

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.

Osceola Refetoff: Svalbard may be the most compelling and beguiling place on the planet. My 15 days aboard the *Antigua* were amongst the 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.

Terhi Nieminen: Some evenings, the sunsets in Svalbard are so beautiful that they cause anxiety. How to depict the color of light fading into the atmosphere, the glow of a glacier on the opposite shore, or the cold darkness of the old night of winter?

The polar regions are often romanticized in culture. This depiction gives a suggestion as if they were already gone, something not quite of this world. Yet the north is home to many people, who interact with nature on an everyday level, experiencing its recurrences and changes from an intimate perspective.

The Lapland of my childhood is no longer what it used to be. What happens to the memories of a childhood spent in the arctic, as they grow up to face the challenges of the modern world? In my work on Svalbard, I am contemplating these questions in the form of moving image work, photographs and sketches. I seek to explore and challenge the representation of the polar regions, based on my own experiences of living in the cold climate. I combine elements of autobiographical narrative with a poetic or essayist approach. In my practice I'm exploring outcomes that challenge the limits of camerawork in dark and extreme conditions.

The effects of climate change, which in the polar regions is moving faster than in other parts of the planet, are present in our daily activities in Svalbard. While recording the way of life with its repetitive, small everyday scenes I attempt to make these phenomena visible, while also communicating the specific character of the northern regions.

Paula Scuiik: 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.

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.

