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Highlight N° I - Sitting at the backside of the house and watching chipmunks, cottontails and jackrabbits doing their daily morning routine

Highlight N° II - It's so quiet!

Highlight N° III - The howling of the coyotes

After my residency period at Montello, I went on a three-week road trip across Utah, Nevada, Arizona and California, where I saw landscapes that were more amazing than any other place I had ever seen before. And now, three weeks later, I am back in my daily routine, asking myself: What is left of this two-week residency in a house far out in the desert of Nevada? The water meter dropped from 80 to 65 % during our stay; I am wondering if the pack rat is still alive and nibbling holes into the fly screen. And gosh, who invented the joke with the snake in the box? You got my full attention for some moments with that one! Going through my memories, I can easily recall various moments and movements in and around the house. To remember the smell of the desert, I took some branches of sagebrush with me. And flicking through the hundreds of photographs I took of the landscape, the sky, the colours and the projects, I can say that I worked quite effectively and busily during those days. But what is gone is the privilege of being at a place of total remoteness - something I would cherish above all. The lack of internet and mobile connection, and the fear of not being connected with the rest of the world, immediately turned into the advantage of being totally focused on the physical environment. It grounded me and I felt rather connected to the world than disconnected from it. And while not being distracted by messages or announcements popping up or by drawing



comparisons in any way, while being in the creative process, it made me feel very autonomous and productive. This state of mind is very important for my practice: beginning with observing, watching and perceiving, and then turning these perceptions into artistic action.

The main topic of my body of work is the interaction – me as a representative of the human being in general - with the landscape and its depiction through photography. Last year, while working at an artist residency in Upstate New York, I invented an object. The object is a wooden grid with an approximate size of three by four meters which makes it congruent with the aspect ratio of the screen of my camera. Therefore, it is an expedient tool for defining an image detail and so became a 3-dimensional object that wandered from place to place to perform a specific function. The orthogonal object stands as a representative of the rational mind in juxtaposition to the organic nature. Furthermore, it is a tool to measure and analyze dimensions, colours and topographies of various landscapes.

My journey to Montello started with a flight from Vienna to San Francisco. By traversing Canada and the northern part of the US by airplane the orthogonal structured topography of the Great Plains, which is a very significant evidence of human population in American history, struck my attention. And this was a decisive moment, as this encouraged me to continue my involvement with the grid during my stay at the two-week residency. The vast and the very specific characteristic of the surrounding land provided the perfect conditions to work on my project. What I found was a pristine piece of land where all basic human needs were met, and I just had to go from there. My approach to the ephemeral and non permanent objects and installations in the landscape is a very archaic one, and it relates to the history of civilisation and cultivation by means of abstraction.

