

# medium photo

**2024 Medium Review  
Participant  
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## Hamed Ahmadi

San Mateo, CA

hameds.art

@hameds\_art

I eagerly anticipate each dawn as a canvas, freshly painted with the interplay of all there is, crafting another chapter for me to inhabit with no prior judgment or aspiration. Collected over a decade, this portfolio encapsulates my effort to absolve you from tending to the polarity of life; fitting in and standing apart, unity and rebellion, fear and bravery, independence and reliance, companionship and solitude. Stand tall, reach for the light, cherish the spirit of harmony, and embrace the beauty of imperfections, for that unveils the essence of our journey and illuminates the true meaning of being alive.



## Linda Alterwitz

Las Vegas, NV

lindaalterwitz.com

@lindaalterwitz

I am interested in the whole spectrum, revealing human beings at all times of life. I am especially drawn to those brimming with a life force, close to death and those whose lives are most affected by visibility and invisibility. These portraits are captured using a high-resolution thermal camera, enabling me to present an alternate vision of what a portrait can be - one that void of prejudice by having stripped the markers that trigger habitual responses. *Heat: Portraits of the Invisible World* is a declaration that beyond the boundaries of visibility are elemental truths that bind us as human beings.



## Mohan Bhasker

Los Angeles, CA

[mohanbhaskerphotography.com](http://mohanbhaskerphotography.com)

I have a deep passion for black & white photography. I am primarily an analog photographer & shoot with medium & large format cameras. My favorite processes are hand-crafted Platinum Palladium & Silver Gelatins. Each print is completely unique & one of a kind. The work is labor intensive, but the finished results have the signature & soul of the artist. I find it physically challenging & gratifying traveling to remote & difficult to reach areas in the world, so that I can capture the beauty & uniqueness of the landscapes and share it through my photography.



## Renee Billingslea

Santa Clara, CA

[reneebillingslea.com](http://reneebillingslea.com)

@photogeeket

### [WATCH RENEE'S VIDEO INTRO](#)

On Feb 19, 1942, President Roosevelt signed Executive Order 9066, and 120,000 men, women, and children of Japanese ancestry living in the United States were deported from their homes and incarcerated. When taught about Japanese-American internment, it transpires in fragments, a reason being the vast geographic range of all ten imprisonment camps. I applied for a grant and traveled to each location, documenting the land as it exists today. When reviewing my photographs with those in the War Relocation archive, a visual connection between the past and present was apparent. I have combined the historical photograph with my photography with stitching.



## **Barbara Boissevain**

Palm Springs, CA

barbaraboissevain.com

@barbaraboissevain

### **[WATCH BARBARA'S VIDEO INTRO](#)**

In *Salt of the Earth*, I use a vivid and abstract visual language to examine the impact of human activity on the environment. Vibrant colors and geometric forms are combined with shifting viewpoints to enhance the surreal nature of these transforming landscapes. *Salt of the Earth* is my “love letter” to the San Francisco Bay, documenting the ongoing restoration of former industrial salt ponds into thriving natural wetlands. Over the last thirteen years, I have deepened my exploration of this constantly evolving subject by adjusting my perspective and photographing from the air, the ground and underwater with a macro lens.



## **Alfredo Esparza Cárdenas**

Torreón, Coahuila, MX

@aesparzac

### **[WATCH ALFREDO'S VIDEO INTRO](#)**

My work revolves around the idea of the landscape, our relationship to it, to the “exanimate” elements that comprehend it, and other forms of life that inhabit and interact in/within it. I am also interested in reflecting on the conditions in which this relationship is extended between individuals, and between one group of people and another. Both scenarios are traversed by technology, money, territory, the environment, politics, ecology, and culture. My work ponders how can we expand, and live with the notion of the landscape now that non-hegemonic realities can share a common ground with dominant representations about territory.

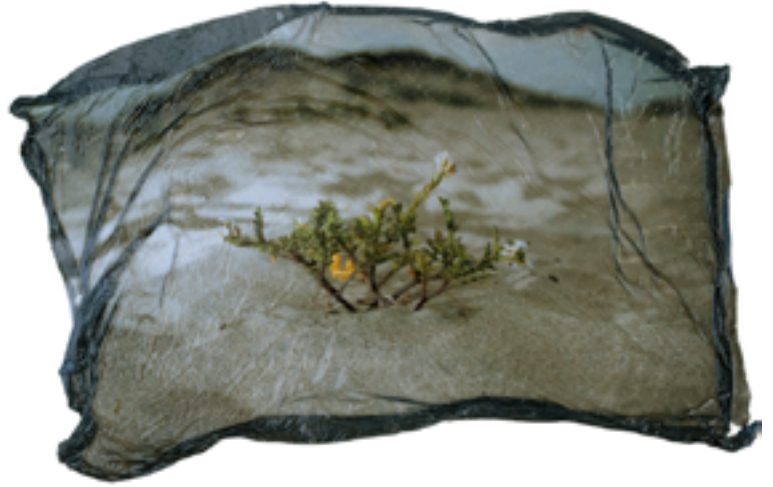


**Annie Claflin**  
San Diego, CA

annieclaflin.com  
@annieclaflin

**[WATCH ANNIE'S VIDEO INTRO](#)**

"I integrate my observations and imagination, sometimes manipulating imagery and embedding it in familiar objects, to convey the intricacies of my relentless search for sanctuary amidst psychological unrest. My lens-based artwork weighs the complexities of family roles, the paradox of home as both solace and isolation, and their interwoven relationships with my own likeness. As I investigate my homescape on the endangered San Diego coast, I foreshadow its demise with my camera and flash. The resulting large-scale archival pigment prints and small, damaged photographic remains comprise this project, *Undertow*, about sea level rise and its effect on my identity."



**David Comora**  
Armonk, NY

davidcomora.com  
@dacphotography

On becoming a practicing photographer, I have come to believe the most beautiful thing about art is making it - what excites me most art is the never-ending supply and the connections it creates. Photography has granted me the freedom and autonomy to experience the world for myself and respond in my own personal way. As such, I see my work as a personal point of view - concerned less with the subject matter, more my visual response of. Principally an "intuitive walk-about photographer", I experience the world looking for alternative perspectives - eyes and mind open to possibility. I enjoy making objects, I admire craftsmanship. I anticipate seeing what happens when I try things. I wonder how I'll respond to others' work with my own. "Around my minds eye, the picture not yet taken. Exhilaration!"





## Marcus DeSieno

Ellensburg, WA

marcusdesieno.com

@marcusdesieno

*Geography of Disappearance* is a body of work that investigates the state-sanctioned violence of “prevention through deterrence” US border policies and their deadly consequences to migrants along the borderlands of the American Southwest through landscape photographs taken at the exact sites of death. I utilize the wet-plate collodion and lith printing processes in the creation of this work. The hazy, impressionistic, and forceful mark-making embedded in these photographic processes act as a metaphor for the physical and psychological violence that these migrants experienced as they perished.



## Beau Devereaux

Tucson, AZ

beaudevereaux.com

@beau.devereaux

Through my photography I attempt to share both the profound beauty of nature & the continued process of human experience. As I navigate the path of sobriety, photography has been an incredible means of self-discovery and expressional growth. With these visual-journals, it is my hope that the viewer can find their own reflections and stories of growth.



## **Steven Eilenberg**

San Diego, CA

[aperturephotoarts.com](http://aperturephotoarts.com)

@steveeilenberg

Steve Eilenberg is a radiologist and photographic artist. He co-founded Aperture Photo Arts with his wife, Marie Tartar, in 2008 as an outlet for their travel, underwater, street and alternative photographic endeavors. Steve, originally a traditional B&W darkroom photographer, has employed conventional film cameras, high end digital SLR's, scanning electron microscopes, drone cameras, X-Ray machines, CAT scanners, flatbed scanners, and Polaroid SX-70 cameras. He regards photographic accidents as gifts and restores/repurposes found and vernacular photographs on the side. His work has been shown

in numerous museums including the New York Historic Society, Museum of Photographic Arts, San Diego Art Institute, Mingei International Museum, The San Diego Natural History Museum, Oceanside Museum of Art, the Scripps Aquarium and the Smithsonian.



## **Stefan Frutiger**

San Diego, CA

[sacredland-scarredland.com](http://sacredland-scarredland.com)

@stefan.frutiger.photography

"My long-term project "Sacred Land, Scarred Land" is a critical examination of landscape change, environmental injustice & racism, wastelands, settler colonialism, and the impact of uranium mining on the Navajo Nation, a marginalized, indigenous community in the Four Corners region of Arizona, Utah, and New Mexico.

My unique mixed media artwork tells the visual story of an underrepresented and vulnerable minority that suffered for nearly eight decades from a hazardous environment and increased cancer rates due to a lack of information, financial and legal support, and health

protection from the invisible threat of uranium and radiation."





## Anna Berenice Garner

México City, MX

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@anna.b.garner

### [WATCH ANNA'S VIDEO INTRO](#)

Anna Berenice Garner's practice combines sculpture, performance, and photography; her work includes geometric sculptures built to her body's proportions and photographs of constructed landscapes made from wood and paper. Referencing histories of geometric abstraction and landscape photography, Anna examines how these genres both defined and questioned socio-spatial relationships. Designing space through the artist's own physicality and frame of reference, Anna investigates her body's gains and losses over uncertain surroundings. The hypothetical landscapes and forms use the malleability of photographic truth to author new structures and organizations of spatiality, finding new ways to inhabit and sense the physical world.



## Christina Hasslinger

San Diego, CA

[christinahasslinger.com](http://christinahasslinger.com)

@banallandphoto

In *The Sandy Side of the Asphalt Jungle* I make work about the West Coast, including San Diego in particular. I am drawn to the endless sunny days that drive tourists to come flock to its pleasing shoreline. I am inspired by the whimsy and charm that this place has. The strangers in the photos serve as a reminder of this place we come to gather and share, a place we are both enjoying at the same time. To me, it is great to be anonymous, even for a bit, as I play "tourist" in my home city.



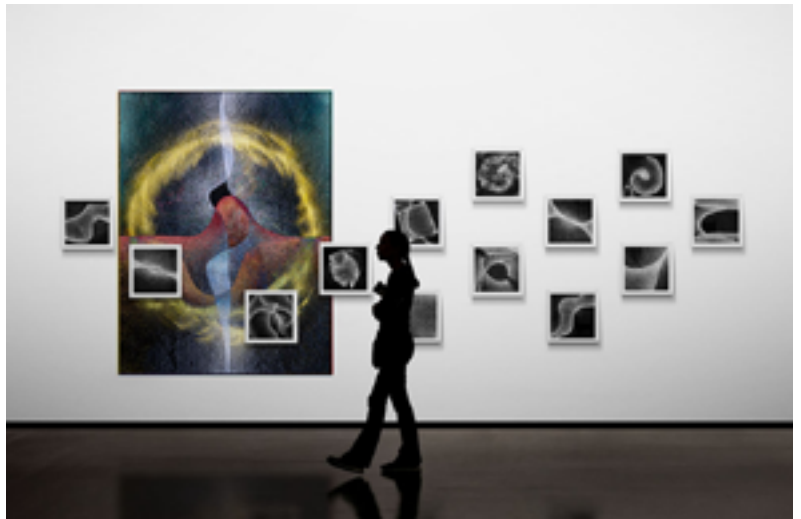
## John Hesketh

Laguna Niguel, CA

johnhesketh.com  
@jhesketh

### [WATCH JOHN'S VIDEO INTRO](#)

She was editing her first novel while taking chemo. Our personal lives had become very small between the brain fog and the rewrites. She inspired me to explore as many worlds of color as I could find in a single stucco wall of our house. Our discussions shifted between the success of her book and my unexpected black and white images. After her passing, I returned to the wall to finish our conversation, and to embrace the presence of absence. These luminous marks of light and colors sampled from my new garden, trace the passage and release of my grief.

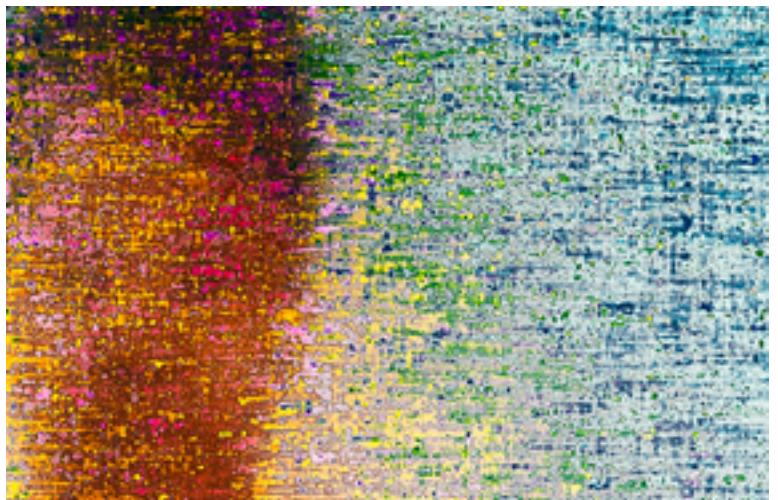


## Sol Hill

Santa Barbara, CA

solhill.com  
@sol.hill

I "paint" with the energetic thumbprint of our universe by manipulating digital photography to force sensors to record all the energy that the human eye does not see, but the sensor does. I do this to explore the intersection of art, science, and spirituality. Finding connections between my spiritual seeking and scientific discovery has become a way for me to build a bridge of legitimacy that both paths of knowledge ultimately point to the same great mystery."



## **SD Holman**

Vancouver, BC

sdholman.com

@sdholman

*Bringing the Symbiocene* (interbeing) into focus through portraiture of human and non-human persons, I define as a participant observer employing subjective conceptual documentary and environmental intersections. My conflicted and perverse approach to photography welcomes indeterminacy, gesture, and chance elements to slip into this technical media. Rather than the perfect moment, I embrace the many moments of imperfection that make up the whole of our messy lives and selves, pointing at something just out of our perceptual reach. Dancing with paradox: the cognitive dissonance between estrangement and recognition, aversion and attraction, harshness and beauty, outrageousness and subtlety, expressionism and classicism.



## **Christopher Iduma**

Lagos, Nigeria

@chrisiduma

The dominant religions in Nigeria are Islam and Christianity, imported to West Africa generations ago. But traditional African religion existed long before, especially among the Yoruba ethnic group. Many tens of thousands of Yoruba still gather in the city of Osogbo to offer sacrifices and prayer for Osun, the river goddess. This image typifies an average Nigerian especially from the South-east and South-west navigating existence through a dual religious sensibility. A lot of people still practice traditional rituals while identifying strongly as Christians or Muslims like wearing voodoo charms around the body or going through scarring rituals for fortifications while also praying to God. In this image, the old man is wearing a subtle white chalk around his left eye. He symbolizes a traditional high priest who is a mediator between the people of a community or village and the gods of the land while also wearing the Catholic prayer chaplet.



## Denali Joel

Los Angeles, CA

denalijoel.myportfolio.com

@denalijoel

### [WATCH DENALI'S VIDEO INTRO](#)

Denali Joel (they/them) uses photography as a container within which the Black femme/queer body is thoughtfully composed in relationship with the perennality of nature. The end result are images that juxtapose resilience, connectivity, and delicacy as a parallel to the liberated Black experience. As a Fashion Griot (storyteller), Denali is intimately involved with the process of fashioning the Black body within these images through a care-based and future-forward lens. These visual stories are typically layered with cultural and historical references all while visioning a radically imagined future. As a Black nonbinary immigrant in the US from the Caribbean, Denali's art is in constant conversation with their personal evolution as well as their internal and external migration away from coloniality and towards joyous resistance as an act of liberation.



## R.J. Kern

Minneapolis, MN

rjkern.com

@kernphoto

### [WATCH R.J.'S VIDEO INTRO](#)

Inspired by the Dutch painter Pieter Bruegel and the American folk artist Grandma Moses, I employ a large format camera with studio lighting and a high angle of view to showcase the current realities and agrarian practices on display at the remaining country fairs. By embracing the constraints of "in-camera photography," I intend to show the social and economic spectrum of rural communities, and to raise awareness for the changing face of American pastoral life.



**Sandra Klein**

Los Angeles, CA

sandrakleinportfolio.com  
@sandra\_klein\_photography

Isolated during the pandemic, I turned to my garden for respite, photographing my flowers as they decayed. The pandemic, politics, and the loss of a dear friend all impacted my psyche. In this series, I photograph flora, focusing on light and shadow. I then deconstruct the image, leaving only the shadow, literally erasing the sun, allowing Chance to take over. The image now is fragmented and I begin to converse with it by stitching and collaging, bringing life to what remains of the photograph. *Meeting the Shadow* is a metaphor for communing with a future I can't predict.

**J.K. Lavin**

Venice, CA

jklavin.com  
@j.k.lavin

*Crisis of Experience* is the result of an eight-year project exploring themes of self-reflection and female identity using the mechanics of seriality. The work originates from a series of Polaroid SX70 self-portraits taken on a daily basis from 1979 to late 1987. This ritual became a way to stay grounded as much of my life was unraveling, and it also allowed for a profound examination of self. The Polaroids have become personal artifacts providing me with a visual record of those years. These images are presented as archival pigment prints in a chronological order creating an alternate narrative.





## Moonsung Lee

Carlsbad, CA

@moonsung.photo

Throughout 2023, I captured these photographs across South Orange County and North San Diego County, California, using a 4x5 large format camera. Despite time constraints from my day job, I've learned to cherish the mundane, to observe them more intently. My focus lies not on photographing beautiful things, but on creating beautiful photographs. Each scene, carefully chosen, resonates either through its formal qualities or emotional depth. Through my work, I aim to invite the viewers to explore beauties, narratives, and mysteries within the ordinary.



## Sandy Lloyd

Bellaire, TX

sandysimages.com

@sjbtsl

As a young girl, Sandy Lloyd began performing on stage at the first avant-garde theatre in San Diego, CA. She found great peace and joy performing the works of other artists and in the process began to see the world in a deeper, more insightful way. She eventually left the theatre and began a process of seeing the world through the eyes of a camera and found it interesting. Sandy was able to capture moments and places that touched her with a click of a button, develop and print those moments and be able to view them in a different light. After many years of living in this world, with both good and bad happening, Sandy found that her vision was greatly influenced by her religious upbringing and the images reflect her search for peace and quietness, life and death. I make images because I don't want to forget.



## Verónica Mar

Monterrey, Nuevo León, MX

veronica-mar.com

@soyveronicamar

### [WATCH VERONICA'S VIDEO INTRO](#)

My work is articulated from a psychogeographic vision. Based on the continuous practice of *dérive* and street photography, each image is gestated throughout these explorations. Tracing haphazard routes, the city reveals illusions of concrete and destruction, encounter and escape. As it is always in movement, it shuffles infinite possibilities among its constant changes. I let myself be carried, without a destination other than conquering its secrets. Thus, from cartography of emotions and desires, I seek to generate a visual experience, poetic, oneiric, and sometimes critical, around the relationships between me, the city, and its inhabitants, resignifying the urban territories.



## Maryanne McGuire

San Diego, CA

maryannemcguirephotography.com

@finearttravelphotography

My underwater photography salutes a woman's strength in an ever-changing world where we continue to navigate turbulent currents. We generally give water a feminine face, associating its changeable nature and sensual rhythms with women. Water is life. And a current that stirs within each of us. So it's no surprise I would take my camera into this weightless world to share a siren's point of view on the women who swim courageously against an undertow that tries to stifle our cries for equality and fundamental rights. But united, we rise and boldly breach forbidden horizons to breathe free.



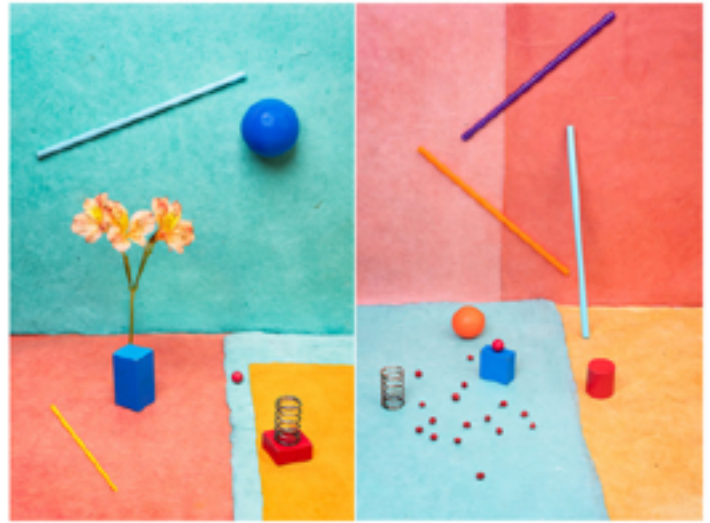
## Kris Moore

San Diego, CA

krishodsonmoore.com  
@genius.cricket\_photo

### [WATCH KRIS'S VIDEO INTRO](#)

The older I get; the heavier history feels. The far left and far right are equally insane. I have opinions but nobody listens. So I do small things: I adopt strays. I drive carefully, I pick up trash from the beach. Small. Not much power, but because I am an artist, every walk is a rescue mission for me and the things I save. Some of my finds make it to the studio where I elevate them from unremarkable to singular. I make art from the same sad objects that would choke a turtle. Elizabeth Cotten made light of her troubles in the song, Shake Sugaree. In that spirit, I offer this laughing meditation for anyone who needs it.



## Yulia Naganova

Irvine, CA

www.naganova.me  
@y.naganova

The *Box of Pictures* project is dedicated to memory, identity, and the search for a lost sense of home. My work is an installation consisting of boxes filled with photographs, collages, and pages from personal diaries. In the semantic field, they create different layers of perception. The first layer consists of memories. The second layer is the urban environment that forms these memories. The third layer is the social environment. It consists of all the people who, in one way or another, influenced the formation of my identity. The work can be presented as an installation, prints, or an artist's book.





## Anh-Thuy Nguyen

Tucson, AZ

[anh-thuynguyen.com](http://anh-thuynguyen.com)

@anh\_thuynguyen

### [WATCH ANH-THUY'S VIDEO INTRO](#)

"Anh-Thuy Nguyen is a Vietnamese-American multidisciplinary artist, whose work highlights human relationships and cultural conflicts, focusing on food and language through photography and extended media.



Nguyen has received grants and fellowships from the Arizona Commissions for the Arts, Art Foundations for Tucson and Southern Arizona, Tucson Museum of Contemporary Art, Oklahoma Visual Arts Coalition, and the Oklahoma Center for Humanities. Nguyen was the 2023 Second Sight Award recipient from Medium Photo. She lives and works between Tucson, Arizona, the USA and Ho Chi Minh city, Viet Nam. "

## Oriana Poindexter

San Diego, CA

[orianapoindexter.com](http://orianapoindexter.com)

@opindex

### [WATCH ORIANA'S VIDEO INTRO](#)

As a photographer and marine scientist, my work intersects art, science and the ocean using traditional and alternative photo processes. I dive, photograph, and collect material from the ocean to serve as a witness to the changing natural world. My collections of images create a portrait of place, illustrated by the environment's inhabitants themselves. The process is tangible, physical, natural. Immersing myself, searching, finding and plucking seaweed, exposing in sunlight and re-immersing the prints in water are actions that combine to create an antidote to the paralysis of modern life as the impacts of humanity on the planet loom larger.



## **Richard Provencio**

San Diego, CA

ricpics.me

@ricpics.me

### **[WATCH RICHARD'S VIDEO INTRO](#)**

My work is very much an improvisation with the camera and the universe. Photographically forged in the realms of street and documentary photography I primarily focus on what The Universe presents to me and my lens. My photographic work is a continuation of my meditation practice and a form of radical acceptance of what is, while simultaneously reflecting what could be via a change in perspective. There are autobiographical, philosophical, and social critique elements in my photography all of which are heavily informed by my past as a regularly performing standup comedian and improviser for nearly seven years.



## **Michael Rababy**

Los Angeles, CA

michaelrababy.com

@fullonrad

### **[WATCH MICHAEL'S VIDEO INTRO](#)**

My fourth book, "casinoland - tired of winning" (Kehrer Verlag Fall 2024) is a 30 plus year documentary project and visual satire that contrasts the marketing and commercials we see surrounding casino culture. "Come to our casino, you're gonna have a great time, you gonna have the best meal, you are gonna meet the person of your dreams, win money"... this is not what I see when I'm there. The book will be accompanied by an exhibition including video which will contrast the commercials to the reality that i visually translate through my photography.





## **Bridget Rountree**

San Diego, CA

[bridgetroutree.com](http://bridgetroutree.com)

@bridgetroutree

My art practice addresses the deep structures of power, money, hunger, and creativity, and in so doing, seeks to be generative. The work is a combination of mixed media, collage, photomontage, painting and drawing. Through which, I seek to question the prioritization of western Enlightenment thinking and the celebration of reason, by seeking to uncover alternate imaginative realms that have been suppressed, conquered, and rendered speechless through the hierarchical preference for the rational. Through a broadening of our imagination we can take into consideration infinitely shifting perspectives on our meaning and purpose as artists.



## **Matt Schaefer**

San Francisco, CA

[situatedbit.com](http://situatedbit.com)

@situatedbit

"In a city everything exists in response to everything else. Analog photographs operate the same way. Through light they perpetuate a physical link between their subjects and us, the viewers.

But photographs also cut. They separate what we include within the frame from what we exclude. They remove their subjects out of place and time.

On paper and in our minds, every image of the city is incomplete. When there is a loose end or a dangling reference to what is unseen, then we are free to imagine for ourselves what is on the other side."



## **Hannah Skye**

Huntington Beach, CA

[hannahskye.com](http://hannahskye.com)

[@hannahmarieskye](https://www.instagram.com/hannahmarieskye)

In this body of work, I use photography to explore what the world might look like if gravity suddenly skipped a beat; the quick departure of stability that provides the static nature of our landscapes, the stillness with which we view the world.



As a result of camera movement, a dreamlike quality is achieved, providing the viewer an alternative perspective of an otherwise familiar scene. Taken at sunset or at night, a longer exposure creates a surreal visual experience that the human eye is naturally unable to see; a beautiful fantasy taken straight from reality.

## **Edward Smith**

San Diego, CA

[edwardsmithiiiifineart.com](http://edwardsmithiiiifineart.com)

[@edwardsmithiii](https://www.instagram.com/edwardsmithiii)

I invite you on a visual journey through the decaying beauty of the Bodie mining town, capturing the poignant silence of ambition and desolation. These images are a stark reminder of dreams that once flourished amidst the Eastern Sierra's rugged allure. My visual goal was to immortalize the ghostly elegance of structures that stand as testaments to the gold rush era's fleeting glory. I used dark tones and moody contrasts to accentuate the solitude of these abandoned edifices. This collection, a confluence of fine art and historical narrative, evokes a profound reflection on the American spirit's transient yet enduring nature.



## Matthew Steaffens

Denver, CO

matthewsteaffens.com

@matthew.steaffens

*The Time Between* is a photographic series that explores coping with isolation and the desire to seek normalcy and human connection juxtaposed between two drastically different periods of time. Rooted in street photography, this body of work – which began 2020– looks at the nature of isolation, reconnection and social relationships. His creative process follows a personal journey navigating feelings of social anxiety and growth into a new normal.



## Chanell Stone

La Jolla, CA

chanellstone.com

@\_\_califia

Chanell Stone is an artist living and working in Southern California. In her practice, Blackness emerges as a complex nexus, intersecting as both a geographical site and tangible material deeply rooted within the fabric of the American landscape. Stone wields her body as the primary medium, serving as a bridge between personal experiences and broader collective narratives of the African diaspora. Her efforts are often expressed through photography, film and written word.



## Buzzy Sullivan

Phoenix, AZ

buzzysullivan.com

@buzzysullivan

As a boy, I spent time riding my bike as far from whichever rented apartment my family lived in at the moment. On these rides, I didn't quite have a destination, but subconsciously I was searching for the live crumbly edges that contrasted the banal order we hold dear. Later in life, I was diagnosed with PTSD and discovered my ritualistic bike rides were an attempt to check in with my humanness and process trauma. I am interested in making photographs that address the connection between formation and ruin to process my personal/familial history.



## Dean Terasaki

Phoenix, AZ

deanterasaki.xyz

@silvers\_dk

During WWII, Japanese Americans, forcibly removed from their homes and incarcerated in ten "relocation" camps, wrote mail-order letters to Denver's T.K. Pharmacy. My uncles owned the pharmacy. I photograph the historic concentration camp sites. I montage these pictures with selected letters, written eighty years ago, by people imprisoned at those same sites. The artwork represents a different view on this tragedy and speaks to the mystery, isolation, and loss subjected to my community. My images are a compelling visual narrative about the spirit and history of the Japanese American people. Letters courtesy of the T.K. Pharmacy Collection, Densho.





## Max von Witzleben

San Diego, CA

[californiacasual.org](http://californiacasual.org)

@californiacasual\_

Born in Monterey, California, my fascination with the cultural identity of the state runs deep. I've long been enticed by the glamor and the horror of our complicated land, almost intoxicated by it. My work is both an exploration of and a testament to the beauty and tragedy that define California, particularly as it pertains to my generation. My images, ranging from tatted-up boys wasting away under a West Coast sun to beautiful blondes sipping In-N-Out sodas, are dedicated to unraveling the decadence and decay that defines California in my eyes.



## Marshall Williams

San Diego, CA

[marshallwilliams.com](http://marshallwilliams.com)

@marshallwilliams\_photo

### [WATCH MARSHALL'S VIDEO INTRO](#)

*Taco Stand Vernacular*—Observations and visual recordings of the neighborhood taco stand and its iconic presence in the cultural landscape of Southern California. Many neighborhood taco stands in Southern California have stood on the same corner for 30 or 40 years, some even longer. They are the hard work of immigrants who relocated their families for a better life—products of the great Hispanic diaspora of the mid to late 20th century. In *Taco Stand Vernacular*, I am interested in the architecture and physicality of these structures and the role they serve as landmarks and cultural touchstones for the community.





## Thanks to our 2024 Reviewers!

<b>Andy Burgess</b>	Dark Spring Press
<b>Kai Caemmerer</b>	SFO Museum, San Francisco, CA
<b>Isabel Casso</b>	Museum of Contemporary Art San Diego
<b>Diane Chung</b>	Chung 24 Gallery, San Francisco, CA
<b>Alex DeCosta</b>	Hyde Art Gallery, San Diego, CA
<b>Crista Dix</b>	Griffin Museum, Winchester, MA
<b>Jennifer Findley</b>	JFiN Collective, San Diego, CA
<b>Hamidah Glasgow</b>	Center for Fine Art Photography, Ft. Collins, CO
<b>Virginia Heckert</b>	J. Paul Getty Museum, Los Angeles, CA
<b>Alana Hernandez</b>	ASU Art Museum, Tempe, AZ
<b>Frances Jakubek</b>	Independent Curator
<b>Samantha Johnston</b>	Colorado Photographic Arts Center, Denver, CO
<b>Melissa Castro Keesor</b>	Harvey Milk Photo Center, San Francisco, CA
<b>Anne Kelly</b>	Photo-Eye Gallery, Santa Fe, NM
<b>Michael Kirchoff</b>	Analog Forever Magazine
<b>Anne Leighton Massoni</b>	Houston Center for Photography, Houston, TX
<b>Douglas McCulloh</b>	California Museum of Photography, Riverside, CA
<b>Bayley Mizelle</b>	Photographic Arts Council Los Angeles
<b>Lauren O'Connell</b>	Scottsdale Museum of Contemporary Art, Scottsdale, AZ
<b>John Spiak</b>	Grand Central Arts Center, Santa Ana, CA
<b>Katherine Ware</b>	New Mexico Museum of Art, Santa Fe, NM
<b>Charlie Wylie</b>	Santa Barbara Museum of Art, Santa Barbara, CA
<b>Grace Widyatmadja</b>	NPR
<b>Jane Yeomans</b>	Bloomberg Businessweek Magazine