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When Ed Panar moved to Los Angeles, he opted not to get a car. Or a high-end camera. For two years. His compact was, "quick, cheap and direct, and that seemed to suit L.A." The color photographs collected in *Golden Palms* reflect Panar's walking life there, with the cumulative effect of a subtly funny tour through the city's lost back streets--parts of contemporary Los Angeles that most people would simply speed past in their cars. His subjects, including "The 405," "Near Ventura Boulevard," "Tuesday Afternoon," "Summer" and "Coming Home," were often, he says, "like cartoon characters I'd find while I was walking around, like the rainspout attached to the wall, in a city where it doesn't rain." And like that rain spout, many of the images capture especially peculiar intersections of nature and architecture, like a set of gnarled, clawlike tree roots gripping the sidewalk, a squirrel ignoring a trash can next to his tree, or palm trees photographed against stucco walls, looking like Dr. Seussian vegetation straight out of *The Lorax*. With an interview by the esteemed photo historian and curator, Charlotte Cotton.