

# JERWOOD

ANNUAL REVIEW 2019





Jerwood is a family of philanthropic organisations Jerwood Foundation, Jerwood Arts and Jerwood Space.

United in a commitment to support, nurture and reward excellence and dedication in the visual and performing arts.

Since 1991, Jerwood has channelled over £105 million in capital and revenue funding in support of the arts in the UK.

# Chairman's Review

ALAN GRIEVE CBE



Opposite:  
John Wells (1907 – 2000)  
Vista, 1955, Jerwood Collection  
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When the winds of  
change blow, some  
people build walls,  
others build windmills  
Chinese proverb

The year was challenging with so many financial and political global uncertainties and the inevitable volatilities in financial markets. This is not the place to review these factors and dangers which make decisions so difficult. Jerwood cannot be exempt from such headwinds clouding any conclusive review and the consequences which inhibited our decisions during the year.

At the beginning of the year we realised it would be somewhat of a difficult and fallow one compared with many earlier years. Our priority was to preserve our capital funds together with the income levels and cash flows which we receive. This was achieved with capital performance of our fund at 15.9% and our income intact.

In November 2019 we completed the physical repossession of our art collection from Jerwood Gallery in Hastings. The collection is now an important and valuable asset of the Foundation and our plans for it are reported on page 7.

We also made the important decision to monitor the Jerwood name (our brand) more closely based upon our intellectual property rights attached to our earlier capital projects and grants. This will be an ongoing process. We believe the credibility and recognition attached to our name increases the value of our grants and support. The name has grown in recognition and importance since 1991 when John Jerwood died. Our name and grants in the arts are an important part of the memento to him.

I am pleased to report two individual events in 2019. The first was the award

by Cambridge City Council for the best new, refurbished, extended or conserved building in the city centre since the designation of the Cambridge Conservation Area in 1969. This was presented to the Jerwood Library at Trinity Hall, Cambridge in June.

The second was a new initiative to set alongside our earlier Painting Prize to celebrate the art of printmaking with two new prizes. One for emerging artists and the larger one, Jerwood London Original Print Fair Prize at the Royal Academy of Arts, increased from £2,500 to £10,000. The prize was awarded at the Royal Academy Summer Exhibition to Bella Easton (see pages 4–5 of Executive Directors' Review).

Jerwood Space has continued to prosper robustly, as one of, if not the best and most sought-after rehearsal space in London. This success has pressed home the need to consider increasing the major spaces available to producers in all the performing arts.

The yearly performance of our investment funds is reflected in the capital and revenue grants which Jerwood has made in support of the arts since 1991. This support now stands in excess of £105 million. We are conscious of the dedicated and professional stewardship of our funds which continues under the management of Waverton Investment Management in London and Lloyd George Management (HK) Limited in Hong Kong. As reported above, in 2019 our investments in Asia, Europe and USA collectively returned an annual performance of 15.9%. This is against world market performances of the ARC GBP Steady Growth PCI Index at 15%.

We will always value greatly the personal commitment, enthusiasm and individual contributions made by all the people who work within Jerwood. We are very conscious of how much time and commitment is given by the Trustees of the Jerwood Charitable Foundation, the Directors of Jerwood Space, and the members of our governing Council in Jersey, all of whom play a constructive part in our affairs.

Although Jerwood is comparatively small in relation to larger trusts and foundations which support the arts within their wider charitable activities, our sole aim and purpose is to support, nurture and reward excellence and commitment in the visual and performing arts, with a particular focus on young people and early-career artists.

At this juncture of continuing global, human, economic and political uncertainties and instability, it is impossible to predict what lies ahead as it may affect Jerwood. However, we believe that one way forward for us is to strengthen our existing relationships and partnerships, to be open to opportunities and to maintain an entrepreneurial spirit of enquiry and action.

We should remain true to the ethos of the Foundation bearing the name of John Jerwood MC. Above all else to be certain and unwavering in enhancing our private philanthropy and our place as effective philanthropists in the arts.

Alan Grieve

# Executive Directors' Review

PHILIPPA HOGAN-HERN  
LARA WARDLE

We believe that Jerwood's impact is greatest when all of our efforts and resources are concentrated in wide-ranging philanthropic support of the visual and performing arts. Collaboration seems more important and relevant than ever in today's uncertain world in which the impact of the past decade's funding cuts are still being felt across the UK.

This review focuses on and underlines the importance of the collective power of the arts; the many collaborations within and across the Jerwood Family of organisations; and the opportunities that have been taken to deepen established relationships and to find new ways forward in cohesive support of the arts.

## Celebrating the Ongoing Legacy of Jerwood's Capital Projects

Between 1998 and 2012, the Foundation widened its support for the visual and performing arts from solely funding revenue projects to giving significant financial support and the Jerwood name to 18 capital projects across art forms and throughout the UK. The ongoing legacy of these capital projects and the close partnerships that they underscore was made clear this year as we celebrated the 20th anniversaries of the **Jerwood Library**, Trinity Hall, Cambridge and the **Jerwood Gallery** at Natural History Museum; and marked the 10th anniversaries of the **Jerwood School of Design**, Oakham School; **Jerwood Kiln Studio**, Snape Maltings (then Aldeburgh Music) and **Jerwood DanceHouse**, DanceEast, Ipswich.

Through the ongoing funding support of Jerwood Arts the important relationships with many of our major capital projects continue to flourish: most notably the **Jerwood Young Artists** at Glyndebourne, a programme that nurtures exceptionally talented singers from the Chorus and has been running since 2005; Royal Court Theatre's **Jerwood New Playwrights** programme which celebrated its 25th Anniversary this year, having supported 72 outstanding playwrights in the staging of 87 challenging and robust plays; and the **LSO Jerwood Composer+**, now in its third edition, which supports early-career composers in programming, planning and delivering chamber-scale concerts in the **Jerwood Hall** at LSO St Luke's.

## Jerwood Print Prizes

As reported in the Chairman's Review, a shared passion for supporting the future of printmaking and celebrating the scope which this expressive and diverse medium offers for innovation and experimentation, resulted in a new partnership with the London Original Print Fair (LOPF) in the creation of two Print Prizes.

The **Jerwood Printmaking Today Prize** is a new initiative in a tripartite partnership with LOPF and *Printmaking Today*. Its focus is on identifying emerging artists who are excelling in the field of printmaking, nominated by exhibitors at the LOPF. The inaugural prize was awarded to Chika Osaka who was nominated by her gallery, Hanga Ten. Osaka received £2,500 and a profile article in the Autumn issue of *Printmaking Today*. Osaka's winning



Luke Jerram's *Museum of the Moon* in the Jerwood Gallery, Natural History Museum, London 2019 received two million visitors May 2019– January 2020. Photo: Trustees of the Natural History Museum

lithograph is illustrated on the inside back cover of this review.

For the **Jerwood London Original Print Fair Prize**, Jerwood Foundation joined LOPF in its existing support of an annual print prize awarded to an artist working in print in any medium and exhibiting in the Royal Academy of Arts *Summer Exhibition*. The prize money was enhanced by Jerwood from £2,500 to £10,000, bringing it in line with the Jack Goldhill Award for Sculpture. The judging panel included Helen Rosslyn and Gordon Cooke (Directors of LOPF), Philippa Hogan-Hern (Executive Director, Jerwood) and Rebecca Salter PRA (artist and President of the Royal Academy from December 2019). Christopher Le Brun PPRA (artist and President of the Royal Academy 2011–2019), presented the inaugural prize to Bella Easton for *Angel Heart*, a large-scale lithograph on porcelain panels. It is now hanging in its new home in Newport Beach, California.

## Artists' Lives, British Library

We were pleased to rekindle an old relationship, with our renewed support for **Artists' Lives**, the important oral history project by National Life Stories at the British Library. Previously the Foundation has supported recordings of Craigie Aitchison RA (1926–2009) and Callum Innes (b.1962); both winners of the *Jerwood Painting Prize* (1994 and 2002, respectively) as well as the recording of ceramicist Richard Slee (b.1946).

In late 2019 we confirmed a further commitment towards three voice recordings. They will be announced in 2020 and added to the valuable archive

of over 400 recordings, contributing to the creation of a more complete picture of the art world and its relationships and personalities.

## Jerwood Family

Working closely, our individual roles and responsibilities within Jerwood ensure that our philanthropic mission and purpose is maintained. As reported by Alan Grieve, responsibility for protecting and enhancing the Jerwood name as a hallmark of excellence is an all important part of what we do, not least because it matters to the beneficiaries of our funding and our funding partners. At the end of 2019 we started work on the redesign of our website *jerwood.org* by Artlogic. Launched in March 2020, the image-led content reinforces the Jerwood brand and what it stands for and brings to life the legacy of the capital projects carrying the Jerwood name.

Throughout the year in her role as a director of Jerwood Space and Trustee of Jerwood Charitable Foundation, now known as Jerwood Arts, Philippa Hogan-Hern has seen at first hand Jerwood Arts' support of the visual and performing arts being put into practice, including: the UK Dance Showcase launch at the V&A Museum of Childhood; LSO Jerwood Composer+ Daniel Kidane's lunchtime concert in the Jerwood Hall at LSO St Luke's; the Glyndebourne Jerwood Young Artists' Recital at Brighton Festival; the launch of Jerwood Arts' Toolkit for employers, **Socio-economic Diversity and inclusion in the Arts** at the Manchester International Festival; and the Royal Court Theatre's reception to mark the 25th

Anniversary of Jerwood New Playwrights. Such attendances and involvement provide important support and understanding, ensuring that there is consistency in delivering Jerwood's mission throughout the Jerwood Family.

The priority for Jerwood Collection during 2019 was to ensure its professional removal from Jerwood Gallery (renamed Hastings Contemporary). As this was not completed until the end of the year, we did not share the collection as widely as we might have wished. However, as Lara Wardle has reported on pages 6–7, this gave us the opportunity to plan the future strategy of the collection as well as reassessing its existence and importance in the public domain.

Unfettered and without bureaucracy, Jerwood has sought its own culture of arts philanthropy as John Jerwood would have wished; private, independent, opportunistic and entrepreneurial. It is these characteristics that underpin Jerwood's imaginative and responsive support for artists working across the visual and performing arts. Working independently, but sharing the same mission, the members of the Jerwood Family will continue to encourage and enable artists to create the best art in their chosen artform; to develop and engage audiences and widen access to the arts.

Philippa Hogan-Hern  
Lara Wardle

[jerwood.org](http://jerwood.org)  
[@JerwoodF](https://twitter.com/JerwoodF)

# JERWOOD COLLECTION

## Director's Review

LARA WARDLE

Alan Grieve writes in his Chairman's Review that 2019 was somewhat of a fallow year for the Foundation and also Jerwood Collection, however this momentary pause presented an opportunity. It offered breathing space and time to reflect on the collection: past and present. Also, importantly, what its future might hold; and in turn, how we should think about our collecting going forward.

In November 2019, the final 117 works from Jerwood Collection were removed from Jerwood Gallery in Hastings (now renamed Hastings Contemporary), and joined the other works already held in storage. This gave us the chance to undertake some much-needed housekeeping: all works were condition checked and re-photographed and information subsequently digitised onto newly commissioned cloud-based systems.

Our extensive national loaning and exhibition programme has been increasing year on year since we decided to place the collection in the public domain in 2007. Sharing the collection

through different initiatives, including displays and exhibitions in Hastings, has enabled us to learn more about our collection and how it can become an increasingly valuable resource in the future. Our 2019 loaning programme included international loans to **Museum MORE** in the Netherlands which gave us an insight into loaning further afield. We were pleased to be able to loan two works to their comprehensive and wide-ranging exhibition, *For Real: British Realists in the 1920s and 1930s*, as well as *The Blue Towel*, 1982–83 by **Euan Uglow** (1932–2000) to **Euan Uglow: Painting Perception**, which attracted 36,000 visitors during its three-month run.

It was very satisfying that **Craigie Aitchison's Crucifixion**, 1994, which won the first Jerwood Painting Prize, returned to **Hereford Cathedral** in September: it is now hanging in the crossing, and in the words of the Dean of Hereford, the Very Revd. Michael Tavinor, contributing to the 'spirituality of the cathedral'. It is a much-loved reunion. (See inside cover.)



Sofia Mitsola (b.1992) in her studio with *Tangle*, 2019 (left) and *The Evil Eye*, 2019 (right), which was acquired for the Jerwood Collection.  
 Photo: Prudence Cuming Associates

Recent acquisitions, which are illustrated on pages 8 and 9, demonstrate the direction of our collecting: etchings by **Gerald Brockhurst RA** (1890–1978), **David Hockney RA** (b.1937) and **Augustus John RA** (1878–1961) increased our holding within the medium of prints, which we recognise is under-represented currently; and we also have bought an impressive painting by early-career artist **Sofia Mitsola** (b.1992) whose work was shown in *Jerwood Solo Presentations* at Jerwood Space in 2019. We hope to continue to identify and purchase pieces by other outstanding contemporary painters.

During the year we started planning the forward strategy for the collection and I was able to announce some of these plans in the spectacular Jerwood Gallery in the Natural History Museum in September, including a new partnership with **Paintings in Hospitals**, a charity that aims to use world-class art to benefit the UK's health.

Our first major exhibition of the new era is **Cornwall as Crucible: Modernity and Internationalism in Mid-century**

**Britain**, currently showing at **Barber Institute of Fine Arts** in Birmingham until 17 May: drawn predominately from Jerwood Collection, the exhibition takes its inspiration from *Linear Construction in Space No. 1* by Naum Gabo (1890–1977), acquired by the Barber in 2017, and takes a fresh look at artists working in and around St Ives during and after the Second World War. The exhibition's interpretation includes sound recordings from the British Library's **Artists' Lives** archive, selected to illustrate the themes of the exhibition including questions about the nature of influence.

This exhibition includes two new Jerwood Collection acquisitions (illustrated on pages 2 and 8) which we have not loaned previously: *Vista* painted in 1955 by **John Wells** (1907–2000), and originally held in the critic J.P. Hodin's collection; and an untitled oil and sand work dating from 1958 by **Sandra Blow RA** (1925–2006).

Later in the autumn of 2020 the collection will travel further into the heart of England for a year-long major residency at the **Harley Gallery**, set within the

Welbeck estate in Nottinghamshire. This residency will take the form of a series of exhibitions, each looking at the whole of Jerwood Collection through a different curatorial lens.

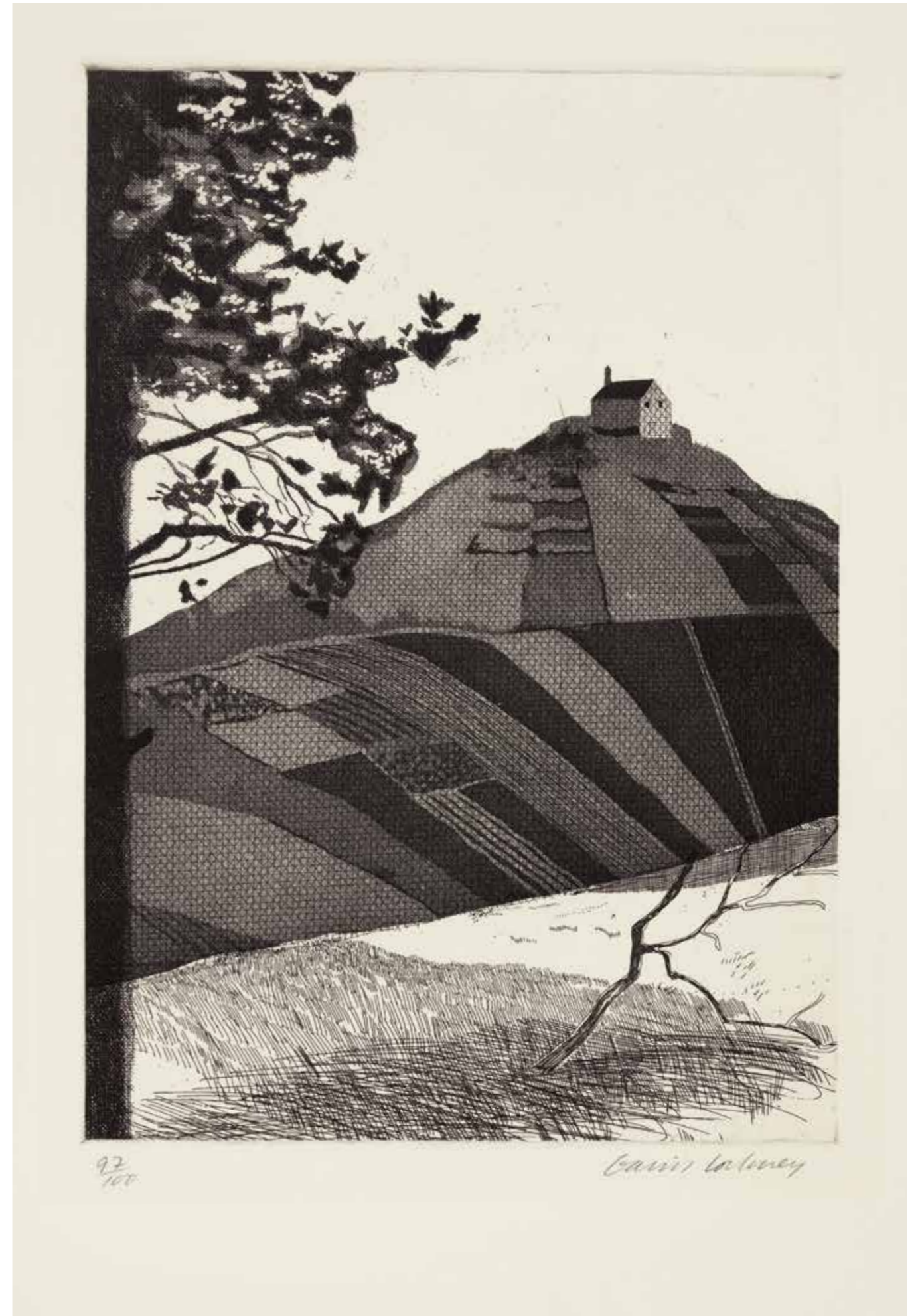
These important exhibitions will enable us to share the collection with new audiences in the Midlands and demonstrate our conscious decision to place art regionally.

I hope they will bring much enjoyment and pleasure to visitors.

*Lara Wardle*

[jerwoodcollection.online](http://jerwoodcollection.online)  
 @jerwoodcollection

# Acquisitions



For full details of Jerwood Collection works see [jerwoodcollection.online](http://jerwoodcollection.online)

Clockwise from above:

**Gerald Leslie Brockhurst RA (1890–1978)**  
*Una*, 1929  
 etching printed in tone, on laid paper, 21.5 × 16 cm  
 © Richard Woodward

**Augustus John RA (1878–1961)**  
*Self-Portrait*, 1920  
 etching and drypoint, on laid paper, 17.5 × 12.8 cm  
 © Augustus John. All Rights Reserved 2020/Bridgeman Images

**Sandra Blow RA (1925–2006)**  
*Untitled*, 1958  
 oil, charcoal and sand on board, 76.2 × 61 cm  
 © the Sandra Blow estate partnership. All rights reserved, DACS 2020

**David Hockney RA (b.1933)**  
*A Wooded Landscape from Illustrations for Six Fairy Tales from the Brothers Grimm*, 1969  
 Etching, 61.7 × 44.8cm  
 Edition of 100 Portfolio and 100 Book-A  
 © David Hockney

**Michael Ayrton (1921–1975)**  
*Encounter No. 1*, 1947  
 oil on hardboard, 20.5 × 14.5 cm  
 © Estate of Michael Ayrton

# Chairman & Director's Review

TIM EYLES, CHAIRMAN  
LILLI GEISSENDORFER, DIRECTOR



Opposite:  
*Jasmine Lee-Jones' seven methods of killing kylie jenner in Jerwood Theatre Upstairs at Royal Court, 2019.*  
Directed by Milli Bhatia and performed by Tia Bannon and Danielle Vitalis (featured).  
Image: Helen Murray

1015

Artists, curators  
and producers and  
108 organisations  
supported in 2019

This year was an exciting new chapter for Jerwood Arts as we began to implement our Strategic Plan for 2019–22 with a renewed mission to support the most promising early-career artists, curators and producers from across the UK. We believe the best way to do this is by offering artists well-supported opportunities to take risks on their own terms, and we have been taking risks too, listening and responding to artists' needs with a suite of new approaches.

Perhaps most significant was a **new approach to grant making** with the launch of three new funding programmes:

**Jerwood Bursaries** for individuals' professional development activities.

**Jerwood New Work Fund** for the creation and making of new projects.

**Development Programme Fund** for organisations to offer significant opportunities for artists, curators and producers to excel.

This year we received over **1,600 applications**, a powerful response which not only reflected our national profile as an imaginative, independent and responsible funder, but also the scale of the demand for funding across the visual, literary, musical and performing arts. Our new commitment to offering feedback was enthusiastically received, confirming the value of providing tailored, written project and application development support to increase applicants' confidence and skills.

We also piloted **new decision-making processes**, an important part of which was the appointment of over **70 Artist Advisers**: independent established artists, producers and curators from all disciplines nationally, many of whom are Jerwood alumni, including: Dan Daw, Kevin Le Gendre, Amber Massie-Blomfield, Hetain Patel, Heather Phillipson and Clare Twomey. They worked with us in reviewing applications and brought a wider range of expertise and insight into the selection process. Their support has increased our reach and strengthened our national networks significantly; the percentage of applications from London is slowly reducing, and the range of art forms and backgrounds of applicants is widening.

All our opportunities are now offered online, meeting a clear demand for artist-centred, streamlined processes that do not waste applicants' time, and allow us to make better informed decisions about where to invest our resources. We also

developed a range of different approaches; experimenting with calls for entries, nominations and independent selection panels, alongside our own expertise to tailor opportunities to different art form needs.

In the year, over half of grants made went directly to **early-career artists** within the first 10 years of establishing their practice: we awarded **47 Jerwood Bursaries**, and **15 projects** were supported through the Jerwood New Work Fund.

Demand for the **Development Programme Fund**, with 278 applications received, showed just how urgent is the need for expert artist development. Our final portfolio of 20 specialist programmes range from world-renowned leaders in their fields to newer, innovative companies. All of them share approaches we have long valued: a commitment to paying artists; properly resourced time for R&D; listening and holding a space for experimentation away from commercial pressures.

The portfolio will support artistic development programmes in **visual arts, sound art, new media and digital** and in **circus** at a significant level, fulfilling our aim to broaden our activity and disciplines. We are committing £1m to these 20 grantees over the next two years benefitting at least **128 outstanding early-career individuals**. Many of the organisations are new to us including **Milk Presents** and **Imagine**, four are programmes with longstanding relationships with us: the **Royal Court Theatre, Glyndebourne, Gate Theatre** and **Young Vic**.

As part of our Strategic Plan 2019–22, we pledged to review continually how we work in response to artists' needs, and our agility has enabled us to respond during the year to feedback in two significant ways: firstly, inviting all individual applicants to include an appropriate fee for their own time, and secondly, encouraging applicants to apply for an additional £250 for access and/or care costs. We were also proud to be a Living Wage Foundation Funder, supporting the arts sector to create more sustainable conditions for excellence to thrive.

This year our **exhibitions and events** programme in the galleries at Jerwood Space received unprecedented national attention. With significant new tour partnerships with g39 (Cardiff), Bluecoat (Liverpool) and BALTIC Centre for Contemporary Art (Gateshead), **Survey** attracted audiences of 90,000, becoming our most successful exhibition of new work by early-career artists to date.

Top:  
**Forest + Found**  
 (Max Bainbridge and Abigail Booth) featured  
 with their work *The Subjective Element*, 2019.  
 Commissioned for *Jerwood Makers Open* 2019.  
 Image: Hydar Dewachi

Bottom:  
**Keiken + George Jasper Stone**,  
*Feel My Metaverse*, 2019.  
 Commissioned for *Jerwood Collaborate!* 2019.  
 Image: Anna Arca

# £1.79m

was spent on  
 charitable activities  
 in 2019



The *Jerwood/FVU Awards 2019* films by Richard Whitby and Webb-Ellis were critically lauded, and our major biennial initiative showcasing the excellence of makers in the visual arts, *Jerwood Makers Open 2019*, commissioned five artists to push the boundaries of their practice. Their exhibition opened in London before touring to The National Centre for Craft and Design (Sleaford), and will tour throughout 2020 to Manchester Art Gallery and 20–21 Visual Arts Centre (Scunthorpe).

*Jerwood Solo Presentations 2019* showcased new work by three exceptional early-career artists including Sofia Mitsola, whose work has been acquired by Jerwood Collection (see page 7 and cover). During Frieze Week we opened *Jerwood Collaborate!*, a major new initiative exploring the power and potential of collaborative and collective artistic practice. Such non-hierarchical work is overlooked and under-supported within traditional institutional frameworks, and yet is of substantial importance to artists today, a fact highlighted by the sharing of the 2019 Turner Prize. Commissioning, curating and developing artists through our exhibitions and events programme remains critical to keep our activities grounded in the reality of artists' lived experience.

Our sector-leading *Weston Jerwood Creative Bursaries* thrived in 2019. The third edition of the programme came to an end, having successfully supported the development and employment of 40 outstanding Fellows taking the total to 125 since 2010. Gathering together everything we have learnt, in July we launched *Socio-Economic Diversity and Inclusion in the Arts: a Toolkit for Employers* in partnership with the Bridge Group. The guide has quickly become a key resource for the sector and a powerful advocacy tool.

The momentum behind the Creative Bursaries Programme continues and we successfully secured £1.5m in funding from Arts Council England's Transforming Leadership Fund, Arts Council of Wales, Creative Scotland, Art Fund, Garfield Weston Foundation and PRS Foundation for a remodelled fourth edition 2020-2022 and two new pilot programmes focused on independent leadership and curators as leaders.

We are incredibly proud of our association with some of the UK's most significant artist development programmes as they discover and nurture some of the most outstanding new voices. Highlights from 2019 include: **Jasmine Lee-Jones**, the 75th Jerwood New Playwright at the Royal Court Theatre, who won the Alfred Fagon Award, the Critics Circle Award and the Charles Wintour Award for the Most Promising Playwright in the Evening Standard Theatre Awards for her extraordinary, formally inventive play *seven methods of killing kylie jenner*; and **Daniel Kidane's** (LSO Composer+ 2018/19) composition *Woke* was performed at the Last Night of the Proms.

**Raymond Antrobus** (Jerwood Compton Poetry Fellow 2017–8) won every major poetry prize with his collection *The Perseverance*, including the Ted Hughes Prize, Folio Prize and Young Writers Prize. The Arts Council Collection acquired work by **Imran Perretta** (*Jerwood/FVU Awards* 2018) and **Flo Brooks** (*Survey*); three alumni were shortlisted for the Jarman Award 2019 with one of them, **Hetaim Patel** (Artist Adviser), going on to win; **Onyeka Igwe** (*Jerwood Staging Series 2019*) won the 2019 Berwick New Cinema Award.

The work we do and its impact relies on invigorating partnerships, and we would like to thank all those who have been part of our new chapter over the past year. We are also indebted to our friends across the Jerwood Family, particularly the Jerwood Space team and The Gentlemen Baristas with whom we collaborate to provide the best experience for visitors to our exhibitions and events.

*Tim Eyles*  
*L Coissendorfer*

[jerwoodarts.org](http://jerwoodarts.org)  
 @JerwoodArts



# 2019

## Year in Review



### Jerwood Makers Open 2019

Mark Corfield-Moore; Forest + Found; Lucie Gledhill; Bethan Lloyd Worthington; Tana West.

This seventh edition launched at Jerwood Space in June 2019 and toured to National Centre for Craft and Design (Sleaford). Continuing to Manchester Art Gallery; 20-21 Visual Arts Centre (Scunthorpe), and Torre Abbey Museum (Devon) in 2020/21. Accompanying curatorial development programme with Art Fund support.

### Jerwood Staging Series 2019

Seán Elder with Kirsty Russell; Onyeka Igwe; Rebecca Moss; AJ Stockwell.

This page: **Jerwood Compton Poetry Fellows 2019-20.** Hafsah Aneela Bashir, Anthony Joseph and Yomi Sode. Supported by Jerwood Arts and Arts Council England  
Image: Mirren Kessling

Opposite: **Heta Patel's Don't Look at the Finger, 2017.** Featured: Victoria Shulungu and Freddie Opoku-Addaie. Commissioned by Film and Video Umbrella with Manchester Art Gallery and QUAD. Supported by Arts Council England. Initial research supported by DanceXchange's Jerwood Choreographic Research Project.

### Survey

Chris Alton; Simeon Barclay; Hazel Brill; Flo Brooks; Emma Cousin; Joe Fletcher Orr; Tom Goddard; Ashley Holmes; Lindsey Mendick; Nicole Morris; Milly Peck; Anna Raczynski; Will Sheridan Jr; Rae-Yen Song; Frank Wasser.

Launched at Jerwood Space in October 2018 and toured to g59 (Cardiff), Bluecoat (Liverpool), and BALTIC Centre for Contemporary Art (Gateshead) in 2019.

### Jerwood/FVU Awards 2019: Going, Gone

Webb-Ellis; Richard Whitby.

Launched at Jerwood Space in April 2019 and toured to SALT (Istanbul) and Phoenix (Leicester).

### Jerwood Solo Presentations 2019

Appau Jnr Boakye-Yiadom; Kitty Clark; Sofia Mitsola.

### Jerwood Compton Poetry Fellowships 2019-20

Hafsah Aneela Bashir; Anthony Joseph; Yomi Sode.

Funded and run by Jerwood Arts, with support from Arts Council England and the Joseph Compton bequest.

### Jerwood New Work Fund

Heather Agyepong; Kat Anderson; Rhiannon Armstrong; JJ Bibby; Phoebe Davies; Ian Giles; Gwen Hales; Mina Heydari-Waite; Idle Women (Rachel Anderson and Cis O'Boyle); Sabba Khan; Lanre Malaolu; Alice Malseed; Fernanda Muñoz-Newsome; Rebecca Solomon; Laura Wilson.

### Jerwood Writer in Residence 2019

Gwen Burlington; Joseph Constable.

### Jerwood Bursaries

**Round one:** Sharon Adams; Sara Anstis; Jo Bannon; Sophie Blagden; Phoebe Davies; Emma Dove; Sarah Duffy; Ali Eisa; Jane Hayes Greenwood; Fox Irving; Roy Mcfarlane; Louise Orwin; Siôn Parkinson; Berry Patten; Derica Shields; Nastassja Simensky; Jamie Starboisky; Debris Stevenson; Dharma Taylor; Fern Thomas; Joseph Toonga; Katy Weir; Jen White; Nicola Woodham.

**Round two:** Katy Bentham; Paul Chapellier; Jasmine Gardosi; Sara Green; Sammy Gooch; Rowland Hill; Chloe Knibbs; Winnie M Li; Sam Metz; Laura Murphy; Sofia Niazi; Emily Nicholl; Ruby-Ann Patterson; Katarzyna Perlak; Dan Ryder; Hannah Saunders; Rae-Yen Song; Laura Sweeney; Benjamin Tassie; Sita Thomas; Andy Truscott; Angharad Williams; Abbas Zahedi.

## Development Programme Fund

Outstanding artist development programmes set to take place 2020-21 across the UK:

**Apples and Snakes:** Jerwood Arts | Poetry in Performance

**Cheltenham Festivals:** Jerwood Jazz Encounters

**Common:** The Common Playwriting Programme

**Dance4:** Re-Framing Dance

**Fierce:** Fierce Further: Jerwood Commissions

**FACT:** Jerwood FACT Fellowship Programme

**g59:** Jerwood UNITE

**Glyndebourne:** Jerwood Young Artist Programme

**Heart n Soul:** Don't Step On My Burger

**Imagine:** Jerwood Fellowships

**Milk Presents:** Making An Entrance

**National Centre for Circus Arts:** Jerwood Circus Residencies

**Newlyn Art Gallery & The Exchange:** The Jerwood Newlyn Residency

**Prime Cut Productions:** Reveal 2.0

**Royal Court Theatre:** Jerwood New Playwrights

**Somerset House Trust:** Sonic Terrains

**The Gate Theatre:** Jerwood Designers Programme

**The Tetley:** The Tetley Jerwood Commissions

**The Young Vic:** Jerwood Assistant Directors Program

**Whitstable Biennale:** Jerwood WB Artist Attachments

### Co-commissions

PRS Foundation's Composers' Fund 2020-21

Activate: Inside Out Dorset 2020, Lorna Rees, Dave Young

Pacitti Company, SPILL Festival of Performance 2020, Sonia Hughes

For full details of Jerwood Arts activities see [jerwoodarts.org](http://jerwoodarts.org)

## Chairman & Director's Review

CHRIS COTTON, CHAIRMAN  
PETER WILKINSON, DIRECTOR



Hiran Abeysekera (Pi) in rehearsal for *Life of Pi* in Jerwood Space, 2019.  
Photo: Manuel Harlan

A recent study by Society of London Theatre reinforced London's claim to be the world theatre capital, based on variety of choice and volume of attendance. Whilst the claim may well be true, 2019 continued a trend we have been noticing over the past few years, and that is the growing significance of theatre outside of the capital. A marked number of the shows rehearsed at Jerwood Space through the year were either co-produced by theatres outside of London, or rehearsed specifically to tour around the country, many of which we were able to subsidise. Of course, an extended run in London is always a financial incentive for any regional theatre, but London is importing, or co-producing, a substantial number of shows. The appetite for theatre amongst audiences hasn't diminished, in fact straitened times have pushed producing houses into sharing the risks and potential rewards.

Sheffield as a city was well represented throughout the year, and bookended 2019. We took rehearsals for the new Richard Hawley and Chris Bush musical *Standing at the Sky's Edge*, a paean to the local Park Hill housing estate, directed to much acclaim by Rob Hastie, before finishing the year with rehearsals for their enormously successful transfer of *Everyone's Talking About Jamie*, returning to Sheffield at the Lyceum in 2020. Another Sheffield success story which rehearsed with us was *Life of Pi*, adapted by Lolita Chakrabarti and directed by Max Webster, with a life-size tiger puppet and a full-scale boat built in the space (see photo opposite), and that show too is London-bound.

Caroline Steinbeis directed her well-received *Rutherford and Son* for Sheffield Crucible in the cramped surroundings of Space 6 before Trevor Nunn occupied the same space to rehearse the transfer of *Agnes Colander* from Theatre Royal Bath to Jermyn Street Theatre. It was the first of two transfers which Bath rehearsed in the first few months of the year, the second being Jonathan Church's version of Arthur Miller's *The Price* with David Suchet.

Tom Littler directed a Strindberg double bill with us for Jermyn Street Theatre. Both shows, *Creditors* and *Miss Julie*, started at Theatre by the Lake in Keswick before transferring to London in April. We hosted further Jermyn Street Theatre shows during the year, including, amongst others, Maud Dromgoole's *Mary's Babies*, directed by Tatty Hennessy, and Craig Taylor's *One Million Tiny Plays About Britain*, directed by Laura Keefe and a co-production with The Watermill Theatre in Berkshire.

Headlong's touring *Richard III*, directed by John Haidar, opened the newly refurbished Alexandra Palace theatre space and, from slightly further afield, Denmark's Hamletscenen company rehearsed their production of *Richard III* before taking it to Elsinore Castle.

We hosted three shows going to Chichester Festival Theatre this year. Holly Race Roughan directed Cordelia Lynn's *Hedda Tesman*, a restructured *Hedda Gabler*, whilst Richard Eyre helmed Nicholas Wright's new play *8 Hotels*, based on a true-life rivalry between Paul Robeson and José Ferrer. Orange Tree Theatre's artistic director, Paul Miller, took charge for the third of the trio, *Macbeth* with John Simm and Dervla Kirwan. Nuffield Theatre Southampton rehearsed Peter Morgan's *The Audience*, directed by Sam Hodges, and Matthew Xia took the helm for Kemp Powers' fictionalised version of the meeting of Sam Cooke, Cassius Clay, Malcolm X and American football player Jim Brown, in *One Night In Miami* for Nottingham Playhouse.

Over the summer, we took three shows that travelled up to Edinburgh, two produced by Avalon Productions: *Anguis*, written by Shelia Atim, directed by Lucy Jane Atkinson; and *Resurrecting Bobby Awl*, directed by JMK winner Josh Roche. Tim Crouch's *Total Immediate Collective Imminent Terrestrial Salvation* rehearsed at Jerwood Space before heading up to Scotland on the first leg of its tour. Theatr Clwyd also took space to develop their new musical *The Assassination of Katie Hopkins*, written by Chris Bush and Matt Winkworth.

Touring productions constituted a relatively large proportion of rehearsals this year. The Original Theatre Company took an adaptation of Sarah Waters' *The Night Watch*, directed by Alastair Whatley up and down the UK and Terry Johnson directed his own play *Prism* with Robert Lindsay and Tara Fitzgerald which started at Hampstead before going on a UK tour.

Raz Shaw returned to re-rehearse his production of Ian Kershaw's *The Greatest Play in The History of The World*, with Julie Hesmondhalgh, which proved a hit at the Royal Exchange in Manchester before a stint at the Trafalgar, and Told By An Idiot's *The Strange Tale of Charlie Chaplin* and Stan Laurel by Paul Hunter took several weeks with us before touring the UK and Luxembourg.

@JanPageMozart # Jan Page, Conductor and Artistic Director of Classical Opera and The Mozartists Belated thanks to all the wonderful staff @JerwoodSpace for hosting @COTheMozartists Cosifantutte rehearsals – a uniquely friendly, supportive & conducive place to rehearse.

We've been pleased to work with Jerwood Space on a number of Young People in the Arts events over the last couple of years. The Glasshouse is a beautiful space which is well suited to our events, and the service from Jerwood Space staff is always brilliant.

Yasmin Hemmings, Young People in the Arts



The company of Young Vic's *Fairview* in rehearsal in Jerwood Space, 2019. Photo Marc Brenner

Jonathan Kent directed Florian Zeller's *The Height of the Storm* with Eileen Atkins and Jonathan Pryce for a short re-rehearsal before transferring to Broadway after a successful stint in the West End. We also welcomed back Sam Yates' one-actor production of Paul Muldoon's *Incantata*, with Stanley Townsend, prior to playing in Dublin. Also with an international flavour, and similarly a one-actor show, was *Avalanche: A Love Story* directed by Anne-Louise Sarks, featuring Maxine Peake, which was co-produced between Barbican and Sydney Theatre Company, playing in Australia after it finished in London.

London brought in two big musicals from North America during 2019. We were pleased to take rehearsals for both *Come From Away*, directed by Christopher Ashley, and the Grammy and Tony Award winning *Dear Evan Hansen*, directed by Michael Greif. Sonia Friedman cast the UK transfer of Scott Rudin's production of *To Kill A Mockingbird*, and we also hosted

workshops for a new musical adaptation of *Back To The Future*, which will begin life in Manchester during 2020.

Opera from outside London was prominent throughout the year. Garsington rehearsed Benjamin Britten's *Turn of the Screw*, with Louisa Muller directing and Chris Oram designing the set (following straight on from designing the set for *Bitter Wheat* in the same space the previous week). *Improbable* returned for Phelim McDermott's collaboration with Philip Glass, *The Tao of Glass* for Manchester International Festival and Buxton booked space for Opera Della Luna's production of *Orpheus in the Underworld*, with Jeff Clarke at the helm, and Opera Della Luna returned for a Jacques Offenbach double with *La Belle Hélène*, a touring co-production with New Sussex Opera. Ian Page's Classical Opera Company also returned with their version of Mozart's *Così fan tutte* which toured to Syracuse.

Of course, London wasn't neglected during the year. In fact, the most complicated set we've housed came from English National Opera and Daniel Kramer's retelling of Harrison Birtwistle's *Mask of Orpheus*, with aerialists and a bathtub containing 3,600 litres of water! Amongst the usual recasts for *Book of Mormon*, *Lion King* and *Harry Potter and the Cursed Child*, we also rehearsed some of the most eagerly anticipated shows in London over the year. These included, amongst many others, part of Jamie Lloyd's Pinter season (*A Slight Ache/The Dumbwaiter*), Maggie Smith in *A German Life* and Nick Hytner's *A Midsummer Night's Dream* both at the Bridge Theatre, Ivo van Hove's take on *All About Eve* with Gillian Anderson and Lily James, David Mamet's *Bitter Wheat*, Kenny Lonergan's *Starry Messenger* with Matthew Broderick, Ben Weatherill's *Jellyfish* and Jacki Sibbles Drury's *Fairview*, directed by Nadia Latif for the Young Vic (see above).

Candoco Dance Company took rehearsals for *The Lost Thing*, choreographed by Ben Wright, and we also found space for Alexander Whitley, Hofesh Shechter, Javier De Frutos and Viviana Durante through the year, as well as the usual sprinkling of *Resolution* festival bookings.

In parallel with the gallery exhibitions and in conjunction with Jerwood Arts, we were again pleased to host our education programme, benefitting local schools and youth groups. Throughout the year we also hosted events for a series of organisations whose aims are structured towards pushing social responsibility, including The Living Wage Foundation, Young People In the Arts and DAS Europe.

Of course, none of this could happen without the indefatigable efforts of all our staff who, each year, go above and beyond the call of duty to grease the cogs of the theatre machine. As ever, they have our undying thanks.

2019 has, in many ways, proved to be hugely demanding for the arts, particularly outside of London. There has been a huge drop in cultural funding by local councils since austerity began and the disparity between the funding spent on London's arts institutions and those outside of the capital continues to widen. Our experience, however, has proven that theatre is still finding ways to thrive, despite the political and economic uncertainty, and the partnerships it is forging nationwide will continue to help it to flourish.

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Chika Osaka, *The rice that just served*, (detail),  
lithograph, winner of the Jerwood Printmaking Today  
Prize, 2019 (see page 4)  
© the artist, courtesy Hanga Ten

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**Sofia Mitsola (b.1992), *Chariot*, 2019.**

Commissioned for *Jerwood Solo Presentations 2019*,  
supported by Jerwood Arts. Installation view at Jerwood Space.  
*The Evil Eye*, 2019 was purchased by Jerwood Collection in 2019  
Photo: Anna Arca

