb

Phragmites australis (large crane)

2016

Acrylic and ink over John James Audubon
digital print

Courtesy of the artist

Like Audubon, who was the first painter and ornithologist to situate bird species in their natural habitats, contemporary artist Penelope Gottlieb takes special care to situate her depictions of birds within a modern natural and ecological context.

“My images stage an invasion of [Audubon’s] historical imagery,” she says of her series *Invasive Species*. The images “enact the ravages of a contemporary ecological phenomenon wherein non-native species are introduced into an environment and overtake the balance of its delicate ecosystem.”

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marque **775.546.1464** y presione **883#**

Penelope Gottlieb

Helianthis divaricatus

2016

Acrylic and ink over John James Audubon
digital print

Courtesy of the artist

From left to right:

Laurel Roth Hope

*Biodiversity Reclamation Suits for
Urban Pigeons: Ivory Billed Woodpecker*

*Biodiversity Reclamation Suits for
Urban Pigeons: Mauritius Blue Pigeon*

*Biodiversity Reclamation Suits for
Urban Pigeons: Laysan Crake*

2018

Crocheted yarn, handmade pigeon mannequins,
walnut stands

Courtesy of the artist, San Francisco

Laurel Roth Hope is a self-taught artist and naturalist whose knowledge of natural resource conservation comes from her work as a park ranger. Hope first digitizes and pixelates the feathers and plumage patterns of extinct and endangered birds. She then uses the patterns to crochet bird-size sweaters for her hand-carved pigeon mannequins. Despite the wit and whimsy of Hope's works (which she calls her *Biodiversity Reclamation Suits for Urban Pigeons*), there is an attempt to portray pigeons as exotic and precious birds—rather than as the reviled pests they are often seen as. In doing so, Hope brings attention to the loss of biodiversity in the natural world.

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Kara Maria

She Will Hang the Night with Stars (Northern Spotted Owl)

2016

Acrylic on canvas

Courtesy of the artist and
Catharine Clark Gallery, San Francisco

San Francisco-based artist Kara Maria creates colorful, chaotic, abstract paintings that layer together a variety of techniques, from fields of color to swooping calligraphic squiggles. Hidden in each artwork is a lovingly rendered, minutely accurate portrait of an endangered bird species. According to Maria, “Endangered species are a recurring theme in my work. I want to depict how our increasingly chaotic, artificial environment is becoming inhospitable to life.”

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Kara Maria

Red-tailed Hawk

2015

Acrylic on digital print on canvas

Courtesy of the artist and
Catharine Clark Gallery, San Francisco

From left to right:

Kara Maria

Peregrine Falcon, 2015

Acrylic on canvas

Brown Pelican, 2016

Acrylic on paper

Indiana Bat, 2015

Acrylic on canvas

Private Collection, San Francisco, CA

Tom Uttech

Nind Onidjaissikanau

2000

Oil on canvas

Collection of John Deane

Wisconsin-based artist Tom Uttech is known for his paintings of imaginary woodland scenes that evoke nineteenth-century American landscape paintings. His canvases are populated by flocks of intricately rendered birds and animals.

Although an avid bird watcher himself, Uttech actually bases his depictions of birds on illustrations from David Allen Sibley's book, *The Sibley Guide to Birds*. Uttech's wide, flat, pine molding frames are also part of his work. The frames are stained and decorated with animal tracks and other images that reflect the subjects of his paintings.

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Madeline von Foerster

La Nature Sauvage (*Savage Nature*)

2015

Oil and egg tempera on panel

Collection of Lincoln and Lilith Fowler

Madeline von Foerster's artwork recalls a traditional cabinet of curiosities—a display device sometimes used by collectors, scientists, and artists to display the wonders of the natural world. Many of the items included in von Foerster's *La Nature Sauvage (Savage Nature)* represent lost species—including a stuffed specimen of the now-extinct Mauritius Blue Pigeon, and the Hawaiian snail shell, a species wiped out by a snail collecting craze in the nineteenth century. Von Foerster's painting reminds us of the human impulse to collect, own, and objectify nature and the natural environment.

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