

2026 Exhibitions

Artists for Kettle's Yard 14 March – 12 April 2026

In anticipation of Kettle's Yard's 70th anniversary in 2027, this exhibition will reflect upon the gallery's longstanding relationships with artists working at the forefront of contemporary art today. Including works by Rana Begum, Antony Gormley, Callum Innes, Vicken Parsons, Veronica Ryan, Megan Rooney, Celia Paul and Caroline Walker, *Artists for Kettle's Yard* will support the new Jim and Helen Ede Fund, helping to ensure that the renowned house and collection, changing exhibitions, concerts and education programmes can continue to inspire future generations. Each of the artists has generously donated their work for sale at the gallery and online, while select works will be auctioned in the Sotheby's modern and contemporary sales in June 2026. The exhibition will be accompanied by an illustrated catalogue.



Antony Gormley, *Small Still II*, (2025). Cast iron. 92.5x18x18cm. Photo: Stephen White & Co. © The artist.

Handpicked: Painting Flowers 25 April – 6 September 2026

When Jim and Helen Ede opened Kettle's Yard in 1957, one of the key elements of their interior displays was fresh cut flowers. Their bouquets created visual correspondences with the forms and colours of artworks in the Edes' remarkable collection. *Handpicked: Painting Flowers* will feature over 40 artists for whom painting flowers was a lifelong preoccupation, as well as those where it represented a brief but intense period of making. Alongside works by significant figures of the 20th century, including Vanessa Bell, David Bomberg, Henri Rousseau, Winifred Nicholson and Christopher Wood, contemporary artists such as Lubaina Himid, Cassi Namoda, Chris Ofili, Jennifer Packer, and Caroline Walker will breathe new life into a much-loved subject. Displayed chronologically, the exhibition will examine the ways in which paintings of flowers are both formally compelling and possess the ability to reflect socio-historical changes and encode symbolic and personal meaning. The exhibition has been organised in conversation with the Kettle's Yard Community Panel.



Jennifer Packer, *Chrysanthemums* (2015), oil on canvas. 12x9 inches (30.4x22.8cm). © Jennifer Packer. Photograph © The Fitzwilliam Museum, University of Cambridge.



Kenji Umeda *Spirality* (c. 1975-76) with Lucie Rie *Bowl* (brown and white inlaid line) (1974) and William Scott *Bowl* (*White on Grey*) (1962). Photo: Paul Allitt. Courtesy Kettle's Yard.

Kenji Umeda

25 April – 6 September 2026

This display in the Kettle's Yard Research Space will exhibit never-before-seen drawings by Kenji Umeda (1948-2019), alongside a set of prints and correspondence between the artist and Jim Ede, recently gifted to the Kettle's Yard Archive by the Umeda family. Moving to Cambridge from Japan in the early 1970s, Umeda befriended Jim and Helen Ede and worked in the Kettle's Yard house. In caring for the collection, Umeda became drawn to the work of Henri Gaudier-Brzeska, inspiring him to further his study of sculpture in Carrara, Italy before moving to the United States. In letters, Umeda describes Jim Ede as his *sensei*, or teacher, and from his studio in Italy he sent the Edes his marble sculpture *Spirality* (c. 1975-6), which is displayed in the Kettle's Yard house to this day, adjacent to works by Lucie Rie and William Scott.

A preview of this display will be staged in the Margaret Howell flagship store in Marylebone, London, from 19 March – 12 April 2026.

Sunil Gupta:

Life With a Camera, 1970 – Now

19 September 2026 – 31 January 2027



Sunil Gupta, *Diepiriye* (2007). Images courtesy the artists and Hales Gallery, Materià Gallery, SepiaEye, Stephen Bulger Gallery and Vadehra Art Gallery. © Sunil Gupta and Charan Singh. All Rights Reserved, DACS 2025.

This major survey exhibition will reveal Sunil Gupta's (b. 1953, New Delhi) pioneering contribution to photography over five decades. Intimate, subversive and often beautiful, Gupta's work has been instrumental in raising awareness around the fight for queer rights internationally, particularly in India and the UK, laying bare the tensions between tradition and modernity, and public and private spheres. *Life With a Camera* will feature more than 130 works, spanning street photography, portraits, and commissioned and personal projects, reflecting a life of migrations between Delhi, Montreal, New York and his longstanding home in London. Gupta's love for family, friends and partners, and his belief that everyone has the right to lead full and joyful lives – in which identity and sexuality can be celebrated without fear – shines throughout his work. Highlight series will include *Friends and Lovers* (1970s), documenting Gupta's social life as a young man in Montreal; *Christopher Street* (1976), capturing New York's queer community after the Stonewall riots; *Mr Malhotra's Party* (2007-2012), which covers a period of intense lobbying to change discriminatory laws in India; and *Dissent and Desire* (with Charan Singh, 2015), a series depicting contemporary LGBTQ+ life in Delhi. The exhibition will be accompanied by a new publication chronicling Gupta's remarkable journey as both an artist and activist.

For further information
and images

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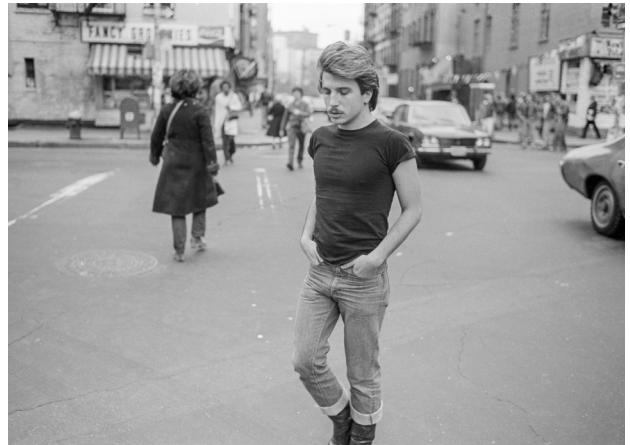
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About Kettle's Yard

Kettle's Yard, part of the University of Cambridge, is a leading gallery and unique house with a remarkable collection of 20th-century art. Its founders Jim and Helen Ede believed in art's ability to transform lives, a vision upheld today through critically acclaimed exhibitions, pioneering community and learning programmes, and research of the highest quality. Our aim is to offer an inspiring and enriching experience for everyone who visits. Find out more and get involved at:
www.kettlesyard.cam.ac.uk



Sunil Gupta, #22 from the series *Christopher Street* (1976). Images courtesy the artists and Hales Gallery, Materià Gallery, SepiaEye, Stephen Bulger Gallery and Vadehra Art Gallery. © Sunil Gupta and Charan Singh. All Rights Reserved, DACS 2025.



Vanessa Bell, *Still-life of Dahlias, Chrysanthemums and Begonias* (1912). Oil on canvas. Care of Philip Mould & Company.

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