



2021 season



The Artists in Residence  
2021

montello foundation



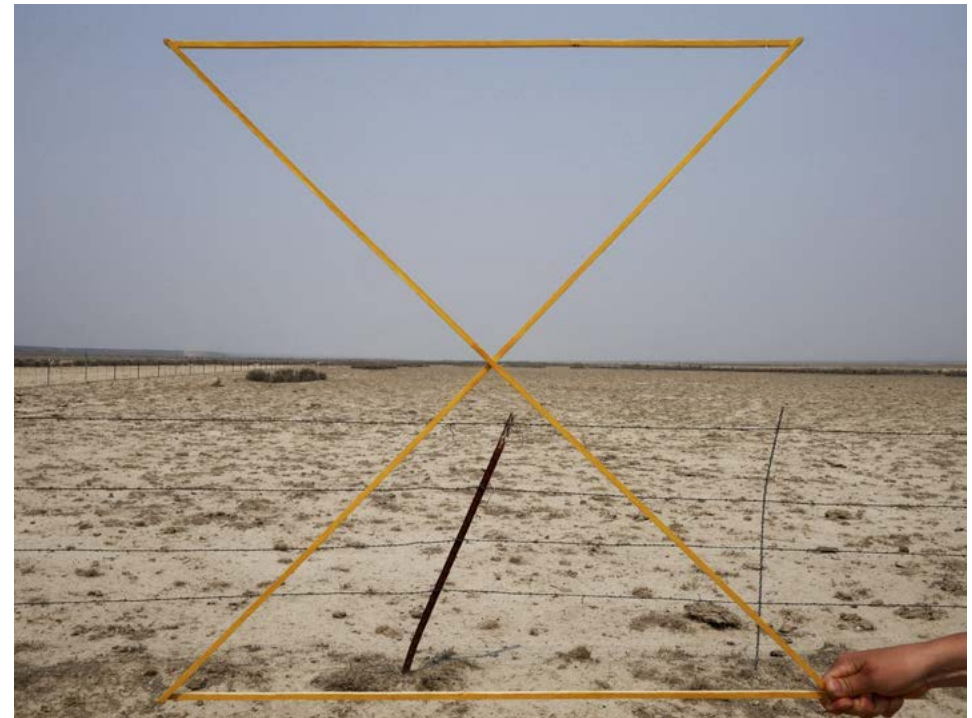
**Petra Bachmaier and  
Sean Gallero**

Chicago, IL  
[www.luftwerk.net](http://www.luftwerk.net)



Twenty years ago we met at the performance art department at The School of the Art Institute of Chicago where we soon discovered a shared interest in transforming spaces by means of light, color, projection and sound. Luftwerk studio was founded with an interdisciplinary approach to art where we experiment with a spectrum of materials, textures and techniques. Our practice is focused on the context of a site and its surroundings, integrating the natural or built environment, historical context, and embedded information into an site-specific immersive experience. In our recent

*Geometry of Light*, light and sound art installation at the Farnsworth House, 2019



*Sky Earth Mirror*, 2021

works in progress we look at the context of scientific and historical data in relation to the natural world with the intent to create work that illuminates new perspectives, insights, and entry points to ecology, culture, and our environment.

Space and time, two essential elements to the creative process for artists, is also an elusive place to find in a densely fast-paced world, being able to spend time within a landscape, surrounded by its vastness and removed from the noise of urban living, the retreat embodied an internal reset. We experienced the connective arc of a setting sun and rising moon in the same vista allowing us to understand our personal point within our surroundings. The sound of the wind moving through the sagebrush and juniper trees is a soundscape with many nuances and intensities that ebb and flow throughout the day and give us a sense of vastness within the former ocean. Our process adjusted to the environment, we were able to focus on our artwork with a more deliberate uninterrupted thought, which leads to new ideas and processes.

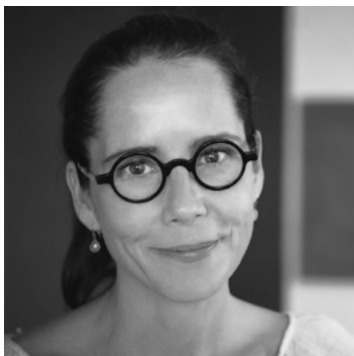
While at Montello we explored the origin of “Geometry” and it’s meaning of earth measurement and “Spectrometry” the measure of space. Inspired by the Lakota kepemni symbol for “as it is above it is below” the Sky Earth Mirror knowledge, we created a wood frame to guide our wanderings, allowing us to develop new insights and perceptions into the way we connect with the environment from the sagebrush ocean, arid cattle fields, the sky and its endless horizon.



## Kellyann Burns

Los Angeles, CA

[www.kellyannburns.com](http://www.kellyannburns.com)



I was awarded a residency at the Montello Foundation in June 2021.

My time spent in the Nevada high desert with my dog Daisy was a profound experience that I will carry with me forever.

The solitude one experiences at the Montello Foundation is a gift that is rarely obtainable in artistic residencies. For me, the gift of solitude allowed the measurement of time to become obtainable. I was able to simultaneously reflect upon the past, be in the present and imagine the future. My muse was the desert wind.

I became obsessed with the wind. For hours I would stare out of my studio glass doors, watching the choreographed ballets of the wind's movements - sage bushes dancing like ancient tribal rituals, desert sand slamming against my windows and twirling in the sky, it was as if the winds were throwing its arid dry pigments into the mix. The final collaborator was the sounds of the wind, an arrangement of musical notes that completed the performance - haunting and expressionistic.

I was determined to capture the essence of the wind in my drawings. The only music I listened to was that of the wind - a symphony orchestra that was vibrant and pure. This is what I drew.



*Wind I*, Graphite, Charcoal, Pastel on Paper, 22 in X 30 in, 2021

What I will carry away from the Montello Foundation to my studio practice in down town Los Angeles is patience and a trust in the artistic process. I knew before coming to the residency that I wanted my experience there to unfold what I would create, so I had no preconceived idea of what I would make. It took some days for the winds to speak to me but they eventually did.



## Aubrey Edwards

Laramie, WY

[www.aubreyedwards.com](http://www.aubreyedwards.com)



How often are we afforded the time and space to simply observe and engage with the rhythms of the natural world? My stay at Montello was directed by the cadence and the flow of the daily rituals around me. The nighthawks would arrive in flocks at dusk, skimming the sagebrush until the sun set over the mountains. The bats would appear as the sky darkened, fluttering around the cabin in pairs, I would often lay on my back and watch as they became backlit by the emerging stars. Constellations would pop and twinkle, as the moon slowly rose above. Every night, I had the privilege of engaging in this routine.

*camera obscura prototype #1, 5'x5' pvc box outfitted with three layers of blackout material and a lens on top*



A projection of the clouds onto the earth, created using the camera obscura

As a visual artist, my work is driven by photography and rooted in light and image capturing. As an anthropologist, I am deeply interested in influence, both how people experience and shape place and how place shapes people. The initial connection with the Nevada sky, open and wide and unlike that of the urban settings I am accustomed to, guided my creative work during my stay on the land. Over the course of my residency, I had an unencumbered schedule and the amenities to build three camera obscura prototypes, large boxes that let light in through a pinhole and project the outside world in. The sky—night and day—drove this building process. I set the lens on top of the camera, projecting the heavens onto the earth, a practice of the ancient concept of earth-sky mirroring. I sat patiently inside the camera, sometimes for hour long exposures, to view how above and below could join to create a single image.

These camera prototypes and the creative practice at Montello have laid seedbed to my continued research and mapping of sacred star sites in my home state of Wyoming. I look incredibly forward to bringing my camera obscura state wide to continue to photograph the meeting of the sky and the earth.



## Anna Hepler

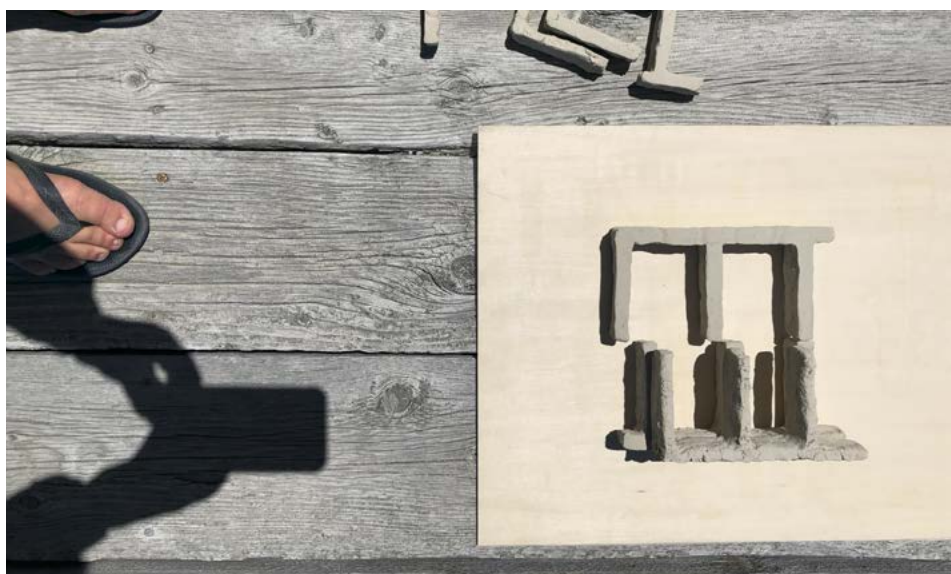
Greenfield, MA

[www.annahepler.com](http://www.annahepler.com)



Arriving at the Montello retreat, I heard only the meadowlark, but soon my ears trained on other sounds — cicada, locust, coyote, raven. With traces of human endeavor reduced to a few dusty roads, there was space to observe and revel in the strangeness of the landscape. Into these spaces, with all senses alert, I began to unfold. Slow wandering in every direction through sage brush and juniper, reading, writing, and laying on the deck with eyes closed — these were the unfamiliar activities that held my days. I could not remember when I last felt that kind of happiness.

My work is rooted in the transformative process of printmaking; the surprise of how each impression retains the material presence of the original inked surface — a woodblock shows its woodgrain, a metal plate, its smooth hard edges. This communion between paper, ink, and material occurs out of view, underneath the blankets of a press — a secret encounter to which we are not witness but which is plainly apparent, embossed into the paper of the finished print.



From this observation, one begins to see all objects and materials as holding the potential to generate a secondary ghost image, to show some aspect of physical presence in absence. Every object casts a shadow, also a kind of print.

And so I worked in the desert, almost despite everything, a kind-of afterthought, a inner imperative brought to life by new impulses. The studio felt unnecessary. My work was outside, taking shape in tandem with the shifting light, the sounds, the complicated web of spiders silk connecting everything to everything. I built low reliefs from dirt and water, captured as photographs casting disorienting shadows, an investigation in light, the models later crushed under the wheels of my rental truck as I departed, leaving no trace.



## Hannah Hindley

Ellen Meloy Fund  
Desert Writers Award Winner  
Tucson, AZ  
[www.hannahhindley.com](http://www.hannahhindley.com)

---

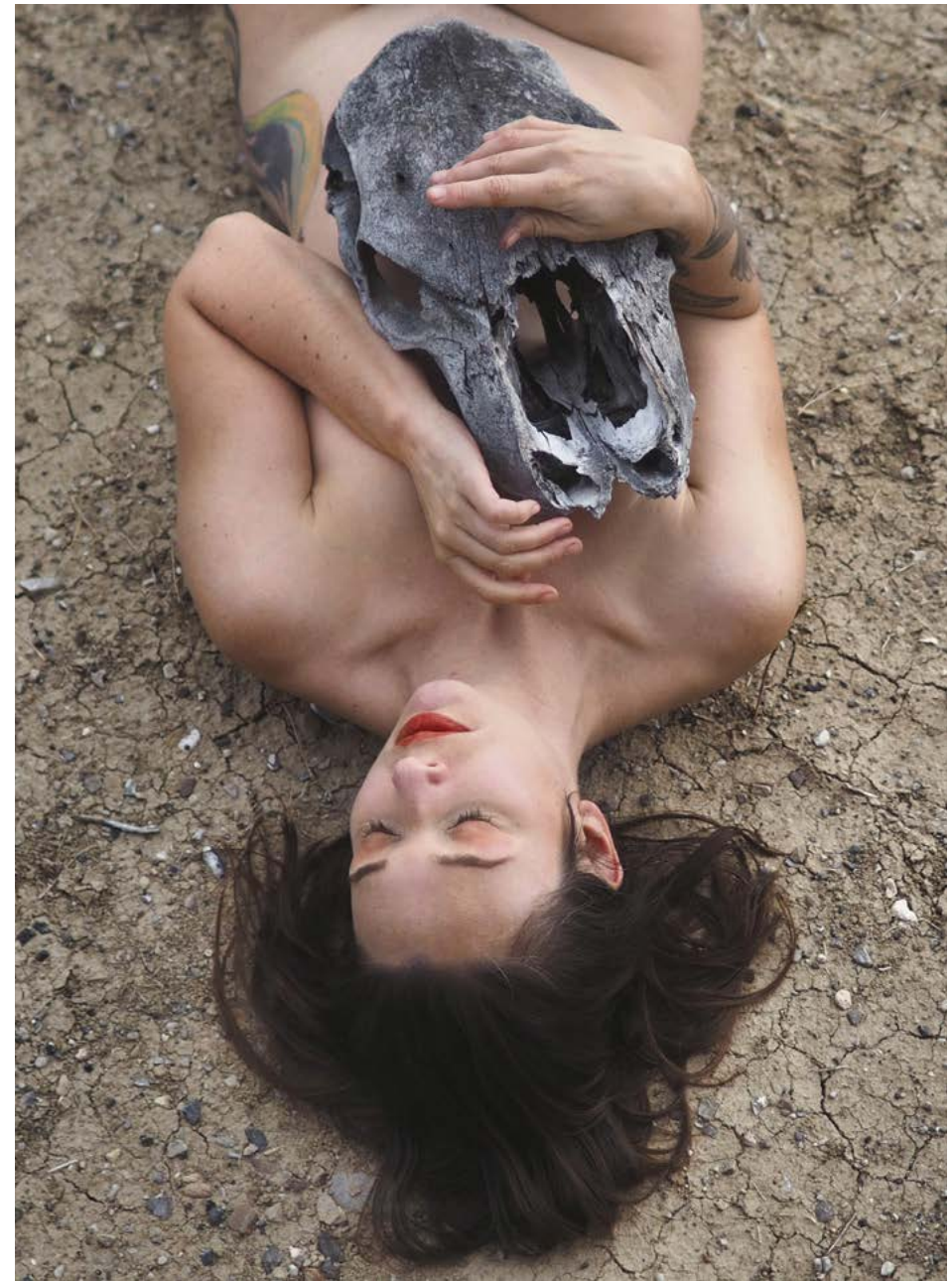


I have been writing about rivers that have returned from the dead—rivers at the edges of cities, fed by shower water and toilet water, that are flowing again after a century of parch. Ninety percent of Arizona's waterways have gone dry in the last hundred years, lost rivers with names that glint on the tongue: Fossil, Silver, Thunder, Bright Angel. But some of them are alive again, miraculously tenuously, uncannily. I came to the studio to write about their ghosts, their resurrection. But at Montello, my computer battery got glitchy, and my screen full of research went dark. I was left with the expansive sky and my lens and my notebook. Without my usual tools, I felt naked. I used it as an opportunity.

Instead of rummaging through my filed facts, I explored the watershed of myself. I went wandering through braided juniper skeletons and fragrant sagebrush. Where I could not look into a screen, I looked into my self. I stripped down, watched my veins show through skin like green rivers. The self-portraits that I shot at Montello pulled me toward quiet things—ideas percolating like downflowing water, tender connective branches of thought. Like the Great Basin—where rivers flow toward the desert's heart and do not seek the sea—I turned inward.

But like the Great Basin, the things that moved me and moved in me did not stay small. I tucked my camera against trunks and rocks and programmed it for long timelapses. I sat very still, waiting for big connections to click into place. The sped-up videos revealed muscular forces at work, magnitudes bigger than my little body. Above me, new rivers opened up. Clouds curled and unfurled, darkened and hurried closer, purple and pearly and pink. It began to rain. The sky, like a moving body of water, stormed over Montello. My timelapse videos revealed the original rivers, those moving skyways that flow across distances grander than any one watershed. It rained and rained. Rain that brought a lost family to my door, their truck stuck in the mud overnight. Rain that opened up bright paintbrush buds and pulled perfume from the sage. Rain that pummeled the roof and cracked lightning across the windows, rain so percussive and close that it felt like the storm lived inside of me.

When I left, I carried those rivers with me, and they flow now through my newest work. The quiet rivers I found when I faced my rawest self, my camera lens like a



mirror. The ponderous cloud rivers that only became apparent with slowed time. The enormous stormy rivers that shook me like a tree lifted in a flood. Although my screen stayed dark, desert rivers moved like ribbons of light, within me and without.



## Delanie Jenkins

Pittsburgh, PA

[www.delaniejenkins.com](http://www.delaniejenkins.com)



My work takes form through a process responsive to time, place, experience, and circumstance. I arrived at Montello in awe and relief, as prepared as one can be for the unknown. The spare beauty and intentionality of the shelter, that I experienced as an island, offered another living system within the vastness of the interconnected sagebrush and juniper ocean - I was immediately conscious of my potential impact on both system and place.

Each morning, I would wake, lift my head, scan the length of my body to peer

*detail of Depletion and Renewal, 2021, laser cut acrylic mirror and yarn, 20 ft x 20 ft x 1 in*



*six-part measure for delineating permeable boundaries, 2021*

across the room and out the window. What is the desert's mood? I would pause, gauging temper. Then, I would leap, grab my sweater, and exit to spend the next moments – minutes? hours? – nearly encircling this island retreat. Back and forth, round and round, I inhaled the breath of the awakening desert, awaiting the light, the creatures, their song and bloom, the day.

At Montello, I entered an intense period of study to gain fluency and inflection of place. I spent mornings in the desert, afternoons in the studio, evenings in both, with permeable boundaries between in and out, here and there. I didn't want to sleep, didn't want to miss anything. I asked questions, listened for answers, responded in gestures, and experienced my work in deep transition.

Prompted by a residency reminder regarding water use, I began my journal and work in the studio each day with *You are in a desert*. These words have become a mantra for living with attention, assessing resources and need, consequences and impact, with a renewed call for inventiveness and generosity.

While I currently see a waterlogged, ivy-covered fence out my window, Ninemile Mountain is as vivid in my morning ritual now, as in May. Moving beyond this table and window, into a conscious practice of living in place, I carry a murmur of awakening - *you are in a desert*.





## Tahir Karmali

Brooklyn, NY

[www.tahir.com](http://www.tahir.com)



The Montello residency enabled me to embark on creating several new works, whilst also providing a cross-country road trip that expanded/impacted my practice by giving me first-hand experience of various regional landscapes in the south west of the United States. I took immense pleasure in exploring the terrain--be that in my car or at the residency itself--and found new methods of approaching landscapes coming from New York City's enclosed period of quarantine that lasted eighteen months. My trip took me through the center of the United States to Portland, Oregon with a two week stay in Montello. While in residence in Montello, I utilized my time to contemplate on the land and interrogate new forms emergent within. My stay and journey to and from Montello deeply impacted my relationship to landscape, territories, and the systems that shape them.

My work investigates how institutions construct and withhold global migration that disproportionately negatively affects marginalized peoples. I interrogate the ongoing effects



*PAPERscreening*, 2019, paper, aluminum mesh, wood, 11 ft x 35 ft x 8 ft

Handmade paper pulped from photocopied government-issued identification documents and commercial paper; with aluminum mesh



of colonialization and its afterlife in neocolonialism and late stage capitalism. Because my work engages with the deterritorialization of landscapes, I appreciated the opportunity to experience territory beyond the conditions of coloniality. This experience reoriented me to the power of form and nature in landscape. I connected closely to the earth and the celestial bodies, letting go of time-keeping. I allowed my body and intuition to dictate my actions. I better understood my practice and developed a level of trust in my actions.

My practice/process led me to follow the flows of desire that came from a first hand experience of being in the land. The work that came out of these channels were sketches for future sculptures. As the immediacy of the being in the land was my origin, I mapped my desire rhythmically in these sketches that also became a corporeal extension of how I felt whilst there. I was more attune to my body and the environment around me. I placed large sheets of vellum on the large windows facing the landscape. This allowed me to feel as if I was directly drawing on land. I had no desire to copy what was directly in front of me, yet I would allow a form in the distance to inspire me. The drawings became gestural expressions of my body's reaction to the entire experience.



## Sharon Chohi Kim

Los Angeles, CA

[www.sharonchohikim.com](http://www.sharonchohikim.com)



I came into the retreat at Montello after a year and a half of the Covid-19 pandemic. Before the pandemic, I was secured in a decade-long race of constant performances, creation and noise. The first day I arrived at the retreat, I experienced something I never had before - silence. It wasn't an empty silence. It was a plump, spongy silence, and it deliciously hugged my eardrums. The desert around me felt bare at first, only the ocean of sagebrush and hearty junipers. I felt I needed to shed my embellishments and hats in order to exist among them. This desert felt as if it were timeless and zoneless, so I shed my sense of time and place as well. And once I did, the landscape revealed to me its secrets and many faces. The colors morphed when shadowed and lit, and the movement of the sun revealed to me the prisms emanating from each plant or rock. The sameness and patterns of the landscape burst with



This image and left: *Unseal Unseam: An Electroacoustic Opera*, 2017  
*Unseal Unseam* is a retelling of the folktale "Bluebeard", viewed through the eyes of his bride. This immersive opera examines the often invisible world of domestic violence in order to hold space for healing and solidarity.

complexities and wisdoms. By aligning myself in this environment, my brain started to align with the functions of these organisms. I thought of life cycles, interdependence, metamorphosis, reproduction, violence and healing. I felt how closely beauty and danger live side by side.

I created so much at the retreat, constantly and quickly. The solitude and silence fired this flow, especially since I had been on the go as a performer in Los Angeles for years without much space and time. At the Montello residency, I went from my long daily walks straight into the studio, to work out vocalizations and sounds and movement that emerged from the walks. I worked on an opera titled unstuckness practice, with music and movement that inquired into these ideas of cycles, interdependence and metamorphosis. I composed vocal cells that sometimes work in sequence, and sometimes interweave, without a sense of beginning and end, or time. I allowed patterns to unfurl, and sonic repetition to open ears to complexities. I found that these vocal gestures and utterances revealed themselves as meditations or spells, perhaps sacred or ritualistic. I recently workshoped unstuckness practice with a small audience in Los Angeles, and I plan to present it on a bigger scale next year. My two weeks at the Montello were vital in realizing the beginnings of this piece.





## Jeff Leake

Portland, OR

[www.jeffleakeart.com](http://www.jeffleakeart.com)



I'm incredibly grateful to the Montello Foundation for two transformative weeks of solitary silence living among the sagebrush and juniper of the great basin. I've been to a number of residencies and while each one is unique, this one more so than most, and about as different as is possible from my last one in Shanghai, from the crush of one of the most populated cities on earth to one of the most open. The most exceptional, and for me, valuable thing about this residency is its isolation. It was 4-miles from the nearest phone signal, away from the intrusion of the outside world, in this day and age that's a truly remarkable thing. While here you consider carefully the resources you use that we often take for granted. The cabin operates off of solar power and uses a rainwater collection system, emphasizing

*Montello View*, 2021, oil on wood, 8 in x 10 in



*Wild Bill*, 2021, oil on wood, 12 in x 7 in

for me how rare and precious water can be. I found that even after the first day I began to adjust myself to the rhythm of this stark and beautiful area. The sunrise and sunset, walks in the cool of the morning, the sometimes-fierce afternoon and evening winds, and the startling array of stars at night. My first few days there were defined by smoke from the tragic wildfires around Tahoe. Further underscoring the fragility of our environment. There's a beauty and subtlety to the landscape here, so much so that you begin to notice not just its openness and grand gestures but a multitude of small and wonderful things. This is a place that in its isolation compels reflection. While I spent plenty of time painting and drawing, a lot of what I did was consider my own practice, the threads of which are already forming the beginnings of a new body of work.





## Mary Mattingly and Sara Reisman

Brooklyn, NY and New York, NY  
[www.marymattingly.com](http://www.marymattingly.com)

**MM:** In Glacier National Park, where I've been working these past few months, being off grid is one of the park's most important discussions. Because most travelers have become accustomed to -- and dependent on -- having some level of connection through electric technologies, people come unprepared. This unpreparedness has led to a surge in deaths in the last few years. Yet others visit the park in anticipation of being cut off from the grid, and go there with that intention. They often bring guns, bear spray, survival gear, and of course they fare much better. As an artist and a curator/writer who have both spent most of our lives in major cities, being off-grid anywhere in the US is an unexpected and rarified experience.

**SR:** Mary and I first met in 2009 when she was working on the Waterpod (which was Mary's first major public art project that introduced 250,000 New Yorkers to sustainable systems on a barge that docked in different waterfront locations around the city over 6 months). I was running New York City's public art program and was assigned to meet with Mary and a group of city representatives to discuss the project's feasibility and need for permits. That summer, she invited me to stay over. This was my first experience as an adult with something that off the grid. My friend, the art critic Eva Diaz and I shared a bunk on the Waterpod, went kayaking in the Bronx River while the Waterpod residents did their daily chores, we ate a breakfast of eggs from the resident chickens and vegetables from the garden patch. The dry compost toilet was a revelation, in part because it made visible the systems we rely on without having to think about them. Ironically, when Mary and I applied to Montello, I don't think we understood the level of off-the-grid-ness. But it made sense for us to have that experience again, this time

without access to the trappings of modern technology.

**MM:** For our residency at Montello, Sara and I met in Salt Lake City. We stopped for lunch, groceries, drove to Wendover for an early dinner, and from there made our way to Montello, NV. Although we were warned we would have no cell service during our journey from the town of Montello to twenty miles away at the Foundation, I've been in enough off-grid situations where without cell service, GPS will still locate my car in the terrain and I'm able to find my way out of most messes. I was convinced I would have little problem accessing the GPS shadow of Apple Maps and could cull together map screenshots to find our location, even if I couldn't make out the roads on the maps. I was wrong.

Before Sara and I ventured into the maze of rock, mud, and dirt roads without markers that crisscross each other and will bottom a truck out, never mind a Toyota Rav4 rental, we pulled into a ranch to ask for directions and to see if we were going the right way. On day one, we spent the late afternoon learning about the desert antics of artists

*Clepsydra*, 2021, C print, 30 in x 30 in





(ourselves firmly included) through their eyes, and finally, noticing a storm on the horizon, we turned back to Wendover. Our Montello adventure was almost over before it began.

SR: In fact, before it all began, we did take a detour to a Motel 6, and then ended up spending part of the day at one of the nearby casinos, The Nugget. For different reasons, Mary and I both needed internet access, and I discovered the pseudo public space of the casino. We were surprised to be able to sit in an atrium that housed a fake desert landscape, where Mary spoke on panel via zoom, and I finished editing an essay. This enclosed, mall-like space (which extended into an adjacent convention center) was a stark contrast to our eventual journey.

MM: In the ensuing days we eventually did carefully make our way out to the Montello Foundation, following Stefan's mile marker directions, tracing and retracing our steps. When we finally did find the Foundation house, it was impossible to think about

*Skyline, Labyrinth, 2021, C print, 30 in x 30 in*



leaving without having another series of near panic attacks, navigating a car through treacherous desert terrain. Aside from walkie-talkie contact with a neighbor, we were on our own. So we stayed, and we drank, walked, read, wrote, photographed, drew, cooked, and slept. Sara found one bar of cell service about a mile and a half from the house (near a cattle guard). A couple of days in, I finally resigned to my fate of being unexpectedly more off grid than I anticipated and stopped looking. We visited the neighbors. They regaled us with stories about having to rescue almost every artist who has come to visit the Montello Foundation. We learned to keep the hood of the car open so packrats wouldn't move in and eat the wiring, and to look out for badgers who would gladly attack us for fun. We didn't die.

SR: Meeting this local couple and their good friend may have been my first extended exchange with Americans whose world views seemed in opposition to my own. We all treaded carefully on topics like science, survival, gun control, and even a few conspiracies. The remoteness of Montello changed the tenor of conversation (it was probably because our neighbors were so kind), and made a certain kind of understanding possible.



## Summer McCorkle

Brooklyn, NY

[www.summermccorkle.com](http://www.summermccorkle.com)

---



My process for my work is to go to a place, whether it be natural or manmade, and make a visual response of images, sometimes accompanied by a narrative, that culminate in a single or multi-channel video installation or film. For my time at Montello Foundation, I came with a video piece I had already been working on, that is shot in both the Arctic Circle and Death Valley. It is about a woman wandering the desert in a post-apocalyptic future, who keeps experiencing visions of a place of ice and snow, two things she had never seen before because they stopped existing before she was born. Though I had a loose outline of the story and lots of footage, I was having trouble accessing the character's voice for the narrative. With its utter solitude and



being removed from all distraction, Montello Foundation provided the perfect place to explore this character's journey- I don't think I could've found a better place for channeling feelings about the emptiness and loneliness that one would feel after the collapse of everything they knew, than in an off the grid structure, far down a rutted road, deep in the solitude and quiet of the basin and range of Nevada. The deafening silence there really cracked open the piece for me, making me rethink the whole sound and narrative structure to the piece. Knowing that for two weeks, I would not receive one text, email or phone call that can so rudely interrupt when you are trying to read or work, was pure joy! I went in November so the super short and sometimes rainy grey days, freezing nights, and lack of companions (only two ravens and a chipmunk) were challenging on the psyche at times, but it just added another element to experiencing what being off the grid in a desert actually means. This residency is truly unique in that you are very remote and alone with Nature right outside your door. And *alone*, alone (ok full disclosure, Tony and Lupe did stop by and say hi but other than that...). I can't say it was the easiest experience, exploring the mindset of a character who is experiencing the end of the world as she knows it, while being personally isolated from the world. However, I think it brought out something in the work that would not have been otherwise and also in myself. I can honestly say I felt a change in myself when I came back to New York- like I was stronger. I miss the vast landscape and the ever-changing sky and light. I miss sitting out on the deck on the days the sun shone, reading from the perfectly curated library and soaking up the rays like a snake to hold on to for the cold nights.





## Victoria Sambunaris

Ghent, NY

[www.victoriasambunaris.com](http://www.victoriasambunaris.com)



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.



# This Earth

Notes and  
Observations  
by Montello  
Foundation  
Artists

OCTOBER 16 - DECEMBER 23





works by Patricia Watwood, Ash Ferlito, Miho Suzuki, Markus Guschelbauer and James Kao



works by Diana Shpungin, Martha Tuttle, Lea Titz, Miho Suzuki, Fred Holcomb, Ryan Dewey, Dylan Gauthier and Blane De St Croix



works by Tyler Beard and Letha Wilson



works by Kirstin Furlong, Ryan Dewey, Lea Thomas, Blane De St Croix, Brie Ruais, Cynthia Brinich-Langlois, Kevin Cooley and Evie McKenna

The mission of the Montello Foundation, from its founding in 2008, has always been to make the public aware of nature's fragility. Through our residency program, we are able to provide time and space for exceptional artists to lay out their tools, get tossed around in the sagebrush ocean, sit in stillness, cradle their ideas, and focus on the next steps.

But it is, for us, also tremendously important to present the work of these Resident Artists to our audience. Reports like this are an essential part of our mission, but the art of course has an even greater impact when experienced live. So when the Director of the [Southern Utah Museum of Art](#), Jessica Kinsey, approached me in April 2020 offering the Foundation the opportunity to show the work of our previous and current Residents, I knew this would be a fantastic way to fulfill the Foundation's Mission and to showcase the work of our alumni.

The guiding principals of *This Earth*, developed with Scholar and Curator Hikmet Loe, are based on the artists' various approaches and personal relationships to nature. These approaches were then divided into groupings. These are: Observing Nature which focuses on the great tradition of artists as observers and note-takers; In Dialog with Nature that presents artists who work with natural elements and materials, transforming them with their practice; Human Interactions with Nature shows works focused on the impact humans have on the natural world. While all exhibiting artists engage their audience, challenging them to understand nature and its fragility, a few are very direct and clear with their message: We need to protect the environment – their work is presented in a section called Preserving Nature.

If you would like to learn more about *This Earth*, a [link](#) to an online version of the catalog is on the Montello Foundation's homepage, or write to us, we are always happy to hear from you.

Stefan Hagen, Founder



Thank you to all the individuals for all the help and support they have given to us.

Anonymous • Ray and Millie Abell • Lauren Frances Adams • Carlo Adinolfi • Benjamin Aranda • Leora Armstrong • Lee Arnold • Alex Arzt • Laura Anderson Barbata • Adam Bateman • Jeffrey Austin • Tyler Beard • Ros and Phil Behenna • Dan van Benthuyzen • Vera Beren • Pam and Tom Bergman • Ingo Beyer • Udo Beyer • Cynthia Brinich-Langlois • Rian Brown-Orso and Claudio Orso • Emily Cantrell • Mary Ellen Carroll • Thomas Clancy • Elisabeth Condon • Kevin Cooley • Cynthia Corsiglia • Tony and Lupe Cox • Laura DeGuise • The Demirjian Family • Erdal Dere • Chris Dixon • Barbara Drammeh • Purdy Eaton • Nicole Eisenberg • Brian Emery • Brenda Husson and Tom Faulkner • Biri Fay • Spencer Finch • Miletta and Marshall Fisher • Barbara Fite • Lewis Flinn • Lilah Fowler • Kirsten Furlong • Dylan Gauthier and Kendra Sullivan • Julie Gemuend • John Goodman • Dan Green • Michael Grimaldi • Noah Grunberg • Markus Guschelbauer • Gabriel de Guzman • Dr. Malvine and Dr. Ulrich Hagen • Matthew Hamon • Kitty Hawks and Larry Lederman • Holly Harrison and Jim McManus • Micol Hebron • Guendalina Herminghaus • Nicole Jean Hill • Ali Höcek • Billy Hunt • Michele Jaslow • Sook Jin Jo • Michael Kasper • Nina Katchadourian • Amanda and Brad Kik • Jessica Kinsey • Takuma Kiyosu • Sue and Bill Klco • Vicky Kurz and Ben Manley • Daniel Lamb • Laurie Lambrecht • Jonathan Lasker • Aimee Lee • Lisa LeFeuvre • Hikmet Loe • Vera Lutter • Jennifer McGregor • Evie McKenna • Casey McLain • Linda and Doug McLennan • Tod Lippy • Kevin McNamee-Tweed • Charlotte Mendelaar • Sam Merrin • Kristina Miele • Katie Miller • Katie Moffat • Allen Moore • Sara Morawetz • Pauline Mroczynski • Jeremy Muir • Chris Murphy • Jennifer Nelson and Burkhard Bilger • Kristin Nieuwenhuis • Ruth and Eric Nightengale • Naoki Ono • Cara Perlman • Renee Philippi • Andrea Pinheiro • Catherine Porter and Barry Rowell • Barbara Probst • Martina Radwan • Emily Ronquillo • Elke Rostahl • Brie Ruais • Kota Sakurada • Brittany Sanders • Mallory Sanders • Enid Sanford • Lynn Schnarr • Henry Seltzer • Renate and Ludwig Seyfferth • Soyoung Shin • Yasmeen Siddiqui • Alisa Slaughter • Marjorie Smith • Nancy Smith • Elene Solomnishvili • Shauna Sorensen • Lauren Strohacker • Miho Suzuki • Mark Symczak • Sloane Tanen • Alexander Thomas • Thomas Tisch • Lea Titz • Richard Torchia • Union Pacific Foundation • Annie Varnot • Susanne Vogel • Hrag Vartanian • Susanne Wagner • Eric Damon Walters • Patricia Watwood • Fiona Westphal • Everybody at The Winecup Gamble Ranch • Donna Wingate • Lily White and Conrad Lower • Allison Wiese • Letha Wilson • Monika Wührer • Andreas Wutz • Barbara Yoshida.

Montello Foundation  
195 Chrystie St Suite 809 H  
New York, NY 10002  
Tel 212 645 7830  
[www.montellofoundation.org](http://www.montellofoundation.org)





Lauren Strohacker with Kendra Sullivan  
outside projection at the Southern Utah Museum of Art

Montello Foundation is a foundation dedicated to support artists who foster our understanding of nature, its fragility and our need to protect it.

[montellofoundation.org](https://montellofoundation.org)

195 Chrystie St Suite 809 H • New York, NY 10002 • 212 645 7830