



Justine Kurland – This Train is Bound for Glory

Justine Kurland's photographs hold a special place in my heart. Long have I wanted to ride freight trains around the country—the way my mother did—and these images satisfy a sort of wander-lust. Kurland's portfolio is the result of months of living and traveling with her small boy, Casper. The characters she meets and photographs are no more permanent fixtures in the immense landscape than the trains hurtling through it. The intimacy of family is extended to these lonesome wanderers who share a love of the land and freedom.



Chris Churchill – American Faith

As a cultural ambassador or census taker, Chris Churchill has engaged with a broad swath of the American public and shared these encounters with us. His project, American Faith, is an enlightening look at American's convictions. Churchill does not pretend to create a comprehensive cross-section of citizens but, nonetheless, this project is a collective portrait. Churchill had no set route for the five-year project but had confidence (or 'faith') that his journey would take him to the right people and places. This virtual exhibition was drawn from the show at Fovea Exhibitions which I curated in January 2010.



### Alejandro Cartegena – Fragmented Cities

Alejandro Cartegena focuses his lens on the development in Northern Mexico in a series of projects from which this portfolio is drawn. The rapid modernization and quick pace of pre-fab construction threatens not only local natural resources but also the traditional culture of the region. Mexico City is one of the largest urban centers in the world with over twenty million inhabitants. These new developments are being built to the north of the city with the help of government subsidies. While they depend on the economy of Mexico City, the new communities remain estranged from it in a number of ways and Cartegena's images portend a difficult future for these new urbanites.



### Tribble and Mancenido – Hurry Up & Wait

Tribble and Mancenido's ongoing project shows the American landscape from the unique perspective of its trucking culture. What we are presented with is not so much a picture of America but a semblance of the subculture itself- the truckers, truck stops, gas stations and other liminal areas that these professional transients traffic. In a country of ubiquity it has been strikingly difficult to connect a face to the labor of production and distribution. This young couple has endeavored to show us this from the inside while they drive a tractor-trailer for a year, highlighting the quotidian minutiae of life at the waypoints of America's truckers.



### Will Steacy – Down These Mean Streets

In 'Down These Mean Streets' Will Steacy is a nocturnal flaneur that wanders around run-down areas with a wrench in his back pocket. Barney Kulok and Paul Graham come to mind when looking through these images of abandoned buildings, burned-out cars, neon signs and various individuals. The city glows, strangely beautiful but vaguely threatening - as a picture of urbanity and its attendant vices it is not a forgiving portrait.



### Lorena Endara – A Man A Plan A Canal Panama

Lorena Endara, a photographer based in New York and Panama City, is interested in highlighting the relationship between the United States and Panama. Perhaps no other country is defined as much by a lack of space—the panama canal—and its role as a conveyor of goods as Panama. As a major hub of trade and people, both trans-oceanic and trans-continental, Panama is both a victim and beneficiary of the global economic system. Panama is dependent upon trade and tourism but Endara's pictures show us a landscape at war with itself, increasingly marked by the scars and steel of development. Within this context who knows how much longer the isthmus will be able to preserve its unique traditions and culture.



### Zoe Strauss - America

Another wanderer, Zoe Strauss's fantastic book 'America' updates this popular trope with a vision all her own. Strauss has an amazing ability to connect with people from all walks of life and, as her own commentary makes clear, it is the process of creating relationships that she most values. We, as viewers, benefit from the empathic gaze and intimacy conveyed by Strauss's lens. These landscapes and portraits do not evidence the glossy but vapid beauty we have become accustomed to seeing in advertising and fashion magazines. In fact it is the elegant grittiness of this work, a celebration of Strauss's engagement with things as they are, that serves as the visual anchor.