

# Diane Burko

Glacial Shifts, Changing Perspectives

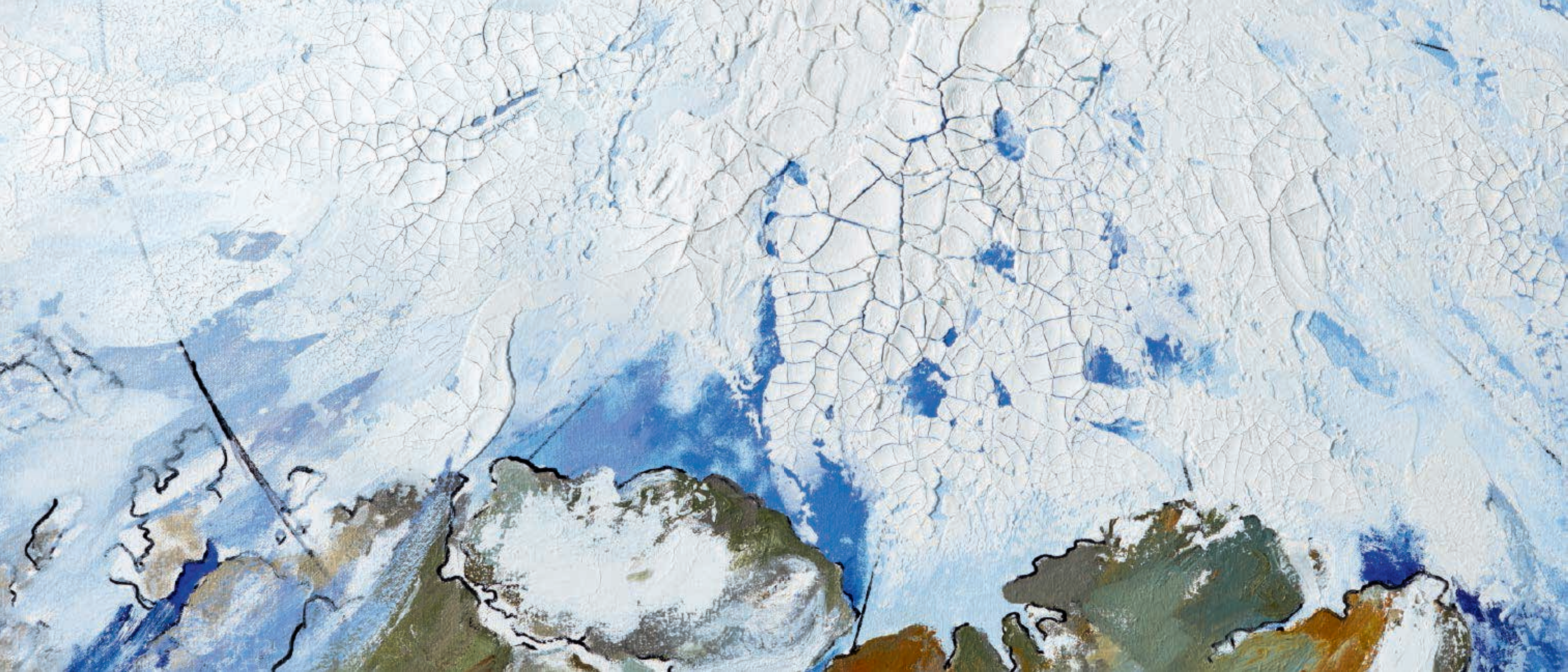
*Bearing Witness to Climate Change*

An aerial photograph of a vast, textured glacier. The ice is a mix of white and light blue, with numerous cracks and ridges. A small figure of a person stands on the glacier in the lower-left quadrant, providing a sense of scale. The sky is a pale, clear blue.

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*Bearing Witness to Climate Change*



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First Edition, 2017  
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### Opposite

Diane Burko on Viedma Glacier, Patagonia, Argentina, 2015. Photo: Richard Ryan

### Previous pages

*Arctic Melting, July 2016 (after NASA)*, detail, 2016  
Oil and mixed media on canvas, 60 x 84 inches

# Diane Burko

Curated by Andrea Packard

Glacial Shifts, Changing Perspectives  
*Bearing Witness to Climate Change*

May 5—September 30, 2017  
Joy Pratt Markham Gallery  
Walton Arts Center  
Fayetteville, Arkansas





*Viedma Landscape*, 2015  
Archival inkjet print, 40 x 60 inches

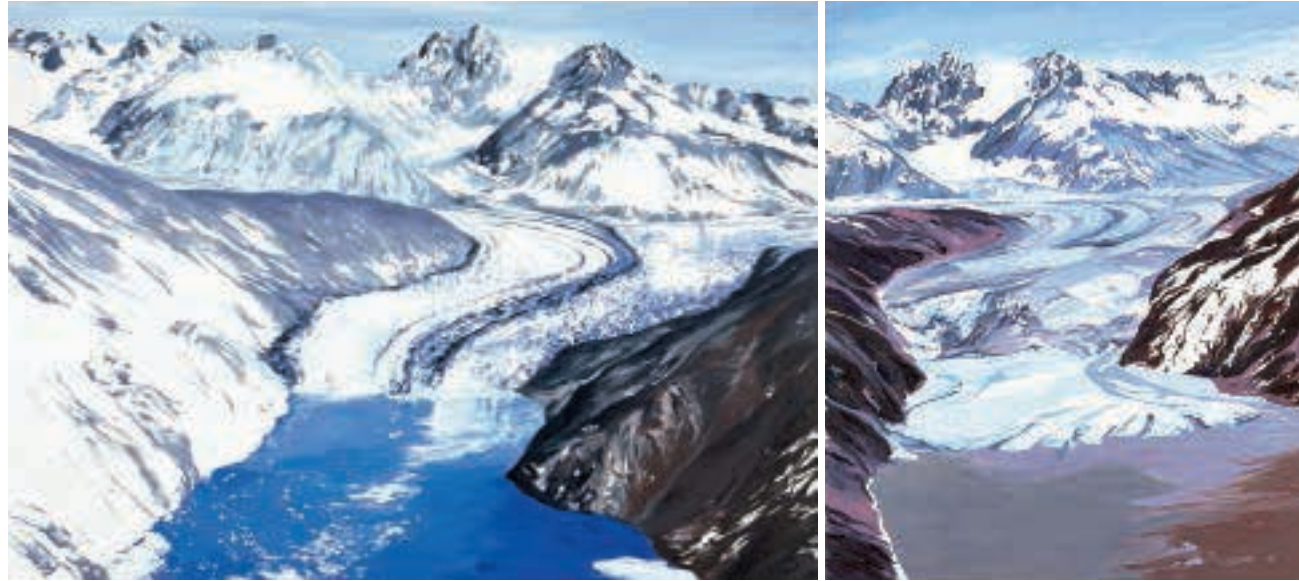
## Challenging Perspectives: the Art of Diane Burko

ANDREA PACKARD

Walton Arts Center's Joy Pratt Markham Gallery is pleased to host *Glacial Shifts, Changing Perspectives*, a solo exhibition of photographs, prints and paintings by Diane Burko, one of America's leading artists focusing on the effects of climate change. For more than four decades, she has photographed and painted both intimate landscapes and monumental geological formations that captivate the imagination. Her prolific, varied, and constantly evolving aesthetic evolution challenges outmoded conventions in landscape painting and photography. Blending ambition, tenacity, and conscientious self-analysis, she models creative approaches that address the realities of global warming. Since 2007, she has almost entirely focused on global warming, investigating glacial recession in particular.

Burko began to photograph monumental geological forms in the 1970s. She first flew over the Grand Canyon with noted light artist James Turrell, and since then she has taken thousands of photographs from nature and developed large-scale studio paintings in tandem with her photographic work. In 2000, after more than two decades earning acclaim for her large-scale landscape

paintings, Burko began to document dramatic geological events such as volcanic activity and glacial recession. During the past decade, her practice has shifted to the intersection of art and science, and she has incorporated the visual and statistical documentation of climate change in her imagery. During a 2013 expedition to the Arctic sponsored by Arcticcircle.org and the Independence Foundation, Burko sailed around the Norwegian archipelago of Svalbard with 26 other artists and spent four days collaborating with scientists at the Norwegian Polar Institute in Ny-Ålesund and Tromsø. She has also journeyed to key sites throughout the world to conduct research, including the glaciers of Greenland, Iceland, and the ice fields of Argentina and Antarctica. Her works on display in the Joy Pratt Markham Gallery are based on thousands of sketches and photographs taken while hiking or flying in helicopters or small planes. In her studio, she developed her paintings and photographs further by rescaling images and adding multi-media elements, mapping symbols, or graphics. The resulting works and series convey the drama and fast pace of glacial recession.



*Nunatak Glacier 1938, after Bradford Washburn and Nunatak Glacier, 2005, after David Arnold, 2010*  
Oil on canvas, 60 x 134 inches overall

**Opposite**  
*Matterhorn Icon Series IV, detail, 2007*  
Oil on canvas, 20 x 20 inches

Burko's exhibition features a selection of photographs of the fracturing ice she observed at the Patagonian Viedma Traverse, a series of eight paintings based on the U.S. Geological Survey's historical Landsat images of glacial melt, and a series of six paintings portraying the Matterhorn's icy peak with its increasing degrees of rocky exposure. Her signature large-scale paintings are well-represented by an 11-foot-long diptych that contrasts two images of the Nunatak Glacier in time: the left-hand painting of Nunatak Glacier is based on a 1938 image by Bradford Washburn, whereas the painting on the right is based on David Arnold's 2005 photograph of the same site. Viewed side-by-side, such images offer both a time-lapse record of glacial recession and a composite landscape that requires us to consider nature through the lenses of history and science.

Like the activists discussed by Eleanor Heartney in her February 2014 article in *Art in America*, "Art for the Anthropocene," Burko joins a diverse host of contemporary artists who model outside-the-box thinking, challenge counter-productive myths, and help us confront the dramatic pace of ecological change. Avoiding didacticism, Burko's life-long engagement with nature and her rigorous self-critical process demonstrate what we all need more of: a fearless curiosity about our changing world and the ability to envision it frankly, globally, and from diverse perspectives.

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Andrea Packard has directed the List Gallery at Swarthmore College since 1995 and served as curator for Walton Arts Center 2009–2016. The author of more than 25 exhibition catalog essays, she has written about diverse artists including Buzz Spector, José Bedia, William Daley, Allison Saar, and Lois Dodd. She has exhibited her own mixed media works in over fifty exhibitions nationally.



## Diane Burko: A Broader Perspective

WILLIAM FOX

In 1967, Diane Burko earned admission as a graduate painting student at the University of Pennsylvania as an abstract painter, but she has been documenting mountains and glaciers since the early 1970s. Although she quickly gained recognition for her easel paintings and mural-sized works representing the landscape in the Philadelphia region as well as the dramatic vistas she encountered during her travels, her work has continued to evolve and respond to the realities of climate change. Drawing inspiration from her plein air painting practice, commercial and scientific images, and her own on-site and aerial photographs, her art has come to focus on the



dramatic impact of global warming and the international scope of glacial melt. In order to understand her compelling images, it is useful to outline the historical traditions that she builds upon. Both elaborating and challenging the romantic tradition of landscape painting, Burko encourages us to see nature—and to confront climate change—with fresh eyes.

During the late 18th century, industrialization dilated tourism by creating more leisure time and disposable income and by providing steam-powered travel over land and sea. It also created the desire to recuperate from its byproducts of pollution and related illness. Increasingly, tourists escaped to mountain landscapes such as the Lakes District in England, the Swiss Alps, or the mountains and fjords of Norway. By the mid- to late- 1700s in England, picturesque art tours were being conducted on roads originally constructed for commerce; within a hundred years, Europeans were designing and building roads through the Alps, often providing vantage points designated by artists.

The Swiss artist Johann Heinrich Wüest modeled the romantic view of nature as limitless, yet picturesque. His



1775 oil painting of the Rhône Glacier is a commanding work that assumes a scale and influence far beyond its size. Wüest portrays the glacier field sweeping downward and culminating in a heavily crevassed area resting on the valley floor below our vantage point. In the distance, the ice field is brightly lit by the sun, which is otherwise obscured by a towering and menacing mass of clouds. Two distant figures stand on the ice pack, while in the rocky foreground two people observe an artist, who sketches the scene.

The painting follows the conventions of eighteenth-century landscape paintings: dark rocks frame the sides, and figures in the foreground act as surrogates for the viewer, separating us from the icefield and its potential

dangers. Wüest provides us with an elevated and distant vantage point and presents his subjects as travelers who are enjoying nature at leisure. It is a scheme that allows us to safely distance ourselves from what Lord Byron, when visiting an alpine glacier on September 23, 1818, called a “frozen hurricane.” Like Wüest, artists such as J. M. W. Turner, Caspar David Friedrich, and Hudson River School artists such as Fredric Edwin Church have portrayed nature as limitless and abundant, dwarfing human presence.

Burko’s *Matterhorn Series* calls such romanticism into question by providing an array of images that do not let us approach as closely or inhabit as safe a vantage point. Whereas in 1775 Wüest could witness the Rhone glacier reaching the valley floor, and in 1870 the glacier was accessible to travelers on the Grand Tour who stayed in a hotel built at its foot, the ice has retreated more than 4,250 feet during the past 120 years. Currently, the terminus of the glacier now consists of a tourist grotto carved three hundred feet into the blue ice. White tarps insulate parts of the glacier, reflecting sunlight in order to keep the ice from disappearing before the end of tourist season. Industrialization, which made global tourism possible, has also subverted the very landscapes it brought within reach. Burko’s *Matterhorn Series* confronts us with such realities, critiques the picturesque, and moves beyond a touristic mindset. Her successive views of glacial recession encourage us to think about the contingency of our vantage point at any given time. And they bring to mind the fact that glaciers worldwide provide water for billions of people and their shrinkage in the Himalaya, for example, is already increasing geopolitical tensions among China, India, Pakistan, and southeast Asia.

Heinrich Wüest, *Rhonegletscher*, c. 1775  
Oil on canvas, 49.5 x 39.25 inches  
Kunsthau Zürich © 2016 Kunsthau Zürich  
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*Grandes Jorasses, at Marguerite, 1976*  
Acrylic on canvas, 64 x 108 inches

At the beginning of her career, Burko's paintings of mountains demonstrated a more wholehearted allegiance to the romantic landscape tradition. Her painting of Rongbuk Glacier on the north side of Mt. Everest (1975) and her images of arêtes and couloirs of Mt. Blanc and the Grand Jorasses (1976) reflect her love of natural beauty and fascination with vast geological formations.

Such early works also reflect her interest in abstraction and use of photographic sources, affinities that tend to emphasize flatness and pattern contradict the atmospheric recession we associate with 19th century painting. Two signature trips altered the course of Burko's work. Following her use of published photo-

graphs in the early 1970s, she flew above the Grand Canyon with artist James Turrell, who piloted her over one of the planet's monumental geological features. Aerial vantage points allowed Burko to further abstract the world—to lose even the horizon as a reference feature—and encouraged her to begin taking her own photographs for reference material. In 2011, when a visit to Glacier National Park allowed her to witness how 150 glaciers had been reduced to 25, she realized that she could no longer limit herself to reflecting the beauty of the world. She continues to spend much of her time traveling, but she often accompanies scientists to visit field camps, glaciers, and icefields where climate change is readily apparent. Her paintings still respond to the

abstract beauty of the scenery, but they focus on the data of climate change and propose a different view of the sublime. The dangers implied by these pictures do not consist of a potential avalanche or storm beyond human control so much as the immanence of climate change—a disaster of our own making.

Like Fredric Edwin Church, who incorporated discoveries by early naturalists into his grand touristic vistas, Burko incorporates lessons drawn from ecology, geology, and other scientific disciplines. Her *Landsat Series* takes inspiration from satellite images that are part of the U.S. Geological Survey. Through incorporating information not only from personal photographs but also from historical and scientific sources, she alerts us to the need to see art and nature from varied perspectives. Her multiple

images and global purview do not promise potential refuge so much as varied lenses that provide increased engagement and critical analysis. Portraying how scenic climaxes of the world are changing—and even disappearing—with the advent of global warming, Burko calls us to action for the health of the planet.

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William L. Fox serves as the Director of the Center for Art + Environment at the Nevada Museum of Art in Reno. He has published fifteen collections of poetry and eleven nonfiction books about the relationships among art, cognition, and landscape. In 2001-02 he spent two-and-a-half months in the Antarctic with the National Science Foundation in the Antarctic Visiting Artists and Writers Program. He has also worked as a team member of the NASA Haughton-Mars Project, and has been a visiting scholar at the Lannan Foundation, the Getty Research Institute, the Clark Institute, the Australian National University, and the National Museum of Australia.



Diane Burko in her Philadelphia studio,  
October 2016. Photos: Nadine Rovner





## Diane Burko: Acts of the Imagination

CARTER RATCLIFF

When Diane Burko launched a series of paintings in 2015, she began where artists often do: by experimenting with new materials. The first one she tried is called Kroma Crackle. Squeezed from the tube and brushed onto board or paper, it develops an intricate pattern of crackling as it dries. Giving Golden Crackle Paste a try, she produced a thicker layer and deeper cracks. Abstract art appeared over a century ago and by now there is a wide audience willing and able to appreciate the formal intricacies of Burko's crackle-works as pure abstractions. Yet she did not see them that way. In her view, they are not abstract but referential—reflections of concerns she has been feeling with increasing intensity for nearly a decade.

Burko emerged in the 1970s as a landscape painter. Attuned to the immensity of California's Big Sur, she was equally at home in the intimacy of Claude Monet's garden at Giverny, which she portrayed in a sequence of paintings from 1989-90. Later came panoramic views of the banks of the Wissahickon, a river flowing through Philadelphia, where Burko has her studio. Among the artist's other subjects are the mountainous, mist-shrouded shores of Lake Como, in Italy, and active

volcanoes in Hawaii. In 2007, she turned to Alpine peaks, including the Matterhorn, long a symbol of the sublime. Yet Burko was not simply recapitulating the history of Romantic landscape. Her ventures into the colder regions of the world brought her to glaciers, in Europe, North America, and elsewhere—and to the realization that these are not grandly static features of the earth's geography. The glaciers are changing or, to be more precise, they are shrinking at an accelerating pace.

Burko's response to this world-wide development came into focus, in 2010, with an exhibition entitled *The Politics of Snow*. This was the occasion on which her Matterhorn paintings made their first public appearance, along with diptychs that inject a temporal dimension into the medium of painting. In each diptych, the left-hand panel shows a glacier spreading through a mountainous landscape with all the natural magnificence we expect from these vast sheets of ice. On the right, we see the same landscape with the ice much retracted or even absent. The imagery of the diptychs originates in photographs that record the appearance of each glacier now and half a century earlier—visual documents that Burko gathered from the United States Geological Survey, the National

*Nymphs I*, detail, 1989, oil on canvas  
65 x 92 inches. Collection of John Medveckis



*Wissahickon Creek Study 2*, 1995, oil on canvas  
24 x 48 inches. Collection of Jane Biberman

Ice and Snow Center, and other agencies. To make the point of her two-paneled works unmissable, the artist included some of these documents in *The Politics of Snow*.

Surrounded by this exhibition's paintings and photographs, it was difficult to deny that global warming is real; it is progressing quickly; and its effects are already devastating. Scientists are bringing us this news, as Burko's source materials remind us. What, then, need is there for an artist to do the same? The attempt to answer this question brings up the subject of the imagination.

Anything can engage it. A physicist's imagination might respond to a cloud-chamber photograph that would leave the rest of us baffled. The photographs in *The Politics of Snow* are far more intelligible and yet they confront us with a paradox. The documentary accuracy that makes them believable deprives them of the emotional immediacy that would give their message its full impact. This is the deficit Burko overcomes by transposing these scientific images from photography to the medium of painting. We under-

stand the point made by the photographs. Making the same point, Burko's paintings help us not only to understand it but also to feel it—though it is not obvious how they have this effect. Art moves us in ways that we usually do not take the trouble to analyze. Nonetheless, it is worthwhile to take a close look at the process of responding to Burko's work because her involvement with "The Politics of Snow" puts so much at stake.

The first thing to be noted is that the texture of her brushwork is gestural, which means that it addresses itself not only to vision but also to our own capacities for gesture—for action. A documentary photograph activates our interpretive abilities. Turning to Burko's canvases, we feel those abilities mingling not only with our sense of touch but also with the other bodily faculties that orient us in the world. Of course, this feeling is usually experienced subliminally, as a sudden intensification of focus. However self-conscious our responses may be, Burko's paintings of environmental crisis have the capacity to involve us physically, drawing us into the currents of her concerns. But how does this account of her painterly gesture bear on the *Elegies* I mentioned at the outset? After all, a gesture is intentional and the *Elegies* are the products of chance procedures.

The connection between gesture and feeling was made by Harold Rosenberg, in "The American Action Painter," an essay from 1952, which articulated for the Abstract Expressionist painters of postwar New York a version of an aesthetic that can be traced back to 19th-century Europe.<sup>1</sup> In a manuscript written in the 1830s and published 1841, the Romantic landscape painter Casper David Friedrich wrote, "A painting must not be invented

but felt."<sup>2</sup> Friedrich Schleiermacher, a philosopher prominent in German Romantic circles, argued that the feelings at the origins of art are of an exalted kind—"a spiritual enthusiasm" that shows itself first in "spontaneous movements of the body."<sup>3</sup> These movements must of course be refined if they are to produce dance or music or works of visual art. Yet the original premise remains: a work of art originates not solely in the impulses of the spirit, not solely in the actions of the body, but in the fullness of the artist's being. And the artwork is guided to completion—it is given its form—by the artist's intention. But, asked Marcel Duchamp, might it not be possible to find a way around intention?

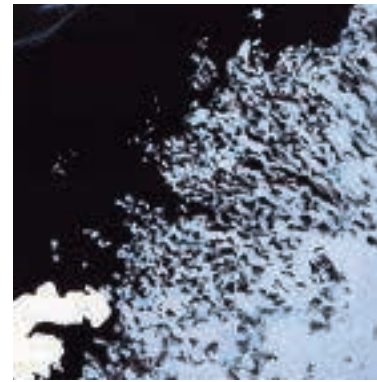


*Palami Pali, (October Flight, 2000) #5*, 2001  
Oil on canvas, 60 x 96 inches  
Collection of Michael Basta

Duchamp gave a positive answer to this question with *Three Standard Stoppages*, 1913-14, and other works that give pure chance a hand in making a work of art. His anti-intentional tactics were revived in the 1960s when Robert Morris, Barry Le Va, and other American artists rejected the feeling driven, existentially laden gestures of the Abstract Expressionists in favor of chance procedures. From that rejection came a flurry of scatter pieces and other works of process art, as it was called. Since then, a border has run through the American art world. On one side of this dividing line are the artists who call on randomness to modify intention or do away with it altogether. On the other side are those who preserve the

age-old assumption that of course a work of art must be intended. Burko's intentions have long been so salient and they have evolved with such clarity over the course of her career that it is a shock to see the *Elegies*, a series of works generated not by her purposeful gestures but by the properties of her materials.

The sense of shock dissipates as we note similarities between the randomly cracked surfaces of the *Elegies* and certain details of Burko's painted images. There is, for example, a kind of crackling along the edges of the ice-mass in the oil-on-canvas *Greenland Melting*, 2015. See also the lower right-hand quadrant of the painting entitled *Approaching Peninsula*, 2015. Moreover, voids in the textures of the *Elegies* recall the areas of open water in these paintings and in others throughout this exhibition. Zooming out, assuming a bird's eye view analogous to Burko's, we see how all her works provide one another with context.



*Approaching Peninsula*, detail, 2015  
Oil and Flashe paint on canvas, 20 x 20 inches

#### Opposite

*Elegy Study Midnight Blue IV*, detail, 2016  
Mixed media on board, 10 x 10 inches

In isolation and before it acquires its name, an *Elegy* is just the residue of a random process. In the company of Burko's paintings of melting glaciers and ice packs, its unintended pattern comes alive. We see it as referential, hence charged with dire significance. For the artist has named each of the crackled works after a glacier and, by gathering them all under the title of *Elegies*, she reminds us that the glaciers she invokes are all rapidly melting. To transform the random into the intentional is the work of the imagination, first Burko's and then ours. This is a profound transformation, for it gives a merely physical

object the power to engage each of us in full—bodily, spiritually, intellectually. With these new works, which expand the project she launched with *The Politics of Snow*, Burko heightens our awareness of the world's deepening predicament. And as she presents the facts about climate change, they don't merely accumulate. Embraced by the artist's imagination and ours, they amplify one another. They take on the luminous urgency of truth.

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Carter Ratcliff is a poet and critic. His gallery reviews have appeared in notable periodicals including *Artnews*, *Art in America*, *Artforum*, *Modern Painting*, *Tate*, *Art Presse*, and *Artstudio*, and in the catalogs published by American and European museums, including the Museum of Modern Art, New York; the Guggenheim Museum, New York; Fundació Joan Miró, Barcelona. His many books on art include *John Singer Sargent* (Abbeville Press, 1982); *Robert Longo* (Rizzoli, 1985); *The Fate of a Gesture: Jackson Pollock and Postwar American Art* (Farrar, Straus, Giroux, 1996); *Andy Warhol: Portraits* (Phaidon Press, 2007); *Out of the Box: The Reinvention of Art, 1965-1975*, (Allworth Press, 2001); and *Georgia O'Keeffe*, (Kunsthaus Zürich, 2003). In 1976, he was awarded a Guggenheim Fellowship in fine arts research.

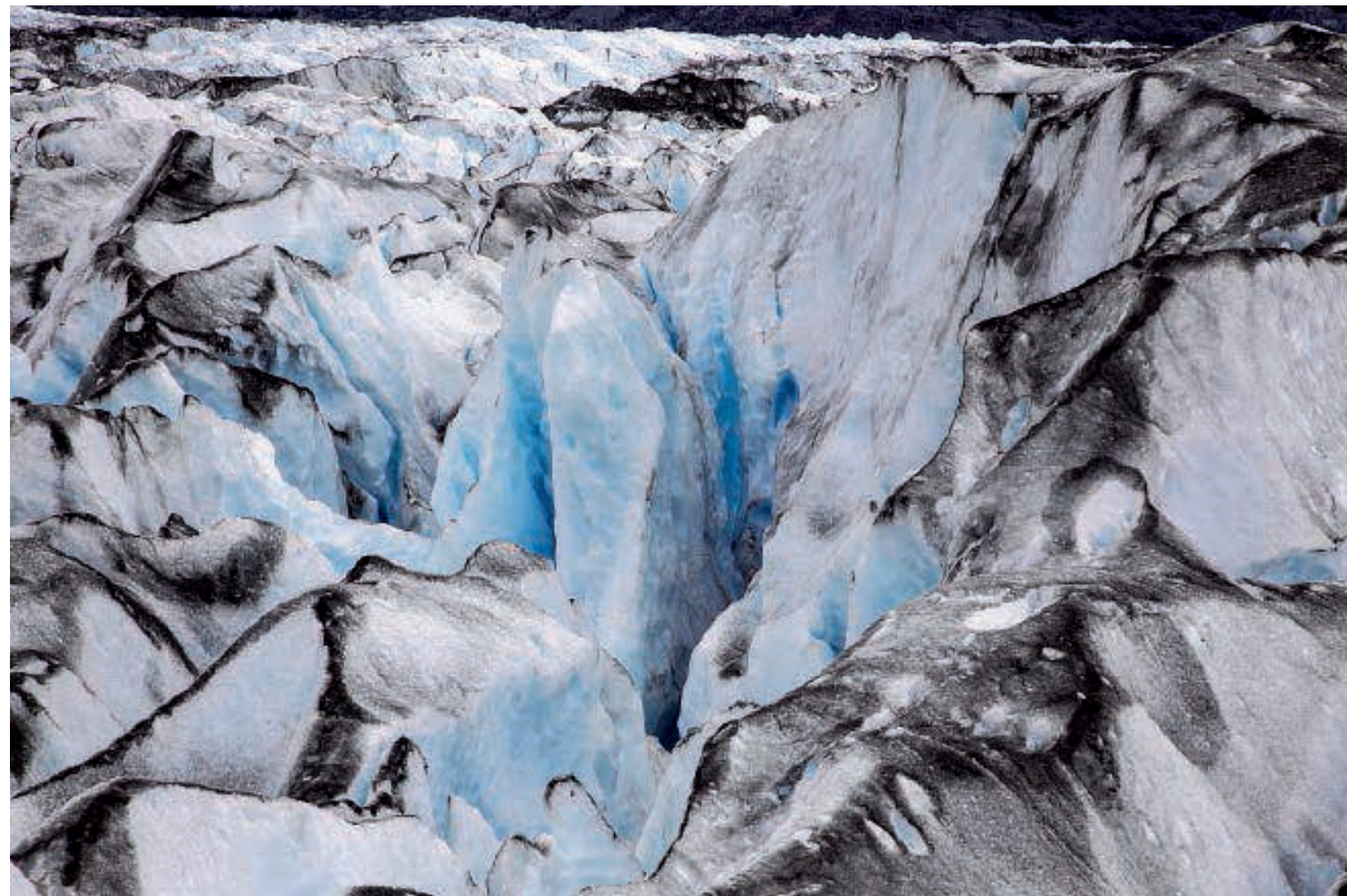
#### Notes

1. Harold Rosenberg, "The American Action Painters" (1952), *The Tradition of the New*, New York: Da Capo Press, 1994, pp. 23–39.
2. Caspar David Friedrich, "Observations on Viewing a Collection of Paintings Largely by Living or Recently Deceased Artists" (Written in the 1830s, published 1841), reprinted *Art in Theory 1815–1900: An Anthology of Changing Ideas*, ed. Charles Harrison and Paul Wood with Jason Gaiger, Oxford, England: Blackwell Publishers, 1998, p. 51.
3. Friedrich Schleiermacher, "On the Concept of Art" (1835), reprinted *Art in Theory 1815–1900: An Anthology of Changing Ideas*, ed. Charles Harrison and Paul Wood with Jason Gaiger, Oxford, England: Blackwell Publishers, 1998, pp. 70–71.





*Seabed Fossils, Upsala*, 2015, archival inkjet print, 40 x 60 inches



*Viedma Traverse 1*, 2015, archival inkjet print, 40 x 60 inches

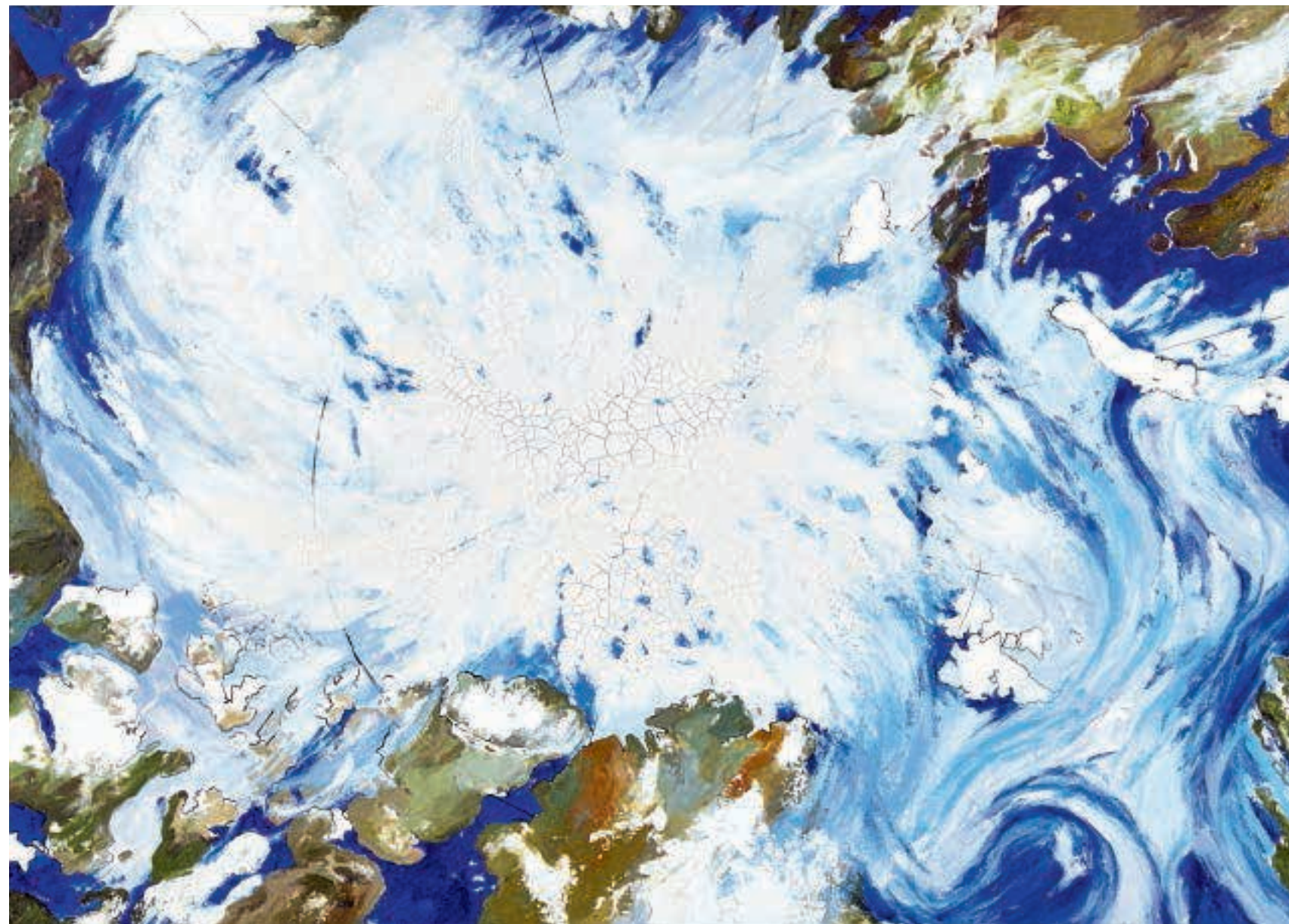


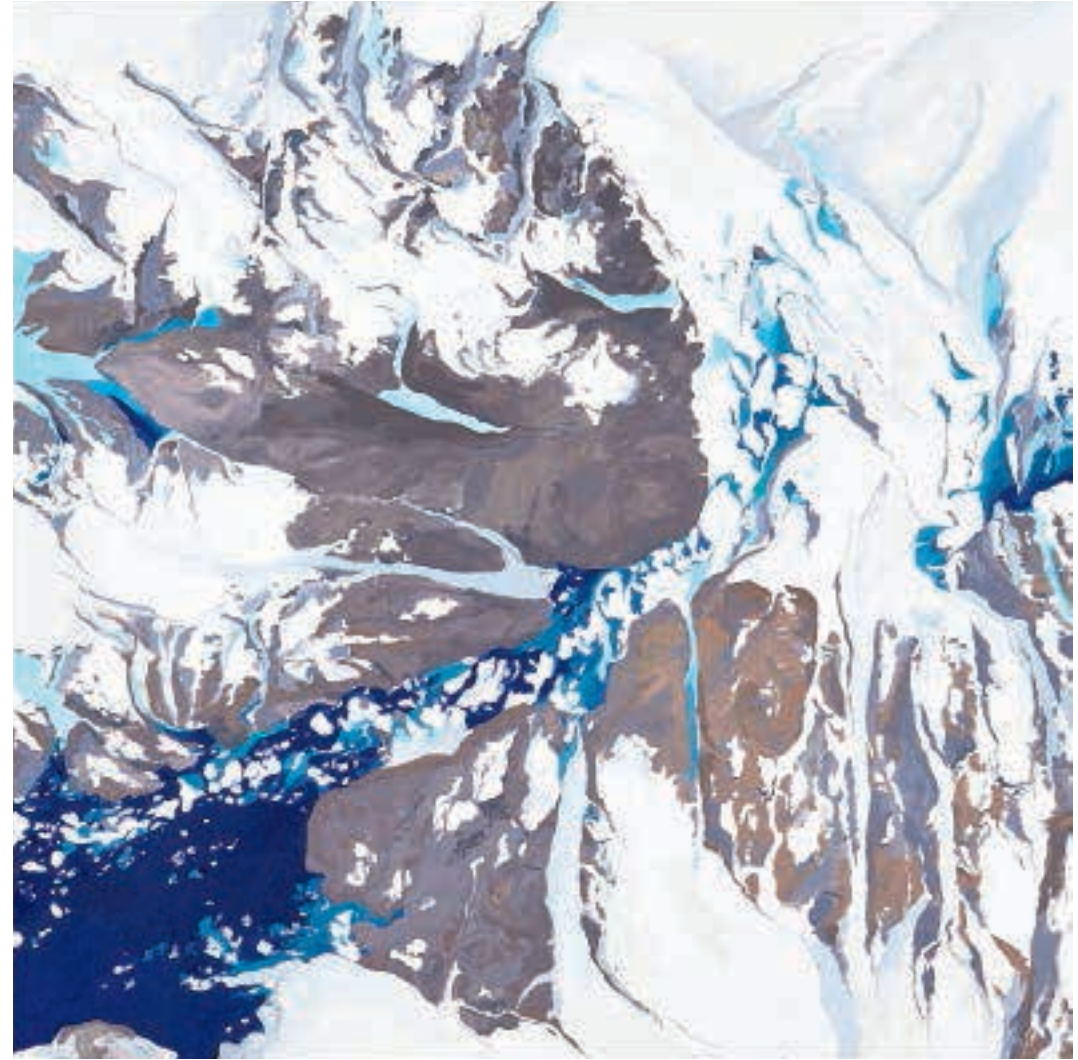
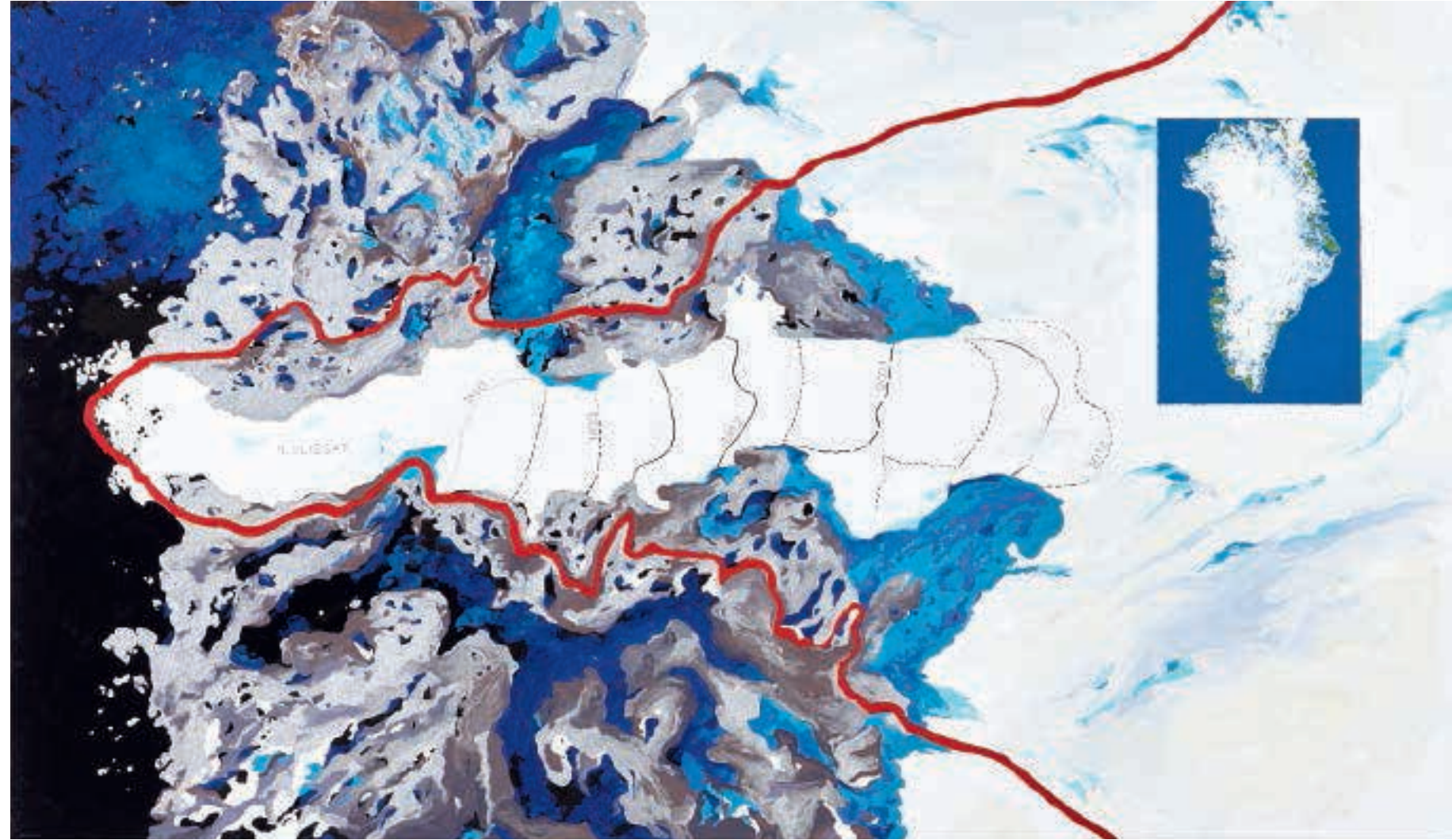
*Nunatak Glacier 1938, after Bradford Washburn  
and Nunatak Glacier 2005, after David Arnold, 2010*  
Oil on canvas, 60 x 134 inches overall

*Petermann Calving, August 16 2010 (after NASA), 2012*  
Oil on canvas, 60 x 72 inches  
Collection of Zimmerli Art Museum at Rutgers University



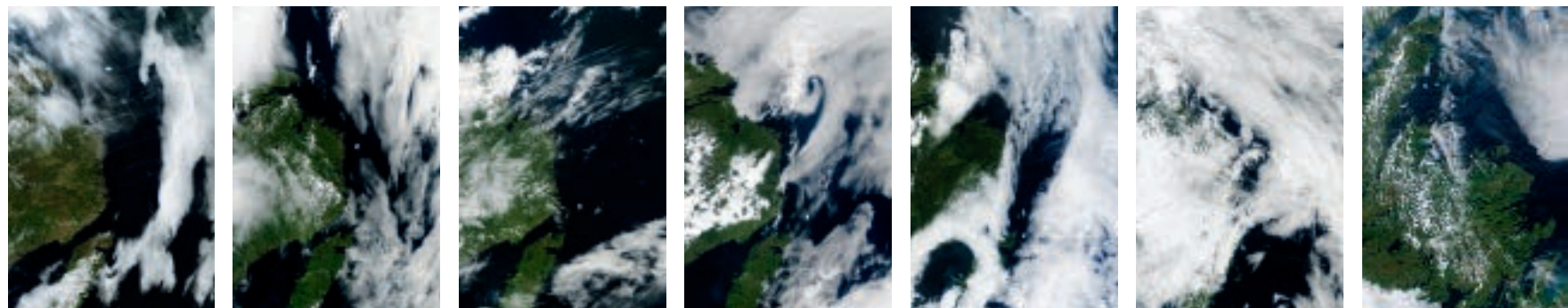
*Arctic Melting, July 2016 (after NASA), 2016*  
Oil and mixed media on canvas, 60 x 84 inches



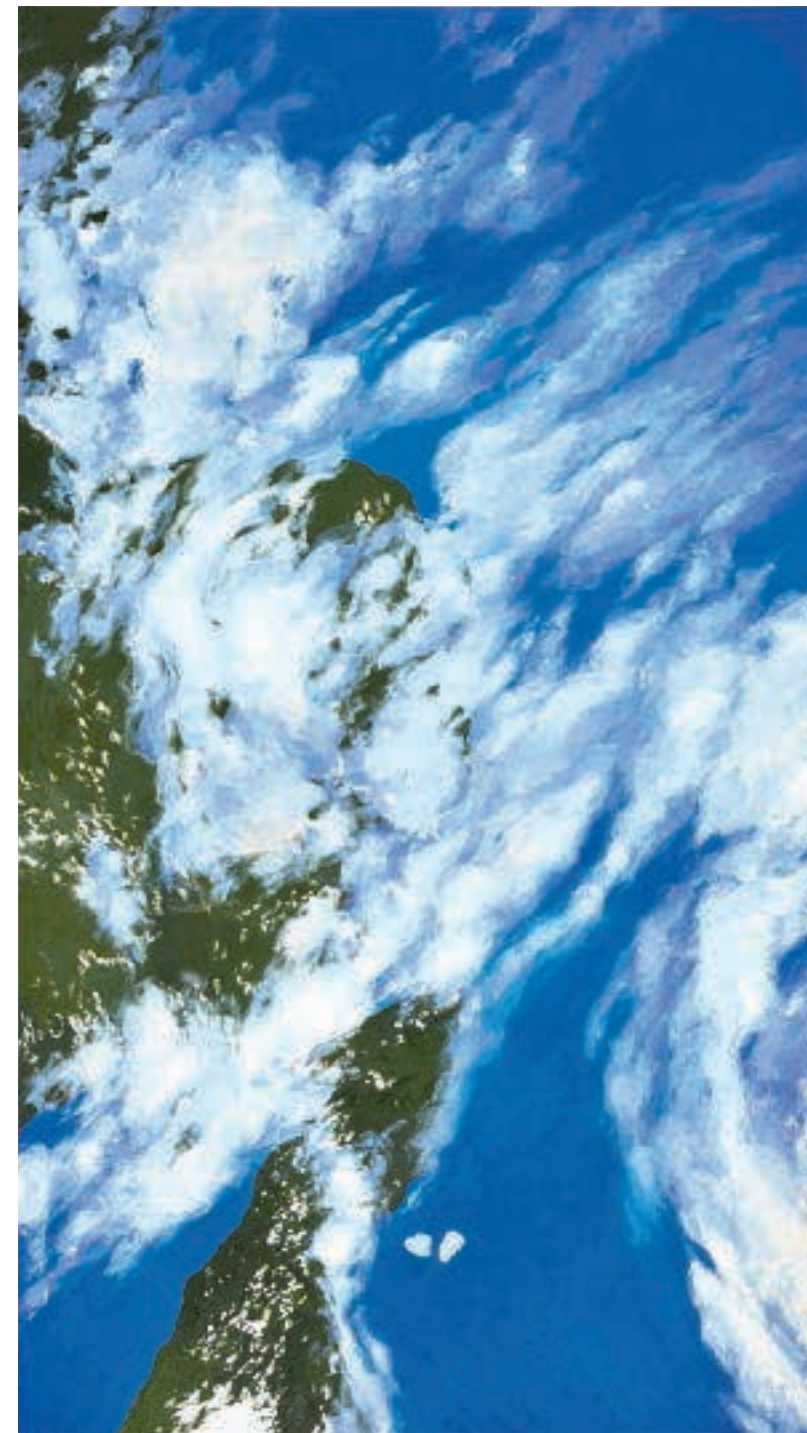


UNESCO National Heritage II and Modis 2009 III, 2015  
 Oil on canvas, 42 x 72 inches (left), 42 x 42 inches (right)





Landsat NASA images taken from NASA Earth Observatory of Petermann Glacier, Summer 2010–Summer 2011



*Petermann Heading South (after NASA, 2010–2011)*  
2012, oil on canvas, 88 x 50 inches

Matterhorn Icon Series: 2007–2009





*Matterhorn Icon Series VII*, 2009, oil on canvas, 20 x 20 inches



*Matterhorn Icon Series VIII*, 2007, oil on canvas, 20 x 20 inches



*Matterhorn Icon Series IV, 2007, oil on canvas, 20 x 20 inches*



*Matterhorn Icon Series IX, 2009, oil on canvas, 20 x 20 inches*



*Matterhorn Icon Series VI, 2007, oil on canvas, 20 x 20 inches*



*Matterhorn Icon Series V, 2007, oil on canvas, 20 x 20 inches*

## About the Elegy Series

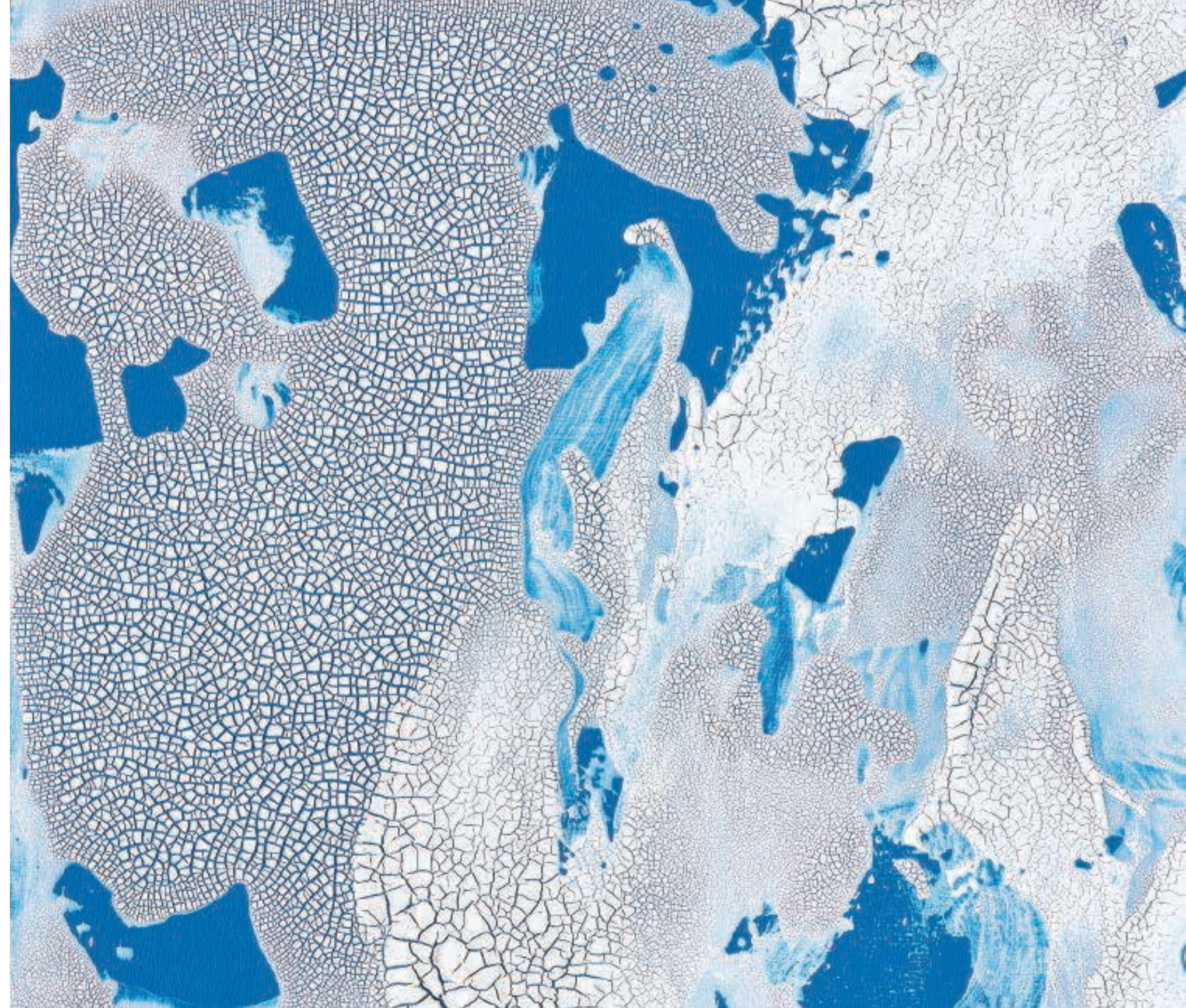
The *Elegy Series* melds my practice as a painter, photographer, and my polar/climate investigations. With both the paintings on small panels and the photographic images created from them, I hope to provoke an uneasy visual tension in the viewer. While from a distance the images may appear to be those of clouds, ice, land masses and bodies of water taken from a satellite, upon closer inspection, observers may struggle to identify the specifics or the nature of the materials used; they may wonder if the *Elegies* represent actual places or offer abstracted or imaginary realms. Similarly, fact and fiction become blurred or interconnected as one considers the reality of global warming. Climate change is a reality that has been scientifically observed, yet it requires our utmost powers of imagination to comprehend.

While I create the *Elegies* through a process that grows out of my fascination with aerial photographs of our changing earth, they also evolve out of my experimental responses to the malleable and sometimes unpredictable qualities of mixing the crackle mediums with other materials. The fissures and crack patterns that form in the varied thickness of paint surface evoke images of melting, cracking ice edging land masses, fjords and splintering glaciers floating on a polar sea. Witnessing that phenomenon from the air on the many polar expeditions I have taken, has ingrained such imagery in my being. It is reinforced through my study of geology and interaction with the scientific community.

In contrast to the photographs I take to study climate change or document compelling perspectives, these images are fabrications, created by combining materials with innate “crackling” abilities along with various combinations of water, soluble paint, glue, and gel mediums. I apply and mix such materials in various thicknesses and consistencies and manipulate the surfaces with a variety of tools such as trowels, spatulas, spackle tools, brushes, palette knives and my fingers. I continue to paint and layer materials on these 10-inch-square panels until they elicit the quality of an aerial view. I then scan the paintings digitally at 500 DPI on a Cruise Scanner provided by the Philadelphia Atheneum. Next, I crop the digital file in Photoshop and reconfigure it further in an effort to contribute to the illusion of space. I then enlarge the resulting image to thirty inches square and create an archival inkjet print which I frame under glass.

Each print is named after a glacier or area in the world whose existence is being threatened dramatically. Because the word “elegy” refers to poems or laments for the dead, I am asking the viewer reading my titles to consider the notion of glaciers in the past tense, or to compare them to the loved ones we have lost. As we consider the way ice fields all around the world are threatened by climate change, we contemplate the prospect of losing something even more crucial—and something essential to our humanity.

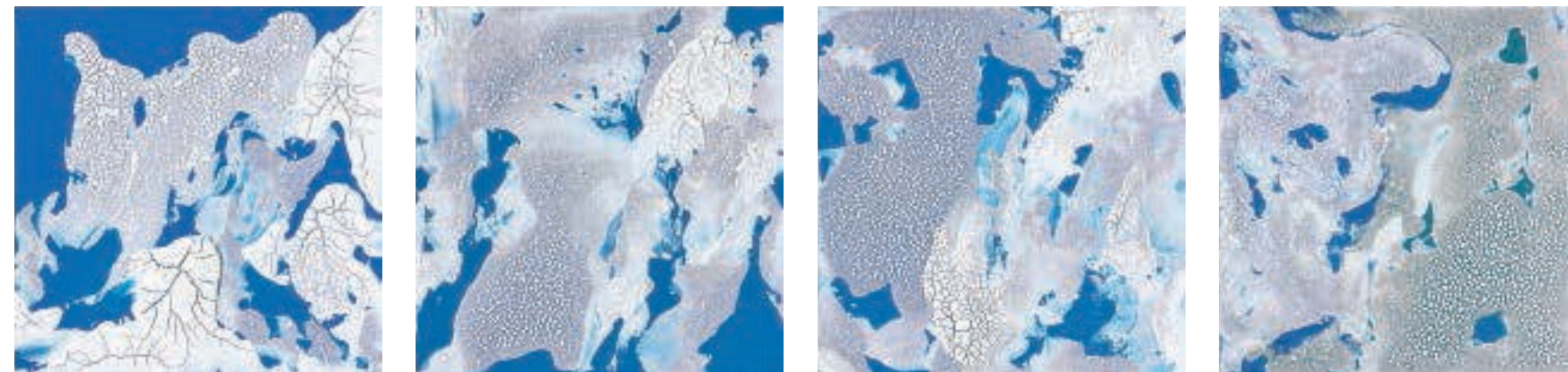
Diane Burko  
December 4, 2016



Opposite

*Elegy Study Cerulean III*, detail, 2016  
Mixed media on board, 10 x 10 inches

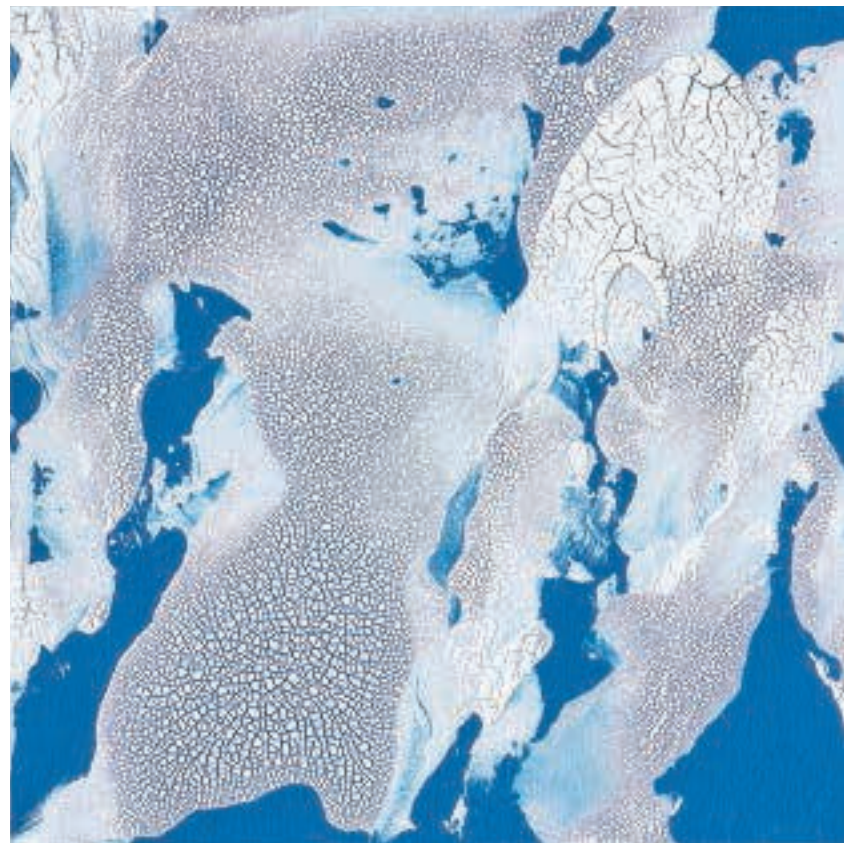
Elegy Study Cerulean: I, II, III, IV



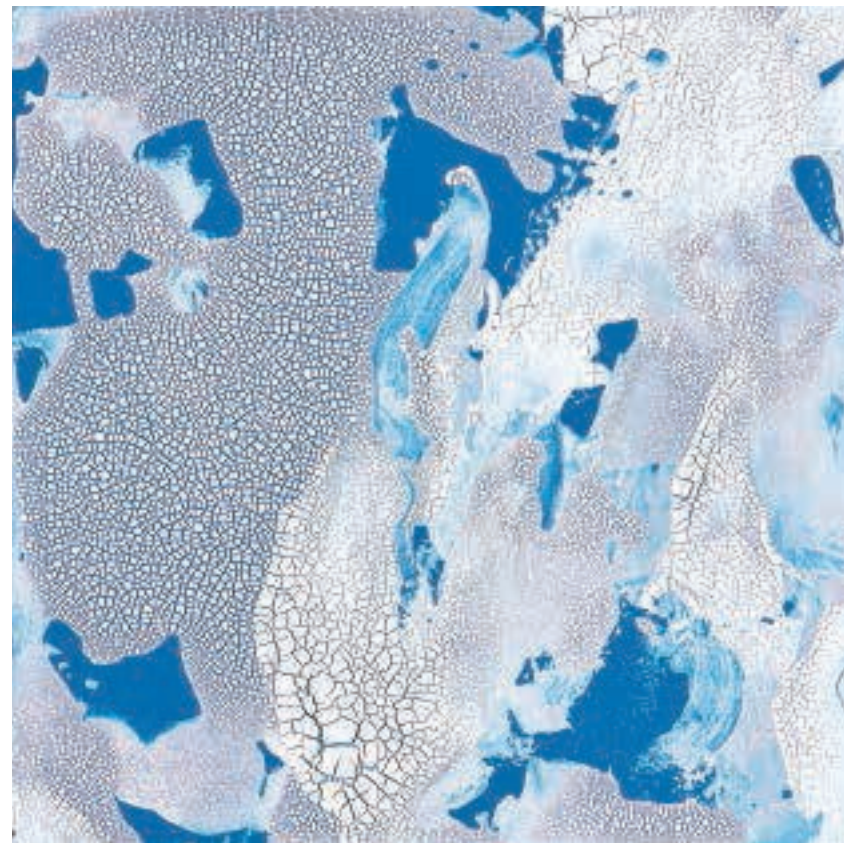
*Elegy Study Cerulean: I, II, III, IV, 2016, mixed media on board, 10 x 40 inches*



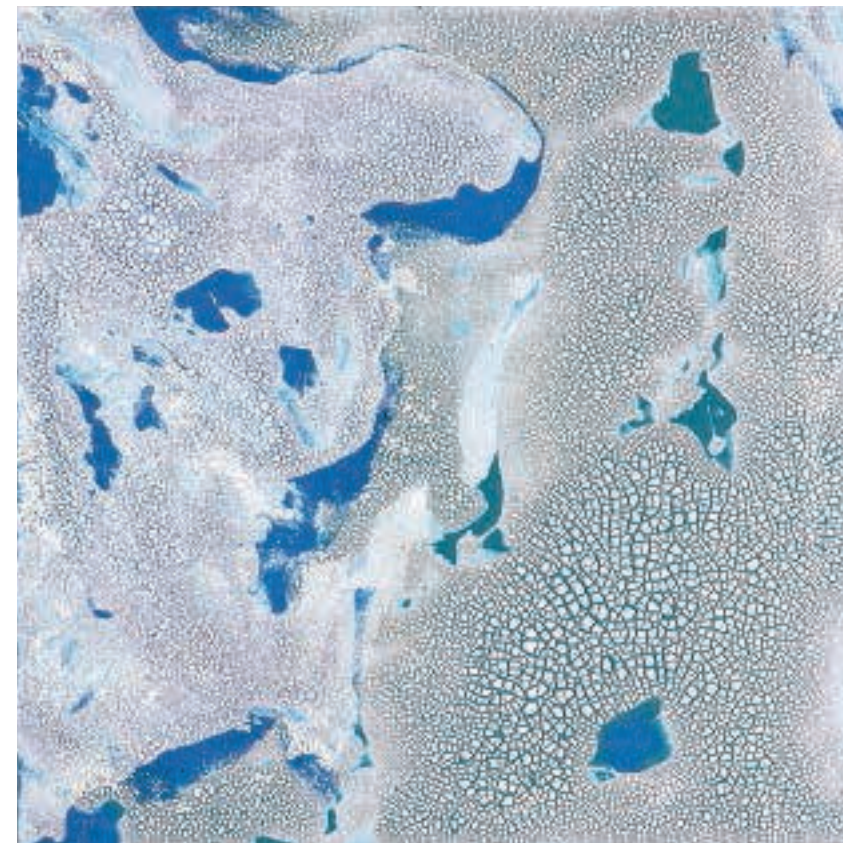
*Elegy Study Cerulean I*, 2016, mixed media on board, 10 x 10 inches



*Elegy Study Cerulean II*, 2016, mixed media on board, 10 x 10 inches



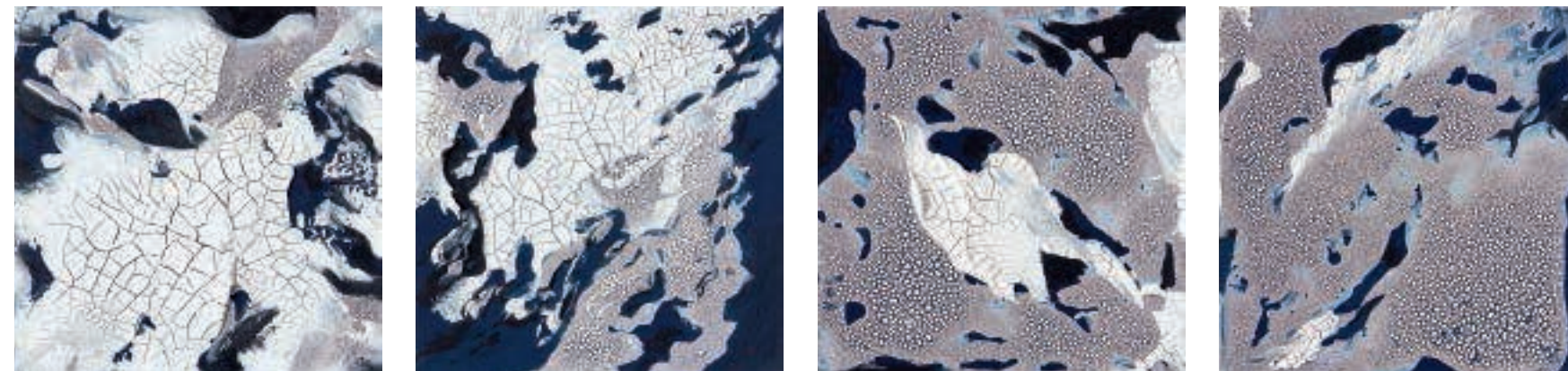
*Elegy Study Cerulean III*, 2016, mixed media on board, 10 x 10 inches



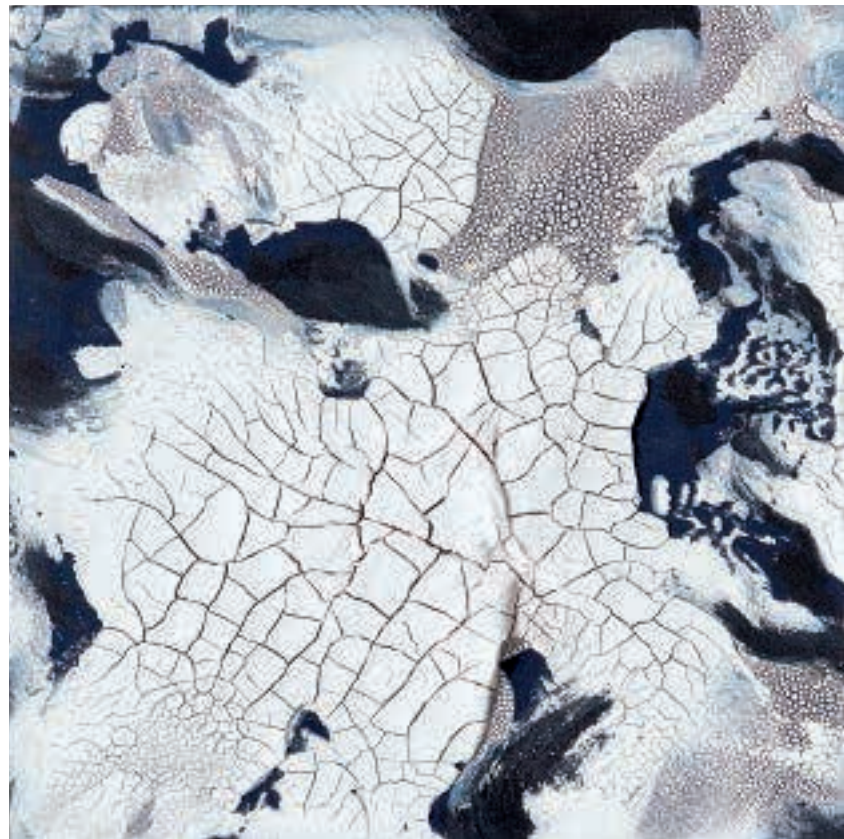
*Elegy Study Cerulean IV*, 2016, mixed media on board, 10 x 10 inches



Elegy Study Midnight Blue: I, II, III, IV



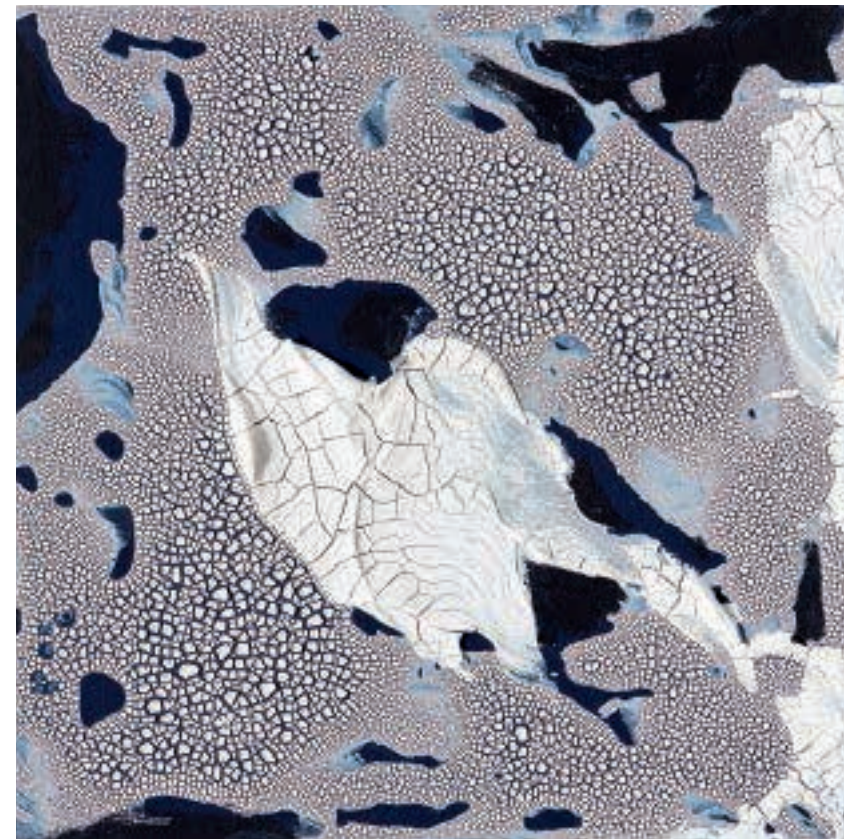
*Elegy Study Midnight Blue: I, II, III, IV, 2016, mixed media on board, 10 x 40 inches*



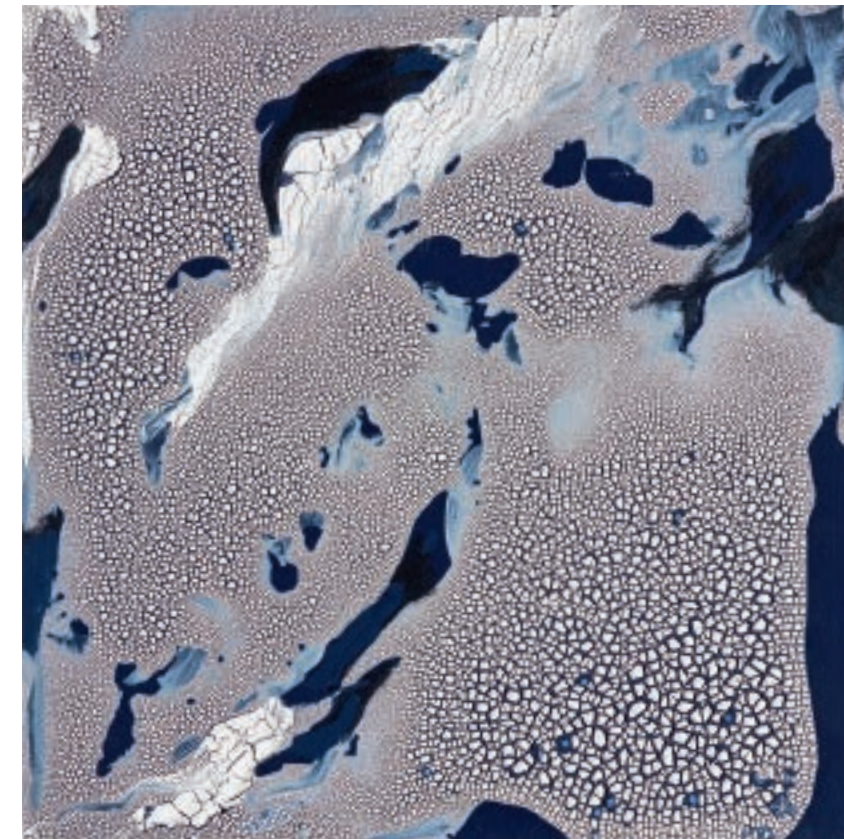
*Elegy Study Midnight Blue I*, 2016, mixed media on board, 10 x 10 inches



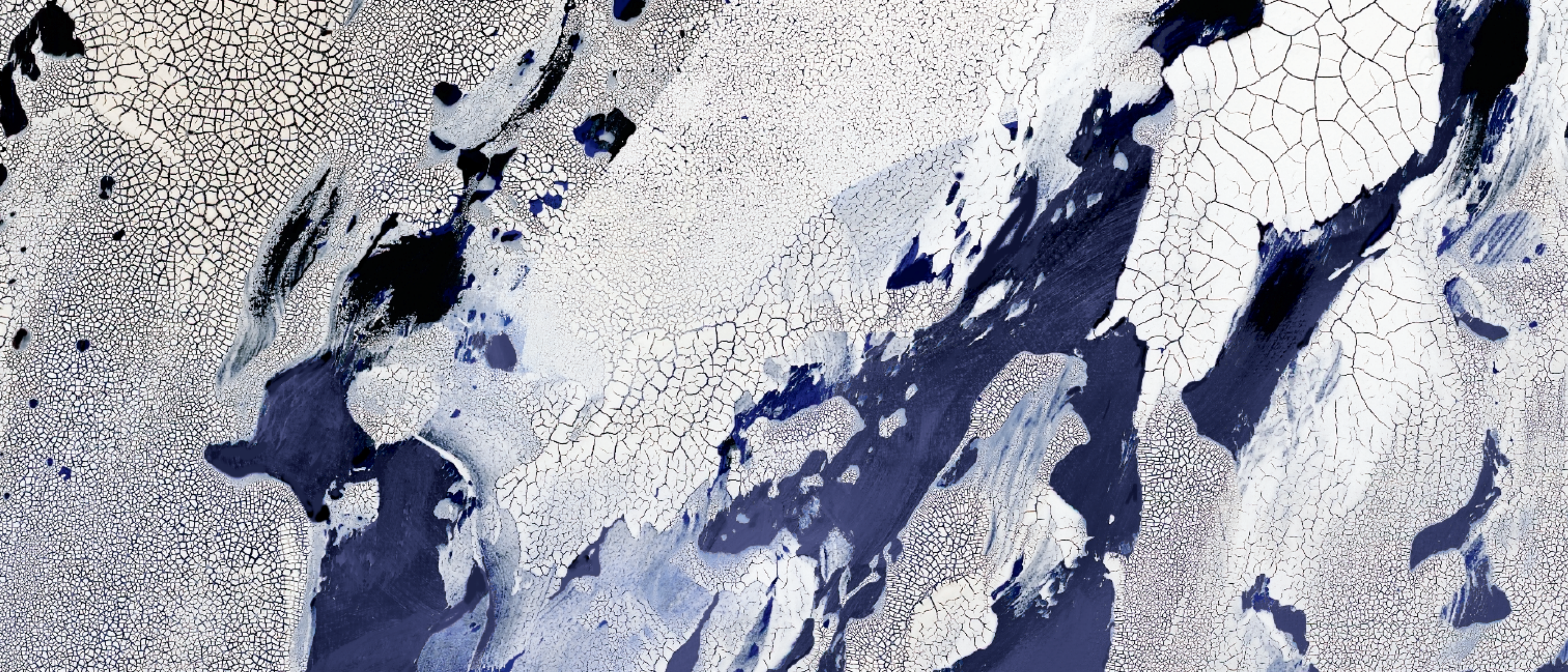
*Elegy Study Midnight Blue II*, 2016, mixed media on board, 10 x 10 inches

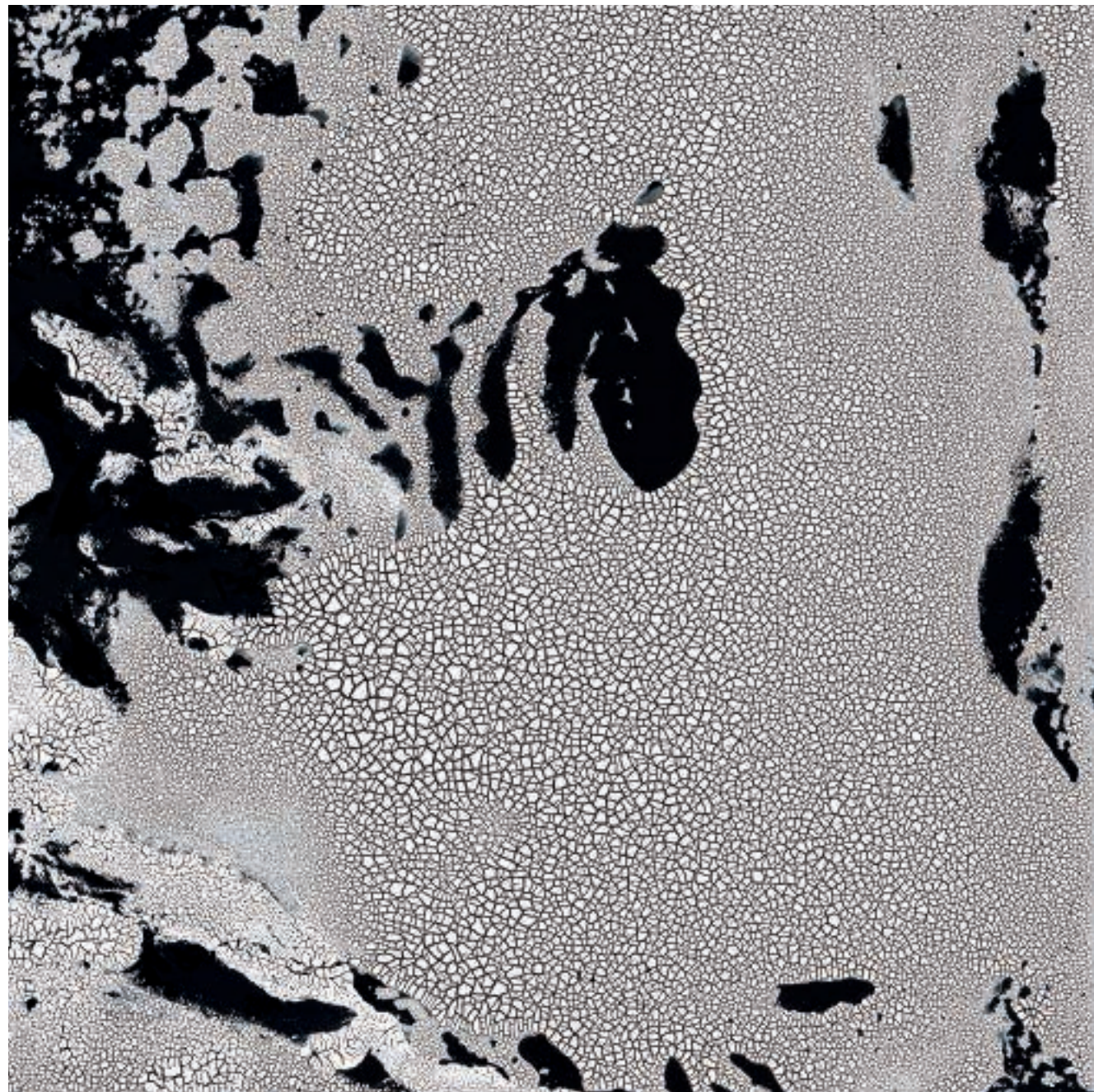


*Elegy Study Midnight Blue III*, 2016, mixed media on board, 10 x 10 inches

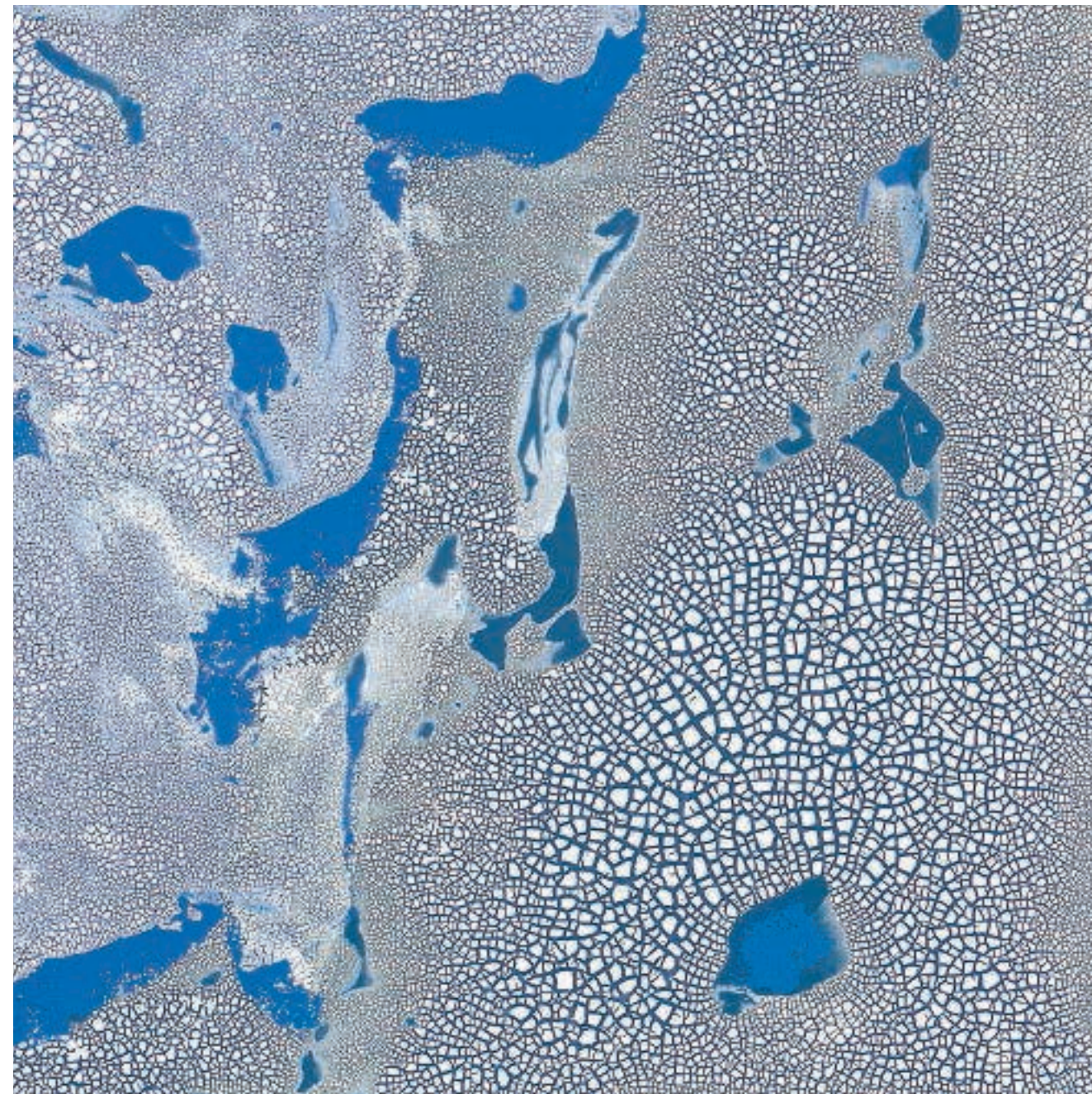


*Elegy Study Midnight Blue IV*, 2016, mixed media on board, 10 x 10 inches

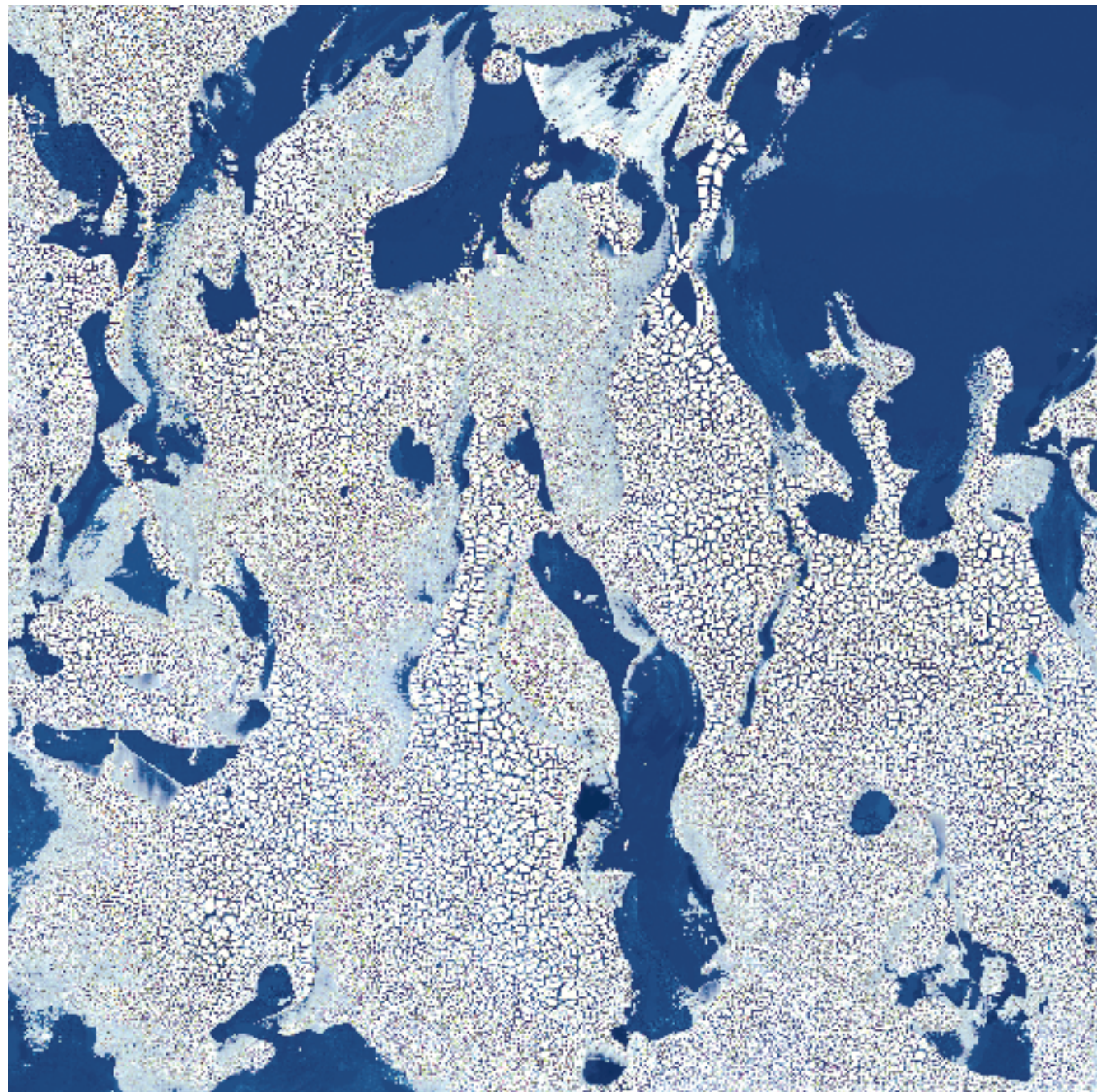




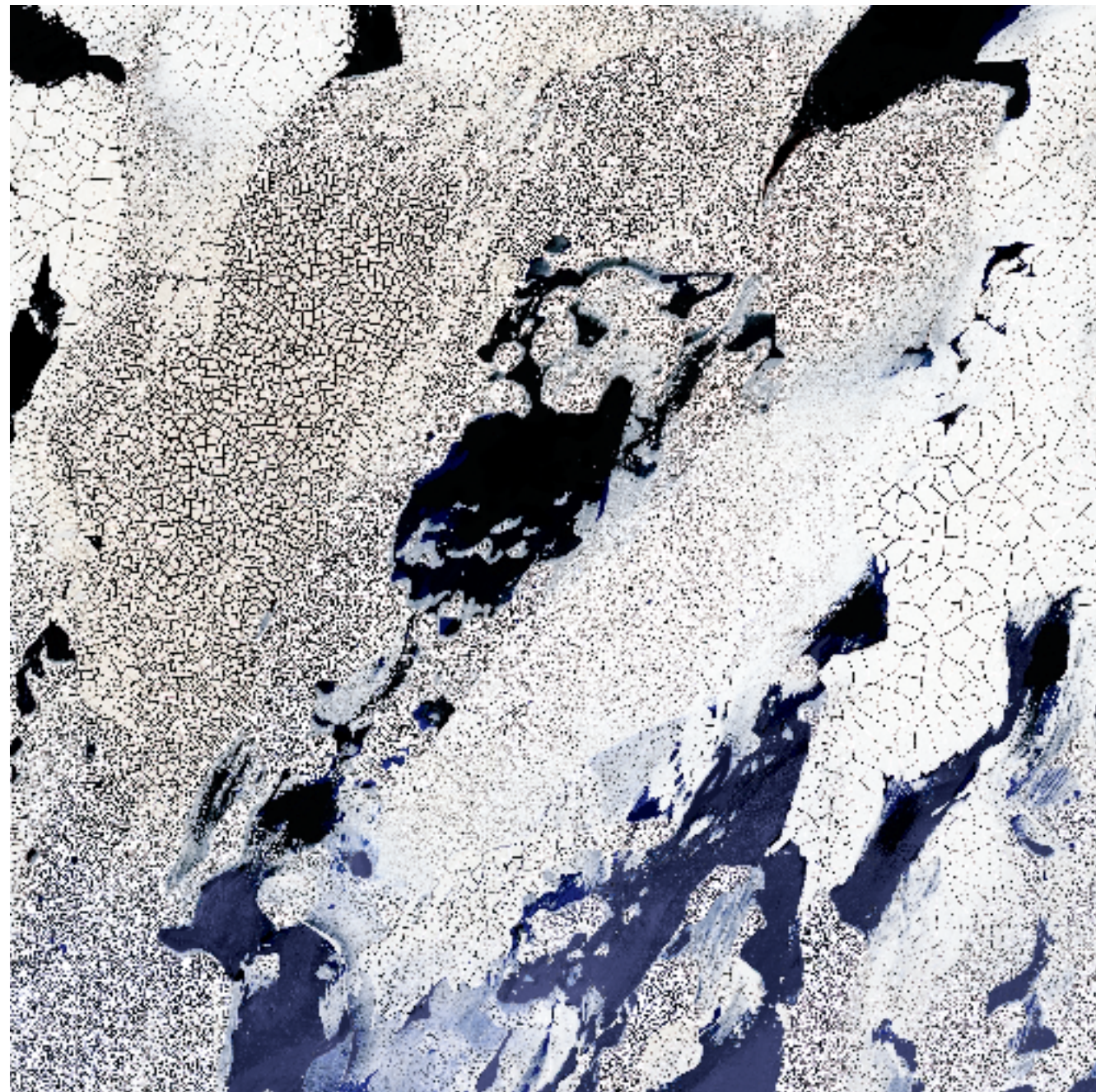
*Elegy for Pine Island Glacier*, 2015, archival inkjet print, 30 x 30 inches



*Elegy for Pasterze Glacier, Austria*, 2016, archival inkjet print, 30 x 30 inches

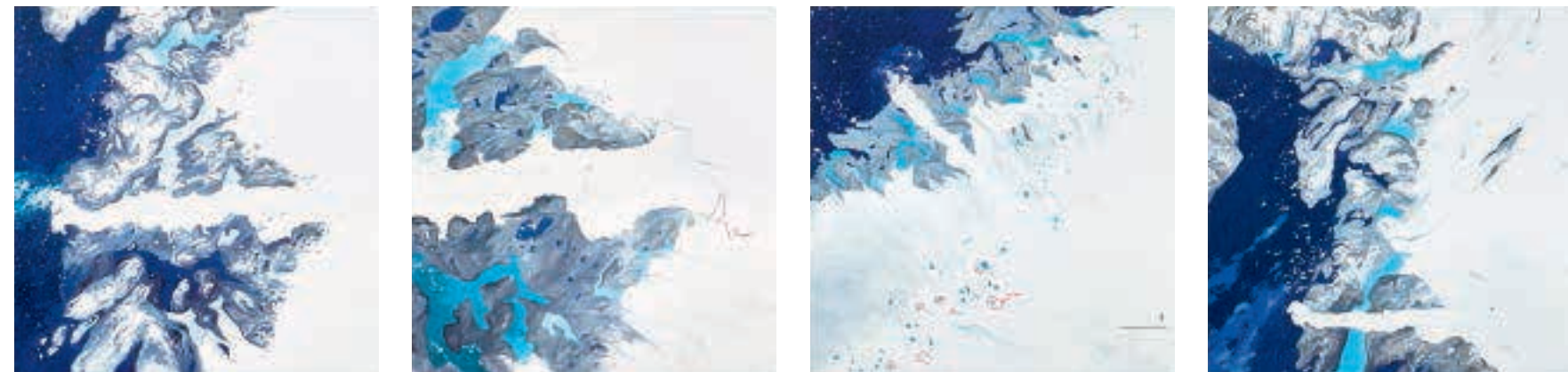


*Elegy for Columbia Glacier, Alaska, 2016, archival inkjet print, 30 x 30 inches*



*Elegy for Grinnell Glacier, Montana, 2016, archival inkjet print, 30 x 30 inches (detail on pages 50-51)*

Data: Ilulissat Quartet: I, II, III, IV

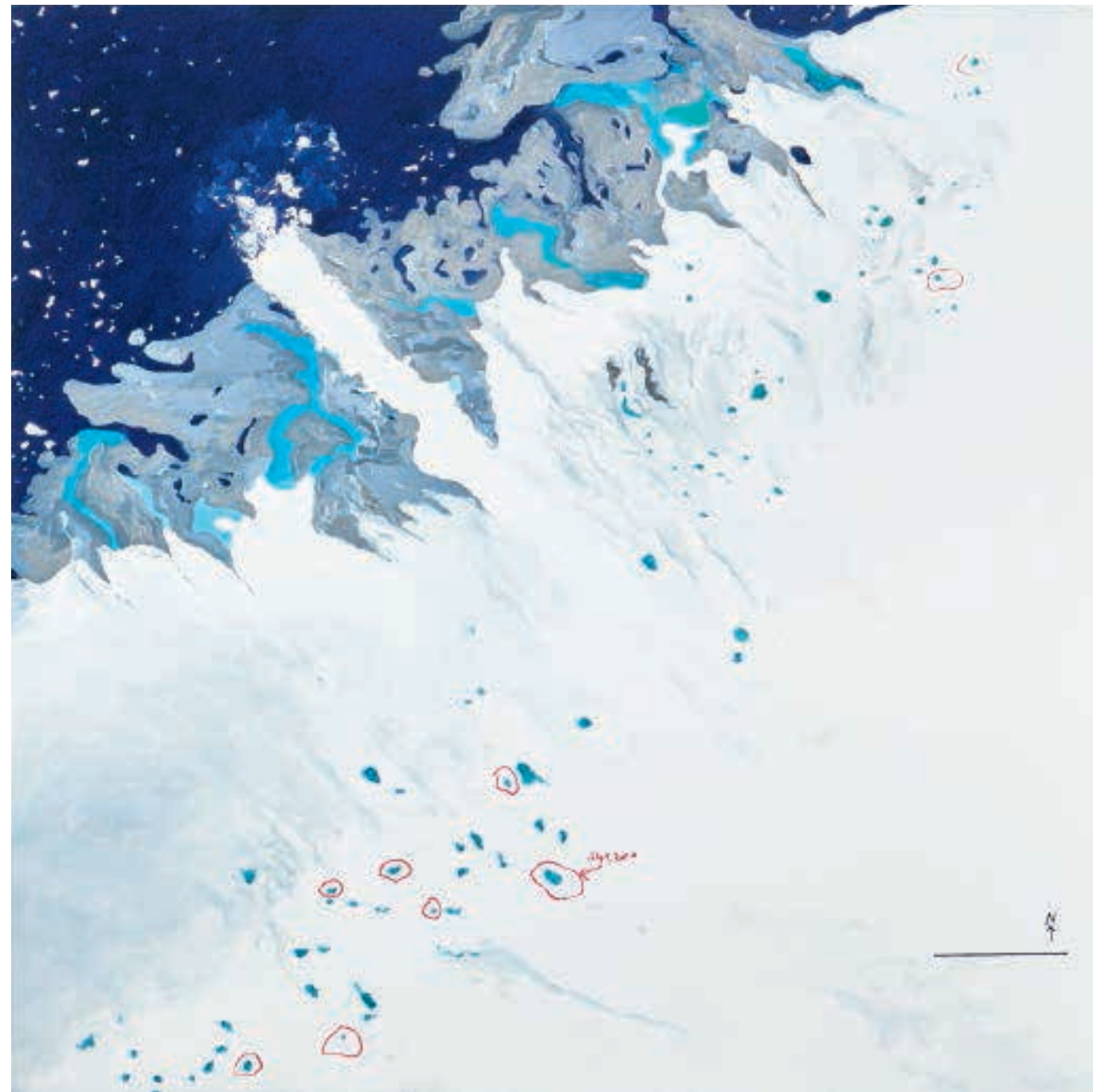




Data: *Ilulissat I*, 2016, oil on canvas, 50 x 50 inches



Data: *Ilulissat II*, 2016, oil on canvas, 50 x 50 inches



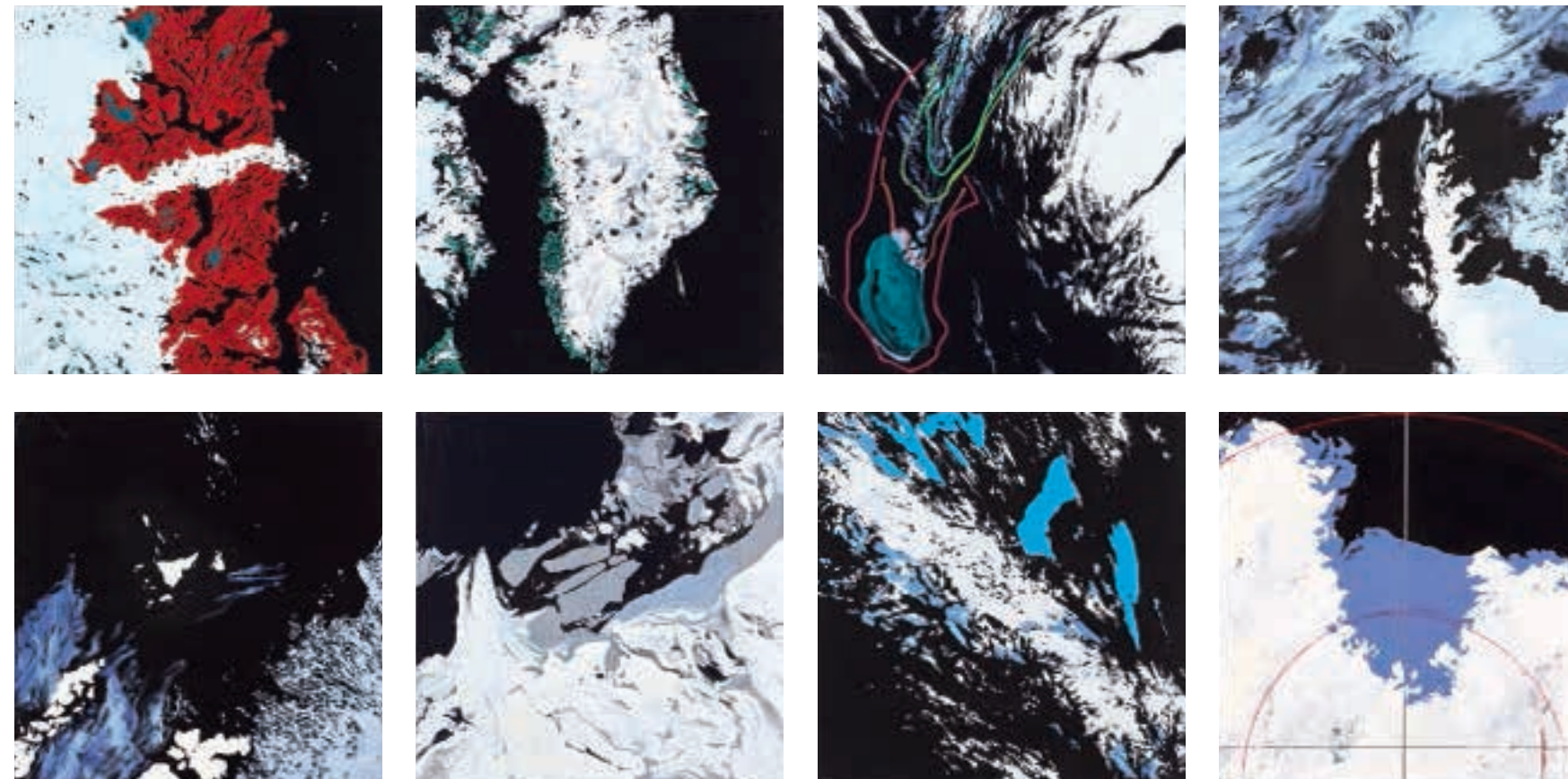
Data: Ilulissat III, 2016, oil on canvas, 50 x 50 inches



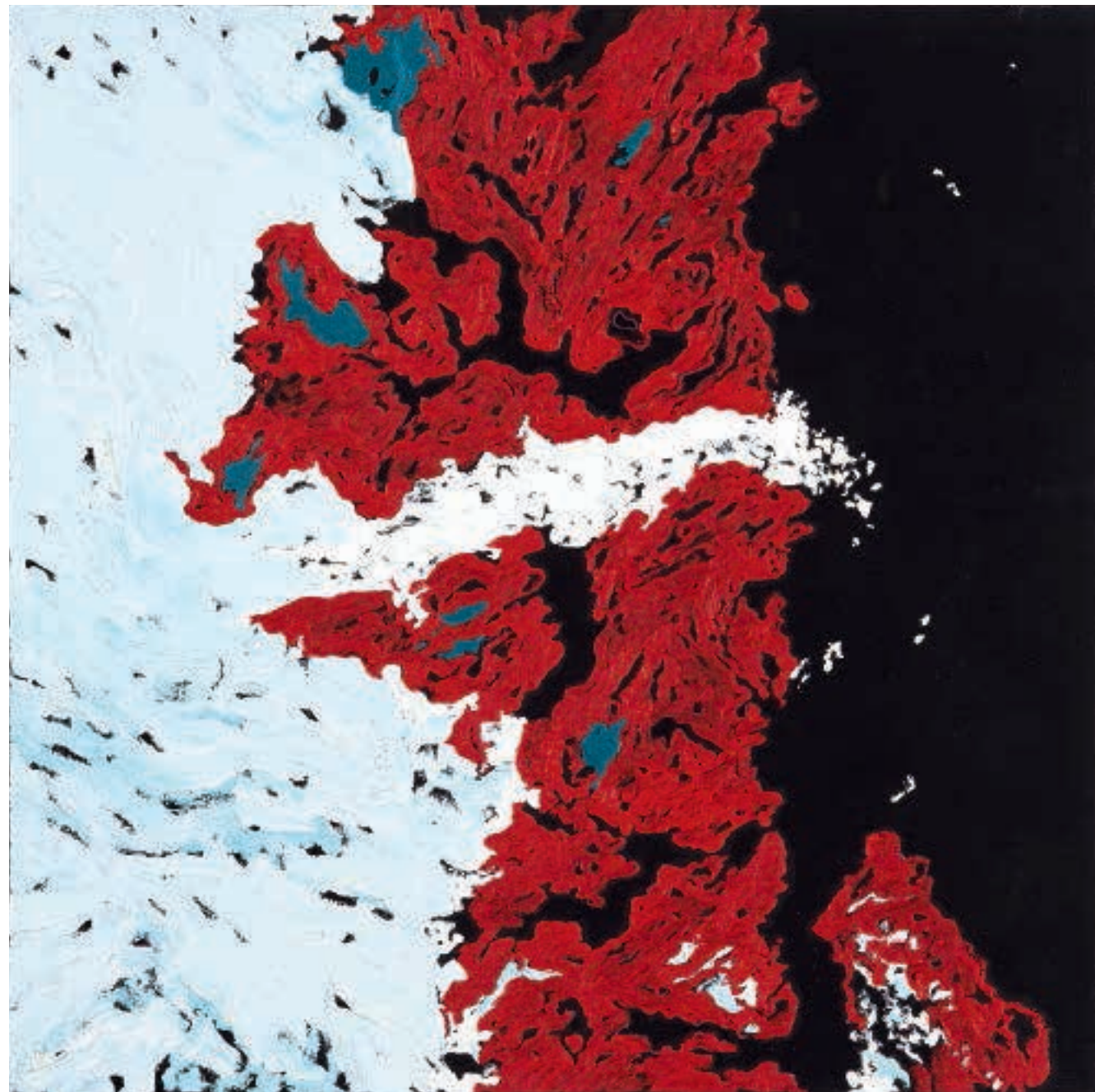
Data: Ilulissat IV, 2016, oil on canvas, 50 x 50 inches



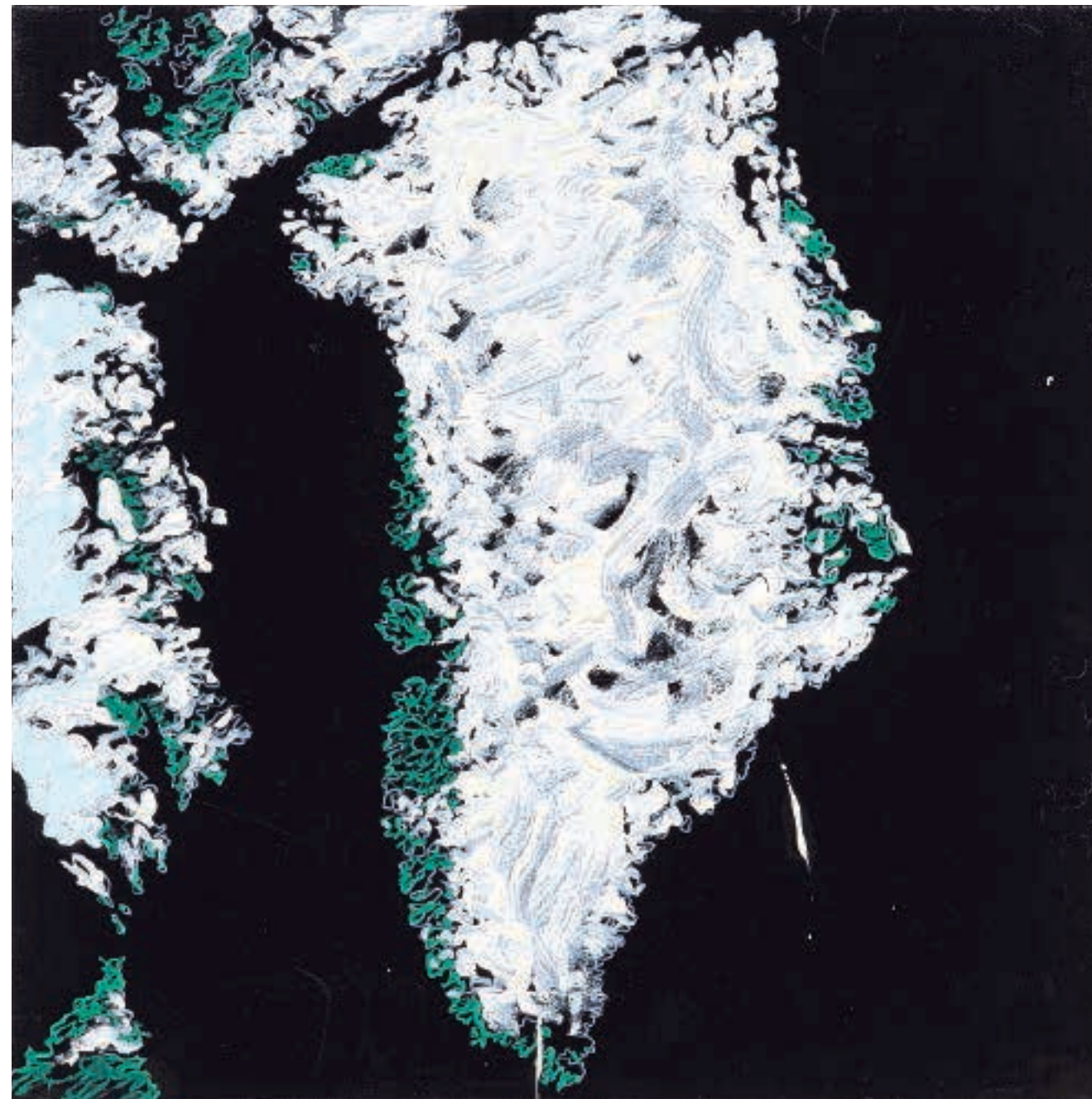
# Landsat Series



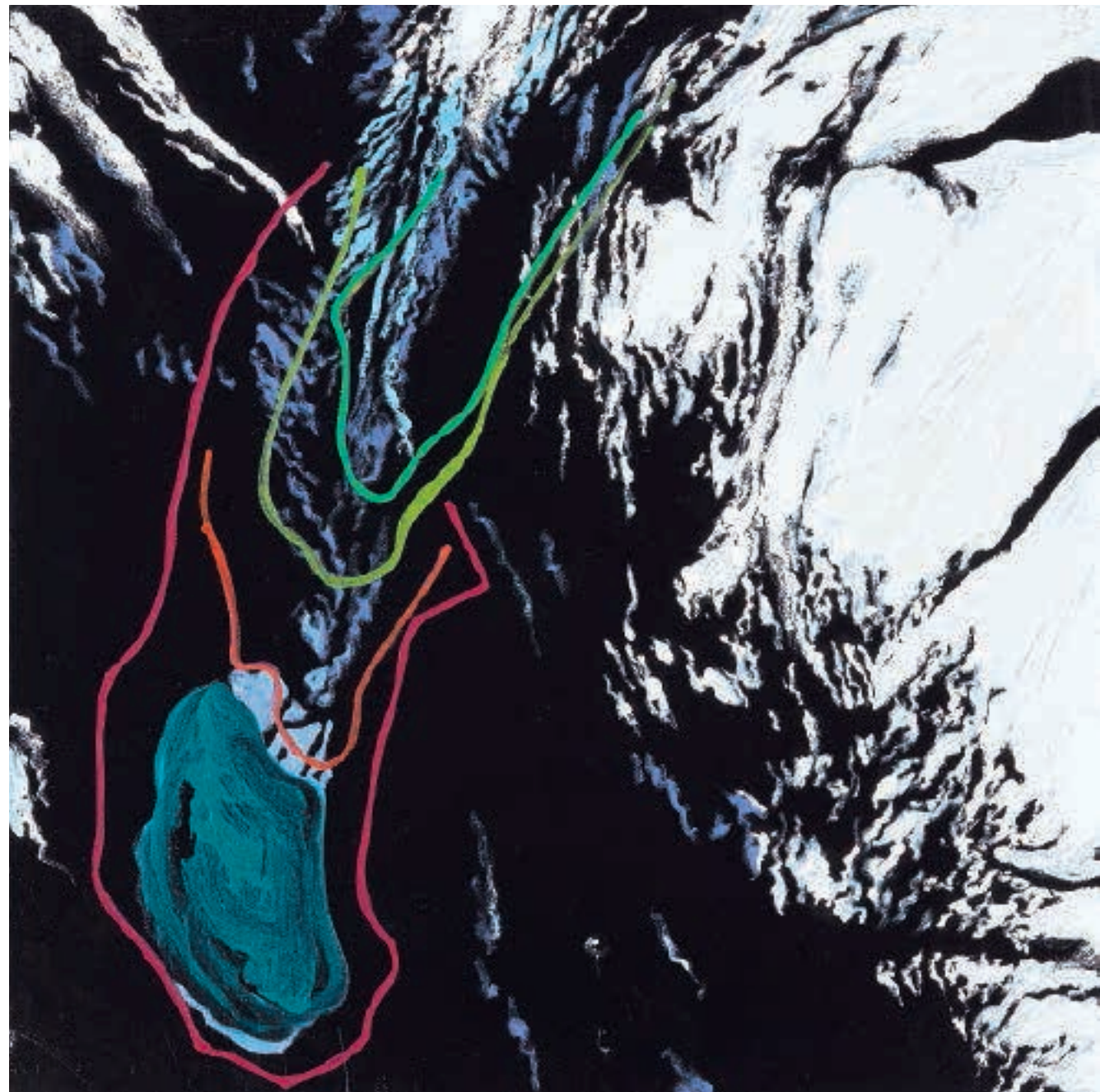
*Landsat Series*, 2015, oil and Flashe Paint, overall: 40 x 80 inches



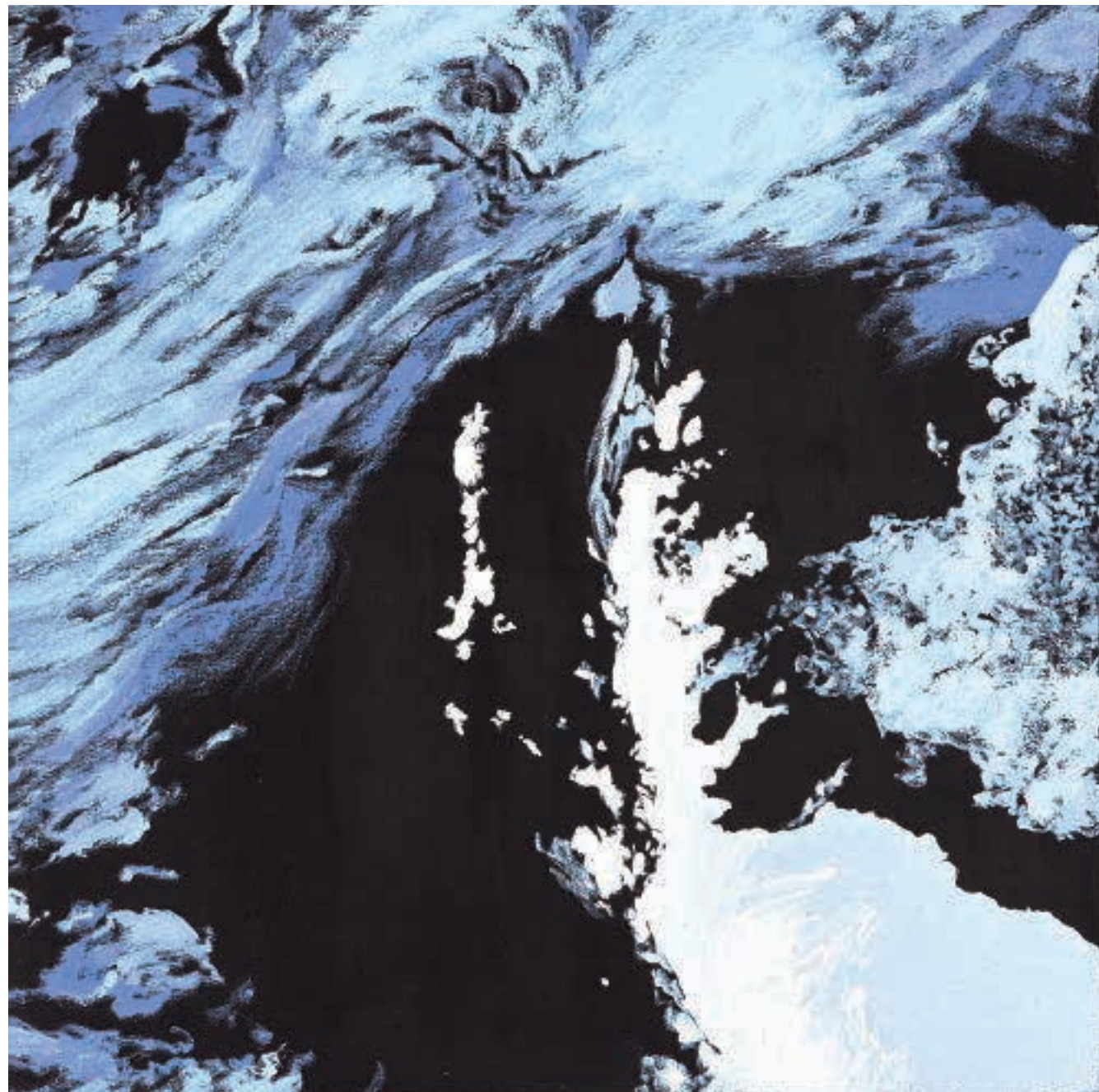
*Ilulissat Fjord*, 2015, oil and Flashe paint on canvas, 20 x 20 inches



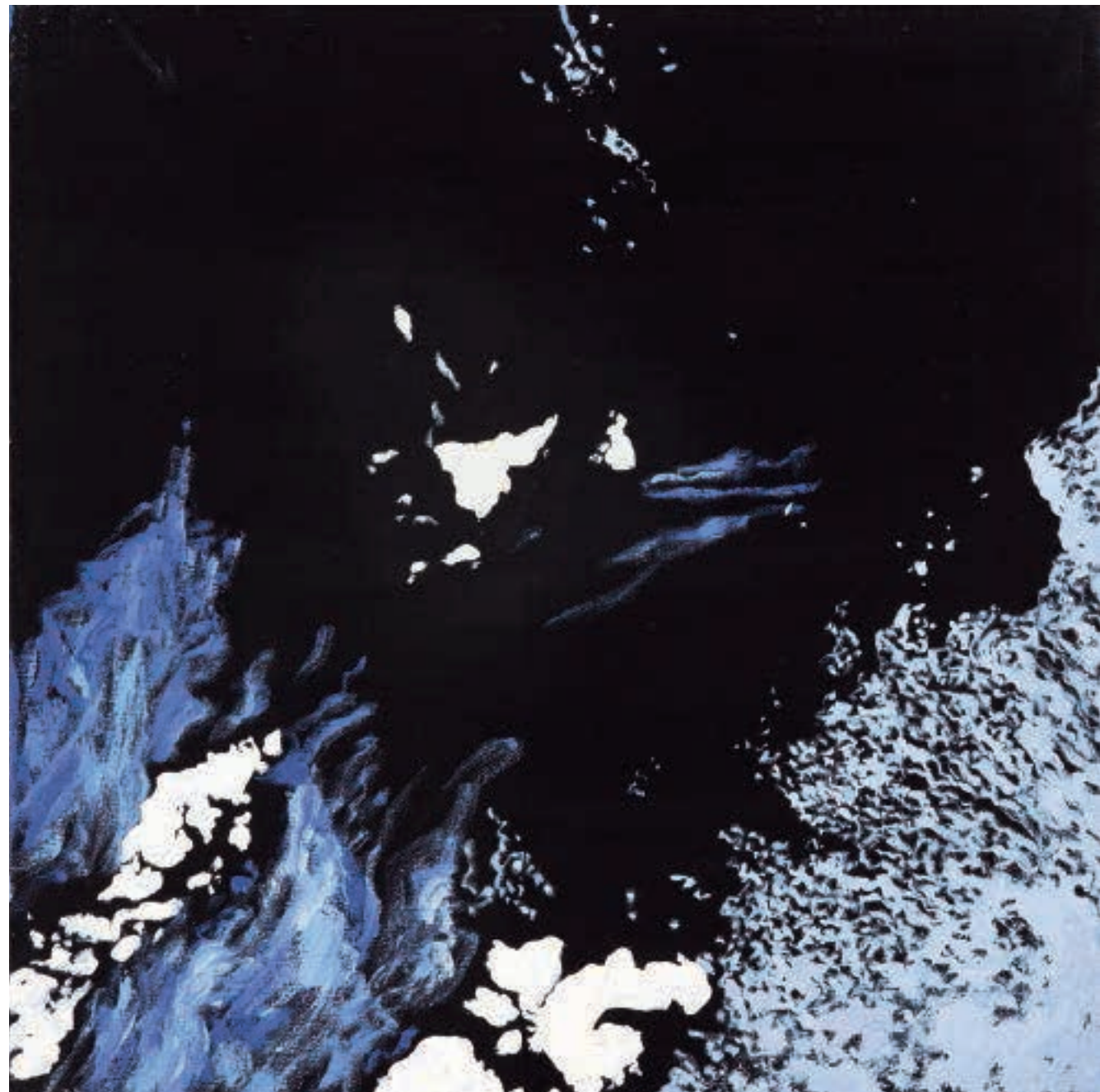
*Greenland Melting*, 2015, oil and Flashe paint on canvas, 20 x 20 inches



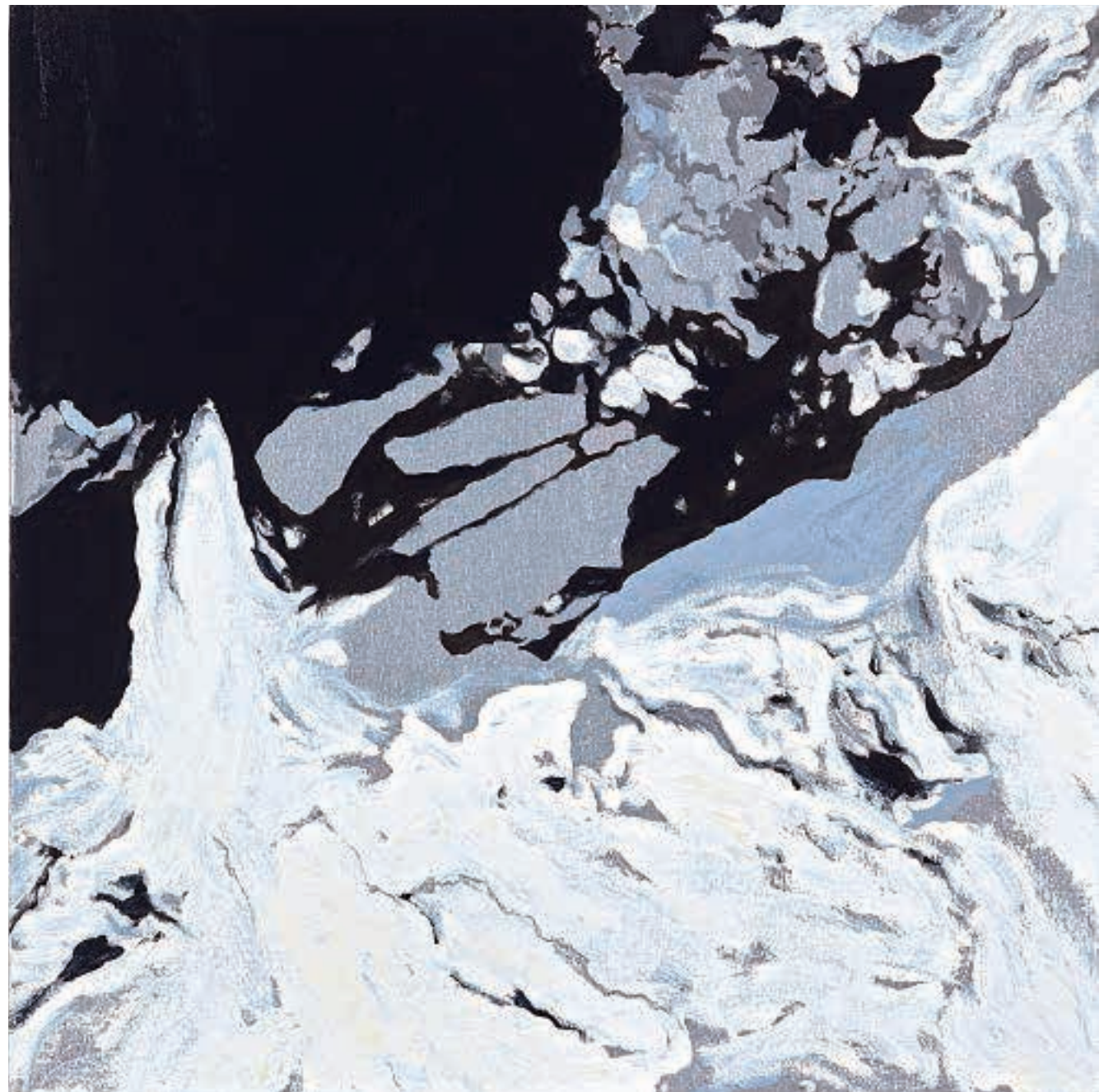
*Eagle Glacier Juneau 1982–2005*, 2015, oil and Flashe paint on canvas, 20 x 20 inches



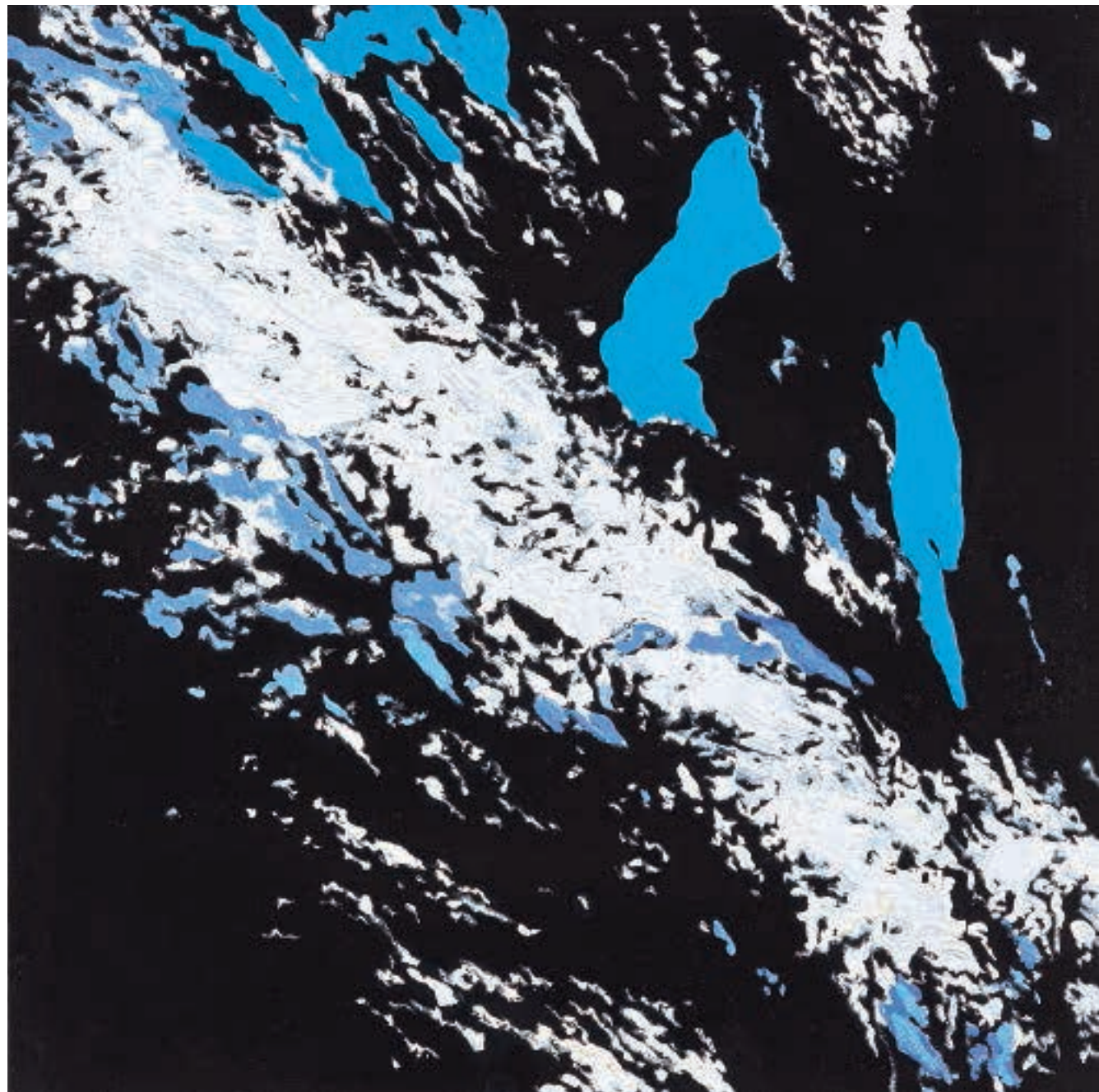
*Antarctic Peninsula*, 2015, oil and Flashe paint on canvas, 20 x 20 inches



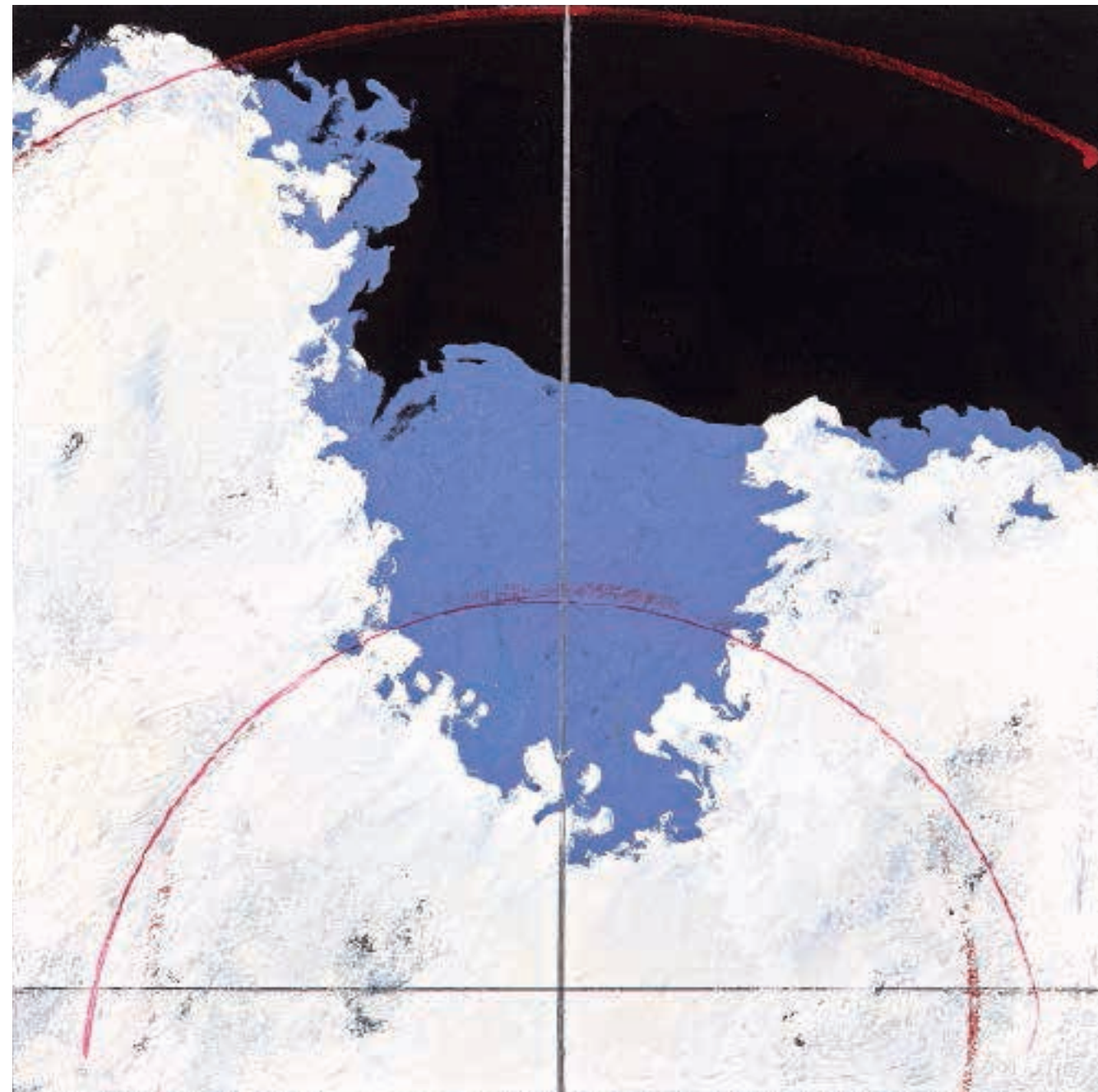
*Approaching Peninsula*, 2015, oil and Flashe paint on canvas, 20 x 20 inches



*Ross McMurdo Station*, 2015, oil and Flashe paint on canvas, 20 x 20 inches



*Patagonian Ice Field*, 2015, oil and Flashe paint on canvas, 20 x 20 inches



*Scott Antarctic Expedition*, 2015, oil and Flashe paint on canvas, 20 x 20 inches



## Biography

Born in Brooklyn, New York in 1945, Burko received a BS in painting and art history from Skidmore College and an MFA (1969) from the Graduate School of Fine Arts of the University of Pennsylvania. Burko is professor emeritus of the Community College of Philadelphia where she taught (1969–2000). She has also been a visiting professor or lecturer at varied institutions, including Princeton University, Arizona State University, and the Pennsylvania Academy of the Fine Arts. She is an affiliate of The Institute of Alpine and Arctic Research (INSTAAR), having led a seminar at their headquarters and interacted with their research scientists in Boulder, Colorado, in 2014. She has been invited to speak at conferences at institutions such as the Geological Society of America, the American Geophysical Union, the Atlantic Council and National Academy of Sciences. Burko has had more than 40 solo exhibitions of her work in galleries and museums throughout the country. Winner of two National Endowment for the Arts fellowships and two Pennsylvania Arts Council awards, Burko has had a six-month residency in Giverny, France, sponsored by the Lila Acheson Wallace Foundation, and a five-week residency at the Rockefeller Study and Conference Center in Bellagio, Italy. She was awarded a \$200,000 public art commission by the Redevelopment Authority of Philadelphia and the Marriott Hotels (1996). In 2000 she received a \$50,000 Leeway Award to support her



Diane Burko in her West Philadelphia studio, 1973, in front of *Mountain Range*, 1973, oil on canvas, 84 x 100 inches

### Opposite

*Perito Moreno Glacier, Patagonia Argentina, January*, detail, 2015, archival inkjet print 30 x 30 inches

*Volcano Project*. In 2011, she was given the Women's Caucus for Art/College Art Association Lifetime Achievement Award. In 2013, she was selected to participate in the Arctic Circle Artist Residency Program sailing around Svallbard. That expedition was supported with the Independence Foundation's "Fellowship in Art" award. Distinguished critics have written about Burko's work including Robert Rosenblum, Lawrence Alloway, John Perreault, and David Bourdon. Burko is represented in numerous collections including the Denver Art Museum, Colo.; the Hood Museum of Art, N.H.; the James A. Michener Art Museum, Doylestown, Pa.; Pennsylvania Academy of the Fine Arts; The Philadelphia Museum of Art; The Tuscon Art Museum, Arizona; and the National Academy of the Sciences, Washington D.C.

## Acknowledgements

This exhibition could not have happened without the vision of Andrea Packard. I deeply appreciate her brilliant curation and oversight of this publication. Collaborating with such a gifted designer as Phil Unetic was a special joy, as was the process of seeing our ideas realized so beautifully with Bob Tursack and Peter Philbin at Brilliant Graphics. I so appreciate the essay by William Fox—I have long admired his leadership in the environmental movement and his insightful writings. I am also deeply grateful to Carter Ratcliff, who first wrote about my work in 2001 and has continued to take an interest in my evolving practice.

This publication would not have been possible without the sustained interest and generous support of Michael Basta, Jane Biberman, Kathy and Ned Putnam, and Joseph and Pamela Yohlin. This exhibition and catalog also benefited from the talents of many people. In particular, I want to thank my able assistant, Kathy Cho, and photographers Joseph Hu and Nadine Rovner.

Richard Ryan my dear husband and partner in life, has supported me on all our polar expeditions and in every other way. He has made all of my work possible and I am grateful beyond words.

Diane Burko

*Philadelphia, December 2016*

### Opposite

*On the Crevasse I*, detail, 2013, archival inkjet print, 20 x 20 inches. Collection of Tufts University.





## Walton Arts Center

The exhibition *Diane Burko: Glacial Shifts, Changing Perspectives / Bearing Witness to Climate Change* was curated by Andrea Packard for the Joy Pratt Markham Gallery, Walton Arts Center.

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[www.waltonartscenter.org](http://www.waltonartscenter.org)

### Cover

*Elegy for Columbia Glacier, Alaska*, detail, 2016  
Archival inkjet print, 30 x 30 inches

### Back Cover

*Elegy for Grinnell Glacier, Montana*, detail, 2016  
Archival inkjet print, 30 x 30 inches

Unless otherwise noted, all images appear  
courtesy of the artist.

### ISBN

978-0-9984564-0-9

### Design

Phillip Unetic, [UneticDesign.com](http://UneticDesign.com)

### Printing

Brilliant Graphics, Exton, PA



