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

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

A Centenary Celebration
John Jerwood MC (1918 – 1991)

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

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

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

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

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

Richard Hope, actor
We should always, as near as we can, be booted and spurred, and ready to go.
Michel de Montaigne (1533 – 1592)
Jerwood Foundation Chairman & Executive Directors’ Report

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

Sir Ken Robinson speaking at Artwork Conference in November 2017

Art is an adventure into an unknown world which can only be explored by those willing to take the risks. 
Mark Rothko (1903 – 1970)

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

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

Sir Antony Gormley RA

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

Although a large sector of the media continues to talk down the national finances and our prospects, British public sector finances continue to perform positively.

Great Britain’s top-line national debt to GDP is lower than France, US, Japan and China (but not Germany). It is also acknowledged that for the first time in a decade each of the world’s major economies is advancing and growing simultaneously. Maybe now is a time for optimism rather than pessimism.

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

In August, Clair Montier, Jerwood Limited’s General Manager, took her maternity leave and Sharon Marshall from the expertise and guidance of Lilli, Vanessa and Catrin as they bring their energies, experience, knowledge and personalities to help shape our strategic vision over the next four years and beyond.

We continue to value greatly the commitment and positive contributions made by the Directors and Trustees who sit on the boards of Jerwood Charitable Foundation, Jerwood Space and Jerwood Gallery. We also benefit in particular from the expertise and guidance of Vanessa Engle, an award-winning documentary film-maker and Catrin Griffiths, a journalist and Editor of The Lawyer. We look forward to working with Lilli, Vanessa and Catrin as they bring their energies, experience, knowledge and personalities to help shape our strategic vision over the next four years and beyond.

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

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

A Personal Note from Alan Grieve
As stated in our 2016 Report, 2017 would be a year of transition as I handed over my responsibilities to Philippa Hogan-Hern and Lara Wardle. In my 26 years as Chairman of Jerwood Foundation, I have felt acutely the challenges and changing tempo of life. I will continue to work alongside our Fund Managers to ensure the steady growth of our investments and represent Jerwood acting as its advocate with considerable pride and satisfaction. I will support Lara in her role as Director of the Jerwood Collection of Modern & Contemporary British art in enhancing its importance and influence.

I look forward to watching the success of Philippa and Lara as Executive Directors with their energy, passion and vision.

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

December 2017

Alan Grieve, Chairman

Philippa Hogan-Hern and Lara Wardle, Executive Directors

jerwood.org

© Jerwood 2017

Philippa Hogan-Hern and Lara Wardle, Executive Directors

Jerwood Annual Reports 2017

The Arts in the UK
The arts in the UK are now recognised as playing three fundamental and crucial roles; the first enhancing the well-being of everybody and breaking down socio-economic barriers; the second contributing to regeneration of towns and cities, particularly those identified in the State of the Nation Report published in November 2017, as entrenched social mobility coldspots where fair access to the arts is limited; and thirdly boosting the economy.

2016 figures published by DCMS in November 2017 estimated that collectively the arts in the UK contributed £6.9 billion to the UK economy and at 7.6%, November 2017 estimated that collectively

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

Sir Ken Robinson speaking at Artwork Conference in November 2017

Art is an adventure into an unknown world which can only be explored by those willing to take the risks.
Mark Rothko (1903 – 1970)
A Look Back

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

―

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

Wind in the Willows

Photo: John Haynes

Duncan and Matt Smith

Directed by Jeremy Herrin and starring Lindsay Duncan and Matt Smith

At Royal Court Theatre, 2007.

―

That Face

―

is a remarkable and unforgettable piece of theatre. That sent me reeling into the night... In every respect this Programme, is 20 now, just 19 when she wrote a play Stenham, a graduate of the Royal Court’s Young Writers

Andersen with music by Pet Shop Boys –

was an irresistible cocktail!

―

Jerwood Annual Reports 2017

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

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

The opportunity to stage Hans Christian Andersen with music by Pet Shop Boys - alongside some of my beloved long term collaborators - was an irresistible cocktail!

Javier de Frutos, Dancer and

Choreographer

Photo: Hugo Glendinning

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

In 1999 Jerwood Foundation made a capital grant of £400,000 towards the restoration and modernisation of the Natural History Museum’s magnificent Gallery 26. The Jerwood Gallery

with its Waterhouse terracotta work, triple arched entrance and stained glass windows provides an impressive exhibition venue for the Museum’s arts/science programme. It is one of 18 ongoing capital projects throughout the UK bearing the Jerwood name.

―

Jerwood Charitable Foundation supported Aurora Orchestra’s New Mozart programme 2009 - 2014. As we play, we all know we are part of something really special.

―


Photo: Simon Weir

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

James Newby, Jerwood Young Artist 2017

―

Venibio was part of the Jerwood Visual Arts programme in an exhibition called Jerwood Encounters: Formed Thoughts, a group show curated by Clara Tonroy in 2012. Phoebe Cummins was the inaugural winner of Woman’s Hour Craft Prize in 2017.

―

Phoebe Cummins, Venibio (detail), installation view, Jerwood Space, 2012
Photo: Tomas Rydin

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

Henrietta Thompson,
The Telegraph

Venibio’s association with Jerwood is long standing. She was shortlisted in the fourth Jerwood Painting Prize (1997), went on to be shown in Give and Take at Jerwood Space (2005) and in the Jerwood Drawing Prize in 2002, so it was fitting that her solo exhibition, Big Boys Sit in the Front should be the inaugural exhibition at Jerwood Gallery and that Silent Light should be acquired for Jerwood Collection in 2012.

―

Photo: Pete Jones

Rose Wylie’s association with Jerwood is long standing. She was shortlisted in the fourth Jerwood Painting Prize (1997), went on to be shown in Give and Take at Jerwood Space (2005) and in the Jerwood Drawing Prize in 2002, so it was fitting that her solo exhibition, Big Boys Sit in the Front should be the inaugural exhibition at Jerwood Gallery and that Silent Light should be acquired for Jerwood Collection in 2012.

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Photo: Pete Jones

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The Times

Richard Morrison,

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

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

The opportunity to stage Hans Christian Andersen with music by Pet Shop Boys - alongside some of my beloved long term collaborators - was an irresistible cocktail!

Javier de Frutos, Dancer and

Choreographer

Photo: Hugo Glendinning

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

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

―

Ed Atkins, Warm, Warm, Warm Spring Mouths, 2012 (Still)
Originally commissioned for the Jerwood/FVU Awards, supported by Jerwood Charitable Foundation and FVU. Photo: Chrisstomorrow.info
Director’s Report

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

Displays and Loans

An open call at the end of 2016 inviting members of the public to choose their favourite Jerwood Collection work and to give a reason for their choice led to a ‘People’s Choice’ exhibition to celebrate Jerwood Gallery’s 5th birthday in March. An enthusiastic response was received and included this comment from Elizabeth Stevenson, who chose Near and Far, 1959 by John Wells (1907–2000):

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

On display simultaneously at Jerwood Gallery, Hastings, was a two-room exhibition Look Back Now: Jerwood Gallery is Five which included Jerwood Collection works that had either inspired exhibitions at the gallery since 2012 or had been included in exhibitions and subsequently acquired for the Jerwood Collection. Selected national loans from Jerwood Collection are highlighted on the previous page and we continue to encourage applications for loans and wish to offer ongoing support to regional galleries through our loan programme.

Digital Presence

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

Acquisitions

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

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

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

Howard Hodgkin (1932 – 2017)
Acquisitions

For full details of Jerwood Collection works see jerwoodcollection.online

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

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

Mark Gertler (1891–1939)
Head of a Girl 1910
gouache on paper
22.8 x 20.3 cm
Photo: Stephen White
© Jerwood Collection

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

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

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

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

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

Alexander Mackenzie (1923–2002)
Levant Zawn 1960
oil on board
61 x 76 cm
Photo: Mike Fear Photography
© The Artist’s Estate
2017 was an exceptionally productive and ambitious year for us and those we seek to benefit. What is abundantly clear is that the demand for artist-centred support has never been greater. As one of the few UK funders that can support individuals directly, our call for entry opportunities have had an overwhelming response. The funds we channel through initiatives such as the Jerwood Visual Arts Artists’ Bursaries and Performing Arts Micro Bursaries could be spent many, many times over.

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

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

Our work attempts to encourage and galvanise individuals and tip the balance of power away from institutions back into artists’ hands, offering greater self-determination, choice, control and vision. Clearly an enormous conundrum which the UK faces is its future status in the world. We are acutely aware of how this will affect our beneficiaries, from a practical point of freedom of movement and work opportunities, and also how it will play out thematically in their work. Our response to this can be seen through our support for particular projects, including Pavilion Dance South West’s Surf the Wave, which will provide new development and showcasing opportunities for independent dance artists at national and international levels; and BE Festival to help artists familiarise themselves with international working practises. Shubbak Festival, with our help, allowed UK-based Arab theatre makers to explore the challenges to their visibility and representation here and abroad.

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

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

There is a heightened awareness of the inequalities endemic in the creative sector: for instance DCMS reported in July 2017 that 92% of jobs go to those from more advantaged socio-economic groups. The Weston Jerwood Creative Bursaries advocates for change in higher
education, recruitment and employment practices across the sector, to encourage the widest possible range of voices into the arts. New to the Weston Jerwood Creative Bursaries was our collaboration with the British Council to support the placements to undertake work experience abroad with international cultural organisations, an exceptional opportunity and experience that will help prepare them for a lifetime of thinking ambitiously in their careers.

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

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

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

Three initiatives gathered momentum in their second year. Jerwood Soul Presentations’ Lawrence’s Antipode, a four-talented early-career platform for four talented early-career artists: Anna Bunting-Branch, Imran Perretta and duo Ben Burgis and Gia Jung. The four artists were supported by Jerwood Staging Series comprised a series of events presenting 19 artists with moving image or performance-based practices, attracting full houses in the gallery at Jerwood Space. 3-Phase, in partnership with Eastside Projects, Birmingham and Workplace, Gateshead offered a substantial development and commissioning process to Larry Achiampong, Mark Essen and Nicola Singh.

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

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

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

There have been a number of high profile successes for our Jerwood Visual Arts alumni in 2017: Heather Phillipson (Jerwood Drawing Prize, 2009, Jerwood Encounters: TT77, 2014) received a Fourth Plinth commission 2018/20, Bedwyr Williams (Jerwood Encounters: SHOW, 2012) won the Artes Mundi, Derek Williams Trust Purchase Award. Woman’s Hour Craft Prize finalists included: winner Phoebe Cummings (Jerwood Encounters: Formed Thoughts, 2012) and four other Jerwood Visual Arts alumni. Both Jasleen Kaur (Jerwood Makers Open, 2015) and Silvia Weidenbach (Jerwood Makers Open 2012) have been part of programmes at the Victoria and Albert Museum.

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

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

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

Tim Eyles, Chairman

Project Focus

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

Jackie Hagan, Jerwood Compton Poetry Fellow

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

Jackie Hagan, Jerwood Compton Poetry Fellow

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

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

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

CJ Mitchell, Director, LADA

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

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

Zara McFarlane, Take Five XI and Performing Arts Micro Bursaries

Zara McFarlane is an award-winning singer-songwriter and jazz vocalist. She has released three critically acclaimed albums, the first on Giles Peterson’s label, fearlessy exploring original material and reworking well-known jazz and Jamaican classics. She recently had her debut season with Royal Shakespeare Company as the featured singer in Anthony and Cleopatra, directed by Iqbal Khan. She received a MOBO Award, Best Jazz Act 2014, an Urban Music Award, Best Jazz Act 2015 and a Jazz FM Award for Vocalist of the Year in 2015.

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

We awarded Zara a Performing Arts Micro Bursary (see page 10) to carry out field research for a new full length musical, into Jamaican music from the 1820s–1950s. The work, based on a Caribbean folk story set in colonial Jamaica will also draw on information at the British Library and Black Cultural Archives, London and will fuse the historical sounds of the Caribbean into an authentic story, responding to the overlooked impact of Caribbean slavery, history and musical influence in the UK.

Now in its 13th edition, Serious’ Take Five programme gives talented jazz musicians who have begun to establish an impressive track record an opportunity to take time out to develop their craft, build their careers and get their own music out into the world. It recognises that jazz talent can be hindered by the pressures to make a living as a musician and is one of most influential development schemes for musicians. We are a founding funder alongside the PRS Foundation, with the support of Arts Council England and Help Musicians UK (see page 22).
Jerwood Visual Arts
A national programme supporting visual arts practice, though which we work with early-career artists to commission and present new work. Artist opportunities run throughout the year alongside a programme of related exhibitions, events and commissioned writing, taking place online, in London and across the UK. We advocate for best possible conditions for the making of art by providing well-resourced opportunities for artists, supported by our staff team and established artists, writers, critics and curators who have a significant national or international profile. Major awards are selected by independent panels and others by the Jerwood Visual Arts team.

Jerwood Staging Series
A commission for up to three emerging and early-career artists each year to develop and present work for the social environment of The Gentlemen Baristas’ café, The School House at Jerwood Space. £2,250

Jerwood Solo Presentations
Three solo presentations of new work by early-career artists each at pivotal moments. £11,397

Jerwood/ FVU Awards 2017: Neither One Thing or Another
Two £20,000 moving-image commissions by early-career artists within five years of beginning their practice selected through a national call for entries. Each artist received production support from Film and Video Umbrella and responded to the annually changing theme. The works were screened at seven venues nationally and toured to Firstsite, Colchester. A collaboration between Jerwood Charitable Foundation and FVU. £45,000

Jerwood Drawing Prize 2017
The largest and longest running annual open exhibition for drawing in the UK, run in collaboration with Bath Spa University and led by Professor Anita Taylor. The 2017 national touring exhibition included 69 drawings by 65 artists. Five prizes totalling £27,000 were awarded by an independent panel of selectors, including the new £10,000 Evelyn Williams Drawing Award for a mid-career artist. 2017 was the last of 17 years of our support for the project which continues. £63,092

3-Phase
Three presentations of new work charting the development of three early-career artists from across the UK over an 18-month period. A partnership between Jerwood Charitable Foundation, London; Eastside Projects, Birmingham and Workplace, Gateshead. Gateshead drawing on regional networks surrounding each partner organisation and selected through a national call for entries. £35,825

Jerwood Drawing Prize 2018
Also realised in 2017:
Jerwood Open Forest Commission:
Joyride
On 30 September Keith Harrison launched a life-size replica Rover 75 down a temporary 10-metre high ramp in Cannock Chase Forest at dusk, illuminated by the headlights of onlookers’ cars, to a specially commissioned sound track by Carl Slater. It was a community-focused live event, bringing together personal and social narratives around the automotive industry in the West Midlands and it was informed by the artists’ upbringing in Southwark at Jerwood Space.

3-Phase
Three presentations of new work charting the development of three early-career artists from across the UK over an 18-month period. A partnership between Jerwood Charitable Foundation, London; Eastside Projects, Birmingham and Workplace, Gateshead. Gateshead drawing on regional networks surrounding each partner organisation and selected through a national call for entries. £35,825

Jerwood Drawing Prize 2017
The largest and longest running annual open exhibition for drawing in the UK, run in collaboration with Bath Spa University and led by Professor Anita Taylor. The 2017 national touring exhibition included 69 drawings by 65 artists. Five prizes totalling £27,000 were awarded by an independent panel of selectors, including the new £10,000 Evelyn Williams Drawing Award for a mid-career artist. 2017 was the last of 17 years of our support for the project which continues. £63,092

3-Phase
Three presentations of new work charting the development of three early-career artists from across the UK over an 18-month period. A partnership between Jerwood Charitable Foundation, London; Eastside Projects, Birmingham and Workplace, Gateshead. Gateshead drawing on regional networks surrounding each partner organisation and selected through a national call for entries. £35,825

Jerwood Solo Presentations
Three solo presentations of new work by early-career artists each at pivotal moments. £11,397

Jerwood/ FVU Awards 2017: Neither One Thing or Another
Two £20,000 moving-image commissions by early-career artists within five years of beginning their practice selected through a national call for entries. Each artist received production support from Film and Video Umbrella and responded to the annually changing theme. The works were screened at seven venues nationally and toured to Firstsite, Colchester. A collaboration between Jerwood Charitable Foundation and FVU. £45,000

Jerwood Staging Series
Newly-presented event-based works by 19 artists including film screenings, performances, readings and discussion, through four events at Jerwood Space, London. £7,141

Jerwood Makers Open 2017
Five new commissions by artists within 10 years of establishing their practice, selected through a national call for entries. Each received £7,500 to create new works for a national touring exhibition with mentoring, curatorial and production support. £94,330

Artists’ Bursaries
12 bursaries of £1,000 each and peer networking supporting significant developmental activity self-identified by the applicants. £15,500

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

Jerwood Makers Open 2017
Supported by Jerwood Charitable Foundation and FVU. A collaboration between Jerwood and Workplace, Gateshead drawing on regional networks surrounding each partner organisation and selected through a national call for entries. £44,082

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Also realised in 2017:
Jerwood Open Forest Commission:
Joyride
On 30 September Keith Harrison launched a life-size replica Rover 75 down a temporary 10-metre high ramp in Cannock Chase Forest at dusk, illuminated by the headlights of onlookers’ cars, to a specially commissioned sound track by Carl Slater. It was a community-focused live event, bringing together personal and social narratives around the automotive industry in the West Midlands and it was informed by the artists’ upbringing in Southwark at Jerwood Space.

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Funded Projects

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

Commissioning & Production

14–18 NOW: Represent

Three major commissions by female artists under the age of 30 inspired by the centenary of the Representation of the People Act 1918, which gave the vote to women but only those over 30 who met a specific property qualification. Exploring issues of equality, democracy and inclusion in contemporary Britain. Co-commissioned by 14–18 NOW; VWI Centenary Art Commissions with Royal Court, Arnolfini and NVA supported by Jerwood Charitable Foundation, National Lottery through Arts Council England and the Heritage Lottery Fund, and Department for Digital Culture Media & Sport.

£150,000 over two years

Emma Critchley: Common Heritage

Development of a single-screen short film by the underwater visual artist Emma Critchley set around two critical events: the end of the war and the opening of the Suez Canal. Utilising coaching and performance development approaches from elite orchestras yearly, across three editions. Supporting 25 musicians from the London Symphony Orchestra’s 2018 season, with mentoring from Jerwood Charitable Foundation. £20,000

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

Structured professional development and opportunities to make new work in rural Wales for artists embedded in the local landscape or community. Two emerging producers work on the programme, also receiving structured professional development. £36,950

Glyndebourne: Jerwood Young Artists

Extended coaching, performance and recital opportunities during the Glyndebourne Festival and tour for two artists from any art form, each exploring a significant development in their practice. Including financial support, mentoring from Artistic Director Nicholas Bone and support from the Magnetic North team. £23,000

Royal Court Theatre: Jerwood New Playwrights

A programme supporting the production of two major new works by emerging writers. The playwrights benefit from the challenge and profile of having their work fully produced in the Jerwood Theatre Downstairs or the Jerwood Theatre Upstairs at the Royal Court. £50,000

Gate Theatre: Jerwood Designers

A programme showcasing work by three lead and three assistant designers working on Gate Theatre productions. The designers fulfil demanding production briefs that stretch the venue’s unique performance space, working collaboratively with directors and writers. £25,000

Magnetic North: Artist Attachment Programme

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

£20,000

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£50,000

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

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

£24,500

Arvon: Jerwood/Arvon Mentoring Scheme

Specialist mentoring from established writers for 12 emerging poets, playwrights and novelists through two residential retreats at Arvon’s rural writing centres. An anthology of the writers’ new work is published, and they develop their skills and learn how to access the publishing world. £72,032 over two years

BE Festival: UK Artist Development Programme 17/18

Support for 37 artists through mentoring, residencies and performances at BE Festival and a year round training programme for artists based in the West Midlands focused on accessing opportunities internationally. £32,635 over two years

Flatpack Film Festival: Waveform

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

£23,000

LIFT: Jerwood Futures

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

£45,600 over two years

London Sinfonietta: Writing the Future

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

£20,000

London Symphony Orchestra: LSO Jerwood Composer+

Support for emerging composers to acquire knowledge and practical experience into establishing and promoting themselves professionally, through running a series of events at the Jerwood Hall, LSO St Luke’s. Selected through a national open call. £60,000 over two years

London Sinfonietta: Writing the Future

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Small Grants

Abandon Normal Devices: AND Festival

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

£10,000

Art Licks: On the Heights

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

£9,000

Association of British Orchestras: Find Your Way

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

£5,688

Edwin Rostron: Robot Memoir

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

£10,000

Research & Development

Emma Frankland: Galatea

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

£17,745

Merit Ariane Stephens: Women at Point Zero

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

£9,800

Gateshead International Festival of Theatre: The GIFT Exchange

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

£10,000

Louise Orwin: OH YES OH NO

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

£7,700

Trigger Stuff: The Aviation Project

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

£9,380

The White Review: Poet’s Prize

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

£2,000

Manchester International Festival (MIF): Jerwood Creative Fellows

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

£30,250

Pavilion Dance South West: Surf the Wave

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

£75,000 over three years

Serious Music: Take Five Edition XIII

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

£22,000

Young Vic: Jerwood Assistant Directors

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

£40,000

Find Y our Way

A series of professional development and experience, and a series of development support with opportunities for peer networking and presentations of their own work as directors at Young Vic.

£40,000

Snape Maltings: residency programme. A year of support for 12 emerging orchestra leaders to develop their leadership skills and knowledge of the orchestral sector. Including training, mentoring and placements in orchestras alongside an intensive residential period.

£10,000
Location, location, location are reputed to be the three most important factors for real estate and the same seems to hold true in the world of rehearsals. We are very fortunate at Jerwood Space to be on a prime site in central London, a site that Alan Grieve had the perspicacity to locate over two decades ago as a place for rehearsal. The local environs have changed enormously since this time, sometimes for the better, other times simply a developer’s opportunistic grab for financial gain, but the true local community continues to adapt and thrive.

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

We were able to host rehearsals for a lot of our neighbours in SE1 during 2017, both established and new theatre companies in the area. Youn Vic had a substantial subsidised rehearsal period for Joe Hill-Gibbins production of A Midsummer Night’s Dream at the start of the year, alongside The Globe’s Taming of the Shrew which was part of their Playing Shakespeare season for secondary school pupils, directed by Jacqueline Deference. The Globe returned periodically throughout the year for Emma Rice’s Twelfth Night, King Lear directed by Nancy Meckler, and Tanika Gupta’s play about Indian independence, Lions and Tigers, directed by Pooja Ghai. The Old Vic returned for a week of workshops for the Old Vic 12, a selection of emerging theatre creatives who have been selected to work alongside more established professionals. The end of the year saw us take rehearsals for our new neighbours, the London Theatre Company, with their production of Julius Caesar, directed by Nick Hytner and starring Ben Wishaw and David Morrissey. Nick’s previous employers in SE1, National Theatre, returned with two new shows and one revival; Lost Without Words, a co-production with Improbable whose director Phelim McDermott asked the cast of over-65s to perform each night without a scripted version of events in a devised improvisatory piece, and Consent, Nina Raine’s new play casting a scrutinous eye over the justice system, directed by Roger Michell. They also rehearsed a week for Angels in America, directed by Marianne Elliott and starring Andrew Garfield.

Many of the smaller local organisations benefitted from subsidised rehearsal space from us over the year too. Roy Khalil’s SE1 Productions took space for rehearsals of The Greatest Fight, Union Theatre had subsidised space for their football-themed Romeo and Juliet, directed by Andy Bewley, and also James Meteyard’s After Party.
Jerwood was the ideal place to assemble our show. We were supported in all practical ways at every step, and also buoyed by the energy of other productions being put together all around us. It is a place that has clearly considered what you might need to make a show – what a rare and wonderful thing!

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

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

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

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

The year began with a huge exhibition by the Sussex-based, Turner Prize winner, Keith Tyson called Turn Back Now. The Foreshore Gallery was hung floor to ceiling with 365 of his ‘visual diaries’, paintings he had made over 20 years recording his thoughts, world experiences or preparations for bigger works. It was a fascinating insight into the mind and practice of the artist.

Visitor comments.
Oh wow – can you imagine hanging a gallery full of pictures like that – mind boggling!

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

Continuing the In Focus series, where a work from the Jerwood Collection is used as the inspiration for an exhibition. In Focus: Eileen Agar – Bride of the Sea celebrated this remarkable artist.
It was very exciting for me when Liz Gilmore invited me to produce very large drawings – as large as possible – to hang in the Foreshore Gallery. I thought ‘What a wonderful opportunity – why shouldn’t drawings be as large as oil paintings?’

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

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

The result was a stunning display of Rego’s stories with me as I step out of the gallery into the cold sea air. I can’t help but carry the after images of Rego’s stories with me as I step out of the gallery into the cold sea air.

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

Where’s my Frances Rose?
A visitor’s comment, referring to a work by Maggi Hambling, which was being held in the store after several months on public display.

This year we said a fond farewell to Rebecca Fletcher, Emily Hedley and Kirsty Williams and welcomed Kate Linaker and John Murray. Thank you to Kate Giles, Victoria Howarth, Kim Kish, Anna McCrickard, Charley Bolding, Smith, Daelin Dermame, Molly Barrett, Emma Midgehall, Helen Slater and Suzy Trevethan. We are extremely grateful to the sixty fantastic volunteers who support in so many ways and with such commitment – too many to mention here, but every one greatly valued and appreciated.

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

David Pennock, Chairman

Liz Gilmore, Director

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Keith Tyson: Turn Back Now exhibition 2017
The artist with Jennifer Bard; Jerwood Gallery volunteer
Photo: Pete Jones

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

The Observer
Laura Cummings
painter

Outlandish pictorial tales by a spell-spinning painter
Paula Rego, The Observer
New Review

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

In the summer, Kath Thompson: Yesterday and Tomorrow introduced this Kent-based artist’s colourful, exuberant work and introduced this Kent-based artist’s coloured, exuberant work and facilitated by guest curator Colin Trevethan. We are extremely grateful to the sixty fantastic volunteers who support in so many ways and with such commitment – too many to mention here, but every one greatly valued and appreciated.

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Keith Tyson: Turn Back Now exhibition 2017
The artist with Jennifer Bard; Jerwood Gallery volunteer
Photo: Pete Jones

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

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

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Liz Gilmore, Director

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

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

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

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