

I am interested in the residuals of every day experiences, physical and emotional, and how they create the elusiveness of self. Throughout my career, I have consistently used the body and the landscape as points of reference to question assumptions related to what we find worth noticing and to challenge conventional notions of beauty. The places, myths and relationships that form identity are the motivation for my work.

Deer Project investigates our cultural discomfort with the environment. I am interested in marks, wounds and surface as a site of identity – we recognize landmarks by their imposition on the landscape, just as we notice difference in physical appearance or infirmity. *Deer Project* uses the literal marks of the dead deer to speak to our uncomfortable relationship with nature. *Journal, In Progress*** uses the apparatus of the self to investigate the construction of identity. My new work, *Great Lakes Project*, is using the body in the landscape to mark boundaries and discomfort.

Whereas *Deer Project* presents discomfort to the audience in its romantic contradiction – the audience feels distress for the animal, but removed from its suffering – I hope that this new work creates a more immediate vulnerability. Literally at the edge of the lakes, the bodies are uncomfortable, even deathlike. The bodies, themselves, even as they attempt to be absorbed into the landscape, instead create a contradictory passive conflict. In using video as a component of this project, the duration of the image suggests the constancy of change.

My interests are multi-faceted. Although grounded in the photographic process, I am very much concerned with the experiential nature of images, time and decay. I repeatedly return to the same sites to photograph, comparing the marks left on the landscape, or the body, and noting change. I have a strong background in performance and time arts; those sensibilities often influence my image making. Writing is extremely important to me – my approach to constructing images is often complemented by verbal structure, whether literally containing words as in *Journal, in Progress*, or an implied narrative with *Deer Project*. I am interested in epiphanies – moments that have unexpectedly stuck with my subjects, leaving a hidden mark on them.

This interest in the trace of words is manifested in another current project, the *Sketch 4 I.D.* series. Creating montages of markings from trees, with human skin and text, I am investigating the physicality of surface and the process of aging. Ultimately, all my work is about marking, decay and the formation of identity. My images have a sense of presence and minimalist performance – I am not looking for the extraordinary, rather an accumulation of fragments of the everyday.

To look at more work, earlier projects and installation images, please see my web site:
www.suzanneszucs.com

**Installation views and video from *Journal, In Progress* may be viewed at:
www.journalinprogress.com