

JERWOOD

ANNUAL REPORTS 2015



Jerwood Charitable Foundation
Photo: Anna Arca

Jerwood Space
Photo: Johan Persson

Jerwood Gallery
Courtesy of Victoria Miro Gallery
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Jerwood is a family of not-for-profit organisations united in their commitment to support, nurture and reward excellence and dedication in the visual and performing arts in the UK. Since 1991, Jerwood has channelled over £97 million into capital and revenue projects in support of the arts.

Jerwood Foundation was founded in 1977 by its Chairman Alan Grieve, for John Jerwood, an international businessman and philanthropist. Since John Jerwood's death in 1991, Alan Grieve has continued to develop and enhance the role of the Foundation within the arts in the UK and established Jerwood Charitable Foundation,

Jerwood Space and Jerwood Gallery, Hastings. Jerwood Foundation continues to build the Jerwood Collection of 20th and 21st century British art, which is on permanent display at Jerwood Gallery, Hastings.

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Jerwood Charitable Foundation

is a grant-making foundation and UK registered charity dedicated to imaginative and responsible revenue funding of the arts. Established by Jerwood Foundation in 1999, and with an endowment of £28 million, it supports outstanding artists and arts organisations to develop their talents, and in doing so to make artistic work of the utmost strength, quality and excellence.

As well as making grants, Jerwood Charitable Foundation delivers its own strategic projects including the Weston Jerwood Creative Bursaries and Jerwood Visual Arts.

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Jerwood Space

is recognised as one of the best rehearsal spaces for theatre and dance in the UK. It opened in 1998 as the first major capital initiative of Jerwood Foundation and in 2007 a top storey was added to create a magnificent space, ideal for rehearsing large-scale musicals.

Working alongside established professional companies who pay competitive commercial rates are young companies who develop their work at subsidised rates.

Within a beautifully refurbished Victorian school, Jerwood Space also offers meeting rooms, a contemporary art gallery, café and striking glazed courtyard, which are open to the public and available for hire.

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Jerwood Gallery

opened in 2012, nestles beneath the cliffs of Hastings in East Sussex. Its vast picture windows look out over the fishing beach and historic Old Town. Designed by HAT projects, the award-winning gallery was built by Jerwood Foundation to house the Jerwood Collection alongside a regularly changing exhibition programme.

The gallery is an independent, not-for-profit organisation which operates without any core public funding. Although supported by Jerwood Foundation, 50% of its income has to be generated through admission charges, trading activities, fundraising and wider financial support from benefactors and sponsorship.

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Purchased for the Jerwood Collection in 2015



Chairman & General Director's Report



Alan Grieve CBE
Photo: Pal Hansen



Philippa Hogan-Hern
Photo: Pete Jones

The visual and performing arts lie at the heart of Jerwood's focus through the wide-ranging activities of Jerwood Charitable Foundation, Jerwood Space and Jerwood Gallery. We are united in our determination to discover, encourage, nurture, champion and reward excellence, creativity and individuality. Since it was established in March 1977, Jerwood Foundation has demonstrated an entrepreneurial spirit and culture which has been adopted by all members of the Jerwood family of organisations. We readily embrace change and have become used to adapting with the changing times.

Change of Domicile

The Foundation was established in Liechtenstein in order to take advantage of the relevant legal provisions for foundations which didn't exist in the UK or Switzerland, and also to benefit from the Swiss currency and freedom of capital movement at a time when the UK had exchange controls. However, in recent years the introduction of a more complex system of governance, new taxation provisions (including VAT) and financial requirements by the Liechtenstein authorities has led us to reassess our domicile.

At the end of 2014 we took the major decision to begin the process of moving the domicile of the Foundation and in July 2015 Jerwood Foundation and Jerwood Holdings Limited (a wholly owned subsidiary which holds the assets of the Foundation) were registered in Jersey.

We have established a new Council of Jerwood Foundation, the members of which are also Directors of Jerwood Holdings Limited: Alan Grieve (Founder and Chairman), Angus Spencer-Nairn CA and Kathryn Tully FCCA TEP (both senior members of Rawlinson & Hunter based in Jersey).

We would like to thank and acknowledge the great contribution made in Liechtenstein by Dr Peter Marxer and his son Dr Florian Marxer. As members of Jerwood Foundation Council they have both played significant roles, personally, professionally and financially, in the success and achievements of Jerwood.

Financial and Fund Review

Strong tides and head winds prevail in all financial markets. Uncertainties in China, driven by the slowdown in Chinese GDP growth and the rebalancing of its economy from manufacturing to consumer and consumption-led, brought the unforeseen devaluation of the Renminbi against the US dollar and triggered a global downward correction in equity markets in 2015.

It is now eight years since the last financial crisis. In past decades central banks have struggled to control inflation, but they are now seeking to counter deflation. We support the strategy of our fund managers to remain invested in equities, with suitable alternative bond and other investments. The emphasis is on quality and allocations which can achieve some capital appreciation as well as dividend earnings, in a potentially low growth world. We continue to hold a proportion of our investment funds in Asian markets as the fundamental shift from Western Europe to Asia remains. Our Fund returned an annual performance of 3.4% which reflects our investments in Asia, Europe and the US. Against a background of world markets performances (sterling adjusted) were FTSE All World Index at 4.1% and FTSE All Share Index of 1.0%. The positive markets were Europe and Japan. In contrast emerging markets and Asia were in negative territory. Strong uncertainties are continuing into 2016 and forecasting likely performances at this stage of the year is impossible.

Dame Barbara Hepworth (1903-1975)
Study for Lisa (Hands to Face), 1949
Jerwood Collection
© Bowness

No one would ever want to live in a city without culture. Culture is the fuel that drives the urban metropolis. Artists, literary thinkers, designers and directors feed our souls and our imaginations, offering both a mirror and a chance to escape
—Boris Johnson MP, Mayor of London

Jerwood's Role and the Future for the Arts

In our 2014 Report we underlined the continuing lament of the media, artists, critics and commentators that austere financial conditions were confronting the arts, but have been heartened by the growing emphasis and understanding that arts and culture inspire and foster social cohesion, employment, urban regeneration, tourism and economic benefits throughout the UK. Art is for everyone, so growth in the arts cannot be limited to the UK's big cities. With the support of the Art Fund, Arts Council England, local authorities and commercial sponsorship, regional museums and art galleries have to remain ambitious in their development of nationally important collections and exhibitions. The growing reputation for cultural vibrancy in the major towns along the south coast, Chichester, Eastbourne, Hastings and Margate bears witness to this.

Working closely with Hastings Borough Council, Jerwood Gallery continues to play an important role as a catalyst for generating tourism, employment and boosting regeneration of the town and the surrounding area. We look forward to welcoming even more visitors when Hastings Pier re-opens in spring 2016 and throughout the ROOT 1066 International Festival in September which will mark the 950th anniversary of the Battle of Hastings.

According to reports published by Arts Council England and the Creative Industries Federation in 2015, arts and culture are worth £7.7 billion in gross value added to the British economy (an increase of 35.8% between 2010 and 2013) and more than one in 12 UK jobs are in the creative economy, and yet Britain invests a smaller percentage of its GDP (0.3%) on arts and culture than many other European countries.

On the surface at least the sustained lobbying by both organisations,

supported by DCMS ministers, paid dividends in the Chancellor's autumn Spending Review which confirmed a cash increase to Arts Council England of approximately £10 million per annum for the four years up to 2019/20. In describing the arts sector as 'one of the best investments we can make as a nation', Chancellor of the Exchequer George Osborne MP endorsed the value of the arts and creative industries and acknowledged that the contribution they make to the UK's economy more than repays investment in them. Between 2015 and 2018, Arts Council England plans to invest £1.1 billion of public money from government and an estimated £700 million from the National Lottery.

Against this tide of cultural optimism, there are deep and very real concerns about the impact of the local authority budget cuts (2015–20) on the arts and particularly for the future of regional museums and galleries (40 museums and galleries have closed since 2010).

Although we all appear to share the same agenda, whatever the sector: public, private or philanthropic, we in the arts can't afford to be complacent and need to be more entrepreneurial than ever to ensure that our investment in the arts works harder and goes further.

Partnership

It is clear that the austere economic climate will continue in 2016 and that all the organisations within the Jerwood family will be challenged.

The activities of Jerwood Foundation and Jerwood Charitable Foundation are closely linked to the performance of our respective investment funds and income. With the correct emphasis on 'value for money' now a universal mantra, we reported last year on the importance of partnership and working together with other trusts and foundations in order to enhance the impact of grants.

The best illustration of this was the Jerwood Charitable Foundation's launch in June of the Weston Jerwood Creative Bursaries programme, a talent development initiative creating work and training opportunities for graduates in arts organisations throughout the UK, supported by Garfield Weston Foundation, Andrew Lloyd Webber Foundation, J Paul Getty Jnr Charitable Trust and Jerwood Charitable Foundation (for further details see page 12). Kirsty Williams, now Marketing and Communications Officer at Jerwood Gallery was a beneficiary of our original pilot programme, the DCMS Jerwood Creative Bursaries Scheme, which successfully concluded in 2012 with 90% of recipients gaining employment in the arts.

Impact and Reach

The illustrated timeline in last year's report set out the 18 ongoing capital projects bearing the Jerwood name. Their geographical spread is illustrated on page 5.

The activities and reach of the Jerwood family continue to develop and realise positive and tangible results. Their outstanding achievements are detailed in their individual statements in this report.

Honouring Major John Hugh Jerwood, MC

Marking the centenary of the Great War, 14-18 NOW is a programme of extraordinary artistic experiences connecting people with the First World War. As a guest on one of their organised tours of the 1914-1918 battlefields, Alan Grieve was given the opportunity to pay tribute to the sacrifices made by so many and to experience the significance of some of the principal cemeteries for both British and Commonwealth forces.

Major John Hugh Jerwood MC, the father of John Jerwood MC, is commemorated in the Pozières Cemetery. He served in

When you support great art and culture,
great things happen for everyone
—Sir Peter Bazalgette, Chair Arts Council England

the Durham Light Infantry and despite being wounded twice, returned to the front and was killed in 1918 shortly before his only son was born. It was a moving and all-important homage to a brave man.

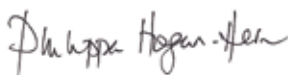
Jerwood People

People often comment on how lean Jerwood is relative to its contributions and impact. We could not achieve what we do in supporting the arts without the passion, creativity and hard work of everyone who works within Jerwood. In particular, we would like to acknowledge the commitment of individuals who give their time voluntarily. We benefit hugely from their knowledge and experience gained outside the organisation: Tim Eyles, Chairman of the Trustees of Jerwood Charitable Foundation; Chris Cotton, Chairman of Jerwood Space; and David Pennock, Chairman of Jerwood Gallery and their respective board members. This year we appointed two new members to the Jerwood Gallery board, Sarah Kowitz and Nicholas Maclean, and we welcome their considerable expertise, dynamism and insight.

The strength of Jerwood is dependent on our exceptional teams of talented, dedicated and entrepreneurial individuals who collectively make Jerwood what it is.



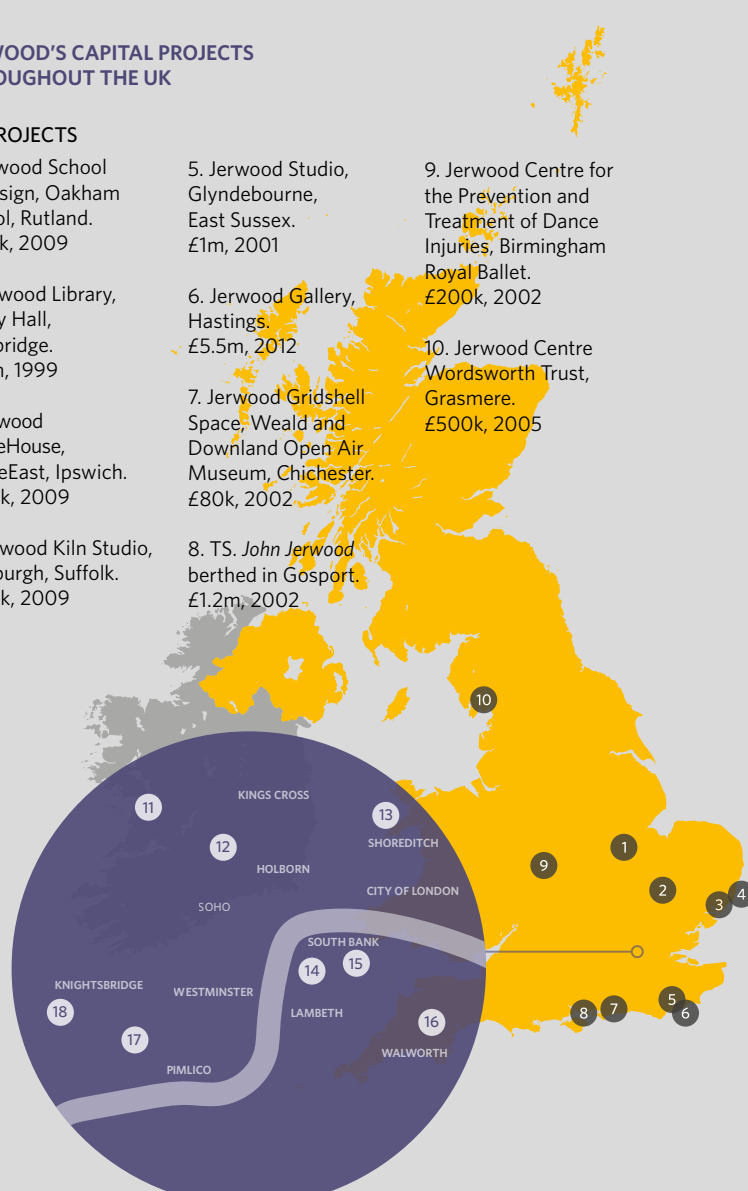
Alan Grieve, Chairman



Philippa Hogan-Hern, General Director

jerwoodfoundation.org
@JerwoodF

JERWOOD'S CAPITAL PROJECTS THROUGHOUT THE UK



UK PROJECTS		
1. Jerwood School of Design, Oakham School, Rutland. £950k, 2009	5. Jerwood Studio, Glyndebourne, East Sussex. £1m, 2001	9. Jerwood Centre for the Prevention and Treatment of Dance Injuries, Birmingham Royal Ballet. £200k, 2002
2. Jerwood Library, Trinity Hall, Cambridge. £1.4m, 1999	6. Jerwood Gallery, Hastings. £5.5m, 2012	10. Jerwood Centre Wordsworth Trust, Grasmere. £500k, 2005
3. Jerwood DanceHouse, DanceEast, Ipswich. £500k, 2009	7. Jerwood Gridshell Space, Weald and Downland Open Air Museum, Chichester. £80k, 2002	
4. Jerwood Kiln Studio, Aldeburgh, Suffolk. £500k, 2009	8. TS. John Jerwood berthed in Gosport. £1.2m, 2002	
LONDON PROJECTS		
11. Jerwood Medical Education Centre. Royal College of Physicians, NW1. £2m, 2002	13. Jerwood Hall, St Luke's, EC1. £1m, 2003	16. Jerwood Library of the Performing Arts, Trinity College of Music, SE10. £1.2m, 2001
12. Jerwood Vanburgh Theatre and Jerwood Vanburgh Studio, RADA, WC1. £1.3m, 2000/2007	14. Jerwood Pod, Young Vic, SE1. £500k, 2008	17. Jerwood Theatres, Royal Court, SW1. £3m, 2000
	15. Jerwood Space, SE1. £3m, 1998/£2.75m 2007	18. Jerwood Gallery, National History Museum, SW7. £800k, 1999

Full details can be found at: jerwoodfoundation.org/projects

Jerwood Collection

Curator's Report



Lara Wardle
Photo: Pete Jones

In 2015 the Jerwood Collection continued to inspire much of the programming at Jerwood Gallery. In the first quarter *Edward Burra - A Rye View* formed part of the gallery's *In Focus* series in which a work from the Jerwood Collection is the starting point for a small exhibition. Edward Burra's *The Churchyard, Rye*, 1959-61, which was added to the collection in 2010, was hung alongside a selection of loaned works depicting the East Sussex coastal towns of Hastings and Rye together with archive material generously loaned by Rye Art Gallery.

Throughout the year a number of works from the collection were used to complement major exhibitions at Jerwood Gallery. Hanging these works alongside pieces from the Fleming Collection and Kettle's Yard Collection enriched the displays and created a fascinating dialogue between the collections.

At the end of the year, an exhibition of contemporary works from the Jerwood Collection was presented in the Foreshore Gallery. *Jerwood Collection: Revisiting the Jerwood Painting Prize*

included works by artists who had been winners or shortlisted for the prestigious Jerwood Painting Prize (1994-2003).

Loans

Since the collection has been on public display at Jerwood Gallery in Hastings requests for loans have increased. During 2015 we loaned a number of works to other venues including: Shani Rhys James' *Head I-VI* 2004, to the National Library of Wales' major exhibition celebrating the artist's work, *Distillation: 30 Years of Painting; St Rémy, circa 1910* by Walter Richard Sickert ARA (1860-1942), to Pallant House Gallery's in depth exploration of the artist's fascination with Dieppe, *Sickert's Dieppe: The Art of Modern Life; Winter Landscape, 1955* by William Gear RA (1915-1997) to the Towner Art Gallery's centenary Gear exhibition which then toured to City Art Centre Edinburgh; and *July Change, 1929* by David Jones (1895-1974) to Pallant House Gallery's major survey of the artist's work at the end of the year. In addition to these loans we also lent a selection of Jerwood Prize works from the Jerwood Collection to Rye Studio School in the final quarter of the year.

Sickert's Dieppe: The Art of Modern Life,
Pallant House Gallery
Featuring, far left, *St Rémy, circa 1910* by
Walter Richard Sickert ARA (1860-1942)
Jerwood Collection
Photo: Oana Damir
© Estate of Walter Richard Sickert.
All rights reserved DACS 2015.



Acquisitions

In the early 1990s, when Alan Grieve started buying works for the collection, the market for 20th century British art was undervalued and there were more opportunities to acquire works of the right quality, in good condition, and with interesting provenance. Since that time, interest in 20th century British art has grown considerably and competition on the open market has increased from both UK and international buyers. At the same time our collecting has also become more selective since the collection has been displayed at Jerwood Gallery: new acquisitions are considered in terms of their relationship to other works within the collection, possible future display in Hastings or elsewhere, as well as the investment security.

In this current climate of competitive collecting I am pleased to report that we acquired a number of important works during 2015 including: *Study for Lisa (Hands to Face)*, 1949 by Dame Barbara Hepworth (1903-1975) (illustrated on page 2); *Alora, Andalucia*, 1935 by David Bomberg (1890-1957); *The Corner*, 1919 by Paul Nash (1889-1946); and *You Can Save Me*, 2015 by Rachel Howard.

Lara Wardle

Lara Wardle, Curator



Above:
David Bomberg (1890-1957)
Alora, Andalucia, 1935
Jerwood Collection
© The Estate of David Bomberg.
All Rights Reserved, DACS 2015.

Right:
Paul Nash (1889-1946)
The Corner, 1919
Jerwood Collection
© Tate, 2016



Jerwood Eounters: 3-Phase
Kelly Best, *Velum*, 2015 (installation view)
Photo: Anna Arca

76,547
 total national audiences
 for Jerwood Visual Arts
 exhibitions, at Jerwood Space
 and on tour.

Chairman & Director's Report



Tim Eyles
Photo: Taylor Wessing



Shonagh Manson
Photo: Adrian Pope

Diversity was a much discussed topic in the arts in 2015. Artists and policymakers sketched out the scale of the issue of the lack of cultural, socio-economic, disability and gender equality in the arts. Surveys from Create and policy research from the Creative Industries Federation in 2015 focused on the strengths and the failings of the arts and creative industries, and Arts Council England published its Creative Case for Diversity.

It was also a significant year for education and the arts. Despite widespread and ongoing campaigning, the arts remained excluded from core EBacc performance measures, and maintenance grants for university students from less well-off backgrounds were abolished. Both changes pose a significant risk that the future diversity of those participating in, engaging with and working in the arts will retrench still further, as only those with the luxury of financial and familial support will be able to choose to study and engage with the arts academically.

For Jerwood Charitable Foundation, supporting creative and cultural diversity in the arts and amongst our beneficiaries is key to achieving our core goal of providing tangible professional and personal development opportunities for artists. If we are not looking as widely as possible for potential then we risk losing out on investing in some of the most creative artists and arts producers in the UK; our future arts leaders and true social and artistic innovators.

This is an issue we have been championing through our national Creative Bursaries programme since 2010. These bursaries set out to tackle the specific challenge of the lack of socio-economic diversity in the arts workforce, offering alternatives to what was previously the endemic issue of unpaid internships being the main, exclusive, entry point to getting paid work. In June 2015, we launched our second edition, the Weston Jerwood Creative Bursaries, recruiting 40 of the best arts organisations across the UK to create 40 new developmental roles for recent graduates who received full maintenance grants throughout university. You can read more about the aims of this national programme and the talented people involved on page 12.

During the year, the diversity, strength and range of emerging artists' ambitions were evident too in Jerwood Visual Arts, our national development programme for early career visual arts practice. Many of the projects we instigate through it result in new artwork being commissioned and exhibited, at Jerwood Space in London and on tour across the UK. These exhibitions are, however, often the tip of the iceberg in projects that regularly see us and our project partners work closely with artists in developmental processes as mentors or commissioners for a year or more.

In 2015, we collaborated with The Grantchester Pottery, FVU, Eastside Projects, g39, Bath Spa University, Photoworks and Forestry Commission

Grant-funded activity
 to the value of
£1.58million
 was undertaken in 2015.

507
 artists and
84 organisations
 supported over the
 course of the year.

England to support 89 artists and writers to make and present new work across the UK. We ran four calls for entry, seeing 720 proposals for new work from artists, as well as receiving and processing 3,072 physical artworks in the selection process for Jerwood Drawing Prize. Artists' work received 76,547 visits across the UK, where six exhibitions were seen in 11 locations from Glasgow to Cardiff, Plymouth, Birmingham and beyond.

In a changing educational landscape, we manage Jerwood Visual Arts with a flexible view as to how artists define their experience and needs. We do not require a university education from anyone applying for opportunities; artists self-define what being at a certain stage in their practice may mean. We also pay artists for what they undertake, whether that is presenting existing work, taking part in a talk, or making significant new work. The Paying Artists campaign, of which we are a member, made further progress this year towards publishing a draft fee framework and guidance for publicly funded galleries, which we hope will also help us to improve our fee structures still further. In 2015 we also reduced the entry cost of all of our online-only calls for entry for artists to £10.

Making an urgent case for the funding of culture kept those who work in the arts occupied in 2015; efforts that were rewarded in the the autumn government Spending Review. Key research from What Next?, Creative Industries Federation and Arts Council England (ACE) sought to present a sound case for the value of the arts to society, as well as a clear economic argument. There was unexpectedly good news for the arts, with ACE's budget preserved, but uncertain times still lie ahead for the many arts organisations and museums

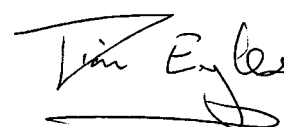
in receipt of local authority funding, which will reduce by 50% by 2019/20. Our project-based philanthropy relies on the UK's prized balance between public funding, earned income and private giving. The reach of our private grant-making has already been affected by arts funding cuts across the past five years. It is vital this balance of support is not eroded further. Whilst this settlement is crucially welcome, we still have an urgent case to substantiate in order to meet challenging times ahead.

Both the Weston Jerwood Creative Bursaries scheme and our Jerwood Visual Arts programme would not be possible without key organisations who co-fund and partner on these shared projects. As a small foundation we augment our resources, knowledge base and our offer to our beneficiaries by building collaborations and funders around an idea, issue or tangible benefit.

This year we ran projects with funding from fellow trusts and foundations, and projects in partnership with other arts organisations who match funded our financial contributions, as well as funding applications received through the more 'traditional' route of our open funding streams. The global investment environment has changed significantly in the 10 years since our fund was established, as all endowed foundations have experienced. For Jerwood Charitable Foundation, this is impacting on our desire to maintain ambitious expenditure targets which keep up with inflation. Happily we are never short of ideas and experience, and as a fund committed to the talents of future generations as well as today's, we will seek every opportunity to stretch our assets further without diminishing our capital. In the coming years we will continue our successful focus on finding partners with shared goals for impact,

working closely together and sharing resources, of all kinds, to secure high quality outcomes for artists.

There is an exciting year ahead for us in 2016, with a focus on tackling the projects and challenges discussed here and on launching a raft of new funding and creative opportunities for artists, outlined in our 'Grants Awarded' pages, pp 13 - 17. It will also mark 10 years of Jerwood Visual Arts, during which time we have invested more than £4 million in working in depth with more than 1200 visual artists, writers and curators, supporting a wealth of research and new commissions for artists and audiences across the UK. We will celebrate by funding a number of new projects across 2016, the first of which will see us work with artist Hydar Dewachi in residence at Jerwood Visual Arts to explore and expand upon the role of documentation and archive in live and visual arts practice and process. We hope that you will join us as we continue our learning journey throughout the year.



Tim Eyles, Chairman



Shonagh Manson, Director

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jerwoodvisualarts.org
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@JerwoodJVA

Impact & Achievements: Highlights



Many of the initiatives we run and fund provide deep and long-term opportunities for artists to learn and make. Often, the impact of the activity supported can only be fully understood after some time has passed, so we take a long view on assessing impact and beneficiaries' achievements. We also work iteratively, learning as we go. Building strong relationships allows us to hear openly from artists we work with about their needs and how to improve our offer.

It was an impactful year in terms of hard-hitting subject matters and critical acclaim for our supported projects. Budding writer Diana Nneka Atuona joined the Royal Court via their Open Access Writing Group after ushering at their Peckham venue, Theatre Local. She was commissioned by the Royal Court to stage her first play, *Liberian Girl*, through Jerwood New Playwrights. Nominated for Best Play at the Writers' Guild of Great Britain Awards, it also shared the inaugural Alfred Fagon Audience Award. She has since begun her third commission for the Royal Court and a commission for the Old Vic.

Assured, provocative debut. Brutally immersive. Timeless. — *The Telegraph* on *Liberian Girl*

The dexterity of the Royal Court's professional and pastoral support for new writers continued, with Cordelia

Lynn's devastating *Lela & Co.* gaining five star reviews, and Nicola Wilson's *Plaques and Tangles* tackling the terrible subject of early onset Alzheimer's. 22,000 people have seen a Jerwood New Playwrights production over the past two years.

Through Jerwood Visual Arts, artist Matthew Finn moved visitors and press with his delicate photographic depiction of his relationship with his mother, charting her move into care with dementia during the period of his support by our inaugural Jerwood/Photoworks Awards 2015.

Demonstrating a high calibre of photography and tremendous future potential. — *a-n, the Artists Information Company* on the Jerwood/Photoworks Awards initiative

Semiconductor, commissioned to make their first public sculpture in 2014 through Jerwood Open Forest, were awarded the Collide@CERN Ars Electronica Award for 2015, receiving a residency at the world's largest particle physics research facility. Matthew Raw presented his Jerwood Makers Open 2014 commission *Shifting Spirit* at the British Ceramics Biennial. Ed Atkins presented both works co-commissioned by the Jerwood/FVU Awards in 2012 and 2013 at the prestigious Stedelijk Museum in Amsterdam in his first solo show in the Netherlands.

The RSL Jerwood Awards for Non-Fiction allow precious research resources for first time non-fiction writers. In 2015 author Laurence Scott published the insightful book *The Four-Dimensional Human: Ways of Being in the Digital World*. He was promptly nominated for the Samuel Johnson Prize for Non-Fiction, and we are delighted that he will also write for the Jerwood/FVU Awards in 2016.

Mercurially brilliant — Will Self on *The Four-Dimensional Human*

In the 15th year of Jerwood Young Designers at the Gate Theatre, former alumni flourished, including Oliver Townsend, Fly Davis, Chloe Lamford and Tom Scutt, who made work for the National Theatre, Royal Court, Tate Modern and the West End respectively. At Citizens Theatre, Glasgow, Gareth Nicholls' superbly directed production *Into That Darkness*, made as part of his Main Stage Director's Residency, was a strong reflection of the power of art in ensuring atrocities are not forgotten.

A thrillingly mesmeric meditation on human cruelty — *The Herald* on *Into That Darkness*

Our Small Grants fund also recorded many strong outcomes. Young theatre organisation The Yard launched its First Drafts programme, developing its artist development provision and reputation. Ben Rivers' film *Things*, commissioned in 2014 by FVU, won a Canon Tiger Award for Short Films at International Film Festival Rotterdam. Young choreographer Ivan Blackstock's company BirdGang was announced as a new Associate Company at the Young Vic. Artist filmmaker Matt Hulse published a limited edition of *The Dummy Jim Book: I Cycled into the Arctic Circle*, following extensive touring of the film *Dummy Jim*; our grant was towards making the film carbon neutral. And artist-centred Buzzcut and Forest Fringe festivals, both fervent supporters of emergent practice, went from strength to strength following several years of sustained funding for inventive projects with artists' support at their heart.

Project Focus: Weston Jerwood Creative Bursaries



Dance Umbrella's Development Manager Camille de Groot, with Olitta O'Garro, Festival Assistant
Photo: Hana Makovcova

'You can either see this as a job, or the greatest opportunity that life has thrown at you.' – Gemma Connell, alumna of the DCMS Jerwood Creative Bursaries, speaking at the launch of the Weston Jerwood Creative Bursaries, June 2015.

Through our Creative Bursaries programmes, we have been working since 2010 to address the socio-economic barriers that skilled graduates entering the workplace face. The programme offers new paid entry-level roles in the arts for recent graduates who have been in receipt of means-tested maintenance grants throughout university, in an industry which has an issue with the diversity of its workforce, and in which unpaid work experience is still often the expected route into a career. There is growing consensus that

it is crucial that we recruit from a wider pool of talent and achieve a more diverse arts sector. Sir Peter Bazalgette, Chair of Arts Council England, described this in 2015 as 'the single biggest challenge facing the creative industries'.

We were delighted that Young Vic Artistic Director David Lan and Creative Bursaries alumna Gemma Connell agreed to speak at a reception at Jerwood Space to launch our second edition, the Weston Jerwood Creative Bursaries, in June. Across 2015 and 2016, the programme will work nationally with 40 host organisations in England, Scotland, Wales and Northern Ireland; including Turner Contemporary, Situations, The MAC Belfast, National Theatre Wales, Opera North, Writers' Centre Norwich, Cambridge Junction, OTO Projects and

It's tougher than it's ever been in my experience for young people, bursting with potential, to find the way in. These Weston Jerwood Creative Bursaries are ways in. Each is a little miracle, all 40 of them, and more, we hope, to come; each an individual doorway. They are of immense, incalculable value – to those that receive them and to us all.

—David Lan, Artistic Director, Young Vic,
Huffington Post, June 2015

more. Each host has created a new and ambitious six-to-twelve-month long paid role. The programme makes a salary contribution, with all recipients paid a national living wage.

The Andrew Lloyd Webber Foundation Training Programme is a key strand of the scheme. It provides a dedicated mentor, professional development training and networking opportunities for each recipient. The first event took place with host organisation Manchester International Festival (MIF). Bursary recipients gained a unique backstage insight into how two of the major MIF commissions were produced (Ed Atkins' *Performance Capture* at Manchester Art Gallery and *Richter/Pärt* at Whitworth Art Gallery), saw a range of shows and had the opportunity to interrogate cultural leaders in the city about their career routes. Further events will happen in 2016, with hosts Somerset House and Donmar Warehouse in London, and Citizen's Theatre, Cryptic and Common Guild in Glasgow.

The programme supports the potential arts leaders of the future; those who in turn should be powerful advocates for the cultural change needed to achieve real, ingrained diversity. As Gemma Connell said at the launch, 'That's what the Weston Jerwood Creative Bursaries scheme is all about – passing the baton on to a fresh new generation.' In November 2015 we congratulated the first alumna of the programme to secure a leadership post, when Aaron Wright, placement with Live Art Development Agency in 2010, was announced as Artistic Director of participating organisation Fierce Festival, a great achievement against international competition.

Focus now is on fundraising for the future of the Creative Bursaries; as a small foundation our resources alone are not enough and the project is richer in many ways for its partnerships. We are hugely grateful to the generosity and foresight of our co-funders; Garfield Weston Foundation, Andrew Lloyd Webber Foundation and the JP Getty Jnr Charitable Trust. We look forward to making the case for the continuing impact of this important project, and to welcoming like-minded project partners to secure its future.

[jerwoodcharitablefoundation.org/
weston-jerwood-creative-bursaries](http://jerwoodcharitablefoundation.org/weston-jerwood-creative-bursaries)

Grants Awarded: Jerwood Visual Arts

Jerwood Encounters: The Grantchester Pottery paints the stage

Giles Round and Phil Root from the decorative arts collective The Grantchester Pottery curated an exhibition which created an adaptable stage set for a three act melodrama and included work from 10 artists. £14,516

Jerwood/FVU Awards 2015: 'What Will They See of Me?'

A major collaboration between Jerwood Charitable Foundation and FVU, supported by Arts Council England, in association with CCA Glasgow and University of East London. These awards for new moving image works provide two commissions of £20,000 each to two early career artists and fulfil a crucial development role for their new work. £44,000

Jerwood Encounters: 3-Phase

This artist development venture between Eastside Projects (Birmingham), g39 (Cardiff) and Jerwood Charitable Foundation (London) gave two early career artists a year-long opportunity to develop new work. The artists received curatorial and practical support and an exhibition at each collaborating gallery. £20,150

Jerwood Makers Open 2015

Five commissioning awards of £7,500 each were offered to artists to develop significant new projects. This now biennial programme promotes the significance of making and materials within the visual arts arena, supporting exceptional skill and imagination. £96,079



Jerwood Drawing Prize 2015

The largest and longest running annual open exhibition for drawing, run in partnership with Bath Spa University and led by Professor Anita Taylor. Four prizes worth a total of £17,000 were awarded by an independent panel of judges. £63,092

Jerwood/Photoworks Awards 2015

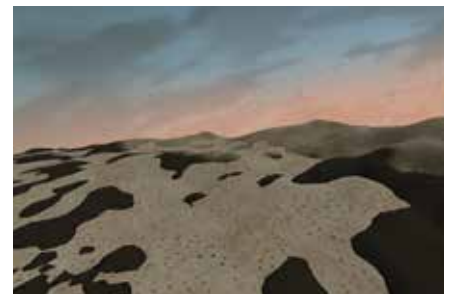
In partnership with Photoworks, the UK's leading agency dedicated to photography, and supported by Arts Council England, three awards of £5,000 each were made to outstanding photographers, allowing them to develop ambitious new projects in dialogue with mentors. 2015 was the first edition of this new national biennial programme. £45,160

Project Space Commissions

Exhibition opportunities for three early career artists, providing a small grant to develop new experimental work for presentation in the unique environment of Café 171 at Jerwood Space. £1,800

Writer in Residence

Three writers were invited to contribute to the Jerwood Visual Arts programme. The project provides opportunities to develop art writing on an open online platform led and edited by the writers. £2,250



Top:
Jerwood Makers Open 2015
Zachary Eastwood-Bloom, *Partition*, 2015;
(back) Ian McIntyre, *A Ton of Clay*, 2015
Photo: Anna Arca

Above:
Jerwood Encounters: 3-Phase
Georgie Grace, *Recognise Predators*
Recognise Prey, 2015 (still)
Photo: courtesy the artist

Left:
Jerwood/Photoworks Awards 2015
Featured: Tereza Zelenkova with her work
Photo: Hana Makovcova

Commissioning & Production

Activate Performing Arts: Hengistbury Headlines

Eight artists were chosen to create work for an outdoor commissioning trail in a landscape of outstanding natural beauty, as part of the Inside Out Dorset Festival 2016.
£25,000

Cardboard Citizens: Home Truths Seed Commissions

Eight writers will explore attitudes and issues relating to housing in an ambitious new programme of work. These new commissions will form the backbone of the Home Truths season in 2016-17.
£22,500

Gate Theatre
Jerwood Young Designers
Eclipsed designed by Chiara Stephenson
Featured: Joan Iyiola, Michelle Asante
Photo: Helen Murray

Chisenhale Gallery, The Showroom and Studio Voltaire: How to Work Together

A contemporary art commissioning and research project exploring how three independent galleries might work and learn together. Our support was for the Think Tank, an online archive of artist research on collaboration, and towards staff time for capacity building.
£25,000

Gate Theatre: Jerwood Young Designers

A key opportunity for emerging theatre designers to work closely with the creative team in shaping productions at the Gate. This important platform showcased four lead and four assistant designers.
£30,000

Royal Court Theatre: Jerwood New Playwrights

In its 21st year, the programme continued to identify some of the best new writing talent in the UK. Three exceptional emerging playwrights received the career-boosting profile of having their plays fully produced in the Jerwood Theatres at the Royal Court.
£75,000

Mentoring & Professional Development

Aldeburgh Music: Jerwood Opera Writing Fellowships

The Fellowships offer resources for four groups of composers, writers and their collaborators to create a new opera for commission and production. They are for those who are exploring the genre at this scale for the first time.
£110,721 over two years

Animate Projects: DRIVE

A nine-month mentoring programme for five experimental animators to develop their creative practice and career development. The project culminated in a presentation at QUAD, Derby.
£30,000

Arvon Foundation: Jerwood/Arvon Mentoring Scheme

Nine talented emerging writers (poets, playwrights and novelists) received substantial mentoring support and participated in two residential retreats. Each developed new work which was published in an anthology, whilst learning about their craft and how to access the publishing world.
£55,592



Glyndebourne: Jerwood Chorus Development Scheme

The scheme provided training and support for the chorus which underpins the Glyndebourne Festival. From the chorus, four exceptional individuals were selected to become Jerwood Young Artists, receiving additional coaching and recital opportunities. £30,000

Pacitti Company: SPILL Artist and Producer Development Programme

SPILL Festival is the UK's leading live art, experimental theatre and performance festival. The programme will support writers, producers and artists with opportunities at the 2016 and 2018 festivals, providing an extended professional development pathway. £99,830 over three years.

Sadler's Wells: Summer University

The first iteration of this project offered 15 dance artists an annual two-week course each year over four years, led by Jonathan Burrows. In 2015 our final year of five years' support aided the formation of a second cohort. 21 artists were selected for the unique chance for choreographic enquiry. £25,370



Serious Music: Take Five, Edition XI

A flagship talent development programme for eight outstanding jazz musician/composers, with a residential week allowing them to develop their craft and meet key individuals from the music industry. £22,000

South East Dance: Dramaturg in Residence

In the first year of a three-year initiative, dramaturg Lou Cope was placed at the heart of South East Dance to offer support to artists and the organisation through the practice and potential of dramaturgy for their work. £28,000

Young Vic: Jerwood Assistant Directors

The programme allowed six emerging directors to shadow and assist the director on main stage shows at the Young Vic. The experience was accompanied by an extensive range of professional development opportunities with the company. £50,000

Research & Development

Artsadmin: Artists' Bursaries Scheme

This longstanding scheme enables nine artists to experiment and take risks with the support of funding, time and dialogue and without the pressures of producing finished work. £20,000

Bristol Old Vic: Ferment

Ferment, the artist development department of Bristol Old Vic, supports individuals and companies to make adventurous new performances. Our grant is for commissions, an artists' retreat and four Ferment Producer Bursaries. £38,000

Cove Park: Jerwood Residencies

Curated by Cove Park, the Jerwood Residencies are for four collaborative research projects to develop new performance practice, with at least one lead artist from each based in Scotland. £18,800



Top:
Aldeburgh Music: Jerwood Opera Writing Fellowships
Performance of work by Edmund Hunt and Josh Armstrong
Photo: Matthew Jolly

Above:
Arvon
Jerwood/Arvon Mentoring Scheme
Cover of the 2015 Anthology, *Wassailing*
Photo: Rowan Spray

Left:
Animate Projects: DRIVE
Chris Newby, Zos, 2015 (still)
Photo: courtesy the artist

DanceXchange
Jerwood Choreographic Research Project
Dan Canham's *Of Riders and Running Horses*
Featured: Tilly Webber
Photo: Paul Blakemore



Dance Umbrella:

The Making Of/The Making By

The project researched and piloted a digital platform providing high quality professional development content for artists interested in movement and dance making.

£24,964

**DanceXchange: Jerwood
Choreographic Research Project**

The second edition of a programme which brings together a consortium of investors from dance and other art forms to commission and support new ideas and thinking about choreographic research, launching in 2016.

£55,000

**Royal Society of Literature:
Jerwood Awards for Non-Fiction**

Three awards, one of £10,000 and two of £5,000, to assist writers researching and writing their first commissioned work of non-fiction. The awards recognise the potential of the writers' projects and help them achieve the highest standards.

£28,000

**University of Sheffield: Climate Change
in Residence – Future Scenarios**

A partnership between University of Sheffield, Open University and the Ashden Trust. Three artists have the chance to take part in a new model of residency, offering access to a UK network of climate change researchers.

£30,000

Weston Jerwood Creative Bursaries

With funding from Garfield Weston Foundation, Andrew Lloyd Webber Foundation and J Paul Getty Jnr Charitable Trust in addition to our own contribution, this programme is a national talent development initiative creating work and training opportunities for 40 outstanding new graduates across the UK. See page 12.

£135,000 over three years

Small Grants

**Alderney Performing Arts Festival
in 2016**

A mentoring project which will allow highly regarded pianist Jason Rebello to work with emerging jazz musicians in the lead up to performances at the festival.

£9,433

Robert Bathurst: Love, Loss and Chianti

An investment in the development and staging of two Christopher Reid narrative poems by Robert. His first self-initiated theatre piece was premiered at the Minerva Theatre, Chichester.

£9,500

**BE Festival 2015: UK Artist
Development Programme**

This new programme enabled six UK visual and performance artists to attend and present work at the Birmingham-based international festival, and to receive mentoring guidance.

£9,980

**Mark Bowden and Owen Sheers:
A Violence of Gifts**

The research of a new oratorio commissioned by BBC National Orchestra of Wales inspired by Haydn's *The Creation* and with 21st century insights into the origins of universe, gathered from research onsite at CERN.

£7,695

**Mel Brimfield and Gwyneth Herbert:
Springtime for Henry (and Barbara)**

The creation of a new theatre performance, new music and film installation based on the lives of Barbara Hepworth and Henry Moore.

£6,050

Buzzcut Festival: Residencies

This third year of support for the performance festival allowed a residential period and support for 10 artists to develop work between Buzzcut, Glasgow in May and Forest Fringe, Edinburgh in August.

£10,000

Clean Break: Sonya Hale Commission

Commissioning funds were provided for Sonya Hale, graduate of Clean Break's theatre programme for the rehabilitation of women offenders, to develop her first professional script.

£7,796

**Forward Arts Foundation 2015:
World Book Night**

Our support enabled a poetry publication to be included, for the first time, in this annual event which encourages more people to read: the anthology *Essential Poems from the Staying Alive Trilogy*.
£4,000

Greg McLaren: Atomkraft

Support for the development of this research and performance project looking at the forces at work behind the nuclear power industry, presented at Summerhall, Edinburgh in August.
£5,000

**Ledbury Poetry Festival 2015:
Programme for New Writers**

A project which offered vocal workshops for six poets with coach Kristin Linklater and opportunities to read at the festival for a further 21 emerging writers.
£9,720

MAYK: Mayfest Radio

A live and recorded broadcast strand of Mayfest, featuring five micro-commissions for new audio work and interviews with artists featured in the Bristol performance festival.
£10,000

**PRS for Music Foundation:
New Music Biennial 2017**

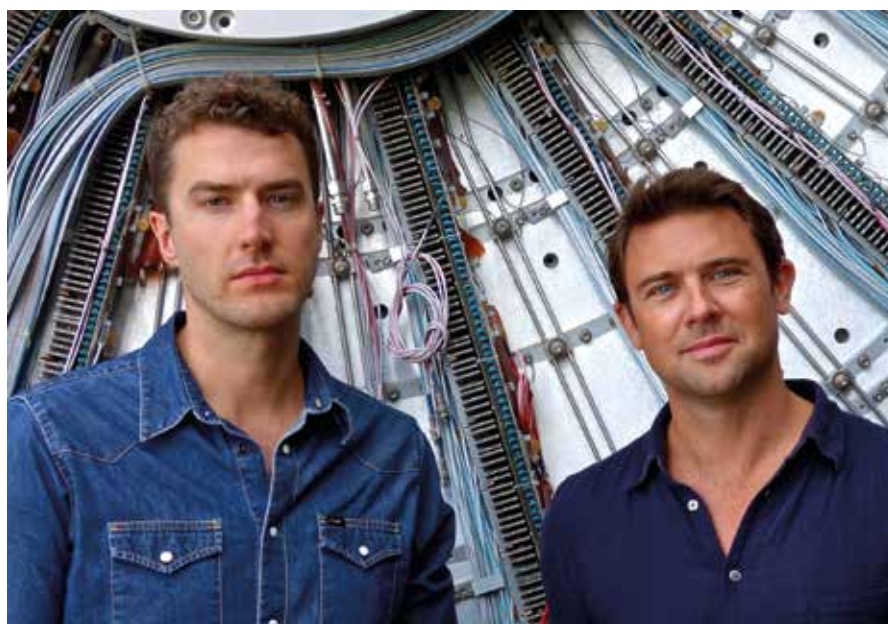
In the lead up to this showcase celebrating contemporary music in London and Hull in 2017, 20 participating composers will receive learning and development opportunities with our support.
£10,000

**Roman River Music:
Festival Artistic Programme 2015**

For the development of the artistic programme by Director Orlando Jopling, including a Gwilym Simcock commission, and support for young professional musicians to participate in the Essex festival.
£9,960

Stanley Picker Gallery: Site Line

A collaborative project between Stanley Picker Gallery and Jerwood Charitable Foundation researching practical ways of supporting contemporary artists working in digital contexts.
£5,000



Fin Walker: Macbeth

Support for the research and development of a major new production of *Macbeth*, a significant project in the development of Fin's directorial language, combining movement and text.
£10,000

The Yard Theatre: Jerwood First Drafts

Commissioning funds for five writers to explore new ideas, enhancing The Yard's support for artists and the depth of its programming.
£10,000



Top: MAYK: Mayfest Radio
Featured: Luke Emery, Emma Bettridge, Stevie Mackenzie Smith
Photo: Paul Blakemore

Middle: Mark Bowden and Owen Sheers:
A Violence of Gifts
Featured: Mark Bowden and Owen Sheers at CERN
Photo: courtesy Mark Bowden

Bottom: Clean Break: Sonya Hayle Commission
Featured: Sonya Hayle
Photo: Tracey Anderson



JERWOOD SPACE

300
different companies used the spaces in 2015 from as little as a few hours to five weeks or more

Chairman & Director's Report



Chris Cotton
Photo: courtesy of Royal Albert Hall



Peter Wilkinson
Photo: Tracy Zanelli

The depth of feeling shown by the artistic community towards Jerwood Space this year has been truly heart-warming. At 8am on 13 March, a week after Battersea Arts Centre suffered their blaze, a fire broke out in the lift shaft at Jerwood Space which caused considerable damage to our plant room and resulted in six fire tenders and two command vehicles blocking Union Street for most of the day. It is a testament to the skill and dedication of the members of staff that all seven companies rehearsing with us that day were accommodated elsewhere within two hours of the fire starting. The focus for those companies rehearsing was not on the loss of time and subsequent impact this may have had on their rehearsal process, but the safeguarding of a building which has become synonymous with rehearsal.

We can't express enough our thanks to all the Jerwood Space staff, particularly Annie Brewer and Rachel Butcher, who handled the situation so adeptly, as well as to Brian Foster and our mechanical and electrical specialist, Steve Sayer, who both worked round the clock to enable us to open as normal the following day.

We would also like to express our sincere thanks to Alan Grieve who stepped down from our board earlier this year. It is no exaggeration to say that Jerwood Space would simply not exist without his vision, support and guidance.

The dedication of our team has always been an important element in reinforcing

what the building stands for. As well as those staff members already mentioned, we would also like to thank Edwin Rostron for his contribution over the last 12 months, and welcome Tracy Zanelli back from maternity leave, whilst wishing Alessandra Ortalli all good wishes as she embarks on a new venture overseas. As ever, our part-time roster of staff worked tirelessly throughout the year to maintain the high standards to which we aspire.

As proved by the serious fire, Jerwood Space represents more than just the 'marvellous convenient place for our rehearsal' of *A Midsummer Night's Dream*. We pride ourselves on being able to give early or mid-career practitioners space to work alongside more established names, giving them the opportunity to rehearse on a budget that suits their needs, and in an environment that strives to be as conducive to creativity as possible for every user of the building.

The number of new works created within our walls each year is a constant source of pride and this year has been no exception. From Tansy Davies' startling new opera *Between Worlds*, premiered at the Barbican, and Harrison Birtwhistle's new piece *The Cure*, which opened in Aldeburgh, to Damon Albarn's *wonder.land* for the National Theatre, and Gary Barlow's *The Girls*, via percussionist Pedro Segundo's one man show, *Solo Segundo*, at St James Theatre, we accommodated the largest to the smallest new work across a broad spectrum of musical genres, and across a vastly differing array of budgets.

Over **90%** occupancy over **50 weeks** of the year.

Opposite:
Chichester Festival Theatre's *Young Chekhov* season in rehearsal.
Featured: L-R, Jonathan Coy, James McArdle, Nina Sosanya, Olivia Vinall
Photo: Johan Persson

Actors are agents of change. A film, a piece of theatre, a piece of music, or a book can make a difference. It can change the world.

—Alan Rickman (1946–2016)



Above:
Jerwood Space thanks Dame Judi Dench, for providing the voice of our lift in 2016.
Peter Wilkinson and Dame Judi Dench
Photo: Edwin Rostron

Below:
Young Vic's production of *Macbeth* in rehearsal.
Featured: L-R, Thomasin Gülgeç, Jessie Oshodi, Ana Beatriz Meireles, Clemmie Sveaas, Ira Mandela Siobhan
Photo: Richard Hubert Smith

New writing, in particular, found a home with us this year. Theatre 503 rehearsed both plays written by their inaugural Playwriting Award winners; Paul Murphy's *Valhalla*, directed by Jo McInnes, and Bea Roberts' *And Then Come the Nightjars*, directed by Paul Robinson. We also took their rehearsals for Ken Urban's *Sense of an Ending* which we subsidised heavily as the only space we could offer them was a small office for three weeks. The play deservedly garnered five star reviews, despite the size restraints imposed by the rehearsal space, a testament to the quality of the writing, acting, directing and, hopefully, environment in which the play was created. The same space was used for Sariza Productions' rehearsal of new play *Blood Contract* by first time playwright Deep Singh, directed by Iqbal Khan.

Jessica Swale's new play for The Globe, *Nell Gwynn*, with Gugu Mbatha-Raw and directed by Chris Luscombe, spent time rehearsing with us, as did Sir Richard Eyre's production of Ian Kelly's *Mr Foote's Other Leg*, a brand new play featuring Simon Russell Beale for Hampstead Theatre.

Extending our support beyond London is of value to many. Theatre Royal Bath staged a new translation of Florian Zeller's *The Mother*, with Gina McKee, directed by Laurence Boswell; Dawn King's adaptation of *Brave New World* for Northampton's Royal and Derngate, directed by James Dacre, rehearsed here and we were also able to offer them space for Lucy Bailey directing Tara Fitzgerald in *Gaslight*. Other new productions of established plays outside London included Tom Morris' production of *The Crucible* for Bristol Old Vic and Sam Hodges directing *The Glass Menagerie* for Nuffield Southampton. We also took a substantial rehearsal booking from Chichester Festival Theatre for their *Young Chekhov* season, with Jonathan Kent taking on no small feat by directing *Ivanov*, *The Seagull* and *Platonov* back-to-back.

The continued élan and excellence of British theatre was evident in the many shows we rehearsed that ended up travelling abroad, from *Wolf Hall* to Athol Fugard Theatre's production of *A Human Being Died That Night* heading to New York, via Katie Mitchell's production of *Happy Days* and Tom Littler directing *Other Desert Cities*, both bound for Germany.



The Barbican's production of *Antigone* in rehearsal.
Featured: Juliette Binoche and Kirsty Bushell
Photo: Jan Versweyveld



We were also able to accommodate new cast rehearsals for long-running West End shows which included, amongst others, *Mamma Mia*, *Charlie and the Chocolate Factory*, *Beautiful*, *Book of Mormon*, *Billy Elliot* and *The Lion King*.

New productions of well-trodden classics also rehearsed concurrently with brand new creations. Ivo Van Hove's take on *Antigone* with Juliette Binoche was created next to workshops for *Groundhog Day*, Matthew Warchus and Tim Minchin's new musical for the Old Vic. Carrie Cracknell and Lucy Guerin rehearsed *Macbeth* for the Young Vic above the National Theatre's new musical *I Want My Hat Back*, whilst Cheek By Jowl took space for *The Winter's Tale* next to David Bruce and Glyn Maxwell's opera for Royal Opera House, *The Firework Maker's Daughter*, directed by John Fulljames.

New works were also evident in dance and we were able to provide the creative environment for shows ranging from Wayne McGregor's *Tree Of Codes* for Manchester International Festival, to emerging choreographer Kate Mummery as she workshopped a piece on dyslexia.

It's always satisfying when work created here is recognised as outstanding, and we were pleased to see Eddie Redmayne receive the Best Actor Oscar

for his portrayal of Stephen Hawking, a performance that Eddie honed in one of our meeting rooms. We were also pleased to be able to find space for first time film director Sam Yates to work on his debut short, *The Hope Rooms*, with Andrew Scott and Ciaran Hinds.

With over one third of rehearsals receiving a subsidised rate, Jerwood Space continues to remain an important and valued hub for creativity across different disciplines, for individuals and organisations the length and breadth of the country. The work produced at Jerwood Space this year reinforces this message loud and clear. Not just a 'marvellous convenient place' then, but a vital, living, nurturing and supportive structure in which creativity can and does flourish.

Chris Cotton, Chairman

Peter Wilkinson, Director

jerwoodspace.co.uk
[@JerwoodSpace](https://twitter.com/JerwoodSpace)

Jerwood Space is the rehearsal room of choice. The rooms are beautifully proportioned, the atmosphere is welcoming and convivial, the cost is strategic and generous, the café is great to spend time in. It's a meeting place as well as a work space. As everyone knows, it's a huge asset to London theatre. How did we ever manage without it?
—David Lan, Artistic Director, Young Vic



David Lan
Photo: Simon Annand



JERWOOD GALLERY

70%
of visitors to the gallery
from outside the borough
came to Hastings just
to visit the gallery

Chairman & Director's Report



David Pennock
Photo: Pete Jones



Liz Gilmore
Photo: Jerwood Gallery

2015 was a particularly buoyant year for Jerwood Gallery in both artistic and visitor terms. Over 45,000 visitors have enjoyed 11 exhibitions as well as themed displays of the Jerwood Collection. A staggering 70% of visitors from outside Hastings borough cited Jerwood Gallery as the reason for their visit to the town and 97% of our visitors came specifically to see an exhibition. There is no doubt that the gallery is making a major contribution to the development and regeneration of Hastings, not only as a tourist destination, but also as a place to live and work.

Our dedicated staff and volunteers have worked incredibly hard to ensure that all our visitors have a special encounter with our award-winning building, permanent collection and varied programme of exhibitions, whether to enjoy the work of an internationally renowned artist, or to make a new discovery. Since opening in 2012, Jerwood Gallery has established a national reputation for showcasing British art, particularly contemporary painting, and marrying international ambition with strong local connections. We were delighted to be short-listed for a 2015 Museums + Heritage Award for Excellence in the Temporary or Touring Exhibitions category for our Autumn 2014 exhibition: Jake & Dinos Chapman: *In the Realm of the Unmentionable*.

Press reviews are consistently positive, reflecting the gallery's distinctive artistic voice and remit to show some of the UK's most outstanding artistic talent, including the influencers of the current generation of artists. This year Chantal

Joffe RA and Rachel Howard joined the gallery's artist alumni: Gillian Ayres, Basil Beattie RA, Jeffrey Camp RA, Jake & Dinos Chapman, Gary Hume RA, Ansel Krut and Rose Wylie RA.

The generous, co-operative support from public and private galleries and collections, as well as private individuals in lending works, has enhanced greatly the presentation of our series of historic *In Focus* exhibitions in which a particular work or artist in the Jerwood Collection is the inspiration for a small-scale display. This year's exhibitions featuring Edward Burra (1905-1976) and L S Lowry RA (1887-1976) provided opportunities to explore different aspects of British Modernism and allowed visitors to make further important connections and enhance their understanding and appreciation of related works in the Jerwood Collection.

As a not-for-profit, independent organisation, Jerwood Gallery stands alone from its peers because it operates without public subsidy for its core activities. Although we receive a generous grant from the Jerwood Foundation which is primarily directed to the care, presentation and wider interpretation of the Jerwood Collection and core operating costs, we have an ambitious year on year target to generate approximately 50% of our income through admission charges, trading activities, fundraising and wider financial support, including in-kind sponsorship and Benefactors.

Through our charitable arm, Friends of Jerwood Gallery, fundraising and income

650+
local children who
may not otherwise have
access to gallery signed up
for the *Pearls of the Sea*
learning programme

Opposite:
Chantal Joffe RA
Vita by the Sea, 2014
Courtesy of Victoria Miro Gallery
© The Artist

I have been a member since opening and have never been disappointed. I am very proud that Jerwood Gallery Hastings has achieved success against some opposition. It enhances our beautiful Old Town and I like to bring visitors to see it. It is perfectly situated in the heart of Hastings Old Town.

— Visitor comment

generation activities are vital in ensuring that we can continue to maintain our important outreach and education work. This includes offering free admission from 4–8 pm on the first Tuesday of each month, and to grow capacity to deliver on the expanding ambition of our artistic programme of temporary exhibitions. As such, and to enable us to flourish, we must rely on the strong support which we receive from individuals, trusts, private and corporate partners.

We are developing a strong partnership with Hastings Borough Council whose financial and strategic support for specific projects each year is essential in ensuring our important ongoing contribution to the regeneration and development of Hastings and the local area.

Jerwood Gallery plays an integral role in the local community and its development as a cultural hub, particularly through our education and outreach programmes which are supported by our Benefactors and Members, as well as through our 60 strong team of enthusiastic and committed volunteers who bring outstanding personal vibrancy to the gallery.

2015 saw the relaunch and a surge of support for our Benefactors Scheme (minimum donation of £400 per year) and our newly created Director's Circle (in excess of £1000 per year). Members of these schemes have attended special events in and around the gallery and in London. Their support is tangible, sociable and hugely encouraging of gallery projects.

This year we introduced our own learning programme, *Pearls of the Sea*, which was developed as a continuation of *Start*, our original schools project which was funded by The Prince's

Foundation for Children & the Arts from March 2012 to March 2015. Our new initiative has been made possible through the generous financial support of the Magdalen and Lasher Charity, the Mrs A Lacy Tate Trust, Friends of Jerwood Gallery and private benefactors. We appreciate and acknowledge their invaluable contribution.

Working with local schools, teachers, young people and their families, the programme helps to develop a sense of pride and 'ownership' of the gallery. Through the *Pearls of the Sea* learning programme we are currently working with 650 children from local schools who would not otherwise have access to a gallery. They have taken part in artist-led activities which have not only encouraged and nurtured their creativity in response to the Jerwood Collection and temporary exhibitions, but have also resulted in significant improvements in their communication and group work skills.

Our schedule of events and workshops has been expanded over the last year to cater for all tastes, ages and abilities. The recently launched Baby Sense sessions, where parents and their babies come to the gallery for a top to toe interactive, sensory experience, have proved incredibly popular. Creative workshops inspired by our temporary exhibitions continue to pull in the artistic community of Hastings, and our family workshops offer a fun and informative arena to learn and develop new creative skills. The Workers Educational Association and New Writing South have adopted the gallery as a community venue for their courses in art history and creative writing respectively.

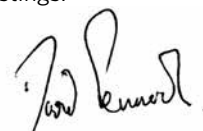
Standing on the shoulders of national peers has undoubtedly added confidence, strength and insight into our artistic programme in 2015. We

are hugely grateful for the support and generosity of a number of private and public organisations without which our exhibition and education programmes would not be possible.

Our particular acknowledgement and thanks extend to the directors and teams at Quentin Blake HQ; Blain|Southern; Galerie Forsblom, Helsinki; Hiscox; Victoria Miro; Vigo Gallery, London; Blackshed Gallery; Martel Colour Print; our Director's Circle and our Benefactors.

For their assistance and generosity in the loan of key works, we are indebted to Arts Council Collection; Fleming-Wyfold Art Foundation; Kettle's Yard, University of Cambridge; The Lowry Centre, Salford; National Portrait Gallery, London; Rye Art Gallery; and many private lenders.

Their collective involvement has helped to sustain, enrich and enliven Jerwood Gallery this year and has encouraged us to be ambitious in 2016 when, as Museum Partner of the London Art Fair, there is an exciting opportunity to showcase the Jerwood Collection and highlights of our 2016 exhibition programme to an even wider audience. The spotlight will also be shining on Hastings in 2016 as we celebrate the 950th anniversary of the Battle of Hastings.



David Pennock, Chairman



Liz Gilmore, Director

jerwoodgallery.org
[@JerwoodGallery](https://www.instagram.com/JerwoodGallery)

This is an artist to watch and
a moment to celebrate.
— Karen Wright, *The Independent*
on Chantal Joffe RA



Beside the Seaside exhibition 2015
Chantal Joffe RA
Photo: © Pete Jones

Exhibitions

Chantal Joffe RA: *Beside the Seaside* (31 January – 12 April 2015)

2015 was very much Joffe's year, with exhibitions in New York and at the National Portrait Gallery. Yet it all began in January with *Beside the Seaside* at Jerwood Gallery; the only show with a focus on her portraits against the backdrop of Hastings & St Leonards.

An absolutely splendid exhibition. The artist has portrayed not only the exterior but the 'interior' of her models. Remarkable and very exposed, but brilliant. Thank you for such enlightenment. — Gallery Visitor

Limelight

The Limelight series of one gallery displays offers a broader context and sometimes international dimension to the gallery. On display in May, highlighting one of the themes presented in a major solo show at Tate Modern in 2013, was a selection of *Tree* works by Ibrahim El-Salahi, one of the pioneers of the Sudanese and African art movements. The works on display reflected the artist's ongoing fascination with the Haraza tree, indigenous to his native Sudan, which has peculiar and inspirational characteristics. This display dovetailed with El-Salahi's debut at Frieze New York.

In June 2015 *Limelight: Distant Fictions* formed part of the Dieppe/ Newhaven festival, featuring French artists David de Beyter, Sissu Tarka and Anais Tondeur.

At the end of the year, on display in the courtyard was *The Gardener*, a piece of sculptural architecture consisting of a greenhouse constructed from 18th and 19th century stained glass by the artists Heywood & Condie. This beautiful installation brought warm light to the dark days of winter.



Above:
Ibrahim El-Salahi: *Haraza*, 2001
Limelight exhibition 2015
Photo: Justin Piperger

Below:
Heywood and Condie:
The Gardener, 2015
Limelight exhibition 2015
Photo: © Shelley Gibbon





In Focus: Edward Burra – A Rye View exhibition 2015
Photo: © Sam Roberts Photography'

In Focus: Edward Burra – A Rye View (26 February – 7 June 2015)

A Rye View, curated by Lara Wardle brought together a group of Burra's watercolours depicting the East Sussex coastal towns of Hastings and Rye alongside other works including prints and archive material. Burra's family home, Springfield Lodge, was on

the outskirts of Rye and Burra was a frequent visitor to Hastings throughout his life. One of the highlights of the exhibition was *The Harbour, Hastings* (1947) loaned by Pallant House Gallery which depicts Hastings' lively beach launched fishing fleet, the same beach and the same fleet that Jerwood Gallery sits next to today.



A Scottish Selection: Paintings from the Fleming Collection (18 April – 12 July 2015)

Showcasing a group of works by significant Modern Scottish artists from the 20th century, the exhibition included: Craigie Aitchison RA, Wilhelmina Barns-Graham, John Bellany RA, Sir William George Gillies RA and Anne Redpath.

A Scottish Selection: Paintings from the Fleming Collection exhibition 2015
Photo: © Sam Roberts Photography

This collaborative exhibition offered a fantastic opportunity not only to create a dialogue between five major 20th century Scottish artists featured in the Fleming and Jerwood Collections, but also to expand the audience for our collection and enhance the understanding of Scottish art.

— James Knox, Director, The Fleming-Wyfold Art Foundation

**Quentin Blake: Life Under Water
- A Hastings Celebration
(2 July - 6 September 2015)**

The immutable Sir Quentin Blake CBE returned to the gallery over the summer, this time casting his eye over Hastings.

The celebrated Children's Laureate, most famous for his collaborations with Roald Dahl, created 26 new works. They not only showed the vibrancy of the historic town and the sea that defines it, but also captured the vitality of its inhabitants swimming beneath the waves.

**Lowry by the Sea
(11 June - 1 November 2015)**

Laurence Stephen Lowry RA (1887-1976) is one of the most celebrated and beloved British artists of all time. This two gallery display celebrated Lowry's unique contribution to 20th century British art, bringing together a selection of his lesser known paintings illustrating Britons at play on the sands of holiday resorts, giant tankers in the great ports of the nation and drawings of the sea on loan from The Lowry Collection, Arts Council Collection and private collections.

I was captivated by this exhibition of his (Lowry's) seascapes, which I hadn't previously been aware of... a surprising, and rather moving little exhibition
— Desmond Sloane, *The Jackdaw*



Above:
Quentin Blake: *Life Under Water - A Hastings Celebration* exhibition 2015
Photo: © Sam Roberts Photography

Below:
Laurence Stephen Lowry RA (1887-1976)
July, the Seaside, 1943
© The Estate of L. S. Lowry.
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DACs 2015

I thought it was super crazy wacky but at the same time it was really really fun!
— Primary school pupil on the Start programme

Jerwood Gallery itself is an exquisite and quiet cultural oasis.
— *Viva Magazine*



Will Self and Rachel Howard discussing her 2015 exhibition at Jerwood Gallery
Film still: Jerwood Gallery

**Rachel Howard: At Sea
(18 July – 4 October 2015)**

Howard's distinctive, abstract paintings are held in many prestigious international art collections. She paints a multitude of human experiences and emotions and, for this exhibition, created over a dozen new paintings.

one of the best British artists you haven't heard of

— Mark Brown, *The Guardian*

Exhibiting at Jerwood Gallery was an incredible opportunity for me to show my paintings to a different audience and in a different context. To be invited to show there with its already impeccable programme and alongside a renowned collection was truly an honour.

— Rachel Howard



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

Kettle's Yard was the Cambridge home of Jim and Helen Ede, who together created an impressive collection of British and European art, filling their home with works by artists such as: Constantin Brancusi, Frank Auerbach, Georges Braque and Barbara Hepworth. On their retirement in 1973 they gave the house to the University of Cambridge. As the result of a major capital redevelopment project, Kettle's Yard is closed and for the first time in its history, the Kettle's Yard Collection is available to tour. Jerwood Gallery was the second venue to display a selection of works from this impressive collection.

However, this is not where the connection between Jerwood Gallery and Kettle's Yard began; HAT Projects, the architects for Jerwood Gallery, took inspiration from the Edes' house for their award-winning design of a home for the Jerwood Collection. There are numerous links between the two collections including Ben and Winifred Nicholson, Christopher Wood and Alfred Wallis.

I found myself dreaming of...a living space where works of art would be enjoyed... with the all-embracing delight I have experienced in nature
— Jim Ede (*A Way Of Life*, April 1984)

**Jerwood Collection: Revisiting the Jerwood Painting Prize
(9 October 2015–3 January 2016)**

This special display of works from the Jerwood Collection presented a selection of paintings by artists who had either been shortlisted for, or had won the Jerwood Painting Prize.

The Jerwood Painting Prize ran as an annual award from 1994 until 2003. It revived major interest in British art, helping to launch and revitalise the careers of many artists and contribute to their success. It was considered to be the most valuable British art prize at the time, giving a sum of £30,000 to the winners, and was awarded in recognition of an artist's recent body of work rather than for a particular painting.

The vision for the prize was to foster the enjoyment and understanding of painting today and draw attention to the outstanding work being done by painters in Britain. No age limit was set for entrants, and the prize winning artist was selected by an independent panel of judges, including Iwona Blazwick, Andrea Rose and Sir Peter Wakefield.

Horizons: Kettle's Yard at Jerwood Gallery exhibition 2015
Photo: Mike Fear



Craigie Aitchison RA, (1926–2009)
Crucifixion, 1994
Jerwood Collection
© The artist's estate/Bridgeman Art Library

I'm really enjoying being part of a team of vibrant and interesting art lovers, both staff and volunteers, and learning about the art and artists in the Jerwood Collection. I'm very excited about the future of the gallery, the possible directions it will take and really love the interaction with visitors who are so enthusiastic and clearly in awe of the gallery: the art, the building, the curation and the setting.

— Jennifer Baird, Jerwood Gallery volunteer since January 2014 and an artist



Jennifer Baird, Volunteer at Jerwood Gallery
Photo: © Pete Jones

Hastings brings out the true art in everyone,
with room to let it out and let it grow.
—*The Culture Trip*, September 2015

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Jerwood Gallery

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One of the highlights of the 2015 Glyndebourne Festival and Glyndebourne Tour was the premiere of *Saul* by George Frideric Handel directed by Barrie Kosky. Since 2005 Jerwood Charitable Foundation has funded training and support for singers on the Jerwood Chorus Development Scheme. Additionally four exceptional individuals are selected each year to become Jerwood Young Artists, receiving additional coaching and recital opportunities. The Jerwood Young Artists in 2015 were Marta Fontanals-Simmons, Emma Kerr and Timothy Nelson, all of whom were in the cast of *Saul*, and Gyula Rab who sang in several other productions. In 2001 Jerwood Foundation made a £1 million capital donation to fund the Jerwood Studio which is used for training and rehearsal, underlining an important part of Glyndebourne's remit to promote young talent.

The chorus is the soul of everything that Glyndebourne is and stands for: every year, one can only marvel at the fresh beauty of the sound it produces as well as its resourceful and imaginative acting.

Rupert Christiansen — *The Daily Telegraph*, July 2015

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Photo: Bill Cooper

