

## Rupture, Part One

In *Being and Time*, Heidegger describes the “Present at Hand” as a situation that arises when things break down; when the routine of life pauses and the door is opened for basic, unmediated humanity to step in and replace the automata of contemporary rigor. Such moments are inflections on how we function on a most basic level, without the societal and psychological influences that we have grown to rely upon.

This work, titled *Rupture, Part One* aims to portray this idea visually. Consisting of Large Format Color Photography, Video, and Sound Installation, the work approaches this idea from multiple angles. Two distinct veins of photographic work describe both a first person perspective that presents the viewer with a representation of Present at Handedness, and a voyeuristic perspective that allows the viewer the spectacle of watching another in the thrall of this experience. Thirdly, a meditation on the context of this moment – a direct comparison between before, after, and during the experience that defines the banality that exists outside of this moment, is provided by the video work.

Separated into two distinct groups, the photographs provide a shift for the viewer between experiencing the moment themselves and the ability to witness another in the same situation. The pictures sans people focus on the confrontational aspect of a common accident. Objects that are “ready to hand” (defined as things, often taken for granted, that exist as a standing reserve for use) have taken on a new role – one that beckons us to disregard our context of comfort and react innately to the loss of this ready-to-handedness. It’s almost as though the objects we have put into servitude have decided to form a coup d’ état against our normality and force us to realize the futility in contriving our lives in this manner.

The next group of photographs depicts scenarios in which people are in this static state – after being presented with a stimulus, yet before a conscious reaction. This is the moment of the Present at Hand, when the things we have taken for granted step up and remind us of our humanity. The pictures present a perfectly eerie stillness – one that pervades throughout the scenario and represents the shattering of one’s assumed identity in relation to their constructed context.

Lastly, the video work takes on the responsibility of providing a comparative context in which to deconstruct the scenario. We plainly see the normality that precedes the event, and, like a real experience, are hard-pressed to actually witness the fleeting moment that transforms our context from the Ready at Hand to the Present at Hand. We are left with the aftermath of the accident – an entrance into understanding the phenomenon that is our only path to realizing the experience.