

GALLERY CONTACTS:

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Seeing Glacial Time: Climate Change in the Arctic

January 30 to May 18, 2014



Diane Burko, *On the Crevasse*, 2013, color photograph, 40 x 60 inches, courtesy of the artist.

MEDFORD, MA - The Tufts University Art Gallery at the Shirley and Alex Aidekman Arts Center proudly presents **Seeing Glacial Time: Climate Change in the Arctic** on view from January 30 through May 18, 2014.

Seeing Glacial Time examines how eight contemporary artists employ the “real time” of photography to visualize the largely imperceptible, gradual changes in “glacial time” from the bellwether Arctic region. Most of these artists have gone to extreme lengths—and distances—to capture and create their imagery. Some utilize scientific and appropriated photography as source material, while others depart from documentary traditions to create expressive images suggestive of a melancholic Sublime.

This timely exhibition of paintings, photographs and a video installation introduces Boston audiences to artists who have either not been seen before in the area or have created new work for this occasion. This exhibition is organized by the Tufts University Art Gallery and curated by Dr. Amy Ingrid Schlegel, director of galleries and collections at Tufts.

Participating Artists:**Subhankar Banerjee**

Selections are from Subhankar Banerjee’s *Oil and the Caribou* photographic series, shot in the Alaska Arctic National Wildlife Refuge, and *Even the Climate* series, taken in the Verkhoyansk Range in Siberia, the coldest inhabited place on Earth. They focus on the impact of climate change on indigenous Arctic communities’ subsistence way of life and on migratory wildlife in the early 21st century.

Olaf Otto Becker

A selection of “straight” photographic diptychs from the German artist’s *Under the Nordic Light: A Journey Through Time* project (originally published as a book in 2005 with a second edition in 2012) documents traces of subtle change in the Icelandic landscape from identical vantage points and weather conditions over a period of ten years, thereby capturing the “mood” of a quintessential landscape in flux.

Resa Blatman

Painter Resa Blatman appropriates digital images of glaciers, icebergs, tree branches, and other natural forms and then intricately constructs “unnatural” landscapes at once fractured and hyper-realistic. Part of her *Changing Environment* series, these sensuously painted relief constructions project into the viewer’s physical space, grab our attention, and aim to evoke a “metaphorical sound like the poetic violence of an iceberg cracking.”

Diane Burko

Veteran landscape painter and photographer Diane Burko travelled to both the North and South Poles in 2013, and to Iceland and Alaska in recent years. Her representational paintings and aerial photographs of “extreme landscapes” are informed by historical and contemporary scientific images yet guided by her intuitive search for the edges of representation and an expression of geological time.

Caleb Cain Marcus

Selections from Marcus’s *Portraits of Ice* series blur the boundaries between painting and photography and upend commonplace representations of glaciers as awe-inspiring, forbidding landscapes. Long-exposure, low-horizon photographs of glacial landscapes from Norway, Iceland, and Alaska reveal the signature appearances of these icy terrains created over the millennia and situate us as viewers, precariously in the foreground.



Gilles Mingasson, *The End of Shishmaref (Alaskan Arctic Circle)*, 2008, color photograph, 16 x 20 inches, courtesy of the artist.

Gilles Mingasson

Selections from this French-born, Los Angeles-based documentary photographer’s year-long, 2008 project *The End of Shishmaref* tell the story of an endangered way of life for a western Alaskan Arctic island village, whose inhabitants are considering the prospect of relocation before scientists predict the island’s disappearance due to global warming by the year 2017.

Joan Perlman

A meditative 10-minute video installation shot in Iceland, *What Remains* is a visual elegy to the melancholic beauty of melting ice. The Los Angeles-based artist has been visiting the country since 1995 and made this work through multiple trips to a glacial lagoon and other sites off the North Atlantic ocean. Rather than capturing the panoramic majesty of Iceland’s glacial run-off in enormous waterfalls and raging rivers leading to the ocean, Perlman’s ruminative video hones in on the remnants of that trajectory, the melting of glacial ice in salt waters.

Camille Seaman

Camille Seaman photographs icebergs and glaciers in both the North and South Pole regions from the decks of ice-breakers, usually under overcast conditions to achieve the most neutral record of their distinctive appearances. She fosters a human connection in the present with the ancient ice as a living, breathing, transmutable material, expressive of her belief in the oneness of the natural world rooted in her Native American heritage. As freeze-frames of glacial time, Seaman’s photographs mark in human time the disappearance of the time capsules that are icebergs.

PUBLIC EVENTS AND PROGRAMS:

Opening Reception

Thursday, January 30, 5:00-7:30pm

Introduction to the exhibition at 6:00pm

Exhibition Walkthrough with Glaciologist, Professor Jack Ridge

Sunday, February 9, 3:00-4:00pm

RSVP to madeleine.delpha@tufts.edu

Curatorial Walkthrough of Seeing Glacial Time

Wednesday, February 26, 12:15-1:00pm

Refreshments provided

Exhibition Walkthrough with artist Jane Marsching

Sunday, March 9, 3:00-4:00pm

RSVP to madeleine.delpha@tufts.edu

Keynote Address by artist Diane Burko: *Polar Investigations*

Co-sponsored by the Tufts Institute for the Environment

Thursday, April 3, 6:00-7:30pm

Alumnae Lounge, Aidekman Arts Center

Curatorial Walkthrough of Seeing Glacial Time

Wednesday, April 9, 12:15-1:00pm

Refreshments provided

GALLERY HOURS :

Tuesday-Sunday 11am-5pm

Thursdays 11am-8pm

Closed for Tufts Spring Break, March 15 to 23, 2014

The Tufts University Art Gallery is fully accessible and admission is free. Suggested donation: \$3.