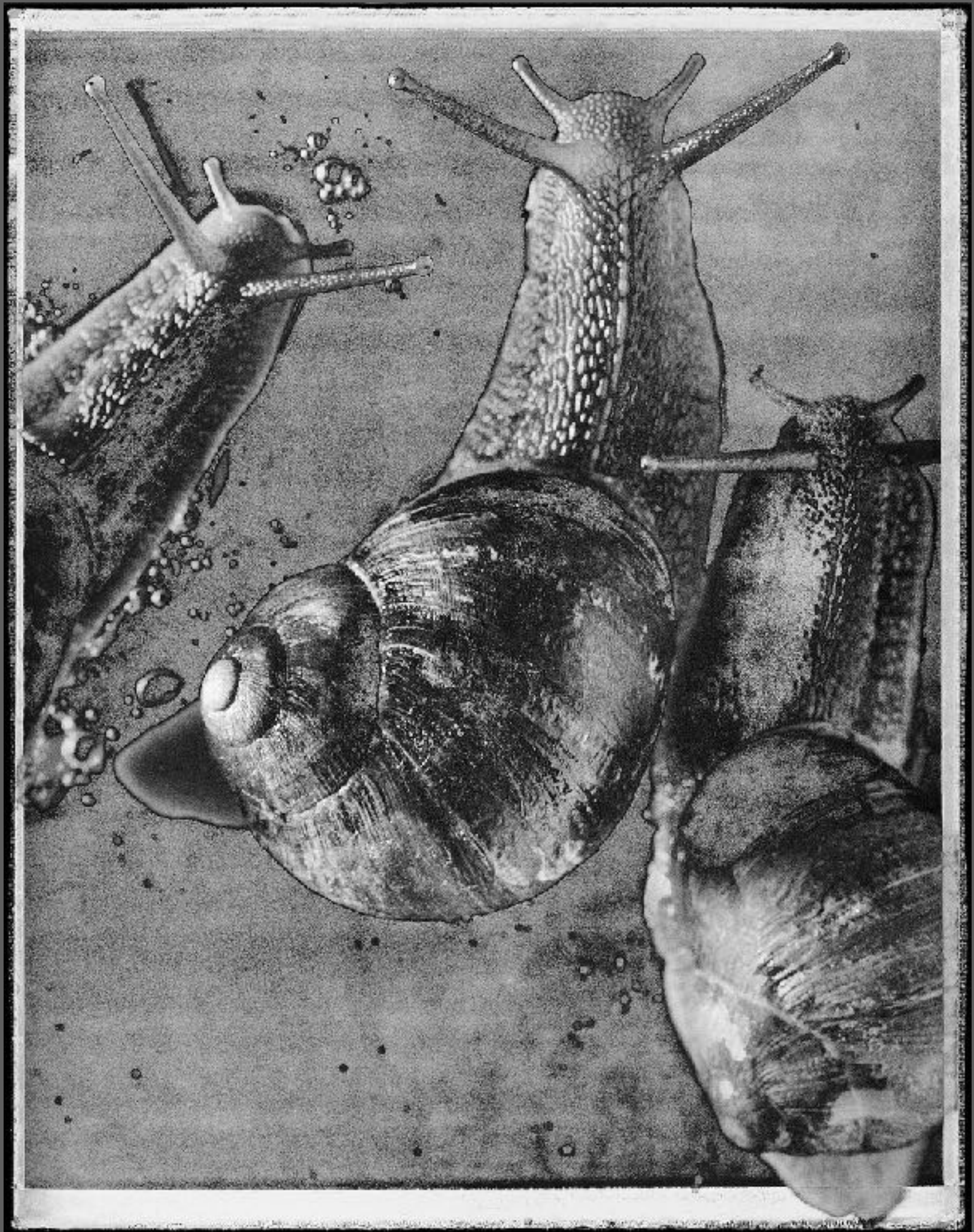


Paul E Williams **Sense No Sense**

The Unimagined Imagined





© Paul E Williams 2022 all rights reserved

pixelpigs.com

Solaroids

Notes by
Paul E Williams

Like many photographic techniques I discovered during in my career as a photographer, I discovered Solaroids by accident when I was using a high speed 10x8 black and white polaroid film. It had a black plastic backing with no negative and I noticed that when I pulled the print off the backing that I could see a latent image on the black backing, which solarised in the strong studio lights. The faint image then faded under white crystals as the backing dried.

I have no idea why this image intrigued me so much as there was virtually nothing to see on the black backing sheet. I decided to copy these faint latent solarised images onto 5x4 negative film from which I made prints. And so Solaroid's were born.

To copy the faint image on the black Polaroid backing I had to carefully wet it and, as it dried and crystals formed on its surface, I copied it at various stages until the image disappeared. This drying process give the Solaroid its organic surface that adds a depth to the image.

The Solaroid technique creates an earthy urban style that is rugged and multi layered. Sadly the Polaroid film stock was short lived so I could only make Solaroid's for 2 years or so.

Magic Moments

Notes by
Paul E Williams

Working as a professional studio photographer in London, on projects for advertising agencies and design groups, keeps you at the top of your game. There is no room for an off day and 200% effort and creativity is required on every job. Commercial work is about precision, with a predictable outcome that achieves exactly the predetermined objectives of the campaign. This is not a time to experiment wildly.

For me quiet days and weekends were the time to experiment and come up with new techniques. These were added to my portfolio for art directors to choose from for their campaigns or designs.

I came across the Solaroid technique at the end of the 1980s when I was looking for a new direction in my work. I was going through an “unlearning” process, which I did every so often, to climb out of the rut that every photographer slowly digs for themselves.

The Solaroid technique came out of the blue as did the resulting photos. I have absolutely no conscious idea why I followed a technique that normally would have been a non starter.

The process produced an almost imperceptible latent image that didn't look as if it could ever become a

visible photo. If I had followed my professional instincts alone the photos in this book would never have been made.

Like most photographers, when I am working on my own projects, and the constraints of a brief are removed, I try not to direct the direction photos take. When I manage to achieve this, I feel like I am an observer watching myself receive a photo rather than taking it. I try never to question what I am doing and just go with the flow.

When all goes well and the creative juices are flowing, projects like "Sense No Sense" literally seem to just happen. I did no pre planning for these photos, no sketches to refine the ideas, I just watched them, like an observer, evolve in the studio.

It is almost impossible for me to talk about the "why" of the photos in this book, as they are not based on any conscious thoughts on my part. They came out of ideas I had been playing with at the time but these were not concrete thoughts set in stone. Solaroids represent a very personal journey, and remain as fresh and intriguing for me today as when they were taken.

"You are What You Eat" Solaroids were exhibited at the Association

gallery London and some of the other prints were exhibited at the Aykhurst Gallery London, but beyond that I have kept the photos to myself.

I think this was because Solaroids made no sense in terms of my commercial work and, I had not yet started developing a portfolio of personal work, so they were in limbo. The only commercial project I used the technique on was for the Dire Straits "On Every Street" album cover and world tour posters.

After 2 years or so of creating Solaroids Polaroid stopped making the film. Like a lot of techniques it was probably a blessing that the film was discontinued before I got into a rut with it, but it also makes me sad that I can't revisit the technique today and see where it leads me.

The photos in this book bring back magic moments for me and I hope you enjoy them and find them interesting too.

Click on the "Cat No & Link" below each photo to link to its web page on my site for downloads and prints.

Visit me at: paulewilliams.com it would be nice to see you.

At The Circus

Notes by
Paul E Williams

Giclée Print Series
Printed on
Hahnemühle Photo
Rag 308 GSM 20"
x16" (51x41cm) using
Epson Ultrachrome
HD inks.

[Web Link To Gallery](#)

At the circus was inspired by the Archaos Circus of the late 1980s and 1990s, which took Britain then Europe and Australia by storm.

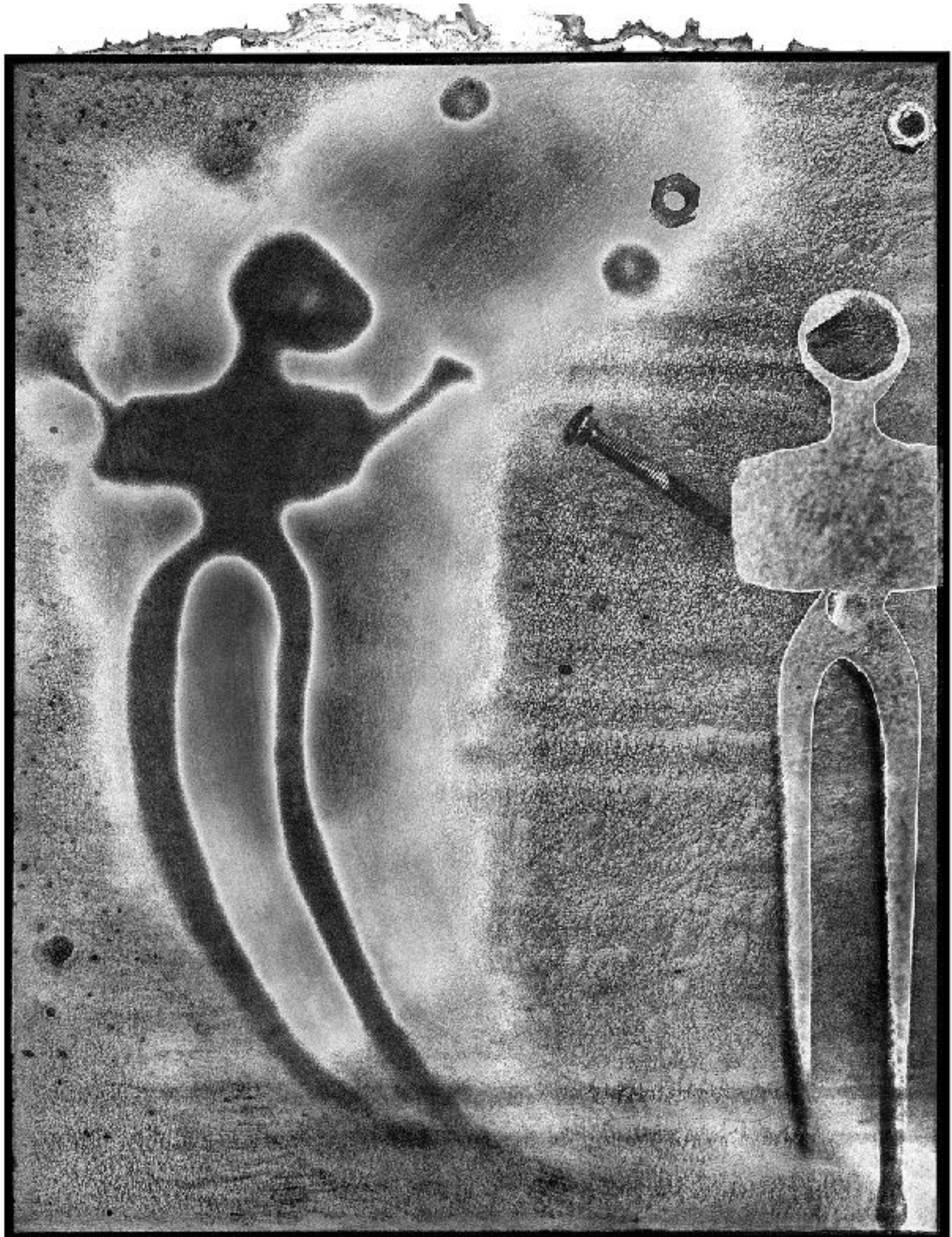
Archaos was a blend of Mad Max, meeting the burlesque, laced with lashings of punk anarchy and chainsaw jugglers. It redefined what circuses could be.

In my early days I was a great fan of Man Ray and his solarised photos of the 30's. He also explored shadows so in some ways this series is Man Ray meets Archaos wrapped up in a Solaroid.

At The Circus **The Stiltman**

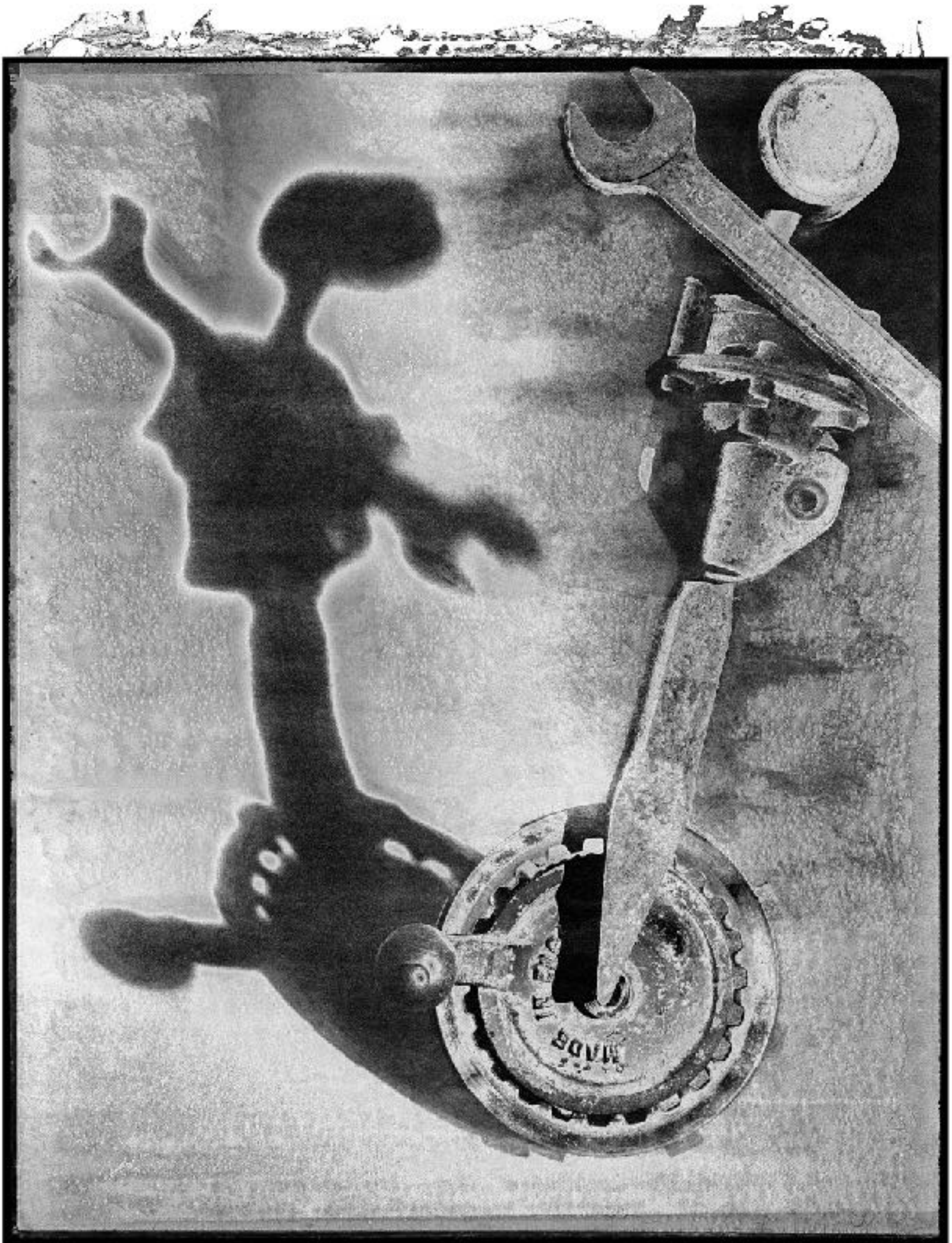


At The Circus **The Juggler**

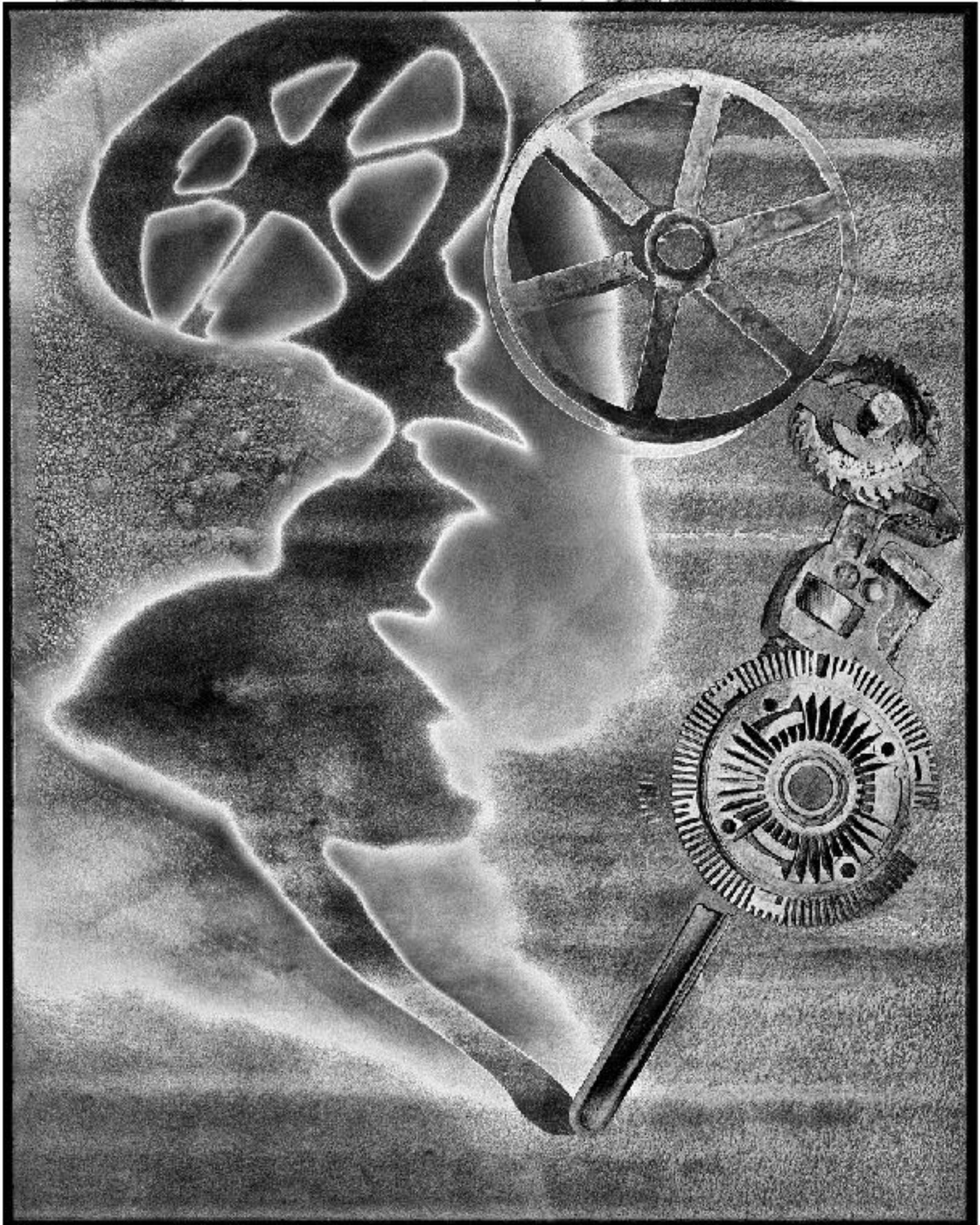


Cat no & Link : [ARC-2-2-15-BX1-PN52-2-Circus-Juggler](#)

At The Circus **The Unicycle**

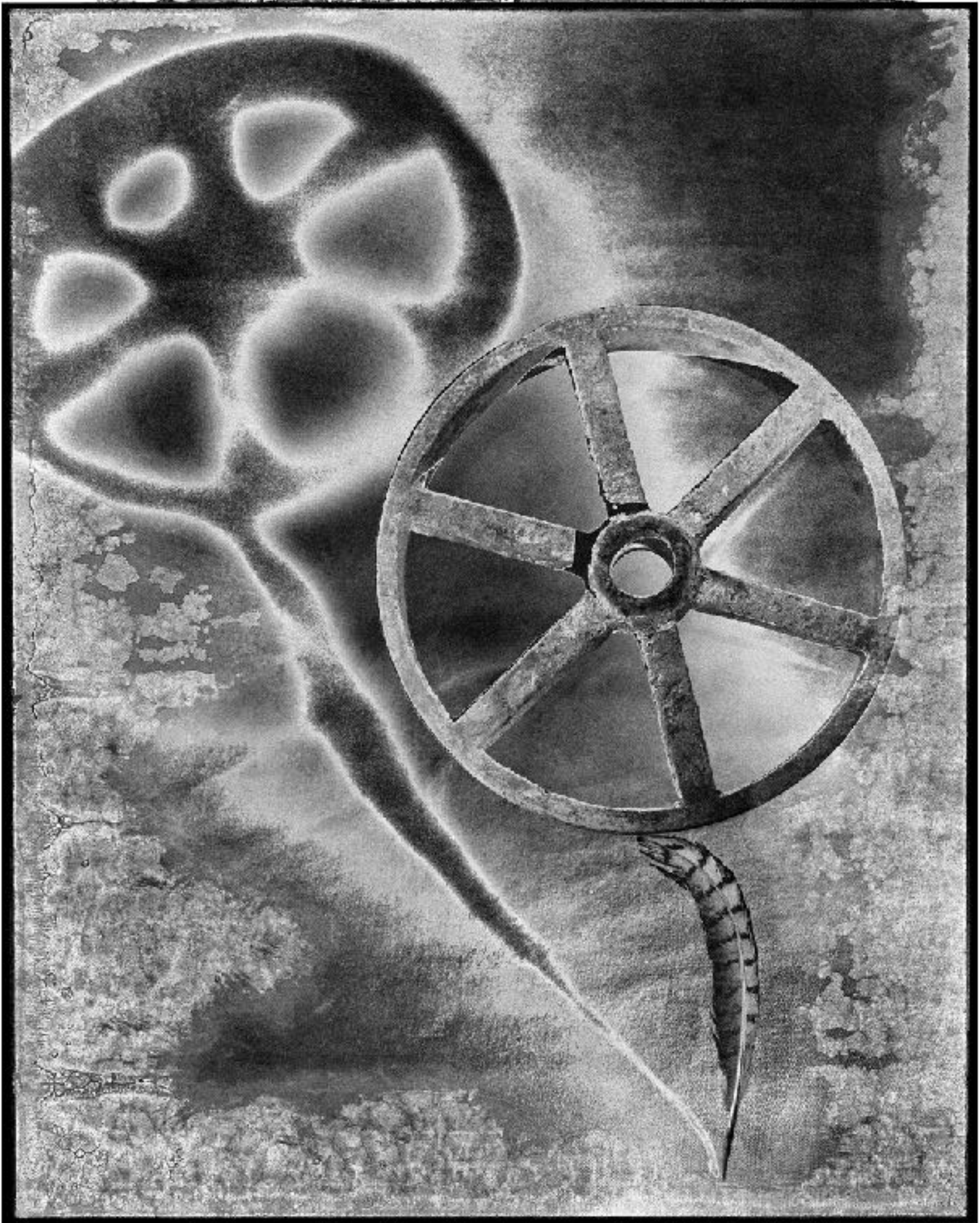


At The Circus **The Clown**



Cat no & Link : [ARC-2-2-17-BX1-PN52-6-Circus-Clown.](#)

At The Circus **The Strongman**

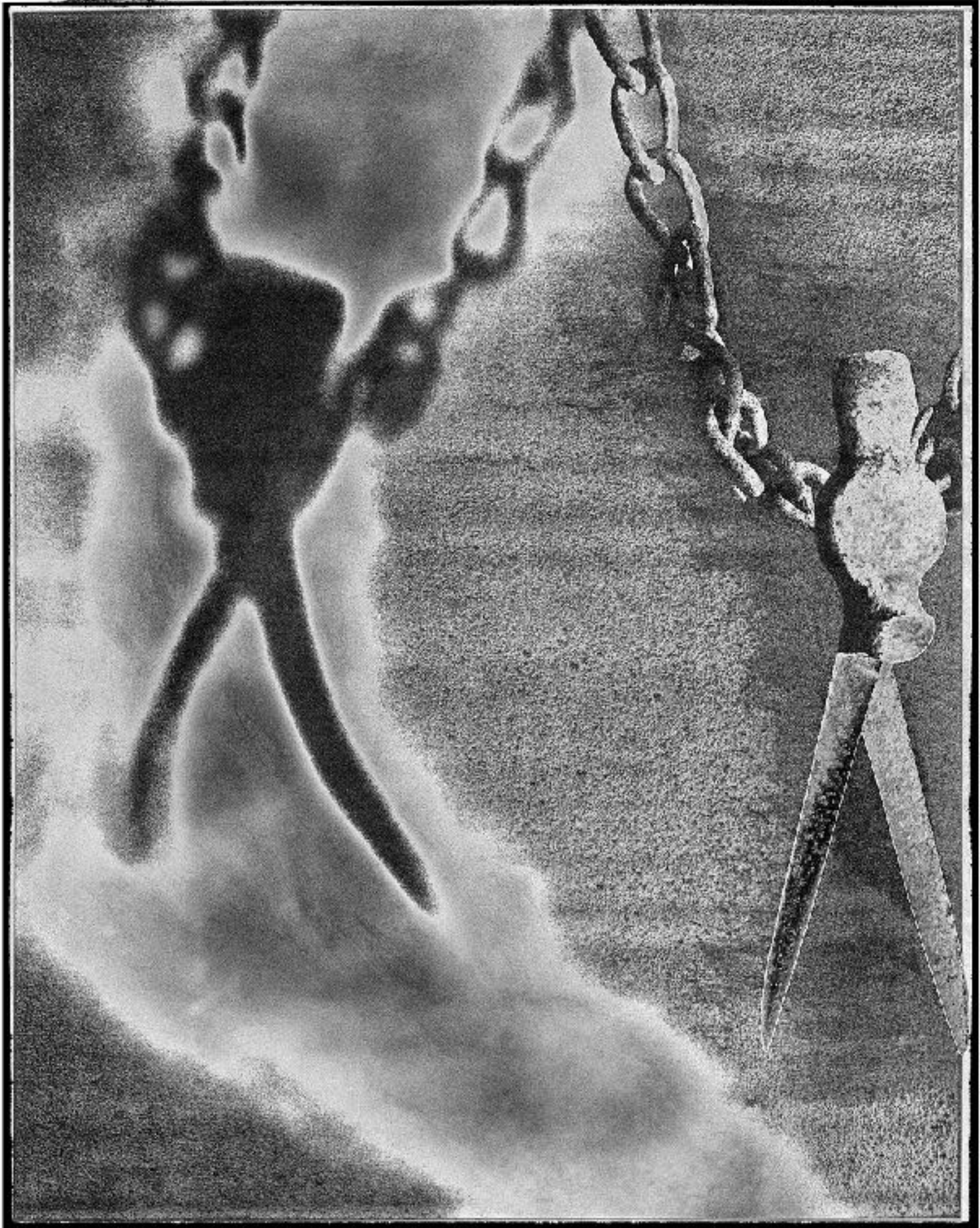


Cat no & Link : [ARC-2-2-20-BX1-PN56-2-Circus-Strongman-V2.](#)

At The Circus **The Tightrope**



Cat no & Link : [ARC-2-2-14-BX1-PN52-1a-Circus-Tightrope.](#)



At The Circus **The Balancing Act**



Cat no & Link: [ARC-2-2-21-BX1-PN53-6-Circus-Balancing-Act.](#)

*“Photography is not
documentation but intuition
a poetic experience....
First you must loose yourself.
Then it happens”*

Henri Cartier Bresson

You Are What You Eat

Notes by
Paul E Williams

Giclee Print Series
Printed on
Hahnemühle Photo
Rag 308 GSM 20”
x16” (51x41cm) using
Epson Ultrachrome
HD inks.

[Web Link To Gallery](#)

I took these photos for a food exhibition at the Association Gallery London in 1989. I knew that the exhibition would be full of colourful mouth watering photos, so I took the opportunity to make a protest about the way people had become disconnected from what they were actually eating.

The vast majority of us no longer personally kill the animals we eat or grow the food we consume. Few westerners collect snails or frogs to eat and would be horrified at the idea. Food has become a Disney world of perfectly packaged delicacies that hide the true stories behind their contents .

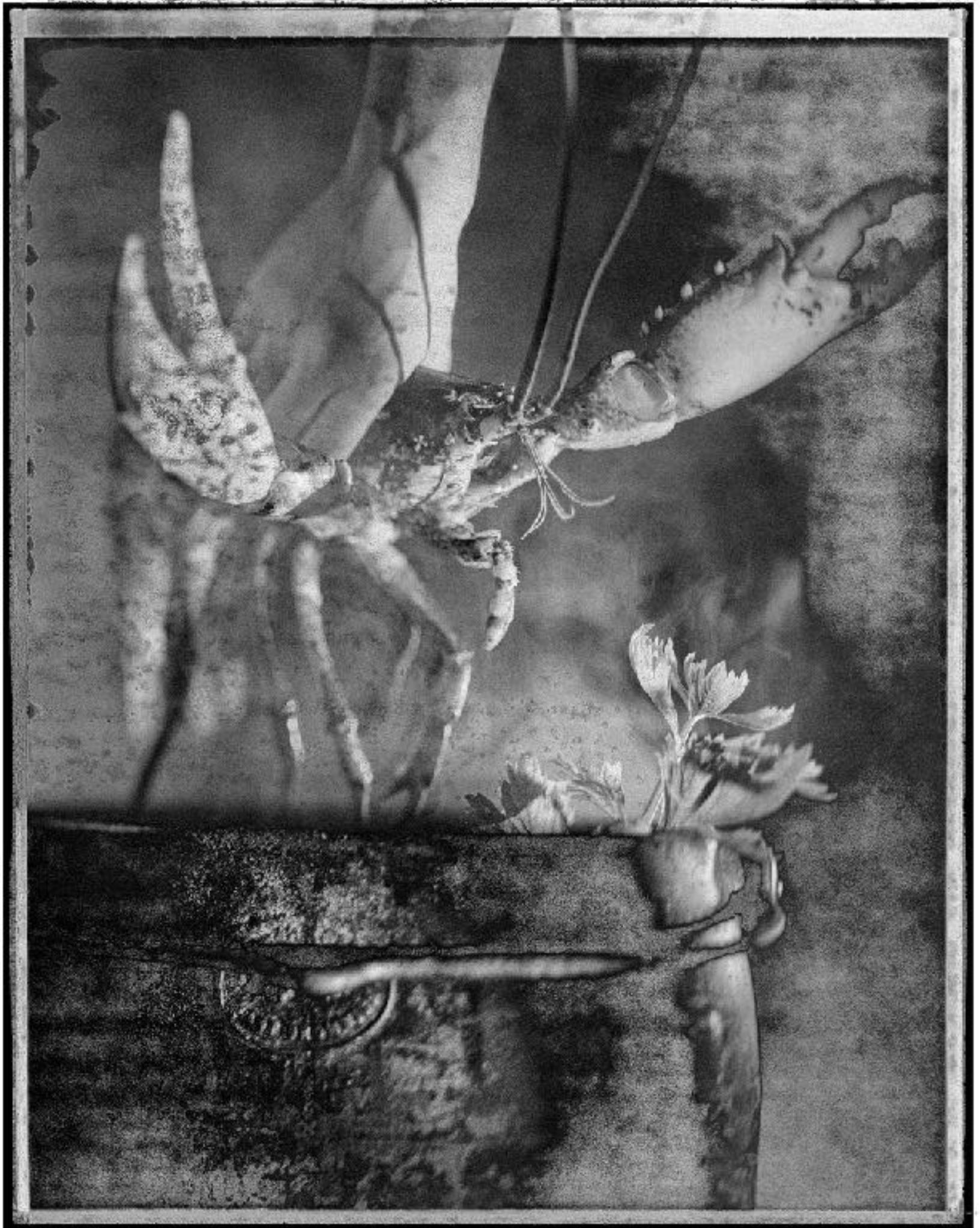
Since 1989, our lack of knowledge about how food is grown, or reared, has allowed the food industry to cut corners to help supermarkets drive down farmers profits. This in turn forced the use of bad farming practices that led to the catastrophic bird flue, foot and mouth and mad cow disease epidemics, as well as the use of genetically modified seeds.

Food had become big business and our planet is paying the cost. For example, 75% of all cereals grown in the UK is used for animal feed. Britain could be self sufficient in grain if less meat was consumed. Food for thought.

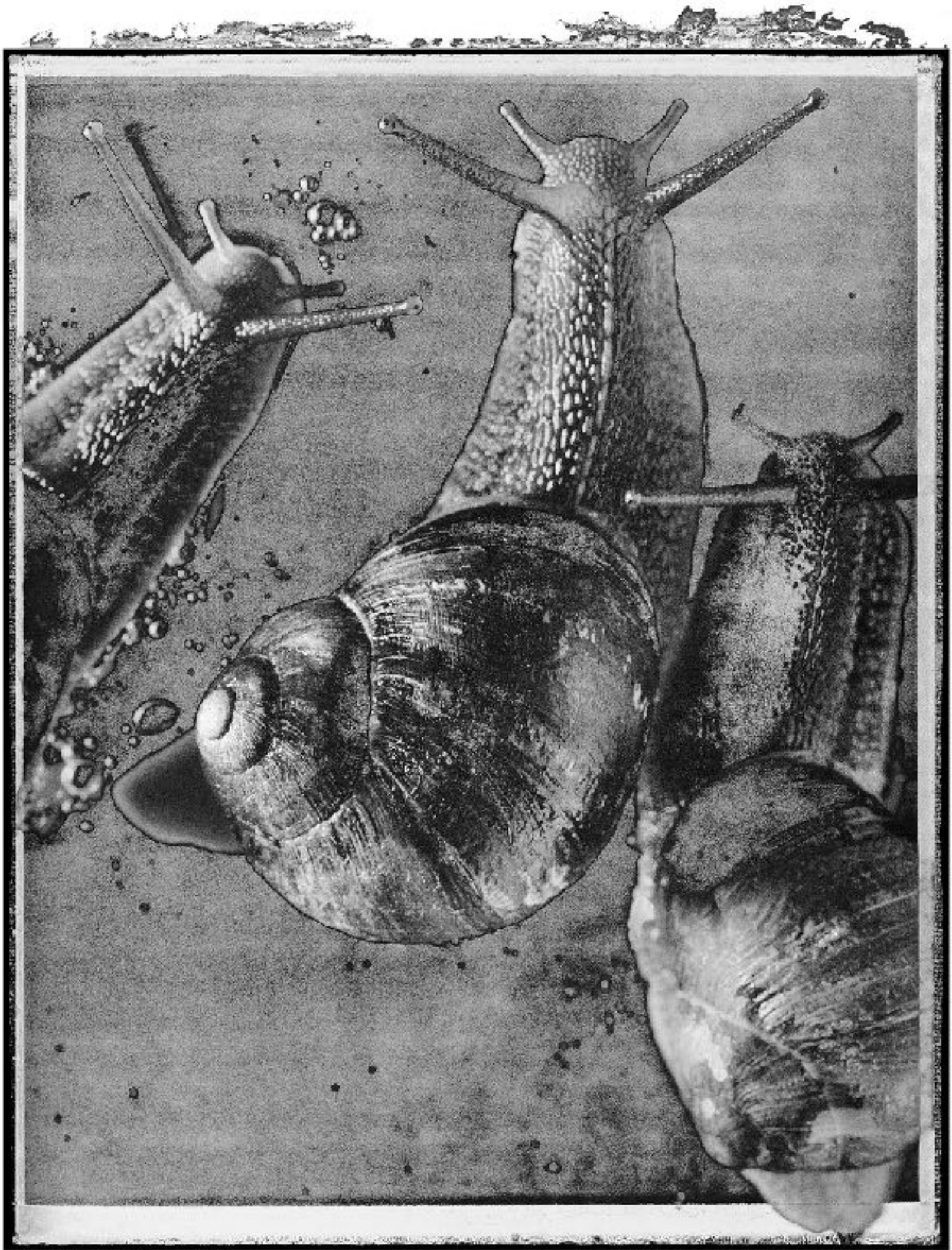
Capitalism is wrapping up our planet and selling it for greed. In the process it is committing environmental suicide, and we will pay the same inevitable price if don't start saying Enough is Enough.

These photos caused a little sensation in the exhibition, which led to me being asked to do an interview for BBC Walters Weekly on my thoughts about food in 1989.

You Are What You Eat **Escargots de Bourgogne no1**

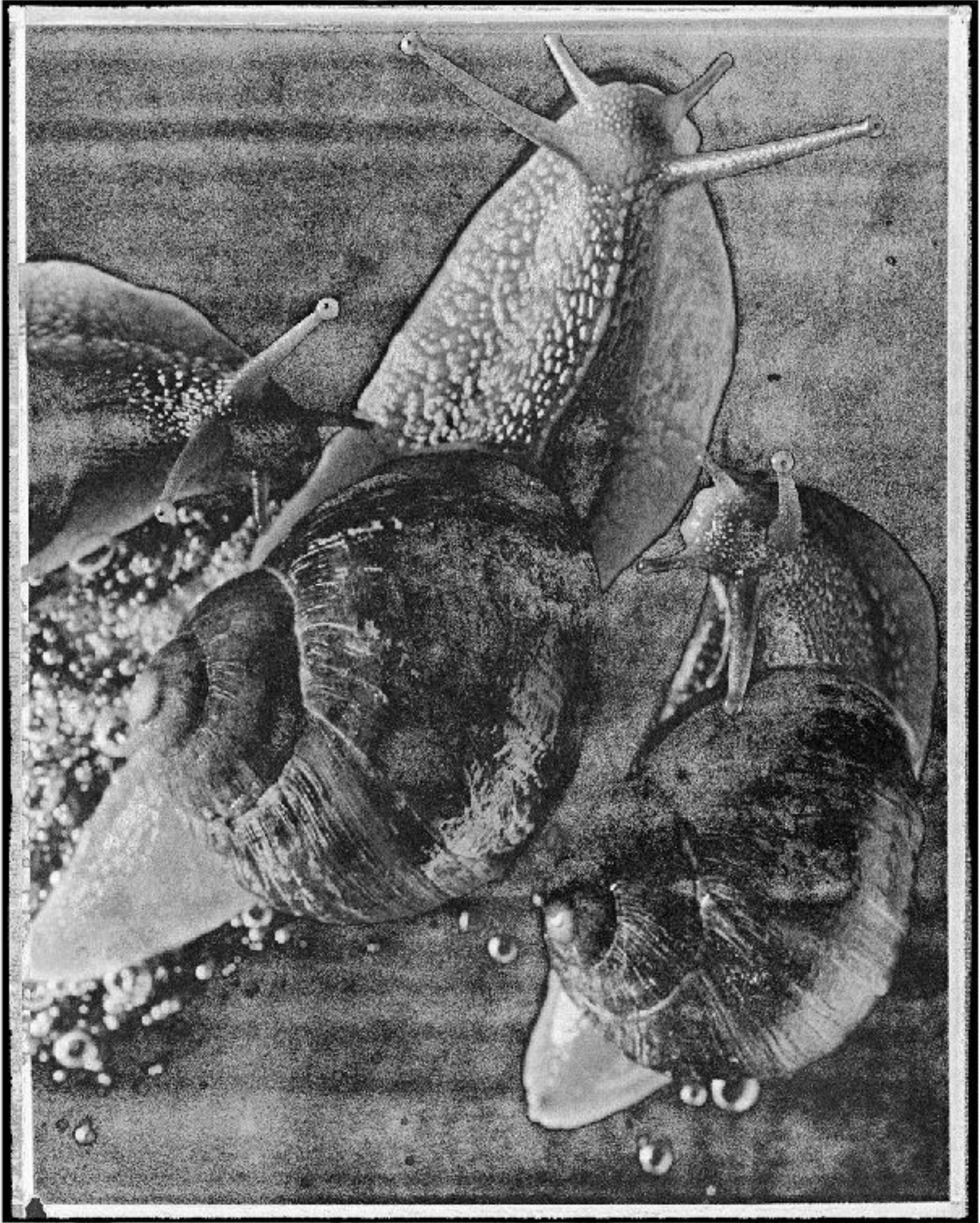


You Are What You Eat **Escargots de Bourgogne no1**

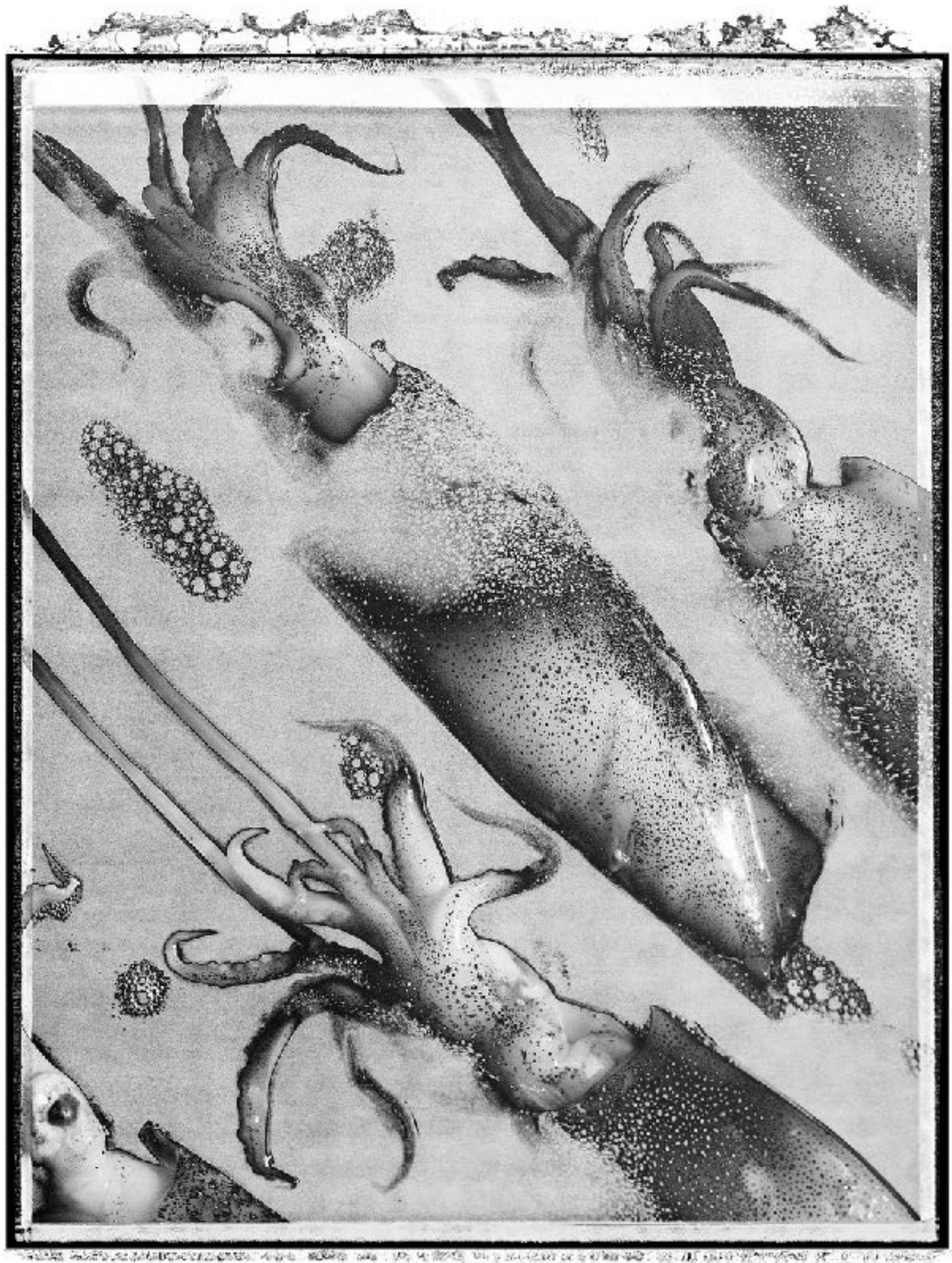


Cat no & Link : [ARC-2-7-22-BX1-PN24-3-Snail-2.](#)

You Are What You Eat **Escargots de Bourgogne no2**

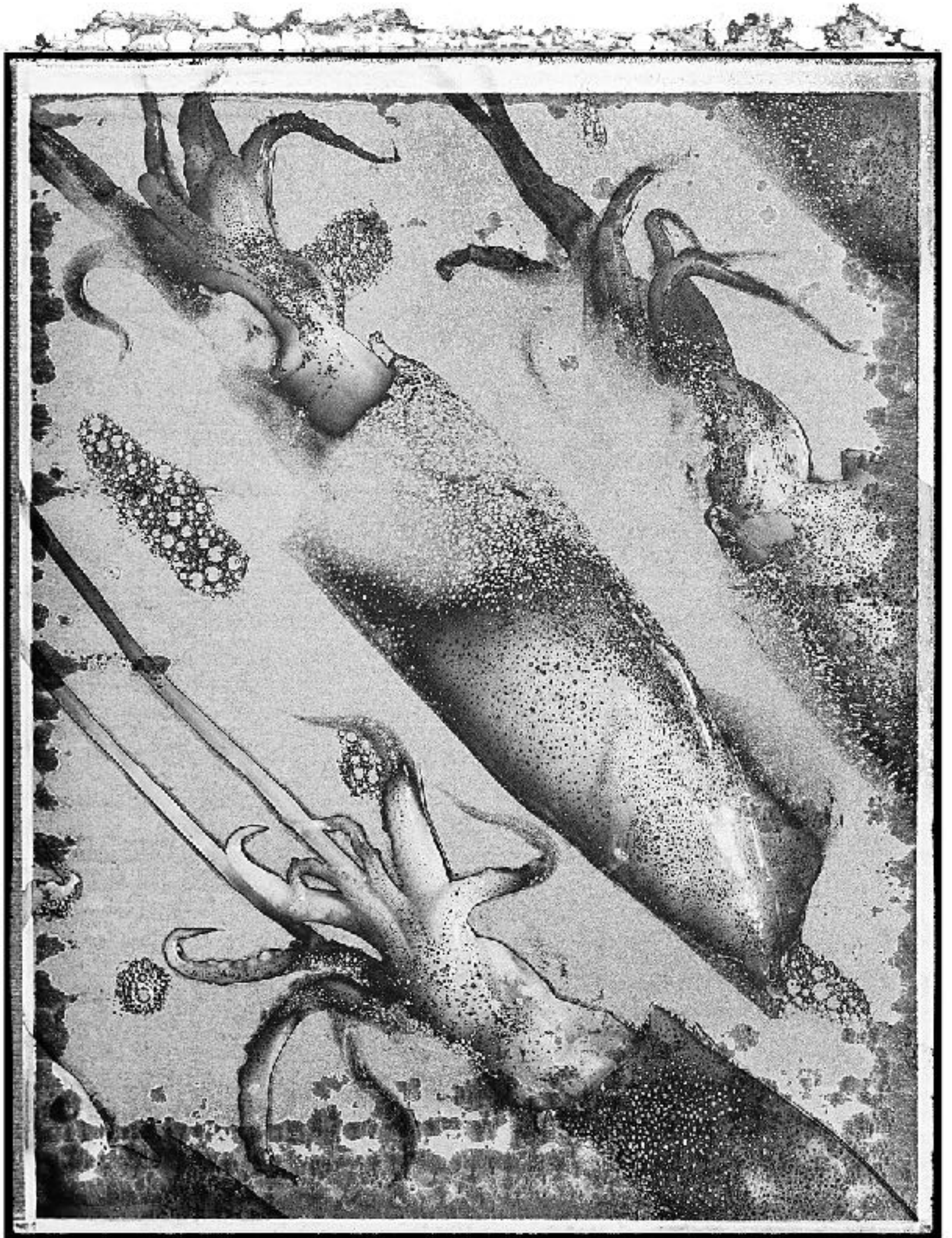


You Are What You Eat **Calamari ala Marchigiana no1**



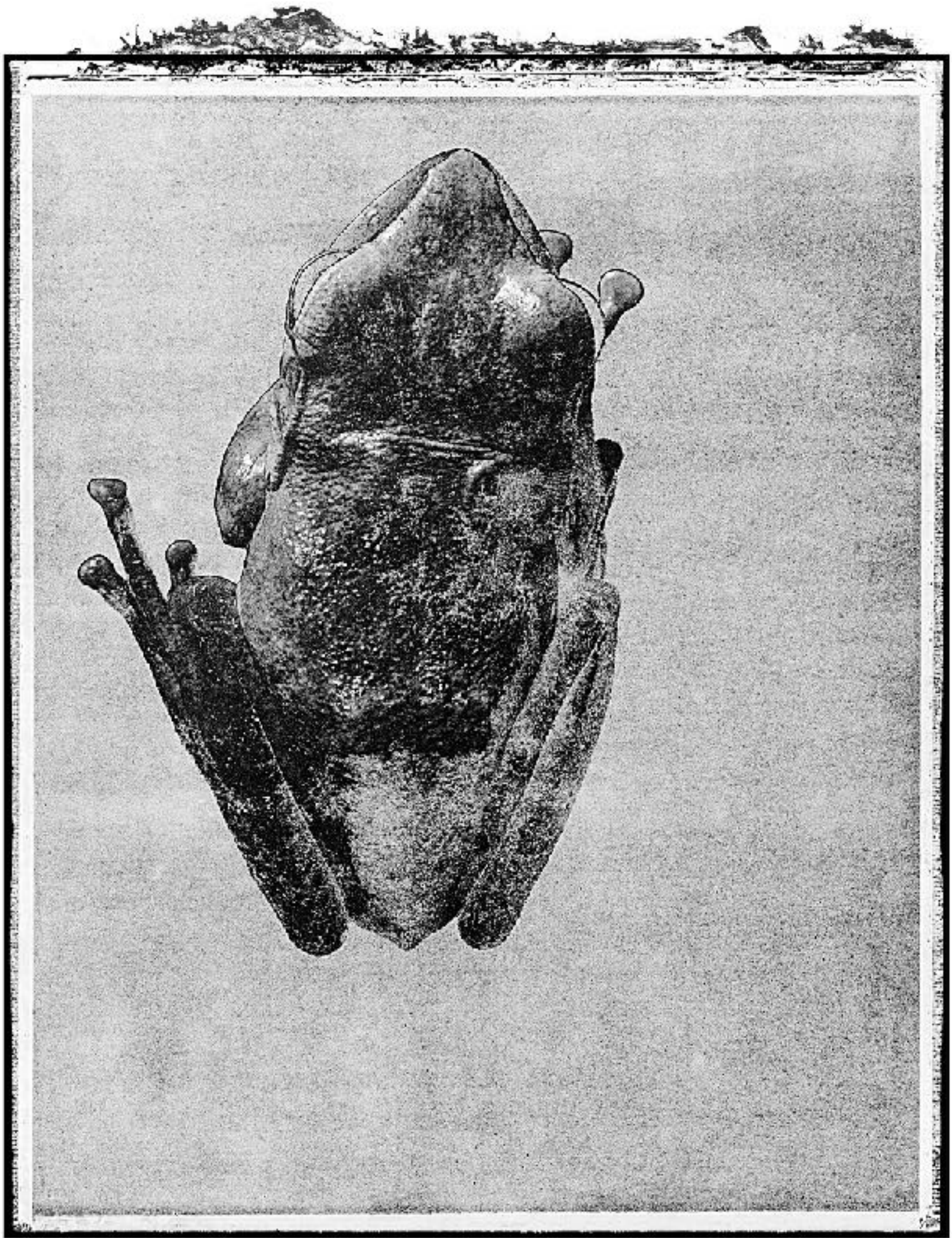
Cat no & Link : [ARC-2-7-25-BX1-PN44-3-Squid-1.](#)

You Are What You Eat **Calamari ala Marchigiana no2**

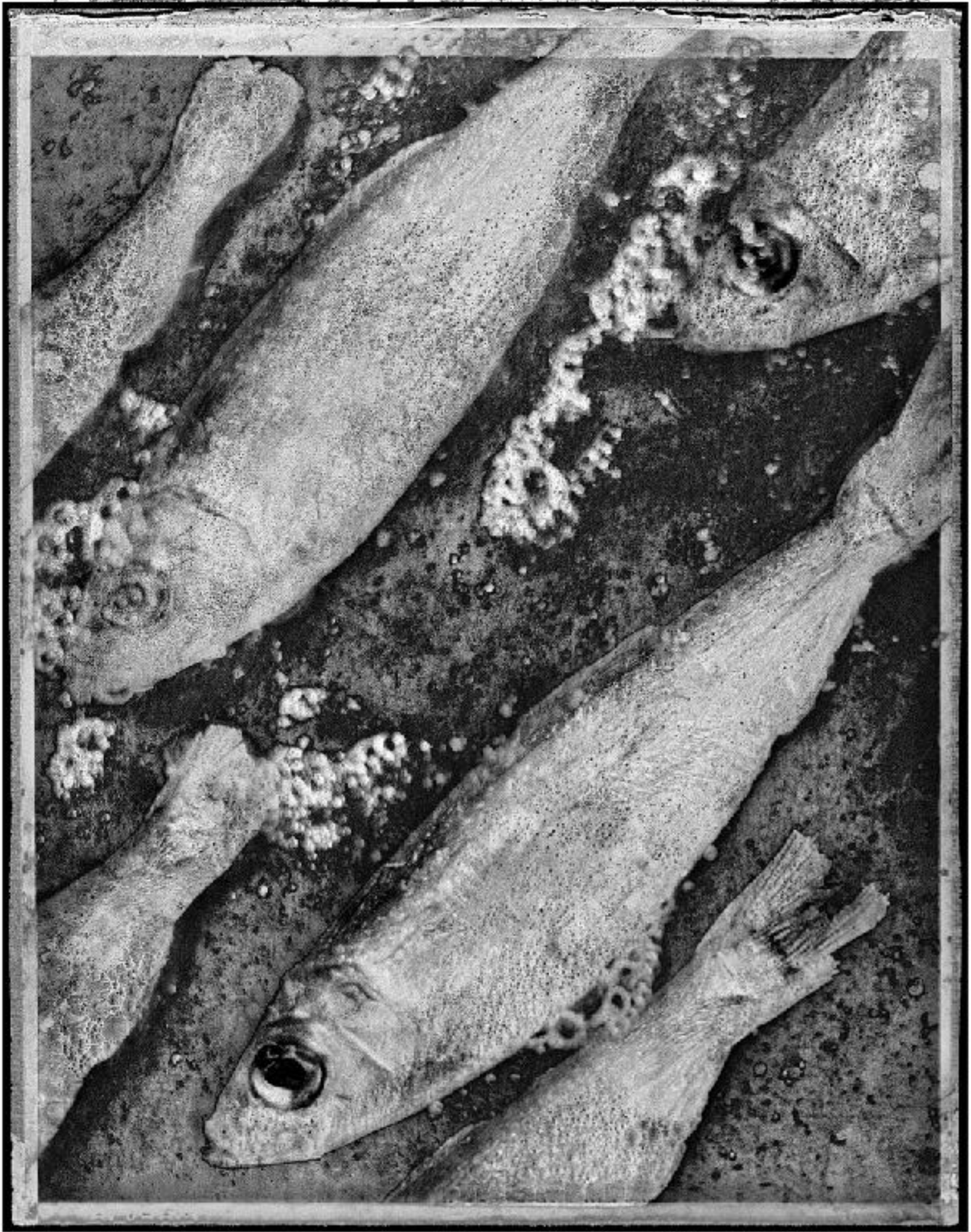




You Are What You Eat **Cuisse de grenouilles à la crème no2**



Cat no & Link : [ARC-2-7-31-BX1-PN37-3-Frog-6.](#)



*“My works were designed
to amuse, annoy, bewilder,
mystify and inspire reflection.”*

Man Ray

Flying Machines

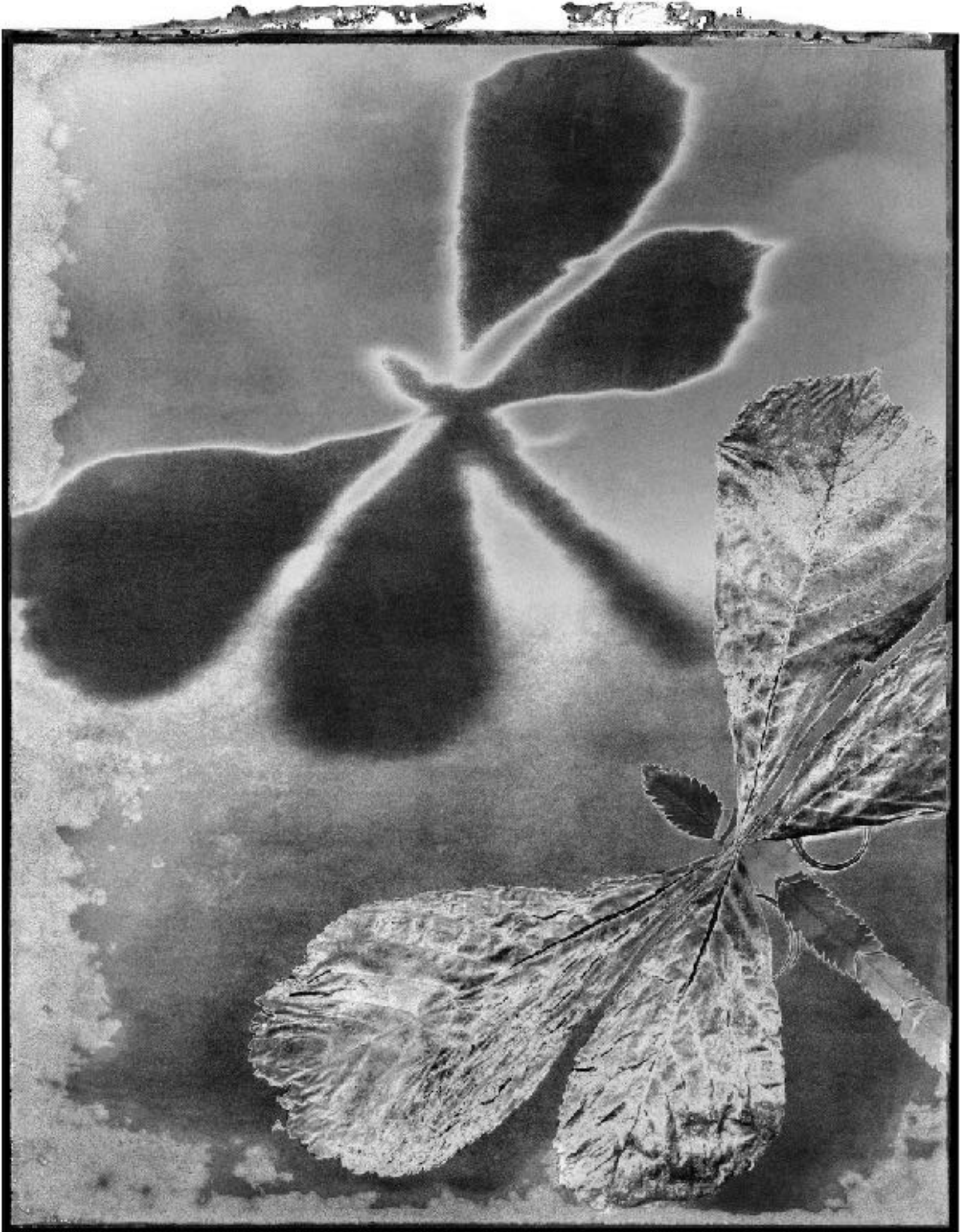
Notes by
Paul E Williams

Giclée Print Series
Printed on
Hahnemühle Photo
Rag 308 GSM 20”
x16” (51x41cm) using
Epson Ultrachrome
HD inks.

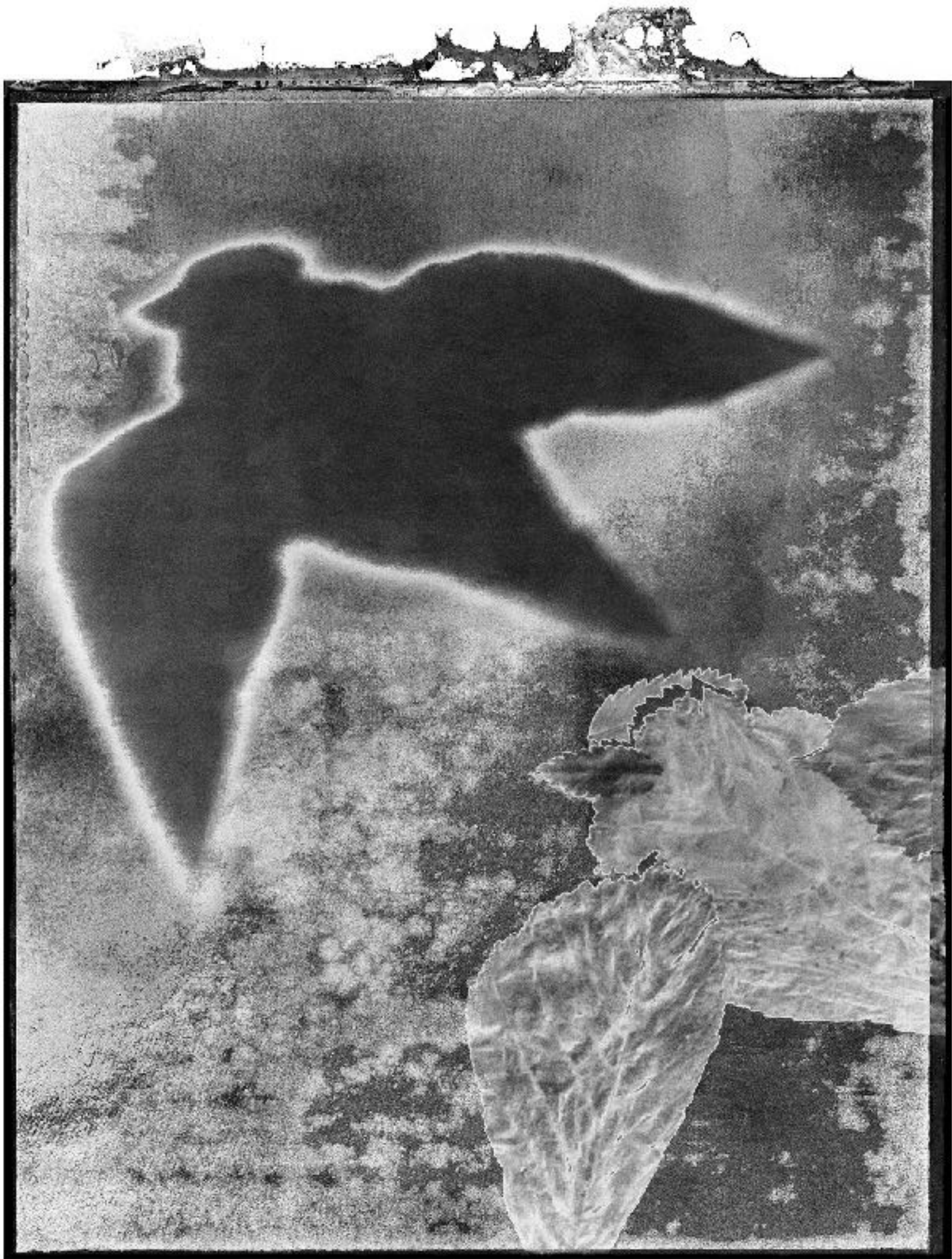
[Web Link To Gallery](#)

The photos in this series are the result of a walk in an autumn wood whilst considering the potential of shadows in my photo projects.

I can't remember if "At the Circus" came first, but both series explore the same use of shadows.

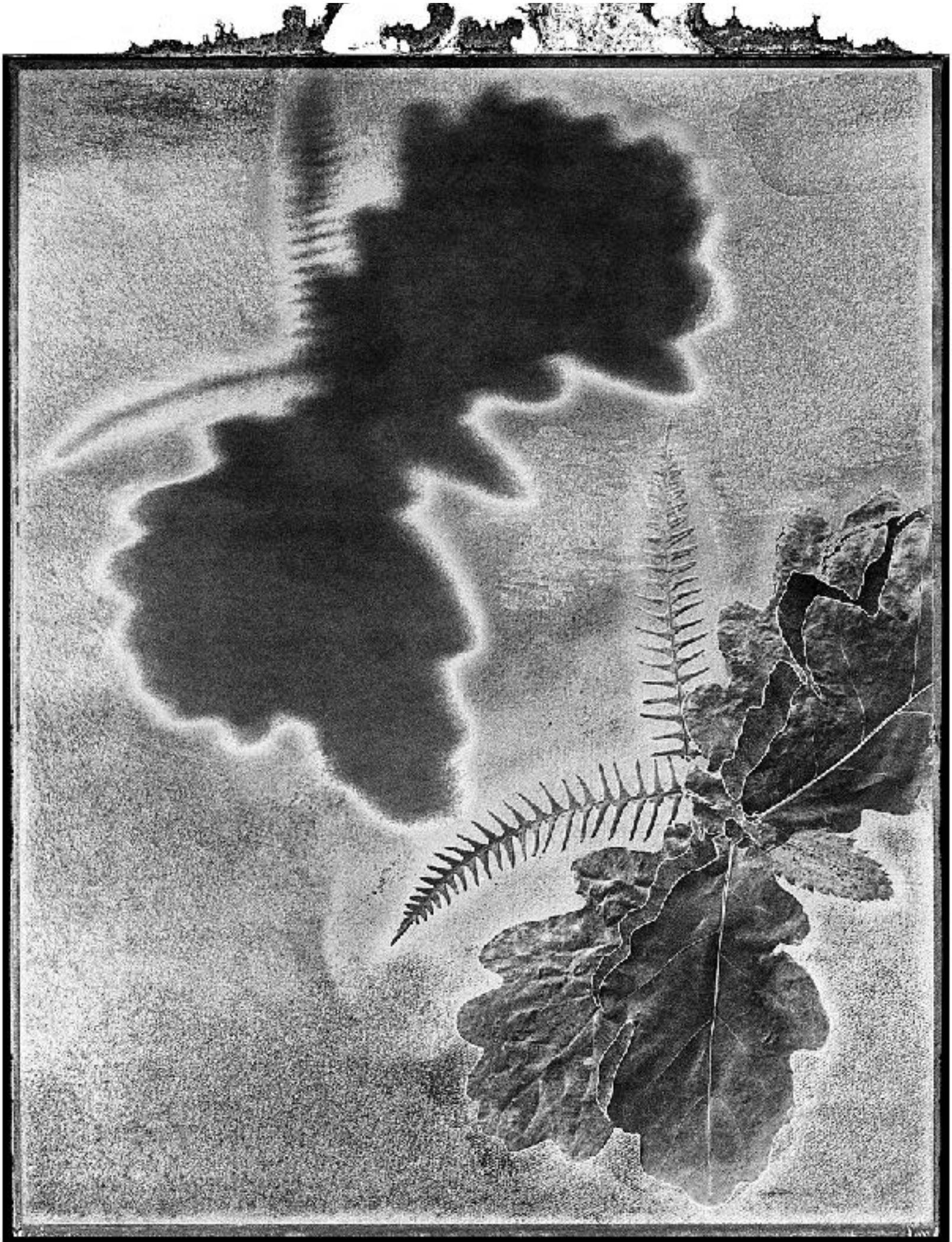


Flying Machines **Swallow**



Cat no & Link : [ARC-2-10-7-Solaroid-Swallow-BX1-PN58-4.](#)







Metal Morphosing

by
Paul E Williams

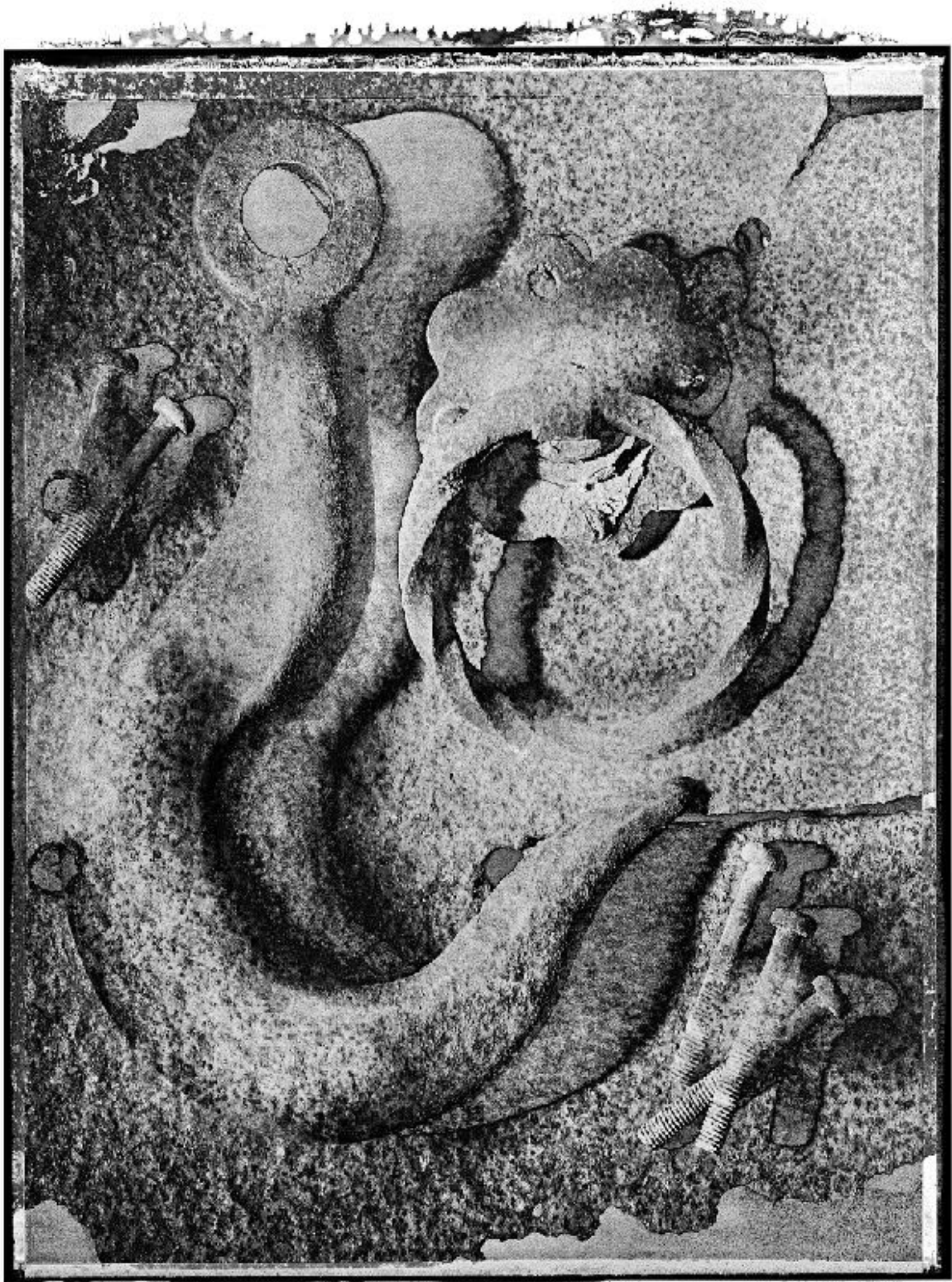
Giclée Print Series
Printed on
Hahnemühle Photo
Rag 308 GSM 20”
x16” (51x41cm) using
Epson Ultrachrome
HD inks.

[Web Link To Gallery](#)

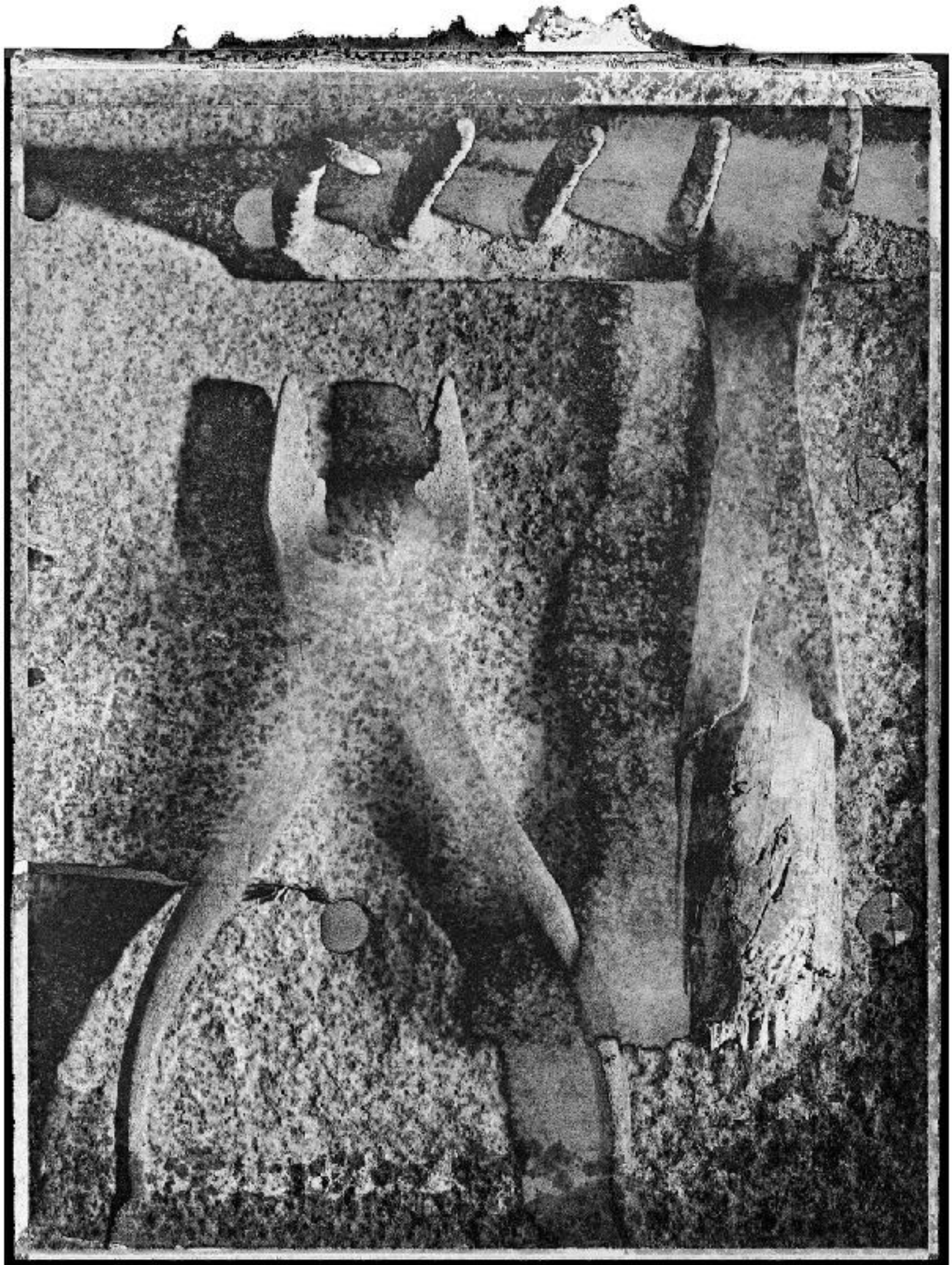
By the late 1980s it had become clear that western man was effecting the planets climate. The levels of wastage then was high but today what we throw away is finally crippling our environment.

There is a long tradition of making photos of found objects. There is something quite magical about photographing an object that has been discarded and breathing life back into it through the magic of photography.

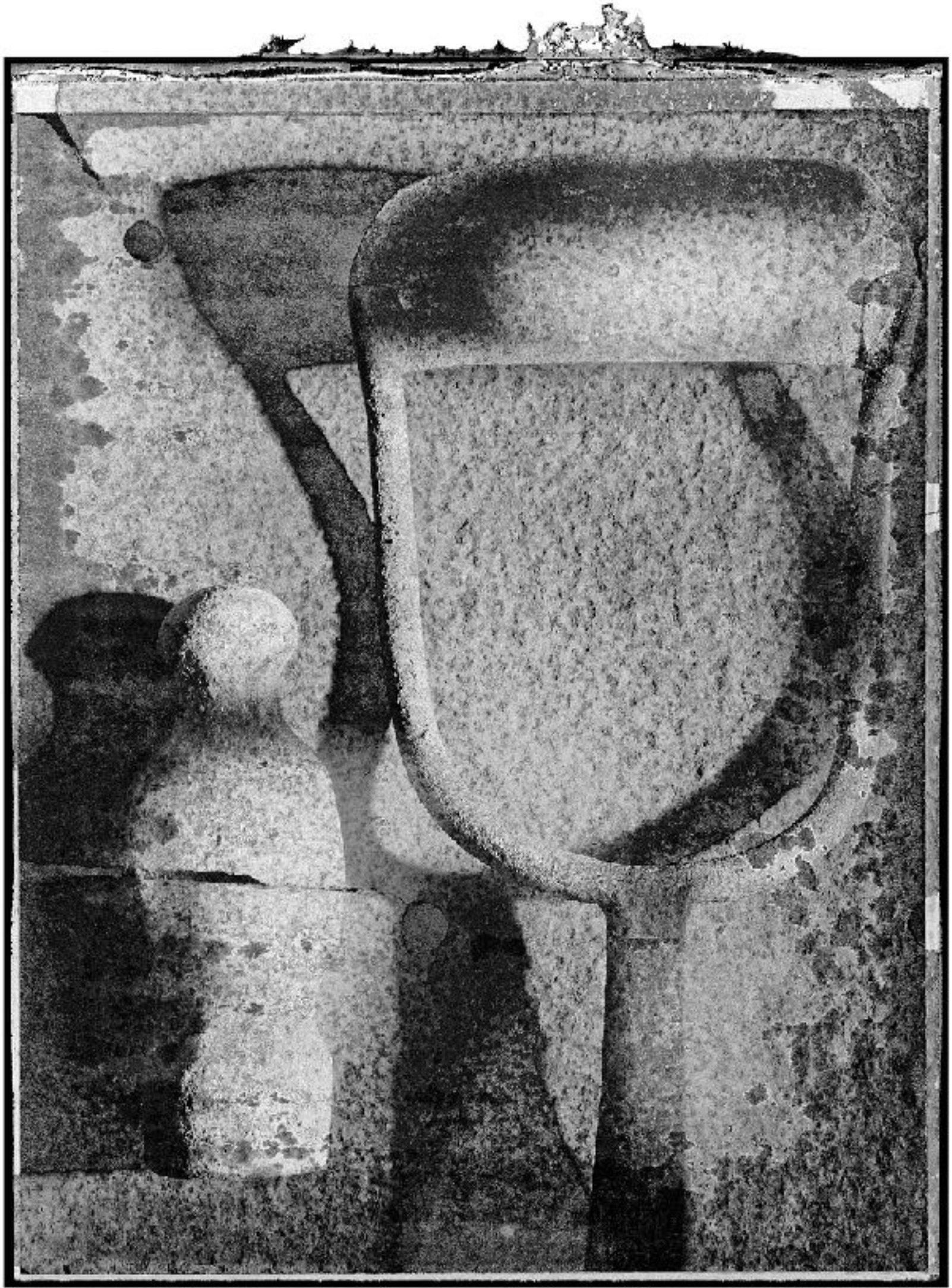
The ability of photography to add importance, stature and connectivity to anything that is photographed is one of its unique powers. It is certainly an ability I have exploited in my commercial photography and have explored in my personal work.



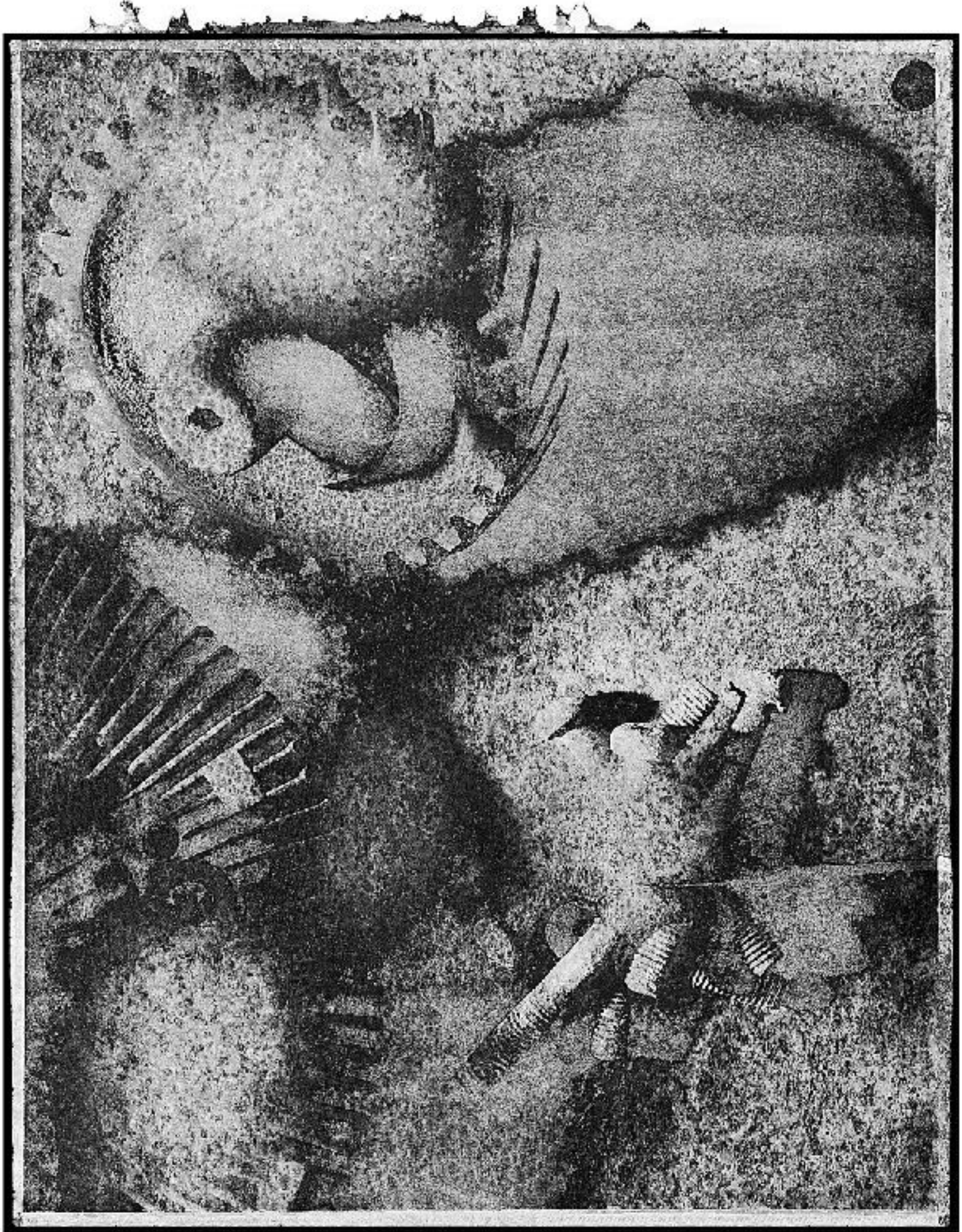
Metal Morphosing **Rake & Pliers Evolving no1**



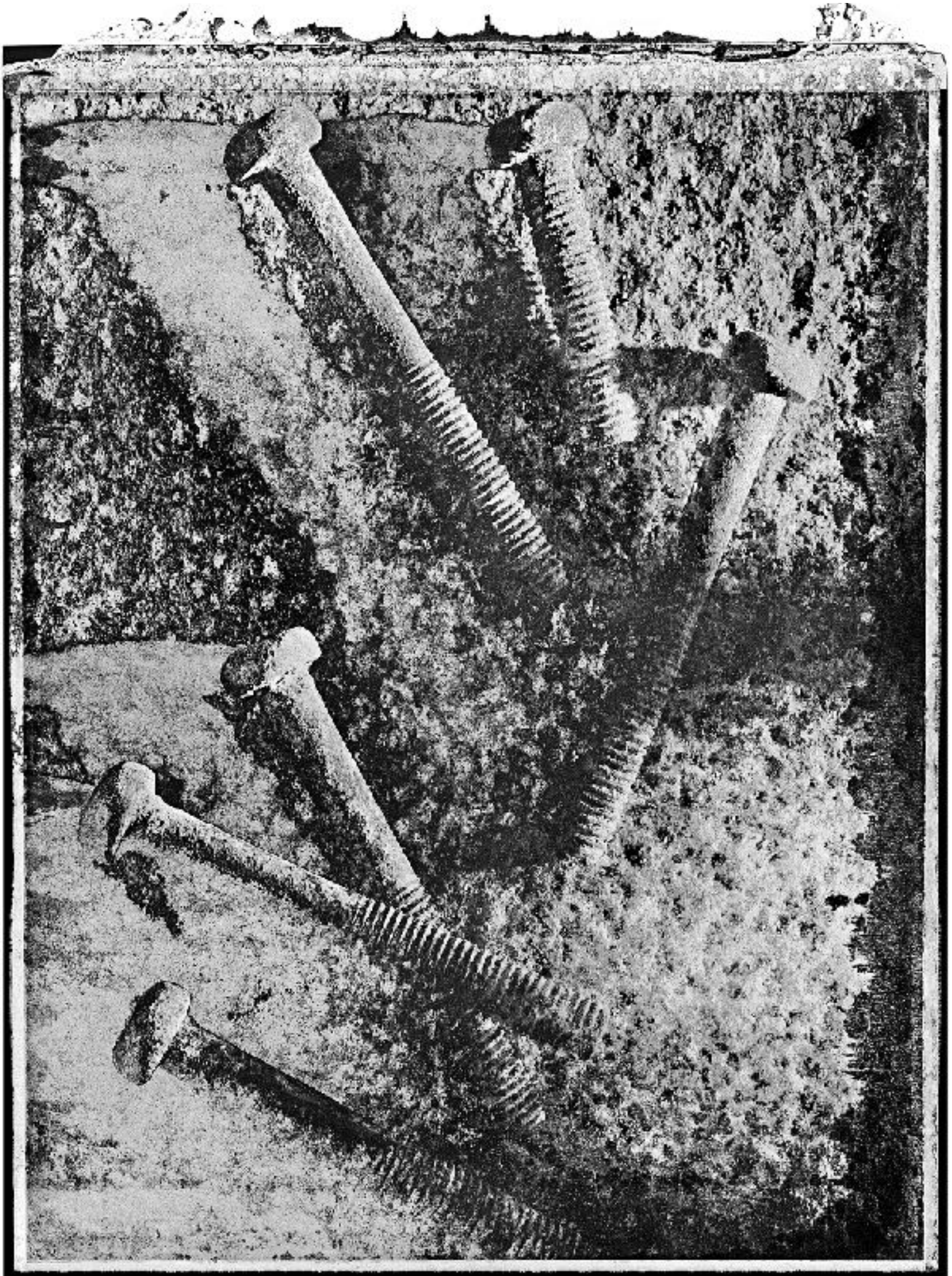
Cat no & Link : [ARC-2-5-32-BX1-PN546-3-Rake.](#)



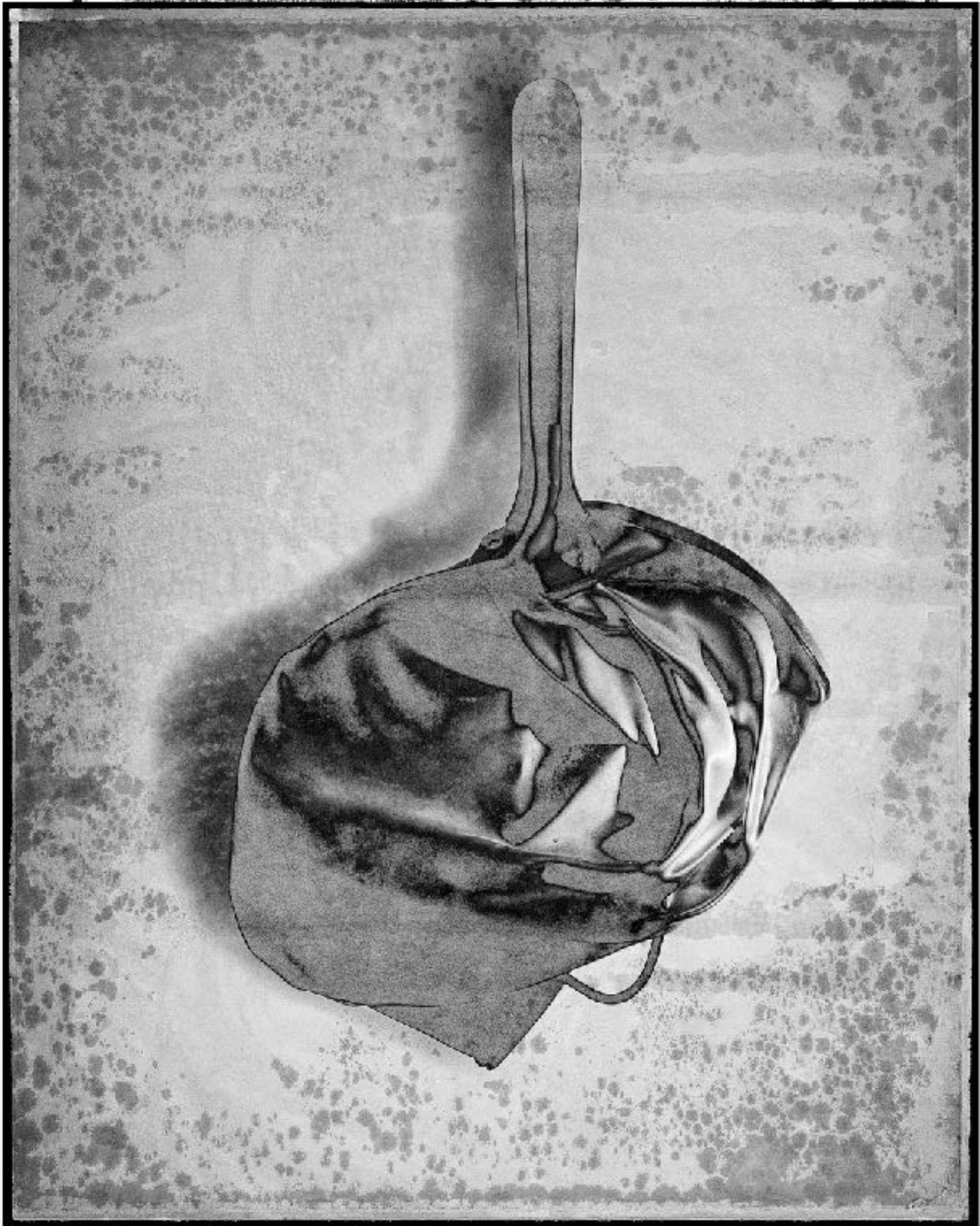
Metal Morphosing **Cogs Evolving no1**



Cat no & Link : [ARC-2-5-26-BX1-PN50-4-Cog.](#)

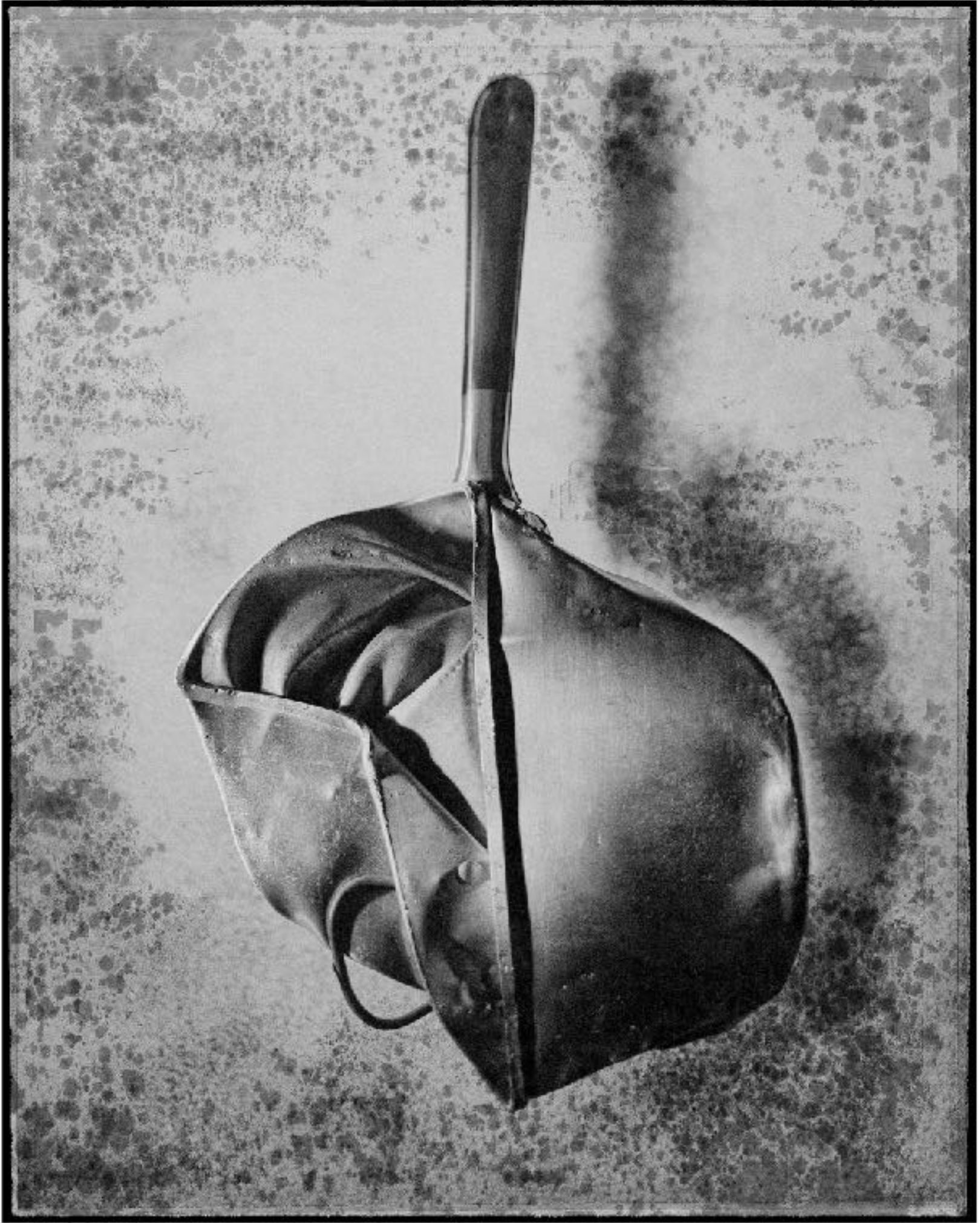


Metal Morphosing **Flat Pan no1**



Cat no & Link : [ARC-2-5-21-BX-1-PN6-1-Pan-1](#)

Metal Morphosing **Flatter Pan no1**



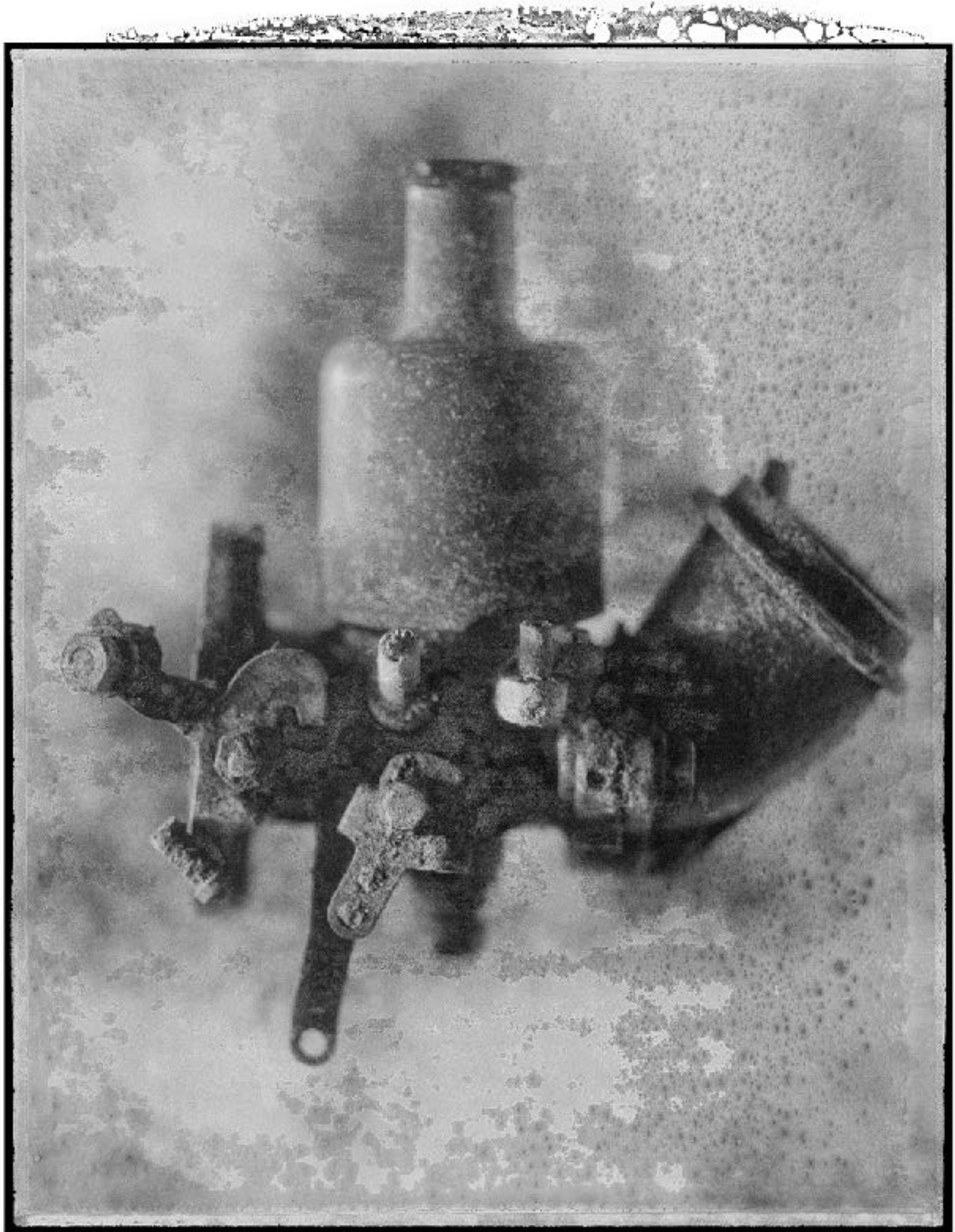
Cat no & Link : [ARC-2-5-36-BX-1-PN7-4-Pan-2](#)

Metal Morphosing **Flat Pop no1**



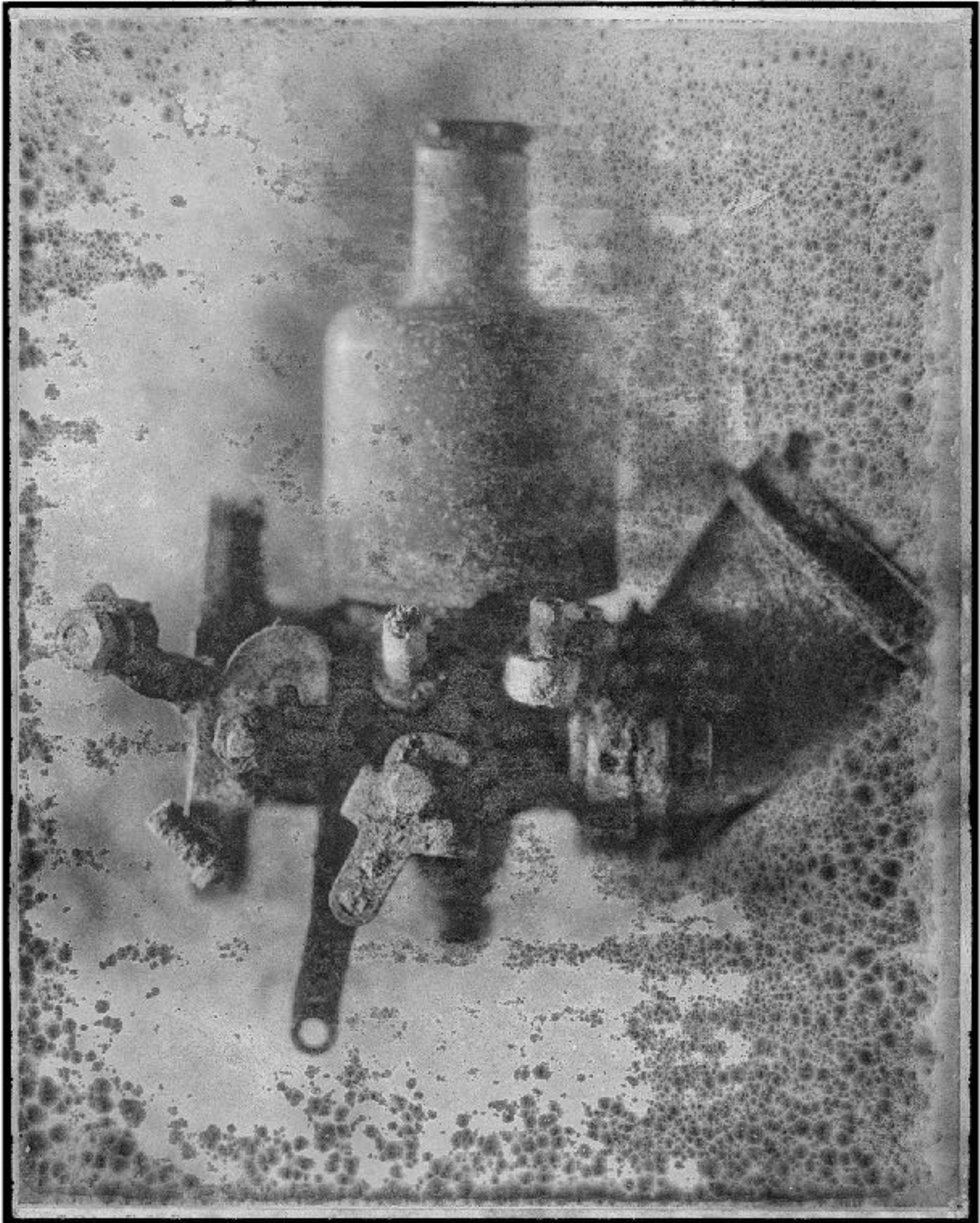


Metal Morphosing **Carburettor Evolving no1**



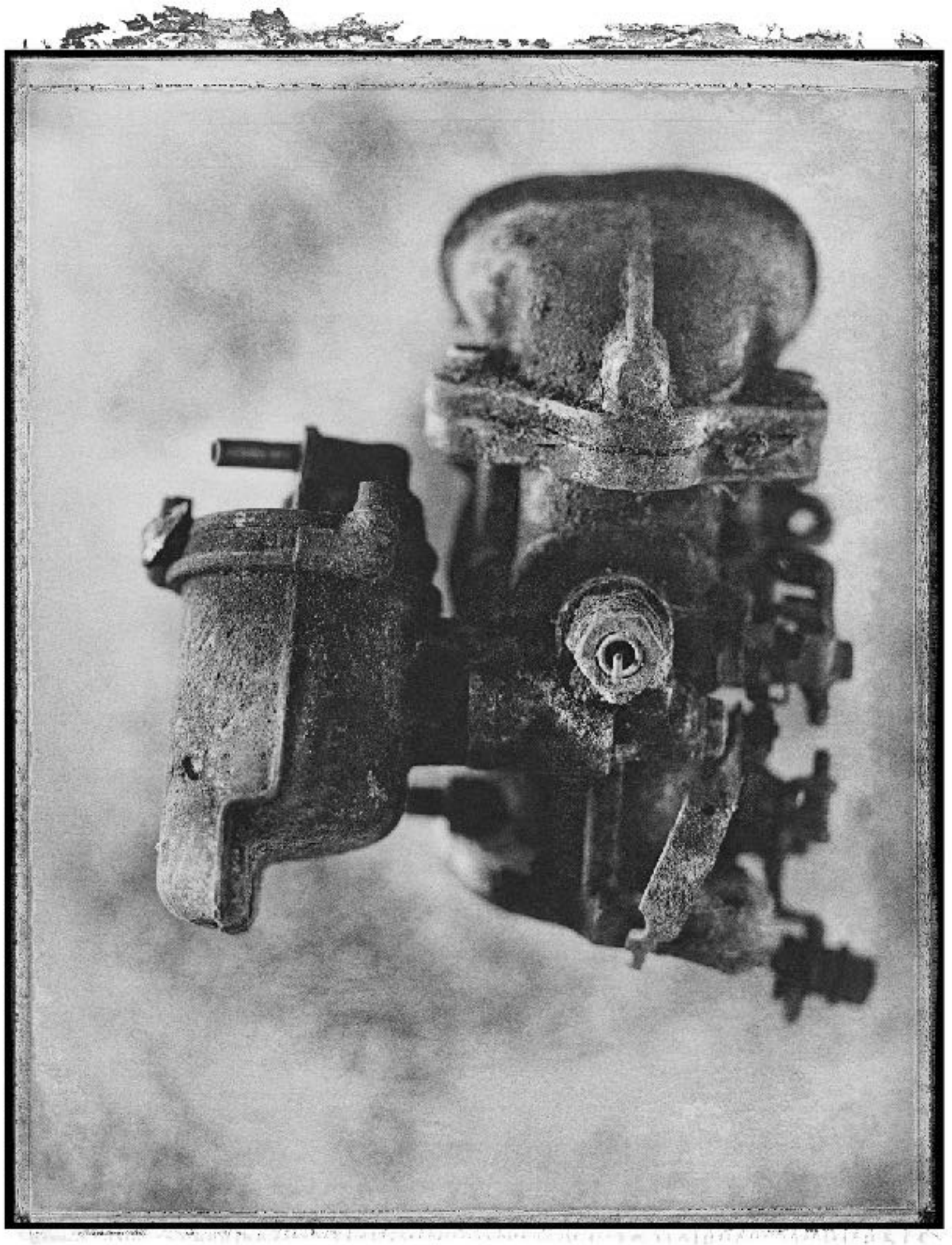
Cat no & Link : [ARC-2-5-18-BX-1-PN3-4-Carbutettor-V-5.](#)

Metal Morphosing **Carburetor Evolving no2**

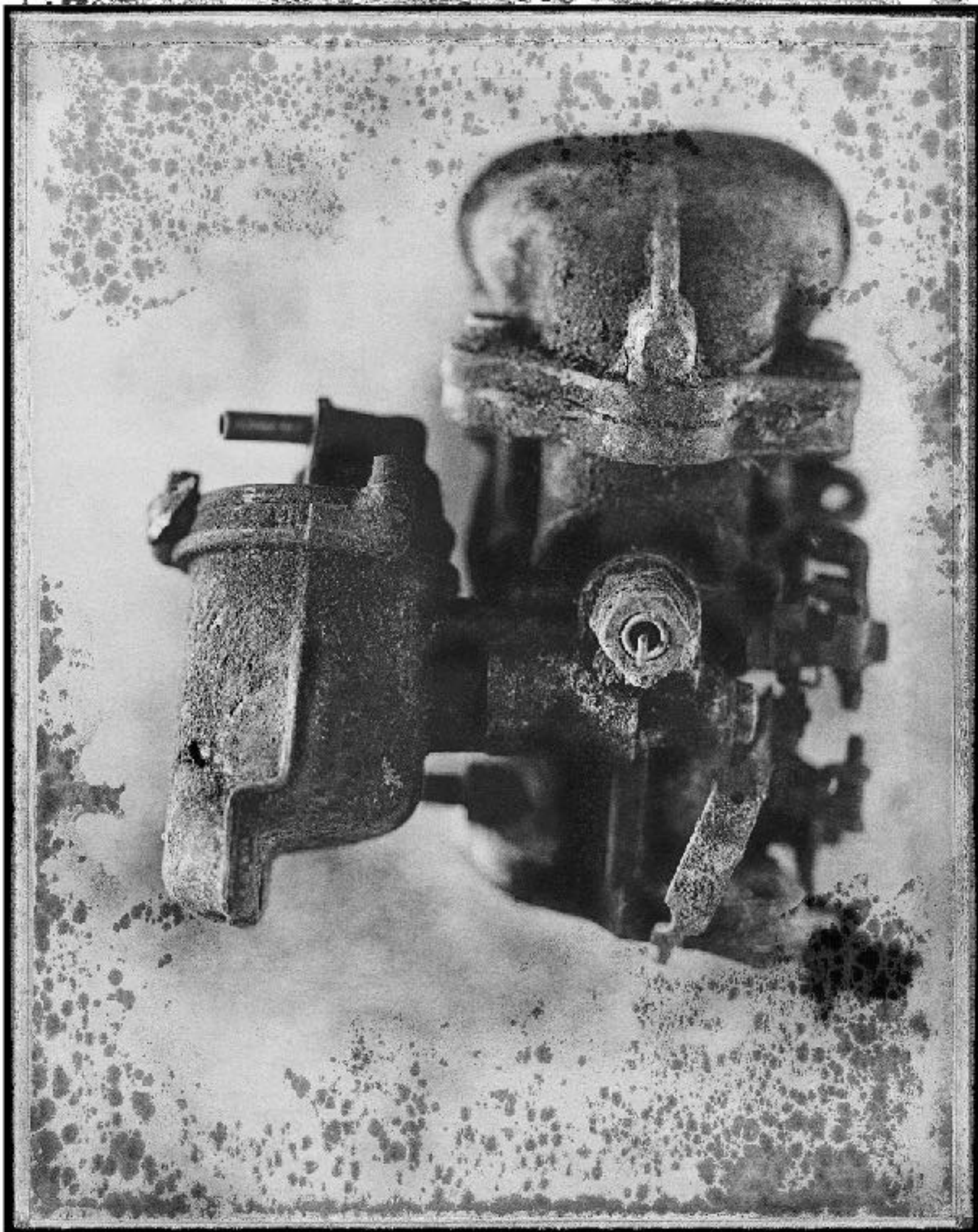


Cat no & Link : [ARC-2-5-14-BX-1-PN2-1-Carboretor-V-1](#)

Metal Morphosing **Carburettor Evolving no10**



Cat no & Link : [ARC-2-5-33-BX-1-PN1-1-Carbutettor-2.](#)



Children of the Revolution

Notes by
Paul E Williams

Giclée Print Series
Printed on
Hahnemühle Photo
Rag 308 GSM 20"
x16" (51x41cm) using
Epson Ultrachrome
HD inks.

[Web Link To Gallery](#)

I took these photos as a protest against the 1991 Croatian War of Independence, but also as a protest against the way the western press was outraged by the sight of white European children being killed in Croatia, whilst ignoring the black children dying in wars in Africa at the same time.

Today, 2022, the same thing is happening with the Ukraine war. The Western Press is outraged by the deaths of white Europeans, but still ignore those being killed in the Yemen, Afghanistan, Palestine and many other conflicts around the world.

War is unacceptable anywhere and against any peoples, black or white, Christian or Muslim. War in the name of Democracy by the West is a shameful act of imperialism. It is rare that these aggressors pay for their aggression. Its the children who they attack and rob of their childhood that suffer, while the fat cat western arms dealers, and their political sponsors, relax and play with their children on beaches in the Seychelles. How many children's lives have been destroyed since I took theses photos?

Enough is Enough.

More about these photo on [page 84](#).

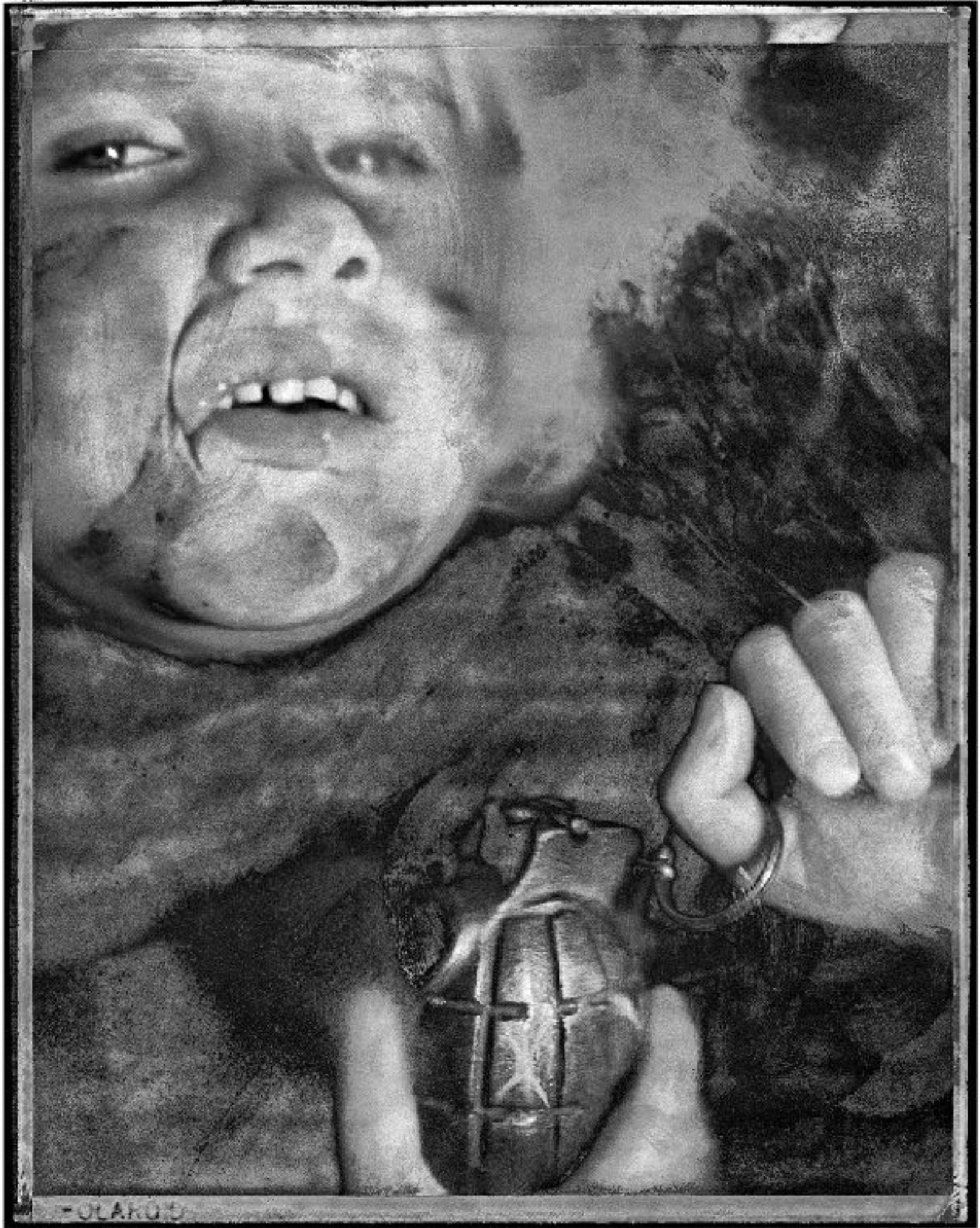
Children of the Revolution **Might is Right**



Cat no & Link : [ARC-2-1-7-BX1-PN41B-1-Revolution-Lugar.](#)









Children of the Revolution **After the Bomb Dropped...**



“If the Nuremberg laws were applied, then every post-war American president would have been hanged.”

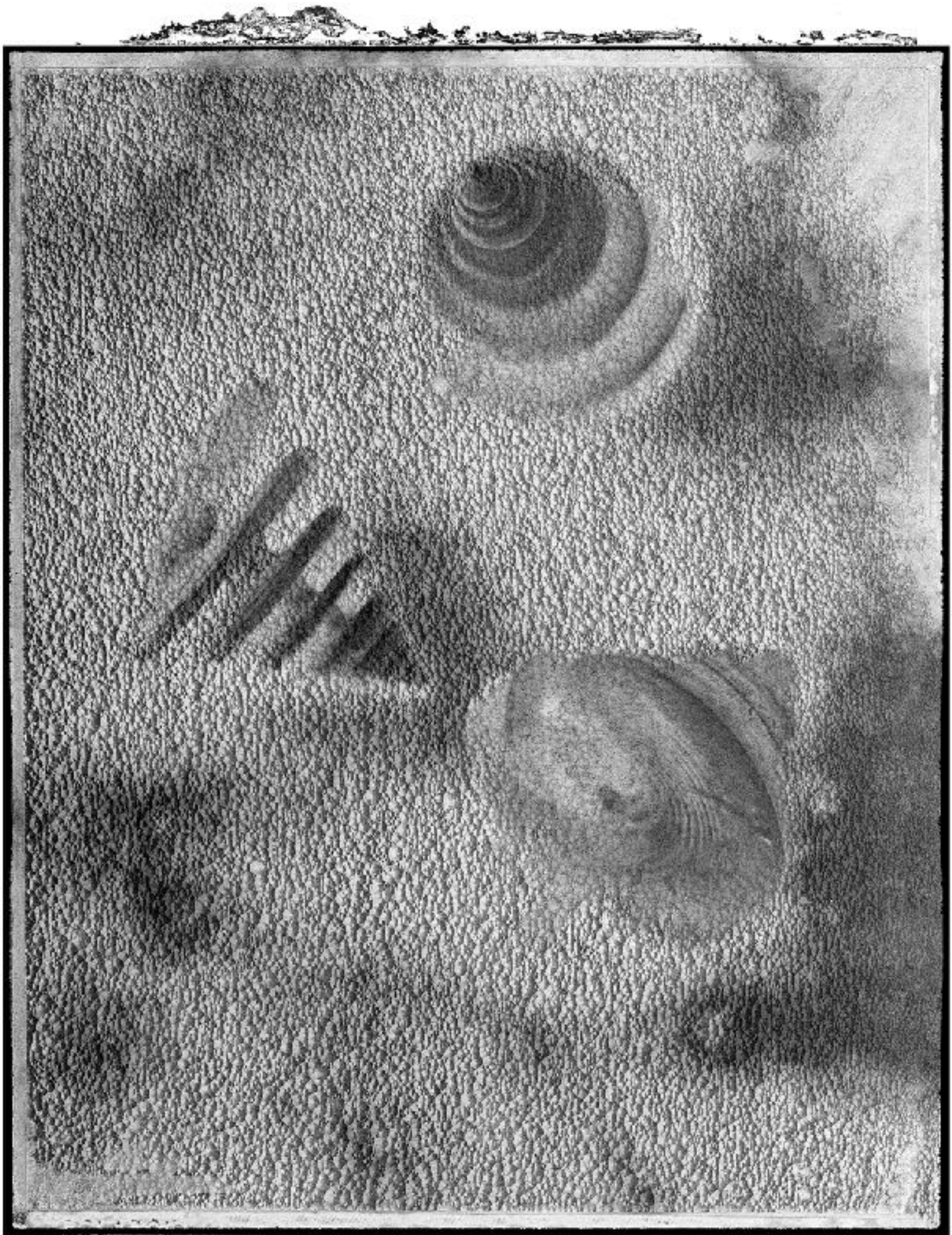
Noam Chomsky 1992 from Manufacturing Consent

Shells Morphing

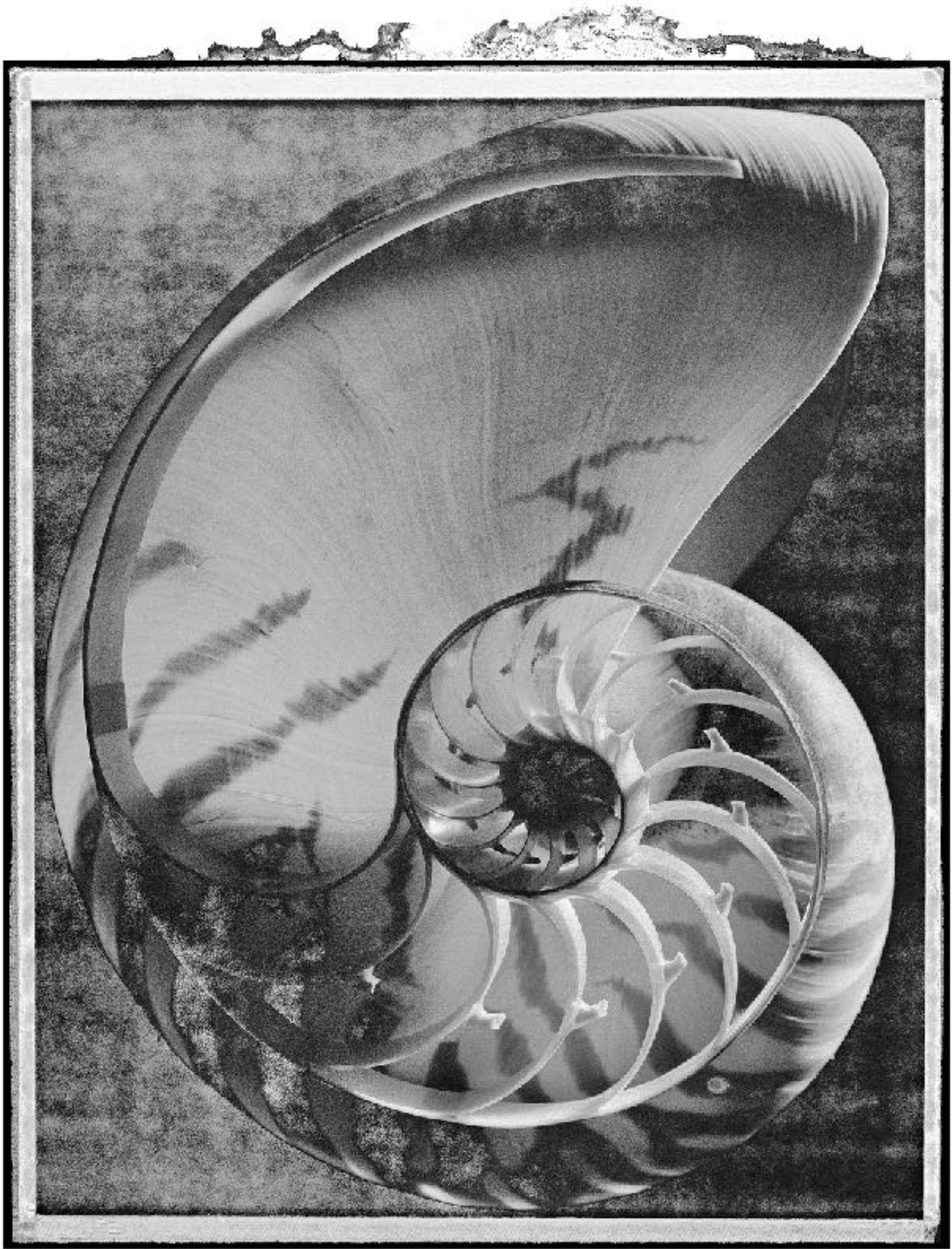
Notes by
Paul E Williams

Giclée Print Series
Printed on
Hahnemühle Photo
Rag 308 GSM 20"
x16" (51x41cm) using
Epson Ultrachrome
HD inks.

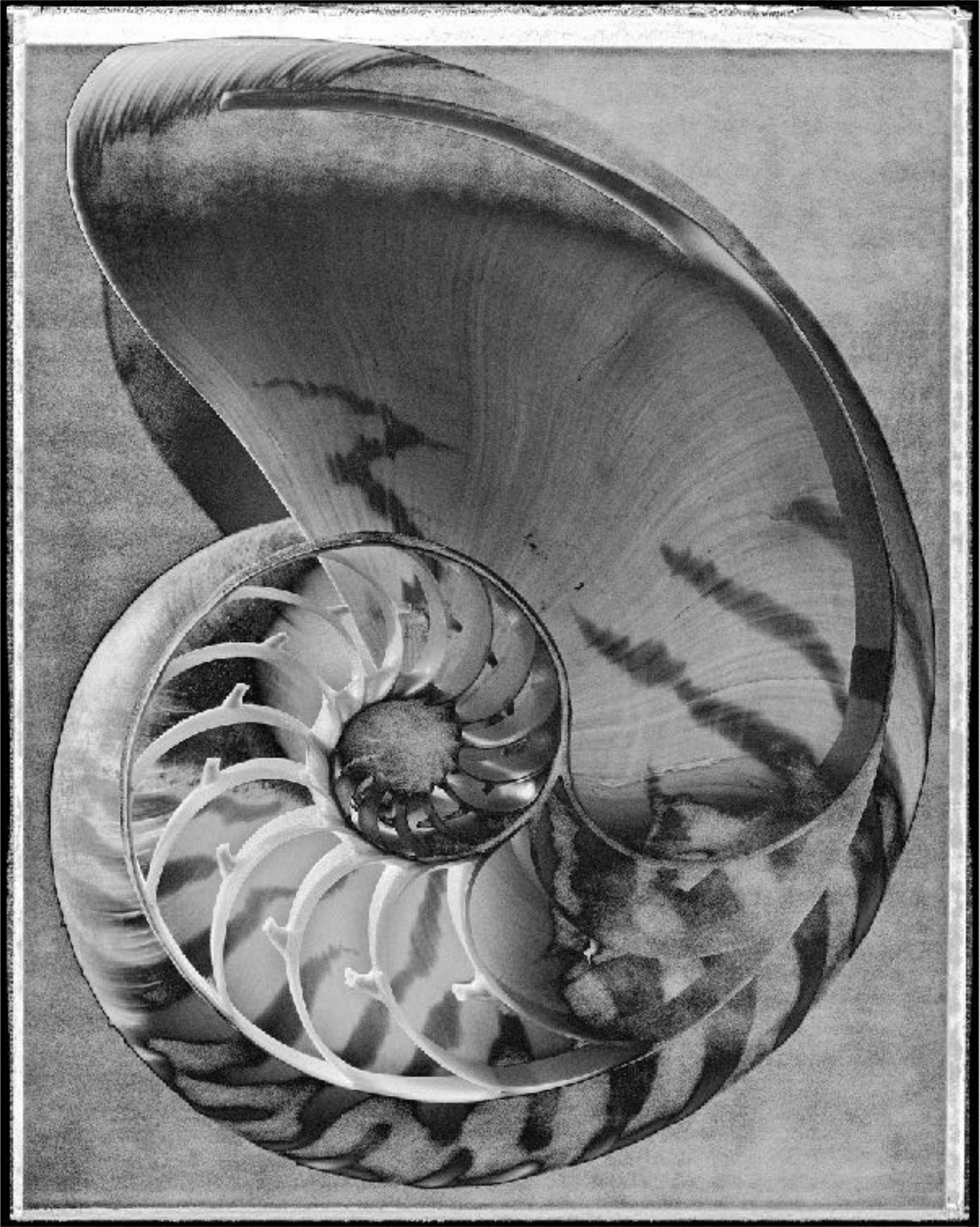
[Web Link To Gallery](#)



Shells **Nautilus no 1**



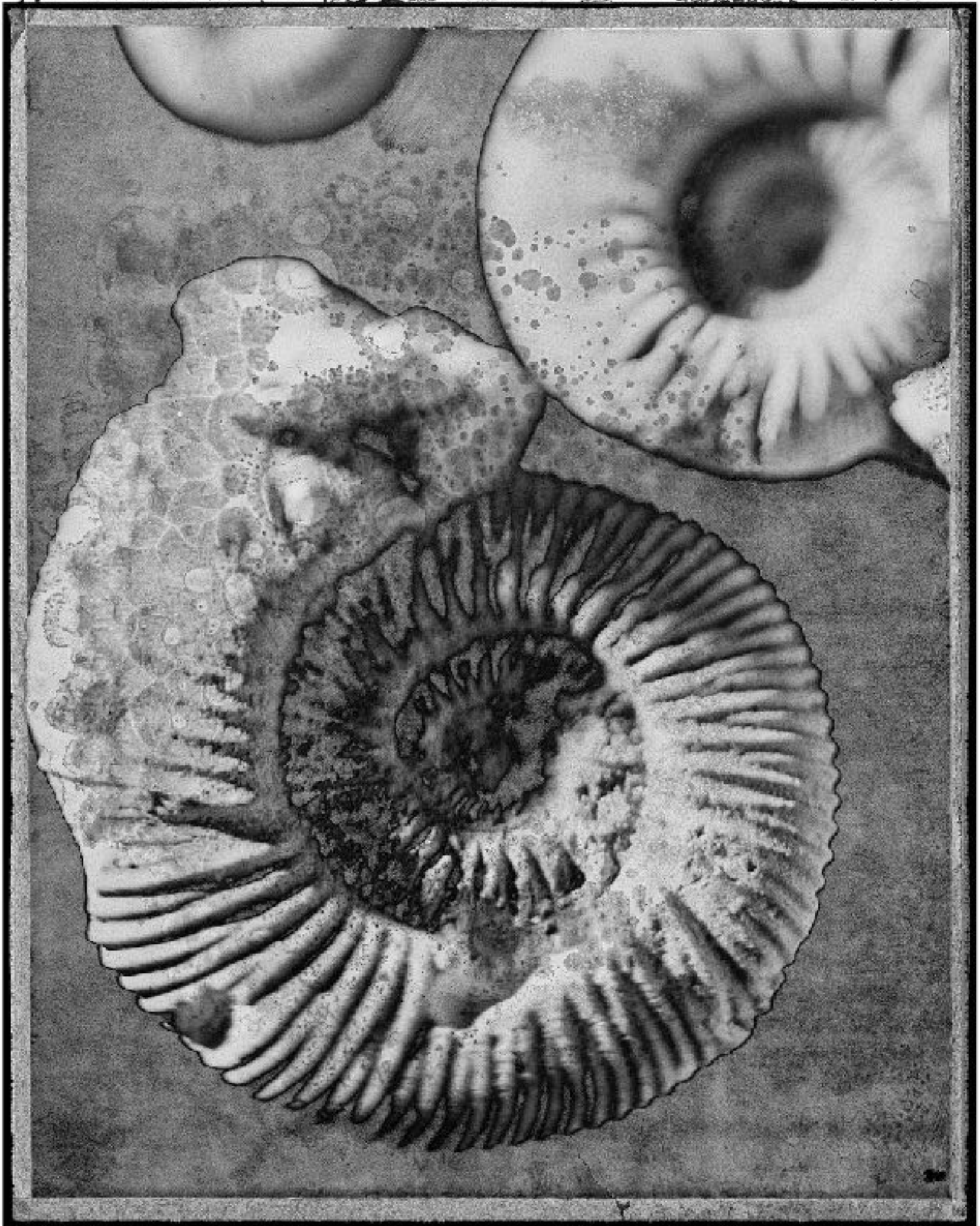
Cat no & Link : [ARC-2-6-19-BX1-PN34-2-Nautilus-2.](#)



Shells **Ammonites no 1**



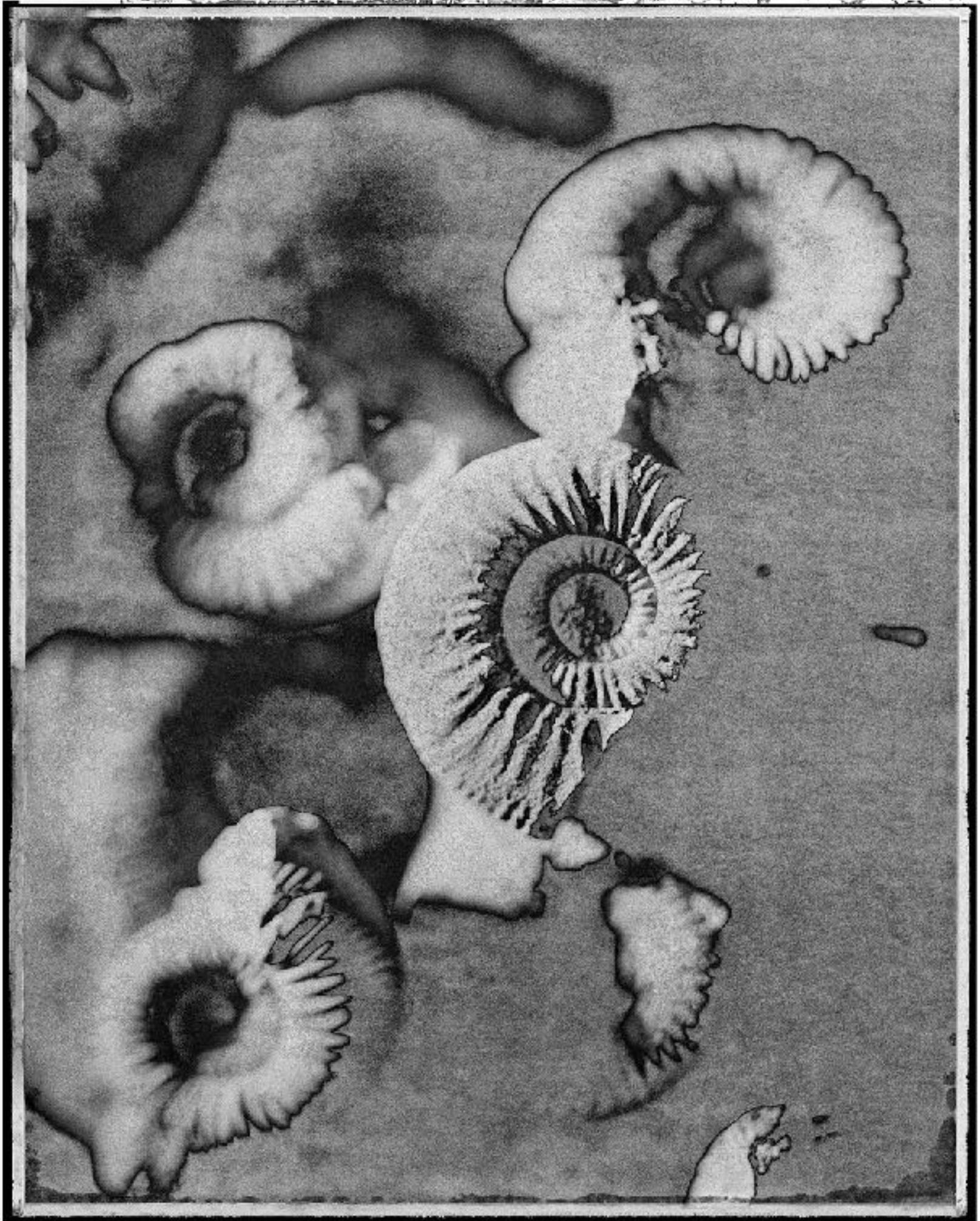
Cat no & Link : [ARC-2-6-15-BX1-PN15-2-Ammonite-1](#)



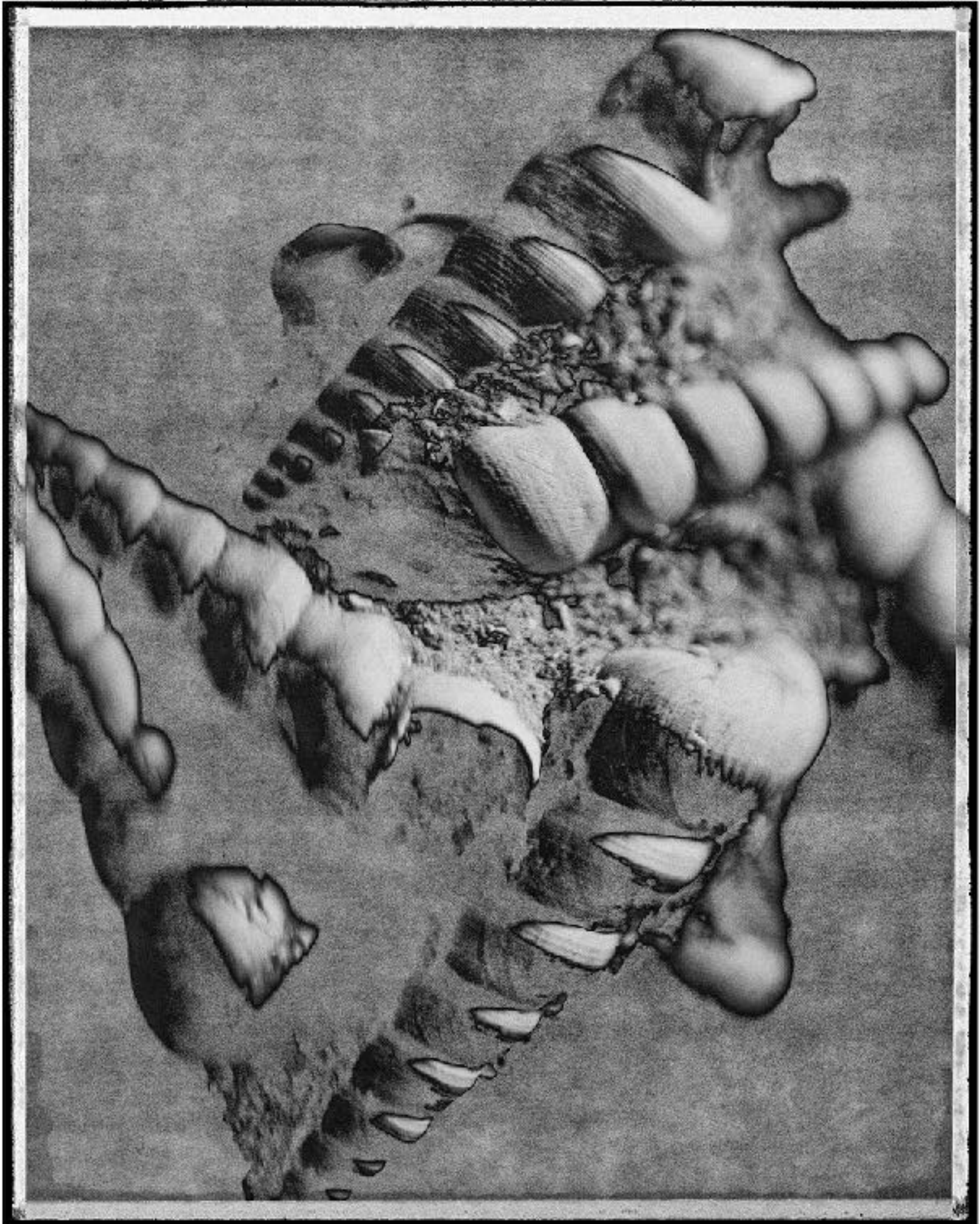
Shells **Ammonites no 3**

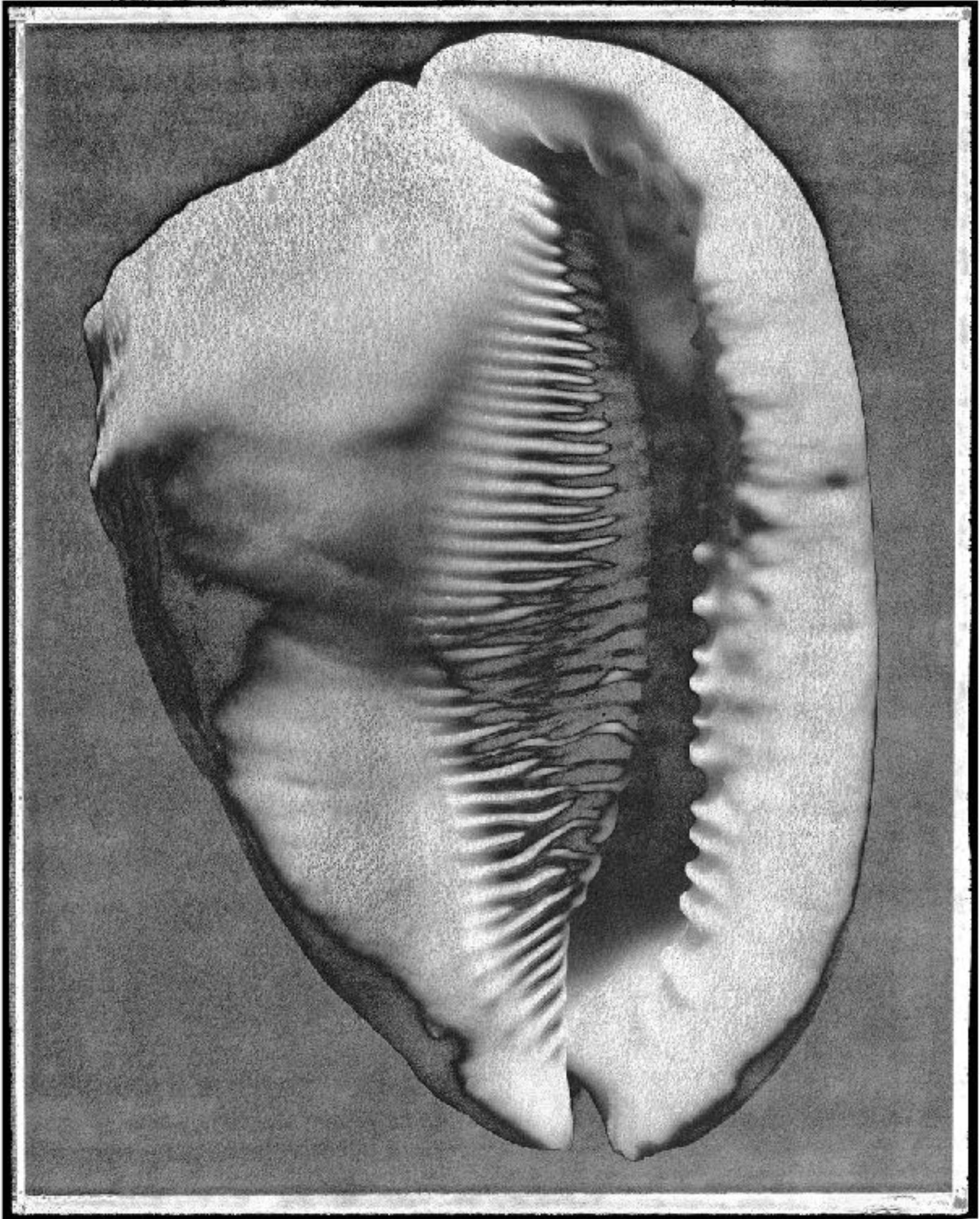


Cat no & Link : [ARC-2-6-11-BX-1-PN14-3-Ammonite-3.](#)



Shells **Spiral shells no 1**



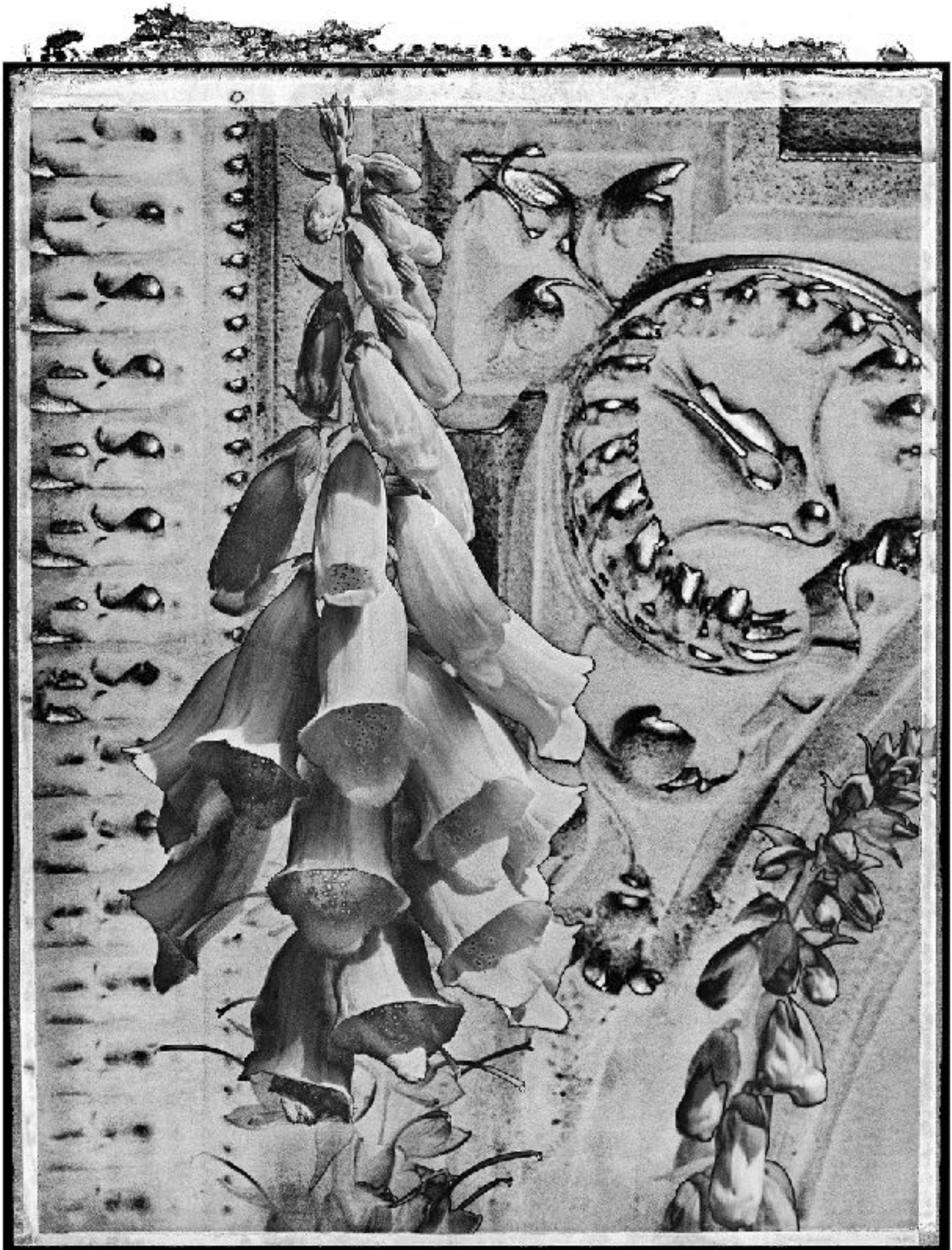


Flowers Morphing

Notes by
Paul E Williams

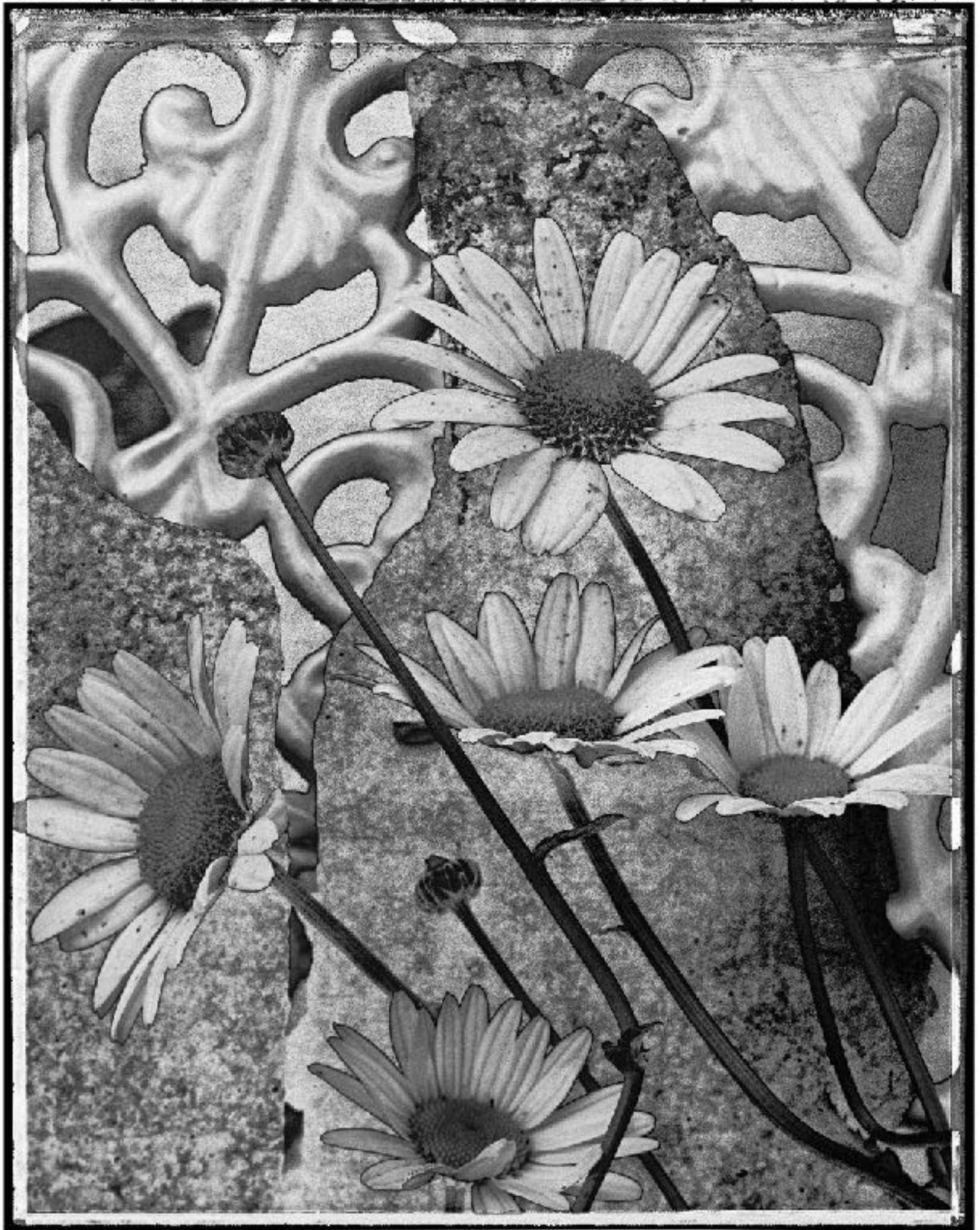
Giclée Print Series
Printed on
Hahnemühle Photo
Rag 308 GSM 20"
x16" (51x41cm) using
Epson Ultrachrome
HD inks.

[Web Link To Gallery](#)









Cat no & Link : [ARC-2-8-24-BX1-PN43-1-Daisy.](#)



The Eyes Have it

Notes by
Paul E Williams

Giclée Print Series
Printed on
Hahnemühle Photo
Rag 308 GSM 20"
x16" (51x41cm) using
Epson Ultrachrome
HD inks.

[Web Gallery Link](#)

The Eyes Have it is a light hearted look at the strange phrases that litter languages, and mean very little when thought about literally. I chose phrases that included "apples" for this bit of fun.

I'm sorry if you are not English and the phrases illustrated are unfamiliar to you

Eyes **You're the Apple of My Eye**



Eyes **Shifty Eye**



Cat no & Link : [ARC-2-4-19-BX1-PN200-10-1-Shifty-Eyes](#)



Eyes **Their Eyes Met no1**



Cat no & Link : [ARC-2-4-15-BX1-PN200-8-1-Eyes-Met-No1](#)

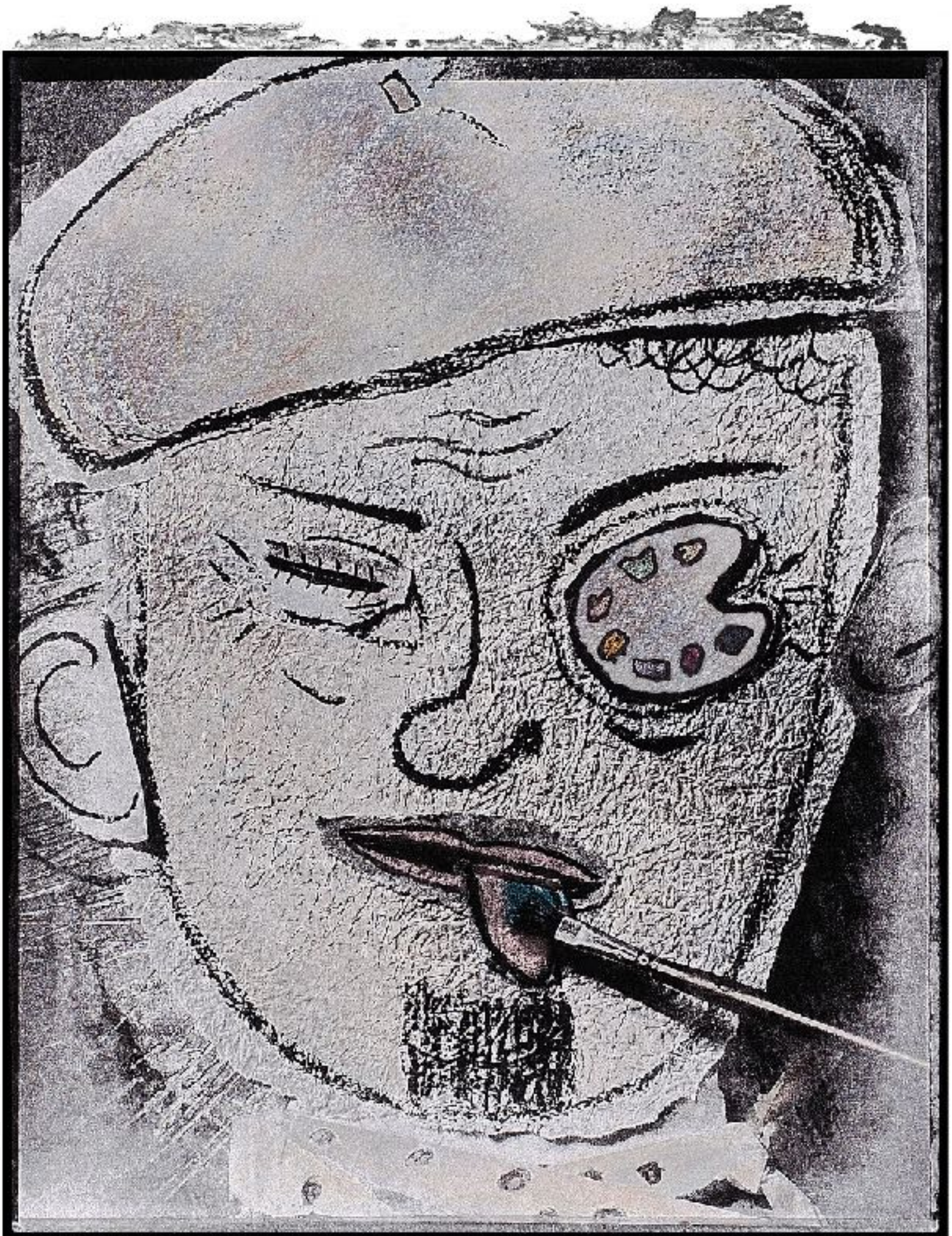


Eyes **Black Eye no1**



Cat no & Link : [ARC-2-4-28-BX1-PN66-3-Black-Eye-No2](#)





*“If there were no
laughter it would
not be the way”*

Lao Tzu

Collage People

Notes by
Paul E Williams

Giclée Print Series
Printed on
Hahnemühle Photo
Rag 308 GSM 20”
x16” (51x41cm) using
Epson Ultrachrome
HD inks.

[Web Link To Gallery](#)

The first 5 photos in this section explores stereotypes in a light hearted way.

The US Gulf War soldier photo was my protest against the hypocrisy of US Imperialism. Since it became the dominant world power after World War II, successive US regimes actions have been responsible directly, and by proxy, for millions of deaths and even more millions of refugees worldwide. All in the name of “democracy, freedom and peace”. The photo and the accompanying quote from George Bush says everything that is delusional, devious and devastatingly dangerous about on going US foreign policy. I need add no more.



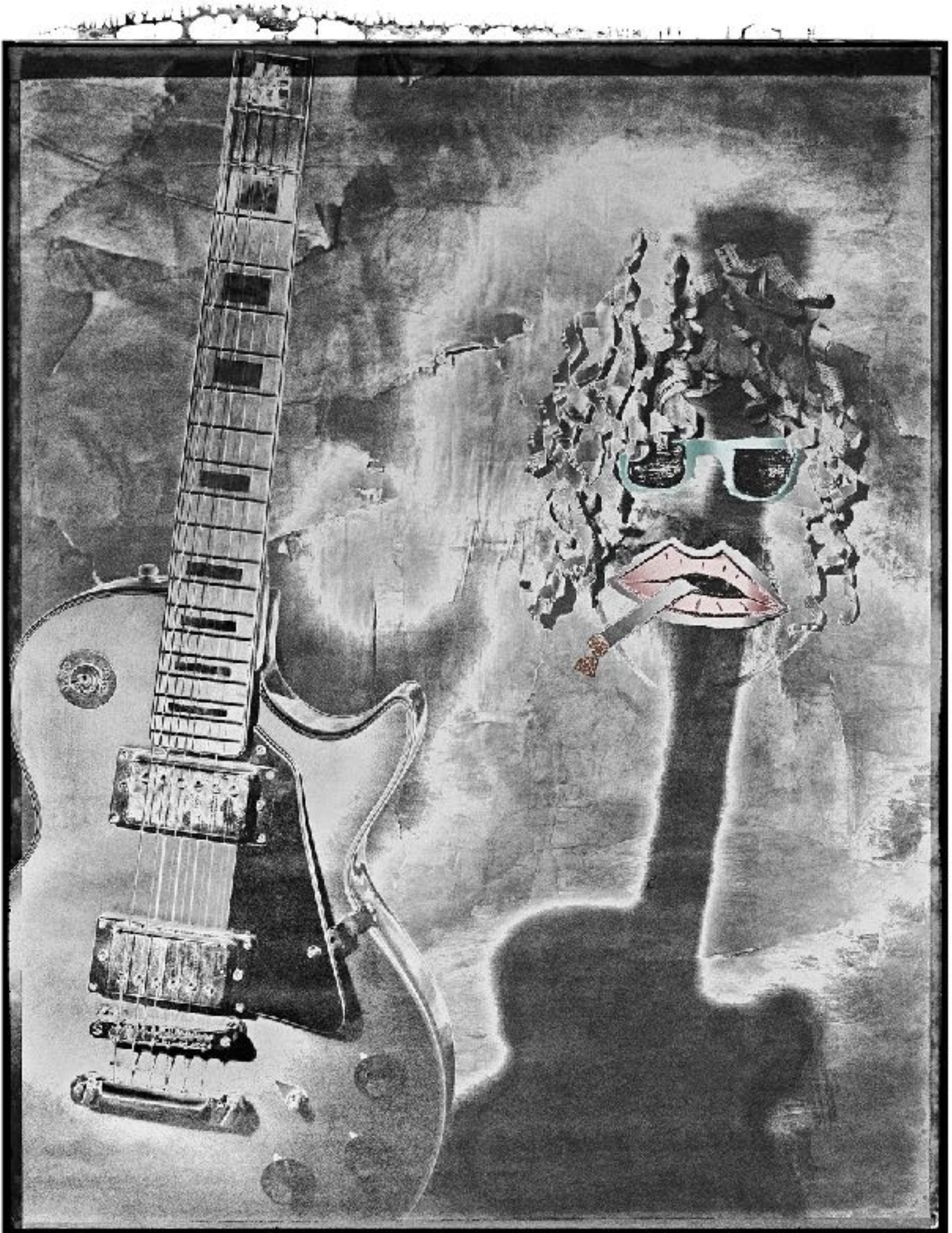
People **Mr Umbrella Man**



Cat no & Link : [ARC-2-11-10-Umberell-Man-Box1-PN26-1](#)









“A puppet regime imposed from the outside is unacceptable. The acquisition of territory by force is unacceptable. No one, friend or foe, should doubt our desire for peace; and no one should underestimate our determination to confront aggression.”

George Bush Address on Iraq's Invasion of Kuwait - Operation Desert Shield - 8th August 1990

Portraits

Notes by
Paul E Williams

Giclée Print Series
Printed on
Hahnemühle Photo
Rag 308 GSM 20”
x16” (51x41cm) using
Epson Ultrachrome
HD inks.

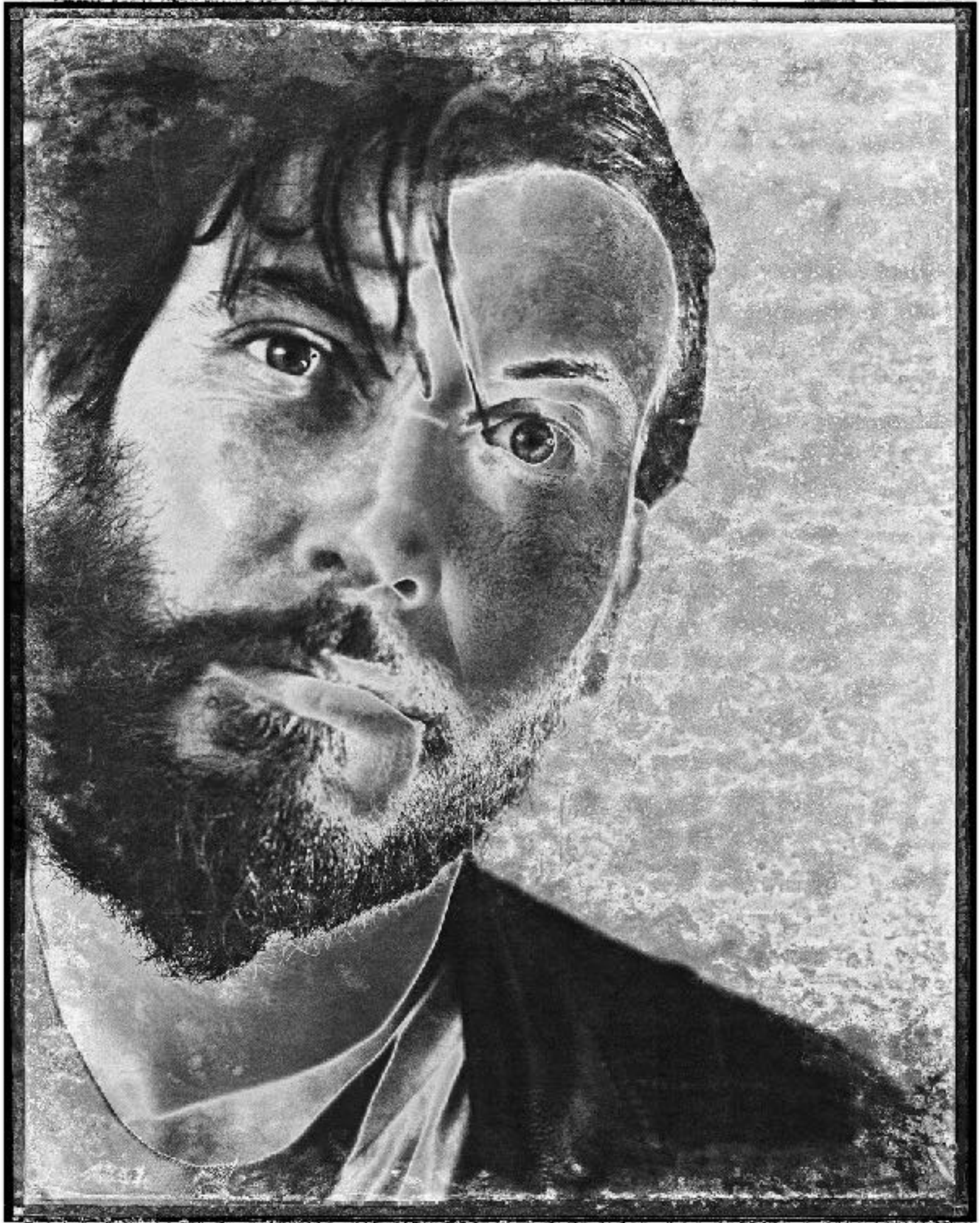
[Web Link To Gallery](#)

Well actually, the “Children of the Revolution” were my daughters Lucy and Penny, so you’ve already see their portraits. In case you were wondering they came to no harm when taking those photos. To makes Lucy’s faces look distressed I photographed her through a sheet of plate glass, and got her to push their faces against it. The replica were weapons were hired from Bapty.

I really hate being photographed which is ironic which ever way you look at it, so I used the Solaroid technique to do a one off self portrait. I think it captures what a tormented soul I am most of the time. It was taken by my alter ego, the one of us that is the torturer.



Being Seen **Self Portrait no 1**



Cat no & Link : [ARC-2-8-15-1-BX1-PN14-1-Self-Portrait-1](#)



Being Seen **Louise no 1**



Cat no & Link : [ARC-2-8-15-7-BX1-PN20-4-Louise-Eye-No3](#)



On Every Street

Notes by
Paul E Williams

Giclée Print Series
Printed on
Hahnemühle Photo
Rag 308 GSM 20"
x16" (51x41cm) using
Epson Ultrachrome
HD inks.

[Web Link To Gallery](#)

On Every Street was the last album by Dire Straits before Mark Knopfler pursued a solo career.

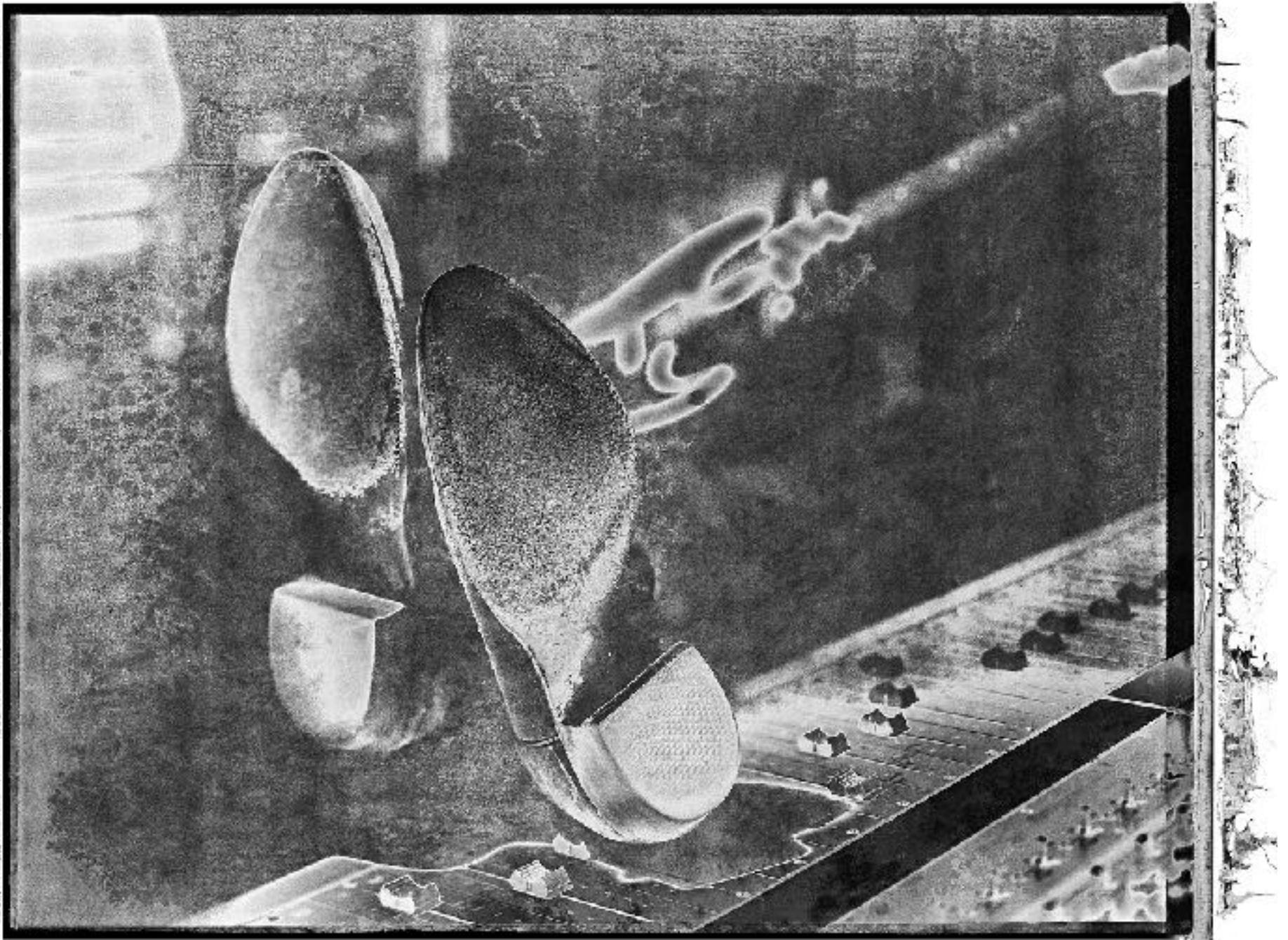
The Album was designed by my friends the very talented Linda Sutton and Roger Cooper of Sutton Cooper. They actually designed many of my direct mail campaigns and I guess they probably saw my Solaroid technique and recommended its use on the album cover and posters. I really can't remember.

I took the photo at the old Air Studios above Oxford Circus in London. Mark Knopfler was just finishing off mixing the album.

Mark didn't want to be recognisable in the photo so I lit his face out concentrating on his guitar and, with his boots up on the mixing desk. I only took about 6 10x8 Polaroids on my wooden Gandolfi view camera. Looking at the faint latent images must have been a huge leap of faith for Mark Knopfler, as it was almost impossible to see any image at all. After quietly looking at the Polaroids for a while, he selected one and the shoot was over.

I then had the rather unnerving job of taking the fragile Polaroid back to the studio and copying it. I had done quite a few Solaroids by this time, so the elements of risk had been reduced dramatically by practise, but the Solaroid technique was very fluid and unpredictable, and the photo was unrepeatable. There's nothing like a bit of pressure to help you know you're still alive. I show the original here for the first time.

Dire Straits **On Every Street**



*“I never knew
what I was doing
until I was done.”*

Man Ray

Paul E Williams Photo Art Gallery : paulewilliams.com

Designed and written by Paul E Williams

©2022 All Rights Reserved



© Paul E Williams 2022 all rights reserved

pixelpigs.com