



JERWOOD

ANNUAL REPORTS 2018

Left to right:
Sir Cedric Morris (1889 - 1982)
Blackbird and Flowers, 1952

Anne Redpath RSA ARA (1895 - 1965)
Mainly Grey and White, circa 1957

Maggi Hambling (b.1945)
Frances Rose 2, 1973

Paul Feiler (1918 - 2013)
Chrome & Lemon, 1956

The Art of Collecting | Mayfair Art Weekend
Mall Galleries, London
June - July 2018
Photo: © Tim Hall Photography

Jerwood Collection: 25 Years

2018 marked a significant anniversary for Jerwood Collection: 25 years ago, in June 1993, Alan Grieve purchased the first work for the collection, Sir Frank Brangwyn's *From my Window at Ditchling* and Jerwood Collection has since grown to hold just under 300 works of 20th and 21st century British art. The collection continues to acquire new works and, through an extensive loans and exhibition programme, contributes to the understanding and enjoyment of modern and contemporary British art.

JERWOOD

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

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





JERWOOD FOUNDATION



Alan Grieve CBE



Lara Wardle



Philippa Hogan-Hern

Man cannot discover new oceans
unless he has the courage to lose
sight of the shore

– André Gide (1869–1951)

Opposite:

Matt Tait and Melissa Vaughan in rehearsal for *The Wider Earth* in the Jerwood Gallery at Natural History Museum, produced by Trish Wadley Productions, Dead Puppet Society and Glass Half Full Productions.

Photo: Mark Douet

Chairman & Executive Directors' Report

2018 was another milestone year for Jerwood; a year in which we commemorated the centenary of John Jerwood's birth and all that has been achieved in his memory over the past four decades, through the wide-ranging activities of Jerwood Foundation, Jerwood Arts, Jerwood Space and Jerwood Gallery, Hastings.

Bold, entrepreneurial, independent, opportunistic and risk-taking are characteristics which epitomised the late John Jerwood, and form part of his legacy shared by the Jerwood Family and its beneficiaries working creatively across almost all art forms in the UK.

Throughout 2018, we have witnessed and celebrated many outstanding and inspiring demonstrations of creative entrepreneurship by Jerwood Arts' alumni, notably Alice Birch and Rory Mullarkey, both Jerwood New Playwrights at Royal Court Theatre, who have diversified their writing skills into the world of opera. As part of the Jerwood Opera Writing Fellowship at Snape Maltings, Alice collaborated with Tom Coult to write the libretto for an opera, as yet untitled, inspired by Edgar Allen Poe's satirical story *The Devil in the Belfry*. It will be performed at Snape Maltings in 2020; Rory made his debut as a librettist for Mark-Anthony Turnage's opera *Coraline* (2017/18 Season) and his new opera *The Skating Rink*, composed by David Sawer, was performed during the Garsington Opera Festival in the summer.

Ellie Kendrick, already well established in the acting world for her reprisal of Meera Reed in *Game of Thrones*, went behind the camera to write her debut play, *Hole*, which was performed at the end of the year in Jerwood Theatre Upstairs at Royal Court Theatre as part of the Jerwood New Playwrights programme.

Emma-Jean Thackray completed her 16 month placement on the LSO Jerwood Composer+ programme with the delivery of two chamber-scale concerts at Jerwood Hall at LSO St Luke's. The award-winning trumpeter, producer, singer and composer performed her new work in a genre-smashing collaboration between artists from the London jazz scene and LSO musicians. "The entrepreneurial spirit behind the Jerwood Composer+ programme is what first attracted me to it. In jazz we always have to think like entrepreneurs" – Emma-Jean Thackray.

It is this willingness to be bold and imaginative, to take risks and to push the boundaries of creativity that reinforces and underlines what Jerwood aims to discover, nurture and champion in its beneficiaries.

This versatility and flexibility is also illustrated by one of Jerwood Foundation's major capital projects. In 1999 Jerwood Foundation made a grant of £900,000 towards the restoration and modernisation of the Natural History Museum's magnificent Gallery 26. Renamed the Jerwood Gallery, it

became an impressive venue for arts and science exhibitions and activities. However, in a dramatic new development in October, the Jerwood Gallery was transformed into a temporary theatre, hosting the European premiere of *The Wider Earth*, a magical and ingenious theatre production which brought to life the intrepid journey undertaken by the 22 year-old Charles Darwin on *HMS Beagle*. It has been nominated for Best Entertainment and Family in the 2019 Olivier Awards.

Jerwood's Culture of Philanthropy

Jerwood has channelled in excess of £100 million in capital and revenue funding since 1991 and remains steadfast in its commitment to support, nurture and reward excellence and dedication in the visual and performing arts in the UK, with a particular focus on emerging and early-career artists.

Jerwood's culture of philanthropy is, in many ways, evolutionary. As a family of philanthropic organisations, our aim is to be relevant, imaginative and responsive in our support. Whether working independently or through strategic partnerships with other arts organisations, trusts, foundations or Arts Council England, our remit is to foster the creation of the best art possible by meeting the current and fundamental needs of artists. To state the obvious, our impact can only ever be as effective as the creative outcomes of the Jerwood beneficiaries themselves.

Right: Jerwood New Playwright Ellie Kendrick during rehearsal of her debut play, *Hole*, at Royal Court Theatre
 Photo: The Other Richard
 "Kendrick's text is formally loose, vivid, furious and funny" – Sam Marlowe, *The Stage*

Opposite: Jerwood Library, Trinity Hall Cambridge, overlooking the River Cam at night
 Photo: Andrew Dunn



In recognition of the long-standing relationship between Jerwood and Birmingham Royal Ballet, primarily through a capital grant of £200,000 towards the Jerwood Centre for the Prevention and Treatment of Dance Injuries in 2001, we made a donation last year of £20,000 towards the cost of replacing ultrasound equipment at the Jerwood Centre, reinforcing its position as the leading organisation in the field of dance medicine.

Building New Audiences and Widening Access to the Arts

As public spending in the arts is cut further, the place and need for private philanthropy in developing new audiences and widening access to the arts is recognised to be greater than ever, particularly in the regions where opportunities for engagement are too often lamentably limited. Jerwood is increasingly focussed on playing its crucial hands-on role, whether through local community outreach programmes and activities undertaken by Jerwood Space in Southwark and Jerwood Gallery in Hastings, or through Jerwood Arts' Weston Jerwood Creative Bursaries Programme. Its indirect role is delivered by Jerwood Arts through its grants, and by the public display of the Jerwood Collection through its loans and exhibitions programme. It is also delivered online through Art UK and Vastari's digital platforms. More detail is outlined in the individual statements in this report.

Investment Review and Outlook

Our funds remain under the management of 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 -5.17%. This is against world market performances of FTSE All World Index at -9.1% and FTSE

All Share Index at -9.5%. Our major funds in Waverton returned -3.29% against the weakness in the Asian and emerging markets at -12.7%. The recovery potential in these markets is considerable and Lloyd George Management is cautiously optimistic for 2019.

During 2018 economies and market sentiment were surprisingly benign in spite of volatilities and the effect of global politics.

However, the last quarter of 2018 and the early months of 2019 have witnessed global confidence weakening and economies slowing. There are positive factors, such as for Asian markets with the fall in oil prices, but there are many unfavourable developments reported constantly by the media. Against this background, and leaving Brexit in the wings so far as the UK is concerned, it is hard to see ahead. In the UK there is still a robust labour market. If the Brexit settlement materialises on a fair and reasoned basis for both sides then it may well be that confidence and investment will be rejuvenated.

It is impossible to predict the movement of oil prices as they are subject to influences and politics which are unique to oil pricing. It seems that the pressure on central banks to increase interest rates has waned.

Sterling ended 2018 at 1.26USD which represented a fall of 12% since April 2018. On the other hand inflation reduced to 2.1% from 3%.

The US Market weathered the downward adjustment better than Europe. The S&P 500 Index ended the year at -6.2% against the FTSE 100 at -12.5%, their biggest annual decline in a decade. 2019 will see the falling away of the benefits to American corporates of tax cuts and

tech stocks continuing to weaken against high pricing, political controls and raised taxation.

Celebrating 20 Years of Jerwood Space

On 21 September 1998 the then Secretary of State for Culture, Media and Sport, Chris Smith MP (now Lord Smith of Finsbury) and Alan Grieve officially opened the Foundation's first major capital project, Jerwood Space. A former Victorian school in Southwark, the converted building was refurbished to create rehearsal studios, meeting rooms, a versatile gallery space - the home of the Jerwood Arts' exhibition programme, a café with a glasshouse and office space for Jerwood Arts. Further development in 2007 added a new top storey to create Space 7, a much-needed space especially designed for rehearsing large-scale musical theatre. The high demand for Space 7 reflects the immense growth in musical theatre on the London and regional stages. The fact that all the major musical theatre productions over the past decade have been rehearsed at Jerwood Space is a testament to that early foresight.

The past 20 years have seen 'the Space', as it is affectionately known, become one of the best and most sought after rehearsal studios in the country, and its mission is to provide theatre and musical theatre, opera and dance practitioners, large and small, with outstanding facilities, subsidised whenever possible, and always to promote the creation of the best work of art.

20th Anniversary of the Jerwood Library, Trinity Hall Cambridge

Jenni Lecky-Thompson, the new Head of Library Services at Trinity Hall Cambridge welcomed Alan Grieve in November to celebrate the 20th anniversary of the Jerwood Library which had been supported by a capital grant from Jerwood Foundation of £1.4 million 'to cover the bricks and mortar'. Opened quietly in September 1998 (before its official opening in May 1999), the award-winning four-storey building, overlooking the River Cam, facing on to the Backs, designed by Tristan Rees Roberts as an extension to the Thornton Building, provided Trinity Hall with much needed and greatly used study space for students. The Library has gained recognition as one of the best examples of post-war building in Cambridge. In February 2019 it was



announced that it has been voted the favourite new, refurbished, extended or conserved building in central Cambridge in the last half century.

Remembering John Jerwood MC (1918-1991)

In Doncaster on 1st August, the King's Own Yorkshire Light Infantry (KOYLI) Regimental Day and the anniversary of the Battle of Minden, Alan and Karen Grieve attended the unveiling and dedication of a memorial statue by Steve Winterburn to commemorate all the soldiers who had served in the Regiment, which included John Jerwood MC. In 2016, in John's memory, Jerwood Foundation was pleased to have contributed towards the memorial appeal fund.

In a special visit to Oakham School on 26 September, we were joined by Penny Corah and Tom White, former Trustees of Oakham School and friends of the late John Jerwood. It was an important moment to reflect upon and celebrate the ongoing influence and impact of generous benefactions by John Jerwood and Jerwood Foundation which would spearhead the dramatic growth in the size and reputation of the school.

Changing of the Guard

This year the Jerwood Family has been invigorated by the appointment of new people and is benefitting from their broad experience, expertise and fresh approach. As announced in last year's Annual Report, Lilli Geissendorfer joined Jerwood Arts as Director in January 2018, and over the past year she and Jon Opie, Deputy Director, have skilfully led the

team and Trustees in the development of a new and dynamic strategic vision to be implemented over the coming years. In the summer, we welcomed back Clair Montier, Jerwood Limited's General Manager and bid farewell to Sharon Marshall who had ably covered Clair's maternity leave. We were also pleased to welcome Emma Batchelor in a part-time role as Jerwood Collection Administrator, while she completed her MA Curating the Art Museum at the Courtauld Institute of Art.

We continue to value and appreciate the personal commitment and positive contributions made by everyone who works within Jerwood; the Directors and Trustees who sit on the boards of Jerwood Arts, Jerwood Space, Jerwood Gallery, Hastings and the members of our governing Council in Jersey. We congratulate Tim Eyles, who continues to chair the Board of Jerwood Arts, on his appointment as the new Chair of RSA (Royal Society for the encouragement of Arts, Manufactures and Commerce).

Jerwood Gallery, Hastings

During 2018 we continued to use our capital and financial resources principally in support of Jerwood Gallery's core costs through a stakeholder grant of £300,000. The level of this grant being reduced to £200,000 in 2019.

In February 2019, the Council of Jerwood Foundation publicly announced the difficult decision to disengage from Jerwood Gallery and the resignation of the three Jerwood representatives on the gallery's Board of Directors. It confirmed that by the end of this year the Jerwood Collection of modern and

The power of art to convey ideas is unique... we must ensure that those ideas are diverse, freely expressed and accessible to all

– Chimamanda Ngozi Adichie, presenting the 2018 Turner Prize

contemporary British art would no longer be displayed at the gallery, but that it would continue to be available for loan to art galleries and institutions nationally and internationally. With a new name, and operating with full financial and operational independence, the management team at the gallery will generate new sources of funding to meet its ambitions.

Jerwood is proud of the award-winning gallery building and strong legacy which it leaves in Hastings with art remaining at the forefront of the town's regeneration.

Looking Ahead

The value of Jerwood's contribution to the arts lies in the sum of our collective parts. Whilst we place tremendous importance on individuals and their unique strengths, we believe that our impact is greatest when our strengths are combined. Working together, we will continue to be courageous, entrepreneurial, passionate and take calculated risks in the name of Jerwood.

Alan Grieve, Chairman

Philippa Hogan-Hern and Lara Wardle, Executive Directors

jerwood.org
 @JerwoodF

Acquisitions

For full details of Jerwood Collection works see jerwoodcollection.online

Roy Oxlade (1929 – 2014)
Profile and Brushes, 1984 – 85
 oil on canvas
 120.2 × 152 cm
 © Estate of Roy Oxlade,
 Courtesy of Alison Jacques Gallery,
 London.



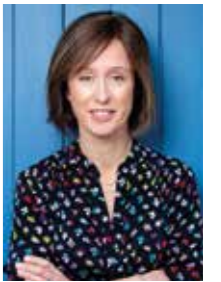
Sir Muirhead Bone (1876 – 1953)
The Orangery of Deniécourt Chateau, near Peronne, 1917
 charcoal on paper
 53 × 75.5 cm
 © Estate of Sir Muirhead Bone.
 All Rights Reserved. DACS 2019

Wilfred Avery (1926 – 2016)
Fountains Abbey: Late Afternoon, 1960
 oil on canvas
 59 × 49 cm
 Donated by Ray Crossley and
 reproduced with permission.



Gerald Leslie Brockhurst RA (1890 – 1978)
Study of a Woman's Head, circa 1914
 pencil on paper
 30 × 22.5 cm
 © Richard Woodward

JERWOOD COLLECTION



Lara Wardle
 Photo: Phil Adams

Painting is a funny business ... it falls between the extremes of music and literature – both of which can be done seriously in the head in the way painting can't.

– Roy Oxlade (1929 – 2014)

During 2018 over
300,000
 people visited
 exhibitions which included
 Jerwood Collection
 works

Director's Report

25 Years

2018 marked a significant anniversary for Jerwood Collection: 25 years ago, in June 1993, Alan Grieve (Chairman, Jerwood Foundation) purchased the first work for the collection, Sir Frank Brangwyn's *From my Window at Ditchling* depicting the view from Brangwyn's Sussex home. Since that date Jerwood Collection has grown to hold just under 300 works of 20th and 21st century British art.

We took the opportunity to celebrate this anniversary with two special exhibitions: the first at Jerwood Gallery, Hastings (January–April); and a second more selective exhibition of 25 works at Sotheby's, London (June) where the collection had started with the Brangwyn purchase.

Not only has the collection grown in size during the last 25 years, but its purpose has also changed. Originally collected for the walls of Jerwood Foundation's offices in Fitzroy Square, London, the collection while still privately owned, now has a wider remit and a stated mission to enhance the enjoyment and understanding of 20th and 21st century British art. We have

aimed to achieve this purpose through initiatives including: themed displays at Jerwood Gallery, Hastings; loans to UK exhibitions; working in partnership with organisations to enhance their offering to their audiences; and inclusion on a number of digital platforms such as Art UK, Bridgeman Images and Vastari.

In Memoriam

We were very sad to mark the loss in April of Gillian Ayres CBE RA (1930–2018), one of Britain's most significant abstract painters. Her works from the 1950s were the subject of a survey exhibition at Jerwood Gallery in collaboration with Alan Cristea Gallery in 2012. We were pleased that her painting from Jerwood Collection, *Untitled*, 1993 was on loan to Sheffield Museums in *Darkness into Light: The Emotional Power of Art*.

Acquisitions

When considering a new acquisition, we think carefully about how that work will be able to fulfil our purpose and ambitions for the collection. A purchase late in 2018 opened our eyes to Gerald Leslie Brockhurst RA (1890–1978). His

portrait, suggested to be of his first wife, Anaïs Folin is stunning in its beauty and power.

This year we were delighted that our acquisitions also included a special donation made by the Executor of the Estate of Wilfred Avery, *Fountains Abbey: Late Afternoon*, 1960 by Wilfred Avery (1926–2016).

Looking Ahead

When Alan Grieve purchased the first work for the collection in 1993, he could not have anticipated that 25 years later, during an anniversary year, over 300,000 people would visit exhibitions including Jerwood Collection works.

Looking to the future and perhaps the next 25 years, we plan to proactively share the collection, enabling new, as well as established audiences, access to privately collected 20th and 21st century British art. Actively loaning the collection is an important part of Jerwood Foundation's wider philanthropic mission and it is our belief that during times of polarised politics and global uncertainty art can help people navigate their lives, providing clues to the past and comfort and inspiration to the present.

Loans and Exhibitions

For full details see jerwoodcollectiononline

We were pleased to loan works to a number of UK venues during the year including: Tate St Ives; Mead Gallery, Coventry; Pallant House Gallery, Chichester; Royal West of England Academy, Bristol; Frieze Masters, London; Fitzwilliam Museum, Cambridge; Drawing Room, London; and The Ambulatory at the Mercers' Company, London.

Alongside the special anniversary shows and loans we also partnered with other organisations to enable exhibitions including: *The Art of Collecting*, Mall Galleries, London (July) curated by Selina Skipwith, which celebrated the rich and diverse collections of a group of art and artist trusts and foundations; *Show Women*, Gibberd Gallery, Harlow (August-October); *Darkness into Light: The Emotional Power of Art*, Museums Sheffield (October 2018-January 2019) in partnership with Fleming Collection and Ingram Collection alongside Museums Sheffield, exploring how art makes us feel; and *Sculpted: The Art of the Object* in partnership with Lyon & Turnbull (November-December) an exhibition demonstrating the diversity and quality of the sculptural form.

Our partnership with the Wilhelmina Barns-Graham Trust also enabled *Wilhelmina Barns-Graham: Sea, Rock, Earth and Ice*, which included *Winter Landscape 1952* from Jerwood Collection to travel to Graves Gallery Sheffield (December 2018-March 2019) having been shown at Jerwood Gallery, Hastings (June-October).

Lara Wardle

Lara Wardle, Director
@jerwoodcollection



Michael Ayrton (1921-1975)
Talos, Armed Head II, 1957

Dame Elizabeth Frink RA (1930-1993)
Harbinger Bird I, 1961

Leon Kossoff (b.1926)
Woman Resting (The artist's mother), circa 1963
25 Works for 25 Years: Celebrating the Jerwood Collection
Sotheby's, London
June 2018
Photo: © Pete Jones



John Piper (1903-1992)
Beach and Star Fish, Seven Sisters' Cliff, Eastbourne
1933-34
John Piper, Mead Gallery, Warwick
May-June 2018
Photo: © Francis Ware

Dod Procter RA (1890-1972)
Lilian, 1923
In Relation: Nine Couples who Transformed Modern British Art
Royal West of England Academy, Bristol
June-September 2018
Photo: Royal West of England Academy

Adrian Heath (1920-1992)
Composition Red, Black and Grey, 1957
Jerwood Collection: 25 Years
Jerwood Gallery, Hastings
Jan-April 2018
Photo: © Pete Jones



Darkness Into Light: The Emotional Power of Art,
Millennium Gallery, Sheffield
October 2018 - January 2019
Photo: © Millennium Gallery, Sheffield



Dame Barbara Hepworth (1903-1975)
Study for Lisa (Hands to Face), 1949
Barbara Hepworth: Formed from Nature,
Dickinson Private Advisors and Fine Art Dealers,
Frieze Masters, October 2018.
Photo: © Alex Fox



JERWOOD ARTS



Tim Eyles
Photo: Hydar Dewachi



Lilli Geissendorfer
Photo: Cem Tekin

Chairman & Director's Report

650
individuals and
132 organisations
supported in 2018

£1.96m
was spent on charitable
activities in 2018

2018 brought a new Director and with it a review of our values, which resulted in a new Strategic Plan to be implemented 2019 - 2022. 2018 also saw a number of extraordinary projects come to fruition.

Our core vision remains dedicated to imaginative and responsible funding of the arts, with a particular focus on discovering, developing and promoting the most outstanding artists of all disciplines and backgrounds. We will provide transformative awards, opportunities and programmes, empowering artists and arts organisations to make new work and to develop with integrity. To achieve this we are committed to listening and responding to the needs of artists and arts organisations, to interrogating how and what we fund, and to continuing to grow and change as an organisation.

The plan recognises our focus on clarifying and refreshing our core mission: to seek, through our funding and expertise, to improve the conditions for early-career artists of all kinds and backgrounds to develop their practice and make ambitious new work.

We will do this through a unique balance of funding and delivery: combining direct support to artists through bursaries and national call for entry awards within specific disciplines; through funding leading arts organisations to deliver development programmes in their field

of expertise; and funding artists, artist groups and artist-led organisations to undertake research and development and create new work. Together these will provide a diverse range of transformative opportunities for artists, curators and producers to thrive.

While modest compared to other trusts and foundations, Arts Council England and Government, we are mindful that our funding approach has the potential to make a difference not just to artists at an individual level, but to influence best practice in creating a more accessible and sustainable arts sector for the future. This is particularly powerful when we work in partnership to maximise the impact of our funding, and 2018 saw a number of imaginative collaborations deliver some outstanding projects. Without partnerships like these and the many important relationships we hold and value, we simply could not achieve what we do.

Below we highlight some of the standout projects that culminated in 2018.

The first edition of the Jerwood Compton Poetry Fellowships saw Raymond Antrabus, Jane Commame and Jackie Hagan go from strength to strength during a supported year of development with a grant of £15k each and no strings attached. Each achieved new milestones in their careers including:

Opposite:
Happy Happy Leaf, 2018 by Rae-Yen Song
Installation view as part of *Survey*.
Photo: Anna Arca

Below:
Jerwood Compton Fellows 2017 - 2018
Left to right (featured) Jackie Hagan, Raymond
Antrobus, Jane Commane.
Photo: Lee Townsend

Opposite:
Where We Belong, 2017
Installation view, by Alejandra Carles-Tolra
Commissioned for Jerwood/Photoworks Awards.
Supported by Jerwood Arts and Photoworks.
Photo: Anna Arca

Raymond Antrobus' *The Perseverance* being selected as a Poetry Book of the Year 2018 by both *The Sunday Times* and *The Guardian*; Jackie Hagan winning a Saboteur Award for Best Spoken Word Show and Jane Commane publishing *How To Be a Poet* and her first poetry collection *Assembly Lines*.

We launched *Survey*, a major group exhibition of 15 early-career artists from across the UK nominated by established artists. This brought significant attention to individual artists and highlighted our expertise in understanding the challenges of becoming established in the visual arts. We are proud to be taking *Survey* on a national tour from g39 in Cardiff to Bluecoat, Liverpool and Baltic, Newcastle in 2019.

With our partners Film and Video Umbrella (FVU) we made two commissions of £20k for new moving-image works by Maeve Brennan and Imran Perretta, the recipients of the fifth edition of the Jerwood/FVU Awards on the theme of 'Going, Gone...', which launched at Jerwood Space before touring nationally. We presented new photographic works by three early-career artists, Alejandra Carles-Tolra, Sam Laughlin and Lua Ribeira, for the second edition of the Jerwood/

Photoworks Awards at Jerwood Space and on tour. Jerwood Solo Presentations featured new work by Rob Crosse, Susie Green and Georgia Horgan. Our 3-Phase project developed throughout the year, featuring new work by Larry Achiampong, Mark Essen and Nicola Singh curated in new ways at Eastside Projects, Birmingham and WORKPLACE, Newcastle.

Then there were our co-commissions with 14-18 NOW which saw three female artists under 30 responding to the centenary of the Representation of the People Act: Selina Thompson developed *Sortition* at Arnolfini in Bristol, Rachel Maclean's film *Make Me Up* premiered at the London Film Festival before being broadcast on BBC4 and at screenings across the UK, and Deborah 'Debris' Stevenson's *Poet in da Corner* debuted at the Jerwood Theatre Downstairs, Royal Court Theatre and was nominated for the prestigious Evening Standard Theatre Awards for Best Emerging Talent.

The third and most ambitious edition of the Weston Jerwood Creative Bursaries Programme, with 40 talented recent graduates from lower income backgrounds placed in 39 arts organisations across the UK, ran



throughout 2018 and into 2019. This edition has been amplified by a visionary partnership with the British Council and funding from Arts Council England's Ambition for Excellence fund, Garfield Weston Foundation, CHK Charities Limited and PRS Foundation, and has allowed us to widen the opportunities available to the participants. These included: a group trip to the Avignon Festival in July; a bespoke Ideas Fund to which they could apply to develop their own projects and direct their professional development following the end of the programme; and 15 international placements of two to four weeks across Europe, facilitating exchange and new partnerships, and supporting cross-cultural cooperation. Weston Jerwood Creative Bursaries was also used as a case study in the influential Kings College/Arts Council England review of leadership development in the arts, highlighting how its unique structure and approach galvanises the careers of individuals who might otherwise be unable to gain a foothold in the arts.

The social, political and economic backdrop to our strategic review year was characterised by ongoing uncertainty and, in many areas of life, increasing division. Within the arts sector, it included the publication

of the *Panic!* report into longitudinal inequalities in the arts, which encouraged the sector to look again at who gets access to opportunities and how. There has been a definitive shift in both discourse and practice in 2018 as a result, and our new strategy seeks to ensure that Jerwood Arts remains ahead of the curve. Behind the scenes there have been a number of changes to the team: we welcomed Harriet Cooper as Maternity Cover for Sarah Williams, Head of Visual Arts, appointed Lauren Houlton as Gallery Manager, Mirren Kessling as Events and Audience Engagement Co-ordinator; and Nathalie Teitler as Project Manager for the second edition of Jerwood Compton Poetry Fellowships, commencing in spring 2019.

By the nature of our investment, we must take a long view on impact. Our funding is often a critical part of the puzzle that enables the artists of the future to find their voices, and it can leverage sectoral change, further financial support or formal recognition for artists and projects.

We are a small but distinct foundation with a unique profile amongst arts funders. We continue to work across the UK and across art forms; we are focussed on those within the first

10 years of establishing their artistic practice; we are interested in process and outcome; and we fund individuals as well as organisations of all kinds. These core USPs will remain. What has changed is our name, we now refer to ourselves as simply Jerwood Arts. This sets our direction of travel towards being a more inclusive, transformative funder.

Tim Eyles, Chairman

Lilli Geissendorfer, Director

jerwoodarts.org
@JerwoodArts



Poet in da Corner, 2018
by Deborah 'Debris' Stevenson (featured)
Co-commissioned by 14 - 18 NOW and
Royal Court Theatre, supported by Jerwood Arts
Photo: Vicky Grout

Opposite top:
Imran Perretta, *15 days*, 2018
Commissioned for Jerwood/FVU Awards 2018:
Unintended Consequences. Installation View.
Photo: Anna Arca.

Opposite bottom:
Alumni Gemma Connell and Andrew Hughes
Weston Jerwood Creative Bursaries, 2017 - 19
Photo: Outroslide Photography



Grants Awarded in 2018*

ARC Stockton: 154 Collective	£20,000
Arvon: Jerwood/Arvon Mentoring Programme 2019/2020	£58,900
Block9: Research and Development	£10,000
Coney: Associate Artist Development	£10,000
FVU: Jerwood FVU Awards 2020 <i>Hindsight</i>	£56,500
Glyndebourne: Jerwood Young Artists 2019	£30,000
High Rise Theatre Company: <i>Lil.Miss.Lady</i>	£9,524
Jerwood Makers Open 2019	£91,690
Jerwood Solo Presentations 2019	£15,650
Jerwood Staging Series 2019	£8,920
Manchester International Festival: Jerwood Creative Fellows 2019	£36,589
Marlborough Theatre: <i>New Queers on the Block</i>	£10,000
OTO Projects: UK Artists Residency Fund	£9,600
Phoenix Dance Theatre: <i>Choreographers and Composers Lab</i>	£33,080
Photoworks: Jerwood/Photoworks Awards 2020	£40,000
Royal Court Theatre: Jerwood New Playwrights 2019	£50,000
Serious: <i>Take Five Edition XIV</i>	£22,000
Southbank Sinfonia: #ConcertLab	£10,000
Terrestrial: <i>Weston-Super-Mare</i>	£30,000
Yorkshire Dance: <i>Dance for Art's Sake</i>	£78,000
Young Vic: Jerwood Assistant Directors Program 2019	£40,000

* Approved by the Jerwood Arts Board of Trustees during 2018.





JERWOOD SPACE



Chris Cotton
Photo: courtesy of
Royal Albert Hall



Peter Wilkinson
Photo: Tracy Zanelli

Chairman & Director's Report

The practical support we received from Jerwood Space gave us the ideal space to create. It's the perfect place to rehearse.
–Katie Mitchell, Director

Opposite:
Left to right (featured):
John Leader and Louis Marshall in
rehearsal for Paulette Randall's *Doctor Faustus*
at the Sam Wanamaker Playhouse.
Photo: Marc Brenner

September 2018 marked our 20th anniversary and gave us a chance to reflect on the intervening years, and to celebrate our contribution towards the creative world we support.

Our first 12 months in 1998 housed 165 productions and, as the appetite for theatre has grown, with audience figures increasing year on year, so too has our capacity and reputation over the corresponding period.

Well over 300 productions rehearsed and workshopped during 2018, far too many to list here, so we've selected a snapshot for this report.

Theatrical scope and ambition ran throughout the year, both within the commercial and subsidised sector.

Director Stephen Daldry took a mammoth eight weeks rehearsal with us at the start of 2018 for his production of Matthew Lopez's *The Inheritance* for the Young Vic, two plays with running times of over three hours each. We were pleased to be able to subsidise the whole rehearsal period in Space 7.

Shakespeare's Globe took space for Brendan O'Hea's concurrent productions of *Merchant of Venice*, *The Taming of the Shrew* and *Twelfth Night*, which toured after playing at The Globe. The audience initially chose which production would play each night, quite a feat for the company. A similarly daunting task faced director Tom Littler in March as he rehearsed *Tonight at 8.30* for Jermyn Street Theatre, a series of nine one act

plays by Noel Coward. *Trust*, directed by Jude Christian for The Gate Theatre, managed to cram 16 disparate but linked scenes into one 100 minute long show at the start of the year.

Jamie Lloyd returned for three shows of his *Pinter at The Pinter* season, a retrospective of all of Pinter's one act plays, with direction for the first two shows being shared between Jamie and Lia Williams.

At the other end of the scale, but no less ambitious, were a series of one performer shows that rehearsed throughout 2018. We were pleased to welcome back Linda Marlowe for her science fiction touring show *Overdrive*, written and directed by Di Sherlock. DEM Productions' *Dust*, a show exploring the impact of suicide on those left behind written by Milly Thomas and directed by Sara Joyce, went to the Trafalgar Studios after a run in Edinburgh. We also hosted rehearsals for China Plate Theatre's new one woman show about US gun violence, *On The Exhale*, by Martin Zimmerman, directed by former Gate Theatre Artistic Director Christopher Haydon. China Plate and Chris Haydon returned for David Edgar's one-man touring show, *Trying It On* and Ben SantaMaria wrote and directed a one-man show, *Really Want To Hurt Me*, which rehearsed here before heading to the Old Red Lion.

Sam Yates returned with a staging of Paul Muldoon's *Incantata*, for the Galway Festival, a production with Stanley Townsend as the sole performer.

Over
90%
occupancy throughout
the year



Top:
Left to right (featured)
Charlie Murphy and Aidan Turner in
rehearsals for Michael Grandage Company's
The Lieutenant of Inishmore
Photo: Marc Brenner

Bottom:
The School House at Jerwood Space
run by The Gentlemen Baristas
Photo: The GB's

The Globe featured throughout the year. Their production of Matt Hartley's *Eyam*, directed by Adele Thomas, about the effects of the plague on a small Derbyshire village in 1665 found space here, as did *Dr Faustus*, directed by Paulette Randall for the Sam Wanamaker Playhouse, and Finn Caldwell and Toby Olie's version of *The Four Seasons*, with a new score by Max Richter.

At the larger end of the commercial scale, we took recasts for *Hamilton*, *The Lion King*, *Aladdin*, *Book of Mormon*, *War Horse* and *Harry Potter and the Cursed Child*, and we were also pleased to host rehearsals for Marianne Elliott's gender switching version of Stephen Sondheim and George Furth's *Company*. Michael Grandage helmed Martin McDonagh's *Lieutenant of Inishmore*, with Aidan Turner, and Jonathan Munby's production of *Frozen* by Bryony Lavery, with Suranne Jones and Jason Watkins also rehearsed with us.

The first West End try-out for Nadim Naaman's version of Lebanese poet Khalil Gibran's autobiographical musical *Broken Wings*, directed by Bronagh Lagan, spent time here, as did the Royal Court Theatre's *Cuttin' It*, a new play about FGM written by Jerwood New Playwright Charlotte James and directed by Gbolahan Obisesan, and, also for the Royal Court, Sam Prichard's production of Jerwood New Playwright Rory Mullarkey's *Pity* in the Jerwood Theatre Downstairs. We also took a week-long rehearsal for *Stories* at the National Theatre, written

and directed by Nina Raine and the Young Vic was also represented by John R Wilkinson's production of Jon Fosse's *Winter* for The Clare.

New producer/writer/actor, 18 year old George Jaques, rehearsed his play *Breathe* for The Bunker, directed by Hannah Hauer-King, which received accolades from Baz Bamigboye amongst others, and Edward Lambert's company The Music Troupe rehearsed his new chamber opera *The Cloak and Dagger Affair* for the Tête à Tête Festival. We were also pleased to welcome back *Told By An Idiot* who workshopped a new show, and also helped Tom Burke with space for his production of *Don Carlos*.

Theatre 503 returned for Tarrance Arvelle Chisholm's *Br'er Cotton*, directed by Roy Alexander Weise, a play exploring issues around growing up in today's United States, and Jermyn Street Theatre Associate Director Stella Powell-Jones rehearsed two new shows with us; Boo Killebrew's *The Play About My Dad*, and *Parents' Evening* by Bathsheba Doran. Jermyn Street Theatre was also represented with *About Leo* by Alice Allemano. It was a pleasure to welcome Sir Ian McKellen back to Jerwood Space as he reprised his role in Chichester Festival Theatre's production of *King Lear* for Duke of York's Theatre, directed by Jonathan Munby.

Not all of the shows we hosted were destined for London. We took several



The cast of *Company*
in rehearsals, directed
by Marianne Elliott.
Photo: Helen Maybanks

rehearsals for Chichester Festival Theatre, including *Copenhagen*, directed by Michael Blakemore, *Flowers For Mrs Harris*, directed by Daniel Evans and a new adaptation by Bryony Lavery of David Walliams' *Midnight Gang*, directed by Dale Rooks. Chichester was also represented by Charlotte Jones' *The Meeting*, directed by Natalie Abrahami, and their rehearsals included a visit from a London based group of Quakers to help put the play in context.

Other shows outside London were plentiful through the year. We took Adam Penford's first show as Nottingham Playhouse Artistic Director, *Wonderland*, written by Beth Steel, and Nottingham also held rehearsals for James Fritz's *Lava*, directed by Angharad Jones. Cameron Mackintosh rehearsed the touring production of *Les Miserables* and we were able to find space for Theatre Royal Plymouth and their production of *Clockwork Canaries*, directed by Luke Kernaghan, and the touring production of *Art*, directed by Ellie Jones. Metta Theatre's version of *The Little Mermaid* took a few weeks in Space 7 before embarking on a short tour, and we also rehearsed Pasha Kovalev's dance extravaganza *The Magic of Hollywood*. We welcomed back Blesma for another set of rehearsals for *The Drive Project* in schools up and down the country. Opera Della Luna returned for two different shows in partnership with Buxton Festival - *Candide* and *Daughter of the Regiment* and Nuffield

Theatre's new musical *Women in Power*, directed by Blanche McIntyre and based on Aristophanes' *The Assembly Women* also rehearsed here. Theatre Royal Bath's *The Price*, Arthur Miller's play about two estranged brothers directed by Jonathan Church, with Brendan Coyle and David Suchet (who featured twice this year as he also appeared in *Pinter Two*) and *The Model Apartment*, directed by Laurence Boswell, both took space. We also squeezed in The Watermill Theatre's production of *Twelfth Night*, Patrick Barlow's *The Messiah* and, from further afield, a workshop for Improbable of *Satyagraha* for LA Opera. Katie Mitchell returned to workshop a new show for Theatre des Bouffes du Nord, and rehearsed *The Norma Jean Project* for Alex Poots' inaugural season at The Shed in New York, with Renée Fleming and Ben Whishaw.

Choreographers Stephen Mear and Akram Khan both made appearances during the year, as did most of *Strictly Come Dancing* for the BBC, all alongside subsidised rehearsals for various performers in The Place's *Resolution Festival*.

We were pleased to run workshops throughout the year in conjunction with Jerwood Arts' exhibition and events programme. Amongst others, pupils from Charles Dickens primary school and Salmon Youth Centre benefitted from workshops run by practicing artists, and the Bradfield Club in Peckham

participated in a session that took refugee experiences of migration and displacement as a starting point for considering the politics of international borders. In addition, we hosted children from The Oxford & Bermondsey Club to record their own radio show, which was broadcast on local station Resonance FM. Our thanks to Holly Graham for organising all of these events.

As ever, our thanks also goes to our tireless staff, both full-time and part-time. They give so much to all we do and achieve.

As we enter our third decade, we hope we can continue to support and represent the best of British theatre across the entire industry, as we have done consistently over the previous 20 years.

Chris Cotton, Chairman

Peter Wilkinson, Director

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Celebrating 20 Years

JERWOOD SPACE
20



Opposite top:
The company in rehearsals for Sonia Friedman's *Dreamgirls* directed by Casey Nicholaw
Photo: Johan Persson

Opposite middle:
Khalid Daley, Elizabeth Stretton and Kiran Landa in rehearsals for *War Horse*, directed by Marianne Elliott and Tom Morris
Photo: Ellie Kurtz

Opposite bottom:
The company rehearsing Chichester Festival Theatre's *Half a Sixpence* directed by Rachel Kavanaugh
Photo: Manuel Harlan

This page top:
Dame Judi Dench and Ben Whishaw in rehearsals for *Peter and Alice*, directed by Michael Grandage
Photo: Marc Brenner

This page bottom:
Gillian Anderson in rehearsals for The Young Vic's *A Streetcar Named Desire* directed by Benedict Andrews
Photo: Johan Persson



2,278
different performing
arts companies have
rehearsed here over
the last 20 years



I had such a gorgeous experience rehearsing at Jerwood, I felt welcome the moment I entered the building. I was comfortable sitting in the café nursing multiple cups of coffee desperately trying to learn lines.

Outside my own rehearsal experience there I would often visit friends on their breaks too.

It's places like this that are a beacon for jobbing actors. We rarely have a constant, we are always on the move and thrown into new dynamics, different spaces, places, whole new sets of people and knowing you can always pop into Jerwood and see some friendly faces is so important, so valuable. Peter and his team have set such a gorgeous tone.

– Charlie Murphy, Actor, *Lieutenant of Inishmore*

JERWOOD GALLERY



Over
2,000
children and young
people visited the
gallery via schools
programmes
in 2018



“A great example of how an artist can use references from past artworks and yet make unique, powerful contemporary work that has a meaningful message...”

– Visitor to *Barbara Walker: Vanishing Point*

The founding mission of the Jerwood Gallery was to display the Jerwood Collection and to show the very best of modern and contemporary British art to the widest possible audience. This has been achieved and continuously built upon through a programme of exhibitions, events and learning; and drawing, where appropriate, upon the Jerwood Collection as inspiration for its exhibitions.

Since 2012, Jerwood’s financial support of £2.6m has made an immense contribution to Hastings, successfully embedding a public art institution on the seafront and transforming the cultural landscape of the town.

The gallery has established a regular footfall of 50,000 visitors each year, and through additional learning and participation activities works closely with local schools successfully bringing over 2,000 children and young people to the gallery annually through qualitative outreach activities.

Since opening, the gallery’s programme of exhibitions, events and learning has been nationally acclaimed. Highlights include exhibitions profiling Rose Wylie, Chantal Joffe, Rachel Howard, Paula Rego, Ansel Krut, Jake and Dinos Chapman, Basil Beattie, Keith Tyson and Mark Wallinger, as well as Edward Burra, William Scott, Alfred Wallis, Marlow Moss and LS Lowry.

Top: Paul Feiler: *One Hundred Years*
©Pete Jones

Middle left: Liz Gilmore and Balraj Khanna at the Private View of Balraj Khanna: *The Great Wall of Small is Beautiful*
©Pete Jones

Middle right: *Sounds in Unexpected Places* with Bev Lee Harling
©Lens and Pixel

Bottom: Maria Balshaw, Mark Wallinger, David Pennock and Liz Gilmore at the Private View of Mark Wallinger: *The Human Figure in Space*
©Pete Jones

In 2018, the gallery joined the National Portfolio of Arts Council England, building on the achievements enabled by Jerwood Foundation’s support and also that of Hastings Borough Council. The gallery has continued to champion modern and contemporary art in an extensive programme of exhibitions and displays in the wonderful and acclaimed gallery space on the beach in Hastings. Drawing on the rich artistic heritage of Hastings and the South East, and engaging with the town’s growing creative community the gallery will, going forward, continue to cultivate a greater national and international profile, touring landmark exhibitions and commissioning new work.

In 2018, the gallery was thrilled to be able to display historic works including

loans from The National Gallery, as well as new and unseen works by artists such as Gus Cummins, Balraj Khanna, Henry Krokatsis, Ivan Jones, Paul Feiler, Mark Wallinger, Barbara Walker, Sir Quentin Blake, Julian Simmons, Sebastian Horsley, Sarah Lucas, Juergen Teller and Maggi Hambling.

With increasing loyalty, the gallery has been supported by generous donations from its Benefactors and Director’s Circle supporters and its 3,000 Members as well as other major donors, artists and galleries, Art Fund Weston Loan programme, Children and the Arts and local important trusts and foundations. Benefactor’s and Director’s Circle membership gives the opportunity to enjoy behind the scenes access to the artists and their studios.

Top left: Maggi Hambling *Self Portrait*
© Jerwood Gallery

Top right: Maggi Hambling and Barbara Walker at the Private View of *The Quick and the Dead: Hambling – Horsley – Lucas – Simmons – Teller and Barbara Walker: Vanishing Point*
© Jerwood Gallery

Bottom left: *Solimena* from Barbara Walker: *Vanishing Point*
© Pete Jones

Bottom right: Nigel Cooke in his studio
© Lens and Pixel

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Deborah 'Debris' Stevenson,
Writer, grime poet and performer
Photo: Matt Writtle/eyevine

Poet in da Corner by Deborah 'Debris' Stevenson was part of *Represent*, a series of artworks inspired by the Representation of the People Act 1918. While the Act gave the vote only to women over 30, *Represent* invited three young female artists under 30 to explore democracy, equality and inclusion in contemporary Britain. The selected artists and organisations were: Deborah 'Debris' Stevenson, working with Royal Court; Rachel Maclean working with NVA; and Selina Thompson, working with Arnolfini.

Poet in da Corner was directed by Ola Ince and was performed in Jerwood Theatre Downstairs, Royal Court Theatre, 21 September - 6 October 2018.

Co-commissioned by 14-18 NOW: WW1 Centenary Art Commissions and Royal Court Theatre, supported by Jerwood Arts, in association with Nottingham Playhouse and Leicester Curve. 14-18 NOW: WW1 Centenary Art Commissions is supported by the National Lottery through the Heritage Lottery Fund and Arts Council England, and by the Department for Digital, Culture, Media and Sport.

"It's one of the most exciting things I've seen all year and marks out writer/performer/lyricist/dancer Debris Stevenson as one of the brightest emerging talents around."
- Fiona Mountford, *Evening Standard*

JERWOOD

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Make Me Up by Rachel Maclean was part of *Represent*, a series of works inspired by the Representation of the People Act 1918. While the Act gave the vote only to women over 30, *Represent* invited young female artists to explore democracy, equality and inclusion in contemporary Britain. The selected artists and organisations were: Deborah 'Debris' Stevenson, working with Royal Court; Rachel Maclean working with NVA; and Selina Thompson, working with Arnolfini.

Written, designed, edited and directed by Rachel Maclean, *Make Me Up* was produced by Hopscotch Films with NVA, *Make Me Up* is a major commission for the BBC, Creative Scotland and 14-18 NOW: WW1 Centenary Art Commissions, supported by Jerwood Arts, the National Lottery through the Heritage Lottery Fund, and by the Department of Digital, Culture Media and Sport.

It received its world premiere in London on 12 October 2018 as part of the BFI London Film Festival, was screened in cinemas and arts centres throughout the autumn and was broadcast on BBC 4 as part of *Arena* on 4 November 2018.

"In a riotous denouement, Maclean unleashes a volley of voices questioning feminism today and in the recent past."
- Ben Luke, *Evening Standard*

"Maclean's film is ambitious, weaving suffrage into the fabric of contemporary feminist issues"- Tara Judah, film critic, BFI

Featured: Rachel Maclean as Figurehead (front cover) and Christina Gordon as Siri (back cover).
Photo (still): Courtesy of the artist © Rachel Maclean

