

Walking in Antarctica



Helen Glazer, *Cloudburst, Erebus Ice Tongue Cave, Antarctica*, 2015/2017; photograph, 26 3/4 x 40 inches; Courtesy of the artist



Helen Glazer, *Canada Glacier from Lake Fryxell, Antarctica*, 2015/2017; photograph, 32 1/2 x 50 inches; Courtesy of the artist



Helen Glazer, *Fractal Arch, Erebus Ice Tongue Cave, Antarctica*, 2015/2016; photograph, 26 3/4 x 40 inches; Courtesy of the artist

Walking in Antarctica—In 2015, artist Helen Glazer traveled to Antarctica as a grantee of the National Science Foundation’s Antarctic Artists and Writers Program, in order to photograph ice and geological formations for eventual production as photographic prints and sculpture. She worked out of remote Antarctic scientific field camps and had access to protected areas that can only be entered with government permits or in the company of a skilled mountaineer.

Inspired and informed by her experiences, *Walking in Antarctica* is an immersive, interdisciplinary exhibition bringing together photography, sculpture, and audio narrative to take the viewer on a journey through an extraordinary environment remote places that the tourist ships do not reach and few people get to witness in person. The exhibition is organized as a series of “walks” through remarkable Antarctic landscapes: over frozen lakes, around towering glaciers and baroque sea ice formations, into a magnificent frozen ice cave, across fields of surreal-looking boulders, and through a lively colony of nesting Adélie penguins. Visitors who have smartphones will be able to access an audio tour narrated by Glazer, drawn from a blog in which she recorded her experiences.

Images will surprise visitors with vivid depictions of richly articulated and colorful environments that counter the

common perception of a bleak, white wasteland. The sculptures offer an opportunity to experience the unique polar ice and rock formations from different vantage points as objects in space and are the first—and thus far only—such sculptural works of the Antarctic landscape.

Through her artwork, Glazer strives to convey the wonder and complexity of the natural world to others, in order to motivate a desire to protect and preserve wild places. Her past study of earth science heightened her awareness of multiple factors shaping the land over time. In recognizing that complex patterns in nature express the particular physical forces at work, she became more attuned to the interplay among geology, climate, life forms, and human activity in a given location.

That awareness informs her particular artistic vision, while her innovative application of emerging 3D technologies have enabled her to capture and communicate this vision. Glazer’s sculptures of ice and rock formations are each generated from a series of still photographs taken on site from different angles and reconstructed as 3D scans by photogrammetry software. After further editing in 3D modeling software, the resulting digital files become the basis for hand-painted sculptures made with digital fabrication technologies—CNC routers or 3D printers. For instance, the sculpture *Canada Glacier from Lake Fryxell* was generated from roughly 160 photographs.

Walking in Antarctica offers venues an wide array of community engagement opportunities, from the exploration of the intersections between the natural world and the artistic process, to climate change discourse, to 3D imaging workshops.



ExhibitsUSA

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TRAVELING EXHIBITION
www.eusa.org/exhibition/walking-in-antarctica



Clockwise from upper left:
Helen Glazer, *Giant's Face Pressure Ridge, McMurdo Sound, Antarctica*, 2015/2017; photograph, 22 x 15 5/8 inches; Courtesy of the artist.
Helen Glazer, *"Bird" Ventifact, Dry Valleys, Antarctica*, 2015/2017; acrylic on 3D-printed PLA plastic and polymer-modified gypsum, 16 x 29 1/2 x 29 1/2 inches; Courtesy of the artist.
Helen Glazer, *"Bird" Ventifact, Dry Valleys, Antarctica*, 2015/2017; photograph, 14 3/4 x 22 inches; Courtesy of the artist.

Curated by: Exhibits USA, Mid-America Arts Alliance, and drawn from an exhibition at Goucher College, Baltimore, MD

Content: Approximately thirty-seven artworks (and a video describing the artist's process)

Duration: Seven-week display

Out-of-Region Rental Fee: \$7,000

In-Region Rental fee: \$4,200 (M-AAA in-region states: Arkansas, Kansas, Missouri, Nebraska, Oklahoma, and Texas)

Shipping expense: Exhibitor is responsible for payment of outgoing shipping.

Security: Moderate B

Run. ft.: 152 (minimum)

Sq. ft.: 665 (minimum)

Estimated number of crates: 7

Total weight: TBD

Insurance: The exhibition is fully insured by ExhibitsUSA at no additional expense to you, both while installed and during transit.

DATES AVAILABLE

Walking in Antarctica is touring April 2022 through March 2027. The dates below reflect seven-week exhibition periods. Dates are subject to change; please contact MoreArt@maaa.org or (800) 473-3872 x208/209 for current availability.

April 6–May 25
June 16–August 11
September 1–October 20
November 10–January 7
January 28–March 16

THE EXHIBITION IN YOUR GALLERY

ExhibitsUSA allows venues to customize the exhibition for your space. You may wish to enhance the exhibition content with additional objects from your collection or community resources. You may also wish to edit objects from the exhibition due to space restrictions or content. If your institution plans to augment or edit the exhibition you are hosting, please notify us of your changes so that we may better serve your needs.

SUPPORT MATERIALS AND SERVICES

When you host an EUSA exhibition, you will receive a range of support materials to present the exhibition to your community.

THESE INCLUDE:

- A publicity packet with digital images and logos, a sample press release, and public service announcement.

- An educational programming guide with lesson plans for teachers, information for docents, and a bibliography of books, videos, and hands-on materials.

- Interpretive labeling, written and designed by ExhibitsUSA, available in printable formats on disk.

- Text panels.

- A registrar's packet with the final checklist, checklist receipt, packing list, and clear instructions for installing and de-installing the exhibition.

- A condition report with detailed photographs and descriptions.

- Custom-designed crates for easy handling and maximum protection, along with photographs and instructions for proper packing.