

AMERICAN LANDSCAPES
work-book





American Landscapes is an ongoing investigation into memory, territory, and collective identity.

The title originates from my deep admiration for the physical landscape of the United States—an environment whose scale, beauty, and contradictions have long informed my photographic practice. These landscapes are not represented literally; instead, they operate as a conceptual structure through which human histories are examined.

The work places the poetic force of the American landscape in dialogue with the lives of anonymous families who inhabited these territories during the second half of the twentieth century, a period during which the United States consolidated itself as a global power. Rather than relying on iconic imagery or official narratives, the work is constructed from discarded archival photographs originating from ordinary, unnamed households.

Each photograph functions as a single unit—a pixel, a square—containing its own fragment of history. Individually, these images depict intimate moments: family gatherings, leisure, travel, domestic life. Viewed together, they form a larger, abstract composition that resists immediate comprehension, mirroring the complexity of the social and historical structures that produced it.

There is an unavoidable tension in the act of looking. These images were never meant for public view; they belonged to private lives and personal memories. The viewer is placed in a position of voyeurism, observing moments of intimacy without access to names, contexts, or consent. This discomfort is not incidental but central to the work. It reflects the way photographic archives operate—how private experiences are continuously absorbed into collective history.

I collected these photographs over many years through street markets in New York, online platforms, garage sales, and informal exchanges. Having been separated from their original owners and authors, the images lost their initial function and meaning. Existing in a state of abandonment, they become open to reinterpretation and reactivation.

Susan Sontag wrote that photography is inherently nostalgic—an attempt to preserve a moment that can never exist again. In American Landscapes, that nostalgia is mobilized and reframed. Personal memories are extracted from their original intimacy and reassembled into a shared visual field. What emerges is a new image: a beautiful yet uneasy landscape, built from fragments of private lives, where memory, desire, and observation intersect.

Created over the course of nearly a year, the work-book presented on these pages unfolds as a visual diary—a place where observation, memory, and intuition take form.

Each image is a paragraph; sequences of images become chapters; together, they compose a single narrative. A constellation of visual essays and experiments that, in their accumulation, resolve into a complete and self-contained work.

In this condition, memory is not presented as a stable record but as a fragmented system in which meaning is continuously projected, displaced, and reconstructed.

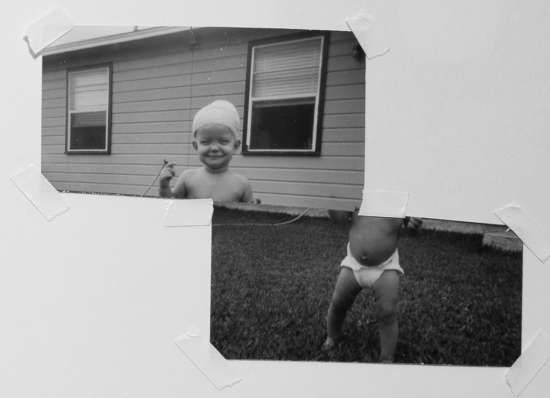










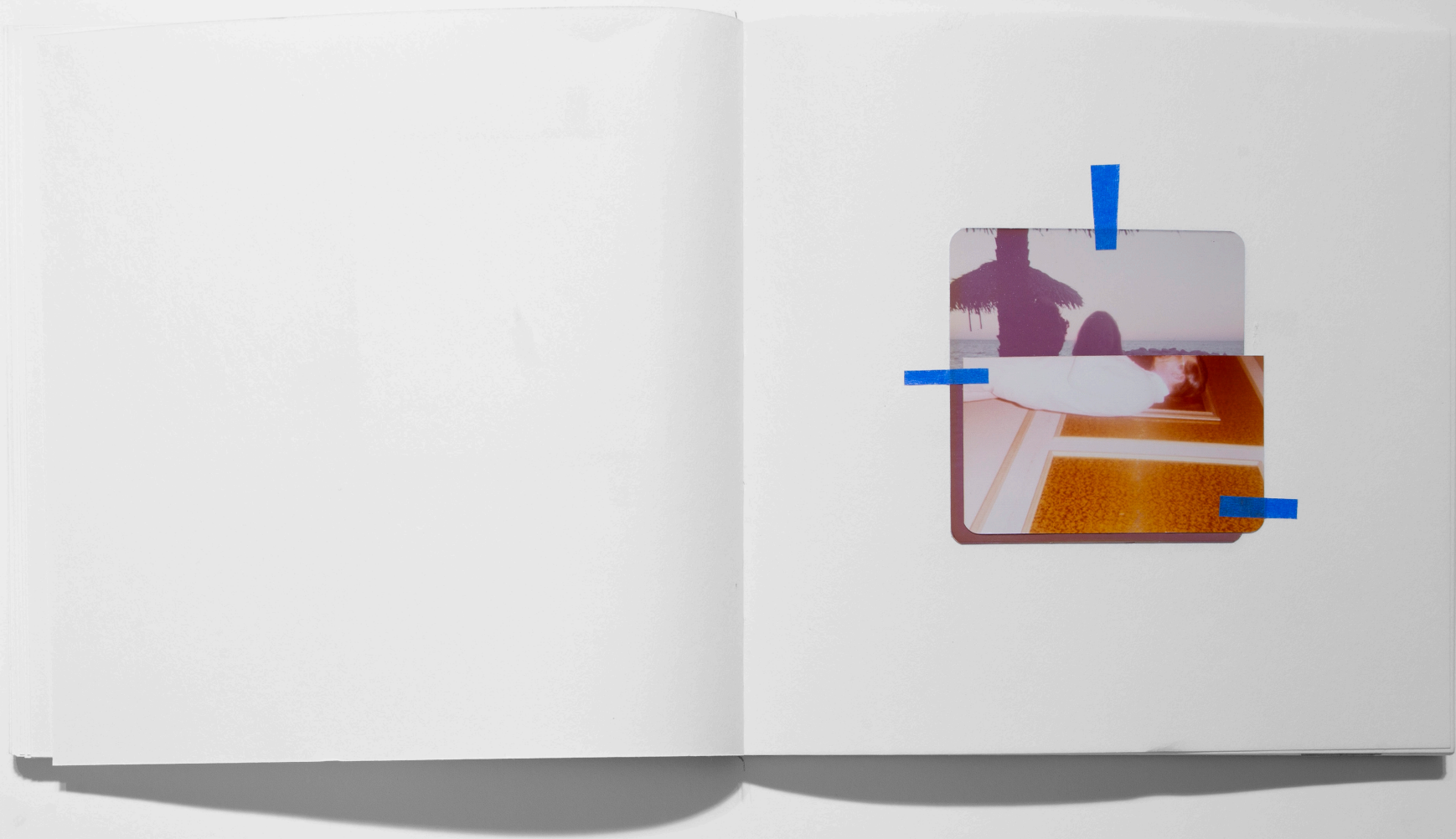




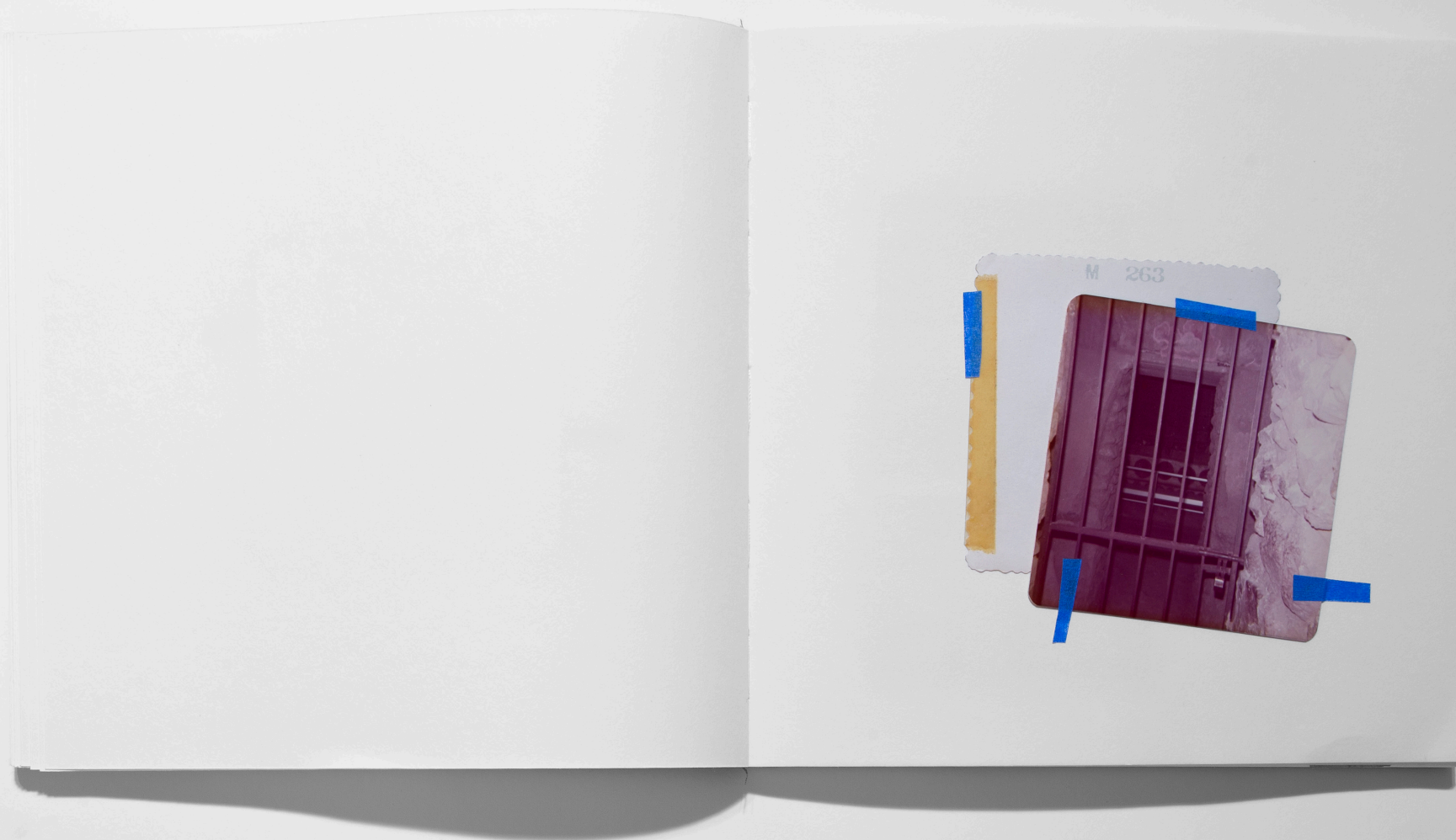




me & Dad
at Carlisle N.







July 10th 1969
Jerry's Birthday



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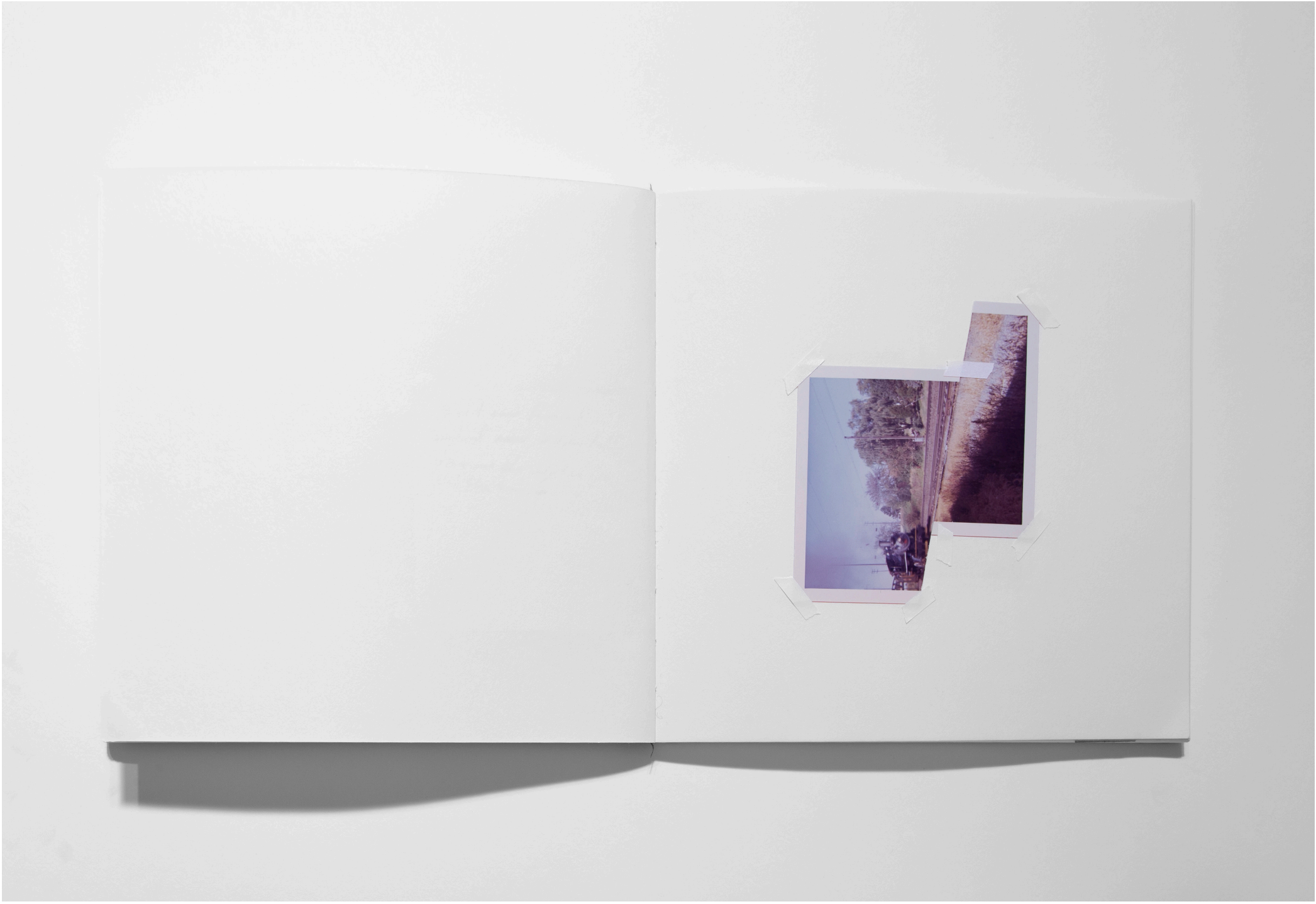
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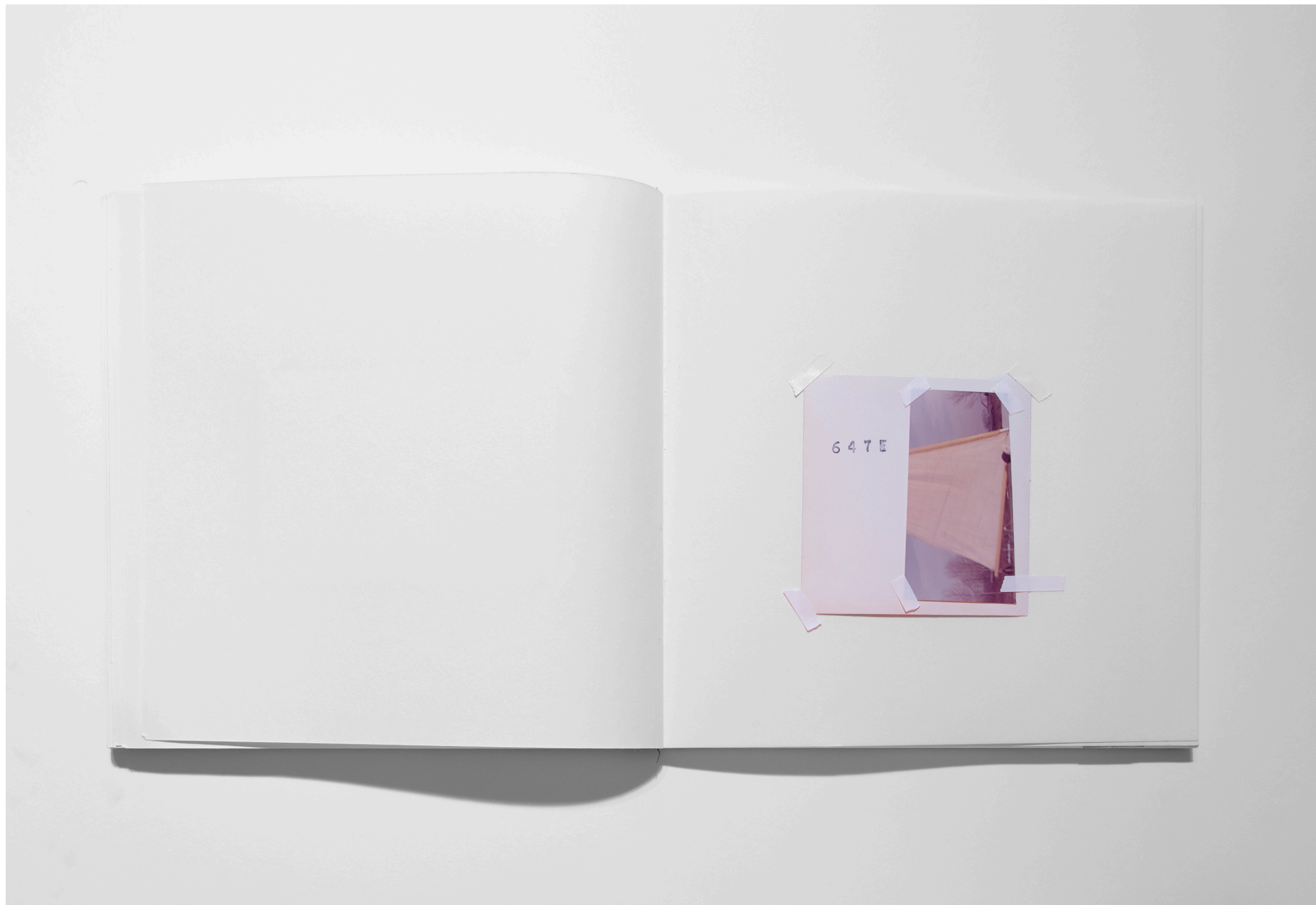
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