

THE GLACIER PROJECT

FLOUNDER LEE



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ARTWORK

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Thanks to all my family and friends for their support. Special thanks to Michael Hoefle—my assistant, Sarah Neate, Kim Gibson, Peggy Frey, Adele Goodine, Kim Hodges, Jean Robertson, Cory Robinson and my other colleagues at Herron, Annie Wedler and Forest Wagner at the University of Alaska Southeast, and Mauri Pelto of the Juneau Icefield Research Program.

Flounder Lee, August 2012

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Mendenhall Glacier, Juneau, Alaska
60x25 inches (141x60 cm)
2011



Eagle Glacier Juneau, Alaska
96x14 inches (226x33 cm)
2011

For the last several years, my work has revolved around lens-based mapping. The topics have ranged from school borders to post-colonial topics. The Glacier Project is the beginning of my exploration of environmental topics using the same methods but with the addition of aerial photo and video from both human sized helicopters and my newly acquired remote control helicopter.

When I started, I planned to follow the former termini of glaciers around Juneau, Alaska and photograph there. The Juneau Icefield is a somewhat unique occurrence in that many glaciers are such a short distance from a metropolitan area, making them fairly accessible. Another unique aspect to the Icefield is the length of time the constituent glaciers have been monitored and measured. Most of the measuring started in the 1940s with the establishment of the Juneau Icefield Research Project (JIRP). JIRP has continued monitoring ever since and it is their maps of the retreat of the glaciers that I planned on using to create my work. Sixteen of the seventeen glaciers around Juneau have been retreating at alarming rates.

Arriving on the ground, this mapping was much more difficult. Termini were in the middle of lakes, landslides had blocked shorelines, helicopters couldn't land due to the wind, it NEVER stopped raining. What I ended up with was a couple of panoramas and a video documenting the somewhat harrowing journey. Later, I expanded the project onto the Alpine glaciers in Grand Teton and Glacier National Parks. It is estimated that all the glaciers in both parks will be gone by 2030, a fact that will ripple through the ecosystems in these wonderlands. Here I focused on just making images of the endangered glaciers while still shooting some video and working on a possible site specific installation.

Through all of the lens-based mapping projects, I am interested in bringing a conversation to the table around the topics. The artwork made through this process is visually interesting enough to draw viewers into the image and complex enough to get them to then investigate. They do not give the whole story in the image but, hopefully begins a dialog.



Sexton Glacier, Glacier National Park
25x17 inches (60x40 cm)
2012



Skillet Glacier, Teton National Park
17x25 inches (40x60 cm), 2012

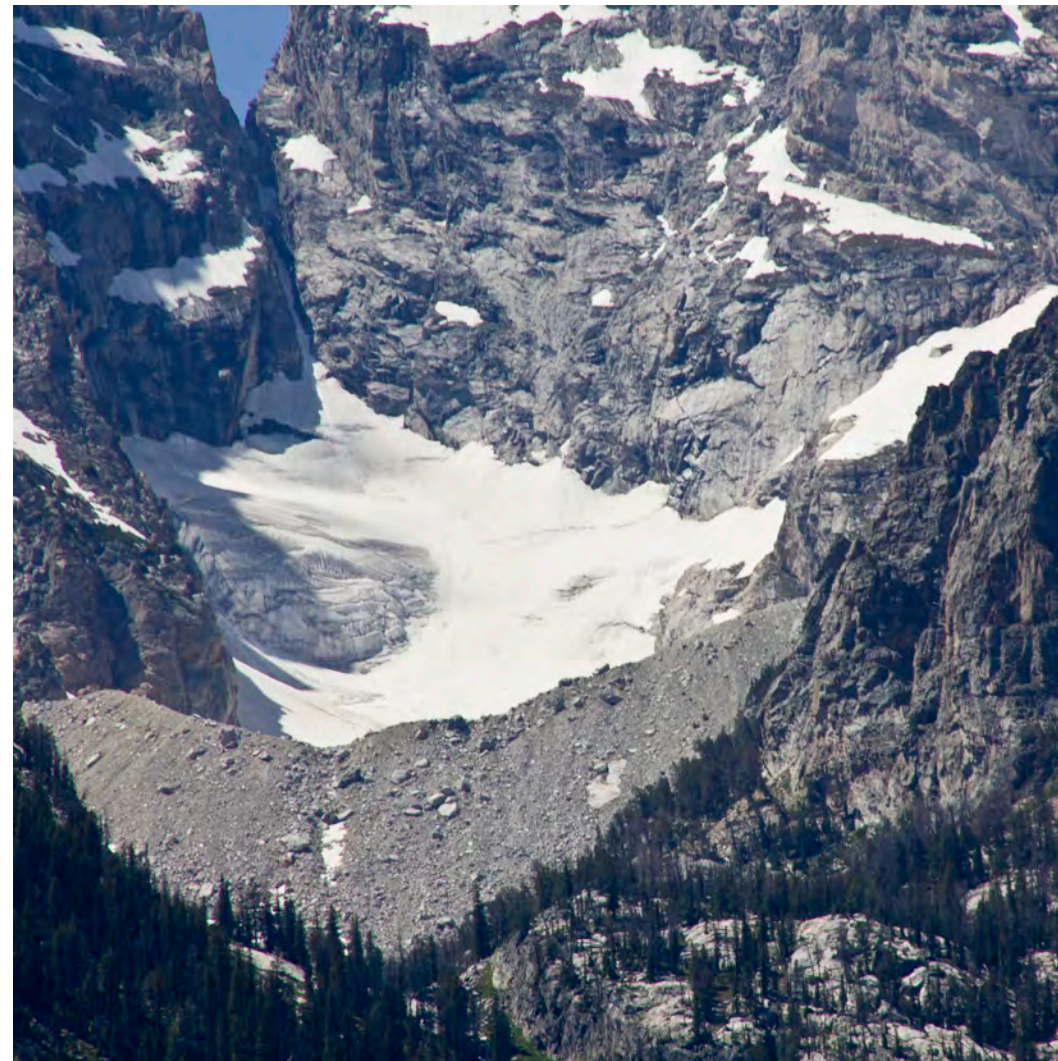
Falling Ice Glacier, Teton National Park
17x25 inches (40x60 cm), 2012





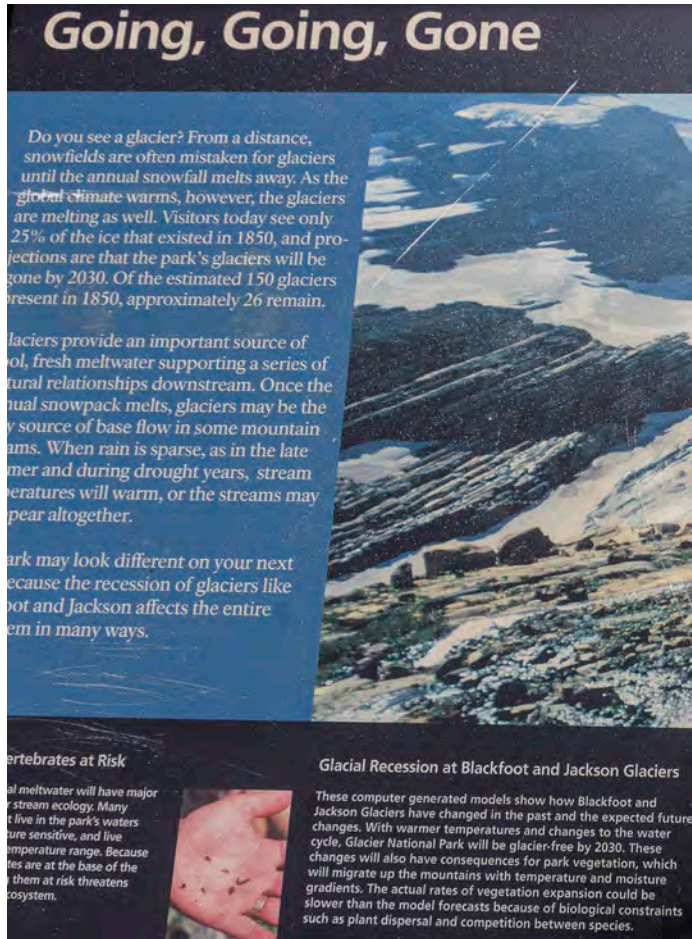
Right: *Teton Glacier,*
Teton National Park
20x20 inches (47x47 cm)
2012

Left: *Jewel Glacier,*
Teton National Park
25x17 inches (60x40 cm)
2012





*North Swiftcurrent Glacier,
Glacier National Park
77x32 inches (181x75 cm)
2012*



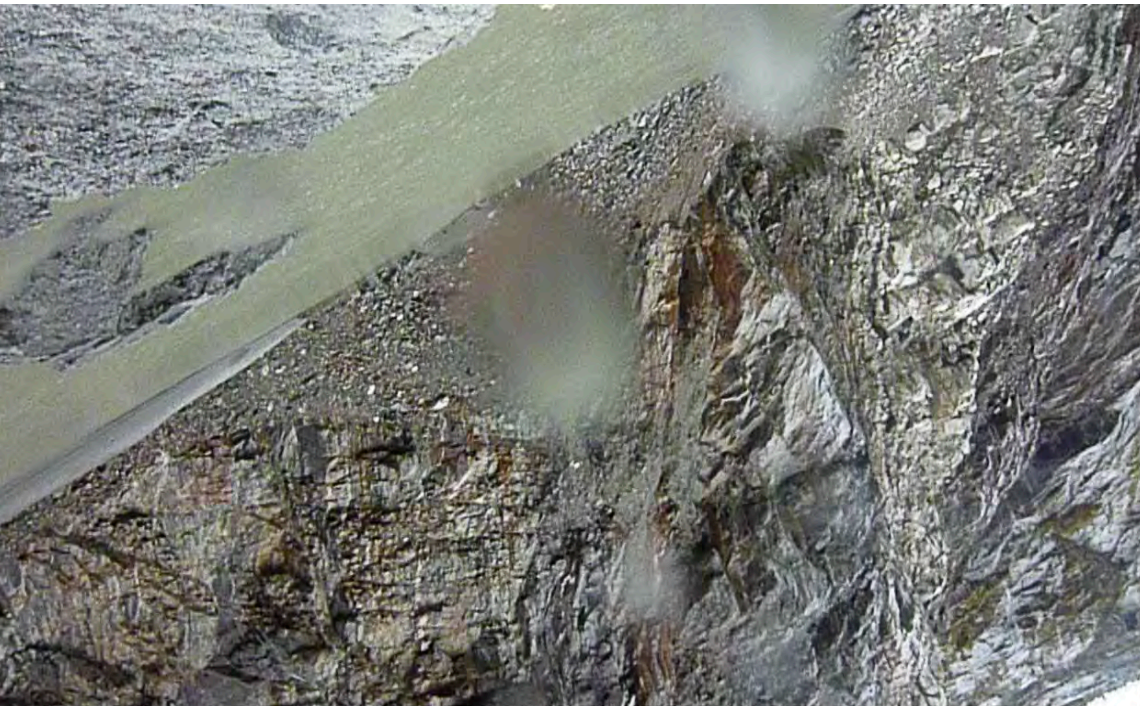
Right: *Jackson Glacier, Glacier National Park*
77x32 inches (181x75 cm)
2012

Left: National Park Service sign





Salamander Glacier, Glacier National Park
77x32 inches (181x75 cm), 2012



MAKING THE WORK

The process of making the work was always an important performative aspect of the project. It became the key to the work in Juneau when many of the planned outcomes fell to the wayside due to natural hazards. Hazards popped up again in the Alpine glacier work in the form of avalanches, bears, and yet more constant rain. The images below and to the left are stills from the video *Mapping the Juneau Glaciers* which documents this adventure in art making. The rest of the images in this section are documentation of the making as well as pieces that didn't quite make the cut for the body of work.





Top: The helicopter at Eagle Glacier

Bottom left: Flounder in the helicopter

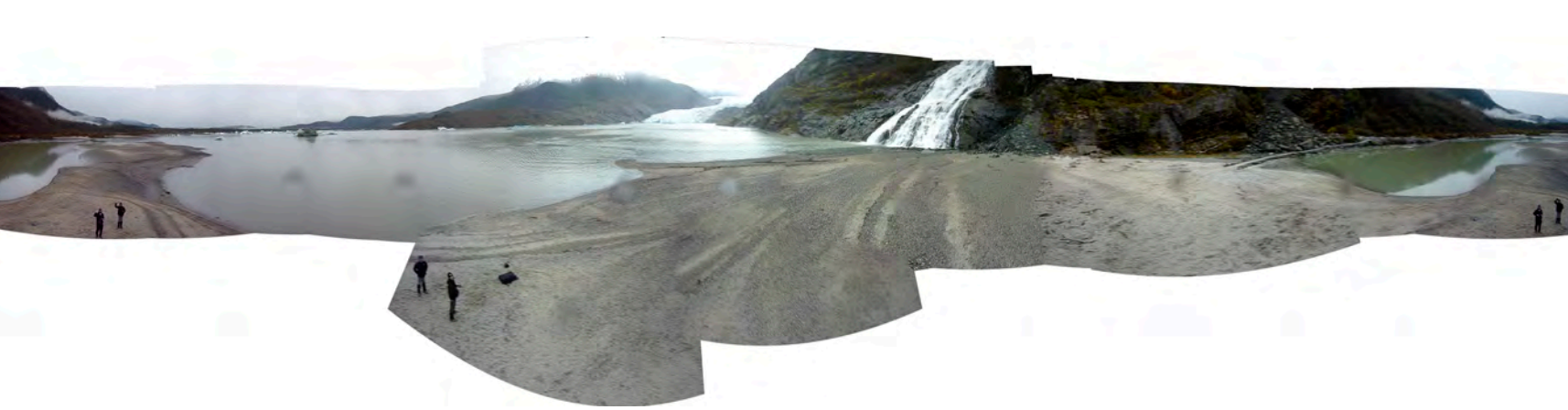
Bottom right: Herbert Glacier from helicopter



Left: Flounder preparing to step onto a glacier for the first time

Below: Eagle Glacier panorama from a former terminus





Above: Mendenhall Glacier and Lake from the remote control helicopter (and three versions of Flounder and Michael)

Right: Mendenhall Lake icebergs, mapped by kayak

Next page: Michael at Mendenhall Glacier





Left: Below Grinnell Glacier, lake water colored by glacial till
Below: Saint Mary Lake, fed by several glaciers including Jackson and Sexton





Top: Avalanche near Sexton Glacier

Right: Flounder near Sexton Glacier



Left: Sarah collecting glacial water from Kintla Lake
(Agassiz and Kintla Glaciers)

Bottom: Grinnell Glacier trail closed due to grizzly activity



ARTIST RÉSUMÉ

EDUCATION

2007 Master of Fine Arts in Studio Art, focus in photography/digital art,
California State University Long Beach
2003 Bachelor of Fine Arts in Creative Photography (cum laude),
University of Florida; Gainesville

SELECTED EXPERIENCE

2007-- Assistant Professor of Photography; Herron School of Art and
Design, IUPUI, Indianapolis, Indiana
2009-- Founder, Co-Gallerist; SpaceCamp MicroGallery, Indianapolis
2009-2012 Council; IUPUI Arts and Humanities Institute
2007-2009 Visiting Artist and Exhibition Committee; Herron School of Art
2004-2005 President; Graduate Art Students Association; California State
University Long Beach

SELECTED SOLO EXHIBITIONS

2012 Rise and Retreat; Sammaki Gallery; Battambang, Cambodia
2010 Internet's Pantheon; SpaceCamp Gallery; Indianapolis, IN
2009 Re/Move; Foto, kino i video savez Vojvodine; Novi Sad, Serbia
2008 Own; Basile Center; Indianapolis, IN
2006 Self-Organized Mapping; Werby Gallery; Long Beach, CA
2005 He Flew to Long Beach; Gallery Five; Long Beach, CA

SELECTED GROUP EXHIBITIONS/SCREENINGS/PERFORMANCES

2012 Hendricks County Film Festival; Royal Theater; Danville, Indiana
2012 End of the World; Indy Indie Gallery; Indianapolis, Indiana
2011 Chopped and Stretched; Drift Station; Lincoln, Nebraska
2011 IDADA Members Exhibition; Wug Laku's Studio; Indianapolis
2011 Histories/Memories; Milwaukee Ave Arts Festival; Chicago, Illinois

2010 Barcelona Art Contemporani 11; Casa D'Art Santa
Maria; Spain
2010 Bewegterwind-Turbulenzen; Nationalparkzentrum
Kellerwald; Vohl, Germany
2010 Art Inspired by Science; Schneider Museum of Art,
Southern Oregon University; Ashland, Oregon
2009 Glimpse of LA Photography; José Drudis-Biada Art
Gallery, Mount St. Mary's College; Los Angeles
2009 Pilgrimages Through the Centuries; LeFevre Gallery,
Ohio State University Newark
2009 Low Lives; FiveMyles, Brooklyn, NY; Diaspora Vibe
Gallery, Miami, FL, and labotanica, Houston, TX
2009 Mind the Gap; Harrison Center for the Arts;
Indianapolis, Indiana
2009 Listen: Experimental Music and Video; Big Car: Street
Level; Indianapolis, Indiana
2009 New Media Show; IU Kokomo Art Gallery; Kokomo,
Indiana
2008 Bewegterwind-der Wind Formt; Twistetal-Gembeck,
Hesse, Germany
2008 Indy Fringe; 911 Mass Ave; Indianapolis, Indiana
2008 Borderlands; South Seattle Community College
Gallery; Washington
2007 Festival Internacional de Artes Digitales;
Auditorio Biblioteca de Santiago-Matucana; Santiago Chile
2007 Lake County Film Festival; Illinois
2007 Backscatter: All Photography Show; Create:Fixate
Gallery, Hollywood, CA
2007 In-Edit Festival; Buenos Aires, Argentina

2007 12th International Media Art Biennale WRO 07;
National Museum, Wroclaw, Poland
2007 Photography as Witness; University of Maine Gallery
2007 LA's Insurgents; Salon Oblique, Venice, CA
2007 Citypulse Lowell; 119 Gallery; Lowell, MA
2007 Patagonia Electronica Festival; Punta Arenas, Chile
2006 Open 2006; Gallery 825; Los Angeles, CA
2006 Art, Technology, and Society; Digital Media Center;
Santa Ana, CA
2006 OneMinute Film & Video Festival; Aarau, Switzerland
2006 Design Week Osorno; Osorno, Chile
2006 VideoMinutoPopTV; Centro per l'Arte Contemporanea
Luigi Pecci; Prato, Italy
2006 Santiago International MicroFilm Festival; Santiago,
2006 In-Edit Festival de Cine; Argentina
2006 64" Film Festival 3.0; Buenos Aires, Argentina
2005 The Show; Drawing & Painting Foyer, University of
California Irvine
2005 Los Angeles Art Festival; 305 Mateo

SELECTED PUBLIC ART

2011 Plymouth, Also; DXDX; Plymouth, England, UK
2010 Test Fest; Skiles Test Nature Park; Indianapolis, Indiana
2007-2008 Timed-Exposure; 31 S Meridian, Indianapolis, IN
via the Arts Council of Indianapolis

SELECTED PUBLICATIONS

"US-Tribal Treaties: December 26th, 1854"; So It Goes: The
Literary Journal of the Kurt Vonnegut Memorial Library;
Volume 1; Fall 2012. (image)
"Report from Venice: IMA's Venice Biennale"; NUVO; 9 June
2011. (image)

SELECTED REVIEWS/INTERVIEWS

Travis DiNicola, "Flounder Lee", Art of the Matter, NPR, WFYI, Indianapolis,
16-17 December 2011, Radio Interview.
Dan Grossman, "Flounder Lee's Big Adventure", NUVO, 30 November
2011. (cover, image, feature article: print and online)
Dan Grossman, "Flounder Lee's (almost) astronaut life", NUVO, 30
November 2011. (online only, image)
Gretchen Becker, Test Fest challenged artists to scour Skiles Test Nature
Park..., Indianapolis Star, 21 October 2010.
Ana Manojlovic, Interview for Hedonist. Panonija RTV, Novi Sad, Serbia.
12 April 2009.
Michael Corbin, "Flounder Lee", AbsoluteArts.com, 4 April 2009.
Dan Grossman, "Mind the Gap", NUVO, 11 March 2009.
Scott Grow, "Interview: Flounder Lee", OnTheCusp.org, 29 January 2009.
"Flounder Lee", Cartophilia.com; 15 July 2008.
"Photography as Documentary", Ellsworth American, 26 March 2007.
Queena Kim, "New Art", KPCC Radio: Pasadena, CA, 30 December 2006.
Kimberly Beil, "Open Show", Flavorpill LA Issue 198, 12 December 2006.

SELECTED GUEST LECTURES AND CONFERENCE PANELS

2012 Intersections: Art, Science, and the Environment; MACAA
2010 7 Simultaneous Lecturers: Indy Arts and Globalization; Clowes
Auditorium at Indianapolis Central Library
2008 Remapping History; Mid America CAA panel co-chair
2008 Role of Classical Practices in the Digital Age; MACAA
2008 Grenzwanderung; Nationalparkzentrum; Herzhausen, Germany

SELECTED HONORS/AWARDS/GRANTS

2012 IUPUI Arts and Humanities Grant
2012 IU OVPIA Language Learning Grant
2011 Research Support Funds Grant
2011 Release Time for Research
2010 New Frontiers Exploratory Traveling Fellowship

ARTIST BIOGRAPHY

Flounder Lee grew up on a farm in Alabama, started school for Aerospace Engineering but received his BFA in Creative Photography from the University of Florida in 2003 and his MFA in Studio Art from California State Long Beach in 2007. He is an artist/educator/curator who lives in the UAE, where he is an Assistant Professor of Studio Art at American University in Dubai.

Flounder's work has been shown both nationally and internationally including *Barcelona Art Contemporani 11; Documentation: Photography as Witness* at the University of Maine; *Bewegterwind (Moved Wind)* in Hesse Germany, and *Re/Move* at Foto, kino i video savez Vojvodine in Novi Sad, Serbia. The intersections between public and private, art and life, history and the present, among others, have always informed his work. He uses mapping and indexing to recreate/reconstruct various pockets of space-time. His work is often lens-based mapping and usually investigates post-colonialism, borders, and/or environmental topics.

Flounder is also the founder of SpaceCamp MicroGallery and has curated numerous exhibitions and screenings such as *Double Vision: A Dual Channel Video Festival*, *Mapable*, and *TPS Reports: Performance Documents*.

www.photoflounder.com

Thanks again to everyone who helped make this possible! -Flounder

