

JERWOOD

ANNUAL REPORTS 2017





A Centenary Celebration John Jerwood MC (1918 – 1991)

John Jerwood was born in Cambridge in 1918 a few months after his father had been killed in action in the Great War. He was an only child and at 13 he was awarded a special scholarship to Oakham School in Rutland. Although he won an exhibition to Jesus College, Cambridge, John Jerwood was not able to take up his place and instead started his working life in the family jewellery business in Hatton Garden, London. After serving in the Second World War, in which he won an immediate M.C., he moved to Tokyo, where he married and settled, establishing what was to become one of the largest dealerships of cultured pearls in the world.

Jerwood Foundation was established by Alan Grieve for John Jerwood in 1977 and at that time its principal benefactions were in the fields of education and music, with humanity at the heart of the activities and initiatives.

Following John Jerwood's death in 1991, the concept of a broad education was extended to embrace particularly the arts and cultural heritage. The Foundation's remit was subsequently refined to support, nurture and reward excellence and commitment in the visual and performing arts in the UK, with a particular focus on emerging and early-career artists.

I was one of the original Jerwood Players.
One of many pupils who benefitted from the foresight and generosity of John Jerwood, an Old Oakhamian, who fully recognised the benefits of the Performing Arts.

His legacy needs to be continued for a new generation.
I would never have known I had latent skill without an opportunity to try it out. Others should have that chance too.

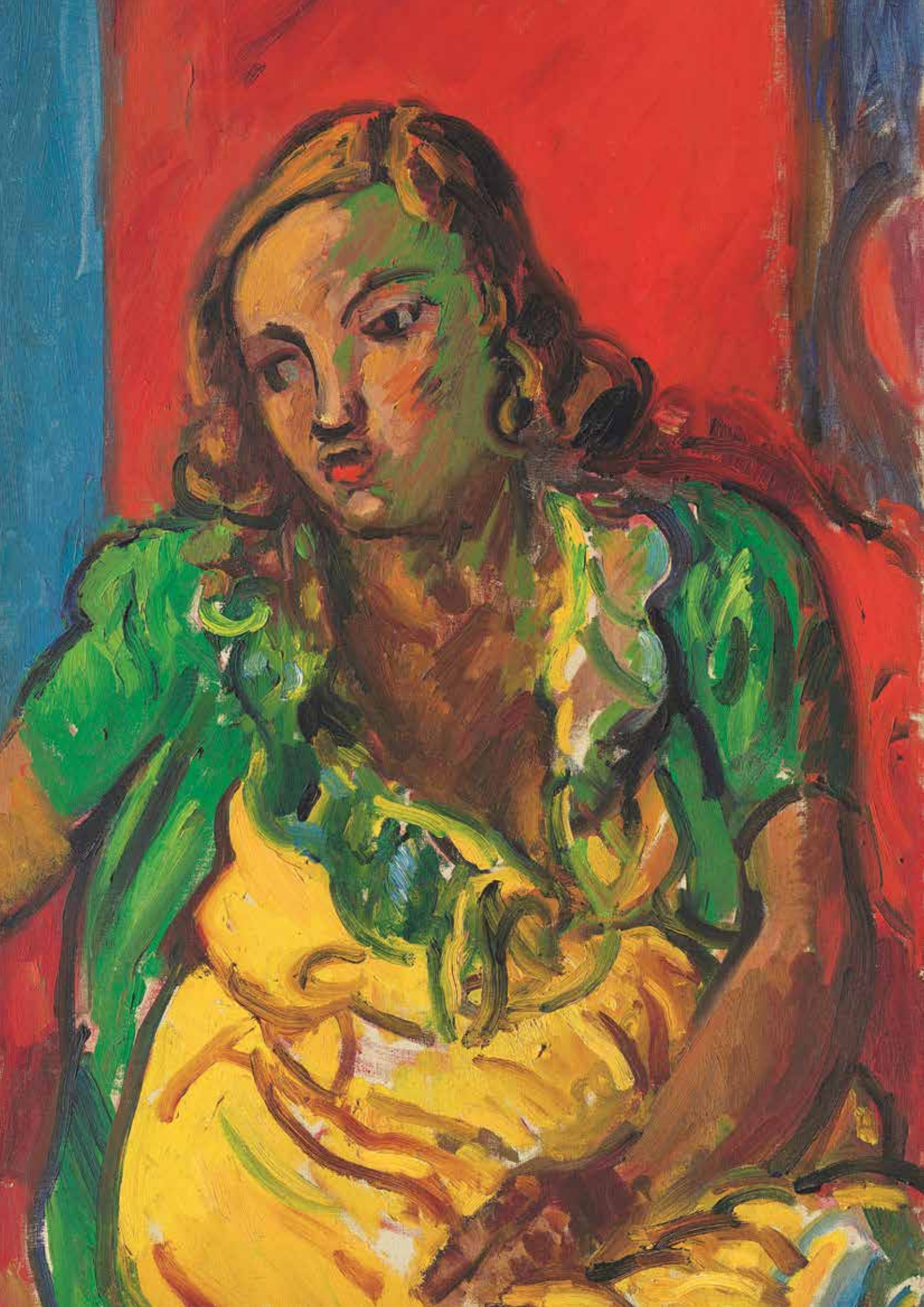
Richard Hope, actor

JERWOOD

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

Since 1991, Jerwood has channelled over £100 million in capital and revenue funding in support of the arts in the UK.





We should always, as near as we can,
be booted and spurred, and ready to go.
Michel de Montaigne (1533 – 1592)



Chairman & Executive Directors' Report



Alan Grieve CBE



Lara Wardle



Philippa Hogan-Hern

Photos by Charlotte Bromley-Davenport

40 years ago in March 1977, when Jerwood Foundation was established for John Jerwood, it joined the ranks of the established larger UK foundations such as Clore Duffield, Esmée Fairbairn, Garfield Weston, Paul Hamlyn and Wolfson. Its initial focus was on education in the broadest sense, particularly centered on Oakham School, and its primary mission and purpose was to support young people in their education and well-being. Music, literature and theatre had interested John Jerwood for many years and after his death in 1991, the concept of a broad education was extended to embrace particularly the arts and heritage. The Foundation's remit was subsequently refined to support, nurture and reward excellence and commitment in the visual and performing arts in the UK, with a particular focus on emerging and early-career artists.

Since 1991, Jerwood has channelled over £100 million in capital and revenue funding in the broadest support of the arts and education in the UK. We have strived to act positively and have consciously moved, and sometimes shifted, with the times, recognising and giving support to artists where it is most needed. Jerwood's culture and style of philanthropy have developed entrepreneurially, organically and imaginatively. We don't just write cheques. We choose to be involved,

whether in supporting a one-off project or as part of an on-going long-term relationship, often enhanced by one of our 18 completed capital projects, as with Snape Maltings in its Jerwood Opera Writing Programme, Gate Theatre in the Jerwood Designers programme, Glyndebourne in the Jerwood Chorus Development Scheme and Royal Court in the Jerwood New Playwrights programme.

Jerwood's impact and achievements to date can be measured through its many hundreds of beneficiaries, including actors, artists, choreographers, composers, craft makers, dancers, directors, film-makers, musicians, opera singers, orchestras, photographers, poets, playwrights, set designers and writers. It is heartening that many of the early 'Jerwood creatives' are now reaching the pinnacles of their chosen artforms, enhancing our culture and in turn influencing the next generation.

Our past Annual Reports have allowed us the opportunity to look back on the activities of each passing year, but given that 2017 marked the Jerwood Foundation's 40th Anniversary – a milestone shared with Yorkshire Sculpture Park and Henry Moore Foundation, we have highlighted the breadth and depth of Jerwood's reach in the arts panopoly over four decades on pages 6 – 7.

Sir Matthew Smith (1879 – 1959)
Simone, 1948
Jerwood Collection
© By permission of the copyright holder



The purpose of the arts is to reconnect us to our basic sense of humanity, to open our minds to the world around us, to allow us to create a life that means something to us.

Sir Ken Robinson speaking at Artwork Conference in November 2017

Net Form 2 by Benedict Carpenter (b.1975) in situ in the Japanese Garden, Oakham School. Originally commissioned by Jerwood Foundation in 2012, it was donated to Oakham School and unveiled by Benedict Carpenter in a ceremony on 28 April 2017.

Photo: Clair Montier

Until it's shared, art has absolutely no meaning whatsoever.

Sir Antony Gormley RA

With public funding (central and local government) under severe strain, the funding landscape is certainly very different today than it was 40 years ago. The place for culture to inspire unity and enhance the well-being of humanity is more important than ever. Jerwood's mission, relevance and resolve remain resolute to make our philanthropic contribution.

It is part of Jerwood Foundation's role to ensure that our purpose is at the heart of everything that is done in the name of Jerwood; whether through the wide-ranging activities of the Jerwood family of organisations: Jerwood Charitable Foundation, Jerwood Space and Jerwood Gallery in Hastings, or through the activities and initiatives within the arts and education which are undertaken in the capital projects bearing our name. During 2017 we continued to support our capital investment in Jerwood Gallery in making a stakeholder grant of £300,000 for core costs. We also enhanced and broadened the Jerwood Collection through discerning acquisitions.

The many global uncertainties and unrest that marked 2016 continued to bear upon the financial, political and social landscape in 2017. The socio-economic impact of Brexit, the 'Trump Effect' and the threat and acts of worldwide terrorism have affected all of us.

In different ways, each member of the Jerwood family of organisations has been tested and has had to manage effectively significant changes and challenges throughout the year. These include

the appointment of a new Director at Jerwood Charitable Foundation; a new team running the café at Jerwood Space; and a new operating model as a charitable trust at Jerwood Gallery. Further detail is reported in the individual statements.

The Arts in the UK

The arts in the UK are now recognised as playing three fundamental and crucial roles; the first enhancing the well-being of everybody and breaking down socio-economic barriers; the second contributing to regeneration of towns and cities, particularly those identified in the *State of the Nation Report* published in November 2017, as entrenched social mobility coldspots where fair access to the arts is limited; and thirdly boosting the economy. 2016 figures published by DCMS in November 2017 estimated that collectively the creative industries contributed £92 billion to the UK economy and at 7.6%, they were growing at double the speed of the wider economy.

Jerwood is playing an active role in building new audiences and broadening fair access to the arts through its interventions, directly through the Weston Jerwood Creative Bursaries programme, now in its third edition, and through local community outreach programmes and initiatives undertaken by Jerwood Space in Southwark and Jerwood Gallery in Hastings; as well as indirectly through grants delivered by Jerwood Charitable Foundation and the display of the Jerwood Collection in the public domain, both actually and virtually.

Art is an adventure into an unknown world which can only be explored by those willing to take the risks.

Mark Rothko (1903–1970)

Investment Review

Our funds continue to be managed by Waverton Investment Management in London and Lloyd George Management (HK) Limited in Hong Kong. Our investments in Asia, Europe and the US collectively returned an annual performance of 13.98%. This is against world market performances of FTSE All World Index at 13.8% and FTSE All Share Index at 13.1%.

Although a large sector of the media continues to talk down the national finances and our prospects, British public sector finances continue to perform positively. Great Britain's top-line national debt to GDP is lower than France, US, Japan and China (but not Germany). It is also acknowledged that for the first time in a decade each of the world's major economies is advancing and growing simultaneously. Maybe now is a time for optimism rather than pessimism.

Jerwood People

We have always championed the people who work within Jerwood as they determine who we are, what we do and how well we do it. They are also our best ambassadors and enhance our credibility. We lament it when Jerwood people move on to take up new roles, but are enthusiastic about opportunities for personal development. We like to think and hope that they will remain part of an extended Jerwood family.

In August, Clair Montier, Jerwood Limited's General Manager, took her maternity leave and Sharon Marshall joined us from Paddington Arts on a fixed term contract.

In October, after nearly nine years, Jerwood Charitable Foundation said farewell to its Director, Shonagh Manson who was appointed Assistant Director of Culture & Creative Industries at Greater London Authority. Shonagh was an

outstanding Director of the Charity and during her tenure played a significant role in moulding and championing talent and promise. We congratulate Shonagh on her appointment and wish her every success.

Lilli Geissendorfer, Producer at Almeida Theatre and formerly a Relationship Manager for Theatre at Arts Council England, has been appointed the new Director to lead Jerwood Charitable Foundation from January 2018.

Phyllida Earle retired having been a valued and active trustee since 2008 and we welcomed two new trustees: Vanessa Engle, an award-winning documentary film-maker and Catrin Griffiths, a journalist and Editor of *The Lawyer*. We look forward to working with Lilli, Vanessa and Catrin as they bring their energies, experience, knowledge and personalities to help shape our strategic vision over the next four years and beyond.

We continue to value greatly the commitment and positive contributions made by the Directors and Trustees who sit on the boards of Jerwood Charitable Foundation, Jerwood Space and Jerwood Gallery. We also benefit in particular from the expertise and guidance of Angus Spencer-Nairn and Kathryn Tully as members of our governing Council in Jersey.

In Memoriam

In 2017 we were very sad to mark the loss of John Hubbard (1931-2017) and Bryan Avery MBE RIBA (1944-2017), both of whom had strong associations with Jerwood; in 1996 John Hubbard, the American-born abstract impressionist painter, won the Jerwood Painting Prize and Bryan Avery, the award winning architect, designed the Jerwood Vanbrugh Theatre, RADA which was opened by the Queen in 2000.

A Personal Note from Alan Grieve

As stated in our 2016 Report, 2017 would be a year of transition as I handed over my executive responsibilities to Philippa Hogan-Hern and Lara Wardle. In my 26 years as Chairman of Jerwood Foundation, I have felt acutely the challenges and changing tempo of life. I will continue to work alongside our Fund Managers to ensure the steady growth of our investments and represent Jerwood acting as its advocate with considerable pride and satisfaction. I will support Lara in her role as Director of the Jerwood Collection of Modern & Contemporary British art in enhancing its importance and recognition. I look forward to watching the success of Philippa and Lara as Executive Directors with their energy, passion and vision.

Looking Ahead

We believe that as long as Jerwood maintains its special mission and purpose and continues to discover, harness, encourage and enable the next generation of creatives and their endeavours, we will remain on track and heading in the right direction. There will always be a great deal more that can be done and we consider it to be work in progress.

In 1932 American author W. B. Pitkin wrote a book entitled *Life Begins at Forty* and if the adage still holds true, Jerwood is set for a rigorous and creative fifth decade.



Alan Grieve, Chairman




Philippa Hogan-Hern and Lara Wardle, Executive Directors

jerwood.org
 @JerwoodF

A Look Back

Rehearsal spaces are Cradles. Crucibles. Wombs. They inform the art that emerges from them in a thousand subtle ways. There's a reason so much first class work has been created at Jerwood Space – because the space itself is first class.
Rufus Hound, actor who played Toad in *Wind in the Willows*.

The cast of *Wind in the Willows* in rehearsal at Jerwood Space, 2017
Photo: Marc Brenner, Willows London Ltd



Jerwood Charitable Foundation supported Aurora Orchestra's New Moves programme 2009 – 2014. As we play, we all know we are part of something really special.
Jane Mitchell, Aurora Principal Flute

Aurora Orchestra: The Jerwood Commissions *How Pure the Sky 2*, Jerwood Hall at LSO St Luke's, 2014. Conductor Nicholas Collon with the orchestra (featured)
Photo: Simon Weir



Aurora is the most bracing breath of fresh air to invigorate the British classical music scene in the past ten years.

Richard Morrison,
The Times

The Most Incredible Thing by the Pet Shop Boys and Javier de Frutos was developed through the Jerwood Studio at Sadler's Wells, 2011.

This award-generating research programme was supported by Jerwood Charitable Foundation 2006-2014 and enabled 40 collaborations between dance artists and practitioners from other artforms.

The opportunity to stage Hans Christian Andersen with music by Pet Shop Boys – alongside some of my beloved long-term collaborators – was an irresistible cocktail!
Javier de Frutos, Dancer and Choreographer
Photo: Hugo Glendinning



Polly Stenham is one of 68 playwrights supported by Jerwood Charitable Foundation's New Playwright programme with Royal Court between 1994 and the end of 2017. Reviewing *That Face*, *The Daily Telegraph's* Theatre Critic, Charles Spencer wrote: *This is one of the most astonishing debuts I have seen in more than 30 years of theatre reviewing. Its author, Polly Stenham, a graduate of the Royal Court's Young Writers Programme, is 20 now, just 19 when she wrote a play that sent me reeling into the night... In every respect this is a remarkable and unforgettable piece of theatre.*

Jerwood New Playwright, Polly Stenham's *That Face* at Royal Court Theatre, 2007.
Directed by Jeremy Herrin and starring Lindsay Duncan and Matt Smith
Photo: John Haynes



Left to right (featured): James Newby as Marcellus, Alan Clayton as Hamlet and Jacques Imbrailo as Horatio in 2017 Glyndebourne Festival World Premiere production of Hamlet. Photo: Richard Hubert Smith © Glyndebourne Productions Ltd



Vanitas was part of the Jerwood Visual Arts programme in an exhibition called *Jerwood Encounters: Formed Thoughts*, a group show curated by Clare Twomey in 2012. Phoebe Cummings was the inaugural winner of Woman's Hour Craft Prize in 2017.

Phoebe Cummings, *Vanitas* (detail), installation view, Jerwood Space, 2012
Photo: Tomas Rydin

Cummings is a genuine original, whose intricate and mesmerising work combines studio ceramics featuring only raw clay with performance art.

Henrietta Thompson,
The Telegraph

The Glyndebourne Jerwood Young Artist Programme gave me, without doubt, my most musically, enjoyable, rewarding and educative summer yet. It was an opportunity that most training cannot give you. Music colleges can get you so far, but this scheme is what can make a career.

James Newby, Jerwood Young Artist 2017

In 1999 Jerwood Foundation made a capital grant of £900,000 towards the restoration and modernisation of the Natural History Museum's magnificent Gallery 26. The Jerwood Gallery with its Waterhouse terracotta work, triple arched entrance and stained glass windows provides an impressive exhibition venue for the Museum's arts/science programme. It is one of 18 ongoing capital projects throughout the UK bearing the Jerwood name.

Venom: Killer and Cure, installation view, Jerwood Gallery, Natural History Museum, 2017
© Trustees of the Natural History Museum, London [2017]. All rights reserved



Rose Wylie's association with Jerwood is long standing. She was shortlisted in the fourth Jerwood Painting Prize (1997), went on to be shown in *Give and Take* at Jerwood Space (2000) and in the *Jerwood Drawing Prize* in 2002, so it was fitting that her solo exhibition, *Big Boys Sit in the Front* should be the inaugural exhibition at Jerwood Gallery and that *Silent Light* should be acquired for Jerwood Collection in 2012.

Rose Wylie RA (b. 1934) *Silent Light* on display, Jerwood Gallery, Hastings, 2017.
Photo: Pete Jones



Ed Atkins was a recipient of the inaugural Jerwood/FVU Awards in 2012. The Awards are a collaboration between Jerwood Charitable Foundation and FVU for early-career artists working with moving image. They focus on practical, developmental support, in which the nurturing of ideas and expertise is consolidated by substantial commissions - there is a fifth edition in 2018.

In 2014 Atkins had a major solo exhibition at the Serpentine Sackler Gallery, London and presented the works co-commissioned by the Jerwood/FVU Awards at the prestigious Stedelijk Museum in Amsterdam in 2015.

Ed Atkins, *Warm, Warm, Warm Spring Mouths*, 2012 (Still)
Originally commissioned for the Jerwood/FVU Awards, supported by Jerwood Charitable Foundation and FVU. Photo: thisisistomorrow.info

Displays and Loans



Above:
Eileen Agar RA (1899 - 1991)
Pigeon Post, 1969
In Focus: Eileen Agar - Bride of the Sea exhibition at Jerwood Gallery, March - June 2017.
Photo: Pete Jones
© Jerwood Collection



Top right:
John Piper (1903 - 1992)
Beach and Star Fish, Seven Sisters' Cliff, Eastbourne 1933 - 34
On loan to *Sussex Modernism: Retreat and Rebellion* at Two Temple Place, London, January - April 2017.
Photo: Rohan Van Twest
© Rohan Van Twest



Above:
Jeffrey Camp RA, *The Way to Beachy Head*, 2006
Look Back Now: Jerwood Gallery is Five, at Jerwood Gallery, March - May 2017.
Photo: Pete Jones
© Jerwood Collection

Left:
John Minton (1917 - 1957)
Melon Sellers, Corsica, 1948
On loan to *John Minton: A Centenary* at Pallant House Gallery, Chichester, July - October 2017.
Photo: Mark Heathcote
© Pallant House Gallery

JERWOOD COLLECTION

Jerwood Collection of Modern & Contemporary British Art

Director's Report



Lara Wardle
Photo: Charlotte
Bromley-Davenport

In the 2016 annual report, I took the opportunity to state Jerwood Collection's purpose: to give public access to a privately-owned collection and, through thoughtful display and interpretation, enhance understanding and enjoyment of modern and contemporary British art. Crystallising this into a mission statement has allowed me to think more carefully about how to fulfil its remit during the past year and also look ahead to future years to ensure that the activities enabled by the Collection remain close to this objective.

Displays and Loans

An open call at the end of 2016 inviting members of the public to choose their favourite Jerwood Collection work and to give a reason for their choice led to a 'People's Choice' exhibition to celebrate Jerwood Gallery's 5th birthday in March.

An enthusiastic response was received and included this comment from Elizabeth Stevenson, who chose *Near and Far*, 1959 by John Wells (1907-2000):

Choosing one work is rather like being asked who is my favourite child. I love my children for different reasons, in different ways, at different times in their lives and mine, the same applies to pictures in the Jerwood Collection. However, having said that Near and Far always catches my eye and I miss it when it's not on display ... All I can be sure of is that this picture gives me great pleasure.

On display simultaneously at Jerwood Gallery, Hastings, was a two-room exhibition *Look Back Now: Jerwood*

Gallery is 5 which included Jerwood Collection works that had either inspired exhibitions at the gallery since 2012 or had been included in exhibitions and subsequently acquired for the Jerwood Collection.

Selected national loans from Jerwood Collection are highlighted on the previous page and we continue to encourage applications for loans and wish to offer ongoing support to regional galleries through our loan programme.

Digital Presence

A new website was launched during the year jerwoodcollection.online providing a much needed platform for Jerwood Collection exhibitions, acquisitions and news. I am very grateful for the thoughtful work of the team at Rose Design who designed it as well as creating the new branding for the collection.

Acquisitions

Jerwood Collection continues to grow with acquisitions and we are particularly grateful to generous donations made to the collection during the year. These include two works by Chantal Joffe RA and also two works by John Blackburn (illustrated on page 10 - 11).

In 2017 we announced a new partnership with Bridgeman Images to manage the licensing and copyright of Jerwood Collection works.

Lara Wardle

Lara Wardle, Director
@larawardle_art

The impulse to collect is thus a way of making art your own, but it's also a way of making art; a collection in the end is a work of art.

Howard Hodgkin
(1932 - 2017)

Acquisitions

For full details of Jerwood Collection works
see jerwoodcollection.online



Paul Nash (1889 – 1946)
Spring Landscape 1914
ink, watercolour and gouache on paper
22 x 27.8 cm
Photo: Mike Fear Photography
© Jerwood Collection



Alexander Mackenzie (1923 – 2002)
Levant Zawn 1960
oil on board
61 x 76 cm
Photo: Mike Fear Photography
© The Artist's Estate



Top:
John Blackburn (b. 1932)
Untitled, Oct 64
gouache on card
25.4 x 30 cm
Presented by the artist
Photo: Mike Fear Photography
© John Blackburn, Courtesy of Osborne Samuel Gallery

Bottom:
John Blackburn (b. 1932)
Jerwood: Grey with White 2005
oil and mixed media on canvas laid on board
61 x 56 cm
Presented by the artist
Photo: Mike Fear Photography
© John Blackburn, Courtesy of Osborne Samuel Gallery



Mark Gertler (1891 - 1939)
Head of a Girl 1910
red chalk on paper
22.8 x 20.3 cm
Photo: Mike Fear Photography
© Jerwood Collection



Fiona Rae RA (b. 1963)
Untitled (orange, green and black) 1991
oil on canvas
213.4 x 152.4 cm
© Fiona Rae. All rights reserved, DACS 2018.



Top:
Chantal Joffe RA (b. 1969)
Esme by the Railings 2014
oil on canvas
40.5 x 30.5 cm
Presented by the artist
Photo: Stephen White
© Chantal Joffe. Courtesy the Artist and Victoria Miro, London

Bottom:
Chantal Joffe RA (b. 1969)
Pinky 2014
oil on board
46.2 x 38.2 cm
Presented by the artist
Photo: Stephen White
© Chantal Joffe. Courtesy the Artist and Victoria Miro, London



Keith Harrison's *Joyride*, 2017
 A Jerwood Open Forest project, supported
 by Jerwood Charitable Foundation, Forestry
 Commission England and Arts Council England.
 Photo: Hydar Dewachi

JERWOOD CHARITABLE FOUNDATION

627
 artists and
 88 organisations
 supported in 2017

£1.53m
 was spent on charitable
 activities in 2017

Chairman & Deputy Directors' Report



Tim Eyles
 Photo: Hydar Dewachi



Jon Opie
 Photo: Hydar Dewachi

Monreal performed alongside Plácido Domingo and mentor, Joseph Calleja at Salzburg Festival.

The demand for our grant-making and opportunities confirms that artists and producers rarely have unrestricted paid time to reflect and make. There is an absence of investment from elsewhere to ensure they have a well-grounded and sustainable practice. Support is often heavily output-driven. Artists have to look to more commercial or mainstream opportunities, which may restrict more experimental enquiries. Good quality space and time in which to research and make is beyond the means of many early-career artists.

Our work attempts to encourage and galvanise individuals and tip the balance of power away from institutions back into artists' hands, offering greater self-determination, choice, control and vision.

Clearly an enormous conundrum which the UK faces is its future status in the world. We are acutely aware of how this will affect our beneficiaries, from a practical point of freedom of movement and work opportunities, and also how it will play out thematically in their work.

Our response to this can be seen through our support for particular projects, including Pavilion Dance South West's *Surf the Wave*, which will provide new development and showcasing opportunities for independent dance artists at national and international levels; and BE Festival to help artists

familiarise themselves with international working practises. Shubbak Festival, with our help, allowed UK-based Arab theatre makers to explore the challenges to their visibility and representation here and abroad.

Throughout our activities we have also made great efforts to cast our net ever wider, and the results have been encouraging. For our Jerwood Compton Poetry Fellowships, supported by the Arts Council, an extensive network of nominators was invited to put forward suggestions of artists working with poetry, particularly those who might not normally seek funding and support opportunities. Raymond Antrobus, Jane Commene and Jackie Hagan were chosen following a rigorous selection process, and received generous support to take a year to consider and develop their practice.

This year also saw the third edition of the important Weston Jerwood Creative Bursaries programme swing into action. With generous support from Arts Council England's *Ambition for Excellence* fund, Garfield Weston Foundation, CHK Charities Ltd and PRS Foundation, it will enable another 40 recent graduates from low income backgrounds into their first arts jobs.

There is a heightened awareness of the inequalities endemic in the creative sector: for instance DCMS reported in July 2017 that 92% of jobs go to those from more advantaged socio-economic groups. The Weston Jerwood Creative Bursaries advocates for change in higher

2017 was an exceptionally productive and ambitious year for us and those we seek to benefit. What is abundantly clear is that the demand for artist-centred support has never been greater. As one of the few UK funders that can support individuals directly, our call for entry opportunities have had an overwhelming response. The funds we channel through initiatives such as the Jerwood Visual Arts Artists' Bursaries and Performing Arts Micro Bursaries could be spent many, many times over.

For the artists and producers we have worked with, there have been some incredible individual stories of successes and breakthroughs, and also quieter victories and more nuanced, formative steps forward. To take just three examples: Ellie Dubois developed work with a Performing Arts Micro Bursary which went on to receive a Total Theatre Award for Circus nomination; Jerwood Assistant Director Sophie Moniram worked on the two-times Olivier Award winning Young Vic production *Yerma*; and Glyndebourne Young Artist Marvic

education, recruitment and employment practices across the sector, to encourage the widest possible range of voices into the arts. New to the Weston Jerwood Creative Bursaries was our collaboration with the British Council to support the placements to undertake work experience abroad with international cultural organisations, an exceptional opportunity and experience that will help prepare them for a lifetime of thinking ambitiously in their careers.

In recognition of the Weston Jerwood Creative Bursaries' impact and her hard work, we were delighted that the programme's Director, Kate Danielson was shortlisted for Creative and Cultural Skills' Creative Choices Award. Further notable successes in the year from alumni included Rosie Elnile (programme participant 2014-16 at the Donmar Warehouse and a Jerwood Designer at Gate Theatre), who won a Stage Debut Award for Best Designer and Daniel Pitt (DCMS Jerwood Creative Bursary participant 2010-12 at Crying Out Loud), who became the second alumni to take up a leadership position as Executive Producer for Chisenhale Dance Space in January 2018.

The commissions and opportunities offered by Jerwood Visual Arts in 2017 were further enhanced and developed with the leadership and expertise of Head of Programme, Sarah Williams and her team. They have worked tirelessly to present a rich programme of exhibitions at Jerwood Space and on tour nationally.

Ambitious new films by Patrick Hough and Lawrence Lek were commissioned through the Jerwood/FVU Awards receiving widespread press coverage. The works were shown at Jerwood Space, London, Firstsite Gallery, Colchester and screened at seven national locations. Lawrence's work was also presented at the Venice Biennale and he was invited to show at the 47th International Film Festival Rotterdam.

Three initiatives gathered momentum in their second year. Jerwood Solo Presentations provided an important London platform for four talented early-career artists: Anna Bunting-Branch, Imran Perretta and duo Ben Burgis and Ksenia Pedan. Jerwood Staging Series comprised a series of events presenting 19 artists with

moving image or performance-based practices, attracting full houses in the gallery at Jerwood Space. *3-Phase*, in partnership with Eastside Projects, Birmingham and Workplace, Gateshead offered a substantial development and commissioning process to Larry Achiampong, Mark Essen and Nicola Singh.

Keith Harrison, who received the Jerwood Open Forest commission at the end of 2016, realised his seminal work *Joyride*. In an event at Cannock Chase Forest in September, an exact-scale ceramic replica Rover 75 was launched down a temporary 10-metre high ramp. It was the culmination of the 18-month project, which we designed and delivered with Forestry Commission England, supported by ACE.

We also marked the 17th and final year of our support for Jerwood Drawing Prize. The visual arts in the UK have benefited enormously from the prestige of this annual prize which has championed the careers of many emerging and established artists. This legacy will continue as the project moves forward into a new phase with new supporters. Indeed, we were delighted that through the new Evelyn Williams Drawing Award, exhibiting artist Barbara Walker was selected to receive £10,000 to make a body of drawings for a solo exhibition at our sister organisation Jerwood Gallery, Hastings in autumn 2018.

As we look forward into 2018, Jerwood Visual Arts will continue to create exceptional opportunities for early-career artists and work collaboratively with visual arts organisations around the UK to achieve this goal. We are delighted to add to the programme in October 2018 a new artist-nominated exhibition *Survey*, which will showcase work by the most exciting early-career visual arts practitioners nationally.

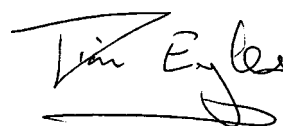
There have been a number of high profile successes for our Jerwood Visual Arts alumni in 2017: Heather Phillipson (*Jerwood Drawing Prize*, 2009, *Jerwood Encounters: TTTT*, 2014) received a Fourth Plinth commission 2018/20. Bedwyr Williams (*Jerwood Encounters: SHOW*, 2012) won the Artes Mundi, Derek Williams Trust Purchase Award. Woman's Hour Craft

Prize finalists included: winner Phoebe Cummings (*Jerwood Encounters: Formed Thoughts*, 2012) and four other Jerwood Visual Arts alumni. Both Jasleen Kaur (*Jerwood Makers Open*, 2015) and Silvia Weidenbach (*Jerwood Makers Open* 2012) have been part of programmes at the Victoria and Albert Museum.

As ever, we thank our staff team and Board of Trustees all of whom have made enormous contributions to our activities. There have been several personnel changes in 2017. Retiring from the Board, we are indebted to Phyllida Earle for her enthusiasm and dedicated service. We welcomed new Trustees Vanessa Engle and Catrin Griffiths. Sarah Gibbon was appointed as our first Projects Officer.

After almost nine years of energy, determination and professionalism as Director, we also bid a fond farewell to Shonagh Manson as she took up the role of Assistant Director of Culture & Creative Industries at Greater London Authority in October.

Following an open and competitive process, we are delighted to welcome Lilli Geissendorfer's appointment as our new Director from January 2018. One of her first responsibilities, working with the Trustees and team, is to develop our next four-year strategy as we continue to pursue the best ways to support the excellence and creativity of artists in this ever-changing world.



Tim Eyles, Chairman



Jon Opie, Deputy Director

jerwoodcharitablefoundation.org
jerwoodvisualarts.org

🐦 @JerwoodCF
🐦 @JerwoodJVA
📧 @jerwoodjva
📘 @jerwoodjva



Project Focus

I feel validated and accepted into a community that I sometimes feel too wonky, un-London and broken-toothed to be part of. I'm currently threadbare, so I want to get my bones full of hope, and enough space around my head so that I am capable of archiving the lives of the current disabled underclass with insight, humour and accuracy. There's so much work to be done in the world and I know I can do it well, but then rent day comes and so I do loads of work for money. Having a Jerwood Compton Poetry Fellowship means I can have a Ready Brek glow to go into the scary bits of towns and make a difference.

Jackie Hagan, Jerwood Compton Poetry Fellow

Jackie Hagan, Jerwood Compton Poetry Fellow

Award-winning writer and performer Jackie Hagan's first solo show *Some People Have Too Many Legs*, was written while she was in hospital becoming an amputee. It won a Saboteur Award for Best Spoken Word Show 2015 and a Creative Futures Literary Award. In August her first play, *Cosmic Scallies*, premiered at Summerhall, during Edinburgh Festival Fringe going on to The Royal Exchange. Two months later her second solo show, an Unlimited Main Commission, *This Is Not A Safe Space*, premiered at Contact Theatre based on first hand research and interviews exploring poverty. For 10 years Jackie has run Seymour Poets at Bluesci Arts and Well Being Centre, delivering poetry workshops and opportunities for isolated adults. She also works nationwide with schools, prisons, high security psychiatric units and LGBTQ+ groups, as is currently a guest lecturer at Manchester Metropolitan University.

Each Jerwood Compton Poetry Fellow receives a grant of £15,000 with no stipulations as to how it is spent plus structured mentoring and access to a pool of critical friends. The Fellowships offer an opportunity to engage in critical conversations about what poetry can be, and is, today. Also selected for this inaugural edition of the Fellowships were Raymond Antrobus and Jane Commane (see page 16).

We are in many ways the 'artists' funder'. As a small, independent foundation we are willing to take risks on early stage research, unproven artists and activities that are hard to find support for commercially or from other funders. Charity status is not required and benefit to the artist is our focus over public engagement outcomes. We look for projects that are significantly developmental and excellent. In 2017 627 individuals accessed our support, here are just three of their stories:

Jackie Hagan
Jerwood Compton Poetry Fellow
Photo: Lee Townsend

Aaron Wright, Director, Fierce Festival, DCMS Jerwood Creative Bursaries

Aaron has helped transform many aspects of our projects and initiatives, in particular the annual DIY professional development programme, which has significantly grown in scale, impact and reputation due to his vision, networks and coordination.
CJ Mitchell, Director, LADA

In October, Aaron Wright opened his first Fierce Festival as Director. In a recent speech he noted that this moment may not have happened had he not been part of the Creative Bursaries programme in 2010, taking up a fully supported placement with Live Art Development Agency (LADA). Aaron received an Education Maintenance Allowance to continue studying in sixth form, before attending a summer school at Birmingham University. He subsequently became the first person in his family to go to university. After completing a BA in English and Drama in 2009 supported by a full maintenance grant, Aaron carried out two short unpaid media internships in Birmingham, working part-time evenings and weekends in retail and box offices to support himself. Living at home and struggling with the lack of job opportunities in Birmingham, Aaron was unable to afford to relocate to the arts capital of London, when he came across the placement opportunity there at LADA.

Now known as the Weston Jerwood Creative Bursaries, this nationwide programme supports arts organisations to expand their approach to diverse recruitment and talent development, and build their capacity for outstanding artistic production. 40 graduates are currently on paid entry-level placements at 39 host organisations nationally, each supported by a structured programme of development in the UK and internationally (see page 17).

Zara McFarlane, Take Five XI and Performing Arts Micro Bursaries

Zara McFarlane is an award-winning singer-songwriter and jazz vocalist. She has released three critically acclaimed albums, the first on Giles Peterson's label, fearlessly exploring original material and reworking well-known jazz and Jamaican classics. She recently had her debut season with Royal



Take Five XI
Zara McFarlane (featured)
Photo: Adama Jalloh

Shakespeare Company as the featured singer in *Anthony and Cleopatra*, directed by Iqbal Khan. She received a MOBO Award, Best Jazz Act 2014, an Urban Music Award, Best Jazz Act 2015 and a Jazz FM Award for Vocalist of the Year in 2015.

Zara trained at the BRIT School, the free Performing Arts and technology school, and in 2015 participated on Take Five XI. Since the Brit School, her ambition has been to write a musical and whilst on the programme Zara applied for and won a Perfect Pitch Award in association with Theatre Royal Stratford East to work with playwright May Sumwanyambe to make *Petal*, a 10 minute musical theatre work.

We awarded Zara a Performing Arts Micro Bursary (see page 17) to carry out field research for a new full length musical, into Jamaican music from the 1820s-1950s. The work, based on

a Caribbean folk story set in colonial Jamaica will also draw on information at the British Library and Black Cultural Archives, London and will fuse the historical sounds of the Caribbean into an authentic story, responding to the overlooked the impact of Caribbean slavery, history and musical influence in the UK.

Now in its 13th edition, Serious' *Take Five* programme gives talented jazz musicians who have begun to establish an impressive track record an opportunity to take time out to develop their craft, build their careers and get their own music out into the world. It recognises that jazz talent can be hindered by the pressures to make a living as a musician and is one of most influential development schemes for musicians. We are a founding funder alongside the PRS Foundation, with the support of Arts Council England and Help Musicians UK (see page 22).

Strategic Projects

We develop and deliver a number of national Strategic Projects outlined below. Note that we include grant figures here to indicate the relative scale of the projects, all our strategic projects involve significant in-house resources for delivery and often additional financial contributions from partners.

Jerwood Compton Poetry Fellowships

A significant new development opportunity for poets in the broadest artistic sense. Running biennially for three editions between 2017 and 2022 the Fellowships support a total of nine artists, three per edition. Each receives £15,000 to support a year of Fellowship, with mentoring and further access to a range of advisers and critical friends to support their developing practice. The Fellowships utilise accrued interest from a bequest made to Arts Council England by Joseph Compton and additional funds from Jerwood Charitable Foundation and Arts Council England.

£115,175 over six years

Performing Arts Micro Bursaries

Support for independent artists and producers, supporting 24 individuals in its first round with grants from £250 - £1,000 for significant self-defined developmental activity. For UK based individuals who have been practicing for no more than 10 years. This fund was created using legacy funds from the BBC Performing Arts Fund and received additional support from Rogers Stirk Harbour and Partners.

£44,053 donated to Jerwood Charitable Foundation

Weston Jerwood Creative Bursaries 2017-19

A nationwide programme supporting arts organisations to expand their approach to diverse recruitment and talent development, and to build their capacity for outstanding artistic production. Providing 40 new, paid, entry-level roles in the arts for recent graduates at 39 leading arts organisations nationally between 2017 - 2019. Including a structured training and development programme, significant peer networking and a new international strand with British Council facilitating a trip to a European festival for the full cohort and their hosts, alongside a further 12 international residencies. The programme addresses the socio-economic barriers faced by skilled graduates entering the arts and is open to those who received a full maintenance grant throughout university. 80% of the hosts are based outside of London. For a full list of hosts see our website.

Designed and managed by Jerwood Charitable Foundation in partnership with British Council. Made possible through the combined support of ACE's Ambition for Excellence Fund, Garfield Weston Foundation, Jerwood Charitable Foundation, CHK Charities Limited and PRS Foundation.

£65,000 over two years

Weston Jerwood Creative Bursaries participants
Photo: Outroslide Photography



Jerwood Visual Arts

A national programme supporting visual arts practice, through which we work with early-career artists to commission and present new work. Artist opportunities run throughout the year alongside a programme of related exhibitions, events and commissioned writing, taking place online, in London and across the UK. We advocate for best possible conditions for the making of art by providing well-resourced opportunities for artists, supported by our staff team and established artists, writers, critics and curators who have a significant national or international profile. Major awards are selected by independent panels and others by the Jerwood Visual Arts team.

Top:

Voyage of the Relic Traveller, 2017
Larry Achiampong and Shiraz Bayjoo
Photo: Hydar Dewachi

Bottom:

Marcin Rusak, *Nature of Things*, 2017
Originally created for Jerwood Makers Open 2017, supported by Jerwood Charitable Foundation
Photo: Anna Arca



Artists' Bursaries

12 bursaries of £1,000 each and peer networking supporting significant developmental activity self-identified by the applicants.

£15,500

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

Project Space

A commission for up to three emerging and early-career artists each year to develop and present work for the social environment of The Gentlemen Baristas' café, The School House at Jerwood Space.

£2,250

Jerwood Solo Presentations

Three solo presentations of new work by early-career artists each at pivotal moments.

£11,397

Jerwood/FVU Awards 2017:

Neither One Thing or Another

Two £20,000 moving-image commissions by early-career artists within five years of beginning their practice selected through a national call for entries. Each artist received production support from Film and Video Umbrella and responded to the annually changing theme. The works were screened at seven venues nationally and toured to Firstsite, Colchester. A collaboration between Jerwood Charitable Foundation and FVU.

£45,000

Jerwood Staging Series

Newly-presented event-based works by 19 artists including film screenings, performances, readings and discussion, through four events at Jerwood Space, London.

£7,141

Jerwood Makers Open 2017

Five new commissions by artists within 10 years of establishing their practice, selected through a national call for entries. Each received £7,500 to create new works for a national touring exhibition with mentoring, curatorial and production support.

£94,330

Jerwood Drawing Prize 2017

The largest and longest running annual open exhibition for drawing in the UK, run in collaboration with Bath Spa University and led by Professor Anita Taylor. The 2017 national touring exhibition included 69 drawings by 65 artists. Five prizes totalling £27,000 were awarded by an independent panel of selectors, including the new £10,000 Evelyn Williams Drawing Award for a mid-career artist. 2017 was the last of 17 years of our support for the project which continues.

£63,092

3-Phase

Three presentations of new work charting the development of three early-career artists from across the UK over an 18-month period. A partnership between Jerwood Charitable Foundation, London; Eastside Projects, Birmingham and Workplace, Gateshead drawing on regional networks surrounding each partner organisation and selected through a national call for entries.

£35,825

Also realised in 2017:

Jerwood Open Forest Commission: Joyride

On 30 September Keith Harrison launched a life-size replica Rover 75 down a temporary 10-metre high ramp in Cannock Chase Forest at dusk, illuminated by the headlights of onlookers' cars, to a specially commissioned sound track by Carl Slater. It was a community-focused live event, bringing together personal and social narratives around the automotive industry in the West Midlands and it was informed by the artists' upbringing in the heavily post-industrialised Black Country. Commissioned by Jerwood Charitable Foundation and Forestry Commission England.

Also during 2017 two artists were selected for *Jerwood/FVU Awards 2018: Unintended Consequences* and 12 for a second edition of the Artist Bursaries. *Jerwood Drawing Prize 2016* and *Jerwood Painting Fellowships 2016* continued their national tours. *Jerwood Makers Open*

2017 and Jerwood Drawing Prize 2017 began national tours which continued in 2018. *Cosmos* by Semiconductor, commissioned through Jerwood Open Forest in 2014, remains on permanent display at Alice Holt Forest, Surrey. A series of artist-led workshops were held with community groups and institutions in Southwark at Jerwood Space.

Anna Bunting-Branch, *The Labours of the Barren House - Finger Spell (G.L.A.M.O.U.R.)*, 2016
 Commissioned for Jerwood Solo Presentations 2017, supported by Jerwood Charitable Foundation
 Photo: Anna Arca



Funded Projects

We make grants to individuals and organisations nationally across the arts, recognising the value of space and time to explore new ideas, learning through making and receiving support from established professionals. Listed here are projects upon which a decision for support was made in 2017.



Commissioning & Production

14 - 18 NOW: Represent

Three major commissions by female artists under the age of 30 inspired by the centenary of the Representation of the People Act 1918, which gave the vote to women but only those over 30 who met a specific property qualification.

Exploring issues of equality, democracy and inclusion in contemporary Britain.

Co-commissioned by 14 - 18 NOW: WW1 Centenary Art Commissions with Royal Court, Arnolfini and NVA supported by Jerwood Charitable Foundation, National Lottery through Arts Council England and the Heritage Lottery Fund, and Department for Digital Culture Media & Sport.

£150,000 over two years

Emma Critchley: Common Heritage

Development of a single-screen short film by the underwater visual artist Emma Critchley set around two critical frontiers; space and the deep sea. Conceived during the Culture and Climate Change: Future Scenarios residency programme that we supported in 2016.

£21,365

Top:

Royal Court: Jerwood New Playwrights
Victory Condition written by Chris Thorpe
Sharon Duncan-Brewster (featured)
Photo: Helen Murray

Bottom:

Emma Critchley: *Human Nature*
Photo: Emma Critchley



Gate Theatre: Jerwood Designers

A programme showcasing work by three lead and three assistant designers working on Gate Theatre productions. The designers fulfil demanding production briefs that stretch the venue's unique performance space, working collaboratively with directors and writers.

£25,000

Magnetic North: Artist Attachment Programme

An 18-month attachment programme for two artists from any art form, each exploring a significant development in their practice. Including financial support, mentoring from Artistic Director Nicholas Bone and support from the Magnetic North team.

£20,000

National Theatre Wales (NTW): Located Residencies and Emerging Producers

Structured professional development and opportunities to make new work in rural Wales for artists embedded in the local landscape or community. Two emerging producers work on the programme, also receiving structured professional development.

£36,950

Royal Court Theatre: Jerwood New Playwrights

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

£50,000

Mentoring & Professional Development

Arvon: Jerwood/Arvon Mentoring Scheme

Specialist mentoring from established writers for 12 emerging poets, playwrights and novelists through two residential retreats at Arvon's rural writing centres. An anthology of the writers' new work is published, and they develop their skills and learn how to access the publishing world.

£72,032 over two years

BE Festival: UK Artist Development Programme 17/18

Support for 37 artists through mentoring, residencies and performances at BE Festival and a year round training programme for artists based in the West Midlands focused on accessing opportunities internationally.

£32,635 over two years

Flatpack Film Festival: Waveform

Support for 10 artists working with sound and image selected through a national open call. The artists undertake a visit to the festival in 2018 and attend further professional development sessions subsequently. Two receive full-scale commissions to make new work for the festival in 2019.

£23,000

Glyndebourne: Jerwood Young Artists

Extended coaching, performance and recital opportunities during the Glyndebourne Festival and tour for three future soloists selected from the Glyndebourne Chorus. A tailored training programme based on their specific development needs, at a key time in the physical development of the voice and vocal chords.

£30,000

Live Art Development Agency (LADA): DIY+ Professional Development Projects

Artist-led professional development opportunities for artists exploring new ideas and subject matter. Our support extended three of the DIY projects, with three artist-led organisations, and provided seed commissioning for project ideas which emerged.

£24,500



Top:
BE Festival 2017: Palmyra
Bertrand Lesca & Nasi Voutsas (featured)
Photo: Alex Brenner

LIFT: Jerwood Futures

Six early-career artists embedded in three significant commissions for the 2018 festival from early stages of development using LIFT's extensive networks in Tottenham, London. Artists are paired based on complimentary practices and are involved as collaborators, shadowing company members and receiving mentoring.

£45,600 over two years

Liverpool Philharmonic: Elite Performance in Professional Musicians

A performance coaching programme, supporting 25 musicians from the orchestra yearly, across three editions. Utilising coaching and performance development approaches from elite sports and contributing to research in the field, it will address the links between musicians' mental health, well-being and excellence in performance.

£79,650 over three years

Bottom:
London Symphony Orchestra:
LSO Jerwood Composer+
Left to right (featured): Aaron Burrows,
Alex Jakeman, Rebecca Gilliver, Darren Bloom,
Clare Duckworth
Photo: Kevin Leighton

London Sinfonietta: Writing the Future

A two-year programme supporting five early career composers to make new work to be showcased as part of the orchestra's 2018 season, with mentoring from London Sinfonietta musicians, career and industry advice.

£20,000

London Symphony Orchestra: LSO Jerwood Composer+

Support for emerging composers to acquire knowledge and practical experience into establishing and promoting themselves professionally, through running a series of events at the Jerwood Hall, LSO St Luke's. Selected through a national open call.

£60,000 over two years



Top:
MIF: Jerwood Creative Fellows
What If Women Ruled The World by Yael Bartana
Left to right (featured): Sarah Mander,
Sarah Faulkner, Erinma Ochu (Jerwood Fellow),
Jade French, Natasha Gordon, Danusia Samal,
Susanne Sachsse, Nadia Albina
Photo: Tristram Kenton

Bottom:
The White Review
Photo: The White Review



Manchester International Festival (MIF): Jerwood Creative Fellows

Six Manchester-based independent artists attached to a festival commission with a focus on cross-art form development and experience, and a series of professional development events for Manchester based practitioners.
£30,250

Pavilion Dance South West: Surf the Wave

A new approach to dance showcasing through an 18-month programme of talent development involving artists, producers and promoters nationally, a UK Dance Showcase in Bournemouth and Poole in May 2019 and a subsequent year of touring and development support for dance companies to secure further bookings and strengthen relationships between artists, producers and promoters.
£75,000 over three years

Serious Music: Take Five Edition XIII

Time out for artistic and professional development for eight outstanding jazz musicians/composers through a residential week and ongoing one-to-one support for specific projects. The musicians work collectively on creative ideas, benefit from business oriented workshops and meet influential music industry contacts.
£22,000

Young Vic: Jerwood Assistant Directors

A structured professional development programme for five early-career directors. Including paid positions as Assistant Director on a main stage production and tailored development support with opportunities for peer networking and presentations of their own work as directors at Young Vic.
£40,000

Research & Development

Emma Frankland: Galatea

The project explores feminist, queer-positive and radical content inherent in the 16th century text, a large-scale production which represents a significant step up for Emma Frankland's practice as Director. The first professional presentation of the John Lyly play since 1601.
£17,745

Small Grants

Abandon Normal Devices: AND Festival

Seven new commissions exploring the future scenario of a digital dark age, presented in a cave network beneath the Peak District. The works framed the concepts of digital and geological time together and sought to understand how to capture, store and preserve digital art. **£10,000**

Art Licks: On the Heights

A two-week residency for four London based artists in order to research and develop work for the Yorkshire Sculpture Park programme and extend their practice outside of the city. Run by artist-led and itinerant Art Licks. **£9,000**

Association of British Orchestras: Find Your Way

A year of support for 12 emerging orchestra leaders to develop their leadership skills and knowledge of the orchestral sector. Including training, mentoring and placements in orchestras alongside an intensive residential period. **£5,688**

Edwin Rostron: Robot Memoir

Support for animator and curator Edwin Rostron for a range of projects sustaining his development at a particular moment of traction. Including the making of an ambitious three-screen installation with musician and writer William Goddard for UK festivals in 2018, and the curation of Edge of Frame Weekend at BFI, Barbican and Close Up. **£10,000**



Gateshead International Festival of Theatre: The GIFT Exchange

A structured programme of developmental activity for artists over the course of the festival, including mentoring, artist attendance bursaries, artist-led workshops for artists and a formal discussion event. **£10,000**

Louise Orwin: OH YES OH NO

Research for performance project by Live Artist Louise Orwin exploring female sexuality, rape culture and rape survival which premiered in Camden Peoples Theatre's Hotbed Season. **£7,700**

Top:
Art Licks: On the Heights
Frances Scott (featured)
Photo: Jonty Wilde

Bottom:
OH YES OH NO
Louise Orwin (featured)
Photo: Field & McGlynn

Merit Arianne Stephanos: Women at Point Zero

A period of development for a new opera based on the 1975 novel *Woman at Point Zero* by feminist Egyptian author Nawal El Saadawi coming out of research during Snape Maltings' residency programme. A first version of the work was presented at Shubbak Festival in July. **£9,800**

Shubbak: Professional Support for Arab Theatre Makers in the UK

A series of professional development events for UK based Arab theatre makers and tailored support for three artists as they developed work for Shubbak Festival, London's largest biennial festival of contemporary Arab culture. **£ 9,965**

Trigger Stuff: The Aviation Project

Research and development of a large-scale outdoor performance work happening across Bristol with an aviation aspect. Working with a range of partner organisations, collaborators and technical experts, this project represents a significant step up in the scale and ambition achievable for independent producer Angie Bual and her small company. **£9,380**

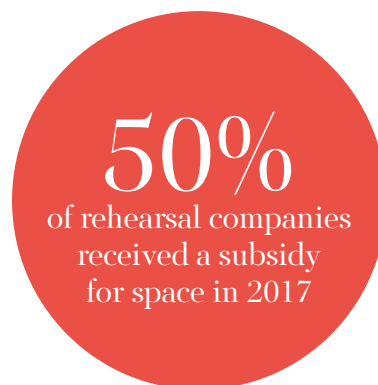
The White Review: Poet's Prize

A new prize designed for English-language poets with an unpublished debut pamphlet or collection of poems, selected through a national call for entry. The winner receives £1700, expert advice from a leading poetry editor and two prominent UK poets, and publication in *The White Review* online and in print. **£2,000**





JERWOOD SPACE



Chairman & Directors' Report



Chris Cotton
Photo: courtesy of
Royal Albert Hall



Peter Wilkinson
Photo: Tracy Zanelli

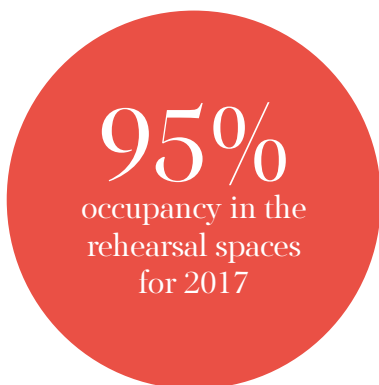
Location, location, location are reputed to be the three most important factors for real estate and the same seems to hold true in the world of rehearsals. We are very fortunate at Jerwood Space to be on a prime site in central London, a site that Alan Grieve had the perspicacity to locate over two decades ago as a place for rehearsal. The local environs have changed enormously since this time, sometimes for the better, other times simply a developer's opportunist grab for financial gain, but the true local community continues to adapt and thrive.

The strong community feeling was tested last year as one of our neighbours, Borough Market, suffered an attack on 3 June which left eight people dead and 48 injured. Local organisation Better Bankside appealed for space for companies to use as temporary offices whilst the cordon remained around the market. We were one of a host of venues to offer space for those unable to use their premises, and it was testament to the physical support that residents in Southwark were able to offer that only one organisation needed to use the space, the others having all been expediently re-housed.

We were able to host rehearsals for a lot of our neighbours in SE1 during 2017, both established and new theatre companies in the area. Young Vic had a substantial subsidised rehearsal period for Joe Hill-Gibbins production of *A Midsummer Night's Dream* at the start of the year, alongside The Globe's *Taming of the Shrew* which was part of

their Playing Shakespeare season for secondary school pupils, directed by Jacqueline Defferary. The Globe returned periodically throughout the year for Emma Rice's *Twelfth Night*, *King Lear* directed by Nancy Meckler, and Tanika Gupta's play about Indian independence, *Lions and Tigers*, directed by Pooja Ghai. The Old Vic returned for a week of workshops for the Old Vic 12, a selection of emerging theatre creatives who have been selected to work alongside more established professionals. The end of the year saw us take rehearsals for our new neighbours, the London Theatre Company, with their production of *Julius Caesar*, directed by Nick Hytner and starring Ben Wishaw and David Morrissey. Nick's previous employers in SE1, National Theatre, returned with two new shows and one revival; *Lost Without Words*, a co-production with Improbable whose director Phelim McDermott asked the cast of over-65s to perform each night without a scripted version of events in a devised improvisatory piece, and *Consent*, Nina Raine's new play casting a scrutinous eye over the justice system, directed by Roger Michell. They also rehearsed a week for *Angels in America*, directed by Marianne Elliott and starring Andrew Garfield.

Many of the smaller local organisations benefitted from subsidised rehearsal space from us over the year too. Roy Khalil's SE1 Productions took space for rehearsals of *The Greatest Fight*, Union Theatre had subsidised space for their football-themed *Romeo and Juliet*, directed by Andy Bewley, and also James Meteyard's *After Party*



Left:
Cameron Mackintosh Ltd's production of *Hamilton* in rehearsal at the Jerwood Space.
Left to right (featured):
Jade Albertsen (ensemble)
Giles Terera (Aaron Burr)
Johnny Bishop (ensemble)
Photo: Matt Crockett

The cast of the Royal Court Theatre's production of *Goats* in rehearsal
Written by Liwaa Yazji, translated by Katharine Halls and directed by
Hamish Pirie, Royal Court Associate Director
Photo:Johan Persson



and relative newcomers The Bunker staged rehearsals for Alex Gwyther's *Eyes Closed Ears Covered*. We also continued subsidising space for Southwark Playhouse to hold their board meetings throughout the year, as well as rehearsing two of their shows: DEM Productions' *Working*, directed by Luke Sheppard, and the one-hander *Superhero*, produced by Tim Johanson and directed by Adam Lenson.

Local producers Headlong also returned to rehearse the touring productions of *Pygmalion*, directed by Sam Pritchard, and their successful *People Places Things*, with Holly Race Roughan taking over the director's chair from Jeremy Herrin.

Of course not all of our activities were dedicated to local organisations and the usual global reach of the work rehearsed here over the last 12 months continued unabated. Jeremy Herrin might have relinquished the reins on *People Places Things* but he returned to direct the West End-bound Michael Grandage co-production of James Graham's *Labour of Love*, with Martin Freeman and Tamsin Greig, and also Deborah Bruce's *The House They Grew Up In* as part of Daniel Evans' inaugural season at Chichester Festival Theatre. Also representing Chichester were Ayckbourn's *Norman Conquests* directed by Blanche McIntyre, and another James Graham-penned play, *Quiz*, directed by Daniel Evans.

A large number of shows had a nascent period of rehearsal here in Southwark before opening outside of London this year. We welcomed David Pugh's production of the Take That musical *The*

Band, directed by Jack Ryder and Kim Gavin, which opened in Manchester before embarking on a national tour. The Susan Stroman-directed version of Mel Brooks' *Young Frankenstein* took two spaces before opening in Newcastle, with Mel Brooks checking in to rehearsal each day, and *Desire Under The Elms*, directed by Sam Yates, rehearsed here before heading up to Sheffield Crucible. Laurence Boswell returned with the Ustinov Studio, Theatre Royal Bath, for two plays by Daniel Kehlman, both translated by Christopher Hampton; *Christmas Eve*, with Niamh Cusack, and *The Mentor* with F Murray Abraham, the Oscar he won for *Amadeus* joining him in rehearsal. Theatre Royal Bath also rehearsed the Matthew Dunster-directed satire *Plastic*, by Marius von Mayenburg, and Will Eno's *The Open House*, directed by Michael Boyd. Garsington Opera rehearsed all three of their productions at various stages here: Handel's *Semele*, directed by Annilese Miskimmon; Martin Duncan's production of Rossini's *Il Turco In Italia*, and *Le Nozze Di Figaro*, directed by John Cox. We took the opportunity to place other opera companies around them, from the smaller scale subsidised rehearsals of Kent Opera's *Othello* and Ensemble Moliere's *Pygmalion* to Classical Opera Company's *Apollo et Hyacinthus* and a new piece being workshopped for Royal Opera House. Classical Opera Company also rehearsed their semi-staged production of Mozart's *First Commandment* with us,.

The Wedding Singer, directed by Leicester Curve Associate Nick Winston, and Peter James' *Not Dead Enough*, directed

by Ian Talbot, were two further touring productions we found space for and Perth Theatre used the Director's Office for a revival of a show that started here in 2015, *And Then Come The Nightjars*, by Bea Roberts, directed by Paul Robinson.

It was a privilege and a pleasure to welcome back BLESMA and The Drive Project, part of the limbless veterans community programme to enable disabled ex-servicemen working with theatre professionals to deliver motivational speeches in secondary schools across the country. Historic Royal Palaces also returned for Sarah Dickenson's *PowerPlay*, a promenade piece at Hampton Court, directed by Jo McInnes.

Matthew Xia workshopped a new show for Manchester Royal Exchange and Bristol Old Vic returned with Emma Rice's production of *The Little Matchgirl*. *Strictly's* Vincent and Flavia rehearsed their touring show *Tango Moderno*, and Pasha Kovalev took a week to rehearse his tour *Dance The Night Away*, whilst Arthur Pita's Openheart Productions also rehearsed their touring production of *Stepmother/Stepfather*.

The building resonated with many international rehearsals. We subsidised former JMK winner Cathal Cleary to rehearse *The Half Of It* for the Dublin Fringe and Aix en Provence Festival held a week's worth of rehearsals with us in Southwark. Katie Mitchell took space for her production of Sarah Kane's 4.48 *Psychosis* for Hamburg Playhouse, and English Theatre Frankfurt rehearsed two shows with us over the year: *The Hound of the Baskervilles*, directed by Lotte Wakeham, and *Jekyll and Hyde*, directed by Tom Littler. Two shows bound for New York towards the end of the year were the Sam Mendes-directed *The Ferryman* (a Royal Court production) which took a short spell with us to settle in the new cast, and Tara Finney's production of Enda Walsh's *Disco Pigs*, directed by John Haidar, which also started life with us earlier in the year before going in to the Trafalgar Studios.

We were particularly pleased to rehearse the huge Broadway hit musical *Hamilton* for an extended period, alongside recasts for *Aladdin*, *Book of Mormon*, *The Lion*

Jerwood was the ideal place to assemble our show. We were supported in all practical ways at every step, and also buoyed by the energy of other productions being put together all around us. It is a place that has clearly considered what you might need to make a show – what a rare and wonderful thing!

Thomas Kail, the Director of *Hamilton*

King, Motown and *Kinky Boots*, as well as auditions for the film *Mamma Mia 2 Here We Go Again*. Ivo van Hove returned with his Dutch theatre company Toneelgroep for *Obsession*, starring Jude Law, for the Barbican.

Of course many of the shows rehearsing with us remained in London. The Adam Penford-directed *Boys in the Band* starring Mark Gatiss had a brief week with us before the play opened at the Vaudeville, having previously run at The Park theatre during 2016, and John Tiffany's production of *The Glass Menagerie*, fresh from a run in Edinburgh, also had a short rehearsal before going in to the West End. The Royal Court rehearsed their revival of Jim Cartwright's *Road*, also directed by John Tiffany and featuring Lemn Sissay, and Syrian playwright Liwaa Yazji's *Goats*, directed by Hamish Pirie, with six live goats in the studio. We also found space for Tim Sheader's new take on *Oliver Twist* for Regents Park Theatre.

Actor Alex Waldmann brought his relatively new production company, Seared, in to rehearse *Years of Sunlight* for Theatre 503, directed by Amelia Sears, which we were happy to subsidise. We also found subsidised space for *Speech & Debate*, directed by Tom Attenborough for Trafalgar Studios; *Offside* by Hollie McNish and Sabrina Mahfouz which embarked on a national tour; HighTide Festival's new play *Heroine*, written by Nessah Murthy and directed by Steven Atkinson; a week's worth of research and development for a new project for Told By An Idiot, and rehearsals for Paul Anthony Morris' *Crying In The Wilderness* production of *Invisible Man* as part of the Empowering Young Voices Festival at RichMix. The Gate Theatre had two periods of subsidised rehearsal. *Twilight: Los Angeles, 1992*, written by Anna Deavere Smith and directed by Ola Ince, and *Assata Taught Me* by new writer Kalungi Ssebanteke, directed by Lynette Linton – a strong two-hander set in Cuba dealing

with former Black Panther Assata Shakur's hidden past. Equally powerful was Nazi Germany period piece *All Our Children*, written and directed by Stephen Unwin for the Jermyn Street Theatre as part of new artistic director Tom Littler's first season. It was a pleasure to also host rehearsals for Tom Littler's Jermyn Street production of *The Blinding Light*, by Howard Brenton – their opening night coinciding with the sad news of Sir Peter Hall's death which Tom and Howard both marked at the start of the show.

Not all of the rehearsals here end up on stage straight away. We hosted a large number of showcases and auditions throughout the year including (but not limited to): the new Tina Turner musical *Tina*, directed by Phyllida Lloyd; Royal Shakespeare Company for a new touring musical; Matthew Bourne's Re:Bourne dance company; Hofesh Shechter; Tom O' Connell for a stage version of *Brokeback Mountain*; Eleanor Lloyd's production of *Dusty The Musical*, directed by Maria Friedman; Tara Finney Productions new musical *The Canary Girls*; Improbable Theatre and workshops for Annie Caulfield's *Another Sound*, directed by Polina Kalinina.

In amongst all the rehearsals, we also changed our catering contractor during 2017. Fare of London had been with us from the start in 1998 but both parties felt it was time for a change, and the café was in need of a refurbishment. The answer to our catering needs was, of course, already local. The Gentlemen Baristas had been established on Union Street for three years and had built up a reputation for excellent coffee with an ethos not dissimilar to our own and, since starting in the summer, they have transformed The School House and injected a freshness into the building.

During the year we engaged with local schools and youth groups through our gallery programme, which ranged in content from exploring how cultures and histories are represented in

Hollywood movies with young teens from Hollington Youth Centre, to how the development of artificial intelligence and robotics challenges our ideas about the self with 13 young people aged 15-25 from Salmon Youth Centre. We also ran family drop-ins as part of The Big Draw, and workshops with participants from Albrighton Community Centre Youth Club and the Bosco Centre. My thanks go to Holly Graham for her dexterous co-ordination of all these events.

Every year Chris and I explain how running this rehearsal building would simply not be possible without the enormous effort of our colleagues and the pleasant, convivial environment they help to create. Our thanks go to Tracy Zanelli, Annie Brewer, Alice Norman, Edwin Rostron, Oliver Fuke, Holly Graham, Lauren Houlton and Brian Foster, and not forgetting all of our part-time staff. This year has been no different – every one of them exceeds expectations on a daily basis.

Location is paramount in enabling all this activity to happen in our building and travel to national and global audiences and we are grateful to Southwark Council for their continued support, which in turn allows us to continue our support and outreach to local and international organisations alike.



Chris Cotton, Chairman



Peter Wilkinson, Director

jerwoodspace.co.uk
 @JerwoodSpace
 @jerwood_space



JERWOOD GALLERY

365
works hung in the
Keith Tyson
exhibition

Chairman & Directors' Report



David Pennock
Photo: Pete Jones



Liz Gilmore
Photo: Pete Jones

This year has been a springboard into the future for Jerwood Gallery, with a declaration of our artistic ambition, a continued commitment to the local community and an increase in the Learning and Participation programme to make the gallery accessible and welcoming to all.

Now in its fifth year, 2017 was the first full year that Jerwood Gallery has operated as a charity. Supported by Jerwood Foundation, the move to charitable status has opened up opportunities for funding and partnerships and enabled growth in staffing and income. Consequently, this year has seen community engagement going from strength to strength and an increase in the number of people attending workshops and events, life-long learning opportunities, as well as school and student visits.

In June, the gallery was awarded National Portfolio Organisation status by the Arts Council of England which will come into effect in April 2018. This is a wonderful endorsement of the gallery's effectiveness and contribution to both the visual arts sector and Hastings community, and of the efficacy of the Jerwood Foundation's vision and support.

This year's exhibition programme has reflected our artistic aspirations, taking the gallery over the threshold to new levels of ambition that embrace its new status as a charity.

The year began with a huge exhibition by the Sussex-based, Turner Prize

winner, Keith Tyson called *Turn Back Now*. The Foreshore Gallery was hung floor to ceiling with 365 of his 'visual diaries', paintings he had made over 20 years recording his thoughts, world experiences or preparations for bigger works. It was a fascinating insight into the mind and practice of the artist.

Great exhibition that we will revisit. So much to absorb. Thank you for a wonderful experience.

Oh wow - can you imagine hanging a gallery full of pictures like that - mind boggling!

Visitor comments.

Running concurrently was the second courtyard installation made by horticultural artists Tony Heywood and Alison Condie. *Head Land* was a garden representing Hastings that evolved and changed as flowers bloomed, died and were replaced throughout the spring and summer. This was followed in the autumn by *Stephen Turner: everything comes from the egg*, which saw a 6 metre long by 3.6 metre high egg come to rest beside the gallery, with an exhibition inside, fascinating passers-by. 1,500 people experienced life inside the egg and some even had tea with the artist.

Continuing the *In Focus* series, where a work from the Jerwood Collection is used as the inspiration for an exhibition. *In Focus: Eileen Agar - Bride of the Sea* celebrated this remarkable artist.

192
donors raised over
£28,000
in one month to enable
the Paula Rego
exhibition through
Art Happens

Left:
Paula Rego: *The Boy Who Loved the Sea and Other Stories* exhibition 2017
Photo: Pete Jones



In Focus: Eileen Agar – Bride of the Sea
exhibition 2017
Photo: Pete Jones

It was very exciting for me when Liz Gilmore invited me to produce very large drawings – as large as possible – to hang in the Foreshore Gallery. I thought ‘What a wonderful opportunity – why shouldn’t drawings be as large as oil paintings?’
Sir Quentin Blake

Blake’s work forms an inclusive bridge between the gallery and those who have little experience of fine art. As a Hastings resident and national treasure his work is very fondly cherished by the local community. He, in turn, is wonderfully supportive of the wider aims and ambitions of the gallery and was even heard singing its praises on *The Graham Norton Show* on BBC Radio 2.

The last of these ambitious exhibitions was *Paula Rego: The Boy Who Loved The Sea and Other Stories* which was on display throughout the autumn/winter. Dame Paula Rego’s international renown as a painter of stories, her profile and the possibility to bring new work to the gallery was an opportunity too good to miss. In order to mount the exhibition, we partnered with Art Fund’s Art Happens, the UK’s first crowdfunding platform designed especially for museums and galleries. With the help of 192 individual donors, we raised over £28,000 in one month to enable the exhibition.

The result was a stunning display of Dame Paula Rego’s works, supported by her gallery, Marlborough Fine Art, and facilitated by guest curator Colin Wiggins. The exhibition included historic pieces, works made especially for the gallery (*The Boy Who Loved The Sea*),

Outlandish pictorial tales by a spell-spinning painter

Laura Cummings
on Paula Rego,
The Observer
New Review

Following the very popular *Bring Us Your Bratby* appeal which led to the *John Bratby: Everything but the Kitchen Sink including the Kitchen Sink* exhibition in January 2016, it seemed an opportune moment to celebrate the talents of his first wife – the Royal Academician Jean Cooke. Showing works lent by Piano Nobile which represents the artist’s estate and from her family in Hastings, the exhibition *Jean Cooke: Delight in the Thing Seen* ran from May to September.

In the summer *Kath Thompson: Yesterday and Tomorrow* introduced this Kent-based artist’s colourful, exuberant work to a wider audience in her first public exhibition.

Also in the summer was Sir Quentin Blake’s biggest ever art exhibition, *The Only Way To Travel* – nothing to do with his illustration, everything to do with him as an artist. He made all the works in six months.

Stephen Turner:
everything comes from the egg
exhibition 2017
Photo: Stephen Turner,
© Jerwood Gallery 2017





Jean Cooke:
Delight in the Thing Seen
 exhibition 2017
 Photo: Pete Jones

works never before seen in a public gallery (Depression Series) and brand new self-portraits representing the late stage of her work.

Powerful and darkly humorous,
 John McEwen, *Country Life*

It is hard to imagine a more fitting location for an exhibition of Paula Rego's work... I can't help but carry the after images of Rego's stories with me as I step out of the gallery into the cold sea air.
 Emily Spicer, *Studio International*

Further detail of the Jerwood Collection displays at the gallery are given in the Jerwood Collection report (see page 9), suffice to say here that feedback from our Members shows an affection from the Collection which, after 5 years, many feel they know very well and have firm favourites amongst its works.

Where's my Frances Rose?

A visitor's comment, referring to a work by Maggi Hambling, which was being held in the store after several months on public display.

This year we said a fond farewell to Rebecca Fletcher, Emily Hedley and Kirsty Williams and welcomed Katie Lineker and John Murray. Thank you to Kate Giles, Victoria Howarth, Kim Kish, Anna McCrickard, Charley Bolding-Smith, Danial Dermaine, Molly Barrett, Emma Midgehall, Helen Slater and Suzy Trevethan. We are extremely grateful to the sixty fantastic volunteers who

support in so many ways and with such commitment - too many to mention here, but every one greatly valued and appreciated.

Thanks also go to the partners and supporters who have made our 5th Anniversary year exhibitions and events possible: Keith Tyson; Sir Quentin Blake and his office; Dame Paula Rego RA and the Willing family; Tony Heyward and Alison Condie; Kath Thompson; Stephen Turner; Nick Dowdeswell; Marlborough Fine Art; Piano Nobile; Redfern Gallery; David and Wendy Bratby; Art Fund; Mark Segal; Arts Council England, especially Kate Pryor and John McPherson; Hastings Borough Council, especially Polly Gifford, Kevin Boorman and Victoria Conheady; and all of our funders, supporters, our Members, Benefactors and Director's Circle. Thank you for the encouragement and advocacy that you bring.

David Pennock, Chairman

Liz Gilmore, Director

jerwoodgallery.org
 @JerwoodGallery
 @jerwood_gallery
 JerwoodGallery



Keith Tyson: *Turn Back Now* exhibition 2017
 The artist with Jennifer Baird,
 Jerwood Gallery volunteer
 Photo: Pete Jones

Dame Paula Rego at the opening of her exhibition,
The Boy Who Loved The Sea and Other Stories, October 2017
Photo: Pete Jones





What I could never have imagined is that someone would build an art gallery at the end of my road which is within walking distance, that's wonderful, and it's such a nice art gallery as well. It's absolutely what one could wish.

Sir Quentin Blake speaking about Jerwood Gallery, 2017

Sir Quentin Blake creating *The Only Way to Travel* at Jerwood Gallery, July 2017
Photo: Linda Kitson

Jerwood Council
Jerwood Holdings Limited
PO Box 83, Ordnance House
31 Pier Road
St Helier
Jersey JE4 8PW
Registered Company 119113
Registered Foundation 293

Jerwood Limited
7 St Stephen's Mews
London W2 5QZ
Tel: 020 7792 1410
Registered Company 06674776

Jerwood Charitable Foundation
171 Union Street
London SE1 0LN
Tel: 020 7261 0279
Registered Company 03679284
Registered Charity 1074036

Jerwood Space
171 Union Street
London SE1 0LN
Tel: 020 7654 0171
Registered Company 03422429

Jerwood Gallery
Rock-a-Nore Road
Hastings
East Sussex
TN34 3DW
Tel: 01424 728 377
Registered Company 8204873
Registered Charity 1150383

Jerwood Designer, Frankie Bradshaw's set design for *Assata Taught Me* by Kalungi Ssebandeke at Gate Theatre in May 2017. Adjoa Andoh (featured on the front cover). Photo: Ikin Yum

As so often at the Gate, the design is a little miracle: Frankie Bradshaw conjures old Havana with a tiled floor, beaten copper walls and a crumbling ceiling. Lyn Gardner, The Guardian

Since 2001, the Jerwood Designers Programme at the Gate, supported by Jerwood Charitable Foundation, has encouraged and challenged early-career designers.

