

KETTLE'S YARD

Kettle's Yard Exhibition Report

Richard Pousette-Dart: Beginnings

A Young Abstract Expressionist in New York

23 October 2018 - 6 January 2019



Contents

<u>Introduction</u>	3
1. <u>Headline figures</u>	8
2. <u>Visitor comments</u>	12
3. <u>Special projects</u>	22
4. <u>Press</u>	26
5. <u>Online video links</u>	28

Cover image Richard Pousette-Dart, 'Four brass rings and one jade ring', c. 1940-51. Photo credit: Kettle's Yard, University of Cambridge. Copyright The Richard Pousette-Dart Estate.

Introduction

Between 23 October 2018 and 6 January 2019, Kettle's Yard was delighted to present *Richard Pousette-Dart: Beginnings. A Young Abstract Expressionist in New York*, the first major solo exhibition of the prominent American artist to take place in a UK public institution.

Richard Pousette-Dart (1916–92) was one of a remarkable generation of American artists who reimagined what art could be and do. Whilst his name is perhaps less well known in the UK than that of his peers such as Jackson Pollock and Mark Rothko, the richness and depth of Pousette-Dart's artistic achievement is considerable. This new exhibition, the first in the UK to focus solely on Pousette-Dart's work, revealed an artist of prodigious talent and ambition, and one who was constantly experimenting with form, techniques and materials. The aim of the exhibition was to reassess Pousette-Dart's contributions to the development of Abstract Expressionism and to the history of American Art more broadly.

Over five years in the making, the exhibition, book and related activities reflect the commitment of Kettle's Yard as part of the University of Cambridge to research and the public dissemination of new knowledge, contributing to discourse and debate. *Beginnings* was a unique opportunity in this country to encounter a group of works by an outstanding twentieth-century American artist. It included US loans from The Metropolitan Museum of Art, the Whitney Museum of American Art, as well as from the artist's Estate and Foundation, and works from the Kettle's Yard's collection.

The exhibition was also the first, since Kettle's Yard reopened in February 2018 following a major building project, to focus entirely on the work of one of the artists in the permanent collection. The scale and form of the exhibition were only possible because of the new galleries and other spaces, designed by Jamie Fobert Architects.



Installation Photograph. Photo credit: Stephen White

Beginnings ran for 11 weeks from 23 October 2018 to 6 January 2019. The exhibition largely focussed on the formative period of Pousette-Dart's work from the mid 1930s to the late 1940s, which has not been the subject of a single exhibition anywhere worldwide to date. It also included selected later paintings to exemplify how the artist's early experiments and fascination with symbols, in particular the circle and spiral, impacted upon his ongoing artistic development. Although usually recognised primarily as a painter, and particularly so within scholarship on Abstract Expressionism, the exhibition demonstrated the fluidity with which Pousette-Dart moved between, and experimented with, different materials including drawing, painting, sculpture and photography. It also drew out Pousette-Dart's fascination with nature and its symbolism, which he discusses at length in his correspondence with Kettle's Yard's creator Jim Ede.



Installation Photograph. Photo credit: Stephen White

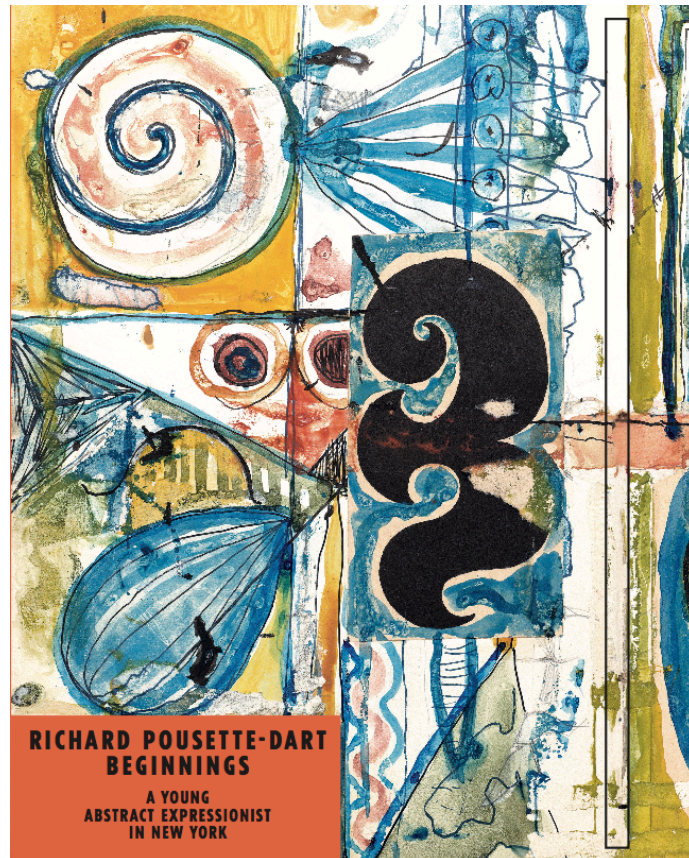
The primary research catalyst for the exhibition (and accompanying book) was the remarkable artistic friendship between the creator of Kettle's Yard, H. S. (Jim) Ede, and Pousette-Dart. They first met in New York in 1940 and thereafter corresponded for over 40 years. Their letters, which number over 200, are held in Kettle's Yard's archive and by The Richard Pousette-Dart Foundation. This long and poetic correspondence was built on a shared admiration of the French artist and sculptor, Henri Gaudier-Brzeska (another significant artist in the Kettle's Yard collection and an artist for which Ede's scholarship was renowned). They also shared a love of nature and its forms, light, music, and a fascination with the spiritual power of art, themes which informed the exhibition. The most intense period of correspondence was during the 1940s and early 1950s, and thus directly influenced Pousette-Dart at a key moment in his artistic development. This material had not been studied in any existing scholarship on the artist and period, and it was the primary source to inform the exhibition, thereby making a significant contribution to this field of research.



Installation Photographs. Photo credits: Stephen White

The exhibition would not have been possible without the support of The Richard Poussette-Dart Estate—and especially members of the family, Evelyn, Joanna, Jonathan and Chris Poussette-Dart, who also provided guidance and support throughout to curator Jennifer Powell and lent significant works from their collections; and the support of Charles H. Duncan, Director of The Richard Poussette-Dart Foundation. The idea for an was initiated by Powell and Duncan as a consequence of an archive exchange of the letters sent between Poussette-Dart and Ede.

The exhibition was also made possible through crucial support provided by funders: The Terra Foundation for American Art; The Richard Poussette-Dart Foundation; The Richard Poussette-Dart Supporters Circle (Michael French, Eve Corder, Martin and Claire Daunton, Toby Smeeton and Anya Waddington, Wilson Stephens & Jones). Government Indemnity was also provided by HM Government.



The exhibition was accompanied by a book edited by Jennifer Powell, *Richard Pousette-Dart: Beginnings. A Young Abstract Expressionist in New York*, published in 2018, softcover, 170 pages, 260 (h) x 210 (w) priced at £19.95, 391 copies sold at the time of writing (April 2019).

As noted, transatlantic correspondence over four decades and other archival materials informed the new research base for this publication.

This book with, Preface by Kettle's Yard Director Andrew Nairne, contains essays by:

Charles H. Duncan, Executive Director of the Richard Pousette-Dart Foundation, essay title: *Photography as Mirror*

Dr Lucy Kent, Independent Scholar, essay title: *Kindred Spirits: The Spiritual Alliance of Richard Pousette-Dart and Jim Ede*

Lowery Stokes Sims, Curator Emerita of the Museum of Arts and Design, New York, essay title: *Richard Pousette-Dart and Abstract Expressionism: Critical Perspectives*

Patti Trimble, poet, essayist, visual artist and former studio assistant to Richard Pousette-Dart, essay title: *Personal Reflections on Richard Pousette-Dart's Later Studio Practice*

Dr J Powell, essay titles: *Beginnings* and *'I Dreamed Sculpture'*



Installation Photograph. Photo credit: Stephen White

1. Headline figures

41,898:

Total general visitor attendance figures for exhibition period 23 October 2018 – 6 January 2019

1,925

Total additional attendance figures for exhibition preview + public exhibition-related events

<u>Event Type</u>	<u>Attendance</u>
<u>Private Views</u>	
<i>Richard Pousette-Dart exhibition preview</i> Monday 22 October 2018	180
<u>Talks and Lectures</u>	
<i>What Can Art Do? Richard Pousette-Dart: Art, Culture, Conflict in 1940s/50s America</i> Discussion including exhibition curator Jennifer Powell, Charles H. Duncan (Director, The Richard Pousette-Dart Foundation), Julia Guarneri (Lecturer in American History, University of Cambridge) and Joachim Homann (Curator, Bowdoin College Museum of Art, USA). Chaired by Powell. Wednesday 24 October 2018, 6.15 – 7.45pm	64
<i>Lecture: Experiments in American Abstraction: Richard Pousette-Dart</i> Talk from Jennifer Powell, exhibition curator. Tuesday 6 November 2018, 6.15 – 7.45pm	35
<i>Guest Lecture: Perspectives on Abstract Expressionism</i> Discussion with David Anfam, curator of the Royal Academy's exhibition <i>Abstract Expressionism</i> (2017) and Senior Consulting Curator at the Clyfford Still Museum, Denver. Tuesday 13 November 2018, 6.15 – 7.45pm	65
<i>Conference: Reassessing Sculpture in and Beyond Abstract Expressionism</i> Conference with speakers Dr. Jennifer Powell, Dr. Stephen Moonie, Sanford Hirsch, Dr. Eileen Costello, and Aaron Ziolkowski. Organised by Powell. Wednesday 14 November 2018, 9am – 5pm	55

<p><i>LATE at Kettle's Yard</i> Live jazz, bar, curators' talks, photography workshops and art activities. In collaboration with Circuit and Cam Lates Friday 30 November 2018, 6 – 9 pm</p>	250
<p><i>Archive Celebration Day</i> Kettle's Yard Archive exploration and talks from Elizabeth Fisher exploring Jim Ede's professional networks and friendships in America, and from Jim's granddaughter Jane Adams, talking about her experiences at Kettle's Yard. Saturday 1 December 2018, 1.30 – 3.30pm</p>	72
<p><i>Talking About: Find out more about Richard Pousette-Dart</i> Saturday 3 & Saturday 17 November 2018, 3pm (15 mins). Led by Powell.</p>	40
<p><i>Last chance to see: Introduction to Richard Pousette-Dart exhibition</i> Saturday 5 January 2019, 2pm & 4.30pm (25 mins), led by Powell.</p>	60
<u>Community and Access</u>	
<p><i>oooOOOooo Community Day with Lucy Steggals</i> Drop-in activities based around circles for local groups and individuals, created by artist Lucy Steggals and North Cambridge Community Collaborators. Part of the Kettle's Yard Community Day Programme. Saturday 10 November 2018, 12 – 4pm</p>	68
<p><i>Performance: 9th and Castle</i> Performance by young people of a dance work inspired by Richard Pousette-Dart's works and his contemporaries such as John Cage and Barbara Guest. Co-produced by the performers and artist Anna Brownsted. Part of the Kettle's Yard Community Day Programme. Thursday 13 December 2018, 7pm</p>	36
<u>Learning</u>	
<p><i>Early Years Studios</i> Artist led workshops for 0-4s and their carers Friday 2, Friday 16 & Friday 30 November 2018, 10 – 10.45am & 11 – 11.45pm</p>	196
<p><i>Photography Collage Workshop (8 – 12 year-olds)</i> Artist led workshop inspired by Richard Pousette-Dart's experiments with photography, to learn new skills and work with transparent materials. Wednesday 24 November 2018, 10am – 12.30pm</p>	14





<i>Portfolio Development Workshop (13+ years)</i> Practical workshop for GCSE & A-level students to help develop portfolios Wednesday 24 November 2018, 1.30 – 4pm	8
<i>From the Miniature to the Gigantic</i> Drop-in invitation to explore the extremes of nature, light and space and take on drawing challenges from miniature mark-making to gigantic gestures. Sunday 28 November 2018, 12-4pm	84
<i>Studio Sunday Special: 'A Circular Way of Life'</i> Drop-in artist-led workshop for families, with Cambridge Carbon Footprint Sunday 18 November 2018, 12-4pm	68
<i>Teachers' Evening</i> Informal professional development evening for teachers to develop their creative skills with an artist and explore this and future exhibitions. Tuesday 20 November 2018, 5.30 – 7.30pm	30
<i>Take Over Day</i> Drop-in invitation for local children and the Circuit youth group to interpret the exhibition and create new labels and guides for the public to use. Friday 23 November 2018, 11am-5pm	75
<i>Abstract Painting Masterclass</i> Workshop on practical painting techniques and to gain a deeper understanding of Richard Pousette-Dart's work, with contemporary abstract painter Claudia Bose. Sunday 25 November 2018, 10am – 4pm	10
<u>School Group Visits</u>	
<i>Primary School visitors</i>	404
<i>Secondary School visitors</i>	99
<i>Higher Education visitors</i>	13
TOTAL ATTENDANCE To the exhibition and all events	43,823



Photo credit: Kettle's Yard, University of Cambridge, 2018, Domininkas Zalys, domininkas.com

2. Visitor comments

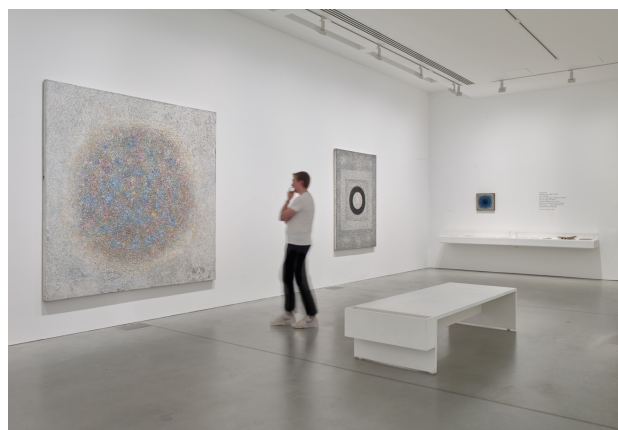
Visitors' comments from social media and comment cards

"Was really blown away by the room focussed on the artist's work from the 1960's, much of which included many manifestations of the circle . Bold and powerful.  Part of the first generation abstract expressionist movement, this is his first solo exhibition in the UK. His ongoing correspondence with Jim Ede is highlighted through the display of their letters and culminated in his work being part of the collection. The whole show felt really thoughtfully curated and precise: a fitting tribute to an artist who hasn't received the deserved critical attention in the UK. A Saturday well spent!  " - **Instagram post, 29 October 2018**

"Travelled from Surrey to see the Pousette-Dart exhibition (...)I thought it might be a long way to come for very little but it is a fine exhibition with a good range of work. I would have happily paid an entrance fee – left a donation instead!" - **Simon Lewry, Comment card, 24 October 2018**

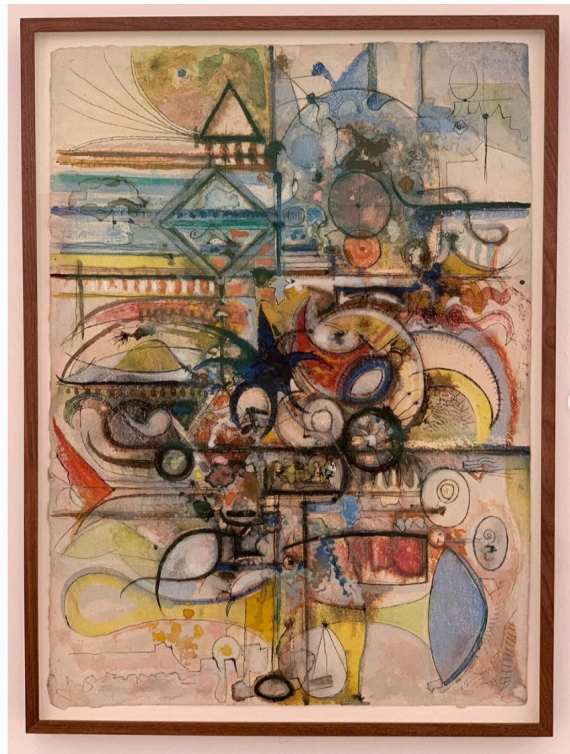
"Popped in to Richard Pousette Dart @kettlesyard and LOVED it. I usually prefer slightly earlier American modernism but I really enjoyed these watercolours from his earlier period and then this monumental work. The texture of the paint is so thick it's almost sculptural." – **Georgina, Twitter comment, November 28**

"Thank you so much for this exhibition - it was a revelation! I had not heard of Richard Pousette-Dart, but his works are stunning and his letters illuminating - a life given over to the pursuit of the divine through art. Anyone who hasn't seen it - do try and visit over the weekend!" – **Facebook comment, 4 January 2018**



Installation Photograph: Photo credit: Stephen White

Instagram posts



Richard Pousette-Dart

ingridx • Follow
Kettle's Yard

ingridx Wonderful visit to @kettlesyard in Cambridge today. Blown away by the art of Richard Pousette-Dart in the special exhibition space. He was an American artist who had a long lasting connection to Jim Ede (owner of Kettle's Yard till 1973). Some of the beautiful letters of correspondence between the two men are on display here as well as paintings and sculpture. You have until Sunday 6 January to catch the exhibition.

#kettlesyard #abstractart #cambridge #richardpousettedart #pousettedart #inspirational

mrsmac1952 Wonderful Kettles Yard- memories of your birthday!

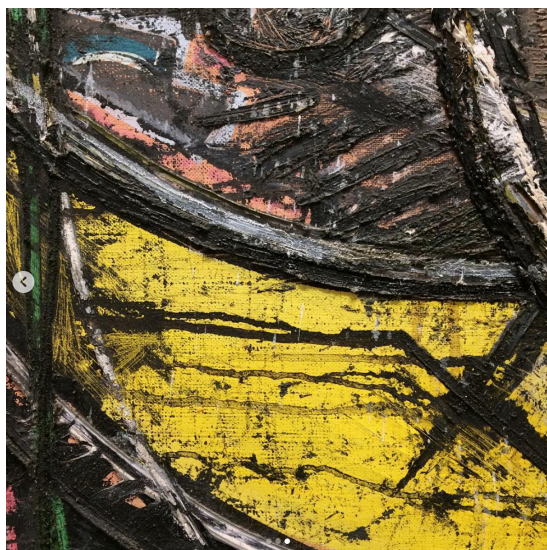
foxjenart Wonderful and such a special place 🌟



139 likes

JANUARY 3

Add a comment...



galleriesketches • Follow
Kettle's Yard

galleriesketches Details of Crucifixion, Comprehension of the Atom (1944) • If you still haven't seen Richard Pousette-Dart then get yourself down to Kettle's Yard! This painting really stood out to me in the exhibition. The mark making is so gestural, paint is scraped, dripped and dragged across the linen. Snippets of bright colour shine through the murkiness of the black paint. The surface of the painting is amazing - layers upon layers of paint, some areas seem almost sculptural. This is one of those paintings that you struggle to drag yourself away from - I know I'll be making quite a few more visits before the exhibition is over!

galleriesketches #art #painting #gallery #markmaking #texture #surface #impasto #richardpousettedart #pousettedartkettlesyard #kettlesyard



15 likes

NOVEMBER 17, 2018

Add a comment...



mysosaicdiary • Follow
Kettle's Yard

mysosaicdiary What better way to appreciate modern art than with late night jazz and cocktails? 🍸 ~

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#kettlesyard #camlates
#richardpousettedart #modernart
#cambridge

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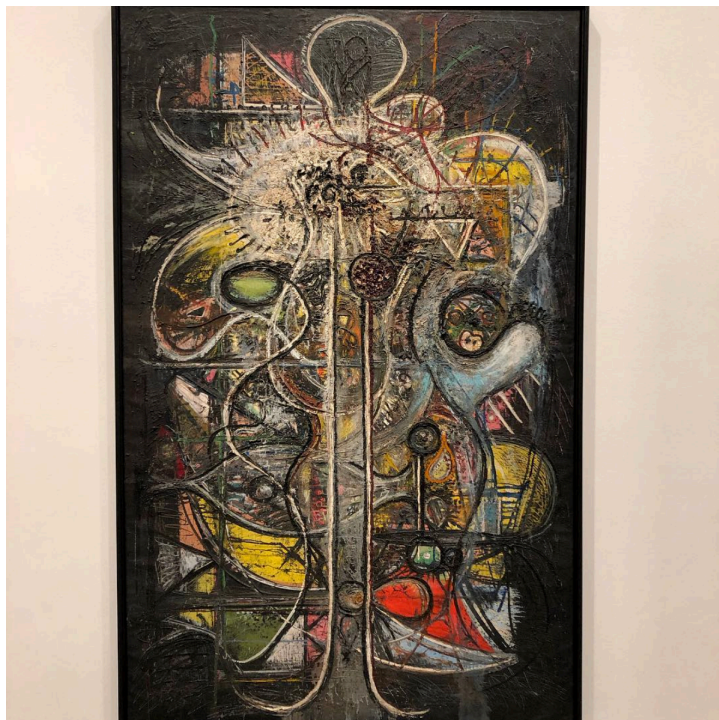
#universityofcambridge #jazz #art
#abstractimpressionism
#mybeautifulsimplicity #feelfreefeed
#quietstyle #cornersofmyworld



Liked by **kettlesyardshop** and **71 others**

DECEMBER 1, 2018

Add a comment...



drewmartinv • Follow
Kettle's Yard

drewmartinv On until Sunday. Another incredible exhibition @kettlesyard #RichardPousetteDart #Art #NYC #AbstractExpressionism #Cambridge #KettlesYard

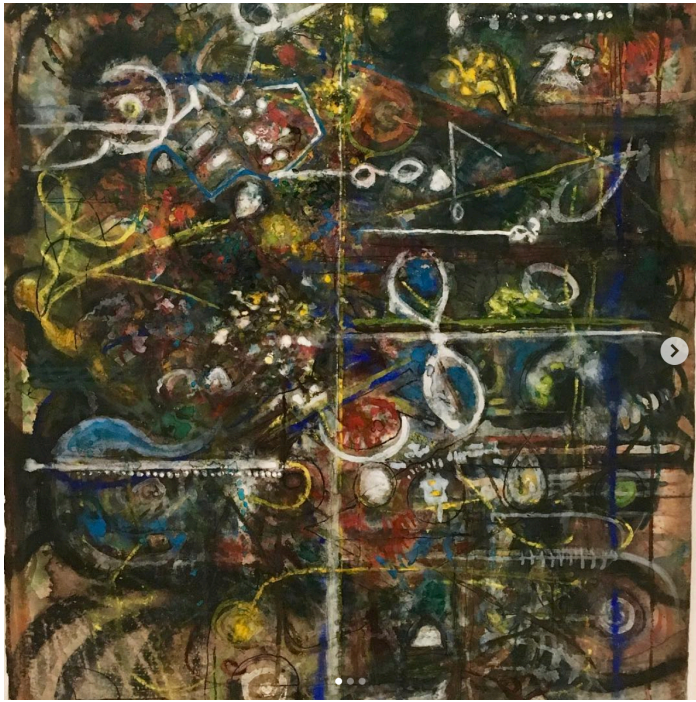


Liked by **eleanorc** and **21 others**

JANUARY 4

Add a comment...





fkrikhaar • Follow
Kettle's Yard

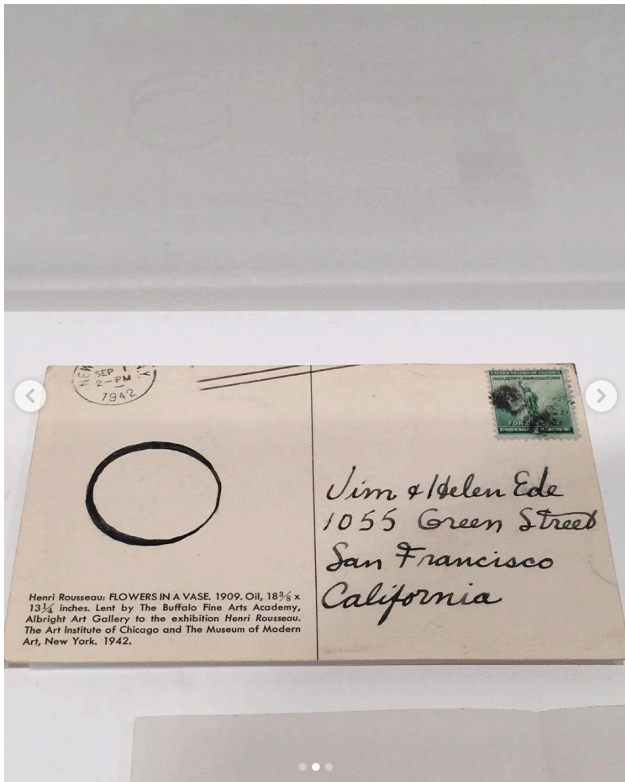
fkrikhaar Day trip to #Cambridge to see a brilliant gem of an historical show: #RichardPousette-Dart at @kettlesyard is the first UK institutional exhibition of the abstract expressionist and teacher of #ChristopherWool and #AiWeiWei



27 likes

NOVEMBER 30, 2018

Add a comment...



a_n_n_m_a_r_i_e_j_a_m_e_s • Following
Kettle's Yard

a_n_n_m_a_r_i_e_j_a_m_e_s "We must talk about the circle at great length" Richard Pousette-Dart at Kettle's Yard I love this postcard, and the brass circle that RPD made for Jim Ede after they first met #talkingincircles #richardpousettedart #jimede #helenede #circles #brass #postcard @kettlesyard

kessellstudio Love this post Ann Marie



Liked by andrewnairne and 89 others

NOVEMBER 8, 2018

Add a comment...





stephenjmanion • Follow
Kettle's Yard

stephenjmanion Seeing Richard Pousette-Dart's heavy application of impasto in real life is pure joy. Directly from tube to canvas.
#abstractexpressionism
#richardpousettedart



23 likes

NOVEMBER 8, 2018

Add a comment...

♥ Sabine Jaccaud and 2 others liked



Joanne Yulan Jong @YULANCREATIVE · 9 Nov 2018

Display of bronze items at **Kettle's Yard** Exhibition from self-taught and untrained artist, Richard **Pousette Dart**. Wonderful symbolic brass sculptures exploring abstract expressionism.
#kettlesyard

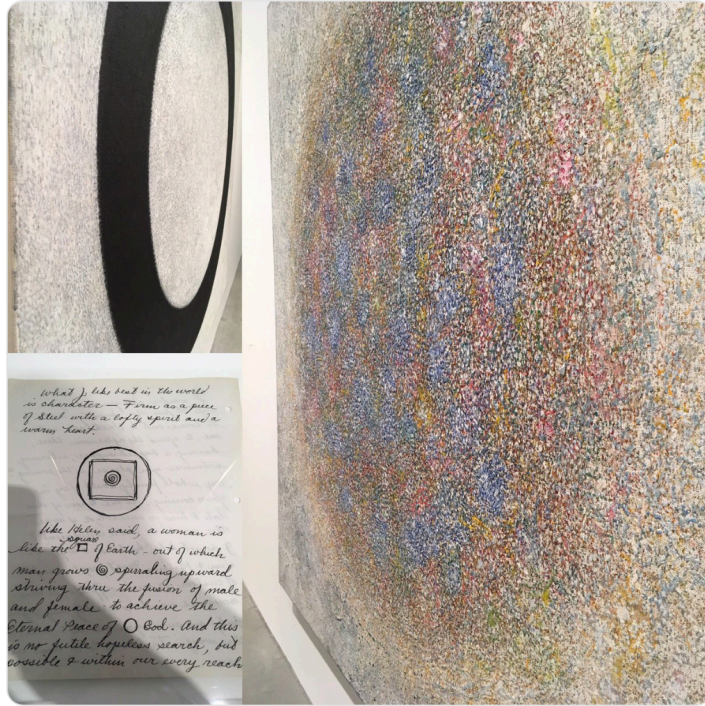


♥ Miranda Stearn and 3 others liked



Maeve Polkinhorn @maevepolkinhorn · 23 Oct 2018

Beautifully curated @jennyapowell do go and see #POUSETTEDARTkettlesyard @kettlesyard



🗨️ 4 ❤️ 15 ✉️

Visitor comments from event attendance forms

Talk: 'What Can Art Do?', Talk, Wednesday 24 October 2018, 6:15 – 7.45pm.

With curator Jennifer Powell, Charles H. Duncan (Director, the Richard Pousette-Dart Foundation), Julia Guarneri (Lecturer in American History, University of Cambridge) and Joachim Homann (Curator, Bowdoin College Museum of Art, USA). Chaired by Powell.

- *"I was interested to hear about arts used by (the) American government to drive a particular global political narrative."*
- *"[I am now] thinking about the role of universalism in abstract art."*
- *"Thank you. Most enlightening talks!"*



Photo credit: Kettle's Yard, University of Cambridge, 2018, Domininkas Zaly, domininkas.com

Lecture: 'Experiments in Abstract Expressionism', Tuesday 6 November 2018, 6:15 – 7.45pm. With curator Jennifer Powell.

- *"I learned a lot about [Richard Pousette-Dart] - interesting to see how he was perceived compared to his peers."*
- *"This lecture did a wonderful job in contextualising his work and explaining the rationale behind exhibition."*

- *"His mark making + energy in paintings inspired me - also his working across many different mediums - his interest in spirituality + the prominence of circle / spiral was very interesting."*
- *"Surprising - the extent of variation + experimentation in his work."*
- *"The presentation was inspiring and ignited an interest to find out more."*
- *"Really enjoyable lecture - learnt a lot!"*

Lecture: 'Perspectives on Abstract Expressionism', Tuesday 13 November 2018, 6:15 – 7.45pm. With David Anfam, curator of the Royal Academy's exhibition *Abstract Expressionism* (2016) and Senior Consulting Curator at the Clyfford Still Museum, Denver.

- *"[The lecture] made me understand how it relates to history and how the political situation influenced the artists."*
- *"I am very inspired by the fact that it evokes the unconscious and how it relates to spirituality."*
- *"The most comprehensive explanation of the 'canon' I've seen."*
- *"The personal nature of the speakers upcoming was very engaging and inspired me to revise my own perceptions of Abstract Expressionism."*
- *"Very incisive, loved the contrast with Koons, workload/ swish commercialization."*
- *"Most interesting, thought-provoking lecturer."*
- *"First rate lecture."*
- *"Brilliant, thank you!"*



**Conference: *Reassessing Sculpture in and Beyond Abstract Expressionism*,
Wednesday 14 November 2018, 9am – 5pm**

- *"Stimulating + thought provoking - I want to try at some ideas in magnetic (sic) work. V. approachable accessible speakers - a treat."*
- *"[I was interested by] The carved brass objects and their personal significance. The arrangement of studies space and how it translates / echoes art practice."*
- *"The small sculpted brass works were a revelation."*
- *"Made great new contacts. The conference was extremely well structured and organized."*
- *"I particularly enjoyed the discussion at the end of the day."*
- *"Truly inspirational and informative exhibition, very enjoyable."*
- *"A very diverse and engaging day."*

Studio Sunday special workshop: 'A Circular Way of Life', Sunday 18 November 2018, 12 – 4pm

- *"We didn't wake up today thinking we would be making circles of life!"*
- *"[The artist facilitator] Hilary was absolutely fabulous - what a wonderful, enthusiastic, inspirational artist."*
- *"The lead artist was so friendly and helpful. So were the staff support!"*
- *"[It made me happy to see] the children creating and engaged and joining in"*
- *"[I was surprised by] how calming it was despite the number of children!"*
- *"I actually made a good symbol."*

Workshop: 'Take Over Day', Friday 23 November 2018, 11am – 5pm

- *"The discovery of new ways of drawing and overcoming [my] fear of colouring [made me happy]. My son loving trying really new abstract way of drawing"*
- *"[I was surprised that] I could do it - to a degree! And my son didn't just draw in his comfort zone!"*
- *"[The artist facilitator had] wonderfully encouraging words and insights"*
- *"Wonderful creative atmosphere with lovely staff."*



Photo credit: Jo Turner

3. Special projects

Circuit Projects

Circuit is a group of young people aged 18-25 who meet every Wednesday at Kettle's Yard to work on creative events and projects. Circuit recruited over 20 participants in autumn 2018 from Anglia Ruskin University, Cambridge Regional College and a few from Cambridge University.

Circuit delivered two public events during the exhibition, one at Take Over Day and one with young people at our November LATE evening event at Kettle's Yard.

The October term was a time for the Circuit group to consolidate and develop understanding of each other's practices. To explore the exhibition *Richard Pousette-Dart: Beginnings*, the group worked with a range of artists, testing out different ways responding creatively to art and audiences. This included multi-layered photography with Laura Hindmarsh, playful collaborative collage with Dyad Creative, letter-writing and archives with Lucy Steggals and sound and movement with Paulette Mae. The group then drew upon these different ideas and approaches to produce two activities that they offered to the public in the galleries as part of our Takeover Day on 23 November. After this, the group developed a workshop with artist Josh

Bilton for the LATE, using slide projections and collage to build up layers of visual conversations that were projected over the studio walls. Over 127 people took part in this workshop.

Take Over Day

Friday 23 November 2018, 11am-5pm

This national initiative, led by Kids in Museums, allowed the promotion and exploration of new ways of working with our young people. Studio Sunday participants, Art Club attendees and Circuit members were invited to respond to the exhibition and translate the interpretation of the galleries for the official Take Over Day open to the public. Studio Sunday participants interpreted the work and created their own painting and images which were displayed in the galleries. Art Club participants reimagined and created the labels for the exhibition and mounted them on the wall, and Circuit created view finders for members of the public to use and view the work in new ways. The images were requested for inclusion on the Kettle's Yard Instagram feed and this feed was projected on the wall in the galleries for all visitors to see throughout the day. This was an opportunity for the learning programme to be visible and represented in the galleries.



Photo credit: Kettle's Yard, University of Cambridge, 2018, Domininkas Zaly, domininkas.com

Miniature to the Gigantic

Sunday 28 November 2018, 12-4pm

A Sunday event for families, part of the Cambridge Festival of Ideas. The event explored the theme of extremes through a day of miniature and gigantic drawing activities; from creating your own miniature museum through to using your whole-body top draw. The afternoon was very well attended.

Successful outreach partnerships during this time saw joint events with Cambridge Carbon Footprint, Cambridge Film Festival and Cambridge Winter Fair, ensuring profile raising for audiences in the city. The workshops delivered were socially engaged and aimed at developing conversations with the general public around the Richard Pousette-Dart exhibition and the collection.



Photo credit: Jo Turner

Performance: 9th and Castle

A programme with contemporary artist Anna Brownsted working with young people in North Cambridge to create a dance and movement-based work connected to the exhibition and performed at Kettle's Yard. Brownsted, whose work is often socially engaged, collaborated with 6 adolescent girls from local schools to devise a new performance responding to themes in the work of Pousette-Dart and his New York contemporaries. The group of girls worked with Brownsted over 9 sessions and one of these included a tour of the exhibition with Dr Powell to discuss the work and its main themes. The final performance work was created collaboratively. It was a durational performance, delivered in the Kettle's Yard House, that explored themes in Pousette-Dart's works including repetition, tactility and circular movement and symbolism. Aspects of the work were developed around a photograph of the Irascibles artist group in the exhibition and directly by paintings in the exhibition including 'Gothic Garden', 'Genesis' and 'Black circle, Time'. This event enabled young people to engage with and interpret the exhibition in new ways as well as developing knowledge, friendships, new skills and an increase in their well-being. For two young people the process also used the work to contribute to their Silver Duke of Edinburgh award.



Performance. Photo credit: Jo Turner

LATE at Kettle's Yard

Friday 30 November 2018, 6-9pm

As well as the art-making workshop and photography activity in collaboration with Circuit (see previous page), this LATE was inspired by the photography and letters of Richard Pousette-Dart and his interests in music. It was programmed in collaboration with *Circuit* and Cam Lates. From 6pm artist Josh Bilton gave a photography workshop in the Clore, using mixed media and photography to create multi-layered projections. In the galleries at 6.45pm and 7.45pm, curator Dr Powell gave short pop-up talks on the exhibition, exploring Richard Pousette-Dart's interests in classical music, which he shared with Kettle's Yard's creator Jim Ede. On the top floor in the Ede Room, audiences experienced the workshop *#Ooh0 Circle Self* using objects and materials provided by the artist Lucy Steggals to create their own letters, using circles instead of words, to send to an unknown friend. Music by jazz band 'Love for Sale' was live throughout the evening to reflect Pousette-Dart's encounters with contemporary jazz musicians.



Photo credit: Kettle's Yard, University of Cambridge, 2018, Domininkas Zaly, domininkas.com

4. Press

Listings

- 1.10.18 American Boy, listing, Velvet Magazine
4.10.18 Listing, House & Garden magazine
19.10.18 Richard Pousette-Dart: an overlooked figure of Abstract Expressionism celebrated with new exhibition, Creative Boom online
19.10.18 This week in art, The Guardian online
21.10.18 Michaelmas culture cruise, The Tab online
23.10.18 Beginnings, TANK online
26.10.18 Beginnings at Kettle's Yard, Cambridge Edition
26.10.18 Five of the best... exhibitions, The Guardian online
26.10.18 Richard Pousette-Dart at Kettle's Yard, Varsity
29.10.18 Listing, The Guide, The Guardian
30.10.18 Listing, Tate etc
30.10.18 The cosmic visions of Richard Pousette-Dart, Apollo
31.10.18 Listing, Country Life
10.11.18 Irascible, moi?, The Daily Telegraph
10.11.18 Art's quiet American: Richard Pousette-Dart, the forgotten man of abstract expressionism, The Telegraph
17.11.18 Listing, The Times
20.11.18 Listing, i
22.10.18 Richard Pousette-Dart has also been relegated to the league of art-historical also-rans but his early work was as good as Pollock's, The Spectator online
26.11.18 The ex factor, The Spectator
6.12.18 Listing, i
21.12.18 Listing, i
30.12.18 Richard Pousette-Dart at Kettle's Yard, 'capturing the zeitgeist', Palatinate online
Selected press comments:
"Energy radiates throughout this exhibition." Varsity

Selected press comments

"Energy radiates throughout this exhibition. Regardless of the style, or medium of his work, Pousette-Dart's attempt to depict his 'transcendental landscape' remains constant throughout the exhibit." – Varsity, 26.10.18

"[Kettle's Yard's] winning streak shows no sign of stopping with Richard Pousette-Dart: A young Abstract Expressionist in New York, a brilliant new exhibition on the work of an oft-forgotten American artist and prime mover-and-shaker in the artistic scene of 1940's New York. The chaos, vitality and spirituality of his work offers a chance to understand an extremely prolific and curious artist, as well as the world around him." – Palatinate, 7.01.19

Selected press cuttings

ARTS & CULTURE

Arts & Culture

BEGINNINGS AT KETTLE'S YARD
 Transatlantic correspondence between Jim Igoe, the founder of Kettle's Yard, and key American abstract expressionist, Richard Pousette-Dart, is the catalyst behind the gallery's latest exhibition.

Richard Pousette-Dart: Beginnings is the first solo exhibition of his work in the UK. In the 1940s – when he first met Igoe – Pousette-Dart played a crucial role in the development of the New York School and the genesis of abstract expressionism, which changed US art in the post-war years. His contemporaries included Jackson Pollock, Mark Rothko and Willem de Kooning. He created layered paintings and experimented with drawing, photography and sculpture. Most of the works at the exhibition have been borrowed from American museums and are on display in the UK for the first time.

The exhibition, which began at the end of October, runs until 6 January. kettleart.co.uk



CAMERATION.CO.UK

NOVEMBER 2018

Thursday 26 November 2018 | The Daily Telegraph

EXHIBITIONS
 RICHARD POUSETTE-DART



As an artist, Pousette-Dart was also an avid collector of African masks, which he owned and exhibited in his gallery in New York. His collection included masks from Benin, Ivory Coast and Senegal. He also collected African sculpture, including figures and masks. Pousette-Dart was also an avid collector of African masks, which he owned and exhibited in his gallery in New York. His collection included masks from Benin, Ivory Coast and Senegal. He also collected African sculpture, including figures and masks.

Richard Pousette-Dart once told Kettle's Yard curator Jim Igoe that he had never had his work shown in the UK. The artist, who lived in New York, had a reputation as one of the leading abstract expressionists of the 1940s and 50s. He was known for his layered paintings and his use of collage. His work was characterized by a complex interplay of colors and forms, often featuring a central figure or motif. Pousette-Dart's work was influenced by his travels in Africa, where he was inspired by the art and culture of the continent.

Richard Pousette-Dart (1907-1989) was an American abstract expressionist painter and sculptor. He was born in New York and spent much of his childhood in England. He studied art at the Art Students League in New York and the University of Pennsylvania. He was a member of the New York School and was associated with other prominent abstract expressionists of the 1940s and 50s, including Jackson Pollock, Mark Rothko, and Willem de Kooning. Pousette-Dart's work was characterized by a complex interplay of colors and forms, often featuring a central figure or motif. He was also known for his layered paintings and his use of collage. His work was influenced by his travels in Africa, where he was inspired by the art and culture of the continent.

Irascible, moi?
 The title of the exhibition is a play on the French phrase 'irascible, moi?' (irascible, me?). The artist, who lived in New York, had a reputation as one of the leading abstract expressionists of the 1940s and 50s. He was known for his layered paintings and his use of collage. His work was characterized by a complex interplay of colors and forms, often featuring a central figure or motif. Pousette-Dart's work was influenced by his travels in Africa, where he was inspired by the art and culture of the continent.

ALAS TAIR SOON
 IGOE, IGOE, IGOE... The exhibition, which began at the end of October, runs until 6 January. kettleart.co.uk

THE QUIET
 The quietest of the exhibition is the work of the artist, who lived in New York. He was known for his layered paintings and his use of collage. His work was characterized by a complex interplay of colors and forms, often featuring a central figure or motif. Pousette-Dart's work was influenced by his travels in Africa, where he was inspired by the art and culture of the continent.

Richard Pousette-Dart: Beginnings is at Kettle's Yard, Cambridge (01223) 749900, until Jan 6

5. Online video links

Who was Richard Pousette-Dart? With Kettle's Yard Archivist Frieda Midgley
<https://www.youtube.com/watch?v=A87sYkTvm0Y&t=>

What is Abstract Expressionism? With Kettle's Yard Curator Jenny Powell
<https://www.youtube.com/watch?v=eTbuIN3W-Ts&t=>

Circles and Richard Pousette-Dart with Kettle's Yard Archivist Frieda Midgley
<https://www.youtube.com/watch?v=xPB9UQeiMW0>

Who was Richard Pousette-Dart? With Kettle's Yard Curator Jenny Powell
<https://www.youtube.com/watch?v=mP5-AvCEZjE>

Richard Pousette-Dart and Photography with Charles Duncan, Director of the Richard Pousette-Dart Foundation
https://www.youtube.com/watch?v=zRsxR_UdWaw

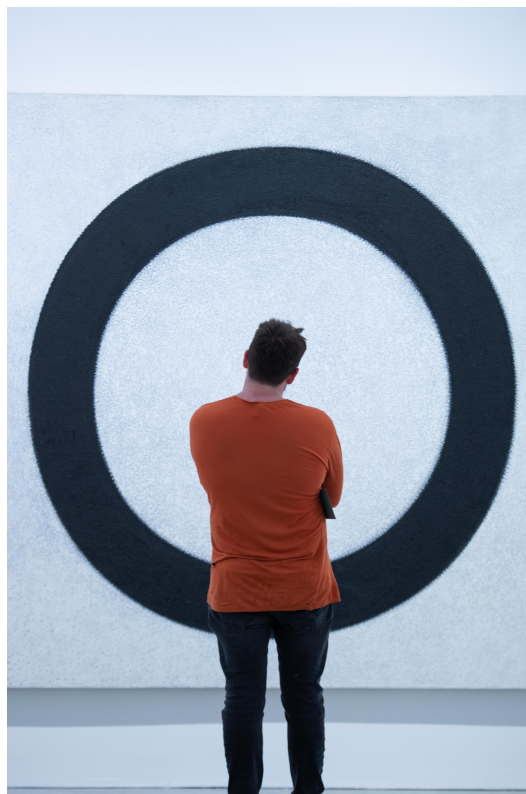
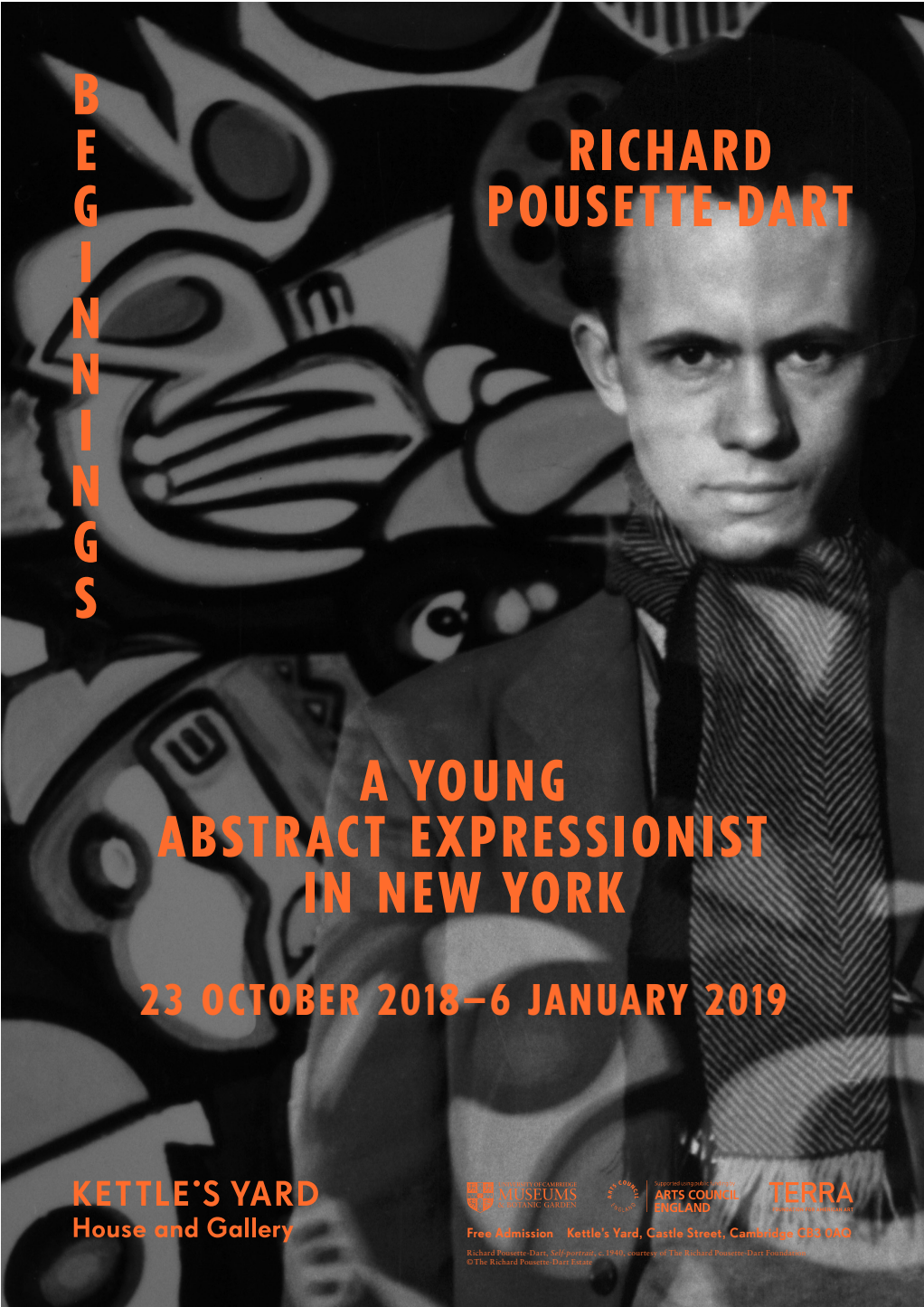


Photo credit: Kettle's Yard, University of Cambridge, 2018, Domininkas Zalys, domininkas.com



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**RICHARD
POUSETTE-DART**

**A YOUNG
ABSTRACT EXPRESSIONIST
IN NEW YORK**

23 OCTOBER 2018–6 JANUARY 2019

KETTLE'S YARD
House and Gallery

 **CAMBRIDGE MUSEUMS**
MUSEUM OF ARCHITECTURE
MUSEUM OF BOTANIC GARDEN

 **ARTS COUNCIL
ENGLAND**

 **TERRA**
ARTS AND CULTURE

Free Admission Kettle's Yard, Castle Street, Cambridge CB3 9AQ
Richard Pousette-Dart, *Self-portrait*, c.1940, courtesy of The Richard Pousette-Dart Foundation
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