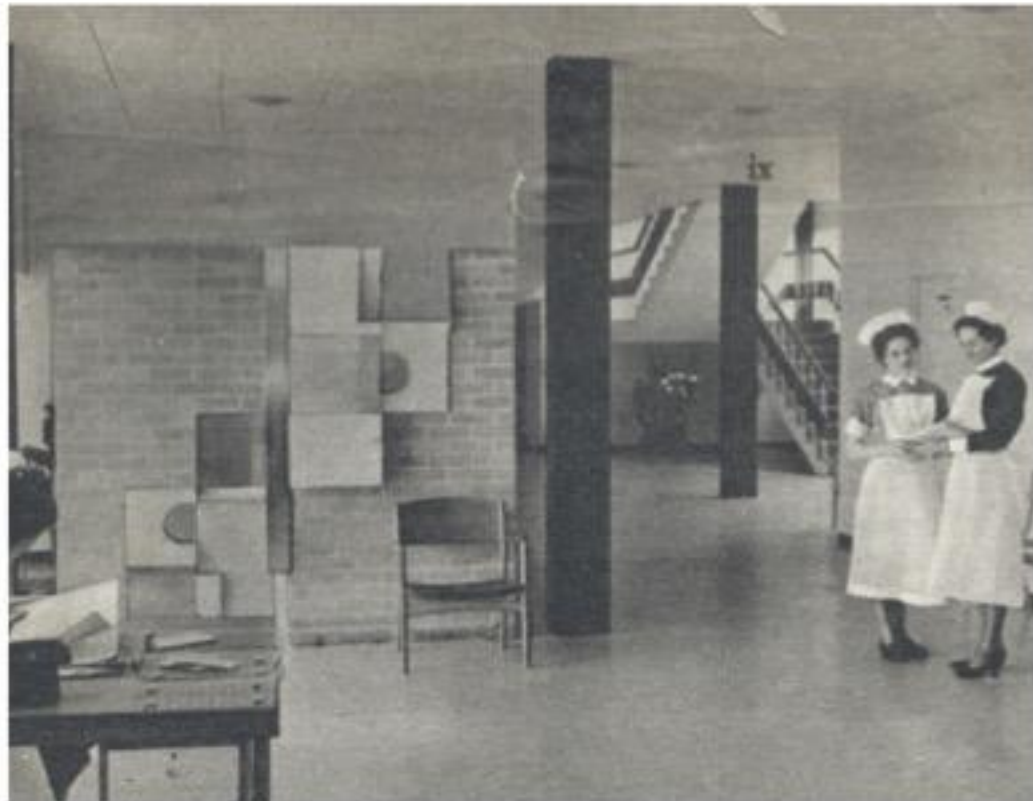


Historical Artefacts, Time Machines & the Strange Objects of Science Fiction

Sam Gathercole

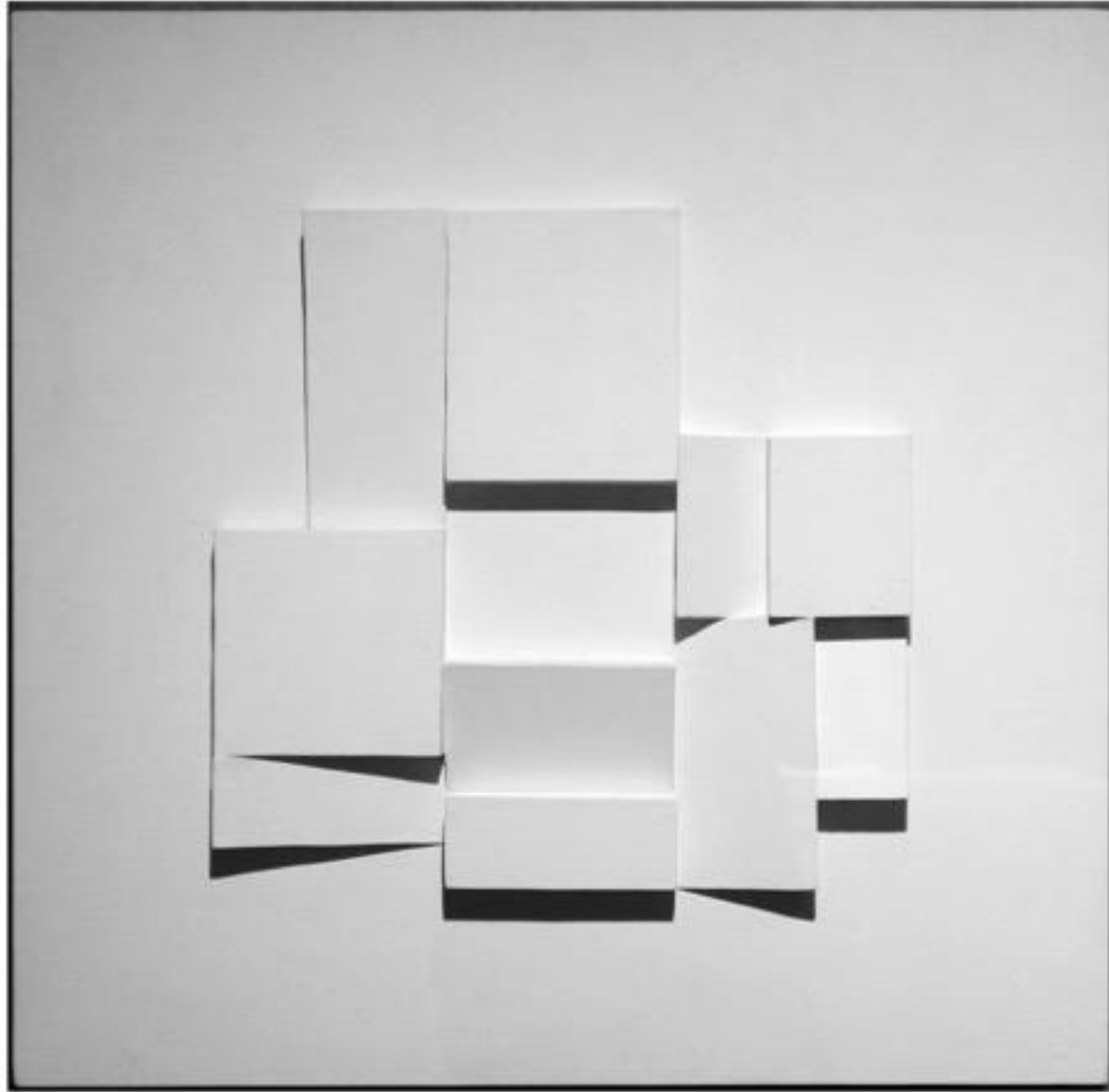


Mary Martin, *Waterfall*, 1957, Musgrave Park Hospital, Belfast

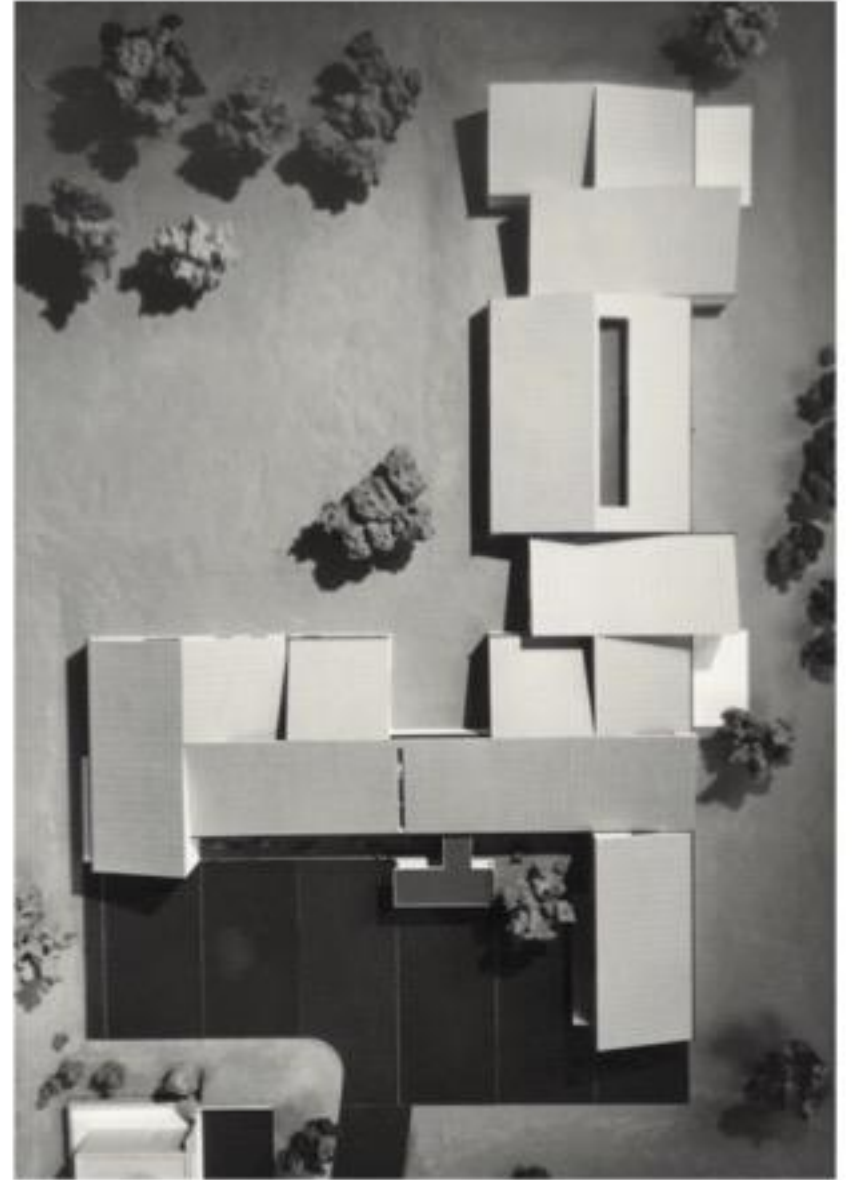
Richard Llewelyn Davies & John Weeks (architects) Nuffield House
Musgrave Park Hospital, Belfast (designed in 1953, built in 1957)







Mary Martin, *Spiral Movement*, 1954
painted wood, 61 x 61 x 7.5 cm

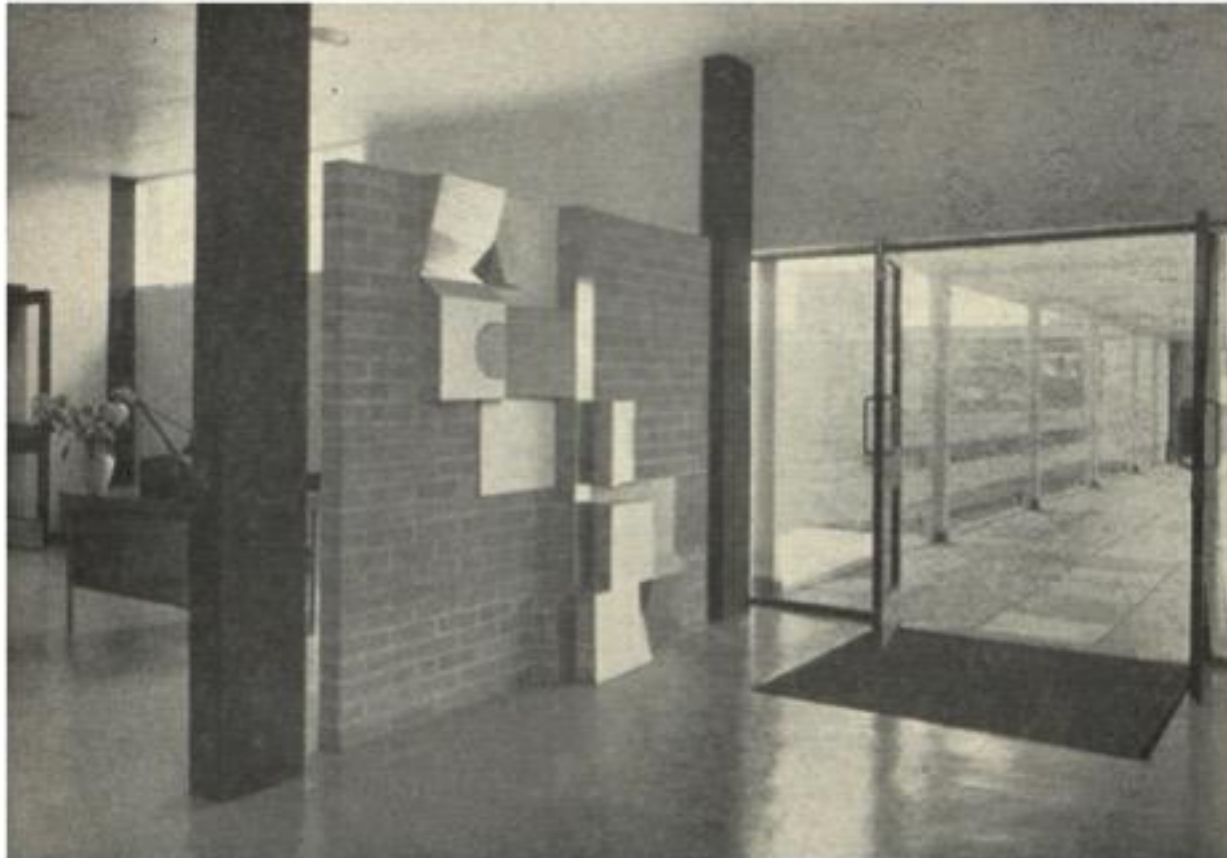


Richard Llewelyn Davies & John Weeks,
model for Corby Maternity Hospital, c.1957

“There was a wall.”

“Like all walls it was ambiguous, two-faced.”

Ursula K. Le Guin, *The Dispossessed*, 1974



Mary Martin, *Waterfall*, 1957, brick, stainless steel, white painted plaster, 203 × 209 × 34 cm
Nuffield House, Musgrave Park Hospital, Belfast. Photograph from *Architects' Journal*, April 1959

“There was a wall.”

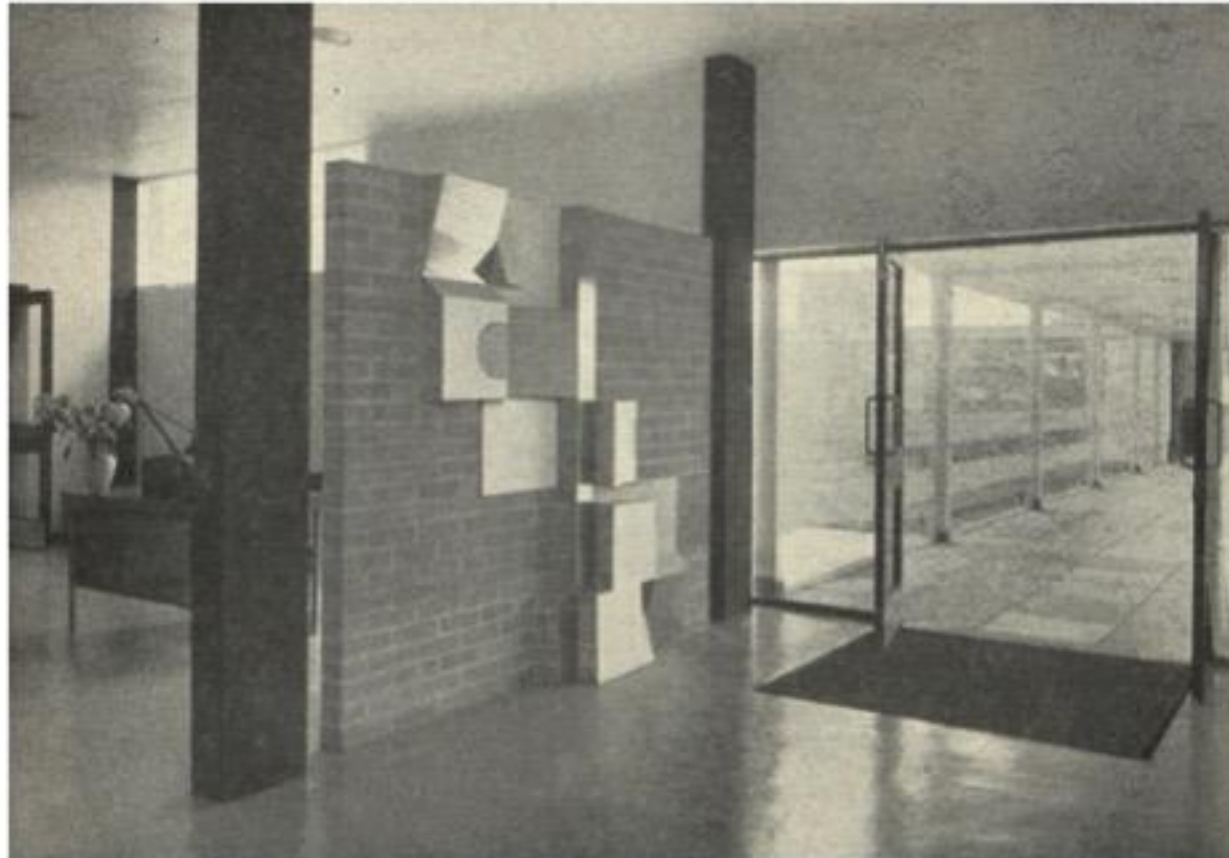
“Like all walls it was ambiguous, two-faced.”

Ursula K. Le Guin, *The Dispossessed*, 1974

“earthbound”

“grave”

“utilitarian”

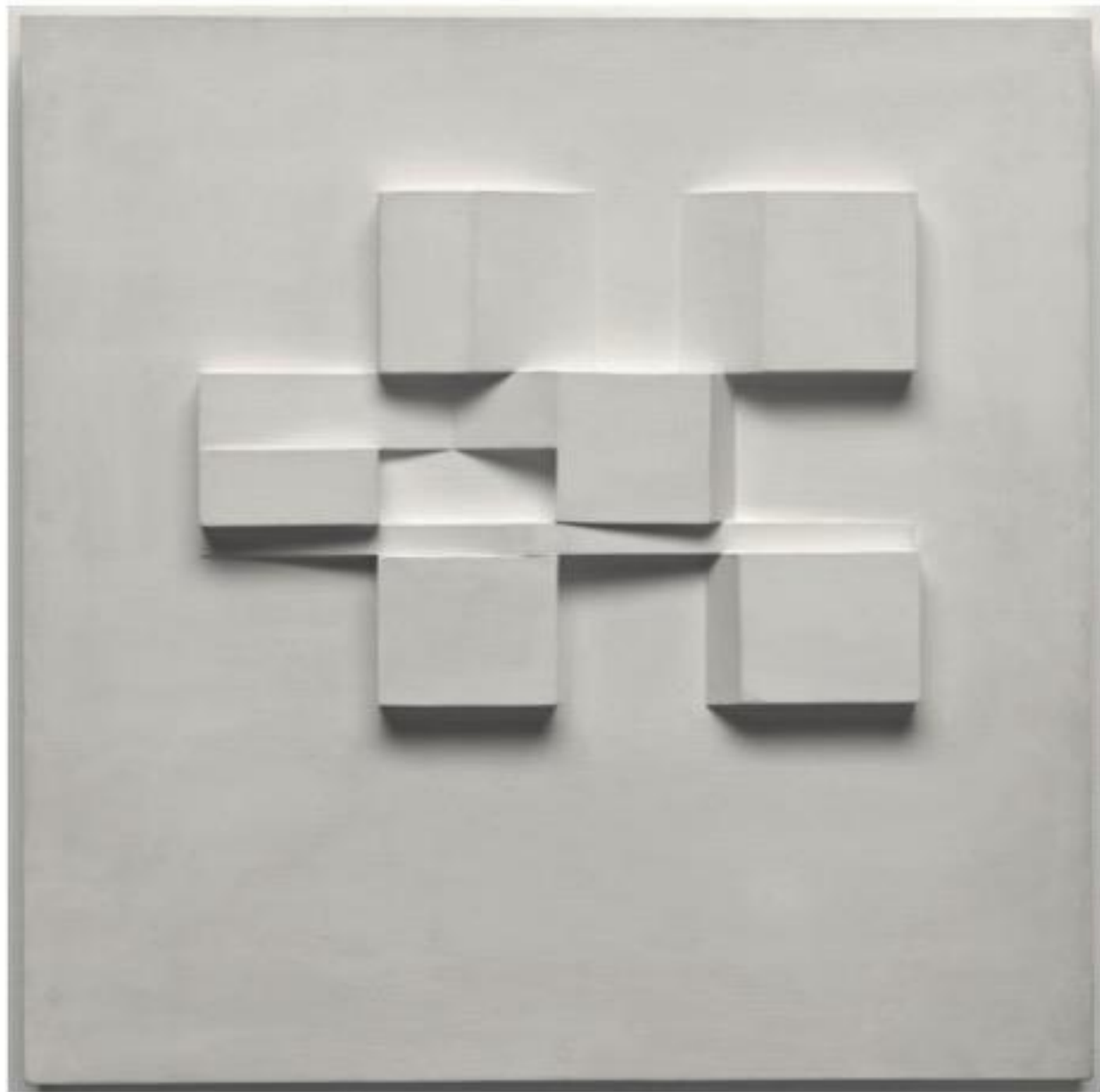


“celestial”

“light”

“pure”

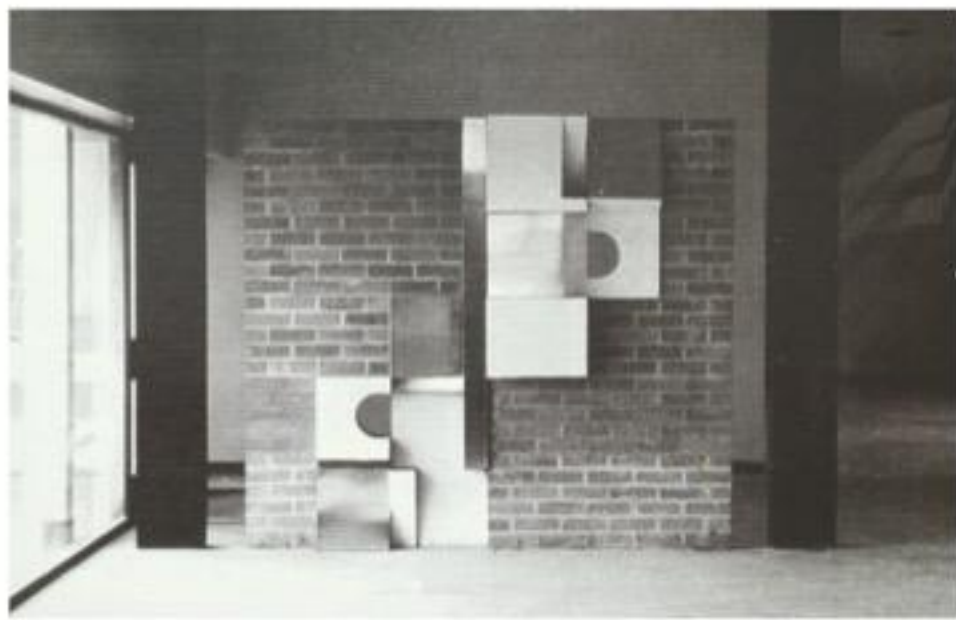
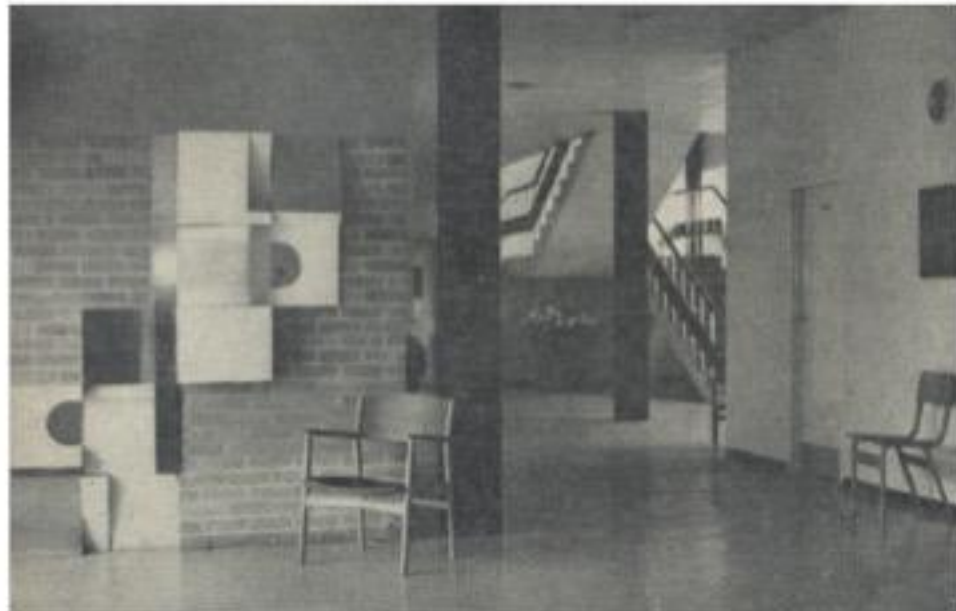
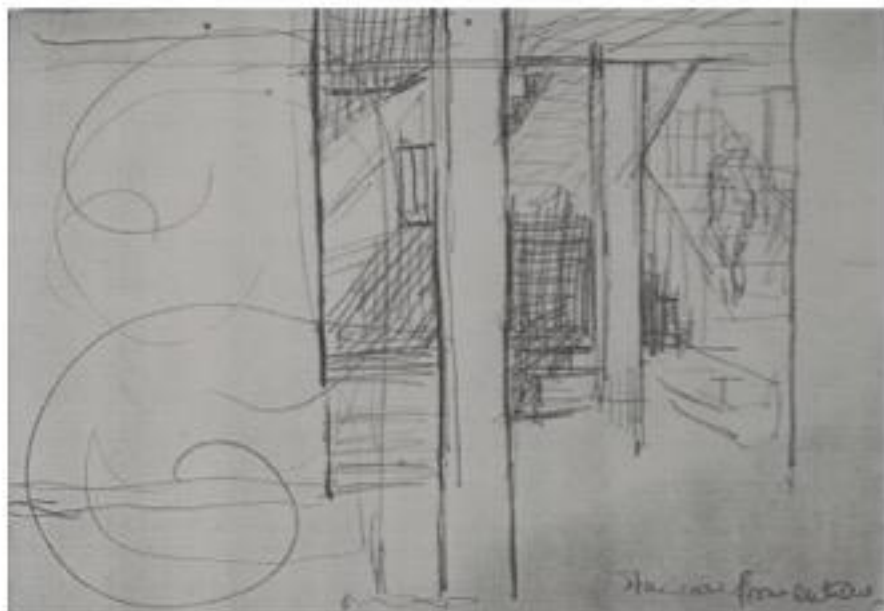
Mary Martin, *Waterfall*, 1957, brick, stainless steel, white painted plaster, 203 × 209 × 34 cm
Nuffield House, Musgrave Park Hospital, Belfast. Photograph from *Architects' Journal*, April 1959



Mary Martin, *Expanding Form*, 1954
painted wood, 91 x 91 x 12 cm



Mary Martin, montage made for the *Artist versus Machine* exhibition, London, 1954
(incorporating *Climbing Form*, 1953)



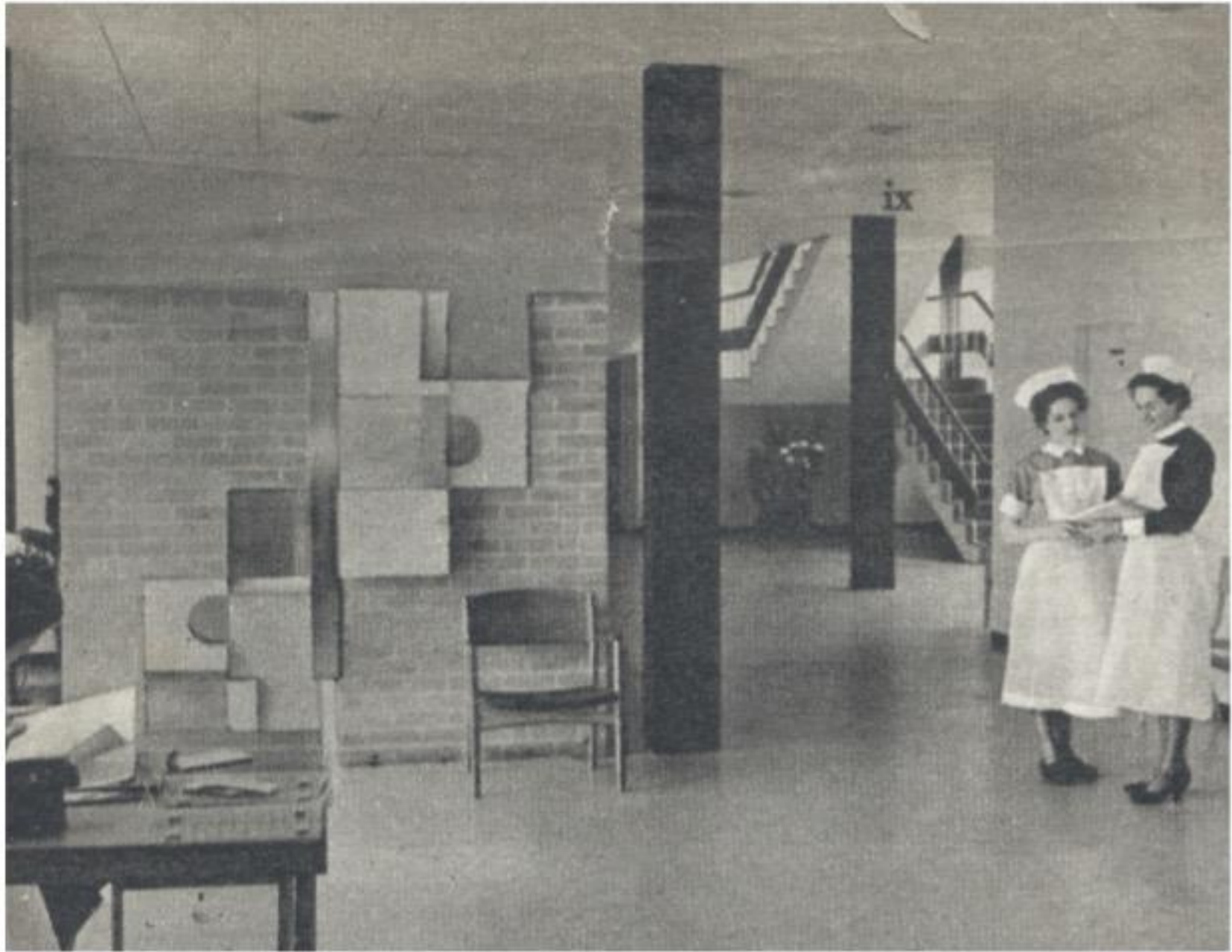


Image from *Nursing Mirror*, November 1958

“One of the constants of Science Fiction is to confront us with challenging objects. The story is then about man’s attempts to solve a problem posed by the hostile, or merely enigmatic, artefact.”

Lawrence Alloway, ‘Science Fiction and Artifacts’, 1968



Still from *2001: A Space Odyssey*
(dir. Stanley Kubrick, 1968)

Who makes the machine age art, the fine artists or the popular artists, the constructivists or the mass illustrators and designers?



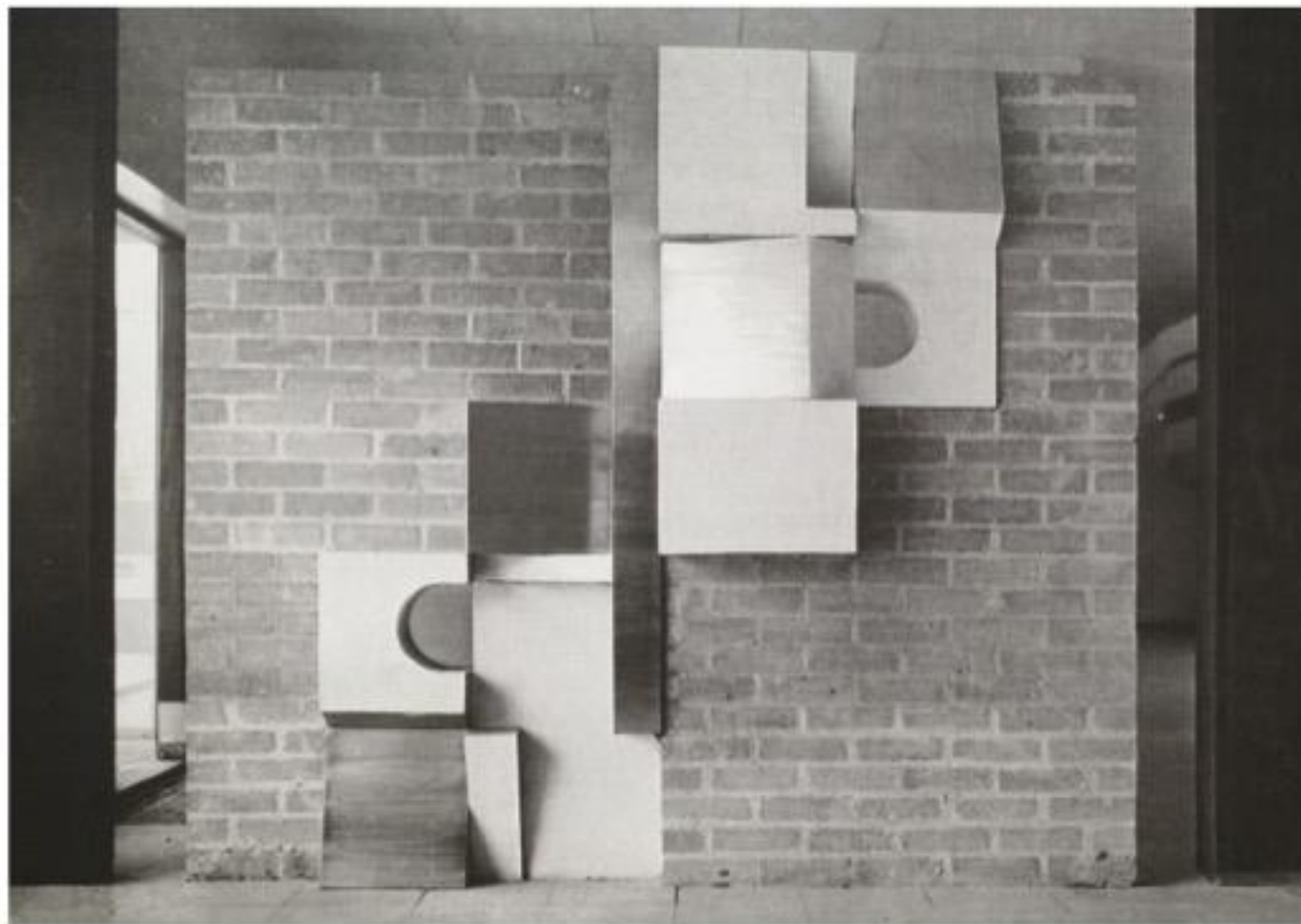
Section 2 of *This is Tomorrow*
(Richard Hamilton, John McHale & John Voelcker)
Whitechapel Art Gallery, London, 1956



Section 9 of *This is Tomorrow*
(Kenneth Martin, Mary Martin & John Weeks)
Whitechapel Art Gallery, London, 1956



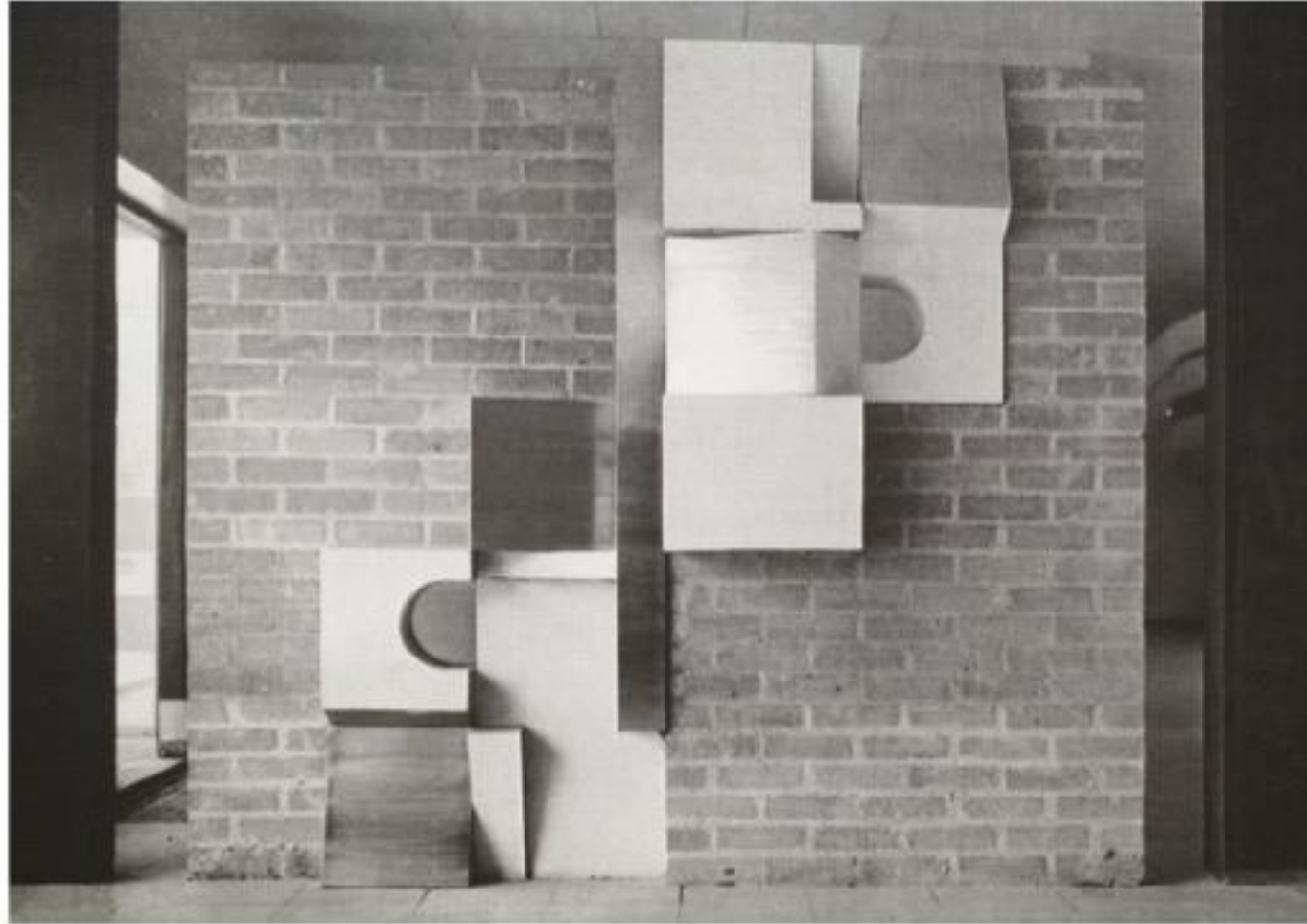
Robby the Robot at the opening of *This is Tomorrow*
Whitechapel Art Gallery, London, 1956



Mary Martin, *Waterfall*, 1957, Musgrave Park Hospital, Belfast

Science fiction ... “a vision of the world made otherwise and the possibilities that might flow from such a change”

Sherryl Vint, *Science Fiction*, 2021



Mary Martin, *Waterfall*, 1957, Musgrave Park Hospital, Belfast

“the excitements of constructivism”

“the excitements of constructivism”

“monumental”



Vladimir Tatlin, *Monument to the Third International*, 1920

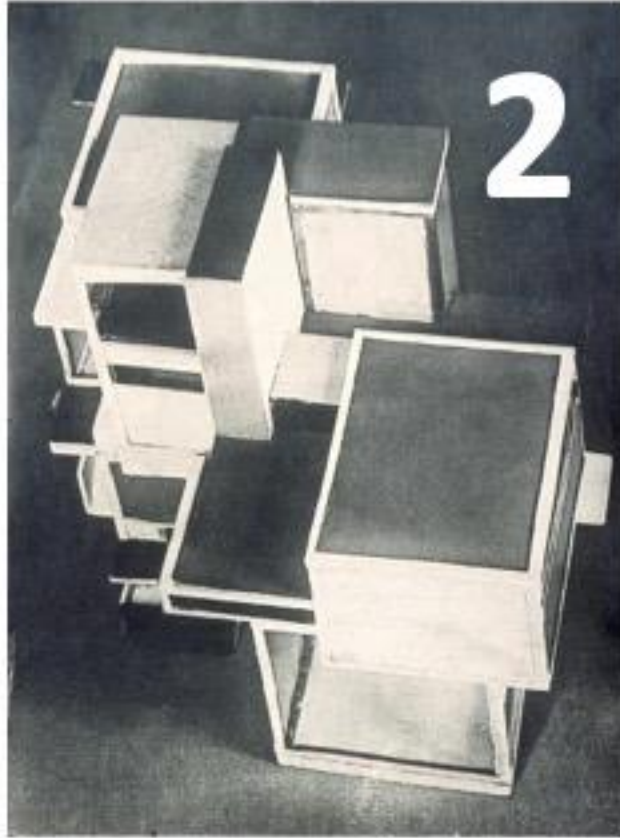
“the excitements of constructivism”

“monumental”



Vladimir Tatlin, *Monument to the Third International*, 1920

“architectural”



Theo van Doesburg & Cornelis van Eesteren, *Model Maison Particulière*, 1923

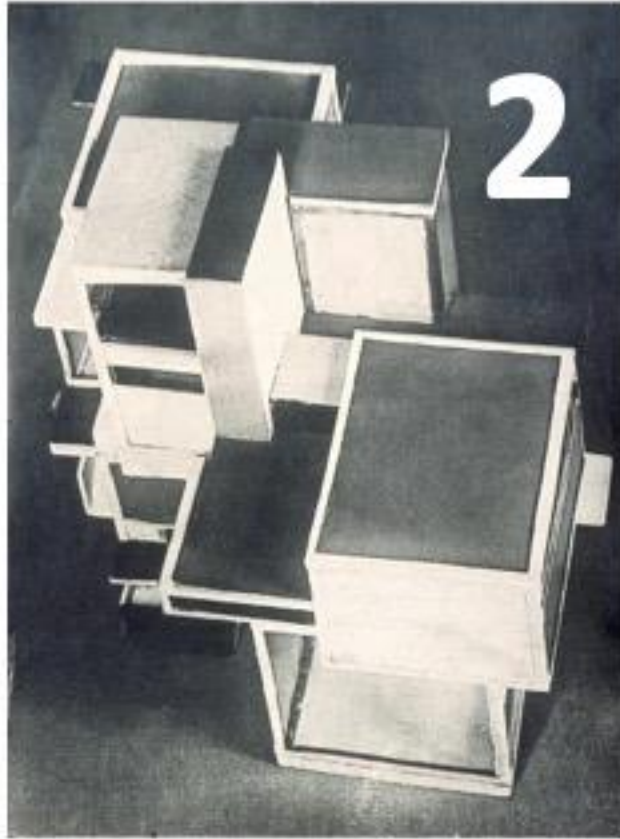
“the excitements of constructivism”

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Vladimir Tatlin, *Monument to the Third International*, 1920

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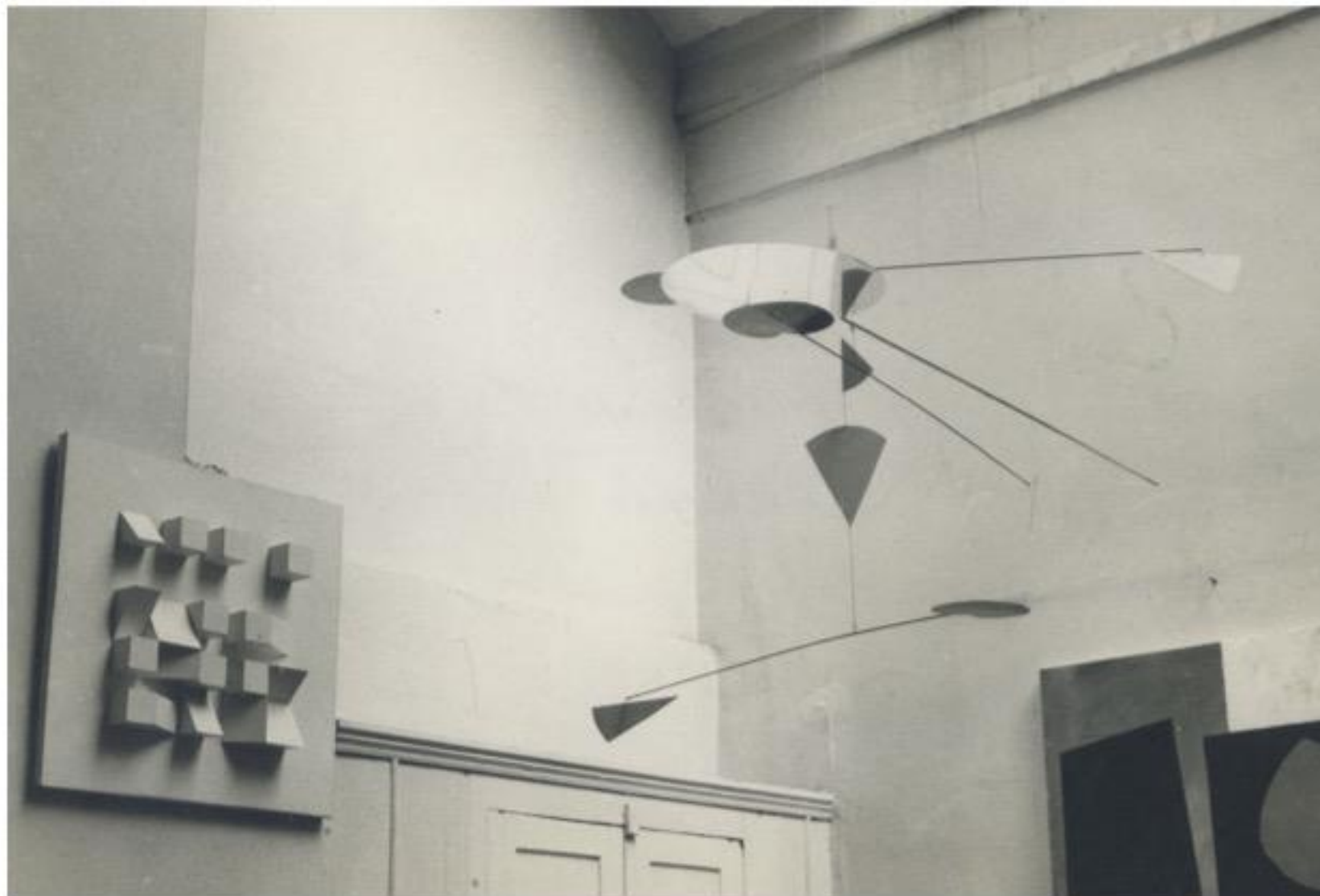


Theo van Doesburg & Cornelis van Eesteren, *Model Maison Particulière*, 1923

“image quality”



Mary Martin, *Waterfall*, 1957



“image quality”

3

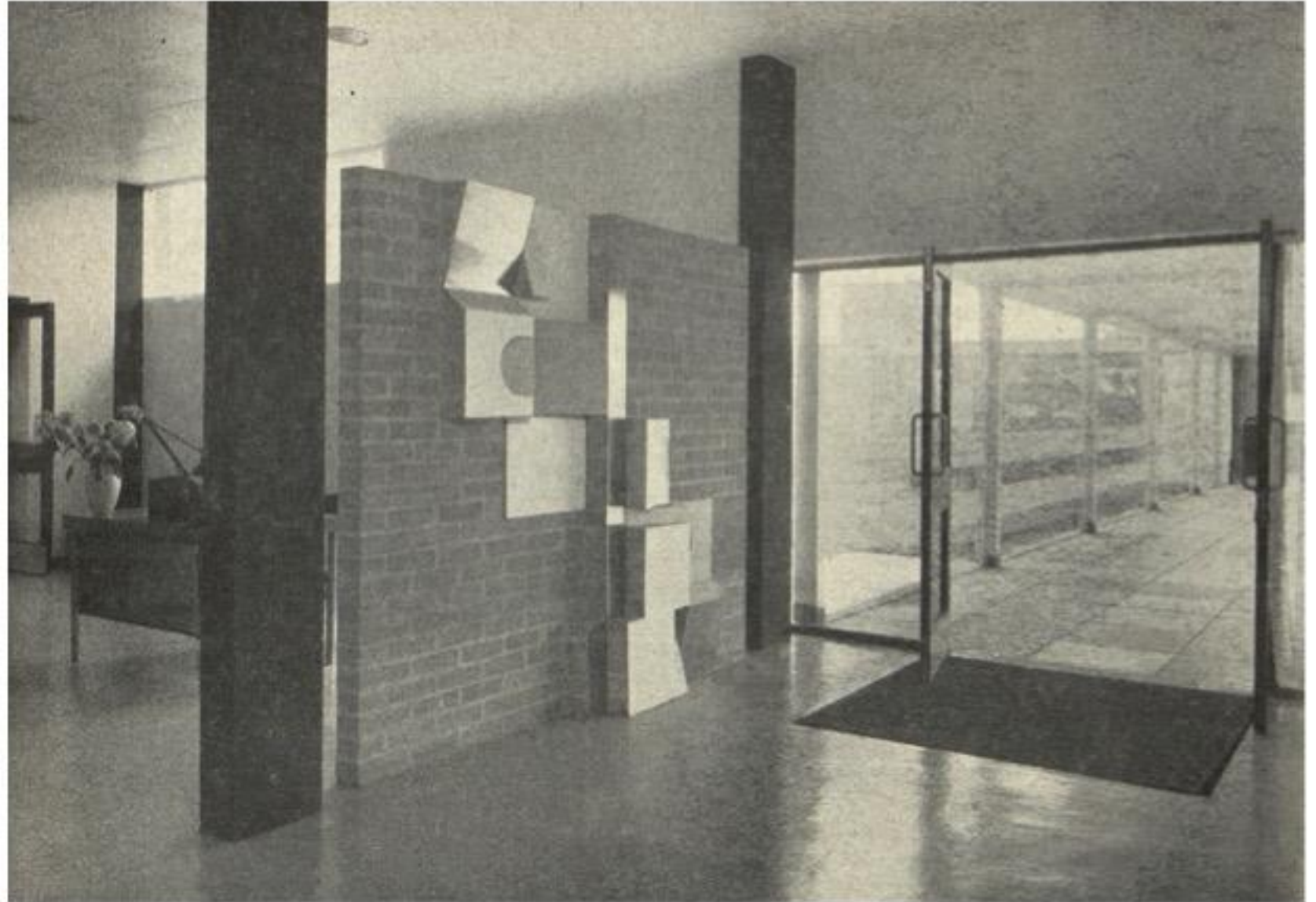
“expressive form”

“expressive unit”

View of group exhibition at Adrian Heath's studio on Fitzroy Street, London, May 1953. Including Mary Martin's *White Relief*, 1952 (left) and Kenneth Martin's *Mobile Reflector, Red, Orange and White*, 1953 (right)

novum

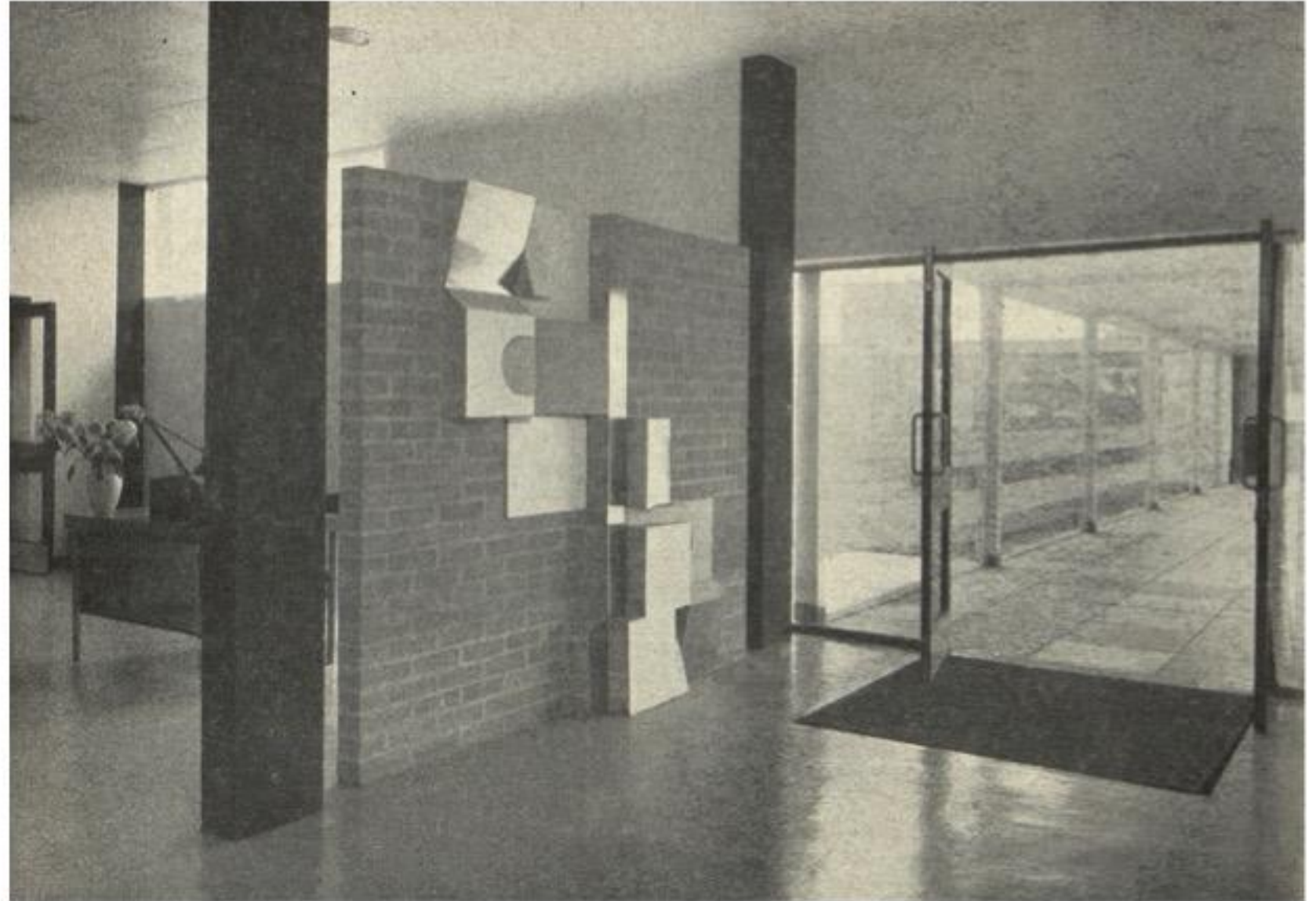
“... a *catalyser*
transforming the
author’s environment
to a new locus”



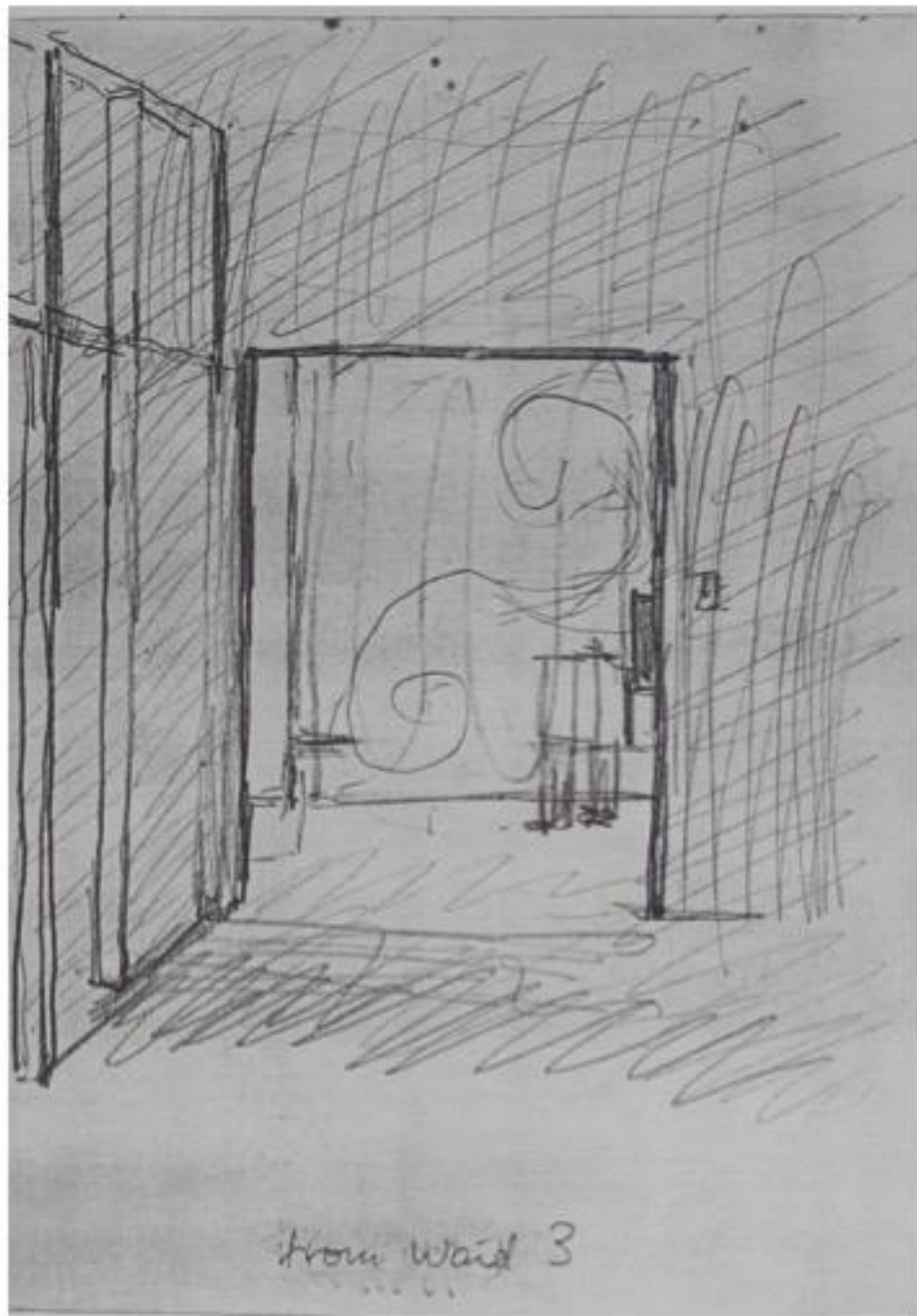
Mary Martin, *Waterfall*, 1957, brick, stainless steel, white painted plaster, 203 × 209 × 34 cm
Nuffield House, Musgrave Park Hospital, Belfast. Photograph from *Architects' Journal*, April 1959

novum

***cognitive
estrangement***



Mary Martin, *Waterfall*, 1957, brick, stainless steel, white painted plaster, 203 × 209 × 34 cm
Nuffield House, Musgrave Park Hospital, Belfast. Photograph from *Architects' Journal*, April 1959









Mary Martin, *Waterfall*, 1957

(as photographed in the 1990s in the grounds of Musgrave Park Hospital, Belfast)

“Science fiction is
about imagining
how the world
might be otherwise”

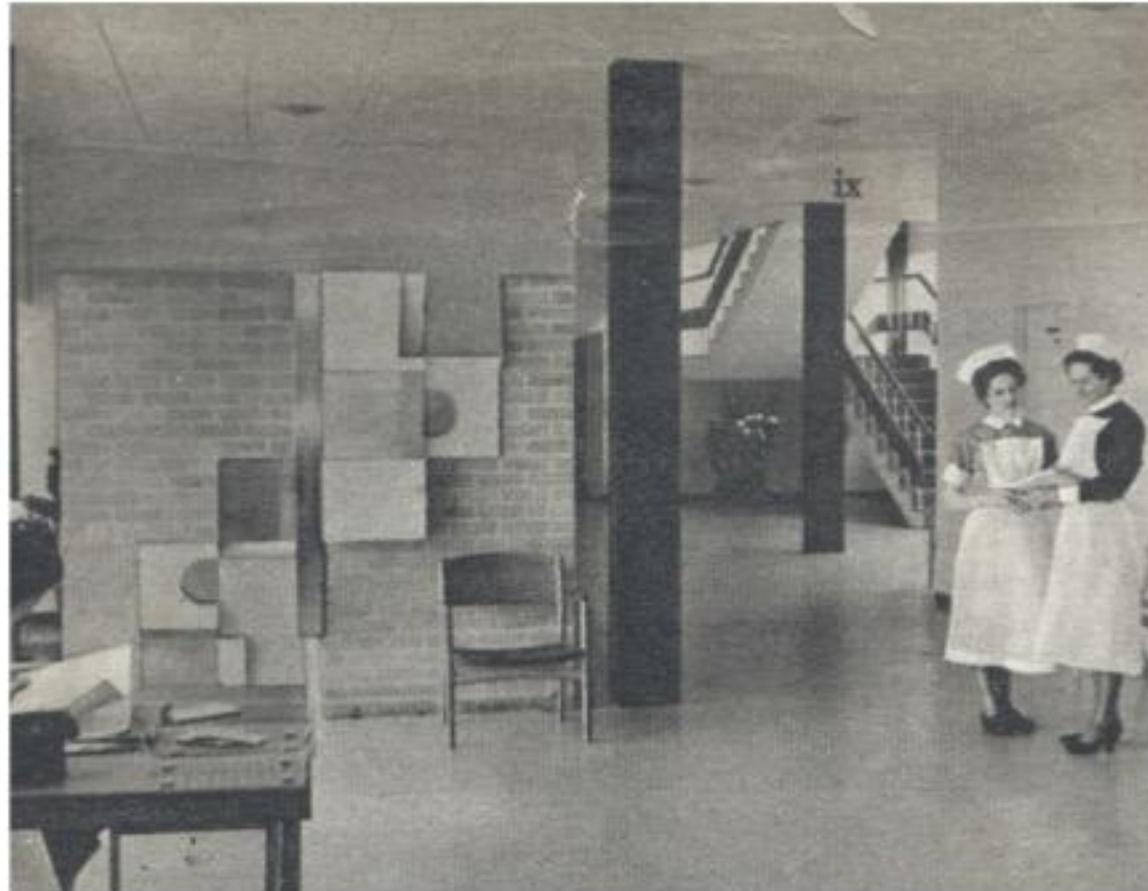
Sherryl Vint, *Science Fiction*, 2021

Mary Martin, *Waterfall*, 1957

(as photographed in the 1990s in the grounds of Musgrave Park Hospital, Belfast)



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Mary Martin, *Waterfall*, 1957, Musgrave Park Hospital, Belfast