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.
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.
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 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 £1.3 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 Jr 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 Pozieres Cemetery. He served in 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 Kowitl and Nicholas Maclean, and we welcome their 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.
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).

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

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

Chairman & Director’s Report

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.
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.

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 Nenea Altusena joined the Royal Court via their Open Access Writing Group after ushering at their Feckham 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 with 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.

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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 initiative. 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 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 / 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, won from strength to strength with several years of sustained funding for inventive projects with artists’ support at their heart.

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 visit 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 Scott, 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.

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Project Focus: Weston Jerwood Creative Bursaries

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 programme, we have been working since 2010 to address the socio-economic barriers that skilled 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 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/Plat at Whitworth Art Gallery). 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 of up to five of the future leaders who in turn should be powerful advocates for the cultural change needed to achieve real, joined-up engagement. 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 alumnus 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 International Festival, a great achievement against the baton on to a fresh new generation.’

Connell said at the launch, ‘That’s the cultural change needed to achieve the UK’s leading agency dedicated to developing careers of early career artists and fulfil a crucial role. The programme makes a salary contribution, with all recipients paid a national living wage.

Grants Awarded: Jerwood Visual Arts

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 supporting visual artists and fulfilling a crucial role. The programme makes a salary contribution, with all recipients paid a national living wage.

Top: Jerwood Makers Open 2015

Zachary Eastwood-Bloom, Portion, 2015; Photo: Anna Arca

Above: Jerwood Encounters: 3-Phase

Georgie Grace, Recognise Prey, 2015 (still); Photo: courtesy the artist

Left: Jerwood/Photoworks Awards 2015

Featuring: Teresa Zelenkova with her work; Photo: Hana Makovcova

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 platform led and edited by the writers.

£2,250

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**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

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**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.
£10,721 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

**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-booster profile of having their plays fully produced in the Gate Theatre.
£75,000

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**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**
SPIFF 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.

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**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

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**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

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**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

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**Research & Development**

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

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

**Cove Park: Jerwood Residencies**
Left: Aldeburgh Music: Jerwood Opera Writing Fellowships
Performance of work by Edmund Hart and Josh Armstrong
Photo: Matthew Jolly

**Serious Music: Take Five, Edition XI**
Top: Aldeburgh Music: Jerwood Opera Writing Fellowships
Photo: courtesy the artist

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**Jerwood Charitable Foundation Grants Awarded**

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Jerwood Choreographic Research Project

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

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

Fin Walker: Macbeth
A mentoring project which will allow emerging jazz musicians in the lead up to performances at the festival. £9,433

For the development of the artistic programme by Director Orlando Japling, including a Gwilym Simcock commission, and support for young professional musicians to participate in the Bristol performance festival. £10,000

Mayfest: 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

Renaissance Music: Festival Artistic Programme 2015
For the development of the artistic programme by Director Orlando Japling, 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

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
Support for the development of this 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
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 Birtwistle’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.
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)

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 CONTACT directed by first time playwright Deep Singh, directed by Iqbal Khan.

Jessica Swale’s new play for The Globe, Nef 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 Bronte’s ‘Wuthering Heights’ 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 Nutfield Southamtpon. 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 ‘Yerma’, ‘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 Kate Mitchell’s production of ‘Happy Days’ and Tom Littler directing ‘Other Desert Cities’, both bound for Germany.


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 workshoped 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.
Chairman & Director’s Report

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 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 Burne (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
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 4-6 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 Tite 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.

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

Karen Wright, The Independent on Chantal Joffe RA

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

Jerwood Annual Reports 2015
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 May 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:
Limelight exhibition 2015
Photo: © Shelley Gibson

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.

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
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

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

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
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.

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
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