

OUR PICKS



© JILL FREEDMAN/COURTESY OF STEVEN KASHER GALLERY, NEW YORK

BOOK

THE CONSTANT CAMPAIGN

Jill Freedman was a young advertising copywriter with a serious interest in photography when, in 1968, she quit her job to join the Poor People's Campaign. Before his assassination, Dr. Martin Luther King Jr. had launched the Campaign to address American poverty and had asked poor people of all races and ethnicities, from all over the United States, to descend on Washington D.C. to demand that elected leaders support better jobs and opportunities. In April 1968, just weeks before the action was to begin, King was assassinated. Freedman's grief drove her to join and document the PPC in Washington, as historian John Edwin Mason notes in his essay in *Resurrection City, 1968*, the new book of Freedman's images from that period.

For seven weeks that spring, thousands of Americans lived in makeshift shacks on the

Washington Mall in what became known as Resurrection City. Freedman was there the whole time, as participant and unofficial photographer. Mason points out that Freedman's photographs "stand out from those of all the others" who photographed the encampment and protests because she stayed for the duration and built relationships that allowed her to show regular folks and real life, not just the leaders or the expected pictures captured by news photographers who spent hours, not days and weeks, in Resurrection City.

Her images and texts are frank and unromantic—"There were people there who'd give you the shirt off their backs, and others who'd kill you for yours. And every type in between," she writes—but they show heroism and pride and defiance.

In another of the book's essays, Aaron Bryant, photography curator of the National Museum of African American History, points out that Freedman "privileges a 'Womanist' point of view as a recurring theme throughout her series of images." By documenting women's leadership, she brings an important perspective

ABOVE: "Hands Like Shaws, Poor People's Campaign, Washington, D.C., 1968." Jill Freedman highlighted women's leadership in the campaign.

RESURRECTION CITY, 1968

By Jill Freedman
Essays by John Edwin Mason,
Aaron Bryant
Damiani
176 pages, 141 b&w images
\$45

to the history of the campaign. In one image, for instance, a woman burns a draft card, risking a hefty fine and imprisonment.

Freedman published her first book of this work in 1971. This new edition marks the 50th anniversary of the PPC. It finds American society cosmetically altered, but fundamentally similar. As Freedman notes in her foreword, "Always have been poor people, still are, always will be. Because governments are run by ambitious men of no imagination. Whose priorities are so twisted that they burn food while people starve. And we let them. So that history doesn't change much but the names."

—CONOR RISCH

Removu K1

OBJECT
of
DESIRE

You may know Removu as a manufacturer of GoPro accessories.

With the K1, they've taken the leap into being a camera maker in their own right, having poached engineers from Samsung's camera and camcorder division. The K1 is based on a concept first pioneered by the DJI OSMO, integrating a camera and a 3-axis gimbal stabilizer into one seamless whole. The K1 goes one step further by adding an integrated 1.5-inch LCD display so you can preview and play back your footage directly on the gimbal and not fumble around with a smartphone clipped to the gimbal. The K1 features a fixed f/2.8 wide-angle lens, records 4K video at 30 fps and snaps 12-megapixel still images. Slow-motion fans can record full HD at 120 fps. You can control the camera via a four-way joystick and there are four gimbal modes: pan, follow, motion time lapse and (what else) selfie. While you don't need a smartphone to operate the K1, it will work with a free iOS and Android app which will let you remotely control the camera (including its orientation on the gimbal). You'll enjoy about four hours of operation on the interchangeable battery. There's a 3.5mm jack for adding an external mic if the K1's built-in mic isn't cutting it for you.

—GREG SCOBLETE

PRICE: \$429

INFO: www.removu.com

