

Annual Report
KETTLE'S YARD

18
19



UNIVERSITY OF CAMBRIDGE
MUSEUMS
& BOTANIC GARDENS



Contents

4	Introduction from the Director
6	Mission, Purpose & Values
10	Exhibitions
26	Displays & Projects
30	Events Programme
32	Publications & Research
34	Collection & Archive
36	Music
38	Learning
44	Community
48	Attendance
50	Communications
58	Governance & Staffing
60	Commercial Activity
62	Development & Funding
68	Accounts

Introduction from the Director

What can art do?

In 2018/19 we continued to pose the question ‘What can art do?’ an open question which aims to suggest the importance of the role art and artists can play in society. We sought to respond to this across our exhibition and events programme and in our learning and community engagement. Jim Ede, creator of Kettle’s Yard, believed that everyone should have the opportunity to experience art in daily life and we continue to work by this principle.

We have now had the pleasure of using our beautiful new buildings for a full year. We have welcomed even more people to enjoy all that the new spaces can offer and tested the new galleries’ limits by showing an extraordinarily diverse range of art, from fragile paintings loaned from across the Atlantic to sculpture, installation, ceramics and live performance.

The Clore Learning Studio has continued to buzz with activity – hosting schools, community groups, conferences and dancers amongst many others. It is always a great pleasure to look down into the space from Castle Street and see all the creativity taking place.

One of the strands of our work of which we are proud, is ‘Open House’ – our ongoing partnership with our neighbouring communities in North Cambridge. In 2018 sound artist Hannah Kemp-Welch was appointed by the community panel as the fourth Open House Artist in Residence. *Hyperlocal radio* was the culmination of her creative engagement with over 3000 people and included an installation at Kettle’s Yard as well as a local radio takeover.

We could not have done any of this without the support of Arts Council England, trusts, foundations and individuals and our tirelessly committed staff team – thank you to all. Now, more than ever, we need your support to continue the work that we do.

Andrew Nairne OBE, Director

Kettle's Yard, 2018. Photo: Hufton + Crow, Jamie Fobert Architects





Mission, Purpose & Values

Mission

To contribute to society by inspiring and engaging audiences through art, learning and research of the highest quality. We believe that great art should not be the privilege of the few, but for everyone. Our values reflect Kettle's Yard's creator Jim Ede's support for artists and belief in art's power to make us look again and change how we act in the world.

Purpose

- Conserving the House, collections and archive for present and future generations and as a resource for research.
- Presenting exhibitions of modern and contemporary art and concerts of classical and contemporary music.
- Welcoming and engaging diverse audiences through innovative learning programmes and public engagement
- Ensuring financial sustainability through governance and management, core funding, partnerships, earned income and the support of donors, trusts and foundations

Values

ART OF OUR TIME (Creativity)

- Supporting and presenting the best art of today, reflecting the diversity of contemporary practice and contemporary society

A COLLECTION IN ACTION (Inspiration)

- Inspiring new art and ideas
- Connecting the House and Collection with contemporary lives
- Engaging children, young people and communities
- Using new technology to deepen experience and learning

OPEN HOUSE (Equality)

- Promoting equality of access and participation for all
- Supporting collaborative practice and co-production

CONSTANT ENQUIRY (Curiosity)

- Stimulating artists, and visitors of all ages, to be curious and look again
- Contributing to, and enabling artists and visitors to access the research and excellence of the University of Cambridge

LOOKING AHEAD (Vision)

- Being ambitious and forging change
- Taking risks
- Ensuring environmental and financial sustainability



**244,882 visitors from 1 August 2018
– 31 July 2019**

**15,111 people engaged with the
learning and community programme**

**Oscar Murillo was nominated for the
Turner prize, in part for his exhibition
at Kettle's Yard**

**2000 people enjoyed concerts in the
beautiful setting of the House**

149 schools visited Kettle's Yard

**Our new, climate controlled galleries
hosted loans from museum collections
in the US for Richard Pousette-Dart**

**Visitors enjoyed Kettle's Yard – 97%
rated the whole experience as good or
very good**

Exhibitions

During 2018 and 2019 we had the opportunity to fully benefit from the new galleries. International loans from the US were included in *Richard Pousette-Dart: Beginnings*, a major exhibition celebrating a less known artist in the House at Kettle's Yard, drawing on new research exploring 40 years of letters between Pousette-Dart and Jim Ede. This was swiftly followed by *fig-futures* – four exhibitions in four weeks, with seven artists. The gallery became a dynamic and fast-moving site of experimentation. We were delighted to showcase new work by New York based artist Julie Mehretu and to bring her work to new audiences alongside the legendary Louise Bourgeois – this was an intriguing pairing and one which audiences enjoyed. Oscar Murillo's solo exhibition *Violent Amnesia* extended across all spaces at Kettle's Yard and out into St Peter's Church next door, and during the exhibition came news of his nomination for the Turner Prize, in part for this exhibition. Lastly, the pairing of *Jennifer Lee: the potter's space* and *Artist: Unknown: art and artefacts from the University of Cambridge museums and collections* were contrasting summer exhibitions which visitors could become really absorbed by – the one offering a contemplative and immersive experience, the other giving many stories and previously untold histories for visitors to enjoy. *Artist: Unknown* also provided an opportunity to work with our University of Cambridge Museums colleagues and in particular to create our first podcast series.



Jennifer Lee: *the potter's space*, 2019, installation view. Photo: Jo Underhill

fig-futures

4 exhibitions, 4 weeks

11 September – 7 October 2018

Week 1: Eva Rothschild + Joe Moran

11 – 15 September 2018

[Watch an interview](#)

Week 2: Oreet Ashery

18 – 22 September 2018

[Watch an interview](#)

Week 3: Broomberg + Chanarin

25 – 29 September 2018

[Watch an interview](#)

Week 4: Patrick Coyle + Francesco

Pedraglio

3 – 7 October 2018

[Watch an interview](#)

Richard Pousette-Dart: Beginnings

23 October 2018 – 6 January 2019

[Watch a series of films](#)

Julie Mehretu Drawings and Monotypes

Gallery 2: 22 January – 24 March 2019

[Listen to the recording of the in conversation](#)

ARTIST ROOMS Louise Bourgeois

Sackler Gallery: 22 January – 24 March 2019

[Watch a video about Louise Bourgeois](#)

OSCAR MURILLO: Violent Amnesia

9 April – 23 June 2019

[Watch an interview](#)

Artist: Unknown: Art and Artefacts from the University of Cambridge Museums and Collections

Sackler Gallery: 9 July – 22 September 2019

[Listen to the podcast series](#)

Jennifer Lee: the potter's space

Gallery 2: 9 July – 22 September 2019

[Listen to the in conversation](#)



Oscar Murillo: *Violent Amnesia*, 2019, installation view. Photo: Stephen White



fig-futures

4 exhibitions, 4 weeks, 7 artists
11 September – 7 October 2018

*'One of the best art events I
have ever attended.'*

– Visitor, November 2018

*'I had a great time – what an
experience!'*

– Social Media, September 2018

*'What is the very latest
revolution in art? How can
galleries keep up with
definitions of the
contemporary in an age of
technological innovation,
generational revolt and
political turbulence? Kettle's
Yard tackles this with a four-
week series of quickfire
exhibitions that survey the
challenging and unexpected.'*

– The Guardian, September 2019

Richard Pousette-Dart: Beginnings
23 October 2018 – 6 January 2019

'Thank you so much for this exhibition – it was a revelation!'

– Facebook, January 2019

'The whole show felt thoughtfully curated and precise: a fitting tribute to an artist who hasn't received the deserved critical attention in the UK.'

– Instagram, 2018

'...the exhibition displays impeccable curatorial discipline by the team behind Kettle's Yard.'

– Stella Botes, Palatine Online,
December 2018

'Energy radiates throughout this exhibition.'

– Isobel Bickersteth, Varsity, October 2018



Richard Pousette-Dart: *Beginnings*, installation view. Photo: Stephen White

Julie Mehretu Drawings and Monotypes
22 January – 24 March 2019

'Mehretu's new installation at Kettle's Yard in Cambridge conveys an unexpected intimacy'

– Apollo Magazine, February 2019

'Now and then an artist comes along who turns every critical cliché on its head and proves the experts know nothing about where art is going. Julie Mehretu is one of those heroes.'

– Jonathan Jones, The Guardian, January 2019

'Blown away by Julie Mehretu monotypes at Kettle's Yard Gallery.'

– Instagram, March 2019



ARTIST ROOMS Louise Bourgeois
22 January – 24 March 2019

'A flawlessly and tightly curated selection of sculpture, print and drawings reflecting different periods of Bourgeois' life'

- Instagram, January 2019

'Truly enjoyable – what all cultural spaces and art galleries should be like! Absolutely adored the pink walls and Bourgeois. Genius.'

- Visitor, March 2019

OSCAR MURILLO: Violent Amnesia
9 April – 23 June 2019

'What an engaging exhibition – we were thrilled by it. We felt it spoke to us, so perfectly curated. Best exhibition here in decades. Thank you.'

– Visitor, April 2019

'Can't stop thinking about the Murillo exhibition Violent Amnesia @KettlesYard. Sublime mark making. If you are visiting Cambridge make time to go! The photos don't do justice – also, you can't smell the oils! Sensory beauty on many levels'

– Twitter, May 2019





**Artist Unknown: Art and Artefacts
from the University of Cambridge
Museums and Collections
9 July – 22 September 2019**

'Such challenges to aesthetic and intellectual hierarchy (so often unconscious assumptions), to the way we look and understand art, are invaluable as well as deeply enjoyable.'

– Marina Vaizey, Burlington Contemporary, August 2019

'Thoughtful, insightful, balanced.'

– Visitor, 2019

'This little show only occupies one gallery, but raises numerous intriguing questions.'

– Martin Gayford, The Spectator, August 2019

Jennifer Lee: the potter's space
9 July – 22 September 2019

*'Such an incredible #exhibition
@kettlesyard #jenniferlee –
the must see show of the
summer.'*

– Instagram, July 2019

*'Fobert's exhibition design,
which allows viewers to walk
all the way around the central
plinth, invites an infinity of
through-lines and incidental
conversations between pieces.'*

– Amy Sherlock, Frieze, September 2019

**'Spent the night dreaming about the fantastic
#jenniferlee exhibition,'**

– Instagram, July 2019

*'Jennifer Lee's pots look so
perfect in the House
@kettlesyard it's hard to
believe they've not been there
forever.'*

– Instagram, August 2019



Displays & Projects

During this period, alongside the main programme of exhibitions there were nine other projects and displays – using the Edlis Neeson Research Space, the House and even the lift. For most of the year, if visitors made their way to the top floor they would encounter Evan Roth's *Red Lines*, an Art Angel commission; filmed at remote coastal sites around the world where internet cables emerge from the sea, *Red Lines* is a network of mesmerising infrared video landscapes revealing the hidden physical source of the internet.

Anthea Hamilton installed her work and the work of other artists in response to the House, following Kettle's Yard's collaboration with the artist at The Hepworth Wakefield in 2016/17. Most memorably, she created a kimono inspired by Christopher Wood's *Self-portrait*. Later in the year, Anne-Marie James presented a new body of work in the House inspired by Barbara Hepworth's *Group of Three Magical Stones*, 1973.

The Edlis Neeson Research Space played host to many displays – including the interactive Florian Roithmayr display and a celebration of Alan Reynolds' legacy to Kettle's Yard. Our young people's group, Circuit created a display for the space on the theme 'What can art do?' and Open House Artist in Residence Hannah Kemp-Welch presented the final outcome of her residency – *Hyperlocal Radio* an interactive installation in which visitors were able to listen to many of the stories, songs and sounds she captured during her residency.



Anthea Hamilton: *Projects*, 2018/19, installation view. Photo: Stephen White

The Humility of Plaster: Florian Roithmayr

Edlis Neeson Research Space Display
4 September – 14 October 2018

Evan Roth: Red Lines

Top floor, Kettle's Yard Education Wing
26 November 2018 – 26 June 2019

Anthea Hamilton: Projects

In the House at Kettle's Yard
4 December 2018 – 24 March 2019

Rose Garrard: Casting Room I

Edlis Neeson Research Space Display
15 January – 3 March 2019

[Watch a short film](#)

Hannah Kemp-Welch: Hyperlocal Radio

Edlis Neeson Research Space Display
8 March – 22 April 2019

[Watch a film about the display](#)

Alan Reynolds: A Legacy

Edlis Neeson Research Space Display
30 April – 27 May 2019

[Read this short blog](#)

What Can Art Do? Circuit Display

Edlis Neeson Research Space Display
30 May – 30 June 2019

Ann-Marie James: Geometria

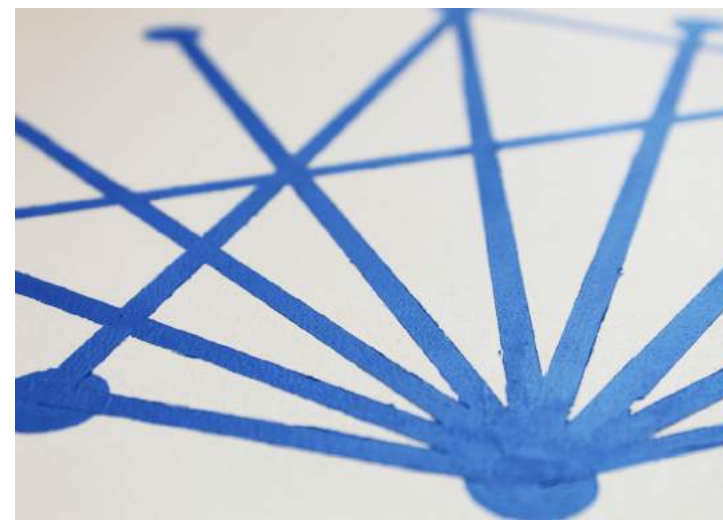
Kettle's Yard House
9 July – 22 September 2019

[Read a blog on Geometria](#)

Peter Coffin: Imaginary Concert

Kettle's Yard Lift
9 July – 22 September 2019

[See the print in the shop](#)



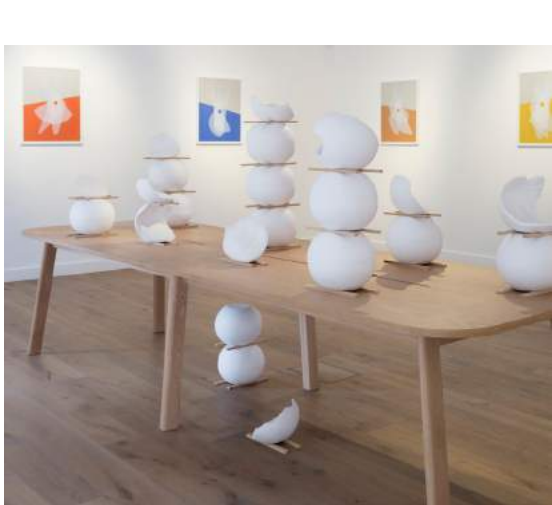
What Can Art Do? *Circuit Display*, 2019. Photo: Louisa Hall

Displays & Projects



Rose Garrard, 2019. Photo: Stephen White

'All interested in the history of UK feminist art should get to see the Rose Garrard exhibition at Kettle's Yard before it closes...'
- Facebook, 2019



Florian Roithmayr, 2018. Photo:

'Amazed by some artists' ability not only to create extraordinary work but remain generous, open and collaborative. Anthea Hamilton is heroic in this regard.'
- Visitor, Twitter, 2019



Evan Roth, Red Lines, 2018.



Anthea Hamilton, 2018, Kettle's Yard House.

British artist Ann-Marie James displayed new work in Helen Ede's bedroom, in the House. Inspired by Barbara Hepworth's sculpture Group of Three Magical Stones (1973), the display included paintings, prints, and a patchwork quilt.



Peter Coffin print, 2019.



Hyperlocal Radio display. Photo: Jeroen Van Haute

'These projects are a great opportunity for different parts of the city to come together and to explore their creativity, under the guidance of experienced artists. Kettle's Yard is a fantastic resource for the city and I would encourage anyone to find ways to engage in the many diverse projects they are involved in'
- Daniel Zeichner MP on the Hyperlocal Radio Display, 2019



Ann-Marie James in the Kettle's Yard House, Geometria. Photo: Stephen White

Cambridge-based, American artist Peter Coffin produced a new print which was displayed in Kettle's Yard's lift. The work he produced was a poster for an imaginary music concert featuring bands and musicians with particular associations with Cambridge.

Events Programme

From August 2018 to July 2019 we organised 44 lectures and discussions, 75 workshops, 13 research-related talks, and two symposia (for Richard Pousette-Dart and for Florian Roithmayr). The programme has reached a wide range of audiences and has included special tours of the exhibitions and the House, artists talks, performances (for *fig-futures* and Murillo) and film screenings.

Each of the four exhibitions which formed *fig-futures* opened with a launch event. A highlight included Oreet Ashery's *Passing through Metal* (in which 40 volunteer knitters accompanied a Death Metal music performance), and the artist talk and tour with Broomberg & Chanarin.

The interactive *Humility of Plaster* display in our Research Space, was accompanied by a casting workshop and a conference co-presented with the University of Cambridge's Museum of Classical Archaeology, featuring guest speakers from the V&A and the Louvre.

1,925 people attended the scholarly public programme for *Beginnings: Richard Pousette-Dart*, which featured talks, lectures and a conference. Several guest speakers came from the US to contribute to the programme.

We continued the popular Late programme – our young people's group, Circuit programmed a Late to accompany the Richard Pousette-Dart exhibition, which included live jazz, a photography workshop and talks. The Late for the Louise Bourgeois exhibition was inspired by a 1979 New York dinner party in honour of the artist.



[Read about the original Louise Bourgeois dinner party here](#)

The Louise Bourgeois and Julie Mehretu exhibitions' associated programme of events included talks, panel discussions with academics from the University of Cambridge and a conversation with the artist.

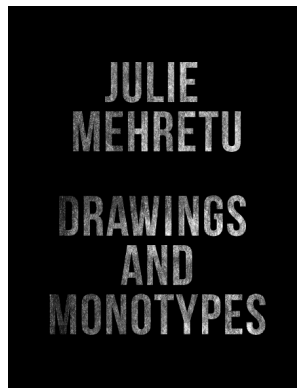
OSCAR MURILLO: *Violent Amnesia* was accompanied by a varied series of talks and events; Murillo also performed live in the churchyard grounds during a sold-out event, which was followed by a conversation with the artist.

In July, shortly after *Jennifer Lee: the potter's space* opened, an in conversation with the artist was given to a full house.

[You can hear recordings from a selection of talks and lectures here](#)



Publications & Research



◀ [Download the Space resource here](#)

Richard Pousette-Dart: Beginnings, A Young Abstract Expressionist in New York

A publication to accompany the exhibition, reflecting new research into the life and work of Richard Pousette-Dart and his significant contribution to American art in the 20th Century. The book contains essays by Charles H Duncan, Lucy Kent, Jennifer Powell, Lowery Stokes Sims and Patti Trimble. Edited by Jennifer Powell.

Julie Mehretu Drawings and Monotypes

Julie Mehretu Drawings and Monotypes documents her solo exhibition at Kettle's Yard. It is fully illustrated, including installation shots and an essay by Amy Tobin. Edited by Andrew Nairne and Amy Tobin.

Jennifer Lee: the potter's space

Published to coincide with the exhibition *Jennifer Lee: the potter's space*, featuring full colour photography throughout including installation photographs and list of works. With an introduction by Andrew Nairne and texts by Sarah Griffin and Tanya Harrod. Edited by Sarah Griffin and Andrew Nairne.

Space: A learning resource for Kettle's Yard, published September 2018

Space is the last of three publications which focus on key themes of the House. It is a teacher's resource designed to help teachers and educators engage with the House and collection at Kettle's Yard and inspire their students by exploring the theme of space. Written by the Kettle's Yard learning team with contributions from Liz Ballard, Emily Chase, Lucia Hutton, Joe Lyward, Frieda Midgley, Luce Moelans, Rosie O'Donovan, Imogen Phillips, Sofia Singler and Sophie Smiley.

Research and Dissemination

Staff contributed to a number of external publications and events across a range of specialisms including art history and contemporary museum practice.

Amy Tobin co-edited the book (with Lucy Gosling, Helena Reckitt, and Hilary Robinson) *Art of Feminism*, London and San Francisco: Tate and Chronicle Books, 2018; she contributed to journals *Women: A Cultural Review* and *A Companion to Feminist Art*, and to the catalogues *Histórias das mulheres*, *Histórias feministas* for the Museu de Arte de São Paulo and *Alexis Hunter* (Goldsmiths, 2018). She contributed talks and lectures to Yale/ Paul Mellon Centre Summer School, The Women's Art Library, Goldsmiths, London; Terra Foundation for American Art, Paris; Courtauld Institute of Art, London; Museu de Arte de São Paulo; University of East Anglia, Norwich; Murray Edwards College, Cambridge; University of Westminster, London. Jennifer Powell contributed lectures on Richard Pousette-Dart at Pace, London; at Bowdoin College, Maine, USA; and at the Paul Mellon Centre, London.

Karen Thomas contributed the paper 'Chatterboxes: art, engagement and home-bound older people' in *Engage Sharing Practice* in 2018 and co-edited *Conversation starters for colleagues across the arts sector: Extracts from inspiring and honest interviews with people in a range of arts organisations about leadership and 'cultural democracy'* for Engage in 2019; she delivered lectures on Open House in Cambridge and Guildford in 2019.

Collection & Archive

Collection Conservation

Following the significant conservation work that was undertaken last year as part of the reopening of Kettle's Yard, we continued a programme of conservation treatment which will continue across the next couple of years. Our focus since reopening in 2018 has been on conserving items of furniture that receive the most use by visitors to the House.

Loans

We continued to lend artworks from the collection to exhibitions across the UK and Europe such as *Magdalene Odundo: The Journey of Things* at the Hepworth Wakefield and the Sainsbury Centre; and *Modern Couples* at Centre Pompidou-Metz and the Barbican Centre.

Accreditation

In July 2019 our accreditation under Arts Council England's UK Museum Accreditation Scheme was renewed. The Accreditation Scheme ensures museums across the UK operate to nationally-agreed standards in areas such as access, collections management and conservation, which inspire the confidence of the public as well as funders and governing bodies.



Edlis Neeson Research Space table during *Jennifer Lee: the potter's space*, 2019. Photo: Stephen White



Kettle's Yard library, 2018. Photo: Josh Murfitt

Archive

The archive received 60 visits from researchers (over 39 research days). Subjects of research included the friendship between the artist Winifred Nicholson and the poet Kathleen Raine, the photography of modern art, and the life of Jim Ede. A number of artists carried out research in the archive to inform new work and projects made for Kettle's Yard.

The *Richard Pousette-Dart: Beginnings* exhibition demonstrated the potential of our archive to facilitate new research, emerging from a mutual exchange of archival correspondence with the Pousette-Dart Foundation. Similarly, for International Women's Day, poet Kaddy Benyon and artist Miranda Boulton discussed the evolution of their forthcoming mimetic work *A Painter and a Poet*, inspired by Winifred Nicholson and Kathleen Raine.

At Castle Hill Open Day, we explored the themes of the *Artist: Unknown* exhibition through archive collections, in collaboration with archivists from the Sedgwick and Polar Museums.

Finally, we organised a very successful Archive Day. Lizzie Fisher spoke about one aspect of her PhD research, the connections Jim Ede made on his visits to the United States and how these influenced his thinking, and ultimately Kettle's Yard; and Jane Adams, Jim and Helen Ede's granddaughter, shared her reminiscences of her grandparents and their influence on her life.

Music

In 2018/2019 Kettle's Yard offered twenty-three concerts embracing Chamber Music, New Music and Student Music, entertaining a total audience of over 2,000 people.

Chamber Music

A lively series was curated by Justin Lee and proved highly popular, leading to a prompt sell-out of subscription tickets and of individual tickets for almost every concert. Highlights included the residency by the ever-popular Tom Poster and his Kaleidoscope Chamber Collective. The Jim and Helen Ede concert featured a polished performance by the Sacconi Quartet which opened the season, and The Maxwell String Quartet played with great verve for The Max and Evelyn Forbes concert, amusing the audience with an unexpected twist of Scottish folk music amongst their offerings. The Steinway piano, originally purchased by Jim Ede in 1970 and newly refurbished during the summer of 2018, was put through its paces by a number of fine players.

New Music

Two New Music concerts were held in the period. The first, was by The Multi-Story Orchestra and featured pieces by Bjork and Julius Eastman's jazz icon 'Stay On It'. For the second, the University's New Music Ensemble celebrated composer Robin Holloway's 75th birthday with a world premiere of his 'Autumn Music' and pieces by Kate Whitley and others. In spring 2019 Tom McKinney was appointed as Kettle's Yard New Music Curator. He is known to many from his work as a presenter on Radio 3 and we look forward to his future programme.

Student Music

The first series of student lunchtime concerts since Kettle's Yard reopened was a success under the impressive leadership of Luke Fitzgerald, Student Programmer for 2019. His series, entitled 'Crossing Centuries', ranged from easy jazz to more conventional chamber music. The six concerts took place at lunchtime on Fridays to full houses. These concerts remain free to attend, and extend to a broader public the chance to hear live music in the House.

We are grateful to Dr Shirley Ellis for her continued support of the music programme at Kettle's Yard.

*'Fabulous concert in the atmospheric
Kettle's Yard this eve... Undoubtedly the best
way to end a Thursday!'*

- Alex Riding, November 2018



Student Music Concert, 2019. Photo: My Linh Le

Learning

Formal Learning

Working with schools, from primary through to further and higher education, continues to be the cornerstone of our work. Schools are vital places within our communities and for many children it will be the first place they encounter the visual arts. So we are delighted that so many have chosen to visit Kettle's Yard and that through workshops, discussions and projects, have made full use of the new Clore Learning Studio Space. This year we welcomed 149 education providers on-site – over 3,600 students.

Frequencies

In the months before the Oscar Murillo exhibition, the learning team worked with 7 schools and around 500 children on Murillo's international cultural project 'Frequencies'. Pupils had their desks covered in canvas and were invited to sketch, doodle and write on the canvas during lessons with the aim of capturing the creative voices of the pupils. Murillo then used these canvases to create new works, one of which was exhibited in the Clore Learning Studio during the show. All participating classes from Cambridge schools were invited back to visit Kettle's Yard to see the exhibition. The project was marked by Pupil Voice, an event bringing together teachers and cultural leaders to discuss how we can further support young people's voice in projects, cultural venues and schools.

Arts Award

We designed and printed three new Arts Award activity booklets which allow school children or visiting families the opportunity to learn about the House and collection and gain a Discover Arts Award.

Take Over Day

In November 2018 Kettle's Yard took part in a national Take Over Day where we explored the topic of Interpretation. Studio Sunday participants, the Art Club group and Circuit members interpreted the exhibition in their own ways; creating painting and images, writing new labels and offering visitors a range of view finders, all of which were displayed in the galleries. This was a great opportunity to make visible the incredible creativity and invention of our visitors and groups.

**149 schools visited Kettle's Yard between
1 August 2018 – 31 July 2019, welcoming
3,601 students.**



Frequencies, 2019. Photo: Eleanor Costello

*'Our Silver Arts Awarders
had a brilliant time
looking around the house.'*

– Teacher, 2019

'Fantastic teachers evening spent @kettlesyard this evening exploring the House through music, movement and conversation. The best CPD at the start of term.'

– Teachers Evening attendant, Stephen Perse School, 2019



ARB Cambridge University Wellbeing Week, 2019. Photo: Lauren Clemmet

Public programme

The Learning team public programme continued to be highly successful with a rich and varied offer for audiences. Through 126 events, we engaged 5,766 people over the year, representing a heightened demand from our audiences to engage and participate at Kettle's Yard.

Early Years:

Our monthly Early Years Studio proved so popular we had to move to booked tickets, with each month selling out. In May 2019 we supported an Early Years networking event for the region working with collective AYCORN East. This event saw 20 artists, teachers, county council members and regional education officers meet to discuss how to support early years education in galleries and cultural venues



Early Years Studio 2018. Photo: Imogen Phillips

Studio Sunday

Our fortnightly Studio Sunday attracted around 80-100 people for each workshop, offering accessible free programming to local families. Each session is artist-led and creates fun, engaging ways to connect with the house and exhibitions. In addition, throughout the Summer we offered workshops through ChYpPs and city wide events like the Big Weekend.



Late at Kettle's Yard, photo: Jeroen Van Huette

Circuit: Young People's Programme

Each September we recruit a group of enthusiastic, creative individuals to work with us on developing content for new audiences. This year the group of 22 young people aged 18 – 25 made significant contributions to the programme through the creation of a digital guide, a display in the Edlis Neeson Research Space and workshops for three Kettle's Yard Lates. Circuit had 81 sessions this year and engaged 1,017 young people.

'I'm so chuffed by it – I can't believe my work is in the galleries next to Louise Bourgeois, and we mixed it, recorded it, edited it. I've been telling so many people about it, I have to keep coming back to bring them along!'

– Circuit member, March 2019



Castle Hill Open Day 2019

'It's a microcosm of Cambridge. A great way to learn about the area!' – Visitor, August 2019

In its sixth year, Castle Hill Open Day partnered 8 cultural institutions from the surrounding area and attracted around 3000 people to a day of talks and activities exploring the history and heritage of Castle Hill. As well as visits to venues and attending talks, over 1,300 visitors took part in workshop activities designed by Kettle's Yard. This year, our partners were Cambridge County Council – Shire Hall, Castle Street Methodist Church, Churches Conservation Trust – St Peter's Church, Histon Rd Cemetery, Murray Edwards College and Gardens, Museum of Cambridge, St Giles Church.



All images: Castle Hill Open Day, 2019. Photo: Josh Murfitt

'Great early years session for babies and toddlers. The children get to explore different materials freely under the guidance of artists.'

– Early Years Studio participant, Google Review, July 2019



Early Years Studio, 2019. Photo: Josh Murfitt



Circuit at Kettle's Yard LATE, 2019, photo: Jeroen Van Huette

"Lovely, creative afternoon - thank you."

– Studio Sunday participant, Instagram, April 2019



International Women's Day, 2019, photo: Imogen Phillips

One highlight of the public programme during Louise Bourgeois and Julie Mehretu exhibitions included International Women's Day celebrations. Over a weekend, events were programmed across the site with workshops, music and an afternoon themed on motherhood and female arts practice.



Richard Pousette-Dart: *Beginnings* LATE, 2019, photo:



Early Years Studio. Photo: Josh Murfitt

[Click here to see Circuit's Alternative Guide for the Louise Bourgeois exhibition.](#)



Circuit at Kettle's Yard LATE, 2019, photo: Jeroen Van Huette

'Our lucky Yr3 visited @kettlesyard today. "I loved doing scratching and drawing", "Jim hung his rug on the wall because it was too good to be on the floor" Wonderful ideas and explorations! Thank you for the experience!'

– St Luke's School, February 2019

Community

Open House

Open House: Evolving City is a long-term creative collaboration between Kettle's Yard and our neighbouring communities in North Cambridge, supported by Esmée Fairbairn Foundation.

Sound artist Hannah Kemp-Welch was 2018/19 artist in residence and collaborated with local participants to create a new series of sound works: *Hyperlocal Radio*.

The artist was inspired by Cambridge pioneering company Pye Electronics, their history and remaining impact on the local community as well as Kettle's Yard's founder, Jim Ede's own experiences of public broadcasting in the UK and USA. Collaborating with residents of North Cambridge, together they captured stories, songs and sounds, which celebrate the diversity of voices within our community. These were shared in a special broadcast as part of World Radio Day on 13 February 2019 with Cambridge 105 Radio, a community radio station based in the city.

The Hyperlocal Radio installation at Kettle's Yard, 8 March – 22 April 2019, brought together both the sound and visual work created by community collaborators with our 2018 Open House Artist in Residence Hannah Kemp-Welch and Kettle's Yard artist facilitators. Each customised a portable Pye Radio which also contained a sound work created with participants. *Hyperlocal Radio* continued off-site with additional cases found at the Meadows Community Centre and Arbury Community Centre in North Cambridge.



[Click here to listen to the soundworks created.](#)

[Watch Karen Thomas talk about Hyperlocal Radio here](#)

'Lovely project – such a range of people and voices to listen to and boxes of curiosity to delve into.'

– Visitor to *Hyperlocal Radio* installation, 2019

Arbury Court Christmas Tree

In 2017, the Cambridge News reported that the Arbury Court Christmas tree could possibly be the saddest in Britain. Determined to change this, Kettle's Yard partnered with North Cambridge Community Partnership and local schools and families to festoon the 2018 tree with festive cheer. The lights were switched on by the late Mayor, Nigel Gawthorpe, with the tree filled with children's wishes for the world.



Hyperlocal Radio Installation, 2019. Photo: Cambridge Community Arts Photography Club



Holiday Lunch at Kettle's Yard, 2018/19. Photo: Liz Ballard

'Lovely to work for Kettle's #outreach Open House event at The Good Shephard Church, Arbury in Cambridge, making paper dolls inspired by the story The Paper Dolls by #JuliaDonaldson.'

– Community Volunteer, July 2019

'Tate Exchange is brilliant! We are enjoying ourselves with our son. Activities are great and wonderful. Public space to exchange ideas in a creative manner. Unique to Tate. Unique to London. Kettle's Yard have been amazing!'

– Visitor at Tate Exchange, 2019

Open House worked with groups including:

Arbury Carnival, Arbury Primary School, Cambridge 105, Cambridge African Network, Cambridge Community Arts, Cambridgeshire County Council Youth Services, Cambridge and District Amateur Radio Club, Cambridge Manor Care Home, CamSight, Centre 33 Young Carers Project, Chesterton Camera Club, ChYpPs, Colleges Nursery, Grove Primary School, Holiday Lunches at the Church of the Good Shepherd, North Cambridge Academy, Red Hen Project, Romsey Mill, Rowan Humberstone, PYE History Trust, Wintercomfort and many more!

In Spring 2019 Wright & Vandame were selected by the community panel to be the next Open House Artists in Residence for 2019/2020.

Light Years at Tate Exchange

Artist Josh Bilton worked with learners from local charity Cambridge Community Arts to co-devise activities inspired by the use of light in the artworks and architecture at Kettle's Yard. Together, they welcomed over 350 visitors to Tate Exchange at Tate Modern to add to an expanding constellation, exploring the movement of light, planetary alignment and astrological forms.

Community Days

Community Days celebrate the creativity in our local neighbourhood. #Ooh0 Artist Lucy Steggals collaborated with older residents of North Cambridge inspired by themes in our exhibitions and the collection. #Ooh0 Circle Self was inspired by the Richard Pousette-Dart exhibition. The group worked closely with the Kettle's Yard archivist and were fascinated by the correspondence between Jim Ede and Pousette-Dart. For the Community Day, the group invited visitors to write their own letter filled with a circle and sealed with wax – and then gift it on to another visitor.

9th and Castle

A group of young women responded to an open call to work with artist Anna Brownsted to create a dance performance inspired by ideas in the Richard Pousette-Dart exhibition. The young women devised a durational promenade performance in the House.



9th and Castle with Anna Brownsted. Photo: Josh Murfitt

'A huge thank you for a fantastic workshop. Both boys really enjoyed designing and projecting their pictures. Great activities to spark more creativity!'

– Visitor to Tate Exchange, June 2019

The Kettler's Community Group, 2019. Photo: Lucy Steggals



'Thank you and Josh for the opportunity to work together. It's great to find ways to share African culture not only with the city but also with our children. It's been wonderful to come together and create this. We are really proud and can't wait to wear the costume at Arbury Carnival.'

– Cambridge African Network, 2019

Arbory Carnival

Kettle's Yard were delighted to partner with Arbory Carnival and provide costume-making workshops for the themed procession. Kettle's Yard hosted a carnival 'mas camp' to launch the making period with additional workshops led by artist Anu Ann Templar with Cambridge African Network, Colleges Nursery, Arbory Primary and Grove Primary Schools and the Friends of St Alban's Rec. Despite the torrential rain, turnout to the procession was fantastic and wonderful photos can be seen on both Cambridge News and Cambridge Independent websites.

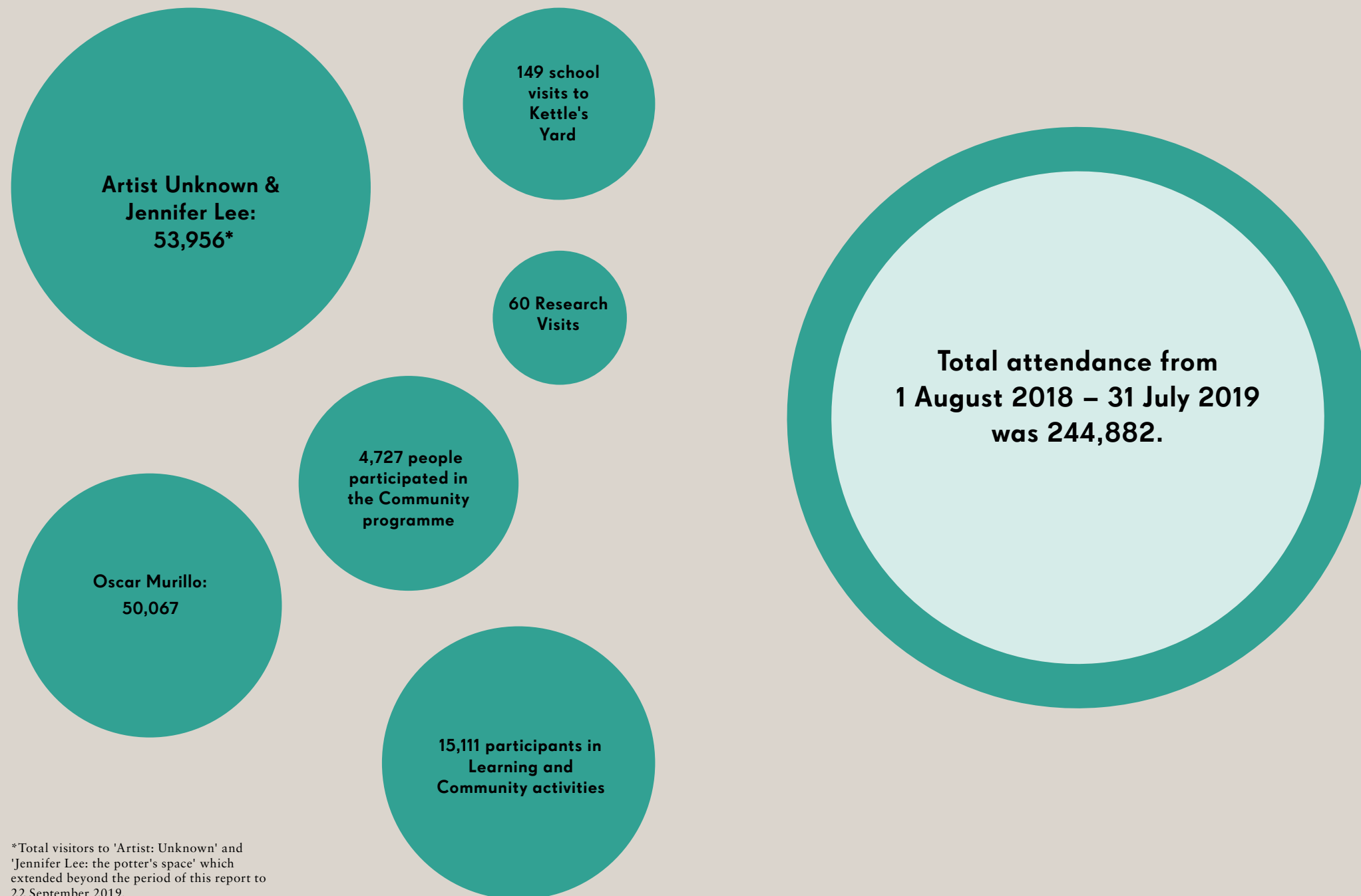


[View the photos from Arbory Carnival here](#)



Light Years at Tate Exchange, 2019. Photo: My Linh Le

Attendance



*Total visitors to 'Artist: Unknown' and 'Jennifer Lee: the potter's space' which extended beyond the period of this report to 22 September 2019.
94,946

Communications

During 2018/19 we continued to develop new materials to market Kettle's Yard – producing local fliers, adverts, posters and a calendar for each exhibition. At the start of 2019 we started a new sub-brand under the heading 'What can art do?'. We used this heading to announce the programme for the year and in digital and printed marketing materials.

Presence at the University of Cambridge freshers fair in 2018 gave the opportunity to recruit a set of student ambassadors for Kettle's Yard, who actively promoted Kettle's Yard in their colleges and/or departments. Fruitful collaborations with the University Arms Hotel encouraged further interest in Kettle's Yard by the tourism press.

Digital

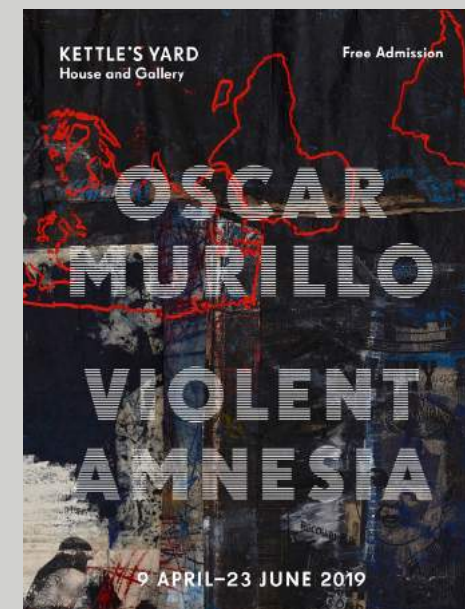
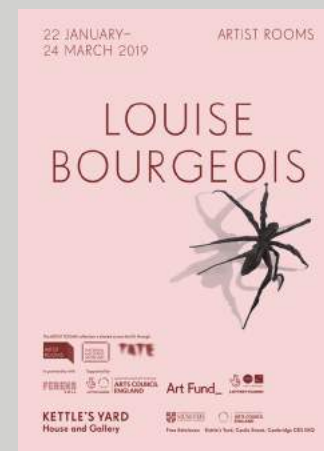
During 2018/19 digital marketing continued to be a priority. The *fig-futures* exhibition in particular offered an opportunity for a digital first approach and artist films were produced for each week of the exhibition.

Instagram became the most influential digital marketing tool in this period and followers grew by 89%.

From 1 August 2018 – 31 July 2019 we had 774,275 unique page views on the website.

The *Artist: Unknown* exhibition offered an opportunity to create podcasts in collaboration with the University of Cambridge Museums and the University of Cambridge's central communications office.

▲
[Listen to the Artist Unknown podcasts here](#)



Media Coverage


Exhibitions at Kettle’s Yard in 2018-19 received wide-spread attention in the press with articles, previews and reviews in newspapers including The Guardian, The Times and the Financial Times, as well as coverage in specialist arts press such as Apollo and Frieze alongside regular pieces in local and life style publications.

UK, Online
29 June 2019
A14, 295, 298
EVE, K2,18

THE TIMES

Old master or unknown genius: who created these works?

We all agree it's a portrait, but is it a new work, or a copy of an old one? The artist's name is unknown, but the style is unmistakable.



A copy of a 16th-century portrait, said to be by Hans Holbein the Younger, has been found in a chest in a house in London. The portrait is said to be a copy of a work by Hans Holbein the Younger, who died in 1533. The portrait is said to be a copy of a work by Hans Holbein the Younger, who died in 1533.

10 NEWS

Expressing ideas through artwork

The Colombian painter on sudden fame, surviving the backlash, and finding inspiration at 36,000 feet



Artists Hilary Cox-Condron with Esme Oke, 13. Picture: Richard Marshall

A workshop inspired by Colombian artist Oscar Murillo's work and influence led to conversations that change the world we live in. Finally, young people are using the skills used by Murillo to create their own art. The workshop was an opportunity for young people to be empowered to express their ideas and views using a variety of different mediums. Young people aged 13 to 19 worked with artist Hilary Cox-Condron in a workshop on Wednesday, April 11.

'Possibly one of the cosiest contemporary art museums in the UK, Kettle's Yard is the University of Cambridge's gallery housed in a modest collection of cottages.

The houses have been knocked through to create a space almost as beguiling as the exhibitions themselves.'


– Time Out, Best Spring Day Trips from London, 2019

FINANCIAL TIMES

FT Magazine Arts + Add to myFT

Oscar Murillo: 'I want them to come into the show and skip a heartbeat'

The Colombian painter on sudden fame, surviving the backlash, and finding inspiration at 36,000 feet



KNITTERS WANTED TO WEAVE MAGIC WITH HEAVY METAL BAND AT ART EXHIBITION

ALISTAIR HYDER

Report for the Cambridge Evening News

Cambridge residents are being asked to help create a new work of art. The artist, Alistair Hyde, is looking for knitters to help create a new work of art. The artist, Alistair Hyde, is looking for knitters to help create a new work of art. The artist, Alistair Hyde, is looking for knitters to help create a new work of art.



This is a continuation of a project that began in 2015. The project is a collaboration between the artist and a group of knitters. The project is a collaboration between the artist and a group of knitters. The project is a collaboration between the artist and a group of knitters.

BURLINGTON CONT EMPORARY

Jennifer Lee and anonymous objects

by Marka Voley

Exhibition: 10th-12th June

The cottages at Kettle's Yard, Cambridge, once an informal meeting place for artists and writers, are now a permanent exhibition space. The exhibition is a collaboration between the artist and a group of knitters. The exhibition is a collaboration between the artist and a group of knitters.



The current pairing of exhibitions is very much in the spirit. First, in a gallery at their own, is a delightful parade of thirty-six ceramics by Jennifer Lee. The exhibition is a collaboration between the artist and a group of knitters. The exhibition is a collaboration between the artist and a group of knitters.

'In a groundbreaking exhibition hosted at Kettle's Yard, one of Britain's best art galleries... visitors will be able to see fascinating historic art and artefacts from Cambridge University's museum and collections.'

– Kerri Stolerma, Country & Town House, April 2019

'A jewel in Cambridge's cultural crown, Kettle's Yard offers a variety of arty activities for visitors old and young.'

– Cambridge Edition, Top 20 Days Out, July 2019

FINANCIAL TIMES

World's most influential newspaper

The politics of abstraction

New York-based artist Hilary Cox-Condron is exhibiting a collection of abstract paintings at Kettle's Yard. The exhibition is a collaboration between the artist and a group of knitters. The exhibition is a collaboration between the artist and a group of knitters.



The exhibition is a collaboration between the artist and a group of knitters. The exhibition is a collaboration between the artist and a group of knitters. The exhibition is a collaboration between the artist and a group of knitters.

Richard Pousette-Dart at Kettle's Yard

Isobel Bickereth

Until now, Richard Pousette-Dart has been the subject of a number of exhibitions in the UK. The exhibition is a collaboration between the artist and a group of knitters. The exhibition is a collaboration between the artist and a group of knitters.



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Going hyperlocal: MP celebrates artwork at Kettle's Yard

Cambridge MP David Davies has today unveiled a new artwork at Kettle's Yard, an art gallery in the heart of the city. The artwork, titled 'Going hyperlocal', is a large, colorful, abstract piece made of many small, colorful pieces, possibly stones or tiles, arranged in a complex, organic pattern. The MP, David Davies, is standing in front of the artwork, smiling and looking at the camera.

© & Garmon
Online
y 2019
915,288
£1,922

HOUSE & GARDEN

NEWS

Kettle's Yard explores the relationship between art and craft with its new summer exhibitions

Kettle's Yard's summer exhibitions on Jennifer Lee and works by unknown artists reaffirm the museum's commitment to its founding principles

1 0 0 0

© Kettle's Yard



RECORDING

WHAT I TREASURE

My stones
by Catrin Egan

There is a small, dark, rectangular object, possibly a stone or a piece of wood, lying on a surface. The object is dark and has a rough, textured surface. It is surrounded by other similar objects, some of which are also dark and rectangular. The background is a light, neutral color.



There is a small, dark, rectangular object, possibly a stone or a piece of wood, lying on a surface. The object is dark and has a rough, textured surface. It is surrounded by other similar objects, some of which are also dark and rectangular. The background is a light, neutral color.

ET, 140

APOLLO

THE INTERNATIONAL ART MAGAZINE

WEEK 10

Artist: Unknown

Kettle's Yard, Cambridge

9 JUL - 22 SEP 2019



Portrait of a Young Man (1665-66), French School, Paris, © Fitzwilliam Museum, Cambridge

Art and Artefacts from the University of Cambridge

Our response to works of art is conditioned by assumptions about their creators – but what happens when the creator is unknown? This varied display of anonymous pieces from the collections of the University of Cambridge, ranging from a European portrait to an Inuit stone carving, sets out to question the importance we ascribe to authorship – and to explore the

Five of the best ... exhibitions



A Pierre Bonnard's 'Interior', 1918

f t p in

Julie Mehretu and Louise Bourgeois

Julie Mehretu's complex abstract paintings are epic wonders of 21st-century art. She evokes the tangled history of the modern world with grand constellations of graphic marks. In this exhibition, this powerful artist of our time is paired with the great Bourgeois, whose art reaches back to a surreal childhood in early 20th-century France.

Kettle's Yard, Cambridge, Tuesday 22 January to 24 March



Not only a display of the artist's work, but also a place where visitors can learn more about the artist and their work. The exhibition is a celebration of the artist's work and a chance for visitors to learn more about the artist and their work.

including a range of the artist's work, from small-scale objects to large-scale paintings. The exhibition is a celebration of the artist's work and a chance for visitors to learn more about the artist and their work.

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CERIAL

Kettle's Yard

Kettle's Yard is a small, dark, rectangular object, possibly a stone or a piece of wood, lying on a surface. The object is dark and has a rough, textured surface. It is surrounded by other similar objects, some of which are also dark and rectangular. The background is a light, neutral color.

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CERIAL

Kettle's Yard

ARCHITECTURE | 13 DAYS AGO | BY HABBIE THORPE

UK's best buildings announced by 2019 RIBA National Awards

f t p in



V&A Dundee by Kengo Kuma & Associates with PM Studio Architects and James F Stephen Architects: The highly sculptural V&A Dundee in Dundee is a masterpiece of modern architecture. The building's curved, metallic facade is a testament to the architect's vision. The building is a masterpiece of modern architecture.

The Royal Institute of British Architects (RIBA) has announced its 54-strong list of the best buildings of the year – the 2019 National Award winners. The awards, which have been presented since 1966, recognise the UK's best new constructions and provide an insight into trends across the industry. 'Our 2019 RIBA National Award-winning buildings are innovators and mould-breakers,' said Ben Derbyshire, RIBA president of the winners.

We noted plenty of ambitious cultural destinations on the list, which have allowed institutions to evolve and expand with well thought out and beautifully-

TANK



Beginnings

It was not until the 1960s that the pottery was taken seriously as a craft. It was then that the pottery was taken seriously as a craft. It was then that the pottery was taken seriously as a craft.

Oscar Murillo remembers late friend Okwui Enwezor in Kettle's Yard exhibition

LOUISA BUCK

9th April 2019 17:03 BST



Cambridge 'Calligraffiti' mural wins protection until 2020

23 January 2019



A 'calligraffiti' mural which has attracted visitors to a block of flats in Cambridge will remain in place until at least next year.

The mural was painted by French-Tunisian artist El Seed for the 2018 reopening of the Kettle's Yard gallery.

But a positive reception means its initial three-month stay at Attery Court has been extended to May 2020.

The artist said painting in a public space was a way of 'democratising art' and showing culture was for all.

15 CRAFT EXHIBITIONS TO SEE IN THE UK THIS JULY

From Ghanaian umbrellas to decorative lines

Here's our pick of the best shows happening this month. For more of July's highlights, check out the July/August issue of Crafts magazine.



CERAMICS BY JENNIFER LEE. PHOTO: JON STOKES

Jennifer Lee: the potter's space

Ceramics by the Scottish potter are on show both in Kettle's Yard's gallery space and in the historic house itself in a display that showcases the slow evolution of her work across 40 years of making.

8 July – 22 September at Kettle's Yard, Cambridge

Governance & Staffing

Staff

In 2018/19 we welcomed Yasemin Gyford, Bethany Hague, Beatrix Houston-Black, Katie Maynard and Kim Watson to our front of house team. Grace Storey and Eliza Spindel joined our curatorial team along with Francesca Bertolotti-Bailey who came in May to cover for Jennifer Powell's maternity leave. Susy Oram moved from the front of house team to take up the post of Development and Events Assistant replacing Lois Gillie who departed at the end of 2018.

We also said goodbye to some staff, including Natalie Blofield, Director's PA; Eleanor Costello, Communications Assistant, Joseph Lyward, Visitor Assistant and Luce Moelans, Administrative Assistant. Their contributions, particularly to making the reopening such a success, is much appreciated.

At July 2019 we had 15 full time and 42 part time members of staff.

Kettle's Yard Committee

This year saw a big change in our governing body with many committee members resigning after providing considerable and invaluable support leading up to the reopening. Our thanks go to Anne Lonsdale (retiring chair), Corinne Chalaby, Julia Collins, Tim Knox, Tim Llewellyn and Alex van Someren for their support over many years.

The committee was pleased to welcome new members who bring a wealth of different skills. New members are: Rowan Williams (chair), Malavika Anderson, Polly Blakesley, Helen Harwood, Favaad Iqbal, Sabine Jaccaud, Antoinette Jackson, Beckie Smith, Luke Syson, and Geoff Ward. The Music Sub-Committee's new members are: Marjolein Allen (chair), Chloe Davidson, Ruth Rattenbury, Sally Smith, Catherine Sutherland and Simon White.

Volunteers

Our gratitude goes out to the many volunteers who supported Kettle's Yard activities and generously gave 4,542 hours of their time in 2018/19.



Kettle's Yard, 2018, photo: Josh Murfitt



Kettle's Yard Staff at the Summer Staff Party, 2019, photo: Lilja Addeman

Commercial Activity

Venue Hire

In September 2018 Kettle's Yard was chosen as the venue for the Vice Chancellor of the University's Welcome Reception for the 2018 Alumni weekend. 300 guests enjoyed drinks and a private view of the *fig-futures* exhibition. Private House tours continued to be popular and venue hire income grew with bookings from clients including a private bank, local law firms and Arts Council England, who chose Kettle's Yard to launch their new digital strategy. *Cereal* magazine, a travel, fashion and lifestyle publication, shot an editorial piece in the House and we welcomed Patrons of the Tate and Pace galleries as well as a number of private arts groups. Income grew steadily and we are developing new offerings including corporate training days and our own 'Art & Ideas' workshop programme.

Shop

The shop has continued to work with artist and designers to produce some exciting new merchandise, including a range with fair trade jewellery brand *Just Trade* inspired by Richard Poussette-Dart's *Four Brass Rings* and *One Jade Ring*; an exclusive tote bag for the *OSCAR MURILLO: Violent Amnesia* exhibition; and a Kettle's Yard sticker set illustrated by Joe Lyward. The archives have also proved a rich resource for new products in 2018/19. A letter detailing Jim Ede's recipe for homemade Pot-Pourri inspired a bespoke scented candle, and a reproduction of a 1960s Kettle's Yard poster featuring Henri Gaudier-Brzeska's *Wrestlers* poster has been the shop's best-selling print this year. The shop is continuing to perform well and the online shop is beginning to show notable growth.

Café

The café at Kettle's Yard is operated by Swift Kitchen Ltd, trading as The Garden Kitchen. The Garden Kitchen's menu offers a variety of both savoury and sweet items. The menus cater to a range of dietary requirements and always feature vegan and gluten free options. The Garden Kitchen also provides catering to support venue hire bookings and refreshments at events. They provide a bar service for evening events including exhibition inspired cocktails. A pre-concert dinner offer for Chamber Music Concerts continued this year, as well as their interval bar. Picnics were served at Castle Hill Open Day. Although a separate entity the café works seamlessly with Kettle's Yard providing a consistent and fitting offer for visitors. This approach continued to be successful with income to the gallery from their operations above expected levels.



Jennifer Lee and Artist Unknown opening, 2019, Photo: Evelina Gumileva



Just Trade jewellery, 2019, photo: Beth Davis



Kettle's Yard shop, 2019, photo: Beth Davis



The Garden Kitchen at Kettle's Yard, 2018

Funding & Supporters

We are very grateful to all those who have supported exhibitions, projects, joined our Friends and Patron schemes, become corporate partners and donated on site.

Foyle Foundation

This year saw the end of a two-year project grant from The Foyle Foundation to support a new post for Kettle's Yard, Venue Hire and Events Manager. Sarah Banbery joined us just before we opened and has grown our commercial hire operation as well as introducing new ventures including private house tours, a series of courses and strategic partnerships. All funds raised through these ventures go back into our programme. Without the grant from The Foyle Foundation at this crucial point none of this would have been possible.

Patrons

The Patrons continue to be a vital source of regular income for Kettle's Yard contributing £44,000 in this year. Their generous support enables us to commission artists, plan conservation projects and deliver an innovative programme presenting some of the best opportunities to experience art anywhere in the world. This year we presented a varied Patrons events programme, which included a private view of *Anni Albers (October 2018)* at Tate Modern as well as the annual Ede Dinner with guest speaker Jamie Fobert.

The Friends of Kettle's Yard

The Friends of Kettle's Yard have had another great year, raising considerable funds through their overseas trips. Their programme continues to be lively and engaging. A huge thank you to the Friends committees who work tirelessly to support Kettle's Yard and all our wonderful members. The Friends contributed £50,000 to Kettle's Yard in 2018/19.

Partnerships

We also continued to receive support from Penningtons Manches Cooper LLP, EY, Tees Law, Tayabali & White, Eve Waldron Design, Anna's Flower Farm and Langham Press.

Legacies

The late artist Alan Reynolds and his wife Vona left a substantial legacy to Kettle's Yard in 2017, which enabled us to form the Programme Fund which, in line with Jim Ede's vision for Kettle's Yard, supports artist commissions, curatorial development, conservation and research into the House and collection. In 2018-19 the Programme Fund supported new commissions by artists Julie Mehretu and Oscar Murillo, it also provided support for curatorial travel and staffing.

A gift in will is one of the most significant and personal gifts you can give. We are so grateful to Alan and Vona for their transformational support. Kettle's Yard is a closed collection but we wanted to recognise this wonderful gift, so we have installed a work by Alan in the Kettle's Yard House. We also presented a display of Alan's work and artworks from his own collection in the Edlis Neeson Research Space in May 2019.

Alan Reynolds

Study for Summer: Young
September's Cornfield, 1954

Watercolour and ink on paper

This small watercolour was made as a preparatory study for a large-scale oil painting, purchased by the Tate in 1956. It was one of four works based on the scenes that Reynolds produced that year, by then approaching the height of his success as a landscape painter.

Reynolds' landscapes often explored the relationship between foreground and background, earth and sky. The dense screen of reeds and thistles, separating the viewer from the landscape beyond, were inspired by decorative research on a Suffolk church door.





Jennifer Lee: *the potter's space and Artist: Unknown* opening, 2019.
Photo: Evelina Gumileva



OSCAR MURILLO: *Violent Amnesia* opening, 2019. Photo: Jeroen Van Hautte



fig-futures week 4: Francesco Pedraglio & Patrick Coyle. Photo: Josh Murfitt.



Richard Pousette-Dart
LATE. Photo: Dominikas
Photography

Julie Mehretu in Kettle's
Yard House. Photo:
Stephen White

Open Ramble East.
Photo: Wilf Speller

OSCAR MURILLO:
Violent Amnesia
opening. Photo: Jeroen
Van Hautte



Supporters 2018/19

Arts Council England
Research England
University of Cambridge
Cambridge City Council
Friends of Kettle's Yard
Esmée Fairbairn Foundation
The Foyle Foundation
The Doric Charitable Trust

Director's Circle

Dr Carol Attack and Alex van Someren, Sir Charles and Lady Chadwyck-Healey, and John and Jennifer Crompton

Ede Circle

We are grateful to the following members of our Patrons group, the Ede Circle for their support of the ongoing programme:

Hilary Aldred, Michael Allen OBE and Marjolein Wytzes, Stuart Ansell, Roger Bamber, Helaine and Yorick Blumenfeld, Dr Sophie Bowness, Adrian and Leanne Clark, Dr David and Mrs Rosalind Clevely, Jennifer Crouch, Dr Claire and Professor Martin Daunt, James Freedman and Anna Kissin, Peter Gerrard, Sean Gorvy and Gael Gorvy Robertson, Dr Claudio Köser, Tim Llewellyn OBE, Nicki and Christie Marrian, Suling Mead, Professor Keith Moffat, Jonathan and Nicole Scott, Stuart Shave, Alan Swerdlow and Jeremy Greenwood, Jenny Little, Toby Smeeton and Anya Waddington, Professor Elizabeth Simpson, and Stuart Wilkinson

Corporate Partnerships

Penningtons Manches Cooper LLP
EY
Tees Law
Tayabali & White
Eve Waldron Design
Anna's Flower Farm
Langham Press

Richard Pousette-Dart Supporters Circle

Terra Foundation for American Art
The Richard Pousette-Dart Foundation
Michael French
Eve Corder
Martin and Claire Daunt
Peter Gerrard
Toby Smeeton and Anya Waddington
Wilson Stephens & Jones
Giles and Sonia Coode-Adams

Oscar Murillo Supporters Circle

David Zwirner
Porthmeor Fund
John and Jennifer Crompton

Jennifer Lee Supporters Circle

Loewe
The Ruddock Foundation for the Arts
Christopher Gorman-Evans
Erskine, Hall & Coe Ltd, London
Nicholas and Judith Goodison's Charitable Settlement
Sotheby's
Robin Vouden
Chizuko Yashiro
Amalia Inglessis
Sokyo Gallery
Barry Eaglestone
Lindy Mason

and those who wish to remain anonymous.



Jennifer Lee giving a tour to Patrons of *Jennifer Lee: the potter's space*. Photo: Evelina Gumileva

Thank you to the following



The ARTIST ROOMS collection is shared across the UK through



In partnership with



Supported by



Supported using public funding by
ARTS COUNCIL
ENGLAND

Art Fund



Accounts

	Income	Expenditure	Surplus/ (Deficit)
Core funding	1,049,840	1,457,854	(408,014)
Exhibitions	217,117	483,986	(266,869)
House	2,167	7,701	(5,534)
Music	53,161	71,184	(18,023)
Education	30,553	32,652	(2,099)
Community	38,859	55,118	(16,259)
Fundraising	136,880	10,883	125,997
Trading	347,442	152,145	195,297
Surplus/(Deficit) before planned expenditure from reserves in 2018–19	1,876,019	2,271,523	(395,504)
Actual expenditure from reserves in 2018–19			395,709
Overall surplus/(deficit) in 2018–19			205
Assets			
Unrestricted Reserves			
Balance carried forward			152,894
Designated Reserves			
Balance carried forward			1,852,484
Permanent Endowment Account			
Balance carried forward			5,477,280
Total Assets			7,482,658

Funding

