

Jacqueline Morroan

Real/Ideal [right] was made in response to the Gulf War and the sanitised images which came over the T.V. screens. It is made up of fragments of two earlier lithographs I'd made. The design is from Leonardo's Ideal Man within his perfect square and circle. My original images, made in response to the Vietnam War, were lithographs of Baudelaire — the advocate of art depicting modern life and the author of *Flowers of Evil* — and of a young body-builder who modelled 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 the modern war trying to sustain a modicum of humanity.



Stephen Mumberson

Poverty is a series of slights held together by parcel string. Back in the early sixties there were distant 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 ghosts and distant dreams of London.



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 Nack Paddy Wack — Power and Money, Toffs and Thugs — 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 their 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 Skingle

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

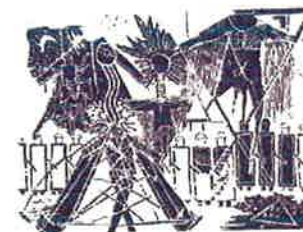
My mother developing Alzheimer's seemed to fuse together the process of the erosion of her memory and a sharpening of my own childhood recollections.

Hands [right]



Sandy Sykes

Miners Strike Series — 'Sykes' anger and distress at what happens in 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 eventualities foreseen by the miners, and against which their fateful strike had been directed in the first place — is what gives her work its specifically political dimension." [Mel Gooding '87]



Jonathan Waller

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]