

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, tentatively titled, *Great Lakes Project*, is using the body in the landscape to mark boundaries and discomfort. In a move to counter our current cultural youth obsession, I am photographing only women over 40, wanting age and imperfection to be a part of the project.

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, I hope to use duration to suggest the constancy of change.

My interests are multi-modal. 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 usually complemented by verbal structure, whether literally containing words as in *Journal, in Progress*, or an implied narrative with *Deer Project*. *Great Lakes Project* will combine imagery with personalized stories and interviews. 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:
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Annotated Art Statement

***Deer Project* 2003-5 37" x 47" inkjets of canvas, wrapped**

Killed at the margins, the deer indicate a violent intersection of road to land. So often unseen, their chilling beauty – broken necks, limbs twisted in ballet-like gestures – silently mark the view. They become metaphor for our uncomfortable relationship with the environment – a demarcation of nature to culture. I began photographing dead deer because I found myself fascinated by the abject beauty they represent. Like memorials set at the side of the road to mark the site of traffic accidents, the presence of the deer scar the landscape.

Removed from the landscape to the gallery the images are presented as large inkjet prints on canvas. Like *Vanitas* paintings, the reality and sensual beauty of the images is intensified - a contradiction to the tragedy represented, a reminder of the brevity of existence. The images portray vulnerability and conflict; the deer are caught between the quiet with which they rest and the violence with which they died.

***Great Lakes Project* Work in Progress Digital images, video, text**

Having lived near each of the Great Lakes at one time or another, I am interested in the lakes for their constant change and erosion, the shore as a boundary line shifting and acting on the land, and the inevitability of the horizon. As with *Deer Project*, I am compelled to use bodies in the landscape as a disruption to the constancy of the natural world. As a response to our media and youth obsessed culture, I have chosen to photograph, video and interview women over 40 – an age group often culturally marginalized. Their physical presence in the landscape will be echoed with their personal stories of experiential moments. I am not interested in notions of the feminine in nature, rather am using these bodies as marks upon the landscape – absorbed into the environment with passive conflict.

***Sketch 4 I.D.* Work in Progress Digital montage, approx. 11" x 14"**

Taking a different approach to the subject matter of *Great Lakes Project*, this work consists of montages of markings and scars from trees, human skin and text. These pieces become an investigation of the physicality of surface, the process of aging and the tracking of identification. Using both traditional and digital processes, the montages are printed on digital fine art paper and will ultimately take book form.

***Journal, In Progress* 1994-2009 5'6" x 110' (approximate)**

Journal, In Progress is the accumulation of a Polaroid self-portrait made everyday since January 1994. Together the unassuming and approachable images present a narrative time line measuring growth, change and regression. Individually, they address issues of the body and identity in a direct and non-glamorous way. Allowing the project to turn corners and wind around walls, the 4" x 4" Polaroids are arranged chronologically in vertical strips of 17 equaling the subject's height of 5'6". Traveling across the wall it grows an average of 7 feet a year. At the end of its 15th year (January 2009) it will be comprised of approximately 5500 photographs and over 100 feet long.

Together the images depict universal experience; their raw, personal and sometimes frivolous nature demythologizes the self with humor and vulnerability. The images document yet remain elusive. Viewed close up, they suggest individual transformations, recording momentary changes. Seen from a distance, the figures evaporate, the ritual becoming more apparent and the measurement of time emerges as the images fade and change, an imperfect memorial to the everyday.

Journal has been shown 4 times in its entirety – the last time during its 10th year at Flatfile Gallery in Chicago. Smaller portfolios are drawn from the entire project including the *Volatile Bodies* portfolio and exhibition – an edit of images dealing specifically with body issues, printed as 7" x 7" inkjets and *Moosebook*, a publication of images taken at Black River Crossing.