**Professor Julian Stallabrass, The Courtauld Institute of Art (University of London) – British Art Historian, Photographer and Curator.**

‘Many thanks for sending me your book, which I have really enjoyed looking at. It’s a crucial topic, I think, particularly because the British like to disavow the militarisation of their society. It also makes for a fascinating comparison with Nina Berman’s work on the same topic in the US, where religion plays such a huge part, and the class and race configurations are so different.’

**Wendy Kozol, Professor of Comparative American Studies***,***Oberlin College, USA.**

‘The Home Front locates British militarism in the English countryside in Melanie Friend’s powerful new photographic exploration of the complicities of citizenship in contemporary warfare. This photographic project visualizes how air shows and other militarized circuits of war exploit the seductiveness of militarized masculinity and a nostalgic reverence for a heroic past. Large-scale, sharply detailed photographs of visitors admiring WWII Lancaster bombers, small boys playing war games and families on holiday watching an air show expose the interconnections between leisure industries and military cultures. Reveries of childhood innocence conjured by children playing in the water set ambivalently against contemporary bombers flying over head reminds the viewer of the ever-present war on terror that too often remains unacknowledged in the everyday lives of most Britons. Melanie Friend’s unsettling juxtapositions of meditative space and the ubiquity of militarization transforms aesthetic traditions of landscape photography and family photography into a deeper contemplation of political subjectivity.’

**Professor Blake Fitzpatrick, The School of Image Arts, Ryerson University, Toronto, Ontario.**

‘…Such intelligent images! The work goes   a long way to showing the everyday life of war. It’s a very good   example of what Paul Virilio calls ‘Pure War.’ That is, war not as   assault or the drama of the battlefield but as infinite   preparation and a fact of civic culture.  I value the work highly.’

**Charles Hustwick, Artist and Freelance lecturer at the National Gallery, Tate, and The Wallace Collection, London, UK.**

‘This is a fascinating book. It’s really beautiful, despite the overt subject matter, which lends itself well to a dignifying text, and offers critical questions on private/public, the making of militarism into a tourist attraction and so on. But the thing that impressed me most was the essentially photographic qualities of time and place. The subject matter of the passing plane itself draws attention to the accuracy of the captured moment in Time, (and reflected in images such as those taking photographs, sitting reading, shielding their ears in a protective gesture against the noise pollution). And then there is the landscape in which these events occur, the near deserted beach, the gathering storm, the broad vista. Great.’

**Robert JC Young, Julius Silver Professor of English and Comparative Literature, New York University.**

‘I have just come back to find your book “The Home Front” waiting for me. The photographs and the conception behind them are quite remarkable.’