

# **The Ponderous Counterspectacle of Things Ceasing to Be**

Or:

How I learned to stop worrying about my future, accept the fact that I'm going to die, and make a bunch  
of pictures about it

Master of Fine Arts Thesis

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## Artist Statement

### *The Ponderous Counterspectacle of Things Ceasing to Be*

Americans like to believe that we are better than everyone else. It is deeply ingrained into the culture we consume, even before we start school as children. TV and films portray a heroic American superhero defeating the exotic bad guy, or the dopey young man gets the girl and job of his dreams, just because he worked hard and had integrity. The cultural message is that someone born here can grow up to be whatever he wants, and live the American Dream. I was lucky enough to be born into the generation that ruined everything.

In spite of growing up in a position of privilege, I have never felt like the goals set by previous generations would ever be attainable for me. As the economy and global standing of the United States declines, millennials have been accused of not working hard enough or spending too much time eating avocado toast to be able to achieve the traditional milestones of success.

The series *Ponderous Counterspectacle of Things Ceasing to Be* was born of my own anxiety about the future. I created a character and a scenario that reflect the absurdity of navigating the systems of the modern world which have led an entire generation to “failure.”

After surviving the undefined “Collapse” by hiding in a refrigerator, the last millennial on earth searches for a refuge in a brand new world. Alone and lacking the necessary skills to provide for himself, he resorts to trying things he learned from Saturday morning cartoons and reality TV. Lost and in awe of the world that he does not recognize, the man is trapped in a cycle he doesn't have the tools to break, and chasing a dream that doesn't exist.

The photographs are sequenced as an endlessly repeating slideshow, not allowing viewers any control over image order or pace at which the photographs are displayed. The point of view alternates between that of the character and the audience, blurring the line between observation and participation.

## Part 1: Witnessing Silence

Cormac McCarthy's novel *The Road* follows a father and son through a post-apocalyptic United States as they survive an onslaught of challenges and despair. The characters are never explicitly named, but are referred to as "the boy" and "the man" or "papa." It is established early that the man is ill, and is constantly working to teach his son how to survive after he has died. The looming death of the character sits in the back of the reader's mind as the man and boy face an unrelenting parade of tragedy. The man sees his son as the most important thing left in the world. His refusal to give up is tied to the understanding that if he dies his son will die too. As the novel progresses and the man becomes sicker, he has a realization as he stands looking out at the world:

The Road crossed a dried slough where pipes of ice stood out of the frozen mud like formations in a cave. The remains of an old fire by the side of the road. Beyond that a long concrete causeway. A dead swamp. Dead trees standing out of the gray water trailing gray and relic hagmoss. The silky spills of ash against the curbing. He stood leaning on the gritty concrete rail. Perhaps in the world's destruction it would be possible to see how it was made. Oceans. Mountains. The ponderous counterspectacle of things ceasing to be. The sweeping waste, hydroptic and coldly secular. The Silence.<sup>1</sup>

The man's realization in this moment was pivotal in my research and development of my photography. He looks out at the decimated landscape and notes the way in which the world is reacting and reclaiming. He recognizes his own meekness in the face of a world. He looks at the world searching for meaning, but only finding inexorable time. He accepts his own death realizing that he can't contend with the slow march of time. The character sees a reflection of himself in the environment he's in, both dying and creating a future through his son. This section of *The Road* poetically describes a complex condition of the world in such a captivating way that

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<sup>1</sup> Cormac McCarthy. *The Road* (Vintage International). Knopf Doubleday Publishing Group. 2006. pp. 292-293. (Kindle Edition.)

I changed the way I thought about my photography. The passage made me understand my photography as something that could be read deeper than just the images. The way that I used the photographic language could give my photographs the purpose they lacked through my early research practices.

My initial research was centered around the ideas and philosophy of Anarchism. Specifically the idea that the individual is more important than the needs of the state. In her essay, “Anarchy: What it really stands for”, Emma Goldman states that, “the individual instinct is the thing of value in the world. It is the true soul that sees and creates truth alive, out of which is to come a still great truth, the re-born social soul.”<sup>2</sup> The placement of the individual perspective above the state was something that I found interesting without yet understanding why. I do not consider myself an anarchist, but realized that I was interested in dismantling systems that were unfairly biased and drowned out individual voices. Anarchism gave me a critical framework to start to address inequities I felt existed within the societal structure I was a part of. How could I start to make work about individuality when the photography industry I came from is so dominated by mass produced technology?

## **Part 2: The Technological Medium**

Modern digital cameras are built and sold with proprietary technology which has an output and aesthetic end-product that is dependent on the brand of camera and even the software used to process images. Even if you are making conceptually different photographs the technology you process the images with has an effect on the final look of the photographs.

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<sup>2</sup> Emma Goldman. *Anarchism and Other Essays*. CreateSpace, 2013. pp. 9



Figure 1.1 Photograph opened using Adobe Bridge Camera Raw

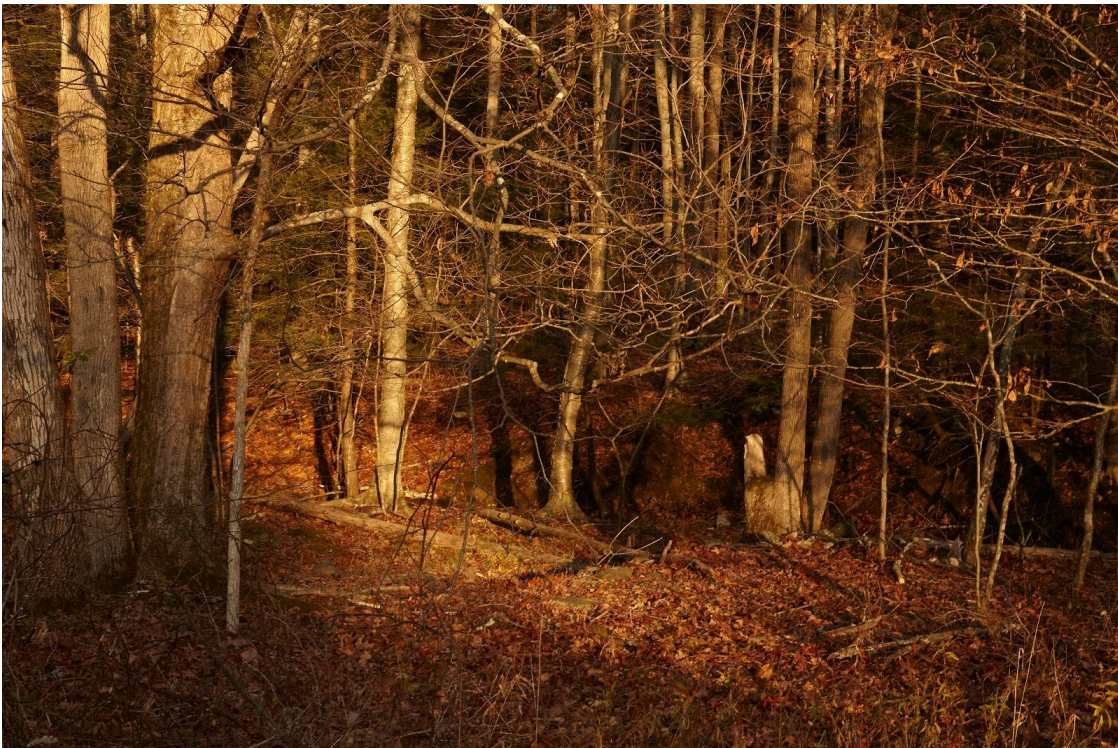


Figure 1.2 Photograph opened using Capture One 11 Pro

These two images (figure 1.1 and figure 1.2) were opened using two different pieces of photo editing software without making any edits. The software causes significant color differences even though nothing was done to the image files. These softwares have specific ways that they handle digital images. I became frustrated with photography as a medium, because I felt like I was constrained by expensive technology that would limit the breadth of my voice, which would then get lost in the immensity of medium.

Photography has become a massive industry. In Nicholas Mirzoeff's book *How to See the World* he contends that every two minutes Americans take more photographs than in the entire 19th century, and that the introduction to new digital photography technology was a key piece to the incredible growth of image making over the years.<sup>3</sup> I am interested in how the technology of photography affects the aesthetic qualities of both photography and a photographer's voice. I created my own photographic apparatus to produce images outside of mass produced systems of photography. With the individuality of anarchism in mind I worked to reject current systems of production and learned how to create my own photographic equipment.

I began collecting resources such as "A History of the *Photographic Lens* by Rudolf Kingslake and *Primitive Photography: A guide to Making Cameras, Lenses, and Calotypes* as well as several online guides on making cameras. With that information designed a homemade lens that could be mounted on a modern digital camera. (figure 2) The design was based on early lens designs and I managed to source the lenses from online retailers that sell science equipment to elementary schools for projects. The lens itself is an interesting object.

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<sup>3</sup> Nicholas Mirzoeff. *How to See the World : An Introduction to Images, from Self-Portraits to Selfies, Maps to Movies, and More*. Basic Books, a Member of the Perseus Books Group, 2016. pp. 4 (kindle edition)



Figure 2. Handmade Lens mounted on SONY digital camera

The juxtaposition of the hand-made wooden lens attached to the \$2000 digital camera was comical and brought up questions about craft vs. mass production. Ultimately though, the images I was able to produce with the lens weren't successful. The limitations of the focal length of the lenses forced the point of focus to about 10ft away from me holding the camera, and the lenses were so telephoto I could only make images that were zoomed in. Some of them were very pretty, but that was all they were. all of the photographs became so similar they weren't confronting the question of individuality and lacked the conceptual framework I was searching for in my project. (Figure 3) I realized the problem was that I was asking the wrong questions.



Figure 3. Image created homemade lens mounted on SONY Digital Camera

### **Part 3: Finding my Place**

Every artist is concerned with making something different, especially because the world is so saturated with images. The question I should have been asking was, “why am I interested in breaking down these existing systems?” I have the technical ability to make a “good” photograph, but how could I start making work that was meaningful beyond the formal aspects of an image? By understanding why I was interested in breaking down the systems, I could start to resolve the specific problems I was having with them, and develop questioning through my

work that would give it life. I started building a body of work based off of my own insecurity about my future.

Initially I was looking at this as a generational phenomenon. The media I consume blames millennials for societal failures. The generation is an easy scapegoat for larger systemic problems. In *Learn to Think In Systems*, Albert Rutherford defines several system archetypes that define systemic problems. One of the archetypes he defines is “limits to success,” which essentially states that effort that is required to maintain growth is eventually unsustainable.<sup>4</sup> Young people have always held the burden of older generations' success, and this has been amplified with millennials. I was born in 1990. For the majority of my life America has been at war in the Middle East, I lived close enough to New York City to see smoke from the World Trade Center on 9/11/2001, experience 3 major economic collapses, and needed to commit to an absurd amount of debt to pursue higher education. For me, it has never felt possible to reach the traditional benchmarks of success set forth by American society. So how could I start to address this systemic problem through my work.

The way I began building the work created a circumstance where I could essentially go play. I spent time looking at the photographer Clarissa Bonet’s approach to her artistic practice as a way to conceptually frame my work. Bonet’s photography consists of constructed images that use the language of street photography. Traditionally, street photographers photograph constantly, producing a large amount of work to sift through and edit down. In a conversation with Bonet she described her process to me as “slow.” She told me that she has had a photograph in her head that she has been trying to make, saying that she had been, “trying to make a certain

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<sup>4</sup> Albert Rutherford. *Learn To Think in Systems: Use System Archetypes to Understand, Manage, and Fix Complex Problems and Make Smarter Decisions*. Albert Rutherford. 2019. pg. 94-95. Kindle Edition.

picture for a year or two, and it's just not working.”<sup>5</sup> While the content of Bonet’s photography is vastly different from my own, I was inspired by the way she approached photography and storytelling in her work. The interview was also the first time a fellow photographer had told me it was ok to work slowly. Through speaking with Bonet, and reading about her work I realized that my photography wasn’t being created in a “documentary” style. Bonet freed me from wandering around and searching for content to photography that would make my point. Instead, I began making staged work that spoke about the ideas and feelings I was interested in expressing.

## **Part 4: The Method**

I decided to create a home for a millennial character living as a doomsday prepper in the woods, which evolved into a “last man on earth” scenario. This was a no-win situation where the character would never accomplish the things he needed to in order to survive, both because his knowledge base is flawed and he is fixated on an impossible plan. At first, I was referencing bushcraft guides, including the official boy scout handbook, to familiarize myself with survivalist skills. I realized the character needed to be unskilled. I developed a base of operations in an RV where I would store some of my photographic equipment, and attempted to visit at many different times of day including going as far as spending the night.

I developed a list of circumstances the last man on earth would have to deal with. Eating, finding shelter, hunting, fishing, building fires, were all activities that someone who was surviving alone would have to deal with. I quickly realized that in spite of my reading of survivalist guides, I had only a vague idea of how to do these things, which was perfect. I

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<sup>5</sup> Clarissa Bonet, Personal Interview. 27 Sept. 2019

developed a shot list based on these different scenarios and added my own ending inspired by my experience as a millennial. Based on the “limits of success” systems thinking archetype, I created a scenario where the millennial character would fail to complete tasks that were necessary for survival, and eventually chase an absurd path of escape, which would effectively lead to his failure and death.

Instead of becoming a survivalist camp, the space essentially became a fort in the woods for a grown man-baby to play in. Playing became essential to making photographs. As a way to fill the gaps of knowledge that I had about surviving I resorted to taking examples from the media I consume the most- television and movies. I made a trap with a box and a stick, which I borrowed from old cartoons. I used colored lighting design inspired by Science Fiction films, specifically colors related to retrofuturism. Amy Elias talks about what retrofuturism exemplifies in *Past/Future*, “Retrofuturism thus is an exemplum in addition to a state of being and a possible vehicle of critique. As our conception of the historical past, it is a reminder that we are heroic, but deluded, dreamers in relation to (historical) time.”<sup>6</sup> Introducing the colors of retrofuturism established a mysterious outside force while simultaneously referencing the unreachable and idealized future being perceived by the character. The retrofuturist colors originated from within the RV, and the viewers slowly watch the character ditch an attempt at everyday survival activities and begin wandering towards the absurd in search of the impossible meaning of those colors. While the formal aspects of the photographs developed through play I defined the conceptual context of my photography through my formal failures.

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<sup>6</sup>Amy J.Elias. “Past / Future.” *Time: A Vocabulary of the Present*, edited by Joel Burges and Amy J. Elias, NYU Press, New York, 2016, pp. 35–50. JSTOR, [www.jstor.org/stable/j.ctt18040s0.5](http://www.jstor.org/stable/j.ctt18040s0.5). Accessed 22 Apr. 2020.

## Part 5: The Truth Problem

Photography as a medium can function in several different ways, and is often misconstrued for snapshots of objective truth. The photographer's hand complicates the idea of truth in photography. This is discussed by John Berger in *Another Way of Telling*, "The photographer chooses the event he photographs. This choice can be thought of as a cultural construction. The space for this construction is, as it were, cleared by his rejection of what he did not choose to photograph."<sup>7</sup> Photographs are moments that are selected by the biased eye of the photographer. There are choices being made during situations that are aesthetic and situational based on the intuition of any given photographer. This creates a problem of "truth" in photography. Documentary photographers try to mitigate this problem by adhering to a set of rules about how to photograph certain subjects. Ken Light addresses the problem of photographic truth in the introduction to *Witness in Our Time*, "This criticism, as we have seen, misconstrues why and how documentary photographers work. These photographers reject the quick, sensational pulse of news pictures in favor of long-term engagement with the people they photograph."<sup>8</sup> The idea of long term engagement being that the photographer starts to experience the world their subjects are living, and therefore cultivate a more genuine and respectful lens. While this tactic does mitigate the problem of bias in photographic representation it does not eliminate the absence of objective truth in photography. My photographs aren't incredibly concerned with representing the objective truth, but I am interested in showing a representation of my own perspective.

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<sup>7</sup> John Berger. *Another Way of Telling*. 1st Vintage International ed., Vintage Books, 1995. pp. 93. Kindle Edition

<sup>8</sup> Light, Ken, and Kerry Tremain. *Witness in Our Time : Working Lives of Documentary Photographers*. Second ed., Smithsonian Books, 2010. pp. 7

In 1979 John Szarkowski curated a show for the Museum of Modern Art in New York City entitled, “Windows and Mirrors: American Photography since 1960.” In this exhibition he separated the photographs into two categories reflected in the name of the exhibition, windows and mirrors. In the shows catalog Szarkowski sets up two ideas of “realists” and “romantics” respectively referring to photographers whose works intention is to show us a limited use of the photographers bias and hand such as a documentary photographer (windows), and the other whose work is meant to intentionally show what the photographer thought or felt (mirrors). Szarkowski suggests that these are not two opposing forces, but “two poles” of the same axis.<sup>9</sup> My work lies firmly on the romantic mirror side, as I am not concerned with realism or truth, but an expression of a feeling of defeat and anxiety through a fabricated story. To effectively construct my narrative with photographs it is important to study the language of photography and how to support my intent with the sequence and presentation of images.

## **Part 6: Flashing Lights**

The body of work was intended as a single slideshow projected onto the back wall of a gallery space. The space is tight, with lower ceilings than the rest of the gallery, which dead end onto a single wall in which the projection is intended to live. The space is meant to feel tight and to isolate the viewer from the rest of the gallery space. The format of the work is to both reference the experience of going to see a movie and to remove the viewers control over the

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<sup>9</sup> John Szarkowsk, and Museum of Modern Art (New York, N.Y.). *Mirrors and Windows : American Photography Since 1960*. Museum of Modern Art, 1978. pp. 19

viewing of the images. In her essay “In Plato’s Cave” from *On Photography*, Susan Sontag speaks about photographs being presented as film:

Both the order and exact time for looking at each photograph are imposed; and there is a gain in both visual legibility and emotional impact. But photographs transcribed in film cease to be collectable objects, as they still are when served up in books.<sup>10</sup>

The slideshow removes the audience's control over the images, and imposes a deliberate sequence of viewing.

The images are sequenced in such a way to imply a narrative arc of the character as well as formally alluding to the themes I am referencing. An image of a rudimentary box trap where a disembodied arm reaches out and holds the rope that will trigger it is placed next to another photograph of the RV where a log has been inexplicably placed leaning against the outside wall with a rope emerging from an unknown place (Figure 4.1 & 4.2).



Figure 4.1 A hand reaches out from behind a tree ready to trigger a trap

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<sup>10</sup> Susan Sontag. *On Photography*. Farrar, Straus and Giroux. 2011. Pg. 5. Kindle Edition.



Figure 4.2 A random log leaned against the outside wall of an RV with a rope attached. Images is meant to make visual connection between the previous image



Figure 5. The character stares into a mysterious, unnatural light

The purpose of this juxtaposition is to create a visual reference to the RV as some sort of trap. The RV eventually becomes a source of an outside illuminating force that leads the character down an absurd path, which is first referenced from a light emanating from a star map attached to the ceiling (figure 5). This content is repeated two more times, each time adding mystery and intensity by moving the frame closer to the object. In those moments the perspective of the viewer is in line with the perspective of the character, and this transition happens continuously throughout the sequence, blurring the line between observation and participation. The pace of the slideshow begins to slow down towards the end. Black slides occupy the space between the images which have a consistent timing until the end as well. Every slide including the black space becomes longer and longer as the character in the frame loses his grip and starts acting in absurd ways. The pace is meant to make the viewer uncomfortable and suddenly gives them the time to confront what they are watching in silence, until they are confronted with an image of what appears to be death. The final slide has a similar surrounding and setting to the first slide of the character sitting in the grass, which the final slide then loops back into. The audience watches the character fail perpetually.

## **Part 7: The Madness**

The work and its presentation references the “Myth of Sisyphus” and Plato’s allegory of “The Cave.” The looping and non ending struggle of the character is a reflection of Sisyphus rolling the boulder up the hill. It is a goal that will never be achieved. Both in the form of the looping, unending slideshow, and the impossible goal of the character. The reflection isn’t just of the myth, but of Camus’ metaphor. As Camus says, “He feels within him his longing for

happiness and for reason. The absurd is born of this confrontation between the human need and the unreasonable silence of the world.”<sup>11</sup> The characters’ actions are driven by an unyielding discomfort from living in the world. He is longing for something that was promised, but never came. The “silence of the world” is reflected in the silence of the slideshow and the character’s response to the unyielding landscape does not provide success. Failure after failure engulfs the timeline of the character. This character, who is a reflection of myself, was never meant to do anything but fail. Failure is the shadow that we believe in as it exists on the wall of Plato’s cave.

The metaphor of “the cave” as Plato describes it is referencing how humans experience “truth” through images. He describes a series of prisoners chained and immobile who only experience the world as shadows projected against the wall of a cave from a light source above. All these prisoners experience are the sounds from behind them and the shadows on the wall, and thus perceive them as truth. Plato says, “To them (the prisoners), I said, the truth would be literally nothing but the shadows of the images.”<sup>12</sup> The metaphor relates to the presentation of my work, and the conceptual trap expressed by the slideshows content.

The initial plan for the presentation of the work would have projected the slideshow in the North Gallery of the Samuel Dorsky Museum of Art at SUNY New Paltz, which is affectionately referred to by students as “the cave.” The North Gallery has lower ceilings than the rest of the space and a back wall where the slideshow would be projected. The space would be kept dark except for the projection. Having people enter the space they would face the wall like the prisoners in Plato’s metaphor. The viewer can either watch the character perpetually fail on the wall of the gallery experiencing a representation of my subjective truth, or turn and leave.

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<sup>11</sup> Albert Camus. *The Myth of Sisyphus* (Vintage International). Knopf Doubleday Publishing Group. Kindle Edition. pp. 28

<sup>12</sup> Plato. *The Republic*. Black & White Classics, 2019. pp. 132. Kindle Edition.

The viewer is experiencing a mirror of my experience. I'm using both the metaphor of Plato's "Cave" and the Myth of Sisyphus intertwined within a narrative about a poorly equipped character to say societal goals are unattainable within America's current system. The format of the slideshow has been used by other artists to make more political and poetic gestures through photography.

## Part 8: Canon

Nan Goldin's seminal, *Ballad Of Sexual Dependency* was originally displayed as a slideshow with a soundtrack at the 1985 Whitney Biennial. Goldin refers to her work as a visual diary rather than a slideshow, but when asked the difference between the slideshow and a show of her prints said, "I like the prints but I don't worship photographs as objects. I am interested in content. The slide show enables me to make political points more clearly. It helps me to reveal my ideology."<sup>13</sup> A slideshow can accommodate more images on the gallery wall than prints, and also creates the opportunity for lyrical juxtapositions and timing, which helps Goldin craft the content and emotional impact of her work. Her work has always been inspiring to me as a photographer. I decided to be a photographer after reading her introduction to the *Ballad of Sexual Dependency*. The format of the slideshow allowed me to include a large number of photographs which could express my point with a large emotional range. The photographs and sequence fluctuate from somber to sad to funny and back within the endlessly looping sequence

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<sup>13</sup> Nan Goldin, and Mark Holborn. "Nan Goldin's Ballad of Sexual Dependency." *Aperture*, no. 103, 1986, pp. 38. *JSTOR*, [www.jstor.org/stable/24471934](http://www.jstor.org/stable/24471934). Accessed 10 May 2020.

of images which creates tension in the slideshow. The lyrical arrangement of photographs was inspired by the photographer Alec Soth and his photobook *Broken Manual*.

*Broken Manual* is defined by Soth as his “mid-life crisis” project while he was looking to escape from his own success in photography. Soth used pamphlets and books about how to “escape” and photographed people who were actively searching for that kind of escape from modern life. In an interview with Aaron Schuman published by Magnum Photography, Soth is asked about the project's contrast between the idealistic dream of escaping, and the nature of that reality. To which he replies:

That’s true; it’s self-mocking in a way. In the photographs, I don’t think I’m mocking the people that I encountered, but in the texts I’m definitely mocking myself. The inspiration for the “manual” aspect of the project came from buying all these “How to Disappear” books online – they’re so absurd. They’re such ridiculous little pamphlets, which would be completely ineffective if you really wanted to run away. So there is a real dark-comedy aspect to the work.<sup>14</sup>

Where Alec Soth is confronting and picking apart his own success and relationship to escaping in which he realizes it is a ridiculous goal. My slideshow comes to a similar conclusion, except it is more tragic. Soth’s need to escape came from the pressures of living within a framework in which he was able to succeed, but *Ponderous Counterspectacle of Things Ceasing to Be* forces the viewer to confront the fact that the game was rigged from the beginning, and the dream is a farce.

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<sup>14</sup>Alec Soth, and Aaron Schuman. “Broken Manual: Alec Soth in Conversation with Aaron Schuman • Magnum Photos.” *Magnum Photos*, 18 Nov. 2019, [www.magnumphotos.com/theory-and-practice/broken-manual-alec-soth-aaron-schuman/](http://www.magnumphotos.com/theory-and-practice/broken-manual-alec-soth-aaron-schuman/).

## Part 9: Finding your own way



Figure 6.1 A memento from the past in front of a star map



Figure 6.2 Photographs stored in a first aid kit, A single image separated symbolizing some significance

The character as seen in *Ponderous Counterspectacle* is seemingly alone. References are made in the photographs to a past life (Figure 6.1 & 6.2) the objects in these photographs imply nostalgia for a past life. The single image sitting outside of a larger bag of photographs implies a loss of someone important to the character. This gives the audience access into what the character may be feeling and helps them empathize with him. Although the character is alone, the perspective of the photographs switches during the slideshow from watching the character to seemingly a first person perspective. Is the viewer seeing the world from the character's eyes? Or is it their own? The photography deliberately creates a distance and often barriers to the characters identity (Figure 7.1 & 7.2).



Figure 7.1 the character obscured by a dirty window



Figure 7.2 the character once again obscured by both futuristic sunglasses and through a mirror

The images allow the viewer to relate to the character and see what he is seeing. The audience both shares the character's perspective and fails with him over and over again. The slideshow asks the viewer to watch this character's slow demise over and over again as the only reality in "the cave." Is the audience watching their own dreams die with the character's? The viewer can't help the character build his makeshift spaceship and escape his dismal situation because that is the reality *Ponderous Counterspectacle* forces them to face. Half way through the production of this project about the end of the world, the world started to end.

## **Part 10: You can't get there from here.**

In January 2020 the Covid-19 Pandemic revealed the weakness of the economic systems of the world and the United States. Economies all over the world were disrupted as a violent disease ran through hundreds of thousands of people and forced everyone to stay home. I watched classmates struggle to produce work and feel isolated and abandoned within their own homes unable to fathom how to move forward. Our gallery show celebrating our achievements was abruptly canceled, leaving us to scramble to figure out an alternative. For many, the change in format significantly altered installation plans, and methods of documentation, but for me the only thing that changed was the venue.

My work mimicked Plato's metaphor of the "cave" physically in the space of the North Gallery of the Samuel Dorsky Museum, but considering how information is disseminated while people are isolated the metaphor still stands in the online format. The shadows on the wall that represent the narrow view of reality are backlit and come from our tv and laptop screens. All of the information and language that defines the world for people is produced and projected to the viewer to take out into the real world. The character in the images thinks that he can build an effective trap that he learned how to make from a cartoon. Suddenly, with all of the information about Covid-19 being pumped onto the internet and news channels, the anxiety about my future which I had perceived as a generational phenomenon became universal as the world became unsure of how or when it would be able to go back to "normal."

A return of an existing condition which would be a great tragedy. Like the Man in *The Road*, we are currently watching both the destruction of an old world, and the birth of a new one. The silence that we face is the uncertainty of our future. The best time to change the system is when it has failed. Should we try over and over again to chase a dream which will never come true, or do we step out into the light.

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Links to slideshow & other work:

<https://vimeo.com/404679566>

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