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

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

Jerwood Collection: 25 Years

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

Left to right: Sir Cedric Morris (1889 – 1982) Blackbird and Flowers, 1952
Anne Redpath RSA ARA (1895 – 1965) Mainly Grey and White, circa 1957
Maggi Hambling (b.1945) Frances Rose 2, 1973
Paul Feiler (1918 – 2013) Chrome & Lemon, 1956
The Art of Collecting | Mayfair Art Weekend
Mall Galleries, London
June – July 2018
Photo: © Tim Hall Photography
2018 was another milestone year for Jerwood; a year in which we commemorated the centenary of John Jerwood’s birth and all that has been achieved in his memory over the past four decades, through the wide-ranging activities of Jerwood Foundation, Jerwood Arts, Jerwood Space and Jerwood Gallery, Hastings.

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

Throughout 2018, we have witnessed and celebrated many outstanding and inspiring demonstrations of creative entrepreneurship by Jerwood Arts’ alumni, notably Alice Birch and Rory Mullarkey, both Jerwood New Playwrights at Royal Court Theatre, who have diversified their writing skills into the world of opera. As part of the Jerwood Opera Writing Fellowship at Snape Maltings in 2020, Rory made his debut as a librettist for Mark-Anthony Turnage’s opera Coraline (2017/18 Season) and his new opera The Skating Rink, composed by David Sawer, was performed during the Garsington Opera Festival in the summer.

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

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

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

This versatility and flexibility is also illustrated by one of Jerwood Foundation’s major capital projects. In 1999 Jerwood Foundation made a grant of £900,000 towards the restoration and modernisation of the Natural History Museum’s magnificent Gallery 26. Renamed the Jerwood Gallery, it became an impressive venue for arts and science exhibitions and activities. However, in a dramatic new development in October, the Jerwood Gallery was transformed into a temporary theatre, hosting the European premiere of The Wider Earth, a magical and ingenious theatre production which brought to life the intrepid journey undertaken by the 22 year-old Charles Darwin on HMS Beagle. It has been nominated for Best Entertainment and Family in the 2019 Olivier Awards.

Jerwood’s Culture of Philanthropy

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

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

**Chairman & Executive Directors’ Report**

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

– André Gide (1869–1951)
In recognition of the long-standing relationship between Jerwood and Birmingham Royal Ballet, a grant of £200,000 was made to the Jerwood Centre for the Prevention and Treatment of Dance Injuries in 2001, with an additional £20,000 last year. Our investments in Asia, Hong Kong, have provided Trinity Hall with much needed capital and financial resources principally in support of Jerwood’s core costs through a stakeholder grant of £300,000. The level of this grant being reduced to £200,000 in 2019. In February 2019, the Council of Jerwood Foundation publicly announced the difficult decision to disengage from the Jerwood Gallery’s Board of Directors. It announced that it has been voted the 2018 Turner Prize.

The power of art to convey ideas is unique... we must ensure that those ideas are diverse, freely expressed and accessible to all... Chimamanda Ngozi Adichie, presenting the 2018 Turner Prize

Investment Review and Outlook
Our funds remain under the management of Waverton Investment Management in London and Lloyd George Management (HKO) Limited in Hong Kong. Our investments in Asia, Europe and the US collectively returned an annual performance of 5.15%, against a fall of -3.29% in the FTSE 100, which was driven by a combination of a weaker sterling and tech stocks continuing to weaken against high inflation, political controls and increased taxation.

Celebrating 20 Years of Jerwood Space
On 21 September 1998 the then Secretary of State for Culture, Media and Sport, Chris Smith MP (now Lord Smith of Finsbury) and Alan Grieve officially opened the Foundation’s first major capital project, Jerwood Space. A former Victorian school in Southwark, the converted building was refurbished to create rehearsal studios, meeting rooms, a versatile gallery space – the home of the Jerwood Arts exhibition programme, a café with a glasshouse and office space for Jerwood Arts. The development in 2007 added a new top storey to create Space, 7, a much-needed space especially designed for rehearsing large-scale musical productions. The high demand for Space 7 reflects the immense growth in musical theatre on the London and regional stages. The fact that all the major musical theatre productions over the past decade have been rehearsed at Jerwood Space is a testament to that early foresight.

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

20th Anniversary of the Jerwood Library, Trinity Hall Cambridge
Jenni Lecky-Thompson, the new Head of Library Services at Trinity Hall Cambridge was welcomed to the Jerwood Space family on 26 September, 2018, by Penny Carah and Tom White, former Trustees of Trinity Hall Cambridge and of the late John Jerwood. It was an important moment to reflect upon and celebrate the ongoing influence and impact of generous benefactions by John Jerwood and Jerwood Foundation which would spearhead the dramatic growth in the size and reputation of the school.

Changing of the Guard
This year the Jerwood Family has been invigorated by the appointment of new people and is benefiting from their broad experience, expertise and fresh approach. As announced in last year’s Annual Report, Lilli Geissendorfer joined Jerwood Arts as Director in January 2018 and the past year she and Jon Opie, Deputy Director, have skillfully led the team and Trustees in the development of a new and dynamic strategic vision to be implemented over the coming years. In the summer, we welcomed back Clar Montier, Jerwood Limited’s General Manager and bid farewell to Sharon Marshall who had ably covered Clare’s maternity leave. We were also pleased to welcome Emma Batchelor in a part-time role as Jerwood Collection Administrator, while she completed her MA Curating the Art Museum at the Courtauld Institute of Art.

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

Jerwood Gallery, Hastings
During 2016 we continued to use our capital’s digital and financial assets primarily in support of Jerwood Gallery’s core costs through a stakeholder grant of £300,000. The level of this grant being reduced to £200,000 in 2019. In February 2019, the Council of Jerwood Foundation announced the difficult decision to disengage from Jerwood Gallery and the resignation of the three Jerwood representatives on the gallery’s Board of Directors. It confirmed that by the end of this year the Jerwood Collection of modern and contemporary British art would no longer be displayed at the gallery, but that it would continue to be available for loan to galleries and institutions nationally and internationally. With a new name, and operating with full financial and operational independence, the management team at the gallery will generate new sources of funding to meet its ambitions.

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

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

Alan Grieve, Chairman

Philippa Hogan-Hern and Lara Wardle, Executive Directors

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

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

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

Acquisitions
For full details of Jerwood Collection works see jerwoodcollection.online

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

Director’s Report

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

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

Not only has the collection grown in size during the last 25 years, but its purpose has also changed. Originally collected for the walls of Jerwood Foundation’s offices in Fitzroy Square, London, the collection while still privately owned, now has a wider remit and a stated mission to enhance the enjoyment and understanding of 20th and 21st century British art. We have aimed to achieve this purpose through initiatives including: themed displays at Jerwood Gallery, Hastings; loans to UK exhibitions; working in partnership with organisations to enhance their offering to their audiences; and inclusion on a number of digital platforms such as Art UK, Bridgeman Images and Vastari.

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

Acquisitions
When considering a new acquisition, we think carefully about how that work will be able to fulfil our purpose and ambitions for the collection. A purchase late in 2018 opened our eyes to Gerald Leslie Brockhurst RA (1890-1978). His portrait, suggested to be of his first wife, Anais Falin is stunning in its beauty and power.

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

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

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

“Painting is a funny business … it falls between the extremes of music and literature – both of which can be done seriously in the head in the way painting can’t.”
– Roy Oxlade (1929–2014)
Loans and Exhibitions

For full details see jerwoodcollectiononline

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

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

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

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

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

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

The first edition of the Jerwood Compton Poetry Fellowships saw Raymond Antrobus, Jane Commane and Jackie Hagan go from strength to strength during a supported year of development with a grant of £15k each and no strings attached. Each achieved new milestones in their careers including:
Raymond Antrobus’ The Perseverance being selected as a Poetry Book of the Year 2018 by both The Sunday Times and The Guardian; Jackie Hagan winning a Saboteur Award for Best Spoken Word Show and Jane Commane publishing How To Be a Poet and her first poetry collection Assembly Lines.

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

With our partners Film and Video Umbrella (FVU) we made two commissions of £20k for new moving-image works by Maevie Brennan and Imran Perretta, the recipients of the fifth edition of the Jerwood/FVU Awards on the theme of ‘Going, Gone...’, which launched at Jerwood Space before touring nationally. We presented new photographic works by three early-career artists, Alejandra Carles-Tolra, Sam Laughlin and Lua Ribeira, for the second edition of the Jerwood/Photoworks Awards at Jerwood Space and on tour. Jerwood Solo Presentations featured new work by Rob Crosse, Susie Green and Georgia Horgan. Our 3-Phase project developed throughout the year, featuring new work by Larry Achiampong, Mark Esson and Nicola Singh curated in new ways at Eastside Projects, Birmingham and WORKPLACE, Newcastle.

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

The third and most ambitious edition of the Weston Jerwood Creative Bursaries Programme, with 40 talented recent graduates from lower income backgrounds placed in 39 arts organisations across the UK, ran throughout 2018 and into 2019. This edition has been amplified by a visionary partnership with the British Council and funding from Arts Council England’s Ambition for Excellence fund, Garfield Weston Foundation, CHK Charities Limited and PRS Foundation, and has allowed us to widen the opportunities available to the participants. These included: a group trip to the Avignon Festival in July; a bespoke Ideas Fund to which they could apply to develop their own projects and direct their professional development following the end of the programme; and 15 international placements of two to four weeks across Europe, facilitating exchange and new partnerships, and supporting cross-cultural cooperation.

Weston Jerwood Creative Bursaries was also used as a case study in the influential Kings College Arts Council England review of leadership development in the arts, highlighting how its unique structure and approach galvanises the careers of individuals who might otherwise be unable to gain a foothold in the arts.

The social, political and economic backdrop to our strategic review year was characterised by ongoing uncertainties and, in many areas of life, increasing division. Within the arts sector, it included the publication of the Panos report into longitudinal inequalities in the arts, which encouraged the sector to look again at who gets access to opportunities and how. There has been a definitive shift in both discourse and practice in 2018 as a result, and our new strategy seeks to ensure that Jerwood Arts remains ahead of the curve. Behind the scenes there have been a number of changes to the team: we welcomed Harriet Cooper as Maternity Cover for Sarah Williams, Head of Visual Arts, appointed Lauren Houlton as Gallery Manager, Mireen Keseling as Events and Audience Engagement Co-ordinator; and Nathalie Teitler as Project Manager for 10 years of establishing their artistic practice; we are interested in process and outcome; and we fund individuals as well as organisations of all kinds. These core USPs will remain. What has changed is our name, we now refer to ourselves as simply Jerwood Arts. This sets our direction of travel towards being a more inclusive, transformative funder.

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

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

Grants Awarded in 2018*

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

* Approved by the Jerwood Arts Board of Trustees during 2018.
September 2018 marked our 20th anniversary and gave us a chance to reflect on the intervening years, and to celebrate our contribution towards the creative world we support.

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

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

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

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

Shakespeare’s Globe took space for Brendan O’Hea’s concurrent productions of *The Merchant of Venice*, *The Taming of the Shrew* and *Twelfth Night*, which toured after playing at The Globe. The audience initially chose which production would play each night, quite a feat for the company. A similarly daunting task faced director Tom Little in March as he rehearsed *Tonight at 8.30* for Jermyn Street Theatre, a series of nine one act plays by Noel Coward. Trust, directed by Jude Christian for The Gate Theatre, managed to cram 16 disparate but linked scenes into one 100 minute long show at the start of the year.

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

At the other end of the scale, but no less ambitious, were a series of one performer shows that rehearsed throughout 2018. We were pleased to welcome back Linda Marlowe for her science fiction touring show *Overdrive*, written and directed by Di Sherlock.

DEM Productions’ *Dust*, a show exploring the impact of suicide on those left behind written by Milly Thomas and directed by Sara Joyce, went to the Trafalgar Studios after a run in Edinburgh. We also hosted rehearsals for China Plate Theatre’s new one woman show about US gun violence, *On The Exhale*, by Martin Zimmerman, directed by former Gate Theatre Artistic Director Christopher Haydon. China Plate and Chris Haydon returned for David Edgar’s one-man touring show, *Trying It On* and Ben SantaMaria wrote and directed a one-man show, *Really Want To Hurt Me*, which rehearsed here before heading to the Old Red Lion.

Sam Yates returned with a staging of Paul Muldoon’s *Inamorata*, for the Galway Festival, a production with Stanley Townsend as the sole performer.
The Globe featured throughout the year. Their production of Matt Hartley’s Eyam, directed by Adele Thomas, about the effects of the plague on a small Derbyshire village in 1665 found space here, as did Dr Faustus, directed by Paulette Randall for the Sam Wanamaker Playhouse, and Finn Caldwell and Toby Olé’s version of The Four Seasons, with a new score by Max Richter.

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

The first West End try-out for Nadim Naaman’s version of Lebanese poet Khalil Gibran’s autobiographical musical Broken Wings, directed by Bronagh Lagan, spent time here, as did the Royal Court Theatre’s Cuttin’ It, a new play about FGM written by Jerwood New Playwright Charlotte James and directed by Dale Rooks. Chichester was also represented by Charlotte Jones’ The Meeting, directed by Natalie Abrahams, and their rehearsals included a visit from a London based group of Quakers to help put the play in context.

Other shows outside London were plentiful throughout the year. We took Adam Penford’s first show as Nottingham Playhouse Artistic Director, Wonderland, written by Beth Steel, and Nottingham also held rehearsals for James Fritz’s Love, directed by Angharad Jones. Cameron Mackintosh rehearsed the touring production of Les Misérables and we were able to find space for Theatre Royal Plymouth and their production of Clockwork Conaries, directed by Luke Kernaghan, and the touring production of Art, directed by Ellie Jones. Metta Theatre’s version of The Little Mermaid took a few weeks in Space 7 before embarking on a short tour, and we also rehearsed Pasha Kavalar’s dance extravaganza The Magic of Hollywood. We welcomed back Blesma for another set of rehearsals for The Drive Project in schools up and down the country. Opera Della Luna returned for two different shows in partnership with Buxton Festival – Candide and Daughter of the Regiment and Nuffield Theatre’s new musical Women in Power, directed by Blanche McIntyre and based on Aristophanes’ The Assembly Women also rehearsed here. Theatre Royal Bath’s The Price, Arthur Miller’s play about two estranged brothers directed by Jonathan Church, with Brendan Coyle and David Suchet (who featured twice this year as he also appeared in Pinter Two) and The Model Apartment, directed by Laurence Boswell, both took space. We also squeezed in The Watermill Theatre’s production of Twelfth Night, Patrick Barlow’s The Messiah and, from further afield, a workshop for Improvable of Satyagraha for LA Opera. Katie Mitchell returned to workshop a new show for Theatre des Bouffes du Nord, and rehearsed The Norman Jean Project for Alex Poots’ inaugural season at The Shed in New York, with Rende Fleming and Ben Whishaw.

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

We were pleased to run workshops throughout the year in conjunction with Jerwood Arts’ exhibition and events programme. Amongst others, pupils from Charles Dickens primary school and Salmon Youth Centre benefitted from workshops run by practicing artists, and the Bradfield Club in Peckham participated in a session that took refugee experiences of migration and displacement as a starting point for considering the politics of international borders. In addition, we hosted children from The Oxford & Bermondsey Club to record their own radio show, which was broadcast on local station Resonance FM. Our thanks to Holly Graham for organising all of these events.

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

As we enter our third decade, we hope we can continue to support and represent the best of British theatre across the entire industry, as we have done consistently over the previous 20 years.
I had such a gorgeous experience rehearsing at Jerwood, I felt welcome the moment I entered the building. I was comfortable sitting in the café nursing multiple cups of coffee desperately trying to learn lines. Outside my own rehearsal experience there I would often visit friends on their breaks too.

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

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

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

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

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

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

In 2018, the gallery was thrilled to be able to display historic works including loans from The National Gallery, as well as new and unseen works by artists such as Gus Cummins, Balraj Khanna, Henry Krokatsis, Ivan Jones, Paul Feiler, Mark Wallinger, Barbara Walker, Sir Quentin Blake, Julian Simmons, Sebastian Horsley, Sarah Lucas, Juergen Teller and Maggi Hambling.

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

“A great example of how an artist can use references from past artworks and yet make unique, powerful contemporary work that has a meaningful message…”
– Visitor to Barbara Walker: Vanishing Point
Poet in da Corner by Deborah ‘Debris’ Stevenson was part of Represent, a series of artworks inspired by the Representation of the People Act 1918. While the Act gave the vote only to women over 30, Represent invited three young female artists under 30 to explore democracy, equality and inclusion in contemporary Britain. The selected artists and organisations were: Deborah ‘Debris’ Stevenson, working with Royal Court; Rachel Maclean working with NVA; and Selina Thompson, working with Arnolfini.

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

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

“It’s one of the most exciting things I’ve seen all year and marks out writer/performer/lyricist/dancer Debris Stevenson as one of the brightest emerging talents around.”
– Fiona Mountford, Evening Standard
Make Me Up by Rachel Maclean was part of Represent, a series of works inspired by the Representation of the People Act 1918. While the Act gave the vote only to women over 30, Represent invited young female artists to explore democracy, equality and inclusion in contemporary Britain. The selected artists and organisations were: Deborah ‘Debris’ Stevenson, working with Royal Court; Rachel Maclean working with NVA; and Selina Thompson, working with Arnolfini.

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

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

“In a riotous denouement, Maclean unleashes a volley of voices questioning feminism today and in the recent past.” – Ben Luke, Evening Standard

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

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