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The photographs that I produce question traditional and clichéd notions of landscape, our place within it, and the collective roles and responsibilities in how and why we shape it the way we do.

Arriving at the Montello Foundation Residency directly from seven weeks in the Mojave Desert and Owens Valley in California was a significant break in my process. For 21 years, I have been researching and traveling to seek my subject matter that addresses monumentality and human interaction and interventions in the American landscape but as I discovered, the process was disconnected from the subtleties of place: local wildlife and plant habitat, weather patterns, ecology, astrology and such. Observing vast landscapes and their evolution whether natural or man-made, I had ignored the idiosyncra-

Untitled, (Greek Revival), Wells, Nevada, 2021



Untitled, (Lounge), Wells, Nevada, 2021

sies of the environments I explore. Arriving to an extensive library of books concerning various subjects concerning the local and regional landscape, indigenous culture, wildlife habitat, poetry, meditation, philosophy and land art; writings by naturalists, explorers and environmentalists offered an education in observation, meditation and facts. I was compelled to re-learn and re-connect to nature. I practiced ritual and routine with daily readings, walking, observing, and writing. The disconnection from the outside world enabled complete focus on these solo activities and studies. Edward Abbey, Mary Austin, William Fox, Lucy Lippard and others inspired the discipline and act of employing all senses in relation to my immediate environment.

On week two, I broke from my established routine and ventured out to look beyond the radius of the foundation grounds. I exercised my newfound knowledge regarding the Great Basin traveling to neighboring towns, through basin and range, absorbing histories and physical characteristics, collecting geologic specimens and local literature to construct a picture of the driest part of the continent, the so called "void" as stated in William Fox's book "The Void, the Grid and the Sign: Traversing the Great Basin. The photographs I made are sketches for a larger and future project and the collection of artifacts for use as ephemera and research for my work. The geologic, industrial and cultural histories of Nevada create a fascinating backdrop to a severe landscape that is set apart in physical and environmental character from most other states in the continental US. The residency was a gift of solitude and contemplation extending my perspective, sparking ideas for a future project in Nevada and the Great Basin and a realignment of self.