

M.A. Art and Design Practice-Fine Art, Painting

How do contemporary painters of shifting landscapes respond to environmental issues, specifically climate change?



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How do contemporary painters of shifting landscape express concerns about environmental issues, specifically climate change?

Introduction

Climate change is one of the major issues of the twenty-first century. There is an ongoing debate about the extent that human activity has contributed to it over the last two centuries, since the onset of the Industrial Revolution. Few people now deny that climate change in the form of global warming is happening, or that global warming is dependent on changes in the balance of gases contributing to the “Greenhouse” effect that keeps the earth at a temperature capable of sustaining life.¹ The second debate is concerned with the probability of various risk factors causing outcomes such as rising sea levels, extreme weather conditions, desertification etc. Any of these events will cause, or have already caused, changes to existing regions, coastlines and “landscapes.” Artists, including landscape painters, have shared in bringing these changes to the notice of the public and expressing their concerns.

Painters such as Albrecht Altdorfer have used landscape as their main subject since the early sixteenth century, rather than simply as the back-drop for religious or classical subjects, as in the Middle Ages and early Renaissance. *Landscape with a Footbridge*, Fig.1, may have had some allegorical significance, but it is one of the earliest examples of a landscape, or static framed scene, which shows rocks, trees, and some man-made features.² Landscape painting became a genre in its own right, influenced by contemporary culture.

¹ M. Stewart, *Climate of Uncertainty, A Balanced Look at Global Warming and Renewable Energy*, 2010, Florida, Ocean Publishing, p.11

² M. Andrews, *Landscape and Western Art*, Oxford, 1, Oxford University Press, p.42

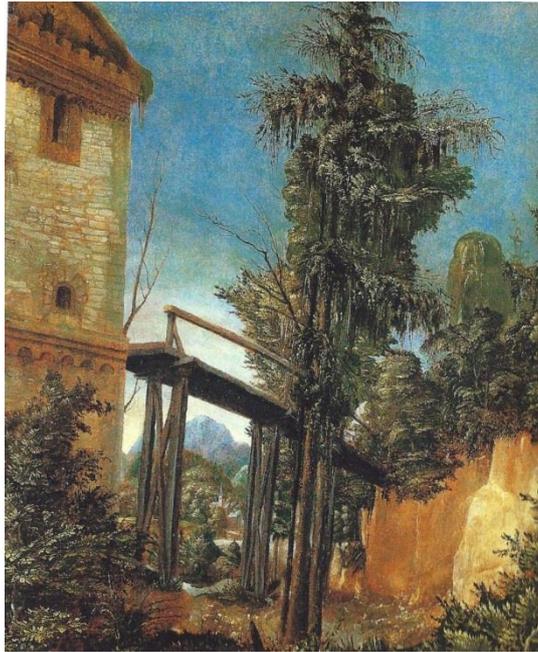


Figure 1, Albrecht Aldorfer, *Landscape with a Footbridge* c.1516, oil on parchment, 41x35.5cm, showing a landscape with human footprint, but no religious or classical significance.

By the early eighteenth century, painters such as Joseph Wright of Derby were closely observing natural phenomena, and captured the awe that was felt in man's response to these events, (Fig.2).



Figure 2, Joseph Wright, *Vesuvius in Eruption, with a View over the islands of the Bay of Naples*, c. 1776-80, oil on canvas, 122x176.4cm, including bright yellow lava flow painted with powdered sulphur.

Wright relied on contemporary accounts of a recent eruption.³ He used a volcanic mineral, i.e. powdered sulphur, in painting the yellow lines of lava-flow of the volcano, an example of science and art coming together, at this time.⁴ A few years later, John Constable also observed natural phenomena, making detailed cloud studies.

The Romantic movement of the early nineteenth century emphasised man's relation to nature, and the sublime, as in Caspar David Friedrich's painting of a lone man on a rock, looking out over a sea of mist *Wanderer above the Sea of Mist*, Fig.3 .

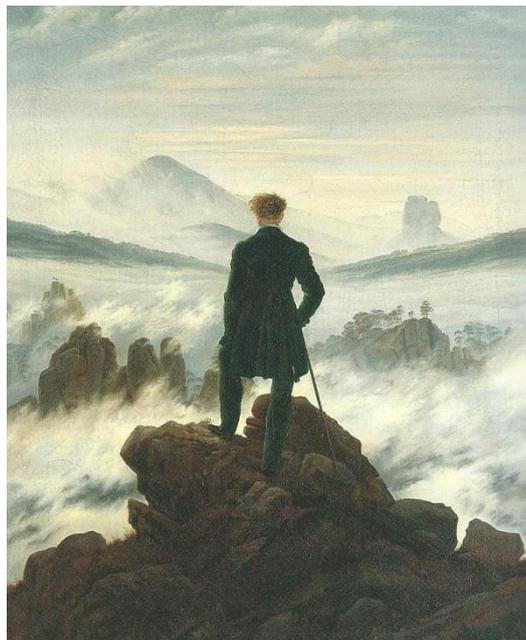


Figure 3, Caspar David Friedrich, *Wanderer above the Sea of Mist*, by,1818, oil on canvas, 94.8x 74.8cm, in which Friedrich is showing man in relation to his environment, awe-struck but also commanding.

³ A.Moore and N.Larkin, ed.*Art at the Rockface, the Fascination of Stone*,2006,London, Philip Wilson Publishers,p.32

⁴ A.Moore and N.larkin, “

“

“

Turner and later the Impressionists, including Monet, focussed on changing light, and the impact of the Industrial Revolution on the landscape. Paintings became less representational, due to photography's ability to perform this task.

Expressionist painters such as Emil Nolde in Europe and Abstract Expressionists in America combined expression of their 'angst' about internal conflicts or the destruction of war, with observation of changing landscape and climatic conditions, such as turbulent autumn seas, or winter snow.

Chapter One of this thesis will outline the scientific basis and debates over climate change, and the concerns shared by artists over possible effects on the environment.

Chapter Two will look at three contemporary political painters of shifting landscapes in Europe and America, investigating how they express their concerns over environmental issues, specifically climate change. These include Diane Burko, Kurt Jackson, and Bernd Koberling. Chapter Three looks at three less political painters, Per Kirkeby, John Kørner and Tal R and how they address similar issues. The subsidiary research questions that will be answered include whether these six artists paint or make images from what they see in front of them, or use this information to move into more personal, political, spiritual or metaphysical realms.

Questions of process including whether they make sketches, take photographs, etc outside, then finish the work inside, or paint completely *en plein air*, will be addressed, as well as their use of tools such as colour, brushwork, tone, composition, to express their ideas.

Finally, communication of political concerns and observations in their work will be discussed, as well as how successfully these concerns come over to viewers.

Both primary and secondary sources of research will be used. Primary research included emailing questionnaires to these artists, in which they were asked about their methods and processes, as well as their views on environmental issues including climate change; they were asked whether they consider their paintings reflect these views, are designed to influence their viewers, and whether they have some political clout including influence on governments or other agencies. Alternatively, they were

asked whether they see their paintings as made for their own sake, but also indirectly influencing public opinion. Secondary research included looking at literature, including journals and catalogues, in print and online, attending talks, visiting exhibitions and watching video interviews.

It is a small sample, so my results will be qualitative rather than numerically significant. However, they will show the variety of attitudes held by these contemporary artists.

Chapter One

Has human activity contributed to climate change and global warming?

In this chapter, the scientific understanding of how the factors influencing climate change have developed over the last two centuries will be outlined. This will include looking at the debate as to what extent human activity has contributed as opposed to natural factors, and the potential impact on human welfare. Finally, the steps being taken globally to counteract risk factors will be shown, and what artists, including painters, are doing to increase public awareness of these risks.

The Historical Perspective

While the earth's atmosphere consists mainly of oxygen (20.9%) nitrogen (78%) and argon (0.9%), small quantities of a number of gases in our atmosphere enable light energy from the sun to be retained as heat, enabling life to flourish.⁵ This is known as the greenhouse effect. These 'trace'⁶ gases include water vapour, carbon dioxide, methane, nitrous oxide and ozone.⁷ Around 1896, Svante Arrhenius, a Swedish Scientist, proposed that the concentration of carbon dioxide was being increased by the burning of fossil fuels, such as coal, oil and gas; that if this were doubled it would result in the earth's surface temperature increasing by 5 degrees centigrade.⁸

In 1958, an American scientist, Charles Keeling made atmospheric measurements on the Big island of Hawaii that proved carbon dioxide was increasing,(Fig.1,below) as well as demonstrating the existence of seasonal oscillation cycles,⁹i.e .that levels of carbon dioxide

⁵ T.Flannery, *The Weather Makers, Our changing Climate and what it means for Life on Earth* ,London, Penguin Books, 2006, p.21

⁶ T.Flannery, *The Weather Makers, Our changing Climate and what it means for Life on Earth* ,London, Penguin Books, 2006, p.24

⁷ W.Stewart, *Climate of Uncertainty,A Balanced Look at Global Warming and Renewable Energy*,Ocean Publishing, Flagler Beach, Florida, 2010, p.12

⁸ W.Stewart, p.13

⁹ W.Stewart p.13-14

increase during the Northern Hemisphere winter, when trees are inactive, and decrease during the leafy summer season. Flannery says 'Through photosynthesis...plants take our waste CO² and use it to make their own energy...'¹⁰ This happens in the Spring and summer in the Northern Hemisphere, where the greatest landmasses lie and prevents oxygen levels being overtaken by carbon dioxide.¹¹

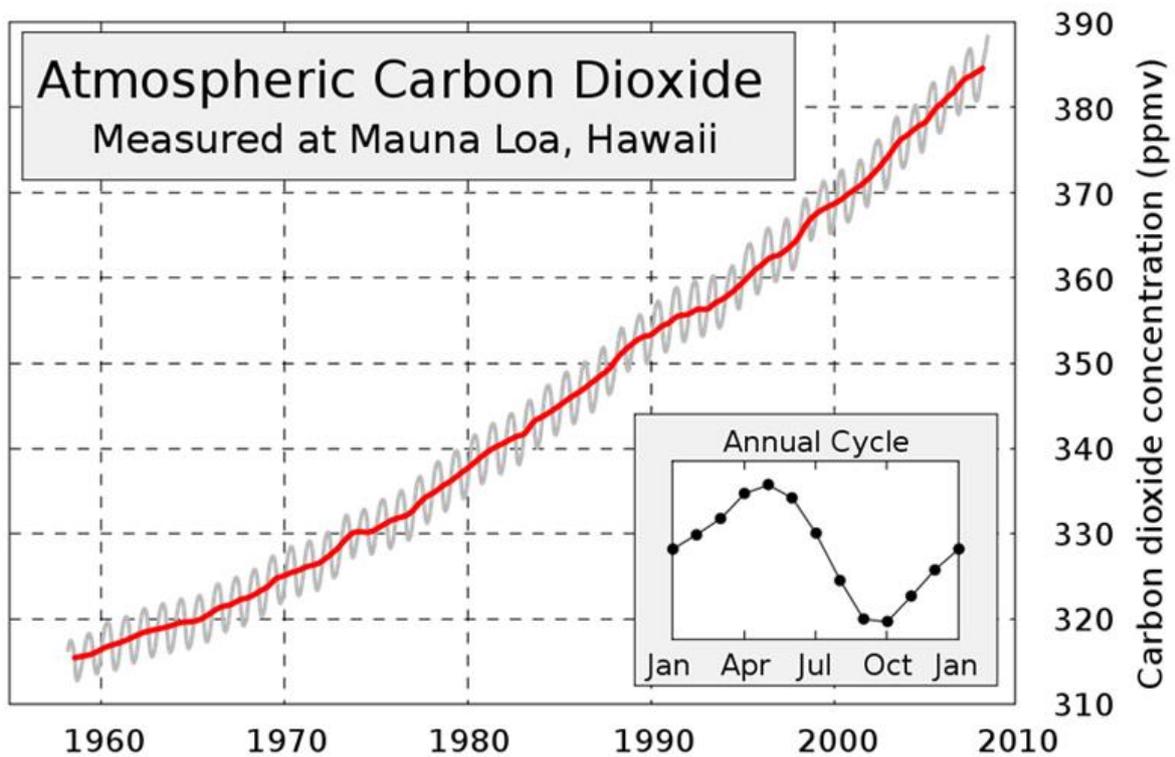


Figure 4, *Keeling's Curve*, (as in W.Stewart *Climate of Uncertainty*) showing increase of carbon dioxide over the last 50 years.

Carbon is an important part of CO², combines with many elements, changing frequently, forming the basis of life. It is stored in many places on earth, including the oceans, living things, many rocks and soils, and fossil fuels (composed of buried dead plants.) These are known as 'carbon sinks'¹², and consist of two types, marine (the oceans), and forest areas, also known as the 'terrestrial eco-system' or 'land biosystem.'¹³ Scientists study them to

¹⁰ T.Flannery, *The Weather Makers, Our changing Climate and what it means for Life on Earth*, p.31

¹¹ T.Flannery p.32

¹² T.Flannery *The Weather Makers*

p.32

¹³ W.Stewart, *Climate of uncertainty*

p.21

ascertain whether they can continue absorbing carbon, or whether they are saturated. Flannery states that as concentration of CO² increases in the oceans, the carbonate is being used up... 'the oceans are becoming more acid, and the more acid an ocean is, the less CO² it can absorb.'¹⁴

Another concern of scientists is the effect of climatic 'feedback loops.' As Stewart states,¹⁵ 'a positive feedback amplifies the original effect, driving change and destabilizing the system.' One such process involves what will happen when melting permafrost, as in Siberia, releases methane and carbon dioxide, creating more warming and releasing more greenhouse gases.¹⁶ Other effects may include the ice albedo effect-i.e. if warmer temperatures melt ice and snow, leaving darker surfaces on earth which absorb more heat, and increase the melting effect.¹⁷

Scientists started to look again at Arrhenius' work and in 1988 James Hansen made a testimony to Congress asserting that the earth was warming, by about 0.6 °F over the last 100 years, and currently increasing, relating it to the greenhouse effect.¹⁸

Current Debates

Professor Diana Liverman, from the Oxford Institute of Environmental Change states that a rise of more than two degrees will contribute to the destruction of arctic eco-systems, with polar bears dependent on ice losing their habitat. 'Rising sea levels and ocean chemistry will threaten coral reefs, ...and increase risk from tropical storms. ...one estimate places more than two billion people at risk from water shortages, 200 million more people at risk from malaria and 50 million at risk from hunger and coastal flooding.'¹⁹

Whether this is due to human activity (*anthropogenic* causes) or natural causes such as 'solar variations'²⁰ is the core of the debate around global warming and the causes of climate change.

¹⁴ T.Flannery, *The Weather Makers*,

p.34

¹⁵ W.Stewart

p.23

¹⁶ W.Stewart

p.25-6

¹⁷ WStewart

p.24

¹⁸ W.Stewart

p.15

¹⁹ D.Liverman, in D.Buckland et al, eds. *Burning Ice, Art and Climate Change*, London, Cape Farewell, 2006, p.148

²⁰ W.Stewart

p.17

It is stated in the Summary for Policy Makers of the Fifth Intergovernmental Panel on Climate Change 'Human Influence on the climate system is clear. This is evident from the increasing greenhouse gas concentrations in the atmosphere, positive radiative forcing, observed warming...'²¹

Stewart states that before the appearance of humans on the planet significant temperature changes occurred, but it is uncertain exactly why. 'The most likely causes include orbital variations, solar activity (...) continental drift, volcanic activity and natural increases or decreases in greenhouse gas concentrations(...)'²²

Continental drift includes the movement of tectonic plates on the earth itself, volcanic activity is also linked to movement of the earth's crust. However, the first two factors are related to the sun and its orbit. Solar variation includes 'Milankovitch cycles, sunspot activity and cosmic rays.'²³ Milankovitch cycles...describe the variations in the Earth's tilt on its axis, and in its orbital rotation round the sun, affecting the amount of solar energy reaching the Earth²⁴.

Stewart comments that climate varies little during the eleven year sunspot cycle, but the relationship between temperatures and the overall size of the cycles , or 'net solar activity' does seem to affect climate; currently, as global temperatures rise, there is intense sunspot activity, as demonstrated in the diagram below.²⁵

²¹ Lisa V.Alexander, Simon K.Allen et al, *Intergovernmental Panel on Climate Change, Fifth Assessment Report, Summary for Policy Makers*, IPCC, Geneva, Switzerland, 2013

²² W.Stewart, *Climate of Uncertainty, A Balanced Look at Global Warming and Renewable Energy*, Ocean Publishing, Florida, USA, 2010, p.65

²³ W.Stewart ditto p.62

²⁴ W.stewart ditto p.62

²⁵ W.Stewart, W.Stewart, *Climate of Uncertainty, A Balanced Look at Global Warming and Renewable Energy*, Ocean Publishing, Florida, USA, 2010, p.63-64

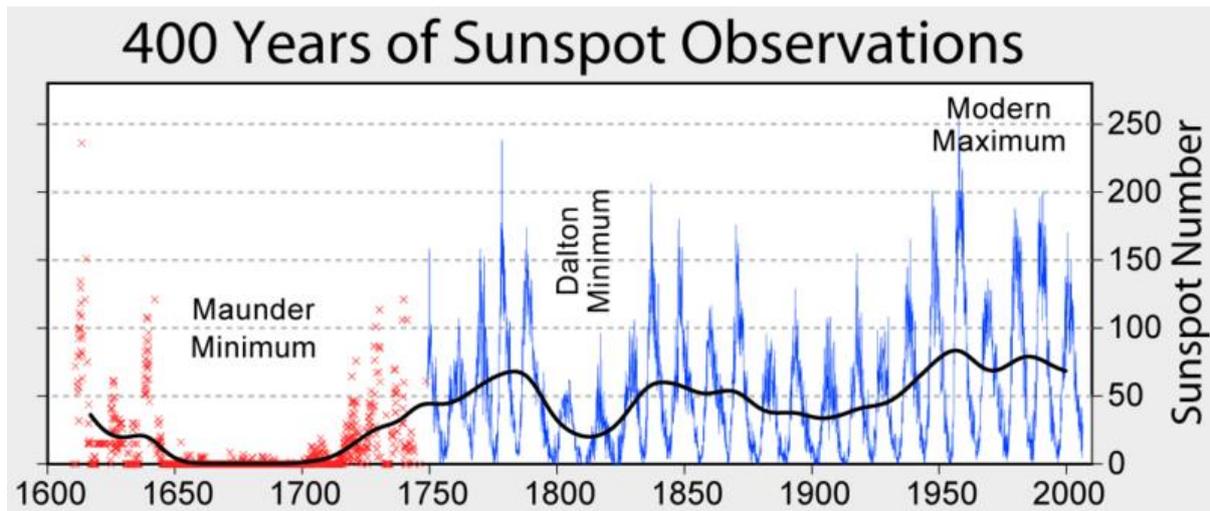


Figure 5, Sunspot Activity over the last four centuries, showing variations in size of regular sunspot cycles.

All three aspects of solar variation seem to have some effect on global temperatures, but how this contributes to recent changes has yet to be established. Stewart comments that taking sunspot activity into account, 'the proof may be in the "climate pudding"- with the trend in temperature revealing which mechanism is the primary climate-forcing agent.'²⁶

It is clear that changes in global temperature can be natural, and include a number of factors, but many scientists now believe that human activities, such as burning fossil fuels and other industrial processes, have facilitated the increase in atmospheric CO² since the late 18th.century, and hence global warming.

Artists' Contributions

Artists, including painters such as Gary Hume²⁷ and Per Kirkeby, have accompanied scientists on expeditions to the Arctic and other areas to record the melting ice-caps at the Poles, retreat of glaciers, and the effects on wild-life. Hume is not a landscape painter, but he makes a witty allusion to the problems experienced by animals in the Arctic, in the context of climate change and degradation of the environment in *Hermaphrodite Polar Bear*(Fig.6). He represents in simple child-like shapes and clear, bright colours, the underside of a bear with both male and female genitalia.

²⁶ W.Stewart

²⁷ www.Cape Farewell.com/2003

used, but three market-based mechanisms are also allowed, including International emissions trading.³⁰

The 2014 Intergovernmental Panel Report on Climate Change looks at observed impacts on parts of the globe, assessing and managing the risks, then at the potential for effective adaptation, in its Summary for Policy Makers.³¹ The next IPCC summit meeting is in December 2015 in Paris, where progress towards meeting targets will be reviewed.

The Oxford University Institute for Environmental Change has been running models to test whether global warming played any part in last year's extreme wet weather in the British Isles. Tom Bawden reports Dr. Freiderike Otto stating recently that this flooding was made 25% more likely by global warming.³²

Professor Tim Palmer of Jesus College, Oxford has been involved with the IPCC Assessment reports. He stated recently³³ that governments will have to make decisions re investment in infra-structure such as coastal and river flood defences, reservoirs for times of drought, funds for re-surfacing roads that melt under high temperatures, etc.

Palmer said that countries may well need to pool resources and plan for "50% higher than our best estimates of global warming." Secondly, predictions are based on probability, owing to current limitations in scientists' ability to "represent small-scale physical processes in global climate computer models," such as the behaviour of local cloud systems, etc. Thirdly, that approaches to climate change should not be polarised around 'belief' or 'denial', but rather discussion should be based on judging the effect that rises in global temperature will have on weather patterns and hence our way of life, ecology, etc.

³⁰ “ “ “ p.2

³¹ C.B.Field et al, *IPCC2014, Summary for Policy Makers*, Cambridge University Press, Cambridge U.K. and New York, 2014

³² T.Bawden in *Scientists to 'fast-track' evidence linking wild weather to global warming*, The Independent, Saturday Oct 4th 2014

³³ T.Palmer, *Climate Change: Dealing with Uncertainty*, Lecture, Oxford Martin School, 29/01/2015

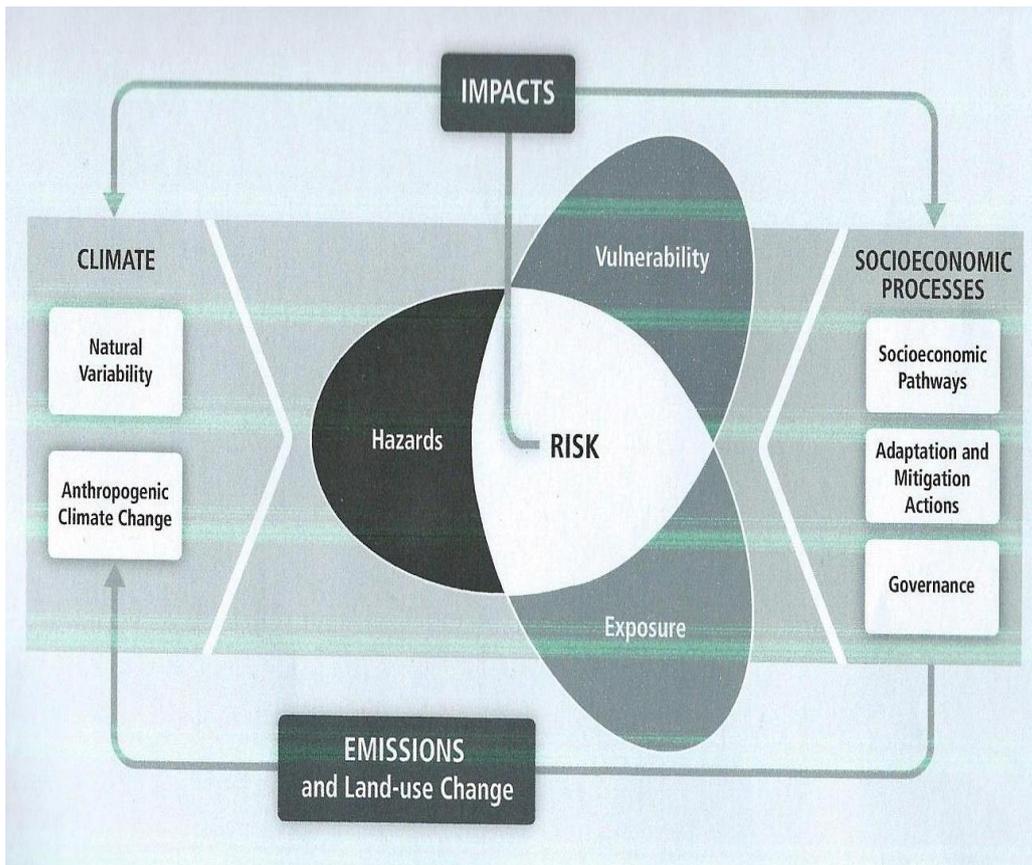


Figure 7, *Impacts, Risks and Emissions*, from IPCC Summary for Policy Makers, 2014, showing how impacts of climate change may produce risks, and eventually effect socio-economic processes.

Conclusion

There is little doubt that anthropogenic climate change is a reality, and global warming may cause significant effects on weather patterns, sea levels, including the earth's land and seascapes; the diagram above shows that impacts may result in risks and hazards, affecting socioeconomic processes. Our way of life may be changed, but adverse effects could be mitigated by planned action and adaptations by governments. Artists including painters will continue to help alert the public to changes caused by global warming, including melting of the ice-caps, reduction of wild-life habitat, etc.

Chapter Two

How do political artists raise awareness of climate change, directly or indirectly?

In this chapter the work of the following will be discussed: Diane Burko (1945-) an American photographer and painter, Kurt Jackson (1961-) a British painter and environmentalist, and Bernd Koberling (born Berlin, 1938-) a German painter, working mainly in Iceland. It will be seen that the first two consider themselves political artists, who aim as artists to raise awareness of the effects of climate change, whereas Bernd Koberling does not, but is considered by others as influential in raising concerns about threats to the environment. Their processes will be outlined first, and then how they use these to express their ideas.

Artists' Processes

Burko's processes consist mainly of photographing and painting 'monumental geological landscapes'³⁴ including volcanoes in Europe and America, the Grand Canyon, the ice-capped mountains of Colorado, and the Patagonian ice-sheet; she has often flown over them to take photographs but has also taken photographs on foot.³⁵

³⁴ D.Burko, *My Personal Definition of Art*, in Brooklyn Rail, critical Perspectives on Art, Politics and Culture, September 4th 2013.

³⁵ Burko's response to q.2, of author's questionnaire.

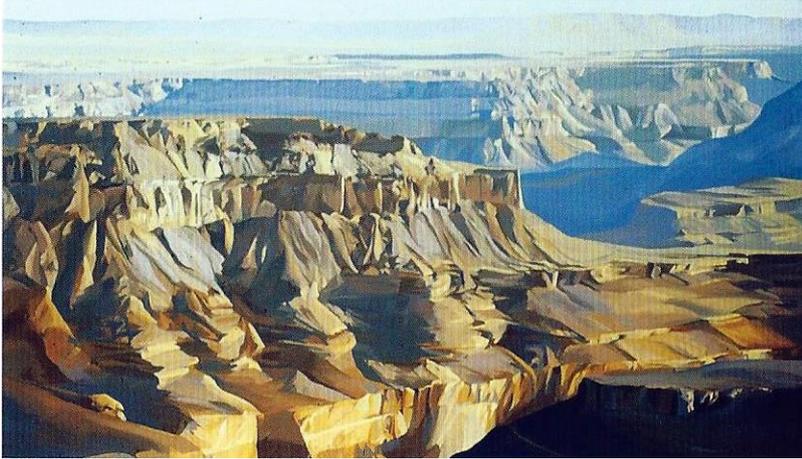


Figure 8, Diane Burko, *First Flight with Jim Turrell*, 1977, oil on canvas, 48x80 inches, showing her sense of scale and realism.

Burko shows her sense of geological structure and sensitivity to the range of colours found in rocky and icy landscapes in *First Flight with Jim Turrell*, Fig. 8, (above). While a bold oil painting, with strong tonal contrasts, highlighting light and shade, it is a realistic and representational depiction of the scene. Ian Berry compares her work to that of the Hudson River School.³⁶ Technically, Burko places emphasis on scale, but also 'wants the viewer to be confronted with the landscape—seduced with it and then to become aware of its message...'³⁷

Burko researches archive photographs to use as the basis of a painting, and to compare with contemporary photographs; she has used these comparisons to highlight the retreat of the glaciers. She uses images from the internet and books as well 'all adds to the mix.'³⁸

In contrast, Kurt Jackson works mainly outside, and paints not only what he sees in front of him, but 'behind, below, above and around.'³⁹ He does, however, also use other images, found objects, etc often as part of collage, or his mixed media process.

Jackson sees himself as 'part of the English landscape tradition'⁴⁰ and admires the sketches of Turner and Constable; he relates to contemporary artists such as Barbara Rae

³⁶ I. Berry, *Melt, New Paintings by Diane Burko*, in E. Claussen, ed. *Diane Burko: Politics of Snow*, Philadelphia, Locks Art Publications, 2010, p. 6

³⁷ Burko's response to author's questionnaire, q. 5

³⁸ Burko's response to q. 2 of author's questionnaire.

³⁹ Response to q. 2, questionnaire, via his studio assistant, Zinzi Tucker

(b.1945-) from whom he learnt to use acrylic, and Robert Rauschenberg (1925-2008) re using mixed media- alongside acute observation of what is around him.



Figure 9, Kurt Jackson, *A flock of bee-eaters above, breeze in the olive branches, the sun moves about the grove, ants fall on me from the trees*, 2004, mixed media on canvas, 121x197cm

In a *Flock of Bee Eaters...2004, Fig.9*, he uses contrasting colours, collage, sand or other gritty material and a strong diagonal composition, the brighter green of the trees contrasting with the tonally varied pink-browns of the sandy foreground. He sometimes incorporates whole objects like fishing nets in his painting, which Taylor compares to Anselm Kiefer's use of hay bales.⁴¹ He also relies on "serendipity, accident, spontaneity"⁴² when painting, making use of natural weather conditions.

In this, and his observational skills, Jackson resembles Koberling. 'I make use of accidents, drips even from the nose, if it's cold.'⁴³ Koberling continues to say he leaves things outside, even when the evening is wet, though covers up paintings overnight.⁴⁴ In answer to whether he paints what is front of him, Koberling added that he paints what is behind, as

⁴⁰ J.R.Taylor, in M.Cocker, HDunmore et al, *Kurt Jackson A New Genre of Landscape Painting*, Farnham, Surrey, Lund Humphries, 2010, paperback 2012, p.17

⁴¹ ⁴¹ J.R.Taylor, in M.Cocker, HDunmore et al, *Kurt Jackson A New Genre of Landscape Painting*, Farnham, Surrey, Lund Humphries, 2010, paperback 2012, p.17

⁴² Response to q.3 of questionnaire, completed on Jackson's behalf by Zinxi Tucker, studio assistant.

⁴³ B.Koberling in telephone conversations in responseto auhtor's questionnaire, q.3.

⁴⁴ Transcribed telephone Conversations between Koberling and author, in response to questionnaire, q.3.

well, including birdsong, echoing Jackson. He added 'Looking is important, not so much talking!'⁴⁵

In contrast particularly to Burko, and also to some extent Jackson, Koberling says he has used photographs, found objects such as collected pieces of lava, but he mainly relies on memories and ideas- he uses 'anger, feelings, aggression...' and tries to achieve a balance between his internal world and the external one.⁴⁶

His use of his personal feelings brings in a new dimension. He has identified colour as something very personal, and discussed the difficulty of defining why Turner or other artists selected certain colours; he felt temperament 'what is inside...' plays a part.

Koberling paints in a fluid, abstract style, mainly in dilute, translucent watercolour on paper. In *Loftmundarfjördir*, Fig.10, he uses spring colours of yellow and green representing the recovery and regrowth of the Lodmundarfjörður valley, once farming had ceased⁴⁷.



Figure 10. Bernd Koberling, *Loftmundarfjördir*, 1995, watercolours on paper, 23.5x30cm

Sometimes his use of colour appears to relate directly to what he sees, as Fig.10, sometimes not so directly. He also paints in acrylic on supports such as aluminium.

45 “ “ “ “ q.2
 46 “ “ “ “ q.4

⁴⁷ B.Nordal, *Steiniger Weg*, Düsseldorf, Richter Verlag, 2004, p.52

Painters as Activists

Burko uses archive photography as a basis for her paintings. Since 2006, she has particularly focussed on the changes she has observed in terms of ice-melt, disappearing glaciers, etc in the Polar regions, both north and south. She has recently returned from an expedition to Patagonia, the world's third largest ice field, and Antarctica.⁴⁸ Ian Berry remarks: 'Burko combines traditional landscape painting with an activist edge.'⁴⁹ He makes parallels with the contemporary photographic work of the Danish artist Olaffur Eliasson, who has also photographed glaciers.⁵⁰



Figure 11, D. Burko, *McCarty Glacier#1;1909*, by D. Burko, after U.S. Grant, 2007, oil on canvas, 32x100 inches, diptych, a realistic painting closely related to archive photography of 1909

⁴⁸ www.dianeburko.polarinvestigations

⁴⁹ I. Berry, *Melt: New Paintings by Diane Burko*, in E. Claussen, ed. *Diane Burko: Politics of Snow*, Philadelphia, Locks Art Publications, 2010, p. 6

⁵⁰ I. Berry, " " " p. 8



Figure 12, D. Burko, *McCarty Glacier#2:2004*, after David Arnold, 2007, oil on canvas, 32x100"

diptych, also related to archive photography, this time by David Arnold in 2004

In these two oil paintings, *McCarty Glacier#1 and 2*, Figs. 11 and 12, Burko has used archive photographs as a basis, to demonstrate how the glaciers have retreated between 1909 and 2004. Both were painted in 2007, but Fig. 11 is based on a photograph by U.S. Grant, taken in 1909, showing the glacier covered with ice, Fig. 12 shows a painting based on a photograph of 2004, where there is far less ice in the foreground, and the blue-grey rocks are uncovered. The paintings are quite large, 32x100 inches, 'scale plays an important part' drawing in the viewer so that they 'become aware of its message', i.e. of the retreating glacier.⁵¹ Burko has used cool colours and broad brush strokes to draw the viewer into both paintings, but used more of a blue-grey palette in the second picture to emphasize the presence of rocks and reflecting water, rather than the whites and pale blues of the snow and ice.

Jackson and others see all his paintings as political.⁵² J.R. Taylor comments 'his concomitant concern over ecology and the environment ...has been important in all his work.'⁵³ His passion for the natural environment is clear in all his work, such as *Priest's Cove*, Fig 13, where he uses vigorous brush strokes, soft blues and mixed media, as well as text, to connect his vision of the incoming Cornish tide with recent news of the 2011 Pacific tsunami.

⁵¹ Burko's response to author's questionnaire, q.5.

⁵² Jackson's response through his studio assistant, Zinzi Tucker, to author's questionnaire, q.7

⁵³ J.R Taylor, " " " " p.9

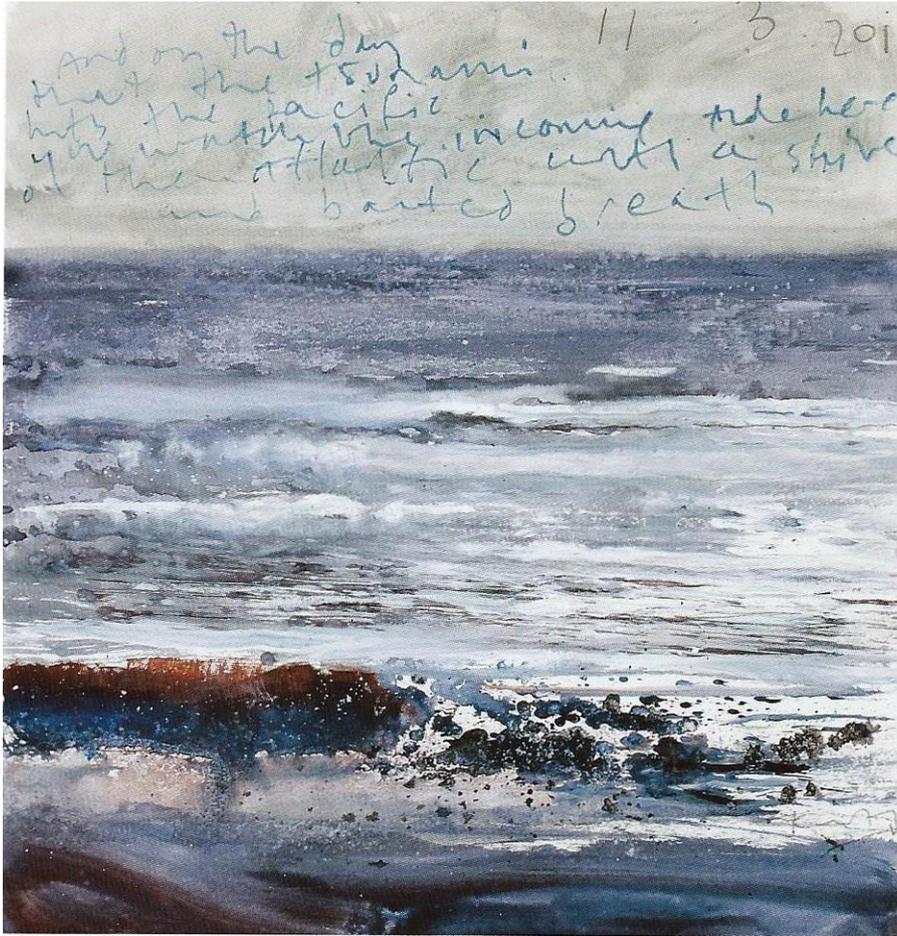


Figure 13, Kurt Jackson, *Priest Cove*, 2011, mixed media with text in the sky section concerning the relationship of the incoming tide to the Pacific tsunami, 31x29cm

However, in 2008, Jackson took a more politically active role, auctioning 27 paintings of Wicken Fen Nature Reserve, Cambridgeshire, the proceeds donated to Friends of the Earth 'to highlight the fen's vulnerability to climate change.' Jackson stated 'this will enable the environmental charity to keep on pushing for a stronger Climate Change Bill'.⁵⁴

In *Wicken Fen 1*, Fig 19, he identifies in text the presence of bird-life vulnerable to climate change, 'Squeaky reed warbler, distant cuckoo call, etc'

⁵⁴K.Jackson in Press Release, Lemon Street Gallery, Truro,



Figure 14, Kurt Jackson, *Wicken Fen 1* , *Squeaky reed warblers ,distant cuckoo call, curlew choir*, June 2007, mixed media on paper, 56.5cmx61.5cm

He uses strong colour, broad brush strokes and mixed media to emphasize the dark drama of the wide Cambridgeshire sky, over the reeds that are the warbler's habitat, painted with finer brushes, suggesting calm that may be disrupted by a storm overhead, perhaps a metaphor for impending climate change.

Koberling observes changes in landscape, as in *Erosion 1*, Fig.15, where the black suggests falling rocks and destruction, although the pinks suggest something softer. He has used the spaces in between to suggest falling and a sense of Icelandic space. Bera Nordal remarks that in Iceland one is always aware of the changes in the landscape, partly due to weather and natural or geological forces 'the ground with its incessant tactile qualities and the infinite depth and varieties of its colours,'



Figure 15, Bernd Koberling, *Erosion 1*, 2006, acrylic and gesso (chalk base) on aluminium, 150x125 cm, showing the falling black rocks and spaces between, suggesting Icelandic space.

and that this is what attracts Bernd Koberling 'as revealed in its continuous shifting of expression.'⁵⁵

He shows the complexity of colours that he sees or thinks about in Iceland in his 'Stony Road' watercolours, using a variety of compositional forms, and many accidents of water

⁵⁵ B. Nordal, *Steiniger Weg*, Düsseldorf, Richter Verlag, 2004, p.51

and brush-work, as below, in *Water colour no.80*, Fig.16, on smooth paper.⁵⁶ Light, colour, bird and plant-life are all suggested.

He used layers of flowing, translucent water colour, letting colours flow into each other, and building up a structure from a central core.

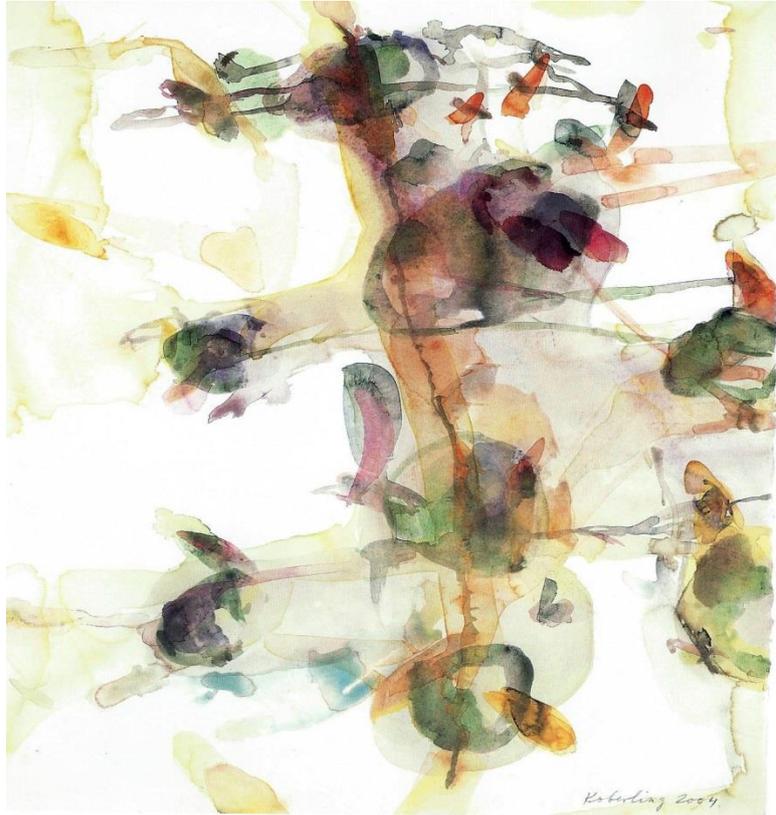


Figure 16, Bernd Koberling, *Watercolour no.80* from 'Stony Road' on paper, suggestions of light, colour and bird-life all flowing from a central core, using translucent flowing watercolour, painted in layers.

Andrea Firmenich wrote in 2007, 'His knowledge and concern for the imminent collapse of nature also characterizes the creative work of Bernd Koberling over the last eight years...'⁵⁷ She says that his work follows natural seasonal rhythms, becoming images of life

⁵⁶ Koberling, in response to questionnaire.

⁵⁷ A.Firmenich, J.Janssen, eds. *Volume of Silence*, tr. by David Galloway, Bad Homburg, and Bielefeld/Leipzig, Kerber Art and Altana Kultur Stifting, 2007, p.11

and death. She goes on to compare this with the threat of destruction to nature by human intervention.⁵⁸

However, Nordal sums up Koberling's philosophy somewhat differently: 'Bernd Koberling's watercolours...have become a transformation of the inner structure of the microcosmic world where his perception of nature has resulted in an understanding of the clarity and harmony of life.'⁵⁹

Firmenich sees him as an artist who can convey important statements about the risks to the natural world at present. Nordal agrees that Koberling has always been involved with social and environmental issues.⁶⁰ However, she links his painting from observation of nature to his philosophy about life as above. This coincides with Koberling's view; when asked if his work is directly political, his answer was an emphatic 'no.' He said that although he sees changes, including destruction of the environment particularly when he flies, he does not believe his paintings can solve climate change. 'My painting is related to philosophy, politics is separate.'⁶¹

Conclusion

Burko states that she values the environment and feels she has a 'public/political... responsibility' to speak out, and make the public 'aware of the fragility of our planet.'⁶² She is strongly against continuing to take fossil fuels from the ground, hence releasing more carbon dioxide, and favours carbon taxes, developing alternative energy sources, etc.⁶³ She

⁵⁸ A.Firmenich,J.Janssen,eds. *Volume of Silence*, tr.by David Galloway,Bad Homburg,and Bielefeld/Leipzig, Kerber Art and Altana Kultur Stifting,2007,p.11-12

⁵⁹ B.Nordal,Steiniger Weg(Stony Road) Düsseldorf, Richter Verlag, 2004,p.53

⁶⁰ B.Nordal, Steiniger Weg(Stony Road),Düsseldorf, Richter Verlag, 2004,p.52

⁶¹ B.Koberling, in telephone conversations with the author, in response to questionnaire, q.7

⁶² " " " " ,q.7

⁶³ " " " " q.7

communicates her concerns through her work, which is realistic and representational and expects that the public will be influenced by seeing numbers of her works.

Jackson 'feels very strongly that all his work is political' and is sometimes prepared to take action as in the Wicken Fen auction of his paintings, to support pressure groups such as Friends of the Earth in pushing for stronger legislation about Climate Change.

Koberling's work is seen by some as political. Although he uses it to express profound thoughts and feelings about the natural world, he himself sees it as more philosophical than political; however, he acknowledges concerns about current destruction of the environment, and the effects of climate change.

Chapter Three.

Can the work of artists without a political agenda contribute to the awareness of climate change?

This chapter deals with the work of Per Kirkeby, and Jøhn Korner, both Danish artists, and Tal Rozensweig, known as Tal R, the Danish-Israeli artist, and investigates whether they can contribute to awareness of climate change through their painting.

Artists working with Scientists

Tal R(1967-) and Per Kirkeby(1938-) have both accompanied scientists on expeditions to Greenland. Per Kirkeby is a Danish artist and arctic geologist. He participated in expeditions to Greenland (1960,1965,etc).



Fig 17,Per Kirkeby, *Fram*, oil on canvas,1983,118.5x200.3cm, showing icebergs reminiscent of Friedrich's *Sea of Ice*

In *Fram*, Fig.17,Kirkeby shows his connections to landscape paintings of the past, like Friedrich's *Sea of Ice*, Fig.19,notable for its dramatic use of geometric forms to describe the ice. Alluding also to Dutch still-life, Kirkeby kept a balance between representing ice and creating abstract shapes, maintaining a sense of icy Arctic seas. The title *Fram* relates to a nineteenth century Arctic expedition ship, an ironic comment on 'the uncurbed drive of

nineteenth century explorers.⁶⁴ Kirkeby showed his awareness of the impact of man on the environment, returning to the explorations of the nineteenth century.



Figure18, Caspar David Friedrich, *The Sea of Ice*, 1823-4 oil on canvas, 96.7x1`26.9cm, in which Friedrich uses strong geometric forms to represent ice and ice-bergs.

In 1995, Kirkeby painted a series of watercolours of Greenland, Fig.13, recording the barren landscape with ice and snow cover. He uses strong blues and purples to represent the shadows on the icy mountains and reflections in the sea, contrasting with the white of the paper for the snow.

⁶⁴ A.Borchardt-Hume, ed. *Per Kirkeby*, London, Tate Publishing, 2009, p.21



Figure 99, Per Kirkeby, *Untitled (Greenland)* 1995, watercolour on paper, 29.7x41cm, showing his spontaneous depiction of snow and ice cover at the time.

In 2011, Tal R also went on a six week long expedition to Greenland with Daniel Richter, two artists with scientists, on the Northeast Greenland expedition.⁶⁵ 'For three weeks we were just drawing every day. Clouds, mountains, and sea in Greenland and I took them back to the studio and I started working with them...'⁶⁶

⁶⁵ K. Winter, T. Zenth, interviewing Tal R, <http://kopenhagen.dk/magasin/magazine-single/article/id-rather-have-it-fallible-but-breathing>.

⁶⁶ S. Indrisek, *You Need Something in Between* interviewing Tal R for Modern Painters, November 13th 2012, <http://www.blouinfo.com/news/story/840289/you-need-somehting-in-between-painter-Tal-R-explains-his-theory-of-creation>.

Fig.20,*Drawing made in Greenland,2011*, Is a quick, evocative sketch of what he saw, including mountains ,tents and the sea.



Figure 20,Tal R, *Drawing made in Greenland, 2011*, a spontaneous sketch, building on triangular shapes of mountains, trees, tents,etc

Drawing 1103 , Fig.21,is clearly a quick but very spontaneous drawing of forests, tents, houses, he saw in Greenland, and has managed to convey economically with coloured crayons.



Figure 21, Tal R, *Drawing 1103*, made in Greenland ,from *Sailaway* exhibition catalogue

While the purpose of the expedition was mainly scientific including measurements of the melting ice-caps, Tal R has used it as a visual feast, source of inspiration for further studio work. He remarked to Scott Indrisek' You take it one step away from the drawing you made in front of the sea and the mountains...You pull it through a system and then at the end something beautiful happens. It's completely not connected anymore to Greenland. It's just in itself...' ⁶⁷

The artists' aesthetic vision

Tal R's vision is more about beauty and poetry than politics. However, like Kirkeby he had the opportunity of visiting Greenland, an area of immense importance to scientists in connection with climate change, and has recorded what he saw.

⁶⁷ S.Indrisek, *You Need Something in Between* interviewing Tal R for *Modern Painters*, November 13th 2012, <http://www.blouinfo.com/news/story/840289/you-need-something-in-between-painter-Tal-R-explains-his-theory-of-creation>.

Work commitments prevented Kirkeby from responding to my questionnaire, but In 2008, he was interviewed by Poul Eric Tøjner for the Danish Louisiana Channel. In contrast to Tal R, he stated that 'beauty is not enough, there must be something more, a structure.'⁶⁸ Tøjner remarked that 'Kirkeby's interest in geology and nature ...has played a crucial part in his artistic expression.'⁶⁹ Kirkeby said that he struggles with 'beauty, he paints it over, 'one builds on ruins.' He denied he was a colourist, though he is known as one, using vibrant and complementary colours in *Geological News*, Fig 25: 'colours are too pretty.' He describes the struggle of painting, painting over brilliant pieces of painting, creating structure and building up the layers.' My painting isn't good until it goes under. The right structure slowly emerges.'⁷⁰

He emphasizes what he sees. But 'when you look outside, you never see innocently, people have baggage.' i.e. painters bring their own history, culture and perception to their work.' I have a garden and think about nature in the garden, Fig.24.

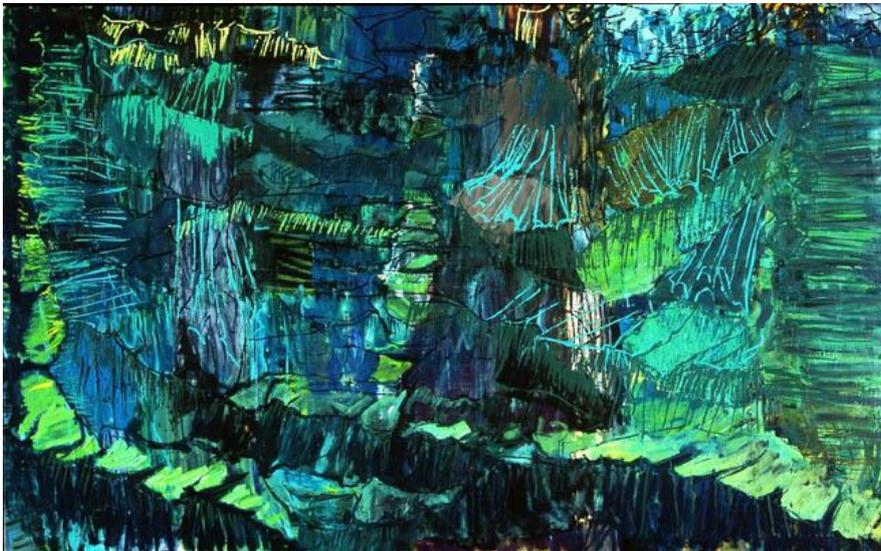


Figure22, Per Kirkeby, *Leiser Wellenschlag, Grun*, (Green Lapping Waves)

In *Leiser Wellenschlag, Grun* Fig.22, Kirkeby uses brilliant blue-greens to pick out the sunlight on the wave-like plants while introducing structure from geology.

⁶⁸ Per Kirkeby, in interview *We Build on Ruins* with Poul Eric Tøjner, Louisiana Channel, 2008

⁶⁹ Poul Eric Tøjner " " " " " "

⁷⁰ Kirkeby in interview *We Build on Ruins* with Poul Eric Tøjner, Louisiana Channel, 2008



Figure 23, Per Kirkeby, *Geological News (detail)*, 1999, oil on canvas, 200x245 cm

In *Geological News*, Fig.23, Kirkeby includes geological strata, combines strong drawing with rich painting of layers of rock in abstract shapes and showing vibrant colours, as well as tonal contrasts. Kirkeby uses his knowledge of geology, art-history and observation of nature, as well as colour, in his painting process, placing great importance on structure; he struggles with 'beauty' but makes semi-political comments, as with the title of *Fram*. Fig.21. Kirkeby did not respond to my questionnaire. However, in an article for Deutsche Bank Art News, Zutta von Zitzewitz remarks that Kirkeby's 'deeply serious exploration into nature has nothing to do with its kitschy version seen in the current ecological awareness.'⁷¹ The term "kitschy" is debatable, but Zitzewitz links Kirkeby with contemporary artists concerned with ecology. However, Kirkeby's primary link is with geology, rather than climate science, or ecology.

⁷¹ J.von Zitzewitz, *Per Kirkeby: Nordic Loner*, ArtMag62, <http://db-artmag.com/en/62/feature/per-kirkeby-nordic-loner/2010>, downloaded 18/03/2015

Artists observing seasonal changes

John Kørner (1967-) produces more figurative work .In his series of paintings *Fallen Fruit from Frisland*,⁷² he treats landscape in a new way, suggesting the vulnerability of places or people overwhelmed by seasonal floods. Angela Rosenberg remarks: 'His canvases, with their watered-down acrylics, are straightforward, figurative and recognizable for their intense, clear colours...'⁷³

In *Fallen Fruit from Frisland* Kørner's paintings ask us to consider our relationship to the 'ever-shifting rhythms, flows and tides of the natural world.'⁷⁴ Coomer comments 'it's hard also not to think of the tsunami that devastated part of north-eastern Japan in 2011.'⁷⁵ Possibly Kørner made a direct link with this natural geological disaster, as Jackson did with *Priest's Cove*,Fig.18. However, he draws his viewers' attention to coastal flooding, which scientists investigate currently in connection with climate change.



Figure 24, John Korner,*Frisland after Rain*, acrylic on canvas,180x240cm

⁷² M.Coomer,ed.*Fallen Fruits from Frisland*, London, Victoria Miro Gallery, 2013

⁷³ A.Rosenberg *John Kørner*, in *Flash Art*,n.252,Jan-Feb 2007,<http://www.flashartonline.com>, accessed 02/03/2014

⁷⁴ M Coomer, Press Release,Fallen Fruit from Frisland, London, Victoria Miro, 2013, <http://www.victoria-miro.com/exhibitions>

⁷⁵ M.Coomer,*Fallen Fruit from Frisland*, London,Victoria Miro Gallery, 2013

By using splashes of very thin paint, particularly in the sky area in *Frisland after Rain*, Fig.24, Kørner conveys the sense of the sky exploding into rain storms, and the coming of floods. This contrasts with the more delicate and precise brush strokes he has used to draw the trees and house in the middle ground.

In *The Sky Falling Down*, Fig 25, Kørner has also used vivid colour, thin acrylic paint and a mixture of broad and delicate brush-strokes to show the effect of the rain, the puddles, full ditches, and a strange effect of light and water showing purple against a pale sky.

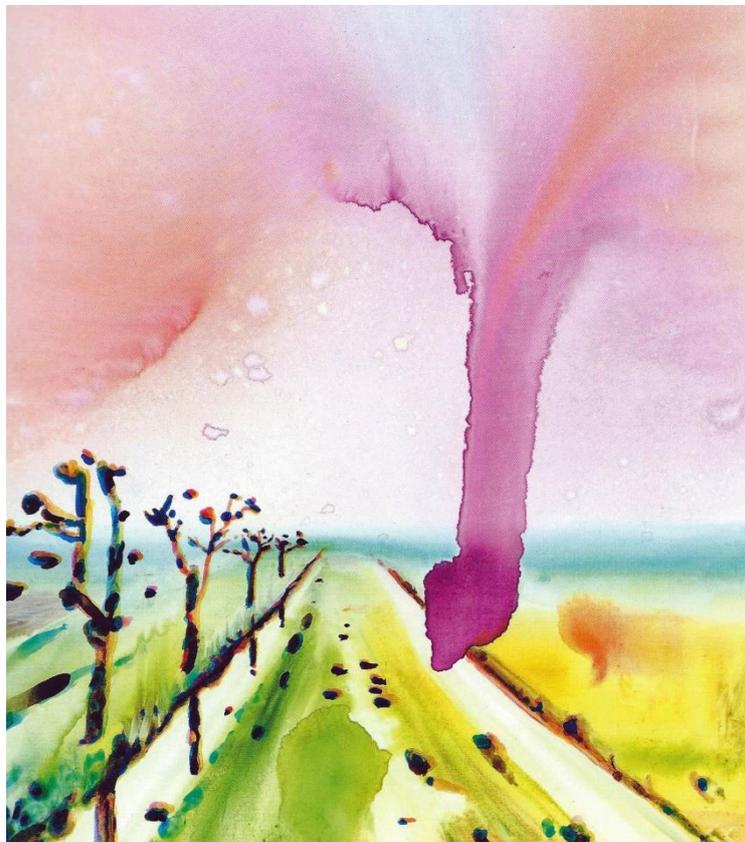


Figure 25, John Kørner, *The Sky Falling Down*, acrylic on canvas, 120x150cm, showing his use of vivid colour and watered down acrylics

Kørner's painting process, use of vivid colour and watered down acrylics makes us consider the effects of natural events and seasonal changes in the landscape, influenced by weather. Tal R has painted both rural landscapes and cityscapes. He states in an

interview with Marc-Christoph Wagner 'I walk every day.'⁷⁶ 'I always want to do art-work about my surroundings.'⁷⁷ He adds 'I'm opportunistic, looking for chances.'⁷⁸ . He is always observing the unexpected for his artwork.

In 2013 he painted a series of 37 small pictures near his summer house in North Denmark, *Walk Towards Hare Hill*. Using *en plein air* method, he observed small changes in the forest, falling tree trunks, etc and seasonal changes .He asked himself whether it was possible to paint in real time' when you are forced to react to an environment-to try to pin it down when it is always changing.'⁷⁹

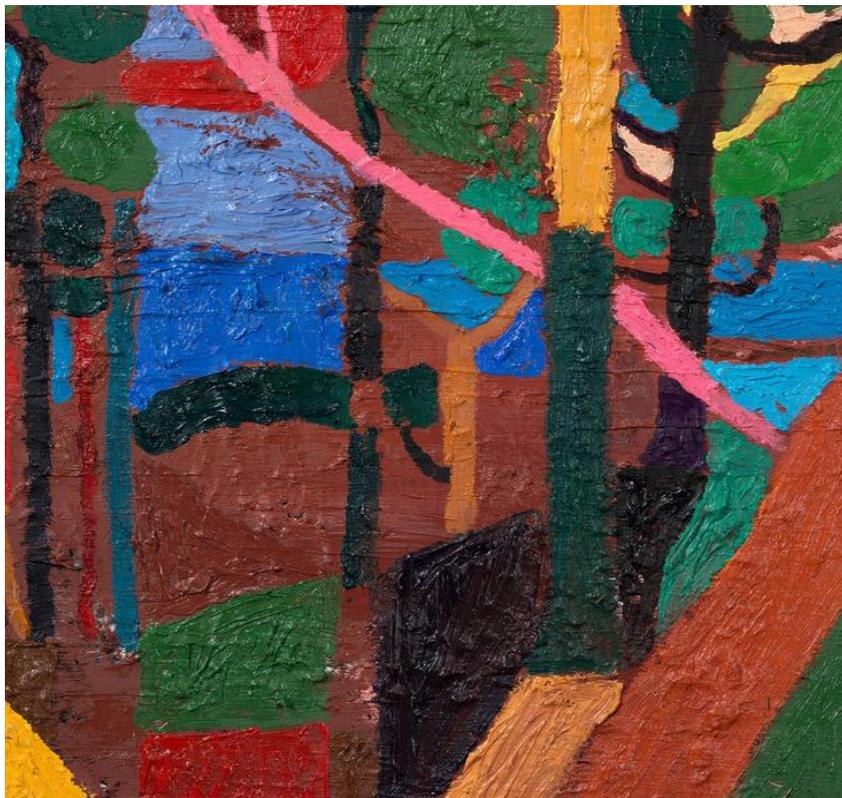


Figure 26, Tal R, *Walk towards Hare Hill*, TR 247, oil on canvas, 60x50cm

He painted rapidly outside in oils, on cardboard or canvas, sometimes at a rate of two or three a day.'⁸⁰ In Fig.26, *Walk Towards Hare Hill TR 247*, he uses jewel-like colours to show

⁷⁶ Tal R, *The Moon above Copenhagen* interviewed by Marc Christoph Wagner, for Louisiana Channel, Denmark

⁷⁷ Tal R " " " " "

⁷⁸ Tal R " " " " "

⁷⁹ S.Thorne, *Tal R Walk Towards Hare Hill*, 2013, London, Victoria Miro

⁸⁰ S.Thorne " " " " "

the changes such as falling tree-trunks, late summer changes of light and vegetation, and was answering positively his own question concerning the possibility of painting in real time. Tal R was noting seasonal changes, like Kørner, in his *Fallen Fruits from Frisland* series.

Whether these paintings will ever be seen as records important to naturalists, or scientists is debatable, but both Tal R and Kørner have managed to capture changes of landscape and the environment, creating original paintings, while questioning what is happening around them and drawing attention to it.

As a painter of shifting landscapes myself, I have recently painted cliffs where rock-falls have taken place, following the storms of Spring 2014. In *Driftwood and the Blue Lias*, Fig. 27, I used strong diagonals for the eroding cliff, contrasting with the criss-crossing dynamics of the drawing of the driftwood in the foreground, and the curved pebbles. I used blues to represent the local colour of the cliffs, contrasting with the brownish-ochres of disturbed mud and wood. Scientists are also investigating whether these storms had links with climate change.



Figure 27, Alison Walters, *Driftwood and the Blue Lias*, acrylic on canvas, diptych, 2x (120 x100)cm, 2014

Conclusion

Neither Kørner or Tal R responded to questions about direct relation of their work to climate change. In different ways they show 'exploration' into nature, specifically into seasonal changes. All three artists do, however, raise awareness of the natural world by the originality of their vision and the variety of subject matter. Kørner's floods in flat landscape, together with Tal R's woods in late summer and his Greenland drawings emphasize the seasonal beauty of landscape, potentially at risk from climate change. The grandeur of Kirkeby's geological or ice-berg paintings are a deeper comment on the shifting landscapes of the earth coupled with his awareness of man's part in exploration and scientific development, which has contributed to anthropogenic climate change.

Conclusion

This thesis has investigated how contemporary painters of shifting landscape express concerns about environmental issues, specifically climate change. Subsidiary research questions looked at the artists' processes and how these contributed directly or indirectly to expressing their personal or philosophical vision, including direct comment about environmental issues and climate change.

Chapter one outlined the scientific understanding of climate change and found that human activity has contributed considerably to current climate change and global warming. The greenhouse effect, exacerbated by man's burning of fossil fuels has caused increased concentration of carbon dioxide in the atmosphere, and resultant global warming. The risks for the environment and life on earth if this continues, including desertification, major flooding, extremes of temperature, have been outlined. The implications for planning, both in terms of the need to reduce emissions, and also contingency plans and adaptations needed for outcomes caused by changing weather patterns, have been described. Finally, it has been shown how painters, including Gary Hume, joined with scientists on expeditions to share in raising awareness of these issues to the public

Climate change has been recognised since the latter part of the twentieth century. The second chapter looked at how three contemporary political artists, painting over the last thirty or forty years, commented on the shifting landscapes they have observed and whether they have directly or indirectly raised awareness of climate change. It was clear from Jackson and Burko's replies to the questionnaires that they consider themselves political artists, though from different perspectives. Burko has made expeditions to Polar regions; she has compared archive photographs, made paintings of current and past glaciers, and ice-sheets, showing the effects of global warming. Jackson has focussed on the current richness of wild-life in fragile habitats such as Wicken Fen and future risks to them through climate change. He is an activist who uses sale of his paintings to support causes such as Friends of the Earth, and in that sense is truly political.

Koberling has described seeing the effects of climate change while flying and is concerned about it; but he feels his fluid Icelandic watercolours express his philosophy linking his observations of the natural world to his understanding of life itself, rather than carrying a political message. Nevertheless Firmenich commented on his “concern for the imminent collapse of nature.”⁸¹ and Nordal recognises his deep interest in environmental concerns.⁸²

Burko aims to dissuade people and governments from burning fossil fuels. Her monumental oil paintings are representational, rather than highly original, reminiscent of the Hudson River school. While she draws in American viewers, reminding them ‘the world is changing before our eyes,’⁸³ her paintings seem more about the ‘message’ than pushing artistic boundaries, and consequently may have less impact.

This may partly be true of Jackson . While his sincerity and passion for wild life and the environment are clear, and his paintings are bold and expressive, his open political stance may sometimes compete with his artistic vision, modifying the impact of his painting.

Koberling denies he is a political artist, but by making his very personal and original abstract paintings inspired by what he sees in arctic lands, he emphasizes the beauty of the fragile Icelandic landscape, and the risks of environmental destruction.⁸⁴ He is considered political by some critics, but follows his own philosophical path which ensures his ongoing development as an artist .

Chapter Three includes investigation about how artists without a political agenda can contribute to the awareness of climate change. Kirkeby’s powerful work is linked closely with his training as a geologist, and his observation of the changing structure of the earth. He has participated in observing and recording the geology and snow-cover of Greenland,⁸⁵ has written about his philosophy, and art history, but there do not appear to be direct

⁸¹ A.Firmenich,J.Janssen,eds.*Volume of Silence*, tr.by David Galloway,Bad Homburg,and Bielefeld/Leipzig, Kerber Art and Altana Kultur Stifting,2007 *Volume of Silence*,p.7

⁸² B.Nordal, *Steiniger Weg(Stony Road)*,Düsseldorf, Richter Verlag, 2004,p.52

⁸³ E.Claussen,in *Politics of Snow*,Locks Gallery, Philadelphia, 2010

⁸⁴ A.Firmenich,J.Janssen,eds.*Volume of Silence*, tr.by David Galloway,Bad Homburg,and Bielefeld/Leipzig, Kerber Art and Altana Kultur Stifting,2007 *Volume of Silence*,p.7

⁸⁵ Press release,*Per Kirkeby and Greenland: the Secret Reservoir*,Ordrupgaard, <http://www.i-want-to-see-art.com/node/199>

references to climate change in his interviews or writings. However, political awareness of man's part in exploration and hence exploitation of the earth's resources is implied in the title of one of his important paintings, *Fram* (Fig.21).

Kørner has made paintings about seasonal flooding in Frisland, which may be linked with climate change. He questions man's relationship to the changing land, and while there seems to be no direct statement linking his work to climate change, his acute appreciation of the environment and surrounding issues is clear to the viewer.

Tal R has brought back paintings inspired directly by the landscape of Greenland, rich *plein air* paintings from Northern Denmark, but there seems to be no deliberate link with climate change; he expresses an enjoyment of nature, and the changing environment, whether in Denmark or the arctic regions of Greenland.

These last three artists have all brought acute observation, inner feelings about nature and the natural world to their work, which is highly original in all cases, and indirectly raises people's awareness of the importance of the environment and the natural world, threatened by anthropogenic climate change. They all have international visibility and throw new light on shifting landscapes, increasing appreciation of their environment, and opportunities for reflection concerning threats to it.

This thesis has shown how six contemporary painters have expressed concerns about environmental issues, specifically climate change. Burko and Jackson see themselves as political artists, albeit very different ones, working directly to influence public opinion, but this may at times compete with their artistic sensibility, and hence their impact. Koberling feels strongly about threats to the environment, does not consider himself a political artist-but continues to make perceptive and original statements about the natural world. The final three, Kirkeby, Korner and Tal R make original observations about the changing environment, which remind their public about its value and indirectly focus on current risks and threats outlined in the first chapter on climate change.

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12. McCarty Glacier#2;2004, by D. Burko, after David Arnold, oil on canvas, 32x100 inches, diptych, E. Claussen and I. Berry, *Diane Burko: Politics of Snow*, Philadelphia, Locks Gallery, 2010, p.30

13. Priest Cove, by Kurt Jackson, 2011, mixed media with text, 31x29cm, A. Livingstone and Kurt Jackson, *Kurt Jackson Sketchbooks*, Farnham, Lund Humphries, 2012, p.15

14. Wicken Fen 1, Squeaky reed warblers, distant cuckoo call, curlew choir, Wicken Fen, by Kurt Jackson, June 2007, mixed media on paper, 56.5cmx61.5cm, download <http://legacy.www.foe.co.uk/indexhtml>

15. Erosion 1, by Bernd Koberling, 2006, acrylic and gesso (chalk base) on aluminium, 150x125cm, Galerie Wolfgang Gmyrek, Dusseldorf, from *Volume of Silence*, Bad Homburg and Bieldefeld/Leipzig, Kerber Art and Altana Kultur Stifting, p.125

16. Untitled Watercolour on paper, by Bernd Koberling, From *Steiniger Weg*, (Stony Road), Dusseldorf, Richter Verlag, 2004, p.44

17. Fram, by Per Kirkeby, oil on canvas, 1983, 118.5 x 200.3cm, Louisiana Museum of Modern Art, Humlebaek, Denmark, from ed. A. Borchardt-Hume, *Per Kirkeby*, London, Tate Publishing, 2009.

18. The Sea of Ice, 1823-4 by Caspar David Friedrich, oil on canvas, 96.7x126.9cm, Hamburger Kunsthalle, Hamburg, from W. Hofmann, *Caspar David Friedrich*, London, Thames and Hudson, 2000, p. 230

19. Untitled (Greenland) 1995, by Per Kirkeby, watercolour on paper, 29.7x41cm from ed. A. Borchardt-Hume, *Per Kirkeby*, London, Tate Publishing, 2009.

20. Drawing from Greenland, by Tal R, 2011, crayon on paper, from *Sail Away*, by Tal R, Germany, Lubok, 2014

21. Drawing 1103 from Greenland, by Tal R, crayon on paper, from *Sail Away*, by Tal R, Germany, Lubok, 2014

22. Leiser Wellenschlag Grun, by Per Kirkeby, 2005, oil on canvas, courtesy Michael Werner.

23. Geological News, by Per Kirkeby, oil on canvas, 200x245cm, Private collection, courtesy of Michael Werner, from ed. A. Borchardt-Hume, *Per Kirkeby*, London, Tate Publishing, 2009.

24. Frisland after Rain, by John Kørner, c. 2012, acrylic on canvas, 180x240cm. from *Fallen Fruit from Frisland*, the Victoria Miro Gallery, London, 2014.

25. The Sky Falling Down, by John Kørner, c. 2012, acrylic on canvas, 150x120cm, from *Fallen Fruit from Frisland*, the Victoria Miro Gallery, London, 2014.

26. Walk towards Hare Hill (TR247) by Tal R, 2013, oil on canvas, 60x50cm, Victoria Miro website, <http://www.victoria-miro.com/exhibitions/451>, accessed 22/04/2014

27. Driftwood and the Blue Lias, by Alison Walters, acrylic on canvas, 120x 200cm, author's collection