

*Disappearing Rhino in Grey*

By Jim Kei

Lego block construction

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

**Friedrich Wilhelm Kuhnert** - the following information has been summarised from this website:  
<http://www.wilhelm-friedrich-kuhnert.com/>

Friedrich Wilhelm Kuhnert was a German painter, author and illustrator (1865 – 1926). At the age of 17 Kuhnert started but did not complete a technical and commercial apprenticeship. After this Kuhnert became a scholarship student at the Berlin University of the Arts (1883 – 1887). Kuhnert worked with the prominent animal painter Richard Friese who emphasized studying animals in their native habitats. To do this Kuhnert then visited Scandinavia, Egypt, East Africa and India to make landscape and animal studies.

He was one of the first European artists to travel to East Africa to sketch the wildlife and terrain of the region. Unlike many of his peers, Kuhnert sketched tropical animals in the wild, not in zoos. Kuhnert is considered one of the most important German animal painters of his time. As he was not a professional hunter, it often took much effort to track down his subjects so he could sketch them in their natural habitat.

Kuhnert provided some illustrations for the 1900 edition of *Brehms Tierleben* (Brehm's Animal Life). In 1901 he was the illustrator for zoologist Johann Wilhelm Haacke's book *Tierleben der Erde* (Animal Life on Earth).



*Rhinoceros* by Wilhelm Kuhnert.

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*A group of rhinoceros*  
by Wilhelm Kuhnert.  
Oil painting on canvas.

*Africanis Nashorn*  
by Wilhelm Kuhnert.





*Great Indian Rhinoceros*  
by Wilhelm Kuhnert.



*Two rhinos in savanna* by Wilhelm Kuhnert. Drawing in black chalk , heightened with white.



*Ruhendes Nashorn (Resting Rhino)* by Wilhelm Kuhnert (1926). Drawing in pencil on woven paper.

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**Katharine Lane (Weems)** - the following information has been summarised from this website: <http://www.bronze-gallery.com/sculptors/artist.cfm?sculptorID=112>

Katharine Lane (1899 - 1989) was an American sculptor famous for her realistic portrayals of animals. Katharine was commissioned in 1930 to “embellish” the outside of the Biological Sciences Building at Harvard University, Cambridge, Mass., U.S.A. She created a carved brick frieze of birds around the top of the building and the three main entrance doors that highlight species of animals that live on earth, air and sea. But most astounding are the two massive bronze, Indian rhinoceros sculptures that she modelled and now stand either side of the doors of the building.

Katharine based both studies on a living female Rhinoceros at the Bronx Zoo and worked on them for five years. Each statue was modeled separately and scaled up to match the largest recorded specimen. According to Harvard, these two rhinoceroses are, “. . . morphologically accurate, weigh three tons apiece, and are among the largest bronze sculptures cast in the twentieth century. They have been, and will likely always be, the building’s most distinctive feature.” Katharine named the two sculptures after queens of England, Elizabeth and Victoria and they were unveiled on May 12, 1937, the coronation day of King George VI.

Katharine married in 1947 but continued to exhibit under her maiden name of Lane.

In 1965 a permanent gallery was established at the Boston Museum of Science to show her small animal bronzes and drawings and in 1987 the museum established the Katharine Lane Weems Chair in Decorative Arts. Her work is owned and exhibited by: The museum of Fine Arts Boston, The Pennsylvania Academy and the Baltimore Museum.

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Bessie or Victoria? Bronze rhino by Katharine Lane. Photo by Seth Kaplan



Two massive bronze Greater One-horned Indian rhinoceros sculptures (Bessie and Victoria) by Katharine Lane Weems guard the entrance to Harvard University's Biological Sciences Building. Photo by Seth Kaplan.





*Black Rhino of Solio*

by Karen Laurence-Rowe

Oil painting on canvas.

**Karen Laurence-Rowe** - the following information has been summarised from her website: <http://www.karenlaurence-rowe.com/>

Karen Laurence-Rowe was born in Uganda. Karen's family lived almost a nomadic existence as her father was an engineer and had to move around East Africa to wherever a road or a bridge was needed. Often located in bush areas she had to entertain herself. She frequently did this by drawing local animals and landscapes. These memories of Africa's unspoiled landscapes, teeming with wildlife later influenced her subject matter as an artist.

Karen is best known for her painting of African wildlife and has won "Wildlife Artist of the Year 2012" and "The AFC Simon Combes Conservation Artist Award 2015".

She can paint in oils or watercolours. On this page and the following page two of her oil paintings are shown. [Click here](#) to see her watercolour of a black rhino.

Karen paints from her studio in Nairobi which enables her to get into the field to sketch and photograph the wilderness. Karen's concern about what is happening to the African animals and landscapes is reflected in her work.

Karen made this statement: "Never before has it been so important to capture the creatures of this planet that are disappearing before our very eyes! I am deeply concerned about the rapid slide to extinction that so many animals across the planet are facing - With the dust of Africa ingrained in my brush and ingrained in my blood, I am compelled to capture its precious remnants... before mankind has destroyed it all!"

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



*The Last Three* by Karen Laurence-Rowe Oil painting on canvas.



*Black Rhino* by Karen Laurence-Rowe, describing it as “A black rhino peers suspiciously at me as I stop and admire his prehistoric bulk!” Watercolour painting on paper.

**Nafisa** – The following information has been summarised from her website: <http://www.nafisa.com.au/>

Nafisa completed a Master of Fine Art at The National Art School Sydney, Australia in 2007 and holds the position of Fellow at the Royal Art Society of NSW. She exhibits in Europe and the U.S.A. and gives tutorials in portraiture and life painting at her studio in Sydney and in workshops abroad.

After 15 years as a professional full-time artist and exhibiting in some of the best commercial galleries in Sydney and overseas Nafisa decided to secure her own gallery space and opened H'Art Matters Gallery at Mosman. As her art spans over several genres and media this gave her the opportunity to display her varied works. Nafisa believes that her works connect with people worldwide as they speak of natural beauty in nature and the celebration of humanity.

“My work reflects close observation of the subject and an intention to reveal it’s true character, not simply the superficial likeness. Ultimately I want my artwork and my actions to be viewed for what I create them to say - we are individuals, as is each flower and animal, and we all deserve to live to express that uniqueness.”

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



*Disappearing before our Eyes* by Nafisa

As well as having her own art gallery, in 2009 Nafisa founded a wildlife conservation charity. Animals, in particular endangered species in the wild, are of special interest to her. Her work with her wildlife charity demonstrates that visual artists can team with others to make a real difference - encourage conservation by reminding the public of the beauty we are on the brink of losing. Her wildlife charity [Animal Works](http://www.hartmatters.com.au/) (a volunteer staffed, not-for-profit association with 100% of proceeds going to wildlife conservation projects) has its own room in the *H'Art Matters Gallery*. The works for sale, information and merchandise in this room are aimed at broadening the support base of the charity. Visit the gallery and learn more about what you can do for wildlife. <http://www.hartmatters.com.au/>



*Hope* by Nafisa Bronze sculpture (Approx. 18 cm long and 12 cm tall).



Poster drawn by Nafisa for a Global March for Elephants and Rhinos.

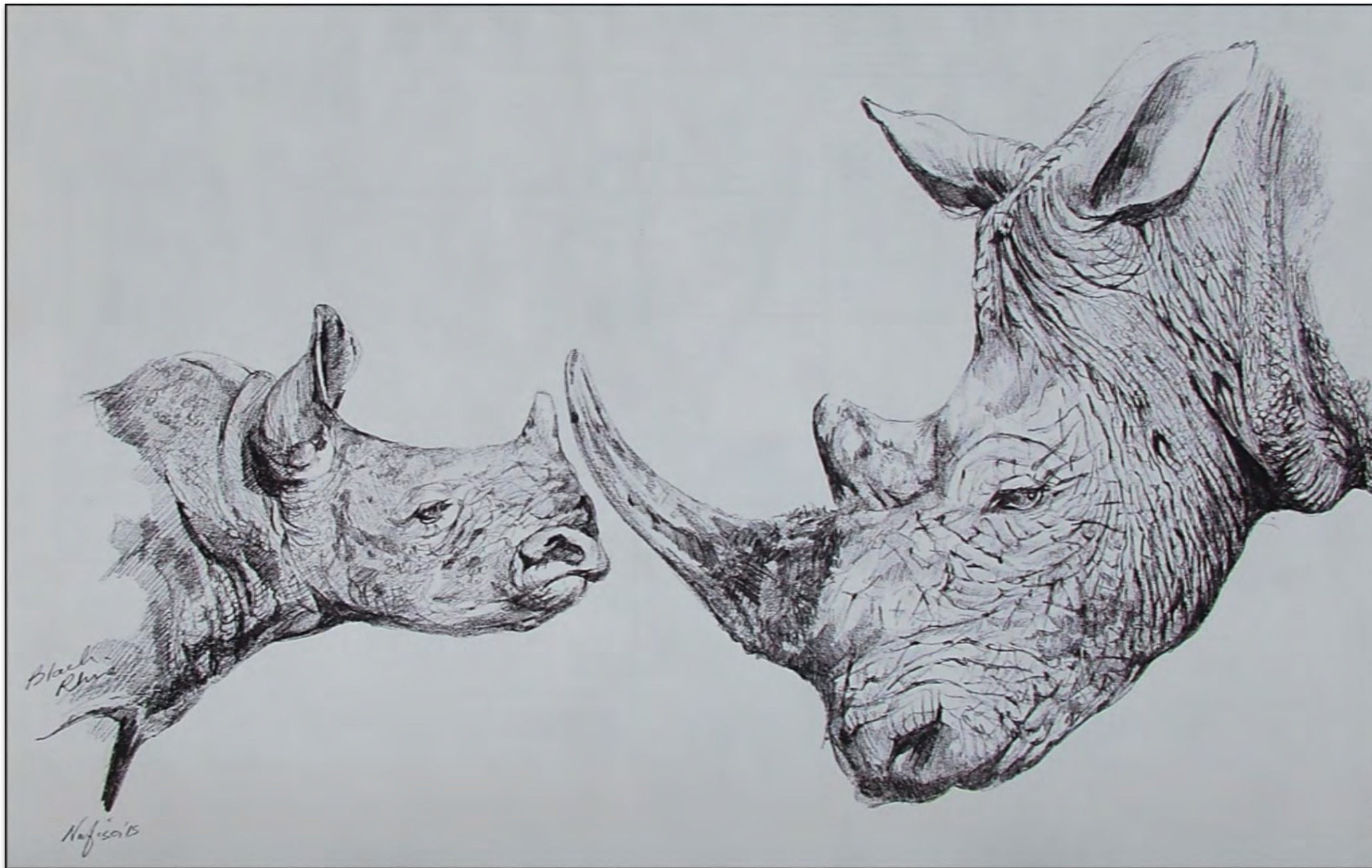


**Rhino calendar 2017**

Nafisa produced a wonderful rhino calendar for 2017. Each month featured one of Nafisa's rhino drawings. All proceeds from the calendar go to her wildlife charity [Animal Works](#).

White rhino mother and calf  
for the calendar month of  
February.

White rhino  
mother and calf  
meet head on  
for the calendar  
month of July.





**Black rhino calf for the month of August.**



**Adult white rhino for the calendar month of September.**

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*The Bus Stop*  
by Giorgia Oldano  
Drawing.



**Giorgia Oldano** - the following information has been summarised from her website: <http://www.giorgiaoldano.com/#!about-me-eng/c17fc>

Giorgia Oldano was born in 1984 in Turin, Italy. She graduated in painting from the Academy of Fine Arts of Turin and has concentrated on painting animals.

In 2012 she won the prize for Best Wildlife Italian Artist with her drawing *Il consiglio (Advice)*. [Click here](#) to see the image. This national contest gave her the opportunity to travel to Africa, observing the wildlife in Malawi and Zambia.

In 2013 she won the International Artist in the Mammals category at BBC Wildlife Artist of the Year competition in England. [Click here](#) to see the image. In 2015 her drawing of a rhinoceros, *The Bus Stop* was selected for the David Shepherd Wildlife of the Year exhibition. See adjacent image.

[Click here](#) to see two of Giorgia's rhino watercolour paintings.

From 2014 she decided to devote herself exclusively to pencil drawing, a technique that she hopes will lead to a deeper understanding of the animal she is drawing. Giorgia hopes to bring to her audience the excitement of an unexpected encounter with the animal. She wants her drawings to transmit both the call of freedom and purity.

Self-criticism is an important part of her work. Exhibitions and events help her to get the audience reaction, and by listening to comments she hopes to keep improving her artwork.

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*(Rinoceronte nero) Diceros Bicornis*

by Giorgia Oldano (2012)

Oil painting.

Held in the Collezione della  
Fondazione Mellone (Milano).





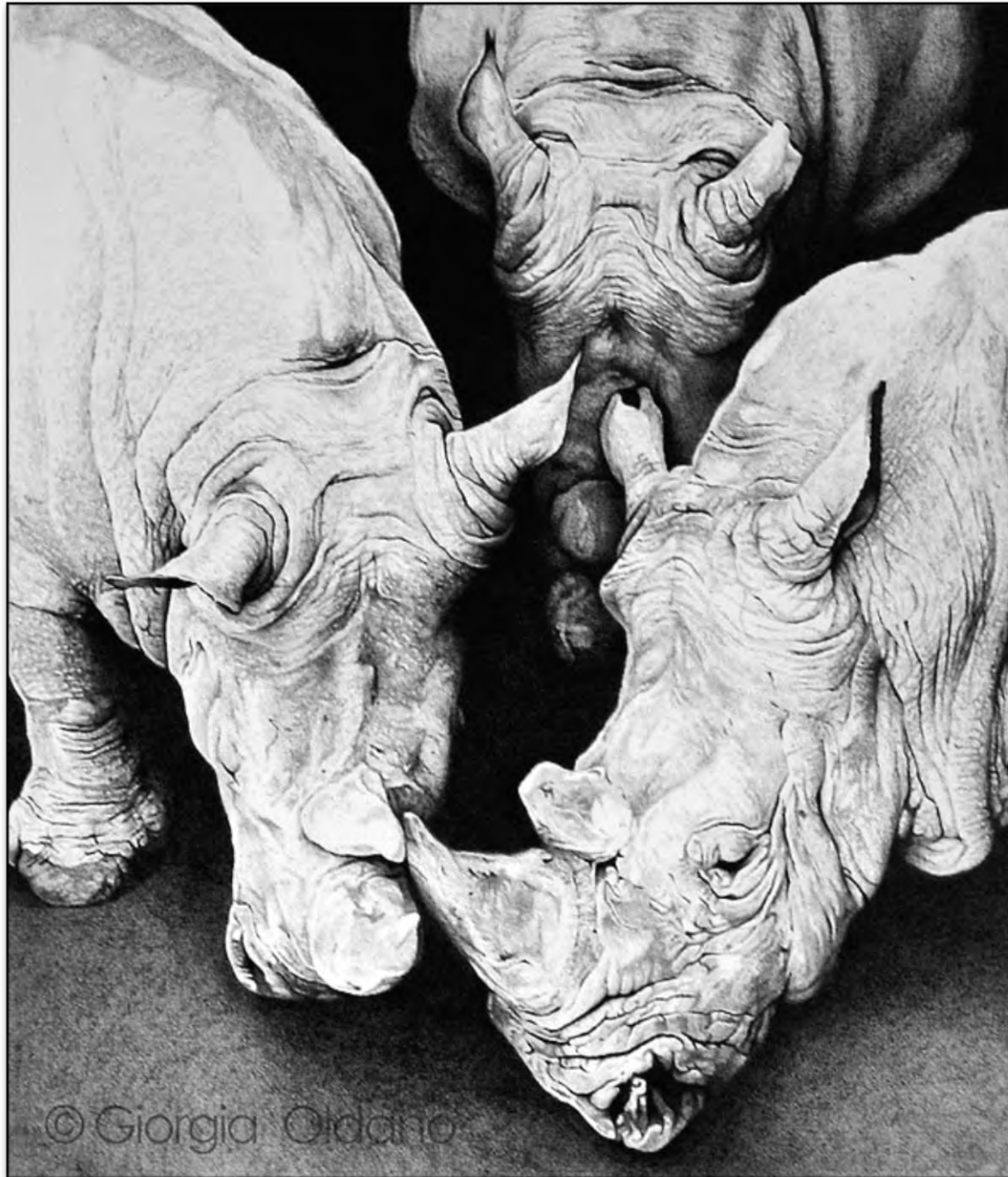
*Il riposo* by Giorgia Oldano (2012) This oil painting won the section: Mammals, BBC Wildlife Artist of the Year 2013.



*Rinoceronte Bianco* by Giorgia Oldano (2012) Watercolour painting.



*Rinoceronte Bianco* by Giorgia Oldano (2011) Watercolour painting.



*Il consiglio (Advice)*

by Giorgia Oldano

Winner of The Best Italian Wildlife  
Artist award in 2012.

*Vifaru* (means “tank” in Swahili)

by Giorgia Oldano (2015)

Drawing.



© Giorgia Oldano



*Afternoon Nap*

by Giorgia Oldano

Drawing.

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

**Dino Paravano** - the following information has been summarised from his website:

<http://www.paravanodino.com/index.htm>

Dino Paravano was born in Rome, Italy, in 1935 and emigrated with his family to South Africa in 1947.

Art has always been an intrinsic part of Dino's life as he started painting at an early age, tutored and encouraged by his amateur-artist father. Dino attended the Johannesburg College of Art and then went to Europe on study tours. In 1992 Dino and his family emigrated from South Africa to the U.S.A. They live in Tucson, Arizona.

Dino is an artist dedicated to the direct study of nature. He is known for his meticulous images of animals in their natural habitats. Using both oil and pastel, he creates works that reflect a close study of the colours, shapes, and textures of his subjects. He has won numerous awards worldwide for his masterly wildlife paintings and has illustrated numerous books.

Since 1966 Dino has held 15, one-man exhibitions in South Africa, the U.S.A. and the U.K. Dino has also participated in over 300 group exhibitions in major centres in Asia, Europe, North America, South Africa and Australia. His work can be found in museums, corporate and private collections worldwide.

He is a signature member of the prestigious Society of Animal Artists in New York. Since joining in 1978, Dino's work has been featured in all their annual exhibitions and subsequent annual tours throughout the U.S.A..

Featured on the next page is one of his superb wildlife oil paintings of two rhinoceroses.

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*Two Rhinos*

by Dino Paravano

Oil painting on canvas.

**Margaret Pegi Price** - the following information is from Margaret's website: <http://margaret-price.pixels.com/>

Margaret Pegi Price was born in St. Louis, Missouri, U.S.A. She went to college and law school in southeast U.S.A., and now lives in California. She has travelled to Africa twice. Many of Margaret's animal paintings are from photographs she took while on these African tours.

Her paintings combine aspects from her photographs with images from her imagination. She merges realism, impressionism, and surrealism. Her painting on this page portrays two realistic rhinos set in an impressionistic - almost surrealistic - background.

Margaret has read the notebooks of Leonardo da Vinci and his Treatise on Painting and many biographies of renowned artists, to try to see the world as they did and to help her understand why they painted what they did. This, she feels, gives her a deeper understanding of the world and helps her to add depth of feeling to her paintings.

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



*Rhinos South Africa*

by Margaret Pegi Price

Oil painting on canvas.

**Gillie and Marc Schattner** – The following information is summarised from their website: <https://gillieandmarc.com/>

When they first met, they painted separately. Later on they could see their styles becoming similar and realised they were influencing each other. Now they both paint on one canvas, or work to design a sculpture together. As artists who pride themselves on embracing challenges, Gillie and Marc continue to go on adventures with their art. They continue to create new sculptures from bronze, poly-resin and fibreglass and paintings on canvas, board and card from their studio in Sydney. They consider bronze the most challenging and rewarding medium. Marc says part of the pleasure of working with bronzes is, “knowing that long after we are gone, the works will still be here. That may sound egotistical, but I guess it’s kind of like having children – we see these works as children.”

Gillie and Marc have been heavily involved in projects to promote the conservation of the rhino. Three of these projects are:

1. In 2012, four rhinos mysteriously died in the Taronga Western Plains Zoo, Dubbo, including a mother and her calf. Gillie and Marc wanted to create an artwork in their memory while also raising awareness for the need for rhino conservation. They created three sculptures, each to fit an area measuring 4m x 4m. The artists used images of the zoo’s black rhino mother and calf Bakhita and Kufara as inspiration for the sculptures. Three black rhino mother and calf sculptures were installed; at the Dubbo Visitor Information Centre; at the Dubbo Regional Airport and at the front of the zoo itself.

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*Mother and Calf* rhino sculpture in front of the Visitors' Centre, Dubbo.

2. These rhinos were originally commissioned for the “*Run For Your Life*” Public Art exhibition held in Melbourne Federation Square in January 2014. The three magnificent rhino sculptures invited the public to be part of their run for freedom and life. This remarkable installation was aimed to bring the call of the wild to the city and to the people of Melbourne - who already have strong moral and environmental concerns. The sculptures aimed to raise public awareness of the plight of rhino species in the wild. Now critically endangered, rhinos desperately need the active involvement of everyone for survival. Nearly 700 rhinos were killed in South Africa in 2013.



*Run For Your Life* bronze sculptures are now exhibited at Latrobe University (Bundoora campus), Victoria.

3. Gillie and Marc Schattner produced a massive fibreglass rhino (they called it *Shandu*) for the annual *Sculpture by the Sea* exhibition at Bondi/Tamarama beaches, Sydney. *Shandu* was then half-buried in the sand at Tamarama Beach so kids could climb over it. This rhino needed great effort - it took over one year of preparation, hundreds of sponsors, and two days of installation. One of the main sponsors of *Shandu* was the Australian Rhino Project. This group aim to fly 80 white rhinos from South Africa to Australia as the worlds back-up breeding herd for white rhinos. When it is safe for them to return to Africa they will be flown back. *Shandu* shows how lucky we are to live in Australia and play on our beaches but it also reminds us that elsewhere in the world rhinos are at risk. However, as Australians, we can help save the rhino from being buried forever. "*Buried Rhino*" won People's Choice Award & Kids' Choice Award. This sculpture raised awareness of the plight of these beautiful, vulnerable creatures who are threatened by poaching. "*Buried Rhino*" even hit the headlines in South Africa where it was on the front page of the newspaper *Cape Times* in Cape Town. It is not every day that you see a 7m-long upside down rhino at a beach!



A powerful forklift and an earthmoving vehicle were required to install the rhino *Shandu* on Tamarama beach.

*Buried Rhino*

by Gillie and Marc  
Schattner (2016)

Sculpture by the Sea  
exhibition,  
Bondi/Tamarama,  
Sydney.





© Robert Fildes

*Buried Rhino* (Close up)

by Gillie and Marc  
Schattner (2016)

Sculpture by the Sea  
exhibition,  
Bondi/Tamarama.

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

**David Shepherd** – was born U.K. in 1931 died 2017.

The following information is from David's website: <http://www.davidshepherd.com/davidshepherd-rhinoreverie.html>

David Shepherd said: *to start with, my life was a series of disasters.* Growing up in the 1930's, his one ambition was to be a game warden in Kenya and so, on leaving school in England, he went to Kenya and was promptly told by the National Parks people there that he was not wanted. After this disappointment he managed to find a job in a coastal resort and also started to paint pictures of birds. By chance he managed to sell seven pictures at ten pounds a canvas, which allowed him to pay for his sea voyage ticket back to England.

On returning to England his father helped and encouraged him to develop his artistic skills by obtaining some training in the field of art. David set off to the Slade school of fine art in London with some of his bird paintings, unfortunately he was told that he had no artistic ability and was not accepted into the school. By coincidence, he met a professional marine artist called Robin Goodwin, who, after looking at some of David's work, agreed to take him on as an apprentice. As a result David achieved the creative status that he enjoys today, and has a feeling of deep gratitude for the help he acquired from Robin Goodwin. David was taught to be accurate, while avoiding the pitfalls of making a painting look like a photograph.

David started his artistic career as an aviation artist. David said: *..... in 1960, the Royal Air Force flew me to Kenya as their guest. When I arrived they said to me, 'we don't want paintings of aircraft, we fly them all day long. Do you do local things like elephants?' And that's how it all started. I hadn't even painted a rabbit before then.* Hence on this journey he was commissioned to paint his first wildlife subject. David charged the Royal Air Force 25 pounds for his first wildlife painting of a rhino. His paintings of wildlife have brought him international fame.

Whilst he was in Kenya a single dramatic moment made David become a conservationist. He found a waterhole poisoned by poachers, around which were lying 255 dead zebras. He realised then that, through his paintings, which were already in great demand, he could repay his debt to the wildlife that was immediately bringing him such success. Since that day in 1960, he has raised through his own efforts, and latterly together with the members of the David Shepherd Conservation Foundation, more than 3million pounds towards helping to save critically endangered mammals in the wild.

David enjoyed successful one-man exhibitions worldwide, published five books and had been involved in numerous TV programmes, including the BBC's 1972 documentary of his life story, *The Man Who Loves Giants*. David painted every day until his death and donated large numbers of his paintings to support the conservation of wildlife.

This Foundation funds vital enforcement and community projects that protect wildlife survival in the natural habitat. His campaigns won widespread public support and delivered considerable success, as well as receiving conservationist awards.

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*Rhino Emerging from  
the Bush*

by David Shepherd

Oil painting on canvas.





*Rhino Beware*

by David Shepherd

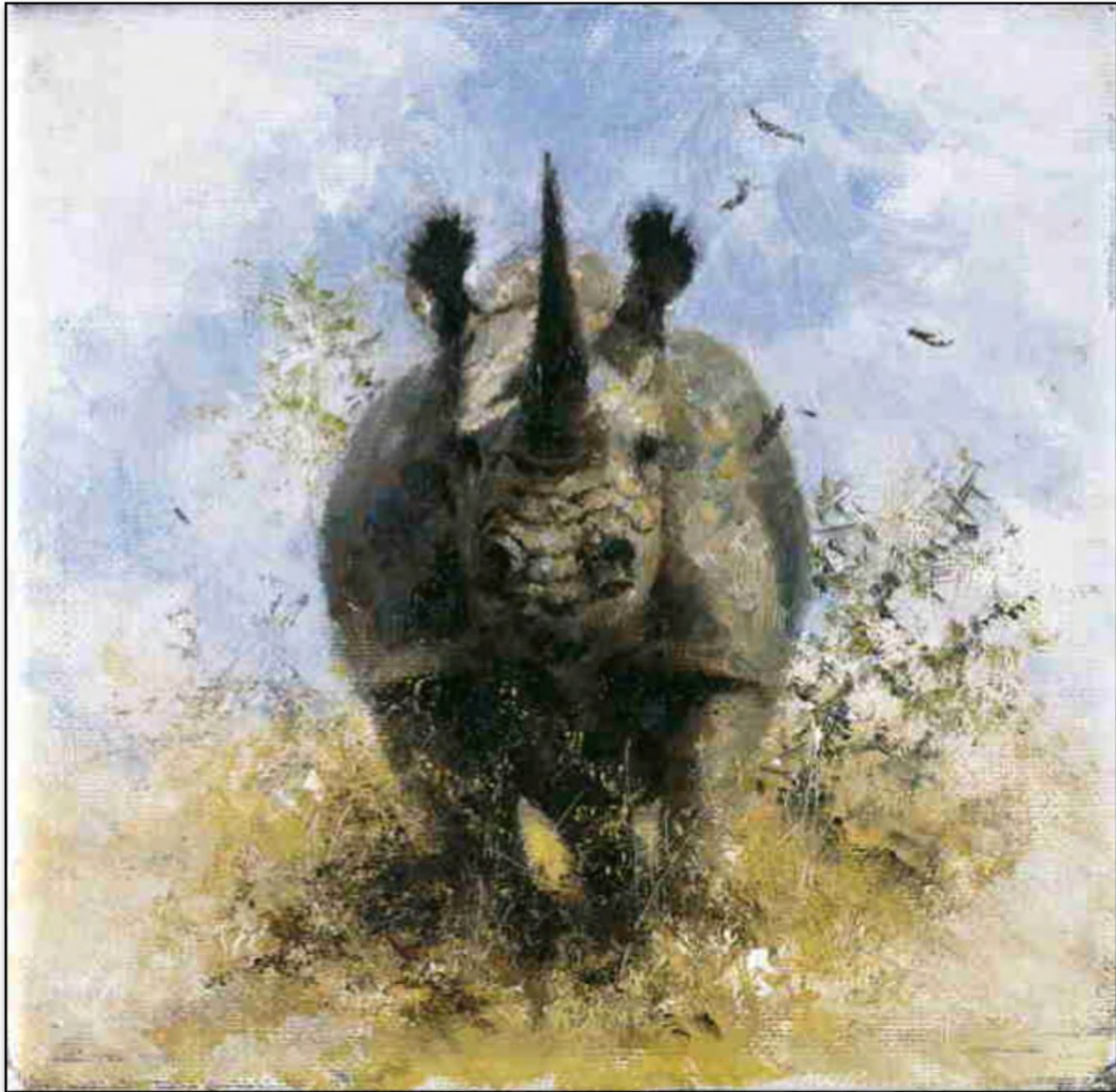
*Rhinos in Namibia*  
by David Shepherd  
Oil painting on canvas.



*Black Rhino*

by David Shepherd

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to list of artists.\)](#)





*Rhinoceros* by David Sibanda Sculpture carved from green Verdite stone.

**David Sibanda** - the following information has been summarised from the website where he sells some of his art: <http://www.batanai.co.za/artworks/gallery/artist/156>

David Sibanda was born in Buffelspruit, Zimbabwe. As a primary school student David first learnt to carve in wood. He showed great skill in carving and as a young man was invited to move to White River, Mpumalanga to teach carving to young, aspiring sculptors.

David then found a suitable place in the North West Province of Zimbabwe to create the Sibanda Arts and Crafts Centre. Here David was able to teach others in the community and to work with them.

Some of the artwork produced by David includes the Big Five portraits (lions, tigers, elephants, rhinos and hippos) and carvings of various other animals. He often uses green verdite for his carvings (see adjacent photo).

Verdite is only found in Zimbabwe. Unfortunately, green Verdite is fast becoming increasingly rare. Brown Verdite is more common so only the best sculptors use the green coloured stone.

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**Wes & Rachelle Siegrist** - the following information about Wes & Rachelle has been summarised from this website: <http://www.artofwildlife.com/aboutus.html>

Wes & Rachelle Siegrist are American miniature watercolourists. They are a husband and wife team that started their painting careers together back in 1990. Wes started his professional career in 1986 working as a freelance designer, cartoonist and teacher. From 1989 until 1999 Wes was an instructor at the Highlands Art Museum in Sebring, Florida, United States of America.

They paint for two reasons: "Foremost, we absolutely love wildlife! Almost all of our work is a reflection of our experiences and interactions with wildlife in nature. Secondly, we love to paint! It's not just our career - it's our hobby and joy." Their aim is to help people develop a deeper love for wildlife and the beautiful outdoor world that surrounds them.

Wes & Rachelle are now concentrating on wildlife miniature paintings. Their work has the ability to convey the feel of larger canvases and the essence of the natural world in miniature – as displayed in Wes' paintings on this page and the next page.

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*The Mud Boss* by Wes Siegrist Watercolour painting (7.6 cm x 10.2 cm).

*A Tale Of Two Indians*

by Wes Siegrist

Watercolour painting  
(7.6 x 12.7 cm).





*An African Treasure White Rhino* by Wes Siegrist



*Seismic Siesta* by Wes Siegrist





*As Good As It Gets* by Wes Siegrist



*Tired Titan* by Wes Siegrist

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**Ashli Sisk** – the following information has been summarised from her website: <http://ashlisiskart.squarespace.com/>

Ashli Sisk was born in California, U.S.A. but currently lives and works in New York. Ashli's art education was at the following institutions: Foothill Community College, Los Altos Hills, California, 2008; San Francisco Art Institute, 2010 and Montclair State University, 2012. She has had several exhibitions of her art in New York, Brooklyn, San Francisco and London. She has collaborated on murals with 100 Gates in Lower East Side, and The National Audubon Society. Recently Ashli was granted permission to visit Way Kambas in Sumatra Indonesia to observe Sumatran Rhinos, as muses for a series of work. She is also collaborating on art and ecology minded works with [Sarah Soward](#) on a project they have dubbed "Si So Draft".

As a contributing writer to Art File Magazine her writing skills range from ethnographic research around game theory and kinship relationships, and deconstructions of video game iconography in comparison to dragons in medieval art history to research and comparisons of theatre, rituals, and medicine and art criticism.

Following are some statements Ashli has made about her art and her reasons for aiming to help conserve wildlife. Ashli says, "As a species disappears from the planet, we mythologize and fantasize about it. The Dodo bird is more Alice in Wonderland than the extinct animal that once roamed Madagascar..... we literally change the animals in reality, particularly ones whose existence becomes more and more confined to captivity rather than lived in the wild.....A wild tiger or grizzly bear will be a very different beast after generations of captive breeding.....Humans curate nature and shall change these animals, both actually and conceptually."

Ashli has been awarded MSU College of the Arts Excellence in Painting Award, Daedalus Fellowship nomination, Graduation Assistantship Award, SFAI Campus Leadership award 2009 and 2010, Gamblin Paint Prize, Ivan Majdrakoff Grant.

Two rhino images from her Big Game Series 2012 are on the next page.

For her *After Dürer series* Ashli borrowed [Albrecht Dürer's Rhinoceros](#), famous woodcut. As Dürer took some creative license with his woodcut Ashli's takes some creative license too. [Click here](#) to see images from that series.

[Click here](#) to see images from her *It's Like Your Fingernails Series*

Ashli is a strong supporter of the International Rhino Foundation and donates part of her sales to the foundation.

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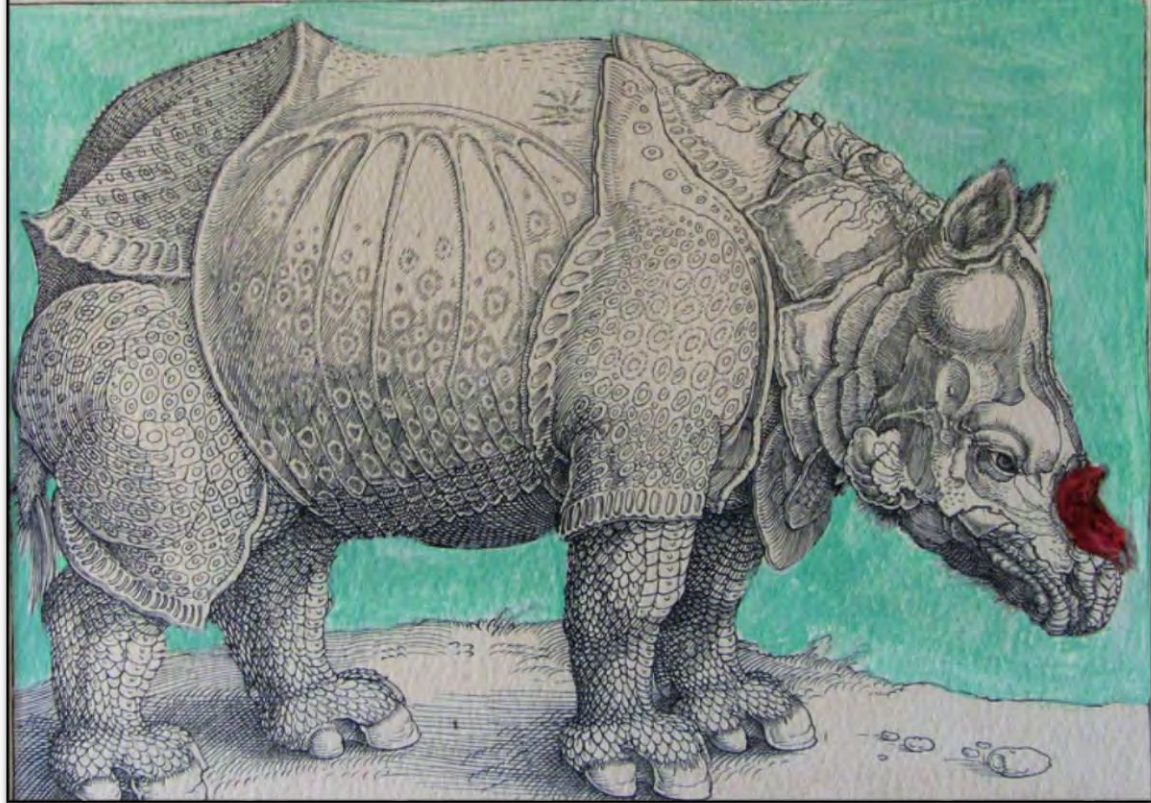
*Big Game 2012*

by Ashli Sisk

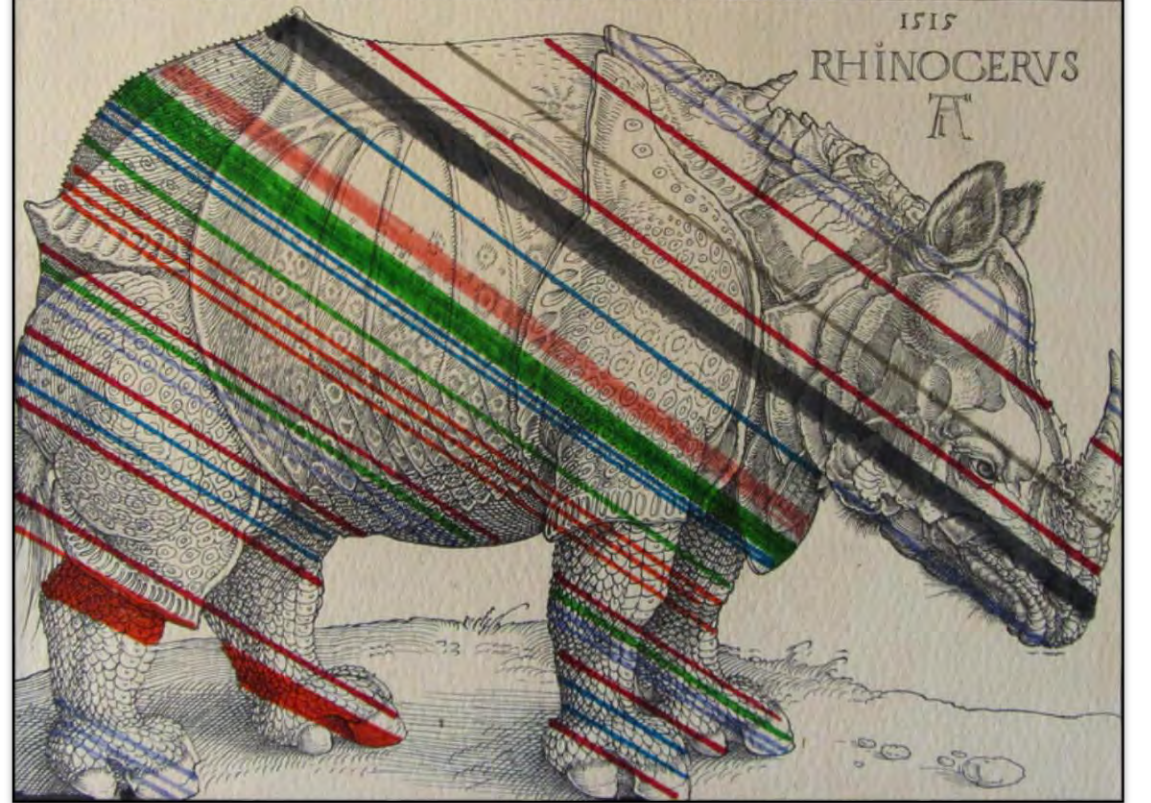
“Animals moving between the natural world, extinction and mythology, and resurrections. It is only a matter of time before the extinct are resurrected and augmented genetically to be caricatures of themselves.”



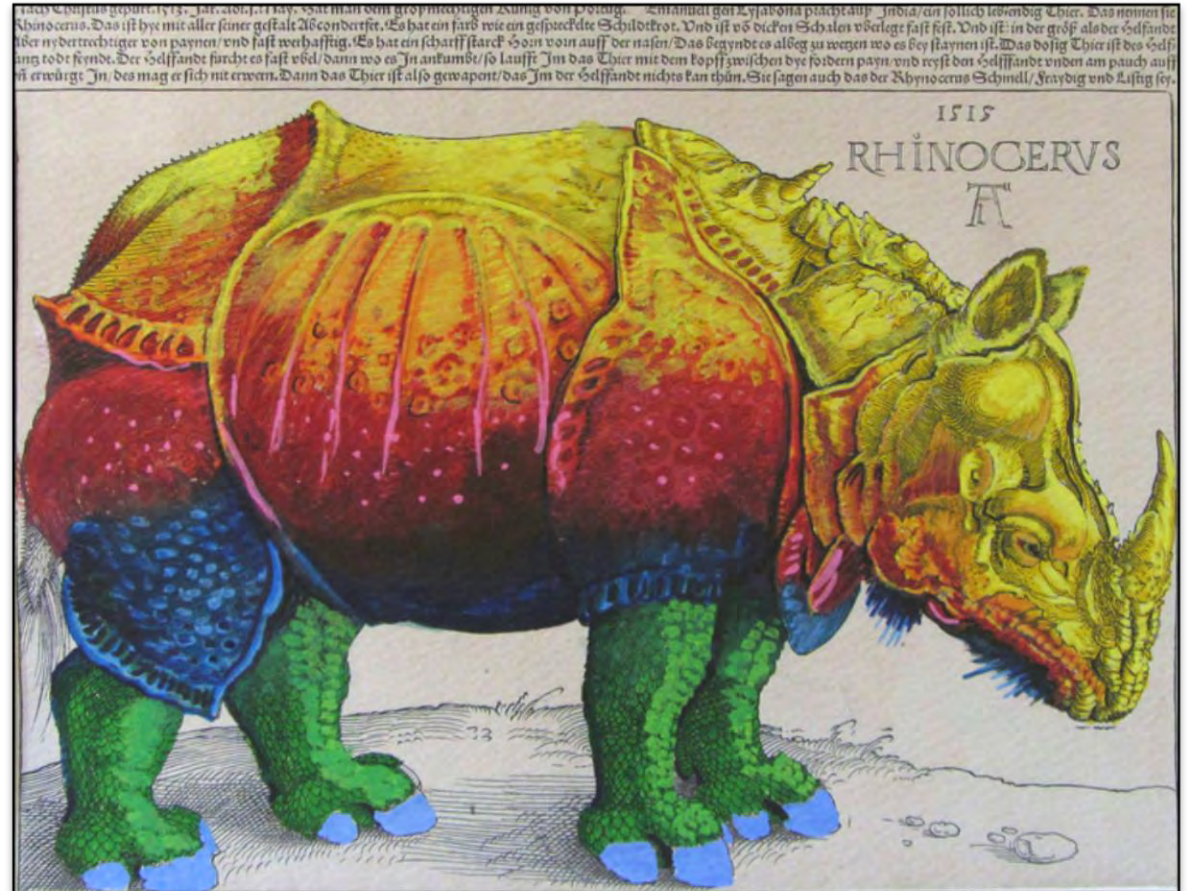
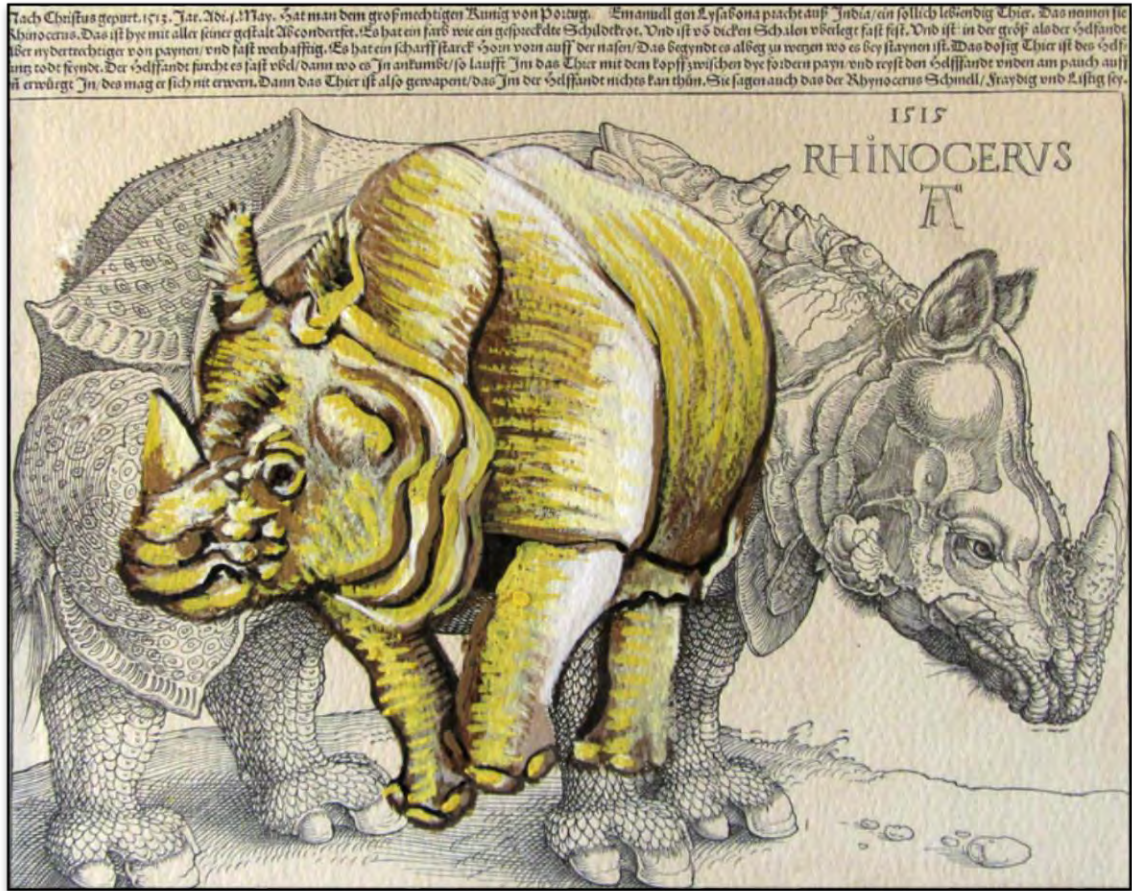
nach Christi Geburt. 1513. Jar. Abt. 4. May. Hat man dem großmichtigen König von Portugal. Emanuel got Lyfakona pracht auf India/ ein sollich lebendig Thier. Das nennen sie Rhinoceros. Das ist hie mit aller seiner gestalt abgezeichnet. Es hat ein fard wie ein gepueckte Schildkrot. Und ist vß dicken Schalen vberlegt fast fest. Und ist in der groß als der Schfand der nydertrachtige von paynen/ vnd fast wechaffig. Es hat ein scharff starck Horn vom auff der nason/ Das beynde es alweg zu wegen wo es bey staynen ist. Das dößig Thier ist des Schfand todt feindt. Der Schfand furcht es fast vß/ dann wo es In antumbe/ so laufft In das Thier mit dem kopff zwischen dyc foiden payn/ vnd reyst den Schfand vnter am pauch auff erweigt In/ des mag er sich mit erweyn. Dann das Thier ist also gewapent/ das In der Schfand nichts kan thun. Sie sagen auch das der Rhynoceros Schindl/ Kravdie vnd Liffing sey.



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The images on this page and the next page are from Ashli Sisk's *After Dürer Series*. These images were produced to raise funds for the Sumatran Rhino Sanctuary. [Click here](#) to see *Dürer's Rhinoceros* image.



More images from Ashli Sisk *After Dürer Series* - produced to raise funds for the Sumatran Rhino Sanctuary.



Both images are from Ashli Sisk's *It's Like Your Fingernails Series*.

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*Terracotta Warrior* by Ricardo Solis Oil painting and Chinese ink on canvas.

**Ricardo Solis** - the following information has been summarised from his website:

<http://www.ricardosolisart.com/about-us/>

Ricardo Solis was born in Guadalajara, Jalisco, Mexico. He graduated from the School of Visual Arts, Mexico and acquired further expertise by attending art workshops.

He has always been attracted to art and nature. Now a professional artist, he tries to express in his work the beauty and perfection of both. He creates the images of the animals by mixing paint, pencil and ink. His vividly illustrated animals against the tiny black and white drawings of the people puts humans into a creator role, but at the same time they're dwarfed by their own engineering feats and by the awesome power of nature. The art is unique, whimsical, full of imagination and simultaneously realistic. The images are able to capture a child's imagination and sense of wonder.

He has participated in several exhibitions nationally and internationally and his work is in major collections.

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*Inside the Rock*

by Ricardo Solis

Oil painting and Chinese  
ink on canvas.

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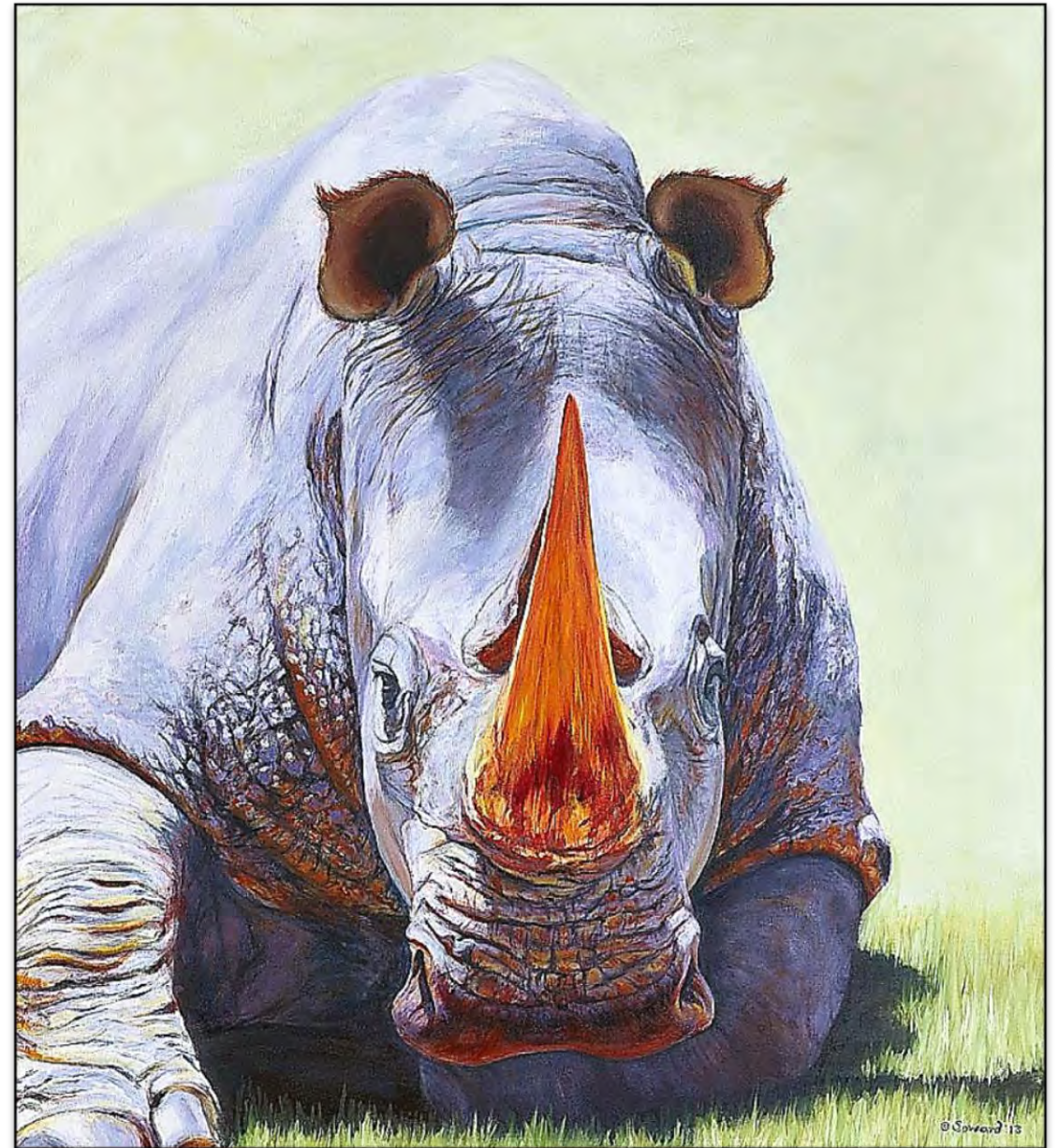


**Sarah Soward** - the following information has been summarised from her website: <http://sarahsoward.com/art/rhinos.php>

Sarah is an oil painter with a focus on endangered wildlife and the use of colour. She holds a Bachelor of Fine Arts from the California College of the Arts. Her work was accepted into the Wildlife Artist of the Year 2013 and 2015 exhibitions at the Mall Gallery in London, U.K. She currently has two rhino paintings travelling with the Artist4Rhino exhibition in Italy. Some of her endeavours outside oil painting include teaching design theory, web development, and the Adobe Creative Suite.

Below is an excerpt from Sarah's biography: *I've been painting rhinos off and on and in fits and starts since 1999. I am obsessed with them: Their shapes and negative spaces, their wrinkles and horns, the hairy ones, the armoured ones, the stoic ones rolling in mud. The first rhino paintings were made as a wedding present. Those first paintings were, for the most part, even more surreal and often more abstract than my current series, Rhinotopia®. The very first three rhino paintings I made had amorphic backgrounds and were a bit abstract. The Rhinotopia® series is about form, paint, light, and composition. However, it also takes storytelling and my desire to share into larger account. In each painting, I tie the rhino to the sacred. Sometimes a painting will have a specific myth gently mentioned within it. Other times I look to general characteristics of an archetype/deity and portray those in the painting. I am not an expert in world religions and mythology. I'm a student of it all, and I like to share what I learn..... In my paintings, I immortalize the rhino. In real life—outside my canvases—I donate a percentage of what I am paid for each piece of rhino art to the International Rhino Foundation ([www.rhinos.org](http://www.rhinos.org)). In addition to being an artist, I'm also a conservationist.*

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*Full Spectrum*

by Sarah Soward (2013)

Oil painting on canvas.



*Medicine* (painting of a rhino in the Koa forest) by Sarah Soward Oil painting on canvas.

*Medicine* was accepted into the Wildlife Artist of the Year 2013 exhibition in London, U.K.



*George the White Rhino* by Sarah Soward Oil painting on panel.