

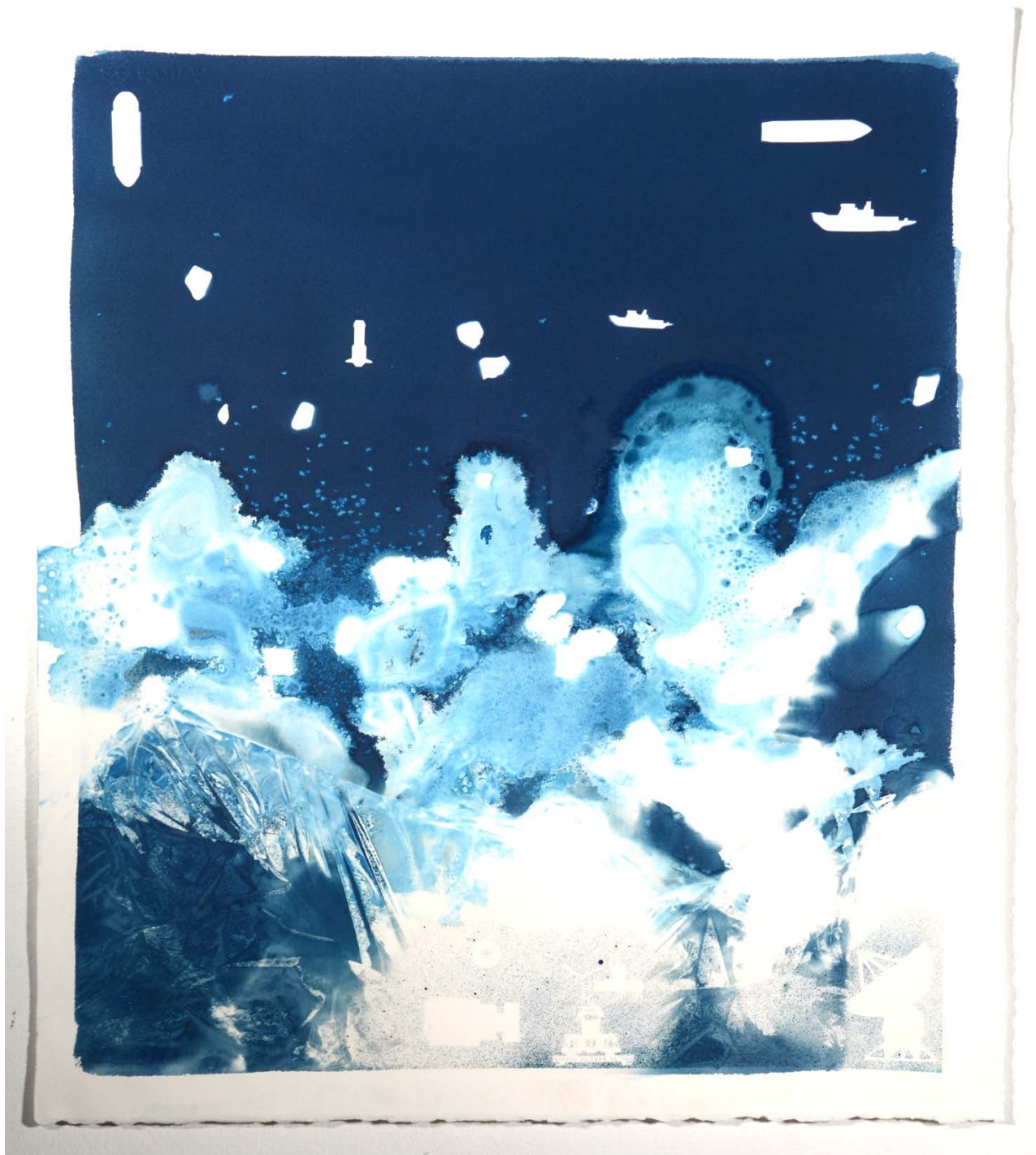
Svea Josephy **Artica Portfolio**



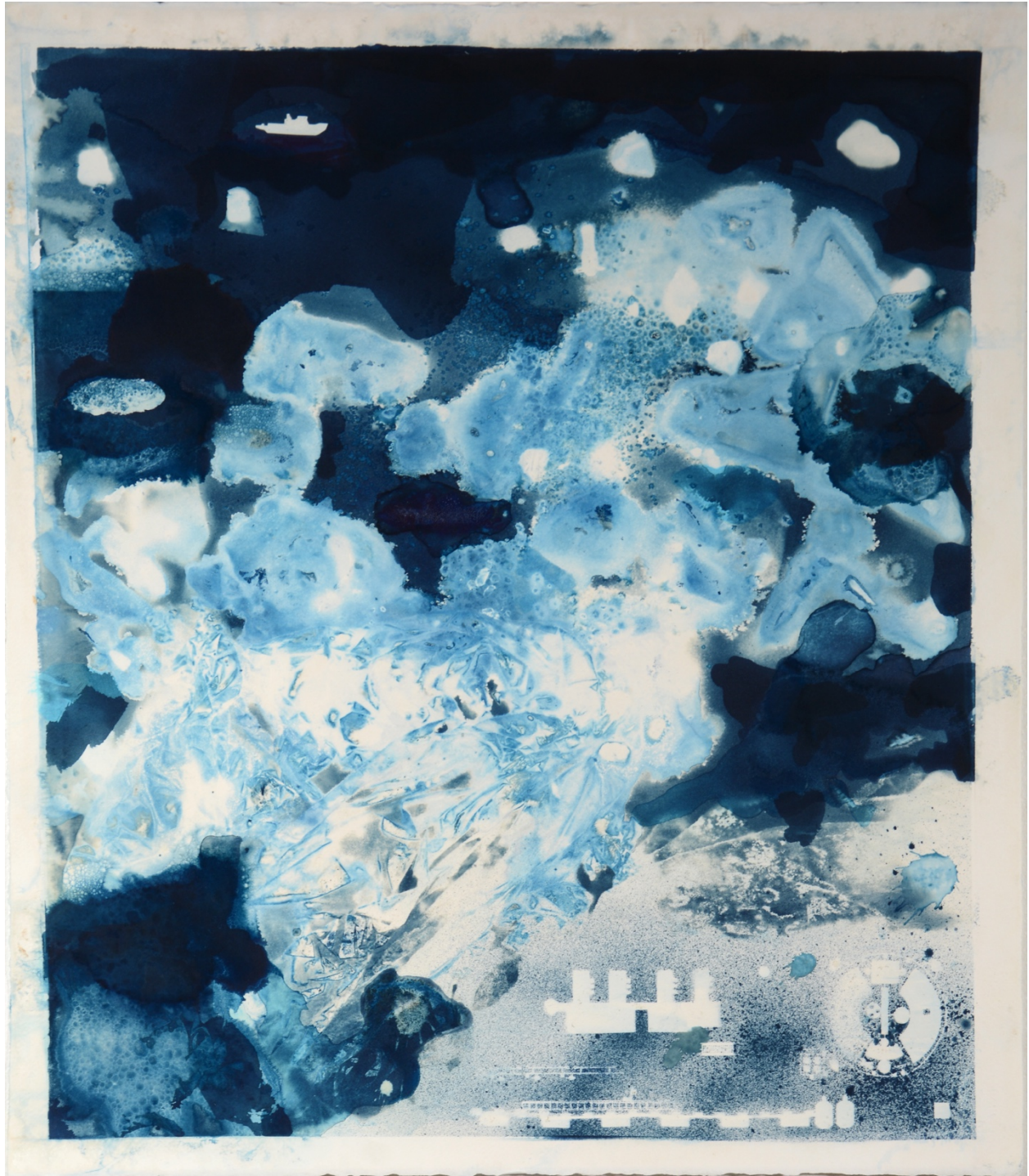
Svea Josephy. 2025. Artic Imaginary with polar research station. 1000mx1000mm. cyanotype made with ice, salt, marine plastic, shells, seaweed, sand and laser cut models.



Svea Josephy. 2025. Antarctic Imaginary with SANAE polar research station. 1000mx1000mm. cyanotype made with ice, salt, marine plastic, seaweed, shells, sand and laser cut models.



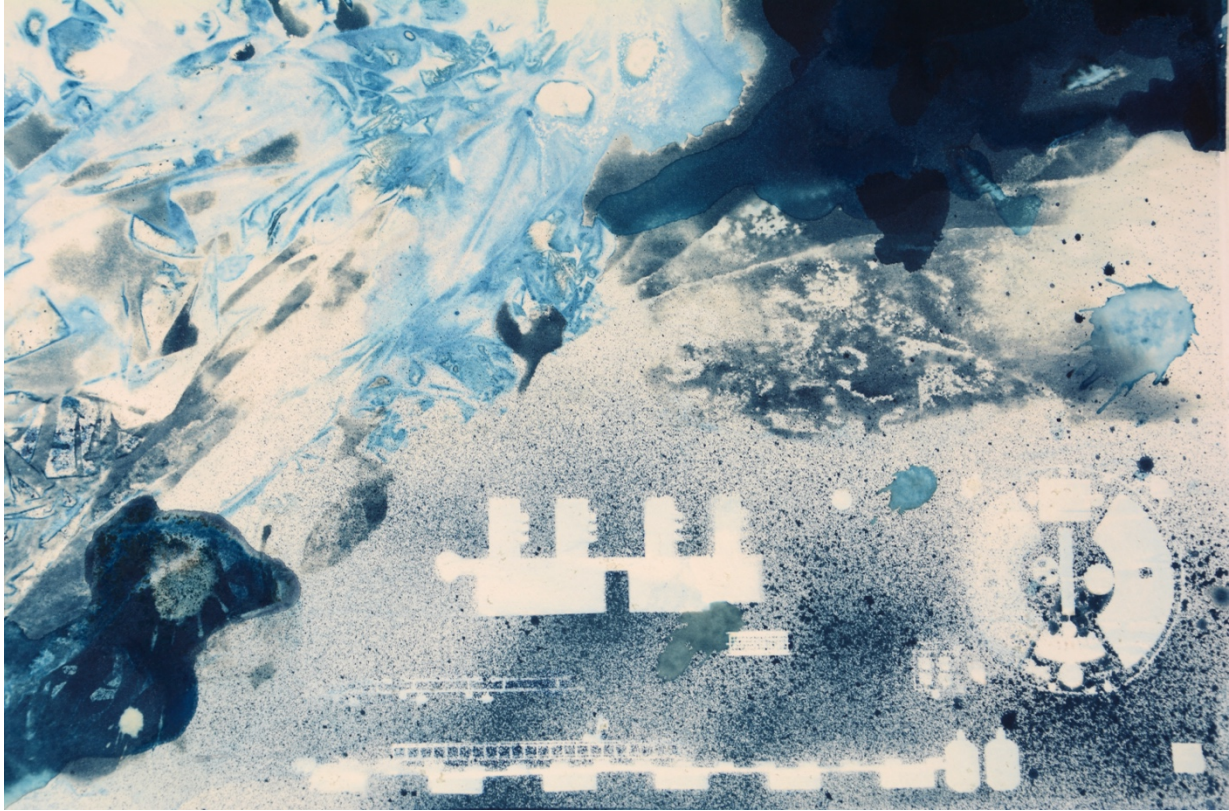
Svea Josephy. 2025. Arctic Imaginary with satellite station. 580mx500mm. cyanotype made with ice, salt, marine plastic, shells, seaweed, sand and laser cut models.



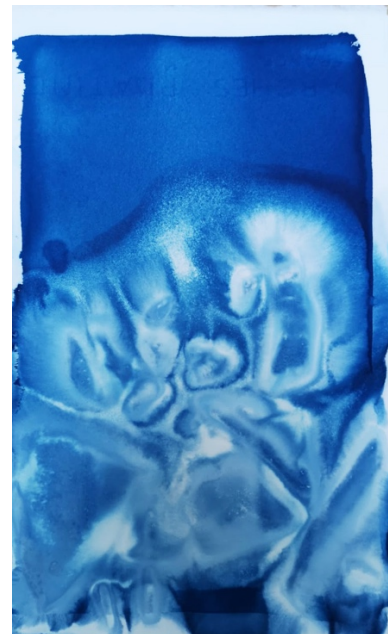
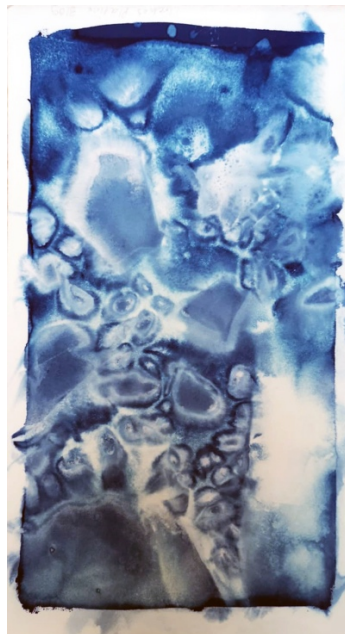
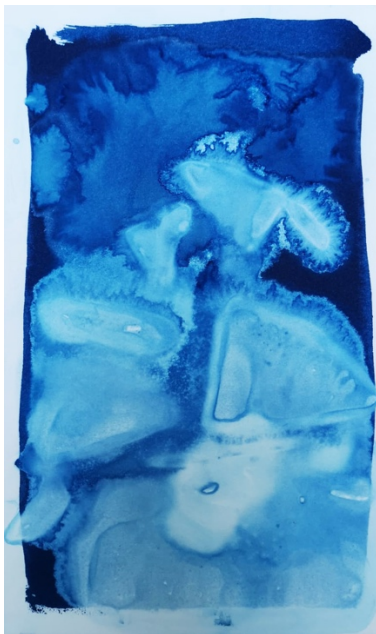
Svea Josephy. 2025. Arctic Imaginary with polar research station and astronomy. 580mx500mm. cyanotype made with ice, salt, marine plastic, seaweed, shells, sand and laser cut models.



Svea Josephy. 2025. Artic Imaginary with polar research station. 580mx500mm. cyanotype made with ice, salt, marine plastic, shells, seaweed, sand and laser cut models.



Svea Josephy. 2025. Detail of Artic Imaginary with polar research station and astronomy. 580mx500mm. cyanotype made with ice, salt, seaweed, marine plastic, shells, sand and laser cut models.

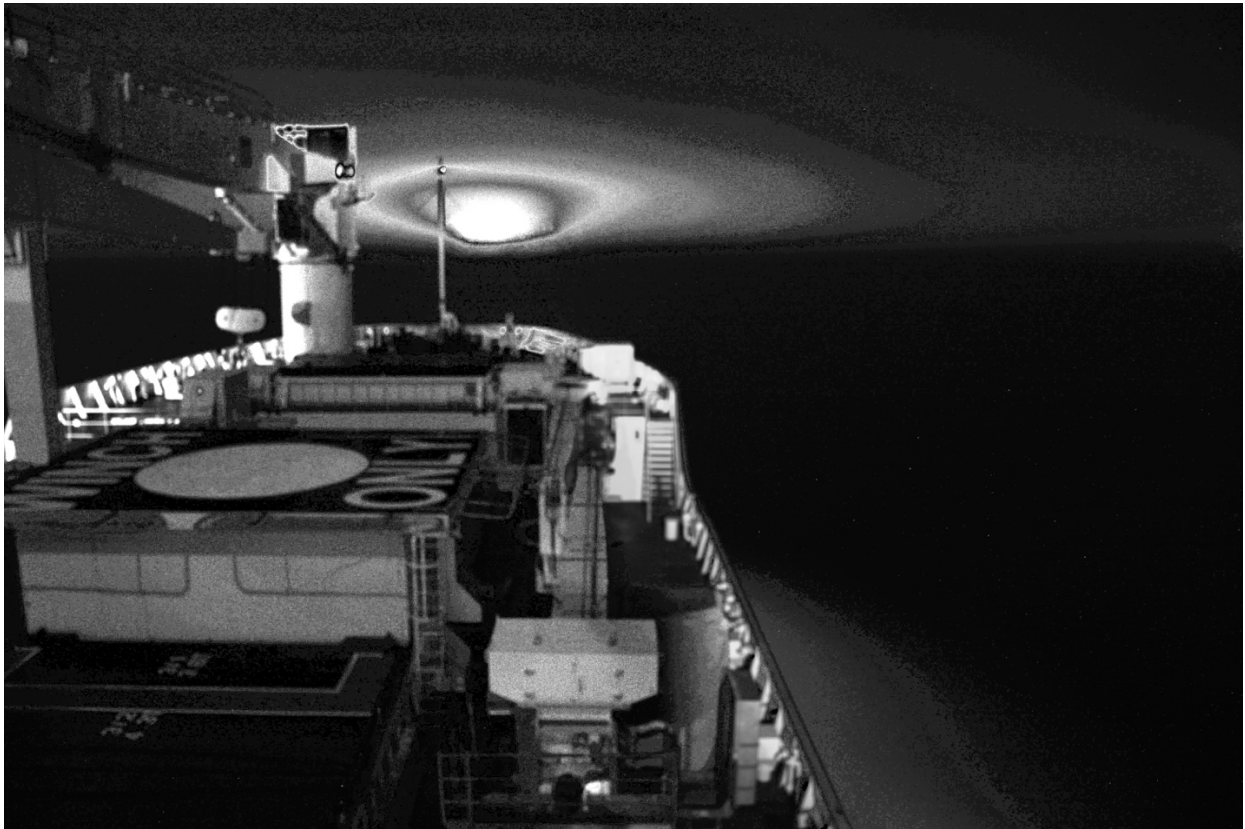


Melting ice cyanotype experiments.

Artic/a Imaginary Project



I am privileged in that the University of Cape Town, where I am employed in the department of Fine Art, also has an Oceanography department. We also have access to polar research through the Polar Engineering Research Group (PERG) and the Marine and Antarctic Research for Innovation and Sustainability (MARiS) interdisciplinary centre and access to the research vessel the SA Agulhas 2.



Through the university I took part in research and teaching expeditions *Seamester* on the SA Agulhas 2 Polar research vessel, in 2019 and 2023. On these voyages I made work and taught art to young

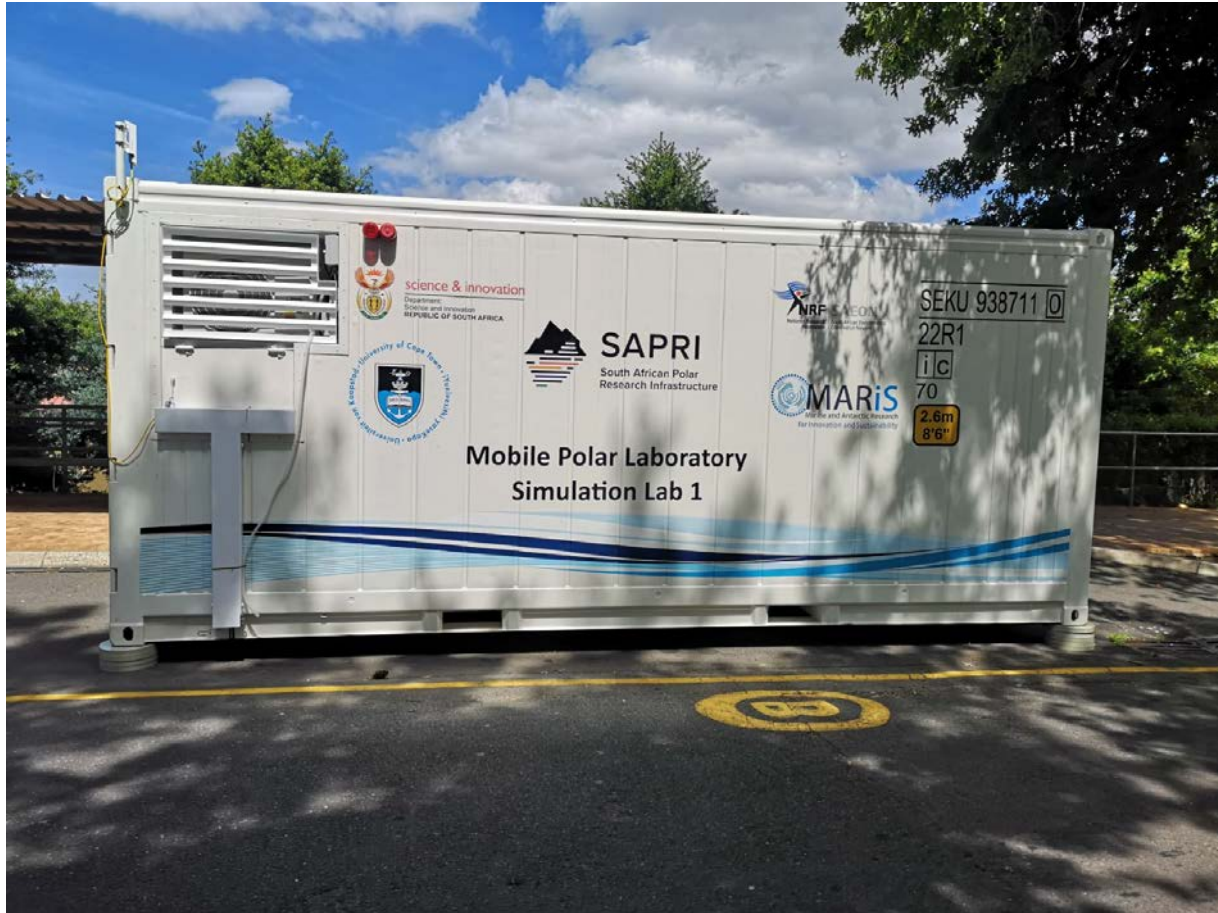
scientists. Above is *The longest Night* made on the winter solstice over an 8-hour exposure, with the camera cable tied to the ship.



My days onboard were filled with lectures on oceanography, marine plastic, seal and dolphin dissections, CTD drops, bongo nets, bio plankton, weather readings, astronomical observations and a whole world of oceanographic research of which I had previously only been peripherally aware. It was an utterly life changing experience and it signaled a shift in my work, from sustainable photographic practice on land, to thinking about how one might do this at sea. A student and I began to make cyanotypes on board, proving this could be done at sea.



In the Sustainable Photography Project at UCT we have already done extensive research into practices such as darkroom water recycling, composting of photographic prints and film, evaporation of photo chemicals, using plant developers, recycling photographic paper and Xray film. After my first voyage I began to experiment with seaweed developers and seaweed phytograms (see above).



The Mobile Polar Laboratory at the University of Cape Town, The SA Agulhas 2 polar research vessel and the class of Seamester 2023 on the helideck of the ship



My interest in sustainable photography and the ocean and polar regions came together after these trips. I began to make caynotypes of the melting ice and a way of visualizing it and representing the precarity of the environment.