

Kettle's Yard 2020 Programme Highlights

Linderism

15 February – 26 April 2020

Linder (b. 1954) will present a new solo exhibition spanning five decades. A retrospective of the artist's work, the exhibition will explore the diversity of Linder's practice. Known primarily for her photomontage, she is also a performance artist, zine-maker, musician, documentary-photographer, collaborator, muse, guru, medium and body-builder. Through the use of the Kettle's Yard Archive, Linder will also approach Helen Ede's elusive presence in Kettle's Yard, reinstating her physically in the creation of 'House of Helen', a brand of products available in the shop. A series of new commissions will engage all five senses and see Linder staging interventions in all areas of Kettle's Yard. On 14 March Linder will also stage a new performance, with a soundtrack by musician Maxwell Sterling, at Murray Edwards College, Cambridge, the home of the New Hall Art Collection, of art by women. 'Linderism' will travel to the Hatton Gallery, Newcastle University, in September 2020. The exhibition is curated by Amy Tobin.

UNTITLED:

Art on the conditions of our time

8 May – 5 July 2020

The exhibition title refers to the longstanding practice in modern and contemporary art whereby artists choose not to title their works in order to keep interpretation open. This group exhibition, which will present new and existing work by 10 British African diaspora artists, deliberately resists the impulse to frame their practices through the narrow lens of personal biography. Instead, the exhibition will include a range of works that speak to the transformative social and political times in which we live; from shifting racial and gendered identities to migration, queer histories, popular culture and conflict.

The exhibition will feature new commissions by Barby Asante, Appau Junior Boakye-Yiadom, Ima-Abasi Okon and NT, and existing works by Larry Achiampong & David Blandy, Phoebe Boswell, Kimathi Donkor, Evan Ifekoya, Cedar Lewisohn and Harold Offeh. This exhibition is a new iteration of 'UNTITLED: art on the conditions of our time', originally shown at New Art Exchange, Nottingham in 2017 and is curated by Paul Goodwin, Guy Haywood and Hansi Momodu-Gordon.



Linder, *Untitled*, 2015, photomontage, 27.7 x 20.6 cm, 10 7/8 x 8 1/8 ins



Linder, *Untitled*, 1977, photomontage. 17.2x18.5 cm, 6.8x7.3 ins



Larry Achiampong & David Blandy, *Finding Fanon Part One*, 2015, courtesy of Copperfield Gallery & Seventeen Gallery, London, Image: Claire Barrett

Material Power: Palestinian Embroidery 18 July – 1 November 2020

Ancient, complex, intimate and political, embroidery is arguably the foremost cultural material of Palestine. Practised for centuries, politicised in national struggle and critically addressed by contemporary artists, embroidery in Palestine has been intimately connected to shifting social and political realities in the Middle East over the last 100 years. The dresses on display will span the 20th century, embodying female labour and resilience, and making manifest pivotal moments in Palestine's recent history, such as the impact of the 1948 Nakba and the First Intifada (1987–1993). The exhibition will explore embroidery's role in resistance and will include political posters, archival photographs and objects embroidered by male Palestinian political prisoners in Israeli prisons.

Works by contemporary Palestinian and Lebanese artists will be installed in the Kettle's Yard House and a film by artist Maeve Brennan will place the voices of Palestinian embroiderers from across the Middle East at the heart of the exhibition, engaging with the ethics of embroidery's contemporary production. The exhibition is based on five years of research and fieldwork by curator Rachel Dedman (Jameel Curator of Contemporary Art from the Middle East, V&A). The exhibition is organised in collaboration with the Whitworth, University of Manchester, which will present the exhibition in November 2020.



Dress from Hebron, 1900-1915, The Palestinian Heritage Museum/Dar al-Tifel al-Arabi, Jerusalem. © The Palestinian Museum, Birzeit, Palestine

Sutapa Biswas 14 November 2020 – 28 February 2021

Spanning the artist's extensive career, this will be the first substantial solo show in 14 years of British Indian artist Sutapa Biswas (b. 1962). The show will foreground Biswas's vital contributions to the Black Arts Movement in Britain and to the shifting understanding of post-war British art. Biswas's works visually disrupt, challenge and reimagine our present time: visual theorist Griselda Pollock said that it was Biswas who 'forced us all to acknowledge the Eurocentric limits of the discourses within which we practise'. Including the seminal *Housewives with Steak-Knives* (1985) and *Kali* (1984), the exhibition will also demonstrate the richness, diversity and conceptual continuity of the artist's extended practice through the display of painting, drawing, sculpture, photography and video. Kettle's Yard will premiere a new film that maps a semi-fictional narrative of migration, co-commissioned by Kettle's Yard, Film and Video Umbrella, Bristol Museum and Art Gallery, and BALTIC Centre for Contemporary Art, supported by Art Fund through the Moving Image for Museums programme. The exhibition is curated by Amy Tobin. A companion exhibition will open at BALTIC in Gateshead in 2021.



Sutapa Biswas, *Synapse II*: diptych, 1987-1992, courtesy of the artist

**For further information
and images**
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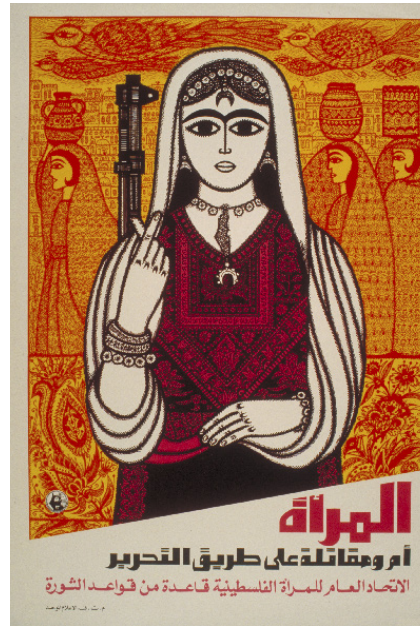
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About Kettle's Yard

Kettle's Yard is one of Britain's best galleries – a beautiful and unique house with a distinctive modern art collection, and a gallery exhibiting modern and contemporary art. Supporting this is an established learning and community engagement programme, archive and research, and a programme of chamber concerts. In February 2018, Kettle's Yard reopened after a two-year development designed by architect Jamie Fobert. The new Kettle's Yard includes major exhibition galleries, generous education spaces, a café and welcome areas. Kettle's Yard's mission is to contribute to society by inspiring and engaging audiences through art, learning and research of the highest quality. 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.



Burhan Kakoutly, *Mother and Fighter*,
published by the General Union for
Palestinian Women, c.1978, courtesy the
Palestine Poster Project Archive (PPPA)