

Artists for Kettle's Yard

Exhibition Guide
14 March–12 April 2026

Anni Albers (1899–1994)

J.H.A. I

1985

Screenprint on paper

Edition 64/100

J.H.A. II

1985

Screenprint on paper

Edition 64/100

Donated by the Josef and Anni Albers Foundation

Anni Albers joined the Bauhaus, a renowned art and design school in Germany, in 1922. She studied weaving, one of the few courses available to women. She became the head of the weaving workshop the following year.

Albers continued to weave until the 1960s when her practice shifted towards printmaking. This became her focus until her death in 1994. She collaborated with some of the leading printers of the era, experimenting with lithography, screen printing, embossing, woodcut and intaglio techniques. Albers' superb prints blur the distinction between art, craft and design.

The subject of a major retrospective at **Tate Modern** in 2018/19, Anni Albers' work is represented in collections internationally including **Tate**, London; **Whitney Museum of American Art**, New York; **Peggy Guggenheim Collection**, Venice, and **Albertine**, Vienna.

Rana Begum (b. 1977)

No. 1337 Mesh

2023

Powder-coated galvanised steel mesh

Donated by the artist

In *No. 1337 Mesh*, Rana Begum uses brightly coloured steel mesh to create exhilarating organic forms, suspended above the heads of viewers. This work is part of a series that marks a departure from her usual visual language of ordered forms and minimalism. In each iteration, from the immersive to the intimate, Begum considers the relationship between colour and form through translucent layering, balancing intensity, depth and weightlessness. The use and play of light in her work reflects the artist's memories of her childhood in Bangladesh and an ongoing interest in the formal experiments of post-war abstract art.

Elected a Royal Academician in 2020, Rana Begum's work is represented in collections internationally including **Arts Council Collection**, London; **Sainsbury Centre**, Norwich, and **Kiran Nadar Museum of Art**, New Delhi.

John Blackburn (1932–2022)

Westbere

2009

Mixed media

Donated by Eve Corder

There is a distinctiveness and poetry about Blackburn's Modernist experiments with form and colour. In *Westbere*, Blackburn suggests both physicality and fragility.

Jim and Helen Ede, founders of Kettle's Yard, had a profound impact on the artist's career. In the 1960s they

promoted Blackburn's paintings to collectors in London and acquired a number for the Kettle's Yard collection. They also introduced him to artists, including William Scott (1913–1989) and Roger Hilton (1911–1975).

Blackburn's work is represented in various notable collections, including the **Royal College of Physicians**, London; the collection of **Dublin University** and **Kettle's Yard**.

Sandra Blow (1925–2006)

Abstract No. 2

Oil on canvas

Donated by Knox Family Collection/
Piano Nobile, London

Sandra Blow was one of the earliest British artists to pioneer non-representational painting after World War II. While other painters looked to French and North American artists for inspiration, Blow went to study in Rome in the late 1940s where she met Alberto Burri (1915–1995) whose work had a lasting impact on her. (A small work by Burri, gifted by Sir Alan and Lady Bowness in November 2012, hangs in the Upper Extension of the Kettle's Yard house.)

The year that *Abstract No. 2* was made, Blow's work was shown for the first time in group exhibitions that featured her as a headline artist: in spring at the Galleria Origine in Rome with artists Robert Adams, Eduardo Paolozzi and Victor Pasmore, and in autumn at Gimpel Fils in London alongside Redvers Taylor and Alan Davie.

Sandra Blow's work is represented in numerous collections including **Tate**, **Victoria & Albert Museum** and **British Council Collection**, London.

Jethro Buck (b. 1986)

Soaring (for Kettle's Yard)

2026

Tempera and oil on board

Donated by the artist
Courtesy Crane Kalman Gallery, London

Jethro Buck has made *Soaring (for Kettle's Yard)* specially for *Artists for Kettle's Yard*. This radiant painting is typical of Buck's work in its careful rendering of minute detail depicted with precision and care.

Buck uses the techniques of Indian miniature painting with hand-ground organic pigments to represent the natural world. Through his work, he finds joy in the act of looking, seeking both to reveal and explore his surroundings.

Buck is represented by **Crane Kalman Gallery**, London, and has previously exhibited work at the **British Library**, London.

Emily Bunton

The Cardozo Kindersley Workshop (b. 1996)

Wonder of Light

2025

Cumbrian Green Slate and Portland Base

Donated by the Cardozo Kindersley Workshop

Wonder of Light was made by Emily Bunton specially for *Artists for Kettle's Yard*. Its combination of poetic sensibility and solidity of form is typical of the workshop.

The Cardozo Kindersley Workshop was founded in Cambridge by David Kindersley in 1946 and is now run by Dr Lida Lopes Cardozo and Roxane Kindersley. The lettering workshop makes sculptural and functional work in stone, glass, metal, wood and on paper. The hand of the maker is ever-present – the studio avoids using machines, and instead its team of seven letterers cut exclusively by hand, with hammer and chisel.

The renowned workshop has undertaken many commissions in Cambridge, across the UK, and internationally, including for national institutions such as the **British Library**, **Victoria & Albert Museum** and **St Paul's Cathedral**, London.

Mariana Cook (b. 1955)

Curtained Light

New York City, 22 August 2004 / 7:10 PM

2004

Gelatin silver, selenium toned

Edition 4/9

Donated by the artist

Mariana Cook is a photographer who works exclusively in black and white, and always with natural light. Cook studied under Ansel Adams (1902–1984), the celebrated photographer of the American West, and describes herself as his last protégé. Whereas her portraits (such as her 1996 photograph of Barack and Michelle Obama, a strikingly sensitive portrayal of the young couple) combine intimacy with visibility, her still lifes such as *Curtained Light* quietly create space for contemplation in which time seems to stand still.

Mariana Cook's work is represented in museum collections worldwide, including the **National Portrait Gallery**, London; **Metropolitan Museum of Art**, New York; **J. Paul Getty Museum**, Los Angeles, and **Museum of Fine Arts**, Boston.

Mary Fedden (1915–2012)

Lamplight

1973

Lithograph in colours on wove

Edition 41/75

Tuscany

1973

Lithograph in colours on wove

Edition 48/75

Donated by Emma Davis

Mary Fedden is celebrated as one of Britain's most loved painters of the 20th century. Though she spoke of the influence of contemporaries, including artists such as Ben and Winifred Nicholson, her work is renowned for its distinctive and engaging imagery and vibrant use of contrasting colours combined with careful attention to flatness and form.

These two works on paper were made in collaboration with master printmaker Stanley Jones at the Curwen Studio. Fedden's work is represented in national collections including **Tate** and the **Royal Academy of Arts**, London,

and regional museums such as **Pallant House Gallery**, Chichester.

Jamie Fobert (b. 1962)

Ceramic Façade Study (i)

2020

Watercolour and graphite on paper

Ceramic Façade Study (ii)

2020

Watercolour and graphite on paper

Donated by the artist

These watercolour studies by architect Jamie Fobert observe and explore the shifting tones of glazed ceramic panels intended for the façade of a building. Finding inspiration in art, Fobert notes the aesthetic qualities the ceramics share with the work of painter Agnes Martin (1912–2004).

Since its founding in 1996, Jamie Fobert Architects has established a reputation for outstanding design and superbly realised projects. Their work with museums and galleries is characterised by an ability to balance function with beautiful materials and light, creating exceptional public spaces. The firm is an important part of Kettle's Yard's history:

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

Jamie Fobert Architects has completed commissions at leading UK cultural institutions including **National Portrait Gallery**, London, and **Tate St. Ives**.

David Gentleman (b. 1930)

St Mary-le-Bow and churchyard

Watercolour

Donated by Patrick Bourne & Co.

David Gentleman is a British painter primarily of landscape and street scenes. *St Mary-le-Bow and churchyard* is typical of his style, which belongs to the same painterly tradition as artists Eric Ravilious (1903–1942), John Nash (1893–1977) and Edward Bawden (1903–1989), some of whom taught him at the Royal College of Art, London, in the mid-twentieth century.

Gentleman's work is represented in collections including **Tate**, **British Museum** and **Victoria & Albert Museum**, London, and **Fitzwilliam Museum**, Cambridge.

Antony Gormley (b. 1950)

Edge

2013

Lithograph on 300gsm Velin d'Arches

Edition 37/40

Donated by the artist

Antony Gormley (b. 1950)

Small Still II

2025

Cast iron

Donated by the artist

Antony Gormley is an artist working at the forefront of his generation, widely acclaimed for sculptures, installations and public artworks that investigate the human body's relationship to space.

'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

Gormley's work is represented in collections worldwide, including **Tate**, **British Museum** and **National Portrait Gallery**, London; **Uffizi**, Florence, and **Louisiana Museum of Modern Art**, Humlebæk.

Sunil Gupta (b. 1953)

Christopher Street

New York 1976/2025

Silver gelatin print

Edition of 20 + 3 AP

Donated by the artist

Courtesy Hales Gallery, Materìa Gallery,
Stephen Bulger Gallery and Vadehra Art Gallery

This photograph has been specially selected for *Artists for Kettle's Yard* and is exhibited (and available to buy) for the first time. The image is an 'outtake' from the renowned series *Christopher Street*, made in New York in 1976. The series is regarded as an iconic photographic representation of the city's gay community in the 1970s, after Stonewall and before AIDS, a temporary period of relative freedom, confidence and style. Sunil Gupta is a pioneering photographer known for images that are both forthright and sensitive in their social and political commentary. His work explores themes of race, migration and queerness, giving space to – and immortalising – individual and collective identities.

The subject of a major survey exhibition at Kettle's Yard opening in September 2026, Gupta's work is represented in collections including **Tate**, London; **Museum of Modern Art**, New York; **National Gallery of Canada**, Ottawa, and **Kiran Nadar Museum of Art**, New Delhi.

Sunil Gupta (b. 1953)

Exiles

Delhi 1986–1987/2025

Archival inkjet print

Edition of 20

Donated by the artist

Courtesy Hales Gallery, Matière Gallery,

Stephen Bulger Gallery and Vadehra Art Gallery

This photograph has been specially selected for *Artists for Kettle's Yard* and is exhibited (and available to buy) for the first time. The image is an 'outtake' from the seminal series *Exiles* (1986-1987), in which Sunil Gupta photographed gay men at well-known cruising sites and more private locations across Delhi, at a time when homosexuality was illegal in India. The finished prints are often presented alongside quotations as if spoken by their subjects. *Exiles* reflects Gupta's skill in suggesting the nuanced relationship between individuality and community, making gay Indian men visible at a time when they were largely invisible within society. Sunil Gupta is a pioneering photographer renowned for images that are both forthright and sensitive in their social and political commentary. His work explores themes of race, migration and queerness, giving space to – and immortalising – individual and collective identities.

The subject of a major survey exhibition at Kettle's Yard opening in September 2026, Gupta's work is represented in collections including **Tate**, London; **Museum of Modern Art**, New York; **National Gallery of Canada**, Ottawa, and **Kiran Nadar Museum of Art**, New Delhi.

Maggi Hambling (b. 1945)

Night Clouds (VI)

2021

Oil on canvas

Donated by the artist

Courtesy Frankie Rossi Art

Since childhood, when Maggi Hambling stayed up to paint the night sky from her bedroom window, night-time has been an enduring subject. In her *Night Clouds* series, shimmering clouds appear, beautiful and fleeting, as if omens of peace and serenity above a turbulent world. Hambling cites Austrian poet Rainer Maria Rilke's (1875–1926) poem *The Night* as being central to this series of paintings:

You, darkness, of whom I am born
I love you more than the flame
that limits the world
to the circle it illuminates
and excludes all the rest.
But the dark embraces everything:
shapes and shadows, creatures and me,
people, nations—just as they are.
It lets me imagine
a great presence stirring beside me.
I believe in the night.

Hambling's work is represented in collections including **Tate** and **National Gallery**, London; **Scottish National Portrait Gallery**, Edinburgh, and **Metropolitan Museum of Art**, New York.

Mona Hatoum (b. 1952)

Hair and there

2004

Pair of etchings on paper

AP 2/5

Donated by the Mona Hatoum Foundation

Mona Hatoum is one of the UK's most highly regarded and significant artists, making powerful and iconic works that are both poetic and political. In the *Hair and there* diptych of prints, Hatoum has utilised the material of hair – which has been placed directly onto a specially prepared photosensitive plate – to create beautiful, accidental patterns that seem at once random and controlled. Many of Hatoum's works on paper incorporate some of the elements used in her sculptures, in which her own body is a source of material.

The subject of a major retrospective at **Tate** in 2016, Hatoum's work is represented in numerous international collections including **Tate**, London; **Centre Pompidou**, Paris; **Fondazione Prada**, Milan, and the **Museum of Modern Art**, New York.

Mona Hatoum (b. 1952)

∞

1991–2001

Bronze

Donated by the Mona Hatoum Foundation

Mona Hatoum is one of the UK's most highly regarded and significant artists, making powerful and iconic works that are both poetic and political. This work consists of toy soldiers that Hatoum has cast in bronze and arranged on a square table to form an infinity symbol. The endless loop formed by these armed figures is reminiscent of the relentless cycles of violence and war – a jarring juxtaposition to their childish and playful form.

Since the early 1990s, Hatoum's work has encompassed sculpture and installation: everyday and familiar objects are transformed to reveal the complexity and contradiction inherent in human emotion by encouraging conflicting feelings of fear and fascination, revulsion and appeal – while always maintaining consideration of the boundaries and vulnerabilities of the human body.

The subject of a major retrospective at **Tate** in 2016, Hatoum's work is represented in numerous international collections including **Tate**, London; **Centre Pompidou**, Paris; **Fondazione Prada**, Milan, and the **Museum of Modern Art**, New York.

Candace Hill-Montgomery (b. 1945)

Here is a Gale Warning Artist Edition Poster

2025

Unique screen printed poster with
tape and plastic tubing

Edition of 6

Donated by the artist

In 2025, Candace Hill-Montgomery's work was included in the group exhibition *Here is a Gale Warning: Art, Crisis & Survival* at Kettle's Yard. Hill-Montgomery customised a series of exhibition posters. Each is unique and is signed and numbered by the artist.

Hill-Montgomery works across media including weaving, painting, photography, performance and as this work demonstrates, sculptural assemblage. The artist positions her work in varied and often divided political milieux as a longstanding, experimental and defiant practice situated within the struggle for Black liberation.

Candace Hill-Montgomery has recently exhibited work at **Studio Museum, Blank Forms Gallery** and **Heckscher Museum**, New York.

Lubaina Himid (b. 1954)

Lemon

2025

Acrylic paint and acrylic silkscreen print on Somerset tub
Edition 23/50

Donated by the artist

This work was created on the occasion of the exhibition *Lubaina Himid with Magda Stawarska: Another Chance Encounter* at Kettle's Yard in 2025. Himid made a series of unique hand-finished prints. She has long returned to the image of the lemon in her work, feeling that it can represent a number of aspects of contemporary life: beauty and bitterness; the shock of colour; trade, bargain and compromise.

Jim and Helen Ede, founders of Kettle's Yard, were also preoccupied with the humble lemon. To this day, a single yellow lemon sits on a pewter plate in the Kettle's Yard house, replaced weekly by staff. It was placed by Jim Ede to connect with the bright dot of yellow in Joan Miró's (1893-1983) painting *Tic Tic* (1927) on the adjacent wall, and other nearby artworks.

Himid's work is represented in collections including **Tate** and **Victoria & Albert Museum**, London; **Harris Museum & Art Gallery**, Preston, and **Walker Art Gallery**, Liverpool. Himid is representing Great Britain in the 2026 Venice Biennale.

Lubaina Himid (b. 1954)

Polishing His Beak

2026

Acrylic and collage

Donated by the artist

Lubaina Himid is a contemporary British artist of resounding importance, known for the vitality of her painting, her interrogation of established histories and her activism on behalf of other artists and cultural practitioners.

Polishing His Beak is a collage of found photography, textiles and painted elements. At the centre of the composition is a black and white reproduction of a porcelain figure group. Himid has painted both figure's costumes and given them crowns, but she has also replaced the face of the man on the right with a photograph of a smiling boy, rendering both figures Black. In this, *Polishing His Beak* corresponds with other bodies of work by Himid, including the paintings in her Kettle's Yard exhibition *Another Chance Encounter* (2025), which depict Black men interacting. The ceramics also invoke her 2007 installation *Swallow Hard: The Lancaster Dinner Service* at the Judges Lodgings, Lancaster, for which Himid painted a fragmented history of the slave trade on 100 patterned plates, jugs and tureens. While these works represented the greed and violence

at the heart of the trade, they also included fictional portraits of Black subjects and African patterns and motifs. In *Polishing His Beak*, Himid has included an African Golden Oriole bird, and numerous cuttings of flowers and patterns, including Ajelos tiles.

Himid's work is represented in collections including **Tate** and **Victoria & Albert Museum**, London; **Harris Museum & Art Gallery**, Preston, and **Walker Art Gallery**, Liverpool. Himid is representing Great Britain in the 2026 Venice Biennale.

Callum Innes (b. 1962)

Exposed Watercolour No. 1,
Exposed Watercolour No. 10
2025

Watercolour on Arches 640gsm HP

Lost Watercolour No. 15,
Lost Watercolour No. 22
2025

Watercolour on Arches 640gsm HP

Donated by the artist
Courtesy Frith Street Gallery, London

Callum Innes first made 'exposed paintings' in the late 1990s. In these works, and in his renowned watercolours, a layer of paint 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. The outcome of the painting can never be certain – through layering the paint, Innes plays with addition and subtraction and what is known and unknown.

Innes' work is represented in collections including **Tate**, London; **Whitworth Art Gallery**, Manchester; **Centre Pompidou**, Paris, and **Solomon R. Guggenheim Museum**, New York.

Chantal Joffe (b. 1969)

Esme in Her Blue Coat Reading
2025

Oil on canvas

Donated by the artist
Courtesy Victoria Miro

Esme in Her Blue Coat Reading depicts the artist's daughter lost in thought. Chantal Joffe is a figurative painter who has, throughout her career, painted the women and children in her life, with a particular focus on the relationship between mother and child and the passage of time. This work is representative of Joffe's skill in capturing the subtleties of human connection, tenderness and bodily expression in moments that might otherwise appear unremarkable.

Joffe's work is represented in collections including **National Portrait Gallery**, London; **Fitzwilliam Museum**, Cambridge; **Metropolitan Museum of Art**, New York, and **Institute of Contemporary Art**, Boston.

Idris Khan (b. 1978)

After the reflection (Quinacridone Purple)

2025

Screenprint and letterpress on Somerset Satin 410gsm

Edition 9/25

Donated by the artist

Courtesy Cristea Roberts Gallery, London

Idris Khan draws on a range of sources, including the history of art and philosophical and theological texts, in the development of a unique visual language. His work is often densely layered and is created through a process of addition and erasure. *After the reflection (Quinacridone Purple)* is made in this way. Layers of text are built up so that what is written becomes illegible. The creation of new layers leaves traces of what came before, suggesting themes of memory, collective experience and the passage of time.

Khan's work is represented in collections including **National Gallery**, London; **Whitworth Art Gallery**, Manchester; **Solomon R. Guggenheim Museum**, New York, and **Centre Pompidou**, Paris.

Tarka Kings (b. 1961)

Wet Hair III

2025

Graphite and colour pencil on Arches

Donated by the artist

Courtesy Offer Waterman

Wet Hair III is typical of the artist's work, in that a private moment is subtly captured with a sensitivity that is both delicate and strong. Kings is known for making strikingly intricate works on paper. They adopt the position of careful voyeur; thoughtful observation and meticulous attention to detail combine to capture otherwise fleeting moments of everyday life.

Tarka Kings is represented by **Offer Waterman** and has previously exhibited at the **Royal Academy of Arts**, London.

Issam Kourbaj (b. 1963)

Renewal in Ruins

2025

30 ink drawings on paper

Donated by the artist

This series of thirty unique paintings, created for *Artists for Kettle's Yard*, marks a continuation of Issam 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 vibrant works on photographic paper, Kourbaj embeds hidden Arabic script and figures beneath translucent layers of ink – 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.

Kourbaj's work is represented in collections including **British Museum**, London; **Fitzwilliam Museum** and **Kettle's Yard**, Cambridge.

Jennifer Lee (b. 1956)

Peckham 10–25,

Peckham 11–25,

Peckham 12–25,

Peckham 13–25

2025

Coloured Shigaraki stoneware

Donated by the artist

These new ceramic works by Jennifer Lee have been made specially for *Artists for Kettle's Yard*. They were thrown using *Mashiko* and *Shigaraki* clays, which were dug for the artist in Japan, a country whose longstanding ceramics tradition profoundly impacts her work. At a residency in Shigaraki in 2014/15, Lee was drawn back to the throwing wheel, having built pots by hand since the 1970s.

Lee has developed a method of colouring pots by mixing metallic oxides into clay before making, which stains the clay and leaves coloured gradations reminiscent of the layers of the earth from which they came. A sense of geology, time and place is present in Lee's work: from the slow process of making pots, the use of centuries-old traditions and the long history of the earth inherent in the clay itself.

Jennifer Lee's work is represented in collections including **Victoria & Albert Museum**, London; **Metropolitan Museum of Art**, New York; **Philadelphia Museum of Art** and **Los Angeles County Museum of Art**.

Jennifer Lee (b. 1956)

Drawing of Peckham 10–25

2025

Pencil on paper

Donated by the artist

Drawings are something which I do after I make work in order to look at the pot more closely and, to a certain extent, to analyse what I have made. Unlike taking a photograph, drawing allows me to investigate and to actually see. – Jennifer Lee

Described by the celebrated potter Edmund de Waal as 'the embodiment of place; complex and intriguing,' Lee's pots focus on the interaction between materials and elements, powerfully evoking experiences of time, place and process in a way that feels at once ancient and contemporary.

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. There is an invitation to slow down, to notice detail and to engage deeply with material and space. – Jennifer Lee

Lee's work is represented in collections including the **Victoria & Albert Museum**, London; **Metropolitan Museum of Art**, New York; **Philadelphia Museum of Art** and **Los Angeles County Museum of Art**.

Linder (b. 1954)

Scarlet Else

2020

Lithographic print with original photomontage on Somerset Satin 300gsm

Scarlet Else

2020 / 2025

Lithographic print on Somerset Satin 300gsm

Edition of 75 + 5 AP

Donated by the artist

Linder is best known for photomontage work, though her practice is wide ranging – from filmmaking and performance to zine and music-making.

Linder first made the print *Scarlet Else* on the occasion of her solo exhibition titled *Linderism* at Kettle's Yard in 2020. Linder unearthed a striking image of Helen Ede, co-founder of Kettle's Yard, from the Kettle's Yard archive. Helen's face is turned sharply to the left, her chin and necklace strong and defined against the softness of her hair and clothing. Linder obstructs Helen's face entirely through the addition of an image of a rose, bred in 1956 – the year Helen moved to Cambridge with her husband, Jim.

Roses are a recurring theme for Linder, who is interested in all the various connotations that they might carry: from the romantic to the botanical. Here, the rose also becomes an interruption to the image in the context of Helen Ede's relative obscurity compared to her husband – obscurity which may have been chosen and empowering.

Scarlet Else was re-printed by Curwen Studios in an edition of 75 in 2025. Both the original photomontage and the print edition are available to buy as part of *Artists for Kettle's Yard*.

Linder's work is represented in collections including **Tate** and **Victoria & Albert Museum**, London; **Museum of Modern Art**, New York, and **Musée d'art Moderne**, Paris.

Linder (b. 1954)

All Else

2025

Lithographic print with original photomontage on Somerset Satin 300gsm

All Else

2025

Lithographic print on Somerset Satin 300gsm

Edition of 75 + 5 AP

Donated by the artist

Linder is best known for photomontage work, though her practice is wide ranging – from filmmaking and performance to zine and music-making.

All Else is a print made specially for *Artists for Kettle's Yard*, designed as a companion to *Scarlet Else* which features a photograph of Helen Ede, co-founder of Kettle's Yard. For *All Else* Linder uses an image of Jim Ede, Helen's husband, from the Kettle's Yard archive. Like Helen, Jim's face is turned sharply in profile, but, unlike Helen, his entire face is visible as he gazes out of a window. A flower emerges from the bottom right corner in deliberate reference to the roses that conceal Helen's expression in *Scarlet Else*. Together, the prints present a couple who were fundamentally entwined and yet simultaneously starkly individual, referencing Helen's obscurity relative to Jim's.

All Else was printed by Curwen Studios in an edition of 75 in 2025. Both the original photomontage and the

print edition are available to buy as part of *Artists for Kettle's Yard*.

Linder's work is represented in collections including **Tate** and **Victoria & Albert Museum**, London; **Museum of Modern Art**, New York, and **Musée d'art Moderne**, Paris.

Richard Long (b. 1945)

Untitled

2003

Mud and paint on wood

Donated by the artist
Courtesy Lisson Gallery

Since the 1980s, Richard Long has made paintings and sculpture using mud, slate, driftwood, and stone. These works mediate our experience of place, considering the histories inherent to any landscape and the ways we measure these spatially and temporally.

Richard Long has been at the forefront of conceptual and land art since making the iconic *A Line Made by Walking* whilst at art school in 1967. The work represents a trace of the artist's movement through a landscape, and had resounding implications for the possibilities of conceptual, performance and site-based contemporary art.

Richard Long's work is represented in numerous collections, including **Tate** and **National Gallery**, London; **Museum of Modern Art**, New York; **Stedelijk Museum**, Amsterdam, and **Louisiana Museum of Modern Art**, Humlebæk.

Richard Long (b. 1945)

Dustlines

1995

Screenprint on paper

Edition 62/100

Donated by Eve Corder

Richard Long has been at the forefront of conceptual and land art since making the iconic *A Line Made by Walking* whilst at art school in 1967. The work represents a trace of the artist's movement through a landscape, and had resounding implications for the possibilities of conceptual, performance and site-based contemporary art. Long's *Dustlines* works occupy this same lineage in their documentation of the artist's intervention in the landscape, and their consolidation of time and space onto a single page.

Richard Long's work is represented in numerous collections, including **Tate** and **National Gallery**, London; **Museum of Modern Art**, New York; **Stedelijk Museum**, Amsterdam, and **Louisiana Museum of Modern Art**, Humlebæk.

Gustav Metzger (1926–2017)

Untitled

c. 1950s

Charcoal on paper

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

Gustav Metzger was a visionary artist and political activist. This work is an early pencil sketch made by Metzger

in the 1950s. Depicting an unknown sitter, it expresses the same energy and intensity that is found in all of Metzger's art.

In 1959, Metzger developed the concept of *Auto-Destructive Art*, which involved public lectures, performances and art installations that dissolved or disintegrated over time. The work was designed to incite social change in a world he felt was characterised by the threat of collapse. The social, political and environmental concerns that underlie his art are more relevant now than ever before.

Metzger's work is represented in collections including **Tate**, London, the **Whitworth Art Gallery**, Manchester, and **Museum für Moderne Kunst**, Frankfurt.

Henry Moore (1898–1968)

Two Women Bathing Child II

1973

Lithograph printed in colours, on T. H. Saunders
Aside from the numbered edition of 175

Donated by Osborne Samuel

This is a printer's proof of Henry Moore's *Two Women Bathing Child II* (1973), aside from the numbered print edition of 175, and is signed by the artist in pencil. The bodies depicted in the work, though recognisably human, are amorphous in form and recall Moore's sculptural works.

Moore was a friend and contemporary of Jim and Helen Ede, founders of Kettle's Yard, and his stone sculpture *Head* (1928) is permanently displayed beside Jim Ede's bed in the Kettle's Yard house.

Moore is widely considered one of the most influential British artists of the twentieth century. His artistic output was vast, encompassing sculpture, drawing, printmaking and textiles.

Moore's work is represented widely in collections across the world, including **Tate**, London; **Art Gallery of Ontario**, Toronto, and **Henry Moore Foundation**, Hertfordshire.

David Nash (b. 1945)

Small Red Column

2020

Bronze, red patina

Donated by the artist

David Nash is an acclaimed British sculptor and land artist. Playful and yet resolutely serious, Nash's works – which take organic and geometric form in wood, stone and metal – can be described as collaborations with nature.

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. – David Nash

Of Jim Ede, founder of Kettle's Yard, Nash has said:

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 [Henri] Gaudier-Brzeska (which he saved from being lost) to fund travel scholarships for young artists ... Kettle's Yard needs continued generous support, particularly from artists.
– David Nash

David Nash's work is represented in collections including **Tate**, London; **Uffizi**, Florence; **Solomon R. Guggenheim Museum**, New York, and **Walker Art Centre**, Minneapolis.

Ben Nicholson (1894–1982)

April 58 (Pewter Mug)

1958

Pencil and wash on paper, shaped,
on the artist's prepared board

Donated by Sarah Bowness

Ben Nicholson was an English painter who had a resounding influence on the development of British art in the twentieth century. *April 58 (Pewter Mug)* speaks to both the representational still life painting with which Nicholson began his career in the early twentieth century, and the abstracted lines and planes of his later work. Mugs, jugs, plates and cups recur in Nicholson's paintings, examples of which can be found throughout the Kettle's Yard house, as though these objects were companions moving with him through life, finding various expressions in form and continually toying with the edges of the still life genre.

Ben Nicholson's work is represented in collections including **Tate**, London; **The Hepworth Wakefield** and **Pallant House**, Chichester. Kettle's Yard holds a large collection of Nicholson's work collected by his friend, Jim Ede.

Ben Nicholson (1894–1982)

Pisa

1951

Drypoint

Edition 3/20

Donated by Cristea Roberts Gallery

Ben Nicholson was an English painter who had a resounding influence on the development of British art in the twentieth century. *Pisa*, 1951, was likely based on drawings made during a trip to Italy the previous year with his friend, the art collector Cyril Reddihough (1903–2002). Nicholson was intrigued by the immediacy of drypoint, a printing technique where an image is scratched into a plate to create grooves that hold ink, which is then transferred to paper:

It's a difficult medium but one I like [because] it produces a direct contact between the artist's idea & those [interested] in it. – Ben Nicholson

Ben Nicholson's work is represented in collections including **Tate**, London; **The Hepworth Wakefield** and **Pallant House**, Chichester. Kettle's Yard holds a large collection of Nicholson's work collected by his friend, Jim Ede.

Magdalene Odundo (b. 1950)

Spring

2011

Monoprint on paper, embossed print

from acid etched glass

Edition 6/8

Donated by the artist

Courtesy Thomas Dane Gallery

Spring reflects Magdalene Odundo's meticulous exploration of form through drawing, printmaking and ceramics, for which she is best known. Her work is rooted in traditional Kenyan and Nigerian techniques as well as vernacular pottery traditions from around the world, resulting in a practice which brings together the historical and the contemporary, underscored by a range of cultural references. Odundo's ceramic works are amorphous yet bodily in their curvature and sinuosity.

Magdalene Odundo's work is represented in collections including **British Museum**, London; **The Hepworth Wakefield**; **Metropolitan Museum of Art** and **Cooper Hewitt, Smithsonian Design Museum**, New York.

Harold Offeh (b. 1977)

Lounging at Kettle's Yard

2025

Colour print on C-type gloss

Edition of 20 + 4 AP

Donated by the artist

This new work is part of Harold Offeh's ongoing series *Lounging*, in which he re-stages lounging poses that were adopted by Black soul singers on album covers in the 1980s, such as Lionel Richie and Teddy Pendergrass. Using his own body, Offeh adopts the pose to explore and question representations of masculinity and Black male bodies within popular culture.

In this work, Offeh can be found posing in the Kettle's Yard house. It was made during Offeh's solo exhibition *Mmm, Gotta Try a Little Harder, It Could Be Sweet*.

Offeh works across mediums including performance, film, installation, photography and social arts practice, creating works that question social norms and ideas of identity.

Harold Offeh has previously exhibited work at **Tate**, London; **Harris Museum and Gallery**, Preston, and **Studio Museum**, New York.

Vicken Parsons (b. 1957)

Untitled

2011

Oil on wood

Donated by the artist

Vicken Parsons is a British painter and sculptor. Her paintings, composed of thin layers of oil paint on wooden panel, are small and intimate, and leave space for the imagination.

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. – Vicken Parsons

Parson's paintings have a visual power disproportionate to their scale. Their colours and forms express the rare ability to both hold us in the reality of the present and draw us into worlds of possibility and feeling.

Vicken Parson's work is represented in collections including **Tate**, London; **Scottish National Gallery of Modern Art**, Edinburgh; **Belvedere Museum**, Vienna, and **Caldic Collection**, Rotterdam.

Katie Paterson (b. 1981)

Candle (from Earth Into a Black Hole)

2015

Scented candle, 23 layers, Paraffin wax, wick, fragrance
Edition 26/45

Donated by the artist
Courtesy Ingleby Gallery

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

Paterson's work considers the place of humankind on Earth. Enormous concepts are grounded in a coming together of specialist scientific research, poetry and objects, encouraging us to engage deeply with the world around us, and aiming to connect the viewer with the farthest reaches of deep time and space.

Katie Paterson's work is represented in collections including the **Arts Council Collection**, London; **Scottish National Gallery of Modern Art**, Edinburgh; **Solomon R. Guggenheim Museum**, New York, and **Philadelphia Museum of Art**.

Celia Paul (b. 1959)

Seen From a Dawn Train to Cambridge

2020

Oil on canvas

Donated by the artist
Courtesy Victoria Miro

Seen From a Dawn Train to Cambridge captures Celia Paul's strong personal connection to Cambridge. It was painted following her first visit to see family members in the city after lockdown, during the COVID-19 pandemic. For Paul, the brief glimpse of a fox in open countryside embodied a feeling of excitement and freedom. The work reflects her ongoing concern with constancy and change, and the relationship between fleeting moments and their immortalisation in paint. Paul's paintings move between interior and exterior worlds to express the complexity and intensity of life and to question ideas of the self.

Celia Paul's work is represented in collections including **British Museum**, **National Portrait Gallery** and **Courtauld**

Institute of Art, London, and Metropolitan Museum of Art, New York.

Mary Potter (1900–1981)

View from a Window

1942

Oil on Canvas

Donated by New Art Centre, Roche Court Sculpture Park

Mary Potter was an English painter of still lifes and landscapes in oil and watercolour. *View from a Window* is typical of Potter's work in its skilful handling of colour and light, and its combination of softness and solidity.

Potter studied at the Slade School of Art from 1918 and was an early member of the Seven and Five Society which was established in 1919, alongside various artists represented in Kettle's Yard's collection including Ben Nicholson, Henry Moore and Barbara Hepworth.

Mary Potter's work is represented in collections including **Tate, Imperial War Museum and Government Art Collection, London, and Southampton City Art Gallery.**

Alan Reynolds (1926–2014)

Blue Structure II

1976

Linocut on paper

Edition 5/10

Small Structure H

1976

Wood engraving on Hosho Shi paper

Edition 4/10

Small Structure D III

1977

Woodcut on paper

Edition 9/10

Donated by the artist's estate

Alan Reynolds was a British artist whose work took different forms with a central focus on the idea of balance. In the 1940s and 50s, Reynolds primarily made paintings, beginning in the tradition of landscape and becoming increasingly abstract post-war. From the late sixties onwards, the artist focused on constructivist and 'concrete' artwork, making tonal modular drawings and monochrome reliefs.

Alan Reynolds' work is represented in collections including **Tate, London; Bibliothèque Nationale, Paris; Nationalgalerie, Berlin, and Museum of Modern Art, New York.**

Lucie Rie (1902–1995)

Bottle with Flared Rim

1970s

Porcelain, manganese glaze, sgraffito decoration on rim and shoulder

Donated by Sarah Bowness

Lucie Rie is among the most celebrated studio potters of the twentieth century. *Bottle with Flared Rim* is a quintessential work by Rie. A striking silhouette is paired with decorative glazing that is both intricate and simple.

Following her emigration from Vienna to London in 1938 to escape Nazi persecution, Rie became one of the few women potters working in post-war Britain. Her work is distinctive for its meticulous elegance, balancing seemingly disparate qualities of exquisite decoration and economy of form – a state of duality once described by the artist as ‘silent grandeur’. Rie is known as a pioneer of new techniques in ceramics, particularly the ground-breaking use of raw glazing, where pots are glazed without being pre-fired – a defining feature of her work.

Lucie Rie’s work is represented in collections including **Victoria & Albert Museum**, London; **The Hepworth Wakefield**; **Museum of Modern Art**, New York, and **Carnegie Museum of Art**, Pittsburgh. Her work was the subject of a major Kettle’s Yard exhibition and book: *Lucie Rie: The Adventure of Pottery*. The book is available in the Kettle’s Yard shop.

Lucie Rie (1902–1995)

Bowl

c. 1950s

Stoneware with shiny white pitted glaze

Donated anonymously

Lucie Rie is among the most celebrated studio potters of the twentieth century. Rie is known as a pioneer of new techniques in ceramics, particularly the groundbreaking use of raw glazing, where pots are glazed without being pre-fired – a defining feature of her work, visible here. Rie designed the glaze used on this bowl to bring out iron speckles in the clay, which burn through the surface during firing and create delicate flecks across its undulating form.

Following her emigration from Vienna to London in 1938 to escape Nazi persecution, Rie became one of the few women potters working in post-war Britain. Her work is distinctive for its meticulous elegance, balancing the seemingly disparate qualities of exquisite decoration and economy of form – a state of duality once aptly described by the artist as ‘silent grandeur’.

Lucie Rie’s work is represented in collections including **Victoria & Albert Museum**, London; **The Hepworth Wakefield**; **Museum of Modern Art**, New York, and **Carnegie Museum of Art**, Pittsburgh. Her work was the subject of a major Kettle’s Yard exhibition and book: *Lucie Rie: The Adventure of Pottery*. The book is available in the Kettle’s Yard shop.

Megan Rooney (b. 1985)

The Living Sky

2025

Acrylic, oil, pastel and oil stick on canvas

Donated by the artist

Courtesy Thaddaeus Ropac Gallery, London,
Paris, Salzburg, Milan, Seoul

Megan Rooney works at the forefront of contemporary abstract painting. Rooney speaks of her practice as a conversation with colour:

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. – Megan Rooney

Of Kettle's Yard, Rooney has said –

You get the feeling in Kettle's Yard that suddenly things matter and make sense ... It feels radical actually, a radical retranslation of history and time, but in the present. – Megan Rooney

Megan Rooney's work is represented in collections including the **Arts Council Collection**, London; **Pallant House Gallery**, Chichester; **Fondation Louis Vuitton**, Paris, and the **Institute of Contemporary Art**, Miami.

Eva Rothschild (b. 2021)

Eclipse (Black)

2021

Etching and aquatint

Edition 6/20

Eclipse (Red)

2021

Etching and aquatint

Edition 6/20

Donated by the artist

Eva Rothschild is an Irish-born artist living and working in London. Rothschild works across sculpture and printmaking to investigate colour and form. Her prints are often preludes to sculptural works, using work on paper to consider space and the illusionistic possibilities of surface. The results are dynamic and directional, often seeming to extend beyond their two-dimensional plane.

Eva Rothschild's work is held in major public collections including **Tate**, London; **Irish Museum of Modern Art**, Dublin; **Museum of Modern Art**, New York, and **Carnegie Museum of Art**, Pittsburgh. In 2019, Rothschild represented Ireland at the Venice Biennale.

Veronica Ryan (b. 1956)

Hold onto

2023

Crocheted thread, plastic containers, plastic bottle tops, cotton, fishing line

Donated by the artist

Courtesy Alison Jacques

Veronica Ryan makes sculptures that consider our relationship with the natural world. *Hold onto* is typical of the artist: organic forms are combined with distinctly human references, resulting in work which straddles ideas of interiority and exteriority; permanence and decay; material and memory.

Ryan was Artist in Residence at Kettle's Yard and Jesus College, Cambridge, in 1986/87, a formative point in the artist's career:

The residency year with Kettle's Yard and Jesus College was a very important pivotal time in so many ways ... connections with fellows at Jesus College, and interconnected conversations, and an exhibition titled 'Dislocations' at Kettle's Yard during that time, were very significant in opening up directions which continue to be relevant. – Veronica Ryan

Veronica Ryan's work is represented in collections including **Tate**, London; **Henry Moore Institute**, Leeds; **Sainsbury Centre**, Norwich; **Pérez Art Museum**, Miami, and **Kettle's Yard**. Ryan won the Turner Prize in 2022.

Soheila Sokhanvari (b. 1964)

Rebel (portrait of Zinat Moadab)

2022

Silkscreen print on Somerset velvet 300gsm

Edition 43/100

Donated by the artist

Soheila Sokhanvari is a multidisciplinary artist whose work weaves storytelling with historical and political realities. The three prints donated to *Artists for Kettle's Yard* each celebrate, and pay homage to, an Iranian actor. This print references the life of Zinat Moadab (1923–2012), described by Sokhanvari:

By the time the young Zinat Moadab starred in the first 'talkie' made in Iran, she had already experienced hardship. Aged only 14, she was forced into an arranged marriage to a man 30 years her senior. She divorced at 17, but as a divorcee she was not considered fully respectable in polite society and was unable to return to school. When director Esmail Koushan offered her the lead role in his ground-breaking film 'The Storm of Life' (1948), she did not tell her conservative family about her new career. The film was critical of the practice of arranged marriage and, although the premiere was attended by royalty, Moadab's family responded badly when they discovered her participation. An older half-brother, who had never met her, was so enraged by Moadab's perceived immodesty that he made repeated attempts on her life. Undeterred, she acted in several more films but also ventured into a career at Koushan's studio, becoming the first Iranian woman to edit films as well as doing voiceover work and studio management. She also enjoyed a 17-year career on the radio as a broadcaster and actor. She married the dissident journalist, writer and filmmaker Parviz Khatibi, with whom she had three children. In 1973, Moadab and her husband moved to the US, she said 'as a protest against the Shah's repressive government.' After the 1979 revolution, they created and performed in the first weekly radio program in Farsi in New York. In the US, Moadab remained active in the theatre – acting, directing, and designing sets and costumes. She died soon after her 100th birthday in Los Angeles. – Soheila Sokhanvari

Soheila Sokhanvari has previously exhibited work at **Barbican** and **British Museum**, London; **Pallant House**, Chichester, and **Rønnenbæksholm**, Næstved.

Soheila Sokhanvari (b. 1964)

Kobra (portrait of Kobra Saeedi)

2022

Silkscreen print on Somerset velvet 300gsm

Edition 5/100

Donated by the artist

Soheila Sokhanvari is a multidisciplinary artist whose work weaves storytelling with historical and political realities. The three prints donated to *Artists for Kettle's Yard* each celebrate, and pay homage to, an Iranian actor. This print references the life of Kobra Saeedi (1950–2025), described by Sokhanvari:

Kobra Saeedi, better known by her stage and pen name Shahrzad, was a renowned dancer, actor, filmmaker, journalist, and poet before the 1979 revolution in Iran. Growing up poor, with an abusive father, she never completed her formal education and started dancing in nightclubs as a teenager to support her younger siblings. In the late 1960s, she started appearing frequently in films – often, to her dismay, as a cabaret dancer whose seductive performances had little if any connection to the plot. In the 1970s, at the height of her fame, she moved away from these unsatisfactory roles into writing and directing. ‘I stopped dancing so that men could stop watching my body and so that they could listen to what I had to say,’ she later explained. Despite the sexist responses she encountered as a former dancer, she published three books of poetry and one of prose. She also wrote and directed the film Maryam and Mani, starring the famous film star Pouri Banaaei.

Following the Islamic revolution, Shahrzad attended a protest against mandatory female veiling on the occasion of International Women’s Day, bringing an 8mm movie camera with her to document the event. She was arrested and sent to Evin Prison, followed by several years in psychiatric institutions. By the time she was released, all her belongings had been stolen and she was left destitute. In the mid-1980s she came to Germany as a refugee; unable to support herself, she returned to Iran where she was homeless for decades. In 2015, she was the subject of a documentary, Shahrzad’s Tale, after which she was housed in a one room shack by her fans in Kerman, in the south-central region of Iran.

– Soheila Sokhanvari

Soheila Sokhanvari has previously exhibited work at **Barbican** and **British Museum**, London; **Pallant House**, Chichester, and **Røennebæksholm**, Næstved.

Soheila Sokhanvari (b. 1964)

Bang (portrait of Faranak)

2022

Silkscreen print on Somerset velvet 300gsm

Edition 39/100

Donated by the artist

Soheila Sokhanvari is a multidisciplinary artist whose work weaves storytelling with historical and political realities. The three prints donated to *Artists for Kettle’s Yard* each celebrate, and pay homage to, an Iranian actor. This print references the life of Faranak Mirghahari (1942–2016), described by Sokhanvari:

Born in the north of Iran, Faranak Mirghahari is famous for her work in 1960s Iranian cinema. As a young girl, her father encouraged her participation in the arts, and at 17 she was spotted by the leading film noir director Samuel Khachikian who invited her to star in ‘The Hill of Love’ (1959). Her father agreed to her participation, with the stipulation that filming would take place during the summer holidays and would not include sexualised scenes. Over the next few years she became one of the country’s most popular actors, making a remarkable seven films in 1961 alone. One of these was 1962’s ‘The Last Hurdle’, directed by Khosrow Parvizi: in contrast to the passive or manipulative roles so common for women in Film Farsi, Mirghahari played a character who shoots her way through the patriarchy. Between 1963 and 1965 her film appearances were fewer as she started refusing roles that she found poorly written, but she otherwise remained prolific throughout the 1960s. In the early 1970s, she had

a short-lived marriage to Dariush Moeeni, who prohibited her from further acting. After 1979, she left Iran for the US, where she helped to organise the first concert for exiled Iranian performers in Los Angeles. Whilst living in the US, in 1992 she reconnected with her childhood love, and they married soon after. – Soheila Sokhanvari

Soheila Sokhanvari has previously exhibited work at the **Barbican** and **British Museum**, London; **Pallant House**, Chichester, and **Rønnenbæksholm**, Næstved.

Rupert Spira (b. 1960)
Monumental footed bowl
c. 2004
Sgraffito on stoneware

Donated by Sarah Griffin

Rupert Spira is one of his generation's most esteemed potters. Spira's quintessential shapes include slender cylindrical structures and undulating, open bowls, such as the one donated to *Artists for Kettle's Yard*.

Spira's pots are compelling and elegant – they possess a quiet yet deliberate simplicity, resulting in a visual language that is both eloquent and unique. His use of glaze ranges from deep reds and blues against stony greys to masterful use of sgraffito.

Rupert Spira's work is represented in collections including **Victoria & Albert Museum**, London; **Fitzwilliam Museum**, Cambridge; **Sainsbury Centre**, Norwich, and **National Museum of Modern Art**, Tokyo.

Anne Tallentire (b. 1949)
Here is a Gale Warning Artist Edition Poster
2025
Screenprinted poster with washi tape
Edition of 10

Donated by the artist

In 2025, Anne Tallentire's work was included in the group exhibition *Here is a Gale Warning: Art, Crisis & Survival* at Kettle's Yard. Tallentire customised a series of exhibition posters. Each is unique and is signed and numbered by the artist.

Tallentire is a multi-disciplinary artist whose work often reveals the concealed structures that shape contemporary life, asking for heightened attention to space, architecture and even light. Her work is often made from everyday, familiar materials that are made strange by their placement or assembly. Over her five-decade long career, Tallentire has addressed feelings of belonging and displacement, as well as how we perceive and empathise with others, through the spaces we occupy.

Anne Tallentire's work is represented in collections including **Irish Museum of Art**, Dublin; **Arts Council Collection** and **Government Art Collection**, London.

Elisabeth Vellacott (1905–2002)
English Landscape
Undated
Pencil on paper

Donated by Eve Corder

Elisabeth Vellacott was an English artist celebrated for her work in figuration and landscape. Her detailed chalk and pencil landscape studies, such as *English Landscape*, act as a visual diary of the artist's travels throughout her life. It is these works that have enjoyed most critical acclaim since Vellacott's death in 2002. She came to prominence late in life, mounting her first solo exhibition aged 60 and completing her final painting aged 92.

Vellacott met Jim and Helen Ede, founders of Kettle's Yard, in 1954. Jim Ede was particularly enthusiastic about her work, saying 'never in the drawing itself does her paper become empty, so subtly does she approach it with her pencil. No photograph could realise this'.

Elisabeth Vellacott's work is held in notable collections nationally, including **Arts Council Collection** and **Contemporary Art Society**, London, and **Fitzwilliam Museum** and **Kettle's Yard**, Cambridge.

Cecilia Vicuña (b. 1948)

Here is a Gale Warning Artist Edition Poster
2025

Drawing on printed poster
Edition of 10

Donated by the artist

In 2025, Cecilia Vicuña's work was included in the group exhibition *Here is a Gale Warning: Art, Crisis & Survival* at Kettle's Yard. Vicuña customised a series of exhibition posters. Each is unique and is signed and numbered by the artist.

Vicuña is an artist and poet based between New York, US, and Santiago, Chile. Her work seeks to retrieve lost, obscured or suppressed histories, especially those that imagine different, kinder ways of relating to the world. These unique drawings on posters show Vicuña's varied interests through combinations of botanical, symbolic and geometric forms.

Cecilia Vicuña's work is represented in collections including **Tate**, London; **Museum of Modern Art**, New York; **Museum of Contemporary Art**, Santiago, and **Museo de Art Latinoamericano de Buenos Aires**.

Edmund de Waal (b. 1964)

Tristia, I

2025

5 porcelain vessels and 4 silver tiles
in an aluminium and Artglass vitrine

Donated by the artist

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

Characterised by subtlety and economy of form, Edmund de Waal's pots speak volumes without ever raising their voice. His objects become ways to consider emotion and memory, and to think about the relationship between modernity and tradition.

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

Edmund de Waal's work is represented in leading collections worldwide, including **Victoria & Albert Museum**, London; **Chatsworth House**, Derbyshire; **Rijksmuseum**, Amsterdam, and **Museum of Arts and Design**, New York.

Caroline Walker (b. 1982)

Snack Table

2025

Oil on linen

Donated by the artist

Courtesy GRIMM, Amsterdam/New York/London and Ingleby Gallery, Edinburgh

Caroline Walker is a celebrated contemporary painter, known for making visible the lives of women in different occupations and walks of life. Her subjects are meticulously and quietly observed in rich colour, and through exemplary brushwork and attention to the fall of light and shadow. Her paintings beautifully capture the labour, attentiveness and care that underpins so much of how women live, exploring the multifaceted position of women in contemporary societies. Walker belongs to a narrative of painting that extends from the domesticity of the Dutch Golden Age, the realism of 19th century French painters Edgar Degas and Édouard Manet, and the intimism of Édouard Vuillard – and yet which feels, at the same time, resolutely contemporary.

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 vase of flowers, mimicking the pretend tea parties which form part of the children's play. – Caroline Walker

Caroline Walker's work is represented in public collections globally including **Tate** and **British Museum**, London; **National Galleries of Scotland**, Edinburgh, and **Dallas Art Museum**.

Alison Watt (b. 1965)

Study for 'Lying Down'

2025

Gouache, pastel and pencil on paper

Donated by the artist

Courtesy Lévy Gorvy Dayan

This work is a study for a larger oil painting which will be part of Kettle's Yard's forthcoming exhibition *Handpicked: Painting Flowers from 1900 to Today*, from 25 April to 6 September 2026. Rarely shared publicly, Watt's studies offer a glimpse into the artist's process, resulting in paintings marked by a particular combination of robustness and delicacy.

Watt began her career as a figurative painter and moved into painting draped fabrics in the 1990s. Her contemporary work balances something of both approaches, skilfully capturing human resonances

in folds of material and the most intimate aspects of still life – satin bows, folded pages, flowers and petals – with graceful realism.

Alison Watt's work is represented in collections including **Scottish National Gallery of Modern Art**, Edinburgh; **National Portrait Gallery**, London, and **Uffizi**, Florence.

Ai Weiwei (b. 1957)

Cats (Black Edition)

2022

Screenprint on Saunders Waterford 300gsm

Edition of 150

Cats (Red Edition)

2022

Screenprint on Saunders Waterford 300gsm

Edition of 150

Cats (Pink Edition)

2022

Screenprint on Somerset Velvet 300gsm

Edition of 300

Cats (Silver Edition)

2024

Silver Foil Block on Saunders Waterford 300gsm

Edition of 200

Donated by the artist

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 1,000 people. I believe that everyone can share this happiness. – Ai Weiwei

These screenprints were created by Ai Weiwei with his son Ai Lao, depicting their two cats Maple and Birch. They were created on the occasion of the exhibition *Ai Weiwei: The Liberty of Doubt* at Kettle's Yard in 2022. Ai Weiwei is an artist and activist whose work challenges dominant systems and structures of oppression in a globalised world.

Ai Weiwei's work is represented in collections including **Tate**, London; **Centre Pompidou**, Paris; **Museum of Modern Art**, New York, and **Los Angeles County Museum of Art**.

Jesse Wine (b. 1983)

Still Life

2024

Bronze

Donated by the artist

Courtesy The Modern Institute/

Toby Webster Ltd., Glasgow

Still Life, 2024, belongs to Wine's recent series of bronze works in which intricate forms are cast in thin metal and delicately placed on a support. They consider the significance of small details, and the ways in which people seek balance in a world largely governed by forces beyond our control.

Wine works with various natural materials – clay, bronze, wood and stone – and employs chance-based processes to investigate the relationship between predetermination and the unknown.

Jesse Wine is a British artist who lives and works in New York. His work is held in the collection of **Museum of Cambridge, Arts Council Collection** and **Victoria and Albert Museum**, London.

Christopher Wood (1901–1930)

Untitled (promenade)

Undated

Ink on paper

Untitled (seated nude)

Undated

Ink on paper

Donated by Christopher Penn

Christopher “Kit” Wood is an artist at the core of the Kettle’s Yard collection. He was a close friend of Kettle’s Yard’s founders Jim and Helen Ede, who supported him throughout his tragically short life and career, which saw him move from Liverpool, where he was born, to London and Paris. In each city Wood established friendships with other artists that shaped both his output and his self, including with Jean Cocteau and Pablo Picasso, and with others in the Edes’ close circle such as Ben and Winifred Nicholson and Alfred Wallis. Dying at the age of 29, Wood was always young and always ambitious – striving, in his words, to become ‘England’s greatest painter’.

Wood’s work is represented in various notable public collections, including **Tate** and **Victoria and Albert Museum**, London; **National Galleries of Scotland**, Edinburgh; **Manchester Art Gallery**, and **Kettle’s Yard**, Cambridge.

Sarah Wood (b. 1967)

Midsummer St Peter’s

2019/2025

Giclée print on Hahnemühle Bamboo

Edition of 10

Donated by the artist

Sarah Wood is an artist and filmmaker, based in Cambridge, who works with found objects and archival film. *Midsummer St Peter’s* was created to be shown in St Peter’s Church, beside Kettle’s Yard, and lists the wildflowers found in the churchyard on a particular day in the summer of 2019.

Wood’s work investigates the differences between dominant social narratives and individual memories and experiences. She has previously exhibited work at **Fruitmarket**, Edinburgh, **Folkstone Triennial** and **Kettle’s Yard**.

Eastern Pavilions Print Portfolio

12 limited edition artist prints in a custom-made box

Edition of 144 + 36 AP

A collaboration between visual arts organisations in the East of England in 2012, this boxed set of prints includes 12 limited edition artist prints from makers

across the region and beyond. The artists included are: Gareth Bayliss, Adam Bridgland, Coco Crampton, Demián Flores, Ryan Gander, Nigel Henderson, Andy Holden, Frances Kearney, Kate Owens, Elizabeth Price, Colin Self and Tris Vonna-Michell.

Artists Buttons

In 2023, leading artists created limited edition sets of buttons in support of Kettle's Yard. These are available to buy during *Artists for Kettle's Yard*: Jonathan Anderson, Rana Begum, Antony Gormley, Callum Innes, Jennifer Lee, Cornelia Parker, Vicken Parsons, Edmund de Waal, Caroline Walker and Ai Weiwei.

The artists have explored new approaches and techniques, turning everyday accessories into original art objects full of character, invention and personal stories.

The project drew inspiration from the exhibition *Lucie Rie: The Adventure of Pottery* which took place at Kettle's Yard in 2023. During World War Two, unable to get a licence to make pots, Rie turned to making ceramic buttons for the fashion industry.

Each button card is numbered, dated and signed by the artist and presented in a bespoke box.

Jonathan Anderson (b. 1984)

Pigeon

2023

Jesmonite, airbrushed with a brooch fitting
Edition of 250 (card with single button)

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 the current Creative Director for Dior, former Creative Director for Loewe, and founder of the eponymous label, JW Anderson.

Rana Begum (b. 1977)

Buttons

2023

Porcelain, in three colour variations,
handmade by the artist
Edition of 30 (card with four buttons)

Rana Begum is an internationally celebrated contemporary artist whose work distils spatial and visual experience into ordered form. Begum's individually handmade buttons thus become microcosms of the broader concerns visible throughout her practice.

Rana Begum's work is represented in collections internationally including the **Arts Council Collection**, London; **Sainsbury Centre**, Norwich, and **Kiran Nadar Museum of Art**, New Delhi.

Antony Gormley (b. 1950)

Button

2023

Black porcelain, individually handmade by the artist
Edition of 90 (card with single button)
Edition of 40 (card with six buttons)

'Buttons are pesky things', explains Antony Gormley, 'so much a part of dressing and undressing that there is a rite of passage in childhood when you must become competent to fasten your own clothing.' 'The delicacy of touch', the artist continues, 'and the finger control necessary to button and unbutton are entangled in the twin tensions of desire and propriety.'

Gormley's handmade black porcelain buttons carry the story of their making. See the traces of his fingerprint squished into their surface as he pressed the little clay balls between thumb and forefinger. Feel the cracking at the porcelain's edge from when the disks were fired at 1265°C. Imagine now these buttons in your own hands, your fingers feeling their way in opening or closing a shirt. With Gormley's buttons, these sensations become more acute.

Like the trace of his fingerprint in the porcelain, Antony Gormley has continually investigated the human body and its relationship to the wider world. For Gormley, the space of art is a place of becoming in which new behaviours, thoughts and feelings can arise.

Gormley's work is represented in collections worldwide, including **Tate**, the **British Museum** and **National Portrait Gallery**, London; **Uffizi**, Florence, and **Louisiana Museum of Modern Art**, Humlebæk.

Callum Innes (b. 1962)

Buttons

2023

Glazed porcelain, in three colour variations
Edition of 20 (card with single button)
Edition of 40 (card with four buttons)

Callum Innes, one of the most significant abstract painters of his generation, is perhaps best known for his 'exposed paintings', begun in 1990, where paint is added and removed in layers. The series began in oil paint but has since grown to encompass watercolour. Both controlled and delicate, four of Innes' renowned watercolours are included in *Artists for Kettle's Yard*.

The form of Innes' buttons is based on objects in his home

and studio in Edinburgh. The overall shape is cast from the thumb aperture of a vintage wooden artist's palette and the relief on the button is an imprint of a 4,000-year-old Persian sculpture onto the porcelain forms.

The three colour variations of the buttons produce intriguing effects, closely related to the artist's abstract paintings and prints. The black and white buttons have a simple, bold appearance. The green-hued buttons, created by applying several layers of glaze from the East Lothian area in Scotland, take on a metallic look. The luminous lilac-blue buttons capture Innes' technique of establishing a play between painting and un-painting.

Innes' work is represented in collections including **Tate**, London; **Whitworth Art Gallery**, Manchester; **Centre Pompidou**, Paris, and **Solomon R. Guggenheim Museum**, New York.

Jennifer Lee (b. 1956)

Buttons

2023

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

Jennifer Lee is an internationally celebrated Scottish potter who lives and works in London. Lee is profoundly impacted by the longstanding ceramics tradition of Japan. At a residence in Shigaraki in 2014/15, Lee was drawn back to the throwing wheel, having built pots by hand since the late 1970s.

Lee's buttons use the artist's signature method of mixing metallic oxides into clay to create subtle strands of colour. Each set of six is unique and a panoply of different shapes and sizes, evocative of surfaces in the natural world.

Jennifer Lee's work is represented in collections including **Victoria & Albert Museum**, London; **Metropolitan Museum of Art**, New York; **Philadelphia Museum of Art** and **Los Angeles County Museum of Art**.

Cornelia Parker (b. 1956)

Military Buttons

2023

Lead soliders, wax thread, card
Edition of 30 (card with two buttons)

Cornelia Parker transforms button cards into battlegrounds, creating violent encounters between vintage lead soldiers which are sewn onto each card with blood-like red thread. The red cross created by the act of sewing has various resonances: according to the artist, it could mean that the soldier is wounded or signify a 'kill'. Its form also recalls the emblem of the Red Cross.

Each of Parker's button cards is an original artwork, with a different configuration of soldiers on what she calls her 'mini theatres of war'. The artist looks to the history of the soldiers, which would have been part of children's war games in a time before the discovery of lead's toxic properties. By transforming found objects in this way, Parker renders both the toys and the 'buttons' useless, except as art. The marks and holes on the button cards document the process of making.

Cornelia Parker uses forms of transformation to engage with important issues of our time, including violence,

ecology and human rights. She often uses processes that mimic cartoon 'deaths' such as explosions, steam-rolling, falling from cliffs and shooting full of holes.

Cornelia Parker's work is represented in public collections worldwide, including **Tate** and **Victoria and Albert Museum**, London; **Museum of Modern Art** and the **Metropolitan Museum of Art**, New York, and **Centre Pomidou**, Paris.

Vicken Parsons (b. 1957)

Buttons

2023

Glazed stoneware, handmade by the artist

Edition of 30 (card with six buttons)

Vicken Parsons is a British painter and sculptor. Parsons' paintings, composed of thin layers of oil paint on wooden panel, are small and intimate, and leave space for the imagination. They suggest light shifting and shadows passing through indeterminate space and yet have a visual power and purpose disproportionate to their scale.

Parsons' sculptures, like her buttons, employ an intriguing interplay between solidity and illusion. For *Artists Buttons*, Parsons has created leaf-like forms in clay. Each is unique and handmade by the artist.

Vicken Parsons' work is represented in collections including **Tate**, London; **Scottish National Gallery of Modern Art**, Edinburgh; **Belvedere Museum**, Vienna, and **Caldic Collection**, Rotterdam.

Edmund de Waal (b. 1964)

Buttons

2023

Porcelain with gold leaf on reverse

Edition of 30

For Edmund de Waal, objects are vehicles for human stories and emotions. His buttons – tiny white porcelain discs – are an elegy for the ceramicist Lucie Rie. They are inscribed in delicate letters with Rie's name and studio addresses in Vienna and London, alluding to the importance of these two cities in her remarkable life.

Each button is unique, with slight variations in colour and shape. Some are flat and wafer-thin, while others are more curved and sculptural, almost resembling miniature bowls. All the buttons have gold leaf applied to the reverse, so that they cast a glow when placed against a white surface. They are sewn onto their cards with gold thread in an asymmetrical arrangement.

Artist and writer Edmund de Waal is best known for his vitrines and installations of handmade porcelain vessels, often created in response to the history of a particular place, such as the one available in *Artists for Kettle's Yard*, titled *Tristia, I*. He is the author of the best-selling memoir *The Hare with Amber Eyes: A Hidden Inheritance*, which explores diaspora, loss and the survival of objects.

Edmund de Waal's work is represented in leading collections worldwide, including **Victoria & Albert Museum**, London; **Chatsworth House**, Derbyshire; **Rijksmuseum**, Amsterdam, and **Museum of Arts and Design**, New York.

Caroline Walker (b. 1982)

Buttons

2023

Porcelain and oil paint, individually hand-painted by the artist

Edition of 12 (card with single button)

Edition of 30 (card with six buttons)

Caroline Walker is a celebrated contemporary painter known for making visible the lives of women in different occupations and walks of life. Her subjects are meticulously and quietly observed in rich colour, through exemplary brushwork and attention to the fall of light and shadow.

Here, porcelain forms become tiny canvases for the artist, who has individually painted each one to give the illusion of classic tortoiseshell buttons. Working in oil paint, she has created six variations that simulate the mottled appearance of horn. The four holes on each button are painted with shadows suggesting the effect of light on the surface of these trompe l'oeil objects.

Caroline Walker's work is represented in public collections globally including **Tate** and **British Museum**, London; **National Galleries of Scotland**, Edinburgh, and **Dallas Art Museum**.

Ai Weiwei (b. 1957)

Button

2023

Hallmarked solid sterling silver with 24ct gold plating

Edition of 250 (card with single button)

In ancient times, buttons were not in use and clothing was often fastened using string. Around 2,000 years ago during the Han Dynasty in China, buttons began to appear. These were often carved from materials such as jade, bone and turquoise ... My contribution will be 250 buttons modelled on those worn by the People's Liberation Army (PLA).

Growing up, I experienced extreme material scarcity, with only one pair of trousers and one pair of shoes. If a button fell off, it was a great loss as it was extremely challenging to find a replacement. When I was 10 years old, my elder brother moved to Beijing. Once, while taking a train to return to Xinjiang, where we lived, he saw our cousin on the platform, chasing after the train that had slowly started to move. The cousin then squeezed a paper-wrapped gift through a window. My brother opened it and inside were two buttons. This left a strong impression on me. Buttons were the most precious objects one could gift the family.

– Ai Weiwei

Ai Weiwei is a leading artist and activist whose work challenges dominant systems and structures of oppression in a globalised world. Craftmanship and conceptual rigour come together across mediums of sculpture, painting, installation, film and more to investigate, and foreground, the issues the artist considers important in contemporary life.

Ai Weiwei's work is represented in collections including **Tate**, London; **Centre Pompidou**, Paris; **Museum of Modern Art**, New York, and **Los Angeles County Museum of Art**.

