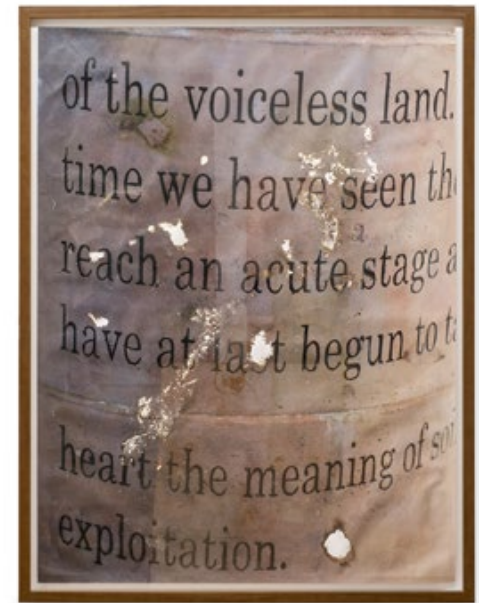


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I arrived to Montello after 1 period of intense rains. It is the desert, so any windfall of water grasps your attention, even days after the clouds pass. My traverse of the 20 miles of dirt roads through the seemingly endless sage brush to the Montello Foundation building was punctuated by large puddles of mud. As I, alongside my dog Lady ran on these roads daily, I carefully watched the material transform, becoming a perfect canvas for capturing the footprints of animals who I shared this environment with. These footprints, not dissimilar from the methodologies of printmaking, mold making, or photograms recorded a presence that I didn't have the pleasure of witnessing. These impressions in the Earth served as a harrowing reminder that to experience a place, one cannot just take a quick glance, but rather, a type of deep looking, or mushroom gaze is required. My time at the Montello



The Meaning of Soil Exploitation, 2018,
weathered digital c-print, 30 in x 40 in

Foundation revolved around fine tuning my method of deep looking. This involved distance runs through the landscape, photographs created from double exposures, reading about the local ecology while also close examination of rocks and plants, writing, and paying attention of the wind to the point that I can now guess wind speed within a 5 mph accuracy. You can imagine this is imperative as someone who rock climbs, and an artist with a studio practice that frequently involves laying out photographs outside to undergo a weathering process.

My work is a way for me to engage with landscapes more intimately. I had visited Robert Smithson's Spiral Jetty a year prior, and I brought 30" x 40" photographs that I made in the surrounding environment to the residency. These prints were laid out on the porch, in places where water would drip from the rains the days prior. One photograph in particular shows pelicans in flight, and I was able to read more about this particular species from books in the collection of the Montello Foundation. Pelicans are known for their ability to sense distance sources of water in desert environments, and so my photograph is altered through exposure to water, mud, wind, and sun through the duration of my residency. I am currently processing the photographs from my time at the Montello Foundation, that will be altered through their exposure to environments in New York, a merging of seemingly distance places that is critical to my practice of blurring the divides of urban/rural, human/animal, nature/culture. I am thankful for my time at the Montello Foundation to help me realize amalgamations that foster new forms of cohabitation.

