



Ford, 2020

[Ford at Kasmin Gallery](#)

[Ford at Gagosian Gallery](#)

[Ford at the Smithsonian American Art Museum](#)

Watch an [Art21 video](#) on Walton Ford and read an interview with the artist about [printmaking and natural history artists](#).

Read the Southeastern Center for Contemporary Art and the Aspen Art Museum's [catalogue](#) published in 1997 for Ford's first museum solo exhibition. Archived by the State Library of North Carolina.

[A 1997 profile](#) by Jeffrey Eugenides in BOMB Magazine discusses Ford's "Audubon-inspired allegories of the meeting of East and West as seen through the distorted lens of colonial orthinology." Compare with [Andrés Reséndez's 2021 conversation](#) with the artist about shared work between painters and historians.

[Tigers of Wrath: Watercolors by Walton Ford](#) included more than 50 of Ford's large-scale works from the 1990s to 2006. Read educational packets and listen to a conversation between the artist and Brooklyn Museum curator Marilyn Kushner.

Whitehot Magazine of Contemporary Art published [an interview](#) with Ford in 2008.

Read a section of Calvin Tomkins' 2009 article in [The New Yorker](#), "Man and Beast: The Narrative Art of Walton Ford" and Matthew Rose's [New York Times](#) article, "Inside Walton Ford's Brutal World of Man and Beast" from 2015.

Ford's exhibition, *Walton Ford: Bestiarium* was on display at the [Staatliche Museen zu Berlin](#) in 2010. The exhibition then travelled to the [Albertina](#) in Vienna, Austria, and the [Louisiana Museum](#) of Modern Art in Humlebaek, Denmark. In 2015, Ford opened an exhibition at [Musée de la Chasse et de la Nature](#) in Paris.

A 2015 [video interview](#) with the Smithsonian American Art Museum includes a full written transcript of the dialogue.

Read an interview in the [Brooklyn Rail](#) that discusses the exhibition *Calafia*, named after the queen in Garci Rodríguez de Montalvo's 1510 novel *Las sergas de Esplandián* (*The Adventures of Esplandián*). A 2018 interview in [Apollo Magazine](#) discusses Ford's approach to wild animals in his paintings.

Watch a [PBS News Hour](#) report on Ford's work and listen to a podcast episode from [Knowing Animals](#) about Dr. Matthew Whittle's article "Lost Trophies: Hunting Animals and the Imperial Souvenir in Walton Ford's *Pancha Tantra*."

[Galerie Max Hetzler](#) interviewed Ford in 2021 about his exhibition, *Aquarelle*, on display in Berlin.



Ford in his TriBeCa studio, 2014
Photograph: Leonora Hamill

Walton Ford (American, b. 1960)

Blut Lecken, 2016

Watercolor, gouache, and ink on paper

Private Collection, San Francisco; L20201:119.1

“I find myself making growling noises while I’m painting.” Born in Larchmont, New York, Walton Ford grew up taking trips into the Canadian wilderness with his father. Ford’s large-scale watercolors mimic the style of nineteenth-century natural history painting, but extend that tradition by subtly inserting histories of colonialism and its impact on the environment. **Blut Lecken** (German for “lick blood”) is based on a 1933 story about a black panther that escaped the Zurich Zoo and was hunted down by residents. Legend goes that the panther was critically injured but never left a trace in the snow. First exhibited at the 2018 Paris International Contemporary Art Fair (FAIC), Ford’s meticulously detailed watercolor is a classic example of the artist’s blending of historical events with sociopolitical commentary.

On view August 25 – November 28, 2021

