Jacqueline Marren
Real/Ideal (right) was made in response to the Gulf War and the sanitised images which came over the TV screens. It is made up of fragments of two earlier Photogravures I'd made. The design is from Leonardo's Idea Man with in his perfect square and circles. My original images, made in response to the Vietnam War, were photogravures of Faulkner's — the advocate of art aspiring modern life and the author of Flowers of Evil — and of a young body-builder who modeledled for many of my early mythological studies.

The two heroes were already not ideal, but they stood for the flawed ideal man who is still noble compared to the real destructive forces in which he finds himself. So he is dissected into the wounded modern man in this modern war trying to sustain a modicum of humanity.

Stephan Headroom
Poverty is a series of slights held together by parcel string. In the early sixties there were distinct London fashions, but at home teenage height and little money meant a series of second-hand clothes, particularly trousers. They were always cheap - tall dead men clothes had few buyers — so I walked out with ghostly and distant dreams of London.

Sandy Sykes
Miners Strike Series — Sykes' anger and distress at what happens to that world — the world of the miners strike of 1984-5 and its aftermath, with its vindictive victimisation of union activists, and the punitive closure of pits and destruction of mining communities (those very communities foreseen by the miners, and against which their fatalist strike had been directed in the first place) — is what gives her work its specifically political dimension. [Neil Godling '87]

Simon Redington
Subject to Status — Old Mother Hubbard is stopped outside a supermarket attempting to steal food. The headline reads, *Maxwell's Cleared.*

Jack Sprat & Nick Nok Paddy Wank — Power and Money, Tutte and Thugia — From the bad to the brutal - this is the song of my heritage.

Sorted — The London Connection is a day centre for homeless young people off the Strand. I worked there while making these images. The Bright Lights of the Big City’s West End are tainted if the surface is scratched. These prints reflect that thought.

David Shingale
I am trying to piece together the fragments of an incomplete story attempting to mimic the way we edit, enhance and refine our memories.

My mother developing Alzheimer’s seemed to fuse together the processes of the erosion of her memory and a sharpening of my own childhood recollections.

Handa (right)

Amidst Sykes
These prints examine the issues of death and mourning. Not twice removed through Hollywood and the media, as is currently fashionable, but from first hand experience, emotionally, as we all do when confronted with their painful reality.

Last Breath 1996 [left]