

# KETTLE'S YARD

Annual Report 2015/16

1 August 2015 – 31 July 2016



Being Modern, Fitzwilliam Museum, April 2016

## **Kettle's Yard Mission Statement**

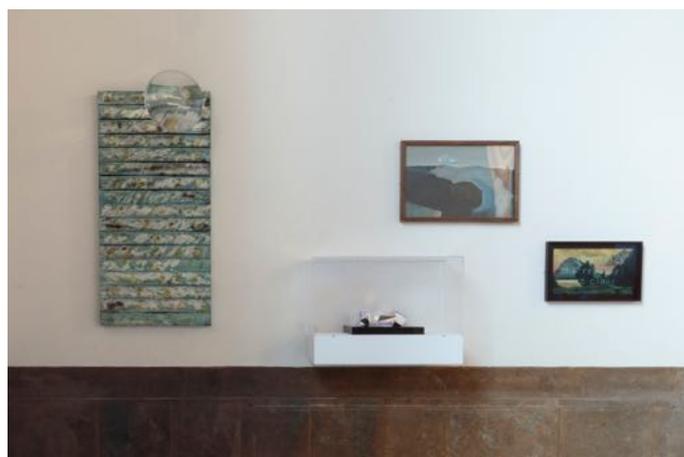
To be a unique place for art, music, learning and research of the highest quality.

Kettle's Yard supports the University of Cambridge's mission to contribute to society through the pursuit of education, learning and research at the highest international levels of excellence.

### **Purpose**

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

## Table of Contents



Georgie Grace / Kettle's Yard collection, University of Cambridge Library, 5 February – 10 June 2016

<u>Director's Introduction</u>	4-5
<u>Equality and Diversity</u>	6
<u>Programme</u>	7-19
<u>Exhibitions</u>	7
<u>Exhibitions Off-Site</u>	7-11
<u>Research</u>	11-12
<u>Major Research Applications</u>	12
<u>Publications</u>	12
<u>Collaboration with History of Art Department</u>	12-13
<u>Archive</u>	13
<u>Music</u>	14
<u>Digital Collections Research and Resources</u>	14
<u>Learning and Community</u>	14-19
<u>Collections</u>	20-23
<u>Loans</u>	20-23
<u>Acquisitions</u>	23
<u>Conservation</u>	23
<u>Capital Development</u>	24
<u>Development &amp; Funding</u>	25-26
<u>Governance &amp; Staffing</u>	27
<u>Financial Summary</u>	28-29
<u>Communications</u>	30-31
<u>Attendance Figures</u>	32

## Director's Introduction

Construction for Kettle's Yard: Looking Ahead, our major building project, began in earnest in the autumn of 2015. The collection and furniture were moved to secure storage and the staff team relocated to temporary offices. Yet this year under review, the first in our history when we have been entirely offsite, has been as active and as engaged as ever. From collection research to imaginative programmes with artists, this report highlights the range of activities we have undertaken in 2015/16, reflecting Kettle's Yard's important role in the University and the community.

While closed, we have collaborated with numerous partners in Cambridge and across the UK to display works from the collection. Among the most significant partnerships have been with the Jerwood Gallery, Hastings and The Hepworth Wakefield (continuing). Within the University, we have collaborated on two exhibitions with the Fitzwilliam Museum, and a third is planned. We also worked with the Maxwell Centre in West Cambridge, curating a special exhibition, dance event and open days to celebrate the inauguration of this new centre for experimental physics. As in previous years, we participated in the University of Cambridge Museums joint programmes throughout the year.

An estimated 80,000 visitors have encountered collection displays or exhibitions with contemporary artists. Our thanks to the many partners involved and to St. John's College for their support in enabling our programme of chamber music concerts to thrive at the Old Divinity School.

Throughout 2016 we have been celebrating fifty years as part of the University of Cambridge. In November 1966, Kettle's Yard and its collection were gifted to the University by Jim Ede. The focus of the celebrations, a series of exhibitions across Cambridge and a special lecture, will be the subject of next year's review. However, all our activities in 2016 have been an opportunity to mark fifty years of excellence, ambition and innovation.

Housed at Wolfson College, our Archive has continued to stimulate new and wide ranging research. At the same time planning for future exhibitions and projects is well underway, with the curatorial team developing a programme which will reflect the diversity of current artistic practice. Members of staff have contributed to the work of the History of Art Department and engaged in productive discussions about the potential of stronger joint working.

Being offsite has also been an opportunity to further engage with local schools and communities in North Cambridge, building strong relationships with the aim of increasing and diversifying the audience for Kettle's Yard when we re-open. Among many inventive projects and programmes, our Circuit young people's group has gone from strength to strength, while our artist residency and studio at North Cambridge Academy has engaged the whole school community with art activities.

All our work with artists, with the collection, in departments and in the community happens through the generous support of Arts Council England, the Heritage Lottery

Fund and many trusts, foundations and individuals. Thank you to all. Support of our programme is vital so that Kettle's Yard can continue to engage and inspire new and current audiences. Finally, my thanks to the Kettle's Yard Committee, our Development Group, and the staff team for another year of significant achievement.

## Equality and Diversity

During the year the staff team reviewed the Equality Action Plan (2015-18) with the aim of ensuring that equality and diversity continue to be fundamental to Kettle's Yard's future strategic approach to programme and operations. Kettle's Yard will seek to create the richest artistic programme through ensuring its diversity. At the same time, the continuing ambitious partnerships and activities developed in North Cambridge are building new and diverse audiences for Kettle's Yard.



Isabella Martin, *You Are Here*, Arbury Community Centre

## Programme

### Exhibitions

The curatorial team and Director are currently researching artists and exhibitions for the future programme.

### Exhibitions Off-Site

Kettle's Yard has been working off-site over the last year to deliver an exciting programme of exhibitions and events that have been brought together under the title 'Reframed'.



### **Beauty and Balance: Kettle's Yard at the Fitzwilliam Museum** 14 August 2015 – 3 April 2016

This collaboration between the two museums was the first of three displays that will be installed in the Fitzwilliam's Glashier Gallery during the closure period. Familiar groupings of works and other objects from the House were re-displayed in the museum to reflect Jim Ede's belief in the importance of creating balance in spaces to enhance the beauty of the works of art and objects which they contain. Paintings and sculptures by Henri Gaudier-Brzeska, Ben Nicholson, Alfred Wallis, Joan Miró and Christopher Wood were exhibited. *Beauty and Balance* was accompanied by a programme of lunch-time talks and sessions for children and families.



**Horizons: Kettle's Yard at Jerwood Gallery, Hastings**  
12 September 2015 – 3 January 2016

Over 40 works from the Kettle's Yard collection were brought together with a small number of pieces from the Jerwood Collection across five of the gallery spaces in Hastings. The exhibition was very well received locally with BBC South East interviewing the Senior Curator during the launch. Kettle's Yard and Jerwood Gallery co-commissioned a short film to promote Horizons, which was attended by nearly 11,000 people.

**On Your Doorstep**  
37 Lawrence Way, King's Hedges  
27 September 2015

The Artisa Foundation funded a curatorial traineeship this year that culminated in an exhibition at 37 Lawrence Way in North Cambridge. Usually a community centre providing support to residents in one of the most deprived areas of the country, the domestic spaces of 37 Lawrence Way were re-painted and transformed into a gallery by Hannah Kershaw (Curatorial Fellow) and the Kettle's Yard team. One room included works from the collection by artists such as Italo Valenti and found objects such as the pebble spiral. In the adjacent room local artists' paintings and sculptures were displayed alongside creative outcomes from four workshops, with a range of community groups, delivered in the lead up to the exhibition. This free event also offered two day-long workshops. Over 120 residents visited the exhibition and 76 people took part in creative activities.

Ricardo Arbelaez (King's Hedges Neighborhood Partnership Committee Member) said: *'The exhibition at No 37 was not only a success but was also a revolutionary idea full of inspiration ... To bring the 'Art gallery' to the heart of the community was an ingenious and commendable idea.'*

**Variations on a Weekend Theme**  
Maskell's Bakery, Akeman Street  
27 – 29 November 2015

Our first Open House artist's project outcome *Variations on a Weekend Theme*, was installed in the disused Maskell's Bakery in Akeman Street. In partnership with the community, contemporary artist Emma Smith took over the empty shop space in North Cambridge for four days and transformed it into an apothecary inspired by the Kettle's Yard collection and her close engagement with 17<sup>th</sup> century Casebooks Project – a research project in the Department of History of Science. Creative activities were offered in the adjacent community centre and over three days. The project attracted over 300 people, many of whom had not visited Kettle's Yard before.

### **Being Modern: Kettle's Yard at the Fitzwilliam Museum**

Fitzwilliam Museum

8 April 2016 – 26 March 2017

The second part of our collaboration with the Fitzwilliam Museum. This brought together works by artists who are represented in both museums' collections and demonstrated the strength of modern art holdings across the two institutions. Works by artists who sought to make art in response to the modern world included Ben Nicholson, Barbara Hepworth, Roger Hilton, Henri Gaudier-Brzeska, Lucie Rie and William Scott were displayed. The display was accompanied by a free public programme of talks and events.

### **The Horizon is The Point of No Return: Works by Georgie Grace and from the Kettle's Yard Collection**

University Library

11 February – 10 June 2016

Our programme to celebrate the 50th Anniversary of the gift of Kettle's Yard to the University of Cambridge in November 1966 (focused largely in autumn 2016), commenced with a display in the University Library entrance hall. Eight collection works were selected by Cambridge-based artist Georgie Grace. Grace also exhibited two of her own new lenticular prints. Through her selection of curious landscape paintings and sculptures by artists including Barbara Hepworth, Alfred Wallis and Gregorio Vardanega, Grace explored the idea that a landscape can act both as a static image and a window to view the outside world. A free public talk and Q&A accompanied the exhibition. The display is the first of two to be organized by Kettle's Yard in the University Library. The second will explore abstract painting from the collection and run from 17 October as part of our 50th Anniversary celebrations.



**Into Boundless Space I Leap**  
New Art, Dance and Science Interacting  
at the Maxwell Centre  
Maxwell Centre, University of Cambridge

7 April - 2 July 2016 (exhibition open  
Saturdays) fully programmed open days 9  
April and 25 June



This ambitious project was a collaboration between Kettle's Yard and the Maxwell Centre, University of Cambridge – a new building for physics and industry on the Cavendish site that champions cutting edge research. The exhibition *Into Boundless Space I Leap* presented work by fourteen contemporary artists of international standing (including, Rana Begum, Mark Titchner and Hito Steyerl). Works on display ranged from sculpture, video, installation to painting and photography and included new commissions. Each was selected or created in response to the new Centre's ethos of scientific discovery and collaboration.

The exhibition opened on 7 April, with the inauguration of the new building. Alongside the exhibition, a specially commissioned dance and sound work by internationally renowned choreographer Wayne McGregor and artist Haroon Mirza was performed live. This exciting collaboration was performed again on the public open day on 9 April, which was attended by over 350 visitors. The Open Day also offered the chance to see the exhibition and hear talks and tours by curators, artists, architects and scientists. The Open Day ended with a panel discussion that explored the benefit of the arts and sciences collaborating. Another open day, with activities for all ages took place on 25 June attracting families and young people.



### **Kettle's Yard at the Hepworth Wakefield**

The Hepworth Wakefield, Leeds

21 May 2016 – 4 September 2016

In 1959, two years after the creation of Kettle's Yard, Helen Knapp (Director of the Wakefield City Art Gallery) experimented with a radical new way to display Wakefield City Art Gallery's collection. Knapp re-considered the building that housed the collection and organised an exhibition that created immersive living spaces that fused art with life. This groundbreaking exhibition was entitled *Living Today*. The fusion of art and life is at the heart of both Kettle's Yard's and Wakefield's collections. This exhibition was the first part of a year-long collaboration between the institutions. 83 art works and additional non-art objects and furniture were displayed from our collection, including some vignettes from the house at Kettle's Yard.

In the second part of the exhibition from 15 September 2016 onwards, Turner prize nominated British artist Anthea Hamilton will reinstall the exhibition. Hamilton will also include new work that she has created in response to the collection and house, and a number of works by other artists that she has invited to participate.

### **Research**

The programming team's research activity over the last year includes the following:

#### **Lectures, talks, conferences**

Members of the programming team have delivered lectures and chaired conference sessions at the following:

- Dr. Jennifer Powell delivered a lecture on Henry Moore's *Three Standing Figures* at Wolfson College in conjunction with their exhibition *Henry Moore and Photography* (curated by the HMF), which was attended by over 70 people.
- Jennifer Powell has lectured on Direct Carving for the Department of History of Art.

- Jennifer Powell chaired a number of conference sessions: Exhibiting Contemporary Art in Post-War Britain, 1945–60, 28-29 January (Tate Britain and Paul Mellon); Generation Painting Symposium: Abstraction and British Art 1955-65, 5 March (Heong Gallery, Downing College) and Working Together: The Impact of Artists on Institutions, 2 April (East Contemporary Arts Network, at Focal Point Gallery, Southend).
- Following the success of the Circuit Festival in October 2015, the young people's group were asked to present their work as part of the Cambridge Arts Network Conference on young people taking the lead.
- Kettle's Yard and Wysing hosted a Circuit partner sharing session to bring together lessons learnt from the festival for national Circuit partners yet to deliver their festival.
- The innovative engagement processes undertaken through the Open House programme is attracting interest from both the museum and contemporary art sector. The project is the focus of research for a PhD candidate at the University of Leicester and an article about the programme was recently published in Engage Journal edition 37 (Engage is the National Association for Gallery Education) and invited to present at conferences in September and November 2016.

### Major Research Applications

- Jennifer Powell is collaborating with Dr. Jutta Vinzent, University of Birmingham, on an AHRC funding application that has been submitted this year for a research database and book project entitled The Making of Modern Art: Commercial Exhibition Practices in London from 1909 to 1949. This would be a four-year project on which Powell would act as Co-Investigator.

### Publications

- Jennifer Powell's peer-reviewed article on Moore and open-air sculpture was published this year on Tate's Research Papers website Henry Moore: Sculptural Process and Public Identity.
- Jennifer Powell has been also working with former Kettle's Yard Curator and PhD student Lizzie Fisher to republish the Kettle's Yard publication Winifred Nicholson: The Music of Colour.
- Andrew Nairne has been carrying out primary research for his anniversary lecture and the book that he is preparing which explores the life of Jim Ede and history of Kettle's Yard.

### Collaboration with the History of Art Department

- Jennifer Powell and Andrew Nairne have supervised and examined students'

dissertations in the Department of History of Art

- Jennifer Powell contributed a paper on the American artist Richard Pousette-Dart to the new lecture series organised in collaboration with the Department and the Fitzwilliam Museum. This followed a visit to the Richard Pousette-Dart Estate and Foundation in New York to further research a solo exhibition for the re-opening programme.
- Kettle's Yard has developed a Research Strategy for Kettle's Yard. The Strategy has involved consultation with members of the Department of History of Art, Department of Architecture, Professor Martin Millett and colleagues from the Fitzwilliam Museum.
- A new programme of working with students from the History of Art Department has been initiated, with students invited to research and prepare talks for the autumn of 2016 forthcoming 50<sup>th</sup> Anniversary celebrations. Nine students ranging from 1<sup>st</sup> year to PhD will undertake research using the Kettle's Yard Archive

### Archive

Despite the move offsite, the Archive has remained accessible to visitors, welcoming 38 researchers for a total of 27 'research days'. During this period, the Archive provided inspiration to two Open House artists, Emma Smith and Isabella Martin, and for Anthea Hamilton's reimagining of Kettle's Yard at the Hepworth Wakefield. It has continued to support the work of academic researchers at all levels, on subjects including the literature of David Jones, artists and collectors in 1930s Hampstead (Ben Nicholson, Helen Sutherland and Margaret Gardiner), the life of Jim Ede and the development of Kettle's Yard.

The archive has also enabled us to further research our collection, particularly the work of William Congdon, Richard Pousette-Dart, and Elisabeth Vellacott, and our own history, in preparation for exhibitions celebrating 50 years as part of the University of Cambridge. Over this year, our Archivist and volunteers have been cataloguing our exhibition files, posters, catalogues and print, allowing better access to this aspect of our history.

We remain grateful to Wolfson College for helping to make this possible by housing the archive while we are offsite.



Krysia Osostowicz and Daniel Tong, Old Divinity School, 12 May 2016

## Music

The Chamber Music Programme is off-site at the Old Divinity School in collaboration with St John's College. The series of twelve concerts was programmed by Justin Lee with the new venue increasing audience capacity. Two concerts also formed part of the Festival of Ideas and were thus offered at a reduced cost to enable new Festival audiences to attend. The resident musicians were violinist Krysia Osostowicz and pianist Daniel Tong who performed Beethoven's complete cycle of violin sonatas and newly commissioned pieces.

## Digital Collections Research and Resources

As part of the HLF activity plan, the learning team launched a new interactive online resource, A Handful of Objects. The resource is an opportunity to explore the contexts and significance of 5 key works from the collection through film, sounds, archival images and 360-degree views. The aim is to reach new adult audiences.

## Learning and Community

### **Learning and Community Stats**

Total number of sessions:	215
Total number of participations:	7527



North Cambridge Academy, Johann Arens *Motion Tracks*

### Learning Programmes: Work with Schools

Throughout 2016 the Learning team have been working in partnership with North Cambridge Academy on a programme to create a new public artwork for their new school building. This project is funded by Cambridge City Council Section 106 grants through the My Cambridge initiative.

Working with the school's student Arts Ambassadors, Kettle's Yard's Learning and Engagement Officer and Assistant Education Officer have been resident at the school. At the start of the year students interviewed three prospective artists and selected and commissioned German sculptor Johann Arens to create the new artwork. The resulting programme was called *Motion Tracks* and Arens explored how the students understand and connect with their school as a space and site within the community.

To support this commission and engagement in contemporary practice across the school, Kettle's Yard was offered a classroom space in the new building to re-imagine as an alternative studio space. Furniture was replaced by bright yellow floor to ceiling metal sculpted curved lines, and tables and chairs replaced with cushions and box plinths to create an informal inspirational environment for making, displaying and discussing art.

The programme of activity included working with a Year 7 art class (taking them through a Bronze Arts Award); a series of curated Art Walks; a full school Art Day where every student in years 7-10 was taken off timetable to take part in an artist-led workshop; after school clubs and a Community Open evening. Johann will make the final artwork for installation in Autumn 2016.



Alfred Wallis at University of Cambridge Primary School

As part of our series of celebrations for the 50th Anniversary of Kettle's Yard, the Learning team worked with the new University of Cambridge Primary School to create a small display of Alfred Wallis painting in the school. We selected artist Kaitlin Ferguson to run 2 full days of practical workshops for both year groups, working from Wallis and building students responses into a collective display which was celebrated as part of the school's Festival of Sky in June 2016.

### **Public Programmes**

Whilst offsite, we continue to offer a reduced public programme through partner organisations, for example, supporting the Fitzwilliam Museum with the annual Twilight event (the busiest yet with over 4000 attendees), or running special access tours for blind and partially sighted audiences and continuing our family drop-in workshops at the North Cambridge Children's Centre.

The Learning team were busy during the Summer holidays in 2015, providing workshop activities at several city-wide festivals including the Big Weekend and the Milton Park Parklife.

### **Circuit: A national youth network for the Visual Arts**

In the third year of this ambitious four year programme, our peer-led young people's group along with partner groups of vulnerable or hard to reach young people have achieved three successful and large scale programmes. These programmes have significantly increased the viability of the programme and developed partnerships with cultural organisations across the City.

October 10, 2015 saw the realisation of the Circuit Festival. This was a key element of the national programme aimed at challenging perceptions of local young people and celebrating their work. Working with Danish art collective Superflex, the group worked with Cambridge City Council to host events on Jesus Green, the Market Square and Great St. Mary's Church, as well as leading alternative tours around Cambridge city centre. Art works and activities were based around issues relevant to the young people, for example the cost of housing or how to navigate tourist filled

streets. The festival attracted around 1000 participants.



Circuit Unlocks Digital at Cambridge Junction, 11 June 2016

The Circuit group hosted a digital event at the Cambridge Junction in June, working with fashion artist Luca Manini (whose previous clients include Dolce and Gabbana and Moschino) and Antonio Roberts to develop Glitch and GIFS workshops. The group also invited the young people's group at Firstsite in Colchester and Girton youth club to showcase some of the digital works they have been creating. The workshops were followed by performances by local bands and the event was attended by 150 young people.

### Community Programme

Open House is a long-term creative programme with Kettle's Yard and communities in North Cambridge funded by the Paul Hamlyn Foundation and Cambridge City Council.

*"This project has changed the way I feel about museums"*. Student from North Cambridge Academy.



Emma Smith, *Variations on a Weekend Theme*, November 2015. Photo: Josh Murfitt.

Artist Emma Smith created the final outcome of her residency in North Cambridge in November 2015, as outlined in the Programme section of this report, entitled *Variations on a Weekend Theme*.

In February 2016 artist Isabella Martin was selected as the second Open House Artist in Residence at a public meeting. Her residency, entitled *You Are Here*, aims to create a new map for North Cambridge incorporating local stories and aspirations into a visual outcome.

In order to gather these stories Isabella will work with a team of Artist Facilitators to creatively engage local residents and community groups with the project.

*You Are Here* activities popped up at a number of established community events including Arbury Carnival, Chesterton Festival, Orchard Park Fiesta, Akeman Street Party and Kings Hedges Teddy Bears Picnic. This enabled a large number of people to be introduced to both the project and Kettle's Yard whilst in a familiar environment. People were interested in meeting and working with an artist directly and proud that she had been inspired by the local area.

*"I've been really inspired by Kaitlin [artist facilitator who led the workshops] as I never thought I could accomplish all that I've done... I never knew art could be so many different things". Niamh aged 12.*

Although working with people within a specific geographic area, Open House also aims to engage specific identified groups, namely:

- Long-term unemployed
- 'At Risk' children, young people and their families
- Isolated older people
- People with English as an additional language

Through both Smith's and Martin's residencies we have successfully worked with these audiences through longer-term projects, building their confidence in both the visual arts and Kettle's Yard. The participants have been introduced to the project through partnerships with third-sector organisations and local authority officers.

The outcomes have repeatedly been positive with notable increases in motivation and self-esteem for participants and a positive and personal relationship with themselves and Kettle's Yard.

### **Other Community Engagement Activity**

Kettle's Yard was invited to support Arbury Carnival in 2016 to develop community workshops to participate in the parade. The theme of the carnival was *Beside the Seaside* and artists Ricki Outis, Cary Outis and Sandra Scott lead weekly drop-in workshops as well as partnering with schools to create costumes and banners for the parade. Arbury Carnival have been delighted with the partnership and have seen a significance increase in community participation and support for the parade with the number of groups involved increasing year on year.

Kettle's Yard partnered with Care Network Cambridgeshire to create resources and activity packs for isolated older people. These have been made by artists responding to

themes at Kettle's Yard and out partner museums within the University. The resources are being delivered by a team of trained volunteers who work through them with older people in their own homes or selected spaces.

*"Pottery is better than pizza!"* Feedback from 11-year-old participant at Nuns Way Pavilion.

Kettle's Yard delivered artist-led activities in parks and recreation grounds in North Cambridge as part of the Cambridge City Council ChYpPs (Children and Young People's Participation Service) summer programme. The activities were led by Artist Educators and introduced works from the Kettle's Yard collection.

Kettle's Yard lead and participated in the regular UCM (University of Cambridge Museums) partnership project with Centre 33 Young Carers. In 2015 they worked with artist Willow Mitchell to explore various printing processes over a week. The young people explored the Kettle's Yard display at the Fitzwilliam Museum. They also visited the Print Room at the Museum and were able to look at prints by Henry Moore and Barbara Hepworth before creating their own responses supported by Willow Mitchell in the studio. The outcomes of the project were shared with family and friends at the Botanic Gardens.

## Collections

### Loans



**Ben Nicholson, Goblet and Two Pears, 1924.**  
On loan to the Fitzwilliam Museum.

This year we have continued to lend works to major exhibitions such as the retrospective exhibitions of the work of David Jones and Christopher Wood detailed below. During our closure, we have also had a unique opportunity to tour large bodies of works from the collection that are usually displayed within the Kettle's Yard House, to peer galleries throughout the UK, which has enabled new and diverse audiences to engage with the collection.

#### **Fitzwilliam Museum, 9 works:**

Ben Nicholson, 1925 (Bertha No.2); Ben Nicholson, 1962 (Argos); Ben Nicholson, 1930 (Plate, Cup and Jug); Ben Nicholson, Goblet and Two Pears; Christopher Wood, Le Phare; Henri Gaudier-Brzeska, Maternity (Mother and Child); Henri Gaudier-Brzeska, Garden Ornament 2; Joan Miro, Tic Tic; Alfred Wallis, Seascape - ships sailing past the longships.

#### **Kroller-Muller Museum, Netherlands and touring to Arp Museum, Germany, 2 works:**

Ben Nicholson, Profiles; Barbara Hepworth, Design.

#### **Jerwood Gallery, Hastings, 37 works:**

Alfred Wallis, Flowering trees, Sailing ship and orchard; Alfred Wallis, Landscape with two large trees and houses Two Forms, Yellow and Brown; Barbara Hepworth, Turning Form; Barbara Hepworth, Group of Three Magic Stones; Barbara Hepworth, Pastorale; Ben Nicholson, Still Life with Knife and Lemon; Ben Nicholson, Black Guitar; Ben Nicholson, 1934 (relief design); Ben Nicholson, Abstract; Ben Nicholson, Abstract paper relief; Ben Nicholson, Mugs; Ben Nicholson, Snowscape; Ben Nicholson, Banks Head - Cumbrian Landscape 1933 (Musical Instruments); Ben Nicholson, Balearic Isles; Ben Nicholson, Jug and Two Mugs; Ben Nicholson, Two Mugs; Ben Nicholson, Christmas Night; 1952 (Tula); Constantin Brancusi, Golden Fish (replica); Christopher Wood, Self Portrait; Christopher Wood, Building the Boat;

Christopher Wood, Tréboul; Christopher Wood, Landscape with Figures; Christopher Wood, Paris Snow Scene; Christopher Wood, Ulysses and the Sirens (or Mermaids); Christopher Wood, Boy with Cat (Jean Bourgoingt); Frank Auerbach, R.B Kitaj; Henri Gaudier-Brzeska, Brahmin bulls (Zebus); Henry Moore, Head; Roger Hilton, October 1955 Calm (Black, Grey, Brown and White); Roger Hilton, January 1961 (Black and Brown on White); Winifred Nicholson, Road along the Roman Wall (Landscape with Two Houses); Winifred Nicholson, Seascape with Dinghy (or Seascape with Two Boats); Winifred Nicholson, Daffodils and Hyacinths in a Norman Window; William Scott, Bowl (White on Grey); Georges Braque, Le Cygne Volant; John Hubbard, Midsummer Study III.

**Pallant House Gallery, Chichester, touring to Djanogly Art Gallery, Nottingham, 7 works by David Jones:**

Lourdes, Vexilla Regis, Flora in Calix – Light, Quia per Incarnati, Kneeling Animals (ox, ass, leopard, deer and two 1927 birds), Nativity with Beasts and Shepherds, The Artist

**Falmouth Art Gallery, 2 works by Alfred Wallis:**

Shipwreck 1 – The Wreck of the Alba, Shipwreck 2 – The Wreck of the Alba

**Pallant House Gallery, Chichester, 8 works by Christopher Wood:**

Self Portrait; Ship in Harbour; Le Phare; Paris Snow Scene; Ulysses and the Sirens (or Mermaids); Stage design for Diaghilev's ballet, Romeo and Juliet; Design for the Cochran review; Cumberland Landscape (Northrigg Hill)

**Redfern Gallery, London, 2 works by Christopher Wood:**

Stage design for Diaghilev's ballet, Romeo and Juliet [CW11]; Stage design for Diaghilev's ballet, Romeo and Juliet [CW12]

**Cambridge University Library, 6 works:**

Barbara Hepworth, Group of Three Magic Stones; Gregorio Vardanega, Disc Nr. 81; Italo Valenti, Pierres de Lune; Tony Giles, Trevaunance Cove; Eric Moody, Marking Time; Alfred Wallis, Dark Trees

**The Whitworth, Manchester, 1 work:**

Constantin Brancusi, Prometheus

**University of Cambridge Primary School, 3 works by Alfred Wallis:**

Boats under Saltash Bridge (Royal Albert Bridge); Harbour with two lighthouses and motor vessel - St. Ives Bay; Land, fish and motor vessel.



Christopher Wood, Flowers, 1930.  
On loan to The Hepworth Wakefield.

**The Hepworth Wakefield, 83 works including:**

15 works by Alfred Wallis: Four-masted sailing ship and lighthouse; Lighthouse and two sailing ships; Five ships - Mount's Bay; Mount's Bay with four lighthouses; Motor vessel mounting a wave; Mount's bay; Landscape with two large trees and houses; Five fishing boats anchored by pier and lighthouse; Lighthouse, four moored sailboats and rowing boats; Boats before a great bridge (Royal Albert Bridge?); Shipwreck 1 - The Wreck of the Alba; Brigantine sailing past green fields; Sailing ship and orchard; Sailing ship and porpoises; Steamboat with two sailors, lighthouse and rocks.

4 works by Barbara Hepworth: Two Forms, Yellow and Brown; Turning Form; Maquette for Garden Sculpture; Design.

15 works by Ben Nicholson: 1924 (Bertha No. 2); Black Guitar; Massine Ballet study; Mugs; Snowscape; 1933 (Musical Instruments); 1930 (Plate, Cup and Jug); Exhibition sign; Abstract box; Jug and Two Mugs; Princess (Kings and Queens); 1952 (Tula); Profiles; Abstract.

3 works by Constantin Brancusi: Golden Fish (replica); Letter with drawing; Prometheus.

4 works by Christopher Wood: Landscape at Venice; Flowers; Building the Boat, Tréboul; Boy with Cat (Jean Bourgoing).

9 works by Henri Gaudier-Brzeska: Dog; Bird Swallowing a Fish; Seated Woman; Dancer; Red Stone Dancer; Two Storks; Boy with uplifted arms; Female Torso; Ornamental Mask.

9 works by Naum Gabo: Opus 5 (aka The Constellations, or Design); Opus 9 (W/E 57); Construction in Space: Suspended; Alabaster Carving (aka The Bobbin); Miniature Carving; Round Stone; Round Stone; Imbedded Stone; Round Stone.

And: David Jones, Quia per Incarnati; David Peace, Sanctuary lamp; Elisabeth Vellacott, Bare Trees and Hills; Elisabeth Vellacott, Mountain Top – The Gully, Llanthony; Elisabeth Vellacott, Sleeping Cat; Georges Braque, Le Cygne Volant; George Kennethson, Forms; Henry Moore, Head; Henry Moore, Sculptural Object;

John Clegg, Fiddle Fish; Joan Miro, Tic Tic; Kenneth Martin, Screw Mobile; Kenneth Price, Drawing for sculpture; Lucie Rie, Bowl; Ovidiu Maitec, Radar 2, Ovidiu Maitec, Bird; Richard Pousette-Dart, Seven brass rings and one jade ring; Khmer Buddha; William Scott, Pears; William Staite Murray, Jar 'The Heron'; Prunella Clough, Garden; David Jones, Flora in Calix – Light; Winifred Nicholson, Cyclamen and Primula.

### **Student Picture Loan Scheme**

75 works were lent from the loan collection to 52 students for the academic year 2015/16.

### **Acquisitions**

There were no acquisitions to the collection.

### **Conservation**

This year funding was secured from the Pilgrim Trust, The Rothschild Foundation, The University of Cambridge and the Friends of Kettle's Yard for a major conservation project to release 36 artworks from the asbestos board on which they had been mounted since the 1960s. This includes a large collection of works by Alfred Wallis and paintings by Ben Nicholson, Bryan Pearce and Italo Valenti. Kettle's Yard has worked closely with specialist paper conservators Museum Conservation Services since 2011 to develop a safe and effective method for the separation. Following the separation and disposal of the asbestos, all 36 works will undergo further conservation before being re-framed. Work will start in September 2016 and will be completed by March 2017.

A number of other works from the collection have received minor conservation treatment or framing including:

Christopher Wood, Paris Snow Scene; Winifred Nicholson, Cyclamen and Primula; Barbara Hepworth, Design; Alfred Wallis, Seascape – ships sailing past the long ships.

### **Collection storage**

Over 1,200 objects remain in specialist art storage.

## Capital Development



February, 2016

### Kettle's Yard Looking Ahead

The building project commenced onsite in the autumn of 2015; the contractors, SDC, undertaking demolition and clearing in preparation for groundworks. Subsequently, the façade of the nineteenth-century Castle Street buildings has been retained and lower ground floor spaces excavated. In the latter part of the year it has been possible to see the shape of the new gallery and learning spaces emerge.

The project remains under the careful control of the Project Board and the architects, Jamie Foberts Architects and well as the Kettle's Yard team.

During the coming year will see the completion of the building, most likely in the summer of 2017, after which reoccupation will begin. Once the completion date is confirmed news of the opening date will become available.



July, 2016



## Development & Funding



Ede Circle Director's Drinks

### Planning Round 2015-16 – Development text

During this year we have been grateful to many funders who have supported a wide range of activities and projects. Support has come from trusts and foundations, Ede Circle members, Friends of Kettle's Yard and individual donors. Their support has enabled much of our off-site activities to take place, from education programmes to conservation projects.

Two of our major outreach activities, *Circuit* and *Open House*, continue to be supported by The Paul Hamlyn Foundation and Cambridge City Council.

The Weston Jerwood Creative Bursaries programme supported a one-year Trainee Curatorial Assistant and the Isaac Newton Trust and the Artisa Foundation continued their support of our Archivist post and Early Career Curatorial Fellowship respectively.

We received support from a group of funders including the University, Pilgrim Trust, the Friends of Kettle's Yard and the Rothschild Foundation to undertake a project to conserve 38 paintings in our collection, mainly by Alfred Wallis. This will now enable us to exhibit and lend these paintings.

We received two legacies this year from Rev Jeremy Bunting and Jim Ede's daughter, Elisabeth Swann. These gifts have been put towards programming activity. The Friends of Kettle's Yard also received a legacy from Mrs M.J. Walker.

The Friends of Kettle's Yard continued to be very active during 2015/16 with trips to John Carter's studio, Switzerland and Italy as well as many events closer to home. The Friends made their annual contribution of £45,000 and also committed a further £33,399.44 to the conservation of the Wallis paintings and £15,000 to support the cost of creating a garden in memory of Jim & Helen Ede.

The Ede Circle (39 members) has also enjoyed a busy programme of off-site events while Kettle's Yard has been closed. These ranged from a fascinating tour of Peter Blake's studio to exploring the contemporary art installed by Kettle's Yard at the Maxwell Centre and a visit to the David Parr house in Cambridge. We were delighted to welcome Lord Smith of Finsbury as the speaker at the Ede Circle dinner in Pembroke College.

Fundraising has been supported by our Development Group, chaired by Alex van Someren, who have given invaluable advice and support throughout the last year.

**Development Group:**

Alex van Someren, Carol Atack, Angela Chadwyck-Healey, Penny Heath, Anne Lonsdale, Chris Mallinson, Jonathan Scott and Toby Smeeton.

**Ede Circle Members:**

Stuart Ansell,  
Dr Carol Atack & Alex van Someren,  
Clodagh & Jonathan Barker,  
Professor Dame Gillian Beer,  
Lady Bessborough,  
Helaine Blumenfeld,  
Dr Sophie Bowness,  
Sir Charles & Lady Chadwyck-Healey,  
Adrian & Leanne Clark,  
Dr David & Mrs Ros Clevely,  
Eve Corder,  
Professor Martin & Dr Claire Daunton,  
Janice Fearnley,  
Sally & Michael Fowler,

Peter Gerrard,  
Penny Heath,  
Tim Llewellyn,  
Anne Lonsdale,  
Dr Chris Mallinson,  
Ken & Annabel Neale,  
Dr Pamela Raspe  
Louisa Riley-Smith,  
Jonathan & Nicole Scott,  
Professor Elizabeth Simpson,  
Toby Smeeton,  
Dr Richard Staughton,  
Rosanna Wilson Stephens,  
MaryAnne Stevens

And those who chose to remain anonymous.

**Kettle's Yard is grateful to:**

Arts Council England  
The Artisa Foundation  
The Doric Charitable Trust  
Cambridge City Council  
The Heritage Lottery Fund  
The Higher Education Funding Council  
The Isaac Newton Trust  
The Paul Hamlyn Foundation  
The Pilgrim Trust  
The Rothschild Foundation  
The Weston Jerwood Creative Bursaries

## Governance & Staffing

### Staff

Although staff numbers were greatly reduced in this year of closure there are several changes to report.

Kathryn Westmore and Laura Pryke both left for maternity leave in the autumn. Kathryn's maternity cover was provided by Anna Patterson-Lee, who came to us from the National Gallery, and Charlotte Webb took over from Laura. Both took to their tasks seamlessly and will remain with us until the Autumn of 2016. Rosie O'Donovan returned from maternity leave in January 2016. Sadly, we said good-bye to Clare Karlake, maternity cover in the education team. Kyle Percy, our Weston Jerwood Creative Bursary holder, finished his placement and returned to Liverpool to take up a master's degree.

### Kettle's Yard Committee

We would like to thank Professor Martin Dauton for acting as Chair to the Committee in the absence of Anne Lonsdale, who was working abroad for the year. We have welcomed Elle Bateman who replaces Mary Dezille as Committee Secretary. Mary retired as Secretary in April having been thanked by the Committee for her long years of excellent service.

**Our sincere gratitude for ongoing support and dedication is offered to Committee Members:**

Mrs Anne Lonsdale, Mr Toby Smeeton, Mr Tim Knox, Mrs Julia Collins, Lord Wilson, Mr Steve Hutson, Mr Tim Llewellyn, Dr Martin Ennis, Mr Eric Parry, Mr Alex van Someren, Ms Jane Munro, and Professor Paul Binski.

The committee provides continuous support to the KY team and we are grateful for their individual and collective contributions.

## Financial Summary

### Kettle's Yard Accounts 2015-16

<u>General Accounts</u>	Income	Expenditure	Surplus/ (deficit)
Total balance on unrestricted reserves brought forward			188,230
Recurrent and fundraising	711,991	589,440	122,551
Exhibitions	41,751	66,535	(24,784)
House	6,559	182	6,377
Education	62,375	37,607	24,768
Community	84,546	67,839	16,707
Trading	17,463	13,036	4,427
Non-recurrent grants	20,000	0	20,000
Overall surplus/(deficit) in 2015-16	944,685	774,639	170,046
Ring-fenced House Account movement in year			(4,991)
Ring-fenced Education Account movement in year and reserves			(30,346)
Ring-fenced Community Account movement in year			(16,707)
Ring-fenced Non-recurrent grants Account movement in year			(20,000)
Balance on unrestricted reserves carried forward			286,232
Unrestricted Endowment Units			120,752
			406,984
<u>Restricted Accounts</u>	Income	Expenditure	Surplus/ (deficit)
Music Account (Chamber and New Music)			
Balance brought forward			52,945
Movement in year	33,547	33,332	215
Revaluation of CUEF units in year			376
Balance carried forward			53,536
<u>Looking Ahead Build Account</u>			
Balance brought forward			2,844,309
Movement in year	2,392,235	2,284,138	108,097
Revaluation of CUEF units in year			93,154
Balance carried forward			3,045,560

Permanent Restricted Accounts

Balance brought forward	Recurrent account	1,694,677
	Music account	640,889
Revaluation of CUEF units in year	Recurrent account	89,607
	Music account	37,438
Balance carried forward	Recurrent account	1,784,284
	Music account	<u>678,327</u>
<u>Total Endowment assets</u>		<u><u>2,462,611</u></u>
<u>Total assets</u>		<u><u>5,968,691</u></u>

## Communications

*‘Wow, Thanks for sharing this!’ ‘Moving stuff’ ‘Wonderful’ ‘Magical’ ‘A great account to follow’*

A few comments on social media in response to ‘Object of the week’ posts.

During closure we have been working to keep audiences excited by Kettle’s Yard, using the tour of the collection to other venues as communications opportunities, to celebrate the objects being shown and to build anticipation for the new Kettle’s Yard. While printed marketing material has been scaled back to two newsletters per year, digital communications have increased with web updates twice a week, daily updates on social media platforms and regular emails. The printed newsletter has been supplemented with extra printed material for particular programme strands including Circuit, Open House and music.

### Digital Communications

Digital marketing has been the principal focus for marketing this year with ‘object of the week’ on the website and across social media platforms and participation in digital campaigns such as #archivesweek and #museumsweek. We have experimented with digital advertising on Facebook and Instagram to reach audiences for specific programme strands – in particular Open House, music and Circuit.

The expected drop in website hits due to closure has been much lower than anticipated – dropping from 312,495 to 240,278 page views. Over the year reciprocal marketing arrangements have been carried out with partners in Cambridge and further afield: Modern Art Oxford, Cambridge Literary Festival, Saffron Hall, English Touring Opera, CRASSH and the Jewish Museum in London.

Across all digital platforms there have been increases, numbers in brackets show numbers a year ago in July 2015:

Email subscribers:	6407 (6100), receiving 52 emails over the year.
Facebook fans:	6816 (5594)
Twitter followers:	17,600 (15,200)
Instagram followers:	10,600 (2557)
Pinterest followers:	703 (798)

## Media Coverage



Emma Smith in Cambridge News, Nov. 2016



Beauty and Balance in The Guardian, Aug. 2015

‘Kettle’s Yard may be closed for a huge refurbishment but it’s still curating art across the city in spaces that nudge us to ‘think the unthinkable’ Cambridge Edition, June 2016 on *Into boundless space I leap* at the Maxwell Centre

The media has picked up on the touring of the collection around the country – off-site exhibitions have had multiple previews in The Guardian, The Times, Culture 24 and local news sites. Closer to home there has been regular coverage in the local newspapers and on local radio of the Open House and Circuit programmes of activity. Professional press sites have covered some of the ground breaking work in the field of learning and community – with articles in Engage and Arts Professional.

## Attendance Figures

- An estimated 80,000 visitors have enjoyed the Kettle's Yard collection and off-site exhibitions during the period
- 1264 people have attended 12 concerts
- 7527 people have participated in 214 workshops, activities, talks, open days or festivals hosted by Kettle's Yard