



WALKING IN ANTARCTICA

A Traveling Exhibition of Photographs & Sculpture
by Helen Glazer





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FRONT COVER, FROM TOP: ABOVE: Installation at Rosenberg Gallery, Goucher College, walls measuring 34 and 32 feet long.

BACK COVER: Process photos from the making of “Bird” *Ventifact* sculpture (see also pp. 5 and 12).

All text and images © Helen Glazer, 2015-2019 unless otherwise noted.



An immersive, interdisciplinary exhibition bringing together photography, sculpture, and audio narrative to take the viewer on a journey through an extraordinary environment that few people ever visit — over frozen lakes, around towering glaciers and baroque sea ice formations, into a magnificent frozen ice cave, across fields of surreal boulders, and through a penguin colony.



TOP: *Map of McMurdo Sound* accompanying the exhibition (adapted from Polar Geospatial Center).

BOTTOM: Artist Helen Glazer in New Harbor, Antarctica (photo © Laura Von Rosk).



PROJECT OVERVIEW

Walking in Antarctica is a solo exhibition of photographs and sculpture by visual artist Helen Glazer inspired and informed by her experiences as a grantee of the National Science Foundation Antarctic Artists and Writers Program. Since returning she has been working with her rich cache of raw material, creating the archival pigment prints, sculpture, and an accompanying narrative that make up this exhibition.

The images 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.

For the last two months of 2015, Glazer 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. Insights from Glazer's research and interactions with scientists enhanced her experience of nature during her residency. Her particular photographic vision, innovative application of emerging 3D technologies, and storytelling skills have enabled her to capture and communicate experiences of remote places that few people get to witness in person.

Glazer received funding to produce *Walking in Antarctica* from the Greater Baltimore Cultural Alliance Rubys Awards, funded by the Robert W. Deutsch Foundation, and from the Puffin Foundation, Teaneck, NJ.

ABOVE: Installation of four photographs at Goucher College. *Panorama of Canada Glacier from Lake Fryxell*, 16.5 x 73 inches, framed, displayed with other photographs of the same area (from left): *Mummified Leopard Seal*, *Lake Fryxell Field Camp*, and *Rowboat on Pulley*, each 14.5 x 22 inches, framed.

ABOUT THE CREATIVE PROCESS

Helen Glazer strives to convey the wonder and complexity of the natural world to others, hoping to motivate viewers to explore their environment and protect wild places. Her study of earth science over the past several years heightened her awareness of the 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 between geology, climate, life forms, and human activity in a given location. That awareness informs how she selects and composes her photographs. Some present sweeping views, others take a more abstract approach, zeroing in on evocative details. Her exhibition photographs are archival pigment prints on Epson Ultra Premium Photo Luster paper.

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. The sculpture *Canada Glacier from Lake Fryxell*, shown on the cover, was generated from about 160 photographs, including the one shown exhibited with it. The back cover shows stages in the creation of "*Bird Ventifact, Dry Valleys*: source photographs, screenshots of the photogrammetry and file editing process, the assembly of 3D printed sections in the studio, priming, and painting. (Larger images of the final piece are shown on page 12.) Glazer paints the works in acrylics or oils with nuanced brushwork to complement the forms and evoke the textures and colors of the original subject.

INTRODUCTION TO EXHIBITION CONTENTS

(see full object inventory pages 16-17)

SUBJECT MATTER: 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. The images range from sweeping landscapes to close ups of small scale features.

CONTENTS: The exhibition combines dramatic photographic prints with sculptures generated from photographs of ice and rock formations via 3D scanning technology, fabricated on 3D printers and CNC routers, then hand-painted with nuanced tones and brushwork. *Walking in Antarctica's* modular format makes it adaptable to different sites. The exhibition premiered at the Rosenberg Gallery, Goucher College, Baltimore, opening in October 2017. To suit a space with 144 running feet of wall space, Glazer exhibited 33 framed photographs, four sculptures, and a contextual map. Glazer will work closely with each venue to select exhibition materials that utilize its physical space for maximum audience engagement. See pages 16-17 for a list of framed photographs and sculptures available for exhibition.

AUDIO TOUR: The display at Goucher College was augmented by an accompanying audio tour that combines personal narrative with sound effects to add an immersive multimedia component to the experience of viewing the art. Accessed by visitors via Wi-Fi in the gallery with their cell phones, the 24 audio clips recount the journeys to these places, interactions with scientists and support personnel, vignettes of field camp life, sensory impressions, and technical information about the process of making the sculptures. The audio tour website at bit.ly/antarcticatour also contains links to related video clips.

EDUCATIONAL PROGRAMMING

Helen Glazer is available to speak to general audiences or special interest groups of all ages. Public programs can be tailored to focus on topics related to art, art history, photography, environmental science, polar ecology, environmental aesthetics, digital 3D technology, or the incorporation of scientific information and personal narrative into an art project. Presentation formats include:

- Slide lectures
- Gallery talks
- Classroom visits
- Hands-on workshops
- Docent training

Previously presented topics:

- *The Cultural Dimensions of Landscape*: Compelling and visually striking images help motivate appreciation of the natural world and conservation of wilderness sites. Glazer positions her photographs and sculpture in the context of these and other art historical precedents.
- *3D Scanning Landscape Forms*: Lecture/demonstration of the process used to make the sculptures: generating a 3D file from still photos, file editing and production.
- *Toward a Deeper Understanding of Landscape*: Learning scientific concepts and accompanying scientists in the field taught Glazer to recognize cause and effect in landscape forms and observe the underlying rhythms and patterns created by the movements of wind and water. She also became more aware of how the interactions between nature, the built environment, and human activities shape the land. She shares these insights and explains how they have influenced her art.

Helen's presentation of her work to my Cultural History of Landscape class was clear and compelling, prompting excellent questions and further discussion that continued into the subsequent class meetings.

April Oettinger, Ph.D.
Professor, Art History
Goucher College, Baltimore, MD

PROMOTION

Walking in Antarctica has met with an enthusiastic response from print and mass media outlets, and Glazer was interviewed for several regional publications and by Sheilah Kast on Baltimore's leading NPR news station (listen online at wypr.org/post/walking-antarctica-art-inspired-frozen-world). The exhibition was an Editor's Pick in *Baltimore Magazine's* annual Fall Arts Preview. Glazer has also been interviewed for online articles on Vice Media's Creators Project and Atlas Obscura, and for the quarterly print edition of *Adobe 99U Magazine*.

Glazer is happy to work with publicists, public relations, and fundraising professionals at host venues, and to speak to media outlets in their larger communities to stimulate public awareness of the exhibition and related public programming.



ABOUT THE ARTIST

Helen Glazer makes photographs and photo-based sculpture based on complex natural forms, informed by an understanding of scientific concepts of growth and form in nature and the physical processes that shape the landscape. The representational detail captured with photography offers a way to investigate and understand natural processes, and capture the quirky incidents and surprising and evocative moments of transformation. Her sculpture combines digital capture and fabrication with hand finishing.

Works from her Antarctica project have appeared at the New York Hall of Science and in several group shows in the Baltimore-Washington region, including two photographs that were enlarged to seven by ten feet and displayed successively over a year-long period at Baltimore-Washington International Marshall Airport (2017-2018).

Glazer served as the 2014-15 artist-in-residence for the Baltimore Ecosystem Study, producing a large solo exhibition on urban ecology. She is a past recipient of an Individual Artist's Award in Photography from the Maryland State Arts Council (2012). She graduated cum laude from Yale University with a B.A. in art and earned an M.F.A. from the Mount Royal School of the Maryland Institute College of Art.

Glazer's complete professional history (CV) is available to download from HelenGlazer.com.

ABOVE: Artist Helen Glazer with *Fractal Arch, Erebus Ice Tongue Cave*, pigment print on fabric panel, 7 x 10 feet, at BWI Marshall Airport, where it was displayed for six months in 2018.

SELECTED WORKS & QUOTES FROM THE AUDIO TOUR

"As much as I'd educated myself about Antarctica beforehand, I was continually bowled over once I got there. Up close, walking around with my camera, the landscape was otherworldly and full of surprising incidents and an even richer variety of forms than I had expected."

Into the Erebus Ice Tongue Cave



"It had never occurred to me that you could walk inside a crevasse of a glacier, or that there would be soaring open spaces one or two stories high. Inside the Erebus Ice Tongue cave, a fairyland of diverse snow formations coats the walls and hangs from the ceilings."

The Road to the Double Curtain Glacier/ Walking on Sea Ice



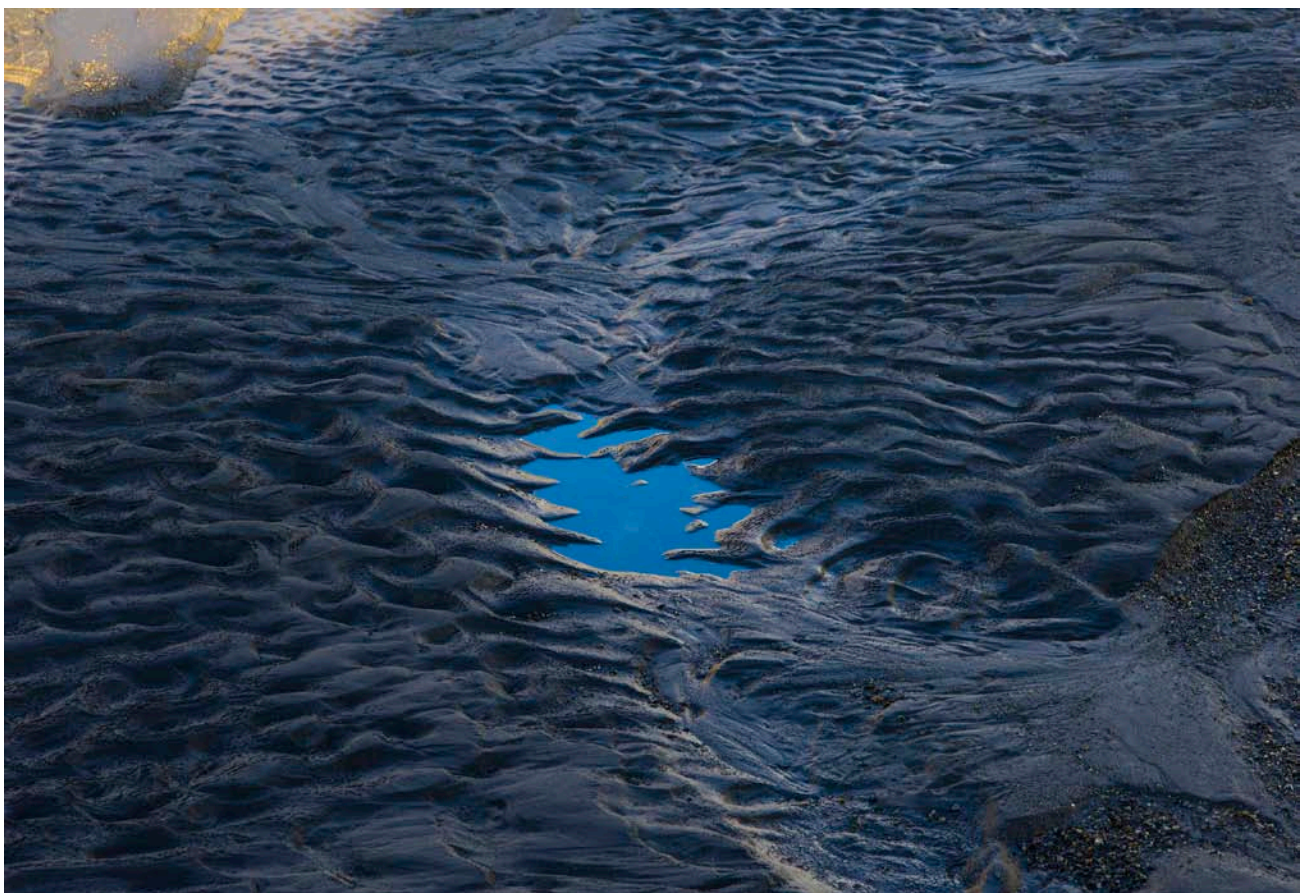
ABOVE: *Pressure Ridge Beneath the Double Curtain Glacier*, archival pigment print, 26.75 x 40 inches.

LEFT AND BOTTOM: *"Giant's Face" Pressure Ridge*.

Photograph: archival pigment print, 22 x 15.5 inches.

Sculpture: acrylic on 3D-printed PLA plastic and polymer-modified gypsum, 19.5 x 36 x 15.5 inches.

Walking on Lake Ice/ A Midnight Ramble Around Lake Hoare





"At Cape Royds and the Dry Valleys, I discovered that the extreme cold generates some peculiar small scale ice formations on and around the freshwater lakes fed by glaciers, with a remarkably varied repertoire of designs. One reminded me of a bird in profile, so I named it 'Skua' after the only flying bird you see around McMurdo Sound."



FACING PAGE, FROM TOP: *Scalloped Sand, Lake Hoare*, archival pigment print, 26.75 x 40 inches.
Oblongs, Lake Ice, Cape Royds, archival pigment print, 26.75 x 40 inches.
THIS PAGE, FROM TOP: *Ice Palace, Lake Hoare*, archival pigment print, 23.25 x 50 inches.
Skua, Lake Hoare, archival pigment print, 17 x 22.375 inches.

In the Surrealist Sculpture Garden

"The ventifacts obey a cardinal rule of good sculpture — to present different forms as you walk around it — and frankly, I don't think the human imagination could ever come up with solutions to that challenge as unpredictable as these."



A Walk Over the Canada Glacier



"I spent 5 nights at what may be the most beautiful field campsite in Antarctica. When you come out of your tent and towering over you a matter of yards away are the glistening white walls of the Canada Glacier, that's hard to beat."



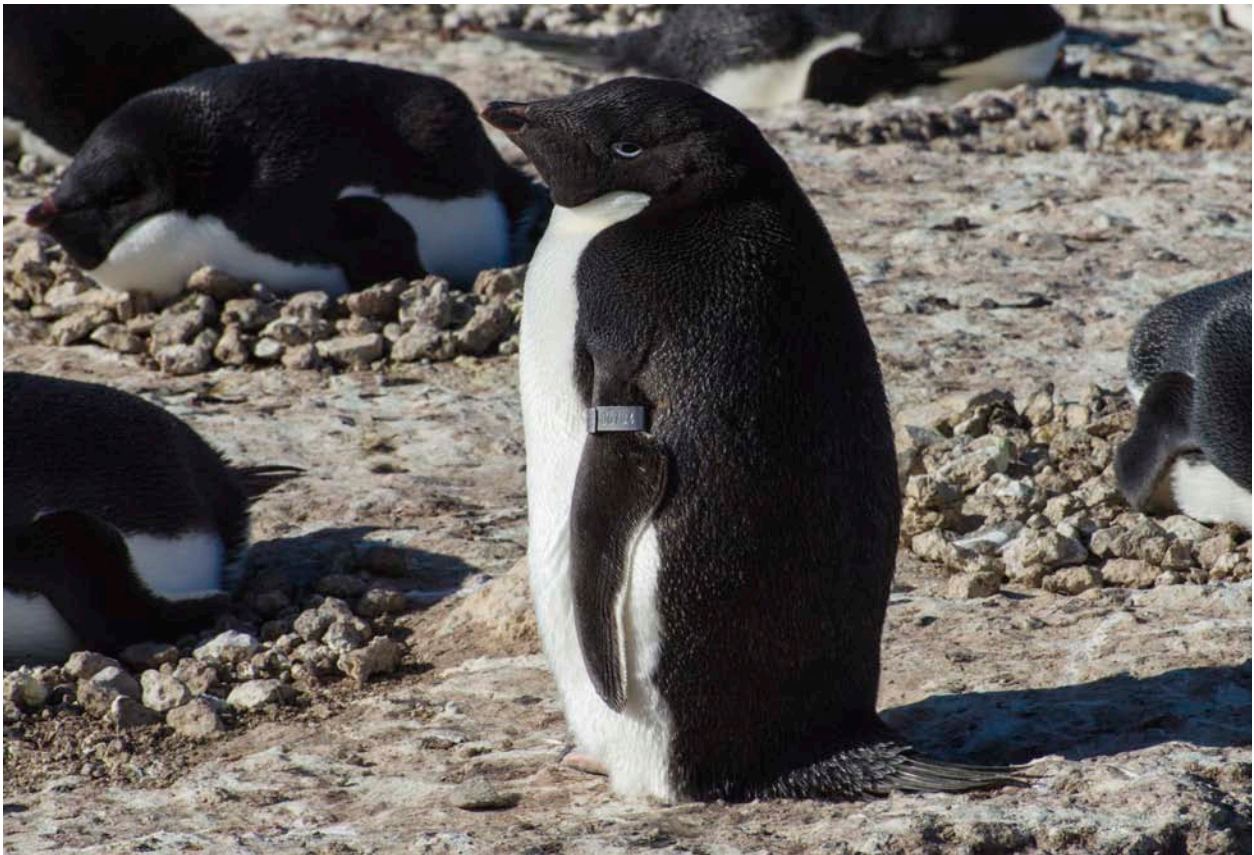
FACING PAGE, FROM TOP: *"Bird" Ventifact, Dry Valleys*, archival pigment print of one of the source photos used to construct the 3D file, 14.75 x 22 inches. Three views of the sculpture: acrylic on 3D-printed PLA plastic and polymer-modified gypsum, 16 x 29.5 x 29.5 inches.

THIS PAGE, FROM TOP: *Canada Glacier from Lake Hoare*, acrylic on 3D printed PLA plastic, 11 x 54 x 15.5 inches. *Canada Glacier from Lake Hoare Field Camp*, archival pigment print, 14.5 x 22.375 inches.

Walking Among Penguins



I was at Cape Royds during the time period that the first chick of the season usually appears, and I really wanted to see one, but as of my last full day there, so far, no luck. It was an overcast, raw day, and I had to keep stopping to warm my hands. I was ready to give up and hike back to the campsite when I heard an unmistakable peeping sound, looked to my left and there they were. I turned on the video and watched the penguin feed the chick and then gently settle back down on top of it.



FACING PAGE: *First Chick of the Season, Cape Royds*, archival pigment print, 21.5 x 22.25 inches.
THIS PAGE, FROM TOP: *Penguin Subcolonies, Cape Royds*, archival pigment print, 14.75 x 22 inches.
Penguin #06704, Cape Royds, archival pigment print, 15 x 22.375 inches.

AVAILABLE FRAMED WORKS & SCULPTURE

The exhibitions is organized as a series of “walks” through specific locations in Antarctica. Within each section listed below you will find an inventory of photographs and sculpture framed and ready for touring (exact dimensions available on request). Photographs fall into three basic framed size ranges, as shown in the chart below. The works are mainly framed either with spacers in pewter-colored metal frames or matted in black wood frames, under non-glare UV-filtering Plexiglas.

PEDESTALS: Venues are responsible for providing secure pedestals or shelves for the display of sculptures. Dimensions and fabrication specs will be provided as part of the curatorial process. Boards to attach to the tops of existing pedestals are available.

FRAME WIDTHS

~15" ~23" ~50" 73"

A WALK OVER THE CANADA GLACIER

7 photographs

<i>Canada Glacier from Helicopter</i>	■			
<i>Canada Glacier, Lake Hoare Field Camp</i>	■			
<i>Mummified Leopard Seal near Canada Glacier</i>	■			
<i>Lake Fryxell Field Camp</i>	■			
<i>Rowboat on Pulley, Lake Fryxell</i>	■			
<i>Canada Glacier from Lake Fryxell</i>			■	
<i>Panorama of Canada Glacier from Lake Fryxell</i>				■

2 sculptures

<i>Canada Glacier from Lake Fryxell</i>	15.5" x 60" x 17.5"
<i>Canada Glacier from Lake Hoare</i>	11" x 54" x 15.5"

WALKING ON LAKE ICE / A MIDNIGHT RAMBLE AROUND LAKE HOARE

8 photographs

<i>Skua, Lake Hoare</i>	■			
<i>Bridge Onto Lake Hoare</i>	■			
<i>Loops and Layers, Lake Hoare</i>			■	
<i>Vapor Figures and Rainbow, Lake Hoare</i>			■	
<i>Ice Palace, Lake Hoare</i>				■
<i>Primary Ice, Lake Hoare Next to the Canada Glacier</i>			■	
<i>Scalloped Sand, Lake Hoare</i>			■	
<i>Oblongs, Lake Ice, Cape Royds</i>			■	

WALKING AMONG PENGUINS

6 photographs

<i>Penguin Yoga, Cape Royds</i>	■			
<i>Penguin Nest with Three Eggs, Cape Royds</i>	■			
<i>Penguin Subcolonies, Cape Royds</i>		■		
<i>First Chick of the Season, Cape Royds</i>		■		
<i>Into the Ocean, Cape Royds</i>		■		
<i>Penguin #06704, Cape Royds</i>		■		

FRAME WIDTHS

~15" ~23" ~50"

THE ROAD TO THE DOUBLE CURTAIN GLACIER / WALKING ON SEA ICE

4 photographs

Pressure Ridge Beneath the Double Curtain Glacier

"Giant's Face" Pressure Ridge, McMurdo Sound

Scott Base Pressure Ridge

Icicles, Scott Base Pressure Ridge

1 sculpture

"Giant's Face" Pressure Ridge, McMurdo Sound

19.5" x 36" x 15.5"

INTO THE EREBUS ICE TONGUE CAVE

4 photographs

Gothic Ice, Erebus Ice Tongue Cave, Antarctica

Blue Fractals, Erebus Ice Tongue Cave, Antarctica

Fractal Arch, Erebus Ice Tongue Cave, Antarctica

Cloudburst, Erebus Ice Tongue Cave, Antarctica

IN THE SURREALIST SCULPTURE GARDEN

4 photographs

Matterhorn Framed by Ventifacts, Dry Valleys

"Tanguy" Ventifact, Dry Valleys

"Seated Figure" Ventifact, Dry Valleys

"Bird" Ventifact, Dry Valleys

2 sculptures (one not previously exhibited)

"Bird" Ventifact, Dry Valleys

"Pterodactyl" Ventifact, Dry Valleys

16" x 29.5" x 29.5"

14.5" x 27" x 22.5"

ADDITIONAL PHOTO & SCULPTURE SUBJECTS FOR POTENTIAL INCLUSION

- *Blood Falls* (a rare red-orange glacier formation in an internationally protected zone)
- *Icebergs Frozen into the Sea Ice* (an unusual opportunity to view icebergs on foot at close range)
- *Platelet Ice* (thin sheet-like ice crystals found only in specific marine environments)
- *Mummified Seals* (preserved bodies of seals mysteriously found far inland)
- *Scuba Divers at New Harbor* (field camp where biologists gathered specimens underwater)
- *Scott's Terra Nova Hut, Cape Evans* (built by British explorers over 100 years ago and filled with supplies, tools, and personal effects they left behind)
- *McMurdo Station* (the main US Antarctic Program research station)

SUPPLEMENTARY MATERIALS AVAILABLE

- **Map of McMurdo Sound** showing places included in exhibition (see page 3)
- **Audio tour** customized for each venue; listen to example online at bit.ly/antarcticatour
- **Video of the making of a sculpture** (2:22 — see bit.ly/birdventifact on YouTube) and numerous short clips of penguin behavior (30 seconds to 4 minutes each)

NOTE: Each participating venue must provide viewing screen with audio solution if integrating audio/video elements into the exhibition.

HOW TO SCHEDULE

To bring this exhibition to your community contact ExhibitsUSA at the Mid-America Arts Alliance —
Website: eusa.org | Email: moreart@maaa.org | Tel.: +1-816-800-0925

To schedule a public presentation or workshop contact the artist —
Email: helen@helenglazer.com | Tel.: +1-410-654-0077

To view more images and related materials, visit HelenGlazer.com.



Approximately 27,000 visitors came through the Rosenberg Gallery during the three months the exhibition was on display. As articles and reviews were published, the public's interest continued to grow. I received numerous inquiries from people interested in visiting the gallery, which in turn necessitated having to order additional trifolds, which stands as testament to the value and success of Glazer's important and timely exhibition Walking in Antarctica.

Laura Amussen
Director of Exhibitions and Curator, Rosenberg and Silber Art Galleries
Goucher College, Baltimore, MD
(2007-2018)

ABOVE: Three-sided section of Goucher College installation; 16 x 32 feet with 64 running feet of wall space.



May 29, 2018

To Whom It May Concern,

It is with great enthusiasm that I write on behalf of Helen Glazer, whose work I had the privilege of seeing in the exhibition *Walking in Antarctica*, while it was on view at Goucher College.

Although not a specialist in the history of photography, I was captivated by the beauty and intelligence of Helen's work. The exhibition wove together science, nature, art, and biography in a way that at once allowed each subject to come alive independently and strengthened the viewer's understanding of the other themes. Her work not only harks back to works by natural philosophers of the 18th century—like the angler and draftsman Isaac Walton—but also connects with contemporary artists, like Andy Goldsworthy, who through the immersion of their physical body in actual landscapes produce materially stunning two and three-dimensional work for interiors.

Helen Glazer's eye and her skill as a photographer enliven the subjects she portrays and draws in the contemporary viewer viscerally. The storytelling aspect of the pieces, the audioguide components, and the "building out" of the photographs through the adjacencies of the 3-D models add dimensionality to the exhibition, which greatly enhances the visitor's experience of the art.

Sincerely,

Julia Marciari-Alexander, Ph.D.
Andrea B. and John H. Laporte Director

WHAT WILL YOU DISCOVER?

600 N. Charles St. / Baltimore, MD 21201-5185 / 410-547-9000 / thewalters.org



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