



Installation detail - (Artsway (main gallery space, the abandoned laboratory))



Installation detail - (Artsway view into third space, anti-gravity office)

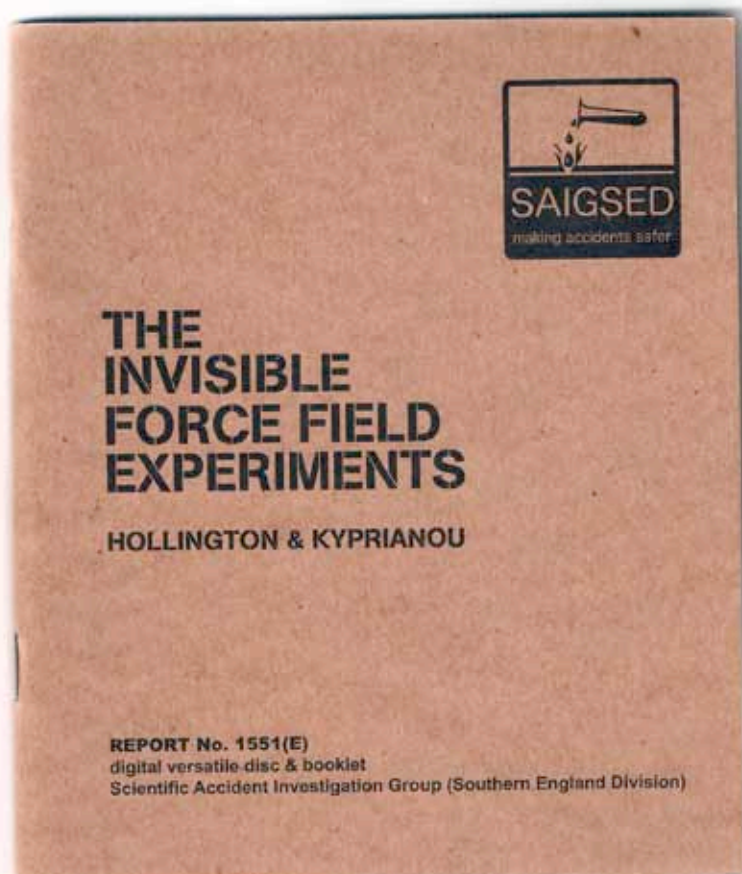


Video still - levitation experiment



Installation detail - cctv console





DVD booklet, 14 pages / 40 minutes

"It is a conventional science fiction novel, but conventional in theme and (the important part) highly unconventional and interesting in form.

The Invisible Force Field Experiments is not a narrative, but the pieces from which a narrative is constructed, which allows us to build up our own interpretation of it...The IFFE installation demands that the reader plays a part in constructing the narrative. We are shown evidence and clues, both textual and visual. Is this an installation, with artists pretending to be scientists? Is it a dramatisation? Is it a deconstructed (to be constructed) novel?"

- Andy Sawyer, J Curator of the John Wyndham archive  
John Moores University, Liverpool



Video still, roadblock, New Forest



DVD interface



Installation view (main gallery)

The exhibition presents objects, photographs and films from the Farnborough Air Sciences Trust archives, almost in the style of a small museum but deliciously twisting the idea of the museum and the dry presentation of carefully-selected facts, transforming it into a human tale with its foibles, contradictions and questionable truths.

The objects - missiles, pressure suits, crash helmets, aviation paraphernalia - are appealing, but it's the stories that the artists unfold through photographs and texts along the gallery walls that held my complete attention.

- Nicola Triscott, *Director Arts Catalyst*





Installation detail



From Germany to the RAE to US

A vast collection of documents, equipment and scientists from Germany ended up in Farnborough both during and after the Second World War. One such item, a large photo of Farnborough, was taken by German aerial reconnaissance in 1940 and it made its way here sometime after that.

We were told that they had another aerial photo of Farnborough given to them by Russia, whose aerial reconnaissance had taken during the Cold War. Of course we immediately thought they'd both be great to have in this show, but unfortunately for us they couldn't find it.

Another thought quickly sprung to mind. Have the United States ever sent one that they took?

Not bloody likely. You only get to exchange things with people you've been at war with. We filed the German photo away in the things to borrow drawer, but when we returned to bring it to the show it too seems to have gone missing.





*M'Dept. Royal Aircraft Establishment, Farnborough Nov. 1918*



Installation details - (Comet investigation, M department workforce, Prospero satellite launch, Woomera)





'BANG' shopfront



'BANG' A1 poster

Entitled 'The Nightwatchman', this series of rooms examines what the heart of London might be like if a nuclear power facility was installed there. It's not an especially reassuring vision for the future - past the dedicated pro-nuclear showroom lurk telling signs of abandonment and darkness. Why has the nightwatchman left his post - and what's with those Geiger Counter readings?

- Dominic Cavendish, *The Telegraph*



Installation detail (the nightwatchman's hut)



Installation detail (security area)

“We then enter an abandoned warehouse where everything is just a set up, from the sign that warns of a slippery floor to a pictogram that defines a radioactive zone and from the night watchman’s abandoned office to the alarm signal that hums in sync with the clicks of a Geiger counter; from the flashes of white light under the glass tiled floor that illuminate what could be a fallen body. The ambiance is oppressive and people feel slightly hysterical.”

- Ben Moulon, *Media Art in London*





Which objects from our recent bonfire of the economic vanities will seem so strange in 2034 that they would become collectable?

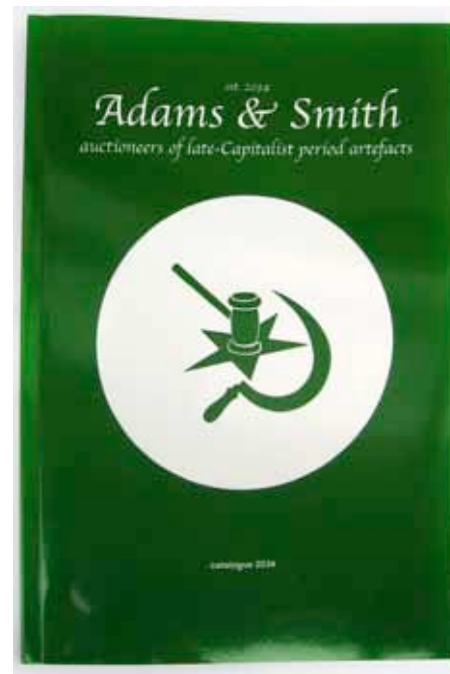
The year is 2034.

The era of free market capitalism and neo liberalism is well and truly over, and a new world order has taken its place.

To celebrate, Adams & Smith proudly offer 13 lots of genuine, once ubiquitous late capitalist artefacts taken from the Hollington & Kyprianou estate.

Each lot reveals a curious aspect of that bygone age, shedding light on the odd and dangerously contradictory practices of the time. With provenance certified by Tamasin Cave of SpinWatch, each lot unearths the unsavoury history connecting government, big business and the lobbying industry.

The artwork took the form of an an exhibition, a catalogue and culminated in an auction.



“The auction of late-Capitalist artefacts was absolutely hilarious and somehow completely dodgy while being brilliant (ie a fantastically complex event).” - *Jane Trowell, Platform*



## Lot 12

### Banking counter pen and holder

Date: 2006

2008, 2013, 2019, 2021. Dates that every school child knows. The first three, huge tremors within the capitalist financial industry, the latter its final glorious collapse.

The system was definitely terminally ill before its eventual enforced demise, but it was by direct action that it was put out of its own, and our, misery. And what a misery.

Adams & Smith are delighted to offer this well-preserved 21st century bank pen and holder, a slightly comical device that was nonetheless widely used for many years.

It would be found on the 'public' counter within high street banks, enabling the 'customers' to fill out forms and provide a signature as a form of security.

What is most telling is that the base was fixed to the counter and the pen (joined by a chain) was fixed to the base, meaning that no customer could 'steal' the pen.

In its own way this lets us in on the very thought processes of this 'banking' industry. The customers actually trusted the banks to *look after* their money, - sometimes all the money they had.

And the bank? The bank didn't even trust the customer with a cheap plastic pen.



Lot 12, exhibition board and installation detail