

PHOTOGRAPHER Jeremy Liebman



MULLER VAN SEVEREN *The book *Coincidence* by Jeremy Liebman is interesting because it plays with the idea that coincidences might not actually be as random as they seem. The story cleverly weaves together different lives and events, constantly making you, as a viewer, think about destiny and the possibility of making your own decisions. That makes it exciting and philosophical.*



COINCIDENCE AND THE QUIET GEOMETRY OF LIFE

Jeremy Liebman's debut photobook *Coincidence* arrives not as a grand statement, but as something more intimate and elusive a slow unfolding of life observed from within. Published by Apartamento, the book gathers images made between 2020 and 2025, tracing the rhythms of family, memory, and time across Dallas, Brooklyn, and the English countryside. What emerges is less a linear narrative than a constellation of moments, loosely held together by the fragile logic of lived experience.

Liebman's black and white photographs resist spectacle. Instead, they linger on the ordinary a fallen book, a quiet room, the shifting presence of loved ones across generations. These fragments accumulate into something quietly profound, revealing patterns that feel both accidental and inevitable. The title itself gestures toward this dual meaning of coincidence as both chance occurrence and the simultaneous unfolding of lives.

LANGUAGE, LOSS, AND THE EDGES OF UNDERSTANDING

At the heart of *Coincidence* lies an inquiry into language not just as a tool for communication, but as a force that shapes how we experience the world. Liebman reflects on the transition from childhood perception, where everything feels unified and immediate, to adulthood, where language introduces distance and separation. This tension becomes especially poignant in the portrayal of his father, whose gradual loss of speech and comprehension signals a return to a more primal, sensory state of being. The photographs echo this shift. They seem to hover between clarity and ambiguity, resisting fixed meaning while inviting emotional recognition. In this sense, the book becomes a meditation on both the beginning and the end of language where understanding dissolves, and something more elemental takes its place.



HOME AS MEMORY, ILLUSION, AND INHERITANCE

Throughout the book, the idea of home appears in multiple forms: the childhood home, the present dwelling, the nursing home. Each space carries its own emotional weight, at times offering comfort and continuity, at others revealing emptiness or disconnection. Liebman captures these environments with a sensitivity that acknowledges their instability, suggesting that home is as much a psychological construct as a physical place. In following three generations of his family, *Coincidence* becomes a reflection on inheritance not only of place, but of memory, perception, and loss. Time folds in on itself, with past and present coexisting in subtle visual echoes. The result is a body of work that feels deeply personal, yet universally resonant. Rather than offering answers, Liebman's book invites readers to sit with uncertainty, to notice the small alignments and dissonances that shape everyday life. In doing so, *Coincidence* reminds us that meaning often emerges not from grand events, but from the quiet intersections of moments that might otherwise go unnoticed.