

JERWOOD

ANNUAL REPORTS 2016



Jerwood's vision, to support exceptional talent within the arts, combined with their strategic and imaginative attitude towards funding and their commitment to making a difference to artists and creatives, makes them a very important part of a diverse funding landscape, and an ideal partner for the Arts Council. It has been a real pleasure to work with them during my time here.

— **Sir Peter Bazalgette,**
Chair, Arts Council England (2013 – 2017)

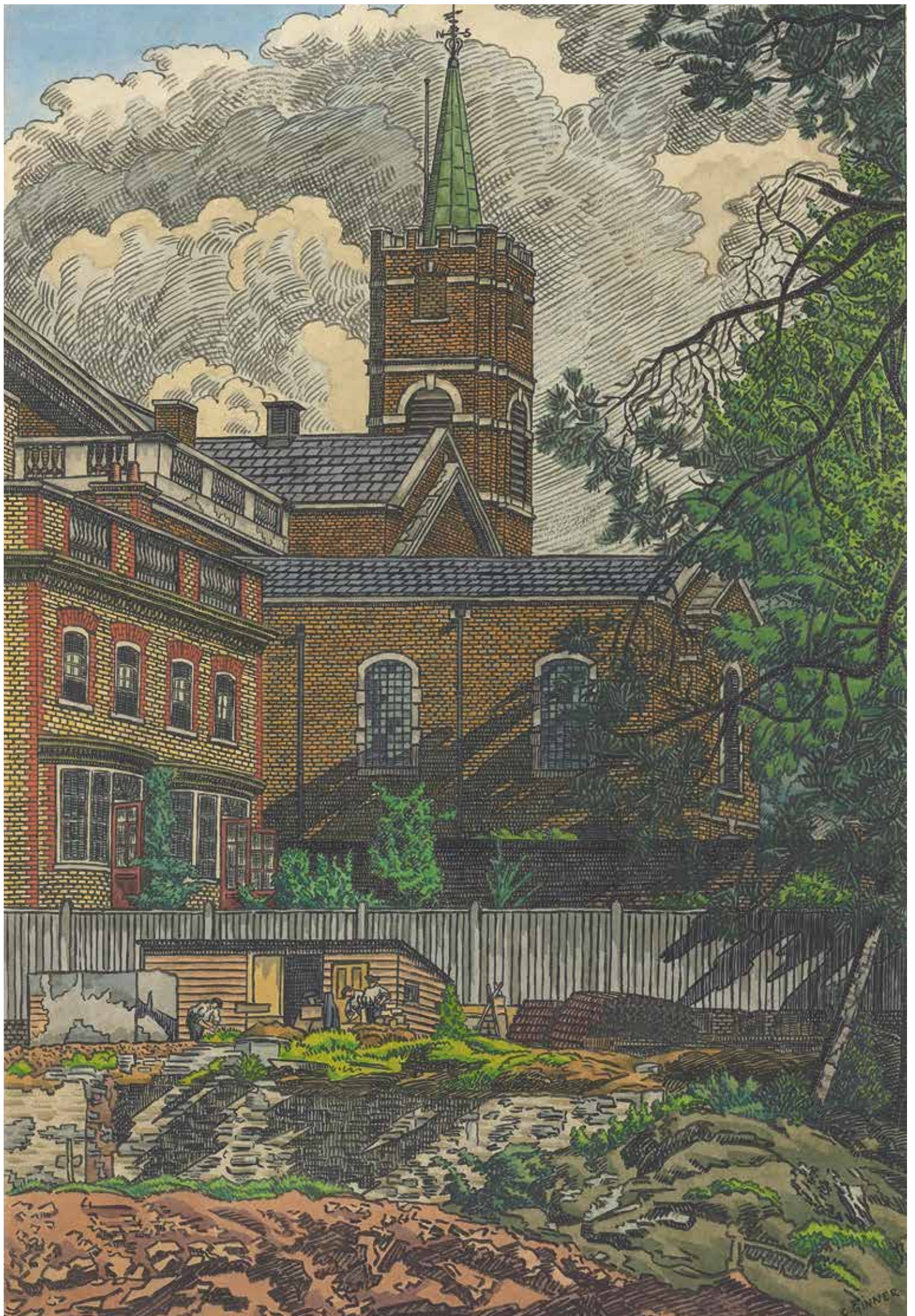


JERWOOD

Jerwood is a family of registered charities and not-for-profit organisations; Jerwood Foundation, Jerwood Charitable Foundation, Jerwood Space and Jerwood Gallery. They are united in their commitment to support, nurture and reward excellence and dedication in the visual and performing arts.

Jerwood has channelled £99 million in capital and revenue funding in support of the arts in the UK since 1991.

www.jerwood.org



To send a shaft of light into the melancholy riddle of existence
 — Hans Bethge (1876–1946), *Die Chinesische Flöte*, a translation of ancient Chinese poetry set to music by Mahler (1860–1911) as *Song of the Earth*



Chairman & General Director's Report



Alan Grieve CBE
 Photo: Pal Hansen



Philippa Hogan-Hern
 Photo: Pete Jones

2016 was marked by great global uncertainty, unrest and change which has affected all of us in some way: socially, politically, environmentally, financially or technologically. The process of adapting to change is ongoing and offers challenges as well as opportunities for everyone working within the Jerwood family of organisations: Jerwood Foundation, Jerwood Charitable Foundation, Jerwood Space and Jerwood Gallery in Hastings.

Throughout history remarkable art, literature, music and poetry have been created in times of strife. 100 years ago when Europe was gripped by The Great War, Paul Nash, Stanley Spencer, Christopher Nevinson, Wilfred Owen, Siegfried Sassoon and Edward Elgar were capturing and interpreting their own spirit of England in paint, words and music. The arts reflect, refract and offer metaphors to help make sense of the past and the present. In 2016 playwrights Joe Murphy and Joe Robertson set up Good Chance, a theatre company in the Calais Jungle to help tell the stories of refugees from 22 countries, and have been commissioned by the National Theatre to write a play about their experience. *Brexit the Musical* written by David Sherreff and composed by Frederick Appleby opened in London in November and *My Country; A Work in Progress* a national response to Brexit fine tuned by Poet Laureate Carol Ann Duffy opened in February 2017.

Jerwood Foundation's Active Role

When Jerwood Foundation was established in 1977, we believed strongly and stated openly that great art and culture play a vital part in the inspiration, unity and well-being of humanity. We remain committed to that purpose and it is central to our work.

Our primary role now is to assist, monitor and report the diverse activities of the Jerwood family of organisations, to ensure that they are aligned to the Jerwood family mission and that they achieve the maximum identifiable and tangible impact through the outstanding individuals and institutions they champion and financially support.

With the permanent display of the Jerwood Collection at Jerwood Gallery, Hastings, the Foundation fulfils an important part of its remit to promote Modern and Contemporary British art and encourage wide learning, understanding and appreciation of this fascinating and increasingly popular period in the history of art. Lara Wardle, Director Curator of Jerwood Collection, reports this activity further (pages 9–10).

The 18 capital projects (1998–2012) which bear the Jerwood name and which were listed in our 2015 Annual Report, continue to reach and enhance our impact in London and throughout the UK.

Left:
 Charles Ginner ARA (1878–1952)
Hampstead Church, 1928
 Jerwood Collection
 © The Estate of Charles Ginner



Sir Kyffin Williams RA
(1918 – 2006)

Sunset over Penmon

A generous gift to the Jerwood Collection from the Hon. Robert Lloyd-George from his private collection
©The Estate of Kyffin Williams

As a current priority, the Foundation continues to provide major financial support to Jerwood Gallery's operation and activities. In 2016 the grant was £300,000. As is reported in greater detail in Jerwood Gallery's report, at the end of 2016 the gallery became a charitable trust and is developing a new model of operation which should enable new funding relationships and promises an exciting future; the objective being to offer even greater benefits for the people living and working in and around Hastings, as well as engaging with a broader national audience in holding the Jerwood Collection in the public domain.

The Arts in the UK

As we are bombarded daily by the media with sobering and sensational messages, it is some comfort that the arts, in the broadest sense, feature large and are recognised for their critical role in education, health, tourism and social cohesion. There are many experts evaluating the contribution of arts and culture to the UK economy and inevitably there has to be a degree of subjectivity in assimilating what is reported and how the effect on people and their lives is gauged in monetary terms. However, it is widely acknowledged that the creative industries are the fastest growing

sector of the UK economy and that their potential to drive growth and create employment is established and recognised, particularly in the regions.

We are conscious within Jerwood of the changes taking place at the pinnacle of the arts world with the departure in January 2017 of Sir Peter Bazalgette as the Chair of Arts Council England, and the mantle passing to Sir Nicholas Serota, under whose visionary leadership Tate has become a pre-eminent cultural organisation nationally and internationally. What changes emerge, major or minor, will be watched carefully by all of us.

Private Philanthropy in the Arts

Two reports into private philanthropy in the arts were published in 2016: the *Going Public* report written by Louisa Buck, Contemporary Art Correspondent for *The Art Newspaper* and the *Private Investment in Culture Survey* by Arts Council England.

We believe wholeheartedly that there is a part to be played by private philanthropy alongside the state and that both need each other. This sentiment formed the basis of a lively panel and press discussion between three private collectors and philanthropists: Alan

Grieve, Valeria Napoleone and Chris Ingram, which was chaired by Thomas Marks, Editor of *Apollo* and hosted by Jerwood Space in November.

Against a background of economic austerity and declining local authority funding, there is an even greater pressure and demand for private philanthropy to step in, not only to bridge the funding gap, but also to inspire through collaboration and public engagement. It would be naïve to think this can be achieved as a continuing and isolated process because the funds available to private philanthropy are themselves subject to world economic changes and risk. Circumstances may give us an opportunity to make choices as to what can be achieved, however on some occasions we have no choice but to face adverse headwinds.

Financial and Investment Review

It would be impossible to encompass in this statement all the events, consequences and opinions which have transpired in 2016. The political changes in Europe and the US have been widely reported, commented upon and judged for good or bad. The reverberations will only come to be understood as time passes, but we are all too aware of the changing economic, social and political landscapes

in Asia, Europe, the Middle East and the US which bear upon the performance of our funds and our activities.

We maintain our strategy of engaging leading fund managers, Waverton Investment Management in London and Lloyd George Advisory in Hong Kong. Our funds returned an annual performance of 9.81% which reflects our investments in Asia, Europe and the US. This is against world market performances of FTSE All World Index at 29.6% and FTSE All Share Index at 16.8%. Arising from the weakness of sterling we have benefited, as many other funds have, from the receipt of US Dollar dividends. We cannot be complacent and will remain entrepreneurial - there are opportunities to be taken and we will be fleet-footed.

Jerwood People

We remain conscious of those people who have been part of Jerwood's history. In recognition of the outstanding contributions made by the late Edward Paul MC and the late Michael Wilson, we were honoured and pleased that Antonia Paul and Alyson Wilson were present at a dinner to mark Alan Grieve's 25 years as Executive Chairman of Jerwood Foundation.

In May 2016, we heard the very sad news that Dr Peter Marxer had died in Liechtenstein. Peter had been a member of the Jerwood Council since 1977 and had made professional, personal and cultural contributions to our work. Not only was he a leading lawyer and politician, he was also cultured, erudite and widely read. He is greatly missed as a colleague, advisor and a very close and valued friend.

In February 2017, we were all incredibly saddened to learn of the death of Roanne Dods after a long illness. Roanne was the first Director of Jerwood Charitable Foundation (1998-2009). A tribute to her is featured on page 11.

We are also very mindful of the many and varied contributions made by the individuals who sit on the boards of Jerwood Charitable Foundation, Jerwood Space and Jerwood Gallery.

They enhance our strategic planning as well as meeting the governance and financial responsibilities at board level. They are all important ambassadors and advocates for Jerwood and in many ways they represent the public face of our private philanthropy.

We are establishing a growing rapport with Angus Spencer-Nairn and Kathryn Tully as Jersey members of our Council and benefit greatly from their insight and wide experience.

The King's Own Yorkshire Light Infantry (KOYLI) - Memorial Appeal

Early in 2016 we were made aware of a campaign to raise funds for the commission of a memorial to celebrate the KOYLI. John Jerwood MC served in the regiment, having been commissioned in 1940, and was awarded an immediate Military Cross for his actions in the Italian campaign when he was serving as a Captain and the Adjutant to the 1st Battalion. John would have wished that we donated to this memorial appeal, and we did. The funds have been raised and the imposing life-size sculpture will be unveiled in Doncaster during the second half of 2018.

Future Roles and Responsibilities

As Chairman, I have now completed 25 years of my executive role and responsibilities and as Jerwood enters its 40th year, I am keen and ready to pass them on to Philippa Hogan-Hern and Lara Wardle.

As General Director, Philippa is a valued board member of all three arms of Jerwood; Jerwood Charitable Foundation, Jerwood Space and Jerwood Gallery in Hastings. With these insights and overview, Philippa is well-placed to nurture the Jerwood name and all that it represents. Our credibility, which has grown considerably over the past 39 years, is paramount to us and to our work, particularly where we work in partnership with other foundations and trusts.

Lara bears the principal responsibility of curating and developing the Jerwood Collection of Modern and Contemporary British art alongside her role as a trustee

of Jerwood Gallery. We should also record the all-important role which she fulfils in Jersey, where the Foundation is legally domiciled. As the appointed Guardian of Jerwood Foundation in Jersey, Lara is required to ensure council members promote the original mission and objects of Jerwood.

The combination of experience, knowledge and skills which both Philippa and Lara bring to Jerwood are critical as we go forward into our fifth decade.

We demand and receive a huge amount of commitment, time, passion and energy from all those who work within Jerwood. All that is achieved in the arts and for artists in the name of Jerwood is profoundly rewarding. We believe that what we do and the individuals and institutions who benefit from our support matter greatly and can change and enhance lives.

There is a great deal more to do and to look forward to in the future. If we can realise a major part of what is planned, it will be an incredible achievement for Jerwood.



Alan Grieve, Chairman

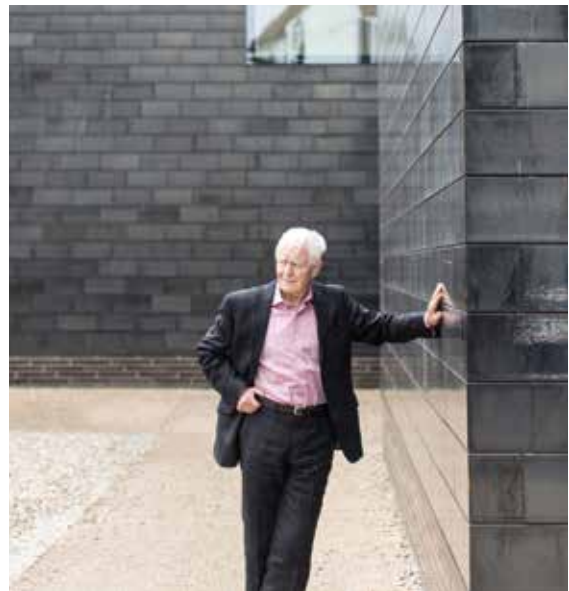


Philippa Hogan-Hern, General Director

jerwoodfoundation.org
 @JerwoodF

Historic Highlights

Looking back over the last 25 years as Executive Chairman of Jerwood Foundation Alan Grieve has chosen his personal highlights:



Alan Grieve CBE at Jerwood Gallery, Hastings
Photo: Helen Cathcart © Conde Nast Publications 2017

Jerwood achieved its national profile at the time of the first Jerwood Painting Prize in 1994. The purchase of Craigie Aitchison's *Crucifixion* which won the inaugural prize was the start of the contemporary strand of the Jerwood Collection. Thereafter the Foundation sought to collect works by artists who were winners and shortlisted for the Prize (1994-2003), including Patrick Caulfield, Prunella Clough, Maggi Hambling, Callum Innes, Euan Uglow and Rose Wylie.

The **Jerwood Painting Prize** was the first of many Jerwood Prizes within the visual and performing arts, including choreography, applied arts, young designers and sculpture, the longest running of which is Jerwood Drawing Prize currently supported by Jerwood Charitable Foundation.



Jerwood Space was our first capital project and was created following our refurbishment of the Orange Street School in 1998. It made an early and important contribution to the regeneration of Southwark. Following a further restoration project in 2007, a top storey was added to create a much sought-after space, designed for rehearsing large-scale musical theatre. Jerwood Space is now recognised as one of the best rehearsal spaces for theatre and dance in the UK. Its gallery space is home to Jerwood Visual Arts, a programme run by Jerwood Charitable Foundation which celebrated its 10th anniversary in 2016.

Jerwood Space is a wonderful place in which to work. As a director, knowing that my company will feel special every time they walk through the door to their rehearsal room, is a priceless asset. Peter Wilkinson and his team make every person using the facilities at Jerwood Space feel welcome and part of the family. The café is a constant buzz of energetic, creative activity that permeates the building and the work that goes on within it. I feel very fortunate every time I have the opportunity to work there.

- Tom Attenborough, Director and Actor



Designed by Tristan Rees Roberts, **Jerwood Library, Trinity Hall**, the award-winning 4-storey building which overlooks the Cam, facing on to the Backs, was supported by a £1.4 million donation in 1999 from Jerwood Foundation 'to cover the bricks and mortar'.

The skill and distinction of this design achieves a remarkable marriage of styles - of the Victorian with the Millennial, all set against an Elizabethan background... it may be seen as a model product of the partnership of change and continuity.
- Lord Howe of Aberavon speaking on the occasion of an Annual Gathering of the Trinity Hall Association



Above:
Jerwood Library, Trinity Hall, Cambridge
Photo: Peter Sutton

Far left:
Craigie Aitchison RA (1926-2009)
Crucifixion, 1994
Jerwood Collection
© 2017 the artist's estate/Bridgeman Art Library

Left:
Jerwood Space, London
©Dennis Gilbert/VIEW

The Jerwood Foundation has made a phenomenal impact by being directly interventionist; trying to find creative solutions to funding problems. If others operated as imaginatively, not just sitting back and handing out wads of money every six months, the outlook for young artists might be much brighter — Stephen Daldry CBE, Theatre and Film Director



In 1999 Jerwood Foundation made a major capital grant to ensure the future of the English Stage Company and the **Royal Court Theatre** in London's Sloane Square. In acknowledgement, the two theatres were renamed Jerwood Theatre Downstairs and Jerwood Theatre Upstairs.

The relationship with the Royal Court continues through the Jerwood Charitable Foundation's continuing support of the Jerwood New Playwrights scheme. Since 1994, the programme has supported 66 playwrights and 84 plays;

The Directors and Council of the Royal Court are profoundly grateful to the Jerwood Foundation for the donation of £3 million to complete the theatre. I am enormously relieved that we can now go forward to provide a rebuilt and hugely improved theatre for new writing.
 - The late Sir John Mortimer, CBE QC, Chairman, English Stage Company (1990-2000)

Above:
 Jerwood Theatres at the Royal Court, London
 Photo: Helen Murray

Above middle:
 Jerwood Vanbrugh Theatre, RADA, London
 Photo: RADA

Right:
 Benjamin Britten's *A Midsummer Night's Dream*, Glyndebourne, East Sussex, 2016
 Featured: Duncan Rock (Jerwood Young Artist 2010) and David Evans
 © Glyndebourne Productions Ltd.
 Photo: Robert Workman



In recognition of the capital grant of £1.2 million to complete the funding of RADA's rebuilding project, one of the two principal theatres was renamed the **Jerwood Vanbrugh Theatre** and was opened by HM the Queen in November 2000. Seven years later, a further grant was made to create the **Jerwood Vanbrugh Rehearsal Studio** which is used by third year students to rehearse their final year shows.

Jerwood's support for theatre goes full circle: playwriting (Royal Court), education and training (RADA and Young Vic), rehearsal (Jerwood Space), set design (Gate Theatre) and performance (RADA and Royal Court).



The **Jerwood Studio** for training and rehearsal at Glyndebourne, East Sussex was funded with a £1 million capital donation from Jerwood Foundation in 2001. It was part of an enlightened initiative introduced by the late Sir George Christie to invest in and promote exceptional young talent in the Glyndebourne Chorus and was the start of a long-term relationship between the two organisations. Since 2005, Jerwood Charitable Foundation has funded coaching and support for singers selected for the Jerwood Chorus Development Scheme.



The creation of the **Jerwood Dance House** with Dance East in Ipswich and the **Jerwood Kiln Studio** at Snape Maltings, Suffolk in 2009 reinforced Jerwood's credentials in supporting major arts capital projects outside London.

The relationship between Aldeburgh Music and Jerwood has been particularly important over the past 10 years. As part of the capital project at Snape Maltings, we created the Jerwood Kiln Studio in which to develop new work. Jerwood Charitable Foundation has built a relationship which is highly valuable and creative over many years to the Jerwood Opera Writing Programme. Over more than 10 years this is the leader in developing new opera writing skills and nurturing the next generation of opera creators. There is a real partnership between this funding, sharing ideals and the value of long-term investment in new work.
 - Roger Wright CBE, Chief Executive, Aldeburgh Music

Designed by architectural practice, HAT Projects, the award-winning **Jerwood Gallery** in Hastings opened in March 2012, marking the beginning of a major capital and revenue commitment to house and display the Jerwood Collection in the public domain, to show exhibitions and to contribute tangibly to the regeneration of Hastings and the surrounding area.

Above:
 Jerwood Kiln Studio, Snape Maltings, Suffolk
 Photo: Philip Vile



Acquisitions

Jeffery Camp RA (b. 1923)

Swimming, 1959

oil on canvas

76 x 101.6 cm

Purchased in February

John Hoyland RA (1934 – 2011)

Italian Etchings: Banda Oriental, 1989

Italian Etchings: Sun Animal, 1989

etching and aquatint on paper

paper: 88.3 x 69.2 cm

image: 63.1 x 49.3 cm

Presented as part of a set of eight etchings to Jerwood Collection by Alan Cristea Gallery, London in March

Sir Kyffin Williams RA (1918 – 2006)

Sunset over Penmon

oil on canvas

69 x 92 cm

A generous gift from the Hon. Robert Lloyd-George from his private collection, received in July
Illustrated on page 4

Mary Fedden RA (1915 – 2012)

Moonlight (Queen of Spades), 1992

gouache on paper

21.6 x 26.7 cm

Purchased in July

Charles Ginner ARA (1878 – 1952)

Hampstead Church, 1928

pen, brush and black ink and watercolour

on paper

44 x 30 cm

Purchased in September

Illustrated on page 2

Roger Hilton (1911 – 1975)

March 1961

oil on canvas

132 x 139 cm

Purchased in November 2016

John Tunnard ARA (1900 – 1971)

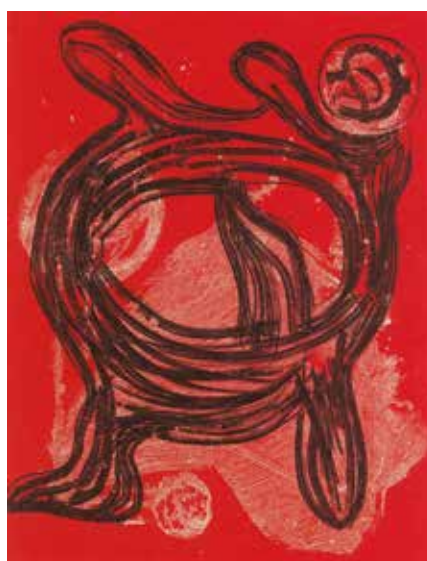
Lunar Synthesis

gesso, oil and pencil on board

47 x 67 cm

Painted circa 1942

Purchased in November



Top to bottom:

John Tunnard © The Estate of John Tunnard

Roger Hilton © Estate of Roger Hilton.

All rights reserved, DACS 2017

John Hoyland (*Banda Oriental*)

John Hoyland (*Sun Animal*) © Estate of John Hoyland. All rights reserved, DACS 2017.

All art really does is keep you focused
on questions of humanity
— David Bowie (1947 – 2016)

Jerwood Collection Director Curator's Report



Lara Wardle
Photo: Pete Jones

The purpose of the Jerwood Collection of Modern and Contemporary British art is to give public access to a privately-owned collection and, through thoughtful display and interpretation, enhance people's understanding and enjoyment of 20th and 21st century British art.

The collection is widely accessible through ongoing initiatives which include: changing themed displays at Jerwood Gallery, Hastings; loans to national institutions; and inclusion on a number of digital platforms.

Public display

In January 2016 curated highlights from the Jerwood Collection were exhibited on Jerwood Gallery's stand at the London Art Fair. This exhibition, *Coast*, explored the influence of the British coastline on 20th century British art and offered a platform and opportunity to share the Jerwood Collection with the fair's 25,000 visitors.

During the year at Jerwood Gallery works in the collection inspired the majority of the exhibition programming including: *John Bratby: Everything but the Kitchen Sink including the Kitchen Sink* (January – April); *In Focus: John Piper – An Eye for the Modern* (March – May); *Prunella Clough: Unknown Countries* (April – July); and *The Painter Behind the Canvas* (May – October). All these exhibitions included two or more works from the Jerwood Collection and enabled visitors to the gallery to see the wider context in which the works were created.

At the end of the year James Russell curated *Century: 100 Modern British Artists*, from the Jerwood Collection and Ingram Collection. This popular exhibition displayed throughout the gallery received overwhelming positive feedback from press and visitors.

Digital platforms

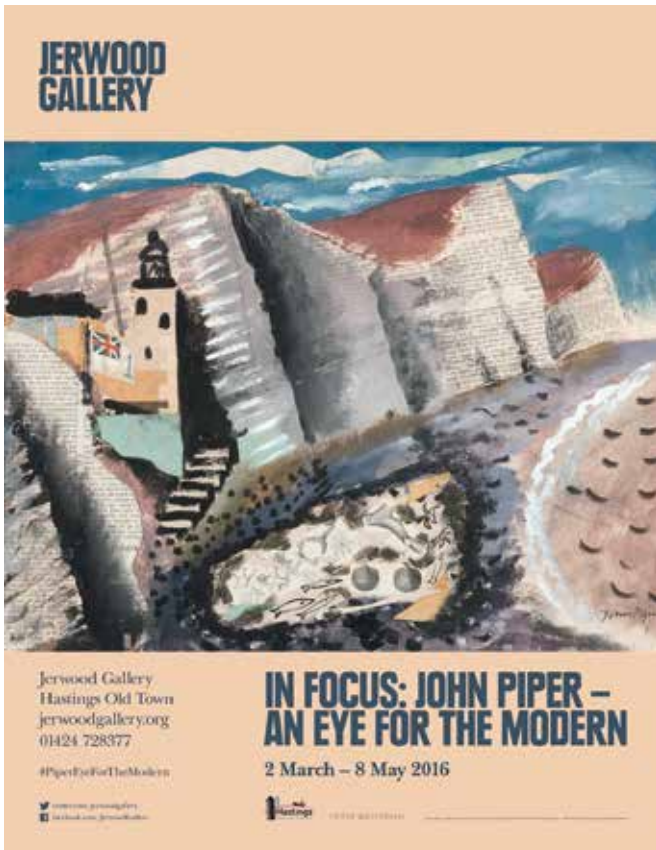
During 2016 the website for the Jerwood Collection was redesigned and rewritten, making the pages more visual and easier to navigate. Our Jerwood Collection entries on the national platform, ArtUK, were expanded to include works on paper as well as paintings giving a more comprehensive overview of the content of the collection.

Edward Bawden's 1958 linocut, Brighton Pier, joyfully captures that lovely, seedy, fun town; with the onion domes of Brighton Pavilion squeezed next to the Regency terraces, the pier's frothy palace architecture and the rippling sea. Sheer delight.

– Harry Mount, *The Mail on Sunday*, November 2016

Century: 100 Modern British Artists exhibition 2016 at Jerwood Gallery, Hastings
Photo: Pete Jones





In Focus: John Piper - An Eye for the Modern

Jerwood Collection's work by John Piper (1903 - 1992), *Beach and Star Fish*, *Seven Sisters Cliff*, *Eastbourne*, 1933-34, inspired my curation of this three-room exhibition which explored Piper's commitment to modernism. Running concurrently *John Piper and Jack-in-the-Green*, supported by Hastings Borough Council, displayed Piper's 'foliate', or leafy, head works which are based on the traditional figure of the Green Man - a prominent character in Hastings' May Day celebrations.

The exhibition was beautifully hung in a handful of connected rooms. It was an outstanding select concentration of John Piper's early art heavily influenced by the south coast, along with a few choice later pieces to demonstrate how his art evolved. The gallery mood was pitch perfect with the feeling of the surrounding seaside light reaching in to commutate again with the art it had long ago inspired. For me it was an exemplar of what all art exhibitions should be like

— Hugh Fowler-Wright, John Piper collector, expert and author

Top: Exhibition poster featuring John Piper's *Beach and Star Fish*, *Seven Sisters' Cliff*, *Eastbourne*, 1933 - 4

Middle: *William Gear 1915 - 1997: The Painter that Britain Forgot* at City Art Centre, Edinburgh
Photo: Alan Laughlin

Right: Augustus Lunn (1905 - 1986) *Composition*, 1937 being hung in *The Mythic Method: Classicism in British Art 1920 - 1950* at Pallant House Gallery, Chichester
Photo: Simon Martin

Loans and Donations

Jerwood Collection welcomes loan requests for national and international exhibitions and during 2016 we were delighted to support other galleries and museums through lending works to the following exhibitions: *William Gear 1915-1997: The Painter that Britain Forgot* (City Art Centre, Edinburgh); David Jones: *Vision and Memory* (Djanogly Art Gallery, University of Nottingham); and *Christopher Wood: Sophisticated Primitive and The Mythic Method: Classicism in British Art 1920-1950* (both at Pallant House Gallery, Chichester).

We continued to support Rye Studio School, local to Jerwood Gallery, by placing works from the Jerwood Collection by emerging artists on long term loan. These works formed part of an exhibition, curated by the students at Rye Studio School in September.

Ali, Sitting, 2005 by Rupert Bathurst (b. 1964) has returned to Lady Margaret Hall, Oxford on long term loan.

We were also delighted to donate contemporary works from the Jerwood Collection to Aldenham School, Hertfordshire, and *Net Form 2* (2011-12) by the sculptor Benedict Carpenter (b. 1975) to Oakham School, Rutland.

Lara Wardle

Lara Wardle, Director Curator
@larawardle_art





Roanne Dods and Alan Grieve in the Gardens, Fitzroy Square 2001.
Photo: Julian Anderson

Remembering Roanne Dods (1965 – 2017)

We celebrate the life of Jerwood Charitable Foundation's former Director and friend, Roanne Dods, who passed away on 31 January 2017 at the age of 51, following a period living with cancer. Roanne was courageous, graceful and selfless; all characteristics which defined the way she lived and which inspired so many others to try that little bit harder to live as she did.

Under the leadership of Alan Grieve, Roanne helped to establish and became the first Director of Jerwood Charitable Foundation in 1999, a role she fulfilled in her charismatic way for a decade. In that time, Roanne seeded ambition and enabled transformation in so many people and practices across the arts nationally; always curious, always questioning and always there for so many.

During her tenure, Jerwood Charitable Foundation distributed over £14 million towards strategic initiatives, and Roanne was integral to founding a huge range of artist development projects including Serious Music's Take Five; DanceEast Rural Retreats programme, our own Jerwood Visual Arts programme and the Jerwood Studio at Sadler's Wells, to name just a few.

After 10 fruitful years, Roanne left Jerwood in 2009 to return to her beloved Scotland and to be close to her family and roots. Here she was able to follow her own pathways, developing her work as a producer and a creative spirit in her own right. She held to strong ideals and passions which she harnessed to her new ideas and those of others in wide fields; she was truly imaginative, strong-willed and brave.

Roanne offered much and gave much within her life, which was lived in the fullness of her strongly felt humanity. At the news of her passing we stood with heavy hearts beside the many people who had the privilege of knowing Roanne, in their loss. It should remain, however, a source of joy to celebrate all that Roanne achieved, and her extraordinary influence, which will not fade. We will miss her hugely, and her way of being, her energy and her values will continue to permeate all that we do.

Alan Grieve, CBE, Chairman, Jerwood Foundation
Tim Eyles, Chairman, Jerwood Charitable Foundation
Shonagh Manson, Director, Jerwood Charitable Foundation

Roanne had such an infectious vitality, well mixed with distinctive Scots practicality. She brought to the appointment both a ready understanding of the way the arts world functioned and great sense of style backed by a sound judgement. She had instinct coupled with arts experience, ambition to do things and make them happen but always with humanity and a sense of fun. She was a wonderful first Director. — Alan Grieve



Hannah Knox, *Reproduction*, 2016. Originally commissioned as part of *Jerwood Encounters: Common Property*. Image: Hydar Dewachi

JERWOOD CHARITABLE FOUNDATION

Grant-funded activity
to the value of
£1.3 million
was undertaken in 2016

Chairman & Director's Report



Tim Eyles
Photo: Hydar Dewachi



Shonagh Manson
Photo: Hydar Dewachi

Looking back, the major theme of our report in 2015 was the importance of access to opportunities. As a funder of excellence in artistic talent and ideas, we remain mindful of the politics and realities of who gets access and to what in the arts, and of how these factors might influence our artistic and cultural lives in the future.

That concern continued to inform and strengthen the projects we announced, funded and ran in 2016. From the new Jerwood Compton Poetry Fellowships, Performing Arts Micro Bursaries and Jerwood Visual Arts' Artists Bursaries to the Weston Jerwood Creative Bursaries, we, with our peers and partners, are asking active questions about who gets to access funding and how. A feature of these particular projects is their core support of talented individuals, for whom it is increasingly hard to access direct funding. We fundamentally believe that we cannot set out to support the very best artistic practice and ambition in the UK without reaching as widely as possible to seek it. Achieving excellence and enabling access go hand in hand.

The context in which we operate has dramatically changed this year. Trusts and foundations across the UK and beyond will be conscious of how the political landscapes of Europe, the UK and the US have altered beyond imagination. We believe that the active engagement of the arts will be crucial to this new future and to society, and that funders in the arts will have an

important supporting role in navigating the inevitable fallout of this period. Issues at stake include the pressing need for access to a cultural and creative education; the development of industry, jobs and a sense of purpose for all; and how to support cross-cultural cooperation, domestically across local cultures and communities and internationally, across global networks.

Given the challenging economic climate of recent years, it appears that this is now a crunch period for the people and organisations we support. Working nationally, though being physically based in London and with a strong network here, we are seeing a 'boiling point' approaching in this city. A year ago, rising housing and studio rents in London were pushing talented practitioners towards Berlin and other international centres of creativity; now even those landscapes of possibility have changed.

This is affecting organisations in other successful cultural clusters outside of London too, in places in which arts organisations have been the early adopters helping to turn the viability of local areas around. It is heartening to see international organisations such as Outset come together with strategic partners to form its Studiomakers initiative, securing vital, affordable workspaces for artists in the UK. It is also interesting to note how, in the face of the challenges outlined above, many public and private funders and policymakers have made major shifts towards place-based models of funding.

603
artists and
91 organisations
supported over the
course of the year

£4.14 million
channelled through Jerwood
Visual Arts since 2006, working
with more than 1659 artists,
writers and curators from across
the UK and regularly reaching
audiences of over 44,500

Gaining this opportunity was like someone throwing me a life raft; it was the step on the ladder that I was looking for and I think as many other people as possible should also be allowed that experience. This programme allows you to experience what it means to work within the arts sector in a way that is supportive, creative and educational. — Weston Jerwood Creative Bursaries Recipient.

We will be considering this backdrop as we enter the final year of our current Strategic Plan, and frame our new four year plan from 2018-22. As funders of emerging practice, outstanding and risk-taking arts organisations and early career artists, we must consider what this context means for our beneficiaries and therefore for our own policy and approach. Our *raison d'être* remains highly relevant in these changing times, and in this sense, despite such major shifts our goals remain unchanged. We will continue to strive to find, nurture and support talented artists, arts organisations and practice, and to advocate for the best possible conditions for the making of art.

We are a small but distinct foundation with a unique profile amongst funders in that: we are arts specific, working across the UK and across art forms and disciplines; we are interested in practice, process and product development; and we fund individual, organisational and sector development. Our relationships across perceived art forms enable us to bring a particular offer to projects; for example, as a founding funder of the Jerwood Choreographic Research Project. As well as financially supporting this project we also took a specific role in recruiting non-dance arts organisations to the project as co-commissioners, match-funding their contributions. Our grant of £50,000 has levered a funding pot for artists of £136,000 in cash and more than £100,000 of in-kind support. The 36 commissioning contributors ranged from Middlesbrough Institute of Modern Art (MIMA), London College of Fashion and Site Gallery, Sheffield, to the Lowry and the Southbank Centre, who have come on board alongside a range of dance commissioners including Sadler's Wells, Pavilion Dance South West and Akademi.

We were pleased to have been approached by fellow funders during the year to partner on designing new funding

opportunities for practitioners, and to launch two new projects as a result. The Jerwood Compton Poetry Fellowships, a partnership with Arts Council England which will run until 2022, will offer three Fellowships per edition to artists working with poetry. Through an extensive nominations process, the Fellowships will cast the net wide to explore what poetry is today, and importantly, who is making it. The project was made possible using accrued interest from a major legacy gift to the Arts Council in the 1960s from the esteemed Joseph Compton.

We are delighted that Joy Francis joins our team as Project Manager for this new initiative, and have no doubt that Joy's work championing writers from diverse backgrounds and campaigning for inclusion will be an asset to delivering the project's ambitions.

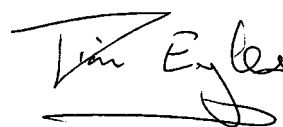
Secondly, the Performing Arts Micro Bursaries will happen in 2017 thanks to the support of the BBC Performing Arts Fund. As it wound up in 2016, the Fund invited us to design a way of applying its remaining funds to meet its aims of supporting individuals. The Micro Bursaries are the result. In the process, we will explore the sustainability and value of this approach as a funding method we may continue for the future.

Jerwood Visual Arts is our national development programme for visual arts practice. In 2016 we celebrated 10 years of commissioning and supporting artists through this strategic project, which we run and co-fund with a range of outstanding project partners. In the Project Focus on page 16 you can read more about the programme. Along with a new website for the Jerwood Charitable Foundation, we were delighted to launch a new site for Jerwood Visual Arts in 2016. It offers an improved online platform for the work that we commission, and prioritises a wealth of audio-visual content and commissioned writing which we hope artists, writers and

curators will be able to engage with even more widely as a result.

The coming year holds plenty to look forward to. We hope that when we look back at the end of 2017 we will have added to the considerable experience of our board, learnt from the new projects and organisations we have worked with, and answered the potential challenges of new legislation such as the Common Reporting Standard for us as a small organisation.

We will also have entered an exciting new phase of work on the Weston Jerwood Creative Bursaries project. We gratefully welcome a new partnership with the British Council, and the combined funding support of Arts Council England's Ambition for Excellence Fund, Garfield Weston Foundation, CHK Charities Limited and PRS Foundation, securing the Bursaries' third edition. Without partnerships such as these and the many important relationships we hold and value, we simply could not hope to achieve what we do for the artists and talented arts producers we exist to support.



Tim Eyles, Chairman



Shonagh Manson, Director

jerwoodcharitablefoundation.org
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Impact & Achievements: Highlights

Royal Court: Jerwood New Playwrights
Charlene James' *Cuttin' It*
Featured: Adelayo Adedayo
Photo: David Sandison

As a relatively small foundation we are tasked with finding innovative ways to ensure our resources are invested where they will deliver the highest potential impact. Often we operate as a catalyst: for the development of artistic ideas and step changes in artists' trajectories, and for leveraging sectoral change, further financial support and formal recognition for artists and projects. Ultimately we look to support the culture makers of the future and as such take a long view on impact.

Sectoral change

Our Creative Bursaries programme, the second edition of which came to a close in October, is actively changing recruitment practice in the arts. The Weston Jerwood Creative Bursaries 2014 - 16, created 40 paid entry-level roles in 40 arts organisations nationally for talented graduates from low-income backgrounds. Since 2010, the programme has supported a total of 84 placements in 75 arts organisations and delivered significant networking and training for hosts and recipients. It has raised the profile of the debate around diversity, with press coverage in *Arts Professional*, *Arts Industry Magazine (AI)* and *The Stage* and has directly resulted in job creation, with 60% of placements being extended and 32% of roles being made permanent, or leading to longer term employment relationships, across both editions.

The project was included as a case study in DCMS' Culture White Paper and referred to as exemplary in Arts Council England's *National Analysis of Theatre in England*. Similarly, Jerwood Visual Arts was referred to in a-n/Air's Paying Artists Campaign. Our Director gave an address at the launch of the Campaign's *Exhibition Payment Guidelines*, which set artist fee expectations for publicly funded UK galleries and artist-led organisations.

Onward financial support

2016 was the 13th and final year of our support for the RSL Jerwood Awards for Non-Fiction, the quality of which has attracted a significant bequest from the Estate of the Hon. Giles St Aubyn that will provide future financial independence



for the project. The RSL Giles St Aubyn Awards for Non-Fiction will launch in 2017. It has been a joy to work with the RSL and each of the writers to date.

Acclaim for our beneficiaries

The ongoing success of our beneficiaries has been charted across the arts in 2016, highlighting our role in identifying talent.

Mark Simpson (Aldeburgh Music Jerwood Opera Writing Fellow 2012) received the Southbank Sky Arts Award 2016, Classical Music category, for *The Immortal*. Huw Montague Rendall (Glyndebourne Jerwood Young Singer 2016) received the John Christie Award and Shabaka Hutchings (Take Five VI 2009) was shortlisted for a Mercury Prize 2016 with band The Comet is Coming. Frederic Wake-Walker (Jerwood Incubator programme/Mahogany Opera Group 2011-2014) directed *Le Nozze di Figaro* at La Scala. Mark Bowden (Small Grant 2015), Claudia Molitor (London Sinfonietta *Jerwood Series 6* recording) and Tansy Davies (London Sinfonietta *Jerwood Series 1* recording) all received British Composer Awards.

Charlene James received the Evening Standard Charles Wintour Award for Most Promising Playwright and a Critics Circle Theatre Award for her play *Cuttin' It*. A Young Vic/Royal Court co-production with Birmingham Repertory Theatre, Sheffield Theatres and The

Yard Theatre, it was produced through Jerwood New Playwrights at the Royal Court, and supported by the Jerwood Assistant Directors Programme at the Young Vic.

Deborah Pearson's show *Made Visible*, developed with our support, was staged at The Yard and directed by DCMS Jerwood Creative Bursaries 2010-12 alumna Stella Odunlami. The Oxford Samuel Beckett Theatre Trust Research and Development Award 2016 was co-won by Collectif and Then... (Roundhouse Associate Artist Scheme 2011) and performance maker Brian Lobel (Small Grant 2011). Fly Davis (Jerwood Young Designer 2015) received Best Set Designer at the Offies Awards for *Image of an Unknown Young Woman* at The Gate.

Current Jerwood/Arvon Mentoring Scheme participant Dom Bury received an Eric Gregory Award from the Society of Authors for poetry and Carys Davies (Jerwood Fiction Uncovered Prize 2015) was awarded the New York Public Library Cullman Fellowship. Stacey Sampson, also a current Jerwood/Arvon mentee, won a Northern Writer's Award in the Children's Fiction category.

Jerwood Visual Arts, now in its 10th year, continues to leave a trail of accolades, some of which are set out in the Project Focus overleaf.

Project Focus: Jerwood Visual Arts

Our national programme supporting visual arts practice, Jerwood Visual Arts, turned 10 in 2016. Looking back over the last decade we are immensely proud of the artists and the work that we have been able to support. The programme enables exceptional early career artists to make increasingly ambitious work. We commission and present this work to national audiences, partnering with leading arts organisations and offering the support of our staff team alongside established artists, writers, critics and curators. Artist opportunities run throughout the year alongside a programme of related national exhibitions, events and commissioned writing.

As stated in our Chairman & Directors Report, artists, especially those starting out in their practice, face increasing challenges. This year, to mark our 10th anniversary we launched a series of Artist Bursaries: 10 awards of £1000 each to support artists' self-defined development needs, providing much needed finance for individual artists. Currently we do not require a formal education from artists we support, we are a founder member of AIR and a-n's Paying Artists Campaign and we maintain our entry fees at £10 across all proposal-based open calls. In 2016 we piloted a workshop programme for young people in our home borough of Southwark, working with them on creative activity led by artists from the programme.

We could not broker and provide expertise and resources for artists without the skilled organisations that we partner with. We run five of our six national open calls in partnership, working with Film and Video Umbrella, Forestry Commission England, Photoworks, Bath Spa University, Eastside Projects and Workplace.

In 2016, led by newly appointed Head of Programme Sarah Williams, we instigated a new platform for event-based artistic practice, *Jerwood Staging Series*; and a new opportunity for artists at pivotal junctures in their practice, *Jerwood Solo Presentations*. Artist and filmmaker Hydar Dewachi was



Works by Rachel Pimm, installation view. Originally commissioned as part of *Jerwood Solo Presentations*. Photo: Hydar Dewachi

Artist in Residence throughout 2016, thinking through how we approach documentation with artists. We make three commissions each year through our Project Space for artists to develop work in the social environment of Café 171 at Jerwood Space. Exhibitions at Jerwood Space are accompanied by regular events featuring writers, artists and academics and we host three Writers in Residence each year who respond critically to the programme. The Grantchester Pottery's Backdrop Commission, in the courtyard at Jerwood Space, can be seen until late 2017 before a new commission is unveiled. On long-term display at Alice Holt Forest, Surrey, is Semiconductor's work *Cosmos*, commissioned through Jerwood Open Forest in 2014.

A snapshot of our beneficiaries' activity in 2016 tells of their many successes. Emma Hart (*Jerwood/FVU Awards*, 2012) continues to work supported by the Max Mara Art Prize for Women until 2017 and Marianna Simnett (*Jerwood/FVU Awards*, 2015) had her first show in New York. Adam Buick (*Jerwood Makers Open*, 2013) received a Creative Wales Award from Arts Council Wales. Bedwyr Williams (*Jerwood Encounters: SHOW*, 2011) received the Derek Williams Trust Purchase Award in association with Artes Mundi. Susan Sluglett (*Jerwood Painting Fellowships*, 2013) presented a solo exhibition of new work with a commissioned poem by artist and poet Fabian Peake who she met through the Fellowships, at New Greenham Arts, Newbury; Heather Phillipson (*Jerwood Encounters: TTTT*, 2014) won the Jarman Award 2016 and Cécile B Evans (who also exhibited in *TTTT*) had work shown at TATE Liverpool.

The impact of the programme was also reflected in its contribution to active research. *Jerwood Encounters: Common Property*, curated by Hannah Pierce, is the subject of a chapter in a new book about copyright *Beg, Steal and Borrow* by Robert Shore, Editor at *Elephant Magazine*, to be published by Laurence King Publishing in summer 2017. Head of Programme Sarah Williams has contributed two essays for Phaidon's forthcoming *Vitamin C: Contemporary Art, Ceramics and Clay*.

Many of the artists we and our partners worked with, are now breaking ground, to name just a few: Ed Atkins, David Blandy, Lucy Clout, Kate Cooper, Revital Cohen and Tuur Van Balen, Benedict Drew, Keith Harrison, Nahoko Kojima, Taslim Martin, Nao Matsunaga, Clare Mitten, Joanna Piotrowska, Elizabeth Price, Naheed Raza, James Rigler, Antonio Roberts, Semiconductor (Ruth Jarman and Joe Gerhardt), Corin Sworn and Clare Twomey.

These artists have been supported and selected by the likes of: Phyllida Barlow, Iwona Blazwick, Michael Craig-Martin RA, Dan Coombs, Marcus Coates, Siobhan Davies, Ori Gersht, Deirdre Figueiredo, Neville Gabie, Dan Harvey, Shama Khanna, Tania Kovats, Fabian Peake and Rachel Whiteread amongst many others.

With so much achieved and yet still so much to be done, our focus for 2017 is on how we continue to provide the best, most relevant support to enable visual arts practice to thrive in a rapidly changing technological, financial and global landscape.

Jerwood Encounters: Common Property

A group exhibition curated by Hannah Pierce, bringing together six artists who challenge the limitations of copyright through their practice. Including three new commissions seen for the first time. **£15,470**

Jerwood/FVU Awards 2016: 'Borrowed Time'

Two new £20,000 moving-image commissions by early career artists within five years of beginning their practice. Each artist received production support from Film and Video Umbrella to produce a major new work in response to the annually changing theme. A collaboration between Jerwood Charitable Foundation and FVU, supported by Arts Council England, in association with University of East London and CCA, Glasgow, to which the exhibition toured. **£46,579**

Jerwood Painting Fellowships 2016

New work by three early career artists within five years of beginning their practice. Each artist received a £10,000 bursary and mentoring with an established painter to produce new work over a year. The exhibition toured nationally. **£78,237**

Jerwood Staging Series

Newly-presented works by over 18 artists making event-based presentations, including film screenings, performances, readings and discussion. Presented through four events, two curated by Jerwood Visual Arts' former Writers in Residence. **£7,709**



Shona Macnaughton, *The Universal Schoolgirl*, 2016. Performed as part of *Jerwood Staging Series*. Photo: Hydar Dewachi

Jerwood Solo Presentations

Three solo presentations of new work by early career artists, each at a pivotal moment. Nominated by Jerwood Visual Arts' former Writers in Residence and selected and supported by Sarah Williams, Head of Programme, and Oliver Fuke, Gallery Manager. **£11,906**

Jerwood Drawing Prize 2016

A nationally touring group exhibition of 60 drawings by 58 artists, including one collaboration. The largest and longest running annual open exhibition for drawing in the UK, the project is run in collaboration with Bath Spa University led by Professor Anita Taylor. Four prizes totalling £17,000 were awarded by an independent panel of selectors. **£63,092**

Jerwood Open Forest

Five artists within the first 15 years of establishing their practice were supported to carry out research and development towards a £30,000 commission for a new work in England's Public Forest Estate. Each artist received £2,500, a programme of professional development support and a group exhibition of related works at Jerwood Space. A collaboration with Forestry Commission England, supported by Arts Council England. **£61,256**

Project Space Commissions

A commission for three early career artists each year to develop and present work for the social environment of Café 171 at Jerwood Space. **£1,500**

Writer in Residence

Opportunities for three writers each year to respond critically and contextually to the programme through a series of commissioned writing, hosted online. **£2,250**

Also during 2016, Jerwood Makers Open 2015 continued its national tour and five artists were selected for the next edition in 2017. Jerwood/Photoworks Awards 2015 and Jerwood Drawing Prize 2015 also toured across the UK.



Audience members viewing work by Katie Schwab. Originally commissioned as part of *Jerwood Solo Presentations*. Photo: Hydar Dewachi

Grants Awarded: Commissioning & Production

Activate Performing Arts:

Inside Out Dorset Festival 2016

Eight commissions as part of a temporary performance and installation trail at Hengistbury Head, Bournemouth. Each of the selected artists was supported to develop their work with input from experts on the environment, heritage and wildlife.

£25,000

Gate Theatre: Jerwood Young Designers

A longstanding programme which develops and showcases the work of four lead and four assistant designers working on Gate Theatre productions. The designers fulfil demanding production briefs that stretch the Gate's unique performance space, working collaboratively with directors and writers.

£30,000

Above:

Activate Performing Arts: Inside Out Dorset Festival 2016, *The Soaring Sky* by Arbonauts
Featured: Community Singers
Photo: Tony Gill

Below:

Rosana Cade: *Walking: Holding*
Photo: Rosana Cade



LIFT: Jerwood Futures

Six early career artists from Tottenham and Tower Hamlets will be embedded in three significant theatre commissions as they are developed for LIFT's 2018 festival. Artists are paired on the basis of their complementary practices and will be involved as collaborators alongside shadowing the company and receiving mentoring.

£45,600 over two years

Resonance FM: Strands

New work for DAB radio by 31 artists under the age of 28, working across disciplines and practices broadcast on Resonance Extra. Building Resonance's track record as a hub for sound art, radio art and experimental music programming.

£25,000

Rosana Cade: *Walking: Holding*

Rosana Cade will develop touring performance *Walking: Holding* into an experimental film, working in this medium for the first time. The work asks questions of the social diversity and cultural codes within each location that it takes place, exploring the inner city experiences of queer identity.

£24,775

Royal Court: Jerwood New Playwrights

A programme supporting the production of three new major works by emerging writers. The playwrights benefit from the challenge and profile of having work fully produced in the Jerwood Theatre Downstairs or the Jerwood Theatre Upstairs at the Royal Court.

£75,000



Mentoring & Professional Development

Arvon: Jerwood/Arvon Mentoring Scheme

Mentoring support from established writers for nine emerging poets, playwrights and novelists through two residential retreats at Arvon's rural writing centres. Writers create new work published in an anthology, whilst developing their skills and learning how to access the publishing world.

£55,952

Glyndebourne: Jerwood Chorus Development Scheme

Additional coaching and recital opportunities for three future soloists within the Glyndebourne Chorus. With Glyndebourne's support each Jerwood Young Artist creates a tailored training programme based on their specific development needs.

£27,000



Serious Music: Take Five Edition XII

Time out for artistic and professional development for eight outstanding jazz musicians/composers through a residential week and ongoing one-to-one support of specific projects. The musicians work collectively on creative ideas, benefit from business oriented workshops and meet influential music industry contacts.

£22,000

Situations: Artist Development

Professional development for three artists working on substantial new commissions over an 18 month period. Providing mentoring and producing support as they work either in the public realm for the first time or on a significantly increased scale.

£30,000

South East Dance: Dramaturg in Residence

Support for two further years of the programme, offering access to specialist dance dramaturgy led by Lou Cope, from weekend intensives to a range of collaborative models for supporting

artists. An online hub for exploration of the making process, The Red Line will also continue.

£42,500 over two years

Yorkshire Dance: Artists Curating Dance

Three choreographers and two artist-led organisations working in Live Art in Leeds and York will develop their curatorial practices, including programming at Yorkshire Dance's Juncture Festival and other events during 2017.

£27,000

Young Vic: Jerwood Assistant Directors

A structured professional development programme for six emerging directors. Including paid positions assisting on a main stage production, tailored development support with opportunities for peer networking and presentations of their own directed work.

£50,000

Top:

Serious: Take 5 Edition XI
Featured L-R: (back) Cath Roberts, Anton Hunter, Craig Scott, Hyelim Kim and Zara McFarlane; (front) Moses Boyd, Elliot Galvin and Zoe Gilby
Image: Joanne O'Brien

Middle:

Yorkshire Dance: Artists Curating Dance
Laura Laura Double Penetration by immigrants and animals
Featured: Jamila Johnson-Small and Mira Kautto
Photo: Sara Teresa

Left:

Situations: Artist Development
Verity Standen leading a warm up onsite at Richmond Castle
Featured L-R: Owen Kimm, David Ridley, Verity Standen, Zachary Powell, Tom Spencer and Robert Thumpston
Photo: Paul Blakemore



Weston Jerwood Creative Bursaries

A talent and diversity development initiative creating new, paid entry-level roles nationally for outstanding new graduates from low-income backgrounds. Fundraising is now complete for a third edition of the Creative Bursaries, with a new partnership with the British Council and combined support of Arts Council England's Ambition for Excellence Fund, Garfield Weston Foundation, Jerwood Charitable Foundation, CHK Charities Limited and PRS Foundation.

£80,000 committed

Research & Development

Artsadmin: Artists' Bursaries Scheme

Space and time for eight artists to experiment and take risks without the obligation of a resulting commission or production. Offering a cash bursary and support tailored to each recipient's creative process.

£20,000

Cove Park: Jerwood Residencies

Four collaborative research projects within a programme of international residencies at Cove Park, for artists and producers to develop new performance practice. Cove Park offers space and time for reflection within a changing interdisciplinary peer group of artists staying at the centre. Each lead artist must be based in Scotland.

£18,800

Royal Society of Literature: RSL Jerwood Awards for Non Fiction

Financial support for three writers who have received their first commission for a work of non-fiction. One award of £10,000 and two of £5,000 allow additional research, travel or time out to write. 2016 was the final year of our support; from 2017 the awards will be supported in perpetuity by a bequest to RSL from the Hon. Giles St Aubyn.

£30,500

University of Sheffield: Climate Change in Residence: Future Scenarios

A networked residency programme embedding two artists and one artist duo within contemporary thinking on climate research and policy. They each received an award of £10,000 each for a year-long residency in international scenario planning networks.

£30,000



Forest Fringe: Inside Out *Free Advice*
by Farah Saleh (featured)
Photo: David Monteith-Hodge

Small Grants

Camden People's Theatre (CPT): Home Run

A three-year programme offering sustained support for three emerging theatre-makers, taking new work from conception through to production, a process often split amongst various organisations and locations.

£28,495 over three years

Edwin Rostron: Edge of Frame Weekend

Animator and curator Edwin Rostron presented a weekend of experimental animation at Whitechapel Gallery and Close Up Cinema in collaboration with Animate Projects, representing a significant step in his career.

£1,500

Forest Fringe: Inside Out

A series of events taking place nationally with an accompanying publication, showcasing artists Forest Fringe has worked with over its 10 year history. Forest Fringe is a community of artists making space for risk and experimentation and this activity disseminated their learning about sustainability and remaining artist focused.

£10,000



RSL Jerwood Awards for Non-Fiction. Featured: Afua Hirsch, Damian Le Bas and Violet Moller.
Photo: Phill Gammon

Fierce: FWD

A number of artists will develop seed commissions with professional development support from the FWD programme. Four of these will be selected to be fully developed for presentation at Fierce Festival 2017, an international festival of cross-art form performance based in Birmingham.

£10,000

Home for Waifs and Strays: Homegrown

A roadshow of emerging Live Art talent from the West Midlands including the work of seven artists, touring Birmingham, Nottingham, Leeds and London. The artists also received mentoring and support to develop their work.

£10,000

Kelly Best and Georgie Grace: Do Without

Two early career artists continued a dialogue about the nature of their collaboration and its influence on their practice, undertaking an isolated 11 day residency in the Lake District. The dialogue began as a co-authored writing project during *Jerwood Encounters: 3-Phase*, a collaboration between Jerwood Charitable Foundation, Eastside Projects, and g39 through Jerwood Visual Arts.

£4,750

Matt's Gallery: Blackrock Residencies

Support for three visual artists to make work through a four-month residency at Lydney Park Estate, Forest of Dean, Gloucestershire. Each artist received a stipend and a production grant, along with regular production and curatorial support and a presentation of their work at transitional moments in their careers.

£10,000

Nick Anderson: Amplifier

A new Live Art commissioning programme and professional development support for four artists in Glasgow. This project explores new models for supporting talented artists in the city in response to reduced opportunities locally, and contributes to Nick's development as an artist organiser.

£10,000

Penned in the Margins: Fair Field

A week-long R&D residency for six artists making new commissions as part of the re-imagining of poet William Langland's *Piers Plowman*, a vision of 14th century England. A series of site-responsive performances will splice together the medieval and the modern through music, theatre, spoken word and digital storytelling in Ledbury, London and online in 2017.

£9,995

Roman River Music: Jerwood Musicians

Artistic and professional development for six early career classical and contemporary musicians through performance and solo opportunities during the Essex festival alongside mentoring and additional support.

£6,600



Southbank Sinfonia: #ConcertLab

A personalised programme of coaching for 33 graduate performers, focused on increasing staging and presentation skills as they work towards the *Rush Hour* concert series at St John's Waterloo in 2017. Their autonomy over how this event is programmed and performed is designed to increase their confidence and creativity at a crucial moment.

£10,000

59 Productions: City of Glass

Director Leo Warner will undertake early stage R&D into an adaption of Paul Auster's *City of Glass* for theatre. 59 Productions will take a central role in self-producing a major work for stage for the first time, on this co-production with HOME and Lyric Hammersmith.

£9,900



Top:
Matt's Gallery: Blackrock Residencies
Patrick Goddard, *They Think of the World in Terms of Us and Them* (detail), 2016
Photo: Matt's Gallery

Middle:
Home for Waifs and Strays: Homegrown Work by Albert Smith (featured)
Photo: Jessie Leong

Bottom:
South bank Sinfonia: #ConcertLab
Featured L-R: Daniel Griffin, Rebecca Eldridge and Anthony Friend
Photo: Matt Belcher



JERWOOD SPACE

Over
350
different companies
used Jerwood Space
in 2016

Chairman & Director's Report



Chris Cotton
Photo: courtesy of
Royal Albert Hall



Peter Wilkinson
Photo: Tracy Zanelli

One of the most enjoyable experiences of working at Jerwood Space is witnessing the warmth with which individuals rehearsing with different companies greet each other. The building acts as a cultural hub across a range of different arts and the vibrancy and energy this creates remains one of the main reasons for our popularity with arts sector professionals.

We try to engender and foster this feeling of community amongst all the organisations that come in to the building, and the wider cultural network of like-minded concerns, and it's a source of particular pride when those attributes are noticed by others. Reading through this report serves to emphasise that, despite our limited space, we have been able to assist the best of commercial and subsidised arts during 2016. We have also been able to assist on specific and general matters relating to rehearsal or artistic endeavours in the neighbourhood and beyond, from advice given to Studio Wayne McGregor on their beautiful new building on the Olympic Park in Stratford, to helping the Union Theatre settle into their new environment, by way of coffee with the Cultural Attaché to the European Commission about establishing a new gallery in South London. All these cultural ties seem to carry more import in today's Britain.

Complicite returned at the start of the year to rehearse Simon McBurney's *The Encounter* for the Barbican, a production made possible with funding from partners in Berlin, Edinburgh, Athens and

Lausanne, before it embarked on a global tour. The Barbican also rehearsed Hans Zender's re-worked *Winterreise*, with Ian Bostridge and directed and designed by video artist Netia Jones.

English Theatre Frankfurt returned for Adam Lenson's production of *Disgraced* by Ayad Akhtar, highlighting issues revolving around Islamophobia in the United States, and topical themes of migration and civil unrest continued to be reflected in the work produced throughout the year. Ria Parry's production of Christine Bacon's *This Island Nation* for the Arcola Theatre dramatised true events during the Sri Lankan civil war, and we were also able to subsidise space for Upstart Theatre's *Phone Home*, a show based around refugees' stories and performed concurrently in London, Athens and Munich using social media-based technology, and made possible with pan-European funding. We also hosted a workshop for the VOLTA International Festival for new writing, run by Andrea Ferran for the Arcola, and rehearsed Conor McPherson's updated translation of Franz Kroetz' *The Nest*, directed by Ian Rickson (with music by PJ Harvey) for the Young Vic.

2016 was also the centenary of the Easter Rising and we were able to accommodate rehearsals at both ends of the scale, from *Easter Rising*, directed by Donnacadh O'Briain for the Jermyn Street Theatre, to The Globe's production of *The Taming of the Shrew*, directed by Caroline Byrne, with the action transposed to Dublin in 1916.

Over
95%
occupancy over
50 weeks
of the year

Left:
Sonia Friedman Productions
Dreamgirls in rehearsal
Featured: L-R, Ibinabo Jack, Amber Riley
and Liisi Lafontaine.
Photo: Birgit Ralf Brinkhoff

Jerwood Space has a creative spirit that infuses the work I have made there. It feels like a home away from home.

—Sir Mark Rylance,
Actor, Theatre Director
and Playwright
November 2016



Top:
Shakespeare's Globe production of
The Inn at Lydda in rehearsal
Featured: Joseph Marcell
Photo: Marc Brenner

Bottom:
Bristol Old Vic's production of a
Long Day's Journey Into Night
Featured; L-R, Jeremy Irons, Lesley
Manville, Billy Howle, Hadley Fraser
Photo: Hugo Glendinning

Amongst a number of other anniversaries during the year, two were well represented. The 400th anniversary of Shakespeare's death prompted a slew of requests for very different versions of *A Midsummer Night's Dream*. Of the productions we rehearsed, three notables included Trevor Nunn's British Raj-inspired version for the New Wolsey in Ipswich; an inventive stripped-back *Dream* we subsidised for Go People at Southwark Playhouse, directed by Simon Evans and featuring Freddie Fox; and Lawrence Boswell's take for Theatre Royal Bath with Phill Jupitus as Bottom. The Globe also took space for *Macbeth* directed by Iqbal Khan for their 400th anniversary season.

Bristol Old Vic celebrated its 250th anniversary and we were pleased to take rehearsals for Richard Eyre's production of *Long Day's Journey Into Night* with Jeremy Irons and Lesley Manville, alongside Sean Matthias' touring production of Pinter's *No Man's Land*, with Ian McKellen and Patrick Stewart.

Alongside the more established works, we found room to rehearse many new shows. The Sam Wanamaker Playhouse at The Globe took space for their tale of civil divisions between the sacred and secular, *The Inn At Lydda*, written by John Wolfson, whilst a more profane variant was debated rather more light-heartedly in Robert Askins' *Hand To God*, directed by Moritz von Stuelpnagel.

We were able to offer subsidised space to director Holly Race Roughan for two shows; *Clickbait* for Theatre 503 and *Best Served Cold* at The Vaults festival, a play written by Cordelia Lynn a Jerwood New Playwright at the Royal Court, supported by Jerwood Charitable Foundation for *Lela & Co*. Further subsidised rehearsals for shows in London outside of the West End included *Four Play*, Jake Brunger's exploration of monogamy, directed by Jonathan O'Boyle for DEM Productions; Alexandra Wood's two-hander *Merit* at the Finborough, directed by Tom Littler; and new production company Tiny Fires' inaugural show *My Mother Said I Never Should* with Maureen Lipman, directed by Paul Robinson for St James' Theatre. Also notable were Chips Hardy's *Blue On Blue*, *After Party* by James Meteyard for the Union Theatre, Watch Your Head's open air *As You Like It* directed by Sasha McMurray, and *Fabric* by Abi Zakarian.

Several shows still under development took space for workshops throughout the year, including new musicals from Stiles and Drewe and Eleanor Lloyd, plus a flying visit from Tina Turner. Timothy Sheader's revival of *Jesus Christ Superstar* for Regent's Park also spent time in the building.

The Royal Court returned with two new pieces whose rehearsal periods book-ended the year, both imagining dystopian futures where today's society has taken too little care of its environment. The first was Alistair McDowall's *X*, directed by Vicky Featherstone and set on a research base on Pluto, followed by Lucy Kirkwood's *The Children*, directed by James MacDonald.

From outside London, Phil Porter's cycling drama *The Man With The Hammer*, directed by Justin Audibert, was one of two new shows for The Drum Studio at Theatre Royal Plymouth, the other being James Graham's biographical look at Lord Sutch's life, *Monster Raving Loony*, directed by Simon Stokes.

Chichester Festival Theatre rehearsed two brand new pieces of writing; Mark Hayhurst's *First Light*, set during the Somme Campaign in 1916 and directed by Jonathan Munby; and Alistair Beaton's *Fracked!*, directed by Richard Wilson and featuring James Bolam and Anne Reid. Chichester also took space for their restaging of an old favourite, *Half A Sixpence*, directed by Rachel Kavanaugh, who remained in the building to take the helm of the new Julian Fellowes adaptation of *Wind In The Willows*, with Rufus Hound as an ebullient Mr Toad. We were also pleased to welcome back director Daniel Evans for his Sheffield Theatres swan song, *Flowers For Mrs Harris*, a musical we had workshoped for producer Vicky Graham the previous year. Sheffield Theatres also rehearsed Richard Bean's new snooker-themed play, *The Nap*, directed again by Richard Wilson.

In addition to producing new works and reimagining older ones, UK theatre also looked to North America and imported a number of shows over the year. Concepts of freedom during the US Civil War were reflected in *Father Comes Home From The Wars*, directed by Jo Bonney for the Royal Court, completing a hat trick of shows we rehearsed for the Court this year.

Chichester Festival Theatre's production of *Half a Sixpence* in rehearsal
 Photo: Manual Harlan



Pulitzer-Prize winning writer Suzan-Lori Parks developed a narrative with classical allusions to tell the story from an African-American perspective.

The Ustinov Studio at Theatre Royal Bath staged Canadian playwright John Mighton's *Half Life*, directed by Nancy Meckler, whilst themes of dislocation and identity were explored in the transfer of *Lazarus*, the musical based on David Bowie's songs, written by Enda Walsh and directed by Ivo van Hove. We were also able to find room to rehearse the UK productions of Louis Jenkins' and Mark Rylance's *Nice Fish*, directed by Claire van Kampen; the John Malkovich-directed *The Good Canary* for the Rose Theatre, Kingston, written by Zach Helm; Lyle Kessler's *Orphans* for Southwark Playhouse; and the UK premier of David Holthouse's *Stalking The Bogeyman* also for Southwark Playhouse, produced by David Adkin and directed by Markus Potter.

It's always good to demand the most of our building, and, with this in mind, it was a pleasure to take rehearsals for arguably the two largest US imports of the year, *Aladdin* and *Dreamgirls*, both directed by choreographer Casey Nicholaw.

Casey wasn't the only American choreographer directing shows with us during 2016. Jerry Mitchell's *Kinky Boots* took our largest space for its first recast, and Rob Ashford returned to direct

Kenneth Branagh in *The Entertainer*, and to co-direct Branagh's production of *Romeo and Juliet*.

Sadler's Wells Associate Artists featured prominently through the year, with Wayne McGregor's Random Dance and Hofesh Shechter's company both taking spaces for rehearsal, plus New Wave Associate Alexander Whitley rehearsing his piece *Pattern Recognition*. Matthias Sperling also rehearsed his UK premier of *Now That We Know* for Sadler's Wells. We took several subsidised bookings for Resolution! at The Place, Arthur Pita and Sally Rousse for a new commission for the US, and were also able to receive *Strictly Come Dancing*'s Vincent and Flavia to rehearse their new piece *The Last Tango* before it went on tour.

Mozart filled the studios throughout the year, with Swedish conductor Tobias Ringborg rehearsing *Idomeneo* for Garsington Opera; Classical Opera Company taking space for *Don Giovanni*, part of Artistic Director Ian Page's long-running Mozart programme; and Charles Court Opera rehearsing their staging of *The Magic Flute* for Iford Arts Festival. The Royal Opera House took space for Ramin Gray's production of *The Importance of Being Earnest*, and we also accommodated Aurora Orchestra and La Nuova Musica amongst other ensembles.

It was a pleasure to host two weeks of rehearsal for vulnerable adults working with the Depaul Charity and Cardboard Citizens about their experiences of living in supported accommodation. This enabled them to put across their stories and experiences in a theatrical context.

As ever, our thanks go to our colleagues at Jerwood Space who make all this happen on a daily basis whilst never batting an eyelid at the increasing demands made on their skills by companies rehearsing here. The above list is by no means exhaustive of all the companies using space and shows rehearsed, workshopped, cast and re-cast throughout 2016.

The arts have always been a reflection of society, drawing out both the good and bad and forcing us to examine ourselves filtered through the experience of others. In a politically turbulent year they become ever more important, particularly as part of a healing process, and remind us that we are a global community, with global concerns, despite our differences. That global community was represented at Jerwood Space during 2016, and, with an uncertain prospect for the arts in the coming years, we remain an important crucible to enable that community to thrive.

Chris Cotton, Chairman

Peter Wilkinson, Director

jerwoodspace.co.uk
 @JerwoodSpace



With this people's show of a controversial but loved national and local artist, Jerwood Gallery is stating its place as a gallery of international standing that is a local resource and landmark. — Simon Tait on *John Bratby: Everything but the Kitchen Sink including the Kitchen Sink* — *Arts Industry*, March 2016

JERWOOD GALLERY

Pupils from
50
local schools have
visited the gallery
in 2016

Chairman & Director's Report



David Pennock
Photo: Pete Jones



Liz Gilmore
Photo: Jerwood Gallery

In four years, Jerwood Gallery has developed a national reputation for the quality of its exhibitions, strong local connections and for working with internationally significant artists. It will continue to be defined by this.

2016 has been a year of creativity and innovation in public engagement activities for the gallery. It began with the *Bring Us Your Bratby* appeal which was picked up by Radio 4, revealing that 90% of Bratby's prolific output was held in private homes. 66 works were chosen for the exhibition by a panel and brought to the gallery for free by the lenders. The exhibition was attended by record numbers of visitors. It was truly a crowd-sourced exhibition.

The Root 1066 International Contemporary Art Festival was held in September and October to celebrate the 950th anniversary of the Battle of Hastings. Jerwood Gallery joined a host of local venues, artists and community groups to create an area-wide celebration of contemporary art. We invited the YBA Marcus Harvey to create *Inselaffe*, an exhibition that considered Britishness in its evolution since the Norman invasion through the lens of Harvey's historical painting and sculpture.

In Focus exhibitions, the showcasing of different aspects of the Jerwood Collection and exciting new acquisitions (contemporary and historic) have brought to the fore the key message that the Jerwood Collection, housed at Jerwood Gallery, is alive and growing, and is an important developing regional and national resource.

The gallery's membership scheme continues to grow, as does demand to

join the 60-strong team of volunteers which now has a waiting list. An increase in the programme of events, workshops, talks and tours has encouraged visitors to experience the gallery in a different way. Our *Pearls of the Sea* learning programme has run again this year to great acclaim. All this has added to the ways in which the gallery reaches out to the community around it.

We were delighted to be invited to be the Museum Partner of London Art Fair in January 2016. Liz Gilmore, Director, Jerwood Gallery, and Lara Wardle, Director Curator, Jerwood Collection, curated *Coast*, an exhibition of works from the Jerwood Collection exploring the influence of the British coastline on 20th century British art. Also shown were highlights from the John Bratby and Marcus Harvey exhibitions from the 2016 programme.

During the autumn of 2016, the board of Jerwood Gallery took the important decision to amalgamate the operations of the gallery within that of its existing charity: The Friends of the Jerwood Gallery, so that it could operate with charitable status under the name Jerwood Gallery. Kevin Smyth (Chairman of The Friends of the Jerwood Gallery) was welcomed as a new trustee of Jerwood Gallery.

Operating as a charity marks the board's commitment to achieving greater revenue investment to develop exhibitions and opportunities for learning and participation in under-served communities. Jerwood Foundation continues to offer major financial support to the gallery with an annual grant.

There were over
50,000
visits to
Jerwood Gallery
in 2016

7,500
free admissions
to the gallery

Left:
John Bratby (1928 - 1992)
Rain in June, 1961
© the artist's estate / Bridgeman Images

I don't think my mum is into art but I'm going to drag her here and show her the pictures.

— *Pearls of the Sea* Participant



Baby Sense session in April 2016. These top to toe interactive open play sessions offer parents and babies the opportunity to explore the gallery spaces and current exhibitions in a relaxed, safe environment. The sessions have been running since 2015

Photo: Jerwood Gallery

Amazing session, so many great ideas for little ones and a fantastic opportunity to meet other parents in Hastings whilst in a relaxing space.

Participant

Left:

Jerwood Gallery Volunteer Stewards discussing works from the Jerwood Collection.

Photo: Pete Jones

Building upon the work over the last four years, the charity will have the following core objectives:

- To continue to hold and display the Jerwood Collection of Modern and Contemporary British art.
- To present a nationally significant programme of exhibitions that showcases the outstanding historic and contemporary talent that we believe shapes current thinking and opinion.
- To keep the programme rooted in the local setting by drawing on internationally important artists connected to the area, whether by birth, work or association, and where possible, to show artistic subjects with a strong local appeal or relevance.
- To ensure the continued evolution of a distinctive cultural voice for Hastings and the region through the programme and Jerwood Collection.

- To become much more than 'just an art gallery' to our surrounding communities, driving up engagement in the arts locally and contributing to the cultural regeneration of Hastings Borough and East Sussex County.

None of this would be possible without the dedicated hard work of the gallery staff. Although we are a comparatively small group, the success of our endeavours can be attributed to the skill, warmth and resilience shown by all our staff.

We are grateful for partnerships that have brought great richness and variety to this year's programme: Sarah Monk and London Art Fair; David Bratby, Charlie Reeves, Patti Bratby and Julian Hartnoll, Tom Hammick, Mark Ellin; Hugh Fowler-Wright; the directors of Annely Juda Gallery and James Rawlin; Robert Travers and Piano Nobile Gallery; Richard Borchard; Marcus Harvey, Toby Clarke, Vigo Gallery and

Marielle Schram; Antony Penrose, Farley Farmhouse and Sue Schlesinger; The Stanley Spencer Gallery, Cookham; Chris Ingram, Jo Baring, James Russell and the Lightbox Gallery; Arts Council England; Hastings Borough Council.

David Pennock, Chairman

Liz Gilmore, Director

jerwoodgallery.org
 @JerwoodGallery
 @jerwood_gallery



Exhibitions

John Bratby: Everything but the Kitchen Sink, including the Kitchen Sink (30 January - 17 April 2016)

This major exhibition of one of Britain's most prolific artists drew together work and archive material from private collections, the majority of which had not previously been on public display. Bratby's meteoric rise to fame during the 1950s was followed by years of critical neglect, and this first extensive exhibition of Bratby's work since his death offered an opportunity to reassess this remarkable artist.

Top:
Bratby Lenders
Photo: Pete Jones

Middle:
Archive Material from Prunella Clough:
Unknown Countries exhibition 2016
Photo: Pete Jones

In Focus: John Piper - An Eye for the Modern (2 March - 8 May 2016)

An Eye for the Modern was part of the gallery's *In Focus* series, in which a work from the Jerwood Collection is taken as the starting point for a display.

Prunella Clough: Unknown Countries (12 May - 6 July 2016)

Clough was one of the most inventive and respected British painters of the 20th century and won the Jerwood Painting Prize in 1999. She took inspiration from the everyday, celebrating the visual delight of objects and scenes that most people overlook. This exhibition explored her early fascination with fishing and industrial scenes, and her later move towards abstraction, including a number of Clough's assemblages of found objects, as well as some enlightening archive material.

Each painting is an exploration in unknown country, or, as Manet said, it is like throwing oneself into the sea to learn to swim.
— Prunella Clough (1919 - 1999).

Audacious, ambiguous
and important

— Louisa Buck on *Marcus
Harvey: Inselaffe*, *Daily
Telegraph*, July 2016

**The Painter Behind the Canvas,
(12 May – 9 October 2016)**

This exhibition featured self-portraits from the Ruth Borchard Collection, displayed alongside works from the Jerwood Collection by the same artists. The Ruth Borchard Self-Portrait Collection was the life-long project of author and philanthropist Ruth Borchard who was intrigued and inspired by the way that artists chose to depict themselves. She explained: 'Always I was trying to feel my way through to the painter behind the canvas'.

**Bitten by Picasso
(6 July – 9 October 2016)**

This family-focused one room display showcased drawings, ceramics, etchings and photographs by and of Pablo Picasso. It drew upon the special collection and archive of photographer Lee Miller and surrealist artist Roland Penrose held at Farley Farm House, Chiddingly, East Sussex.

**Marcus Harvey: Inselaffe
(16 July – 16 October 2016)**

Inselaffe showcased Harvey's recent works, forming, in his words, 'a portrait of my own culture – proud and heroic, and also queasily guilty'. In this exhibition Harvey explored the national psyche of our island nation via subjects that are embedded in the cultural consciousness, from the white cliffs of Dover to Margaret Thatcher.

**In Focus: Stanley Spencer –
A Panorama of Life
(15 October 2016 – 8 January 2017)**

A Panorama of Life was part of the international celebrations of the life and work of Sir Stanley Spencer RA (1891–1959) taking place throughout 2016 to mark the 125th anniversary of the artist's birth. Part of the gallery's *In Focus* series, the display featured works and archive material from the Stanley Spencer Gallery, Cookham, and the Jerwood Collection.

This carefully selected display is the sort of thing that Jerwood Gallery, with the minimum of fanfare, does so admirably – David Jarman, Viva Lewes, December 2016.

Marcus Harvey: Inselaffe exhibition 2016
Photo: Pete Jones



**Century: 100 Modern British Artists
(22 October 2016 – 8 January 2017)**

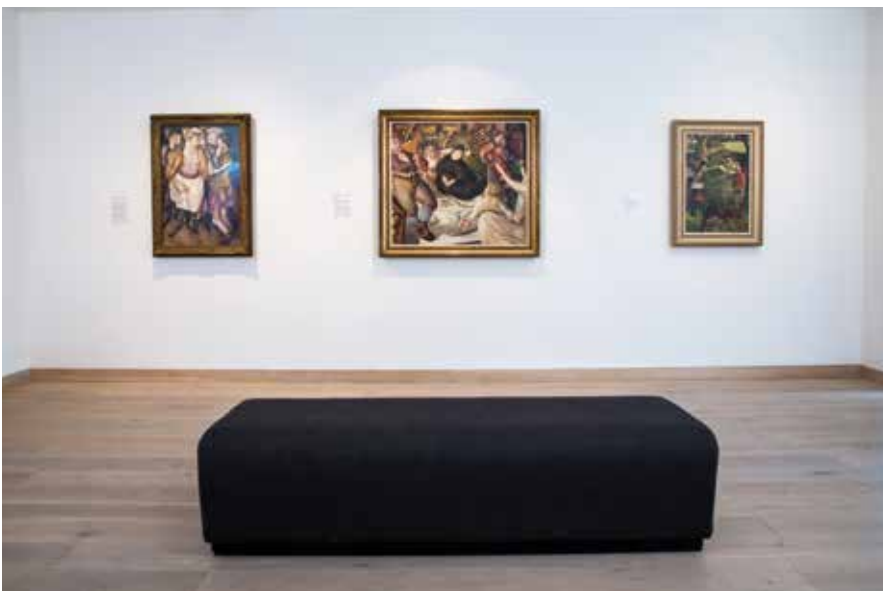
Curated by art historian James Russell, this exhibition brought together work by 100 Modern British artists, showcasing a vibrant mix of paintings, sculpture and works on paper selected from the Ingram Collection and Jerwood Collection. Presented thematically, the exhibition exposed intriguing relationships and surprising similarities between works on display, making use of the gallery's corridors, corners and changing perspectives to add intrigue and fun.

With its picture windows and café overlooking the seaside, Jerwood Gallery in Hastings is an ideal spot to host this sprightly, uplifting show of works by 100 modern British artists

— Harry Mount, *Mail On Sunday*, November 2016



Above:
Century: 100 Modern British Artists exhibition 2016
Photo: Pete Jones



Left:
In Focus: Stanley Spencer - A Panorama of Life
exhibition 2016
Photo: Pete Jones

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Sonia Friedman Productions
The *Dreamgirls* Company in rehearsal
in the much sought-after Space 7,
the largest studio at Jerwood Space
Photo: Birgit Ralf Brinkhoff



Jerwood Visual Arts is 10

2016 marked 10 years of Jerwood Visual Arts. Since its inception in 2006, Jerwood Charitable Foundation has channelled a total of £4.14 million through it, working with more than 1,659 visual artists, writers and curators from across the UK and supporting a wealth of research and new commissions for audiences now regularly reaching over 44,500 a year.

The Jerwood Painting Fellowships were established in 2010 to provide critical support for exceptional painters embarking on their professional careers. The most recent cohort of Fellows were: Francesca Blomfield, Archie Franks and Dale Lewis; mentored by Phoebe Unwin, Jane Harris and Dan Coombs respectively.



Dale Lewis (b. 1980)

Acid Man's Funeral, 2016

Originally commissioned through Jerwood Painting Fellowships supported by Jerwood Charitable Foundation.

Photo: Hydar Dewachi