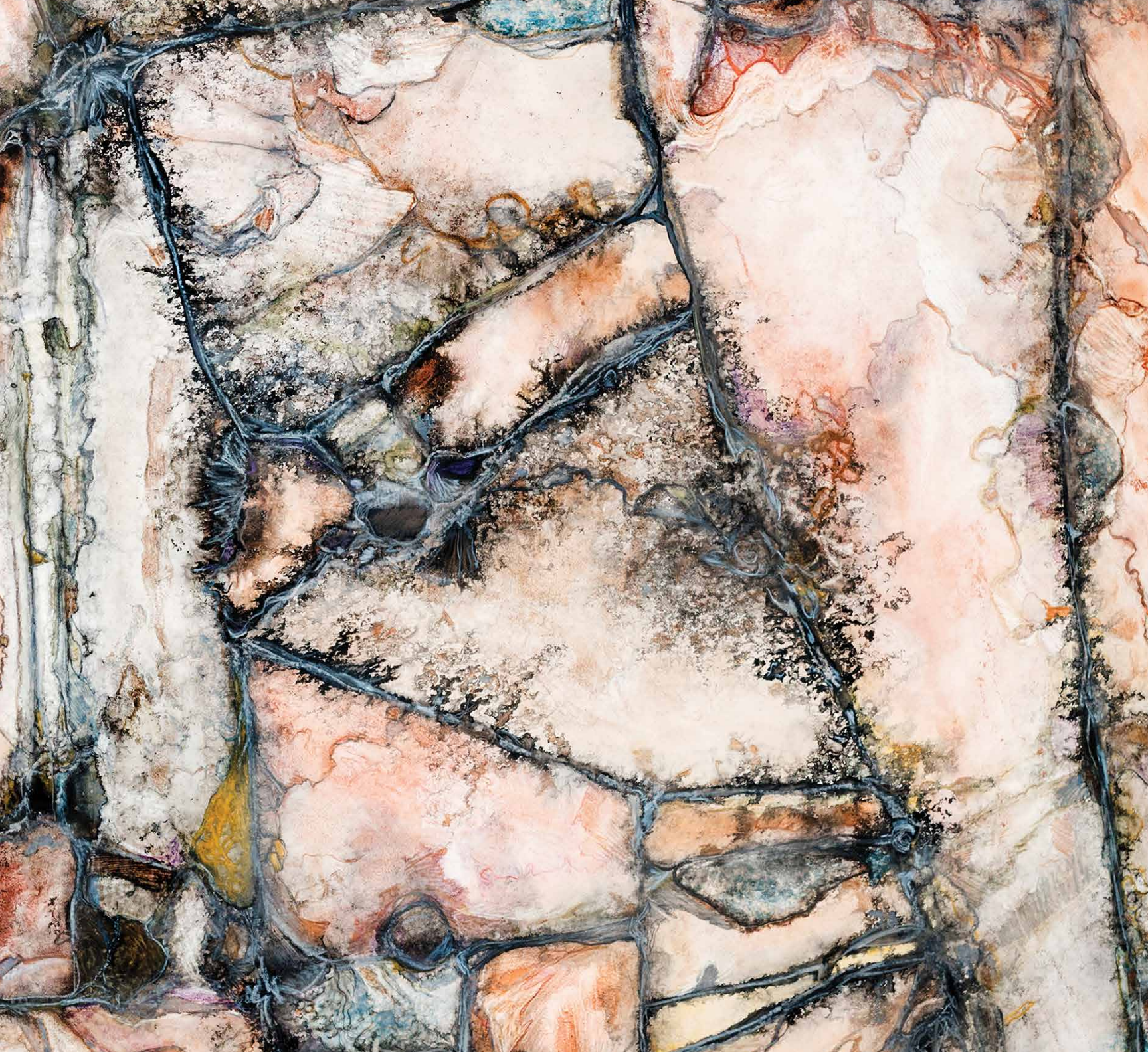


# Satellite and Sediment







Sara Schneckloth  
Barry Nemett  
Cynthia Lin  
Beatrice Modisett  
Athena LaTocha

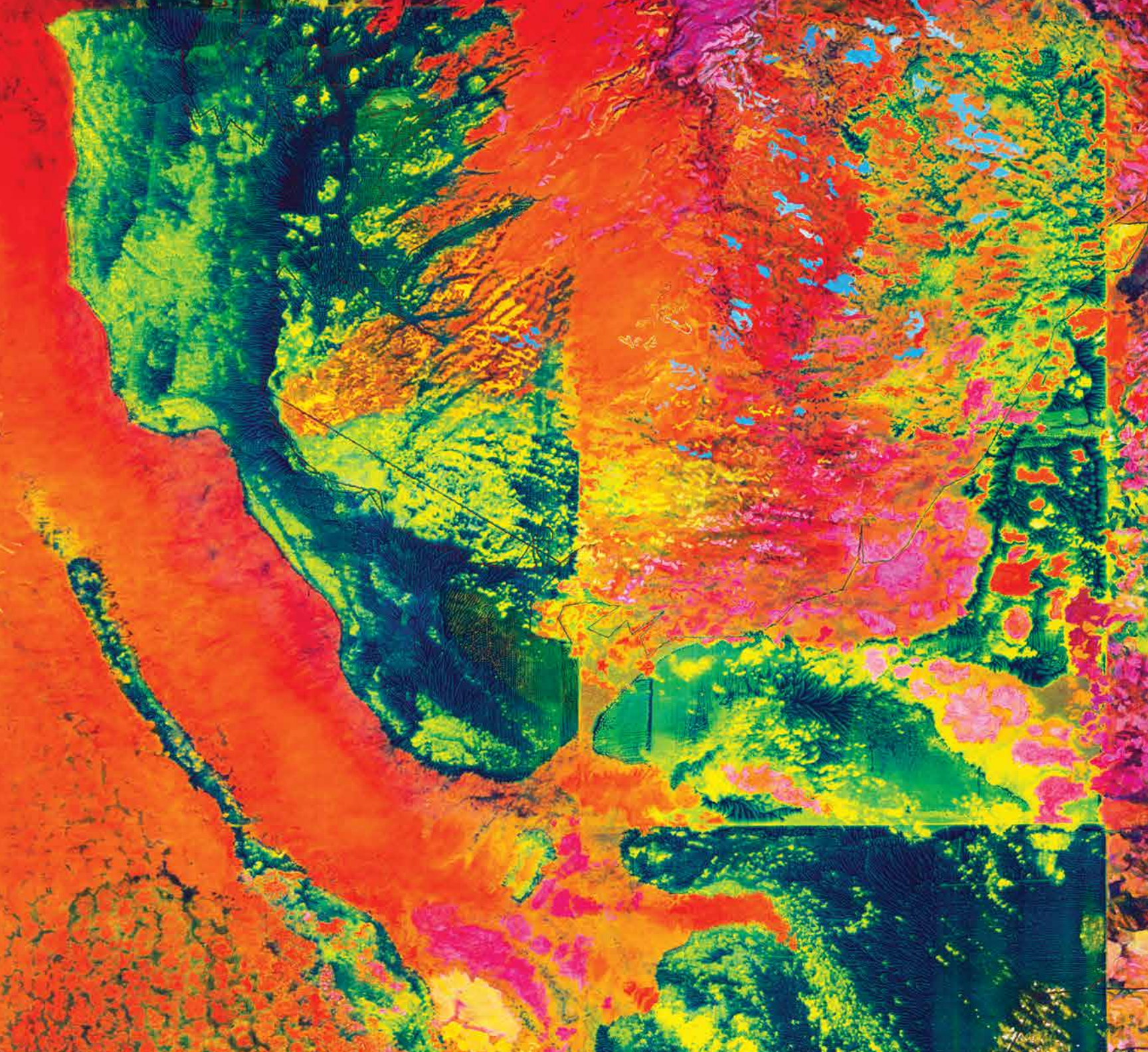
# Satellite and Sediment

Curated by Laini Nemett

January 3rd - March 10th, 2023

Crowell and West Galleries  
Feigenbaum Center for Visual Arts  
Union College







***Satellite and Sediment*** features drawings and paintings by five contemporary artists working in response to the land. Manipulating satellite imagery, drone footage, collaged landscapes, and foraged materials, the artists mingle close observation and lived experience, body and nature, realism and abstraction. Collectively, their artworks depict human interventions that continue to transform the earth: hurricanes, blizzards, oil spills, property lines, unnatural forests.

**Cynthia Lin** reinterprets topographical details from NASA satellite imagery and magnified sections of skin with invented colors and unpredictable technical processes. Combining printmaking, scratch-board, solvent transfers, and oil on mylar, her large-scale works move from pores and hair follicles to lava flows and land boundaries. **Sara Schneckloth** forages natural material from New Mexico's San Juan Basin to create pigments for her mixed media drawings. Based on low altitude drone footage, her loosely-referential maps of the region's banded topography suggest geological formations and extensive resource extraction, as well as less-visible divisions between public and private lands.

**Beatrice Modisett** uses handmade charcoal and wood ash from her property in upstate New York in her monumental drawings of waves, wind, and extreme weather, suggesting a state between coalescing and collapse, forming and eroding. **Barry Nemett's** accordion books combine multiple locations and climates, weaving intricate thickets and tree bark with expansive landscapes of patchwork fields, karsts, and canyons across continents. **Athena LaTocha** works her ink and earth drawings in concert with the land, often beginning them on and with the ground itself, letting the atmosphere, rain, sand, and soil direct the piece.

In *Satellite and Sediment*, the artists ask us to question distinctions between human systems and natural systems, and to reexamine scale and agency. Is it the earth we are seeing or our own skin? Is it land-made or hand-made? Topographical skin maps are magnified, aerial maps and weather systems become human scale, and monumental landforms fit in your palm. Bringing us into their intimate conversations with nature, these five artists encourage us to look closely at our own relationships with the climate around us, the sky above, and the ground below.

-Laini Nemett, Curator, Associate Professor of Painting and Drawing, Union College

# Athena LaTocha

*Having grown up in Alaska, my understanding of the land was influenced by both the rugged monumentality of the terrain and the impact of the oil and gas industry upon the land. To this day, I feel a natural affinity for places and things that evoke those memories, such as the mountains and deserts of the southwest, and excavation sites and earthmoving equipment found in the industrial landscape.*

*I unfurl large rolls of paper on the floor and immerse myself in the painting, much like being in the landscape. Working from*

*the inside out, I disperse a palette of inks with water and industrial solvents, and use aggressive tools such as wire brushes, scrap metal, brick, and reclaimed tire shreds to push the ink around. When working from specific sites, I often incorporate locally-sourced materials such as earth, plant materials, and demolition sediment. Surrounded on all sides by the expanse of paper, I move through the work as if I am traversing the terrain.*



*Descent, 2019*  
Sumi and walnut ink on paper  
22 x 96 inches



*Thirteen Days, 2017-2019*  
Sumi and walnut ink, chamisa fibers and staining on paper  
44 x 120 inches  
Image courtesy of JDJ and Athena LaTocha. Photo by Kyle Knodell

**A**thena LaTocha (b. Anchorage, Alaska) is an artist whose massive works on paper explore the relationship between human-made and natural worlds, in the wake of Earthworks artists from the 1960s and 1970s. The artist incorporates materials such as ink, lead, earth and wood, while looking at correlations between mark-making and displacement of materials made by industrial equipment and natural events. Her works are inspired by her upbringing in the wilderness of Alaska. LaTocha's process is about being immersed in these environments, while responding to the storied and, at times, traumatic cultural histories that are rooted in place.

LaTocha is the recipient of artist grants, residencies and awards, among them the Rockefeller Brothers Fund Pocantico Art Prize and the National Endowment for the Arts in 2022, Eiteljorg Fellowship and NYSCA/NYFA Artist Fellowship in Painting in 2021, Joan Mitchell Foundation in 2019 and 2016, Wave Hill in 2018, and the Robert Rauschenberg Foundation in 2013. LaTocha received her Bachelor of Fine Arts degree from The School of the Art Institute of Chicago, and a Master of Fine Arts degree from Stony Brook University, New York. The artist divides her time between New York City and Peekskill, New York.

# Barry Nemett

*My work is about varied rhythms and beats scrolling from here to there. What I begin in Italy or Vietnam may end thousands of miles and sometimes years later with what I sketch in Schenectady or Baltimore.*

*Feelings, fictions, and observed facts layered with my short writings, play interconnected roles. These drawings are meant to create a single, believable place, often built out of many places.*

*There's an ongoing conversation or dance between the landscape and how I draw it, between polar parts of the drawing, between the drawing and me, between my initial idea and how it evolves. Reflecting life's additive weave and my love of the land, the images grow.*



*Boulders: Southwest to Southeast, 2019-2021  
Accordion book with graphite on paper  
6 x 36 inches*





*Songs Barking to the Sun*, 2016-2018  
Accordion book with graphite on paper  
11 x 162 inches

Barry Nemett has exhibited extensively in solo and group exhibitions in museums and galleries throughout the United States, China, Japan, Africa, France, and Italy. Select solo exhibits include the Guilin Museum of Art in China, Denise Bibro and Andre Zarre galleries in NYC, Chung-Cheng Museum in NY, and Bates College Museum of Art in Maine. His group shows include the National Academy Museum in NYC, Ethan Cohen Gallery in NYC, Baltimore Museum of Art, Aichi Prefectural Museum of Art in Japan, and Rochefort-en-Terre Museum of Art in France.

After receiving his MFA from Yale University, he taught for 50 years at Maryland Institute College of Art where he was Chair of MICA's Painting Department from 1990-2016. He has also taught at Princeton University, Chautauqua Institution, SACI in Florence, and ICA in Montecastello, Italy. Nemett has lectured throughout the U.S. and abroad, curated numerous gallery and museum shows, and has received painting grants and residencies in the United States, China, Japan, Africa, Italy, Spain, France, Scotland, and Ireland.

Nemett is a frequent contributor to print and online magazines, including *Hyperallergic*, *Brooklyn Rail*, *Art Critical*, *Painters on Paintings*, *Two Coats of Paint*, *BmoreArt*, *Baltimore Magazine*, and *Arts Magazine*. He's also written numerous exhibition catalog essays, authored the college textbook, *Images, Objects & Ideas* (McGraw-Hill Publishers), and the novel, *Crooked Tracks* (Barnhardt & Ashe Publishing Co.).

# Beatrice Modisett

*Feeding Sugar to the Stump* is a monumental and dusty work created using wood ash and handmade charcoal. It presents a spectrum of imagined futures based on memories of landscapes I have traversed. At this scale the drawing documents the potential, capabilities and limitations of my body as sweeping arches and vortexes reference land formations and storm patterns while indexing the reach of my arms.

The drawings from my *Raw From the Fall* series are pulled from a much larger and ongoing collection of drawings which I began in May 2020. These drawings are built from wood ash, handmade charcoal and pure pigments on grey toned paper and explore the tension between convergence and collapse. I consider this to be a hopeful space and look for instances of it in my individual internal landscape, the social-political landscape, and the broader non-human landscape. It is memories

of the latter that inform the imagery of the drawings. My interest in collapse and regrowth is further embraced through process and material. The drawings go through multiple iterations before the final image is formed resulting in a surface built from thousands of gestures of loss and repair. They consider the power and paradoxical hope of the wiped out, the smudged, the erased and rebuilt. I create the charcoal I use and the frames that house the works in the same fire pit deep in the woods of Summit, NY. I am interested in these seemingly destroyed charred remains serving as the impetus for new ideas, images and objects. This close collaboration with fire allows daily interaction with a force known for its ability to simultaneously destroy and nurture.

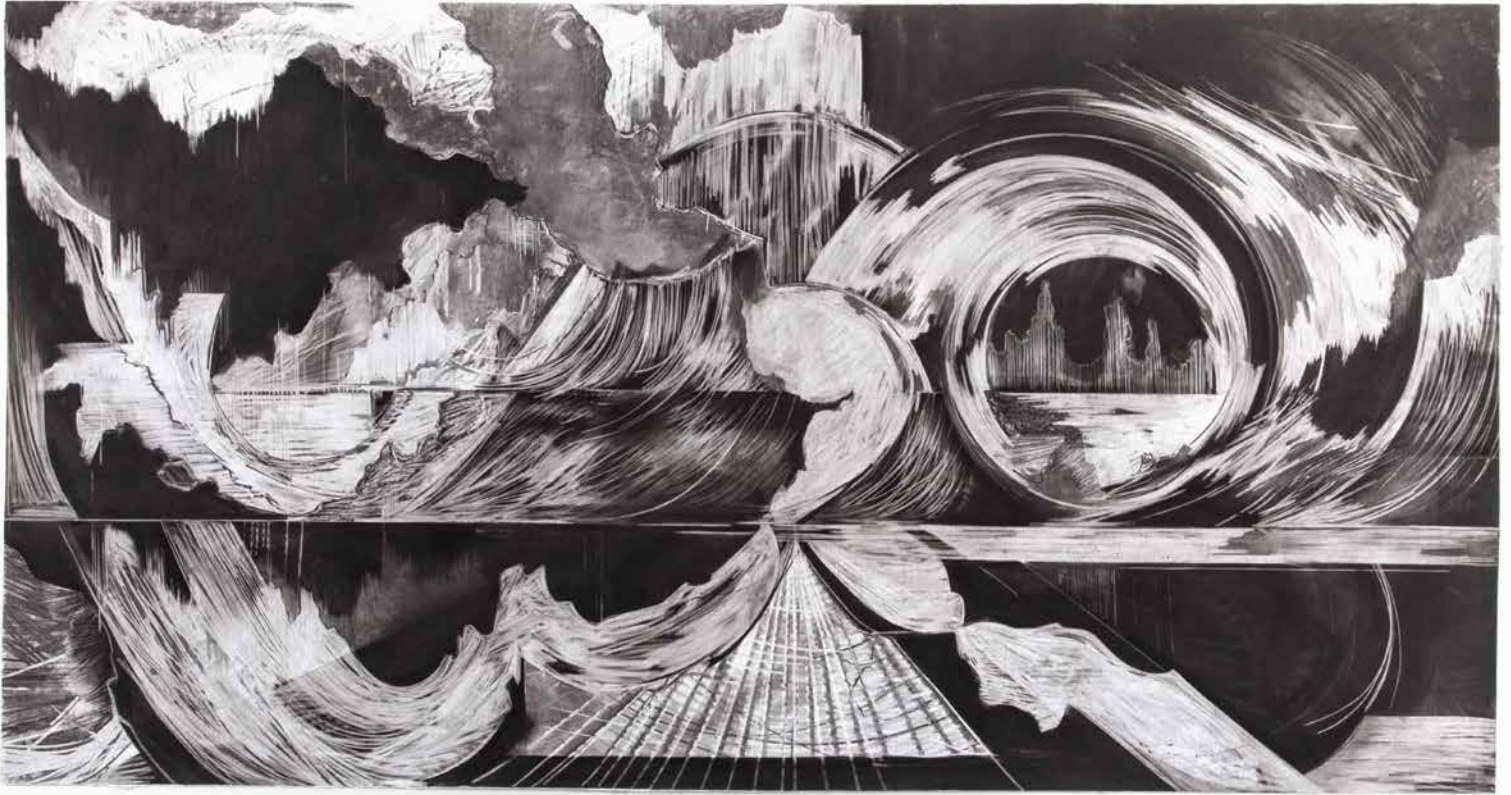


*Raw from the Fall*, 2022  
Handmade charcoal and wood ash on grey toned paper in hand  
charred artist built frame, 28 x 33.5 inches



*Raw from the Fall V*, 2022  
Handmade charcoal and wood ash on grey toned paper in hand  
charred artist built frame, 28 x 34 inches





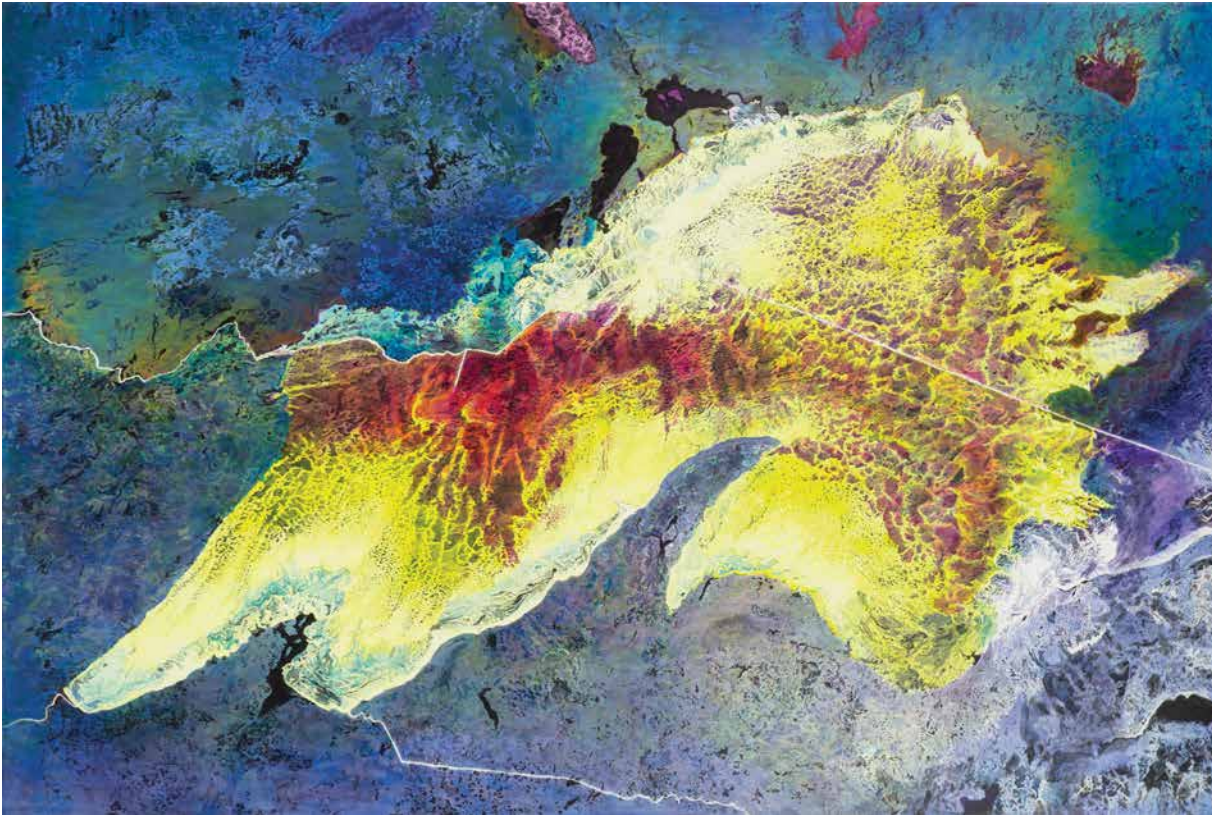
*Feeding Sugar to the Stump, 2020*  
Handmade charcoal and wood ash on Fabriano  
85 x 162 inches

Beatrice Modisett grew up moving back and forth between the imposing and structured architecture of Washington, DC and the powerful, rocky riptides and pummeling Nor'easters of a tiny island in New England. Early and even exposure to both of these disparate places continues to inform her research and work. Modisett earned her BFA in Painting and Drawing from Montserrat College of Art and her MFA in Painting and Printmaking from Virginia Commonwealth University. She has had solo and group exhibitions at Maier Museum of Art (Virginia); Queens Museum (Queens NY); Assembly Room (New York, NY); Eastern Connecticut State University (Willimantic, CT) and HallSpace (Dorchester, MA) among others. She has participated in residency programs including Wave Hill Winter Workspace (Bronx, NY); Palazzo Monti (Brescia, Italy); Hambidge Center (Rabun Gap, GA) among others. In 2020 she was nominated for a Rema Hort Mann Foundation Emerging Artist Grant and was named by Artsy's Alina Cohen as one of "11 Emerging Artists Redefining Abstract Painting". In 2022 she was featured in Maake Magazine Issue 14. Modisett lives and works in Ridgewood, Queens but delights in the fact that she feels equally at home in New York City as she does building a campfire and pitching a tent in the deep woods of upstate New York.

# Cynthia Lin

*Based on distinctive topographies, such as close-ups of skin or satellite images of national borders, blizzards, and space exploration, these paintings alternate between meticulous tracing and subjective color, as well as nuanced calligraphy and de-contextualized cropping. They entangle the factual, experiential and subconscious. Images of geographic locations loaded with controversial political associations are intensified*

*but also newly translated. Thus embracing the misinterpreted, enigmatic, and contradictory, the work reflects her experience as an Asian-American woman and immigrant seeking to newly construct an “in-between” space that accommodates irreconcilable aspects of our current circumstances. Driven by the experience of dislocation, the work alternatively pictures adaptation and relocation.*



*Lake Superior Blizzard, Ind, 2020*  
Acrylic on polyester  
48 x 72 inches





*VenusBhtOnth Sprng, 2019*  
Oil paint and acrylic on mylar  
55.5 x 64 inches

Cynthia Lin was born in Taiwan and grew up near Chicago, Illinois. She currently lives in Brooklyn and teaches at Purchase College, SUNY, as Associate Professor of Painting + Drawing. She has been a recipient of a John Simon Guggenheim Fellowship in 2006, Pollock-Krasner Foundation Grant in 2020, and a New York Foundation for the Arts Finalist in Printmaking/Drawing/Book Arts in 2014. Residency fellowships include MacDowell Colony, Yaddo, Marie Walsh Sharpe Art Foundation, Djerassi, Blue Mountain Center, Dora Maar House. Recent solo shows include Westchester Community College, College of William and Mary, and Drew University. Group exhibitions include Drawing Center, DeCordova Museum, Weatherspoon Art Museum, The National Academy of Design, Lehmann Maupin Gallery, Yossi Milo Gallery, Pierogi Gallery. Collections include Minneapolis Institute of Art and Dallas Museum of Art.

# Sara Schneckloth

The question of how drawing can embody human experience is central to my work. In and out of the studio, I am driven to explore the relationships between the bodily activity of drawing and our interpretation of organic systems and phenomena. My drawings originate from, and are profoundly influenced by, the physical spaces I inhabit during their making. I use materials – natural pigments, ink, charcoal, graphite, watercolor, wax – that can be layered and manipulated, with each mark echoing the surfaces and forms I have seen or touched.

*Embodying Place: Charting the Badlands* integrates drawing and aerial videography to create an immersive visual experience of material, landscape, and bodily space. Here, drawing is considered within the context of mapping landforms across periods of human activity, impact, and absence. Since 2014, I have made drawings describing the natural and built environments of rural New Mexico, focusing primarily on the badlands of the San Juan Basin. I use pigments collected in situ, compounds carefully gathered and ground from striated layers of silt, sand, and clay. Using earth pigment as a self-referential medium invites consideration of both the history and context of the materials embedded within the image as well as the terrain upon which one physically stands. I work with an aerial videographer to capture low-altitude drone footage of the badlands, both to further inform the drawings and to provide a parallel visual experience of place.

As environmental policy-making turns toward further leasing of New Mexico's public lands to mining and energy interests, there is an urgency to experience the landscape in a state less-touched by excavation and exploratory infrastructure, while also mapping the impacts of development. These drawings reference the history and physicality of arroyos and canyons, pipelines and fences, and the less-visible divisions between public, private, and tribal lands, charting an experience of this environment and our bodies' marks within it.



*Lands Divided II* (From *Charting the Badlands*), 2019  
Earth pigment, graphite, watercolor, wax, colored pencil  
53 x 35.25 inches





*Topography I, 2020*  
Earth pigment, ink, colored pencil on Yupo  
29.5 x 43 inches

Sara Schneckloth's expanded drawing practice centers on intersections of biology, geology, and architecture as understood through body, material, and mark. She has shown in over eighty exhibitions throughout the United States, South Africa, France, Norway, and the United Kingdom, has published numerous essays on drawing and embodiment, and runs collaborative drawing workshops at venues including the Metropolitan Museum of Art, the OXO Bargehouse, London, and at universities across the country. She is a professor in the School of Visual Art and Design at the University of South Carolina and co-curates the Seed Cultures Archive, a digital project in conversation with the Svalbard Global Seed Vault. She holds degrees from Northwestern University and the University of Wisconsin, and currently lives and works in Columbia, SC, and Regina, NM. Recently, she launched Drawing Canyon, Sage, and Sky, a summer residency and online workshop program for artists seeking to integrate field drawing and natural materials into their studio practices.









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opposite: detail, Athena LaTocha, *Thirteen Days*, 2017  
previous: *Satellite and Sediment*, Installation view, Crowell and West Galleries,  
Feigenbaum Center for Visual Arts, Union College







