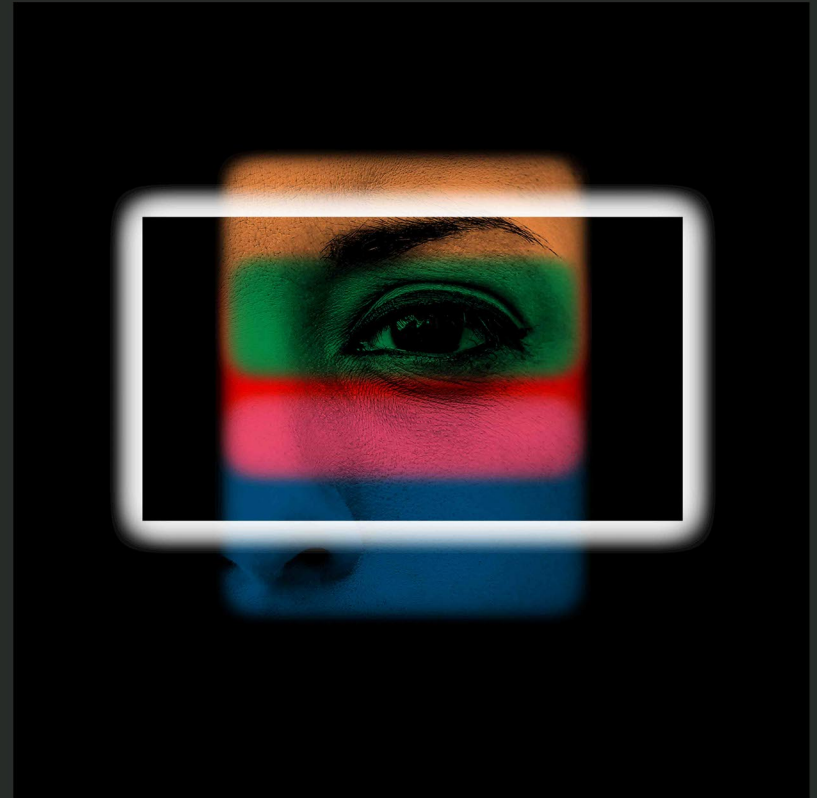
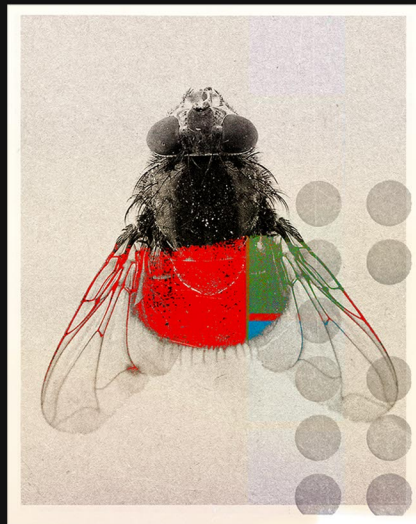
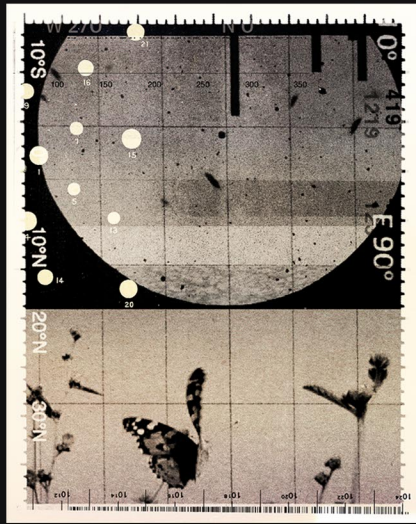
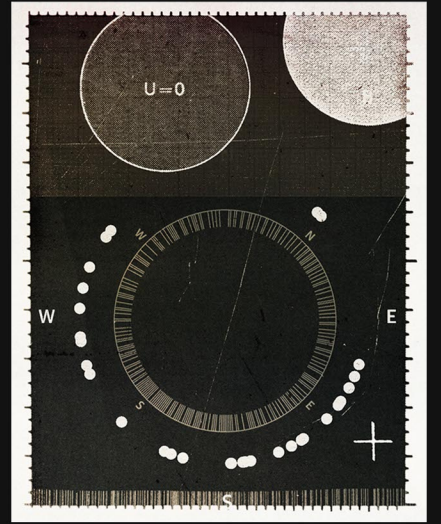
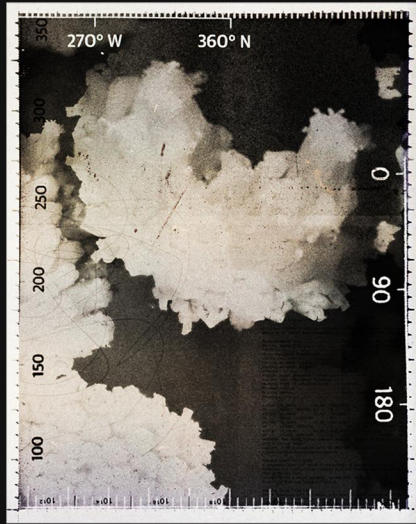


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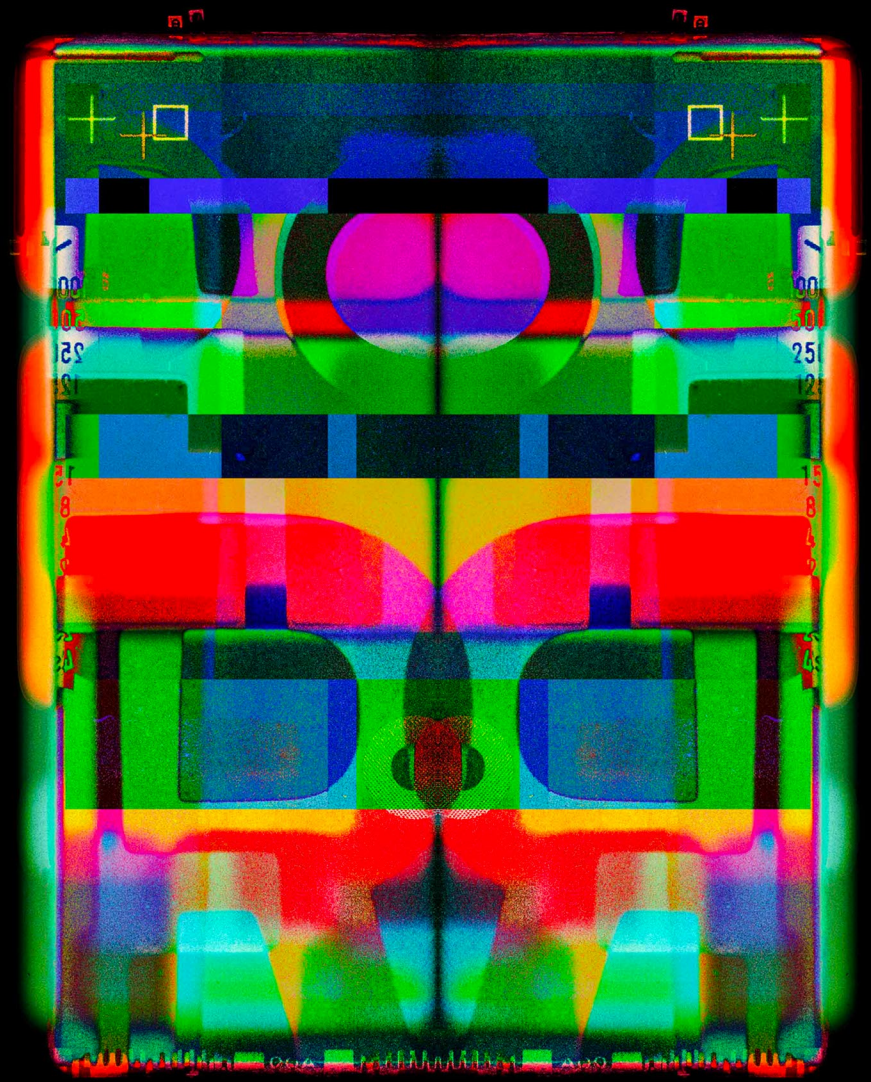
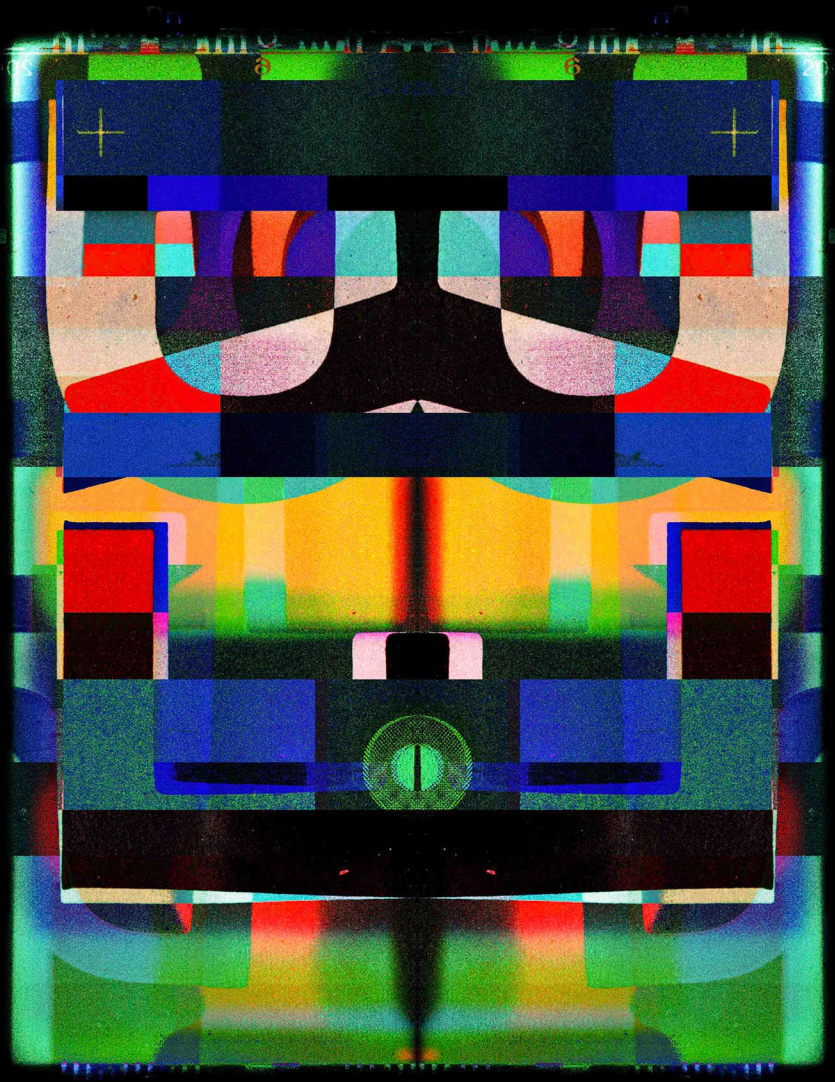
t. +44 (0)7956440087
e. alex@alexwilliamson.co.uk
i. @studio_williamson

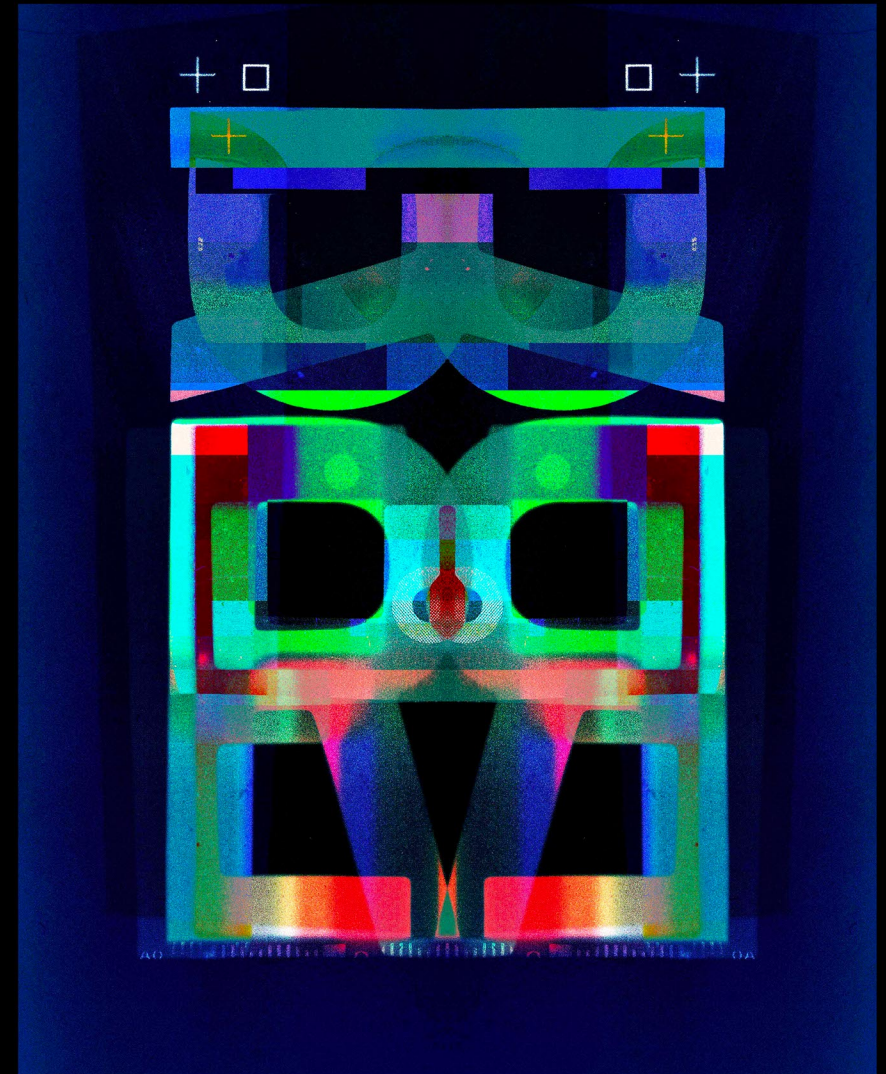


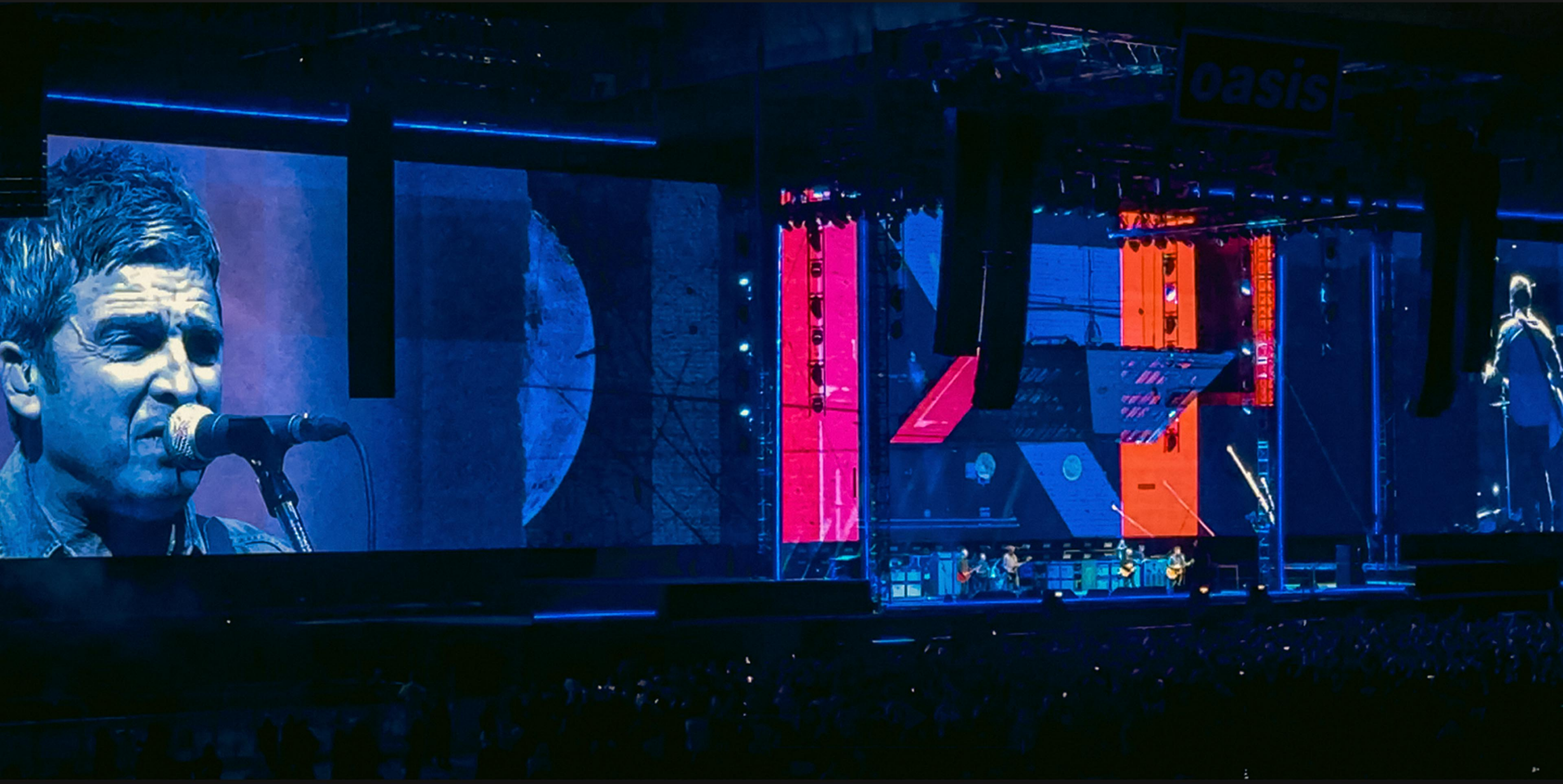


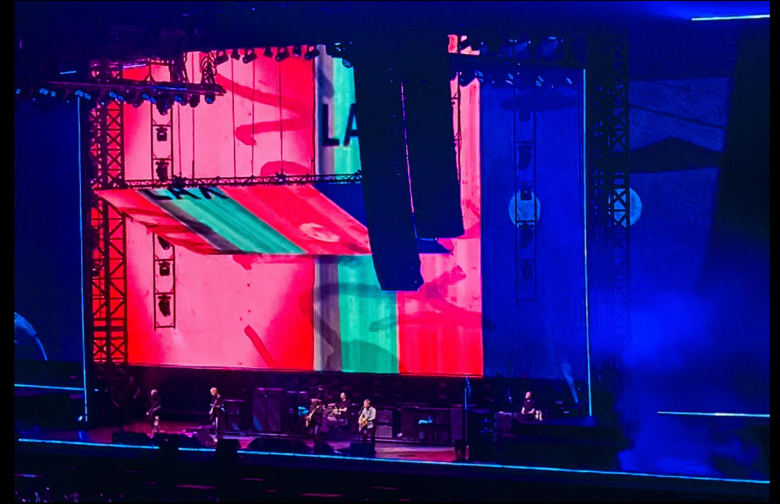


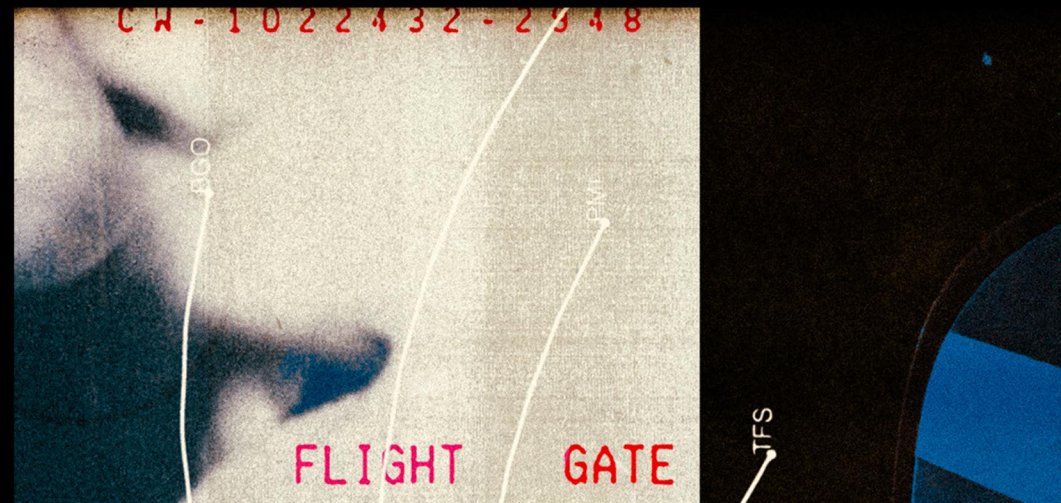
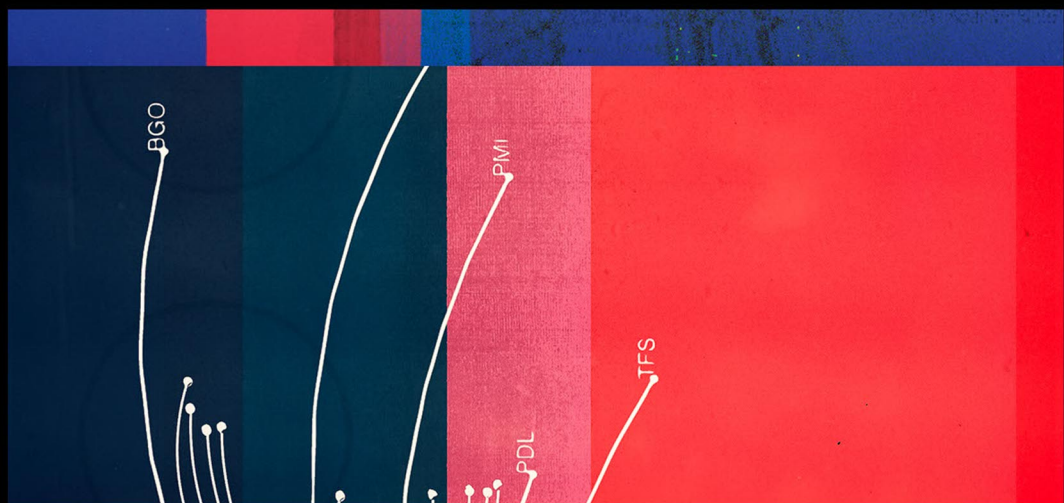
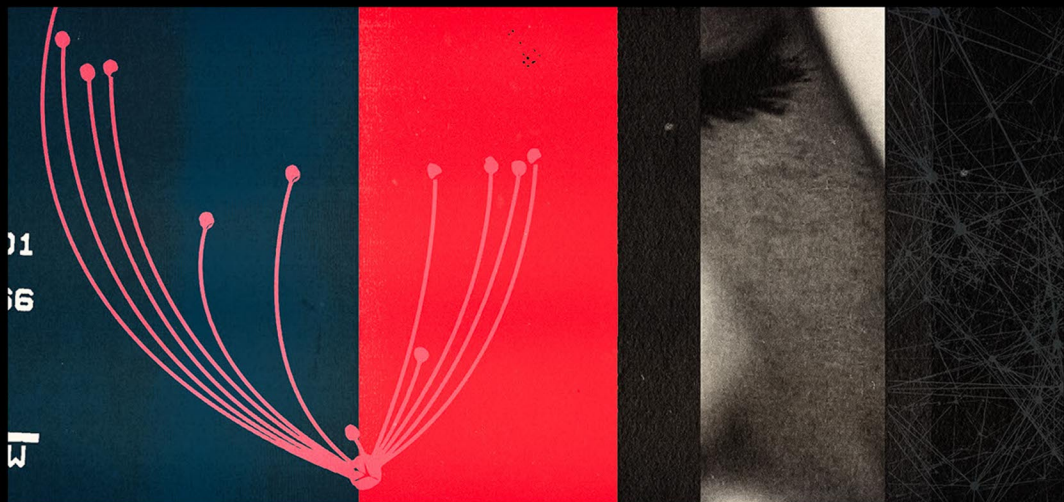


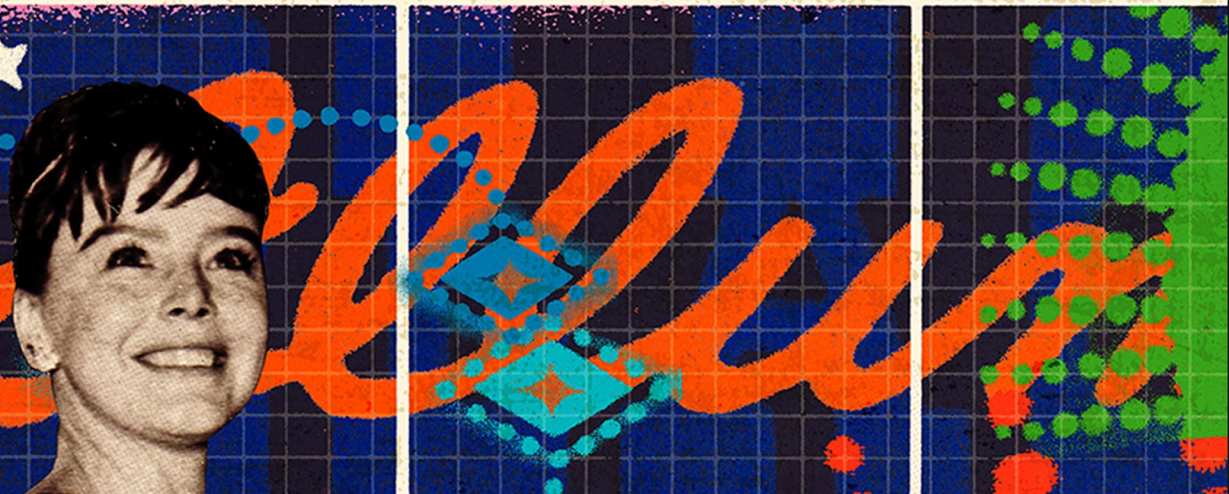




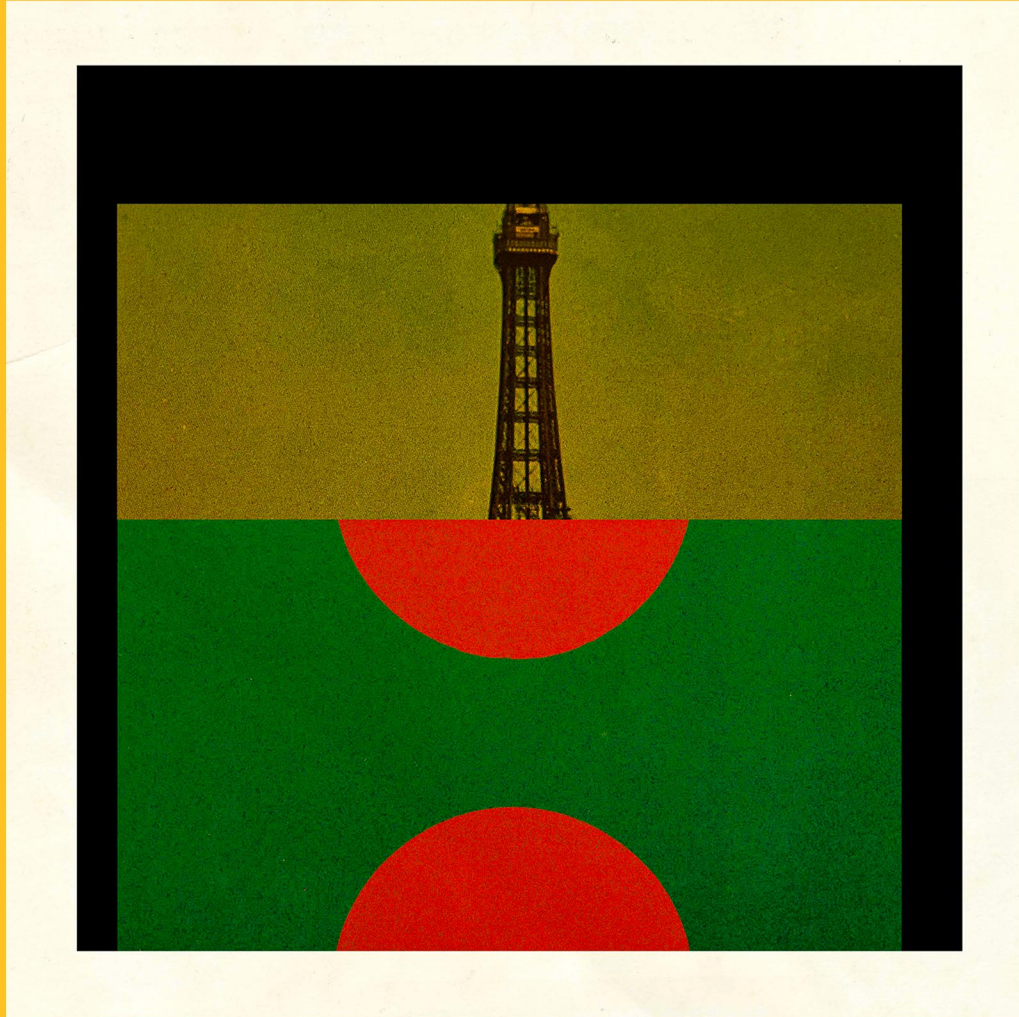








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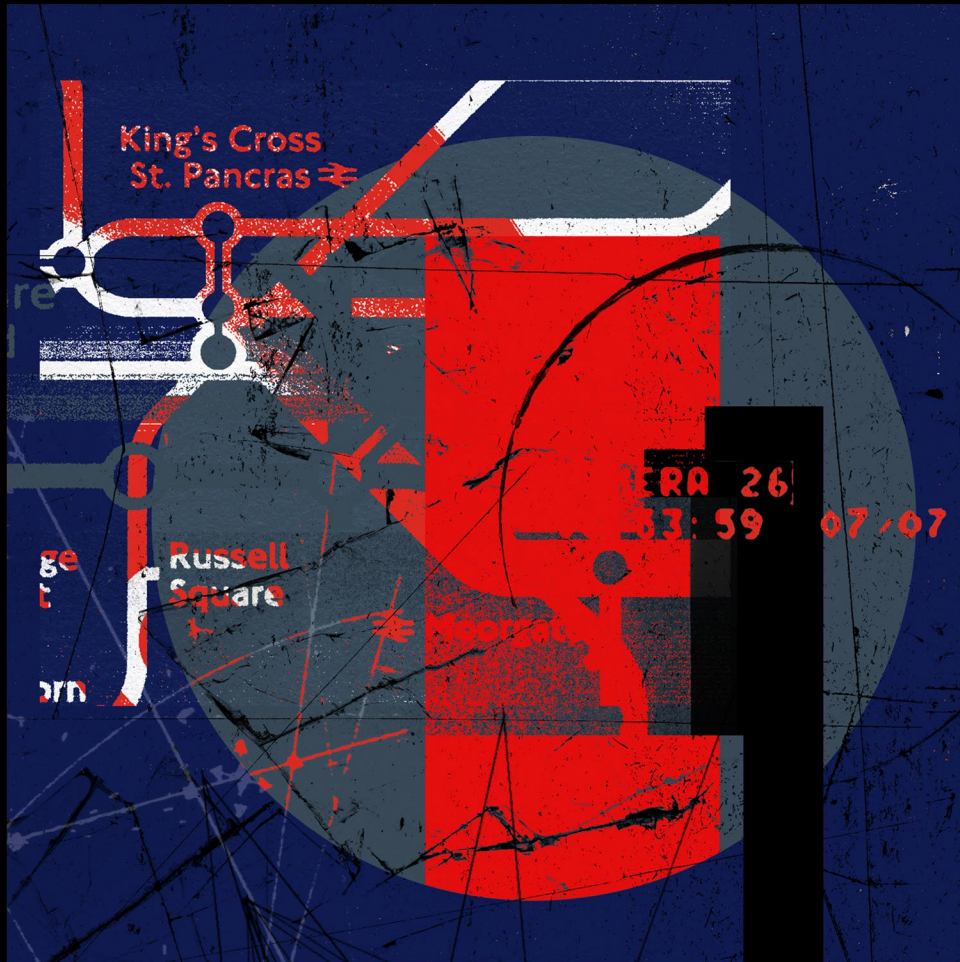
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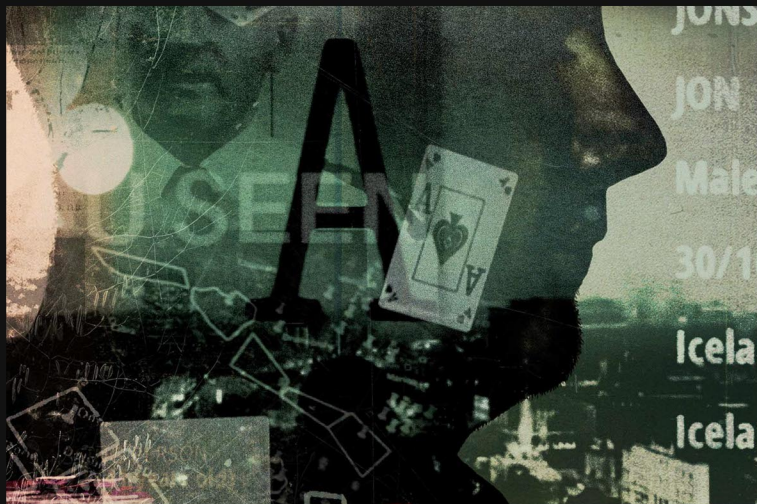
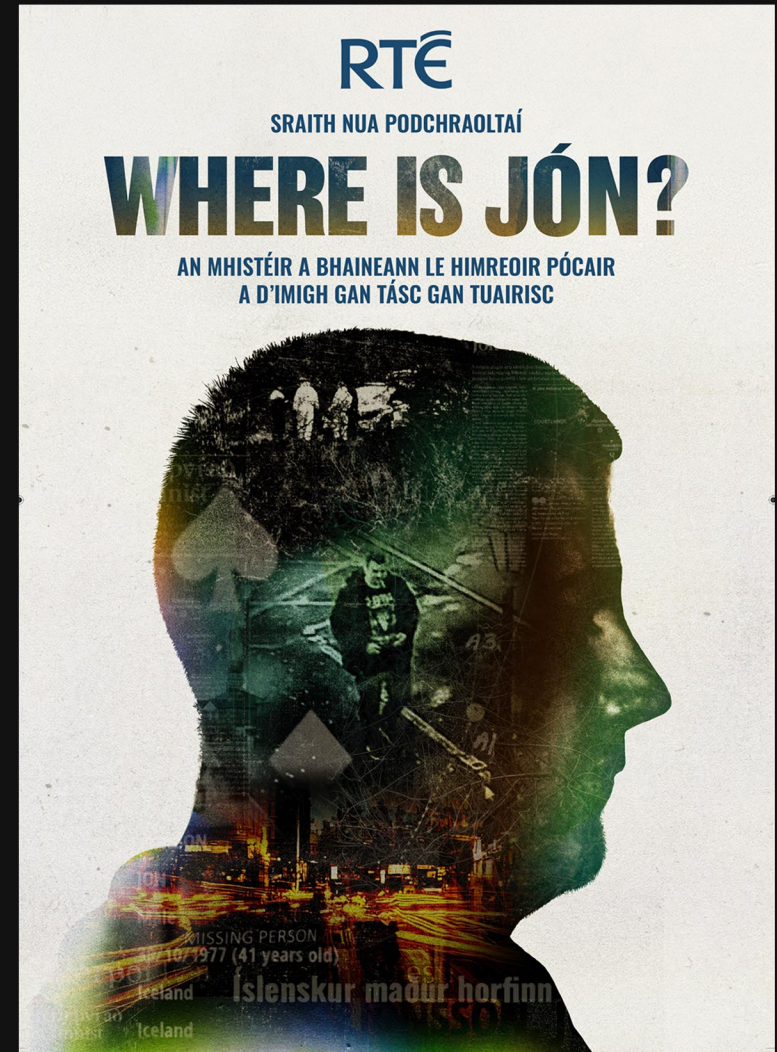
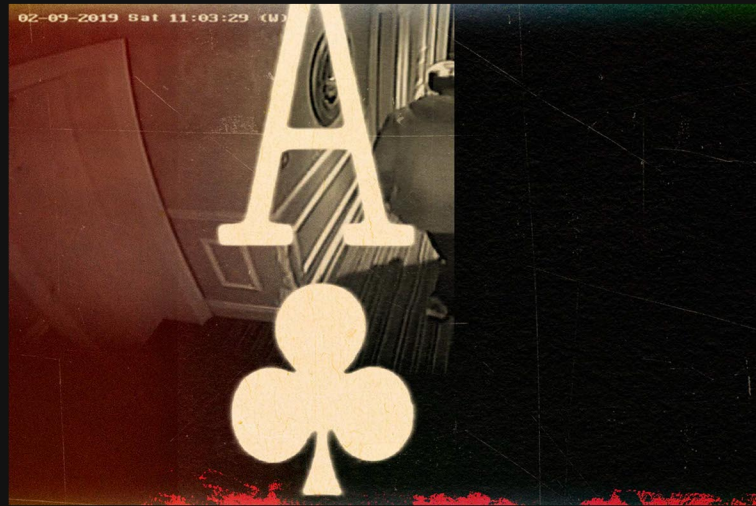


TROUPE LIBERTY HORSES
SENSATIONAL ALZANNA
 FIRST APPEARANCE OF BRITAIN'S NEW FEARLESS HIGH-WIRE W
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 ANGLORUSSIAN CLOWNS
WHIMMY WALKER **GEORGE SAYER**
THE LANCINGS **CIRCUSSETTES**

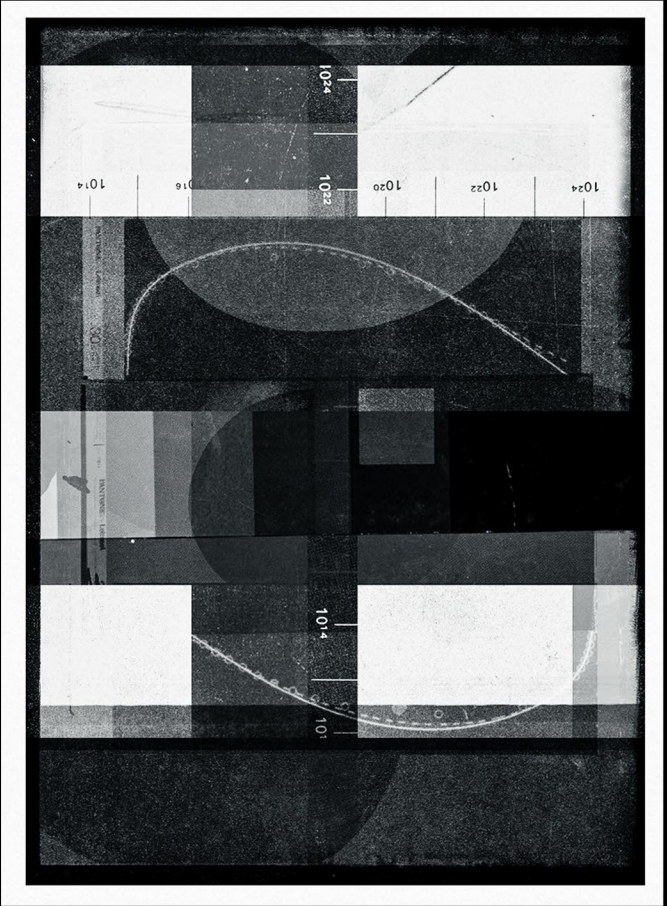


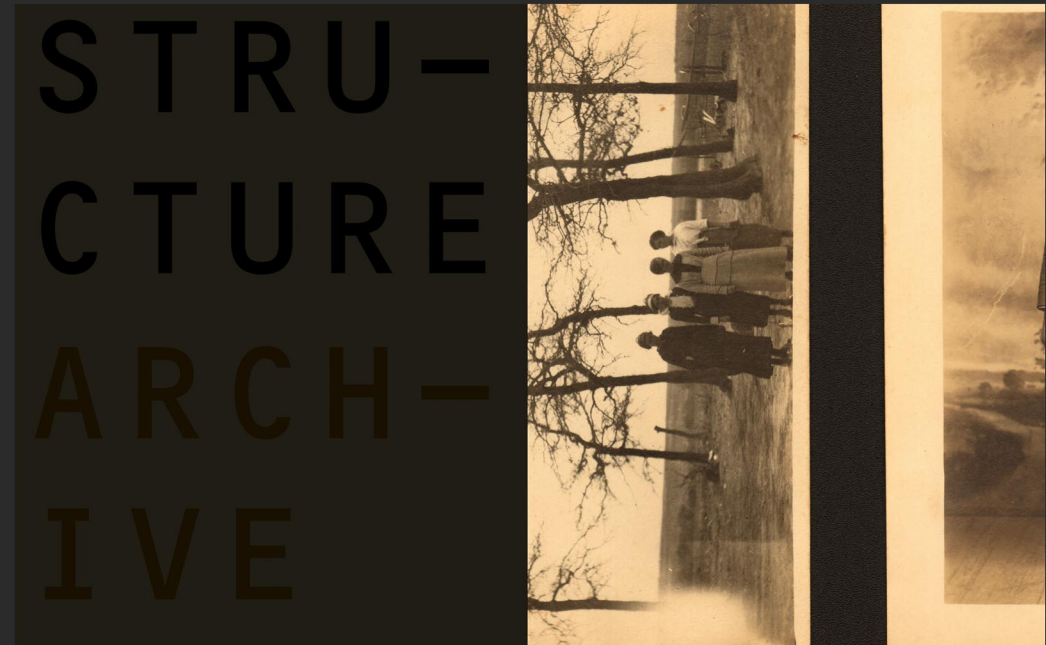
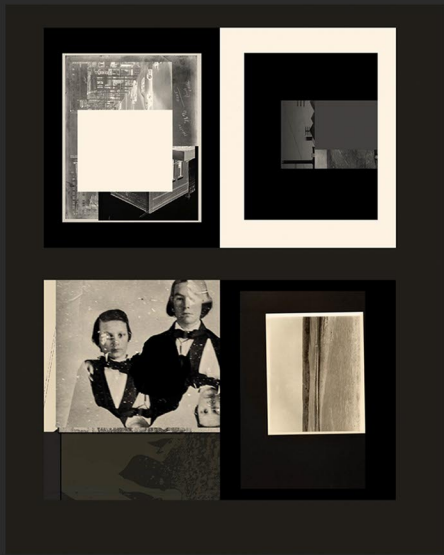


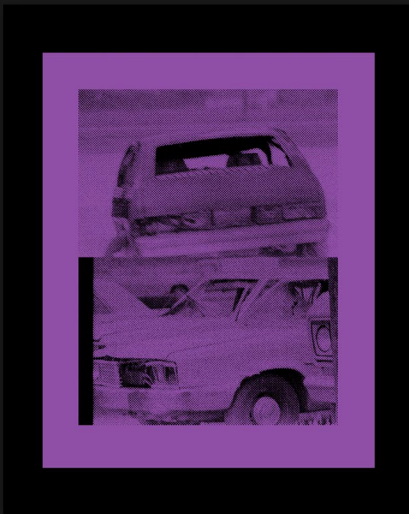
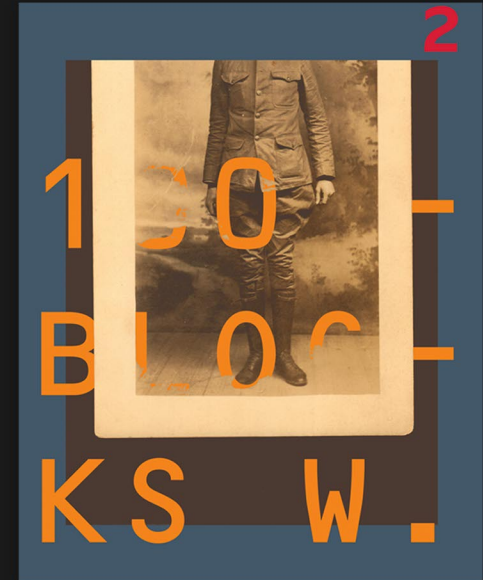
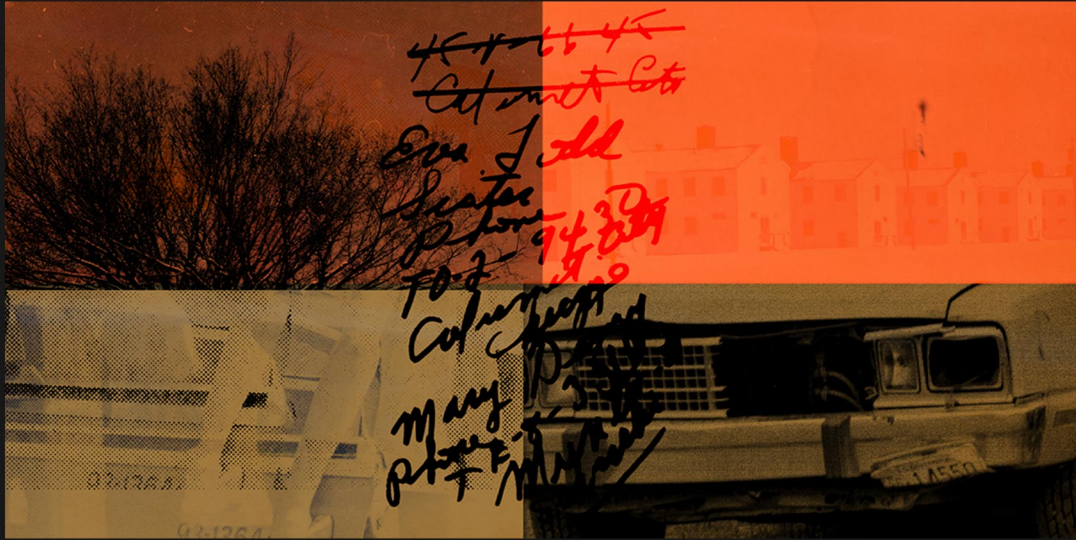








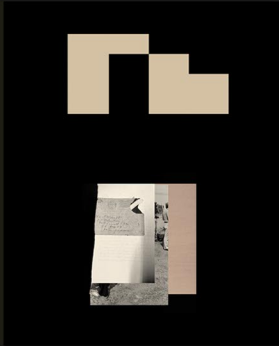




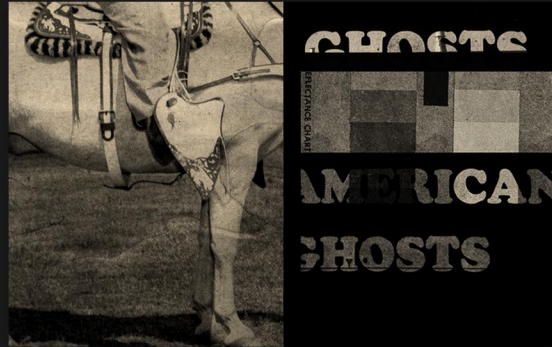
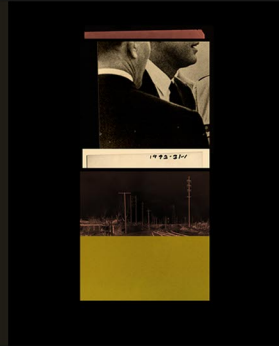
MEMO—

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

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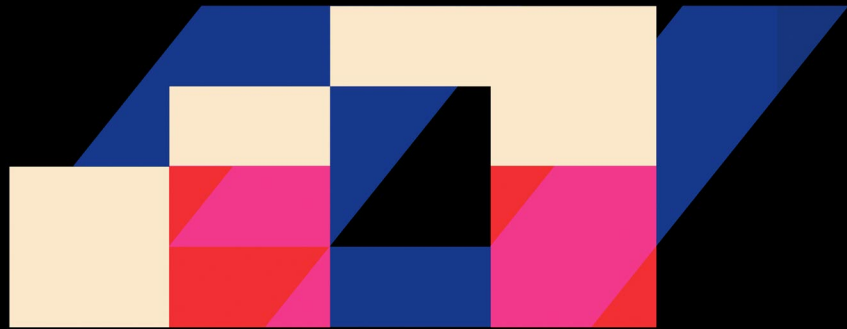
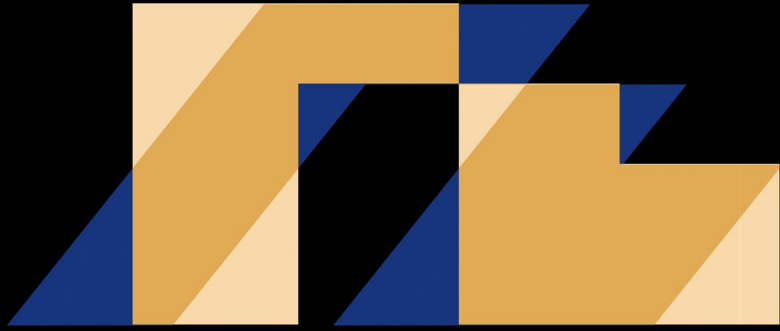


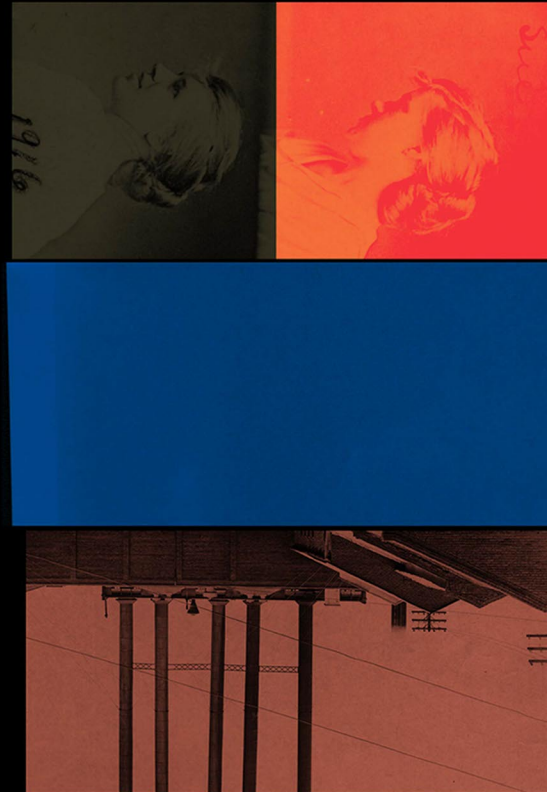
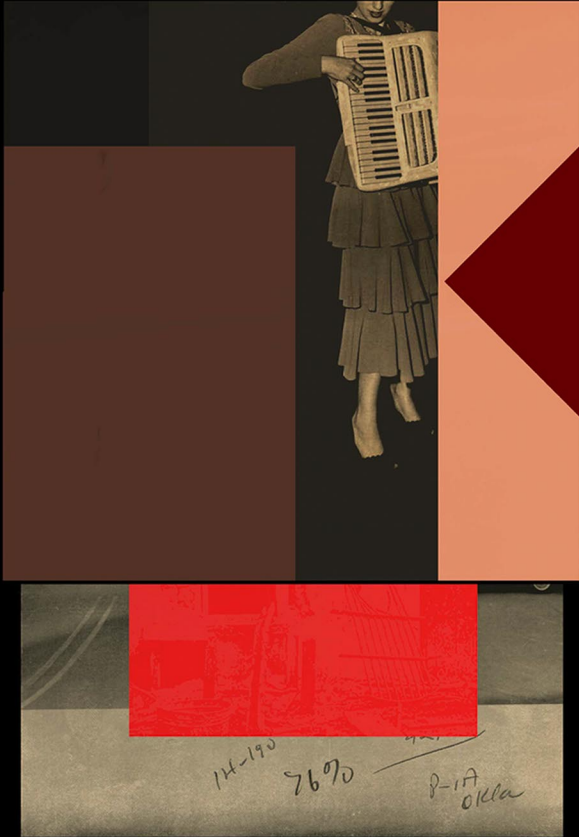
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This is England

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.

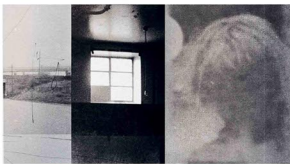
I used to think it was easier with visual media, films in particular, because you could show, with greater subtlety, rather than tell the same caricatured path. But, of course, this can be equally guilty of stereotype and laziness. Moody overhead shot of brick terraced houses with a grey filter, here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

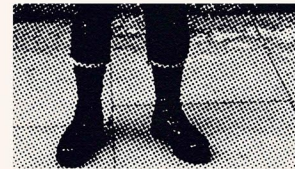


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IMAGES
Alex Williamson



• 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.

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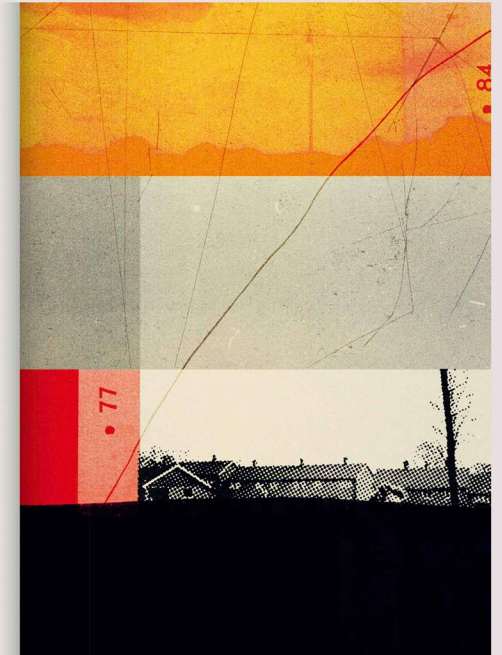


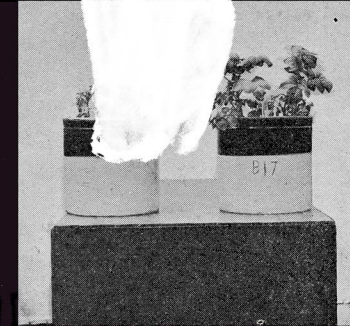
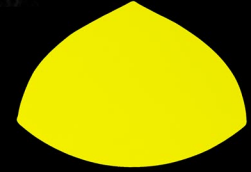


Fig. 11.



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Fig. 11.



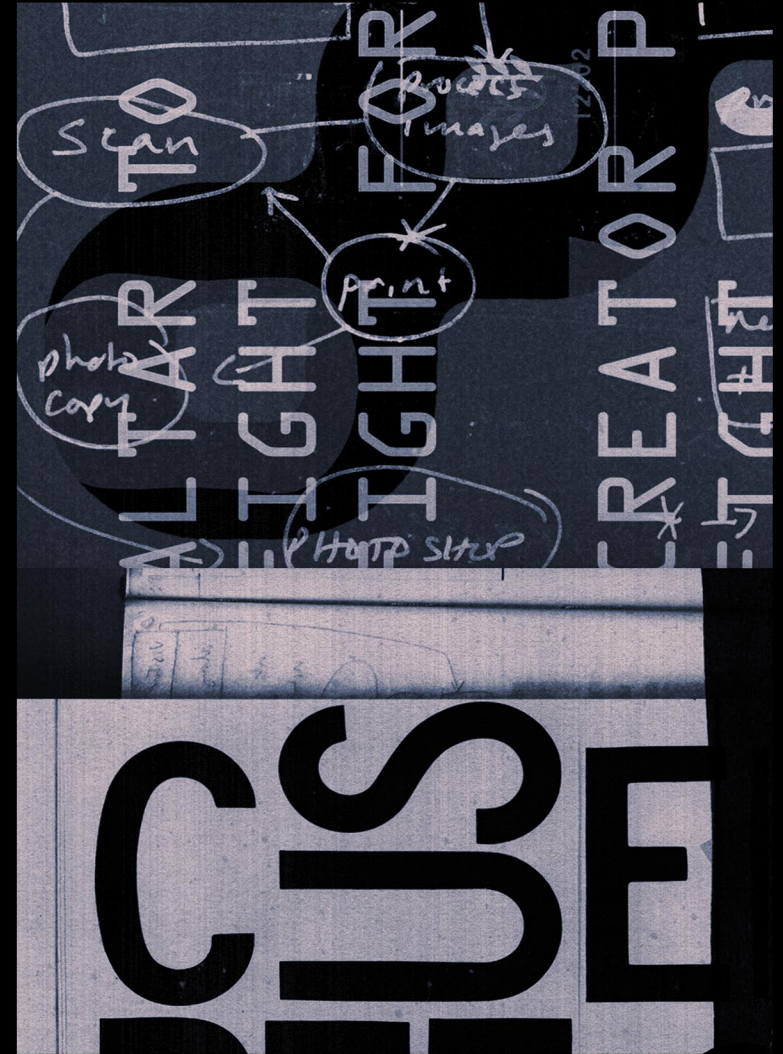
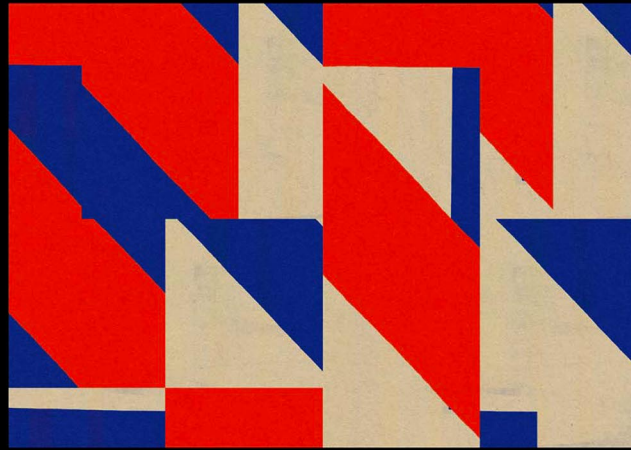
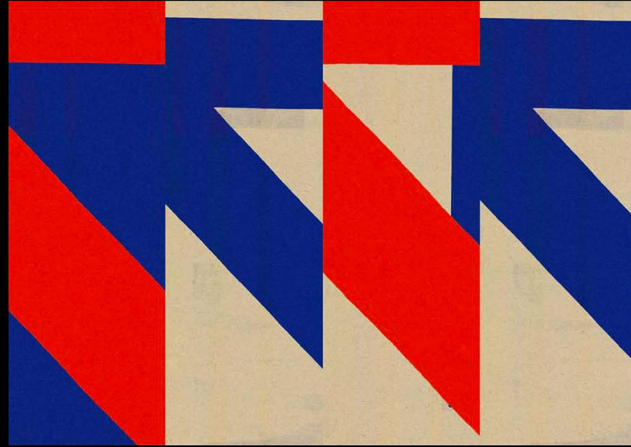
WE ARE ALL
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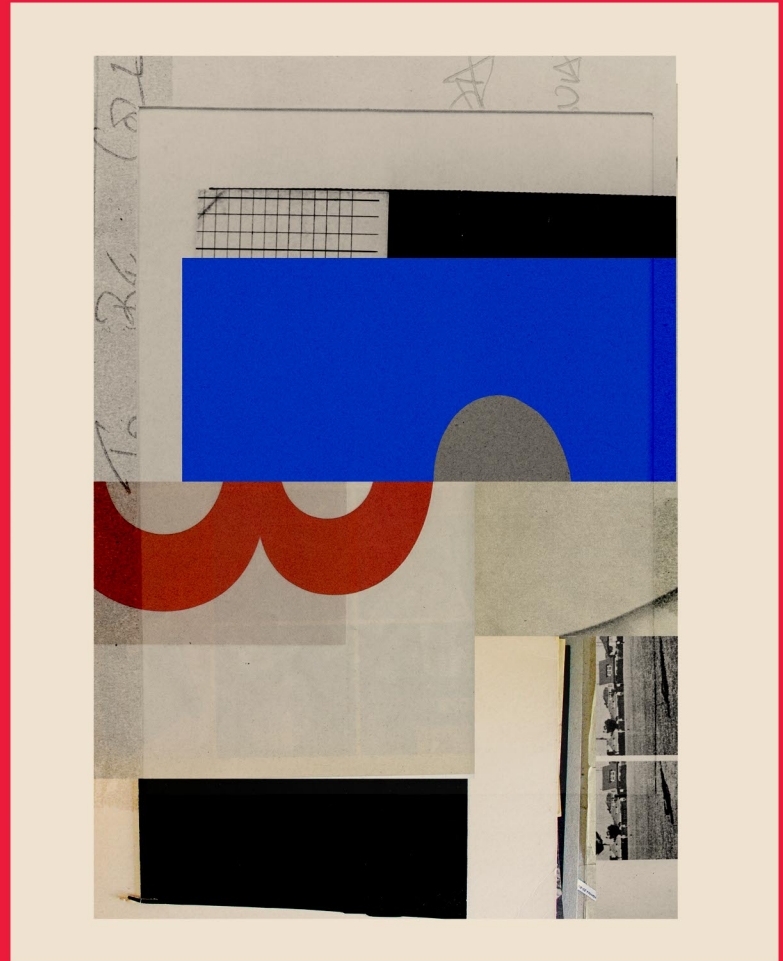
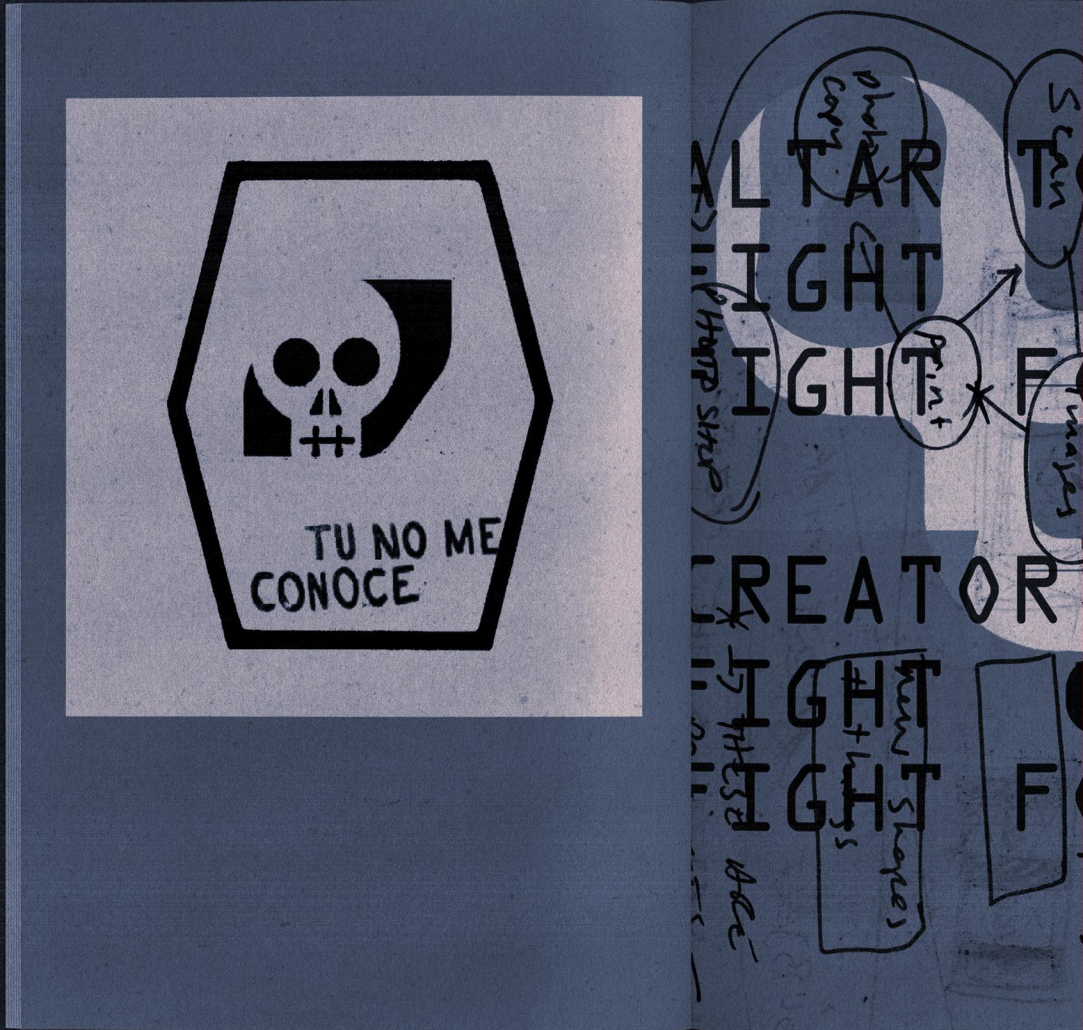


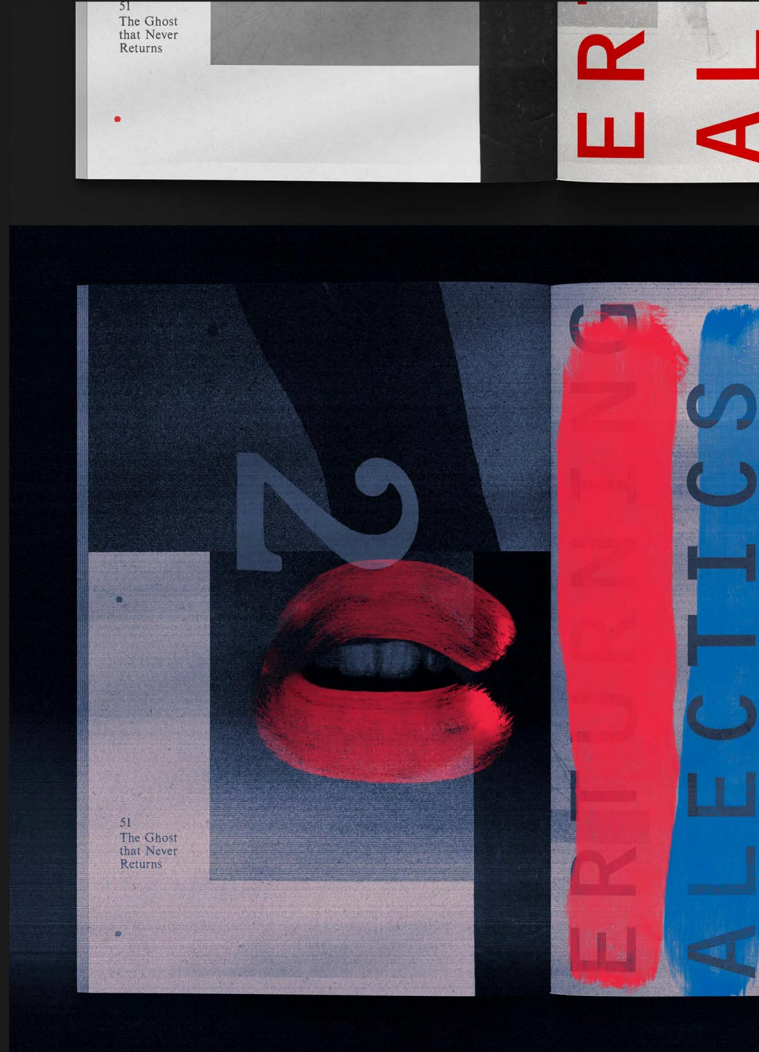
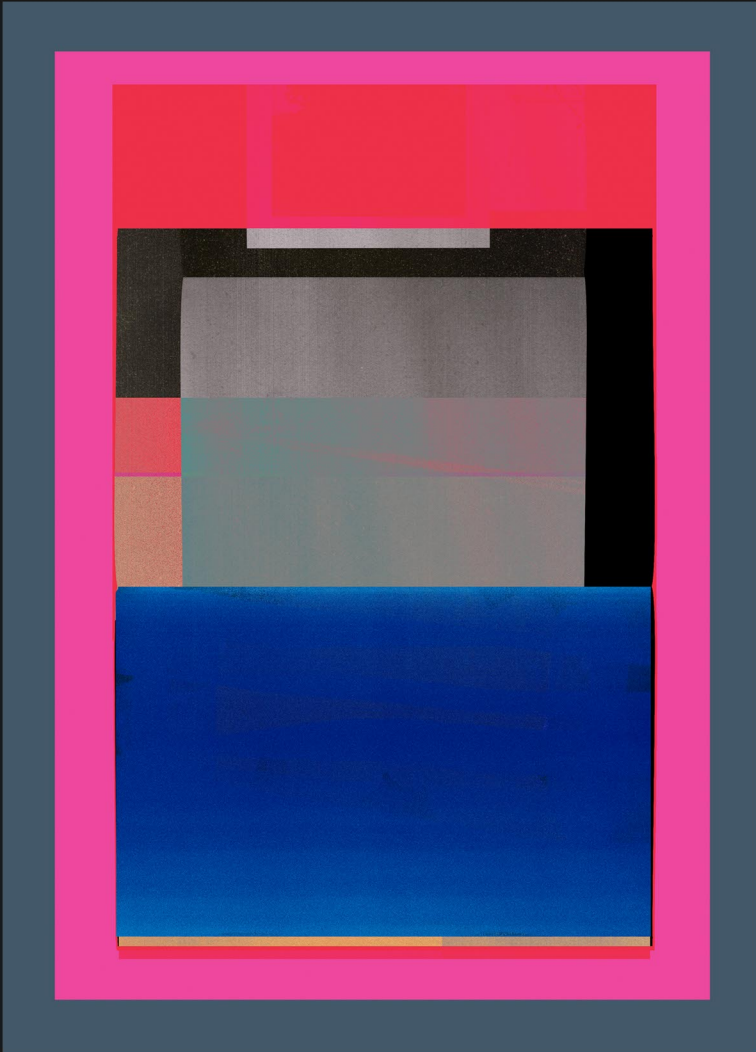


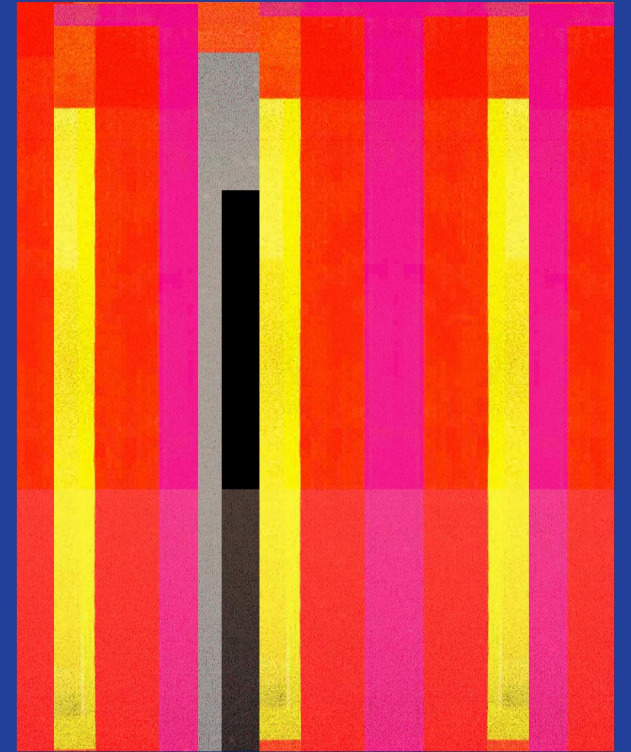
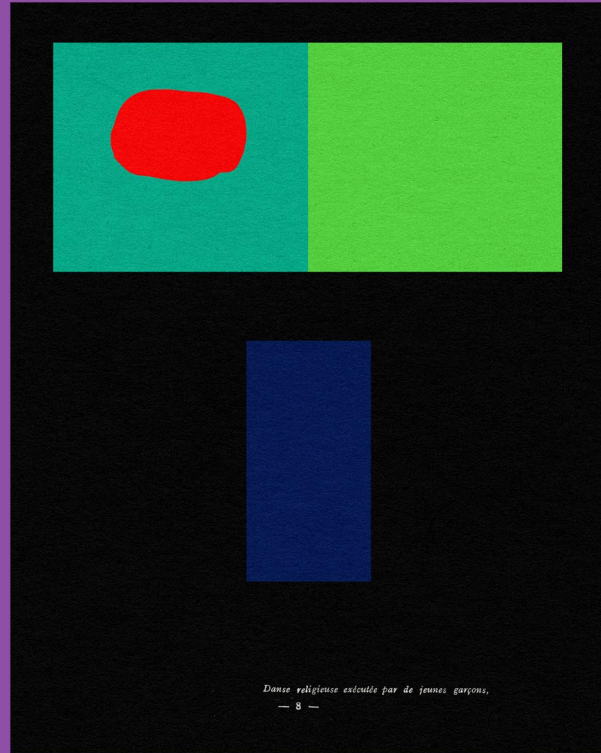
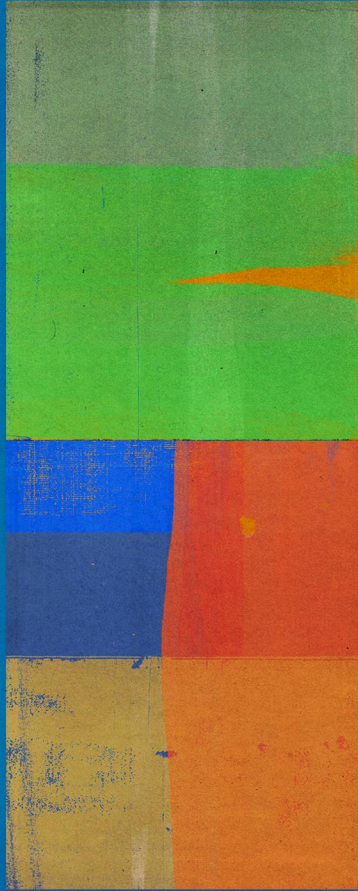
Le fétiche de sang, figure de bois sculpté, à Sangha. Les deux blancs qui, seuls, ont vu les rites de ce fétiche sont M. Labouret, de l'Ecole coloniale française, et M. W. Seabrook.

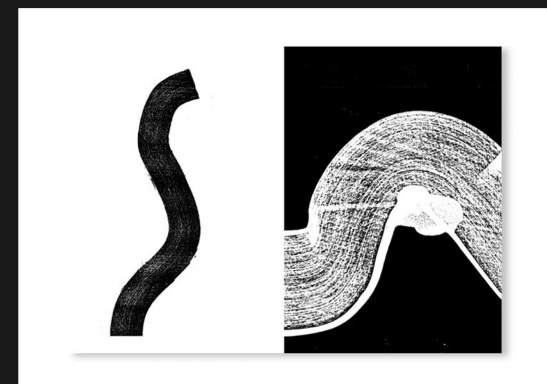
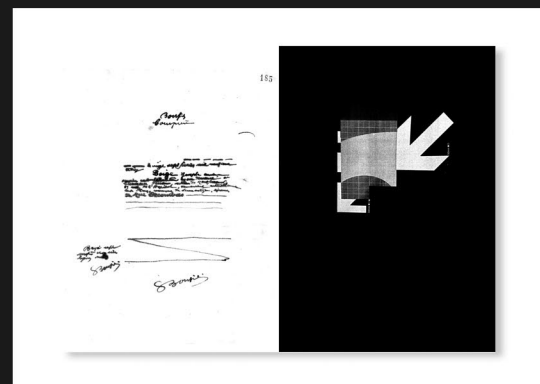
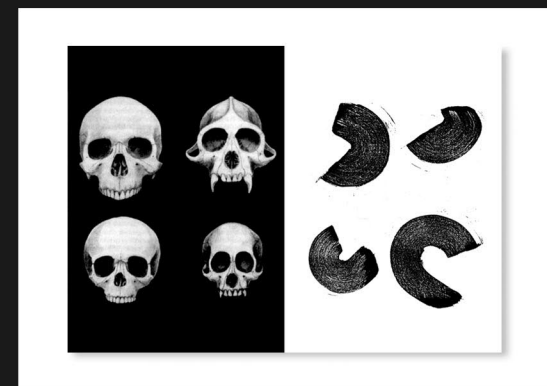
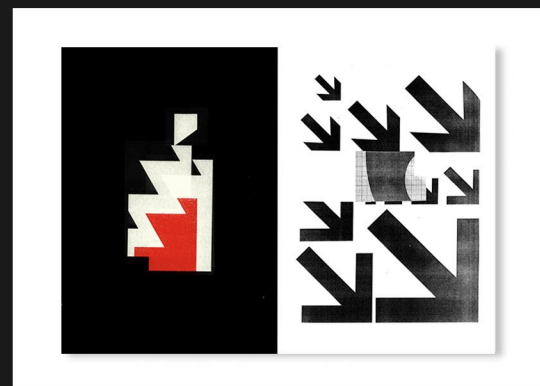
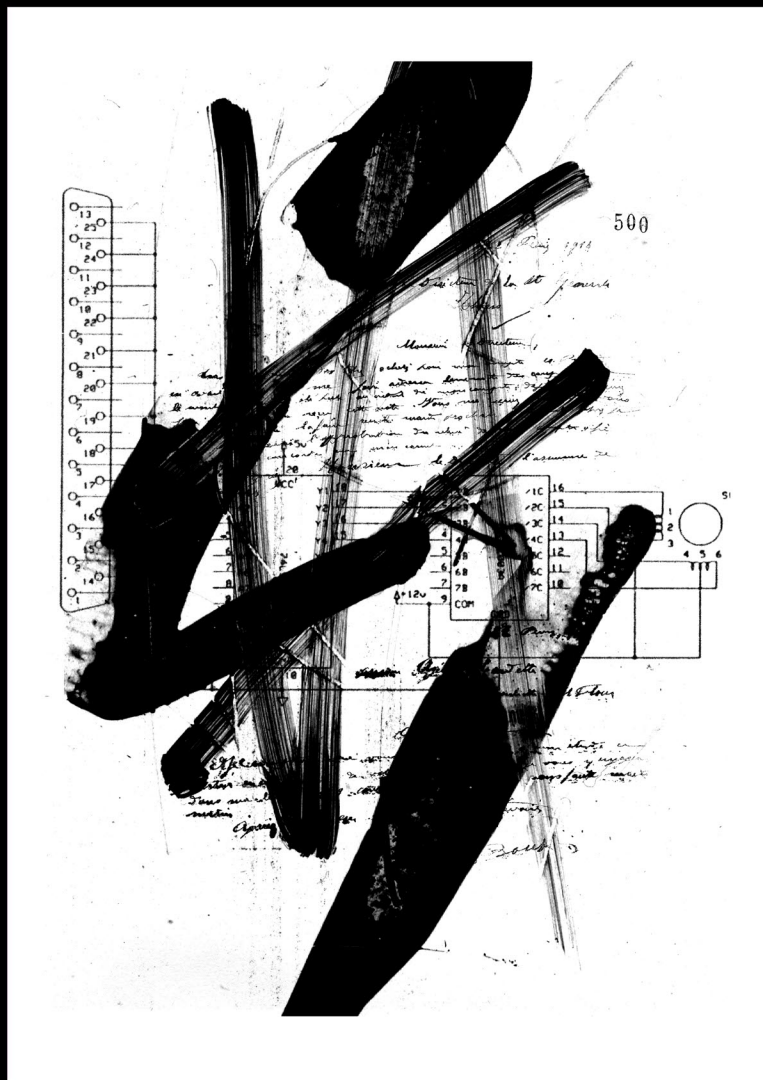


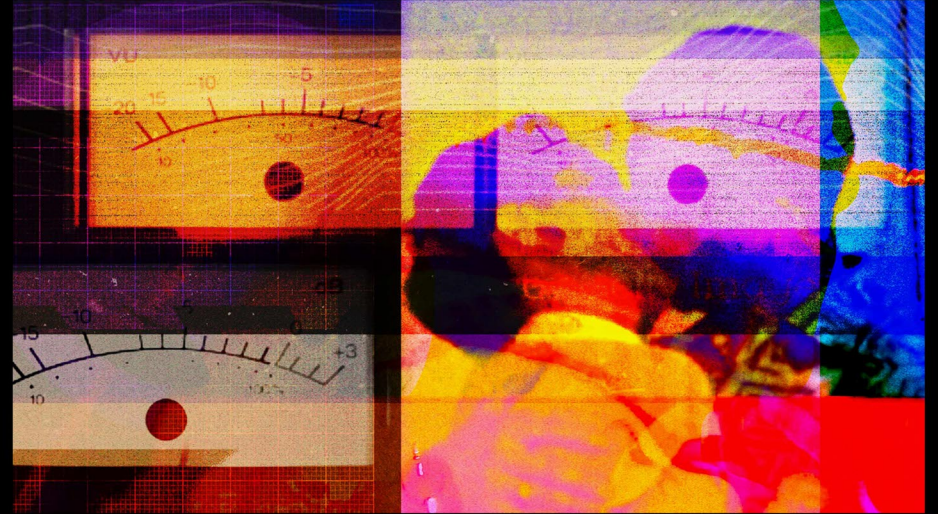
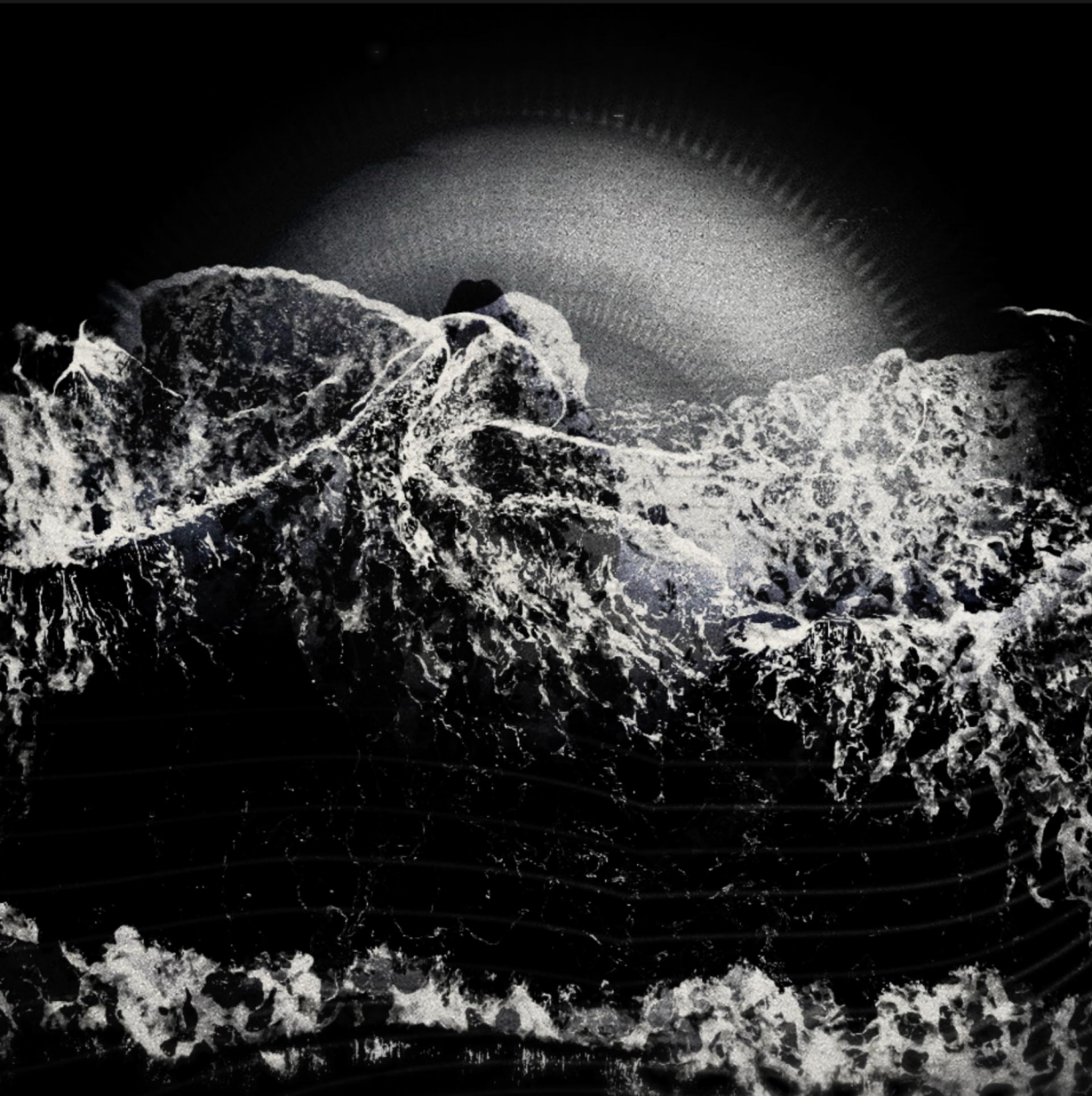


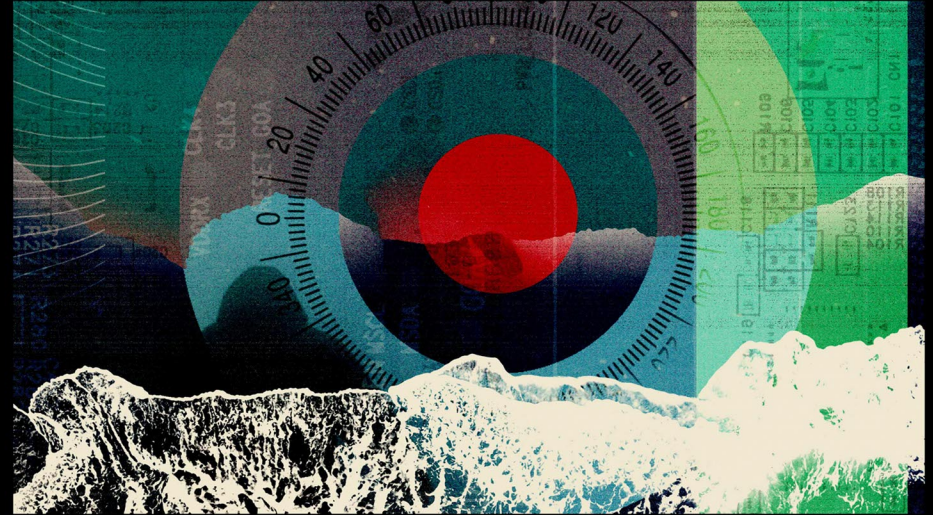




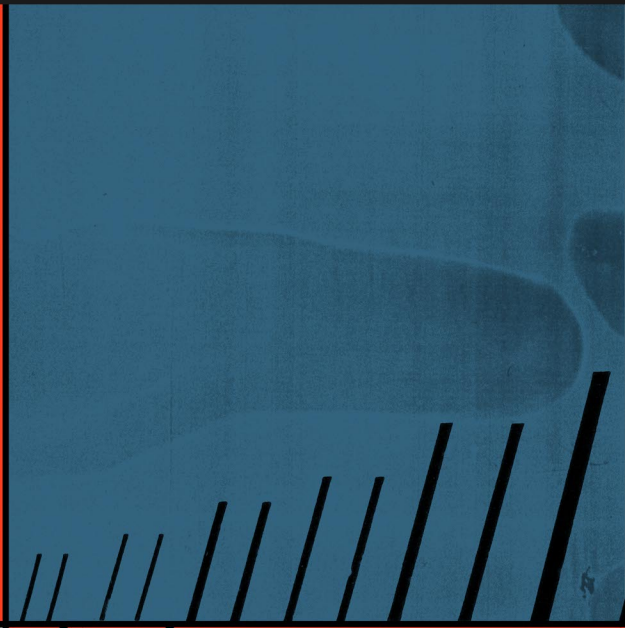




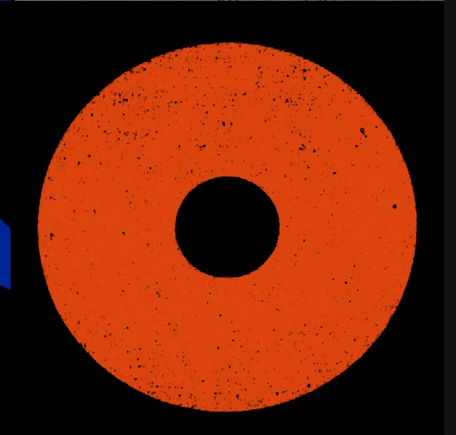
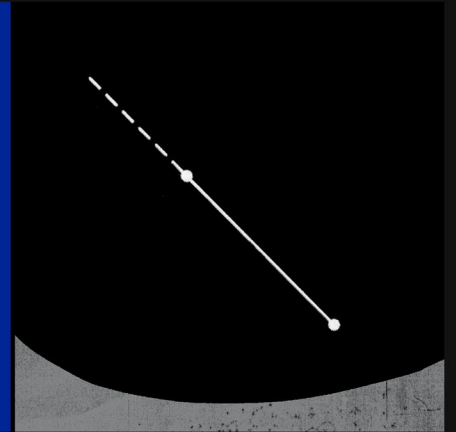
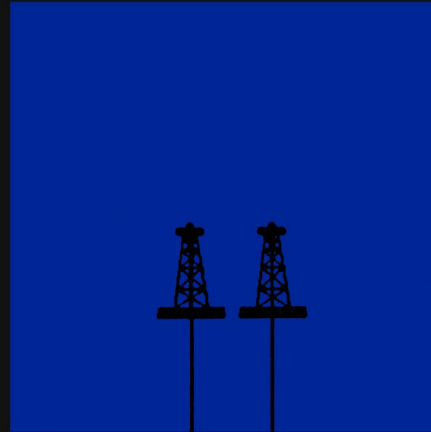
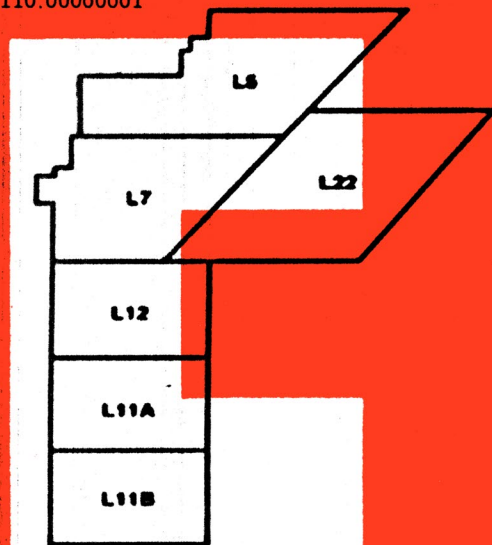
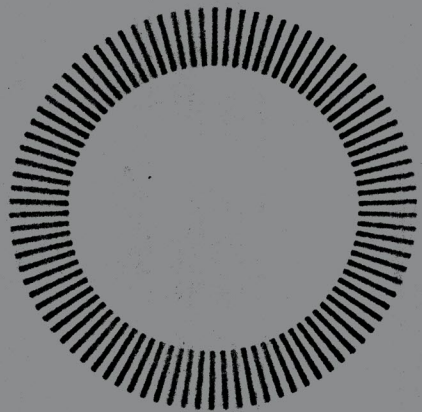


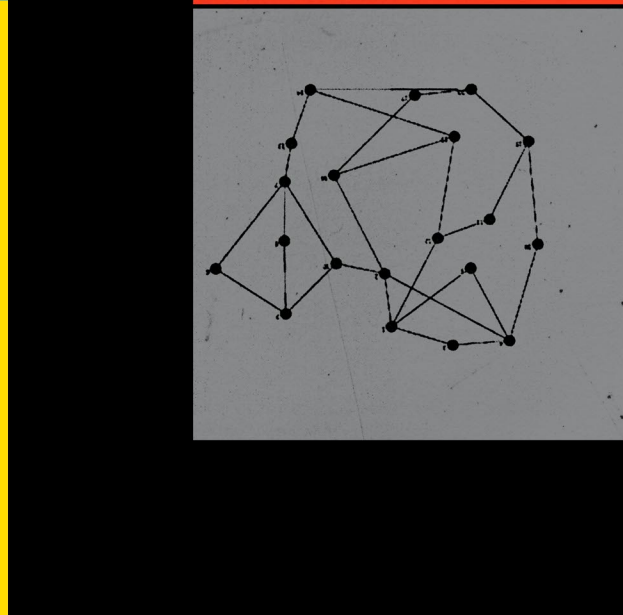
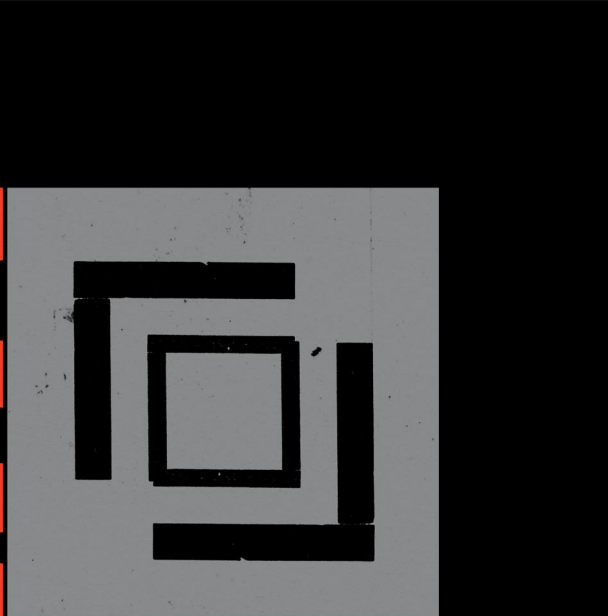
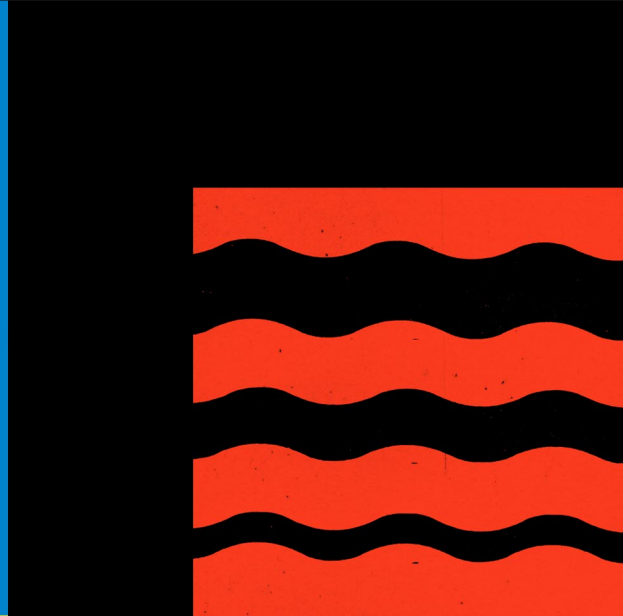
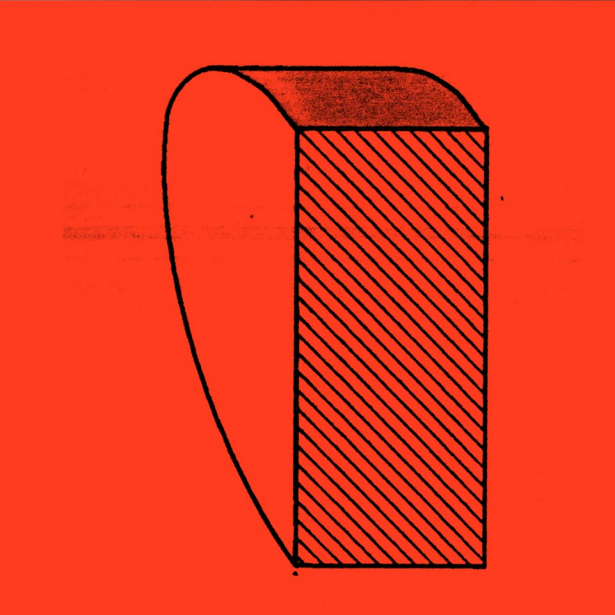
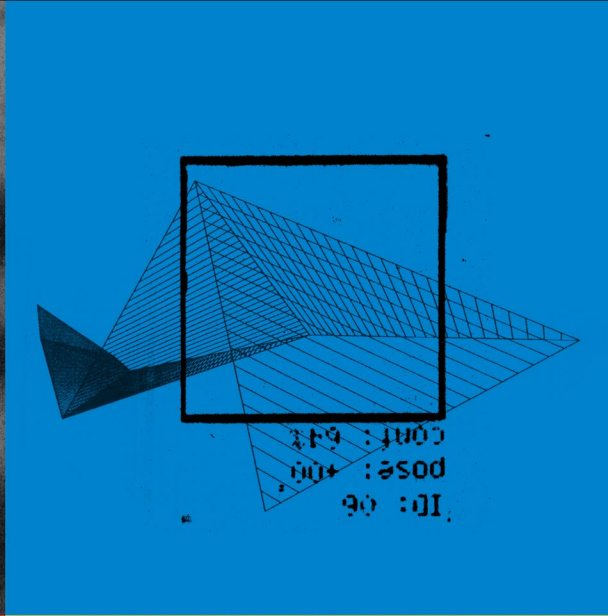


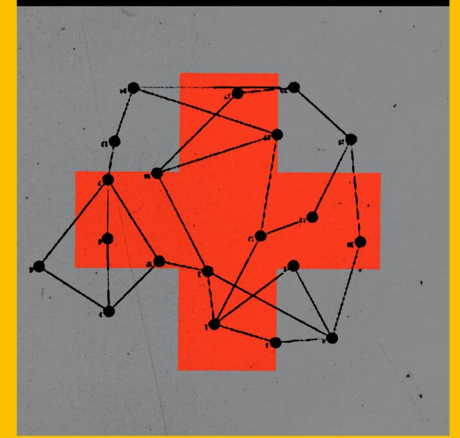
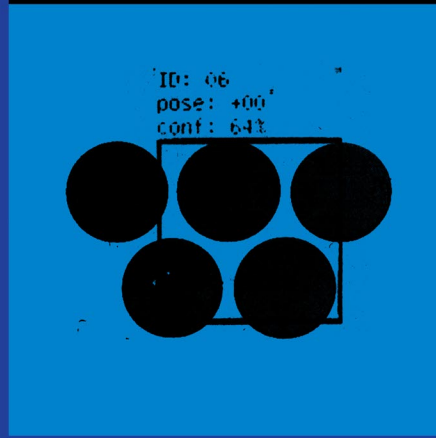
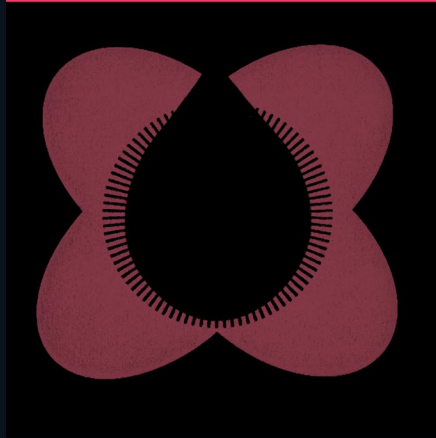
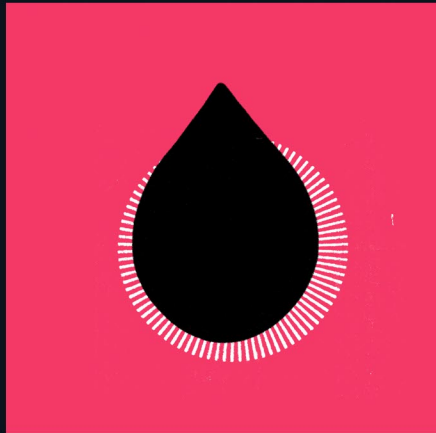




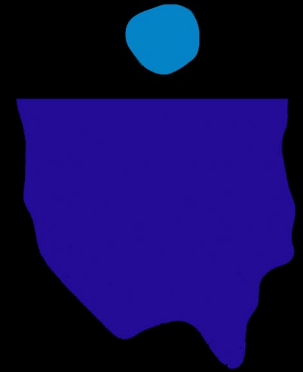
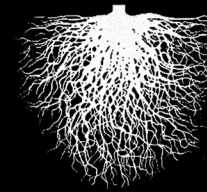
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