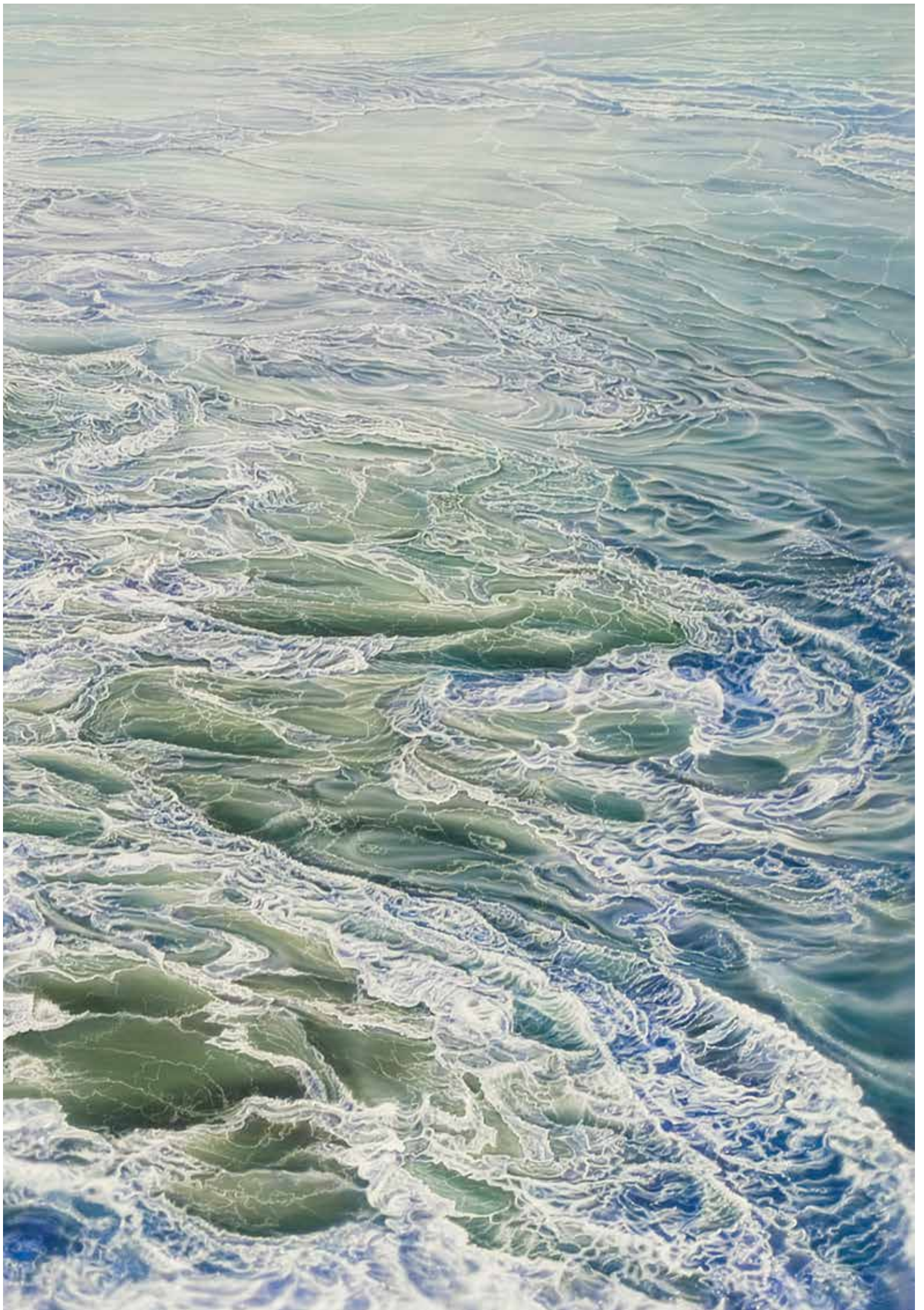


JERWOOD

ANNUAL REPORTS 2013





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Contents

Jerwood	2
Jerwood Foundation Chairman & Director's Report	4
Jerwood Gallery Chairman & Director's Report	10
Jerwood Space Chairman & Director's Report	22
Jerwood Charitable Foundation	
Chairman & Director's Report	28
Project Updates	32
Personnel & Organisations	52

JERWOOD

The Jerwood Foundation was established in 1977 by its Chairman, Alan Grieve, for John Jerwood, an international businessman and philanthropist. Since John Jerwood's death in 1991, Alan Grieve has created and continues to shape the Jerwood vision; building the Jerwood name as a major contributor to the vibrancy and creativity of the arts in the UK.

The Jerwood Foundation has made strategic capital grants, reflecting its purposeful, imaginative and wide-ranging support for the arts and education. The Jerwood Collection of 20th and 21st century British art continues to grow and is being widely enjoyed within its permanent home at the Jerwood Gallery in Hastings.

Jerwood Space opened 15 years ago in 1998 as a major capital initiative of the Jerwood Foundation and is recognised as one of the best rehearsal spaces for theatre and dance in the UK. Working with established companies allows Jerwood Space to subsidise space for emerging theatre and dance makers, enabling them to develop their art in an outstanding environment. Housed in a building of architectural significance near London's South Bank, Jerwood Space also offers gallery spaces, meeting rooms and a café with a striking glazed courtyard which are open to the public and available for hire.

The Jerwood Charitable Foundation is a UK registered charity which supports emerging artists and arts producers across art forms through revenue grants. Established by

the Jerwood Foundation in 1999 with an endowment of £25 million, it seeks and proactively initiates imaginative projects with a broad range of exceptional organisations and individuals in the UK. It also develops and manages Jerwood Visual Arts, a year-round contemporary gallery programme of exhibitions, awards and events hosted at Jerwood Space and on tour nationally.

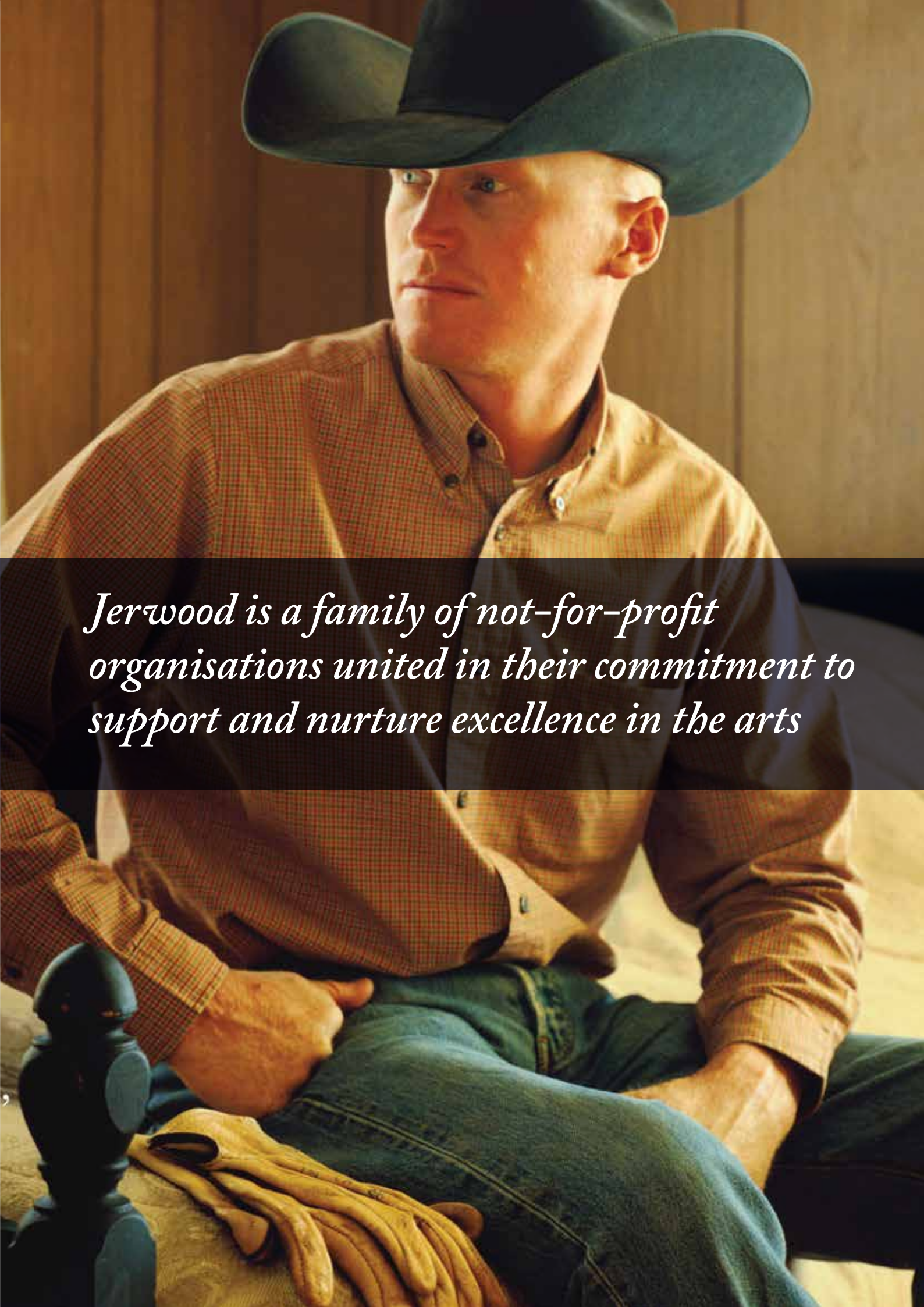
Since it opened in 2012, Jerwood Gallery in Hastings, the most recent major capital project of the Jerwood Foundation, has become part of the town's artistic and cultural hub and is making a major contribution to the regeneration and heritage of East Sussex and the south coast. Taking inspiration from the Jerwood Collection and the gallery's seaside location, the award-winning building features seven permanent galleries, the Foreshore Gallery receiving space, sculpture courtyard, café, education and meeting space, library and shop.

During 2013 over 80,000 visitors attended exhibitions from the Jerwood Visual Arts programme and at Jerwood Gallery, Hastings.

Since 1991, the Jerwood Foundation and Jerwood Charitable Foundation have channeled more than £92.5 million into capital and revenue projects in support of the arts in the UK.

jerwood.org

Jane Hilton
Ron Redford, Cowboy, Benjamin, Texas, (detail), 2009
 Courtesy of the artist
 Exhibited in *Knock Knock: Seven Artists in Hastings*
 Jerwood Gallery, 2013

A man wearing a dark cowboy hat and a plaid shirt is sitting in a wooden room. He is looking off to the side with a thoughtful expression. A pair of tan work gloves is resting on a wooden chair in the foreground. The lighting is warm and natural, highlighting the textures of the wood and the man's clothing.

Jerwood is a family of not-for-profit organisations united in their commitment to support and nurture excellence in the arts

Jerwood Foundation Chairman & Director's Report



Alan Grieve CBE
Photo: Pete Jones

Financial Review

2013 was as uncertain at its beginning as it was at its end. There has been no lessening of unpredictable global factors and there remains considerable international instability. The major economies of the US and China have, as might be expected, produced the biggest questions during the year. The political uncertainties in the US during the last quarter of 2013 concerning the debt limit in the US and the contested budget for 2013/14 weighed on markets. In China the economy has shown signs of recovery and the official growth rate is stated to be around 7.5% or even higher. Markets and commentators have continued to treat this number with some caution as there has been a slowdown in employment and foreign direct investment.

The other factor which is highly relevant in the US, Europe and the UK is the inevitability of tapering the amount of new money which is printed and pumped into economies. Clearly this has to happen and certainly international markets will react at worst badly and at best with nervousness for the future.

The better news is that economic growth has been positive in many markets. Hopefully, the eurozone will maintain its improving stability but this is in no way a certainty.

At the same time, there are opportunities not only in Asia but for example in sub-Saharan Africa. Investors are casting their nets wide and, like many others, we choose to take a long-term view to protect the capital value of our Fund and receive an acceptable level of income.

The performance of our own Fund has been held back in Asia as the emerging markets, many of which are already reasonably mature, have been overshadowed by the uncertainties from China. The Fund returned an annual performance in 2013 of 12.1%. In most developed economies there remains an overhang of excessive sovereign debt and it has to be asked how far and when this can and will be remedied. The economists tell us that it may be a permanent feature of our capital and financial structures but it is surely based upon printing money rather than real asset growth or increased productivity.

Directors and Management

We should highlight three important changes which have taken place. A new Chairman of Jerwood Space, Chris Cotton, was appointed in May and David Pennock assumed the chairmanship of Jerwood Gallery in October, having joined the Board in June. Chris Cotton brings with him previous familiarity with Jerwood Space, its operations and directors. As Chief Executive of the Royal Albert Hall, he has very considerable experience and special knowledge with which to undertake his role.

David Pennock has been resident in East Sussex for some 39 years, serving as High Sheriff in 2002/2003, and is a successful engineering entrepreneur with an established family business. We could not ask for two better qualified directors to act as chairmen of the two Boards in London and Hastings.



Philippa Hogan-Hern
Photo: Pete Jones

To complain of the age we live in, to murmur at the present possessors of power, to lament the past, to conceive extravagant hopes of the future, are the common dispositions of the greatest part of mankind.

Edmund Burke
(1729–1797)

These two new appointments highlight the knowledge, experience and judgement which the chairmen of our constituent organisations bring to our affairs. Tim Eyles, the Chairman of Jerwood Charitable Foundation, is the Managing Partner (UK) of leading international law firm Taylor Wessing. The chairmen together with their Boards, are responsible for furthering Jerwood's support of excellence in the arts in the UK.

In July Philippa Hogan-Hern, who had provided maternity cover as Acting Director for Lara Wardle, was appointed Director of the Foundation. Lara had decided to discontinue full-time employment in order to look after her children. We are delighted that she has now returned as Consultant to the Foundation, responsible for and to manage the Jerwood Collection in the public domain at Jerwood Gallery in Hastings. This will involve responsibility for acquisitions, research, conservation, presentation and also working with Liz Gilmore, Director of Jerwood Gallery, in constructing the gallery exhibition programme.

These appointments not only secure management succession, but also pave the way for the Foundation to adopt a monitoring role with the principal responsibility being placed upon Philippa Hogan-Hern. This role, working alongside Jerwood Charitable Foundation, Jerwood Space and Jerwood Gallery enables us in the London representative office to report fully and effectively to the Council of the Foundation.

The Foundation Council

We remain fully appreciative of the support and encouragement of the Council in shaping our strategy in a rapidly changing environment. Dr Peter Marxer has recently retired from international legal practice but has generously agreed to remain a member of our Council. Jerwood benefits extensively from his experience, judgement and wisdom as well as his friendship, wide erudition and culture.

jerwood and the royal court

Jerwood Foundation made a major capital grant of £3million in 1999 to ensure the future of the English Stage Company and the Royal Court Theatre in Sloane Square. The grant enabled the building to be completed and ensured that the plans for the two new auditoria were secure. In acknowledgement of this grant by the Jerwood Foundation, the two theatres were renamed as the 'Jerwood Theatre Downstairs' and 'Jerwood Theatre Upstairs'.

"The Directors and Council of the Royal Court are profoundly grateful to the Jerwood Foundation for the donation of £3 million to complete the theatre. I am enormously relieved that we can now go forward to provide a rebuilt and hugely improved theatre for new writing."

The late Sir John Mortimer CBE QC,
Chairman, English Stage Company (1990–2000)

The relationship between the Royal Court and Jerwood has been upheld and continues through the Jerwood Charitable Foundation's support of the Jerwood New Playwrights programme.

Jerwood New Playwrights is a longstanding partnership between the Jerwood Charitable Foundation and the Royal Court which has discovered and nurtured a generation of some of the UK's finest new playwrights. Each year, Jerwood New Playwrights supports the production of new plays by emerging writers, all of whom are in the first 10 years of their career. Since 1994, the programme has produced a collection of more than 75 challenging and outspoken works which explore a variety of new forms and voices.

JERWOOD
FOUNDATION

JERWOOD CHARITABLE
FOUNDATION



The Jerwood Collection

Since Jerwood Gallery opened in March 2012, some 80% of the Jerwood Collection has been on public display and the collection galleries have been splendidly refreshed with four significant re-hangs. Christopher Wood's *The Bather*, circa 1925–26; Dod Proctor's *Lilian*, 1923; and Stanley Spencer's *Daphne*, 1953, returned to the walls by popular demand.

28 works from the Jerwood Collection have been reproduced as postcards and as sales in the shop have revealed, visitors to the gallery have clear favourites, notably by the St Ives artists: Alfred Wallis' *Two Boats*, circa 1930, and Paul Feiler's *Chrome & Lemon*, 1956.

Some observant train travellers may have spotted eye catching posters featuring two works from our collection, Alfred Wolmark's *Flat Iron Building*, 1919, and Stanley Spencer's *Daphne*, 1953, on station platforms throughout South London, Kent and East Sussex which are served by the train operator Southeastern. They have proved to be a great draw and even more works from the collection will be featured on train platforms in 2014, attracting new and repeat visitors to the gallery.

As we went to print with this report, in the region of 200 works from the Jerwood Collection are on display throughout Jerwood Gallery until 23 April 2014. These included our sculpture maquettes, which have been on long-term loan to the Royal College of Physicians, London and Craigie Aitchison's *Crucifixion*, 1994, winner of the Jerwood Painting Prize in 1994 which has been on long-term loan to Hereford Cathedral. This is the first time that such a large proportion of the Jerwood Collection has been on public display.

On the subject of loans, we were delighted to lend Elizabeth Adela Stanhope Forbes' *Midday Rest*, 1904, to the Bulldog Trust's highly praised exhibition *Amongst Heroes: The Artist in Working Cornwall* at Two Temple Place, London (26 January–14 April 2013). Later in the year, the first picture purchased for the Jerwood Collection, Sir Frank Brangwyn's *From my Window at Ditchling*, circa 1925, was loaned as part of a display about the artist at the Ditchling Museum of Art and Craft, which reopened on 21 September having undergone extensive refurbishment.

We continue to add to the Jerwood Collection with purchases of work by Modern British and contemporary artists. We were particularly pleased to acquire what is now the oldest work in the collection, Sir Frank Brangwyn's *Harbour Scene* painted circa 1887 whilst the 20 year old artist was undertaking a coastal odyssey visiting Cornwall, Yarmouth and Rye. Dr Libby Horner, the Brangwyn expert, believes the location of our painting to be Rye Harbour. Other notable purchases were *Woman and Fish II*, 1957, by Margaret Mellis; *Self-Portrait*, 1949, by Alfred Wolmark; *Potion*, 1983, by John Hoyland; *Costers Dancing*, 1952, a lithograph by Ceri Richards; and *Standing Nude*, 1931, a work on paper by Henry Moore.

Jerwood Family Name

We have continued to give attention to the building of the Jerwood name, or brand, and there are many illustrations of the constituent activities within the Jerwood family working together to this end:

- Jerwood Charitable Foundation's support of Aurora Orchestra which rehearses and plays in the Jerwood Hall at LSO St Luke's (illustrated on the cover)
- Jerwood New Playwrights' work being performed in the Jerwood Theatres at the Royal Court
- Jerwood Chorus Development Scheme at Glyndebourne
- Jerwood Visual Arts, managed and developed by Jerwood Charitable Foundation and located at Jerwood Space

Clockwise from top left:
Margaret Mellis
Woman and Fish II, 1957
Reproduced with the kind permission of the Estate of Margaret Mellis

Elizabeth Adela Stanhope Forbes ARWS
Midday Rest, 1904
Courtesy of Jerwood Foundation

Sir Frank Brangwyn RA, RWS
From My Window at Ditchling, circa 1925
Reproduced with the kind permission of David Brangwyn

The first hole made through a piece of stone is a revelation.

Henry Moore
(1898–1986)

I cannot help it that my pictures do not sell. Nevertheless the time will come when people will see that they are worth more than the price of the paint.

Vincent Van Gogh
(1853–1890)



Jerwood Gallery, Hastings
Photo: Noah Carter

Royal Academy Schools,
Jerwood Purchase Prize
Featured: Alex Clarke,
2013 winner
Photo: courtesy of the
RA Schools

Let me have the best solution worked out. Don't argue the matter. The difficulties will argue for themselves.

Sir Winston Churchill
(asking Lord Louis Mountbatten to produce a temporary harbour in 1942)

I am always doing that which I cannot do, in order that I may learn how to do it.

Pablo Picasso
(1881–1973)

Within the Foundation in 2013

It was a successful year in all that has been achieved within the Foundation's constituent organisations: Jerwood Charitable Foundation, Jerwood Space and Jerwood Gallery.

Jerwood Charitable Foundation

The Jerwood Charitable Foundation has continued and developed its pattern of revenue grants and these are fully covered in the reports which follow. As part of the cross-fertilisation and importance of building the Jerwood name, the Charitable Foundation's grants to the Royal Court for the Jerwood New Playwrights programme within the Jerwood Theatres and the support of the Jerwood Chorus Development Scheme at Glyndebourne are especially effective and important.

Jerwood Gallery, Hastings

Our first full year of operating has engaged us in understanding our audience and learning what art they want to seek out and enjoy. We have to underline the importance of our collection of 20th and 21st century art and build exhibitions and art events alongside it. The architectural success of the building is an enormous asset.

Jerwood Space

The report from the Chairman and Director of Jerwood Space is upbeat and deservedly so. As a non-profit-making organisation, our aim is to improve and upgrade continually the rehearsal, café and gallery spaces. The 'Robin Hood' principle is applied and we have continued our ability and willingness to subsidise theatre and dance artists constituting more than a third of those who want to rehearse with us.

Jerwood Purchase Prize, Royal Academy Schools

This prize, now in its fourth year, rewards a selected second year student from the RA Schools as well as making a grant to the Schools themselves. Alex Clarke's painting *Happy*, 2013, was selected by a panel from the Jerwood Foundation. This abstract work was purchased from the artist and joins the Jerwood Collection. Eileen Cooper RA, Keeper of the RA Schools commented: *We are delighted to have the continuing support of the Jerwood Foundation. The Royal Academy Schools are independent and have no state funding, yet we do not charge fees. The generous prize will provide significant help and encouragement to Alex Clarke.*

Royal Albert Hall Box

This year the Jerwood Foundation gave to charitable causes by donating tickets for its box at the Royal Albert Hall. Beneficiaries were the Teenage Cancer Trust, CLIC Sargent, Dame Alice Owen's School, Cancer Research, The Eve Appeal and the Royal Marines Charitable Trust Fund.

Capital Appeals

As Chairman, I continue to receive many capital appeals or early proposals for support, but as stated last year, I have to turn them away. The Foundation's main priority has remained the support of Jerwood Gallery in Hastings and purchases for the collection. The level of our annual grant to the gallery will reduce in the current year, and in years to follow, but it means that we cannot undertake the capital grants we have made in previous years. It has to be said that there are a surprisingly large number of major grant requests from within the arts at a time of continuing austerity and restrictions within the UK economy.

The Future

It is clear that the policy of Arts Council England will have to face the decreasing level of support from the Department for Culture, Media & Sport and local authorities. Every recipient will need to increase income streams from whatever sources they can identify. There can be little doubt that the debate may well include admission charging. There have been recent suggestions from within the NHS that it may come to be recognised that the public will have to make some additional contribution to either or both GP and hospital services, if present demand and standards are to be met. The same may happen within the arts world; if the public is to enjoy and benefit from a world-class level of culture and heritage, then some contribution may have to come directly from the public rather than mainly from the Treasury and the tax-payer. At present there is a certain amount of opaqueness, with galleries and museums offering free access but with hefty parking charges (where parking is available), admission charges for special or brought in exhibitions, coupled with donation boxes spread throughout the building. It seems that the public cannot have it both ways and realities will ultimately have to be addressed.

Our People

The Foundation and its constituent organisations have dedicated and passionate management teams. We are a people arts business and we will always want the best for the best in the arts. We believe that Jerwood can do this within our funding limits and with the support of the special people who work within the Jerwood family. Individual effort and achievement are not always acknowledged alongside the need to be a good team member but you cannot build a wall without bricks. We have an abundance of brick-like people and they achieve so much in the name of Jerwood.

We will continue to do what we have done since John Jerwood died in 1991 and our strengths and ambitions are in no way exhausted or dimmed.



Alan Grieve,
Chairman



Philippa Hogan-Hern,
Director

*To be without some of
the things you want is
an indispensable part of
happiness.*

Bertrand Russell
(1872–1978)

*Man is born to live,
not to prepare for life.*

Boris Pasternak
(1890–1960)

*Be a high star, our course is set,
Our end is life, put out to sea.*

Frederick Louis MacNeice
CBE
(1907–1963)



Jeffery Camp
South Downs, 1990
Courtesy of Art Space Gallery, artspacegallery.co.uk

The image is a full-page abstract painting. The top half features a large, central figure with a face, rendered in a style reminiscent of Vincent van Gogh's 'Olympia' or 'Les Femmes d'Alger'. The figure is surrounded by swirling, textured brushstrokes in shades of blue, purple, and white. Below this, the painting transitions into a more chaotic and colorful scene with various figures and forms, including what appears to be a crowd or a group of people. The bottom section is dominated by a large, circular, golden-brown shape, possibly a face or a central figure, surrounded by other smaller figures and abstract forms. The overall composition is dense and layered, with a rich palette of blues, purples, pinks, and earthy tones. The text 'JERWOOD GALLERY' is printed in a bold, white, sans-serif font in the upper right corner.

**JERWOOD
GALLERY**

Jerwood Gallery Chairman & Director's Report



David Pennock
Photo: Pete Jones

Jerwood Gallery, nestled on a working fishing beach in Hastings Old Town, offers a uniquely British experience. Art of England

2013 has been our first full year of operating and one in which we have sought to become the cultural hub and part of the heart and soul of Hastings. With almost 1000 annual members, many living within the borough and visiting regularly, we have made significant headway but remain ambitious to broaden our reach locally, regionally and nationally.

The anniversary of our opening on 17 March coincided with the news that we were a winner in Culture24's national Connect10, Museums at Night competition. This initiative connected 10 celebrated artists with 10 venues to deliver a series of high profile events over the weekend of 17/18 May 2013. Jerwood Gallery received 43% of the public vote, securing Jake and Dinos Chapman to deliver an adult focused *Exquisite Corpse* drawing party and family activities. Tickets sold out within 24 hours, highlighting the significance and popularity of working with Hastings' most celebrated artistic duo, and we hope to do so again.



Liz Gilmore
Photo: Jerwood Gallery

It has been an outstanding year architecturally as Jerwood Gallery received both regional and national awards. The first came in March 2013, a Civic Trust Award, which recognises the very best in architecture, design, planning, landscape and public art. The second came in June 2013, a National Award from the Royal Institute of British Architects (RIBA) in recognition of architectural excellence. As a result the gallery was put on the much coveted longlist for the UK's most prestigious architecture prize, the RIBA Stirling Prize, for the best building of the year. We were honoured to make it even further by being placed on the midlist for the prize. It therefore came as no surprise that our architects Tom Grieve and Hana Loftus of HAT Projects were nominated for the Young Architect of the Year Award 2013. This year the competition was opened up to practices from across Europe and from over 70 entries HAT Projects was one of three British practices on the shortlist. We thank and congratulate them for their continuing achievements which include securing new prominent commissions for ACME Studios, Gasworks and Shoreditch Town Hall. Thanks also go to Paul Homer, Operations Manager at Jerwood Gallery, for overseeing the smooth running and functioning of the building.

As reported by Alan Grieve on page four, autumn marked an important change in the governance of Jerwood Gallery as the chairmanship was handed over to David Pennock, who had joined the Board as a Director in June. This move fulfilled the Jerwood Foundation's wish for Jerwood Gallery to be chaired by an individual living in East Sussex with local knowledge and connections which would embed it still further into local life. David has already been instrumental in developing the gallery's business planning and entrepreneurial ambitions for 2014 and beyond.

Sir Frank Brangwyn RA, RWS
Harbour Scene, 1887
Reproduced with the
kind permission of
David Brangwyn

Jerwood Collection and Artistic Programming

The heartbeat of any gallery is its artistic content. Jerwood Gallery was conceived and designed as the permanent home of the outstanding Jerwood Collection of Modern British and 21st century works of art. We are very fortunate to have such a rich resource which continues to be a major draw for our regular visitors and we remain committed to showing the collection at its best at all times.

Hastings and the wider locality has a long history as a magnet and creative catalyst for artists, a number of whom are represented in the Jerwood Collection, including John Banting (1902–1972); Sir Frank Brangwyn RA, RWS (1867–1956); John Bratby RA (1928–1992); Edward Burra (1905–1975); and Jeffery Camp RA (born 1923).

The 2013 new year brought an opportunity for a full re-hang, including many works previously unseen in the public domain. The key threads for this were evolved by Lara Wardle. Despite being on maternity leave, Lara's

continued insight and overview on the Collection was greatly valued and it is good news that she has returned to support its development in her new Jerwood Foundation consultancy role.

From spring 2013 we had moved to a more frequent re-hang of our collection galleries, offering a varied programme of displays designed to appeal to the interests of a wide audience, local and national, including a focus on drawing and themed displays of portraits, landscapes and places.

Our distinctive programme of curated exhibitions, designed to complement the Jerwood Collection is already well respected by our peers, collectively placing Jerwood Gallery on the national stage and contributing significantly to local tourism in and around Hastings.





Alessandro Raho
Jessica, 2012
 Courtesy of the artist

Fiona Banner,
 L-R, *The Complete Text of
 Snoopy's Novel*, 2012 and
*The Complete Text of Snoopy's
 Novel: Filed Under Greatness (2)
 Reading (7)*, 2012
 in *Knock, Knock*
 Photo: Pete Jones

Knock Knock: Seven Artists in Hastings (2 February to 17 April 2013)

Our 2013 exhibition programme opened with *Knock Knock: Seven Artists in Hastings* curated by artist and local resident Professor Gerard Hemsworth. It featured installations, paintings, photographs and sculptures from seven artists: Fiona Banner, Becky Beasley, Stephen Buckley, Jane Hilton, Martin Maloney, Alessandro Raho and Mario Rossi. Each of these artists operate internationally but are closely associated with Hastings, living or working in the vicinity of the gallery. The exhibition explored their variety of different approaches and brought a fresh stream of new visitors to Hastings.

The creative diversity of Hastings which exists somewhat below the radar was brought to the fore with two supporting film installations; *Who's There?*, 2012 and *One Year Later*, 2013, both directed by Kate Adams and produced by the Hastings based team at Project Art Works. The films captured gallery encounters by Project Art Works artists and collaborators when they visited Jerwood Gallery in the final week of its construction, one bright winter's day. The six collaborators, all of whom are highly sensitive to the sounds, surfaces, light and qualities of built space, made a raw experiential investigation and documentation of the building. The investigation was recorded through sound and video. To mark the gallery's first anniversary a second visit was undertaken by Project Art Works' collaborators, some of whom have become regular visitors.

*Fabulous exhibition...
 I urge you to make the trip
 to Hastings to see some
 terrific art.*

Art of England



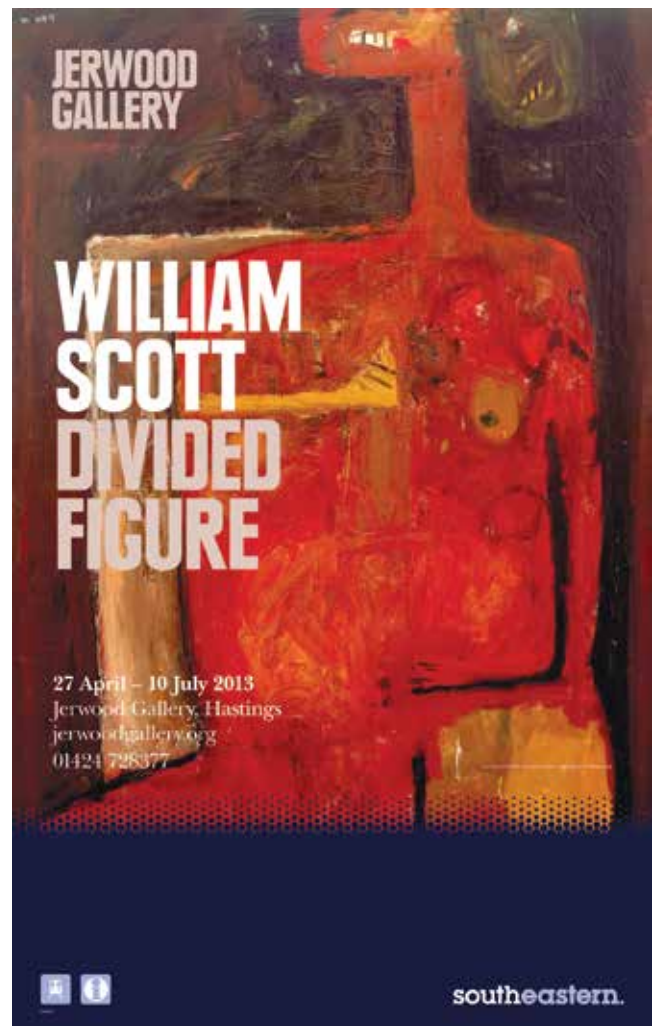
From left to right:
Robert Scott
Lisa Scott
James Scott
Photos: Pete Jones

William Scott: Divided Figure (27 April to 10 July 2013)

William Scott: Divided Figure celebrated the centenary of the birth of Scott, one of the leading and most influential British painters of the 20th century and a central figure in European and American art. The exhibition was the second in a series of distinctive retrospectives taking place in art galleries across the UK and US throughout 2013. It offered a different and perhaps lesser known focus on Scott: the female nude. This display highlighted the artist's exploration of the divide between abstraction and figuration. Many of these figure works, both on canvas and on paper, had not been seen in public for over 30 years. They were created between 1954 and 1973 when Scott was arguably at the height of his artistic career. They were generously loaned by private collectors and the William Scott Foundation.

Scott produced beautifully painted, perfectly balanced compositions...the delightful exhibition, William Scott: Divided Figure...concentrates on the high point from the mid-1950s, when Scott returned from New York and represented Britain at the Venice Biennale.

Jackie Wullschläger, *FT Weekend*



Southeastern rail poster featuring
William Scott RA *Figure, Red and Black*, 1954
Courtesy William Scott Foundation
Designed by: Unlimited Design



**Jake and Dinos Chapman: Exquisite Corpse
(17 May to 2 September 2013)**

Exquisite Corpse, 2000, was a one-room display of etchings by the Chapman Brothers, exhibited at the gallery to coincide with our Museums at Night event. The series was based on a game developed by the Surrealists from the traditional game of consequences called *Le Cadavre Exquis*, or Exquisite Corpse.

Museums at Night
Featured: Jake Chapman
and guests
Photo: Pete Jones

©Jake and Dinos Chapman
Exquisite Corpse (Rotring Club) XI, 2000
Photo: Pete Jones

*It will involve folding.
It's gonna be fully hands on.
The public will be fully
involved. So it should be
good. It's performative.*

**Jake Chapman,
Culture24 interview.**



Jeffery Camp: *The Way to Beachy Head* (20 July to 2 October 2013)

Jeffery Camp RA, a former Hastings resident, was our main summer focus and celebrated the artist's 90th year and a career that has now spanned seven decades. We were thrilled that the critic, curator and art historian Sir Norman Rosenthal formally opened the exhibition.

Camp is an artist respected and revered by generations of artists, heralded for embedding a romantic spirit in the 21st century. He moved to Hastings in the 1960s and over the next 30 years produced a vast body of work painted often on characteristically unusual shaped boards and canvases, representing the dramatic landscape of the area.

The title of the exhibition comes from a painting by the artist in the Jerwood Collection, *The Way to Beachy Head, Holywell*, 1990. Beachy Head was a favourite subject for the artist and one to which he has constantly returned. The exhibition catalogue included an essay by the critic Andrew Lambirth who aptly described Camp's work as 'remarkably generous statements about the world, full of love and sensuality and a singular appreciation of beauty'.

Accompanying *Jeffery Camp: The Way to Beachy Head* was a one room display of work by the winner of the first Jerwood Painting Prize, Craigie Aitchison RA CBE (1926–2009), generously loaned by Timothy Taylor Gallery. Aitchison was a great friend and admirer of Camp, once stating that 'Jeffery is the most underrated painter around'. The admiration was mutual.

Jeffery Camp
Photo: Pete Jones

...the greatest exhibition of Jeffery Camp's work... [it is] touching, beautiful and wonderful, and I am thrilled to see it here.

Sir Norman Rosenthal



Basil Beattie
 L-R, *Beyond the Rim II*, 2013
 and *One Thing Leads to Another*, 2013
 Courtesy of the artist
 Photo: Pete Jones

Basil Beattie: Promises, Promises (12 October 2013 to 8 January 2014)

The autumn exhibition programme put the spotlight on Basil Beattie RA, a highly respected abstract painter and major figure in the British avant-garde of the late 20th and 21st century, and runner up for the Jerwood Painting Prize in 1998 and 2001. This exhibition, curated by the art historian and critic Mel Gooding, put into focus Beattie's most recent work, largely unseen on a monumental scale, and was accompanied by a number of studies showing the development of the motifs present.

These new paintings are exhilarating: terrifically energetic, urgent and mysterious. I first saw a handful of these powerful new works in the studio a few months ago, and felt immediately that something very exciting was happening. Beattie is in full flight.

Mel Gooding, Curator

Displayed simultaneously was a one room exhibition of painting and lithographs by Philip Guston (1913–1980). The display marked the centenary of Guston's birth, and showcased his distinctive personal style developed from a range of realist, surrealist and abstract influences and featured recurrent images; the soles of shoes, heads, nails and hooded figures, suggesting isolation and dislocation.

Marlow Moss (12 October 2013 to 26 April 2014)

This Tate touring exhibition featured a group of important paintings and sculptures by Marlow Moss (1889–1958), now regarded as one of Britain's most important constructivist artists. A number of poignant letters and photographs drawn from the Tate Archive offered a remarkable insight into the extraordinary life of this radical artist.

Gallery Retail and Hire

The gallery shop continues to develop, reflecting the keen eye of Gallery Services Manager Shelley Mullane. Exciting new product ranges have been created featuring images from the Jerwood Collection, many of which are made by locally-based artists and designers. We launched online retail for in-house publications via Amazon to meet the demand for our catalogues nationally. Jerwood Gallery has also proved to be a popular venue for different types of events over the last year and Shelley has enjoyed discovering with clients the variety of uses the gallery can fulfil. Drinks receptions, award ceremonies, fundraising events, birthday parties, business meetings, community presentations, photo shoots and the making of an independent film have all taken place here.

Café Franchise, Webbe's at Jerwood

With the support of Paul and Rebecca Webbe and their team, Webbe's at Jerwood continues to thrive and has a loyal following of local members, visitors, artists and Supper Club attendees. The café underwent a refurbishment at the end of the year and we are excited about our new look.

Management

Our team is small relative to the impact and success achieved by the Jerwood Gallery to date. Flexibility and ability to adapt have been the trademark of the whole team, including our Gallery invigilators and freelance technicians. Collectively they have been the backbone of the gallery, responsible for creating a dynamic and welcoming environment for our visitors. We thank the gallery assistants who left this year: Myles Calvert, Miriam Cobrin, Dan Fothergill, Rebecca Hone, Clare Oddy, Cath Tajima-Powell and Alice Turner.

Notable role changes this year have been Ella Lewis-Collins' promotion to Communications and Marketing Manager and the development of Victoria Howarth's role in the conservation and display of the Jerwood Collection and contemporary programme. Our DCMS Jerwood Creative Bursary Scheme placements, Project Assistants Kirsty Williams and Tom Curteis, continued in their roles for a further nine months. In October we said goodbye to Tom who secured a permanent role as Production Assistant at the Unicorn Theatre, London and Emily Hedley stepped into his place. Kirsty was promoted to Marketing Assistant at the beginning of 2014.

The advice and support provided by our consultants Brunswick Arts, Anthony Leigh and Brian Oldman have been constructive and greatly appreciated.

As 2013 drew to a close we reviewed the front of house staffing arrangements; a key task under Paul Homer's remit. Rebecca Fletcher was appointed as our new Front of House Co-ordinator, and will be managing Front of House Operations. Rosie Leech, Danial Demaine and Emily Hedley were formally appointed as Duty Managers and Gary Hunt, Kevin Beaney and Hazel Dowling as Welcome Assistants. Under the management of Rebecca a new team of volunteer stewards have been welcomed to the gallery since February 2014.



An intriguing glimpse into the trailblazing British constructivist and cross-dresser.

Guardian Guide

Marlow Moss
Tate touring exhibition
Photo: Pete Jones

Lifelong Learning

The range of education provision developed significantly over the year, with talks, events and practical workshops. Central to our thinking has been the desire to deepen and widen the sense of understanding, ownership and belonging of Jerwood Gallery and its collection. The number of school groups visiting the gallery has continued to grow.

A very well attended professional development day formed part of the training for teachers involved in our START programme, a three year programme funded by the Prince's Foundation for Children and the Arts. This year 550 children and young people on the START programme have made two visits to Jerwood Gallery, working with their teachers and an artist to explore the gallery, its collection and exhibitions.

In November we were delighted to welcome Sir Quentin Blake CBE for a talk as part of Hastings Storytelling Festival. Blake, who is the patron of the festival and part time Hastings resident, spoke about his life and work as one of Britain's best-loved illustrators. We are looking forward to working with him in 2014 as part of our summer drawing exhibition.

The year ended with a new beginning as we launched Oystercatchers, a new initiative funded by Artsworld Challenge Seed Fund for Creative Early Years Partnerships. Working alongside Hastings Children's Centre and local artists, the Gallery welcomed over 60 pre-school children and their families to participate in two seasonal workshops, helping to build lasting connections with early years settings.

Sir Quentin Blake CBE,FCSD,RDI
Photo: courtesy of the artist



Partnerships

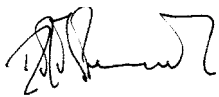
We would not have achieved what we have without the commitment and support of our partnerships, one of the most significant of which was formed in July when the gallery partnered with the Art Fund. Since then we have welcomed over 500 Art Fund members to the gallery and greatly appreciate the Art Fund's support in promoting the Jerwood Gallery exhibition programme to their members.

We are indebted to colleagues at Lara Bartlett Gallery; Frith Street Gallery; Galerie Barbara Thumm in Berlin; Kate Adams and her team at Project Artworks; Robert, James and Lisa Scott of the William Scott Archive; Professor David Rayson and the Royal College of Art; Chris Ingram; Michael and Oya Richardson of Art Space Gallery; Andrea Rose and the British Council; Paul Hedge of Hales Gallery; Terry Danziger Miles of Timothy Taylor Gallery; and Tate, particularly Caroline Collier, Chris Stephens, Laura Smith and Dr Lucy Howarth.

Our thanks also go to the artists, private collectors and individuals who have contributed so much to Jerwood Gallery this year: Fiona Banner; Becky Beasley; Basil Beattie RA; Stephen Buckley; Jeffery Camp RA; Jane Hilton; Martin Maloney; Alessandro Raho; and Mario Rossi. We acknowledge the critics, curators and writers, particularly William Feaver; Mel Gooding; Anthony Green; Andrew Lambirth; John McEwen; Sir Norman Rosenthal; Barry Schwabsky; and Jackie Wullschläger for their scholarly contributions; and Professor Gerard Hemsworth, curator of *Knock Knock*, whose support and advocacy continues to strengthen all that we do.

Jerwood Gallery is an independent, not-for-profit gallery. It receives no public funding towards its core operation. We thank our new benefactors and patrons for their vital financial support and ambassadorship which encourages us greatly in our aspirations.

As we went to print, we were anticipating an exciting year ahead in 2014 with a major focus on the whole *Jerwood Collection* (1 February to 23 April), *Ansel Krut: Verbatim* (3 May to 9 July) and a celebratory exhibition *Artist as Selector: Jerwood Drawing Prize 1994–2014* (19 July to 15 October). We look forward to attracting a growing number of visitors to Jerwood Gallery from near and far and to their enjoyment of the unique Jerwood Collection and dynamic programme of temporary, curated exhibitions.



David Pennock,
Chairman



Elizabeth Gilmore,
Director

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

START Programme
Featured: pupils from Red Lake School
Photo: Tom Curteis





Wind in The Willows in rehearsal
Featured: L- R, Paul James Rooney, Kayleigh Gore, Clemmie Sveaas and Will Kemp
Photo: Immo Klink

JERWOOD SPACE



Jerwood Space Chairman & Director's Report



Chris Cotton
Photo: courtesy of
Royal Albert Hall

Rehearsal – to make something new and fresh, for the first or 500th time, one must repeat, revisit, revive, return... the clue is in the 'Re'.

Inevitably, the life of this busy rehearsal complex sees many returns. It is a constant pleasure to know that we remain the rehearsal rooms of choice for much of the profession, balanced as this is with regular disappointments that we are unable to host particular artists or projects. Would that we could take more.

However in 2013 (in many ways our busiest year) we attained 93% capacity, generally open seven days a week over 50 weeks of the year. In Jerwood Space we saw:

- 240 theatre and dance companies of all kinds, sometimes just spending one day auditioning, giving readings, holding workshops and meetings, but more than ever (around two thirds of them) rehearsing for anything between three and five weeks.
- 150 businesses booking 300 meeting slots
- 60 corporate and gallery events, about a third of which were private celebrations and weddings



Richard Lee
Photo: Tracy Zanelli

Our core function is, of course, providing the best rehearsal facilities to make the best work. This was recognised when the National Theatre asked to use our biggest studio, Space 7, throughout the year during its refurbishment season. We could only offer eight months, but during that time we hosted rehearsals for shows in the Lyttleton Theatre (*Strange Interlude*, *Liola*, *The Light Princess* and *From Morning To Midnight*). These were steered by some of the best directors in the UK: Simon Godwin, Sir Richard Eyre, Marianne Elliott and Melly Still respectively. Following his extraordinarily fine work on *Strange Interlude*, Simon came back to take George Bernard Shaw's *Candida* to Bath; while Sir Richard, having already started the year with his Chichester revival of *The Pajama Game* ended with another musical, the Andrew Lloyd-Webber-led *Stephen Ward*. These shows, especially those like *The Light Princess* which make tremendous technical demands, really do test what we call our 'excellent facilities for the work of art'. Perhaps our biggest challenge this year was housing two blockbusters, *The Book of Mormon* and Sam Mendes' *Charlie and the Chocolate Factory*. Both were heading for the Theatre Royal, Drury Lane, with a commensurate revolve and huge array of display screens.

Sam Mendes last rehearsed here in 1999 when he was still running the Donmar Warehouse. His successor has also since left but developed his model of affordable and accessible classic works in the West End under the aegis of his own commercial enterprise, the Michael Grandage Company. As always, Michael prefers to work here so we not only hosted his welcome return but also the eminent roll call of headline performers: Simon Russell-Beale, Judi Dench, Ben Whishaw, Daniel Radcliffe, Sheridan Smith, David Walliams and Jude Law. Not only had they all worked here before, but so had most of the very tight companies of performers and stage management that is a hallmark of the Michael Grandage Company approach. A similar enterprise has been set up by its long-time associate Jamie Lloyd, transforming the Trafalgar Studio for a run of revivals. We could only host one of these, Alexi Kaye-Campbell's *The Pride*, originally a Jerwood New Playwrights commission at the Royal Court. It was a very happy rehearsal period and exemplified the high quality work to be seen in the commercial sector these days.



When I rehearse at Jerwood Space I always feel happy, confident and free of distractions. These are the best rehearsal facilities in London – the rooms are large, light and airy, the staff are consistently genial and helpful, the cafe is pleasant and the food is good. What's more the public transport connections are excellent and there is parking. What more could a director ask for?

Sir Richard Eyre CBE

Lizzie Siddal in rehearsal
 Featured: L- R, Daniel Crossley, Emma West,
 Jayne Wisener, Simon Darwen and Tom Bateman
 Photo: Michael Lindall

The Pajama Game in rehearsal
 Featured: L- R, Eugene McCoy, Dan Burton,
 Fran Redvers-Jones, Emily Oliver,
 Ricardo Coke Thomas, Lauren Varham,
 Sophia Nomvete, John Stacey and
 Alexis Owen Hobbs
 Photo: Catherine Ashmore





The Pride in rehearsal
Hayley Atwell
Photo: Marc Brenner

The Pride in rehearsal
Mathew Horne and
Harry Hadden-Paton
Photo: Marc Brenner



Amongst emerging talent that benefited from studio space, director Blanche Macintyre created an exceptional *Seagull* for Headlong. She first worked here on a tiny Finborough Theatre show in 2009, as did Ria Parry who this year re-made *A Winter's Tale* for children in the vast space of Regent's Park Open Air Theatre. As well as helping directors and acting companies, we were able to help the new Park Theatre with two of its opening season shows, *These Shining Lives* and the rarely seen Ben Travers farce *Thark*. Both projects were led by an up-and-coming female director or producer respectively. Others coming back included Sam Yates, whose Finborough Theatre hit *Cornelius* from 2012 rehearsed again, this time for off-Broadway; he ended the year here working on Tennessee Williams pieces with Ruth Wilson. As ever, we also try to make space available for small theatres or touring companies like the Gate Theatre, Arcola and Actors Touring Company. A number of starry Shakespeares rehearsed: Chichester's *King Lear* with Frank Langella and the Globe's *Richard III/Twelfth Night* with Mark Rylance and Stephen Fry, all of which were US bound. But again, these saw so many returning unsung heroes, those who regularly work in ensembles or backstage.

We have given support over the years to The Opera Group, whose adaptations of Philip Pullman's *The Firework-Maker's Daughter* and Berg's *Lulu* (here given as *American Lulu*) were joined by a more conventional roster of operas for the Buxton Festival, while the annual re-cast of *The Lion King* brought back both familiar faces and new company members. Musicals such as this, *Cats*, *The Book of Mormon* and *Charlie and the Chocolate Factory* also bring many dancers who benefit from the studio conditions. In addition, 20 dance companies worked at Jerwood Space, from fledgling choreographers to major figures like Siobhan Davies, and Will Tuckett with the Royal Opera House's first commercial venture, a revival of his contemporary *The Wind in the Willows*.

Such shows literally resound through the building and as it is our intention to ensure everyone gets the best possible conditions for their work, this year we embarked on a major improvement project, fitting acoustically dampened studio doors to all spaces. This has had a dramatic effect on allowing us to programme musical work next to text-based rehearsals. As ever our thanks go to Deputy Director Peter Wilkinson for steering this project. His management of the building and its plant, coupled with his financial grip, entrepreneurship

and can-do attitude result in the best possible professional conditions for all our clients. The constant task of managing the detail of rehearsal bookings falls to Tracy Zanelli and her team, Annie Brewer and Sarah Binley. Their attention to detail and support for companies is a mainstay of our business and one of the reasons that bookings are now in place for as far ahead as 2016.

Our ability to subsidise theatre and dance artists' hire of space relies on us earning every penny of our running costs. Even so, we are able to subsidise the cost of space hire to more than a third of our clients. We also underpin our income with the hire of meeting and event space, which was managed this year first by Alessandra Ortalli and subsequently by Rachel Butcher. Alessandra subsequently returned to the building too, working with AROS architects who, along with Chu Associates and Jerwood Charitable Foundation, are a resident company in the building. The range of local and national businesses that hire meeting and event space continues to grow, seeing everything from product and season launches to weddings and private parties. One that had particular resonance in this year of returns was the 70th birthday celebrations of actor Michael Pennington, whose illustrious career was feted by a hundred performers, producers, directors and backstagers, most of whom it seemed had been through our doors in one capacity or another. All such events require not only excellent facilities but fine refreshment and thanks also go to catering franchisee Fare, who have been with us since we opened in 1998. Aably managed by Livia Durasinovic and chef Andy Vincent, their stewardship of Café 171 helps to make Jerwood Space such a popular venue for rehearsal users, gallery visitors and the general public, who like to savour not only the food and drink but also the energy of the Jerwood Space.

The work of Jerwood Charitable Foundation's Jerwood Visual Arts programme in our gallery is covered in full from page 32, but we must acknowledge the sterling work of its team, assistants and invigilators, led by Sarah Williams and Oliver Fuke. Together they provide both users and visitors with continually thought provoking artwork in our public space.

Our 15th birthday weekend in September saw 200 Open House visitors enjoy tours backstage. We also celebrated our birthday with new signage and branding, as previously reported. The Board were delighted to welcome Chris Cotton back to Jerwood Space as the appointed Chairman of the Board. Chris is CEO of the Royal Albert Hall and brings a wealth of experience about business, buildings and the best in the arts. He was founder of AROS architects and brought them to Jerwood Space over 10 years ago. He looks forward to supporting the wonderful staff who run Jerwood Space and providing advice and stewardship within the Board.

It has been an incredible year of many, many happy returns.



Chris Cotton,
Chairman



Richard Lee,
Director



New signage
Photo: Tracy Zanelli

London Sinfonietta
Blue Touch Paper Programme
I Know Waiting

Featured: L- R, David Hockings, Susie Fairbrother,
Jennifer Percy-Edwards, Katy Furmanska, Emma Miller,
Marie-Cécile Dumont, Styliani Evangelia Kasoumpi
Photo: Briony Campbell



JERWOOD CHARITABLE FOUNDATION



Jerwood Charitable Foundation Chairman & Director's Report



Tim Eyles
Photo: courtesy Taylor Wessing

A belief that artists should be at the centre of their own development is keenly recognised in the projects we fund. We are passionate about fostering more, and better, opportunities for artists to learn and to make their best work. We do this both directly through our own funding and by advocating to other funders and commissioners.

At the time of writing we had recently taken part in an arts industry symposium about talent development spearheaded by one of our long-standing funded partners, Aldeburgh Music. Benjamin Britten's own Snape Maltings was an apt place in which to challenge our sector's ambitions, and the event drew out much to be positive about. Inspired by an artist as the setting was though, it was also fitting that the symposium recognised that we could, and should, do more to put artists' voices at the centre of designing and deciding on talent development opportunities.



Shonagh Manson
Photo: Adrian Pope

Leading by example, past participants of our programmes continue to take their achievements to the next level. Through our Jerwood Visual Arts programme this included recognition for artists commissioned through Jerwood Makers Open: James Rigler was selected for the V&A's prestigious Ceramics Residency, Nao Matsunaga won the £10,000 British Ceramics Biennial Award and Adam Buick was awarded the Ceramic Review Award at Ceramic Art London. From the Jerwood Painting Fellowships, Susan Sluglett was elected to join The London Group and Corinna Till presented her first solo show at Standpoint Gallery, London. Ed Atkins and Emma Hart, who both developed new work through the Jerwood/Film and Video Umbrella Awards, were nominated for the Jarman Award, along with Grace Schwindt to whom we had also awarded funding. An Endless Supply won Best Midlands Emerging Designer, and Marcus Coates was shortlisted for the Fourth Plinth Commission, both of whom were collaborators in *Jerwood Encounters: "Now I Gotta Reason"*, 2012. Eddie Peake, who made new work in *An Experiment in Collaboration* curated by Sarah Williams in 2008, gained representation from White Cube, a substantial step for a young artist.

In other initiatives, Chloe Lamford, a Jerwood Young Designer at the Gate in 2009 and 2010, received the Arts Foundation Fellowship for Design for Performance. From Jerwood New Playwrights at the Royal Court, Rachel De-lahey was named by *The Independent* as Screen International Star of Tomorrow and won Most Promising Playwright at the Evening Standard Awards, and Nick Payne's *Constellations*, following its transfer to the West End in 2012, was nominated for four Olivier Awards. Matt Hulse's film *Dummy Jim* won Best in Festival at the Edinburgh International Film Festival. Roger Hiorns' extraordinary Jerwood/Artangel Open commission *Seizure*, 2008/2013, opened at Yorkshire Sculpture Park; the work was gifted to the Arts Council Collection by the artist, Artangel and Jerwood Charitable Foundation with support from the Art Fund and the Henry Moore Foundation. Young design organisation Make Works travelled 3000 miles across Scotland for the new Make Works Directory, winning a Creative Edinburgh Award for Best New Start Up. And Chelsey Flood and Julie Mayhew, both Jerwood/Arvon Mentoring Scheme graduates, published their first novels, *An Infinite Sky* and *Red Ink*.

We were also proud to mark the 10th Royal Society of Literature (RSL) Jerwood Awards for Non-Fiction. At the prize-giving ceremony, judge Richard Holmes read the following quote from author John Stubbs, one of the first winners in 2004:

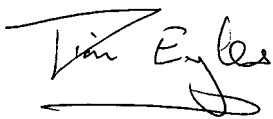
The really inspired part of the RSL Jerwood Awards for me is the timing of it: it brings a massive dose of support, material and moral, while you can still make a difference to the work itself. It approves of what you've already got done yet encourages you to find another level...

It is precisely the special nature of this kind of initiative that we want to broker in the choices we make about who we support and partner. We rarely work in isolation and can often benefit from and make more impact through working with others. An example, several years in the planning, was a major new collaboration with Forestry Commission England on Jerwood Open Forest. This singular opportunity invited artists to put forward bold, broad-thinking proposals for a £30,000 commission to be realised anywhere within England's Public Forest Estate. The quality and range of applications we received spoke volumes about how compelling the forest site is as a place of collective imagination. In January 2014 we were delighted to announce the further support of public funding through Arts Council England's Grants for the arts programme, enabling not one but two commissions to be made (see page 35).

The commendations above illustrate the breadth of artistic practice we fund. This frequently sees us work directly with early career artists and arts producers, a focus inspired to this day by the vision of our parent organisation, the Jerwood Foundation. Since its early philanthropy in education and the arts, the Foundation has believed in the importance of providing young people with the means to further and better themselves, growing their independence. We seek to support artists at key points of transition regardless of age, but recognising the continuing value of, and need for, support during the critical early stages of establishing a career.

As the pressurised nature of the funding landscape in the arts continues, it is widely agreed that there may be yet more seismic shifts to come. It is individuals and emerging organisations who remain most at risk in this environment. Few trusts and foundations accept applications from individuals or non-charities and so for those who do not have, or require, full charitable status, access to funding from private grant-makers is limited. As a small organisation working closely with our beneficiaries and gaining deeper understanding of their context, we know it is possible to achieve outstanding public benefit from grant-making outside such formal structures. We make a clarion call to trusts and foundations to consider more flexible ways in which to support charitable activities.

We thank our staff team and advisors; Bridget Bell, Jon Opie and Alexis Stevens for their support of our operations and grant-holders, our talented Jerwood Visual Arts team who are recognised overleaf, Financial Consultant Anthony Leigh and Waverton Investment Management. Underpinning the organisation's role and expertise are the Trustees of the Jerwood Charitable Foundation and our Finance and Investment Committee. In October we welcomed new Trustee Lucy Ash, who brings a valuable perspective through her work as an award-winning journalist in world current affairs at the BBC. It is with the careful support and judgement of all of our Trustees, staff and advisors that we have been able to undertake so much, awarding grants totalling £1.4m in 2013 and engaging with the many and inspiring projects outlined on the pages which follow.



Tim Eyles,
Chairman



Shonagh Manson,
Director

Jerwood Visual Arts

Jerwood Visual Arts is a contemporary gallery programme of exhibitions, awards and events hosted at Jerwood Space and on tour nationally. Through it we commission and showcase the work of exceptional emerging artists, makers, designers and curators across the visual arts, supported by a world-class series of selectors, judges and panel members.

Jerwood Makers Open
Nahoko Kojima making *Byaku*, 2013
Photo: courtesy of the artist

Each project in this ambitious programme is designed to meet the specific needs of emerging artists working in different contexts. Originating six new exhibitions this year, we presented work by 125 artists, including 17 new commissions. We worked with 22 selectors and curators, identifying artists directly as well as running nationwide calls for entries. Our partnership with Film and Video Umbrella continued into a third successful year, we introduced a further collaboration with Forestry Commission England (following *TERRA* in 2011) and initiated a new relationship with Photoworks. Each exhibition opened at Jerwood Space, where visitors totalled 12,320 including to the 26 contextual events we held with audiences of 1,662 people. Three exhibitions toured throughout England, Scotland and Wales for audiences of 33,470. Supporting the exhibitions were bursaries to writers in residence, Project Space commissions and a paid internship programme. The Jerwood Visual Arts website holds the growing video archive of our talks and events.

Our gallery team is to be commended for excelling in delivering a high volume of activity with care and to the highest standard. Sarah Williams leads the team with: Oliver Fuke; interns Rhiannon Lewis, Edwin Rostron and India Windsor-Clive; technician James Murison; project managers Parker Harris and their dedicated team; Four Colman Getty and Alison Wright PR. Thanks are also due to Jerwood Space for its continued support of the programme.



Jerwood/Film and Video Umbrella Awards, Tomorrow Never Knows: Ed Atkins and Naheed Raza (16 January to 24 February 2013)

Following the first development exhibition in 2012 which also featured work by Emma Hart and Corin Sworn, Ed Atkins and Naheed Raza were selected to each receive a major commission of £20,000 to complete their proposed works, with production support from Film and Video Umbrella. Atkins' *Warm, Warm, Warm Spring Mouths*, 2013, and Raza's *Frozen in Time*, 2013, premiered at Jerwood Space before touring to CCA: Centre for Contemporary Arts, Glasgow. *The Future*, a day-long symposium, was programmed by Film and Video Umbrella and CCA, who hosted it, and included presentations by James Bridle, Olia Lialina, Sarah Lowndes, Paul Morley and Simon Reynolds. Films of all the presentations can be seen on the project's website. We are grateful to The Partners for their ongoing graphic design of the initiative identity.

Since the Awards, Ed Atkins and Emma Hart were both nominated for the Jarman Award 2013. Atkins exhibited in the Main Exhibition at the *Venice Biennale*; Corin Sworn also jointly represented Scotland, and has since been awarded the Max Mara Art Prize for Women 2013-2015. tomorrowneverknows.org.uk

Jerwood Painting Fellowships (13 March to 28 April 2013)

The Fellowships offer substantial support to exceptional painters during the challenging immediate years following graduation or establishing their practice. Through this second edition, 2013 Fellows Anthony Faroux, Susan Sluglett and Sophia Starling worked respectively with mentors Fabian Peake, Marcus Harvey and Mali Morris RA across a year, culminating in an exhibition of new works curated by Sarah Williams. The exhibition toured to BayArt in Cardiff, Aberystwyth Arts Centre and The Gallery at Norwich University College of the Arts.

Sophia Starling was subsequently selected by artist Paul Noble to exhibit in APT's *Creekside Open*, whilst Susan Sluglett was elected to join The London Group, an artist-run membership group celebrating its centenary in 2013. Corinna Till, a 2011 Fellow, presented her first solo show at Standpoint Gallery, London.



Jerwood Painting Fellowships
Susan Sluglett
Stag, 2013
Photo: thisistomorrow.info

Jerwood Encounters: After Hours (15 May to 23 June 2013)

Curated by Nick Eagleton, UK Creative Director of design agency The Partners, *After Hours* was the first Jerwood Encounters exhibition devoted to graphic design and opened a window into the creative minds of graphic designers through exhibiting the personal work they create. Most of the works by the 29 contributors had never been shown and were never intended, when made, for public viewing.

Jerwood Makers Open (10 July to 25 August 2013)

For a third year this commissioning opportunity for skilful makers in the world of craft offered an open brief and five awards of £7,500 each. An independent panel comprising Edward Barber, renowned designer; David Falkner, Director Stanley Picker Gallery; and artist and editor Bonnie Kemske reviewed more than 200 proposals for new bodies of work. Commissioned artists were Maisie Broadhead, conceptual maker; Linda Brothwell, jeweller; Adam Buick, ceramicist; Nahoko Kojima, paper artist; and Roanna Wells, textile artist. The exhibition toured to Pier Arts Centre, Orkney and Ruthin Craft Centre, Wales.

Jerwood/Film and Video Umbrella Awards
Naheed Raza
Frozen in Time (installation view), 2013
Courtesy of Film and Video Umbrella and
Jerwood Charitable Foundation.
Photo: thisistomorrow.info

During the year, James Rigler (*Jerwood Makers Open 2012*) was selected for the V&A's prestigious ceramics residency. Nao Matsunaga (also 2012) won the £10,000 British Ceramics Biennial's Award in recognition of his exceptional creativity in contemporary ceramics. Adam Buick was awarded the Ceramic Review Award at the 2013 Ceramic Art London exhibition.

Jerwood Drawing Prize (11 September to 27 October 2013)

The Jerwood Drawing Prize is run by Drawing Projects UK, led by Anita Taylor, Dean of Bath School of Art & Design. As preparations continued for the landmark 20th exhibition in 2014, the 19th exhibition received 3,082 submissions. The panel of Kate Brindley, Director of Middlesbrough Institute of Modern Art mima; Michael Craig-Martin RA, artist; and Charlotte Mullins, writer, broadcaster and Editor of *Art Quarterly* shortlisted 76 artists. At the opening of the exhibition Svetlana Fialova was awarded First Prize of £8,000. The Second Prize of £5,000 went to Marie von Heyl and two Student Prizes of £2,000 each went to Kristian Fletcher and Tamsin Nagel. The exhibition toured to Hatton Gallery, Newcastle, The Gallery at Plymouth College of Art and Plymouth Arts Centre, and the Sidney Cooper Gallery, Canterbury. A number of works were sold in the first month of the exhibition, including Justar Misdemeanor's piece *Soldier*, 2013, to the Ingram Collection.



Jerwood Encounters: Family Politics (7 November to 9 December 2013)

We invited Photoworks to curate this exhibition of new commissions and existing work by early career photographers. The theme of family politics was also the subject of the first issue of the new *Photoworks Annual*, published alongside the exhibition. Exhibiting artists were Jonny Briggs, Robert Crosse, Nikolai Ishchuk, The Photocopy Club, Joanna Piotrowska and Claudia Sola.

Project Space Commissions

Café 171 at Jerwood Space is home to our Project Space, a platform for early career artists to present a new body of work. Curated by Sarah Williams and Oliver Fuke, works by Alec Kronacker, Meg Mosley and Sara Nunes Fernandes were exhibited.

Writer in Residence

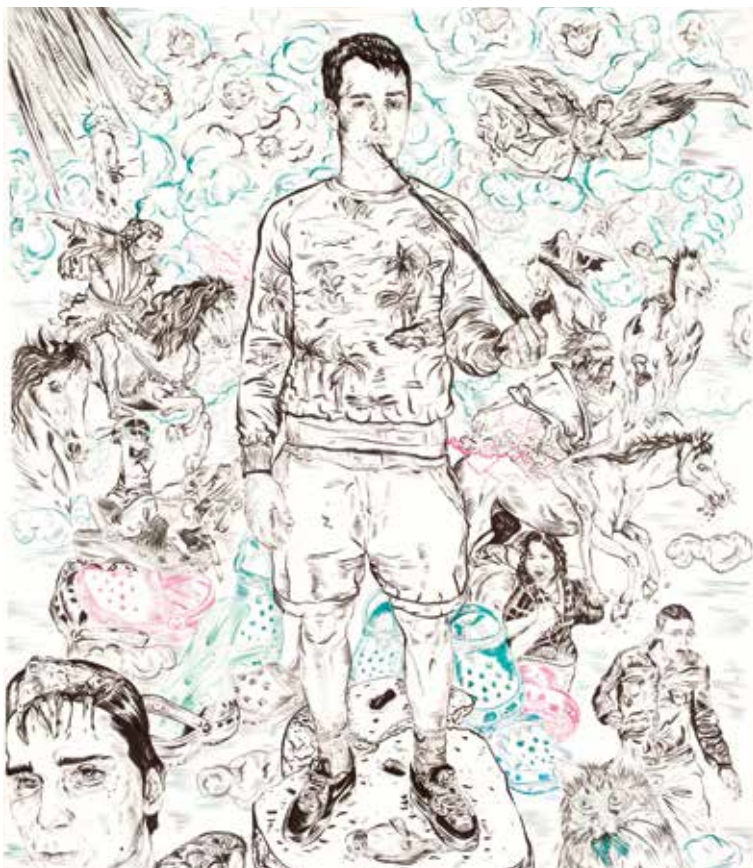
Each Writer in Residence posts on the Jerwood Visual Arts blog providing valuable context, comment or debate around themes which arise through the programme. The 2013 Writers in Residence were Eleanor Nairne, Morgan Quaintance and George Vasey.

Jerwood Drawing Prize

Svetlana Fialova

Apocalypse (My Boyfriend Doesn't Care), 2013

Photo: Fraser Marr



ARTISTS ANNOUNCED FOR 2014 EXHIBITION PROGRAMME

Jerwood Open Forest

This major initiative is a new partnership with Forestry Commission England, with the further support of public funding by the National Lottery through Arts Council England's Grants for the arts programme. It invited artists to put forward bold, broad-thinking proposals for a £30,000 commission to be realised anywhere within England's Public Forest Estate. Submissions were considered by a panel comprising: Michaela Crimmin, Co-Founder Culture+Conflict; Dan Harvey, artist, Ackroyd & Harvey; Tania Kovats, artist; Shonagh Manson, Director, Jerwood Charitable Foundation; and Hayley Skipper, Curator of Arts Development, Forestry Commission England. Research and development grants of £2,000 each were awarded to Juan delGado, Adam James, Amanda Loomes, Semiconductor (Ruth Jarman and Joe Gerhardt) and Chris Watson collaborating with Iain Pate. Following an exhibition of early-stage ideas in January 2014, two proposals were selected to receive the two final commissions of £30,000 each.

jerwoodopenforest.org

Jerwood/Film and Video Umbrella Awards: What Will They See Of Me?

We were delighted to launch the second edition of the Awards with partners Film and Video Umbrella and in association with CCA: Centre for Contemporary Arts, Glasgow, this time opening the submission to applications from moving-image artists within five years of establishing their practice. From over 150 proposals, Lucy Clout, Kate Cooper, Anne Haaning and Marianna Simnett were selected by the panel, which included Steven Bode, Director of Film and Video Umbrella; Francis McKee, Director of CCA: Centre for Contemporary Arts, Glasgow; Sarah Williams, Jerwood Visual Arts Gallery Manager; and Catherine Wood, Curator of Contemporary Art and Performance at Tate Modern. Each artist received a bursary of £4,000 and worked with Film and Video Umbrella towards an exhibition of pilot ideas in March 2014, during which two commissions of £20,000 were awarded. Thanks go to University of East London, School of Arts and Digital Industries, who generously supported the Awards by providing the artists access to their wide range of facilities.

whatwilltheyseeofme.org.uk

jerwoodvisualarts.org

blog.jerwoodvisualarts.org

@JerwoodJVA

Search 'Jerwood Visual Arts' on Facebook

Mentoring & Professional Development

These projects provide tailored opportunities for artists to develop their individual talents, supported by organisations whose nurturing approaches are central to their artistic missions.

Aldeburgh Music: Jerwood Opera Writing Programme, Fellowships

Internationally recognised, this outstanding programme offers highly sought after opportunities to talented composers, writers and directors to develop their opera writing skills. Throughout 2013 the second cohort of Fellows continued to develop five new operas. The partnerships were: Francisco Coll and Meredith Oakes; Melanie Challenger and Mark Simpson; Ted Huffman and Sasha Siem; Joanna Lee and Hannah Silva; and Tom Creed, Benjamin Scheuer and Tom Swift.

Hannah Silva's *Gagged*, developed as part of the Jerwood Opera Writing Fellowships, was shortlisted for the Leslie Scalapino Award for Innovative Women Playwrights.

aldeburgh.co.uk

Battersea Arts Centre: Regional Producers Network

Against the backdrop of local authority cuts and tough times for regional art organisations, this programme was initiated to strengthen producing networks away from metropolitan areas. The majority of the producers recruited were drawn from regions of low cultural engagement (as defined by Arts Council England). Offering a series of informal meetings, workshops, exchange visits and a residential period, the programme helped 10 exceptional emerging producers to find new ways to present risk-taking work, develop resources and share methods for local audience development. The producers were: Sarah Blowers (Stand + Stare, Gloucester); Shelley Firth and Rachael Harrison (Wakefield); Suzy Humphries (Ramsgate Arts); Jessica Jordan-Wrench (Ramsgate Arts); Jo Mardell (Nottingham); Laurie Miller-Zutshhi (Seachange Arts, Great Yarmouth); Caroline Pearce (Luxi Ltd, Darlington); Andrew Pearson (Ensemble 52, Hull); Erin Walcon (Torbay); and Emily Williams (Kaleider, Exeter).

bac.org.uk

Clod Ensemble: Reboot

Through Reboot, Clod Ensemble offered a diverse series of free professional development workshops for performers, performance makers, teachers and academics working with movement, physical theatre and music. Whilst sharing their practice with artists outside the company, the programme also offered development opportunities for the company's long term collaborators. It generated new reflections on existing work by using it as a case study, included a week-long intensive course in Wales, and investigated new ideas in workshop form. Classes included those based on Clod Ensemble's *Zero* and *Anatomie in Four Quarters*, along with sessions focusing on voice, movement, music and a Lecoq masterclass. More than 120 applications were received for the first three classes alone, pointing to a strong demand for free opportunities for independent, individual performance makers, which are rare.

clodensemble.com



Hannah Silva
The Disappearance of Sadie Jones
 Featured: Stephanie Greer and Alan
 Humphreys
 Photo: Eileen Long

Glyndebourne: Jerwood Chorus Development Scheme

Since 2005 this scheme has offered comprehensive training for talented Chorus members auditioned in their hundreds each year for the outstanding Glyndebourne Festival. Whilst the broader Chorus benefits from workshops, coaching and performance opportunities, a handful of individuals with exceptional potential as future principal singers are identified to receive one-to-one support as Jerwood Young Artists. In 2013 these were tenor Stuart Jackson, mezzo-soprano Angharad Lyddon, soprano Angharad Morgan and bass-baritone James Platt. Glyndebourne's Young Composer in Residence Luke Styles premièred a new work setting poetry to three orchestrated canticles of Benjamin Britten, called *Wakening Shadow*. It was performed as the Jerwood Showcase production and conducted by Vladimir Jurowski as his final contribution in the role of Music Director. The cast featured Jackson, Lyddon and Morgan and five members of the Chorus. Jerwood Young Artists received vocal, language and other training and additional performance opportunities including recitals at the Brighton Festival, Glyndebourne and parts in Luke Styles' new commission *Vanity*.

In April, Duncan Rock (Jerwood Young Artist 2011) was nominated in the Young Artist category of the Royal Philharmonic Society Music Awards. Previous Jerwood Young Artists have continued to secure significant lead roles including for the Royal Opera House, English National Opera (ENO), Opera North and Buxton Festival, as well as Glyndebourne on Tour.
glyndebourne.com

Young Vic: Jerwood Assistant Directors
Elayce Ismail in *A Season in the Congo* rehearsals
Photo: Johan Persson





Performances Birmingham Ltd: Jazzlines Fellowships

Jazzlines is Town Hall & Symphony Hall's dynamic strand of concert programming and inspirational education work from jazz producers Tony Dudley-Evans and Mary Wakelam. With our support, Jazzlines awarded the inaugural Jazzlines Fellowships. These run for one year and are designed to support the UK's most talented emerging jazz musicians with practical budgets, a professional performance context and mentoring guidance enabling them to make and perform significant new bodies of work. Artists were nominated by industry professionals and following a rigorous selection process, Lluís Mather, Dan Nicholls and Percy Pursglove were chosen. Each artist has strong connections with Birmingham, testament to the thriving jazz scene in the city.

thsh.co.uk/jazzlines

Performances Birmingham Ltd:
Jazzlines Fellowships
Featured: Percy Pursglove
Photo: THSH/jazzcamera.co.uk

Sadler's Wells: Summer University

This two-week intensive for 15 young choreographers continued into the third year of a four-year cycle. For the first time the programme began with a residential week at Dartington Hall in Totnes, before returning to the studio at Sadler's Wells for a programme of talks and workshops encompassing all aspects of what it means to maintain and develop a practice as a choreographer. Speakers ranged from lighting designer Jackie Shemesh on the theory and practice of lighting design, to New Art Club on the art of laughter, to visual artist Sarah Preece leading a workshop on gesture and meaning.

Participating choreographer Alexander Whitley was nominated for the Times Breakthrough Award in the South Bank Sky Arts Awards. Riccardo Buscarini (Big Intensive 2010 participant) won The Place Prize of £25,000 for his work *Athletes*.

sadlerswells.com

Serious Music: Take Five Edition IX

In this ninth edition of Take Five we continued to work alongside PRS for Music Foundation and the Musicians Benevolent Fund as co-funders of the programme, with support from Arts Council England. The careful balance of the programme gives eight of the UK's most talented young jazz musicians 'time out' to develop their craft. A two-week residency, and subsequent mentoring, provides each artist with the chance to discuss, explore and strengthen all aspects of their future career, with daily masterclasses in composition and a range of tailored sessions on the business development challenges of maintaining a creative career. The eight jazz musicians joining the Take Five programme were: George Crowley, Peter Edwards, Laura Jurd, James Mainwaring, Nick Malcolm, Dan Nicholls, Shama Rahman and Alex Roth.

Gwyneth Herbert, vocalist and composer from edition VIII, was shortlisted for the Arts Foundation Award for Composition for Musicals.

serious.org.uk

Young Vic Theatre: Jerwood Assistant Directors Programme

The mainstay of this development programme for emerging theatre directors is the chance to work alongside some of the industry's most experienced and high profile directors on the Young Vic's main stage productions. It also seeks to put them in touch with valuable aspects of how a producing house is run, and provides them with the resources to present their own short directorial project to an invited industry audience. Jerwood Assistant Directors in 2013/14 will also make a European trip together to meet theatre makers working in other traditions and international contexts. Jerwood Assistant Directors on productions in 2013 were: Laura Farnworth (*Public Enemy*, directed by Richard Jones); Elayce Ismail (*A Season in the Congo*, directed by Joe Wright); Laura Keefe (*Feast*, directed by Rufus Norris); Jonathan O'Boyle (*The Scottsboro Boys*, directed and choreographed by Susan Stroman); Sam Pritchard (*A Doll's House*, directed by Carrie Cracknell); and Caroline Williams (*Beauty and the Beast*, directed by Phelim McDermott).

Matthew Xia, a Jerwood Assistant Director in 2012, won the Genesis Future Directors Award, which allowed him to stage *Sizwe Banzi is Dead* at the Young Vic in February 2014.

youngvic.org



Sadler's Wells: Summer University
Current cohort with Emma Gladstone
Photo: Foteini Christofilopoulou

Glyndebourne: Jerwood Chorus Development Scheme
Wakening Shadow
Featured: L-R, Oliver Johnston, Stuart Jackson,
Owen Willetts and Angharad Lyddon
Photo: David Illman

Research & Development

We support research in different forms, whether through projects that seek to develop a sector or art form, or by providing the vital time, space and creative freedoms to explore new ideas.

Cove Park: Jerwood Residencies

Across the summer, 21 artists and producers came to Cove Park through the Jerwood Residencies, 19 of whom had never been to the centre before. The Jerwood Residencies were this year programmed by both Fuel and Trigger. Trigger's producer Suzy Glass brought composers Colin Broom and Amble Skuse, creative technologist Yann Sez nec and opera singer Natalie Raybould to this inspiring retreat location in Scotland. The artists' residencies curated by Fuel benefited Luke Barnes, Gemma Brockis, Daniel Bye, Jenny Dewar, Ishy Din, George Evans, David Farr, Jesse Fox, Amy Golding, Wendy Hubbard, Simon Lyshon, Glen Neath, Beatrice Scirocchi, Lemn Sissay MBE, Lyndsey Turner and Melanie Wilson.

covepark.org

DanceXchange: Jerwood Choreographic Research Project

The Jerwood Choreographic Research Project is an innovative new commissioning model designed to stimulate and support new ideas and thinking about choreographic research and practice in the UK. The project brought together a diverse group of arts organisations from across artforms as co-producing partners. Each brought funds to a commissioning pool as well as their expertise and in-kind contributions. Our funding was used to match fund the contributions of organisations from outside dance, encouraging their involvement and bringing the fund to £124,000. Projects were sought through an application process open to artists and producers across disciplines. 417 applications were received; 30 were shortlisted to present at a 'pitching' event, from which 12 were commissioned by the partners. The research projects chosen were by: Louise Blackwell and Kate McGrath of Fuel; Dan Canham; Paul Evans; Kathy Everett and Tim Webb; Andy Field; Tamsin Fitzgerald; Orlando Gough and Luca Silvestrini; David Harradine; Rosemary Lee and Simon Whitehead; Rita Marcalo; Geraldine Pilgrim; and Alexander Whitley and Marshmallow Laser Feast.

dancexchange.org.uk



Requardt & Rosenberg: *The Roof and Castle*

The Roof and Castle (working titles) are two new large-scale dance theatre works by choreographer Frauke Requardt and director David Rosenberg, produced by Fuel. Requardt & Rosenberg's collaboration is rooted in the desire to create dance performance away from the auditorium, in temporary worlds in which the audience becomes part of the architecture. We gave significant funds to two ambitious weeks of research, testing early-stage creative ideas alongside design concepts with design duo Block 9. Requardt is one of the few female choreographers working on this demanding scale, and *The Roof and Castle* will develop discoveries made in their previous large scale works *Electric Hotel*, 2010, which we also supported with a Small Grant, and *Motor Show*, 2012.

requardt-rosenberg.com

Royal Society of Literature: Jerwood Awards for Non-Fiction

2013 was the 10th anniversary of the RSL Jerwood Awards for Non-Fiction. In this celebratory year, at an event at the 20th Century Theatre, London, the recipients of the prizes were announced as Tom Burgis (*The Looting Machine*) who received £10,000, and Julian Mash (*Portobello: Dispatches from the Street*) and Dr Corrie Waitt (*The Wisdom of Chickens*) who each received £5,000. The Awards are given to non-fiction writers who have received their first publishing contract and whose writing and research period is underway. They allow the writers to fulfil their projects to the highest possible ambition, undertaking additional research, travel or simply allowing for the time to write. The selection was made this year by judges Richard Holmes, Kathryn Hughes and Damian Barr.

rslit.org

Sadler's Wells: Jerwood Studio

The Cross Art Form Projects strand gives choreographers the opportunity to collaborate with artists from other backgrounds and test out new ideas away from the pressures of production deadlines. Whilst the research may lead to further development and production, the emphasis is on enabling valuable time to experiment. A second stage of research was completed on Gallim Dance's *Fold Here* with choreographer Andrea Miller and video artist Tal Rosner, working on the interaction between video and dancers. *Fold Here* opened in September 2013 at the Guggenheim Museum, receiving coverage in the *New York Times*.

Le Patin Libre, a young Canadian contemporary ice-skating collective, spent a week at ice rinks with dramaturge Ruth Little, developing their unusual dance narrative. Two projects were rescheduled for 2014, one by Kate Prince

and her company Zoo Nation, and the other by designer Hussein Chalayan with choreographers Riccardo Buscarini and Christian Rizzo.

Congratulations were given to Artistic Programmer and Producer Emma Gladstone who secured the role of Artistic Director of Dance Umbrella in the summer, and we were delighted to welcome Eva Martinez as her successor. Emma founded and has been the generator of the Jerwood Studio for eight years and we wish her every success in her new role.

In its 2013 main house programme Sadler's Wells presented two productions which originated with research in the Jerwood Studio: Clod Ensemble's *Zero* and Hofesh Shechter Company's *Political Mother: The Choreographer's Cut*. In addition, Valle Walkley, designers of the *body:language* talks books published by Sadler's Wells, won two Antalis Review Awards for the series.

sadlerswells.com

The Opera Group: Incubator

As the company's generator of new ideas, the Incubator has been an intrinsic part of Frederic Wake-Walker's programme since he took over as Artistic Director in 2011, allowing him to explore new developments in theatre practice as well as initial ideas for opera commissions. The programme supported workshops for: collaborators Selma Dimitrijevic and Emily Howard; Stephen Deazley with Jubilee Opera; textual adaptation by Carl Davies and Dave Windass; Rolf Hind working with mindfulness expert Alistair Appleton and Guildhall School of Music & Drama; and young composers Laurence Osborn, Jamie Man and Ergo Phizmiz. Incubator funding contributed to prototyping an online opera with Professor Andrew Hugill, digital technologist Lee Scott and the De Montfort University Institute of Creative Technologies. Work continued with *Future Bodies*, a series of projects spanning the arts and sciences. The Incubator also allowed Wake-Walker to explore a new style of rehearsal with Mamoru Iriguchi for The Opera Group's production, *Gloria: A Pigtales* by H.K. Gruber.

Developed in the Incubator and rehearsed at Jerwood Space, The Opera Group toured *The Firework-Maker's Daughter* nationally and internationally in 2013.

theoperagroup.co.uk

Opposite:

The Opera Group: Incubator
The Firework-Maker's Daughter

Featured: L-R, James Laing, Andrew Slater and Amar Muchhala
Photo: Robert Workman

Commissioning & Production

These projects recognise the value of learning through making and presenting work, offering well-supported opportunities in the right professional and creative contexts.

Opposite above:
Bryony Kimmings:
Credible Likable Superstar Role Model
Featured: Bryony Kimmings and
Taylor Houchen
Photo: Christa Holka

Opposite below:
Gate Theatre: Jerwood Young Designers
Designer: James Perkins
Featured: Linda Marlowe and
Christopher Ravenscroft
Photo: Catherine Ashmore

Aurora Orchestra:
The Jerwood Commissions *Battle* tour, Ashford
Featured: Sarita Piotrowski and Max Baillie
Photo: Lewis Brockway

Artsadmin: Artsadmin/Jerwood Commissions

Awarded as part of our grant to Artsadmin for the Artists' Bursary Scheme in 2012, we gave support enabling them to commission two new works by past bursary recipients. This artists' commissioning fund of £10,000 was awarded between David Blandy and Serena Korda for projects culminating this year. Both were thought to have made a degree of public impact producing outstanding work. They were also felt to be at a meaningful juncture, where they could advantageously apply the commission fund and the accompanying dialogue with Artsadmin to further their ideas.

Blandy produced *Biter*, 2013, a new video performance work examining identity by testing how hip-hop lyrics had entered the artist's unconscious mind. *Biter* was presented at Whitechapel Gallery and the Freud Museum. Korda produced a major new work as part of her solo show *Aping The Beast*, 2013, at Camden Arts Centre and Grundy Art Gallery, Blackpool, which explored how we confront fears through spectacle, ritual and humour.
artsadmin.co.uk

Aurora Orchestra: The Jerwood Commissions

The quality and lateral thinking of the Jerwood Commissions as part of the New Moves series epitomises Aurora's bold approach to programming over the last four years. The ambition of these projects has increased each year, intricately linked to the growth of the company's expanding international touring network. In 2013, the series performed in the Jerwood Hall at LSO St Luke's included: a major new film from the photographer and film-maker Jon Frank for Ives' *Three Places in New England*; a collaboration with young British designer William Reynolds and the award-winning tenor Allan





Clayton around Benjamin Britten's *Nocturne*, and a theatrical collaboration with director/singer Andrew Staples, creating a new semi-staged production of Imogen Holst's chamber orchestration of Britten's *Rejoice in the Lamb*.
auroraorchestra.com

Bryony Kimmings: Credible Likeable Superstar Role Model

Performance artist Bryony Kimmings candidly draws on personal experience to explore social anomalies and taboos. In an audacious, provocative campaign against attempts to sexualise and commodify childhood for profit, Bryony and her nine-year-old niece Taylor set out to make fictional pop star Catherine Bennett famous. This was a social experiment, theatre show, documentary and education project. Catherine Bennett received coverage across the BBC and in the national press. *Credible Likeable Superstar Role Model*, the theatre show about the campaign behind the fictional character, had an award-winning run at the 2013 Edinburgh Fringe Festival and subsequently toured throughout the UK.

bryonykimmings.com

Gate Theatre: Jerwood Young Designers

Dedicated to producing a repertoire with an international focus, the Gate Theatre provides an invaluable platform for early career designers to take a significant creative lead. Jerwood Young Designers work closely with the creative team to deliver productions that always push the black box theatre space to its limits. This year the programme

expanded to include a design assistant role on each production to provide support for the Jerwood Young Designers and offer a valuable professional experience for designers just starting out. Jerwood Young Designers for 2013 were Fly Davis assisted by Zoe Hurwitz (*I'd rather Goya robbed me of my sleep than some other arsehole*, directed by Jude Christian); Alex Lowde assisted by Daisy Bunyan (*The Body of an American*, directed by James Dacre); James Perkins assisted by Petra Hjortsberg (*Dances of Death*, directed by Tom Littler); and Oliver Townsend assisted by Benjamin Walden (*Grounded*, directed by Christopher Haydon).

Chloe Lamford (Jerwood Young Designer in 2009 and 2010) received the Arts Foundation Fellowship for Design for Performance. Petra Hjortsberg was a World Stage Design Exhibition finalist, and the Gate Theatre won a Fringe First Award for *Grounded* at the 2013 Edinburgh Festival Fringe.

gatetheatre.co.uk



London Sinfonietta: Blue Touch Paper Programme

The Blue Touch Paper programme exists to enable the next generation of composers to experiment with collaborators from outside music to create new interdisciplinary work. In May, work-in-progress versions of the three commissions developed in year two of the programme were staged at Village Underground for an audience that included potential promoters and commissioners. The works presented were: *Gallup Memo* by composer Edward Jessen and director Joseph Alford; *Ballads of Blood* by composer Luke Carver Goss and writer Jacob Polley; and *I Know Waiting* by composer Dan Stern and artist Aurelian Koch.

In October, bursaries for year three were awarded to: composer Shiva Feshareki and visual artist Haroon Mirza; composer Eve Harrison and artist David Boulton; and composer Gavin Higgins and director Finn Beames. The three sets of collaborators will develop their ideas for performances in 2014.

At the World's Edge, developed in year one by director Anna Jones, composer Elspeth Brooke and puppeteer Seonaid Goody, received its world première at Spitalfields Festival.

londonsinfonietta.org.uk



Pacitti Company: SPILL National Showcase

SPILL Festival is the UK's premier artist-led festival of experimental theatre, live art and performance. Selection by an industry panel following the SPILL National Platform in Ipswich enabled artists Madeleine Botet de Lacaze, Tim Bromage, Season Butler, Rosana Cade, Paul Easterbrook, Ruth Flynn, Jo Hellier, Lucy Hutson, Elena Molinaro and Selina Thompson to present work at Toynbee Hall and the National Theatre Studio in the SPILL National Showcase in April. As part of an extensive development offer, the artists worked with carefully selected mentors as well as with the Pacitti Company and Live Art Development Agency teams to present their work to SPILL Festival's audience of UK and international producers and promoters.

pacitticompany.com

spillfestival.com

Royal Court Theatre: Jerwood New Playwrights

2013 marked the handover of leadership from Artistic Director Dominic Cooke to Vicky Featherstone. Both have placed writers at the centre of their ambitions for the company and the Royal Court continues to produce and promote some of the finest new writing talent in the UK. Jerwood New Playwrights this year supported productions by Rachel De-lahay (*Routes*) and Anders Lustgarten (*If You Don't Let Us Dream We Won't Let You Sleep*), along with Suhayla El-Bushra (*Pigeons*), Clare Lizzimore (*Mint*) and Alistair McDowall (*Talk Show*) as part of Open Court, Vicky's first season, which celebrated the role of writers with a bold festival of plays, ideas and events.

De-lahay, who received a Jerwood New Playwrights commission in 2011 for her first play *The Westbridge*, was named by *The Independent* as Screen International Star of Tomorrow, and won the Evening Standard Award for Most Promising Playwright 2013. With fellow alumni Bola Agbaje, she co-wrote the Royal Court's first soap opera in Peckham. In the autumn, El-Bushra's *Pigeons* toured to 19 schools in London and the South East. Nick Payne's *Constellations*, which transferred to the West End in 2012, was subsequently nominated for four Olivier Awards.

royalcourttheatre.com

Streetwise Opera: The Answer to Everything

By experimenting with the use of film in its productions Streetwise Opera hopes to find new ways of taking often vulnerable cast members 'on the road' to tour productions. We supported the production of the film element of this project, made with Associate Artistic Director Emma Bernard and film director Rupert Jones, and featuring a cast of 125 performers. *The Answer to Everything* premiered at BFI Southbank in April, receiving four star reviews, before touring throughout the UK both as a standalone film and with live performances from the cast members.

streetwiseopera.org



London Sinfonietta:
Blue Touch Paper Programme
I Know Waiting
Featured: Timothy Lines (clarinet)
Photo: Briony Campbell

Opposite above:
Pacitti Company: SPILL National Showcase
97 Years by Jo Hellier (featured)
Photo: Pari Naderi

Opposite below:
Royal Court Theatre: Jerwood New Playwrights
Routes by Rachel De-lahay
Featured: Fiston Berek and Anamaria Marinca
Photo: Johan Persson

Small Grants

This fund allows us to explore new relationships, work directly with individual artists, take risks and support the development of future ideas.

Andy Field: 34 Bristols

Led by independent producer Andy Field, 34 Bristols was an inventive collaboration between nine Bristol based arts organisations across the city. Exploring connections and relationships with namesake Bristols all over the world, each organisation invited different artists to take part, resulting in a remarkable range of 34 new works presented collectively over one weekend in July, including four online commissions.

34bristols.co.uk

Art Licks Weekend: Stop, Look, Listen!

Launched in 2010 Art Licks aims to promote under represented artist-led, emerging and grassroots visual arts activity in London through its magazine and events. We supported Stop, Look, Listen!, a performance programme which presented live work by 19 artists in public spaces throughout the first Art Licks Weekend, a festival taking work out of the gallery setting and directly to new, local audiences.

artlicksweekend.com

Buzzcut: Buzzcut Festival

Buzzcut is a collaboration between artists Nick Anderson and Rosana Cade, born of a need and desire to provide supportive environments for artists and audiences to experiment with cutting edge performance in Scotland. We gave funding to the second Buzzcut Festival, a multi-venue, pay-what-you-can festival of live art and contemporary performance in Glasgow which showcased over 50 performance artists from across the UK and beyond in March. The ethos of the festival centred on strengthening a community of artists, and sharing and exploring different structures for working collectively. We are delighted to have confirmed support for the festival again in 2014.

glasgowbuzzcut.wordpress.com

Art Licks Weekend: Stop, Look, Listen!
Simon Linington & William Mackrell (featured)
SimonWilliam. Repeat, 2013
Photo: Limner Studio



Camden Peoples' Theatre (CPT): Organisational Development

CPT is a unique central London theatre venue offering support to emerging artists. It has no regular core funding. At a transitional moment in its organisational planning, new Co-Directors Brian Logan and Jenny Paton identified the potential to change their programming capacity and horizon, and the need to explore ways to extend their current artist development programmes and partner relationships. Our grant also provided CPT with funds to co-commission a new work from an emerging artist or company, and begin work on an in-house production.

cpttheatre.co.uk

Chris Goode & Company: Albemarle

Albemarle will be a multi-authored piece that aims to realise the glimpses of personal and social change that can be found in our dreams of utopia. With an envisaged ensemble cast of nine, *Albemarle* represents a major step in ambition of scale for the company. We funded a three-week residency at the Bike Shed Theatre in Exeter in June, where Chris Goode and collaborators explored ideas and early material for *Albemarle*, positioning the company to secure co-producing partners for the work. An astonishing 15 public events were also presented during the residency.

chrisgoodeandcompany.co.uk

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

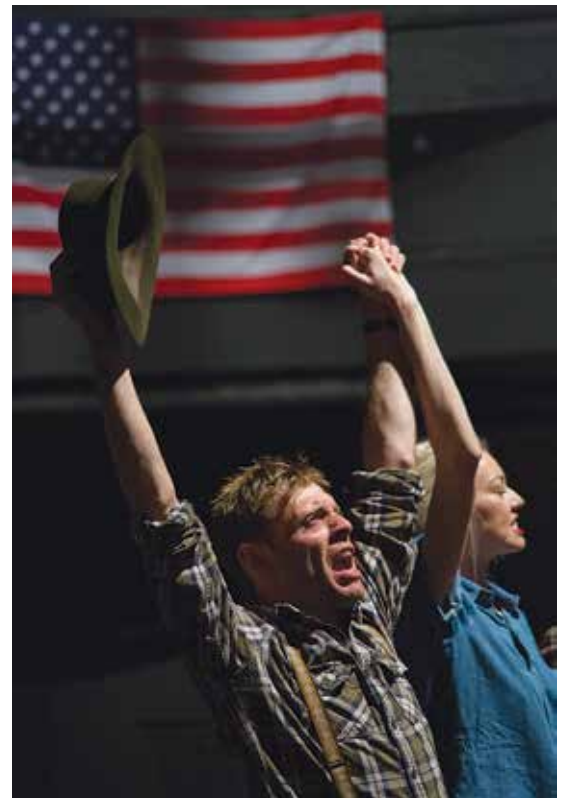
How to work together is a shared programme of contemporary visual art commissioning and research by Chisenhale Gallery, The Showroom and Studio Voltaire. With combined knowledge and resources they set out to discover what they can do together that they could not do alone. Over three years, they will produce a series of artists' commissions, exhibitions, events and an ongoing Think Tank. We supported four Think Tank commissions in its first year. The commissions were Bonnie Camplin's event *How to refuse work altogether*, Céline Condorelli's *The Company We Keep*, An Endless Supply's design work and Anna Minton's paper *Common Good(s)*.

howtoworktogether.org

Fierce Festival: Fierce FWD

This two-year artist development programme is targeted at emerging live artists in the West Midlands. In year one 24 micro-bursaries of £250 were awarded through an open call, and Fierce ran two 'Get To Know You' events, in which UK programmers made presentations about the opportunities they offer to an audience of emerging artists. In 2014, four of those receiving micro-bursaries will be selected to receive awards of £1500 each to produce a site-specific project for Fierce Festival 2014, with mentoring and curatorial support. Fierce also programmed a series of 'Sustaining Your Practice' events.

fiercefwd.org



Andy Field: 34 Bristols

Hello Bristol

By Tom Marshman (featured)

Photo: Paul Blakemore

34 Bristols

Duelling Bristols by Bristol Old Vic Ferment

Featured: Malcom Hamilton

Photo: Paul Blakemore

Opposite:

Forest Fringe: Edinburgh
Festival 2013
Featured: L-R, Andy Field,
Ira Brand, Deborah Pearson
and Darren Perry
Photo: Jemima Yong

Opposite bottom:

GIFT
Land by Bruno Humberto
(featured)
Photo: Richard Kenworthy

Forest Fringe: Edinburgh Festival Fringe 2013

Since 2010, we have been proud to support the imaginative ways in which Forest Fringe has supported artists to experiment and present work within the daunting context of the Edinburgh Festival Fringe. In 2012, following the loss of their venue at Bristo Place, Forest Fringe instead produced *Paper Stages*, a beautiful printed collection of instruction-based performances co-authored by over 20 artists. In 2013 Forest Fringe began a new chapter in the Out of the Blue Drill Hall, Leith, where our support underwrote venue costs and the programme expanded significantly to present work by at least 39 artists and companies, including six signed, integrated performances.

Paper Stages went on to be produced in a second national edition in partnership with the Arnolfini, Battersea Arts Centre, Cambridge Junction, Fierce Festival, National Theatre Wales and Northern Stage.

forestfringe.co.uk

Gateshead International Festival of Theatre (GIFT): Professional Development Workshops

Founded in 2011 by artist and Festival Director Kate Craddock, GIFT is an annual festival celebrating contemporary theatre and takes place in and around Gateshead town centre. The festival began with the aim of increasing opportunities for regional artists to present and experience inspiring, world class performance. We supported a professional development strand of workshops led by Alexander Kelly, Kindle Theatre and Tassos Stevens to develop artists' practice in vocal techniques, playfulness and performance and solo performance.

giftfestival.co.uk

Make Works: Make Works Tour

Make Works is a new independent design-led organisation interested in connecting design with local industry, led by Fi Scott and Vana Coleman. In summer 2013 they undertook an extraordinary 90 day tour of Scotland in a VW campervan, visiting 180 factories, foundries, makers and material suppliers, mapping information, making films and writing about what they found. The material collected will form a new digital directory to be launched in 2014 about how to get things made in Scotland. We funded a residency programme during the tour through which eight practitioners, from designers to curators, each spent a week responding to the sites visited.

makeworks.co.uk

non zero one: just to come back

non zero one make interactive performances that enable participants to have both shared and personal experiences. Established four years ago, they have quickly achieved a considerable reputation and make ambitious work. The research period which we supported for their newest production idea, *just to come back*, allowed the company to explore the nature of commitment and just what you can ask of an audience member, as a participant or a performer.

nonzeroone.com

Resonance FM: Radiophonic Commissions for Derry-Londonderry City of Culture 2013

As part of Derry-Londonderry City of Culture 2013, art radio station Resonance FM was Broadcaster in Residence at Void gallery in Derry, curating a programme of radio broadcasts, workshops and performances. We funded five specially commissioned radiophonic artworks for the programme from: Mike Cooter; Aleks Kolkowski; Liliane Lijn with Sharon Gal; Mark Vernon; and Jim Whelton.

resonancefm.com



Above:

Make Works Tour
Jamieson's Woollen Mill
Photo: Ross Fraser Mclean/
StudioRoRo



Steven Fowler: The Enemies Project

Published by Penned in the Margins in October 2013, *Enemies* was a collection of multidisciplinary works by Steven and over 60 of his collaborators. It gave its name to a programme of events, exhibitions and publications each exploring the possibility of collaboration as an active and innovative function of poetic practice. For The Enemies Project, Steven curated over 20 events in London, Manchester and Bristol throughout 2012 and 2013. It brought together over 150 writers and artists to explore collaboration in their practice. During the year the project's momentum also led him to participate in festivals and events in Germany, Mexico and Slovakia with the support of the British Council.
sjfowlerpoetry.com

The Campsite: The Campsite Retreat

The Campsite is a mobile, pop-up venue housing music, performance and film in vintage campervans, caravans and tents. It is run by theatre makers Tom Frankland and Laura Mugridge with producer Bridget Floyer and art director Kier Cooper. We supported The Campsite to organise its first artists' retreat, a week in Treverven, Cornwall in June. 23 established and emerging artists spent time experimenting with new ideas and exploring new collaborations, all with a focus on making work for tiny spaces and intimate audiences.
whereisthecampsite.org

Trish Clowes: Emulsion

In 2009 saxophonist and composer Trish Clowes established Emulsion, a festival and a group of musicians dedicated to exploring the intersection between composition and improvisation in jazz and in contemporary classical music. The core personnel of Emulsion are from Clowes' jazz group Tangent and Ensemble Amorpha, a chamber music ensemble led by composer Luke Styles. Our support enabled four workshops designed by the musicians and provided unique opportunities to share skills between the jazz and classical disciplines. Through these, the musicians explored and developed a programme of compositions for the Emulsion Festivals in 2013 and 2014.
trishclowes.com

The Lowry: Accelerate

The Studio at The Lowry has been widely recognised for the quality of the opportunities it creates for emerging theatre companies and makers. In 2013 The Lowry tailored professional development activities for four companies through Accelerate: Emma Adams and Cathy Crabb; Casual Violence; Tom Frankland and Laura Mugridge; and Idle Motion. Each received training, mentoring and skills support that helped them to tackle specific challenges and questions about their practice. Shows from each of the four companies were programmed in The Studio's 2013 season.
thelowry.com

The White Review: Short Story Prize

From a shortlist of eight stories editor Alex Bowler, author Deborah Levy and literary agent Karolina Sutton selected Clare-Louise Bennett's *The Lady of the House* as the winner of the inaugural Prize. Over 460 submissions to the competition were received, and the entry fees will be used to fund the £2,500 prize next year, making it a self-sufficient award.
thewhitereview.org



Trish Clowes: Emulsion
Rehearsal/workshop of *Birchfield Close* by Chris Mayo
Featured: L-R, Luke Styles, Chris Mayo, Tom Lessels, Chris
Montague, Trish Clowes, James Maddren, Louise McMonagle
and Calum Gourlay
Photo: Lauren Weavers

JERWOOD FOUNDATION

Foundation Council	Lara Wardle (Director, Maternity Leave)	Representative Office
Alan Grieve CBE (Chairman)	Philippa Hogan-Hern (Director from 1 July 2013)	7 St Stephen's Mews London W2 5QZ
Peter Marxer	Clair Montier (General Manager/PA to Director)	Tel: 020 7792 1410
Florian Marxer	Kim Condren (PA to the Chairman)	Fax: 020 7792 1539
Lara Wardle (Secretary to the Council)	Anthony Leigh (Financial Consultant)	jerwood.org @JerwoodF

JERWOOD GALLERY

Board of Directors	Elizabeth Gilmore (Director)	Rock-a-Nore Road, Hastings
Alan Grieve (Chairman until 22 October 2013)	Ella Lewis-Collins (Communications and Marketing Manager)	East Sussex TN34 3DW
David Pennock (Chairman from 22 October 2013)	Paul Homer (Gallery Operations Manager)	Tel: 01424 728377
Christopher Digby-Bell	Shelley Mullane (Gallery Services Manager)	jerwoodgallery.org @JerwoodGallery
Elizabeth Gilmore	Victoria Howarth (Gallery Services and Collection Assistant)	Registered Company 06674776
Karen Grieve	Kirsty Williams (Marketing Assistant)	
Lara Wardle	Tom Curteis (Learning Co-ordinator until 1 November 2013)	
	Emily Hedley (Education Project Assistant from 16 October 2013)	
	Rebecca Fletcher (Front of House Co-ordinator from 3 November 2013)	
	Anthony Leigh (Financial Consultant)	

THE FRIENDS OF JERWOOD GALLERY

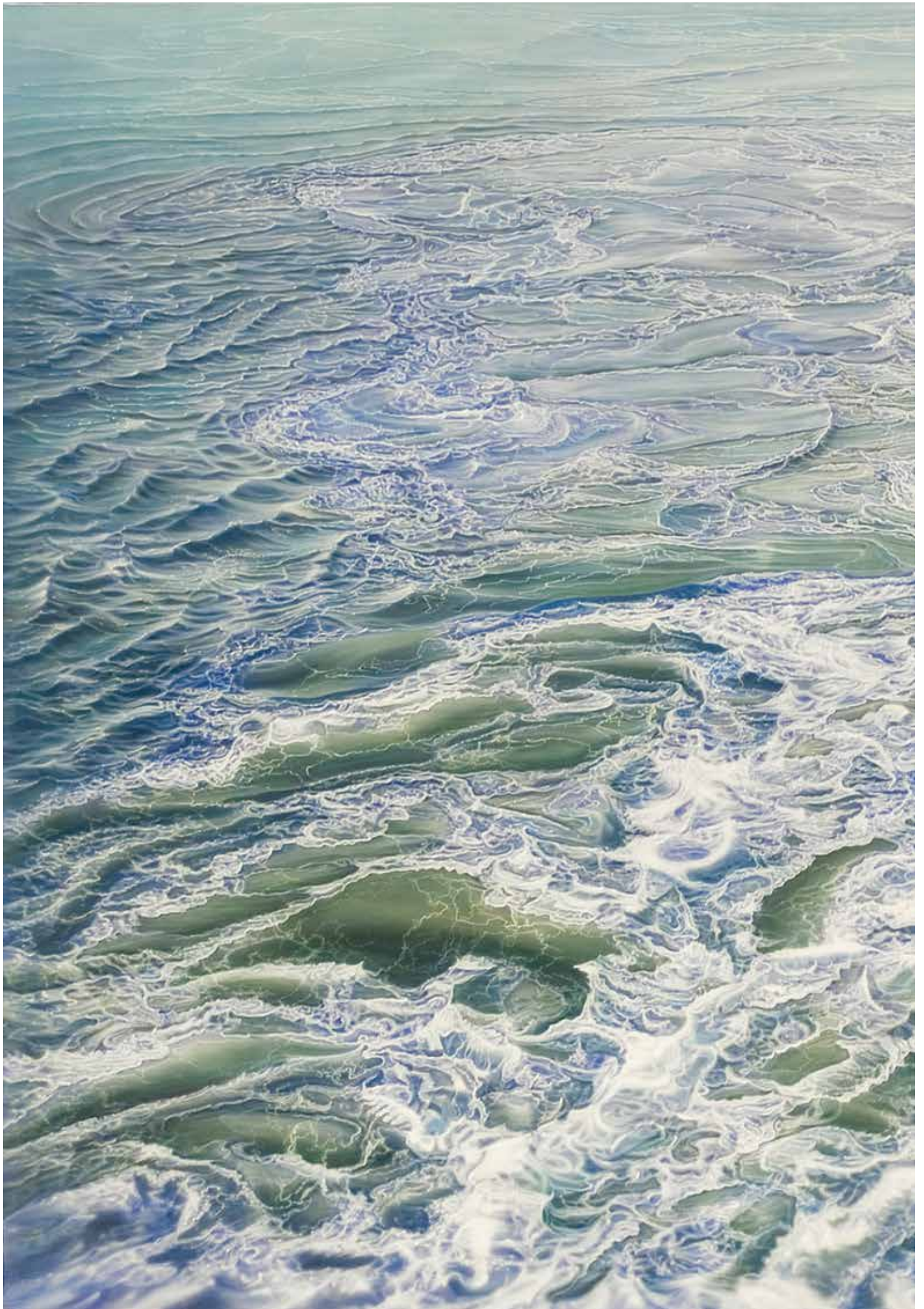
Board of Trustees		Rock-a-Nore Road, Hastings
Alan Grieve (Chairman)		East Sussex TN34 3DW
Christopher Digby-Bell		Tel: 01424 728377
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JERWOOD SPACE

Board of Directors	Richard Lee (Director)	171 Union Street, Bankside
Chris Cotton (Chairman from 16 April 2013)	Peter Wilkinson (Deputy Director)	London SE1 0LN
Tim Eyles	Tracy Zanelli (Administrator)	Tel: 020 7654 0171
Alan Grieve	Alessandra Ortalli (Business & Events Co- ordinator – Maternity cover to May 2013)	Fax: 020 7654 0172
	Rachel Butcher (Business & Events Co-ordinator)	jerwoodspace.co.uk @JerwoodSpace
	Sarah Binley (Administrative Assistant)	Registered Company 03422429
	Annie Brewer (Front of House Assistant)	
	Sarah Williams (Jerwood Visual Arts Gallery Manager)	
	Oliver Fuke (Jerwood Visual Arts Exhibitions Assistant and Events Programmer)	
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Katharine Goodison	Bridget Bell (Administrative Assistant)	jerwoodcharitablefoundation.org
Thomas Grieve	Anthony Leigh (Financial Consultant)	jerwoodvisualarts.org @ShonaghM @JerwoodJVA
Anthony Palmer		Registered Charity 1074036 Registered Company 03679284
Rupert Tyler		
Julia Wharton		
Lucy Ash (from 23 October 2013)		



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Aurora Orchestra in the
Jerwood Hall at LSO St Luke's
Photo: Simon Weir