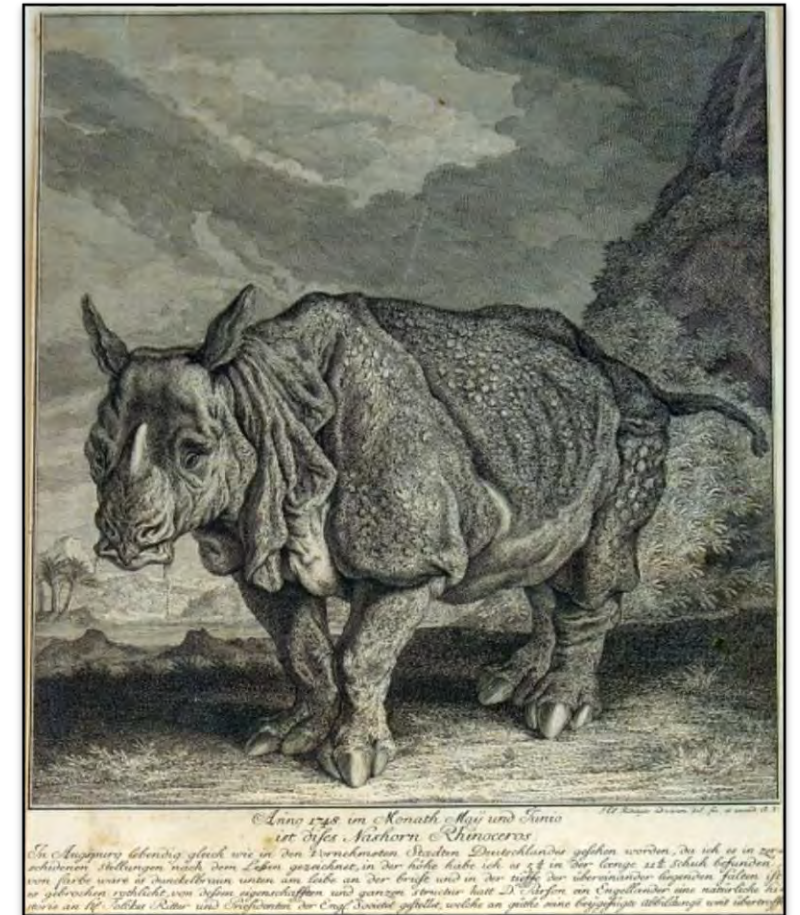


Engraver Johann Elias Ridinger, already famous for his animal prints, made a series of six drawings of Clara in various poses, which he engraved and printed and used in the background of his other works.



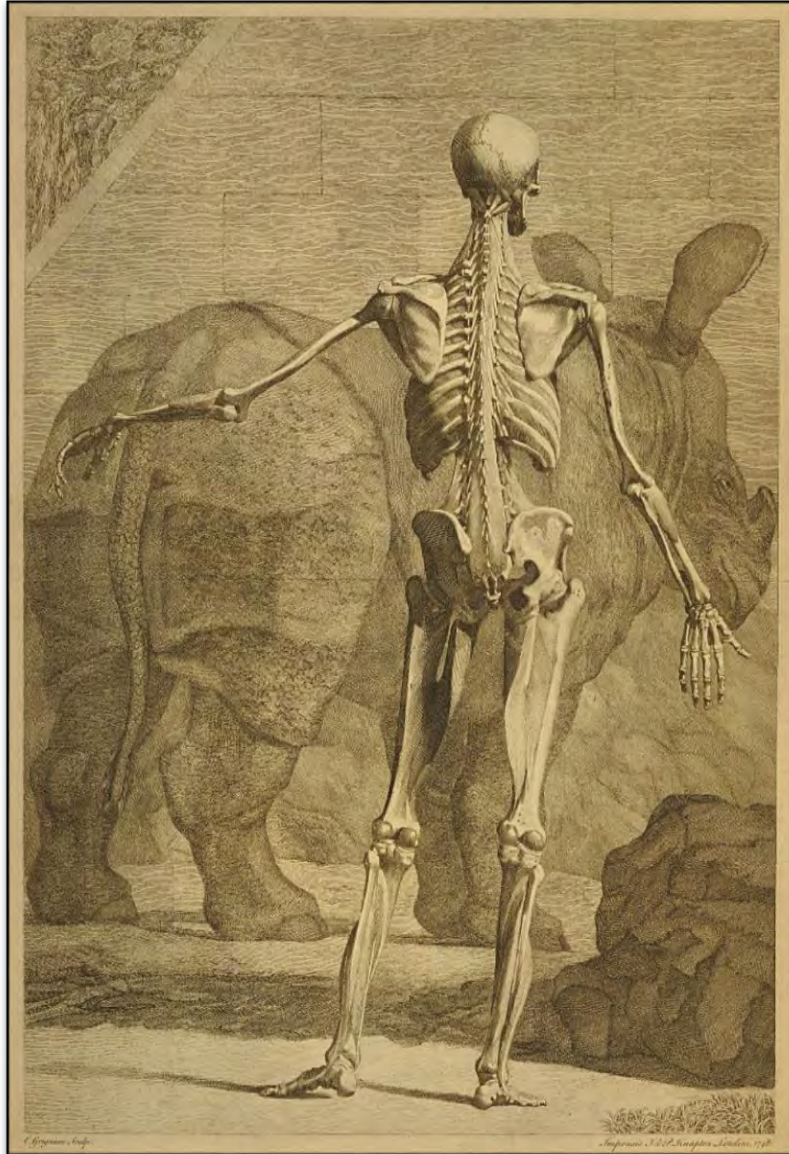
*Eve presents Adam with the Apple.* Etching by J.E. Ridinger, c. 1750.



A rhinoceros, also known as *Miss Clara*, shown with a lake and palm trees in the background. Etching by J. E. Ridinger.

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*Muscle Manikin with Rhinoceros, Back*

These two book illustrations are from *Tabulae scleti et Muscularum Corporis Humani (Atlas of Human Anatomy)* by Bernhard Siegfried Albinus. Albinus had the artist Jan Wandelaar do the illustrations for this book. Wandelaar chose the rhino *Clara* as the background to these views of the muscle manikin.

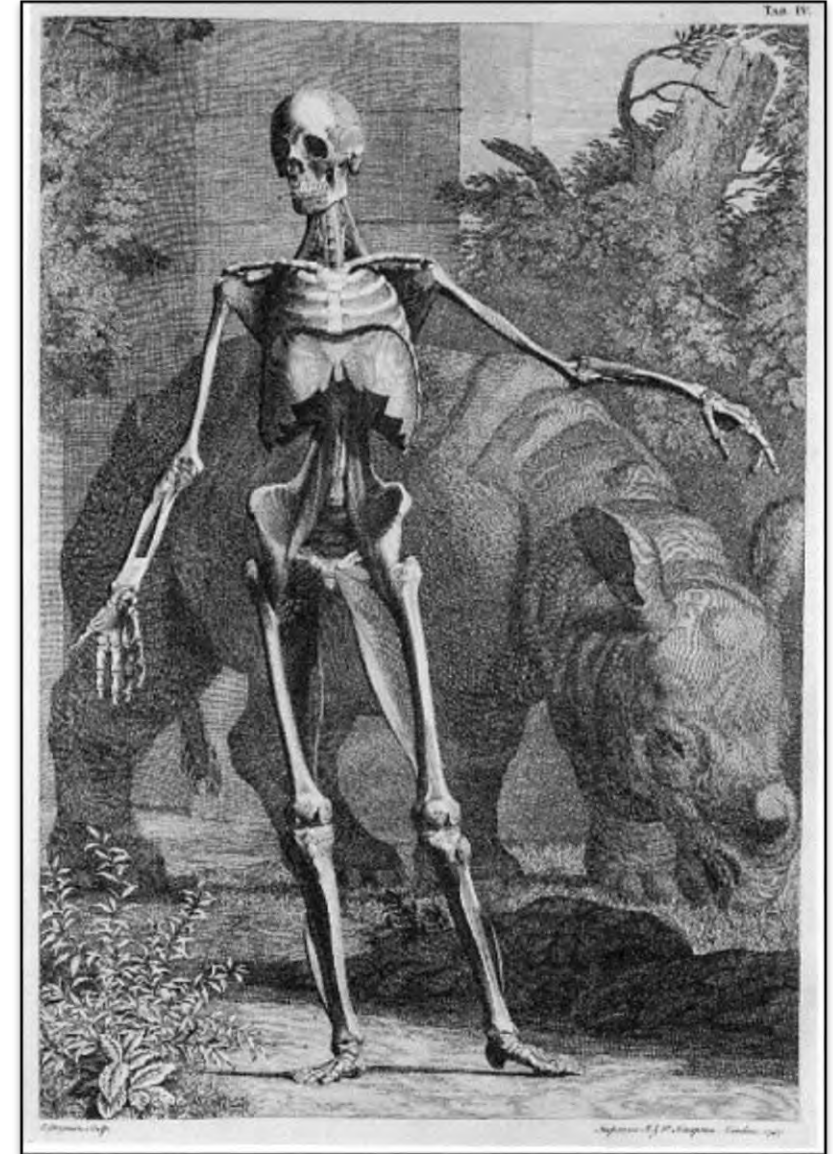
The left hand print is from the British Museum, who supplied the following information:

Print made by: Charles Grignion from an etching by Wandelaar.

Published by John Knapton, 1748 in London, U.K.

Curator's comments: This is Plate VIII of the English edition of Bernhard Siegfried Albinus, *Tabulae Sceleti et Muscularum Corporis Humanae* (Leyden, 1747); it was said to have been published without the consent of Albinus. Wandelaar's plates in the original edition had been engraved using a grid between him and the model to assist in the creation of an accurate image. Grignion simply reproduced Wandelaar's engraved lines and did not claim any understanding of anatomy. When George Stubbs approached Grignion some years later to make the prints for his *Anatomy of the Horse* he declined the commission on those grounds - working from Stubbs's drawings would have been more difficult than copying another print.

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*Muscle Manikin with Rhinoceros, Front*



Clara's image produced by Jean-Baptiste Oudry ([click here](#) to see Oudry's rhino painting) and other images done by artists' of Clara dominated the art scene after 1741. Clara's image is still being used today.



This bronze sculpture was made ca.1750 and modelled on *Clara*.

Source – Barber Institute of Fine Arts, Birmingham University, U.K.



*Turk on a Rhinoceros*

Ludwigsburg porcelain, Germany, ca. 1755-60.



*Figure of a Rhinoceros* by Johann Joachim Kändler.

Meissen porcelain, Germany, ca. 1745-50.



*A Turk Riding a Rhinoceros* by Johann Joachim Kändler and Paul Reinicke.

Meissen porcelain, Germany ca. 1752. Source - Historisches Museum Bern, Switzerland.

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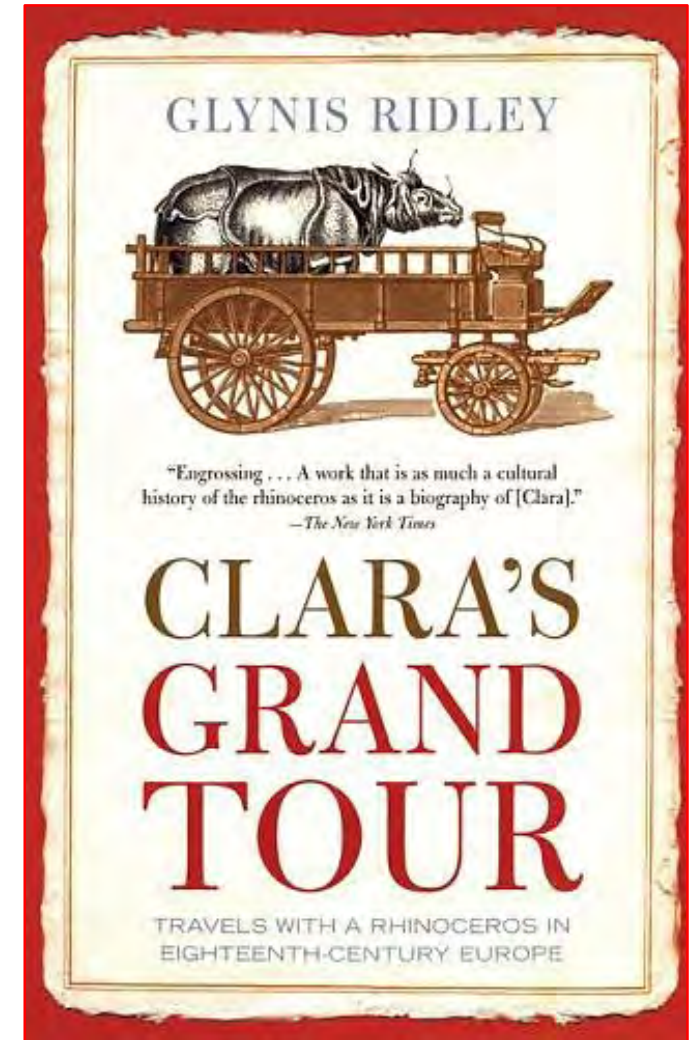




*Beaded Textile with Rhinoceros.*  
Artist unknown – perhaps after Pietro Longhi. Possibly Italian, ca.1755. Material - coloured glass beads with textile support.  
Source: Galerie Steinitz, Paris, France.



Early 18<sup>th</sup> Century ormolu-mounted and lacquered porcelain mantle clock with rhinoceros form.  
Photo from © <http://www.icollector.com>



*Clara* still attracts writers. Glynis Ridley's history brings Clara's story to life - book published in 2004 by Atlantic Books.

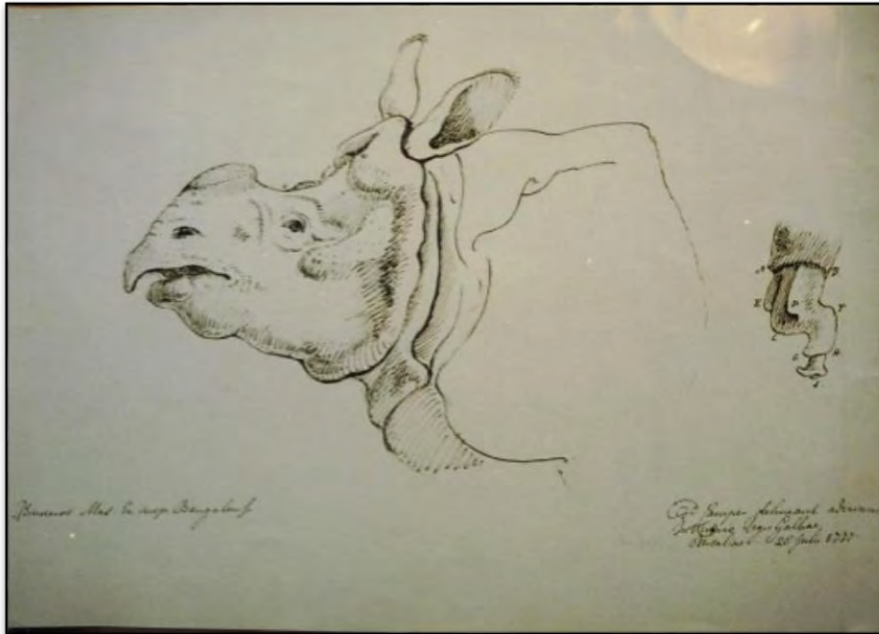
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## Arrival of the Sixth Rhinoceros to Europe - 1771

The sixth Indian rhinoceros was a gift from M. Chevalier, French governor of Chandernagor, to Louis XV. It became known as the *Versailles rhinoceros* as it was kept in the Palace of Versailles menagerie from 1771 until 1793. The best known sketch of the rhino is by Petrus Camper and is held in the University of Amsterdam Library.

When the rhinoceros died in 1793, having been in captivity in France for more than 20 years, its skeleton and hide were preserved. They are today displayed at the Museum d'Histoire Naturelle in Paris.



Petrus Camper sketch showing the Indian rhino exhibited in Versailles, France (France) from 1770 to 1793. This drawing is dated 28 July 1777.

## Arrival of the Seventh and Eighth Rhinos to Europe – 1790 and 1799.

George Stubbs did a great portrait of the 1790 rhinoceros but it was not shown to the public. Thomas Clark, a menagerie-keeper, purchased the 1790 rhinoceros to exhibit it at the Lyceum near Exeter Exchange in London and this is mostly likely when Stubbs made his painting. This painting now hangs in the Hunterian Gallery of the Royal College of Surgeons in London, U.K.



Right - oil painting of the 1790 English rhinoceros by George Stubbs.



In 1793 Gilbert Pidcock, owner of a small travelling menagerie, bought the exotic wildlife stock of Thomas Clark, who had the lease of Exeter Exchange and the Lyceum Theatre in London. Clark was lucky - as the rhinoceros died a few months later. Undeterred, Pidcock exhibited the stuffed skin for several years. The Exeter Exchange had operated a menagerie on its upper floors for over 50 years, from 1773 until it was demolished in 1829. These upper rooms were let to a series of showmen who operated menageries in competition with the Royal Menagerie at the Tower of London. A 17<sup>th</sup> Century edict prohibited exotic animals being exhibited in London's streets. This problem was overcome by showing the animals inside a building. What is surprising is that the animals were kept on the first floor above the ground floor, which contained shops.

Pidcock kept his animals at Exeter Exchange in winter but toured them to London fairs and the provinces during the summer. People paid money to view the animals whether at the fairs or at the Exeter Exchange. Coins were in short supply in England at the time and private people were able to issue their own tokens and since such tokens needed to be redeemable in order to be accepted, they bore the names of their issuers. Owners of theatres and circuses also saw an opportunity to advertise their goods and premises on the tokens which were being passed from person to person. One of the largest series of tokens was issued by Gilbert Pidcock. He issued half-pennies and pennies and (with one or two exceptions) all of the Pidcock's tokens have an animal from his menagerie on each side - including rhinoceroses, elephants, zebras, antelopes, etc. and even a kangaroo.

When a royal house or government fails to supply sufficient money trade is kept alive by other means. Whilst condemned by royal proclamation in 1672, the tokens continued to be a highly effective and necessary addition to the English monetary system.

When Pidcock died in 1810, his menagerie was then run by Polito and Cross respectively until all the animals were removed to the Surrey Zoological Gardens around 1828, after which Exeter Exchange was demolished. In 1834 the Gardens of the Zoological Society of London obtained a rhinoceros to exhibit.



Token halfpenny of metal alloy dated 1795 issued in London, U.K.

(Obverse) A rhinoceros facing right with a plant at its feet, underneath its head. Legend inscription at sides and top.  
(Reverse) An antelope facing left.

Made by: C. James for issue by G. Pidcock.



Token halfpenny of metal alloy issued ca. 1801 in London, U.K.

(Obverse) A rhinoceros facing right with a plant at its feet, underneath its head.  
(Reverse) A female kangaroo, with a joey in her pouch. A small initial under her tail.

Made by C. James for issue by G. Pidcock.

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## A Living African rhinoceros was not seen in Europe until 1868

Quoting from L.C. Rookmaaker book *The Rhinoceros in Captivity - A list of 2439 rhinoceroses kept from Roman times to 1994*. “The first black rhino since Roman times was imported into Europe in 1868, - the Javan and Sumatran species were only seen during the second half of the 19<sup>th</sup> Century and then very rarely - and the white rhino was only seen after 1946. The white rhino is now the most common species seen in Europe.” We do have images in Europe of the black rhino in the 17<sup>th</sup> Century. These images were most likely done by European artists when exploring in Africa. The only image I could find of an African rhino drawn in Europe was by P. Camper. The head of the rhino was sent to Europe and Camper did his drawing from it. The other images of the African rhino are by artists who sketched and painted the rhino in Africa or did their final images of the rhino from the drawings they brought back from Africa.



Head of a black rhinoceros sent from the Cape of Good Hope. Drawn by Petrus Camper for the book, *Physical Treatises on the Rhinoceros*, pl. 1. Year: 1782

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Drawing of African black rhinoceros and skull by Anders Sparrman, South Africa. Published in 1778 in his paper: *Beskrifning om Rhinoceros bicornis*. Source - Swedish Academy of Sciences Documents.



*Black Rhino* by French artist and explorer Francois Levaillant. He made two expeditions to South Africa (1781 & 1784). After each trip he published a book, which were very popular with the general public. This watercolour of a black rhino was made for his 1785 book *Dessins de vues, de peuples, et d'animaux des voyages de Monsr. Le Vaillant en Afrique*. (Paintings of landscapes, people and animals seen on Monsieur le Vaillant's Adventures in Africa.)

This watercolour is part of a collection of Levaillant's drawings preserved in the Library of Parliament, Cape Town, South Africa.

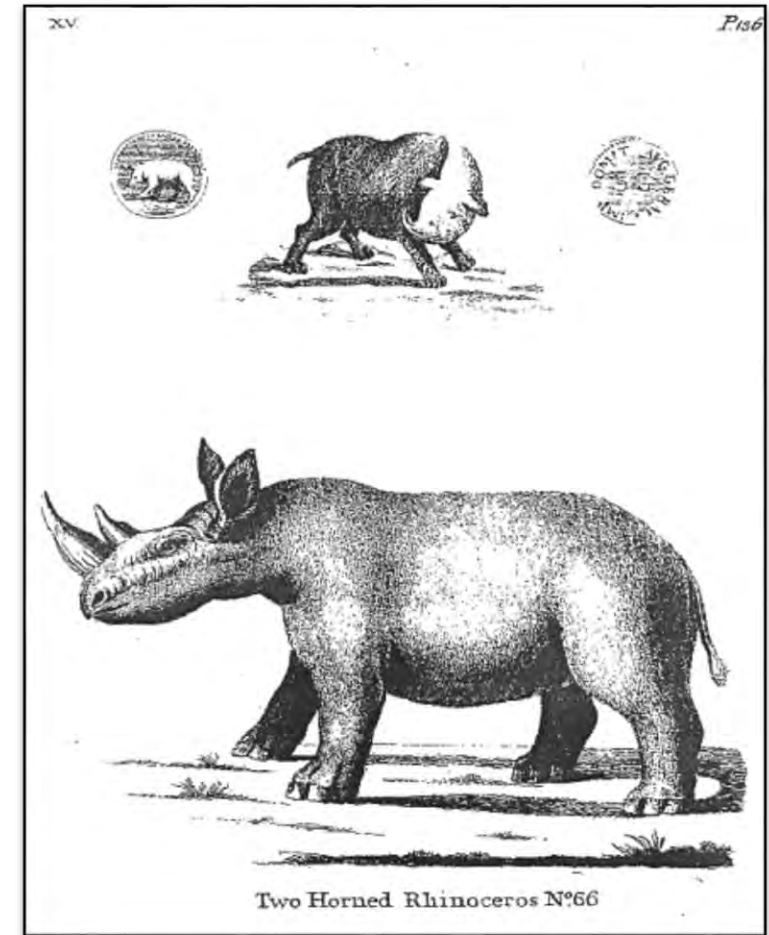




A rhino standing on a riverbank in profile.  
Aquatint by William Daniell.  
Illustration in Volume I of *Wood's Zoography* –  
Published 1807 in London, U.K. by Cadell & Davies.



Published illustration of a black rhino.  
Samuel Daniell sketched animals and was praised for his accuracy and attention to detail. He was appointed artist for an 1801 British expedition into the Cape interior, South Africa. Upon his return Samuel used his field sketches to illustrate *The African rhinoceros from African scenery and animals at the Cape of Good Hope*, published in London, U.K. in 1804.



Thomas Pennant published this image of a black two-horned rhino in his 1781 book *History of Quadrupeds*. He explains that the image is taken from a Roman Domitian coin and includes a coin image.

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# **Rhino Images - Art and the Rhinoceros**

**Chapter 6 Rhinos in 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> Century Art Worldwide**



Extinction of an entire animal species should be a concern for everyone. In this chapter I have selected artists worldwide who have painted the rhinoceros in the 19<sup>th</sup> to the 21<sup>st</sup> century – many with the special purpose of influencing people to support movements to save this majestic, powerful beast from extinction. Artists become very involved in conservation movements because they are inspired by nature. Artists immortalize the rhino image whether it be on canvas, in clay, or bronze or some other medium. Hopefully the following artists work will stimulate readers to fight against the loss of the rhino.

There are many Australian artists included in my list below. There are two reasons for this; I am Australian and know more about the present day art scene in Australia than in any other country; secondly, Australia has rhino mania. Taronga Zoo is involved in conservation and breeding programmes at their Dubbo branch and the regional city of Dubbo is supporting the program wholeheartedly. Australia is also importing a group of South African rhinos to establish a full breeding program in conjunction with Taronga Zoo in New South Wales and the Monarto Zoo in South Australia. Poaching is on a devastating scale in South Africa and may result in extermination of rhinos in the wild so it is important to have a back up plan. The aim is to have a herd in Australia here that can be transferred back to South Africa when the poaching is controlled. For more information about this project visit the following website: <http://theaustralianrhinoproject.org/>

Below is a list of the artists I have included in this chapter. I was both amazed and moved to find out the number of artists worldwide willing to give their time and money to support saving the rhino. I also apologize to artists for any errors in my interpretation of their work especially if their information was in a language other than English as I then relied upon the Google translator - which certainly has limitations.

[Thomas Baines,](#)  
[John Banovich,](#)  
[Robert Bateman,](#)  
[Nick Bibby,](#)  
[Stefano Bombardieri,](#)  
[Nandalal Bose,](#)  
[Leonardo Caboni,](#)  
[Salvador Dali,](#)  
[Jonathan Delafield Cook,](#)  
[Sue Dickinson,](#)  
[Peter Gardiner,](#)  
[Richard Goodwin,](#)  
[Norbert Gramer,](#)  
[Michael Herron,](#)

[Caras Ionut,](#)  
[Alfred Jacquemart,](#)  
[Ellen Jewett,](#)  
[Jean-Francois Jullien-Clement,](#)  
[Jin Kei,](#)  
[Friedrich Wilhelm Kuhnert,](#)  
[Katharine Lane \(Weems\),](#)  
[Karen Laurence-Rowe,](#)  
[Nafisa,](#)  
[Giorgia Oldano,](#)  
[Dino Paravano,](#)  
[Margaret Pegi Price,](#)  
[Gillie and Marc Schattner,](#)  
[David Shepherd,](#)

[David Sibanda,](#)  
[Wes & Rachelle Siegrist,](#)  
[Ashli Sisk,](#)  
[Ricardo Solis,](#)  
[Sarah Soward,](#)  
[Willem van Stom,](#)  
[Robert Teeling,](#)  
[Hua Tunan,](#)  
[Andy Warhol,](#)  
[Jacques Wetterer,](#)  
[Paula Wiegink,](#)  
[Stefano Zagaglia,](#)  
[Indonesian stamps](#)

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One of the earliest artists I have included is **Thomas Baines** who was born in Norfolk, U.K. in 1820 and died in 1875. He spent most of his life in southern Africa. His ideals differ from many other artists as at the time he lived the rhinoceros was not an endangered species. He painted the hunt and the charge of the rhino. His sketches and paintings are realistic representations of the rhino and its surrounding landscape.

Baines was an artist, author, explorer and adventurer. He produced a written and graphic record of many of his expeditions. Following is a brief summary of some of his adventures. When he was 22 he left England for South Africa and worked in Cape Town as a scenic and portrait artist, and then as official war artist for the British Army. He then returned to England and in 1855 he was asked by the Royal Geographical Society to join Augustus Gregory's 1855–1857 expedition across northern Australia as official artist and storekeeper. Because Thomas Baines contributed so significantly to this expedition Mount Baines and Baines River in Australia are named after him. In 1858 he was appointed artist to David Livingstone's Zambezi River Expedition, and was one of the first white men to view Victoria Falls. From 1861 to 1862 Thomas undertook an expedition with James Chapman to south west Africa. Baines was prolific in his fauna and flora written descriptions, sketches and paintings.

Baines' washes and sketches of animals were accurate and well regarded by eminent English zoologists of the time. He always had a pencil and sketchbook at hand. I have included three extracts from diaries written by Thomas. [Click here](#) to read these extracts. After reading these extracts you will understand even though involved in the hunt he was a true artist and observant naturalist. Of course the hunt was not just a fruitless killing of the animals – the animal was carved up by the natives and all parts of it were used for food or making clothing etc.

View images of Thomas's paintings and drawings on the following three pages.

[\(Click here to return to list of artists.\)](#)



John Sawing's narrow escape from being run down by a couple of rhinoceros, north of the Makabie River, 1862.





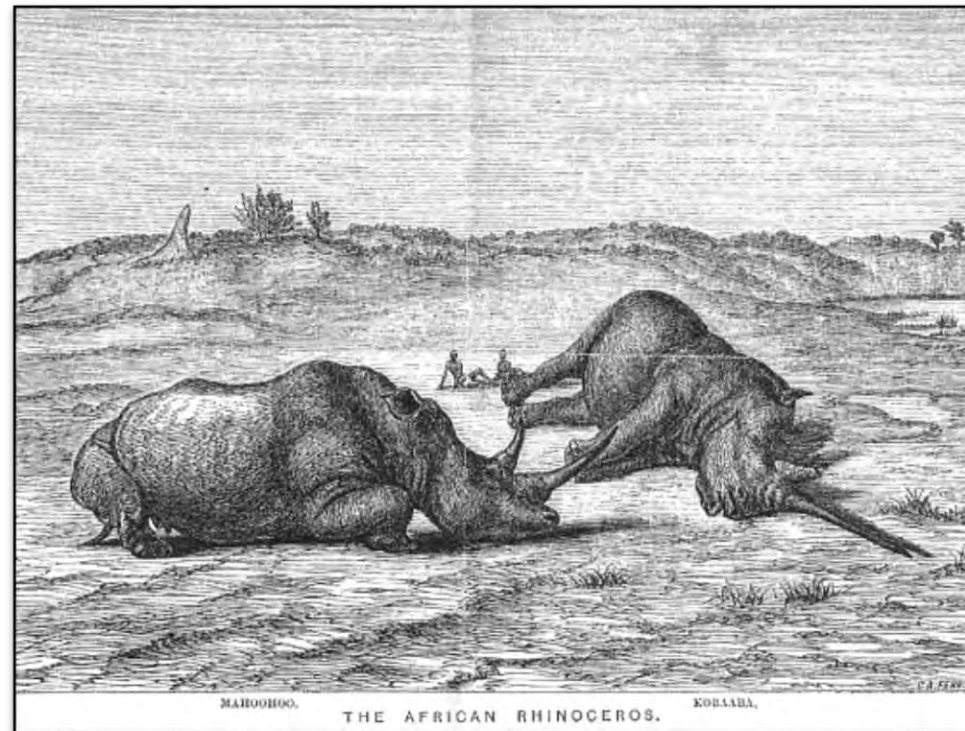
*The Black Rhinoceros Charging*  
by Thomas Baines.





*White Rhinoceroses shot by James Chapman from his Scherm at the pool of Kangyou, on the night of June 1st, 1862*  
by Thomas Baines, 1864.

The oil painting above was inscribed and dated "Painted at Walvisch Bay/April 16 1864/T. Baines". There was also an inscription on the reverse side. I have included part of it here: "The two supposed varieties of the White Rhinoceros - Mahooghoo with the anterior horn curved back and Kobaaba with the interior horn straight or curved slightly forward - both females." ..... "The horse was saddled to hunt down a third wounded (rhino) at the same time. "



Study of rhinoceros types seen in southern Africa.  
From T. Baines, *Land and Water*, 1868.

[\(Click here to return to list of artists.\)](#)



The following extract is from *Explorations in South-West Africa being an account of a journey in the years 1861 and 1862 from Walvisch Bay, on the Western Coast, to Lake Ngami and the Victoria Falls*. By Thomas Baines. Published in London, U.K. by Longman, Roberts & Green, 1864.

The extract (pages 394 -396) shows the detailed observations that Baines made of the first white rhinoceros he ever saw in Africa.

..... Chapman returned with the news that he had killed a bull-elephant and a white rhinoceros, the former, I believe, standing within three yards of the scherm when he received the death-shot. Without waiting for breakfast, I gathered my drawing materials, and started at once for the spot, about three miles distant, ..... About 300 yards north-west of the water, and nearly between it and Secakaama hill, lay the barrel-like carcase, swelling in the morning sun till the naturally hard skin now seemed as if it enclosed an absolute solid, and yielded not even to the pressure of my foot when I stood on it the better to observe the outline of the back. The clumsy head – like a shapeless log, with the eyes, nostrils, and disproportionately small mouth crowded together in one end of it – was furnished with two horns, the anterior nearly four feet long, seven or eight inches thick at the base, but diminishing to less than half at the height of nine inches or a foot, whence it tapered gradually, assuming a sabre-like form with the convex side forward; the posterior being a mere stump, about seven inches in height. The eyes were small and set flat in the side of the head, with no prominence of brow, and in such a position that I should doubt very much the assertion, that the rhinoceros can see only what is straight before it. I should think, on the contrary, that anything exactly in front would be absolutely hidden from its view. The mouth, as I have remarked, was very small, and the upper lip not prehensile. The limbs were dwarfish compared with the bulk of the carcase; nevertheless the creature runs upon occasion with almost incredible speed. The skin was of a light pinky grey, deepening into a bluish neutral tint on parts of the head, neck and legs. The limbs, shoulders, cheeks and neck were marked with deep wrinkles, crossing each other so as to leave a lozenge-shaped reticulated appearance, but there were none of those folds in the skin which artists at home, borrowing their ideas from the Indian rhinoceros, are so fond of depicting, the only approach to anything of the kind being a slight collar-like mark across the throat.

Extracts from *The Northern Goldfields Diaries of Thomas Baines First Journey 1869-1870*. Edited by J. P. R. Wallis (Volume I). Published in London, U.K. by: Chatto & Windus , 1946.

This extract (page 148) has precise comparative observations of the black and white rhinoceros.

The cow, though of course full grown, was young and the calf was probably her first. Her height at the shoulder was 5 feet 8, at rump 5 feet 3, length of head 2 feet 6, ears to withers 2 feet, withers to base of tail 7 feet, tail 2 feet 6. The anterior horn was 18 or 20 inches and the hinder on foot. The first was curved backward and the second straight; both were smooth, nearly black, and polished. It ought now to be pretty well known that the horns of a rhinoceros in no way resemble those of an ox. They have no bony core, they are not connected with skull, nor are they in fact horn; they are tufts of agglutinated and consolidated hair growing on the skin and in fact, may be taken hold of and slightly moved. I tried once to preserve a rhinoceros head, it was in the rainy season, and instead of drying the skin decomposed under the horns and they fell off, leaving no deeper indentation than would have been made had a number of hairs been plucked out. It is said sometimes that the rhinoceros can rattle its horns one against the other. I do not implicitly believe this; perhaps when the horns grow very long and cross each other, as I have seen them, they may have sufficient play to rattle occasionally. But I should think it can only be when the creature is trotting at its own ease, for when infuriated and all its muscles in full strain, the skin is stretched so tight that the horns are no longer capable of motion. The skin was comparatively smooth, the wrinkles were few and sharp and it was not tuberculated like others I have seen, owing probably to the youth of the animal. The upper lip was prehensile and in shape very like the beak of a tortoise; it is used for the purpose of taking hold of the young shoots of trees and bushes. The lip of the white rhinoceros, which feeds on grass, is square. The eyes are small, and placed almost under the posterior horn, the ears rather large, tipped with black hairs, the skin entirely naked and of a dark grey: 'black', as applied to the rhinoceros being merely a relative term. The so-called white one is only a lighter grey.

I made a small outline sketch in my field-book, but the people allowed me very little time. Indeed the assegais and knives seemed to fly of their own volition, or as if the carcase were a magnet and had the property of attracting iron. I left Inyassi to see to the cutting up and saving of the flesh, and rode on towards camp .....

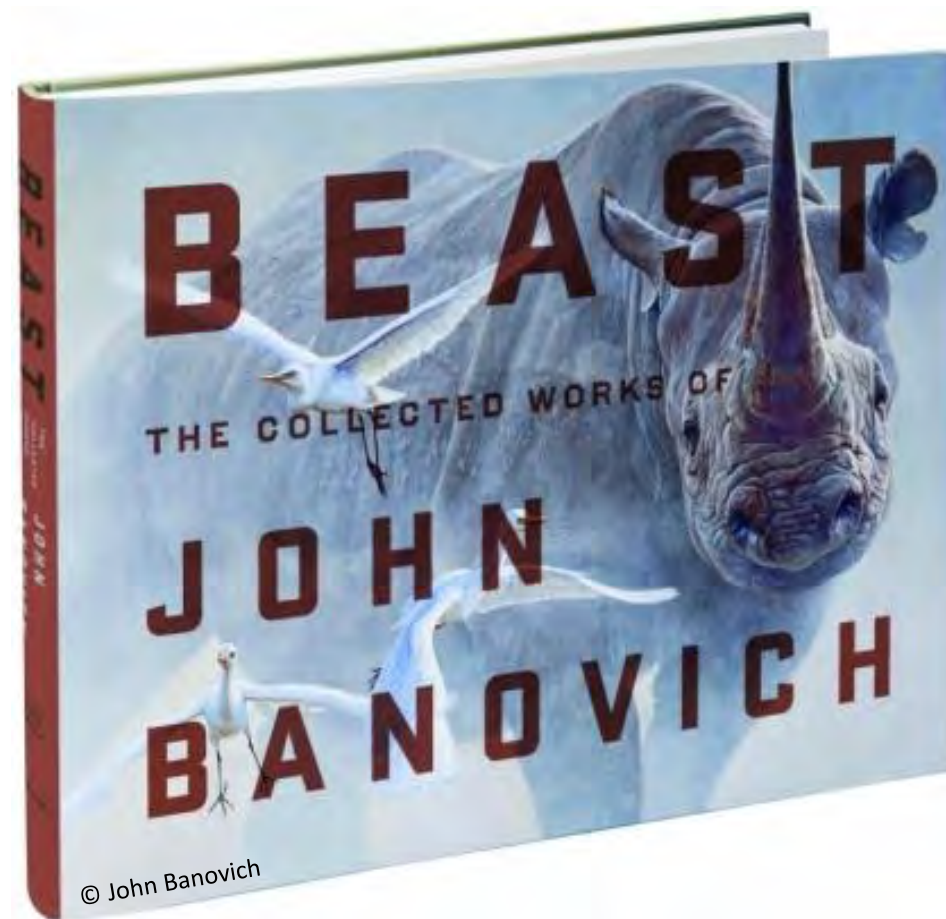
**John Banovich** - the following information has been summarised from his website: <http://Johnbanovichfinart.com>

John Banovich was born 1964 in Montana, U.S.A. He is a contemporary oil painter known for his large, dramatic portrayals of wildlife. John travelled worldwide researching wildlife and seeking inspiration for his art. He gained a deep understanding and awareness of endangered species and their habitats. In 2007 he founded the Banovich Wildscapes Foundation to promote and support wildlife conservation programs. He uses his imagery to promote the preservation of wildlife.

The following quote from John expresses his desire to preserve endangered species: "Now more than ever, we need to expand the message about the vital importance of the world's natural places and utilize the forceful role that artists can leverage in the efforts to conserve them. Through my artwork, I hope to move, reveal and inspire people to seek a deeper understanding of the world around us and bring together groups of individuals to unite on a common ground. Our natural world is severely threatened and with this increased pressure, a new paradigm must emerge ... artists, conservationists, sportsmen and environmentalists must come together in areas of overlapping interests."

John Banovich's work is to be found in private collections, corporate offices and museums throughout the world.

To the left is the cover of the book *Beast*. The magnificent Black rhino hits you in the face. The book contains *The Collected Works of John Banovich* and illustrates the dramatic artwork of John Banovich over the course of his career.



[\(Click here to return to list of artists.\)](#)





**The rhino from the *Big Five-Collection***

**by John Banovich (2015)**

**Oil painting on Belgian linen.**

[\(Click here to return to list of artists.\)](#)



**Robert Bateman** - the following information has been summarised from this website:  
<http://robertbateman.ca/>

**Robert Bateman** was born 1931 in Toronto, Canada. He is one of Canada's best known artists and wildlife conservationists.

The following quotes are from Robert's website and they help to give us an insight to his life and hence his art. "Nature is an infinite source of reason, imagination, and invention." "I can't conceive of anything being more varied and rich and handsome than the planet Earth. And its crowning beauty is the natural world. I want to soak it up, to understand it as well as I can, and to absorb it.... and then I'd like to put it together and express it in my painting. This is the way I want to dedicate my life."

From a very young age Robert was enthralled by the natural world around him and when older he travelled the world and documented his real life experiences in journals, sketches and paintings. His work evolved from abstraction to realism. Robert's realistic painting style, featuring wildlife in its habitat, encourages the viewer to closely observe the natural world. Robert uses his art to raise millions of dollars for environmental and preservation issues. He is a spokesman for many of these issues.

In 2013 "The Robert Bateman Centre" was opened in the Steamship Terminal on Victoria's Inner Harbour in Canada. This Canadian public charity has a two part mandate based on the life and works of Robert Bateman.

1. Challenge the public and society's leaders to a new dialogue about our relationship with nature through strategic partnerships, research, collaboration and public education.
2. Assume custodianship of the intellectual property, collections and archives of Robert Bateman and other artists of nature, in perpetuity; and, to use every means possible to make the artworks and stories available to the public for education and inspiration.

The Centre displays a definitive collection of Robert's work.

Robert's images of the rhino *White Rhinoceros* (adjacent), [Power Play](#), [Charging Rhino](#), and [Rhino at Ngorongoro](#) depict the power and strength of the beast. The fifth image [Rhino and Oxpecker](#) shows the vulnerable and softer side of the rhino.



*White Rhinoceros* by Robert Bateman Acrylic on board.





*Charging Rhino*

by Robert Bateman

Acrylic on board.

© Robert Bateman



*Rhino at Ngorongoro*

by Robert Bateman

Acrylic on board.



© Robert Bateman





*Rhino and Oxpecker*  
by Robert Bateman  
Acrylic on board.

The following information about the *Rhino and Oxpecker* is from the website: <http://batemancentre.org/> “The oxpecker is a brown bird and about 20 cm long. It has a wide bill and sharp claws. The oxpecker lives upon the rhinoceros as well as other large animals, such as cattle, giraffes and zebras. The bird feeds on the ticks, horsefly larvae and other parasites that it finds on the rhinoceros. The oxpecker stands guard while living and feeding on the rhinoceros, watching for danger. The bird warns the rhinoceros of danger by making loud chirping noises. The rhinoceros and the oxpecker have a mutual symbiotic relationship. The oxpecker receives nutrients by feeding upon the rhinoceros, and the rhinoceros receives the removal of parasites and protection when the bird warns of approaching predators.”

**Nick Bibby** - the following information has been summarised from Nick's website: <http://nickbibby.com/> .

Nick Bibby is a sculptor. He was born in County Durham, U.K. in 1960. Nick started drawing, painting and sculpting when only a toddler. Even in his teenage years sculpting was his passion. He made his first sale of a sculpture at age thirteen and became a full-time sculptor in his late teens. Nick has always had a love of nature and a desire to express it in his art. His sculptures are imbued with life and character.

Nick's study and interest in anatomy, zoology and palaeontology, have enabled him to produce sculptures that are not only anatomically correct but are beautiful works of art. He goes to exceptional lengths to research his subjects before sculpting begins. His sculptures are alive, each one demonstrating his ability to capture the essence of the subject. Nick may work directly from the subject and/or from in his studio in Devon, England. He does not make detailed working drawings, believing that, having formulated a detailed three dimensional image of the sculpture in his mind, translating that three dimensional image into two dimensional working drawings, only to then translate back into three dimensions, is introducing an unnecessary 'Middle Man' into the process.

The actual sculpture can take anything from a few weeks to many months to complete. Nick starts by making a carefully constructed steel and aluminium armature, then building up the form in either water-based or wax modelling clay and then slowly refining and detailing the sculpture, until it is ready for casting. Once the original clay or wax sculpture is finished, Nick works closely with the Pangolin Editions foundry, in Chalford, England to mould and cast the finished bronze or silver sculpture.

[\(Click here to return to list of artists.\)](#)



*Black rhino* by Nick Bibby Bronze sculpture.





Close up of right side of head of the *Black rhino*  
by Nick Bibby Bronze sculpture.



Side view of *Black rhino* by Nick Bibby Bronze sculpture.



**Nick working on his Indian rhino sculpture. On the next page are two views of the completed sculpture.**





*Indian Rhino* - side view by Nick Bibby Bronze sculpture.



*Indian Rhino* - back view by Nick Bibby Bronze sculpture.

[\(Click here to return to list of artists.\)](#)

**Stefano Bombardieri** - the following information and some of the images of his work have been obtained from his website: <http://www.stefanobombardieri.it/>

Stefano Bombardieri was born in Brescia, Italy in 1968. He acquired his knowledge of artistic techniques and use of materials from his father. He started as a figurative sculptor being influenced by the great masters of the 20th century. His later experimentations led him to develop a philosophical approach to art. His work starts from reality and then detaches from it, approaching fantastic universes and inner worlds. Aside from drawing inspiration from the great masters of sculpture, he was also inspired by the Arte Povera movement, Minimalism, video-installations, and Conceptual art. Since the 90s, he has mainly produced large-scale works for public and private spaces.

The following website was used to obtain the information about Arte Povera: <http://www.theartstory.org/movement-arte-povera.htm>

Arte Povera - "poor art" or "impoverished art" - was the most significant and influential avant-garde movement to emerge in Europe in the 1960s. It grouped the work of around a dozen Italian artists whose most recognizable trait was the use of commonplace materials that might evoke a pre-industrial age, such as earth, rocks, clothing, paper and rope. Much of the group's work is sculptural. Their work marked a reaction against the modernist abstract painting dominating European art in the 1950s.

Stefano's fame is linked to large animals installed in urban settings. They have occupied squares in Pietrasanta, Ferrara, Bologna, Saint Tropez and Potsdam. Stefano currently continues to work on the figure of the rhinoceros, which he considers a kind of alter ego. He remembers perfectly the genesis of his sculpture *The weight of suspended time / Rhino*. This work was born from a photograph in the film *And the Ship Sails* directed by Federico Fellini. This image depicted a rhino suspended by cables and straps – being loaded onto an ocean liner bound for America. Many years later when he saw this photo again the image influenced him, resulting in his suspended rhinos, packaged rhinos and larger than life rhino installations in many public places.

In 2009 Stefano held an exhibition in Pietrasanta called, *The animals countdown*. This exhibition featured life-size rhinos, whales, elephants, hippos portrayed in surreal contexts. Stefano's sculptures look realistic and due to their unusual installations greatly surprise the visitors. In the Church of Sant'Agostino every animal had an electronic counter that in real time showed the number of creatures still existing. This made viewers consider the possibility of the extinction of these monumental and powerful animals.

Stefano is a master sculptor and has the skill to use synthetic materials, such as plastic fibres and resins, but also the more traditional bronze. He is also an artist who champions animals' rights. His work credits animals with all the magic and fanciful qualities which history has conferred on them, but most of all he believes in their inviolable right to life.

[\(Click here to return to list of artists.\)](#)





*The weight of the suspended time / rhino* by Stefano Bombardieri Bronze sculpture.



*IN & OUT* by Stefano Bombardieri Bronze and iron sculpture.

Packed in between suitcases and packages, topped with cords that hold all the packages and objects together, the rhinoceros appears disjointed, the rhino limbs slipping out of the package, an impossible position for the rhino – will the rhino survive? See the images below and on the next page.



*Luggage Monumental* by Stefano Bombardieri Sculpture in fibreglass, iron and rope.



*Luggage Monumental* shown in a garden setting.





*Rhino in the Castle* by Stefano Bombardieri Sculpture in fibreglass, iron and rope.



*Bagaglio* by Stefano Bombardieri (2012) Sculpture in fibreglass, iron and rope.





*Rhino Moyen* by Stefano Bombardieri.

Above: An opened can of sardines with the double horn of the rhino popping up. Definitely a surrealistic touch to this sculpture.

Right: In 2009 Stefano hung one of his monumental rhinos - *A rhinoceros around the corner* - in the entrance area of the Teatro Comunale in Ferrara to advertise the theatre's workshop on the play *Rhinoceros* by Eugene Ionesco. This surrealistic contemporary art installation was to give a shock to the public on turning the corner to enter the theatre building. Who would expect to see a massive rhino hanging in the middle of an ancient entrance?



© Stefano Bombardieri

*A rhinoceros around the corner* by Stefano Bombardieri.



*The Hanging Rhino* by Stefano Bombardieri.

This is a public sculpture installation on Luisenplatz in Potsdam, Germany. Imagine your surprise to confront such a monumental and powerful animal hanging above a street you cross.

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**Nandalal Bose** - the following information was summarised from these two websites:

<http://www.indianartcircle.com/arteducation/bose.shtml>

[https://en.wikipedia.org/wiki/Nandalal\\_Bose](https://en.wikipedia.org/wiki/Nandalal_Bose)

Nandalal Bose (1882 -1966) was one of the pioneers of modern Indian art. Today, many critics consider his paintings among India's most important modern paintings. In 1976, the Archaeological Survey of India, Department of Culture, Govt. of India declared his works among the "nine artists" whose work, "not being antiquities", were to be henceforth considered "to be art treasures, having regard to their artistic and aesthetic value". Today, the National Gallery of Modern Art in Delhi holds 7000 of his works in its collection.

Bose's original style was recognized by artists and art critics. He played a leading role in the renaissance of art in India. This renaissance formed the full vision of a magnificent yet ruined past, combining it with an emerging non colonial India, the latest innovations from the west and also from modern Indian culture. Bose's rhinoceros certainly combines western art with modern Indian art of the early 20<sup>th</sup> Century.

Nandalal Bose illustrated the book *Shahajpath*, written by Rabindranath Tagore to give students a primary knowledge of Bengali language. Nandalal Bose's rhinoceros was done as a linocut and was one of the book illustrations.



*Rhinoceros* by Nandalal Bose (ca. 1950) Linocut on paper.

This rhinoceros illustration was inspired by Dürer.

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**Leonardo Caboni** - the following information was summarised from his website: <http://www.cabonileonardo.eu/Biografia/biografia.html>

Leonardo Caboni was born in Rome, Italy in 1960. He attended the Via Ripetta Art School and graduated with honours in 1983. Leonardo was greatly influenced by the artists Giorgio de Chirico and Arnold Böcklin. Surrealism, mythological concepts and the fantastic all greatly influence his paintings.

In the late '90s Leonardo's painting technique became more and more important to him. He painted in tempera finishing the painting with oil touches: this allowed him to go into the most minute details of the subject. The technique is not aimed at a virtuosity effect, but targeted to create the atmosphere for each painting.

Depicting animals enables Caboni to express a variety of different feelings and hence he never tires of painting them. His rhinoceros on this page expresses the pride and power of the beast and the brilliant sunset and city landscape behind add to the drama of the painting.

The paintings on the next two pages have a surrealistic feel - the humans are of another time and the rhinoceros takes you even further back - to prehistoric times.

[\(Click here to return to list of artists.\)](#)

*Prodigy backlight*

by Leonardo Caboni (2012)

Painting in oil and tempera  
on canvas on board.







*Beauty and the Beast*

by Leonardo Caboni (2013)

Painting in tempera and oil  
on canvas on panel.

*The Unnamed*

by Leonardo Caboni (2016)

Painting in tempera on canvas  
on board.







*God does not abandon his* by Leonardo Caboni (2011).  
Latin: Deus suos non deserit English: God does not abandon his



*The work on commission* by Leonardo Caboni (2009).



## Salvador Dali - Inspired by Durer

**Salvador Dalí**, In 1956, created a sculpture entitled *Rinoceronte vestido con puntillas* (*Rhinoceros dressed in lace*). Salvador Dali was inspired by Albrecht Dürer's 1515 woodcut. Dalí believed the rhinoceros horn signified divine geometry because it grew in a logarithmic spiral. He also linked the rhinoceros to themes of chastity and to the Virgin Mary: "The rhino horn is indeed the legendary unicorn horn, symbol of chastity. The young lady may choose to lie on it or to morally play with it; as it was usual in courtesan love epochs".



*Rhinoceros Dressed in Lace*

By Salvador Dali (1956)

This bronze sculpture pays homage to *Dürer's Rhinoceros* and is located at Puerto José Banús, Marbella, Spain.

Photo by Manuel González Olaechea y Franco

[\(Click here to return to list of artists.\)](#)



**Jonathan Delafield Cook** – the following information was summarised from this website:

<http://www.purdyhicks.com/display.php?aID=74#4>

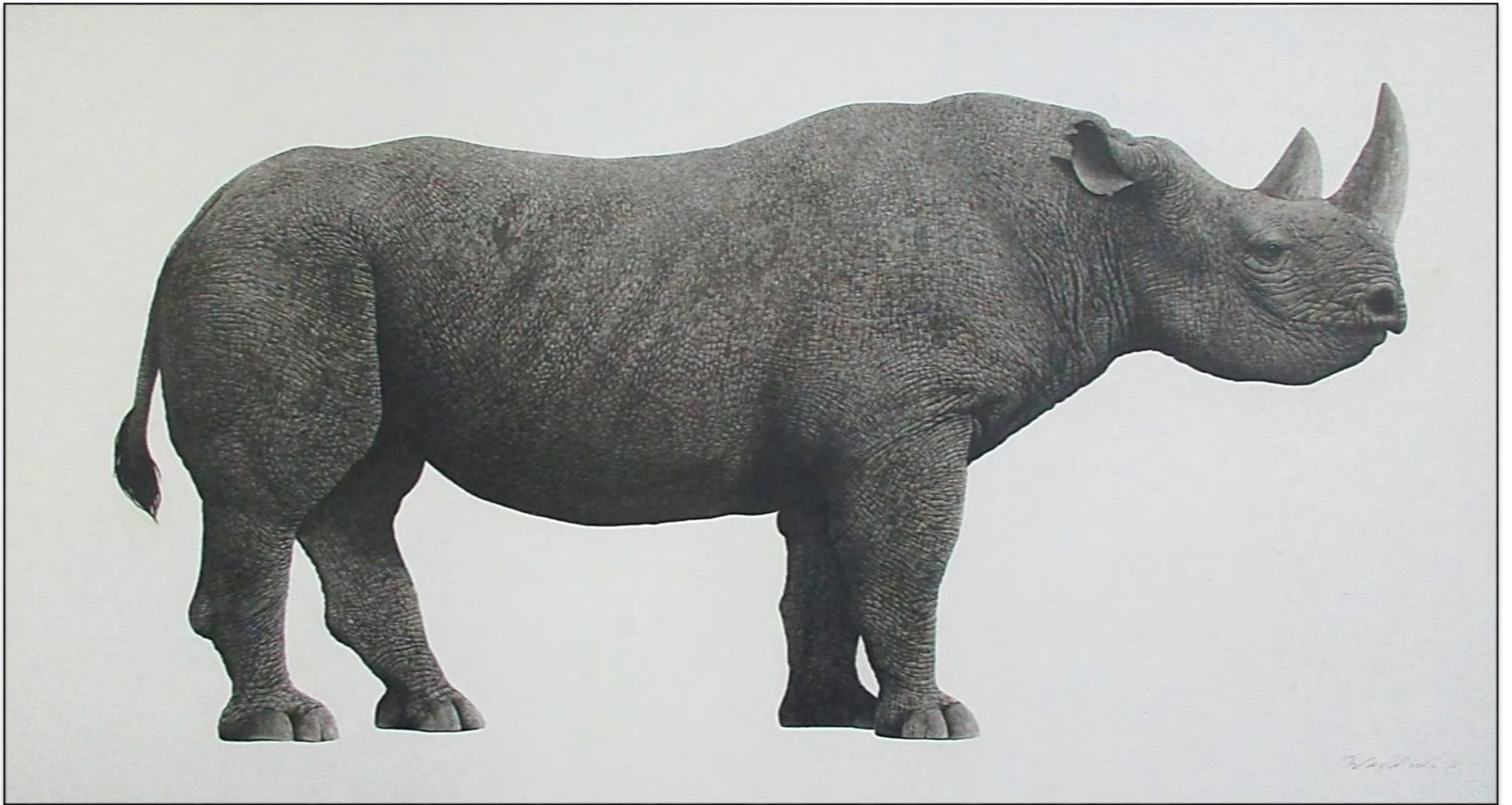
Jonathan Delafield Cook was born London, U.K. in 1965, died 2015. Jonathan trained as an architectural draughtsman in Japan, winning many awards for his detailed drawings. After completing his training he returned to England to work with an architect and then took time out to study at the Royal College of Art. He had a strong interest in areas where art and science overlapped and his close observation in classification and taxonomic illustration led him to create exquisite charcoal drawings which had a photographic quality and remarkable attention to detail, but above all were fine works of art.

Jonathan came from an artistic dynasty in Australia - as the son and great-grandson of two of Melbourne's well known artists (both named William Delafield Cook). He opted to live primarily in England, but Australia continued to provide him with inspiration for his work and he undertook frequent trips to Australia, living in Sydney and Melbourne for long periods. The following quote is from an interview that Sophie Dunlop did with Jonathan in October 2000: 'I was never overtly encouraged to tread the line I did,' Jonathan said. 'I actually read history and probably reacted against the art scene as a teenager, but inexorably gravitated towards it.' Despite his happy acceptance of his lineage, Jonathan is glad he established his career in London. 'Possibly it would have been difficult to have come up with my father's name in Australia,' he said.

The following information is summarised from: [www.smh.com.au/Entertainment/Art](http://www.smh.com.au/Entertainment/Art).

One of the most popular works at the Children's Hospital at Westmead in Australia is a large rhino by Jonathan (see next page). Joanna Capon, who is in charge of buying art for the hospital saw the rhino at a commercial gallery in the eastern suburbs. "I knew it would be perfect for the hospital. I asked a great many people to buy it for us, all of whom said no. Then two days before Christmas, [the businessman and benefactor] James Fairfax rang and said he would give it to us." She phoned the gallery owner, only to find the painting had just been sold. Rather than give up, she asked if Jonathan would be prepared to do another. "So Jonathan went up to the Western Plains Zoo and painted a rhino just for us."

[\(Click here to return to list of artists.\)](#)



*Jos* by Jonathan Delafield Cook Drawing in charcoal (1995). *Jos* is located in the Children's Hospital at Westmead (N.S.W., Australia).





*Rhinos* by Sue Dickinson.

**Sue Dickinson** - the following information has been summarised from her website:

<http://www.suedickinson.co.za/>

Sue Dickinson is a South African artist known for her watercolours of African wildlife. Sue is quoted as saying “There is no room for error with watercolour – once it is on the paper, it is almost impossible to remove – so I work carefully and accurately. I’m not attempting to reproduce reality, so I want to work fairly loosely too.” Sue’s paintings concentrate on the animal, using empty white space representing the open expanses of Africa. In her paintings she aims to convey the spirit and essence of African wildlife.

When Sue left school she tried numerous jobs such as being a photographer in the University of Witwatersrand’s Medical School. She eventually completed her Bachelor of Fine Arts degree at the correspondence section of University of South Africa. After this she entered the design and advertising industry. In 1992 she completed watercolour painting lessons with Sue Kemp and this gave her the confidence to follow painting as a career.

In 2002 Sue moved to the Lowveld, just 60km from the Kruger National Park. Here she made close contact with and careful observations of her wildlife subjects. The painting on the left shows her ability to portray wildlife, such as rhino mother and calf realistically, but with an overall contemporary feel.

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Sue has now completed a painting of the rhino which includes the following items in the composition:

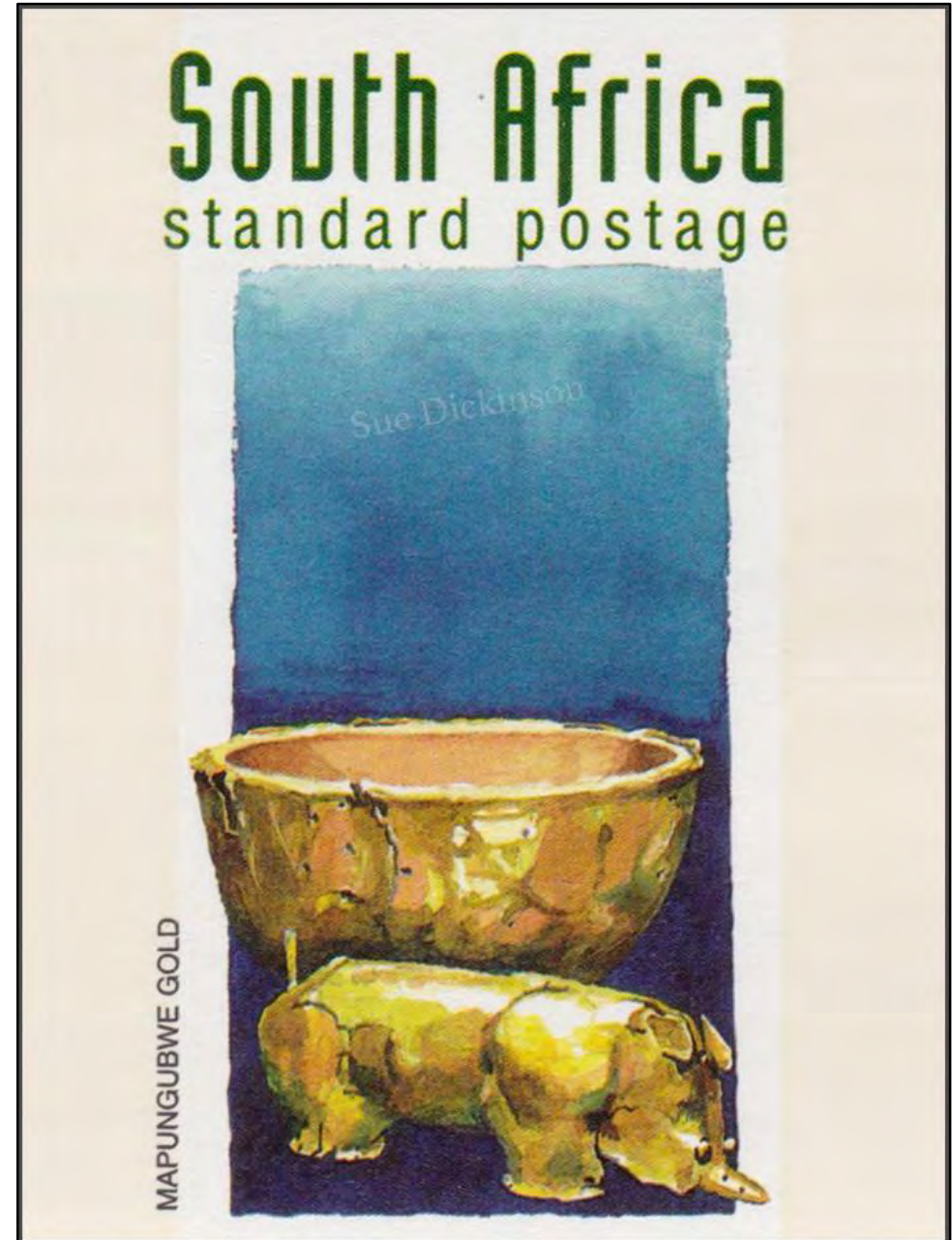
1. Large black rhino charging straight out of the canvas
2. Yellow-billed Hornbill
3. Mapungubwe Gold Rhino, 13th century AD
4. White Rhinoceros and calf in the background
5. Beaded Zulu "love letter" - in top right-hand corner of the painting.
6. Colourful ethnic pattern based on Ndebele decoration
7. Historic rhino hunting trophy photo.





Sue designed postage stamps representing the early history of South Africa. On her stamps she used images of golden objects that were found in royal graveyards at Mapungubwe Hill in the Limpopo Valley. The most outstanding of the golden objects was the figure of a rhinoceros. It was made from sheet gold tacked onto a wooden core. The golden rhino probably represented a black rhino whose natural behaviour sometimes imitated that of a chief - perhaps a symbol of leadership. [Click here](#) to read more about Mapungubwe and the golden rhinoceros.

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**Peter Gardiner** is an Australian artist born in 1965 who comes from the Hunter valley, N.S.W. The following information was obtained from an exhibition *Wildthing* at the Mosman Regional Gallery in Australia.

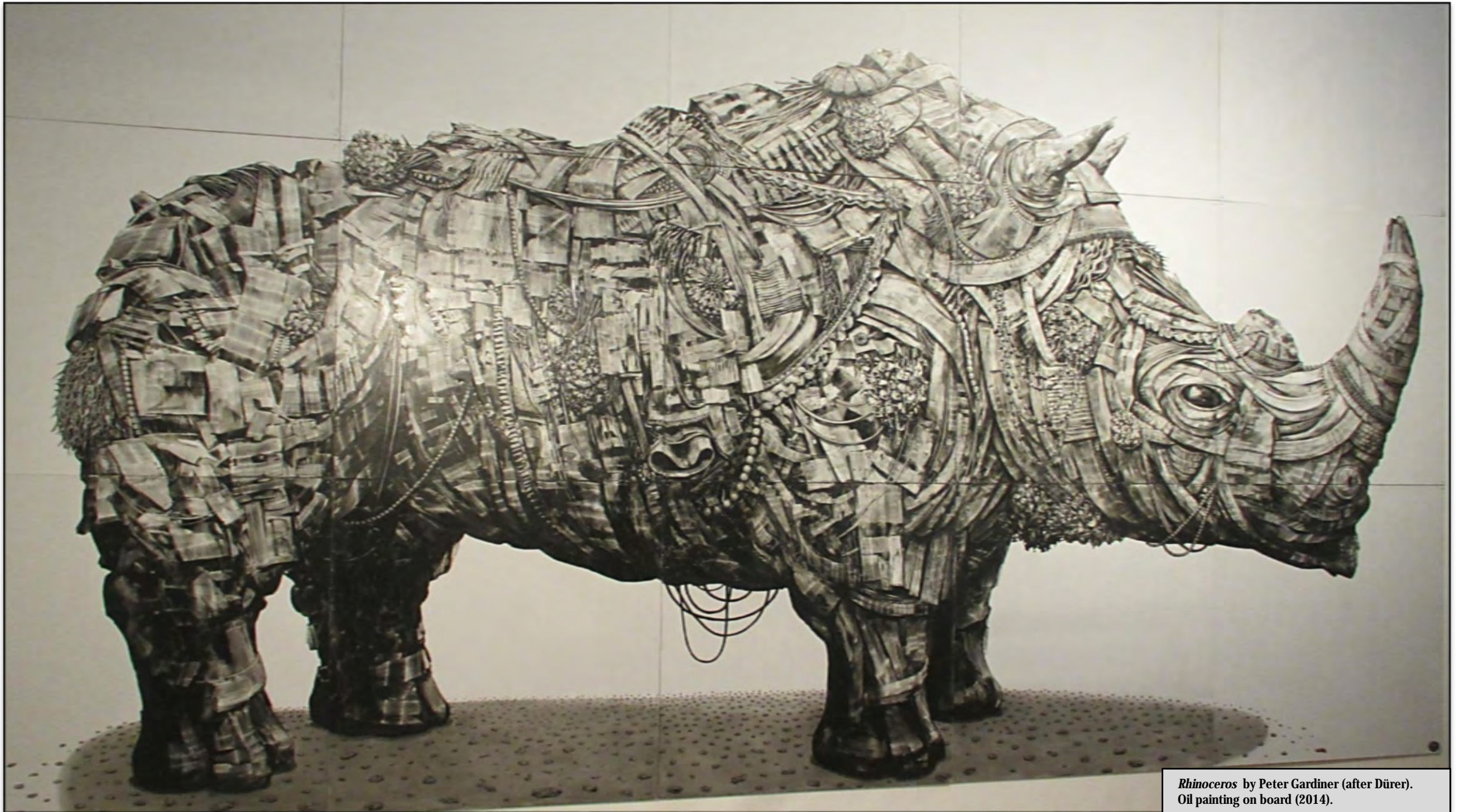
Peter Gardiner's Rhinoceros (after Durer) is an elegiac homage to one of the world's strangest beasts. The creative outcome of the artist's residency at Taronga Western Plains Zoo, Dubbo, N.S.W., is the rhino, a bullish, armoured creature rendered affectionately, a symbol for what is so rapidly being lost from the wild.

“It was my intention to get a handle on the idea of the zoo in a modern age.” says Gardiner. “I was struck by the ‘ark’ nature of the institution and its role in conservation. The genetic lineage of threatened species in the world is more or less a lost cause. Habitat fragmentation via human activity means that animals like the Sumatran rhino are stuck in small areas (less than 3% of their previous habitat) where inbreeding results in a genetic cul-de-sac. The managed breeding programs have created institutionalised species with conditioned natural behaviours. This work has been informed by my experience of observing these seemingly indestructible creatures teetering on the brink.”

Peter's magnificent rhinoceros is featured on the next page.

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*Rhinoceros* by Peter Gardiner (after Dürer).  
Oil painting on board (2014).



**Professor Richard Goodwin** - the following information has been summarised from his website:  
<http://richard-goodwin.com/home/index.html>

Richard Goodwin was born in Sydney, Australia, in 1953. Richard was originally trained as an architect but also became involved in fine art and urban planning. He established the Porosity Studio at the College of Fine Arts, UNSW, in 1996, which marries a practical, immersive teaching practice with themes and concerns related to his research on the relationship between art, architecture and movement.

Richard has sustained a prolific and award winning practice provoking boundaries between art and architecture. He relates his work to current issues, showing his concern about the fate of animals as climate changes and humans encroach on their territory. The adjacent sculpture represents a figure of a Rhinoceros which holds a steady and confronting stance, whilst having a human figure sitting on its back. Richard's work, *Rhinoceros with Rider*, symbolises strength and endurance.

He has won major prizes for his art and architecture such as the: The National Sculpture Award 1985, The Sculpture by the Sea Prize 2003, Helen Lempriere Award 2004, the Blakett Award for Architecture in 2004, and the Wynne Prize from the Art Gallery of NSW 2011.

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*Rhinoceros with Rider*

by Richard Goodwin (1989)

Sculpture in cloth, steel and acrylic resin.



Throughout Richard's sculptures and architecture 'Rhinceros' fits into his line of projects called 'Porosity' which consists of three scales of work which have different intentions, which to an extent build upon one another. These works include his early figurative work with cloth, steel and acrylic resin: *Rhinceros* 1989, (this sculpture on the right symbolises strength and endurance).

The material used throughout this sculpture *Rhinceros* has been used as the skin of the sculpture, being wrapped in cloth and held together with acrylic resin and the strands of rope give the sculpture a sense of ruggedness and age.

The early cloth work relates to Richard's performance work in the 1970s – so it is all very formative. His work progressed without losing its Arte Povera and Dada roots, to look at the idea of Exoskeleton, Parasite and Porosity.

**Exoskeleton:** The Body prostheticised – where does the body (cloth as flesh) end and architecture begin?

**Parasite:** The building as body metaphor transformed by prosthetic attachments like parasites. The skin of architecture as the site for public art/ new architectural propositions. No more Tabular Rasa.

**Porosity:** The city as a plastic material reborn via parasites to be controlled by public space, social construction, and its importance within a capitalist society. This is building on the bones of Modernism in the age of Contingency.



*Rhinceros* by Richard Goodwin (1989) Sculpture in clothing, steel and acrylic resin. Currently at the New England Regional Art Museum, Armidale, Australia.

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**Dr. Norbert Gramer** - the following information has been summarised from this website: [www.loon-art.de](http://www.loon-art.de).

Norbert Gramer was born 1951 in Germany. After completing a course in creative and graphic design he studied older masters like René Magritte, Salvador Dalí, Albrecht Dürer, Max Ernst and also modern artists and illustrators. Besides his art studies he completed a degree in Social Education at the College of Düsseldorf and a Ph.D. in Philosophy at the University of Bonn.

Norbert's watercolours, drawings, and graphics are about environmental destruction. Norbert says, "all paintings deal with the narrowing of the biosphere not only of endangered species, but besides that they show the consequences of overpopulation, the mindless prey on whales and their commercialisation in attraction parks, the consumption of all natural landscapes in order to utilize and exploit their resources".

All of Norbert's drawings and paintings of animals are done in a realistic manner. They derive from his own photographs taken in nature reserves or game parks. His animals are not shown in their natural habitat, they are juxtaposed against an abstract background and are partly consumed by that background. The animal images are integrated to demonstrate the horror of the ecological destruction that is taking place on our planet.

How we treat our environment is not only a political concern but a task for everybody. Norbert says, "art might contribute to a new awareness toward nature by abstracting everyday life, by provoking anger and causing compassion with all creatures". Norbert supports conservation by donating a part of any sale to some wildlife protecting and conservation organisations as Audubon Society, Greenpeace, BUND – Friends of Earth, WWF, The Wildlife Conservation Society, Panthera.

Since 1970 Norbert has participated in a number of solo and group exhibitions in Germany and France. His works are found in government buildings in Germany like the Federal Ministry for the Environment, Nature Conservation and Nuclear Safety and in private collections in Germany, the U.K., France, and the U.S.A.

[\(Click here to return to list of artists.\)](#)

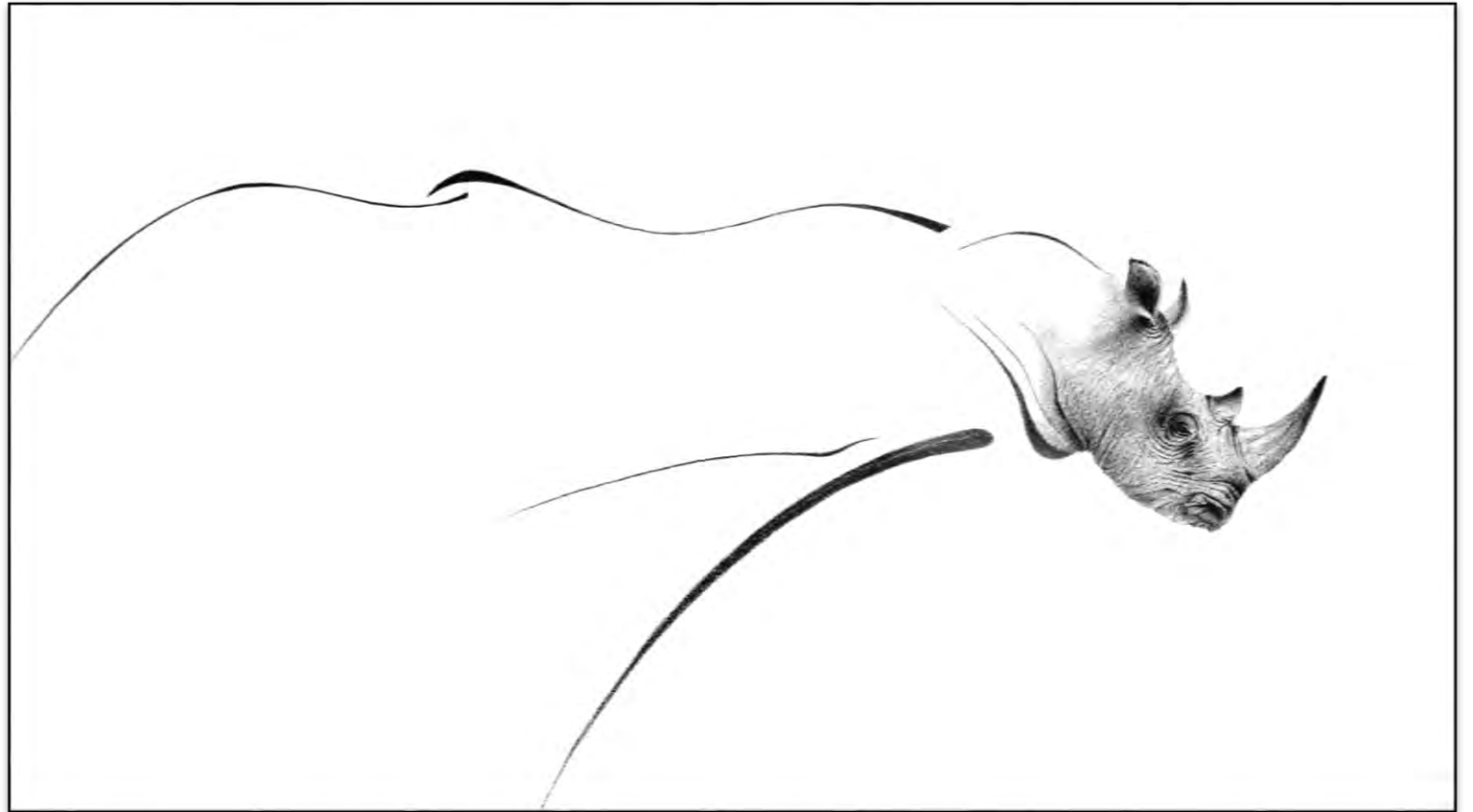




*Devastation 4*

by Norbert Gramer (2012)

Watercolour painting.



*Vanishing 7*

by Norbert Gramer (2012)

Drawn with graphite.

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**Michael Herron** - the following information has been summarised from his website: <http://www.michaelherron.com.au/>

Michael Herron was born in Australia 1966. Michael has been drawing and painting for 30 years and teaching as well for the last 20 years. At the age of 22, after studying at both Meadowbank TAFE and The City Art Institute, he won The Sydney Morning Herald Travelling Art Scholarship in 1988 and stayed in the Mora Dyring Studio at the Cite Internationale des Arts in Paris and then travelled for two and a half years in Asia, Europe and America.

In 2011 Michael, as artist and teacher, was invited to participate in the Taronga Zoo's "Artist in Residence" program. The artists are given a rare insight into the work of the Zoo providing them with an experience that allows them to unleash their creativity in new, wildlife-inspired ways. Michael spent two full days at the White Rhino exhibit furiously drawing the animals with charcoal and ink. Michael's artworks were almost like an exhibit themselves, drawing plenty of attention from visitors to the Zoo with many stopping to observe him at work across the weekend. At the end of the program, Michael's artwork along with other artists' works were framed, catalogued and curated for an exhibition at the University Gallery Newcastle. The donated works were then exhibited in Sydney and auctioned by Bonhams, with 100% of the proceeds supporting the Zoo's conservation programs for endangered animals.

The "Artist in Residence" program, has raised more than A\$300,000 for the Taronga Foundation, through the auction of many works generously donated by the artists who have participated.

On the following two pages are some of Michael's drawings that he completed while in residence at the zoo.

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Michael Herron drawing a white rhinoceros at the Taronga Western Plains Zoo, Dubbo.





***White Rhino*** by Michael Herron at Dubbo Zoo (2011) Drawn in charcoal, ink, shellac and pastel.



***White Rhino from the back***  
by Michael Herron at Dubbo Zoo (2011)  
Drawn in charcoal, ink, shellac and pastel.





*White Rhino* by Michael Herron at Dubbo Zoo (2011)  
Drawn in charcoal, ink, shellac and pastel.



*White Rhino* by Michael Herron at Dubbo Zoo (2011) Drawn in charcoal, ink, shellac and pastel.

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**Caras Ionut** - the following information has been summarised from his website: <http://www.carasdesign.com/#>

Caras Ionut is a Romanian digital artist and photographer who has created a remarkable series of surreal images.

He uses the computer program Photoshop to digitally alter a normal picture he has taken - transforming the image by, for example, changing an ordinary photo of a rhino into a startling image of the rhino on top of a streetlight.

Caras says he goes "hunting" for interesting pictures, landscapes, scenes, etc. He takes photos of anything that might be a good basis for creating digital manipulations.

On the next page we have two photos of an African rhinoceros each set in a very different landscape. On the left Caras's use of natural imagery, soft colours and hazy atmospheric effects gives us an eerie feeling - the landscape has been destroyed will the rhinoceros survive? The little shoots of greenery in this landscape give you hope for the future. In contrast the right hand photo is surrealistic - a rhino on the rocky shoreline with a small child in attendance.

Caras describes his work as a manifestation of dreams and says he takes his inspiration from the colours of autumn and winter. He wants his landscape images to have a 'dreamlike' quality.

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*The Shy* by Caras Ionut.



*Hyper Rhinoceros* by Caras Ionut.

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**Alfred Jacquemart** - the following information has been summarised from this website:

<https://en.wikipedia.org/wiki/Henri>

Alfred Jacquemart was a noted French sculptor who specialised in realistic portrayals of animals. Alfred was commissioned in 1878 to do a rhinoceros sculpture for the Exposition Universelle in Paris, France. The sculpture was originally placed in the garden of the Palais du Trocadéro. When the Palais was demolished the sculpture was relocated from c.1935 - 1985 to Porte de Saint-Cloud, Paris. In 1986 it was assigned to the Musee d'Orsay, Paris, restored and displayed in the forecourt.

Note that the hanging neck folds, facial articulation, and strong skin textures are strongly influenced by Dürer's drawing of a rhinoceros. [Click here](#) to see Dürer's drawing.

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*Rhinocéros*

by Alfred Jacquemart

Photo by [Daderot](#).

**Ellen Jewett** - The following information has been summarised from her website:

<http://www.ellenjewettsculpture.com/>

Ellen Jewett was born in Markham, Ontario, Canada. Ellen completed an honours degrees in Anthropology and Fine Art. Whilst studying she worked in medical illustration and exotic animal care. Her artistic and biological interests were interwoven.

Each sculpture is constructed using an additive technique, layered from inside to out by an accumulation of many tiny components. Some are beautiful, some are grotesque and, some are fantastical. The singularity of each sculpture is the sum total of its small narrative structures.

Ellen says her inspiration comes “from animal physiology and a love of the fantastic, grotesque and absurd. Each sculpture is handmade and painted with no more tools than fingers and a paint brush. The process begins with a handmade metal armature over which light weight clay is sculpted. The painting is executed with acrylic, mineral and oil pigments and the embedded eyes are glass. When complete the whole piece is glazed to intensify colour and strength.”

Also interesting is that she avoids using any toxic materials; “This, unavoidably, excludes most of what is commonly commercially available, and has sent me on a journey of unique material combination and invention.”

[\(Click here to return to list of artists.\)](#)



*Mechanical rhino* by Ellen Jewett (2013).



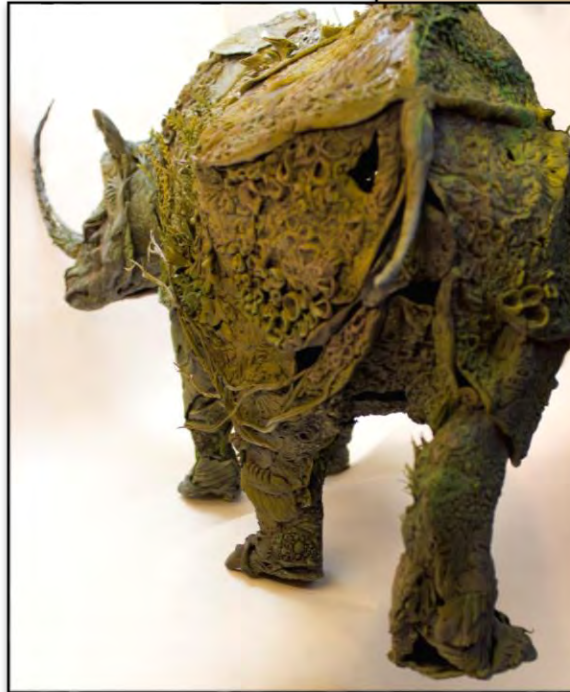


*Homeostasis*

by Ellen Jewett (2015).

[\(Click here to return  
to list of artists.\)](#)





Ellen Jewett working on *Homeostasis* and three close-ups of the finished sculpture.



**Jean-François Jullien Clement**– the following information has been summarised from his website:

<http://www.jullien-clement.odexpo.com/>

Jullien-Clement was born in France in 1958. The vocation of this sculptor was not revealed until he was 40. His first exhibition was in Marseille, France in 1998. He has since exhibited in over sixty different venues throughout France. The Musee Arts & Histoire in Bormes les Mimosas had an exhibition of Jullien-Clement's work on in May/June 2015. This exhibition included a magnificent bronze sculpture of an African two horned rhinoceros. There were also many etchings and aquatints that included rhinos and also mythical animals like dragons, human figures with wings and sea creatures similar to sea horses. Jullien-Clement thus reconnects us with the mythological and fantastic.

His work has received 11 major awards and multiple distinctions for his expressive bronze sculptures of animals. Using the lost wax casting technique, he makes bronze sculptures and also works in tin, resin and cement. He participated in the Salon of French Artists (Grand Palais in Paris) in 2014 and he has just received the Gold Medal of the Academy Arts-Sciences-Lettres in Paris, promoting the Centennial. Jullien-Clement is also registered in *Animal illustrated Dictionary of Sculptors and Founders of antiquity to the present day* by Jean-Charles Hachet.

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*Jury au Salon (Jury at the Salon)*

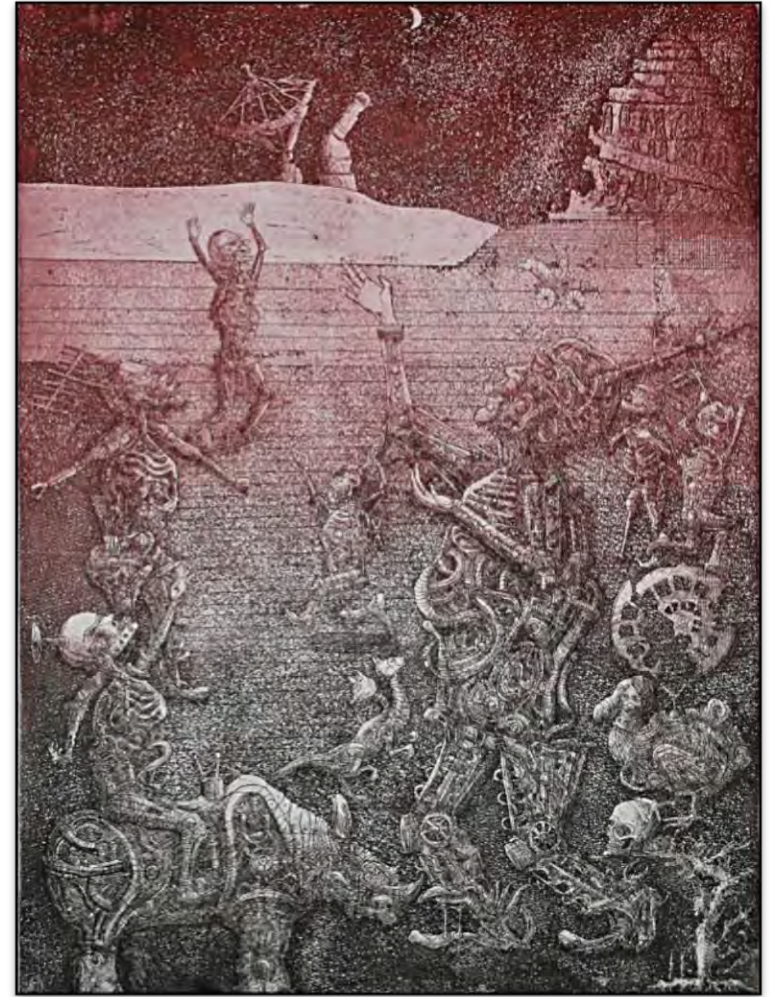
by Jullien-Clement

Coloured dry point etching.





*Le temps et la science sans la conscience* (The Time and Science without conscience)  
(A copy of this etching is in the National Library of France).



*Les privés de lumière* (The Light Deprives) (A copy of this etching belongs to the National Library of France).



*Science Sans  
Conscience*

by Jullien-Clement

Bronze sculpture  
using the lost wax  
technique.





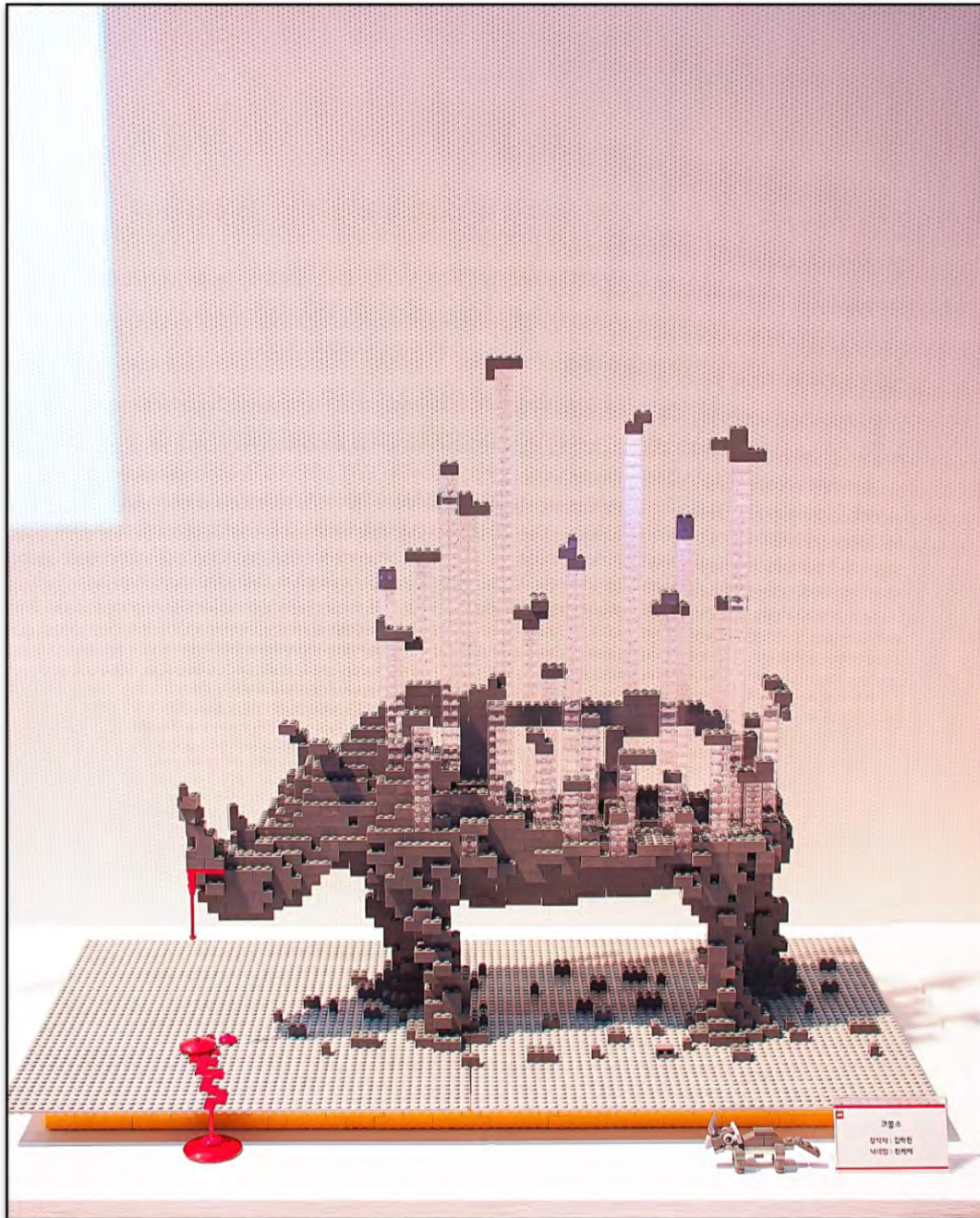


*Science Sans Conscience* (back view)

by Jullien-Clement.

[\(Click here to return to list of artists.\)](#)





**Jin Kei** – the following information has been summarised from his facebook webpage: <https://www.facebook.com/jkbrick/posts/501651423278849> .

Jin Kei is a South Korean Lego artist. He has created an amazing rhinoceros by (mostly) using basic Lego pieces – see left hand image. His creation comments on the dwindling state of the species due to poaching for their horns. The transparent bricks give the impression that the rhino is just dissolving. But, like all artwork your interpretation may be different.

The following information was taken from a post made by Jin Kei in 2015 on his facebook page. “Save the Rhino! Poaching crisis in South Africa. During 2014, in South Africa alone a staggering 1,215 rhinos were killed by poachers, that’s one every eight hours. Unfortunately the Rhino is disappearing. My mind is heavy.”

*Disappearing Rhino in Brown*

By Jin Kei

Lego block construction