

Jacinda Russell: As an artist with a longstanding interest in edges, borders, and topographical extremes, I have explored the impacts of human-accelerated climate change in the polar regions since 2017.

I am drawn to the transitory nature of ice, how it is preserved naturally and when humans intervene. I search for it through an autobiographical lens in both the far-reaching corners of this earth and those close-by.

Photography is the primary tool used to convey my ideas, but it is not my sole medium. I photograph to gather evidence and document what I build, falling squarely in line with conceptual art and the constructed image. I integrate it with sculpture, installation, and (in past projects) performance. It is not always evident in the final result, but it is the first step in the process and the foremost way in which I view the world.

Laurie Glover: “Sundry Articles Found” tells us the atmospheric history of deep time. Given the nature of the repository, that history is fragmented: the ice breaks up, moves, recombines. Yet, as long as we have it, we have layers to interpret. If we lose the ice, we will have lost history. We won’t know how we came to be. Also fragmentary is the record left by humans. On the few recovered pages of Swedish balloonist August Andrée’s journals, only end-line clusters of words are still legible. And such few written journals as we have capture only a small percentage of the experiences of those who sailed or hunted or settled. Same with the artifact record: some few objects are still to be found on the ground, some few have been gathered into museums. I’m attempting, in my poems, to capture this sense of layered fragments, of history slipping away even as we try to capture it.

Joan Albaugh: Let’s make a deal. My paintings are self-portraits. I paint and photograph about who I am, who we are, our relationships to our environment and to the world at large. Through paint and my chosen image, be it a house, an iceberg, a floatie, or a snorkeler, I search with a soft voice to make sense of our changing world.

Having traveled to the Arctic for years, I’ve been exploring in my most recent work my feelings towards tourism, where we travel, our fragile landscapes that are so quickly becoming almost playgrounds. I worry about our wake, and our wake of plastics that follow us everywhere. My oil paintings of pool floaties address some of these issues that I wrestle with: my photogravure prints I hope speak to the quiet beauty of the Arctic landscape that I was so fortunate to have experienced aboard the Antigua, The Arctic Circle Residency 2022.

Harley Cowan: I have spent the past decade photographing cultural heritage and places of historical significance. I was an architect, primarily for scientists. As a heritage photographer I employ this fluency in collaboration with historians, conservationists, and explorers in order to elucidate achievements in architecture and engineering, scientific advancement, and the human endeavor to investigate and shape our environment.

The choice to use analog processes is in part technically prescriptive: federal heritage documentation programs like the Historic American Buildings Survey, of which I am a contributing photographer, require photographs to be made on large format, silver gelatin sheet

film. Perspective correction must be executed in-camera and film processed by hand for archival stability, ensuring that photographs meet the needs of local, state, or federal archives, up to and including Library of Congress.

The choice to use analog processes is also a personal preference: initially, heritage documentation seemed an appropriate entrée for an architect to exercise artistic self-expression. After all, many photographers of merit can point to practical beginnings in a documentary context. Today, the pace of a view camera feels suitably deliberative for discovery and introspection. And I continue to find joy in the abstraction of black and white—poetic in its subtlety and sublimity, but ever an abstraction that is perceived as truth. In 2022, I participated in The Arctic Circle Residency where I focused on portraiture as a facet of visual storytelling. Sailing on a traditional tall ship in the Svalbard Archipelago, I profiled expedition members while exploring rarely visited places. I developed film onboard in a makeshift darkroom, connecting the craft to the journey as well as the subjects to their predecessors.