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**Artwork Proposal for
Resonances IV on NaturArchy
Joint Research Center (JRC), Ispra, Italy**

rev. November 15, 2022

OBJECTIVE

To research how climate change affects natural disasters.

To create an artwork based upon the increasing affects of climate change on natural disasters. I am interested in how climate change is intensifying the natural forces of nature that can fuel storm surges, droughts, fires, and land erosion/collapse, and the affect that has upon human experience.

I would like to connect with soil scientists and water scientists, specifically those that have working knowledge of the land in Antarctica, Arctic and Alps regions and to visit at least one of these sites for documentation.

[I also wonder how research of other planets and the cosmos helps us understand where the earth is headed with increased human intervention.]

DESCRIPTION OF ARTWORK

The actual artwork will be determined and developed after a site has or sites have been determined in consultation with JRC experts.

The work will be interpretive, inspired by a direct, personal response to a site or sites. I never start a project assuming an outcome. I find my direction from the site itself and through the re-experiencing of the fieldwork in the studio.

See *Appendix A* for examples of previous artwork created using similar research methodology.

Proposed materials might include, but are not limited to:

- Resin coated paper
- Shellac ink
- Soils or earth matter collected from local sites
- Lead sheet
- Fiberglass resin
- Sonic sampling
- Video sampling

PROCESS

Growing up as a Native American (of the *Lakota* and *Ojibwe Nations*) in the wilderness of Alaska, I understand the intrinsic connections between Native Ways of Knowing and how our origin stories can ground us in place. I understand how connection to place influences our human experience.

In consultation with experts at the JRC in Ispra, I would like to work with earth and water scientists to help guide me towards fragile environments where natural disaster events are occurring at alarming rates, specifically the Antarctic, Arctic, and Alps regions.

This research will provide a roadmap for me to visit actual sites to influence my work—to directly experience these environments and conditions firsthand—to find a personal connection.

My process begins by first visiting the environment to conduct fieldwork, collect material samples, collect documentation of the site, and spend time in that environment. To identify markers, features, and event that trigger a personal response.

During the fieldwork, it's important to work with local experts that can allow for an opportunity to share and learn from each other. This collaboration can provide the opportunity to learn about the local stories connected with the land, to further amplify the experience of place and help guide the process.

The collected source materials will be shipped back to my New York studio they will be re-experienced and developed into a final work. The fieldwork documentation, together with the source materials, provide the framework for creating the final artwork.

FIELDWORK

I am interested in researching environments that appear untouched by human intervention. Similarly, I am interested in looking at industrial sites to get a sense of how humans have intervened with the local environment.

Fieldwork will be conducted for the following:

- Get to know the place, spend time immersed in environment;
- Document the sites;
- Collect source material that will be physically included in the artwork;
- Take lead imprints from geological or organic events found within the environment at specific sites.

My fieldwork methodology includes sketching, rigorous digital photography, and video capture. Notes are often taken to include various sensory perceptions such as light, fragrances, and atmosphere—the physical experiences of being in a particular place.

During this time I will conduct research within the local environments to collect soil and organic samples. Materials such as soil, sand, barks, grasses, and leaves (pending U.S. Customs regulations) will be considered.

PROPOSED TIMELINE

The timeline will be finalized in conversation with the project curator.

Consult with scientists at the JRC in Ispra to Identify locations in Namibia	Spring 2023
Secure permits to collect soil or earthen samples for USA import	Spring 2023
Ship samples back to USA	Spring 2023
Fabrication of artwork	Spring – September 2023
Preparation of artwork	TBD
Crating	TBD
Shipping	TBD
Installation	TBD

PROJECT BUDGET

Residency (10 days)	
Artists Fee	4,500 €
Flight	1,000 €
Per Diem (total)	1,000 €
Accommodation	1,000 €
TOTAL RESIDENCY COST	7,500 €
Production	
Artist Fee	4,500 €
Accommodation + Per Diem (total)	2,000 €
Materials (lead, glass, patina, paper, ink, acrylic, etc.)	5,000 €
Flights	1,000 €
Studio Rent	5,000 €
Assistant Fee	4,000 €

TOTAL PRODUCTION COST	21,500 €
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APPENDIX A

Portfolio of Artworks



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The Remains of Winter (Historic Chapel)
2022
Site-specific installation of sheet lead over black locust tree, and sonic component
Photo by Jason Mandella

ON VIEW NOW:

[*Athena LaTocha: The Remains of Winter*](#)

The Green-Wood Cemetery, Brooklyn, New York

October 01, 2022 - December 23, 2022

Athena LaTocha has embraced geological materials from mesas, wetlands and bluffs in her large-scale works. Now, she's exploring what's underfoot in New York City. – [The New York Times](#)

Acclaimed artist Athena LaTocha's large-scale installation explores the history of Green-Wood's landscape as one of continuous movement and alteration, and invites us to consider the ways we might mourn and memorialize these shifts and changes.

On view in the Historic Chapel and outdoors on Battle Hill, LaTocha's distinctive sculptures are made from trees that once grew at Green-Wood and have been cloaked in sheets of lead. The work embraces the distinctive character of Green-Wood's landscape and the roles that both human and natural forces have played in its transformation.

The Remains of Winter is made possible by a grant from The National Endowment for the Arts.



Murderers Creek
2018-19
Ink and earth on paper, steel, lead, wood
84 x 84 x 39 inches
Photo by Kyle Knodell

Private Collection



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Murderers Creek (detail)
2018-19
Ink and earth on paper, steel, lead, wood
84 x 84 x 39 inches
Photo by Kyle Knodell



Bulbancha (Green Silence)
2019
Shellac ink, Mississippi River mud, Spanish moss on paper
132 x 204 inches
Installation view: *Land Akin*, Smack Mellon, Brooklyn, New York
Photo by Etienne Frossard



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Bulbancha (Green Silence)
2019
Ink, Mississippi River mud, Spanish moss on paper
132 x 204 inches
Photo by Eric Waters



Bulbancha (Green Silence) (detail of Mississippi River mud)
2019
Shellac ink, Mississippi River mud, Spanish moss on paper
132 x 204 inches
Photo by Eric Waters



17th Century
2021
Shellac ink on paper, and lead, steel
59.25 x 93.25 x 5.5 inches (overall)
Photo by Etienne Frossard

Private collection



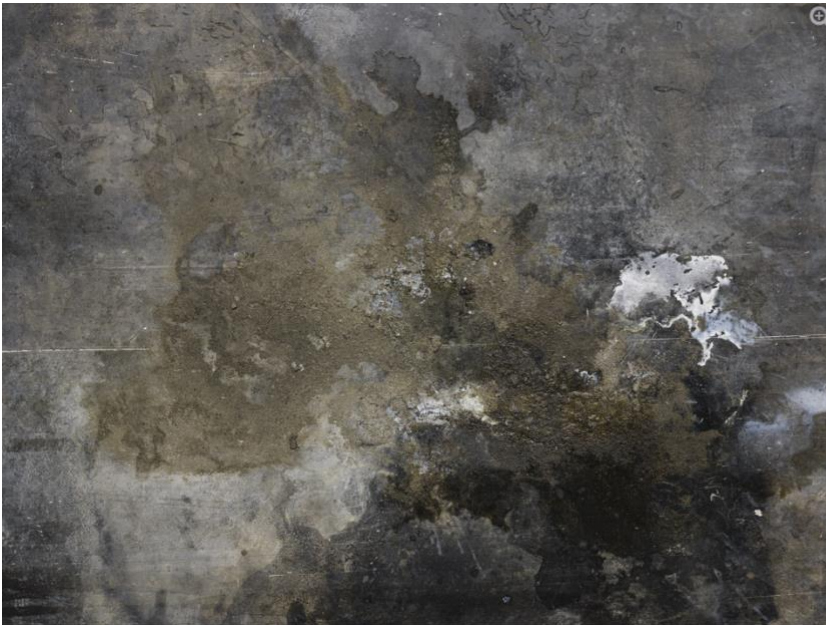
It Came From the North (angle)
2021
Shellac ink, earth from the Green-Wood Cemetery,
New York City demolition debris, glass microbeads
from the NYC DOT on paper, and lead
112 1/2 x 222 x 6 inches
Photo by Jason Mandella

Installation view: Greater New York 2021, MoMA PS1,
Queens, New York.



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In the Wake of . . .
2021
Sumi and shellac ink, earth from The Green-Wood Cemetery, demolition debris from downtown Brooklyn on paper, and lead, sound
198 x 652 x 7 inches
duration: 50 minutes
Installation view: BRIC House, Brooklyn, New York.
Image courtesy of BRIC. Photo by Sebastian Bach



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In the Wake of . . . (detail of demolition debris)
2021
Sumi and shellac ink, earth from The Green-Wood Cemetery, demolition debris from downtown Brooklyn on paper, and lead, sound
duration: 50 minutes
198 x 652 x 7 inches

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As Night Devours the World
2022
Shellac ink, silt from a Garrison stream, Hudson Highlands mica on paper, and lead, steel
65 1/4 x 73 x 4 3/4 inches
Photo by Jason Mandella



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The Discovery of Slowness
2022
Shellac ink, silt from a Garrison stream, Hudson Highlands mica on paper, and lead, steel
46 x 122 x 4 inches
Photo by Jason Mandella



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Of Mad and Willful Nature
2022
Shellac ink, Hudson Highlands mica on paper and lead, steel
50 x 73 1/2 x 3 inches
Photo by Jason Mandella