

HANS NEUMANN STUDIO

Still Moving

Press Kit v1.0.2

You never return to the place you left.





A photographic reconstruction of
belonging.

Still Moving

More than twenty years after leaving Peru, Hans Neumann returned to Lima - not to document the city as it is today, but to reconstruct the emotional landscape of the years before his departure. Working with a new generation of young Limeños, *Still Moving* revisits adolescence through portraits, landscapes, interiors, and carefully staged scenes that exist somewhere between observation and invention. Rather than recreating the past faithfully, the photographs explore how memory transforms places over time and how belonging continues to evolve long after we leave home. Neither documentary nor fiction, *Still Moving* asks a simple question: What remains of a place once we've left it?







Press release

01

Press release

You never return to the place you left.

The streets remain, but they are no longer yours. The people who knew you have changed. The city has continued without you. And the person who returns is no longer the one who left.

Still Moving began with that realization.

More than twenty years after leaving Peru, Hans Neumann returned to Lima - not to document the city as it is today, but to reconstruct the emotional landscape of the years before his departure. Working with a new generation of young Limeños, he restages fragments of adolescence through portraits, interiors, landscapes, and carefully constructed scenes that exist somewhere between observation and invention.

The result is neither documentary nor fiction. It is a photographic reconstruction of belonging.



Memory and return

Across 272 pages, *Still Moving* explores the unstable territory between memory and return. The photographs do not attempt to recreate the past faithfully. Instead, they ask how memory transforms places over time, and how we continue to carry those places long after we have left them. School afternoons, empty beaches, quiet streets, friendships, and fleeting gestures become less about one person's history than about a shared experience of leaving, remembering, and imagining home.

Throughout the book, images appear in pairs and short sequences, approaching the same moment from slightly different perspectives. Like memory itself, the photographs resist certainty. They shift, repeat, and remain unresolved, suggesting that belonging is never something we recover intact but something we continually reconstruct.

The book features a new essay by curator Direlia Lazo, who situates the work within broader conversations around identity, migration, and return. Designed by Zoe Escoboza and art directed by Hans Neumann in collaboration with Patrick Remy, *Still Moving* is Hans Neumann's first solo monograph. It brings together a project developed over several years into an exploration of memory, place, and belonging.



The book

The book as object

02



Still Moving

Artist	<i>Hans Neumann</i>
Publisher	<i>Patrick Remy Studio</i>
Publication	<i>September 2026</i>
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Extent	<i>272 pages</i>
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Essay	<i>Direlia Lazo</i>
Art direction	<i>Hans Neumann & Patrick Remy</i>
Design	<i>Zoe Escoboza</i>
Proofreading	<i>Frédérique Destibats</i>
Production in Peru	<i>Panorama Services</i>







Belonging is never recovered intact. It is continually reconstructed.

Image movement

03











About the artist

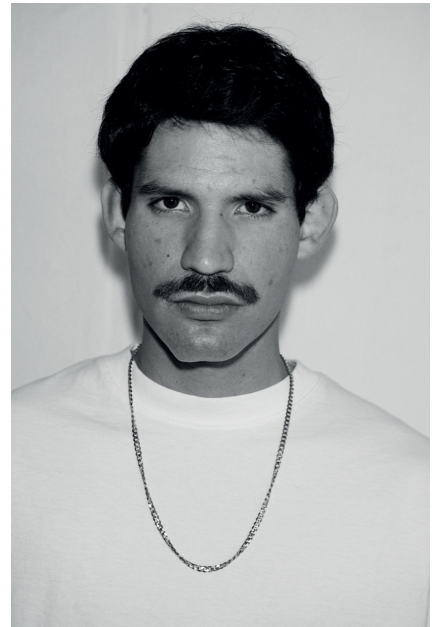
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Hans Neumann

Hans Neumann is a Peruvian photographer and director living between New York and Europe. His work explores belonging, memory, and the relationship between documentary observation and constructed image. Working across editorial, commercial, and personal projects, he creates photographs that occupy the space between lived experience and fiction, where carefully composed environments meet gestures that feel spontaneous and unresolved.

His photographs have appeared in publications including *Apartamento*, *Interview*, *Vogue*, *W*, *10 Magazine*, *Twin*, *Muse*, and *Other Scenes*, among others. He has collaborated with brands including Hermès, Loewe, Gabriela Hearst, Chanel, Calvin Klein, Lemaire, Ralph Lauren, Birkenstock, and Zara.

Still Moving is Hans Neumann's first solo monograph. The book returns to the final years of his adolescence in Lima to reconstruct the emotional landscape of departure, memory, and belonging.





Conversations on Still Moving

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Question 01

Why did you make Still Moving?

For a long time, I knew I wanted to go back to Peru and photograph. I just didn't know what form that work would take. Then the COVID-19 pandemic happened, and that return was postponed for several more years. When I was finally able to travel back regularly, something shifted. The more time I spent in Lima, the less interested I became in photographing the city as it exists today. Instead, I found myself thinking about the final years before I left - those moments that felt completely ordinary at the time but ended up shaping so much of who I became. By then, I had spent almost half my life living outside Peru. Returning wasn't really about nostalgia or trying to recreate my past. It was about understanding my relationship with the place I had left and accepting that neither the city nor I were the same anymore. That's when *Still Moving* began to take shape. Rather than documenting Lima, I wanted to reconstruct the emotional landscape of those last years before my departure through memory, imagination, and the people who live there today. The photographs aren't about recreating events exactly as they happened, but about trying to recover the emotional truth of that period in my life. In the end, I realized the project wasn't about going back. It was about understanding what it means to return to a place that has continued without you.



Question 02

Why did this project have to happen now, rather than ten or twenty years ago?

It's not that I hadn't returned before. I went back many times to visit my family. But those trips were different. I wasn't looking at Peru as a photographer; I was simply going home. I think I needed time. Living away from Peru for more than twenty years changed the way I see the world, and eventually it changed the way I saw Peru too. When I returned, I wasn't seeing the city through the eyes of the person who had left. I was seeing it with the perspective that comes from having lived somewhere else for so long. At the same time, Lima had changed. The city had moved on, just as I had. That distance allowed me to look at it differently - not with nostalgia, but with curiosity. I wasn't trying to recover the Peru I remembered. I was trying to understand my relationship with it today. For a long time, I was focused on the life I was building elsewhere. Eventually, it simply felt like the right moment to turn around and look back. I don't think this project could have happened earlier because I needed that distance to understand what I was really trying to photograph.

Question 03

Why reconstruct the past instead of documenting the present?

I wasn't interested in documenting the present because that was never really the project. What interested me was returning to a period of my life that could only exist through memory. I'm much more interested in how I remember those years than in the facts themselves. Memory isn't fixed. It changes over time. It leaves things out, combines different moments, exaggerates certain details, and quietly invents others. In that sense, memory is already a reconstruction, so it felt natural that the photographs should be reconstructed too. The scenes in *Still Moving* aren't literal recreations of specific events. Some are inspired by real moments, while others combine different memories or imagine details that were never there. Historical accuracy was never the goal. What mattered was emotional truth. I wanted the photographs to feel the way those years exist in my memory today, not the way a camera might have recorded them. Ultimately, I wasn't trying to tell people about my childhood. I wanted to create enough space for them to remember their own. If someone looks at these photographs and is reminded of a friendship, a place they left, or a feeling they thought they had forgotten, then the work has become something larger than my own story.



Question 04

Why did you choose to reconstruct your memories with a new generation rather than the people who lived through them with you?

The people in *Still Moving* aren't meant to portray specific individuals from my past. They're not stand-ins for old friends or exact recreations of people I once knew. They're closer to how memory works. When I began thinking about the people who populated those years of my life, I realized I wasn't remembering them with perfect clarity. What stayed with me were certain gestures, personalities, relationships, and ways of being. Memory had transformed them into something more collective than individual. That realization shaped the entire casting process. Over the course of several months, I photographed and met many young people, not because I was looking for someone who looked like a particular friend, but because I was searching for a certain presence. Sometimes it was a way of standing, a look, an attitude, or simply an energy that felt familiar. The casting became less about resemblance and more about finding people who could inhabit the emotional atmosphere of those memories. In the end, I wasn't interested in asking them to become someone else. I wanted them to remain themselves while inhabiting a memory that no longer belonged to any one person. I think that tension - between who they are and what they represent - is what gives the photographs their emotional space.

Question 05

Is Still Moving autobiographical?

Yes and no. It begins with my own experience and with memories of growing up in Peru, so in that sense it is personal. But I was never interested in making a book that was only about me. As I worked on the project, I realized that the more specific I became about my own memories, the more they seemed to resonate with other people's. Questions about memory, belonging, leaving home, and returning are experiences that many of us share, even if the places themselves are different. I think *Still Moving* begins as something autobiographical but hopefully becomes something collective. If people leave the book thinking about their own lives rather than mine, then I feel it has done what I hoped it would do.



Question 06

Your work often exists somewhere between documentary and fiction. Why is that space important to you?

I've never been interested in separating documentary and fiction completely. I think the photographs exist because those two approaches meet. The documentary aspect comes from the way I work with people. I rarely ask someone to perform a fixed role or act out a script. Instead, I propose a situation, an action, or a direction, and then I let them respond to it in their own way. What happens in front of the camera belongs to them as much as it belongs to me. The fictional aspect comes from everything surrounding that moment - the setting, the construction of the image, and the memories that inspired it. I'm not documenting reality exactly as it is, but neither am I inventing it entirely. I'm interested in the space where lived experience and imagination overlap. That's where the photographs begin to feel emotionally true to me.

Question 07

What does belonging mean to you today?

For a long time I thought belonging was tied to a place. After living away from Peru for so many years, I don't think that's true anymore. Today, belonging feels much more fluid. It can be a place, a memory, or something we briefly create together. More personally, it's the moments where I feel comfortable being on my own and at peace. Those moments don't necessarily belong to one country or one city. I think that's also why my work keeps returning to this idea. I'm less interested in where home is than in how we carry it with us.



Question 08

How did working on *Still Moving* change your relationship with Peru?

Making *Still Moving* didn't feel like closing a chapter. If anything, it opened one. The project made me realize that there are still many stories I want to explore in Peru. It changed the way I look at the country and made me want to keep returning, not necessarily to document it, but to continue understanding my relationship with it. I don't know exactly what those future projects will look like yet, but I know that *Still Moving* isn't the end of that conversation. It feels like the beginning.

Question 09

How did collaborating with Patrick Remy, Zoe Escoboza, and Direlia Lazo shape the book?

A photobook is always a collaborative process, and I was very fortunate to work with people whose perspectives I trust. Patrick Remy brought years of experience editing photography books. We had a very large body of work, and his guidance was invaluable in shaping the edit and finding the rhythm of the book. He constantly encouraged me to think beyond individual photographs and focus on how the images spoke to one another. Zoe Escoboza, part of Patrick's design team, translated that edit into a book that feels quiet, balanced, and true to the work. Her sensitivity to pacing, typography, and space helped give the project its final form. Direlia Lazo has been an essential collaborator throughout the development of the project. We've been in conversation for more than two years, and she has helped me clarify my ideas, challenge assumptions, and better understand the direction of my work. Her essay doesn't simply accompany the photographs - it reflects many of the conversations that shaped the project from the beginning.



Question 10

What do you hope readers take away from *Still Moving*?

I don't expect people to remember my story. I hope they remember something about their own. The books and films that stay with me are the ones that create space for my own memories rather than explaining someone else's. I'd love *Still Moving* to work in a similar way. If someone sees a photograph and is reminded of a friendship, a place they once lived, or a feeling they thought they had forgotten, then the work has done something meaningful. I hope the book becomes less about my past and more about the memories each reader brings to it.

Question 11

What can photography do that memory alone cannot?

For me, photography gives memory a physical form. Memories are fragile - they change over time, they fade, they mix with other memories, and sometimes they disappear altogether. A photograph doesn't stop that process, but it gives me something I can return to. I've always thought of photographs as little treasures. They become objects that carry experiences through time. Every time I look at one, I don't simply remember what happened. I remember how it felt, and often I discover something new that I hadn't noticed before. The photograph becomes another layer of the memory rather than a fixed record of it. That's probably why I've always been interested in making photographs. They allow me to revisit moments that would otherwise exist only in my imagination. They don't preserve the past exactly as it was, but they create a place where memory and the present can continue to meet. In a way, I think that's what I've been trying to do with *Still Moving*. Not preserve the past, but create a place I can return to - and perhaps one that others can return to as well. After all, you never return to the place you left, but sometimes a photograph can become the place where that conversation begins again.

I hope they remember something about
their own.

Press image index



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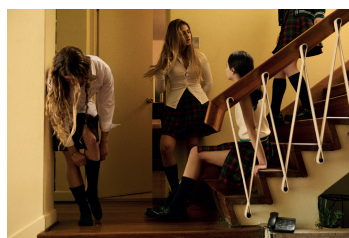
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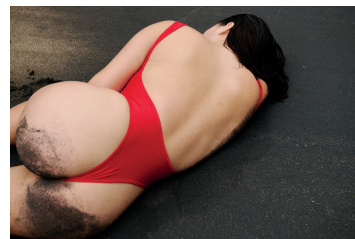
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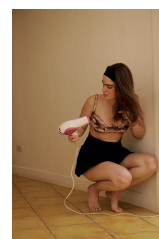
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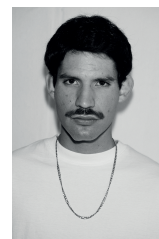
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Press resources

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Biography - short

Hans Neumann is a Peruvian photographer and director living between New York and Europe. His work explores belonging, memory, and the relationship between documentary observation and constructed image. *Still Moving* is Hans Neumann's first solo monograph. It reconstructs adolescence through photography to examine what remains of home once we have left it.

Biography - medium

Hans Neumann is a Peruvian photographer and director living between New York and Europe. His work explores belonging, memory, and the relationship between documentary observation and constructed image. Working across editorial, commercial, and personal projects, he creates photographs that occupy the space between lived experience and fiction, where carefully composed environments meet gestures that feel spontaneous and unresolved.

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Still Moving is Hans Neumann's first solo monograph. The book returns to the final years of his adolescence in Lima to reconstruct the emotional landscape of departure, memory, and belonging.

Biography - long

Hans Neumann is a Peruvian photographer and director living between New York and Europe. His work explores belonging, memory, and the unstable territory between documentary and fiction. Through carefully constructed photographs that retain the feeling of lived experience, he investigates how identity is shaped by migration, place, and the passage of time.

Originally trained in Law and Political Science in Lima, Neumann moved to New York to study photography at the International Center of Photography. That experience of leaving home - and the distance it created - continues to inform his practice. Rather than treating photography as a tool for documenting reality, he uses it to reconstruct emotional experience, allowing memory, observation, and imagination to coexist within the same image.

Working fluidly between editorial, commercial, and personal projects, Neumann has developed a visual language distinguished by quiet psychological tension, carefully composed environments, and an enduring interest in the places people inhabit between departures. His photographs have appeared in publications including *Apartamento*, *Interview*, *Vogue*, *W*, *10 Magazine*, *Twin*, *Muse*, and *Other Scenes*, and he has collaborated with brands including Hermès, Loewe, Gabriela Hearst, Chanel, Calvin Klein, Lemaire, Ralph Lauren, Birkenstock, and Zara.

Neumann previously co-created *Nuevo New York*, a collaborative portrait-and-interview book focused on Latino figures working across New York's art and fashion communities. *Still Moving* is his first solo monograph.

The book reconstructs the final years before his departure from Peru through portraits, landscapes, interiors, and staged scenes that blur the boundaries between memory and fiction. Rather than revisiting the past as autobiography, the work asks what remains of home once we have left it, proposing photography as a way of reconstructing belonging rather than simply recording experience.

Press resources

Project	<i>Still Moving - Hans Neumann</i>
Website	<i>www.hansneumannstudio.com</i>
Instagram	<i>@hansneumann</i>
Publisher	<i>Patrick Remy Studio</i>
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