

studio\_williamson  
++++  
image  
art  
design  
direction



Ivan Nickoli  
GREAT RUSSIAN FIRE FA  
JOHN LESTER'S MIDGETS TOWER



Best wishes  
to Annie  
Five Juggling Jewels  
1929

5 JUGGLING JEWELS



t. +44 (0)7956440087  
e. alex@alexwilliamson.co.uk  
i. @studio\_williamson

# IT'S SHOWTIME!



**Blackpool, the greatest Showtown in the world!**

When I first started here in 1955 there were shows, all beautiful and some here for

**The ABC Theatre**  
Bringing the stars of the 1960s direct to your TV.

**Learn your ABCs**  
A is for Atwell  
B is for the Beatles  
C is for Cilla

**BLACKPOOL ODEON**  
Movies, music and now Funny Girls cabaret bar.

**BLACKPOOL'S MECCA BALLROOM**  
Home to beauty competitions and a legendary Northern Soul club.

**THE PLEASURE BEACH**  
Catch a live show once you have ridden The Big One!

STAGE DOOR

65P

JOKES

JUGS OF TEA 55p

NOVELTIES

BETTY LEES DIAMOND



CASINO

CENTRAL PIER!!

PLEASURE BEACH

BLACKPOOL'S THOMPSON FAMILY



PALACE

OPERA HOUSE

FUNNY GIRLS

FUNNY GIRLS

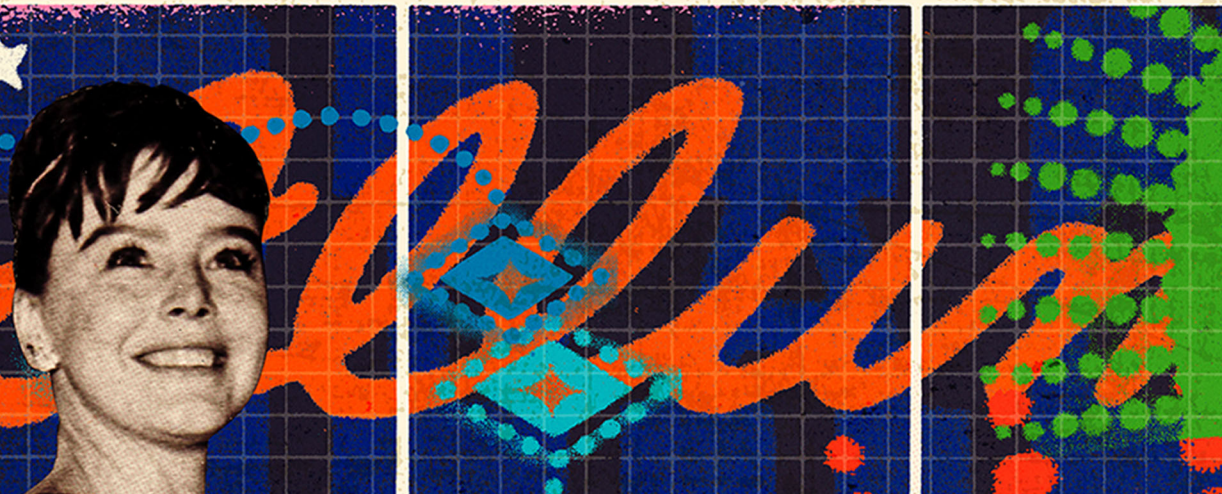
HOLIDAY Carnival

**EMSONS**  
**ROSAIRE** and  
**ARD** **DESM**  
**ON** **& MA**  
**ING** **SAN**

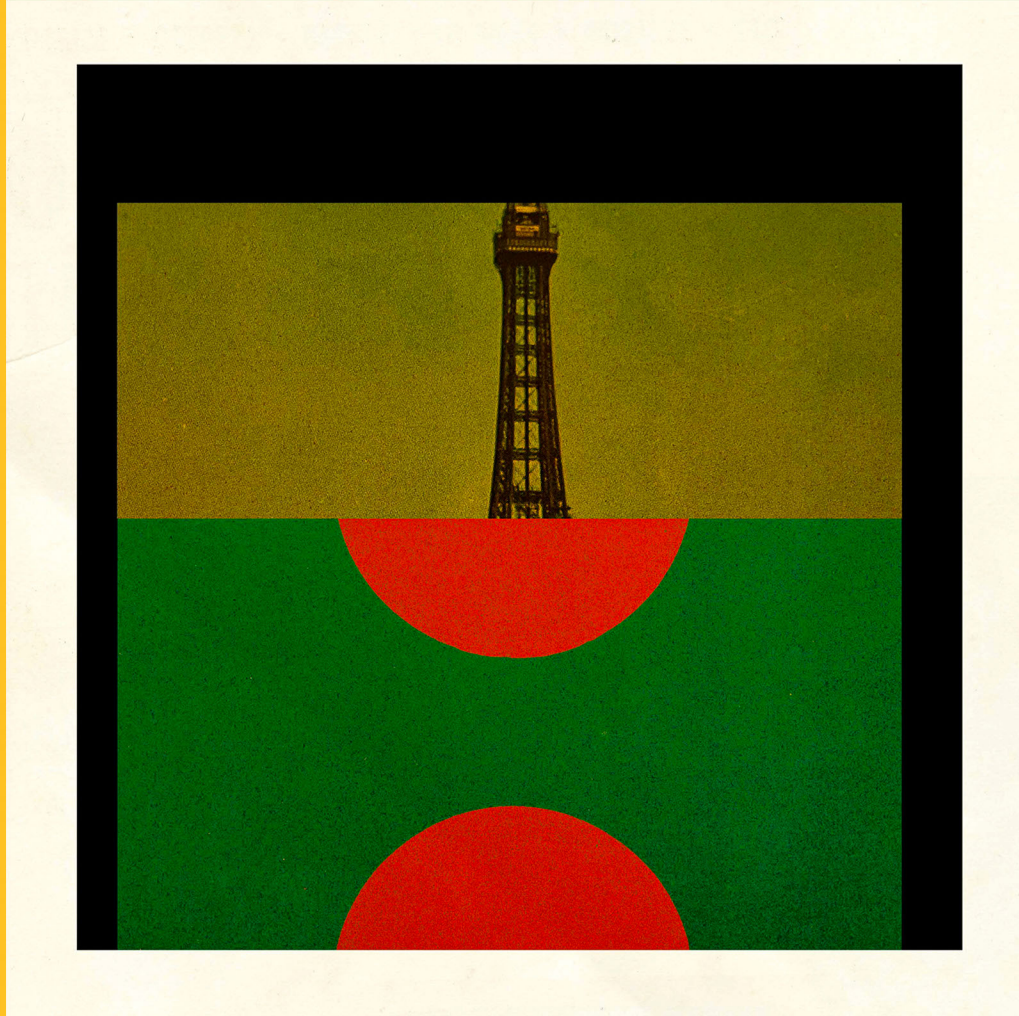


**TROUPE LIBERTY HORSES**  
**SENSATIONAL**  
**ALZANNA**  
 FIRST APPEARANCE OF BRITAIN'S NEW FEARLESS HIGH-WIRE W  
**COCO** & **MICHAEL**  
 & **FAMILY**  
 ANGLORUSSIAN CLOWNS  
**WHIMMY WALKER** **GEORGE SAYER**  
**THE LANCINGS** **CIRCUSSETTES**





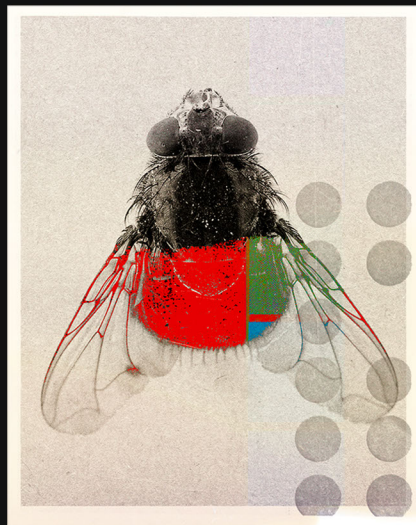
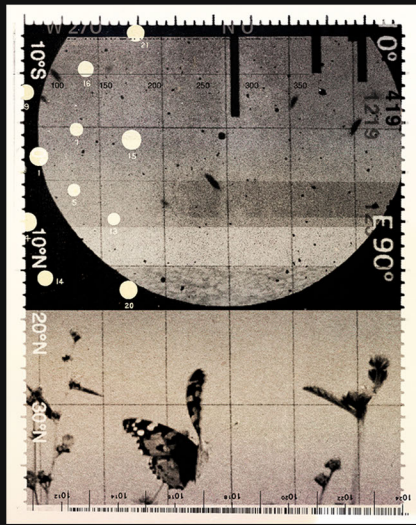
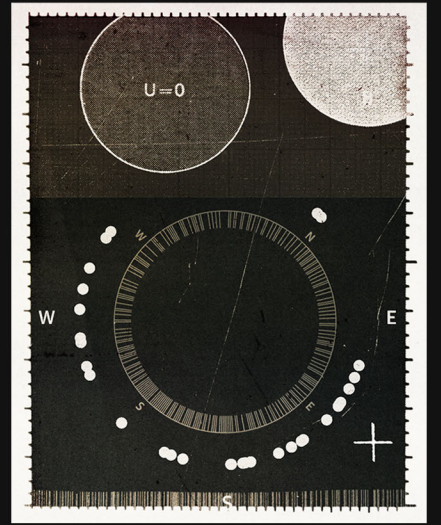
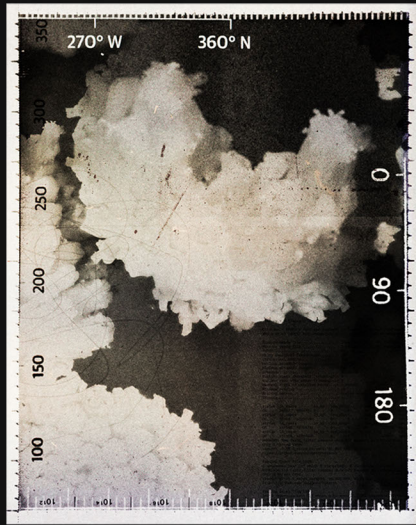
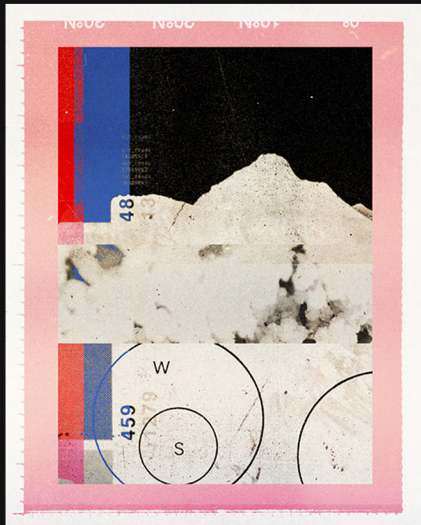
*sparkling*











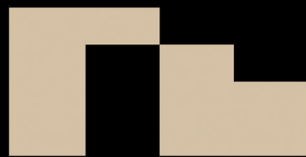








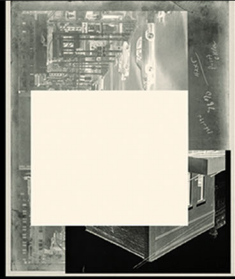
ARTE-  
FACT  
ARCH-  
IVE



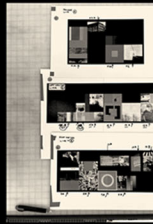
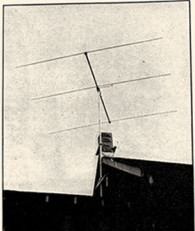
AMER-  
ICAN  
GHOS-  
TS

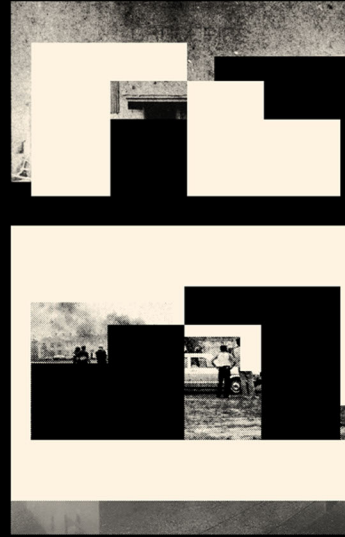
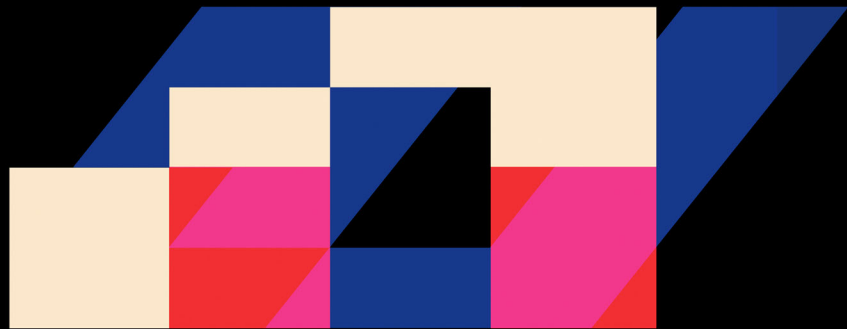
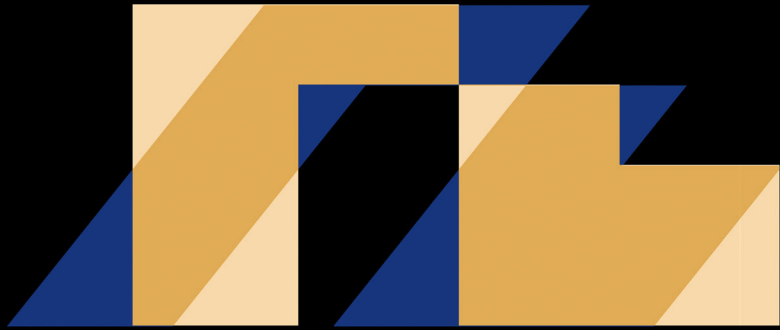
'ARCHIVES, WHILE  
HISTORICALLY  
EMBEDDED, ARE NOT  
ABOUT THE PAST  
BUT ABOUT THE  
FUTURE OF THE  
PAST.'

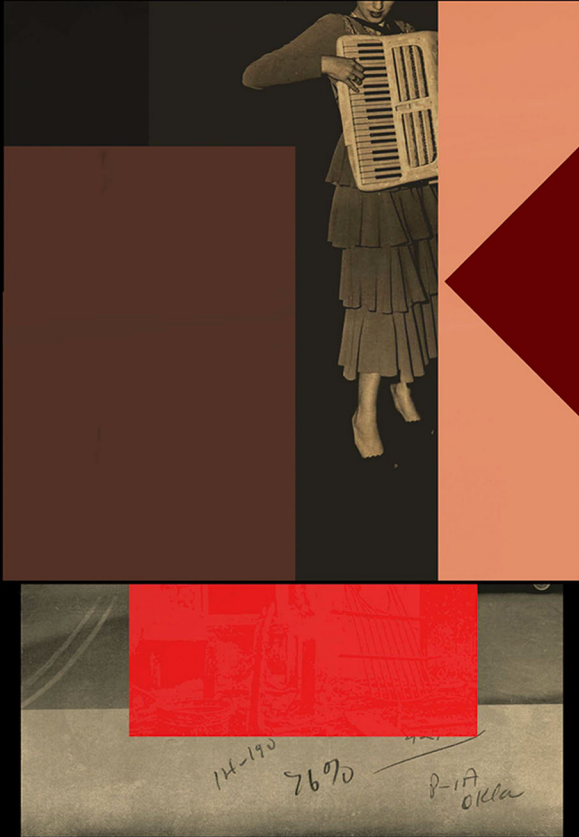





The 'American Ghosts' project is a collaboration between Alex Williamson and the artist Residency. It is a collection of photographs and drawings that explore the history and architecture of the United States. The project is a response to the artist's residency at the University of the West of England.







2



100  
BLOC-  
KS W.

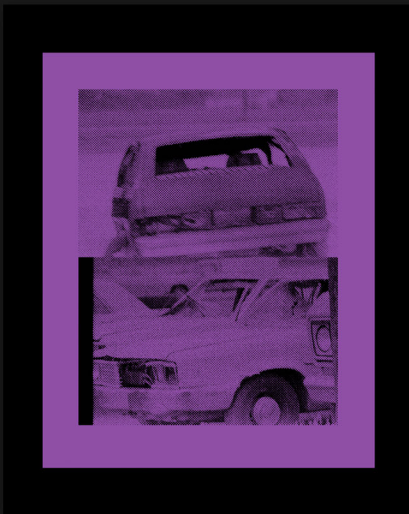
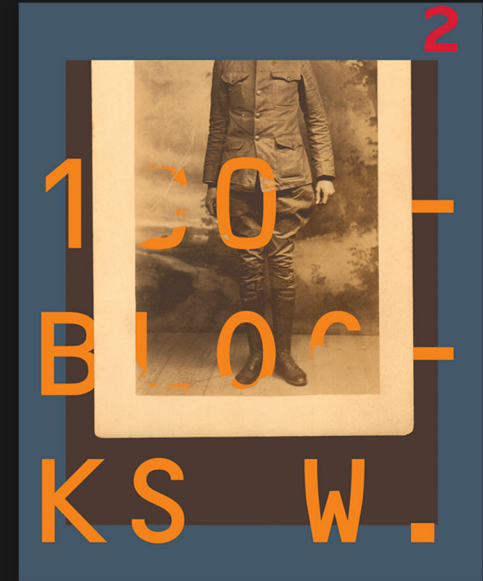
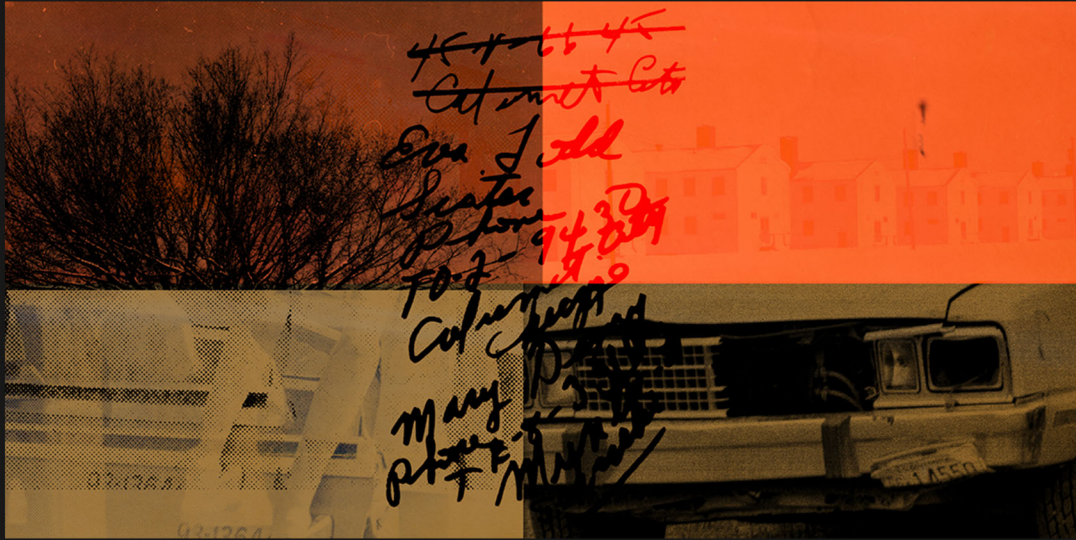


100  
BLOC-  
KS-  
WEST

FRA  
MEN

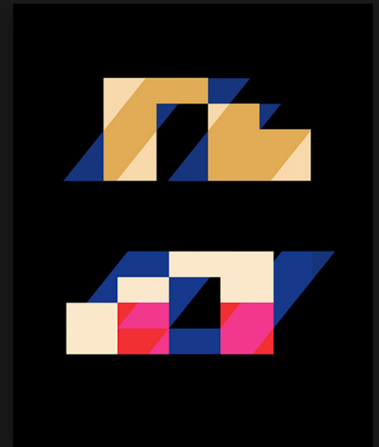
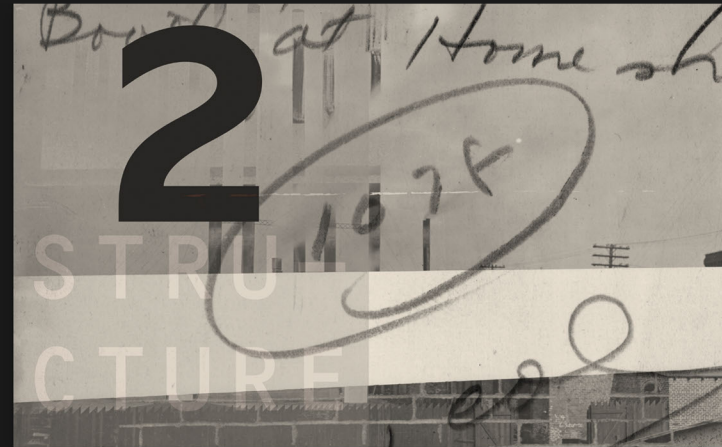



I



MEMO—

'ARCHIVES, ARE NOT PASSIVE STOREHOUSES..BUT ACTIVE SITES WHERE SOCIAL POWER IS NEGOTIATED. THIS MEMORY IS NOT SOMETHING FOUND OR COLLECTED ARCHIVES BUT SOMETHING MADE AND CONTINUALLY



104

103



## This is England

TEXT  
Jessie Florence Jones

It often feels impossible to talk about working-class childhood, I think especially in writing, where you're bound by language that bears responsibility to vernacular and colloquialism. It often ends up feeling parodic and clumsy. Sometimes it feels like you're just mocking the thing you're trying to honestly depict.

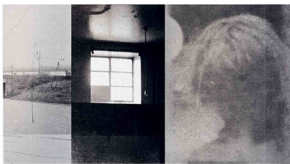
I used to think it was easier with visual media, films in particular, because you could show, with greater subtlety, rather than tell the same caricatured path. But, of course, this can be equally guilty of stereotype and laziness. Moody overhead shot of brick terraced houses with a grey filter, here it is.

*This is England* is different though; I saw glimmers of my own childhood there.

This is a movie that depicts an era some ten years my senior, in 1983. The political landscape of the film, now hauntingly familiar, was slightly more distant then. It was 2007 when I saw it; we had just edged from Blair to Blairite with Gordon Brown. I had heard of Thatcher before, loosely, without really knowing who she was.

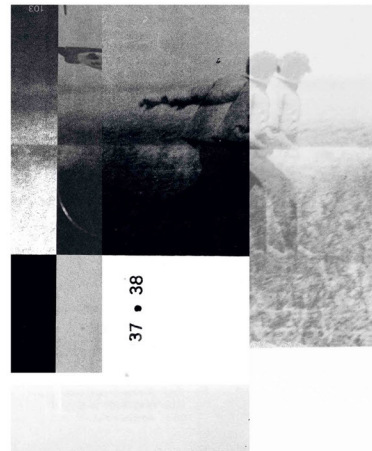
Maybe this is why *This is England* resonated so much. Maybe there was a sort of hauntology to the film without me knowing, a premonition that I was liminally between the birth of this Neoliberal nightmare, and on the cusp of its escalation.

I wasn't aware of any of this at the time of course.



46

47



IMAGES  
Alex Williamson



• 83

The film depicts a gang of skinhead teenagers in the Midlands, living in a liminal cultural space themselves between the original, anti-racist, anti-establishment skinhead movement, and its later, fascist bastardisation.

The gang centres around a kid called Shaun, who's lonely, without friends, taking him under their wing. Seeing these kids, united by their working-class roots, a mishmash somehow cohering through aesthetic, was the first time I became viscerally aware of the fact that my own experience was classed.

There's an incredible scene where the gang go "hunting". This is really just dressing up and finding abandoned buildings and smashing them up. Minus the mallets and the smashing, this was something acutely familiar.

There was something about the desolate, abandoned space, the concrete, the texture of the space.

48

49



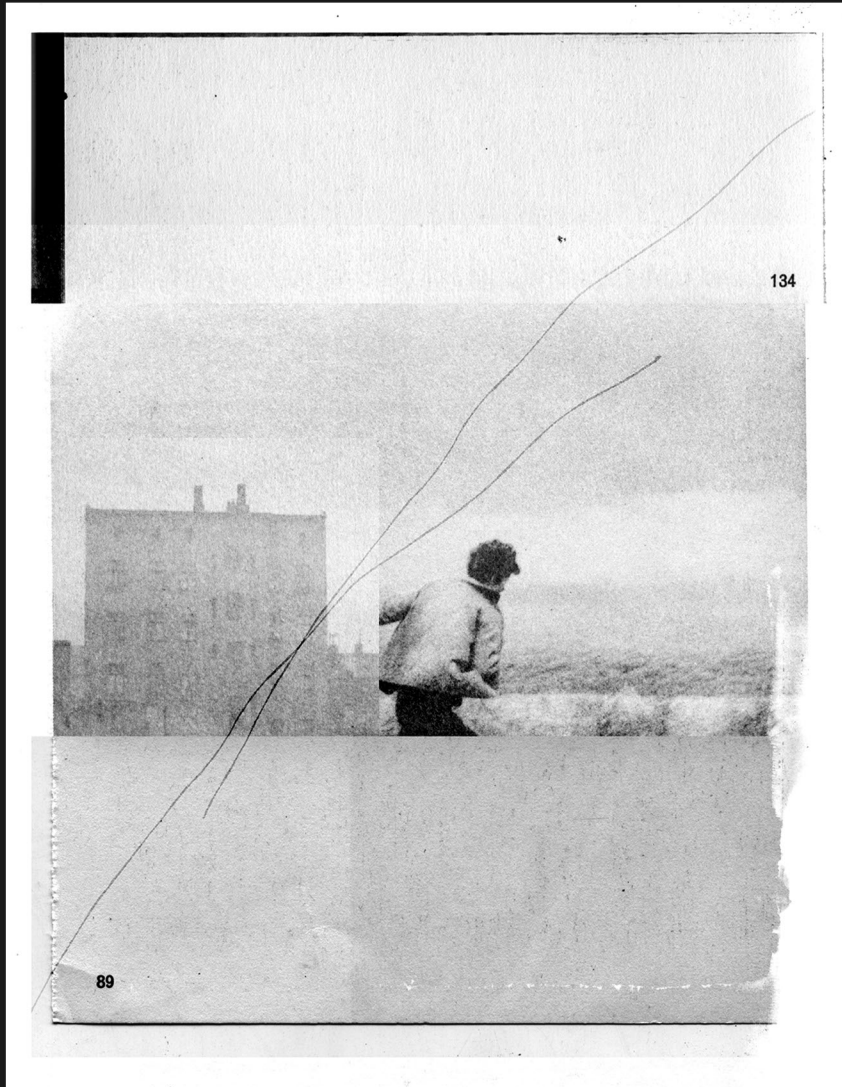


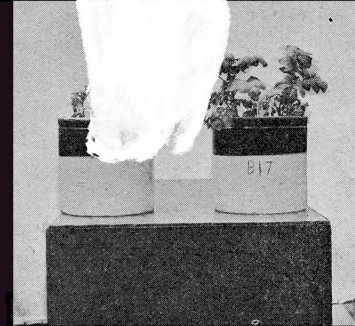


Fig. 11.

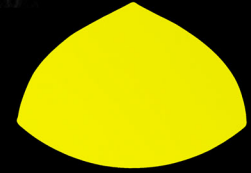


3. He

Fig. 11.



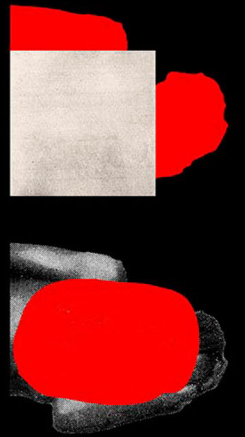
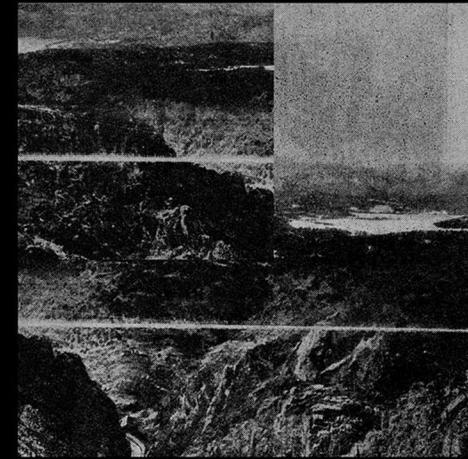
WE ARE ALL  
CHILDREN OF  
LIGHT & GOD





A





*Le fétiche de sang, figure de bois sculpté, à Sangha. Les deux blancs qui, seuls, ont vu les rites de ce fétiche sont M. Labouret, de l'Ecole coloniale française, et M. W. Seabrook.*

*Danse religieuse exécutée par de jeunes garçons,*

