

ANTARCTICA TWO VISIONS

SETH RESNICK
JOHN PAUL CAPONIGRO



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John Paul Caponigro

John Paul dynamically combines his background in painting with traditional and alternative photographic processes using state-of-the-art digital technology. His life's work is both a call to connection with nature and a call for conscientious creative interaction in our environment during a time of rapid change. His art has been exhibited internationally and purchased by numerous private and public collections including Princeton University, the Estée Lauder collection, and the Smithsonian. Respected as an authority on creativity and fine art digital printing, he is a highly sought after speaker, lecturing extensively at conferences, universities, and museums, in venues as diverse as MIT, Photoshop World, Google and TEDx. He leads workshops globally. John Paul's work has been published widely in numerous periodicals and books including Art News and The Ansel Adams Guide. A contributing editor for Digital Photo Pro and a columnist for the Huffington Post, he is the author of Adobe Photoshop Master Class and the DVD series R/Evolution. John Paul is a member of the Photoshop Hall of Fame, one of Canon's Explorers of Light, an Epson Stylus Pro, and an X-Rite Coloratti. His clients include Adobe, Apple, Canon, Epson, Kodak, and Sony.

Learn more by visiting johnpaulcaponigro.com
Learn more about his Antarctica project [here](#).



Seth Resnick

Chosen as one of the 30 most influential photographers of the decade by Photo District News Magazine, Seth Resnick is one of North America's most prolific corporate, editorial and stock photographers. Seth is greatly in demand for his beautiful graphic images in both natural and created light. Resnick has been published in the world's most prestigious magazines. His credits include over 2500 publications worldwide and his clients constitute a virtual list of Corporate America. He is co-founder of D-65, an organization teaching digital workflow workshops, webinars, one-on-one training, tech support, and consulting for photographers, studios, agencies, and corporate art departments. Seth is also a partner in Pixel Genius and a member of the prestigious X-rite Colorati program as well as The Ilford Masters Program, and Alpha/Beta and feature consultant for Adobe Photoshop and Lightroom.

Learn more by visiting sethresnick.com and D65.com

Sharing Antarctica

Leading workshops together, we've made six voyages to Antarctica in 2005, 2007, 2009, 2011, 2013, 2014 – and we plan to return many more times. Many people have asked us why we would want to return to Antarctica again. Our answer is simple. We've been enchanted by Antarctica – in so many ways. We're not the only ones who have been enchanted by Antarctica. It's common to hear the saying, "You go to Antarctica as a tourist and return as its ambassador." That's certainly been our experience.

Constantly changing Antarctica has many moods. Every one of our voyages has had a different character. There's always something new to experience in this other-worldly land. Antarctica's unfailing capacity to surprise is one key ingredient to its ability to captivate.

We've been fortunate to travel with many other talented photographers, who in sharing their images have offered us the opportunity to see many more aspects of Antarctica in many more ways. The variety of these diverse responses to the same place are just as surprising as the place itself. We've grown artistically from learning to see through each other's eyes.

That's what this ebook is about. By sharing our two very different responses to Antarctica we hope to share a little bit of that immense inspiration with you. Perhaps you too will become an ambassador for Antarctica.

Please feel free to share this ebook with your friends.

[Find out about our next adventure here.](#)

JOHN PAUL CAPONIGRO



Crystal Sound, Antarctica, 2014



Antarctic Ocean, 2005



Torgersen Island, Antarctica, 2013



Paradise Bay, Antarctica, 2007



Wedell Sea, Antarctica, 2007



Cuerville, Antarctica, 2013



Lemaire Channel, Antarctica, 2014



Errera Channel, Antarctica, 2014



Neumayer Channel, Antarctica, 2014



Paradise Bay, Antarctica, 2011



Neko Harbor, Antarctica, 2014



Antarctic Circle, 2007



Antarctic Ocean, 2005

John Paul Caponigro's Antarctica

Antarctica changed me. They say you go as a tourist and return as an ambassador. That's certainly been my experience. I've been absolutely captivated by Antarctica. Antarctica is a remote region of overwhelming grandeur and stunning beauty. It has global significance geophysically and biologically. It is a climate indicator and regulator affecting weather and ocean currents. The highest, driest, windiest, coldest, most isolated continent contains 90% of the world's iceberg mass and 68% of the world's fresh water. This crystal desert contains the lowest biotic diversity inland and some of the richest oceanic biotic diversity. Only recently discovered in the last century, Antarctica has never had an indigenous culture and will remain an international territory devoted to science until at least 2048 providing an example for all global cooperative efforts.

Strange things happen in this other-worldly region of our planet. Antarctica is the only continent that is completely surrounded by an unimpeded current giving rise to the roughest seas in the world. From the southern pole, which experiences a six month period of daylight in summer and a six month period of sunlight in winter, you can point in any direction and call it north. The Dry Valleys have not had precipitation in over 2 million years. Lake Vostok, buried under 11,000 feet of ice, is the size of North America's Lake Huron. The weight of the up to 15,700 feet thick ice sheet depresses the continental crust by more than half a mile. The largest recorded iceberg, B15 (183 by 23 miles, or 11,000 square miles, larger than Jamaica) broke off the Ross Ice Shelf in 2000 – and more than a decade later parts of it had still not melted.

Antarctica seems so far away and remote, but this magical land affects our weather and our tideline. I've never been to a place that so clearly demonstrates how deeply connected everything and everyone is on this tiny blue marble floating through space that we call earth. You can't go to Antarctica and return unchanged.

Antarctica changed my photography. After my first voyage to Antarctica I was surprised to step off the boat with a finished body of work, which

contained a majority of images that were directly representational with very little alteration. Because I'm best known for producing highly altered photographs, to many this may seem like a reversal of my previous practices. In fact, what was reversed was the balance of practices; more unaltered than altered images were produced. I have always presented minimally altered photographs and highly altered photographs together to clarify the nature of photography itself as well as our uses and expectations of it. This time, I decided to present them not together in the same body of work but apart as separate bodies of work. Antarctica was the first (and so far only) time that I have produced dual bodies of work that run in parallel with one another; one minimally altered (like the ones in this ebook) and one highly altered. This shift has been in response to many factors, including my desire to continually challenge myself artistically, but primarily to satisfy my desire to make effective conscientious contributions to culture by intensifying the use of my work for environmental advocacy.

To date I've made six voyages to Antarctica in 2005, 2007, 2009, 2011, 2013, and 2014. Every voyage has had a markedly different character. Our 2005 voyage was brilliant. The air was filled with pure, clear color. We had endless amounts of sunshine. We were amazed by sunsets that lasted hours. The sun never truly seemed to set, even among the magnificent high spires of the La Mer Channel.

Our 2007 voyage was moody. We hardly saw the sun amid rain, snow, ice, and fog. On one occasion the winds were so strong they created whirlwinds on the surface of the ocean and blew waterfalls back up the mountainsides. We were astonished by an ever-changing parade of ice sculptures emerging out of these heavy atmospheres, never more so than when we sailed into Plenneau Bay otherwise known as The Iceberg Graveyard.

Our 2009 voyage was ethereal. A high transparent veil of clouds diffused the light for days making our nightless days below the Antarctic Circle

even more dreamlike. We were lucky enough to be able to sail into the narrow channel that separates the high glacier walls of the Gullet on a crystal clear day. Blindingly white, it was as if clouds descended from the heavens to touch the ocean and froze.

Our 2011 voyage was raw. A rough passage was followed by ragged weather, with winds that blew us off our first landing, fog that shrouded our night-long push through an icy channel, snow that veiled the mountain tops, and clouds that descended on us calming long enough to create a mirror-like surface for us to glide through the icebergs that had calved off the high glaciers surrounding us on all sides above Paradise Bay.

Our 2013 voyage was animated. While the Antarctic continent is permeated with a vast silence, our adventure at its edges was anything but quiet. I had been looking for a different quality of light and weather that characterized this voyage (they hadn't been the same on any two voyages) and looking up, as we were tossing in front of a couple of magnificent ice arches off Cuverville, I realized what was unique about this voyage was the wind. It shaped both the water and the sky. It added a unique rhythm and cadence to each day.

Our 2014 voyage was varied. Our flight to King George Island allowed us to avoid the Drake Passage. We experienced a little bit of everything – sun, overcast, rain, sleet, snow, fog, wind. Fog hid the ice-locked entrance to The Gullet as we zodiaced through quickly opening and closing channels between sea ice in the morning and lifted by mid-day to giving us stunning 360 degree views as we walked on the ice. For the first time I have visited Antarctica, I wasn't surprised by a different quality of light but rather by how different the quality of light can be from moment to moment. Antarctica is constantly changing.

There is a profound sense of privilege that comes from being in the presence of such rare beauty, at once timeless and ephemeral. It touches you deeply. Witness to the extraordinary, you leave changed – for the better. It's a blessing born of grace and giving birth to more grace. It's as if you've been given a gift and you feel compelled to keep giving it.

SETH RESNICK



Gerlache Straits, Antarctica, 2014



Pleneau Bay, Antarctica, 2014



Scotia Sea, Antarctica, 2007



Cierva Cove, Antarctica, 2013



Paradise Cove, Antarctica, 2011



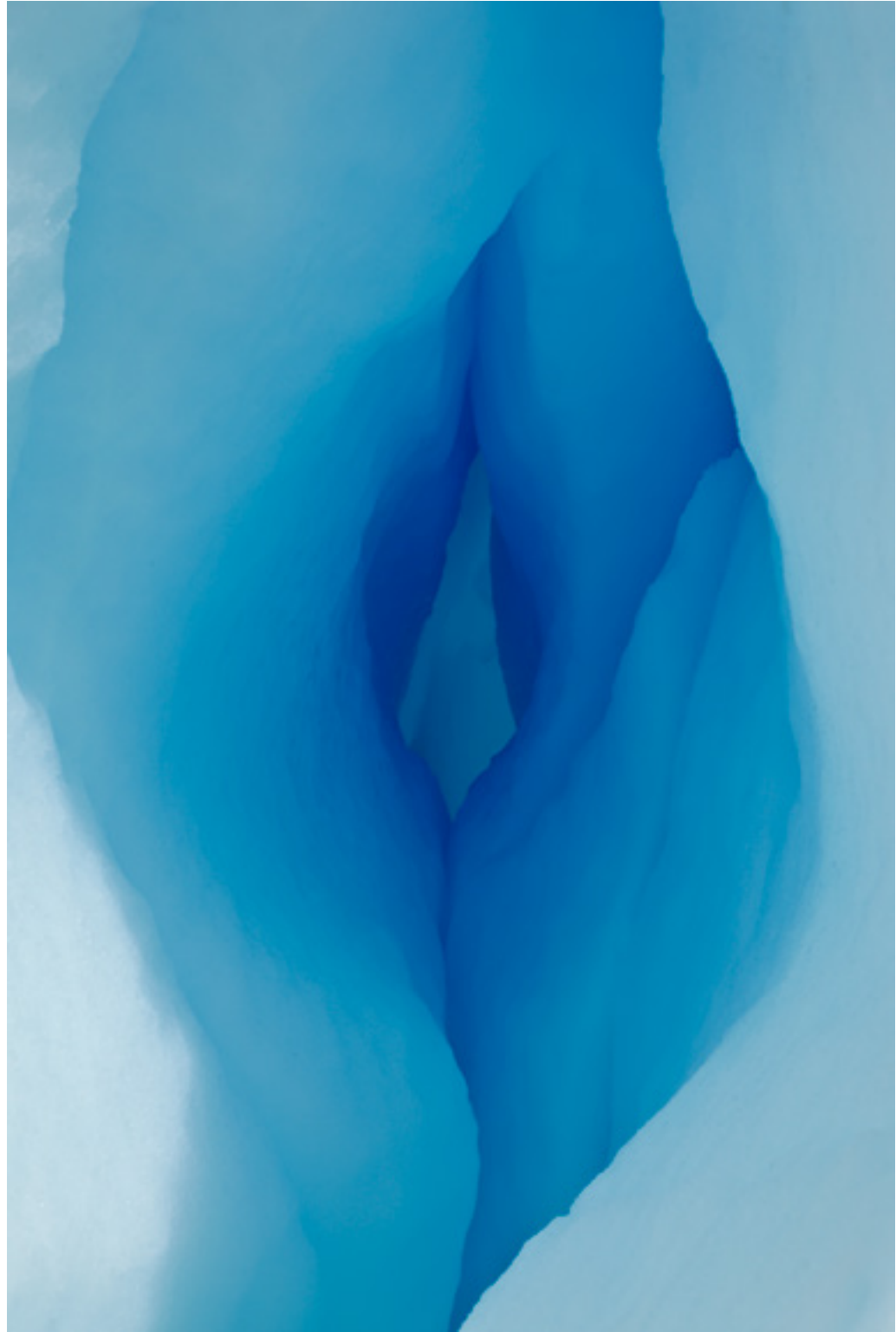
Neko Harbor, Antarctica, 2013



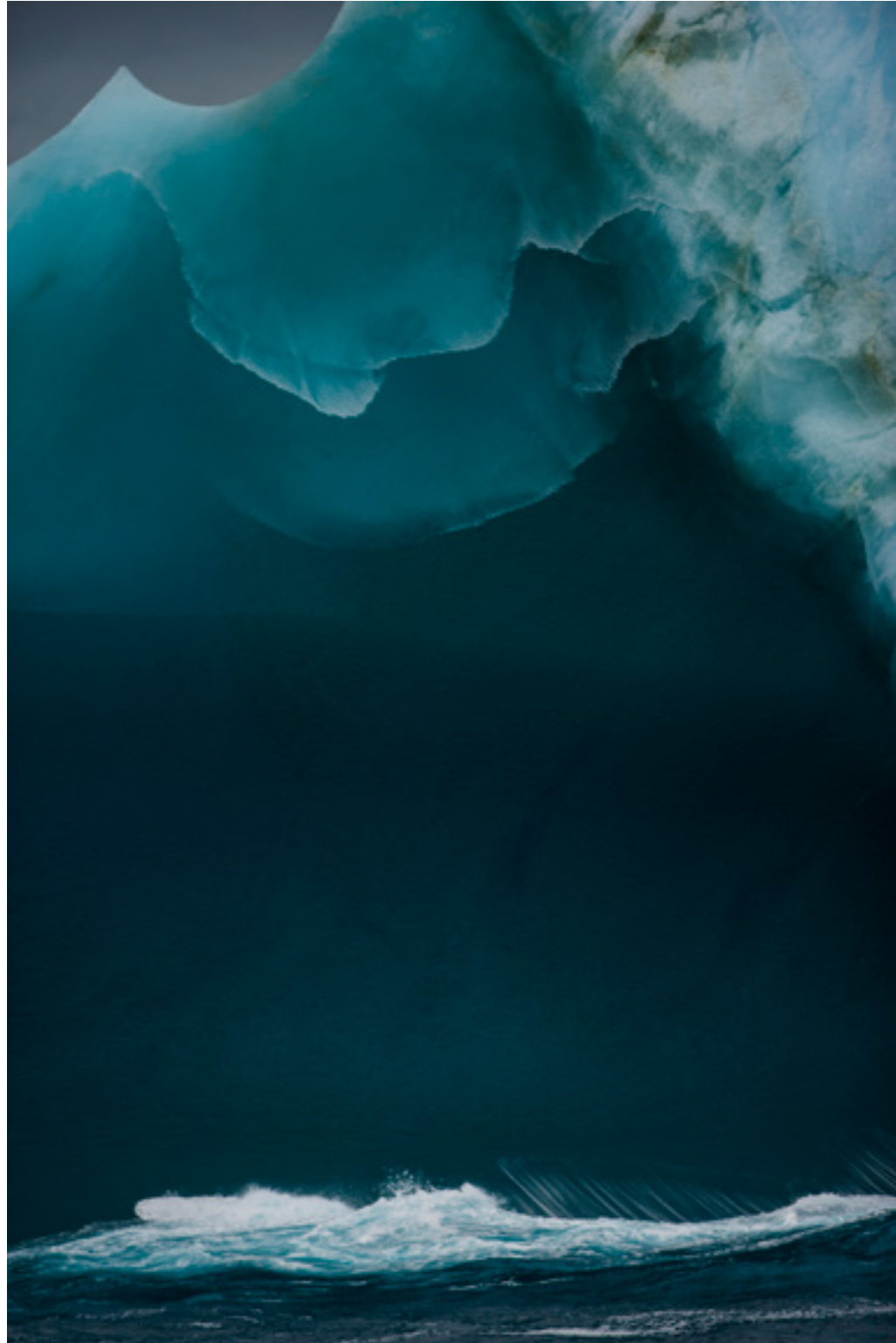
Cuverville Island, Antarctica, 2013



Pleneau Bay, Antarctica, 2007



Danko Island, Antarctica, 2011



Scotia Sea, Antarctica, 2007



Petermann Island, Antarctica, 2011



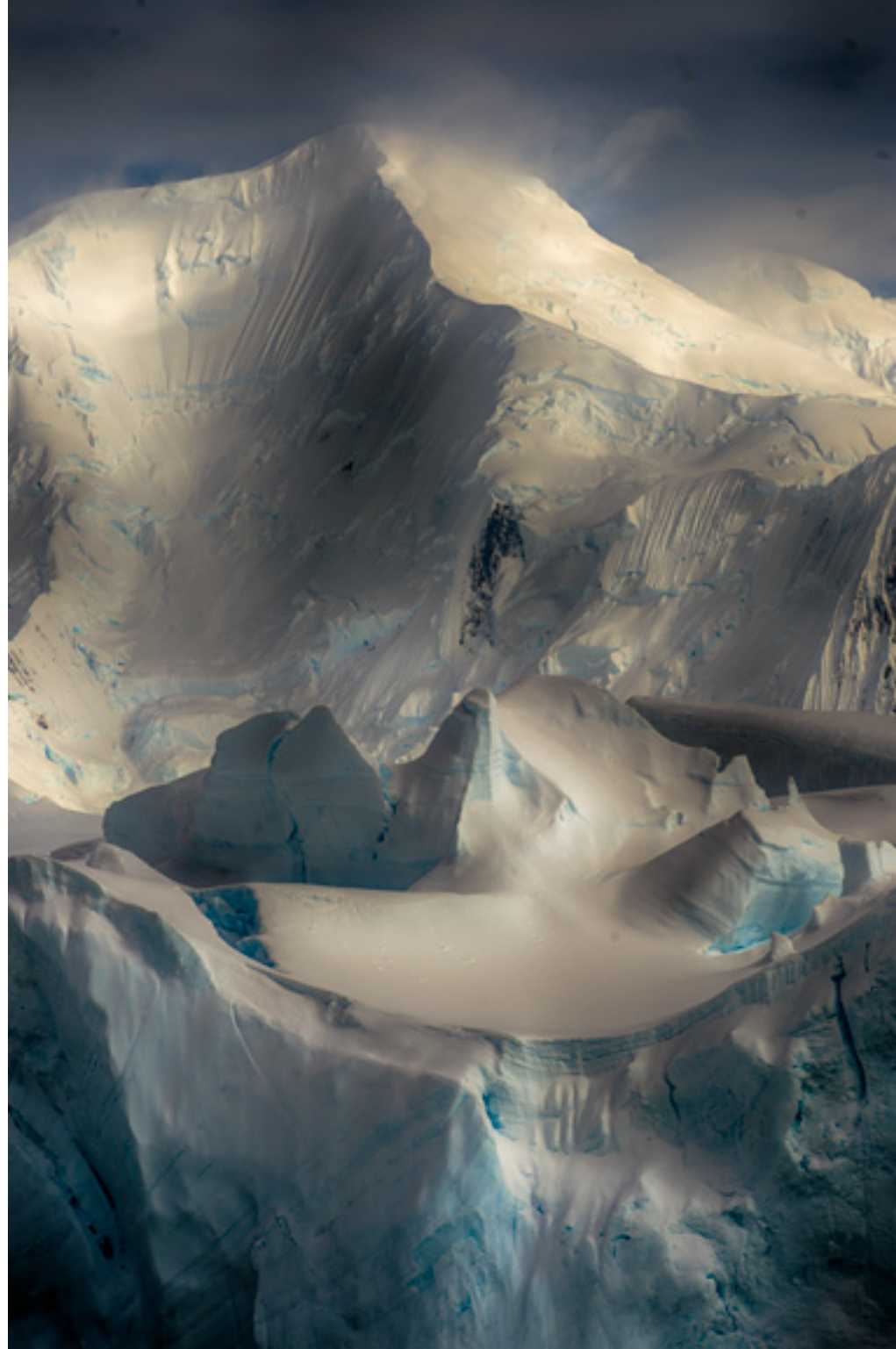
Pleneau Bay, Antarctica, 2014



Dank Island, Antarctica, 2013



Drygalskifjord, Antarctica, 2007



The Gullet, Antarctica, 2014

Seth Resnick's Antarctica

Color is my passion but my muse is Ice and I am cryophilic. "Cryo" means "ice" or "cold". "Phlic" means "love", hence Cryophilic. I have been to both the Arctic and Antarctic 8 times and I continue to go back. John Paul Caponigro and I have a company called Digital Photo Destinations and we lead photo workshops not tours to exotic places in the world. Antarctica is one of those places that I never get tired of photographing. Ironically a photographer who is very familiar with my color work once asked how come I love going to a place that is white if I love color? Antarctica is filled with color and the polar regions offer complex beauty in massive, ancient chunks of ice.

My fascination of ice evolved from a desire to go to Antarctica. I have always wanted to go to Antarctica. Almost 90% of the Earth's fresh-water is held in the Antarctic ice sheet. Never have I seen a place that looks so much like a different planet than Antarctica. The continent is expansive and remote and so far removed from any environment I have ever witnessed. Antarctica is a continent that humbles man. It is a separate world yet it is responsible for the very world we know.

I am not surprised by my fascination with Antarctica. I have three clear favorite places and they are all similar and all deserts. Antarctica, The Atacama Desert and Namibia. For me it is all about the patterns of waves from water, ice and sand I am intrigued and passionate about the wave patterns that form in ice creating blazing color and texture and have since found those same patterns not only in the coldest places on earth but also ironically in some of the warmest. The deserts of the world have similar patterns and textures in the sand as the polar regions have in the ice.

This past year we flew to Antarctica but previously we have always gone by boat. Leaving Ushuaia, Argentina by boat I read "Ushuaia end of the World beginning of everything". I have traveled around the world but never in my life have I truly felt like I ventured to a different planet until the moment I left on my first trip to Antarctica. We headed

South towards the Drake Passage in a Russian research vessel which was a spy ship prior to the cold war. The Drake Passage is known as the roughest body of water in the world and was so rough that the continent of Antarctica was not discovered for a long time because explorers just could not get across it. The Drake Passage has an average wind speed of 44 km/hr. and easterly flow of ocean water that puts 8 times the entire volume of the Gulf Stream through the passage each day. The Drake Passage is the definition of rough seas. On our first voyage we encountered 60 mph winds and enormous waves "Drake Shake", pitching a total of 53.6 degrees for three solid days and nights. This was akin to leaving the atmosphere in a spaceship. We were heading to the "planet" of Antarctica.

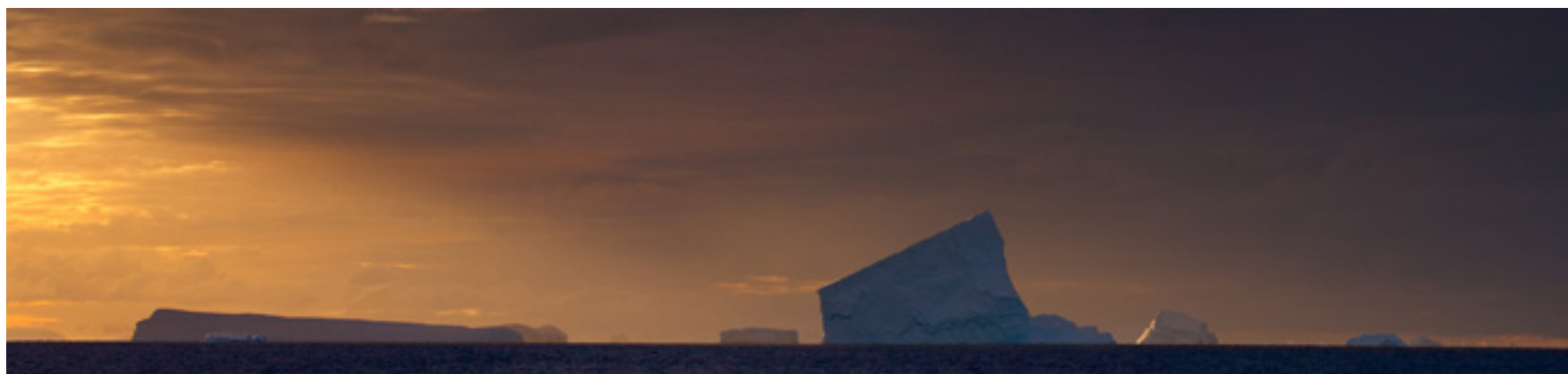
The ocean around Antarctica runs completely around Earth in one direction (to the east). This current is called the West Wind Drift and moves the ocean from west to east around Antarctica. This mixes the southern ends of the Atlantic, Pacific and Indian Oceans and creating The Antarctic Convergence. This point in the ocean water is a major barrier to life forms that are not adapted to freezing temperatures including photographers. The Convergence occurs in the ocean surrounding Antarctica and is where very cold (low salinity) Antarctic water, flowing away from the continent and constantly cooled by the ice on the continent, meets with the southernmost parts of the Pacific, Atlantic, and Indian Oceans. The Antarctic water is denser, because it is so cold, and sinks, creeping north across the ocean bottoms. South of this convergence not only is the ocean water colder but the air is distinctly colder and drier than north of the convergence.

Everything south of the Convergence can be called Antarctica and no poetry could begin to describe the beauty of Antarctica. We were there during the Antarctic Summer. The colors, texture and the physical geometry are beyond anything your imagination could dream up. Clear pollution free light and a Kodachrome sunset lasting for 22 hours. This southern cap of our planet contains 70% of the freshwater and 90%

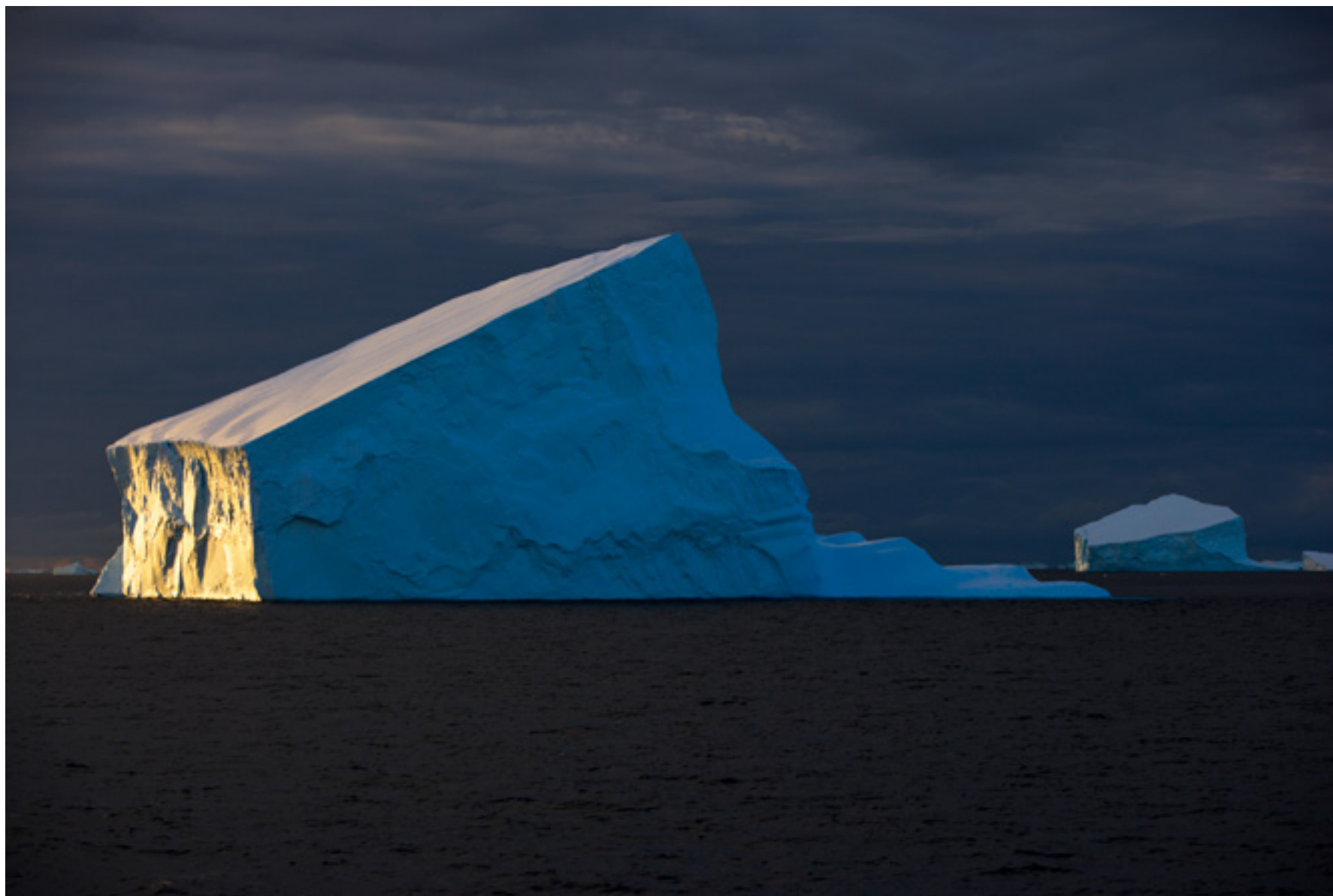
of the ice on Earth. This white continent is the home of the most violent weather on Earth and is the driest, highest, windiest, and coldest of all the continents. There are no hotels or regular air service to Antarctica. There is no personal contact with the outside world, no email, no phone any hotels. Antarctica is the only place on earth, which never experienced human evolution. From the Himalayas to the Sahara, humans have adapted and lived but never in Antarctica. Temperatures of -50 degrees in combination with winds that can reach over 125 MPH, are non survivable to anyone without high-tech protection. This photographic dreamland has also become a perfect testing ground for digital equipment and helped me formulate some tips for those who want to shoot in cold winter climates.

My images are a journey into the personal space of my subject. I believe that photography is not just a record of a physical presence but a documentation of the encounter between me and the energy of my subject. I want my viewers to see my photographs as an opportunity to consider the larger, unseen realities that contribute to the energy and uniqueness of my subjects. In formal terms, my work is an exploration of a packed frame typically filled with layers in the form of light, texture and color. I am extremely interested in the energy that exists between the frame.

Shared Experiences / Shared Visions



John Paul Caponigro
Bransfield Straits, Antarctica, 2005



Seth Resnick
Bransfield Straits, Antarctica, 2005



John Paul Caponigro
Detaile Island, Antarctica, 2014



Seth Resnick
Detaile Island, Antarctica, 2014



John Paul Caponigro
Pleneau Bay, Antarctica, 2014



Seth Resnick
Pleneau Bay, Antarctica, 2014



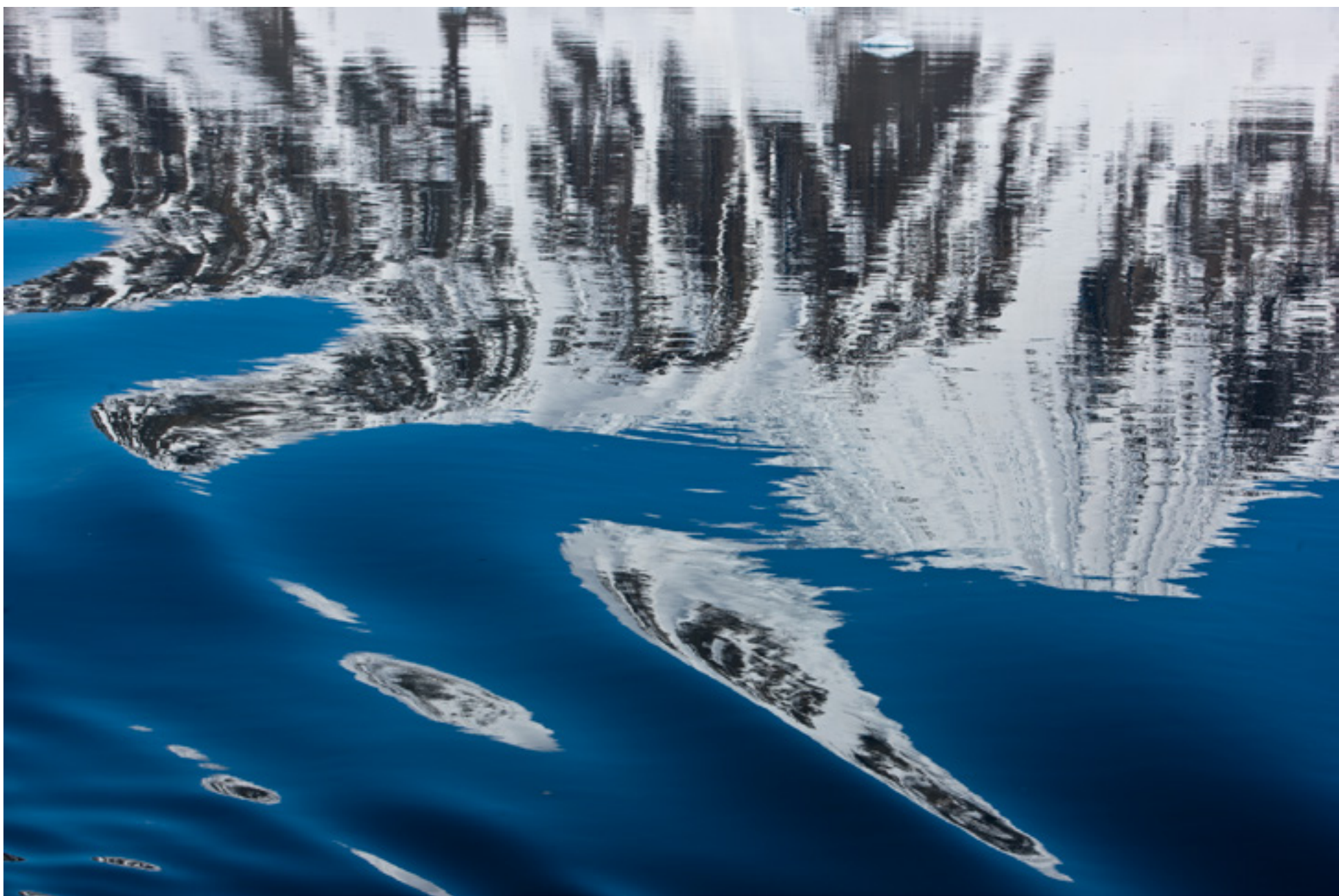
John Paul Caponigro
Pleneau Bay, Antarctica, 2007



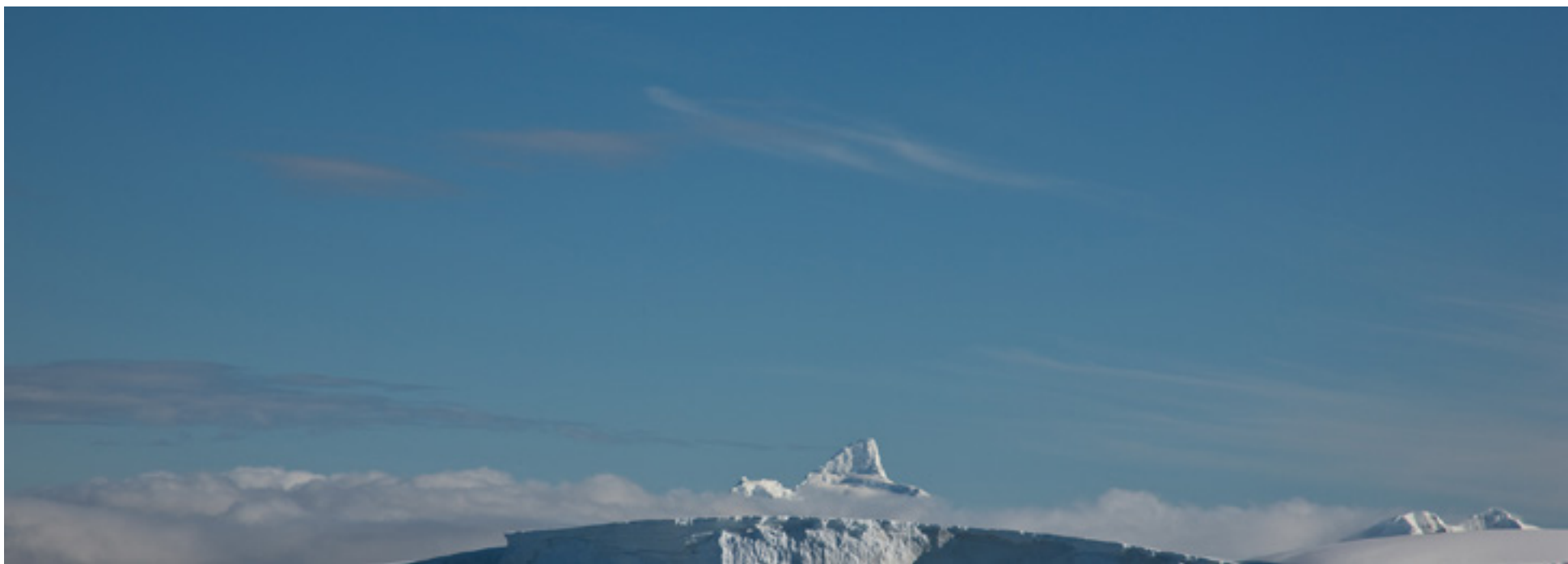
Seth Resnick
Pleneau Bay, Antarctica, 2007



John Paul Caponigro
The Gullet, Antarctica, 2009



Seth Resnick
The Gullet, Antarctica, 2009



John Paul Caponigro
Fish Islands, Antarctica, 2009



Seth Resnick
Fish Islands, Antarctica, 2009



John Paul Caponigro
Neumayer Channel, Antarctica, 2009



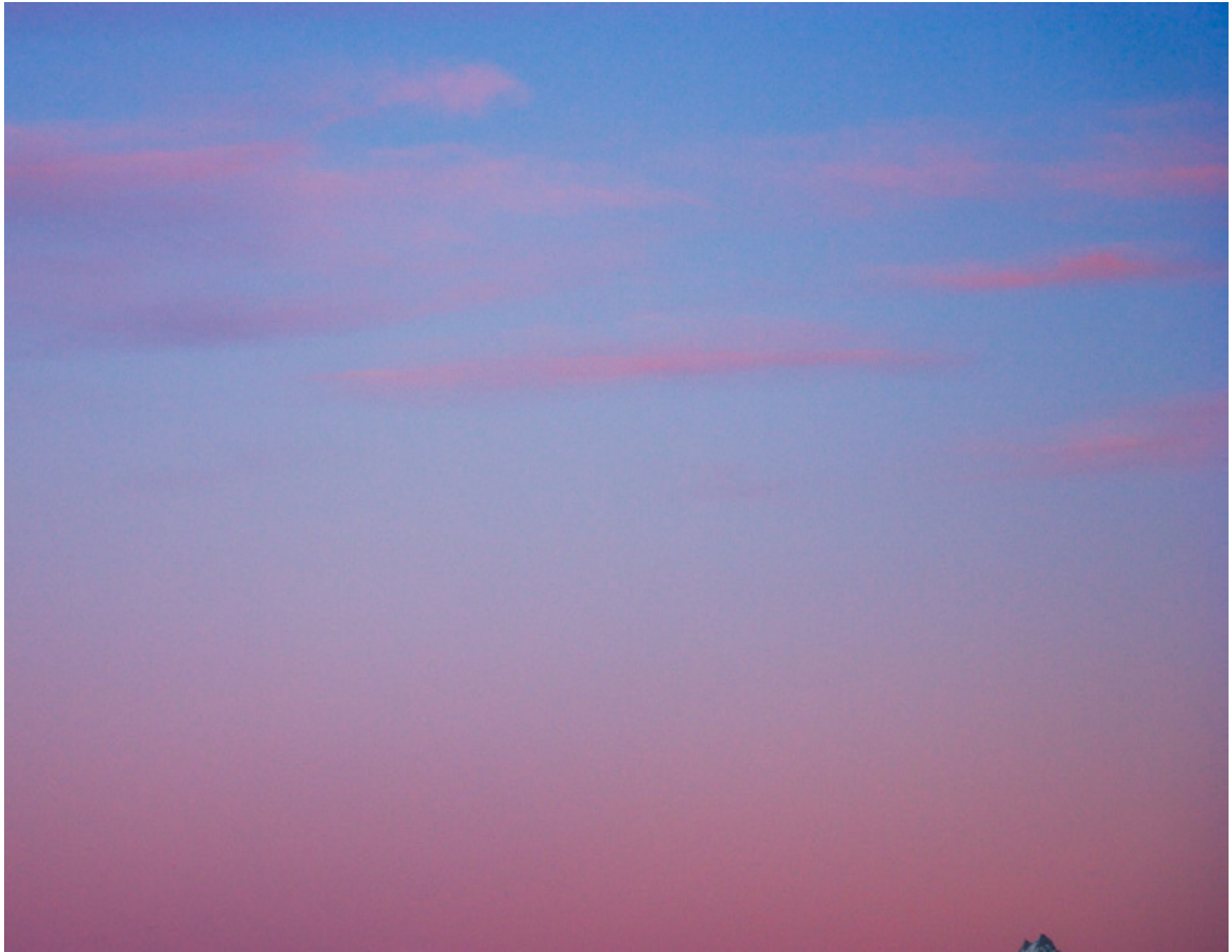
Seth Resnick
Torgersen Island, Antarctica, 2013



John Paul Caponigro
South Shetlands, Antarctica, 2005



Seth Resnick
South Shetlands, Antarctica, 2005



John Paul Caponigro
Errera Channel, Antarctica, 2005



Seth Resnick
Errera Channel, Antarctica, 2005

Shared Experiences / Shared Visions

John Paul Caponigro

It was December 2005. We had just made the long crossing of the Drake Passage to Antarctica. On the horizon were enormous icebergs. It was our first view of big ice.

We all rushed to the deck and began to photograph. I found myself standing shoulder-to-shoulder with Seth Resnick. He was using a long 300mm lens. I was using a wide 28mm lens. We both looked at each other and then looked again. Our approach was so different we were astonished. "Let me see your camera!" we both said simultaneously, and quickly traded. We laughed out loud. With one quick glance, we realized we were seeing in entirely different ways.

It was February 2007. We found ourselves in the very same situation. Again, we had crossed the Drake Passage to Antarctica. Again, there was big ice. Again, we hurried to the deck. Only this time, Seth appeared with a wide 14mm lens and I showed up with a long 100-400mm lens. We grinned big grins. We had influenced each other.

It was January 2009. Once more, we had crossed the Drake Passage to Antarctica. Once more there was big ice. Once more we raced to the deck. This time we both carried two cameras, one with a wide-angle lens and the other with a telephoto lens. We smiled and nodded knowingly at one another. As a result of sharing the same experiences and the results we produced from them, we had learned to be more versatile and see in more varied ways.

I recommend you seek out opportunities to walk with someone and photograph together. You'll see a different way of looking at the world through another person's eyes. You'll be able to compare and contrast your visions. When you make images that are the same, you'll learn that some results are driven by convention and circumstance.

Use this as a prompt to try different approaches. When you make images that are different, you'll find a deeper understanding of what's unique about your vision.

Cultivate this. You can make this shared experience even more valuable by talking together throughout this process, sharing your observations of scenes/subjects, moves you make, and results. The clarity gained by doing this will accelerate your growth.

Sharing experiences with other visual artists can be extremely stimulating and rewarding. The resulting growth comes in unexpected ways at unexpected moments. In situations like these, I've come to expect the unexpected. Especially with Seth!

Seth Resnick

One of my most educational experiences in Antarctica was shooting side-by-side next to JP (John Paul Caponigro). We are cruising along and the captain announces that there is an interesting iceberg coming up on the port side. Instantly, the photographers are armed and ready and lined up along the rail for the assault. This kind of shooting can be aggravating or it can be a most enjoyable experience, depending on how you handle it.

I am about 4 inches from JP on one side and Jeff Schewe on the other. I look out at this iceberg and instantly tell myself that the only image that will work is with a 300mm and a 2x converter. JP whips out his 28mm and I stop and think, "Huh?" No way can you shoot this blip on the horizon with a 28mm. In fact, I wish I had my 800mm. We both have the same reaction.

"What are you seeing?" We instinctively trade cameras and we both burst out into laughter. JP is shooting this horizontal line with a little blip (and it is amazing) and I am isolating just the side of this iceberg with great light. Side-by-side with 4 inches between us and you would never know we were even on the same boat.

This experience repeated itself multiple times on all three of our trips. Here I am with my 300, and JP is next to me with a 28mm, and we are shooting the same thing. The biggest irony was several times I would think about how JP would shoot and I would show up on deck with a 14mm and JP would show up with a 300mm. We had such an influence on each other and to this day, every time I pull out my wide-angle lens, I think about JP.

Some photographers are intimidated by walking or shooting with another photographer. Get over your insecurity and learn to grow from those opportunities. I have travelled and shot with the likes of John Paul Caponigro, Jay Maisel, Arthur Meyerson, and Eric Meola. It is always humbling, but we all learn from each other, and in the end it is an enriching and totally enjoyable experience and I simply crave more and more.

As visual artists, we all see the world differently. Sharing those experiences can be truly educational and enlightening.

Digital Photo Destinations

Life Changing Experiences

Find out about our next Antarctica voyage [here](#).

Sign up for alerts on new adventures [here](#).

Digital Photo Destinations (Seth Resnick and John Paul Caponigro) create awesome photography adventures. Our adventures are not only photo tours that get you to the best places at the best times; they're not only workshops that teach you new skills (exposure, composition, storytelling, processing, and more); they're not only a developing community of individuals with shared passions – our repeat customers continually raise the bar for themselves and the people they travel with; when you put them all together, they become life-changing experiences.

We help people find and develop their authentic visual voices. We can help you too. We ask two essential questions, “What’s your story?” and “How will you tell it?” Whatever your answer is, you’re sure to return from our adventures with lots of new stories.

