

Alexandra Lockhart: My work created in collaboration with Svalbard was instigated by immersing myself within this Arctic archipelago through improvised movement. Understanding how the body responded to and resonated with the diverse environments while in dialogue with textured elements fueled my process. These pieces aim to evoke the unseen essence of each place while the body absorbed, remembered, and reflected. It was crucial to me that my work was created in conversation with the place, not superimposed onto it.

Leonor Anthony: At the age of three, barely able to hold a pencil, I began drawing. I never stopped.

My life began in Cuba, the island of my birth, the rhythm of my being and one of the greatest gifts I have ever received. When my family fled the country at five years old, I entered a life of migration, a cycle of impermanence that shaped my soul. As a political refugee, I grew to understand the plight of the displaced, the silenced, and the unseen. This understanding is the foundation of my identity as an artist, using art as a vehicle for activism. My work carries the voices of the unheard, drawing from my own migrant experiences and my passion for inclusivity, empowerment, and the urgent need to preserve our fragile planet.

My work is multifaceted, spanning painting, writing, poetry, music videos, and film. Recently, I've discovered a profound connection to opera and the transformative power of music. While filming Opera's Vanishing Voices, I found myself at the bedside of Luciano Pavarotti in Modena, the place of his passing. In that intimate moment, his gregarious spirit and immense heart left an indelible mark on me, almost like I had met him, awakening a new dimension of my artistic journey. Music, like art, the universal language—a bridge between worlds.

I aim to evoke thought, spark dreams, encourage connection, and most importantly, the incredible gift of imagination, for nothing is impossible to those who dream.

When I work, I'm in the zone, a private haven where time dissolves, and a silent conversation unfolds between myself and the work. I am inspired by the profound mastery of Leonardo, my namesake, the stark intensity of Caravaggio, and the raw truth of Basquiat—artists who, like me, strove to articulate the complexities of the human condition, especially for those of us who feel too much.

Art is the air I breathe. My purpose is to paint with my soul, write with my heart, and capture moments that speak to our shared humanity. Each piece carries a message, an invitation for the viewer to dream, to act, and to see the boundless colors and beauty of this world inside and out.

To my last day, I hope to have paint on my hands, vision in my spirit, and a heart full of color.

My work is my truth, my voice, and my hope, my contribution to a more inclusive and awakened world.

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.

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.

Brian House: *Macrophones* is an ongoing artistic research project that explores atmospheric infrasound as a means of listening to the climate crisis. It is supported by Creative Capital, Amherst College, and the Jonathan and Kathleen Altman Foundation. Beyond experimental recording sessions in environments both remote and mundane, it comprises a traveling installation as well as an album, *Everyday Infrasound in an Uncertain World*, forthcoming in the fall of 2025 on Gruenrekorder.