

Felicia LeRoy: My studio work examines and critiques topics relevant to mind, body/human, ontology and our spatial understanding of self. I expand the idea of forensic methodology through the merging of embodied experience, data collection, sampling, and deep immersion. My practice has evolved to include many phases of both academic and nontraditional inquiry as I develop situations of observation for understanding the body in relation to other bodies, large bodies, non-human bodies.

My latest projects aim to question human/nature relationships and the biological and technological sensorial tools that shape our understanding and interactions within real and analog environments. Through this I seek to look critically at boundaries, between self and other [body, machine, spatiotemporal phenomena] and the transformational structures of connectivity between the two.

How do we navigate, challenge, or question the boundary between self and other when “things” (including the body) are intermingled? Is there a boundary? The methodology for exploring these questions relies on embodied experience, namely intra-action: “Intra-action is a Baradian term used to replace ‘interaction,’ which necessitates pre-established bodies that then participate in action with each other. Intra-action understands agency as not an inherent property of an individual or human to be exercised, but as a dynamism of forces in which all designated ‘things’ are constantly exchanging and diffracting, influencing and working inseparably,” (Karen Barad, *Meeting the Universe Halfway* [Durham: Duke University Press, 2007: 141]). When the body intra-acts with another body [object, technology, etc.], it does so in a co-constitutive way. In other words the two bodies are entangled and change and adapt according to the processes they are involved in.

For this reason resultant work emerges out of lived experience that deconstructs intra-actions into performative elements, artifacts, and apparatuses. Included with these artifacts are various digital media including sound, video components as well as drawing, prints, photographs, journals, books, scans, glass and sculptural elements. The works are best viewed in an exhibit-style environment, where all components and processes and their intermingled relationships can be investigated alongside the research that preceded their making.

Paula Sćiuk: It is preferable to be more intimate with the world, to deeply observe and contemplate what is before me, capturing a vanishing world through my lens based and field sound work. Driven by reverence and wonder, it is solitary and often lonely work, taking great patience, in environments that are mostly unpredictable, sometimes inhospitable and more often, luminous. Nature’s resources are not limitless and in exploring liminal space, the order of time is suspended and themes of fragility and impermanence surface. Climate change, protection of marine habitat and wildlife, encompass my eco-based work.

All images were taken during the Autumn Arctic Circle Residency during October 2 - 16, 2022 onboard the wooden Barquentine sailing vessel, the tall ship Antigua, while traversing the high arctic. I wish to personally thank The Arctic Circle Residency, Open Bay Centre for Art and Science, my colleagues and crew of the Antigua.

This expedition validated the need for eco based art, environmental advocacy, activism, outreach, protection of marine habitat and wildlife, which informed my work during this timeframe.

Osceola Refetoff: Svalbard may be the most compelling and beguiling place on the planet. My 15 days aboard the *Antigua* were amongst and most productive of my career, and I am determined to return for an extended period to continue my investigations. Of particular interest are the complex questions that animate the archipelago's current efforts to balance the needs of its residents with environmental restoration and the preservation of cultural legacy, all within the context of accelerating climate change.

I recently completed a summer residency at Building Bridges Art Exchange, creating work in collaboration with Dr. Eric Larour, Manager of NASA's Earth Sciences Division. Focusing on sea level rise, the resulting exhibition features a great deal of imagery from Svalbard, especially in the 8-minute video, *Sea of Change*. Harnessing the persuasive potential of art in direct dialogue with the latest scientific data, the residency's objective is to activate local engagement with the need for personal action and systemic change in response to the climate crisis that lies ahead.

While my photography and filmmaking cover a range of techniques – infrared, pinhole, drone, stop motion, even AI – at the center of my diverse practice is the long-term objective to communicate how environmental events in seemingly distant and remote regions are deeply connected to our own collective wellbeing. Svalbard is uniquely positioned both culturally and geographically to tell this story. There is no place better suited to envisioning our ecological challenges and inspiring the global attention required to meet them.

Dianne Chisholm: Her book-length series of lyrical passages, *The Waking Glacier*, combines expedition log, natural history, polar exploration, memoir and prose poetry to create a crystallizing sensorium of arctic allure and the melting crisis. Alternating between meditations on the present and “looking back” on her, and historic, past travels, the series' lyrical “I” discovers glaciers to be an uncanny vehicle for exploring personal and existential susceptibility to climate change. *The Waking Glacier* is forthcoming with the University of Alberta Press.

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.