Watch an Art21 video on Walton Ford and read an interview with the artist about printmaking and natural history artists.


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 ornithology.” 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.


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.
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