

Late Harvest

September 27, 2014 –
January 18, 2015



Amy Stein, *Watering Hole*, 2005, from the series, “Domesticated”

The exhibition *Late Harvest* juxtaposes contemporary art made with taxidermy with historically significant wildlife paintings, resulting in intriguing parallels and startling aesthetic contrasts. *Late Harvest* seeks to question our preconceived notions of these seemingly disparate realms of art. Although wildlife painters and contemporary artists use very different visual languages, both groups demonstrate deep respect for the species they portray. The exhibition is theoretically informed by posthumanism, a philosophy that proposes a view of the world as a constellation of species, including the human animal. The exhibition will feature works by contemporary artists such as Petah Coyne, known for her poetic use of taxidermy and silk flowers, and Snæbjörnsdóttir/Wilson, whose research project *Nanoq* surveyed taxidermic polar bears in the UK. These works are presented alongside a canonical selection of traditional wildlife paintings by artists such as Richard Friese, Robert Kuhn, Wilhelm Kuhnert, and Carl Rungius, lent by the National Museum of Wildlife Art (NMWA). The exhibition is curated by JoAnne Northrup, Director of Contemporary Art Initiatives, together with consulting curator Adam Harris, Ph.D., Petersen Curator of Art & Research at the NMWA.

For curators, critics, and others who operate in the contemporary art world, unwritten rules exist about the boundaries that



Donald W. Reynolds Center for the Visual Arts | E. L. Wiegand Gallery
160 West Liberty Street, Reno, Nevada 89501 | 775.329.3333 | nevadaart.org

separate contemporary art from more traditional forms of aesthetic expression. The domain of wildlife art tends to attract collectors, patrons, and audiences that prefer an aesthetically conservative approach, mindful of art historical conventions and often recalling work from past eras. *Late Harvest* interrogates contemporary curatorial practice by crossing barriers that separate genres within the world of cultural production—barriers that are already being dismantled by institutions such as the musée de la Chasse et de la Nature in Paris, and the Museum of Old and New Art in Hobart, Australia. Artists in *Late Harvest* include Richard Ansdell, David Brooks, George Browne, Berlinde de Bruyckere, Petah Coyne, Ray Harris Ching, Kate Clark, Wim Delvoye, Mark Dion, Elmgreen & Dragset, Carlee Fernandez, Richard Friese, François Furet, Nicolas Galanin, Damien Hirst, William Hollywood, IDIOTS (Afke Golsteijn and Floris Bakker), Alfred Kowalski, Robert Kuhn, Wilhelm Kuhnert, Bruno Liljefors, Polly Morgan, John Newsom, Noble & Webster, Walter Robinson, George Rotig, Carl Rungius, Yinka Shonibare MBE, David Shrigley, Snæbjörnsdóttir/Wilson, Amy Stein, Archibald Thorburn, Mary Tsiongas, Joseph Wolf, Brigitte Zieger, and Andrew Zuckerman. The exhibition will be the centerpiece of the Nevada Museum of Art's third triennial Art + Environment Conference (October 9-11, 2014)



Ray Harris Ching, *End to the Squandering of Beauty*, 2011. Oil on canvas, 6 x 8 feet. Courtesy Everard Read Gallery, Johannesburg.



Friedrich Wilhelm Kuhnert, *African Lions*, c. 1911. Oil on canvas, 64 x 50 inches. Collection of the National Museum of Wildlife Art, Jackson, Wyoming. Gift of The Robert S. and Grayce B. Kerr Foundation.



Mark Dion, *Concrete Jungle (Mammalia)* 1993. Mixed media. Private Collection. Courtesy Tanya Bonakdar Gallery, New York.



Tim Noble & Sue Webster, *British Wildlife*, 2000. 88 taxidermy animals; 46 birds (35 varieties), 40 mammals (18 varieties), 2 fish, wood, polyester glass fibre filler, fake moss, wire, light projector, 59 x 35 1/2 x 71 inches. Courtesy of the Artists and Blain Southern Ltd., London



Rotig, George Frederic, *Fighting Stags by Moonlight*, 1900. Oil on canvas, 49 x 64 inches. Collection of the National Museum of Wildlife Art, Jackson, Wyoming.