

Fig.112 Detail of head-shot of a person I am unable to remember even if the actual reflection of myself photographing him in an American city can be seen. At times I meet people who might not have so much to communicate, having grown up in the same environment without so many challenges and a rather predictable life.

PEOPLE 04

While taking my time to extract the background from each head-shot I get to rethink of the people I had photographed. Given the long process, several years can pass between the background extraction and when the photograph was actually taken. Nonetheless while extracting the background I can remember details of the very character I have portrayed even if I met him or her briefly and have not thought of him or her ever since. In this respect a face for me works as a trigger to a buried memory. Faces are like the fingerprints that enable me to access many different stories and like a storyteller I could narrate the life of Rami, the Palestinian who attempted to climb the Dome of the Rock and was shot or the life of Sangye, the dancer working in a Tibetan restaurant who lost his mother in an earthquake and cut his beautiful hair, or the life of apparently ordinary people like Frangetta building a secret castle in a forest. These stories are partially told in the account I write of each month's production of the project including the head-shots. In some cases however I am fully unable to recall the memory associated with some persons, possibly because they did not strike me at the time I met them having very little to communicate and being more interest about hearing from me my life story.