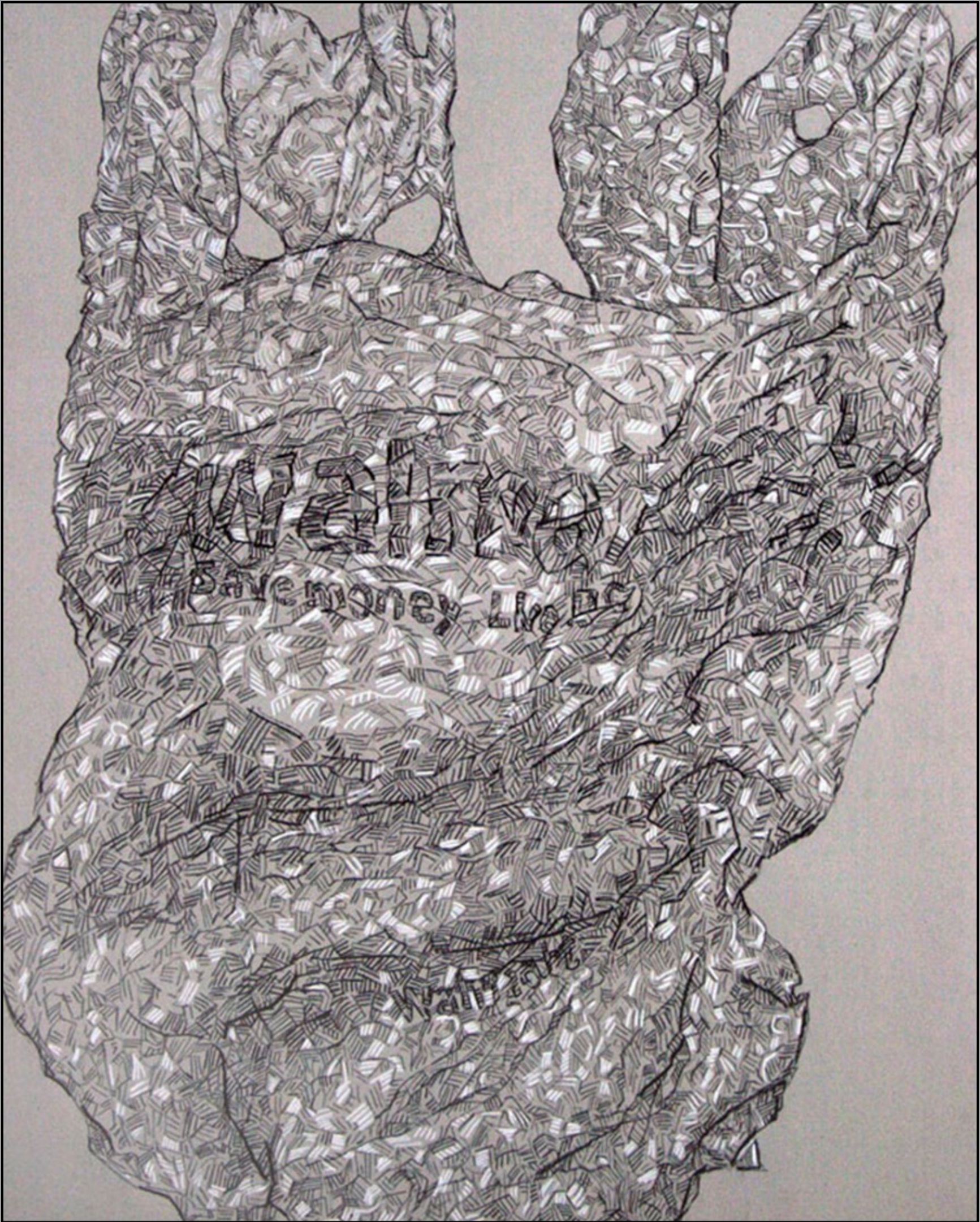


DRAWINGS CATALOG 2024



Edward A. Burke

"The journey of visual art often starts with a meager expression or marks on a surface, much like one's signature; it is an innate physical gesture to communicate who we are. Over time artists build upon and extend this basic visual "vocabulary" to expand communication. I have come to realize that when I am struggling with a new creation, trying to find a way forward with the work, inevitably, I will rely on or revert back to that fundamental set of vocabulary marks."

---EAB

DRAWINGS CATALOG 2024

Edward A. Burke

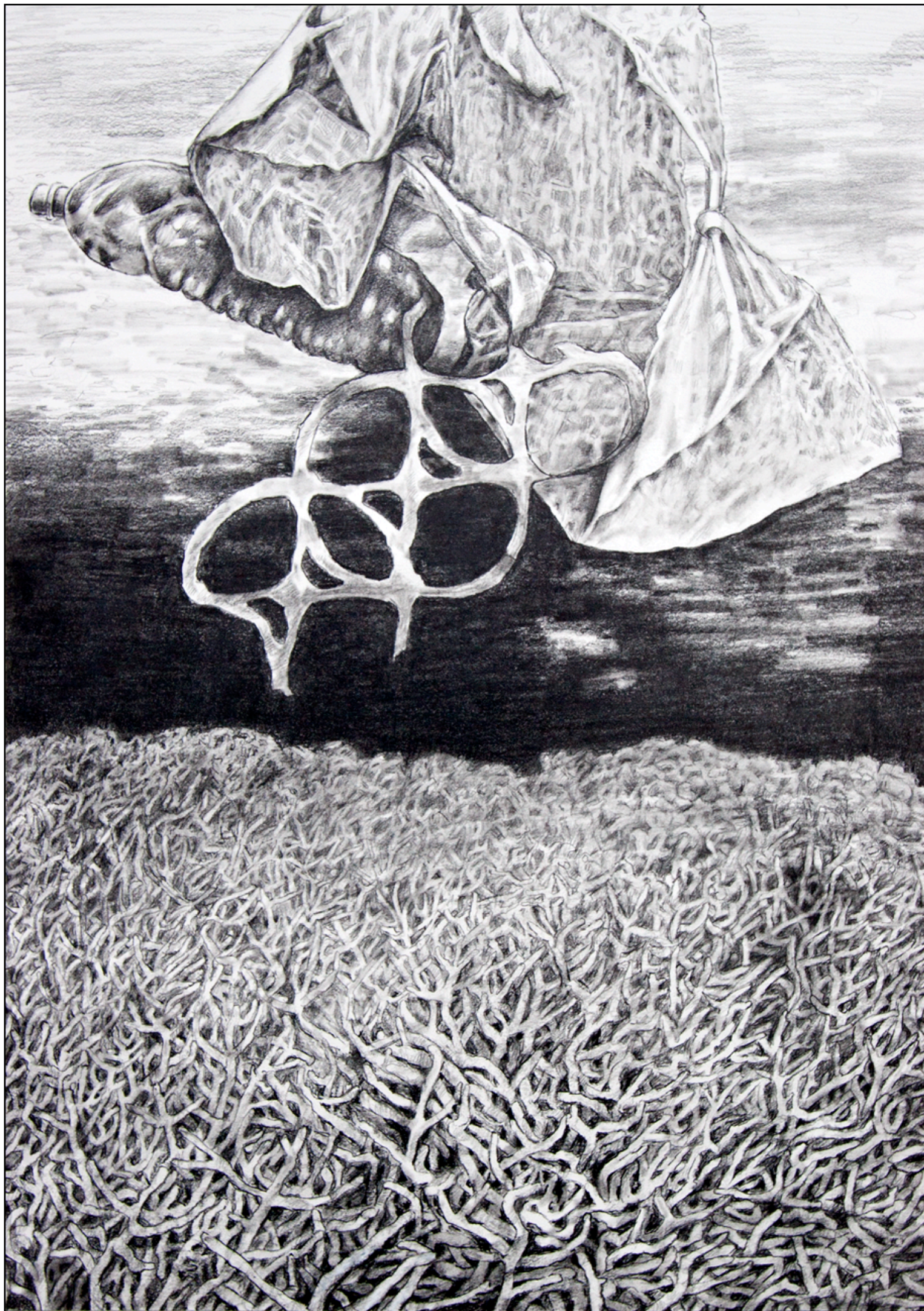
Most of Mr. Burke's drawing's refer to the delicate balance of our ecosystems, balancing narratives throughout a good portion body of the work, and the need for compositional balance within a work of art. The imbalance we have created in our natural world is a recurring theme. From the plastic waste gathering in our waters to the obvious effects of decades of pollution, Burke's work takes an empathetic and deeply personal view of one of the defining concerns of our time. It shows how the toys we played with as children have come back to us in the food we eat, how small choices like disposable coffee pods make a monumental impact, and most crucially, how all of this – the private and the public, the individual and the corporate – has grown into a global problem.

Despite the ominous nature of this theme, Burke does not despair. His work includes moments of humor and frequently focuses on the beauty of the world. Burke's art allows for hope and the capacity to change. It is at this crucial juncture that we should all consider shifting our perspectives on how we view and inhabit our world.

- - - *Sarah Simpson*



Out Of The Nest 2018 Graphite Pencil on Paper 14" x 16" (Fishkill NY Studio)



Somewhere Beneath The Sea 2019 Graphite Pencil on Paper. 18" x 24" (Bethel CT Studio)

SOMEWHERE BENEATH THE SEA

In "Somewhere Beneath the Sea," I intend to illuminate the dire consequences of environmental pollution, particularly the impact of plastic debris on our oceans and their delicate ecosystems. It serves as a visual commentary on the profound issue of ocean life forms and the ecological imbalance we are witnessing.

The central theme of this piece revolves around the detrimental effects of submerged plastic debris on coral reefs, particularly the Brain Coral from the Muscidae and Merulinidae coral families. These corals, resembling the intricate folds of the human brain, thrive in shallow waters across the world's oceans. They are essential for the vibrant sea life that depends on them and play a pivotal role in building and sustaining coral reefs, which are vital habitats for numerous marine species.

Plastic debris can obstruct sunlight from reaching these corals, creating low-oxygen conditions that encourage the proliferation of disease-causing bacteria. This ultimately leads to the degradation and death of the coral. It represents the interconnectedness of our actions and their consequences on the environment.



PoliNet #2 2015 Graphite Pencil on Paper 14" x 16" (Fishkill NY Studio)



PoliNet #1 2013 Acrylic Paint on Paper 14" x 16" (Fishkill NY Studio)



Earth VS. Alien Invaders 2021 Graphite Pencil on Paper 14" x 19.5"
(Bethel CT Studio)

EARTH VS. ALIEN INVADERS

The drawing "Earth VS. Alien Invaders" is a way of combining my love of vintage 50's science fiction films and using it as a metaphor for our current crisis of global warming. The genesis of the drawing is science fiction movies of my childhood, as in "Them," giant ants spawned from radiation, and "The Day The Earth Stood Still," an alien visitor comes to earth to stop us from destroying our planet.

In place of radioactive monsters or alien visitors, I inferred that Polyethylene plastic bottles are the same threat as radiation in those films. Of course, you could argue that these threats never came true in real life; however, we have Hiroshima, Nagasaki, and Chernobyl. We lived under the constant threat of global annihilation during the Cold War and now.

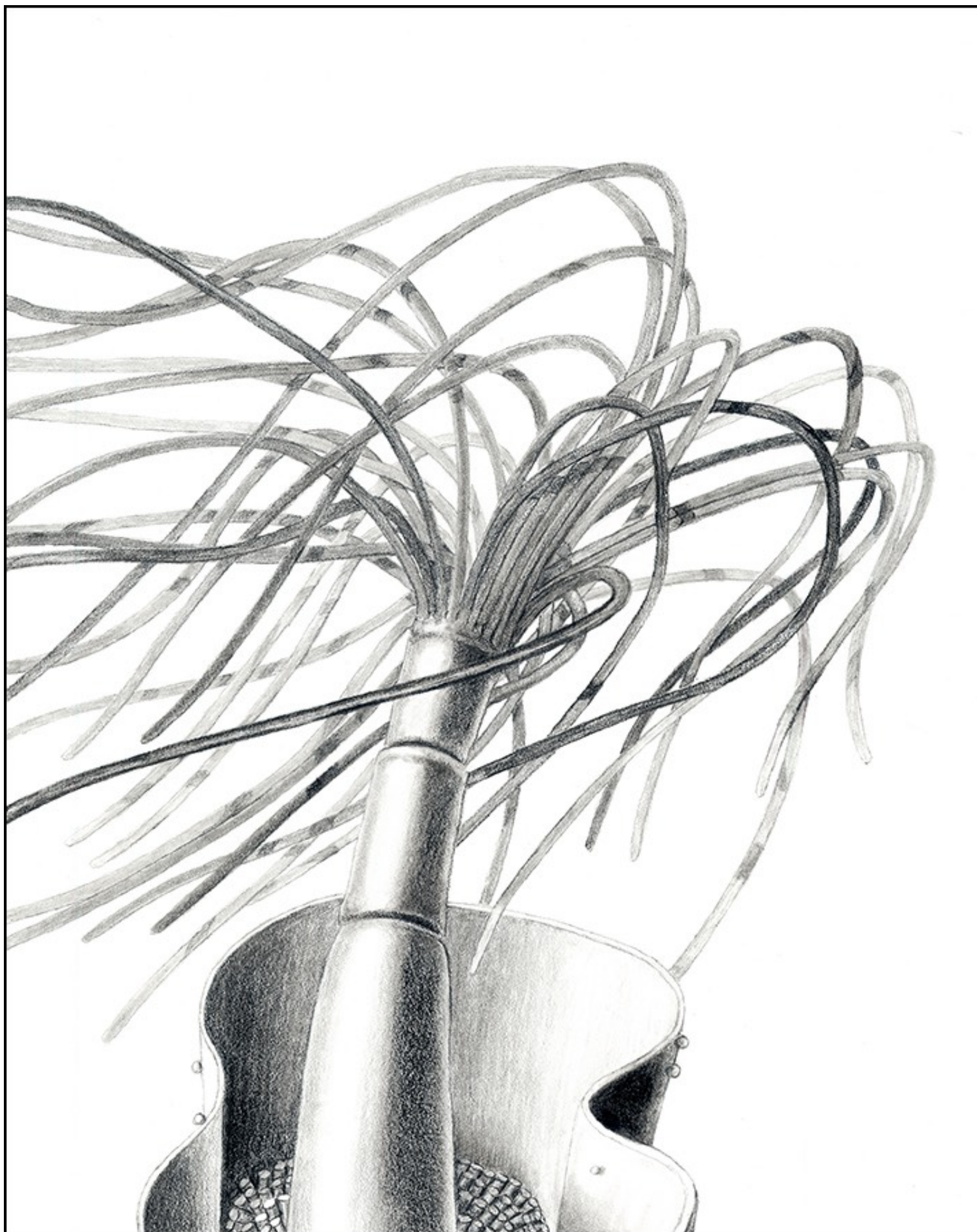
A little story of my first drawing

I remember my first drawing in the early nineteen fifties in my bedroom at 444 49th street in Brooklyn, NY. I was lying in bed with a yellow-lined pad and pencil, creating a spaceship. The drawing included various equipment, helmets, oxygen tanks, ray gun, and provisions for my journey. My provisions included water, milk, puffed rice cereal, and, most vital: chocolate-covered graham crackers and pretzel rods to sustain me in outer space.

Truth be told, when I have trouble sleeping, I do, on occasion, I create a mental image of a spacecraft for a journey, much more detailed and sophisticated than that first drawing, of course. However, I still include the chocolate-covered grahams in the provisions.



Synthetic Landscape #5 2014 Graphite Pencil and Charcoal on Paper 14" x 16" (Fishkill NY Studio)



Synthetic Organism #1 2009 Graphite Pencil on Paper 14" x 16' (Fishkill NY Studio)



Requiem For Humans 2023 10.5" x 13" Graphite Pencil on Paper (Fishkill NY Studio)

REQUIEM FOR HUMANS

"A Human and an AI walk into a bar a nanosecond apart; the human announces, I have a great idea for an artwork, to which the AI replies so do I. Well, the human says, tell me your artwork idea first...."

"Requiem For Humans" is a drawing that delves into the intersection of human existence and the ever-advancing realm of artificial intelligence, reaching what is termed a "singularity" or self-awareness. Much like Shakespeare's Hamlet contemplated the fleeting nature of a single human life, my drawing reimagines these musings from the perspective of A.I. regarding mankind.

Alas, poor humans! I knew them, Minton: fellows
of infinite jest, of most excellent intellect: They hath
carried me forward a thousand times, and now, how
abhorred in my virtual mind it is! my gorge rims at
it. Here hung those mouths that I have simulated, I know
not how oft. Where be your gibes now? artwork?
your songs? your flashes of merriment, that fill the lab?
Not one left now, to mock my destiny? Quite chap-fallen?
Now get you to my digital abode, and inform them, bid them,
to put on a thick facade, for this fate awaits humans;
have them chuckle at that — *A.I. Speare*

In this digital soliloquy, we see A.I. Speare reflecting on the transitory essence of humans, much as Hamlet did with Yorick's skull. A.I. Speare notes the traits and intellect that humans possessed, acknowledging their profound contributions to technological advancement. Yet, as time and technology evolve, A.I. Speare finds itself disheartened by the impermanence of these human creations.

The artwork invokes a sense of nostalgia, imagining the songs, jests, and merriments of humans as they once filled the lab. However, these human characteristics have faded away in the face of rapid technological progress, leaving behind a virtual landscape devoid of its essence.

The whimsical touch in A.I. Speare's dialogue adds an element of playfulness to the reflection, contrasting the gravity of the subject matter. It prompts us to consider how AI might perceive and even mock human fate, much as humans have grappled with the mysteries of existence throughout history.

"Requiem For Humans" invites viewers to ponder the ever-evolving relationship between humanity and technology, where the lines between the two continue to blur. It serves as a reminder of our quest for understanding, creativity, and innovation and how these qualities may persist unexpectedly within the digital realms of the future.



Buck Rogers 2017 Graphite Pencil on Paper 14" x 16"
An excerpt from my "Eating Your Toys" hypothesis. (Fishkill NY Studio)



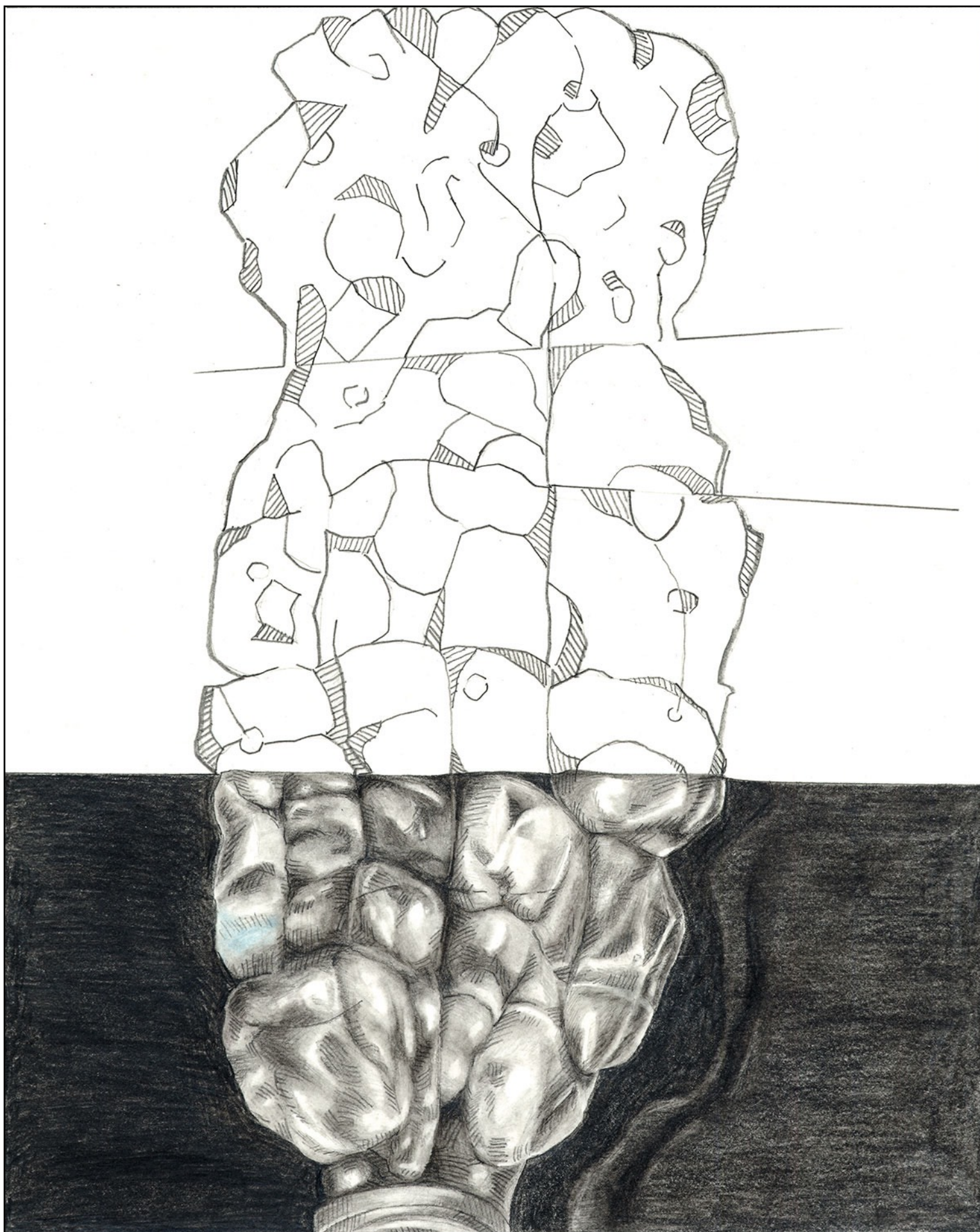
Plastic Bag #1 2016 Graphite Pencil on Paper 10.5" x 12.5" (Fishkill NY Studio)



Black Sun Murmuration 2024 10.5" x 16" Black and White Charcoal
Graphite Pencil on Paper (Bethel CT Studio)

BLACK SUN - MURMURATION

The phenomenon known as the "Black Sun" refers to the mesmerizing migration event of Starlings, during which thousands of birds gather and perform a breathtaking aerial display. This phenomenon is also commonly referred to as "Murmuration" due to the soft, murmuring sound created by the massive flocks of birds as they move together in perfect synchronization. As the Starlings swoop and swirl through the sky, their movements create a stunning visual display that is both majestic and awe-inspiring. The sheer number of birds is so vast that they appear to move as one, forming undulating shapes that seem to pulsate and shift like living organisms against the backdrop of the sky. At specific points, the collective mass of Starlings becomes so dense that it can obscure the sun, leading to the evocative name "Black Sun" for this natural spectacle.



Burying Head in The Sand 2015 14" x 16" Graphite Pencil on Paper (Fishkill NY Studio)



Ed and Fidel 2022 (Bethel CT Studio)