

EXHIBITION

travelling companions

ART AT THE ALISON RICHARD BUILDING
UNIVERSITY OF CAMBRIDGE
7 WEST ROAD, CAMBRIDGE CB3 9DT
arbart.crassh.cam.ac.uk

2 MARCH TO 10 APRIL 2020
(CLOSED DURING LOCKDOWN
2021 REOPENING TO BE CONFIRMED)

PRIVATE VIEW
THURSDAY 5 MARCH 6.00 TO 8.00PM

OPENING HOURS
MONDAY TO FRIDAY 9AM TO 7.00PM
(CLOSED WEEKENDS)

ADMISSION FREE

ARTISTS
Fay Ballard + Judy Goldhill

CURATOR
Ro Spankie

This exhibition has been conceived by curator and academic, Ro Spankie, in collaboration with two artists: Fay Ballard and Judy Goldhill. Fay makes drawings, and Judy photographs, films and creates artists' books. Both artists have been investigating memory, home, spirit of place, and the role of evocative objects in people's lives.

In her book *Evocative Objects, Things we think with*, Professor Sherry Turkle, a psychologist at MIT, suggests that objects act as emotional and intellectual companions that anchor memory, sustain relationships, and provoke new ideas. She writes: 'We find it familiar to consider objects as useful or aesthetic, as necessities or vain indulgences. We are on less familiar ground when we consider objects as companions to our emotional lives or as provocations to thought!'

The exhibition explores these ideas contrasting the work of the two artists. Fay's mother died on a family holiday in Spain, when she was seven years old. The work exhibited is a series of pencil drawings of objects belonging to her family that she found when clearing her father's house 40 years later. Each object told a story and brought memories flooding back.

In contrast, Judy photographs the night sky, together with the massive observatories and telescopes that allow us to look beyond this world. The skies offer sites of wonder – and a sense of far away, but also a familiarity of home. Traditionally constellations of stars have acted as navigational tools, guiding travellers and giving direction, acting as a different sort of travelling companion to Fay's domestic objects.

From a souvenir fan charged with significance, to a star guiding you across the globe, the exhibition contrasts two scales, the personal and the collective, exploring how familiar objects act as travelling companions, both in the present and as remembered (internalised) objects, their function and the stories they tell changing over the course of a lifetime.

Alongside the exhibition fellow travellers have been invited to describe their travelling companions in image and text. Released in digital format these can be viewed at <https://www.crassh.cam.ac.uk/> Ranging from representations of self, of home, of someone loved, to more practical things that the individual can't travel without, these objects both expand on ideas in the exhibition and form a reminder that none of us travels empty handed. <https://vimeo.com/400251419>



ABOUT THE ARTISTS + CURATOR

DRINK AT THE WELL OF YOUR IMAGINATION
35X25CM
©FB



"Drink at The well of your imagination"

Judy Goldhill

Judy is a photographer, maker of films and artist's books and artist in residence at the Physics and Astronomy Department, University College London. Recent exhibition 'Breathe' Freud Museum London 2018, and Raki'a screened at the Venice Biennale as part of the Alive in The Universe project, 2019.

www.judygoldhill.com

Fay Ballard

Fay makes drawings, recent exhibitions 'Breathe' Freud Museum London and 'Transylvanian Florilegium', National Gallery, Bucharest, Romania. Visiting artist Hammersmith Hospital 2017 & 2018, she sits on the Arts & Health Committee, Imperial Health Charity for NHS.

www.fayballard.com

Ro Spankie

CURATOR OF TRAVELLING COMPANIONS

Ro is a designer, teacher and researcher. She is Assistant Head of the School of Architecture + Cities at the University of Westminster. Ro is author of 'An Anecdotal Guide to Sigmund Freud's Desk' (Freud Museum London).

RELATED EVENTS

What or Who is Your Travelling Companion?

SEMINAR

3.00 – 5.00pm Saturday 7 March 2020

www.crassh.cam.ac.uk/events/28826

Art at the Alison Richard Building, University of Cambridge
CRASSH

Part of Cambridge Science Festival 2020

Science meets humanities in this seminar exploring the notion of 'travelling companions' Held in conjunction with the exhibition *Travelling Companions* in the ARB gallery space, this seminar invites you to join an interdisciplinary panel to discuss how familiar objects can act as emotional and intellectual travelling companions, both in actual time and as remembered (internalised) objects, their function and the stories they tell changing over the course of a lifetime. From a personal belonging charged with significance to a star guiding you across the globe, join us to investigate this theme.

SPEAKERS COMPRISE

Dr Ro Spankie: CURATOR
Travelling Companions
Judy Goldhill: ARTIST
Travelling Companions
Fay Ballard: ARTIST
Travelling Companions

INVITED SEMINAR SPEAKERS

Sarah Pickman:

BA Anthropology, University of Chicago and MA Decorative Arts, Design History, and Material Culture, Bard Graduate Center, USA. Sarah is currently researching material culture of exploration and travel based at Yale University.

Revd Dr Ayla Lepine: Chaplain, King's College Cambridge. Former Assistant Curate, Hampstead

Robert Hewison

Robert Hewison is a writer and arts journalist. He has made a special study of John Ruskin, and published widely in the field of post-war British culture. He wrote on theatre and the arts for Sunday Times for 35 years, and has held chairs at Lancaster, City University London, and Oxford, where he was Slade Professor in 2000.

Revd Dr Ayla Lepine:

Ahmanson Fellow in Art and Religion, National Gallery. Former Chaplain, King's College Cambridge, Assistant Curate Hampstead Parish Church London, former lecturer art history and architectural history (Courtauld Institute of Art and Nottingham University). Ayla trained for priesthood at Westcott House Cambridge, ordained 2019.

Dr Ana Araujo:

Architect, teacher and researcher at the Architectural Association, she completed her PhD at UCL in 2009 and is interested in the relationship between architecture and psychoanalysis. Ana has completed a book on a book on the American designer Florence Knoll.

Stephen M. Pompea:

Stephen Pompea, an astronomer at NSF's NOIRLab, the National Science Foundation's National Optical Infrared Laboratory and Leiden Observatory.

Benjamin Weil:

PhD candidate researching blood donor activism surrounding the exclusion of men who have sex with men (MSM) from blood donation at University College London. Interests include; Science and Technology Studies; Queer Studies; Queer Science and Technology Studies; HIV/AIDS; Risk; Sex and Porn Studies; Citizenship Studies; Affect/Emotions; Social Movements.

TRANSIT OF MERCURY ©JG



OBJECT OF THE WEEK

Every week during the run of the exhibition, Art at the ARB is posting on its website a running series of contributions from individuals who write about their 'travelling companion through life.' Read these www.crassh.cam.ac.uk

We are very grateful to the following for their compelling contributions:

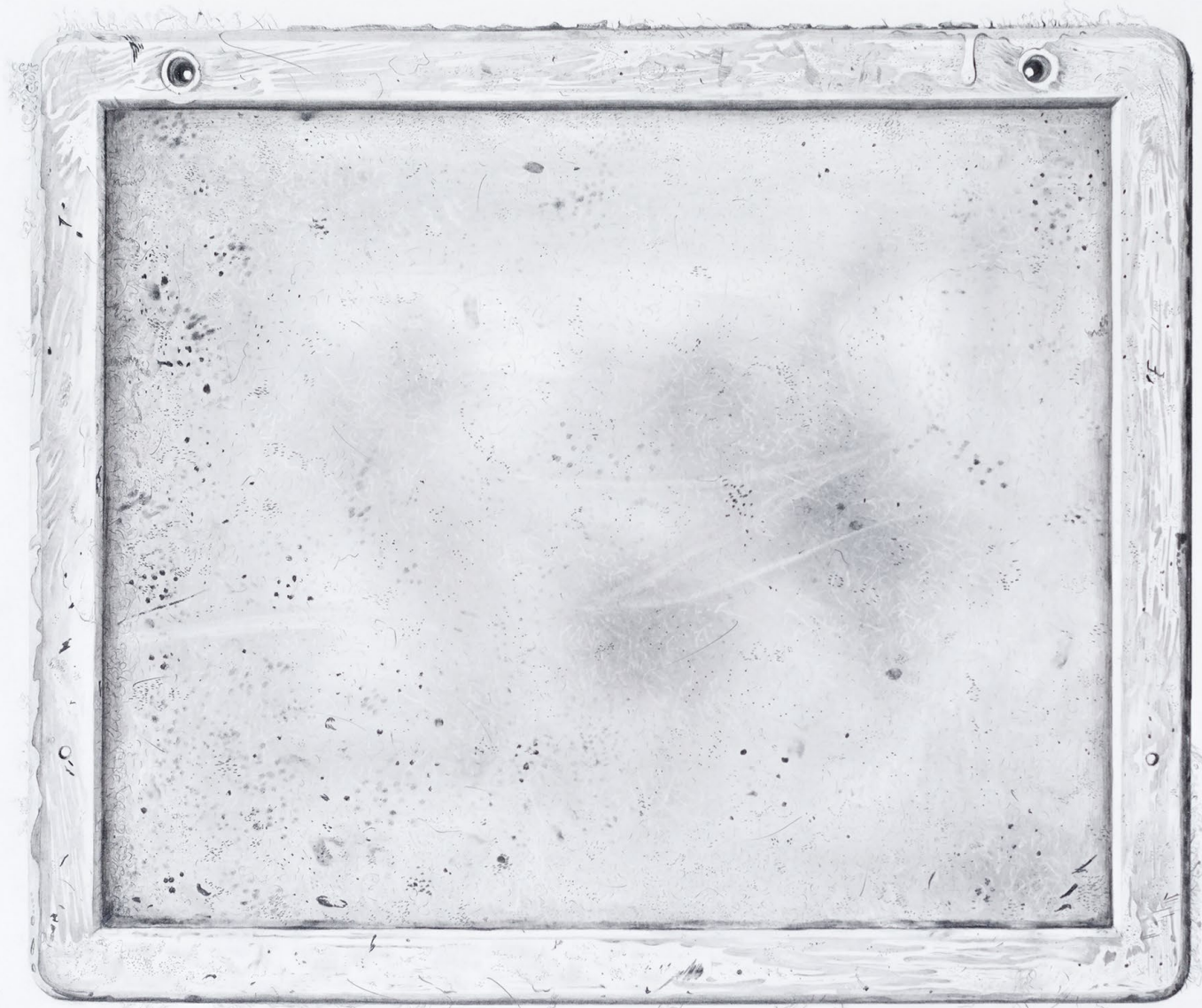
EHSAN AMERTOUSI
DR ANA ARAUJO
FAY BALLARD
HELEN DAVID
MARK GERALD
JUDY GOLDHILL
ROBERT HEWISON
NURRI KIM
FEDJA KLIKOVAC
OFER LAHAV
PROFESSOR ROGER L KNEEBONE
ANNIE LENNOX
REV DR AYLA LEPINE
DAVID ALAN MELLOR
CHARLOTTE MENDELSON
TANCREDE NEWBURY
RABBI THE BARONESS JULIA NEUBERGER
VIRGINIA NICHOLSON
WILLIAM NICHOLSON
HIRANYA PEREIS
STEPHEN POMPEA
SARAH PICKMAN
NARESH RAMCHANDANI
DR PAUL RENNIE
JANCIS ROBERTSON
HOFESH SCHECTER
IAIN SINCLAIR
DR RO SPANKIE
DR ALICE STRICKLAND
PROFESSOR SHERRY TURKLE
JUDITH WEIK
BENJAMIN WEIL
SARA WHEELER
SOLMAZ ZEIDI

ARTISTS TALK AND TOUR

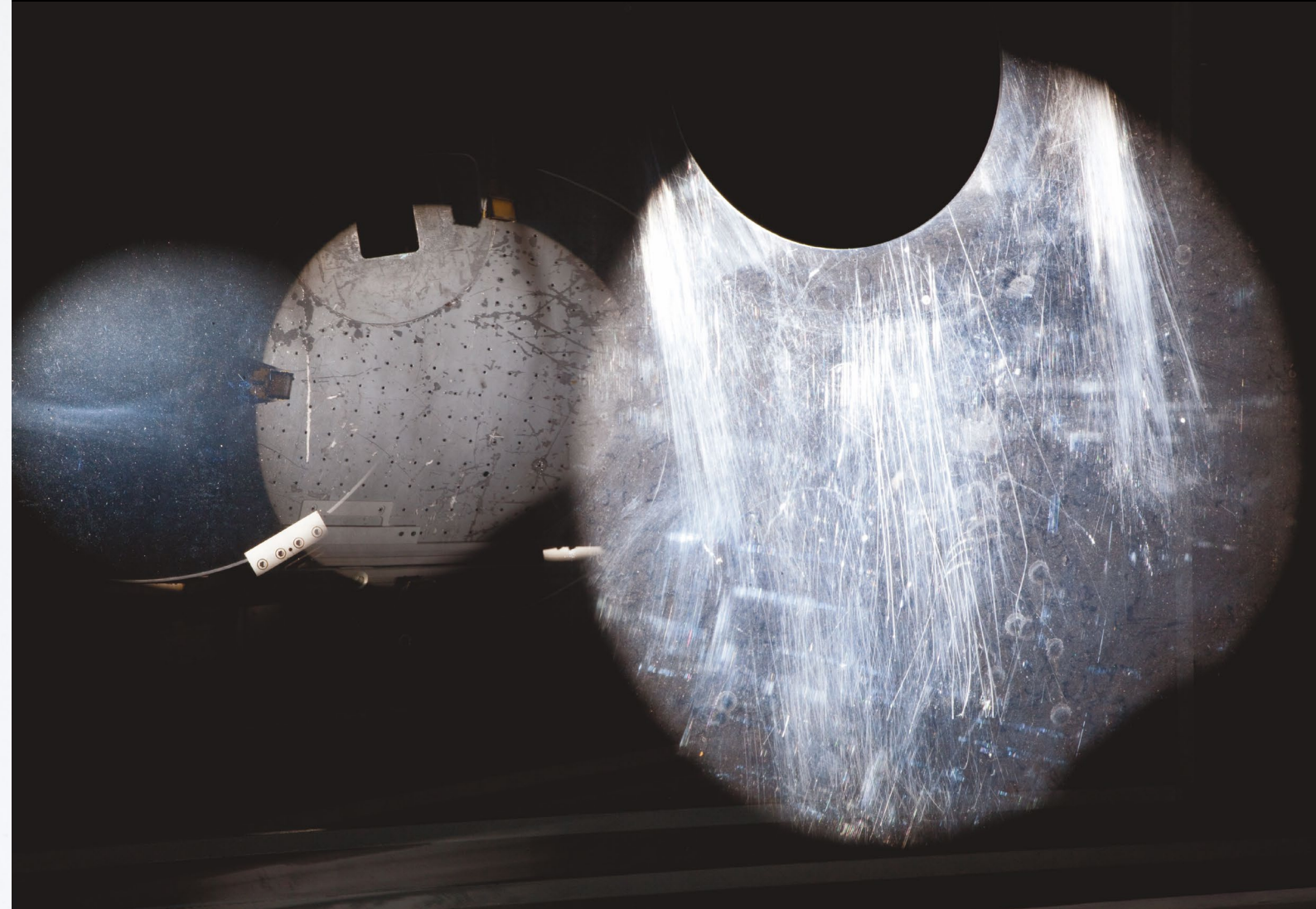
WEDNESDAY 18 MARCH AT 3.00PM

KETTLE'S YARD PATRONS TALK + TOUR OF TRAVELLING COMPANION AT ARB

SATURDAY 14 MARCH



FAMILY MIRROR, 41X36CM, GRAPHITE ON PAPER 201, 41x36cm ©FB



INTERIOR OF THE MCMATH-PIERCE SOLAR TELESCOPE, KITT PEAK, ARIZONA, 2012 ©JG

LARGE MAGELLANIC CLOUD, VICTOR BLANCO TELESCOPE, CERRO TOLOLO ,CHILE, 2012 ©JG



RO SPANKIE

Who or What is your Travelling Companion?

SEMINAR,
CRASSH,
UNIVERSITY OF CAMBRIDGE,
7 MARCH 2020.

SEMINAR

Dr Ro Spankie introduces the seminar.

Welcome to *What or Who is Your Travelling Companion?*

This seminar is held in conjunction with the exhibition of the work of two artists Fay Ballard and Judy Goldhill entitled '*Travelling Companions*' - that if you have not already seen - please do after this.

Fay Ballard, makes the lovely pencil drawings.

Judy Goldhill is a photographer, film maker and maker of artist's books.

My name is Ro Spankie - I am an architect, but for the last 20 years I have been teaching and writing about interior space - looking at how people construct their identity, a sense of home, and the role of evocative objects in this process - I often refer to psychoanalysis. My role here is as curator - and I have understood this role to be primarily to create a conversation around the work.

I met Judy and Fay at the Freud Museum our initial conversation was triggered by the objects on Freud's desk. They had just finished a very successful exhibition entitled 'Breathe' about the role of loss and mourning in their work – both of them having lost a parent when very young. What was interesting talking to them about their work - was that it wasn't so much the loss of a parent that connected them so much as the process of working through this loss by creative practice and material culture. Thus, Fay meticulously draws objects such as a souvenir fan from a Spanish holiday, both as a means to mourn her mother and also to remember her, and Judy took up photography – her father's passion - as a way of being close to a man she never knew.

Freud's desk is covered by 65 objects - a mixture of figurines, writing equipment and smoking paraphernalia – a collection of objects that have been the subject of much speculation. What is clear they were not mere ornaments and tools but represented a more complex emotional content to Freud – so much so that it is recorded that they would be transported along with the desk and analytic couch to his summer residences so he could continue to work and that he even took some of the figurines on holiday. These prototype travelling companions have been described as (Marina Warner): 'tools of thought or the kitchen utensils of his imagination' "offer[ing] rest, refuge, and encouragement," (Fleiss) acting as markers or signposts to his thoughts. Thus, the desk is not functional in the way a designer might use the term, but rather it created what Winnicott has referred to as a "facilitating environment." That is the arrangement on his desk, that created a secure creative space that allowed Freud to think and to write.

Objects play an important role in psychoanalysis: the word is used to both describe representations of significant figures within the psyche, as in mother object or love object, as well as the process where memories and feelings for such figures are transferred onto actual objects, as in a transitional object – where teddy bear brings a child comfort - or fetish object – where a woman's stocking brings sexual excitement - such objects functioning to both provide pleasure and ward off anxiety. But it is not the object itself that is important but rather the effect of the object on its owner because of what it represents. As Marcel Proust would say, "it is not the madeleine that is significant but the trace it opens up." In Fay's case her mother's fan (or even the drawing of the fan) is no longer just a souvenir of

Spain but becomes a representation of her mother, as well as acting as an emotional and intellectual companion that both anchors memory, but also provokes new ideas. It is these types of 'evocative' objects I have called travelling companions.

As an architect I was fascinated by the contrast between Judy's huge photographs of the night skies, and Fay's detailed interior drawings; the two scales representing the personal and the collective, a sense of far away, but also a familiarity of home. Traditionally constellations of stars have acted as navigational tools, guiding travellers and giving direction, Judy's depictions of the heavens acting as a different sort of travelling companion to Fay's domestic objects.

Of course, the idea of evocative objects is not particular to Fay and Judy's work – it is universal - so as a way of opening up the debate we invited 34 fellow travellers from both the sciences and humanities to describe their travelling companions with an image and short written description. This digital exhibition is running alongside the main exhibition and can be seen on the CRASSH website. Ranging from representations of self, of home, of someone loved, to more practical things that the individual can't travel without, these objects both expand on ideas in the exhibition and open up new possibilities.

We are delighted today to be joined by five of these contributors: Ana Araujo, Ayla Lepine, Sarah Pickman, Benjamin Weil, Steve Pompea and Robert Hewison.

The way the seminar will work is each of the panel will give a five-minute description of their travelling companion before we open the session up for discussion amongst the panel and with you the audience.

<http://www.crassh.cam.ac.uk/events/28804>

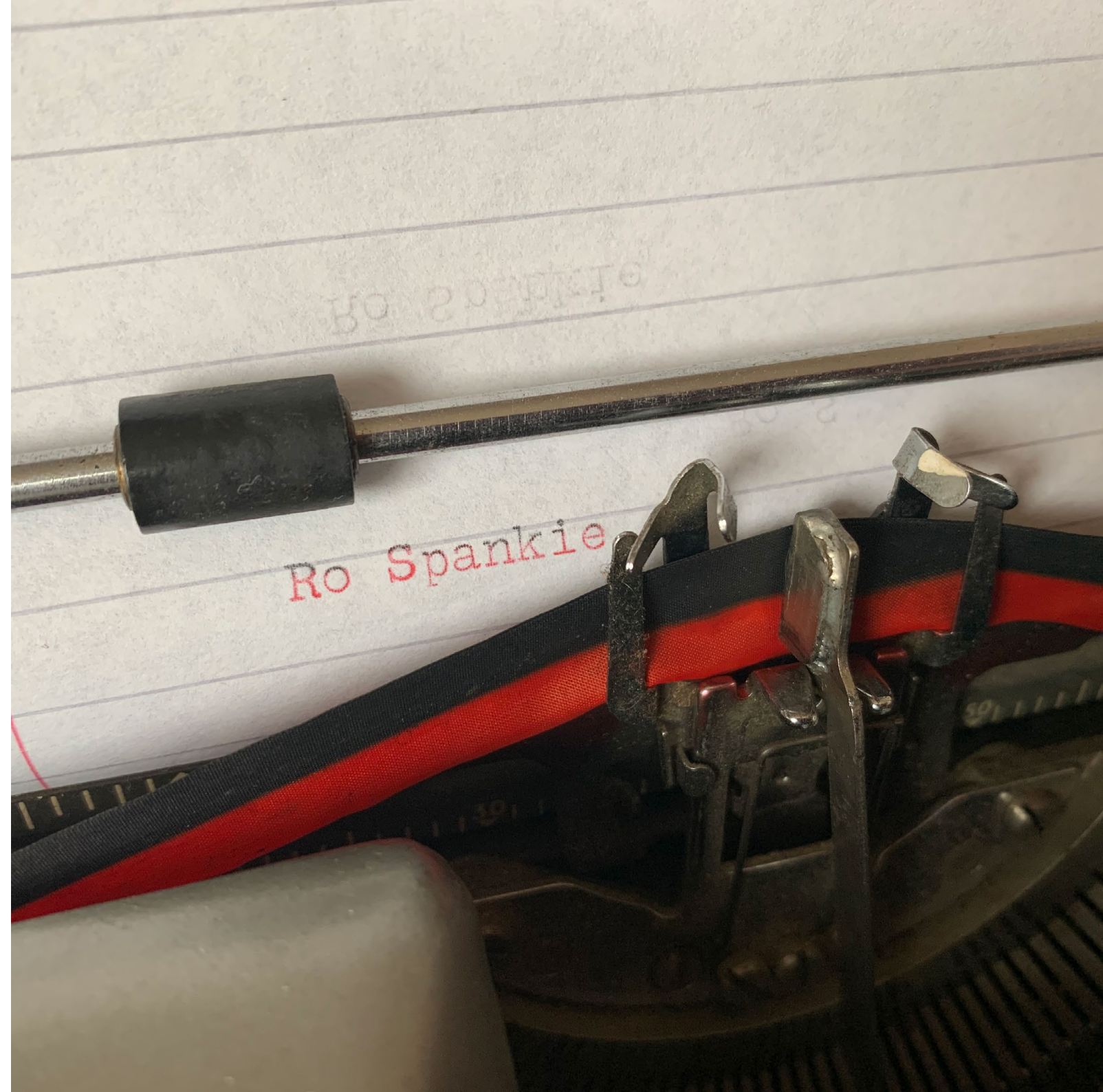
Ro Spankie then presents her travelling companion.

Who or What is your Travelling Companion?

My birth certificate states my name was registered on the 24th September 1964, twenty days after my birth. The name my parents gave me, Rosemary Bridget Spankie, is my travelling companion. My first name Rosemary, was soon shortened to Rosie, Rose, and then Ro. Bridget was passed down the female line from my mother's side of the family, while born into a patronymical society, my surname or 'sire name' - Spankie - was my father's name and denotes male lineage and Scottish ancestry. As an adult I find I have many identifying numbers, such as my Passport Number, National Insurance Number, Staff ID, etc, but only one name.

As a name Ro Spankie is memorable, I am the only one. A surprisingly useful quality in a globally connected world, because one's name travels both with and without one, arriving before its owner and remaining once they have physically moved on. I like my name because it resists characterisation - people don't know who to expect. I am always surprised that people see it as gender neutral - 'Oh we thought you would be a man!' they say when I arrive.

They say personality has two components - temperament and character. The word temperament derives from the Latin for 'weather' suggesting one's emotional climate or mood, while the word character comes from the Greek to 'engrave.' The idea being one's character is created by experiences, particularly early on, that are impressed on our temperament. Spankie, was a tough name to grow up with, it stuck out and provoked no end of teasing and sniggers, before eventually becoming a term of endearment. Today several close friends know me simply as Spank. As a woman it was expected that when I married I would drop my father's name and adopt my husbands. But when I eventually got married, I decided to keep the Spankie - it is an integral part of my identity, engraved on my character and I couldn't conceive of myself as becoming anyone else.





FAY BALLARD Her Mother's Watch

Certina. Gold face. Nylon strap. Stopped 13.06pm. I like the dirt, the evidence of human grease – her body. Sense of touch – that she touched. Smell.

I'm not interested in the function of the watch as a time-keeping device, a commodity once purchased.

I only see it as my mother – it is her.

Child's Play

My state of mind reminds me of child's play: a child who rides a broom stick and pretends it's a horse. The functional broom's transformed into a horse through the suspension of reality. Donald Winnicott, a paediatrician and psycho analyst (1896 to 1971), believed play is a space where the external world and the inner self meet. An immediate area of experiencing to which inner reality and external life contribute. Am I inhabiting this space?

The watch brings comfort as a way of coping with my mother's absence. Can I trace this emotional bond to Winnicott again, and his theory on the baby's **'transitional object'**?

When the baby is born, it thinks mother and baby are one. Gradually as the baby grows, it starts to realise that mother is a separate person.

At this stage, the baby becomes attached to an object, perhaps a teddy bear or a blanket,

which its state of mind understands to be partly baby, partly mother and partly the external world. It brings comfort.

The baby can't be separated from this belonging which gathers smells and dirt associated with itself. Familiarity becomes comforting. It can't be washed because that would destroy the object. It would become alien.

Winnicott's ideas can be found in his book *Playing and Reality*.

Three more thoughts on objects which relate to my thinking:

Christopher Bollas, a Freudian psychoanalyst, in his book *The Evocative Object World*, describes objects as memory containers of lived experience. During childhood, parts of the self's experience will have been projected into the objects.

Professor Sherry Turkle, a psychologist at MIT, in her book *Evocative Objects* says: 'We find it familiar to consider objects as useful or aesthetic, as necessities or vain indulgences. She asks us to consider objects as companions to our emotional lives or as provocations to thought.'

Professor Daniel Miller, an anthropologist working at UCL, writes in his book *Stuff* that objects represent and create us. He says: 'Our houses, with stuff are autobiographies: people create themselves through stuff.' 'We are able to see ourselves in this extension of ourselves and understand who we are.'

Moving house with stuff becomes a means to reshuffle relationships and memories by bringing them back into consciousness, by making them explicit and for deciding which ones to reinforce, or to abandon.

'We can't control the date when our loved ones die but we can control how and when we separate from the personal objects associated with those we've lost.'

And finally: The watch and I have an *active* not a passive relationship, enabling me to re-establish a lost connection to my mother.



RETINA, 2018 ©JG



JUDY GOLDHILL

Retina

All horizons seem internal to my eye
which senses inside itself a tropical world,
with crackling black lightning
a yellow sun presiding
over the secret flora of my short green lids
from a coral sky.

These roaming globes,
have received the dark light
of chambers of Egyptian tombs,
crumbling rocks in the Ellora caves
the translucent mauves of Ladakh,
stars in the Negev desert,
suspended Saturn and in the dusty wings of a sparrow
far away galaxies sadness, the flesh,
at the birth of my grandchild,
and fleetingly my father,
dead after just 12 months of my life.
long gone grandparents.

These globes still looking;-
into my mother's eyes,
my children's eyes,
my children's children's eyes, too:
all enthralled by the light,
and my lens on the world

My choice of object, the retina, is about the act of looking/seeing. The retina is to the eye as film is to a camera. It is deemed to be very stable and hardly ever changes over a lifetime. Because of the high number of unique data points the retina possesses, there is almost no error when an identity of an individual is confirmed, it is truly that person, that individual, that signature. So this image is truly me: my body, myself.

The light striking the retina initiates a cascade of chemical and electrical events that ultimately triggers nerve impulses that are sent to various visual centres of the brain through the fibres of the optic nerve. The retina is the innermost, light sensitive layer of tissue of the eye.

Photography has been my passion from when I was given my first Box Brownie camera. It augmented the magic of looking which enhanced and bewitched me; from the darkness of the dark room to the somewhat questionable liberation of working on a computer. The objects that I am looking at here (cf Travelling Companions exhibition) are phenomena from way in the past. They generate for me a condition of intimate immensity.

Photography, looking, are both crucial to me. I've always been a slight outsider, an observer, and a documentor/portrait photographer since early in my life. I moved through portraiture to a fascination with photography, life drawing, painting, film making, active looking.

But I've always been impelled to go to the mountains, to be with nature, to see the heavens. This was my experience with my artist's residencies. All were situated on top of the most sacred spots imaginable; in the Rockies, the Andes and the highest volcano of Mauna Kea, Hawaii. And latterly at the small observatory at UCL, Mill Hill. These beautiful buildings, sacred places, are built on magical ground. High on mountain plateaus, hallowed territory. A window to the world beyond, a key to our mysteries.

My first residency was on Kitt Peak National Observatory, a mountain in the US state of Arizona (2098 metres). It is the highest point in the Quinlan Mountains, home to one of the largest arrays of optical and radio telescopes in the world.

Three night time telescopes, 22 optical and two radio telescopes. We (my colleague Jane and I) were given a house there and we became embedded in the rarefied atmosphere of night

time existence. We had a key to all the telescopes. There are dormitories, night cafeterias, a self-sufficient ecosystem and a very green, simple way of living. Everything was taken care of, so no need to think of anything apart from being in the landscape and watching. I had access to the observing astronomers, long night chats as they observed, I was observing the observers. Most of the observing is manifest in data, so hard to understand without a chemistry degree. But there were a few visual telescopes and the most exciting for me was the McMath solar telescope, built like a giant seven on its side and looking like something out of a James Bond film.

Chile, the next residency, was to attend the launch of the Dark Energy Camera. Dark energy, the thing we cannot see, mysterious and invisible, outside our receptors, is estimated to make up 85% of all matter in the universe. But despite decades of study and numerous different theories and tests to find its origin, it has remained a shadowy enigma. Whilst enjoying the privilege of being there, I attempted to try and begin to imagine what it might be, all the while producing artist's books to satisfy my curiosity.

The confluence between art and science is that extraordinary thing of not knowing. We were lucky enough to catch the last of the observers observing in our residencies. Now the work on the telescopes is largely remote with just a skeleton team based on the telescopes high up so that the astronomers don't have to waste time travelling and acclimatising to the heady altitude.

Sharing this passion, photographing the machinery, the operators, and that immense curiosity, trying to ask the questions, what is it? Why are we here? And my retina, my chosen Travelling Companion recording both physically and metaphorically worlds both forgotten and yet unseen.

STEPHEN POMPEA

The necklace and its fossil

Stephen Pompea is an astronomer at NSF's NOIRLab, the National Science Foundation's National Optical Infrared Laboratory and Leiden Observatory.

I am very happy to be able to participate in the *Traveling Companions* exhibition. I first met Judy Goldhill and saw her brilliant work when she applied to become our United States National Observatory's inaugural Artist in Residence. Her first residency term was at Kitt Peak National Observatory near Tucson. She spent additional terms at Cerro Tololo Inter-American Observatory, our facility in northern Chile, and later with our Gemini Observatory on the Big Island of Hawai'i.

In her work as Artist in Residence, Judy reminded us how art and science share many similarities, both being highly experimental and courageous approaches to understanding our relationship to complex systems. Art and science both take very seriously the obligation to authentically share the understandings gained with others in order and to inform and stimulate dialogue. In her work, Judy questioned and challenged us in the astronomy research world to think in new ways about space and time, and about our roles as investigators and experimenters creating new perspectives.

Astronomers are very comfortable with, as well as preoccupied, with time. Our work is looking both forward and backwards over vast stretches of time. We are facile in our perspective with "time scales", i.e., how long things and events persist. Along with many physicists, we study some of the smallest structures and systems in the universe, which can change rapidly with

time. We also make use of these understandings in designing and building instruments for our telescopes based on atomic and quantum effects. In order to understand the beginning of the universe, we study phenomena that happened over time scales much shorter than a millionth of a millionth of a millionth of a second. We also study how astronomical objects like our Sun persist and change gradually over time scales of billions of years.

Perhaps surprisingly, astronomers and physicists have now found ways to connect some of the very shortest events that happened almost instantaneously in the first few minutes of the universe to some of the largest patterns and structures (the fabric of clusters of galaxies) that persist and dominate our universe almost 14 billion years later. In short, we are very comfortable thinking and working with both very small and enormous amounts of time, and we find many connections to time in our work. Time is our constant travelling companion and a friend to our understandings and insights.

Astronomy had its beginnings with time keeping, and astronomers still perform practical function to keep track of time, such as measuring the lengths of the day, the lunar month, and the year. In doing these practical observations, we have noticed several curious things. While the length of the year, the time for the Earth to orbit the Sun, is not changing, we do notice that the Earth's rotation rate is slowing down very slightly and the days are becoming longer. The length of the lunar month from full moon to full moon is becoming longer as well. Using the laser reflectors placed on the Moon by the astronauts, we can measure the distance to the Moon very accurately over time scales of decades. From this we know that the Moon is moving farther away from the Earth. These changes to the day and month are very small on a yearly time scale, but they add up over thousands or millions of years.

My personal travelling companion embodies time and the rhythms of time. It is an object from 350 million years ago—a beautifully preserved fossilized ammonite shell, mounted in a necklace. The coiled shell of this sea creature has made quite a journey both on the Earth and through time before it became an object of adornment and affection.

The shell started off as the aragonitic buoyancy chamber formed by a type of mollusk swimming in the ancient oceans. After it died, it fell to the ocean bottom. The flesh left, the shell remained, to be buried deeply over time in many layers of fine-silted sediment. Eventually,

through great pressure and heat from its deep burial, the shell became fossilized. It is even slightly distorted because of this long-term pressure. Millions of years later, when continents collided, its resident rock layer was pushed upwards. These tectonic forces transported the deep ocean bottom into folded, striped layers now seen at the top of mountains. Later, these layered sedimentary rocks visible so high in the Himalayas were eroded and crumbled. My fossil in its rock concretion eventually tumbled down to the river gorge near Annapurna. It was found and split open by human foragers, revealing an intricate complementary pattern of shell and cast.

The fossil ammonite they found is a Shaligram or Salagrama to them, a sacred and revered object to those who found it, with associations to Vishnu. Though these highly evolved and ornamented cephalopods were once ubiquitous to the world's oceans, they became extinct when an asteroid collided with the Earth, turning the oceans acidic. Their more ordinary and primitive cousins, the chambered *Nautilus*, survived this event and are still found in the southwestern Pacific Ocean, often living at great depths.

The necklace connects me to two very different friends who were travelling companions. It was a present from Billie Jean, who had visited Nepal when she and her husband lived in Saudi Arabia. She appreciated its connection to the research I was doing with another friend. Peter and I met early in our university career. He loved the spiraled fossil shells of the ammonites and other coiled cephalopods that he had studied in Europe as a paleontology student. Peter encouraged me in my senior year at university to work with him on one of his many brilliant hypotheses: That the shell growth of creatures like the *Nautilus* and its ancestors might be affected by the Moon and preserve a record of changing lunar rhythms.

The Moon has been a travelling companion of the Earth for a very long time. The dance of the Earth and Moon around each other as they orbit the Sun in tandem has persisted since they were gravitationally bonded to each other early in the solar system, some 4 billion years ago. Peter and I researched how the changes in the preserved shell patterns of the chambered *Nautilus* and its many fossil nautiloid ancestors over the last 400 million years might be a recording of a closer Moon moving away. This could help us understand the long-term evolution and perhaps even the origin of the Earth-Moon system.

My necklace and its lovely fossil remind me of these two close and dear friends, who are both

gone. They were both subducted away from life by powerful forces beyond their control. Time collapsed on them, way before we expected their time to expire or their orbit to recede. No one who knew or loved them were ready for the unexpected earthquakes that fractured and destroyed them, and shook our own worlds to a halt.

Billie Jean and Peter were two quite different whirlwinds of creative energy. Billie Jean was a superb poet, song-writer, and teacher. She was a gentle activist for peace, devoting herself to bringing people together to share and enjoy creative times. She fought for her beloved desert canyons and was a quiet revolutionary living a simple, gracious life in the chaos and suffering around her. Peter was a forceful, consistent wind. A poet, painter, and folk singer who chose science instead, he applied his focused and artful mind to stratigraphy and structural geology, studying the sedimentary layers and folding patterns that are ubiquitous to every corner of the Earth. He claimed not to be a scientist, though. When he wanted to understand the migration of hydrocarbons to form oil deposits, he scrutinized every geologic map and seismic data source available, but then invoked a pantheistic muse that enabled him to submerge himself in the ancient earth for millions of years at a time to follow the path that led to where the oil would be found today.

Like the necklace that represents them both, they remain with me, creating a tangible and continuing presence in my life. Like the dark fossil and its replica freed from its split concretion, they have also left a hollow space of loss that reminds me of their absence. As I gaze on the beauty of this shell, I remember where it came from and the people and lives it represents to me. Billie Jean James and Peter Gustavus Kupfer Kahn are still here, inspiring me, and inspiring this exhibition. A reminder that beauty and insights remain. The special, sacred, and shared persist.

By writing this, I am giving you them as your future travelling companions. They remind us of the enormous forces that mold our Earth and lives. They remind us to remember, and to celebrate the rhythms of time. They sing a song to the shortness and the longevity of time.

ENDURANCE

*Shackleton's
Incredible
Voyage*

ALFRED LANSING

“One of the great adventure stories of our time.”
—*New York Times Book Review*

SARAH PICKMAN Endurance

Sarah Pickman: BA Anthropology, University of Chicago and MA Decorative Arts, Design History, and Material Culture, Bard Graduate Center, USA. Sarah is currently researching material culture of exploration and travel based at Yale University.

My travelling companion is a copy of the book *Endurance* by the journalist Alfred Lansing. In the book, Lansing recounts British explorer Ernest Shackleton's famous 1914-1917 Imperial Trans-Antarctic expedition. Shackleton's aim was to lead the first party to cross the Antarctic continent, and in 1914, he and twenty-seven other men set sail from Britain in a ship named *Endurance*, bound for an intended landing point at Vahsel Bay on the Antarctic coast. Yet in January of 1915, within sight of land, Shackleton's ship *Endurance* was frozen into the thick pack ice of the Weddell Sea. For months, Shackleton and the other men on the *Endurance* drifted north with the currents away from land, still frozen fast into the ice, until in October of 1915 the ship was finally crushed by the pressure of the ice. With no other options, the twenty-eight men endured a harrowing series of struggles to reach safety. First, they drifted on ice floes; then, they travelled days in the *Endurance*'s three salvaged lifeboats to uninhabited Elephant Island; then Shackleton and five others set out in one of the lifeboats to try to reach another island, South Georgia (eight hundred miles away), for help. Finally Shackleton and two others climbed a treacherous set of mountains on that island's interior in order to reach a whaling station on the other side, where the promise of rescue waited. It's a tale that almost defies belief, and because of that it's been re-told many times – but never better, I believe, than in Lansing's gripping version. However, the book did leave me with one unanswered question: if such an expedition was so inherently fraught with the potential for danger (and Shackleton surely understood that it was), *why bother to do it at all?*

My fascination with this question and with Shackleton's odyssey soon spiralled into an passion for historic polar exploration more broadly. At the time I read *Endurance* I had just enrolled in an M.A. programme for material culture studies, and my new obsession presented me with an obvious thesis topic, the objects of polar exploration. From there, I launched into a history Ph.D. program. I decided to continue to research the objects carried on historic expeditions to the Arctic, Antarctica, and other extreme environments around the world. For years now, I've devoted myself to studying the things that explorers considered to be *their* travelling companions; the mundane stuff that they found indispensable on their travels. These things, from chocolate bars to shaving kits to Jaeger woollen underwear, continue to intrigue me; their ordinary-ness contrasted with the far-flung locales explorers sought.

Lansing's book has been my travelling companion all the way through: not because I have physically carried it with me, but because the questions it prompted have propelled my academic work and the obsession that I've sustained for almost a decade now. These questions – *Why an expedition? Why go to a place like Antarctica?* – have dogged me through my own travels in search of archives and other research materials, from London and Edinburgh and Cambridge, to Milwaukee and Boston, to Greenland and the Svalbard archipelago, high above the Arctic Circle. Throughout it all, I've tried to unravel why explorers packed what they did.

I'm particularly intrigued by those Victorian European and American explorers who set out for far-off places heavily weighed down with stuff. This mass of stuff – often carried by teams of local, unacknowledged porters – typically included many of the trappings of affluent Victorian domestic life, from silver and porcelain tableware to evening clothes to cases of champagne and paté. Today, it's easy to laugh at these explorers, who claimed that they were setting out to use their mettle to conquer deadly environments, even as they couldn't bear to part with leather-bound copies of Dickens and portable rubber bathtubs. However, their overwrought packing lists remind us why objects are valuable to people in the first place. Not only can they physically keep us alive, they can serve as emotional comforts. They are embodiments of our culture and our familiar worlds. They solve problems for us, even if one person's idea of a "problem" (being separated from the surroundings one is used to) might not seem to be a problem for someone else. The objects we choose as our travelling companions reveal our fears and vulnerabilities, especially because our

movements through life, even if not as perilous as an Arctic explorer's, may be no less fraught with uncertainty. This is, in part, why objects are such powerful ways to understand the past. They reveal something of their owners' inner lives, long after those owners are gone.

In Ernest Shackleton's case, he had seen to it that the *Endurance* was provisioned for several years, and was well-stocked with the comforts of home for his largely British crew. This included everything from jars of marmalade and a phonograph and records, to a library of books, warm blankets, and silverware and cutlery. The men of Shackleton's crew also brought personal mementos with them. When their ship sank in October of 1915 and the men were forced onto ice floes with their supplies, Shackleton ordered that the most essential objects – food, tents, sleeping bags – be consolidated, and that each man pare down his personal tokens to two pounds of stuff apiece. This forced each man to make heartbreaking choices about what to carry for the uncertain journey to safety ahead. As an example to his men, Shackleton took his own gold watch and gold cigarette case and tossed them away. But he allowed exceptions. The expedition's two doctors were allowed to carry all of their medical supplies, and those men who kept diaries were allowed to bring them. One of the doctors, Leonard Hussey, was also allowed to keep his banjo, since Shackleton recognized that music would be a critical morale-booster during the journey ahead.

Almost two years later all of the men – Shackleton, the five who accompanied him on the desperate boat journey to South Georgia for help, and the twenty-two others who waited for them on Elephant Island – were finally rescued. They had left only a few of the original thousands of physical objects they had brought with them on the *Endurance* to Antarctica. As Shackleton later wrote: "We had flung down the adze...and also the logbook and the cooker wrapped in one of our blouses. That was all, except our wet clothes, that we brought out of the Antarctic, which we had entered a year and a half before with well-found ship, full equipment, and high hopes. That was all of tangible things, but in memories we were rich." Shackleton's story, as told in Lansing's book *Endurance*, propelled me on my own quest to understand the tangible things explorers carried with them. This quest has led me to travel to some extraordinary places and to meet extraordinary scholars, to make myself rich in memories. It has also reminded me that tangible things matter, not just as objects of academic study, but for the deep levels of our personal being.



BENJAMIN WEIL

The body

Benjamin Weil is a PhD candidate in the Science and Technology Studies Department at University College London. His thesis, supported by the Economic and Social Research Council, is a critical inquiry into the protest of the so-called "gay blood ban" in the UK. He works at the intersection of queer and science and technology studies and is also a founding member of the Decolonise STEM collective.

We might expect any 'travelling companion for life' to embody the properties of what the sociologist Bruno Latour has described as an "immutable mobile": those objects or phenomena capable of travelling distances, across space and time, all the while retaining a fixed form, effect, action or interpretable meaning. Money, maps, newspapers, books – these are all immutable mobiles. According to Latour, the fixity of these objects' physical forms is integral to their utility and function, fixing in amber information for renewed visitation by a range of eyes and actors. In other words, the immutability of immutable mobiles allows them "to act at a distance" – spatial or temporal. Presumably, any object expected to meaningfully accompany us across the life course ought to be similarly mobile and similarly immutable.

Yet, I have chosen as my object, the body – a highly mutable thing, capable of changing markedly, sometimes unpredictably, across the life-course, in ways that, I think, might potentiate change beyond what we consider to be our bodily boundaries. The body's effect on or in our lives is often muted by the prevailing Cartesian dualism that would siphon off our somatic capacities from those that govern our psychic, social, intellectual, or creative ones. In the dominant culture, where the body works as it "ought to", it hums quietly, out of mind. Those of us, however, who have experienced any period of debility or disability –

within a culture that would otherwise invisibilise the function of the normative body – know all too well how apparent the body and its sometimes ill effects can make themselves. Equally, those of us who have experienced any period of mental illness have felt all too well the limitations of the Cartesian epistemology; how, in practice, the psychic and the somatic are tightly knotted. *Bodymind* is the more holistic notion proposed by disability studies scholars to encapsulate the lived entanglements of the cerebral and corporeal.

So, I have chosen the body as my (or, perhaps, our) 'travelling companion for life' to foreground what is so often occluded in our biographies (except for those who live with disability, those who labour with their bodies, and specific instances of gendered bodily labour). In my own life, I have struggled with cycles of wellness and illness in bodymind that have often frustrated my attempts at 'typical' or 'ideal' patterns of work. So, I have been compelled to adapt: to take up non-normative rhythms of work (when I can) and rest (when I need or want to). And succumbing to the wellbeing of body and mind has shed light on the contours of the necessary and contingent in academic life. What I mean by this is that prioritising the health of my body has had the unexpected effect of reprioritising my political ethics: it has given me better insight into the academic cultures of overwork, the ableist expectations thrust onto staff and students and, therefore, how academic precarity can be experienced as bodily exhaustion as well as fear, anxiety and financial struggle. Listening to the body can be a surprising path to a politics rooted in empathy. As Bruno Latour puts it, "to have a body *is to learn to be affected*, meaning 'effectuated', moved, put into motion by other entities, humans or non-humans. If you are not engaged in this learning you become insensitive, dumb, you drop dead."

Most recently, via the repetitive ritual of exercise, I have found the body and its capacity for slow change to be a site of potent metaphor for the possibility of joy within sometimes taxing working life – what Foucauldian scholar of the body, Cressida Heyes, has referred to as 'askesis' or "the possibility of openness to self-creation...[and] practicing ourselves into something new." In a study of Australian bodybuilders, sociologists J.R. Latham and colleagues describe how their participants noted an effect of the routine of exercise that permeated other areas of their lives – the cultivation of a readily transferrable "work ethic." Similarly, I have begun to see gym-going and its dialogic, incremental effects on the body in useful metaphorical terms – as a way to approach the long and often thankless task

of writing a PhD thesis. Learning from the body and its entanglements with exercise has enabled me to emphasise and find hope in the ritualised, daily process of writing where a focus on outcomes can be fraught, hopeless and sometimes elusive. The mutable body is a reminder of our capacity for growth or change.

ANA ARAUJO

Viewpoint

Ana Araujo is an architect, teacher and researcher. She graduated and practiced in Brazil prior to completing a PhD by Architectural Design at the Bartlett School of Architecture, UCL, in 2009. As a practising architect, Ana has specialised mainly on residential projects. As a researcher, she was the curator and designer of the exhibition 'Lina & Gio: the last humanists,' held at the AA in 2012, exploring the relationship of the work of Italian architect Gio Ponti and Italo-Brazilian architect Lina Bo Bardi. She has lectured and published internationally, including *The Journal of Architecture*, a recent book entitled *Poetic Biopolitics: Practices of Relation in Architecture and the Arts* (ed Peg Rawes/IBTauris), and, more recently *No Compromise: the work of Florence Knoll* (Princeton Architectural Press). Ana has taught in various architecture schools in Brazil and the UK before starting to work as a unit master at the AA in 2010. Her main interests are on the crossovers between architecture and feminism, psychoanalysis, craft and theories of subjectivity.

I bought it, second hand, a few months after my divorce ten years ago. I figured I needed (and deserved) a new companion. It travelled with me to many different places. I had been photographing before, but this camera brought with it the challenge of learning to do something in a new way. I indulged in the rituals of choosing the films I would photograph with, of processing my own pictures. I remember fiddling with it in some awkward social situations that were new to me (to escape self-consciousness). There were times I became obsessively perfectionist about the quality of the photos I was taking.

Psychoanalysis talks about transitional objects, which presumably provide us with emotional comfort in unusual, unique life circumstances. This camera came to symbolise



many aspects of my identity. It connected me to the creative world. It confirmed my taste for the old fashioned in the era of the digital. An expensive object, it also reminded of how much I relished being 'selfish': investing my time, my money and my energy on myself and on my own projects. I haven't, however, used this camera for a while now. It was important for me to grow unattached to it – and not to let it rule, or 'freeze', my sense of identity. As my idea of who I am changes, I connect myself to different objects, knowing, deep down, that they will always be 'transitional': transient as memories, yet no less meaningful for their volatility.

In my talk, I mentioned Dan Fox's book *Pretentiousness: Why It Matters* to expand on this idea of 'selfishness', and on the importance of investing on one's own projects and vision – as a means to pursue personal as well as professional fulfilment. I also talked further about evolving and being able to let go of symbolic objects and aspects of one's personality which might have seemed identity-defining in other moments but to which one might no longer relate to so closely.



ROBERT HEWISON

**SELECTS HIS RING, FOLLOWED BY THE SCREENING OF HIS FILM
'AN ERASURE': <https://vimeo.com/389479004>**

Robert Hewison is a writer and arts journalist. He has made a special study of John Ruskin, and published widely in the field of post-war British culture. He wrote on theatre and the arts for The Sunday Times for 35 years, and has held chairs at Lancaster, City University London, and Oxford, where he was Slade Professor in 2000.

This project has taken me a very long way out of my comfort zone. I am a writer, but I am not an artist. Yet admiring Fay Ballard's work as I do, I wanted to produce something more than a text, as you will see.

My choice of travelling companion was straight forward, as it goes everywhere with me – as you can see. [Displays his signet ring.] It travelled up to Cambridge with me, and is here in this room. But the project made me think about this ring in a much more profound way. Both as a small possession and – and this has been quite painful for me – as an archetypal object.

People have worn rings since people were able to work metal; they're convenient forms of portable wealth. They serve as seals, as signet rings, like this one. In the exchange during marriage customs, they are emblems of union. Their design can signify membership of a group, they can be rewards for service, and on the hands of the powerful, their heft and glitter are also emblematic of the heft and glitter of that person.

And then there is the tradition of the mourning ring, which is a gift from the dead to the living and so an emblem of remembrance.

Rings also have magic power. I think this derives from the fact that in its simplest form there's

a connection to the archetypal circle. It has all the properties of a perfect and unbroken continuity within itself, a form of infinity, without beginning or end. And at the same time it is a focus, it is a vortex for all the potential forces that pass through it. And though unbroken, it also serves as a link, as you will discover.

I carry the past on my little finger, and not just mine. The past is in the present and in this case, the ring carries with it something which must never be forgotten. So providing the text for this particular travelling companion wasn't particularly difficult, but it was disturbing.

The real problem, though, is that rings are very difficult to photograph. Especially this one, which has a lovely hint of Jugendstil in its design. I'm not an artist, as I said, and I'm not a photographer, but fortunately I have a friend who is, Gavin Mackinnon-Little.

I took the ring and the script to him, and Gavin made it possible for me to respond to this challenge in the way that I have.

Film screening of 'An Erasure' follows.

<https://vimeo.com/389479004>

REVD DR AYLAL EPINE

Revd Dr Ayla Lepine, Ahmanson Fellow in Art and Religion, National Gallery, former Chaplain, King's College Cambridge, was the Assistant Curate, Hampstead Parish Church London at the time of this seminar. A former lecturer art history and architectural history (Courtauld Institute of Art and Nottingham University), Ayla trained for the priesthood at Westcott House Cambridge, and was ordained in 2018.

**FOLLOWING ON FROM THE SCREENING OF 'AN ERASURE',
THE REVD DR LEPINE LEADS THE AUDIENCE TO A MOMENT
OF SILENCE AND REFLECTION BEFORE SPEAKING.**

One of the great privileges of being able to go last is having heard about all kinds of extraordinary things: the relationship between the relentlessness of PhD life, and the incremental transformation of exercise, and the way in which bodies are always 'becoming' and always 'changing'. The heroic journey of Shackleton; the pleasure of holding a slightly greasy watch connected to your incredible family, your mother's history and yours. The power of the eye and the realm of the stars, the camera and retention. And I couldn't help but whisper in Fay's ear, as you, Ana Araujo, mentioned Dan Fox's book (*Pretentiousness: Why it Matters*), someone gave me a copy of that book one year for my birthday. Goodness knows what that means, please don't speculate too much! So to put all of that together in our minds is a great privilege for each of us, including all of us speakers who are sitting here this afternoon. One more thing....and I really like this line from Shackleton: 'We have pierced the veneer of outside things,' and that will stay with me today.

So... 'IHS', this reads. Some of you will know that these initials represent the theme of Jesus. IHS are the Greek letters for Christ and the letters 'IHS' can also stand for *Jesus hominum salvator*, which means 'Jesus saviour of the world.' And *in hoc signo*, meaning

'in this sign', the word 'conquer' comes at the end of the phrase. 'Conquer what?' I heard myself ask, as an atheist teenager. I was profoundly sceptical about the claims of religion theologically, doctrinally and culturally but also wondered about the way in which human beings can somehow find themselves subjected to the greatest internal as well as external demons imaginable in a way that religion plays a very negative part all too often. What I thought, 'Conquer our enemies with violent force?' I was quite sure even at that time that this message wasn't what Jesus meant, and indeed I stand by that now. And it's certainly not what I signed up for when I was sixteen. Conquer our fears perhaps? Conquer the violence of darker corners whatever, wherever they may be with nonviolent resistance that goes beyond death for the cause of love and the cause of love only? That, I thought, was more like it.

This object is a fragment, separated now from its sister fragments. It is part of a collection from the textiles workroom of an Anglican convent in Oxford. These women were radical in their prayers, in their actions, in their women-only spaces, making holy things with scared hands where the things themselves, like this object and its fragment sisters, have been and are blessed. This object remains a holy one no matter where it is, and most of the time I sleep on the fragment because it lives in a pull-out drawer underneath my bed. It's not there right now, and it's not here either, because I have lent it to someone who's interested in it as an embroiderer herself, and she wants to make new art inspired by this cloth from about 1900. The technique of this object tells us in its lettering and design that it was inspired by a lot of imagery from the 14th and 15th Century. Most of it, made in Britain, is something called *Opus Anglicanum* so what I am experiencing now through the lending of the object is the revival of a revival! And I hope in those strands and patterns of interwoven cultures and materials, this practice continues to produce future revivals too.

The Oxford textiles collection was recently dispersed, and I was responsible for cataloguing a small portion of it. This is how these came to live under my bed. And so, with its refugee siblings, the fragments came to me when the work room closed, after the cataloguing project took place at St Mark's Church, Regent's Park, in North London. I have since worn one of the Venetian chasubles at my first mass of the blessed Virgin Mary on an impossibly sweltering July evening a few months ago. I gave another one of these fragments, another one just like my object, to a close relative.

I have also given a fragment to a priest in Cambridge, so it's in this city about a 15-minute walk away, but he doesn't know we're all here. If we all turned up on his doorstep, that would be creepy so please don't do that! However, I'm about to tell you approximately where it is and I will tell you who he is.

I studied for the priesthood here in Cambridge and it was profoundly painful at times. Some days were good, and some days were really bad. And that priest, who was the Chaplain at King's College at the time and who is now the Chaplain at St. John's, helped me a great deal to be able to see what IHS might be and what the truth of Jesus's life might be about. And so I gave him the other fragment and he framed it and put it in his study a short walk from here. He doesn't know that I have mentioned this to all of you here today and that I am being recorded, but he is a profound person who has become incorporated into my 'queer family'.

There is an immense amount of power in the idea of chosen families and the way in which those people relate to one another. The fragment is my travelling companion: it's not here and it is here, it's historical and it's inspiring new things. The silk and the velvet fray easily: so it is a shredded piece but also torn from something else....I don't know what. And some of the threads are loose. I treat this object like a frail old body and just like this IHS, glittering yet fragile, each of us explores within our bodies, what it is to live and die, to be glittering, to be frail, and perhaps to live again.

The ARB Interview

Judith Weik, Art at the ARB exhibitions coordinator, interviews Ro Spankie, Judy Goldhill and Fay Ballard about 'Travelling Companions'

HOW DID YOU CONCEIVE THE THEME OF THIS EXHIBITION? Ro Spankie: I met Judy and Fay while giving a tour of Sigmund Freud's desk at the Freud Museum and our initial conversation was triggered by the objects on Freud's desk. Fay and Judy had just finished a very successful exhibition at the museum entitled 'Breathe' about the role of loss and mourning in their work – both of them having lost a parent when very young. What was interesting talking to them about their work – was that it wasn't so much the loss of a parent that connected them so much as the process of working through this loss through their creative practice. Thus, Fay meticulously drew personal objects such as her mother's swimming hat, both as a means to mourn her mother but also to remember her, and Judy took up photography – her father's passion – as a way of being close to a man she never knew.

Objects play an important role in psychoanalysis: the word is used to both describe representations of significant figures within the psyche, as in mother object or love object, as well as the process where memories and feelings for such figures are transferred onto actual objects, as in a transitional object – where teddy bear brings a child comfort – or fetish object – where a woman's stocking brings sexual excitement – such objects functioning to both provide pleasure and ward off anxiety. It is not the object itself that is important but rather the effect of the object or what it represents. As Marcel Proust would say, "it is not the madeleine that is significant but the trace it opens up." In Fay's case her mother's swimming hat (or even the drawing of it) becomes a representation of her mother, as well as acting as an emotional and intellectual companion that anchors memory, sustains relationships, and provokes new ideas. It is these types of 'evocative' objects we have called travelling companions.



SWIMMING CAP BY FAY BALLARD AND ANNULAR SOLAR ECLIPSE, OBSERVING ROOM, MCMATH-PIERCE SOLAR TELESCOPE, KITT PEAK ARIZONA, 20TH MAY 2012. PHOTOGRAPH JUDY GOLDHILL ©JG + ©FB



1:20 MODEL OF GALLERY SPACE
(WITH THANKS TO TONY GRAHAM,
ANOUSHKA PACQUETTE AND
FYNLA STALLYBRASS), FAY AND RO
DISCUSSING THE HANG



HOW DID YOU
DECIDE TO
HANG THE
EXHIBITION?

Ro Spankie: As an architect I was fascinated by the contrast between Judy's huge photographs of the night skies, and Fay's detailed interior drawings; the two scales representing the personal and the collective, a sense of far away, but also the familiarity of home that every traveller carries with them. The ARB offers a challenging exhibition space as it is split on a number of levels suggesting a series of mini exhibitions rather than a cohesive whole. Working with a 1:20 model of the ARB space we have attempted to arrange Fay and Judy's work in such a way that the different scales talk to each other – a souvenir spanish fan next to a large Magellanic Cloud in Chile or a playtex girdle next to the interior of the McMath-Pierce Solar telescope at Kitt Peak in Arizona. The juxtapositions offering up surprising associations and new meanings to the viewer.

HOW DID
EACH
OF YOU
INTERPRET
THE THEME?

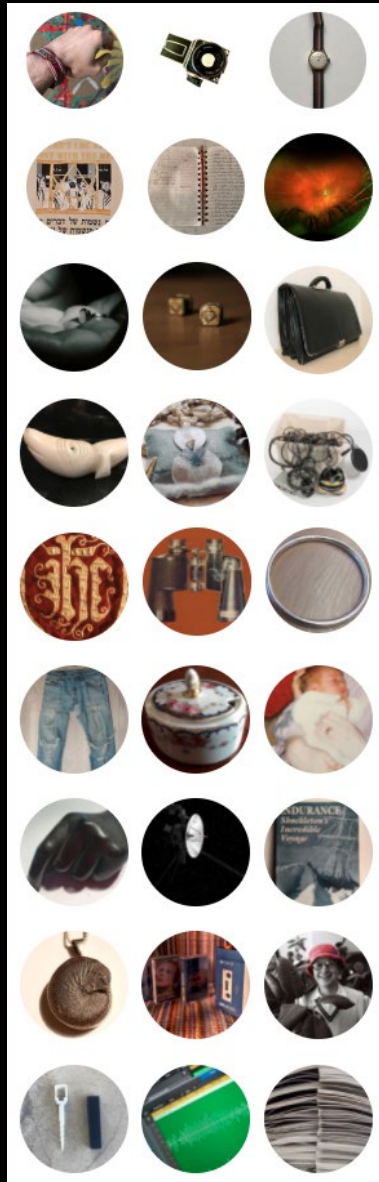
Fay Ballard: I remember sitting with Judy and Ro brainstorming and teasing out potential themes and then Ro coming up with this intriguing idea: what or who is your travelling companion in life? Judy and I had a show at the Freud Museum in London in 2018 and were keen to collaborate again. I immediately thought about the drawings I've made over the past 10 years which focus on the belongings found in my childhood home when clearing the house after my father's death in 2009. Many of these belongings were my childhood travelling companions and are still vital in my life. Whilst clearing the house, I came across things I hadn't seen before, new discoveries – photographs, my mother's powder compact, letters – objects which had enormous emotional significance and brought back memories.

Judy Goldhill: During discussions with Caroline Garland, psychoanalyst and the curator of our exhibition Breathe at the Freud Museum, she posited the idea that my interest in astronomy and the stars may have come from my searching for the father that I had never known, as he died when I was a baby. Travellers have long known the idea of the

stars as travelling companions, with celestial navigation still being taught to sailors. I have chosen to represent my focus on looking, through telescopes, observatories and cameras as the image of my retina, recently imaged by my optician.

WHO WOULD THIS EXHIBITION BE OF INTEREST TO? Fay Ballard: I think anyone who values their personal belongings, who has memories of childhood and is interested in the evocative power of objects. Likewise, anyone who has looked up at the stars at night searching for the Great Bear, the North Star or Venus, and has felt comforted by their presence. Or, indeed, anyone who has travelled and used the stars to navigate their location. The exhibition tries to tie these themes together and those interested in the arts and sciences will find something of interest here.

IS THERE A PUBLICATION? Fay Ballard: We have created this online publication during lockdown and hope readers enjoy it. We are planning to collaborate further, and anyone interested should keep an eye on our websites for more information. www.fayballard.com www.judygoldhill.com



WHAT IS YOUR FAVOURITE PART OF THE EXHIBITION? Ro Spankie: On the third floor there is a photograph of the interior of the MacMath-Pierce Solar telescope at Kitt Peak in Arizona hanging next to a pencil and crayon drawing of a Playtex Girdle. I like the combination of these two works – that on the surface seem so unrelated, because on reflection both the photograph on the left and the drawing on the right offer views of unseen interiors - interiors that shape an understanding of a reality. The three shadowy discs in the photograph are actually filters inside a huge telescope – an interior space designed to allow the naked human eye to see beyond the earthly realm and the 1960's Playtex Girdle was a garment made of latex and satin designed to shape the body, smoothing and flattening the wearer's more feminine curves. We know what a telescope and a girdle are for, but are rarely given a view of these gently curved textured interior spaces.



Installation photos:

PREPARING FOR AND
INSTALLING
THE EXHIBITION



TRAVELLING COMPANION

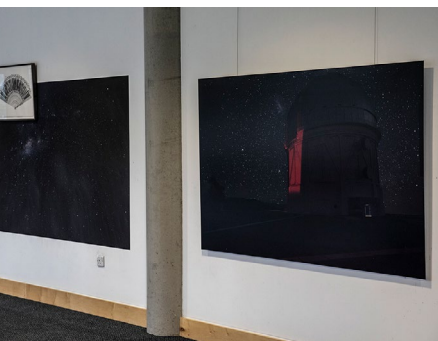


INSTALLING THE EXHIBITION



'TRAVELLING COMPANIONS' EXHIBITION INSTALLATION





Kettle's Yard

PATRONS VISIT

The Patrons of Kettle's Yard, led by Martin Thompson, visited *Travelling Companions* on 14 March 2020. Judy Goldhill presented a screening of her film *Raki'a* which had been commissioned for *Alive in the Universe*, Venice Biennale 2019.

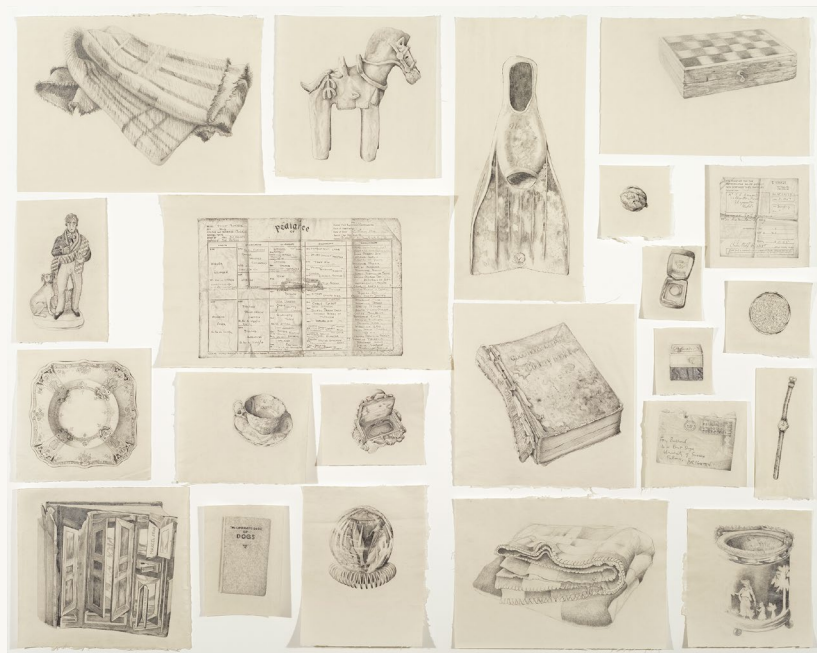
One of the Patrons, Alison Carter, had interviewed Fay Ballard's father for the King's College magazine decades ago; he had been an undergraduate at King's studying medicine before embarking on a full-time writing career. After this Patrons visit, Alison Carter kindly donated her papers to the JG Ballard Archive, British Library, and an extensive article appeared in *Deep Ends* 2020, an annual publication about the author, which drew on archival material from the King's Library, thanks to the Librarian, Peter Jones.



List of Works

DRAWINGS BY FAY BALLARD + PHOTOGRAPHS BY JUDY GOLDHILL

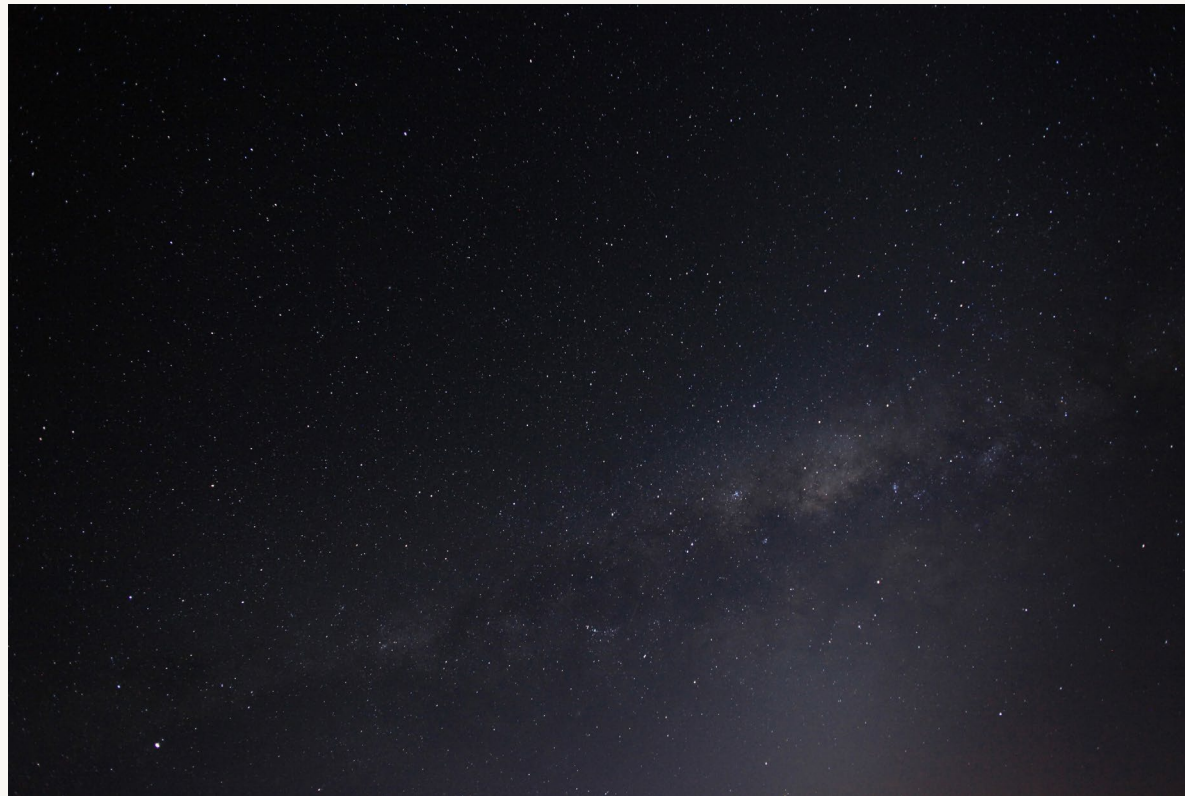
Ground Floor



1 Memory Box: Drawn from Life
Pencil on paper, 166x137cm, £6000



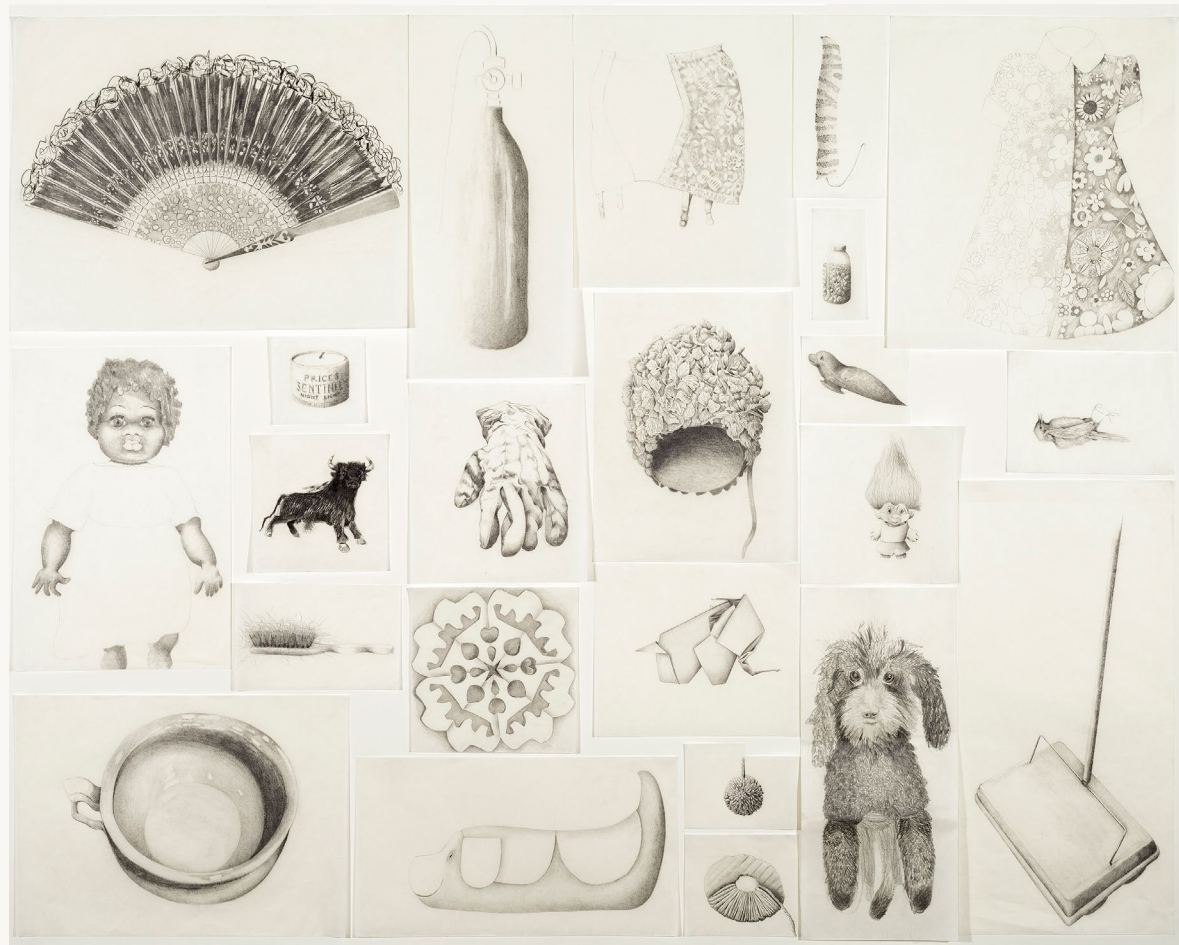
2 Under The Mayall Telescope, Kitt Peak, Arizona
photograph mounted on aluminium, 150x 100 cms, £1400



3 Milky Way Chile
150x100cms, £1400



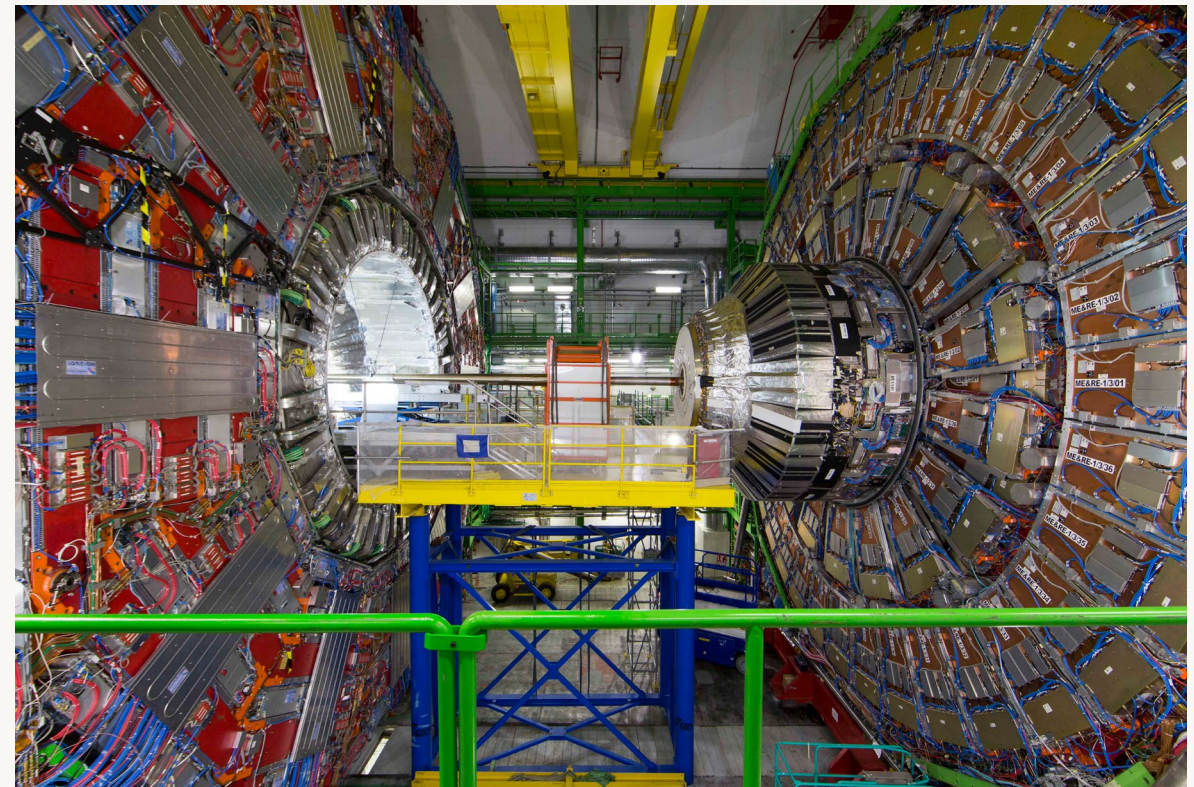
4 Fan
Charcoal and graphite on paper, 49x62cm, £800



5 Memory Box: Drawn from Memory

Pencil on paper, 166x137cm, £6000

First Floor



6 Large Hadron Collider. Cern, Switzerland

Photograph mounted on aluminium. 150x100cms, £1400



7 Memory Box: About my Father
Pencil on paper, 166x137cm, £6000



8 Large Magellanic Cloud, Victor Blanco Telescope, Cerro Tololo, Chile
Photograph mounted on aluminium, 150x100cms, £1400



9 His Trace

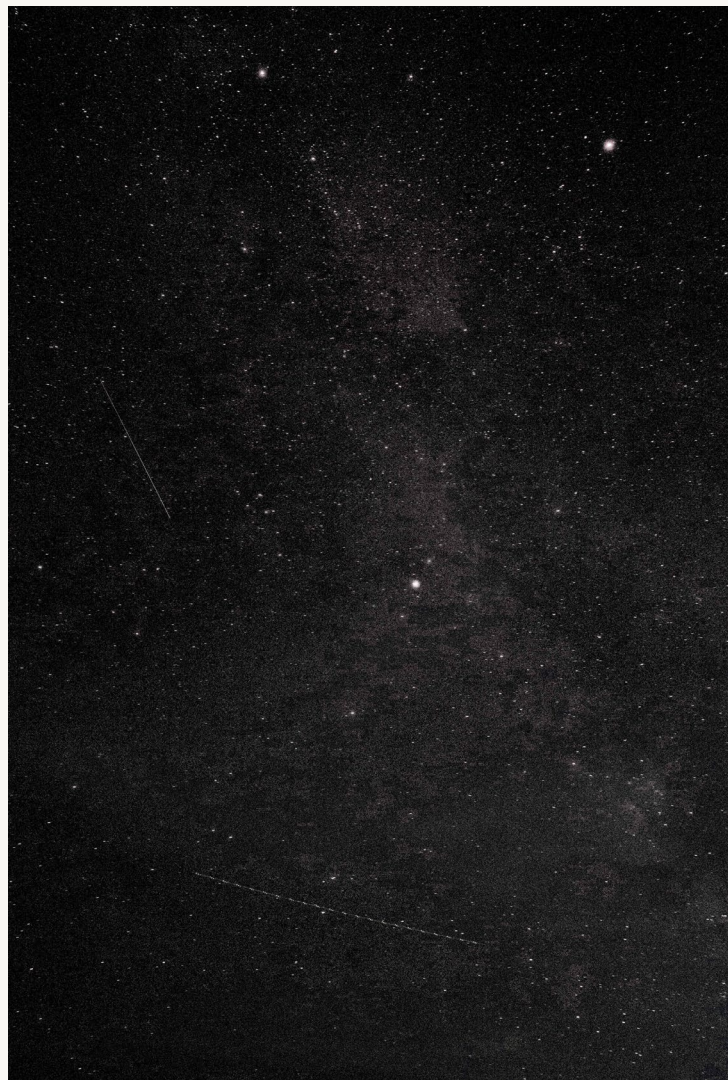
Drawings series. 35x25cm, Pencil on paper £500 each or £2000 for series of 10 drawings



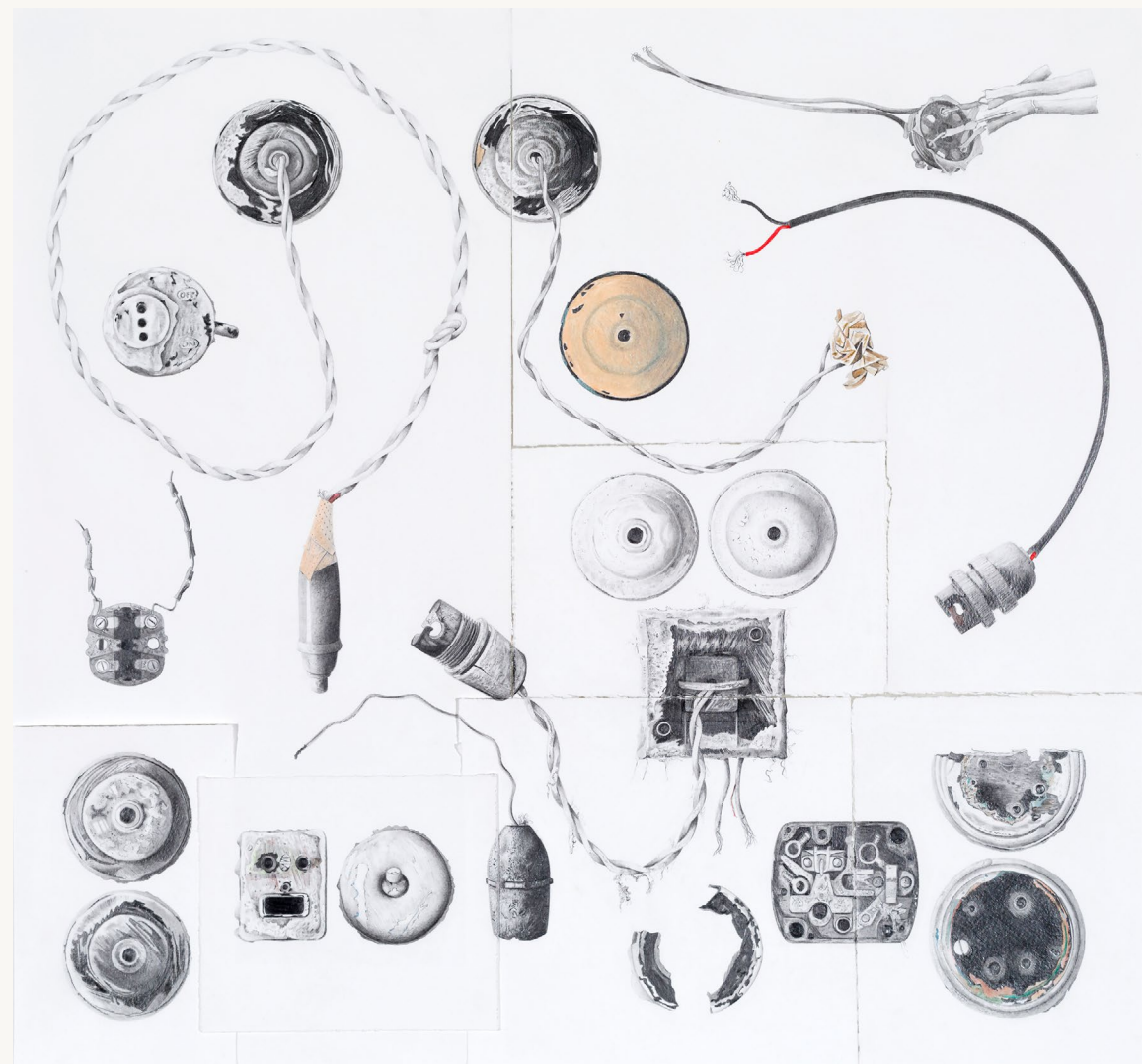
10 Orion, Winter, Suffolk

Photograph mounted on aluminium, 26.7x 40cm,

£400

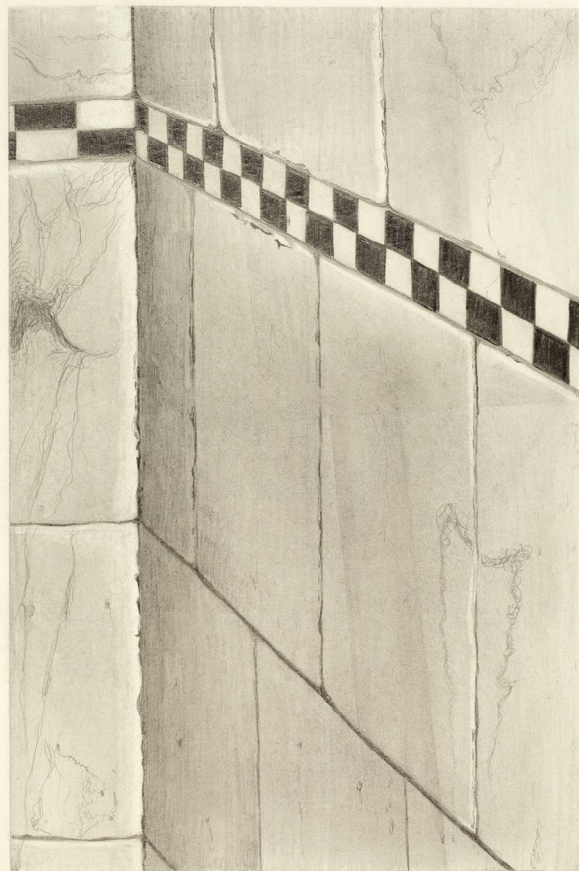


11 Milky Way, Summer, Suffolk
Photograph mounted on aluminium, 26.7 x 40cm, £400



12 Motherless
Graphite on paper, 57.5x53cm, £1000 (sold)

Second Floor



*My brother, Jim, toasting bread on the electric
cooktop hob.*

13 Home
Drawings series.
*Pencil on paper,
35x25cm, £500 each or
£3000 for series of 24
drawings
(two sold)*



14 Aurora 3, North West Territories
Photograph mounted on aluminium, 90x60cm, £600



15 Aurora 2, North West Territories

Photograph mounted on aluminium £400



16 Mother reinstated

Pencil on paper, 59x46cm, £1000



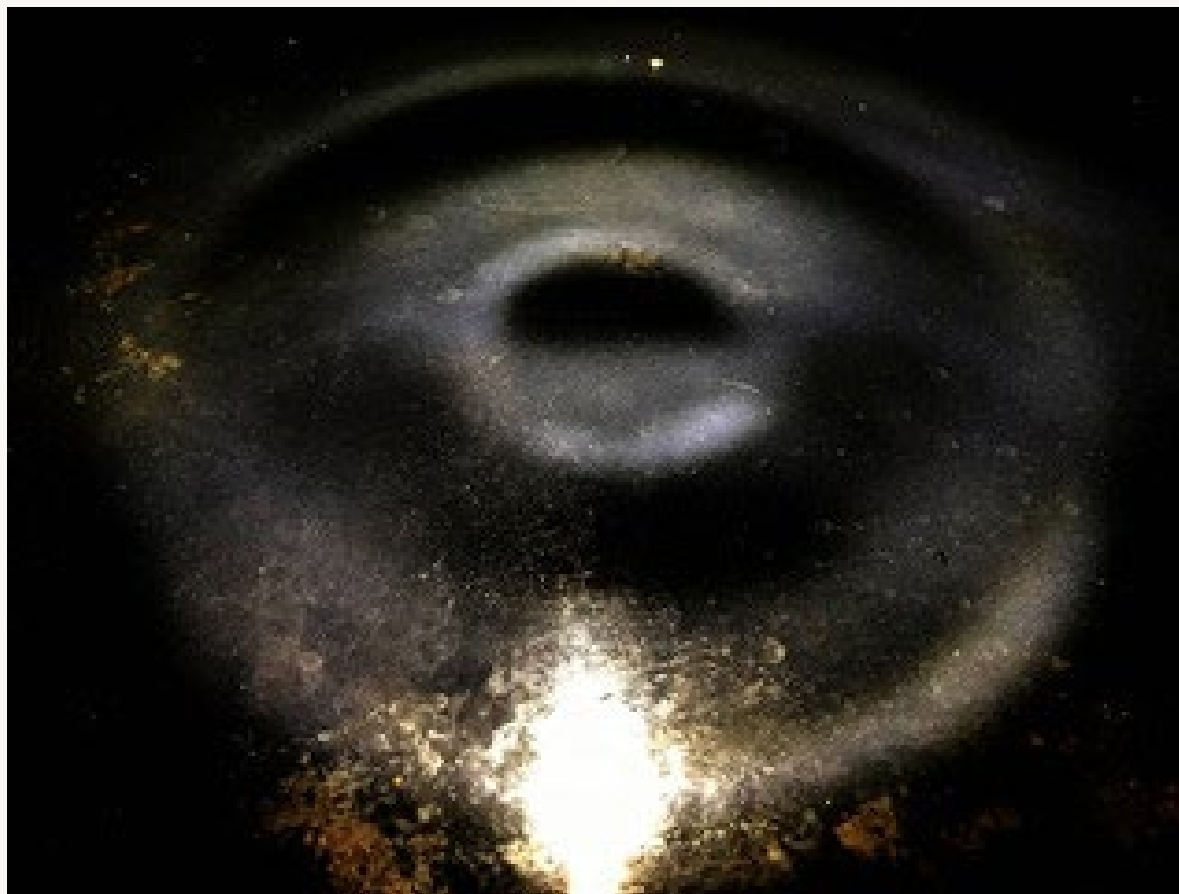
17 Transit of Mercury, University College London Observatory, 9 May 2016

Photograph mounted on aluminium, 90x60cm £800



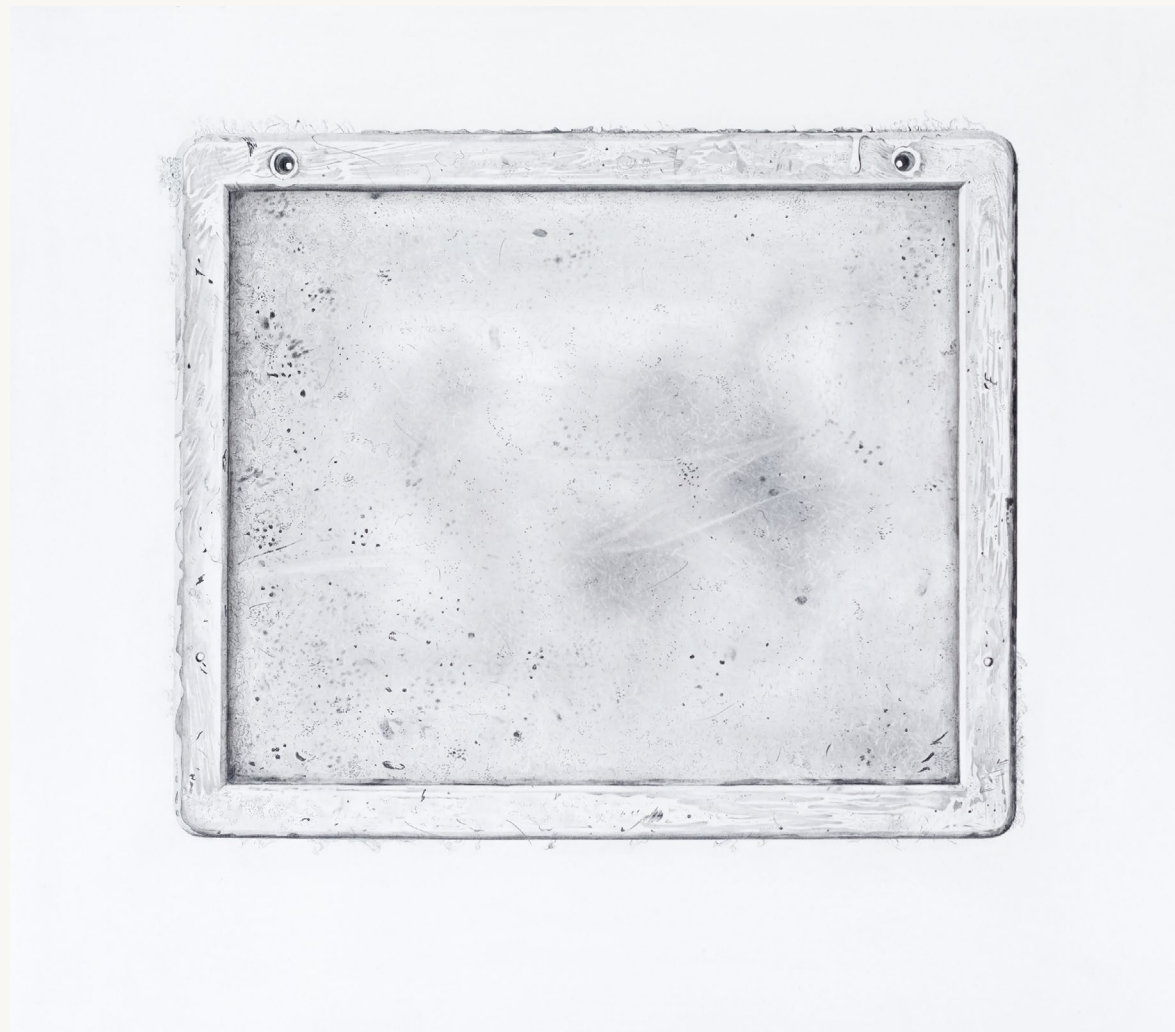
18 Mother's shade

Graphite and crayon on paper, 37.5x33cm, £800



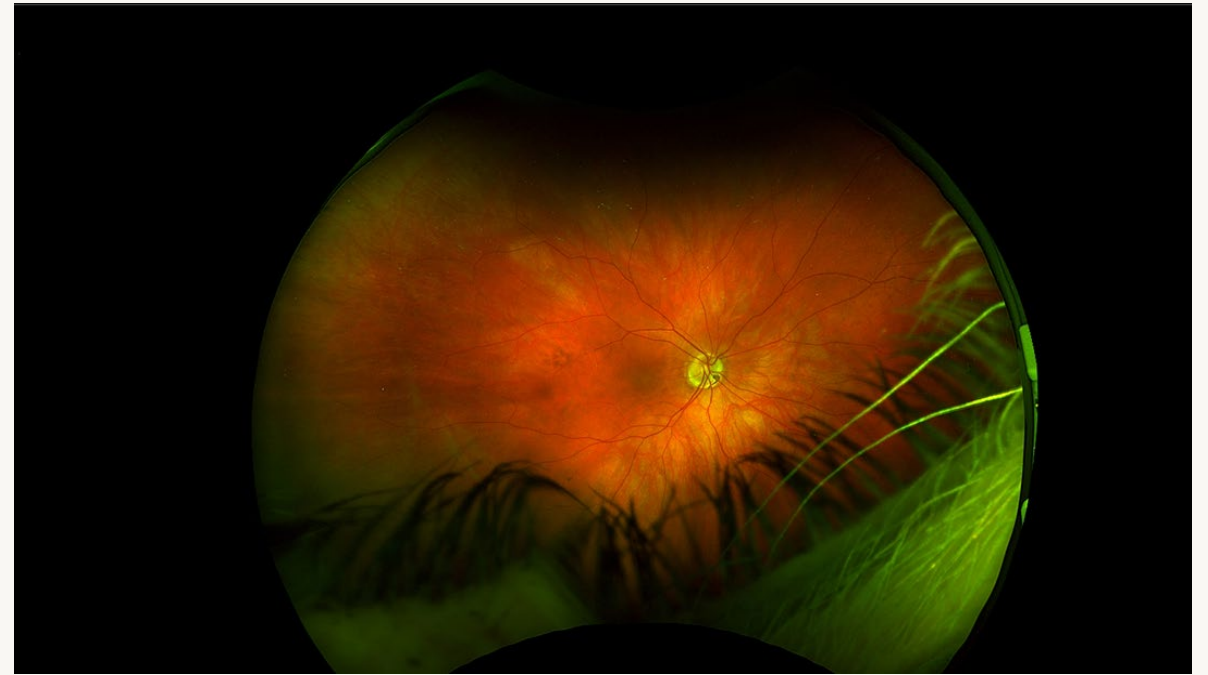
19 London.

Photograph mounted on aluminium, 90x60cm, £800



20 Family mirror

Graphite on paper, 41x36cm, £800



21 Transit of Mercury, University College London Observatory, 9 May 2016
Photograph mounted on aluminium, 90x60 cm, £800

22 Retina
20x15cm, £100

Third Floor



My father calling us for tea.

23 Home
Drawings series
continued
Pencil on paper,
35x25cm, £500 each
or £3000 for all 24
drawings



24 Swimming Cap
graphite on paper
62x49cm, £800



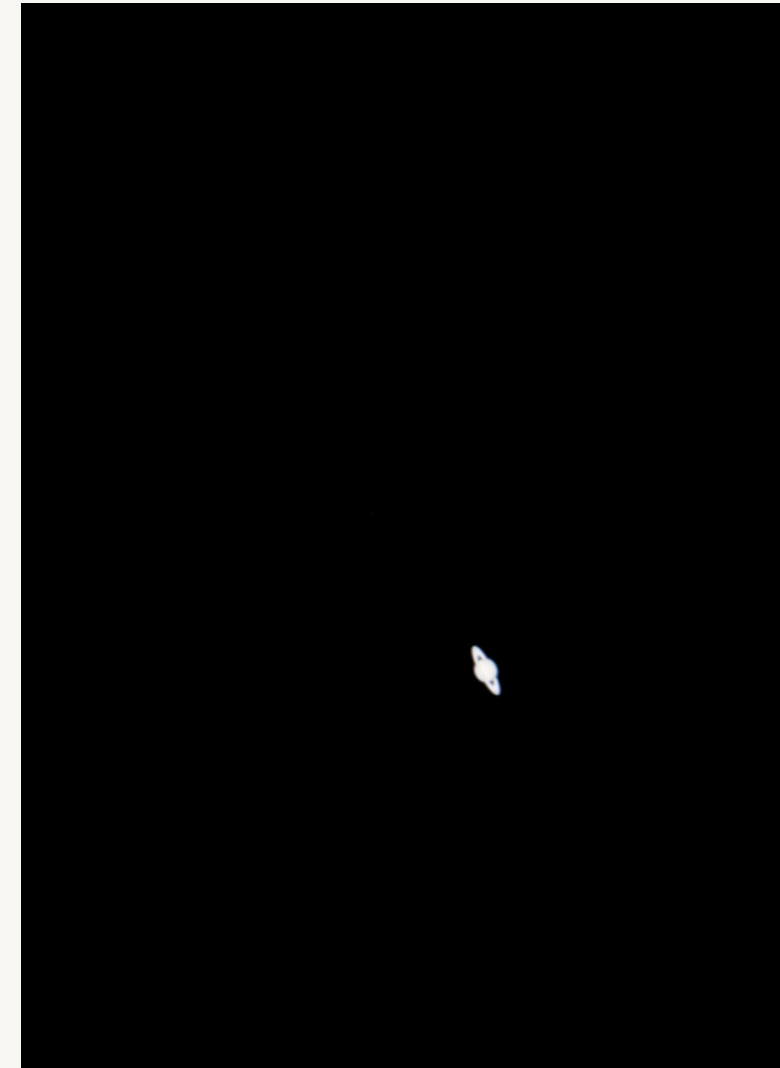
25 Solar Eclipse,
McMath Pierce
Telescope, Kitt Peak,
20 May Arizona 2012
26.67x 40cm, £450



26 Home
set of three drawings, 29.6x21cm, £450 each



27 Mother's Playtex Girdle
Graphite and crayon on paper, 39x35cm, £800



28 Saturn, through WIYN 0.9 telescope, Kitt Peak, Arizona 2012
Photograph mounted on aluminium, 100 x150cm, £1400

Please contact Fay or Judy directly for purchasing work.

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Photographs in editions of five. Can be printed on paper or mounted on aluminium. Prices quoted for aluminium.

Acknowledgements

Fay Ballard and Judy Goldhill would like to thank Art at ARB, CRASSH and the University of Cambridge for staging this exhibition and related events. In particular, our thanks go to Judith Weik, Art at the ARB exhibitioners coordinator, for her support and enthusiasm for *Travelling Companions*.

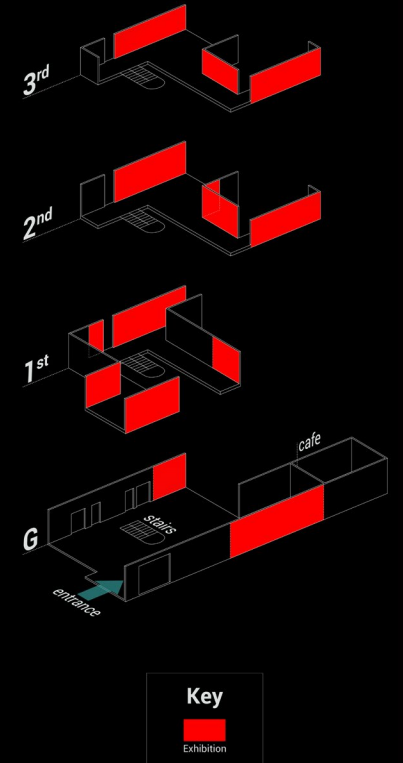
Our gratitude is owed specially to Dr Ro Spankie for her inspirational and insightful curatorship. The notion of a 'travelling companion to life' was suggested by Ro as the subject to explore in the exhibition and she has been a constant source of intellectual curiosity and drive throughout the exhibition planning. We would also like to thank Westminster University students, Tony Graham, Anoushka Pacquette and Fynla Stallybrass for their scaled model of the ARB which enabled us to plan our displays.

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Our thanks go to the individuals listed on page 7 who contributed so enthusiastically to Objects of the Week.

Finally, we would like to thank Karolina Heller for her compelling designs including this online publication, and to Clare Hamman for her initial design assistance.

All works are for sale. Please contact the artists for more information.





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Catalogue design: Karolina Heller

<https://www.karolinaheller.co.uk/>