

Artists for Kettle's Yard

KETTLE'S YARD

THE
JIM & HELEN
EDE FUND

CELEBRATING
70 YEARS OF
KETTLE'S YARD
1957—2027

Artists
for
Kettle's
Yard

Artists for Kettle's Yard

Exhibition

14 March–12 April 2026

Kettle's Yard

Auction

25 June 2026

Sotheby's, London

Kettle's Yard

University of Cambridge

Artists for Kettle's Yard would not have been possible without the generosity of our donors – artists, galleries, collectors and estates – to whom we extend our deepest thanks. We are also indebted to our Advisory Group, on whose support and dedication we have relied. Thank you to Nicole Bellamy, Ros Cleevely, Sarah Griffin, Sean Gorvy and Suling Mead.

The names of the artists and donors are recorded with each work.

In addition, we would like to thank:

Corinne Bannister, Hauser & Wirth
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New Art Centre, Roche Court Sculpture Park
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Pippa Connolly, Eva Rothschild Studio
Eve Corder
Ula Dajerling and Leanne Dmyterko, the Gustav Metzger Foundation
Brenda Danilowitz, Nick Weber and Samuel McCune,
The Josef and Anni Albers Foundation
Gregory Day, Coriander Studio – The Curwen Studio
Ana García Rocha and Eleonora Cerasoli, Mona Hatoum Studio
Alexander Glover and Stuart Shave, Modern Art
Tamsin Golding Yee and André Zlattinger, Sotheby's, London
Brett Gorvy and Isabella Trentalancia, Lévy Gorvy Dayan
Jane Hamlyn and Cornelia Behr, Frith Street Gallery
Beth Hughes, Lubaina Himid Projects
Tom Hunt and Isabella Horspool, Thaddaeus Ropac
Florence, Richard and Molly Ingleby, Ingleby Gallery
Andrew Kalman, Crane Kalman Gallery
Rachel Kent and Gabrielle Leung, Victoria Miro
Nina Jua Klein, Latifa Powell and Simon Wilson, SOUP
Liz Lagno, Mariana Cook Studio
Isla Macer Law, Caroline Walker Studio
Siobhán Maguire, Katie Paterson Studio
Antonia Mellows, Sunil Gupta Studio
Hugh Monk
Clare Morris, Clara Greenfield, Hannah Wright and
Phoebe Roberts, Thomas Dane Gallery
Jennifer Ng and Yun-hua Chen, Ai Weiwei Studio
Alice O'Reilly and Tate Turnbull, Antony Gormley Studio
Rodrigo Orrantia, ArtCargo Fine Art Logistics
Sephora Parish and Alison Jacques, Alison Jacques
Christopher Penn
Nia Roberts, David Nash Studio
Ella-Rose Harrison and Stuart Morrison, Hales Gallery
Giulia Santini, The Modern Institute
Tania Sutton, Osborne Samuel
Joanna Thornberry and Greg Hilty, Lisson Gallery
Claire Tillotson and Meredith Mack, Edmund de Waal Studio
Robert and Matthew Travers, Piano Nobile
Helen Waters, Cristea Roberts Gallery



Introduction

Opened in 1957, Kettle's Yard was built through Jim and Helen Ede's extraordinary vision and philanthropy, giving not only their art collection but their home to the University of Cambridge in 1966. Today, many thousands of visitors, young and old, are engaged and inspired by the unique house, ambitious exhibitions, new research, renowned concerts and the pioneering community and learning programme.

Artists for Kettle's Yard 2026 is a selling exhibition and auction that brings together donations of artworks from supporters of Kettle's Yard. Each work is offered for sale.

We are indebted to the many artists, collectors, galleries, estates and individuals who have so generously gifted these superb works. Special gratitude is also due to the members of the Kettle's Yard Development Committee who continue to play a vital role. We are particularly grateful to our partners Sotheby's, London and ArtCargo Fine Art Logistics.

The first iteration of *Artists for Kettle's Yard* took place in 2011 under the directorship of Michael Harrison. It raised over £520,000 towards the building redevelopment (2015–17), enabling the creation of state-of-the-art galleries and learning spaces. The proceeds from *Artists for Kettle's Yard 2026* will go towards the Jim and Helen Ede Fund Endowment Campaign, running from 2023 until 2027 to coincide with our 70th Anniversary.

With a target of £5 million, the Jim and Helen Ede Fund will endow the post of Senior Curator, House and Collection, to protect and develop the Kettle's Yard house and collection through research, conservation and collaboration. It will allow us to commission new art and music each year, supporting artists to develop their practice and share their work with new audiences. It will provide guaranteed annual funding for our work with local communities, schools and young people.

Kettle's Yard has had a profound impact on many people throughout its history. The funds raised by *Artists for Kettle's Yard 2026* will help to enable us to extend this impact for generations to come.

Andrew Nairne, Director, Kettle's Yard

Sonita Alleyne, Chair, Kettle's Yard Committee



Tangier, 1937

Jim and Helen Ede

Harold Stanley Ede first met Helen Schlapp in 1913 when he enrolled at Edinburgh College of Art. Born in 1895, he was just 17. Helen, born in 1894, had been studying art for two years. It was Helen, always described as wonderfully down to earth (in contrast to Jim!), who called him 'Jim' and the nickname stuck. Helen's father, born in Germany, was a professor at Edinburgh University, and she was brought up surrounded by art and music. The two pianos in the Kettle's Yard house and our chamber music programme reflect Helen's love of Bach, Beethoven and Mozart. Following wartime service, Jim married Helen in January 1921 at Chelsea Register Office. Their daughters, Elisabeth and Mary, were born in 1921 and 1924, by which time Jim was a curator at the Tate Gallery. Jim and Helen were married for 56 years until Helen's death in 1977.

Their marriage took them from their 18th century house in Hampstead (a 1930s cultural salon) to their modernist house 'on the mountain' in Tangier and eventually, in 1956, to the four rundown cottages in Cambridge which became Kettle's Yard. The beautiful arrangement of the interior spaces, carefully balancing art, found objects and furnishings, reflects Jim's vision as described in his book *A Way of Life*. But you sense Helen's vital support for all of Jim's endeavours. They were devoted to each other. Jim's achievements were only possible with Helen. She also believed in the importance of art and artists and of sharing what they had. Their vision was about inspiring others, especially the young, to learn to love art and live a creative life – aims still at the heart of Kettle's Yard today.

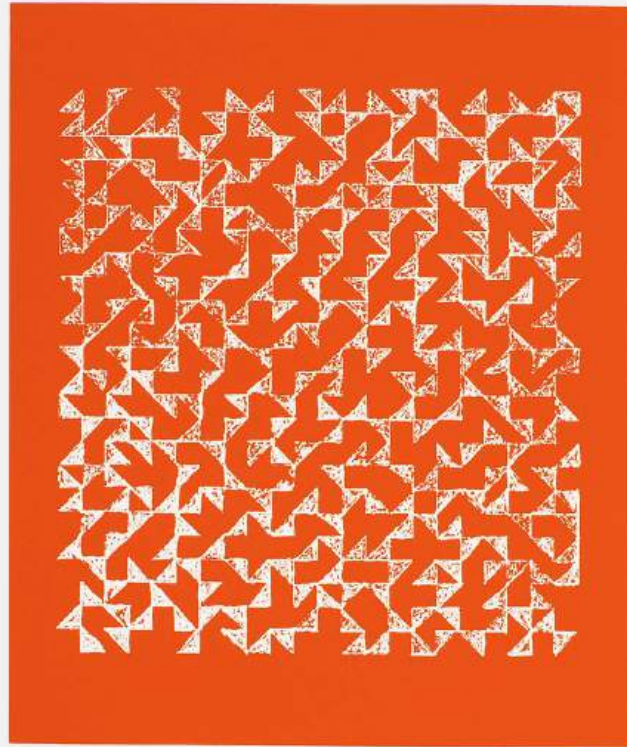
Artists for Kettle's Yard

Anni Albers	Gustav Metzger
Jonathan Anderson	Henry Moore
Rana Begum	David Nash
John Blackburn	Ben Nicholson
Sandra Blow	Magdalene Odundo
Jethro Buck	Harold Offeh
Mariana Cook	Vicken Parsons
Jeremy Deller	Katie Paterson
Mary Fedden	Celia Paul
Jamie Fobert	Mary Potter
David Gentleman	Alan Reynolds
Antony Gormley	Lucie Rie
Sunil Gupta	Megan Rooney
Maggi Hambling	Eva Rothschild
Mona Hatoum	Veronica Ryan
Candace Hill-Montgomery	Soheila Sokhanvari
Lubaina Himid	Rupert Spira
Callum Innes	Anne Tallentire
Chantal Joffe	Elisabeth Vellacott
Idris Khan	Cecilia Vicuña
The Cardozo Kindersley Workshop	Edmund de Waal
Tarka Kings	Caroline Walker
Issam Kourbaj	Alison Watt
Jennifer Lee	Ai Weiwei
Linder	Jesse Wine
Richard Long	Sarah Wood

Many of the works in this catalogue, and a few that are not illustrated here, will be available for purchase from Kettle's Yard during the exhibition *Artists for Kettle's Yard*, from 14 March to 12 April 2026.

A selection of works will be reserved for sale at auction with Sotheby's, London, in their Contemporary Day Auction on 25 June 2026.

Selected Works



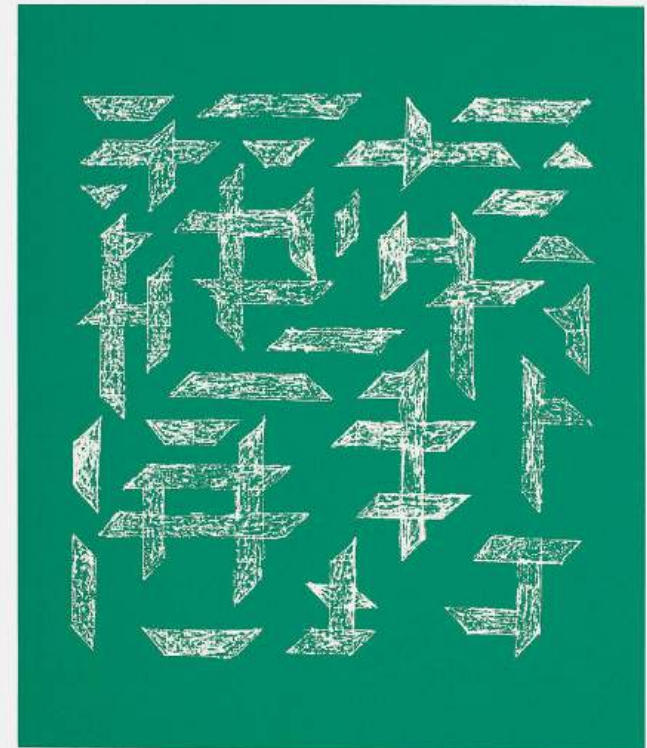
J.H.A. I 221

AA 1985

J.H.A. I, 1985
Screenprint
Image size: 30.5 × 25.4 cm
Paper size: 49.5 × 43.2 cm
Edition 64/100
Framed
Signed by the artist

Anni Albers
(b. 1899, Berlin, d. 1994)

Donated by the Josef and
Anni Albers Foundation



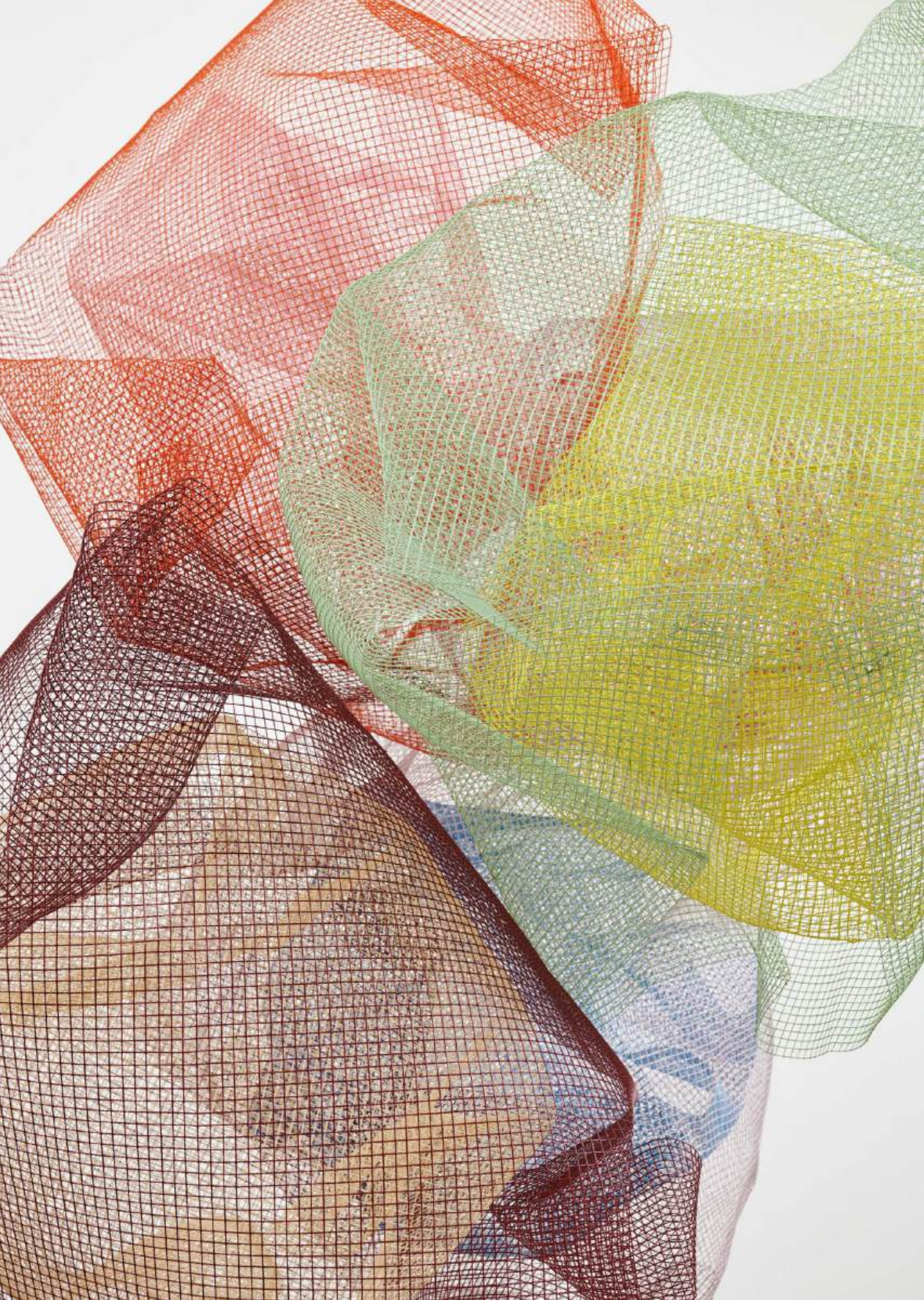
J.H.A. II 221

AA 1985

J.H.A. II, 1985
Screenprint
Image size: 30.5 × 25.4 cm
Paper size: 49.5 × 43.2 cm
Edition 64/100
Framed
Signed by the artist

Anni Albers
(b. 1899, Berlin, d. 1994)

Donated by the Josef and
Anni Albers Foundation



In this work, steel mesh is powder-coated and shaped into organic forms. The series it belongs to marks a significant departure from Rana Begum's usual language of ordered form and minimalism. In each iteration, from the immersive to the intimate, Begum considers the relationship between colour and form through translucent layering that balances between intensity, depth and weightlessness.

Kettle's Yard is unique thanks to the intimacy of the house and collection. I always feel a sense of calm, intrigue and belonging with every visit.

– Rana Begum

No. 1337 Mesh, 2023
Powder-coated galvanised steel mesh
115 × 127 × 100 cm

Donated by the artist



Sandra Blow (1925–2006) was one of the earliest British artists to pioneer non-representational painting after World War II. The year *Abstract No. 2* was made, her work was shown for the first time in group exhibitions that featured Blow as a headline artist: in spring 1952 at the Galleria Origine in Rome with Robert Adams, Eduardo Paolozzi and Victor Pasmore, and in autumn at Gimpel Fils in London with Redvers Taylor and Alan Davie.

Abstract No. 2, 1952
Oil on canvas
77 × 77 cm
Framed

Sandra Blow
(b. 1925, London, d. 2006)

Donated by Knox Family Collection /
Piano Nobile, London



Soaring (for Kettle's Yard), 2026
Tempera and oil on board
122 × 92 cm

Jethro Buck
(b. 1986, Oxford)

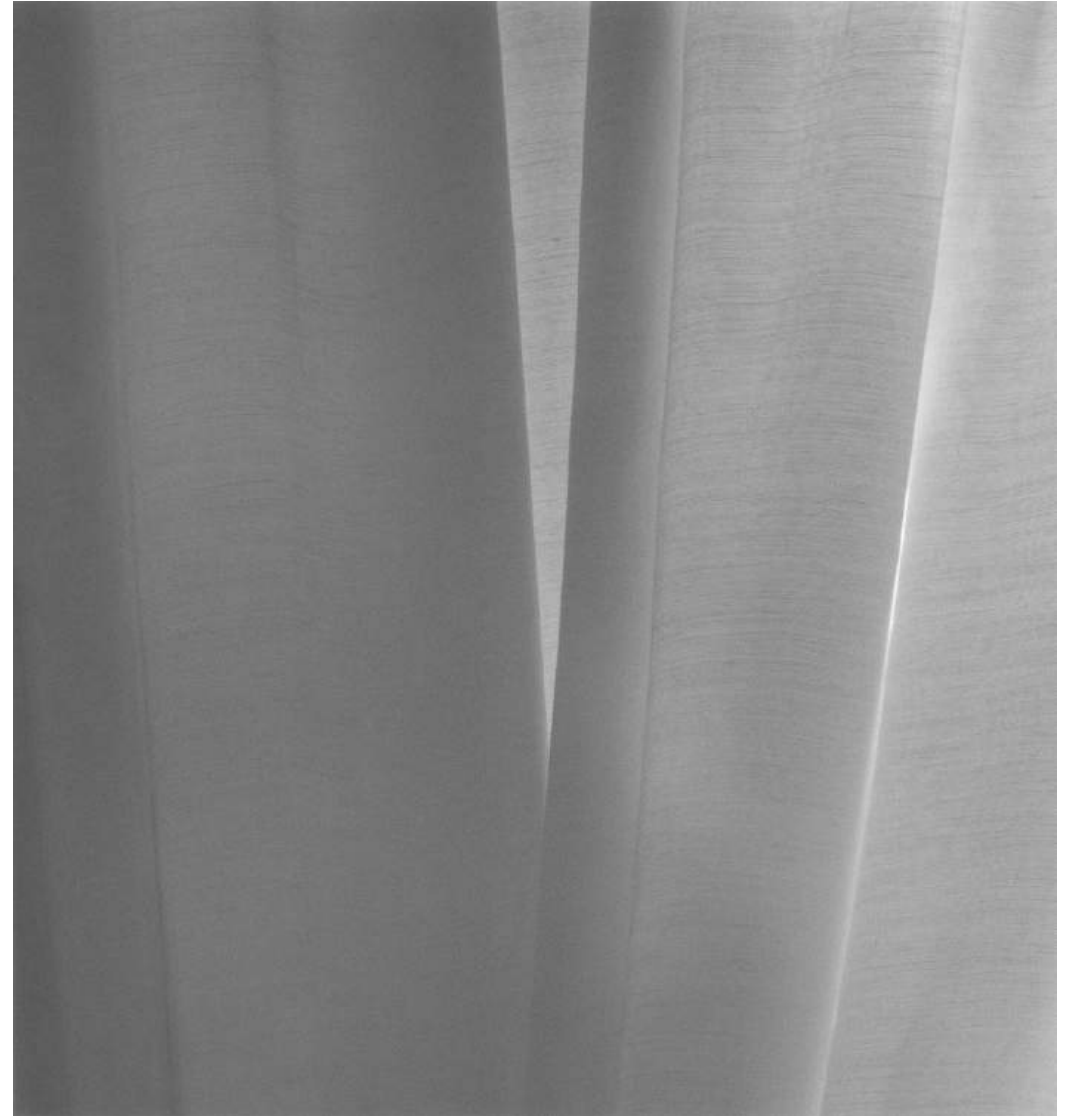
Donated by the artist
Courtesy Crane Kalman Gallery, London



Wonder of Light, 2025
Cumbrian Green Slate and Portland Base
83.4 × 45.6 × 30.5 cm

**The Cardozo Kindersley
Workshop (Emily Bunton)**
(b. 1996, Bury St Edmunds)

Donated by The Cardozo
Kindersley Workshop



CURTAINED LIGHT, New York City
22 August 2004 / 7:10 PM, 2004
Gelatin silver, selenium toned
Image size: 11.3 × 10.6 cm
Mount size: 35.6 × 27.9 cm
Edition 4/9
Framed
Signed by the artist

Mariana Cook
(b. 1955, New York City)

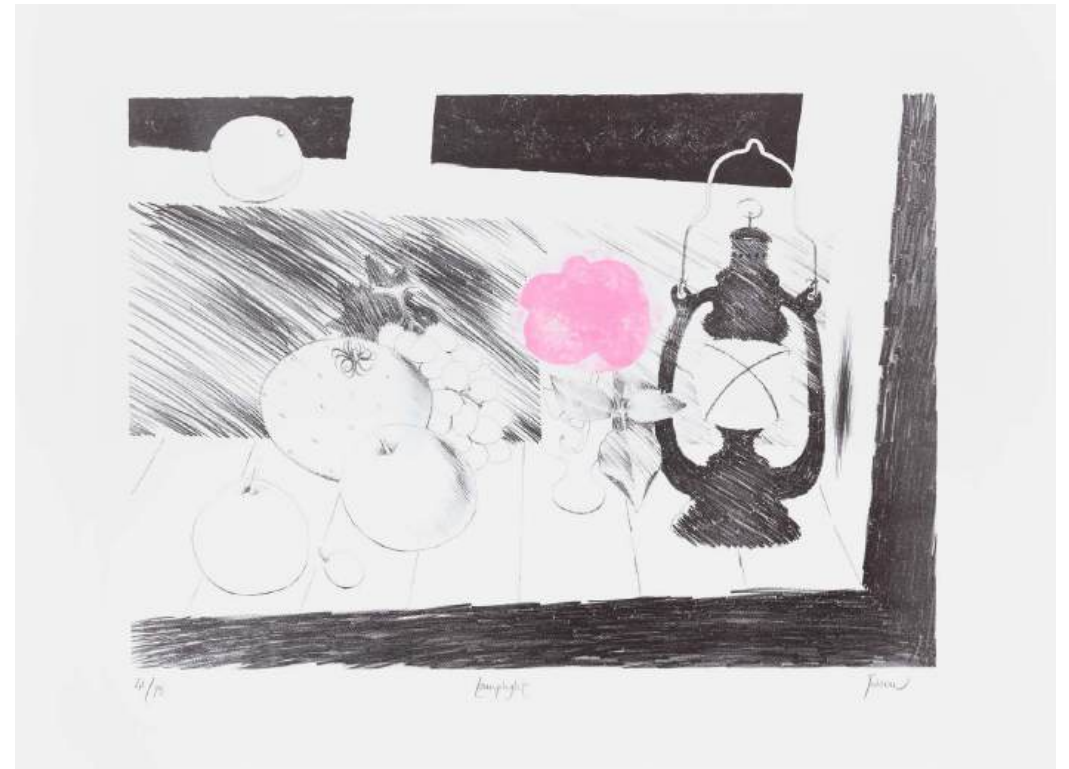
Donated by the artist



Tuscany, 1973
Lithograph in colours on wove
Paper size: 77 × 57 cm
Edition 48/75
Framed
Signed by the artist

Mary Fedden
(b. 1915, Bristol, d. 2012)

Donated by Emma Davis



Lamplight, 1973
Lithograph in colours on wove
Paper size: 57 × 77 cm
Edition 41/75
Framed
Signed by the artist

Mary Fedden
(b. 1915, Bristol, d. 2012)

Donated by Emma Davis



These two watercolour studies explore the shifting tones of glazed ceramic panels intended for the façade of a building, their linear austerity and softness inspired by the work of Agnes Martin.

I had the great privilege of being the architect of the new entrance, galleries and learning centre at Kettle's Yard that opened in 2018. I spent many years working with both the building and the team at Kettle's Yard, learning from the legacy of Jim and Helen Ede. My work is deeply indebted to their modest approach and its ability to become powerful in its quietness.

– Jamie Fobert

L *Ceramic Façade Study (i)*, 2020
Watercolour and graphite on paper
Paper size: 41 × 31 cm
Framed
Signed by the artist

R *Ceramic Façade Study (ii)*, 2020
Watercolour and graphite on paper
Paper size: 41 × 31 cm
Framed
Signed by the artist

Donated by the artist



St Mary-le-Bow and churchyard, undated
Watercolour
Framed: 36.2 × 26.8 cm
Signed by the artist

Donated by Patrick Bourne & Co.



Sculpture is still and silent. How can we use these fundamental qualities to ground firsthand experience?

Small Still II is a half-scale sculpture made in preparation for a subsequent life-size work. The body's position comes from a digitally scanned moment of me standing, my head resting against my right forearm, supported by my left hand. My head is turned 90 degrees to the left. It's a relaxed position, one of looking out. The work does not represent the way a body appears, but instead identifies the place where a body once stood and could stand. It is derived from my body but could be any body.

I love the way that sculpture can ground you in the immediate experience of being in space and time. I would like to think that this work makes its context its content – grounding the place it finds itself in and using its mass to make its surroundings more present.

Though relatively small, the work calls upon anyone who comes across it to become reflexively aware of dwelling in their own body, and how the volumes that the mind inhabits allow us to look out and be alert, aware and alive to the world around us.

– Antony Gormley

There is a sense in which Kettle's Yard is a kind of harbour, a kind of shelter from the storm in which you can contemplate the world at a certain distance and think about it afresh.

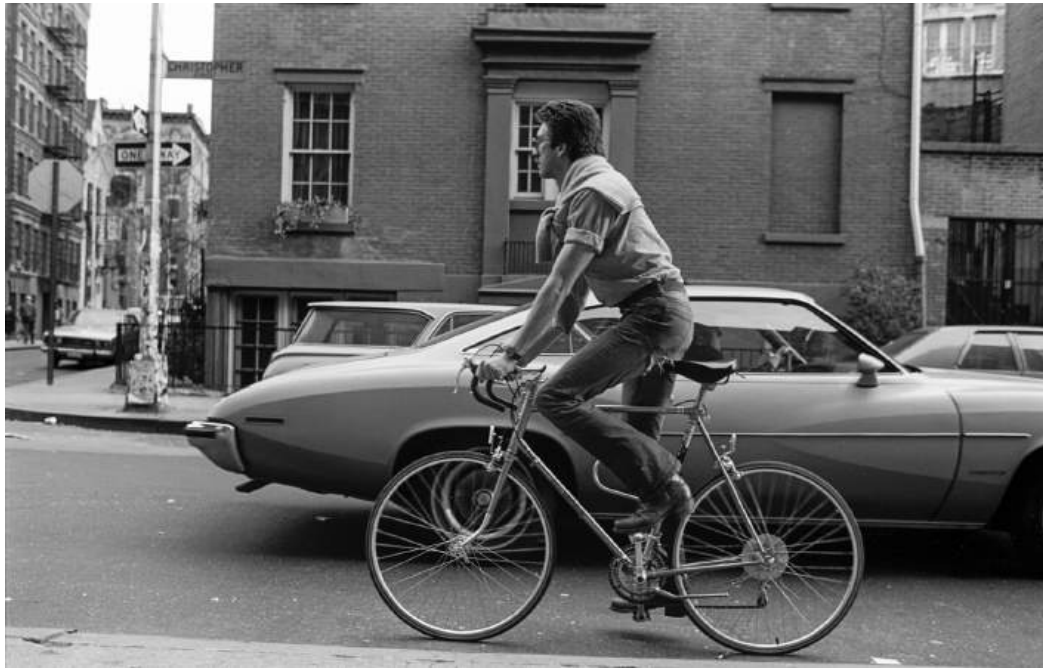
It's an incredibly important resource. It's an alternative model that suggests that everyone ... can surround themselves with things that deepen their engagement with the world and indeed with other people.

Antony Gormley, from an interview filmed for 'A Way of Life: Kettle's Yard' directed by Chris Vile

*Small Still II, 2025
Cast iron
92.5 × 18 × 18 cm
68.8 kg*



Edge, 2013
Lithograph on 300gsm
Velin d'Arches paper
Paper size: 67.5 × 100 cm
Framed size: 85.5 × 117 cm
Edition 37/40



Christopher Street, New York, 1976/2025
Silver gelatin print
Image size: 19.1 × 27.9 cm
Paper size: 25.4 × 30.5 cm
Edition of 20 + 3 AP
Unframed
Signed by the artist

The photograph is an 'outtake',
previously unprinted, from the
Christopher Street series

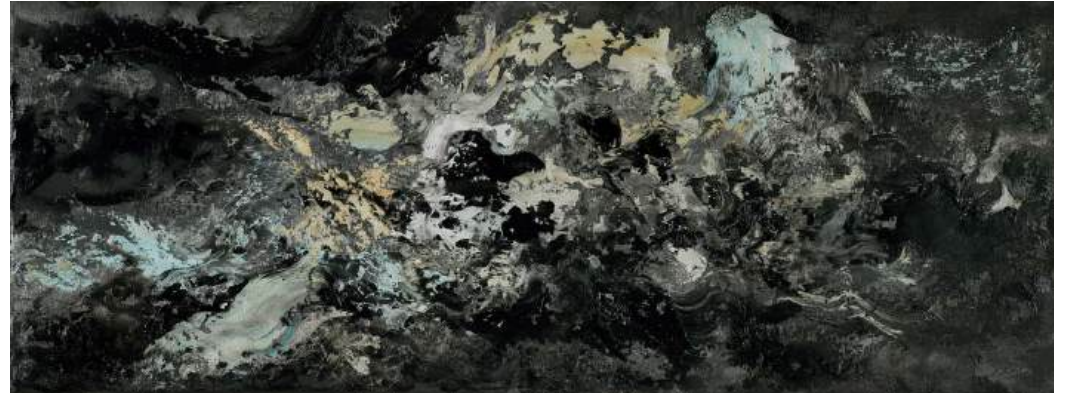
Donated by the artist
Courtesy Hales Gallery, Materià
Gallery, Stephen Bulger Gallery
and Vadehra Art Gallery



Exiles, Delhi, 1986–1987/2025
Archival inkjet print
Image size: 22.9 × 22.9 cm
Paper size: 30.5 × 25.4 cm
Edition of 20 + 3 AP
Unframed
Signed by the artist

The photograph is an 'outtake',
previously unprinted, from the
Exiles series

Donated by the artist
Courtesy Hales Gallery, Materià
Gallery, Stephen Bulger Gallery
and Vadehra Art Gallery



Maggi Hambling has been at the forefront of the British art scene for several decades. Her work is characterised by emotional and elemental intensities – the primordial rage of the sea, the crushing weight of grief, the urgency of desire. Ever since childhood, when Hambling used to stay up at night to paint the night sky from her bedroom window, nature has entailed a double focus on the external world and her own interior. *Night clouds (VI)* is from a series of night cloud paintings that were first shown in Hong Kong, following a retrospective of her work at CAFA in Beijing.

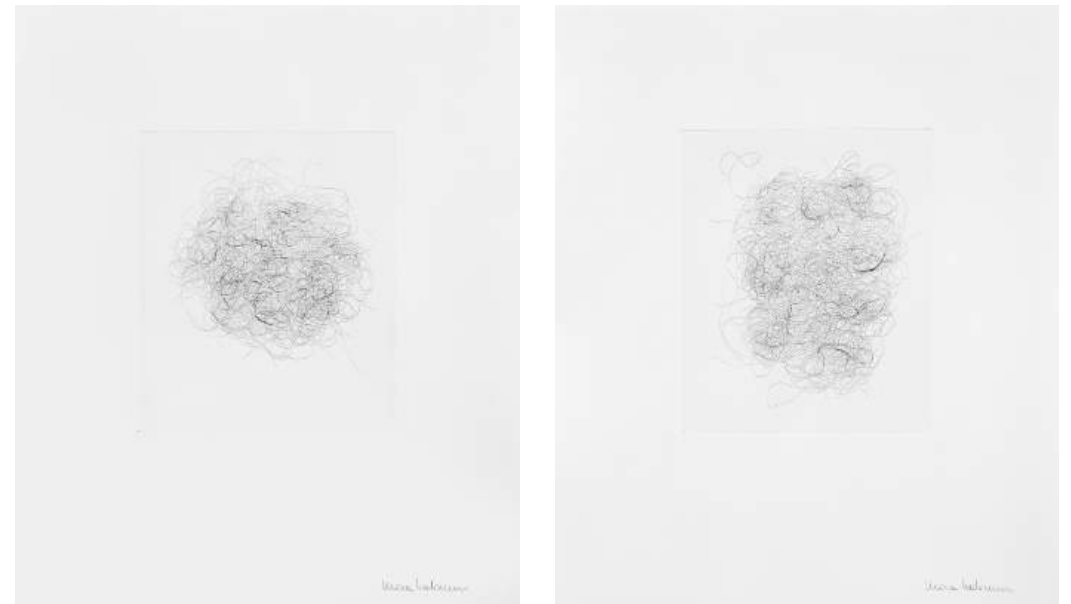
Night Clouds (VI), 2021
Oil on canvas
30.5 × 78.7 cm



∞, 1991–2001
Bronze
61 × 34.5 × 34.5 cm

Donated by the Mona Hatoum Foundation

Mona Hatoum
(b. 1952, Beirut)



Hair and there, 2004
Pair of etchings on paper
Image size: 23.5 × 20.3 cm
Paper size: 48.3 × 40.6 cm
AP 2/5
Framed
Signed by the artist

Mona Hatoum
(b. 1952, Beirut)

Donated by the Mona Hatoum Foundation



Lemon, 2025
Acrylic paint and acrylic silkscreen
print on Somerset tub paper
Paper size: 27.8 × 32.8 cm
Edition 23/50
Framed
Signed by the artist

Lubaina Himid
(b. 1954, Zanzibar)

Donated by the artist



Callum Innes began his celebrated series of *Exposed Watercolours* in the late 1990s. One colour is brushed horizontally across paper, followed by another colour which is diluted with water and painted vertically over the first, adding something new whilst exposing a trace of what came before.

Lost Watercolour No. 15, 2025
Watercolour on Arches 640gsm HP
76.5 × 57.5 cm
Framed
Signed by the artist

Donated by the artist
Courtesy Frith Street Gallery, London

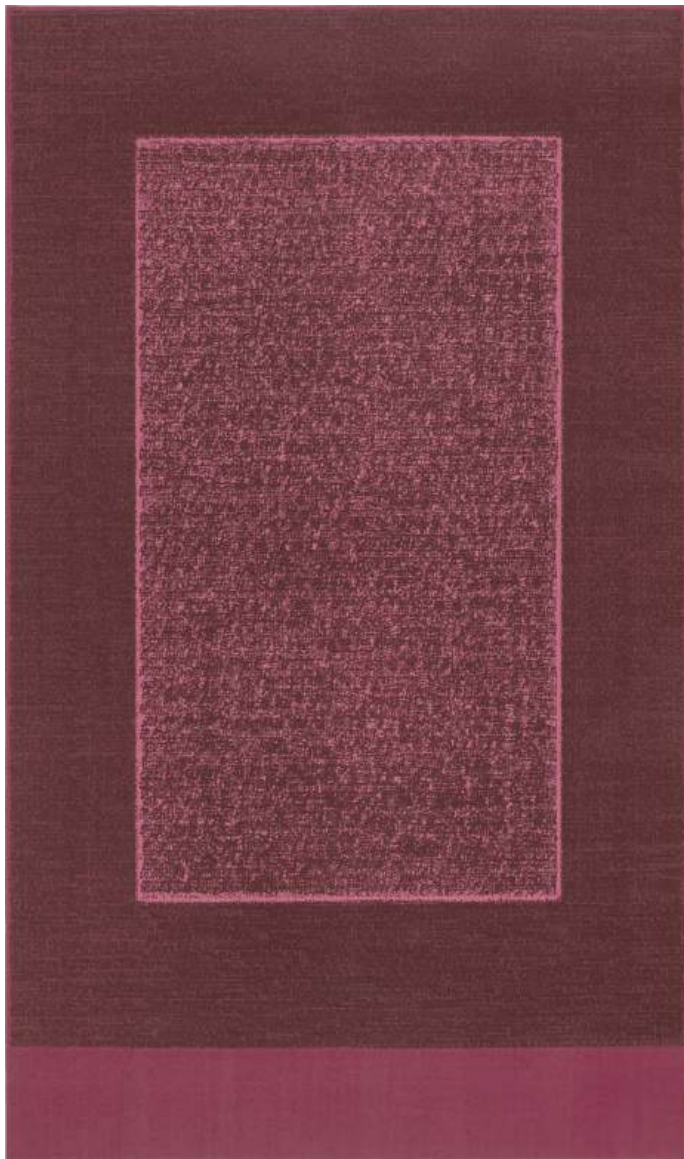
Also available:
Lost Watercolour No. 22, 2025
Exposed Watercolour No. 1, 2025
Exposed Watercolour No. 10, 2025



Esme in Her Blue Coat Reading, 2025
Oil on canvas
60 × 30 cm

Chantal Joffe
(b. 1969, St. Albans City)

Donated by the artist
Courtesy Victoria Miro



After the reflection
(*Quinacridone Purple*), 2025
Screenprint and letterpress on
Somerset Satin 410gsm paper
Paper and image: 125.4 × 74.2 cm
Edition 9/25
Framed
Signed by the artist verso

Idris Khan
(b. 1978, Birmingham)

Donated by the artist
Courtesy Cristea Roberts Gallery, London



Wet Hair III, 2025
Graphite and colour
pencil on Arches paper
28.5 × 38 cm
Framed
Signed by the artist
on the frame backboard

Tarka Kings
(b. 1961, London)

Donated by the artist
Courtesy Offer Waterman



This series of thirty paintings created for *Artists for Kettle's Yard* marks a continuation of Kourbaj's *Urgent Archive* and his earlier work *Agony: 156 moons and counting*, reflecting on Syrian women's endurance through war and displacement.

In these works, Kourbaj embeds hidden Arabic script and figures beneath translucent layers of paint – marks that resist erasure. The strata suggest memory and resilience, as if pain and hope coexist, surfacing through time. These paintings honour women and girls who, despite unimaginable trauma, embody strength and the possibility of renewal.

Renewal in Ruins, 2025
Ink on paper
Various sizes
Framed
Signed by the artist



It's such a special place and not a place whose influence or effect I can put into words. It just seeps in ... Kettle's Yard has a way of becoming part of you.

– Jennifer Lee

- L *Untitled (Drawing of Peckham 10 - 25), 2025*
Pencil on paper
Paper size: 20 × 20 cm
Signed by the artist verso
- R *Peckham 10 - 25*
Peckham 11 - 25
Peckham 12 - 25
Peckham 13 - 25, 2025
Coloured Shigaraki stoneware
Approx. 6 × 6 × 6 cm

Jennifer Lee
(b. 1956, Aberdeenshire)

Donated by the artist



Jennifer Lee's pots for *Artists for Kettle's Yard* were thrown using Mashiko and Shigaraki clays dug for Lee in Japan, a country whose longstanding ceramics tradition profoundly impacts the artist. Working in Shigaraki in 2014/15, Lee was drawn back to the throwing wheel, having built pots by hand since the late seventies – a product, she says, of the freedom and momentum lent by being given the space to experiment in an environment characterised by its deep connection to clay.

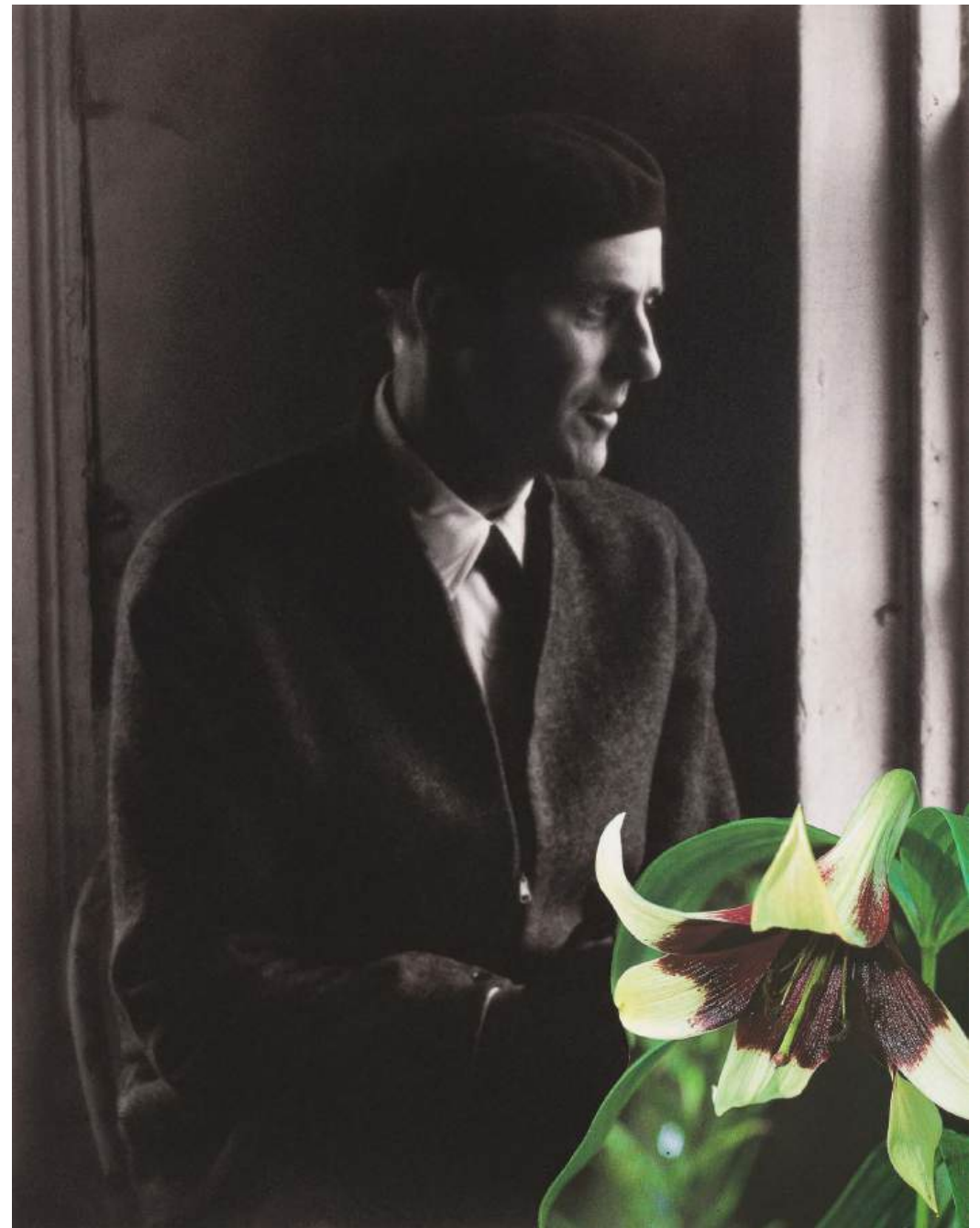
Lee has developed a method of colouring pots by mixing metallic oxides into clays before making, staining the clays and leaving coloured gradations reminiscent of the layers of ground from which they came. A sense of place is ever-present in Lee's work. Possibly more than place, though, is the invocation of the passage of time: the slow process of making pots; the centuries-old global traditions in which clay is embedded; the long history of the earth inherent in the aging clay itself. Each of these pots, after clays were mixed, was thrown and manipulated, burnished pre-firing, fired, and painstakingly polished. The results are tactile and smooth, testament to a pivotal moment in Lee's career as well as the continual evolution of her practice.



Scarlet Else, 2020
Lithographic print with
original photomontage
on Somerset Satin 300gsm
Paper size: 41.9 × 28.8 cm
Framed
Photograph taken by
Richard Pousette-Dart, c. 1940's

Linder
(b. 1954, Liverpool)

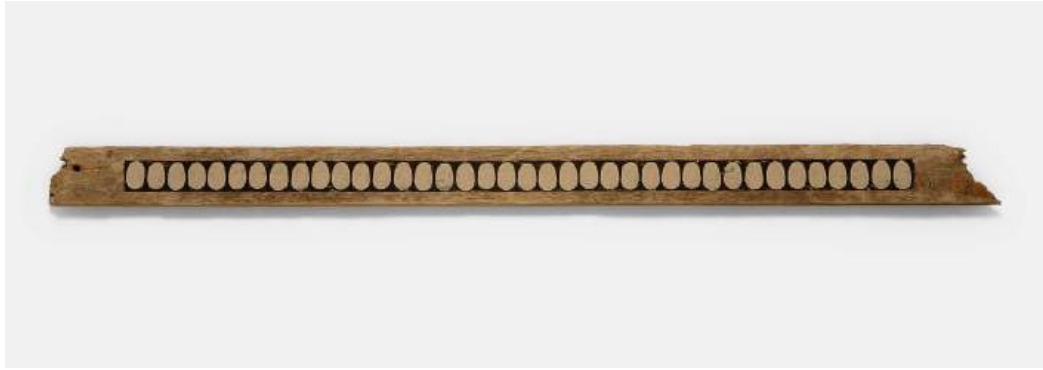
Donated by the artist



All Else, 2025
Lithographic print with
original photomontage
on Somerset Satin 300gsm
Paper size: 41.9 × 28.8 cm
Framed

Linder
(b. 1954, Liverpool)

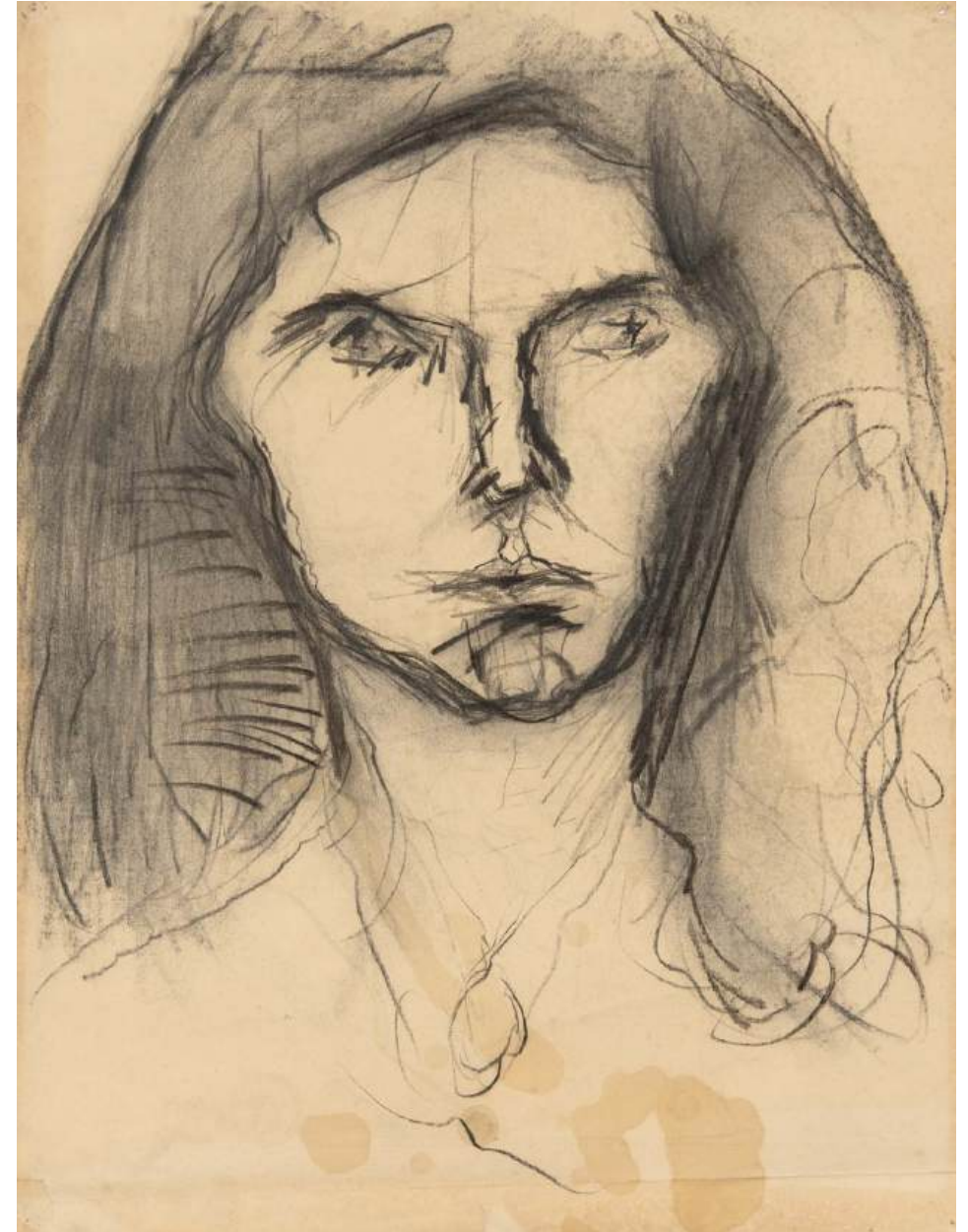
Donated by the artist



Untitled, 2003
Mud and paint on wood
7.5 × 120 × 2.7 cm

Richard Long
(b. 1945, Bristol)

Donated by the artist
Courtesy Lisson Gallery



Untitled, c. 1950s
Charcoal on paper
Paper size: 60.3 × 46 cm
Framed
Accompanied by a Certificate of
Authenticity from the Foundation

Gustav Metzger
(b. 1926, Nuremberg, d. 2017)

Donated by the Gustav Metzger Foundation
Courtesy the Gustav Metzger Foundation
and Hauser & Wirth



Two Women Bathing Child II, 1973
Lithograph printed in colours
on T. H. Saunders paper
Paper size: 36.9 × 42.2 cm
Framed size: 67.5 × 81 cm
Aside from the numbered edition of 175
Signed by the artist and annotated
'P/P1' lower left
Printed by Curwen, published by
Transworld Art

Henry Moore
(b. 1898, Castleford, d. 1986)

Donated by Osborne Samuel

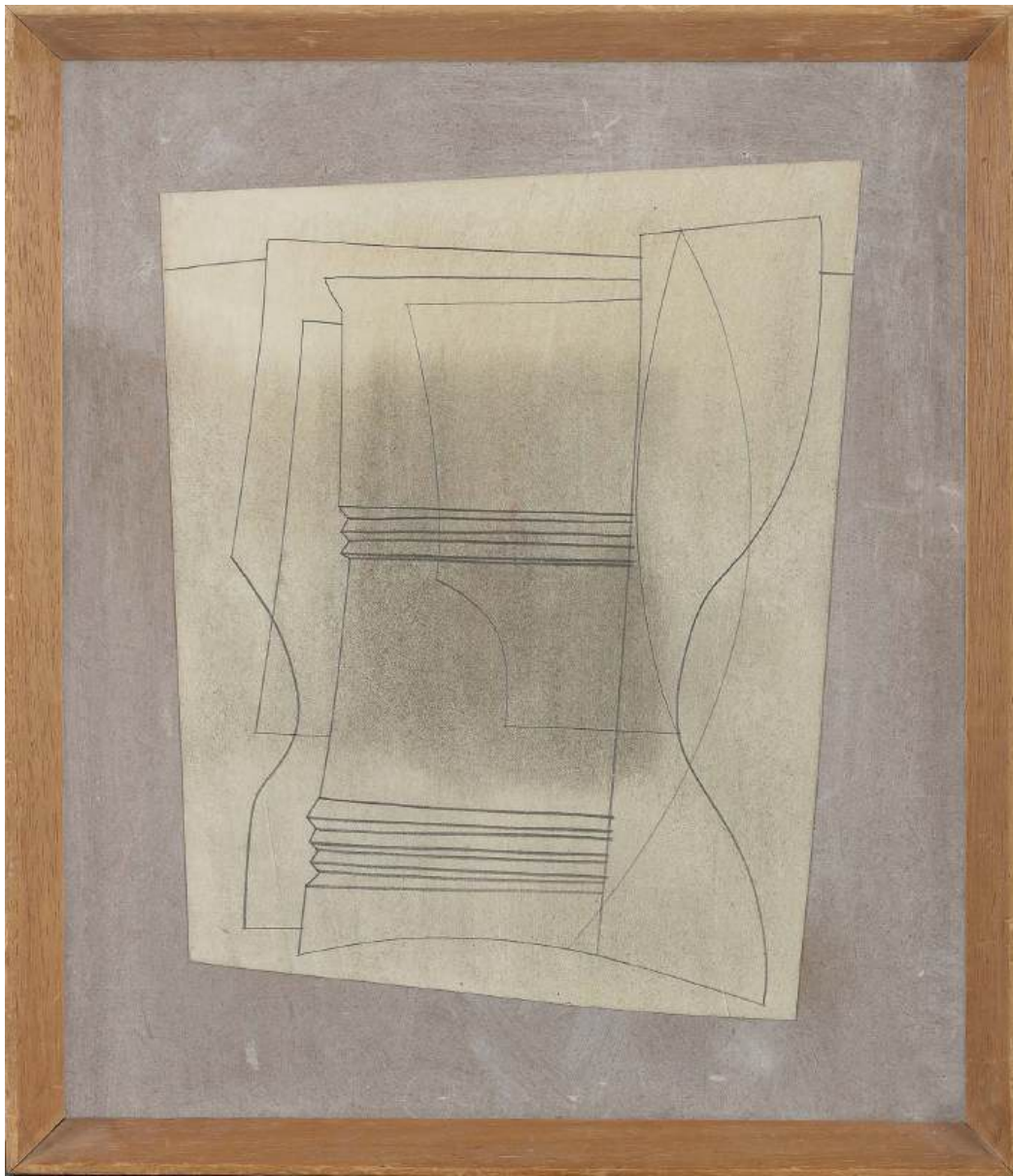


The column is a recurring theme in my work. A cultural archetype of strength, support, in architecture, and singularly as a monument. It is also the supporting strength of the tree. 'Small Red Column' plays with the sense of precarious balance of parts piled on top of each other. Many are in wood and also fabricated in corten steel and some cast in bronze. The red patina is unique to one German foundry. I asked if red was possible and after months of experimentation the caster created a recipe for a sustainable red that he has kept to himself.

Jim Ede's life in art accumulated a tender and loving world in his collection, but for me his greatest gift was his support for living artists. Badgering friends to help him raise funds for David Jones, ill and penniless to continue making his work. Having casts made from the plaster models by Gaudier-Brzeska (which he saved from being lost) to fund travel scholarships for young artists. For us to have access to Kettle's Yard needs continued generous support, particularly from artists who are fortunate enough to afford to do so.

– David Nash

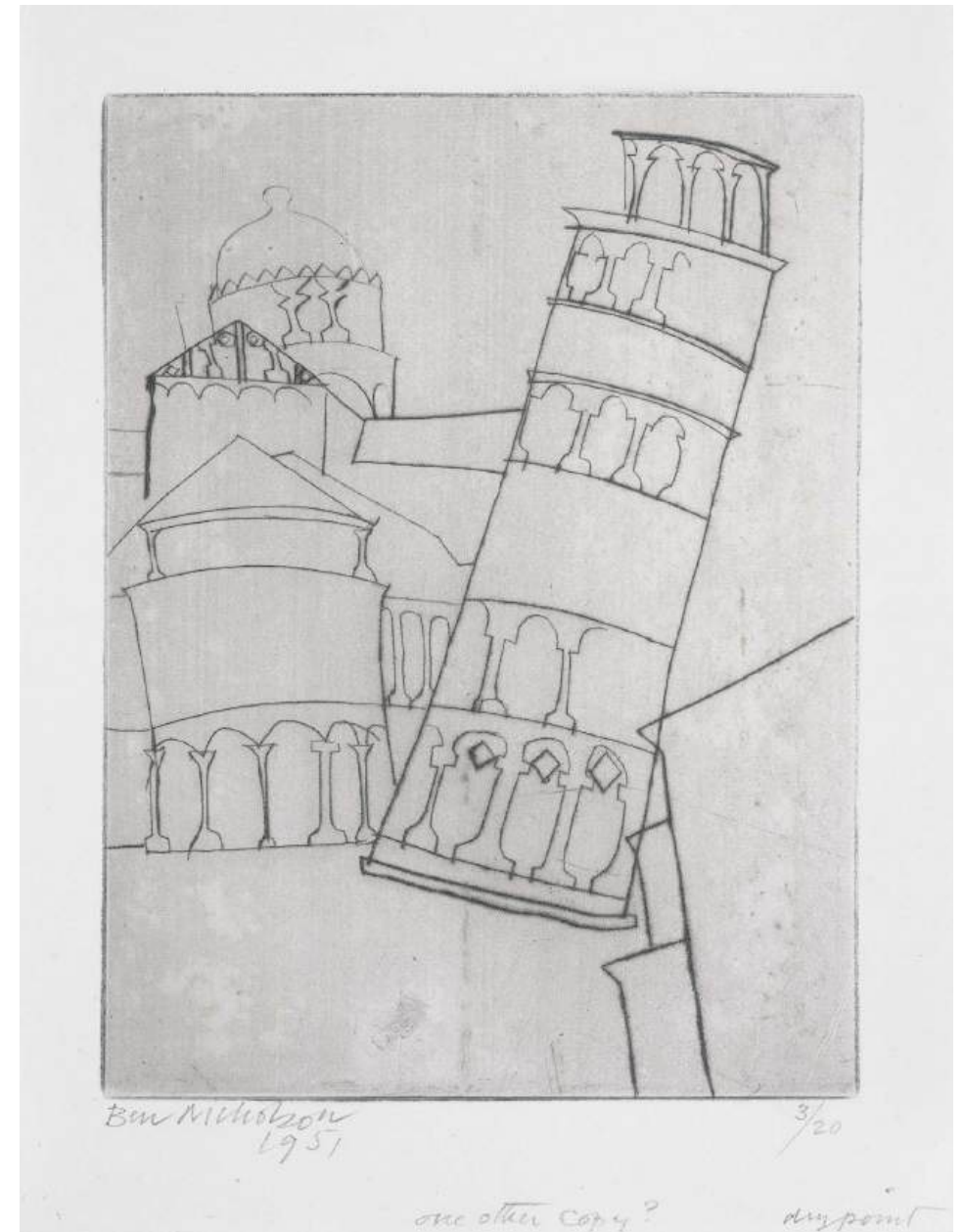
*Small Red Column, 2020
Bronze, red patina
77 × 40 × 34 cm*



April 58 (Pewter Mug), 1958
 Pencil and wash on paper, shaped,
 on the artist's prepared board
 Paper size: 28.6 × 23.5 cm
 Framed size: 38.5 × 33 cm
 Signed by the artist verso
 'NICHOLSON / April 58 (pewter mug)
 and inscribed again
 'for Sarah & Alan when I POP OFF'

Ben Nicholson
 (b. 1894, Buckinghamshire,
 d. 1982)

Donated by Sarah Bowness



Pisa, 1951
 Drypoint
 Paper size: 24.5 × 18.7 cm
 Image size: 19.8 × 14.9 cm
 Framed size: 48 × 41 × 3 cm
 Edition 3/20
 Signed by the artist

Ben Nicholson
 (b. 1894, Buckinghamshire,
 d. 1982)

Donated by Cristea Roberts Gallery



Spring, 2011
Monoprint on paper, embossed
print from acid etched glass
Paper size: 81.2 × 55.8 cm
Edition 6/8
Framed
Signed by the artist

Magdalene Odundo
(b. 1950, Nairobi)

Donated by the artist
Courtesy Thomas Dane Gallery



Lounging at Kettle's Yard, 2025
Colour print on C-type gloss paper
Paper size: 21 × 29.7 cm
Edition of 20 + 4 AP
Unframed
Signed by the artist

Harold Offeh
(b. 1977, Accra)

Donated by the artist



I made this painting with a very clear intention. I wanted an absolute division between its two parts, and yet, to make an active connection between the apparently flat upper area of blackness and the perspectival, receding space of the blue section. You could see the black as endless depth, as black tends to absorb light, but at the same time, it could be read as a denial of the whole idea of making space within a painting, and a reassertion of the picture plane.

I chose this painting because it was one of the fourteen paintings and one sculpture that I exhibited in my 2014 intervention in the Kettle's Yard house. It is painted on a wooden board and was therefore able to sit on top of the bookshelves in the library, taking its place among the other objects there. Although it is physically small, it became the focal point of a very long view and seemed to extend the length of the room. It is also the painting that we chose to use for the cover of the accompanying book.

– Vicken Parsons

*Untitled, 2011
Oil on wood
19.5 × 24 cm*



Katie Paterson's work considers the place of humankind on Earth. Enormous concepts are grounded in both specialist scientific research and poetic sentiment, encouraging philosophical engagements with the surrounding world and collapsing the distance between the viewer and the farthest reaches of deep time and space.

Candle (From Earth Into a Black Hole) is a scented candle that burns over 12 hours and creates an olfactory journey through space. The artist worked with NASA to determine the fragrances of the cosmos, which form the candle's layers: from Earth's woody forests, past the almond-like fragrance of the moon, through mothball scented interstellar clouds, and into an odourless black hole.

Candle (from Earth into a Black Hole), 2015
 Scented candle, 23 layers
 Parafin wax, wick, fragrance
 Candle: 29 × 3 × 3 cm
 Box: 38.2 × 20.7 × 5.2 cm
 Edition 26/45 + 2 AP

Katie Paterson
 (b. 1981, Glasgow)

Donated by the artist
 Courtesy Ingleby Gallery



Seen From a Dawn Train to Cambridge, 2020
Oil on canvas
50.8 × 50.8 cm

Celia Paul
(b. 1959,
Thiruvananthapuram)

Donated by the artist
Courtesy Victoria Miro

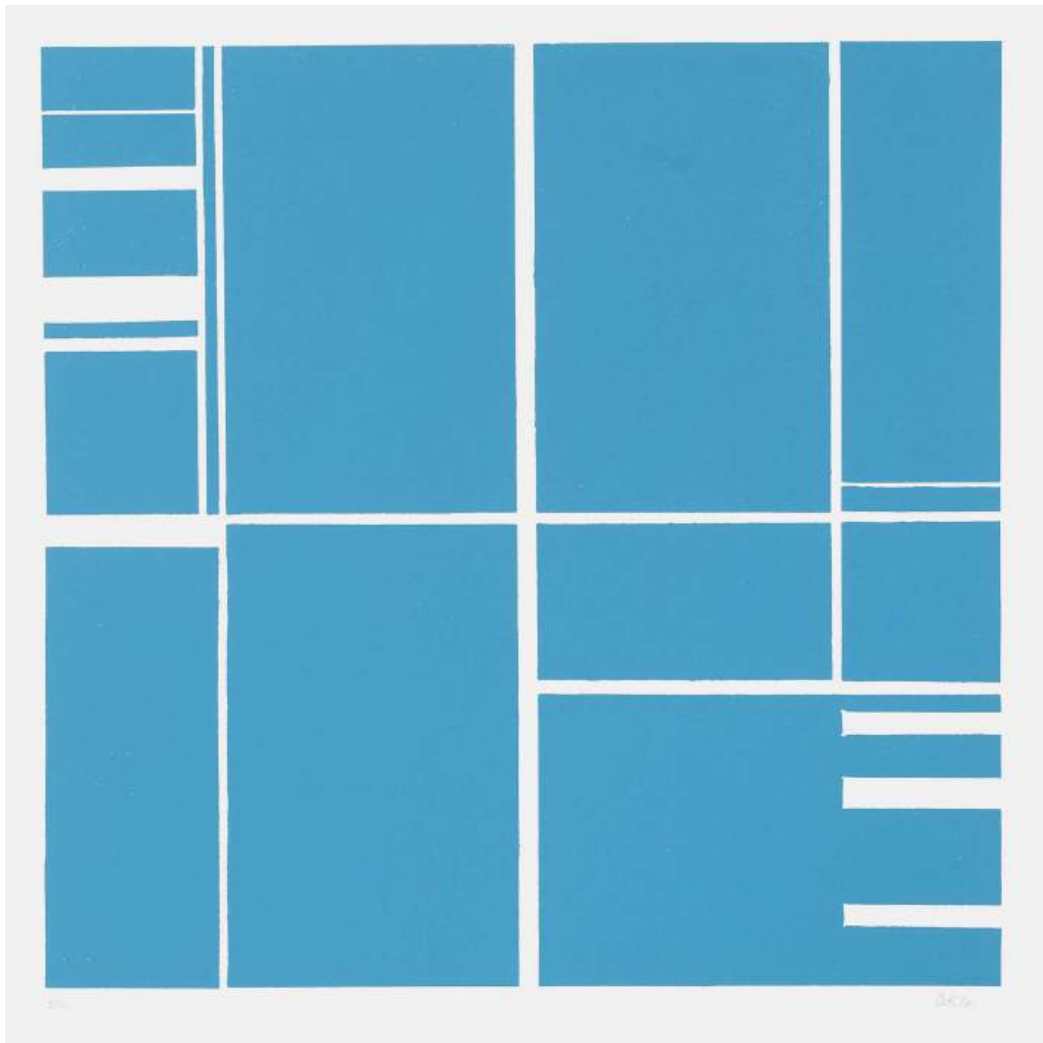


Mary Potter (1900–1981) was an English painter of still lifes and landscapes in oil and watercolour. Potter studied at the Slade School of Fine Art from 1918, and was an early member of the Seven and Five Society established in 1919 – alongside various artists represented in Kettle's Yard's collection, including Ben Nicholson, Henry Moore and Barbara Hepworth. *View from a Window* is typical of Potter's work in its deft handling of colour and light, and for its combination of softness and solidity.

View from a Window, 1942
Oil on canvas
Canvas size: 48.3 × 38.1 cm
Framed size: 64 × 53.5cm

Mary Potter
(b. 1900, Kent, d. 1981)

Donated from the wide collection of
New Art Centre, Roche Court Sculpture Park

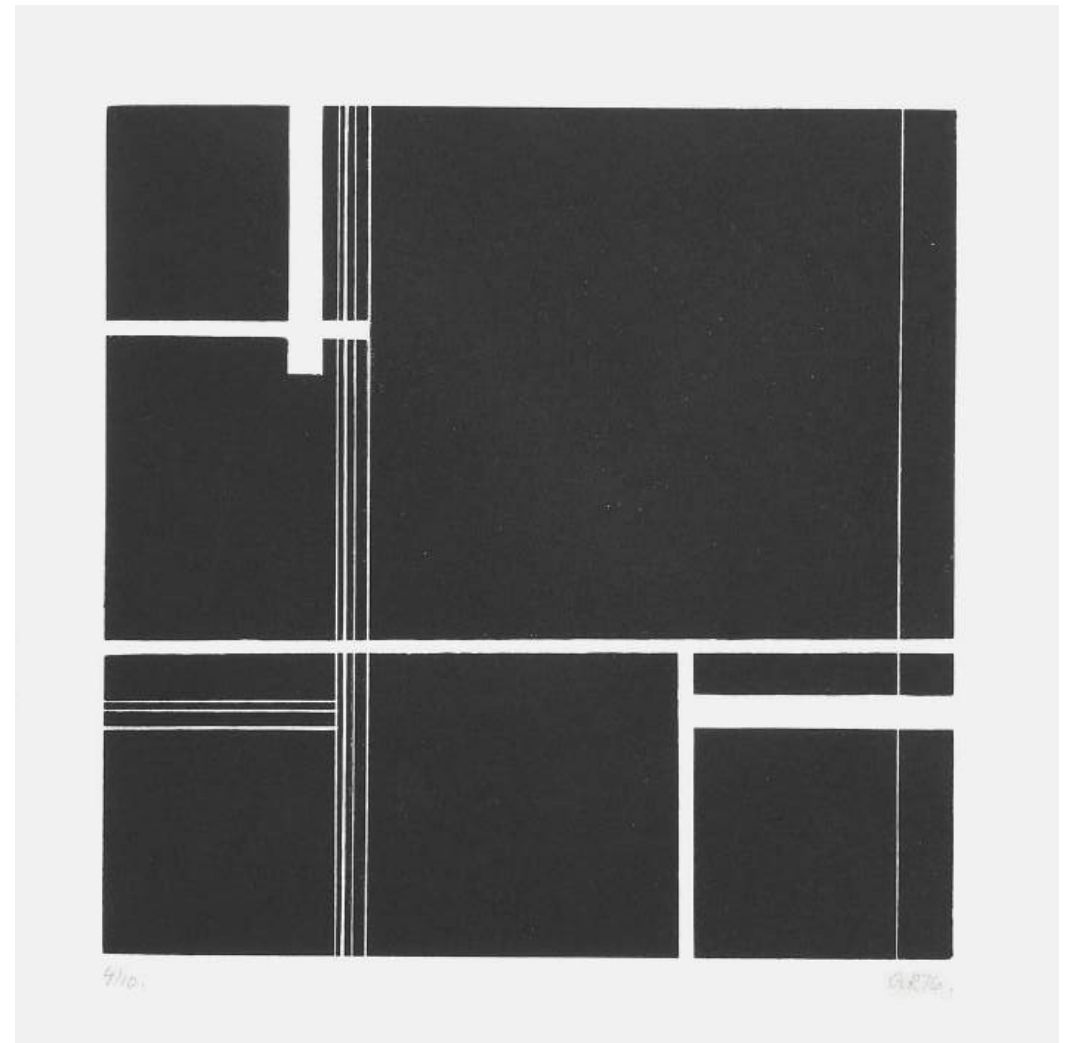


Blue Structure II, 1976
 Linocut on paper
 Image size: 40.5 × 40.5 cm
 Framed size: 63 × 62.5 cm
 Edition 5/10

Alan Reynolds

(b. 1926, Newmarket, d. 2014)

Donated by the artist's estate



Small Structure H, 1976
 Wood engraving on Japanese paper
 Image size: 20.5 × 20 cm
 Framed size: 43 × 43 cm
 Edition 4/10

Donated by the artist's estate

Alan Reynolds

(b. 1926, Newmarket, d. 2014)

Also available:

Small Structure D II, 1977



Bottle with Flared Rim, 1970s
Porcelain, manganese glaze, sgraffito
decoration on rim and shoulder
Impressed with artist's seal
21 × 11.6 × 6 cm

Lucie Rie
(b. 1902, Vienna, d. 1995)

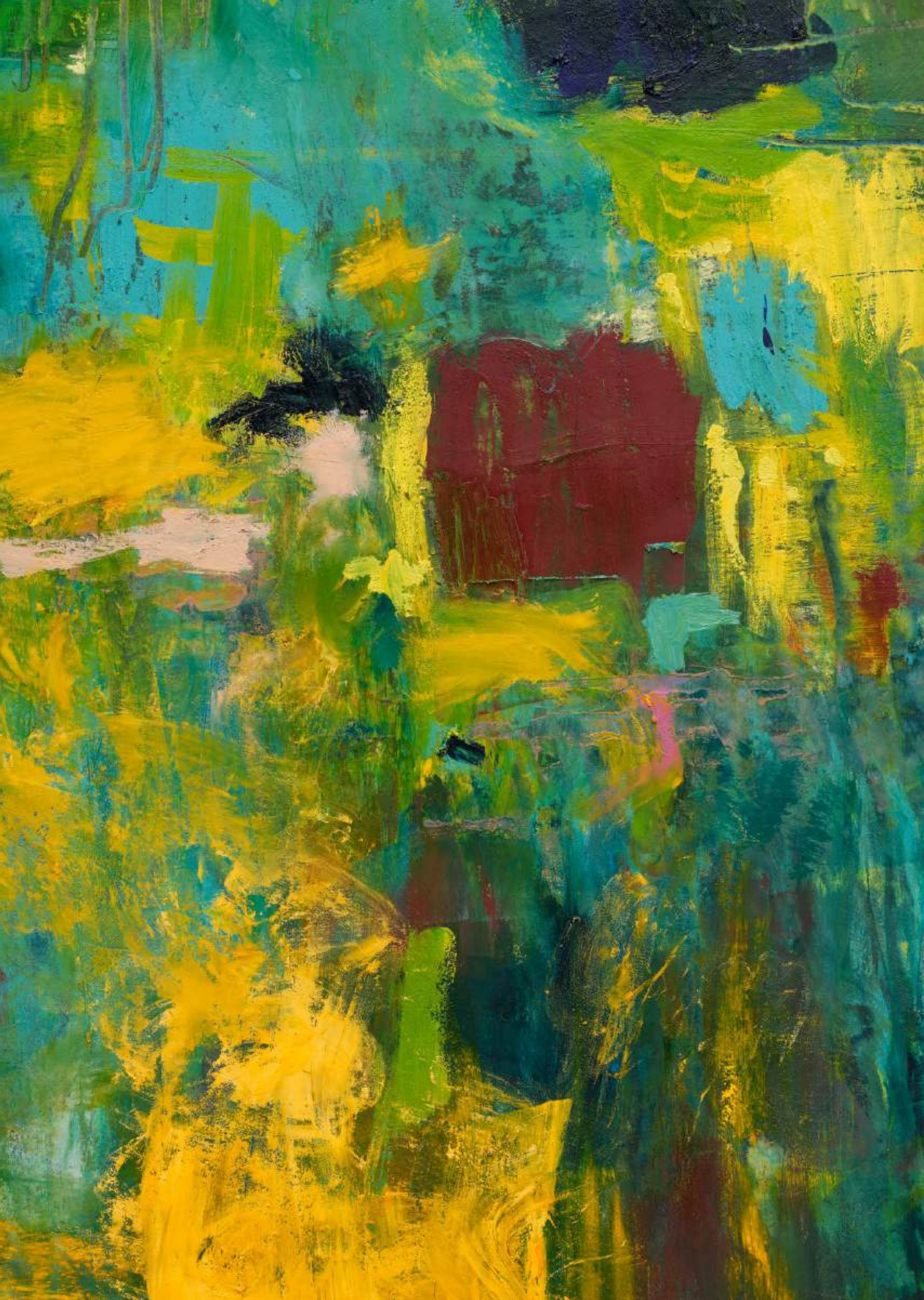
Donated by Sarah Bowness



Bowl, c. 1950s
Stoneware with shiny white pitted glaze
Impressed with artist's seal
19.5 × 23 × 23 cm

Lucie Rie
(b. 1902, Vienna, d. 1995)

Donated anonymously



I think you spend your life as a painter establishing a relationship to colour and then testing the limits of that relationship. You have to take all the experience of all the previous paintings and all the ways in which you have worked it out ... and not expect the painting to do the same thing because the conditions for each individual painting won't ever be the same.

You get the feeling in Kettle's Yard that suddenly things matter and make sense, and that the things you know inside of you that burn little holes through your heart, other people have also had these thoughts and experiences. It feels radical actually, a radical retranslation of history and time, but in the present.

– Megan Rooney

The Living Sky, 2025
Acrylic, oil, pastel and
oil stick on canvas
199.5 × 150.2 × 3.5 cm
Framed size: 203.9 × 154.6 × 5.7 cm

Donated by the artist
Courtesy Thaddaeus Ropac gallery,
London, Paris, Salzburg, Milan, Seoul



Eclipse (Black), 2021
Etching and aquatint
Print size: 49.5 × 45 cm
Paper size: 75 × 60 cm
Edition 6/20 + 3 AP
Framed
Signed by the artist

Eva Rothschild
(b. 1971, Dublin)

Donated by the artist



Eclipse (Red), 2021
Etching and aquatint
Print size: 49.5 × 45 cm
Paper size: 75 × 60 cm
Edition 6/20 + 3 AP
Framed
Signed by the artist

Eva Rothschild
(b. 1971, Dublin)

Donated by the artist



Hold onto, 2023
Crocheted thread, plastic containers,
plastic bottle tops, cotton, fishing line
48 × 11 × 11 cm



Rebel (portrait of Zinat Moadab), 2022
Silkscreen print on Somerset velvet
300gsm white paper
Image size: 40 × 28 cm
Paper size: 57 × 44 cm
Edition 43/100
Framed
Signed by the artist

Donated by the artist
Courtesy Kristin Hjellegjerde Gallery

Also available:
Bang (portrait of Faranak), 2022
Kobra (portrait of Kobra Saeedi), 2022

Soheila Sokhanvari
(b. 1964, Shiraz)



Monumental footed bowl, c. 2004
Sgraffito on stoneware
31 × 39 × 39 cm

Rupert Spira
(b. 1960, London)

Donated by Sarah Griffin



Some poems stay with you. This small installation of porcelain vessels and fragmentary silver is a kind of homage to the heartbreaking poems of exile written by the poet Osip Mandelstam. So many of his poems are full of shadows and this work tries to hold a space where shadows can congregate.

– Edmund de Waal

Kettle's Yard is unique, there is nowhere in the whole of the world that I've been in all my travels that has kinship with Kettle's Yard.

Edmund de Waal, from an interview filmed for 'A Way of Life: Kettle's Yard' directed by Chris Vile

Tristia, I, 2025
5 porcelain vessels and 4 silver tiles
in an aluminium and Artglass vitrine
12.3 × 30.5 × 10.2 cm

Edmund de Waal
(b. 1964, Nottingham)

Donated by the artist



Snack Table is part of my current series about nurseries, portraying the daily routine of their female workforce and the children in their care. It depicts a still life of the snack table at the start of the day, with its bags of fruit ready to be laid out, genteel little jugs of milk and a vase of flowers, mimicking the pretend tea parties which form part of the children's play.

Through its exhibition programme, Kettle's Yard takes risks and offers artists the opportunity to develop ambitious projects and show work which tackles complex ideas. It was a commission from Kettle's Yard in 2017 which challenged me to think about how I approach my work, and that support and encouragement has had a lasting impact on the direction I've taken.

– Caroline Walker

*Snack Table, 2025
Oil on linen
60 × 80 cm
Framed*

Donated by the artist
Courtesy GRIMM, Amsterdam/
New York/London and
Ingleby Gallery, Edinburgh

Caroline Walker
(b. 1982, Dunfermline)



Study for 'Lying Down', 2025
Gouache, pastel & pencil on paper
Paper size: 54.6 × 41.9 cm
Image size: 36.8 × 30.5 cm
Framed size: 66 × 54 cm
Signed by the artist verso



This bold, reflective artwork, created by Ai Weiwei with his son Ai Lao, depicts their two cats Maple and Birch. The silver edition is the fourth and final version of the print to be sold in support of Kettle's Yard.

I like cats very much because of their independent character, alertness and understanding of human beings; I have feelings approximating to reverence for them. Cats have been regarded as psychic animals since ancient times, no matter whether in China or Ancient Greece. What's even more interesting is that if a selfie of mine would be seen by 100 people, a cat photo would be seen by 1000 people. I believe that everyone can share this happiness.

– Ai Weiwei

Cats (Silver Edition), 2024
 Silver Foil Block on Saunders
 Waterford 300gsm
 Print size: 14.8 × 20.8 cm
 Paper size: 27 × 32.7 cm
 Edition of 200 (a small number
 are still available)
 Signed by the artist
 Unframed

Donated by the artist



Ai Weiwei (b. 1957, Beijing)

Cats (Pink Edition), 2022
 Screenprint
 Print size: 26 × 36.5 cm
 Paper size: 44.8 × 62.1 cm
 Edition of 300 (a small number
 are still available)
 Unframed
 Signed by the artist

Donated by the artist



Ai Weiwei (b. 1957, Beijing)

Cats (Black Edition), 2022
 Screenprint
 Framed size: 36.3 × 41.3 cm
 Edition of 150 (a small number
 are still available)
 Signed by the artist

Donated by the artist



Ai Weiwei (b. 1957, Beijing)

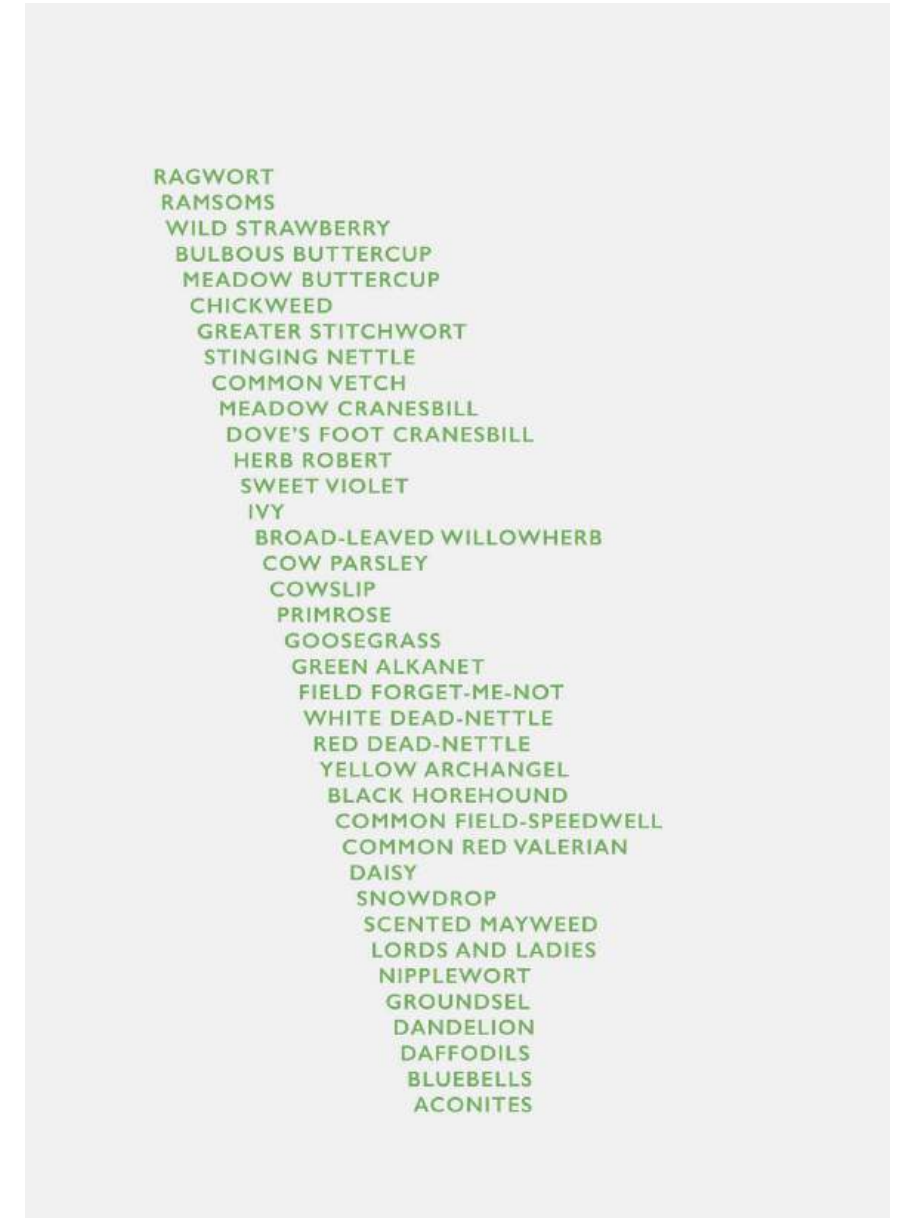
Cats (Red Edition), 2022
 Screenprint
 Framed size: 36.3 × 41.3 cm
 Edition of 150 (a small number
 are still available)
 Signed by the artist

Donated by the artist



Still Life, 2024
Bronze
24 × 39 × 19.5 cm

Donated by the artist
Courtesy The Modern Institute/
Toby Webster Ltd., Glasgow



Midsummer St Peter's, 2019
Giclée on Hahnemühle Bamboo
Paper size: 42 × 29.7 cm
Edition of 10
Unframed
Signed by the artist

Donated by the artist

Artists Buttons



The perfect gift to wear or display! Internationally-renowned fashion designer Jonathan Anderson's unique button brooches are hand sewn onto A5 cards. Each card is numbered, dated and signed by Jonathan Anderson and presented in a bespoke box.

Jonathan Anderson has reimagined his iconic pigeon clutch bag created for JW Anderson in the form of a button. Each miniature pigeon is hand-crafted in jesmonite – an environmentally friendly material made from acrylic resin. They are then individually airbrushed in vibrant colours reminiscent of graffiti. Anderson's lively pigeon is a subversive and original image of urban life, straddling the line between art, design and fashion.

For Anderson, pigeons are potent symbols of the metropolitan landscape. He says: 'Fashion has this great way of allowing us to escape reality. Pigeons are so inherently unglamorous...' Anderson's pigeon also has art historical resonance with Lucian Freud's work on paper, *Boy with a Pigeon* (1944) in which a boy in a blue suit holds a pigeon to his chest.

Jonathan Anderson is Creative Director for Dior, former Creative Director for Loewe, and founder of his eponymous label, JW Anderson. He has been named designer of the year by the Fashion Awards in 2023, 2024 and 2025 consecutively. In 2016 Anderson founded the Loewe Foundation Craft Prize for artisans from around the world.

A limited number of other buttons, made or designed by leading artists, are available: Rana Begum, Antony Gormley, Callum Innes, Jennifer Lee, Vicken Parsons, Caroline Walker and Ai Weiwei. Please enquire.

Pigeon, 2023
Button hand-crafted in jesmonite
with a brooch fitting
5.5 × 7 cm
Edition of 250
Signed by Jonathan Anderson
on the presentation card



Rana Begum (b. 1977, Sylhet)

Buttons, 2023
Porcelain, in three colour variations,
handmade by the artist
3 × 3 cm
Edition of 30 (card with four buttons)

Donated by the artist



Vicken Parsons (b. 1957, Hertfordshire)

Buttons, 2023
Glazed stoneware, handmade by the artist
Variable dimensions
Edition of 30 (card with six buttons)

Donated by the artist



Antony Gormley (b. 1950, London)

Button, 2023
Black porcelain, individually
handmade by the artist
Variable dimensions
Edition of 90 (card with single button)
Edition of 40 (card with four buttons)

Donated by the artist



Caroline Walker (b. 1982, Dunfermline)

Buttons, 2023
Porcelain and oil paint, individually
hand-painted by the artist
3.1 cm
Edition of 30 (card with six buttons)

Donated by the artist



Callum Innes (b. 1962, Edinburgh)

Buttons, 2023
Glazed porcelain,
in three colour variations
4.5 × 3.5 cm
Edition of 20 (card with single button)
Edition of 40 (card with four buttons)

Donated by the artist



Ai Weiwei (b. 1957, Beijing)

Button, 2023
Hallmarked solid sterling silver
with 24ct gold plating
2.5 cm
Edition of 250 (card with single button)

Donated by the artist



Jennifer Lee (b. 1956, Aberdeenshire)

Buttons, 2023
Stoneware mixed with metallic oxides,
handmade by the artist
Variable dimensions
Edition of 30 (card with six buttons)

Donated by the artist

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Colophon

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