

Society for Photographic Education

*2nd International Combined Caucus Juried Exhibition:
Women's, Multicultural, and the Lesbian, Gay, Bisexual,
Transgender, and Queer (LGBTQ) Caucuses*

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This e-catalog was funded by the Society for Photographic Education and developed as part of an online exhibition with VASA.

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About the Exhibition

The local exhibition was organized in conjunction with the 2014 SPE National Conference, “Collaborative Exchanges: Photography in Dialogue.” The exhibition was held at Gormley Gallery located at Notre Dame of Maryland University in Baltimore, Maryland. The physical exhibition ran concurrently with the SPE annual national conference on March 3rd to 9th 2014. The work in the exhibition reflected the diversity of the three caucuses: Women’s, Multicultural, and The Lesbian, Gay, Bisexual, Transgender, and Queer (LGBTQ).

The invited co-jurors were Catherine Lord and Leslie King-Hammond.

Leslie King-Hammond is Graduate Dean Emeritus and Founding Director of the Center for Race and Culture at Maryland Institute College of Art. An artist and scholar of distinction, she has won a NEA artist grant as a member of the “Girls of Baltimore” in 2001. Her curatorial efforts and major exhibitions are numerous and she has won Lifetime Achievement Awards from the Studio Museum in Harlem (2002)

among others. In 2008, she was granted an Andy Warhol Curatorial Fellowship.

Catherine Lord, Emerita Professor of Art at UC Irvine, is a distinguished writer, artist, and curator whose work addresses issues of feminism, cultural politics, and colonialism. She is the author of numerous texts and experimental narratives including *Art and Queer Culture* (Phaidon Press, 2013). Her curated exhibitions include “Pervert,” “Trash,” and “Gender, fucked.” Her work as a visual artist has been shown widely and her list of accomplishments include being named the 2010 recipient of the Harvard Arts Medal as well as many major fellowships.

The VASA online exhibition builds upon the physical exhibition by adding video, individual portfolios, essays, and other supportive materials.

This exhibition was co-sponsored by SPE, the three caucuses, and VASA. Funding for this e-catalog was provided by SPE and individual caucuses.

The following videos were captured at the exhibition closing event. Each video is available to view on the VASA exhibition website. Select a screenshot to view the exhibition introductions with Liz Allen and Catherine Lord.



Liz Allen (*Chair, Women’s Caucus*)



Catherine Lord (*Co-juror*)

Diversity of thought and practice is well documented in the 2014 SPE Caucus exhibition. The range of approaches and interest represented here speak to the richness of thought and execution.

The annual Combined Caucus Exhibition has served as an important showcase for the strong work emerging from all three of SPE's caucuses. This VASA/SPE collaborative exhibition and e-catalog is an extension of the original exhibition, March of 2014. This exhibition brings together photographers from different backgrounds and perspectives with the common goal of increasing the visibility of artists from traditionally marginalized groups.

The role of the two curators was not to select the work for the on-site exhibition (it was a juried exhibition) but to enrich the experience of the viewer in ways that an online presentation could. By adding video from the opening event, video statements by Catherine Lord and Liz Allan, expanded portfolios (this was optional for the participating artist), and a poetic

essay by Catherine Lord on the origins and context of the Women's Caucus, the viewer is presented with a broader perspective, of the exhibition, the photographers, and the historical struggles of marginalized SPE members to gain a voice in the early years of SPE. Of particular note, the enlightening manuscript by Catherine Lord provides an historical perspective on the emergence of the SPE Woman's Caucus. The reader is invited to contextualize this historical account within the contemporary work presented in this exhibition.

Current members of SPE have benefited from the struggles of women and men starting in the 1980s to bring a broader representation to the governance of SPE and to build an increasingly inclusive organization. These struggles and debates are best understood in the framework of broader inclusive social movements of the 1960s and 70s. As a result the Multicultural and the Lesbian, Gay, Bisexual, Transgender, and Queer (LGBTQ) Caucus have, today, a firm foundation on which to build their futures and vision.

SPE Caucus Statements

Society for Photographic Education

Arthur Fields

Caucuses are groups developed within SPE membership with an expressed interest to advocate or support a demographic that is underrepresented within SPE and/or the larger community of photographic educators. SPE caucuses support and promote underrepresented groups to help them achieve greater recognition and awareness within the organization as well as the external community. More importantly, SPE's caucuses create communities with shared interests within the larger organization of SPE, and provide opportunities for networking, collegiality, creative collaboration, camaraderie and new relationships.

Women's Caucus

Laine Wyatt

The Women's Caucus has a rich and vibrant history within SPE, and is committed to the advancement of women in the profession of photography and photographic education and to the advancement of women's

issues in the exhibition, discussion and teaching of image making. All women of SPE are encouraged to attend the Women's Caucus organizational meetings.

LGBTQ Caucus

David N. Martin

The Lesbian, Gay, Bisexual, Transgender, and Queer Caucus (LGBTQ) at SPE exists to provide a safe, supportive, and welcoming environment to artists and educators who wish to explore LGBTQ and other sexuality related issues in their work. Being a part of this Combined Caucus exhibition allows LGBTQ identifying members to not only produce and display their own work, but to also celebrate and participate in the diversity of work that all artists are able to create when we come together.

Raising the visibility of photographers and educators who have traditionally had to struggle to develop, discuss, and exhibit their work is an important part of the LGBTQ caucus mission. Being a part of this exhibition has allowed our

members to take important steps forward and has also allowed us to continue our efforts in forging stronger relationships with the other caucuses and the greater SPE family. We look forward to the next Combined Caucus exhibition!

Multicultural Caucus

Coriana Close & Arthur Fields

This exhibition brings together photographers from many different backgrounds toward the common goal of increasing the visibility of minorities and women in photography. Thus, the Multicultural Caucus (MCC) is enthusiastic in its support for the Combined Caucus Exhibition. This annual exhibition has served as an important showcase of the strong work our membership creates. Additionally, exhibition planning and organization, in coordination with all three caucuses, has also strengthened our working relationship. The MCC is pleased to participate in this year's exhibition which presents a diversity of talent from within the Society for Photographic Education's membership.

In my observation, caucuses are the toughest, rowdiest, most overworked and most energized part of any organization. They are the margins that trouble the center, the margins that move impossibly ponderous battleships in one direction or another, just as muscle, or so yoga teachers tell us, moves bone. Caucuses are a haven for polemicists, cranks, colored folk, dissidents, troublemakers, malcontents and people who remind other people of their promises. In short, caucuses are like an excellent queer bar, and there is no utopia more inclusive, more pragmatic and more politically strategic than a queer bar.

Caucuses are not for slackers. Caucuses want more out of institutions than institutions are prepared to give. If abstractions have feet, caucuses hold their toes to the fire. Caucuses exist because institutions move at a glacial pace and because institutions tend to be smug about the very existence of their own blind spots. Caucuses not only cause expensive operating systems to crash, they force them to reboot.



My aim is not so much to rewrite history as to incite the past in order to call into being my imaginary: the transubstantiation of dreamers that I hope might be sitting out there in the audience. I want to invent—and invention does not equal fiction—a

connection between what it was in my thirties to be involved with the women's caucus of SPE, and what I hope might now be the case, as I stand here, in my sixties, a lesbian and a feminist and a queer, a Dominican and a dyke, all too well aware



of the chasms between those terms. I'm interested in drag, deployed with the sort of rueful irony that includes engineering objects that could one day fly, but probably won't, as well as the more fabulous decodings of costume and gender. I intend drag in the sense that Elizabeth Freeman defines it, "a productive obstacle to progress, a usefully distorting pull backward, and a necessary pressure on the present tense."¹

One way or another, this event is about education, which means talking about performance, resistance, willful ignorance, and the complex interchange between generations. Education is not a one-way thing. It's not just what I might say to you, but what you have said and might say to me.

Somehow or other, it seemed not only possible but necessary and right to crack SPE open, to make an organization supported by the dues of its members something more than a boy's club led by white men with ponytails and, more often than not, cowboy boots. Even after some of them outgrew the pony tails and boots, because not every man can carry off such an outfit in perpetuity, it was a denim,

cigarettes and whiskey crowd. In other words, the SPE leadership was an artifact of a particular aspect of the 1960s even though one of the boys was, I think, gay. That he was deeply closeted is another artifact of the 1960s.

Occupy the whole damn thing. We were engaged in institutional critique before that phrase became a career or an exhibition or an anthology or a job.

One moment in particular sticks. It was in Minneapolis, and therefore it was in 1985. The women's caucus had decided that though our programming was obviously public, our organizing meetings were for women. A guy whose name was Derek or Daniel, or Donald, or perhaps a name that didn't in fact begin with D, but who had a tendency to come to the women's caucus meetings because he had much to contribute, Derek went to the board and protested our reverse discrimination. The chairwoman of the SPE board, solemnly

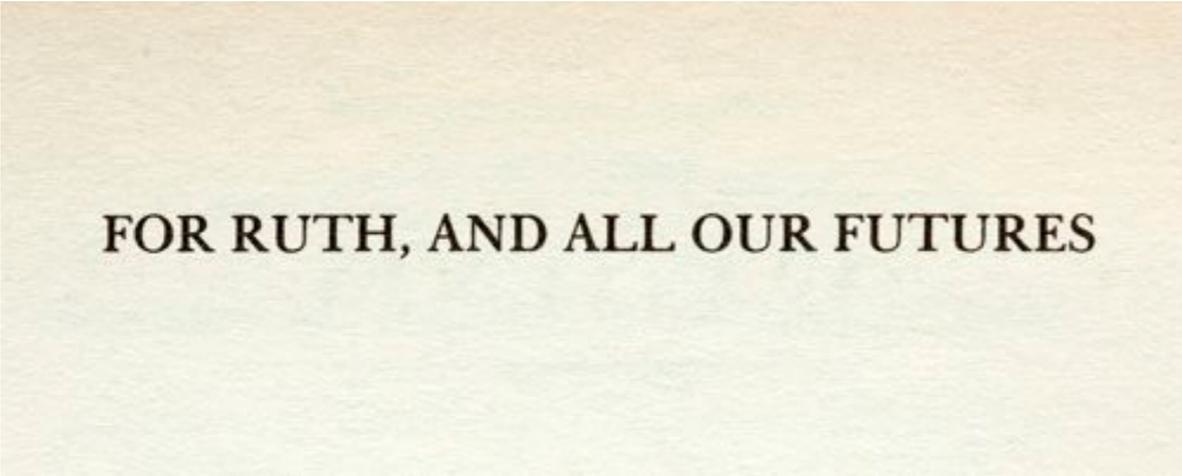
invoking federal funding by the National Endowment for the Arts, decided to allow David or Derek or Donald to penetrate our meeting by the simple expedient of having hotel staff remove the temporary walls that gave our discussions privacy and humor and irony. Let us call the resulting performance Wall Removal by Hotel Maintenance Staff, Working Overtime. I remember, perhaps incorrectly, that hotel workers were also asked to remove the chairs from under our reverse discriminatory butts. We continued to discuss programming and planning, and David or Derek or Donald, having gotten what he wanted, or they wanted, if he was in fact, more of a collective noun than a singular, sat quietly to one side, absorbing

the spectacle that we had no choice but to enact.² It was muddle of emotions: we were foolish, we were naïve, we were loud, we were glorious, we were the victors, we were the vanquished, we were obnoxious, we were brave, we were earnest, we were naked, we we were so young that it didn't bother us to have to sit on the floor.

I haven't found a photograph of this event. Judith Crawley wasn't there. Even if I could show you a photograph, it would lie, because that is what photographs do. This is a story of back and forth, call and response. Nothing in the story proceeds in a straight line. There are forgettings, erasures, emendations, switchbacks, gaps, strategic reinventions, acid criticisms, entirely justified, but most of all humor, a leaning to failure, and a bodily obsession with reperformance that understands there is actually no original.

1. Elizabeth Freeman, *Time Binds: Queer Temporalities, Queer Histories* (Duke University Press, 2010), p. 64.
2. As it turned out, the NEA didn't actually have a problem: the meeting was about organizing programming, an activity which didn't have to be public, as opposed the programming itself, which obviously, and properly, had to be public. Nobody could split that particular procedural hair, however, until the conference was over. We were de-walled on a Saturday; nobody, especially in the days of land lines, could be expected to answer the phone in Washington on a Saturday.

Catherine Lord's full essay, Tender Buttons, is available on the VASA Exhibition website.



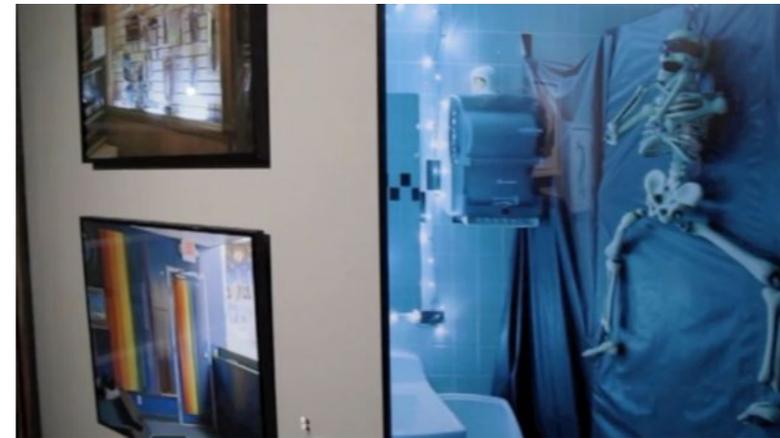
FOR RUTH, AND ALL OUR FUTURES

Video Screenshots

The following videos were captured at the exhibition closing event. Each video is available to view on the VASA exhibition website. Select a screenshot to view the video website.



Artist Discussion – Suzanne Szucs



Artist Discussion – Alan Charlesworth



Curator Walk Through – Catherine Lord



Artist Discussion – Jess T. Dugan



Gallery Exhibition Walk Through

These layered images are all meticulously constructed from the reassembled archive of Norman Schroth, a mid-20th century commercial portrait photographer. The formal portrait often served as a self-edifying confirmation of one's middle-class status as well as a testament to a wholesome and flawless public image. Prominently displayed formal portraits became a vital trophy in many homes as the happy nuclear family acted as a litmus test for the success of the American dream.

Over many years I furiously hunted down and reassembled Norman's oeuvre of nearly 12,000 images and have spent hundreds of hours sifting through and cataloging its contents. I began compiling and separating similar poses and likenesses by age and gender and stacking them to produce these four images. Each print is comprised of twenty photographs of completely different individuals that have been carefully aligned and layered. The subjects' identities fade into each other, erasing unique features

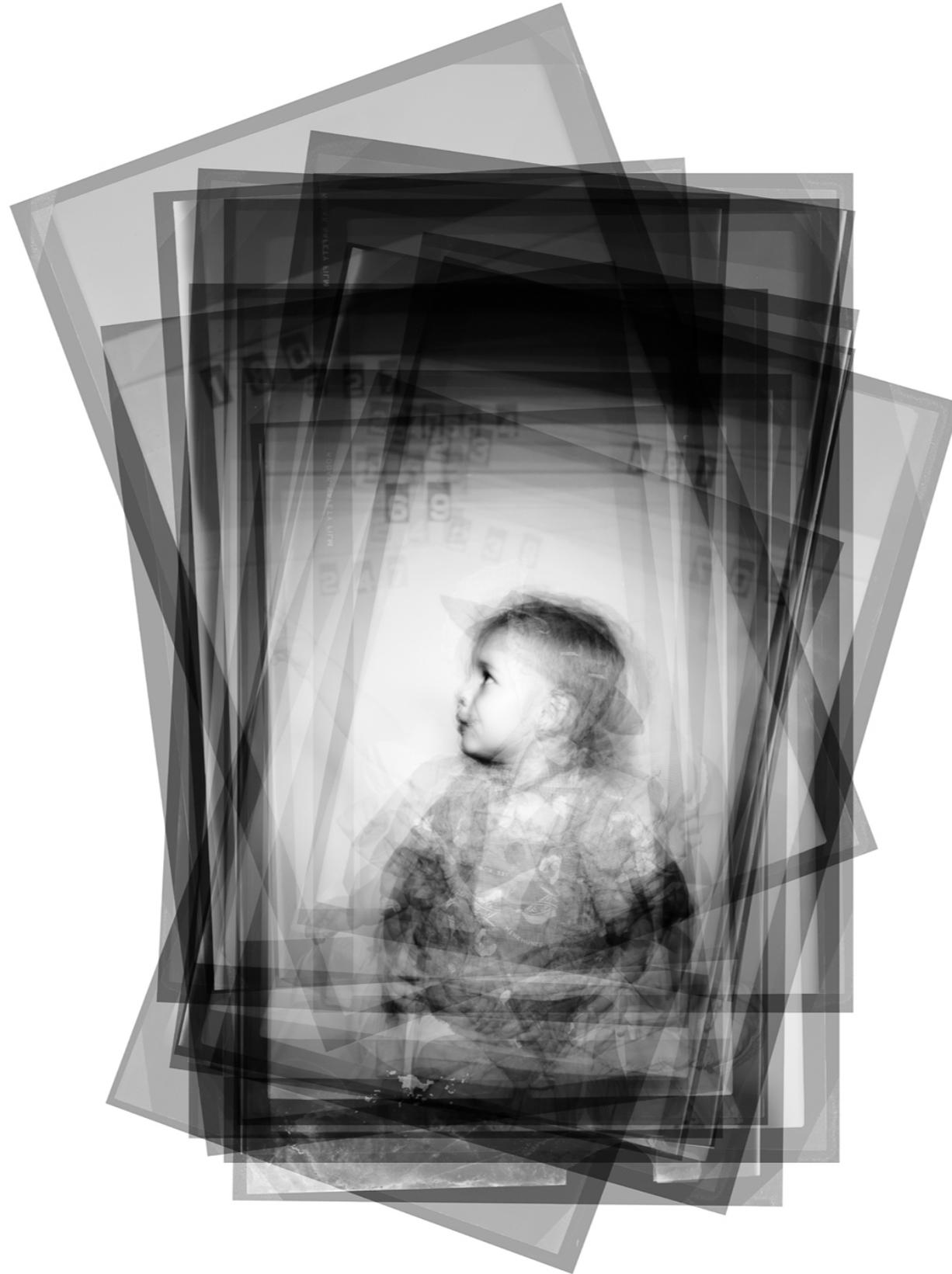
while highlighting the astonishing similarities. This process creates painterly photographs of fictitious "central types" showing idealized individuals. When a woman, baby, child, and man are produced and all brought together, the group of photographs show an ideal family unit in mid-century America. These black and white photographs become frenetic, ghostly reminders of a society's effort to mainstream identity into normative roles of the nuclear family.

2013

www.kevinbartonphoto.com

Kevin Barton VASA Portfolio







In an attempt to consciously examine myself and my greater societal context, I use the archive of my Instagram feed as a contact-sheet replete with reflexive content and Internet tropes. This critical analysis of my use of Instagram conventions allows for a better understanding of the cultural self, and an exploration of new communal languages.

I am interested in the continual, obsessive documentation of life via my cell phone and the multitude of participants who aid in the development of our contemporary social archive. #weouthere acts as a physical representation of an online experience, illuminating contemporary modes of photography as forms of self-preservation, surveillance, and resistance.

I slow down the hyper speed of phone applications by extracting virtual content into the physical space through the analog process of photopolymer gravure printing. This allows me to elongate my experiences with digital image making and the ever-growing archive, while

allowing me to reassess my experiences, memories, and vanities.

#weouthere is inspired by social media exchanges that engage contemporary language and culture as tools for visibility and empowerment. This series utilizes original content intermingled with appropriated art, quotations, and concepts reblogged from queers and other historically marginalized voices that participate in a radical dialogue within online communities. These digital fragments are rich in resistance, community, queer and feminist theory, and the perfectly flip-pant nature of informal Internet speak.

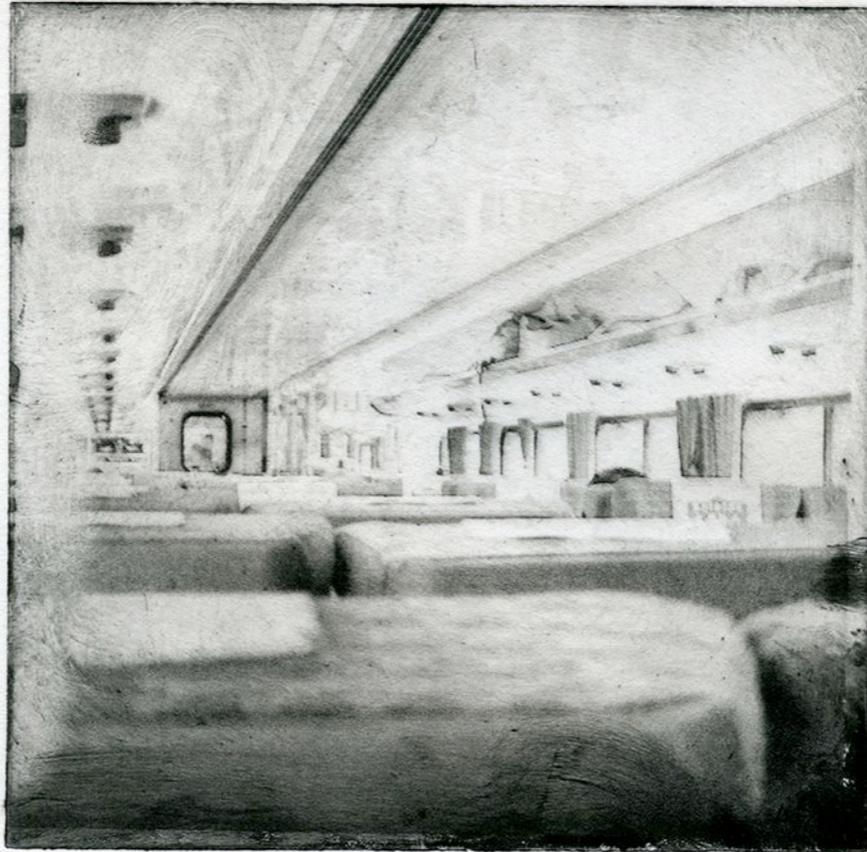
2013

www.elianacetto.com

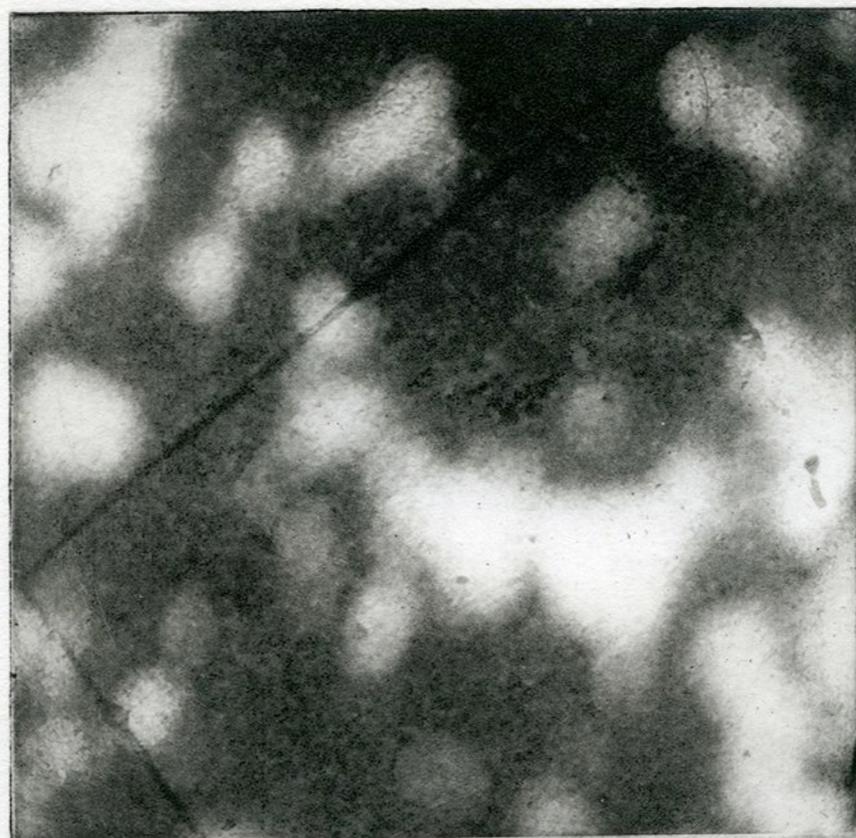
Eliana Cetto VASA Portfolio



"I identify as the ocean bc Im infinite
& beautiful & could kill ppl just by
being myself."



"Hey girl, wanna fuck?"
#ihateyourgaze



brb, behind the camera weeping.

In a post-Stonewall era, the American gay bar became a safe haven for the homosexual and queer communities. Prior to the advent of Internet social networking, these bars and other communal spaces were the only places available for social interaction. As ever-changing technologies make it easier to connect to persons with similar sexual identities, the gay bar faces the threat of becoming obsolete. Today, gay-oriented mobile phone applications like **Grindr**, **Scruff**, and **Growlr** make it more convenient to meet people outside of the “traditional” gay bar social scene. Will these applications cause the demise of gay communal spaces? *American Gay Bar* investigates the current status of homosexual establishments, devoid of people, as a social commentary on what may occur if these spaces lose their clientele due to the convenience of mobile technological platforms. In a heteronormative society, the gay bar becomes a place of necessity, preserving a physical space for the gay and lesbian communities to retreat for comfort or public engagement.

2011 – Present

www.angryalan.com

Alan Charlesworth VASA Portfolio







This project uses stitched panoramic digital images to document cemeteries throughout Shelby County, Tennessee. The project focuses on cemeteries which have been closed, forgotten, abandoned, semi-abandoned, removed, or “repurposed.” Most of the locations I photograph are not on the map. My research emphasizes cemeteries which include African Americans because these are the most neglected burial grounds.

Cemeteries are plots of land set aside to house the bodies of the dead. But, they are much more than that. They are both monuments and memorials to those who came before. Often cemeteries serve as invaluable historical records of the population of an area. Cemeteries are also memorials to our ancestors. Stealing a headstone, or bulldozing a cemetery is profoundly disrespectful to the dead. But, it is also a way to rewrite the historical record. Some dead are memorialized. Others are covered by parking lots, community centers, and parks. This difference speaks volumes to our societal values.

While the region is very proud of its history, historical construction has necessitated excluding the vast majority of those who built the area. Most Southern histories focus on the aristocratic planter class, offering only a smattering of anecdotes about those whose stories do not fit neatly into the narrative of the “Old South.” *Sacred to the Memory* highlights histories of those who have been written out of that legend.

In the past my work has examined racially charged social and political history via landscape photography. This project goes a step further capturing the last physical manifestations of the dead. Thus *Sacred to the Memory* is both a landscape and portrait project.

2013

www.coriana.co

Coriana Close VASA Portfolio







Every breath we drew explores the power of identity, desire, and connection through portraits of myself and others. Working within the framework of queer experience and from my actively constructed sense of masculinity, my portraits examine the intersection between private, individual identity and the search for intimate connection with others. I photograph people in their homes, often in their bedrooms, using medium and large format cameras to create a deep, sustained engagement, resulting in an intimate and detailed portrait.

I combine formal portraits, images of couples, self-portraits, and photographs of my own romantic relationship to investigate broader themes of identity and connection while also speaking to my private, individual experience. The photographs of men and masculine individuals act as a kind of mirror; they depict the type of gentle masculinity I am attracted to, yet also the kind I want to embody. Similarly, the photographs of relationships speak to a drive to be seen,

understood, and desired through the eyes of another person; a reflection of the self as the ultimate intimate connection.

By asking others to be vulnerable with me through the act of being photographed, I am laying claim to what I find beautiful and powerful while asking larger questions about how identity is formed, desire is expressed, and intimate connection is sought.

2011 – Present

www.jessdugan.com

Jess T. Dugan VASA Portfolio







The series *Holding* , utilizes created images and found photographs to present a place between truth and fiction. These contrasting images sit side by side with a thin line painted across their surface, drawing imagined connections. The images themselves reinforce the concepts of memory and often use mnemonic elements and notions of artifact to represent an underlying story, which touches on the personal while still attempting the collective.

I combine photographs I've made of empty places – spaces once inhabited or currently inhabited but with no one present – with found photographs of times that no longer exist – images that are empty of personal memory – and then paint a thin line to draw a literal point of connection from one image to the next. The line, like a strand of DNA, ties the images, separated by generations, to one another. The line is often initiated in the found photograph by pointing to the senses – taste, smell, touch, sound – to a point in the contemporary image that speaks to the residues left behind by current or past inhabitants.

My intention is to make several “chapters” of the *Holding* series, each dedicated to a person of influence in my life which serves to establish place, lineage, and narrative in each chapter. Leaning on the notion of the “book” as narrative, chapters are titled in “honor of” and each diptych’s title utilizes the complexity of language to help navigate the viewer to underlying connections and conundrums – the narratives of the diptychs are often as rich as they are convoluted. Each “chapter’s” photographs are made in the location of the honoree’s “home” and while appropriated photographs are collected in the same location, they are not necessarily of that place. To date four chapters have been made with a forthcoming chapter to be completed in late 2014.

In the series *Holding* as with most of my work, I visually navigate the stories in my mind – remember stories that may, or may not exist, imagine stories not yet told. The concept is rooted in the details presented – sometimes revealing and yet often holding secret, there is truth in the tales but not necessarily a truth of mine

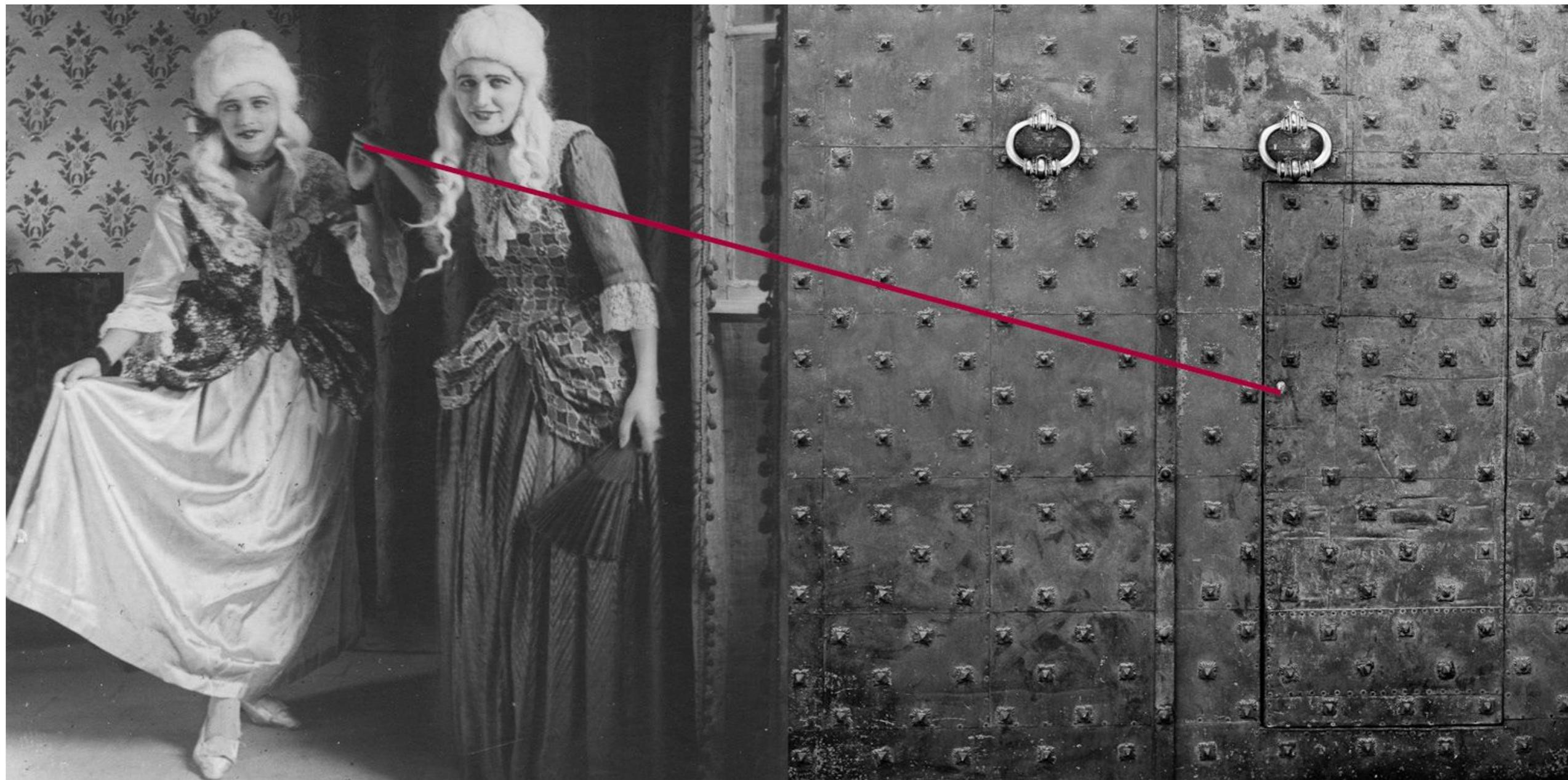
alone. I am interested in the intangibility of this middle ground, I am searching for that which we experience and cannot express – evidence of memory, evidence of experience, evidence of existence.

Holding Pepina is dedicated to Josephine Vigo, my paternal great-grandmother who “stole the family silver” to pay for her passage from Italy to America at the age of seventeen so she could marry Angelo Firpo a man she’d never met. She was known to her family and friends as Pepina.

2013

www.annemassoni.com

Anne Massoni VASA Portfolio







I have selected a series over fifty towns in rural Iowa with famous names, such as international locations (Paris, Jamaica and Rome) or familiar namesakes (Orient and Jefferson) to document. So far I have traveled to over forty, creating photographs that juxtapose the image each namesake evokes against what I discover in these rural spaces. I use the namesakes to explore the differences between easy assumptions and the reality of a small town Iowa: commonality and dissonance. The namesakes serve the project two ways. First, they provide means of “random” selection. I know little to nothing about each locale prior to arriving to photograph. I select it for inclusion solely because of its famous moniker. Second, I use my knowledge of the namesake to influence how I depict each site. I intend to use these images to reveal the manipulative power of the lens while leaving the viewer with a playful look into how we perceive a place.

The connections I am forging are not efforts to search for remnants of a bygone

era, but rather an attempt to create new links by careful observation. Before traveling to each town, I conduct brief research about the namesake location. I then arrive with a list of descriptors that my research provides. For example, as I photographed Turin, Iowa, I kept the list of concepts rolling in the back of my mind like a mantra. My list contained items such as; Italian mountains, capital of the Alps, the holy shroud, Olympics, cathedrals, ancient architecture, wealthy, classic and divine. I strive to meld the two together; to see the influence of the namesake in the Iowa locale and embody the mood of the Italian town.

Ironically, I happen to have an atypical relationship with Iowa. I am from Des Moines, the largest city in the state and none of my family farms. My first experience on a farm was while living abroad in India. Four years ago, I accepted a job in Milwaukee, Wisconsin and returned to the Midwest. My new neighbors’ stories about small town life in Wisconsin inspired me to reflect on my previous years in the

urban Midwest. I began to question what I thought I knew about Iowa.

As I began to explore rural Iowa I found that my assumptions ran far deeper than I had imagined. I have been surprised and delighted to discover that there is so much more to these places than the stereotypes I grew up believing or a residential designer’s mark. After years of photographing suburbia and considering spaces that are conceived and engineered by a unified concept, the diversity present in rural life is striking. The residents make their own marks; every place I’ve traveled to looks and feels different. My camera is chronicling the accumulation of community, unique through shared experience.

2013

www.jenmoonphoto.com

Jennifer Moon VASA Portfolio





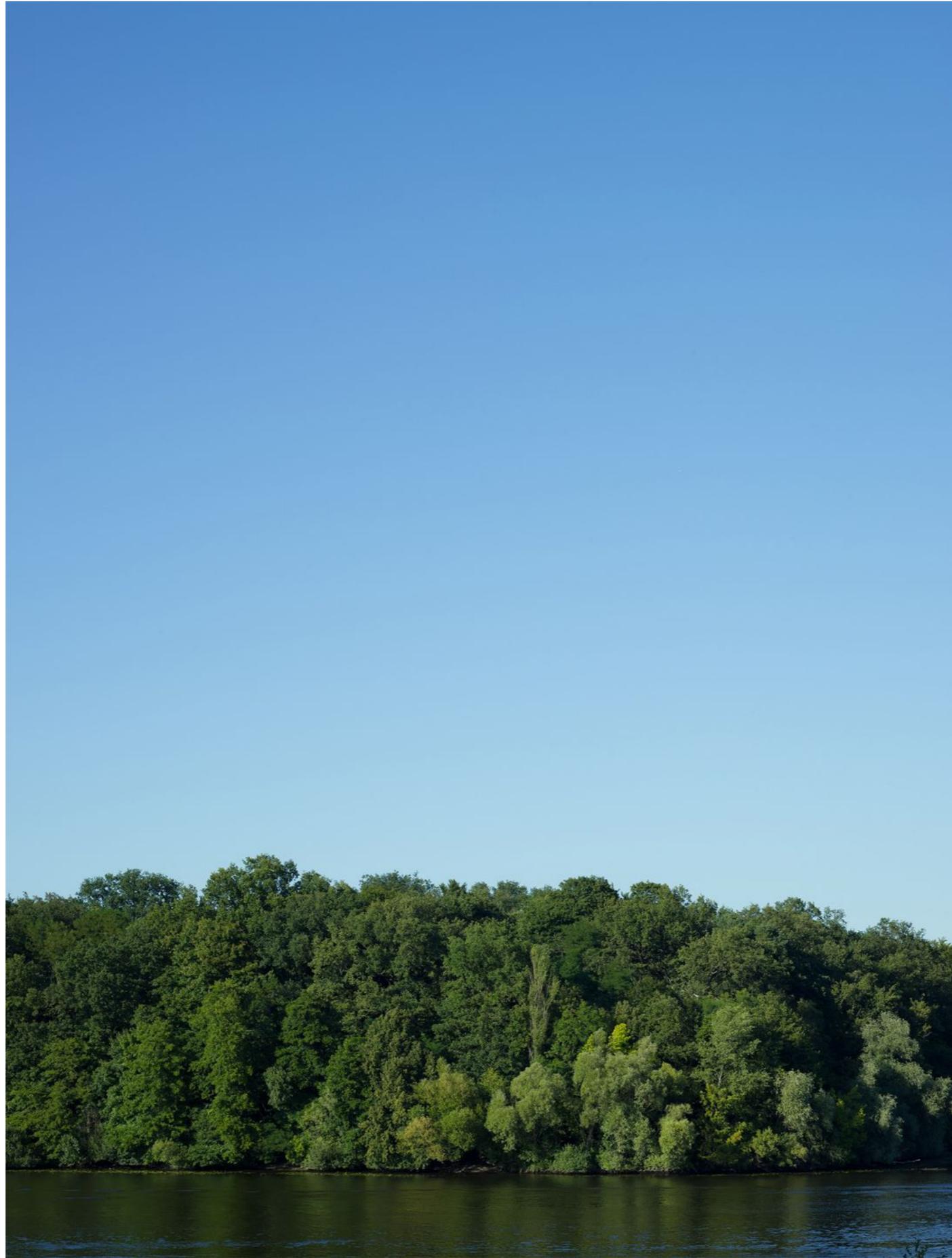


On July 21, 1945 President Truman authorized the use of atomic bombs on Japan during his stay in Potsdam, Germany. He was attending a conference to meet with Stalin and Churchill to discuss the future of defeated Germany. The photographs are possible views that President Truman may have experienced, staying at his “Little White House” and the office in Cecilienhof where the conference was held.

2013

www.takeshimoro.com

Takeshi Moro VASA Portfolio







Living in a time where histories and current realities cast difficult and complex shadows, the assignment of meaning is suspect. My photography looks towards greater significance in the context of a deep contemporary complexity. In an age where we have recognized difference, it considers what our relationships to one another as human beings are now and could be. At a time of popular irony and cynicism, it imagines the possibility of wonder.

I make still photographs and video installations of human beings in specific and intersecting cultural contexts, pausing viewers within micro-moments displaying multiple, layered perspectives. These works, saturated with color and richly textured, slow down and sometimes stop the view, visually dwelling on how individual perception changes what we experience. Considering the role of perspective in questions of race, religion, history, and belief, they offer a meditative consideration of the role of positionality in the creation of our reality. The question of connection swirls at the core

of my artworks, both between human beings and with our world.

Conversations & Confrontations follows my own autobiographical threads to explore modern day instances of oppression. From racial segregation embodied in a Southern transit car and prayers at disputed holy sites in the Middle East – my photography and videos address localized and specific places that encapsulate the always complex and often conflicting meeting points of identities and cultures. The people and places within this overall project illustrate moments from reality seemingly randomly captured, yet carefully composed, suggesting the many individual stories that intersect within them. These works enunciate humanity and difference. In my willingness to examine my own relationship to dominance, I invite viewers to consider these realities in the world, locally in paths they themselves travel, and within their own lives.

Personal and academic experiences swirl together at the core of my research, moving from fact to fiction and back again to consider

their dialogue within human perspective. Similarly, my ongoing interest in people and the implicit value of their experiences leads me to consider the specific content that I do. Informed by my background in ethnography and critical studies, when delving into instances of oppression, for example, I choose to follow autobiographical traces and thus connections to my own life. In my willingness to examining my own relationship to dominance, I invite viewers to consider the existence of these realities in the world, locally in paths they themselves travel, and within their own lives. My research plays upon notions of subjectivity and objectivity to invite viewers through what they see into an exploration of how they see.

2013

www.annkaplanstudio.com

Ann Pegelow Kaplan VASA Portfolio







In the series *Hair*, the photographs and video break down the building blocks of race, gender and masculinity through the representation, removal and reconstruction of hair. The work explores how hair, an instrumental physical identifier in one's being, politicizes and dictates how we scrutinize a person. Dissecting the general, military, and Buddhism representation of preferred hairstyle, the work focuses on how masculinity is portrayed and assessed.

2013

www.leonardsuryajaya.com

Leonard Suryajaya VASA Portfolio







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.

The *Sketch 4 I.D.* series has been developed out of an interest in the marks and scars on trees. Creating montages from these shapes by combining them 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. These images function like archaeological remnants – a deconstruction of both text and image recombined to create a new context. They are fragments of the everyday: the trees are surrogates for the body while the text, derived from stories and letters, manifests as trace memory.

As identifiers, they are unformed signifiers – sketches where words and image get lost within each other.

The *Sketch 4 I.D.* images are digital montages developed from original photographs. I photograph the segments of trees I am interested in, select the area that I want to combine with original photographs or scans of skin. I work the skin imagery into the tree image, often preserving texture or lines from the trees, while incorporating the texture and/or color of the skin. Each combination is treated individually. The text used in the images is scanned from personal handwritten sources. In combining the text with the image, I am concerned less with an ability to read the text, rather using it as a textural mark upon the surface of the image.

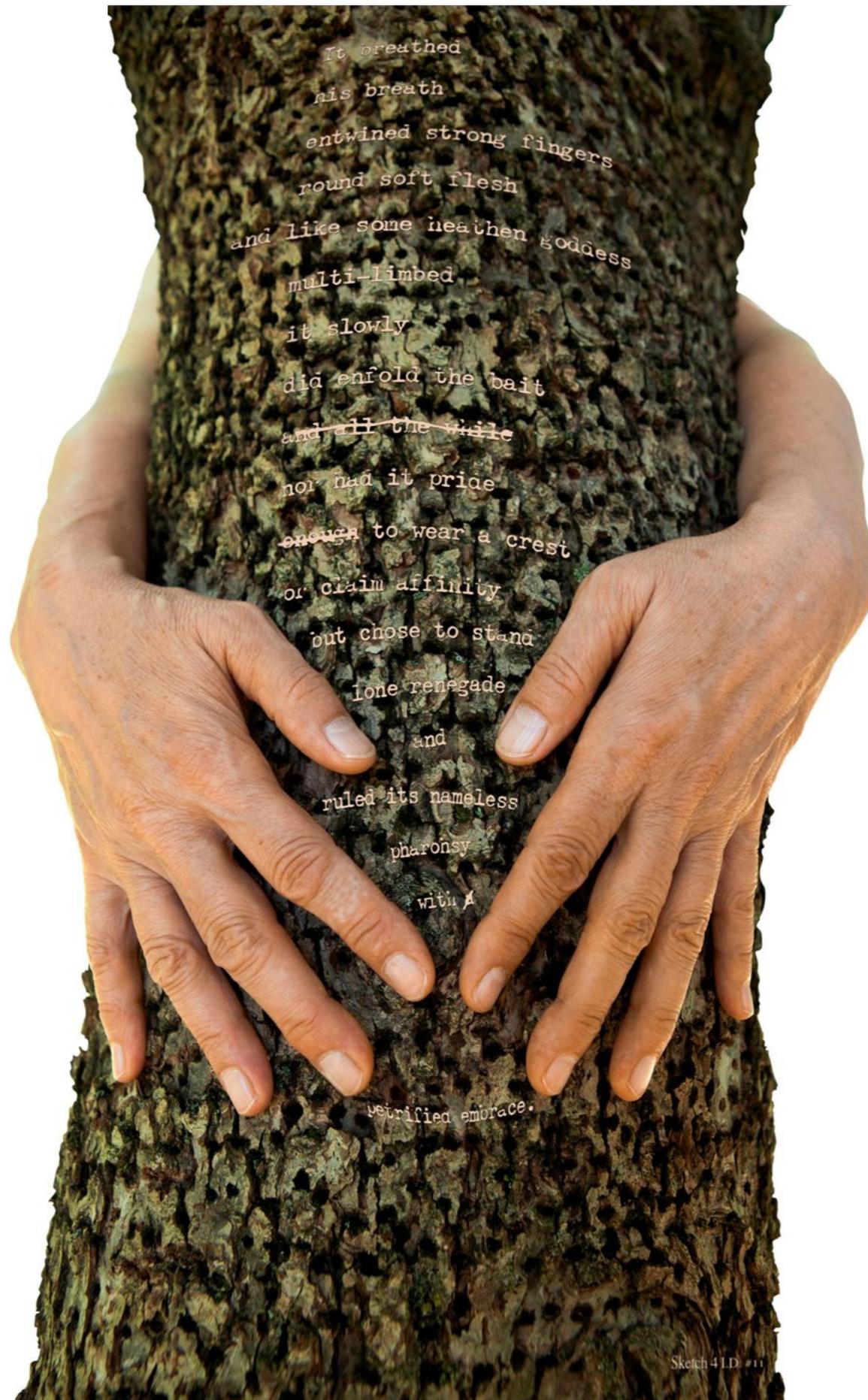
2010 — 2013

www.suzanneszucs.com

Suzanne Szucs VASA Portfolio



sketch 4 I.D. #10



It breathed

his breath

entwined strong fingers

round soft flesh

and like some heathen goddess

multi-limbed

it slowly

did enfold the bait

and ~~all the while~~

nor had it pride

enough to wear a crest

or claim affinity

but chose to stand

lone renegade

and

ruled its nameless

pharonsy

with a

petrified embrace.

Colophon

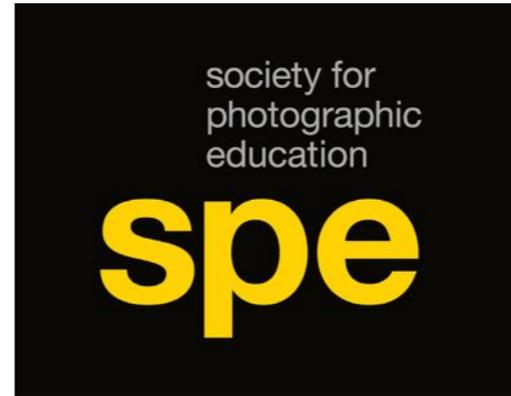
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Book design by Alan Charlesworth.
www.angryalan.com



www.spenational.org



www.vasa-project.com

