



JERWOOD
ANNUAL REPORTS 2014

Jerwood Open Forest.
Semiconductor's *Cosmos*, 2014,
being installed.
Photo: Laura Hodgson



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

Jerwood in 2014

JANUARY

Jerwood Gallery, Hastings took on a volunteer team to work alongside the existing front of house staff. It has been a great success and later in the year, thanks to all of them, the gallery became the first WorldHost recognised gallery in Sussex, gaining a gold customer service accolade. Page 16



Photo: Mike Fear

FEBRUARY

Jerwood Collection Revealed was the most extensive display of the Jerwood Collection to date at its permanent home **Jerwood Gallery**, Hastings. Page 7



Photo: Serious Music

FEBRUARY

Jazz musicians on Serious' Take Five programme edition IX, took part in a professional development residency, supported by **Jerwood Charitable Foundation** and edition X was announced. Page 41



Photo: Alex Bland

MAY

The Royal Institute of Chartered Surveyors (RICS) South East Award for Regeneration was awarded to **Jerwood Gallery** Hastings, designed by HAT Projects. Page 16

MAY

An ambitious series of previously unseen paintings were brought together for the exhibition entitled *Ansel Krut: Verbatim* at **Jerwood Gallery**, Hastings. Page 20



Photo: Maja Smiejkowska

MAY

A showcase of London Sinfonietta's Blue Touch Paper programme, supported by **Jerwood Charitable Foundation**, was held at the ICA. Page 45



Photo: Alicia Canter

JUNE

The first winners of the new Jerwood Fiction Uncovered Prize were announced, providing £40,000 directly to talented British writers, supported by **Jerwood Charitable Foundation**. Page 40

JULY

Sir Quentin Blake drew and displayed his artistic responses to 10 of his chosen works from the Jerwood Collection at **Jerwood Gallery** and published *Artists on the Beach: A Jerwood Gallery Notebook* to accompany them. Page 21



Photo: Pete Jones

AUGUST

Jerwood Gallery exceeded the Art Fund's Art Happens crowdfunding target of £25,000 raising £29,528 to bring together the largest body of new work by Jake and Dinos Chapman for *In the Realm of the Unmentionable* which opened in October. Page 22



Photo: thisistomorrow.info

SEPTEMBER

Jerwood Charitable Foundation celebrated the 20th annual Jerwood Drawing Prize exhibition, in London. A celebratory exhibition, *Drawn Together: Artist as Selector*, also ran at **Jerwood Gallery**, Hastings, from July to October. Page 36



Photo: Laura Hodgson

OCTOBER

The two inaugural Jerwood Open Forest commissions were opened in two of the UK's forests by **Jerwood Charitable Foundation** with Forestry Commission England. Page 34



Photo: Stephen Cummiskey

OCTOBER

The Jerwood New Playwrights programme at the Royal Court celebrated its 20th anniversary, having funded 77 plays by 60 writers, supported by **Jerwood Charitable Foundation**. Pages 46, 47



Photo: Marc Brenner

DECEMBER

Jerwood Space completed 2014 having maintained over 90% occupancy across the year. Page 26

JERWOOD FOUNDATION

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 continued to develop and enhance the role of the Jerwood Foundation through the creation of a family of organisations united in their commitment to support, nurture and reward excellence and dedication in the visual and performing arts in the UK.

Jerwood continues to make a major contribution to the vibrancy and creativity of the arts and the regeneration of Hastings through its significant investment in major capital projects, the creation of the Jerwood Collection of 20th and 21st century British art and the imaginative and wide-ranging activities of the Jerwood family of organisations.

Many congratulations on all that Jerwood continues to achieve through the collection, the awards and the gallery.

—Sir Nicholas Serota, Director, Tate

John Piper's *Beach and Star Fish, Seven Sister's Cliff, Eastbourne*, 1933–4. This important new addition to the Jerwood Collection in 2014 went on display at Jerwood Gallery alongside generous donations and acquisitions from the estates of Alfred Cohen, Edgar Hubert and Alexander Mackenzie.
Photo: Pete Jones



Over
4,000
Sea Cadets have been
carried on the *TS John
Jerwood* since she came
into service in 2002.

£95 million
has been channelled into
capital and revenue
projects in support
of the arts since
1991.

Jerwood Foundation

Chairman & Director's Report



Alan Grieve CBE
Photo: Pete Jones



Philippa Hogan-Hern
Photo: Pete Jones

In 2009 in the foreword to Matthew Sturgis's book, *Jerwood, The Foundation and the Founders*, I wrote that publishing a book on Jerwood 32 years after it was founded, 'throws up an opportunity to take stock: to see where we have got to, to reconsider actions taken and sometimes not taken, to look at the strengths and weaknesses of all that has been and is called Jerwood.'

Now, some five years later it seems appropriate to reflect and once again take stock of Jerwood in preparation for whatever the future may hold. The timeline on pages 10–13 of this report sets out the highlights of Jerwood's achievements since its foundation. We can also celebrate in 2014 a number of landmark anniversaries in Jerwood's history, most notably: 21 years since the first purchase of Sir Frank Brangwyn's *From My Window at Ditchling*, circa 1925 for the Jerwood Collection, 20 years of Jerwood New Playwrights at the Royal Court, 15 years since the Jerwood Foundation established Jerwood Charitable Foundation and the opening of the Jerwood Library, Trinity Hall, Cambridge.

The Jerwood family has come of age. In March 2012, Jerwood Gallery in Hastings, which was designed and built to house our growing 20th and 21st century British art collection, opened to the public. Since then the permanent collection, together with ambitious temporary exhibitions has proved a catalyst for the region's regeneration and is attracting visitors from near and far to Hastings and the East Sussex coast. The activities and reach of Jerwood Charitable Foundation and Jerwood Space continue to grow and make a positive impact with wide-ranging tangible benefits within the arts world, and are reported in their individual statements which follow.

We believe that Jerwood plays an important role in the arts panoply in the UK and we continue to support and reward creativity, excellence, commitment and dedication in the visual and performing arts. Our focus, enthusiasm and resolve have not changed, unlike much of the world around us, although the constituents of our work have adapted and moved forward with time – as they should.

The arts are not a prerequisite of the privileged few;
nor are they the playground of the intelligentsia.
The arts are for everyone – and failure to include
everyone diminishes us all.

—Lord Attenborough, CBE (1923–2014)

I have been fortunate to have been able to make the collection in a relatively short period of time. It has been made to underline the strength of Jerwood in supporting the visual arts, enriching a cultural heritage and stimulating regeneration in Hastings.
 — Alan Grieve, Chairman, Jerwood Foundation

Our capital projects in the arts bearing the Jerwood name are as widely recognised as they are geographically spread. During 2014 we continued to devote our capital and financial resources to support Jerwood Gallery and to enlarge and enhance the Jerwood Collection.

In Memoriam

It is people who make what we do in the arts so rewarding. In 2014 we were very sad to mark the loss of four remarkable men: Sir George Christie CH (1934-2014) and Lord Attenborough CBE (1923-2014), both of whom had strong personal associations and friendships with Jerwood as Chairman of Glyndebourne Opera and President of the Royal Academy of Dramatic Art respectively; and important Jerwood Collection artists: Alan Davie RA (1920-2014) and Alan Reynolds (1926-2014). Their loss to the worlds of opera, film, theatre and art is deep.

Management

The Boards of the Jerwood Charitable Foundation, Jerwood Space and Jerwood Gallery continue to operate as independent management boards within the structure of the Jerwood family. The activities of these three arms of Jerwood interlock and benefits are realised from sharing experience and knowledge. We recognise that there is much to be gained for the future in the evaluation of our activities over the last 37 years and the assessment of how we can turn our extensive experience and what we have learned to support others and enhance our main endeavours within the arts in the UK.

Philippa Hogan-Hern was appointed Director of Jerwood Foundation in July 2013. During the second half of 2014, she was appointed to the boards of Jerwood Gallery and Jerwood Space and became a Trustee of Jerwood Charitable Foundation. I am quite certain Philippa will enhance each of the Jerwood arms and reinforce the benefits of shared credibility and opportunities.

Also in 2014 Lara Wardle, previously Director of Jerwood Foundation from 2010 to 2013, was appointed Curator of the Jerwood Collection with particular responsibility for new acquisitions, research and conservation. As a specialist in 20th century British art, her experience is invaluable. Lara works closely with the Director of Jerwood Gallery, Liz Gilmore, in displaying the Jerwood Collection and coordinating incoming exhibitions.

During the first quarter of the year, Richard Lee, having directed Jerwood Space with such great success since it opened, gave up his responsibilities as Director and was appointed Consultant Director, an active, supporting role in all that Jerwood Space does. Peter Wilkinson who joined Jerwood Space as General Manager in December 2001, was appointed Deputy Director mid 2010 and was confirmed as Director in April 2014.

Jerwood Collection

In 2014 we celebrated 21 years of the Jerwood Collection with three collection focussed exhibitions at Jerwood Gallery: *Jerwood Collection Revealed* offered the opportunity for the largest display

of the collection to date and gave the Foundation the perfect moment to display Craigie Aitchison's *Crucifixion*, 1994 (previously on long-term loan to Hereford Cathedral) and our 10 sculpture maquettes, including works by Dame Elisabeth Frink CH, DBE, RA, Sir Jacob Epstein and Henry Moore OM, CH (having been on long-term loan to the Royal College of Physicians, London). We are grateful to both institutions for co-operating with us to exhibit these works in our gallery in Hastings.

In the summer the celebrated illustrator, Sir Quentin Blake CBE, FCSO, RDI, drew his artistic response to selected highlights from the collection. *Artists on the Beach* provided Blake's personal and touching insights into the life and work of 10 artists including L S Lowry RA, Sir Stanley Spencer RA and Christopher Wood.

Finally at the end of the year, coinciding with a 21st birthday lunch in Webbe's at Jerwood, a one gallery exhibition of significant additions to the collection went on display, featuring most notably, John Piper's *Beach and Star Fish*, *Seven Sister's Cliff, Eastbourne*, 1933-4, John Tunnard's *Tide Race*, 1947 and John Minton's *Melon Sellers, Corsica*, 1948, as well as generous donations and acquisitions from the estates of Alfred Cohen, Edgar Hubert and Alexander Mackenzie. The Jerwood Collection now stands at 250 works of 20th and 21st century British art and is recognised as one of the most important private collections on public display.

For Sea Cadets all across the country
a voyage on the *John Jerwood* is the
ultimate adventure.

—Lieutenant Ben Swain,
Commanding Officer, T S *John Jerwood*



TS *John Jerwood*
Photo: Mercian Media

Below:
Northern Ireland Sea Cadets
on board TS *John Jerwood*
Photo: Neal Somerville



Yesterday is not ours to recover,
but tomorrow is ours to win or lose.
—Lyndon B Johnson, 36th President
of the United States of America

**Jerwood Purchase Prize,
Royal Academy Schools**

This prize, now in its fifth year, rewards a second year student from the RA Schools as well as making a grant to the schools to support them in continuing to offer graduates free tuition. Hannah Bays was selected by Lara Wardle, Curator of the Jerwood Collection, as the recipient of this year's purchase prize for her painting *Jiggery Pokery*, 2014. The work joins the collection.

Royal Albert Hall Box

We continue to donate tickets for Jerwood Foundation's box at the Royal Albert Hall to charity. Beneficiaries in 2014 were the Teenage Cancer Trust, Royal Marines Charitable Trust, Royal Choral Society, Parkinson's UK, Willows Animal Sanctuary, Veteran's Aid, CLIC Sargent and the Salvation Army.

Financial & Fund Review

In our 2013 report we stated that our Fund had been held back in Asia as the uncertainties in China had overshadowed Asian and emerging markets. 2014 reversed the performance with India outperforming other markets following the election of Prime Minister Mr Narendra Modi in May. The headline GDP figure for 2014 in China has now been reported as 7.4% slightly ahead of market expectations. Our Fund returned an annual performance of 8.5% which reflects the results of our investments in Asia, Europe and US. Fund Managers in these all important markets have found it difficult to gauge when equity risks can be taken and when alternatives, including bonds, should be increased. We have sought defined total returns (capital and income) rather than performance against indices. Economic, political, religious and social

uncertainties remain which can, and do, undermine stability, confidence and recovery. Excessive sovereign, commercial and personal debt sits alongside money printing and the dilemma of inflation versus deflation. All these influences are presently with us, for better or worse.

The Future

The media, artists, critics and commentators continue to lament the austere financial conditions confronting the arts, fanned by lectures and conferences, all reported with doom-laden messages. Art is about life, who we are, where we are, even where we are going, and talk does not translate easily into solution and action. The Foundation and the Jerwood Family need to be united in continuing to get as close to achieving our aims as we possibly can. We are one of many foundations, trusts and individuals dedicated to supporting the arts and we need to secure and renew our ambitions to provide a platform to support rising stars as well as new entrants into the arts. If our contributions can match their astonishing creativity, aspirations determination and commitment, we will achieve visible and measurable benefits.

We endorse wholeheartedly the mantra of Arts Council England that *'The arts define our culture, our identity and our national conversation. And now there is a growing understanding that the arts and culture sector fuels tourism, urban regeneration and our rapidly growing creative economy'*.

This is particularly relevant in relation to Jerwood Foundation's stated objective to contribute to regeneration. This was and is an important part of the rationale for

building Jerwood Gallery in Hastings, to hold and exhibit our art collection in the public domain.

Partnership within the Jerwood Family

No matter how deep a foundation's pockets are, making grants and their impact go further is a paramount need. There is no better way to achieve this in today's climate, where austerity and cuts are part of our daily vocabulary, than through partnership. 'Better together' was a campaign slogan, but it also applies to what we practice and preach at Jerwood. Working in partnership with other funding organisations, (such as Garfield Weston Foundation, the Andrew Lloyd Webber Foundation or J Paul Getty Jnr Charitable Trust), Arts Council England or The Art Fund, is an important and valuable way forward. For these reasons, the members of the Jerwood Family meet formally to share, listen to and learn from one another. It is the sum of its parts that makes Jerwood most effective.

In this context we are constantly and consciously aware of the passion, energy and enthusiasm of everyone who works within Jerwood. Together they can and do achieve so much.



Alan Grieve, Chairman



Philippa Hogan-Hern, Director

jerwoodfoundation.org
@JerwoodF

Jerwood: A Timeline



Craigie Aitchison RA (1926-2009)
Crucifixion, 1994
©2014 the artist's estate/
Bridgeman Art Library

1977 Jerwood Foundation established by Alan Grieve for John Michael Jerwood (1918-1991)

John Jerwood was educated at Oakham School and his *alma mater* was the major beneficiary in the early years, with building projects, awards, scholarships and bursaries supported. In total £6.55 million has been gifted to Oakham School since 1977



Photo: Mike Fear

Jerwood Foundation established its representative office in Bloomsbury at 22 Fitzroy Square, London (above)

- Jerwood Painting Prize (until 2003), launched and awarded to Craigie Aitchison (1926-2009) in 1994 for *Crucifixion* (above)
- Jerwood Young Choreographers Awards launched with Dance Umbrella and Arts Council England, becoming the Jerwood Choreography Awards in 1999 (until 2003)
- Jerwood Foundation began supporting Jerwood New Playwrights at Royal Court Theatre - the first play was Joe Penhall's *Some Voices* (ongoing)

1977

1992

1994

1989

John Michael Jerwood MC
1918-1991
Oakhamian
Soldier Merchant
and Benefactor

National Youth Orchestra Chamber Orchestra created from within the ranks of the National Youth Orchestra, the specialist training and promotion of which was supported by the Jerwood Foundation (until 2008)

1991

1993

- The first purchase made by Alan Grieve (Chairman, Jerwood Foundation) for the Jerwood Collection was Sir Frank Brangwyn's *From my Window at Ditchling* c.1925 (below)
- Jerwood Foundation sponsored National Art Collection Fund Awards (now The Art Fund)

1996

Jerwood Applied Arts Prize launched with Crafts Council (until 2007)



Sir Frank Brangwyn RA, RWS (1867-1956)
From My Window at Ditchling, c.1925
Reproduced with the kind permission of David Brangwyn



Photo: Peter Sutton



Photo: Mike Hoban

Salters' Jerwood Awards for Outstanding Chemists under 35 launched (until 2005)

1997

- Jerwood Charitable Foundation established by Jerwood Foundation
- Jerwood Library at Trinity Hall, Cambridge [major capital project] (above)
- Jerwood Gallery at the Natural History Museum [major capital project]

1999

- Jerwood Studio at Glyndebourne, East Sussex [major capital project] (above)
- Jerwood Library of the Performing Arts, Trinity College of Music, London [major capital project]
- Launch of Jerwood Young Designers at the Gate Theatre (ongoing)
- Jerwood Centre for the Treatment and Prevention of Dance Injuries, Birmingham Royal Ballet [capital grant]

2001

1998

- Grant made to Kettle's Yard, Cambridge for the conservation and refurbishment of the student loan collection
- Capital grant made to the Gate Theatre, to improve the space. Beginning of an ongoing relationship
- Jerwood Space established and opened by Jerwood Foundation [first major capital project] (below)



Photo: Jerwood Space

2000

- Jerwood Theatres opened at Royal Court [major capital project] (below)
- Jerwood Sculpture Park opened at Witley Court an outdoor display of contemporary sculpture. Dame Elisabeth Frink's *Walking Man* was the first purchase for the Jerwood Sculpture Collection [major capital project]
- Jerwood Vanbrugh Theatre, RADA [major capital project]



Photo: Andy Chopping

- Jerwood Gridshell Space, Weald & Downland Open Air Museum, Sussex [capital grant]
- Training Ship *John Jerwood*, Sea Cadets Association [major capital project] (below)
- Jerwood Young Directors programme at the Young Vic launched (until 2009)
- Jerwood Charitable Foundation began supporting the Jerwood Drawing Prize (ongoing)
- Jerwood Portrait Commissions at the National Portrait Gallery began (until 2008)
- Jerwood Sculpture Prize launched (until 2009)



Photo: Marine Society & Sea Cadets

Jerwood: A Timeline

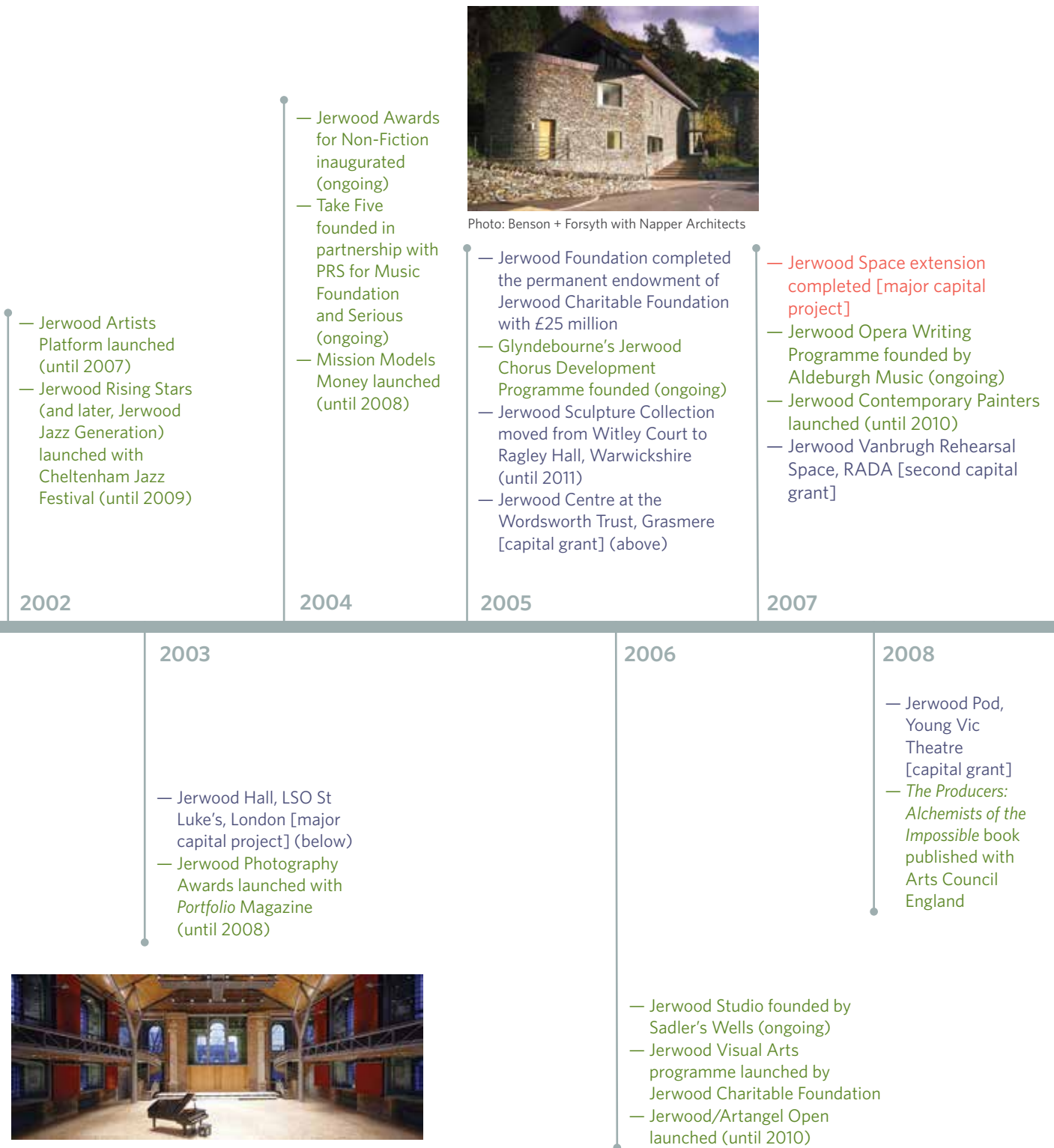




Photo: Bob Mazzer



Photo: Young Vic

- Jerwood Assistant Director's Programme founded by Young Vic (ongoing) (above)

2010

- Jerwood Gallery Hastings designed and built to house the Jerwood Collection opened March [major capital project] (above)
- Jerwood Sculpture Collection sold at Sotheby's
- National Institute of Dance Medicine and Science opens in London, led by Dance UK (ongoing)
- Jerwood/FVU Awards launched in partnership with Film and Video Umbrella (ongoing)

2012

- Jerwood Open Forest launched in partnership with Forestry Commission England
- Jerwood Gallery received a Civic Trust Award, a National Award from the Royal Institute of British Architects (RIBA) and was put on the midlist for the RIBA Stirling Prize

2013

2009

- Jerwood School of Design, Oakham School [major capital project]
- Jerwood Kiln Studio at Aldeburgh Music [major capital project] (below left)
- *Jerwood: The Foundation and the Founders* by Matthew Sturgis published by Unicorn Press
- Jerwood Dancehouse, Ipswich [major capital project] (below right)
- Aurora Orchestra's New Moves programme supported (until 2014)
- Jerwood Foundation and Jerwood Charitable Foundation launched national DCMS Jerwood Creative Bursaries Scheme (until 2011)
- Jerwood/Arvon Mentoring Scheme established (ongoing)



Haworth Tompkins

2011

- Jerwood Makers Open is launched (ongoing)
- Jerwood Painting Fellowships established (ongoing)



Photo: Morley Von Stemburg

2014

- Jerwood Fiction Uncovered Prize launched with The Literary Platform (below)
- Jerwood Gallery received a RICS South East Award for Regeneration



Photo: Alicia Canter

JERWOOD GALLERY

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. The Gallery 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, reading room and shop.

In the few years since this beautiful gallery opened in 2012, the Jerwood has gone from strength to strength and is now a world-class arts venue. As well as a steady stream of first-rate exhibitions, the exquisitely designed building also houses a fabulous Contemporary and Modern British collection, including works by big names such as Walter Sickert and LS Lowry. I'm thrilled that people in the region have this sort of art to enjoy on their doorstep but it's also clear the gallery has transformed the cultural reputation of Hastings and draws in large numbers of visitors from afar.

—Sajid Javid MP, Secretary of State for Culture, Media and Sport and Minister for Equalities



Jerwood Gallery, Hastings
Photo: Pete Jones



1,500

school children have taken part in a sustained programme of repeat visits via Start at Jerwood Gallery supported by Children & the Arts.

£29,528

was raised by 166 individual donors through the Art Fund's Art Happens crowd-funding campaign.

Jerwood Gallery

Chairman & Director's Report



David Pennock
Photo: Pete Jones



Liz Gilmore
Photo: Jerwood Gallery

Jerwood Gallery had a great deal to celebrate at the end of an incredibly busy 2014, most notably the development of critically acclaimed exhibitions backed by two highly successful and innovative marketing campaigns. These generated national television coverage and global publicity and attracted a greater number of visitors, many visiting the gallery and Hastings for the first time. We introduced a team of local volunteers; displayed important new additions to the Jerwood Collection; and put in place a new look for our café, Webbes at Jerwood. Lastly and most importantly we received a RICS South East Award for Regeneration. Our thanks and congratulations extend to the whole team for their prodigious efforts, enthusiasm and commitment.

Jerwood Gallery is the youngest member of the Jerwood Family, and is an independent, not for profit institution, designed and built to house the Jerwood Collection of 20th and 21st century British art and a complementary programme of temporary exhibitions. Whilst Jerwood Gallery may look and feel like other galleries nationally, it stands apart, as it operates without any core public funding. We could not function without a substantial annual grant from the Jerwood Foundation and the support of The Friends of Jerwood Gallery which is underpinned by the

generosity of members, benefactors and patrons. Crucially since January 2014, we introduced a volunteer programme and we now have a core team of 50 volunteers who support key gallery operations, including front of house, education and marketing. Their enthusiasm and dedication was rewarded in September when Jerwood Gallery became the first WorldHost recognised gallery in Sussex; an accolade bestowed upon gold standard customer service.

There were two key changes to our management team in 2014 as Paul Homer (Operations Manager) and Ella Lewis-Collins (Marketing and Communications Manager) left the gallery in May and October respectively. They were replaced by Kim Kish, whose experience at Polka Theatre and White Cube has proved invaluable in her operations role, and Kate Giles, who brings extensive experience as a marketing and publicity consultant in the film industry. Philippa Hogan-Hern, Director of Jerwood Foundation, was appointed to the Jerwood Gallery Board of Directors in July.

It is amazing to think that Jerwood Gallery did not exist three years ago. It is now very much part of the vibrant artistic 'Bohemian Rhapsody' of Hastings and the South East coast. Our

Jerwood Gallery offers the chance to view some of the best British art of the 20th and 21st century.
—*Art of England*

Opposite:
Naked flashmob on Hastings Beach,
January 2014
Photo: Ciaran McCrickard/John Connor
Press Associates

annual membership currently stands at 1000, two thirds of whom are local. Membership popularity is maintained by regular social gatherings and activities related to our artistic programme. Our benefactors scheme was launched last year and we are keen to develop it further with more special events such as the lunch we hosted in June in the boardroom at Sotheby's, followed by a private tour of their Modern British & Post War sale.

The people of Hastings clearly still enjoy a battle, as they demonstrated in 2013 when we saw off stiff competition to win Culture 24's Museums at Night vote to host Jake & Dinos Chapman at the Jerwood Gallery. In 2014, locals literally bared all in their attempt to host performance photographer Spencer Tunick. Although the gallery didn't win the overall vote (Tunick himself was disappointed), the naked flashmob on Hastings Beach on a freezing cold January morning was testament to their fighting spirit. The images and footage went viral and ensured that Hastings was well and truly on the global map.

That campaign set the ambitious tone of our marketing strategy for the remainder of a year in which 10 films were produced, including a series of *Collection Stories* focused on key works in the collection; short films featuring Ansel Krut and Sir Quentin Blake CBE, FCSD, RDI to support their exhibitions; and the crowd-funding appeal for our final exhibition of 2014, *Jake & Dinos Chapman: In the Realm of the Unmentionable*. A further pilot 'trailer' was so successful that it was taken up by a commercial company. Finally, marking the 21st birthday of the Jerwood Collection a film entitled *Jerwood Collection; a Personal Reflection* featuring Jerwood Foundation's Chairman, Alan Grieve, was produced .

To secure our main purpose, the gallery's artwork must be seen. The gallery is open to the public 11 am-5 pm from Tuesday to Sunday and on Bank Holiday Mondays. It is open late (admission free) from 4-8 pm on the first Tuesday of each month. Closure to the public on Mondays during term time enables special groups and schools taking part in Start at

Jerwood Gallery, supported by Children & the Arts, to have exclusive access to the building, collection and exhibitions. Since the gallery opened, 1500 local children who otherwise may not have had the opportunity to visit have taken part in a sustained schedule of artist-led activities. This scheme provided an invaluable opportunity for children to reverse the traditional parent/child relationships by showing their parents and carers around a celebratory end of year exhibition of their work. The renowned illustrator, Sir Quentin Blake's popular exhibition *Artists on the Beach* which took place over the summer was a particular inspiration for children and attracted many more families to the gallery. We are delighted to be welcoming Sir Quentin back with another exhibition at the gallery in the summer of 2015.

The board of Jerwood Gallery attaches the greatest importance to showcasing the Jerwood Collection, one of the most important private collections of 20th and 21st century British art on public display, and growing through acquisition.



Left:
Alfred Wolmark (1877-1961)
Portrait of Jack Kohnstamm
©permission of Mrs Diana S. Hall, the artist's daughter

Right:
Alfred Wolmark (1877-1961)
Portrait of Norman Kohnstamm, 1916
Jerwood Collection
©permission of Mrs Diana S. Hall, the artist's daughter

A jewel-box worthy
modern art collection.
— *Coast Magazine*



The generosity of private lenders has ensured that the collection displays have been further enhanced by two long-term loans of work by Lucian Freud OM, CH (1922-2011) *Girl's Head*, 1954 and *Dead Bird*, 1943. A chance visit to the gallery in 2013 led to two portraits by Alfred Wolmark (1877-1961) of First World War soldier brothers Norman and Jack Kohnstamm being displayed side by side for the first time. Until their gallery visit, the family of both soldiers had not known of the existence of the Jerwood Collection's *Portrait of Norman Kohnstamm*, 1916, and generously offered to loan their portrait of Jack. The knowledge that within two years of sitting for their portraits the brothers had both been killed in action (Norman just two months before the end of the war) and the generous loan of archive letters and photographs, made the display a particularly moving experience.

A supporting and varied exhibition programme throughout the year sought

to offer different ways to access and contextualise the collection. Small, one room monograph exhibitions offered the opportunity to showcase the radical work of British constructivist artist Marlow Moss (1889-1958) and 17 paintings by Alfred Wallis (1855-1942) loaned by Kettle's Yard, University of Cambridge, both displays complementing the St Ives and Newlyn school artists in the Jerwood Collection.

At the heart of the gallery's aspirations is the desire to ensure that there is something new and different on display at Jerwood Gallery each month. In May, in the larger Foreshore Gallery, *Ansel Krut: Verbatim* brought together an ambitious series of previously unseen paintings by the South African born Krut, in the most comprehensive exhibition of this extraordinary and influential artist to date. Krut was a second prize winner in the Jerwood Drawing Prize in 2002. Alongside this main spring exhibition, was our first one-room *Spotlight* display,

featuring the Dungeness-inspired work of contemporary artist Philip Hughes, in association with Francis Kyle, the gallery which represents him.

Throughout the summer months, the gallery put on a Drawing Festival with two celebratory focussed exhibitions. Sir Quentin Blake, a part-time resident of Hastings, drew his artistic responses to 10 of his chosen highlights from the Jerwood Collection. Accompanying the display was a gallery guide, *Artists on the Beach: A Jerwood Gallery Notebook*, written and illustrated by Blake. The financial contribution to this publication by Hastings Borough Council was acknowledgement of the considerable role the gallery is playing in the regeneration and growth of Hastings and the surrounding East Sussex coast.

At the same time, the Foreshore Gallery offered an insight into the role of drawing in the practice of a number of eminent contemporary British artists,

many of them RAs. The exhibition, *Drawn Together: Artist as a Selector*, was curated by Professor Anita Taylor to celebrate the 20th anniversary of the Jerwood Drawing Prize. The prize is the largest and longest running annual open exhibition dedicated to drawing in the UK, and is supported by Jerwood Charitable Foundation and Bath Spa University. *Drawn Together: Artist as a Selector* ran concurrently with the 2014 Jerwood Drawing Prize exhibition in London.

2014 culminated in the most spectacular success of the year, *Jake & Dinos Chapman: In the Realm of the Unmentionable*, a major exhibition of new work by the duo who were brought up in Hastings. It was billed as the 'biggest and baddest' Chapman show and the exhibition certainly delivered as it consumed the entire ground floor of the gallery and featured previously unseen works, some created exclusively for the exhibition. An incredible £29,598 was crowd-funded through Art Happens, the Art Fund's groundbreaking crowd-funding platform, surpassing the £25,000 funding target. Without the support of the Art Fund and White Cube (who represent the Chapmans), an exhibition of that scale would not have been possible.

Looking ahead to 2015, we are excited by the promise of a diverse range of artistic partnerships: with ambitious monographic shows planned for artists Chantal Joffe RA, Rachel Howard, Edward Burra (1905-1976) and LS Lowry RA (1887-1976), and further important collaborations with the Fleming Collection and Kettle's Yard, University of Cambridge.



David Pennock, Chairman



Liz Gilmore, Director

jerwoodgallery.org
@JerwoodGallery

The opportunity for us and for our students to observe and respond to the challenging themes of contemporary British art, at a gallery within a five minute drive of our school, is priceless.
—Nick Kelleher,
Art teacher, Helenswood Academy, Hastings

Featured; L-R,
Liz Gilmore, Sajid Javid MP,
David Pennock, Amber Rudd MP
Photo: Josh Broadway



Since the year end, on 22 January 2015 we were delighted to welcome Sajid Javid MP, Secretary of State for Culture, Media and Sport and Minister for

Equalities, on his first visit to the gallery and give him a tour of the Jerwood Collection and a preview of *Chantal Joffe: Beside the Sea*.

Ansel Krut: Verbatim

(3 May – 9 July 2014)



Ansel Krut. Photo: Pete Jones

This show brought together an ambitious series of previously unseen paintings by the South African born Ansel Krut, in the most comprehensive exhibition of this extraordinary and influential artist to date. He was second prize winner in the Jerwood Drawing Prize in 2002.

Krut's painting subverts still life by linking objects to make playful and often dark characters and forms. Vegetables, domestic objects and geometric shapes are transformed into uncanny figures. These provocative and comic inventions draw on paradoxes, vaudeville and peep shows and are poised between absurdity and moral criticism.

Drawing Festival (19 July – 15 October 2014)



The one room display **Quentin Blake: Artists on the Beach**, gave a personal insight into artists including L S Lowry RA, Stanley Spencer RA and Christopher Wood, in Blake's signature style.

Above left:
Sir Quentin Blake, CBE,
FCSD, RDI
Photo: Pete Jones

Above right:
Artists on the Beach,
2014
© Quentin Blake 2014

Right:
Emma Talbot
The Flower of Strood,
2014
Photo: Pete Jones



Drawn Together: Artist as Selector was curated by Professor Anita Taylor, Dean of Bath School of Art and Design, Bath Spa University to celebrate 20 years of the Jerwood Drawing Prize (which is supported by Jerwood Charitable Foundation). The exhibition included drawings by Michael Craig-Martin RA, Cornelia Parker RA and Rachel Whiteread amongst others, all of whom have been selectors for the annual prize.

Jake & Dinos Chapman: In the Realm of the Unmentionable (25 October 2014 – 7 January 2015)



Opposite:
Jake & Dinos Chapman
The Sum of All Evil, 2012-13
Photo: Pete Jones

Below left:
Jake & Dinos Chapman
Sturm und Drang, 2014
Photo: Mike Fear

Below right:
One of the tattoos designed
by Jake & Dinos Chapman
Photo: Pete Jones

The 'bad boys' who love to tempt
the viewer and then smack them.
—Karen Wright, *The Independent*



Jake & Dinos Chapman: *In the Realm of the Unmentionable* commanded significant technical skill and planning, including the installation of a false ceiling in one of the galleries, the craning of a half-tonne bronze sculpture into the internal courtyard and transformation of the education studio into a tattoo parlour. The exhibition brought together the largest body of new work by the brothers, with a strong link to history, the Spanish romantic painter and printmaker, Francisco Goya (1746-1828) being a particular source of reference. Press attention for the exhibition was tremendous with the gallery being featured in the BBC Four TV programme *What do Artists Do All Day?* and BBC Radio 4's *Today* and *Loose Ends*.

A world class exhibition
— Dr Stephen Deuchar, Director, The Art Fund

JERWOOD SPACE

Jerwood Space opened 16 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 interest and 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 level of concentration achievable in Jerwood Space has without doubt benefited the creative process inside the rehearsal room... It is widely known as the premier rehearsal space, certainly my first choice.

— Sam Yates, Director, *East is East*

ATG's production of *East is East* in rehearsal.
Featured: L-R, Nathan Clarke, Taj Atwall, Amit Shah,
Darren Kuppan, Ashley Kumar, Jane Horrocks,
Kimberley Sykes, Sam Yates, Georgina Lamb
Photo: Marc Brenner





Over
90%
occupancy over
50 weeks
of the year.

300
different companies used
the spaces in 2014 from as
little as a few hours to five
weeks or more

Jerwood Space

Chairman & Director's Report



Chris Cotton
Photo: courtesy of
Royal Albert Hall

Peter Wilkinson
Photo: Tracy Zanelli

Richard Lee
Photo: Tracy Zanelli



16 years ago in 1998, the Jerwood Foundation purchased the site at 171 Union Street to transform the school building, originally built 100 years before, into what has grown into being recognised as one of the best rehearsal spaces for theatre and dance in the UK.

The unbounded creativity and breadth of skills delivered on an almost daily basis by those working in theatreland today challenges us as a rehearsal venue to flex and bend apace.

Flexibility is the key. Rehearsal is our core activity and, as such, we have to adapt to accommodate the varied needs of the industry as and when they arise. From the largest shows pushing the envelope in terms of technical requirements, to the smallest attempting audacious feats of engineering in a confined space, we have to be ready to facilitate the needs of performers and crew alike.

2014 was a prime example in terms of allowing the building to show off its potential. The Gate Theatre began the

year with *I'd Rather Goya Robbed Me of My Sleep Than Some Other Arsehole* directed by Jude Christian, which necessitated the construction of a pigpen in the rehearsal studio to house the show's main stars, two small piglets (with apologies to the excellent Steffan Rhodri who co-starred, it was evident fairly early on in each performance where the audience's empathy lay). Not content with housing the livestock in our smallest rehearsal space, the show also demanded a vertical revolving kitchen which, after initial discussions with the set designer, we were also able to squeeze in.

From the smallest space to the largest – the Young Vic's stunning production of *A Streetcar Named Desire*, starring Gillian Anderson and directed by Benedict Andrews, required another operational revolve carrying a not inconsiderable amount of steel decking throughout the course of the rehearsal period. The motor for the revolve had to be housed in a separate location to minimise the noise in the studio, so we found a suitable spot in the car park and the crew were able to run cables



Chichester Festival Theatre's *Stevie* in rehearsal
 Featured: Zoe Wanamaker
 Photo: Manuel Harlan



updated *Spring Awakening* and we were able to flex the building even further to give them office space for three months whilst they looked for a new home. Other touring productions rehearsing with us over the year included Cheek By Jowl's *'Tis Pity She's a Whore*, Jamie Lloyd's *The Pride*, *Thérèse Raquin*, directed by Jonathan Munby for Theatre Royal Bath, and Frantic Assembly's gravity defying *The Believers*, for which a full flying harness was required and installed throughout the rehearsal period.

We hosted a large number of shows from theatres outside London, exemplifying the quality of work being produced nationwide in a year of belt tightening. Notably, Chichester Festival Theatre's *Stevie* with Zoe Wanamaker, *Billy Liar* for Manchester Royal Exchange, Laurence Boswell's *Intimate Apparel* for the increasingly lauded Ustinov Studio programme at Theatre Royal Bath, and Michael Longhurst's production of *A Number* for Nuffield Theatre Southampton.

More than one third of the rehearsal companies using the studios in 2014 benefitted from subsidised space, enabling our support to extend across the sector from the largest shows to independent choreographers needing three hour rehearsals for *Resolution!* at The Place. Dance was also represented throughout the year by Hofesh Shechter, Sadler's Wells, Ballet Rambert and BBC's *Strictly Come Dancing* amongst many others.

On a personal note, it was a privilege to house a supporters evening for Jennie Cashman Wilson's Abram Wilson Foundation. Space 7 rang out to the sound of Abram's music played by a superb band led by trumpeter Alphonso Horne. Music was prominent during 2014, particularly opera, where we were able to take rehearsals for Royal

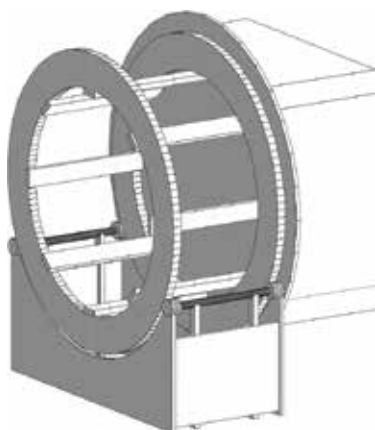
up two stories on the outside of the building to give them the conditions required to produce the show. All this took place whilst other companies in rehearsal remained oblivious to the work unfolding outside the studio. We were also in a position to take the Young Vic's rehearsals for two more of its highly acclaimed, iconoclastic shows, Ivo van Hove's *A View From The Bridge*, and Katie Mitchell's *The Cherry Orchard*.

Carey Mulligan cooked up a spaghetti bolognese on a daily basis for co-star Bill Nighy during rehearsals for *Skylight*. Dispersing the smell each morning was certainly less onerous than three weeks' accumulated herbal cigarette smoke from the cast of *East is East*, but each of these requirements was met with alacrity, as it should be.

We were able to accommodate two of the larger West End shows over the year, *I Can't Sing* and *Made In Dagenham*, the latter directed by Rupert Goold. Rupert's previous employers, Headlong Theatre, rehearsed their excellent touring productions of *1984* and *Anya Reiss'*

Opposite:
 The Gate Theatre: "*I'd Rather Goya...*"
 Featured: Steffan Rhodri
 Photo: Ikin Yum

Below:
 Marty Moore's design for the revolving kitchen used in "*I'd Rather Goya...*"



Opera House (*Café Kafka, Through His Teeth, Quartet*), English Nation Opera (*Rodelinda*), Garsington Opera (*Vert-Vert* and *Cunning Little Vixen*), Buxton Opera (*Orfeo ed Euridice* and *The Jacobin*), Opera Della Luna (*La Fille du Regiment*) and Classical Opera Company's (*La Clemenza di Tito*).

The flexibility within the building enabling us to accommodate over 300 companies over the year is matched by the can do attitudes of the incredible people who work here. Tracy Zanelli took over as General Manager in April and steered the building with great skill before taking maternity leave in October. Bookings Manager Annie Brewer has been instrumental in ensuring our rehearsal hire occupancy remains above 90% in her role and we welcomed Edwin Rostron to the team in November. Sarah Binley left in the summer to pursue a career away from the arts and we wish her good fortune in her future endeavours. I'm indebted as ever to Caretaker Brian Foster and our team of part-time staff who are essential to the smooth running of the building.

Rachel Butcher and Alessandra Ortalli (returning to the team in a new role) have steadily built upon the success of the meeting and event space hire, working tirelessly together with Café 171 Manager Livia Durasinovic and her team. This income stream is vital as a tool to enable our continued support for the rehearsal sector but also enlivens the building. One bittersweet weekend found us celebrating actors' lives with Toby Jones' wedding on the Saturday, followed by Sam Kelly's wake on the Sunday. These events wouldn't be possible without the adaptability of the hardworking Jerwood Visual Arts team, led by Sarah Williams (taking maternity leave in the summer, and covered by Hannah Pierce) and assisted by Oliver Fuke, Lauren Houlton and Nick Tudor.

The success and reputation of Jerwood Space is partly due to the commitment of its staff and to the Jerwood Foundation's determination in supporting and nurturing excellence in the arts but it is also based on the

dedication of Richard Lee the first Director of the Space. Richard has established Jerwood Space as the rehearsal space of choice for the theatrical profession. In the middle of 2014 he stepped back from day to day involvement although he is still very much a part of our work as a part time consultant. The board is highly aware of his tireless diligent and personal enthusiasm to establish and see Jerwood Space become what it is today. The board also wish to thank Peter Wilkinson, who is known to many already, for taking over as Director and continuing to provide the unique and successful flexible service those using the Space have come to appreciate and expect.

The continued support and invaluable advice of our ever informal and informed board remains most welcome, this year augmented by the addition of Philippa Hogan-Hern, Director, Jerwood Foundation.

Whatever challenges we now face, we have confidence that we can adapt to give the thousands of people passing through the door the best environment we can to produce 'the work of art'.



Chris Cotton, Chairman



Peter Wilkinson, Director

jerwoodspace.co.uk
[@JerwoodSpace](https://twitter.com/JerwoodSpace)





The Jerwood Space is the most creative and inspiring gift to the theatre community. A space that has at its heart the needs of artists, both in terms of an uplifting place to be but also with all practical considerations about how to create the best work with a minimum of hassle.

You can really feel the Jerwood Space team's encouragement and steadfast support. It's a place where you can either enjoy the benefits of an artistic community or some welcome solitude whatever suits the part of the process you're in.

It's the perfect environment to make theatre. It has been a lifesaver to Headlong this year and we will always be grateful.

– Jeremy Herrin, Artistic Director,
Headlong Theatre

Young Vic's *Streetcar Named Desire* in rehearsal
Featured: Gillian Anderson
Photo: Johan Persson

Jerwood Charitable Foundation is a grant-making foundation and UK registered charity which supports early career artists and arts producers across art forms, through revenue grants.

Established by the Jerwood Foundation in 1999, and with a current endowment of £29 million, we seek and proactively initiate imaginative arts projects with a broad range of exceptional organisations and individuals across the UK. We are committed to supporting artists and arts organisations to explore and develop their talents, to make artistic work of the utmost strength, quality and excellence. We are also committed to advocating for and developing the best possible environments and conditions for the making of art.

The Jerwood/FVU Awards appeared at a totally vital point in my career... This glimpse of being taken seriously – the professional collaborative possibilities, the budget, the discursive weight, the deadlines – all of this conjured a sense that my work could matter. Which is a feeling that has grown exponentially, as a direct consequence.

— Ed Atkins, artist and recipient of the Jerwood/FVU Awards

The Lowry Studio
Idle Motion
The Seagull Effect

Featured: L-R, Grace Chapman, Ellie Simpson,
Nicholas Pitt, Kate Stanley
Photo: Kate Stanley





753
artists supported over
the course of the year.

Grants
to the value of
£1.35million
were made in 2014.

59,723
total national audiences
for Jerwood Visual Arts
exhibitions, at Jerwood Space
and on tour.

Jerwood Charitable Foundation

Chairman & Director's Report



Grace Schwindt
Only a Free Individual Can Create a Free Society, 2014 (still)
Photo: Courtesy of the artist and Zeno X Gallery, Antwerp

Celebration was at the heart of Jerwood Charitable Foundation's activities in 2014, as we marked several significant anniversaries across major funded programmes.

In September we opened the 20th Jerwood Drawing Prize exhibition, the largest and longest running annual open exhibition for drawing in the UK, founded as the Cheltenham Open Drawing Competition in 1994 by Professor Anita Taylor and Paul Thomas (see page 36). Alongside this anniversary, our sister organisation Jerwood Gallery presented a summer exhibition curated by Anita Taylor, *Drawn Together: Artist as Selector*. Then, in October, we marked 20 years of Jerwood New Playwrights at the Royal Court (see pages 46–47). It was also a landmark year at Glyndebourne, and in this 10th year of the Jerwood Chorus Development Scheme its alumni of talented young singers continued to excel. Building long-term relationships is one important goal of how we work, and a reflection of our interest in building knowledge and communities around a project. Each of these programmes has adjusted its course responsively and successfully. Ultimately, it is the quality of outcomes achieved for participating artists which has sustained our passion and support.

In tandem with our long-term involvement where we are able, we seek opportunities to help fledgling organisations and promising individuals through transitional periods. This can mean providing funding to get a new or ambitious idea off the ground; something which can become established over time. This area of our support is vital, as many funders do not support beneficiaries at such early stages of development. In 2014 we gave the final grant in a five year relationship with Aurora Orchestra through their thrilling New Moves programme. Aurora have exemplified what can be achieved with small but meaningful and consistent support, making the leap from recently graduated ensemble to an internationally renowned orchestra, fêted for its daring collaborations.

With finite resources we are not able to maintain an ongoing role in every project we believe in, but we are well positioned to help pilot and test the need and shape of a programme, contributing funding and expertise, if appropriate, and advocating to other funders. A grant to the inaugural Circus Propeller Prize with the Roundhouse, Jacksons Lane and National Centre for Circus Arts in 2014 followed our initial grant to their pilot research in 2012. We also gave



Tim Eyles
Photo: Taylor Wessing



Shonagh Manson
Photo: Adrian Pope

pilot grants to Belarus Free Theatre to experiment with new ideas for a professional development programme for young theatre artists, and to the Lowry in Salford for their promising new Lowry Studio programme, following a Small Grant in 2013.

Our own projects include Jerwood Visual Arts, a national programme of contemporary visual arts projects, each designed to meet the specific needs of emerging artists working in different contexts. It is both developed and run by us, with the support of Parker Harris, Four Colman Getty and our project partners, and we are grateful for their crucial roles in making it the ambitious programme that it is. During the year, Jerwood Visual Arts artists were supported with the expertise of FVU, Forestry Commission England and Bath Spa University. We were also delighted to announce new collaborations with Photoworks, Stanley Picker Gallery, and Eastside Projects and g39.

Across our activity in 2014, we worked with more than 50 organisations to provide development and making opportunities for more than 753 arts practitioners, from theatre designers to jazz composers, painters to fiction writers and live artists to opera singers. Through Jerwood Visual Arts alone, we presented work by 92 artists, including 44 new works which we commissioned or presented for the first time, working alongside 18 high profile curators and selectors. We ran five nationwide calls for entry for significant projects, seeing applications from over 2,431 artists. At Jerwood Space and on tour across 10 regional venues, visits totalled 59,723.

We have been delighted to record the subsequent successes of artists we have supported. In 2014 Ed Atkins, commissioned through the Jerwood/FVU Awards, opened a major solo exhibition at the Serpentine Sackler Gallery, London. Matthew Raw was selected for the leading V&A ceramics residency; the fourth consecutive year that a Jerwood Makers Open artist was chosen for this prestigious opportunity. Susan Sluglett, a Jerwood Painting

Fellow, will receive a solo show in 2016 as the winner of the New Greenham Open Exhibition, and was selected for the inaugural Borough Road Gallery artist in residence programme.

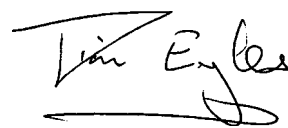
Jerwood/Arvon Mentoring Scheme alumni secured significant literary commendations: Chelsey Flood won the Branford Boase Award; Liz Berry won the Felix Dennis Prize for Best First Collection; Niall Campbell was awarded the Edwin Morgan Prize; and Stephanie Scott won the Writers' Village Best Writing Award. Former Take Five jazz artist Shabaka Hutchings won the Paul Hamlyn Award for Composers. The JMK Award 2014 was won by Kate Hewitt; Elayce Ismail won the JP Morgan Award for Emerging Directors and Tinuke Craig won the Genesis Future Directors Award 2014 - all were former Jerwood Young Directors at the Young Vic.

Jerwood New Playwright Rory Mullarkey was awarded the Pinter Commission through the Royal Court, and won the James Tait Black Prize for drama. Jerwood Young Artist Anthony Gregory returned to Glyndebourne in the lead role of Peter Quint in *The Turn of the Screw* on tour, to excellent reviews. Young company Circus Geeks successfully secured a grant from Arts Council England for a substantial tour of their new Circus Propeller Prize show, and in July we celebrated the graduation of 15 young choreographers from the inaugural Sadler's Wells Summer University.

Internally, we spent time reviewing our working approaches. Our new Strategic Plan sets out to strengthen our abilities in a number of key business areas: how we continue to find the best projects and people across the UK; how we will advance our understanding of the impact of our funding; and how we will grow our ambition, managing our finite financial and human resources and maximising our knowledge assets, networks and brand. Supporting these aims, we welcomed new Trustee expertise from Philippa Hogan-Hern, who joined the Board in October. Looking ahead to 2015, we have

received generous funding to launch a second major Creative Bursaries programme in spring 2015, taking on board the successes of our previous DCMS Jerwood Creative Bursaries Scheme. With the support of Garfield Weston Foundation, Andrew Lloyd Webber Foundation and J Paul Getty Jnr Charitable Trust, the Weston Jerwood Creative Bursaries will create paid work and training opportunities for 40 talented graduates in 40 arts organisations across the UK. It will identify talented graduates who would otherwise not be in a financial position to work for free in order to get a foot on the career ladder. With unpaid internships still a major barrier to securing the diversity and vibrancy of the future arts workforce, this programme will continue to champion new talent and new voices, and to advocate for changes in practice.

With the privilege of our resources we are able to take risks with an idea, and in turn our beneficiaries demonstrate courage, putting themselves on the line in their own artistic approaches. This willingness to challenge what is possible is what moves an art form forward, and is what makes a programme such as Jerwood New Playwrights so influential. We look forward to continuing to celebrate artists' aspirations and grit across the next 20 years of our work.



Tim Eyles, Chairman



Shonagh Manson, Director

jerwoodcharitablefoundation.org
jerwoodvisualarts.org
@ShonaghM
@JerwoodJVA

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.

Below:

Semiconductor with project partners
Featured: L-R, Hayley Skipper, Semiconductor and
Matt Wilkinson

Chris Watson collaborating with Iain Pate
R&D image from *Hrafn: Conversations with Odin*, 2014
Photo: courtesy of the artists



There is no brief. The forests are open for artists' ideas.

The first Jerwood Visual Arts exhibition of 2014 showcased five new bodies of work by the six artists and a producer shortlisted for the inaugural Jerwood Open Forest, a major new project co-founded by Jerwood Charitable Foundation and Forestry Commission England.

Through Jerwood Open Forest, we created an unrivalled national context in which artists could explore ambitious new developments in their practice. The call for entries invited artists to put forward bold, broad-thinking proposals for a £30,000 commission to be realised anywhere in England's Public Forest Estate. Proposals could be for work in any discipline or medium, temporary or permanent, site-specific or for touring to more than one location. With subsequent public funding from the National Lottery through Arts Council England's Grants for the arts, we were delighted to be able to offer two major commissions of £30,000 each.

The call for entries attracted 470 proposals, evidencing a high demand from artists for access to the expertise of Forestry Commission England and for the opportunity to make work in forest environments. Seven selected individuals undertook a six month development period working with local Forestry Commission England teams across the UK in Northumberland, Nottinghamshire, Cheshire, Kent and Surrey. We exhibited new works and ideas in progress from each of the projects from 15 January to 23 February 2014 at Jerwood Space.

During the exhibition, the panel considered fully developed proposals for each project, updated through each artist's research. The selectors considered the strength and originality of the idea, its critical context and potential, the practical feasibility of its budget and site, and the opportunity the commission could offer to the artists' practice and experience.

The commissions were awarded to Semiconductors' (Ruth Jarman and Joe Gerhardt) first ever permanent public sculpture, *Cosmos*, which was unveiled at Alice Holt Forest, Surrey in October; whilst in Kielder Water & Forest Park, Northumberland, Chris Watson and Iain Pate realised their commission, a remarkable sound installation entitled *Hrafn: Conversations with Odin* experienced by an audience of 300 across three evenings.

—
jerwoodopenforest.org

Opposite:
Semiconductor
Cosmos, 2014
Photo: Laura Hodgson

JERWOOD OPEN FOREST



Selection panel:

Michaela Crimmin
Dan Harvey
Tania Kovats
Shonagh Manson
Hayley Skipper

Shortlisted artists:

Juan delGado
Adam James
Amanda Loomes

Commissioned artists:

Semiconductor
(Ruth Jarman and
Joe Gerhardt)
Chris Watson with
producer Iain Pate

Jerwood/FVU Awards: 'What Will They See Of Me?' (12 March - 27 April 2014)

A collaboration between Jerwood Charitable Foundation and FVU, these awards for new moving-image works provide meaningful production finances and fulfil a crucial development role for early career artists. This shortlist exhibition premiered new work from Lucy Clout, Kate Cooper, Anne Haaning and Marianna Simnett and travelled to CCA, Glasgow in April, where it was part of Glasgow International Festival of Visual Art. During the exhibition, Lucy Clout and Marianna Simnett were selected to receive commissions of £20,000 each, allowing them to complete new projects in 2015. The selection panel included Ed Atkins, Steven Bode, Shonagh Manson, Francis McKee and Catherine Wood. We are grateful to the University of East London for their support of the exhibition.

—
jerwoodfvuawards.com



Jerwood/FVU Awards:
'What Will They See of Me?'
Marianna Simnett
The Udder, 2014 (installation view)
Photo: thisistomorrow.info

Jerwood Encounters: TTTT (14 May - 22 June 2014)

TTTT (These Things Take Time) was curated by our Gallery Manager, Sarah Williams. Continuing her timely research interest into how technology is shaping our world, *TTTT* responded to recent developments amongst young artists who are exploring sculpture and screen-based practices in new forms and materialities. It brought together works by Johann Arens, Nicholas Brooks, Benedict Drew, Cécile B Evans, Oliver Laric, Nicole Morris and Heather Phillipson, many of which were presented for the first time.

Jerwood Makers Open (11 July - 31 August 2014)

From over 240 UK wide applications, Revital Cohen and Tuur Van Balen, FleaFollyArchitects, Shelley James, Hitomi Hosono and Matthew Raw were selected for the fourth edition of Jerwood Makers Open. Making a space for artists working across craft and design to realise their own creative ideas independently of specific commissioning structures, they each received an award of £7,500 and practical support from our gallery team. The finished works ranged from ambitious new ceramic installations to a 4.2 metre tall architectural model, and toured to Hannahs at Seale-Hayne, Devon, and Gallery Oldham. 2014's selection panel were Claire Catterall, Junko Mori and Vicky Richardson.

Jerwood Drawing Prize (17 September - 26 October 2014)

2014 was a landmark year as we celebrated the 20th annual Jerwood Drawing Prize exhibition with co-founders Professor Anita Taylor and Paul Thomas. The 2014 panel comprised Gavin Delahunty, Dr Janet McKenzie, and Alison Wilding RA, who viewed 3,234 works by 1,677 entrants, selecting 51 works by 46 artists for exhibition. The prize continued to be a valuable moment in the academic calendar, with nearly 1,000 education attendances. The £8,000 first prize was awarded to Alison Carlier for *Adjectives, lines and marks*, the first time an audio work has won. Second prize of £5,000 went to Sigrid Müller, and student awards of £2,000 went to Ara Choi and Annette Fernando. The exhibition toured to: The Wilson, Cheltenham Art Gallery and Museum; The Tetley, Leeds; The Gallery at Arts University Bournemouth; and Burton Art Gallery and Museum, Bideford.

Jerwood Encounters: Suspicion (5 November - 7 December 2014)

British artist Dan Coombs curated *Suspicion*, which took on the challenging and changing subject of narrative in painting, and painting's unavoidable relationship with film as echoed in the inspiration for the exhibition's title, the 1941 Hitchcock film of the same name. *Suspicion* presented bold, atmospheric paintings from 13 artists, ranging from a recently graduated artist to an acclaimed Royal Academician. The works exhibited were presented in London for the first time, and were by Nathan Cash Davidson, Stephen Chambers RA, Dan Coombs, Simon Linke, Gavin Lockheart,



Kate Lyddon, Darren Marshall, Damien Meade, Benjamin Senior, Geraldine Swayne, Neal Tait, Covadonga Valdes and Freyja Wright.

Project Space

Café 171 at Jerwood Space is home to our Project Space, a platform for early career or recently graduated artists to present a new body of work. Curated by our gallery team, we worked with artists Emma Charles, Anna Bunting-Branch and Rhys Coren. They made diverse works which ranged respectively from documentation of the physical frameworks of the internet; to a toy theatre exploring feminist visions and re-visions of history, inspired by a proto-science fiction novel; to an installation comprised of multiple hand-drawn animations, accompanied by a soundtrack by DJs Bahamian Moor.

Backdrop Commission: The Grantchester Pottery

In September we unveiled the inaugural Backdrop Commission, a large-scale work installed in the courtyard of Jerwood Space. *Kyoto, 2004*, is by The Grantchester Pottery, an artistic collaboration between sculptor Giles Round and painter Phil Root. Their large-scale reproduction of a hand-painted collage utilises a cut-out technique characteristic of the duo's collaborative practice. The collaged composition

reflects Jerwood Space's commitment to nurturing theatre and dance, considers the illusory nature of the stage and draws inspiration from the painted stage works of David Hockney and Japanese architecture.

Writer in Residence

We host three Writers in Residence each year alongside the Jerwood Visual Arts programme. The project provides opportunities to develop art writing on an open platform led and edited by the writers, the Jerwood Visual Arts blog, and to offer valuable context and debate by exploring the ideas which arise through the broader programme. In 2014 we were delighted to work with Shama Khanna, Basia Lewandowska Cummings and Patrick Langley.

— blog.jerwoodvisualarts.org

Top:
Jerwood Encounters: TTTT (installation view)
Photo: thisistomorrow.info

Jerwood Drawing Prize
Jessie Brennan
Apostelstraat 20, 2013
Photo: Benjamin Cosmo Westoby

Jerwood Makers Open
Hitomi Hosono
A Large Orange Coral Bowl, 2014
Photo: courtesy of the artist



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
Featured: L-R, Daniel Solon, Christopher
Lemmings, David Sawyer, Naomi Pinnock
Photo: Matt Jolly

Aldeburgh Music: Jerwood Opera Writing Programme - Foundation Course

Entering its third edition, the Jerwood Opera Writing Programme Foundation Course equips composers, writers and directors who have an excellent track record but little or no experience of creating opera with the knowledge and skills to create contemporary operatic work, combining music, theatre and text. It provides a comprehensive grounding in the theory, practice and evolution of the art form, nurturing and developing new opera writing. Selected by Patrick Dickie, David Sawyer and Stewart Laing, the 19 participants will attend three week-long residencies in Aldeburgh during 2014 and 2015, making their first forays into this complex art form.

—
aldeburgh.co.uk

Arvon: Jerwood/Arvon Mentoring Scheme

This annual programme offers nine emerging writers mentoring by leading writers. The carefully refined support offered aids the writers' creative development and their knowledge of the art form. In addition to regular meetings with their mentors, the mentees attend a masterclass week and a writing retreat at one of Arvon's writing houses. An anthology is created at the end of the year, showcasing new work produced by the mentees during the scheme. Those selected for 2014/15 were: playwrights Caroline Gray, Andrew Thomas and Cathy Thomas, mentored by David Eldridge; fiction writers Sarah Franklin, Susie Hales and Grahame Williams, mentored by Jenn Ashworth; and poets Holly Corfield Carr, Ian Dudley and Deborah Stevenson, mentored by Clare Pollard.

—
arvon.org

Battersea Arts Centre: Regional Producers Network

This project has opened up Battersea Arts Centre's (BAC) producer development programmes to individuals working outside London in areas of low arts engagement. Alongside its major touring project, the Collaborative Touring Network (CTN), BAC identified 12 talented emerging producers working in Darlington, Gloucester, Great Yarmouth, Hull, Thanet and Torbay. With them it has formed a national support network, sharing learning across the country. The grant has assisted the network to host exchanges, peer mentoring and residencies, coming together to share common and different challenges but also to find solutions. Substantial funding from Arts Council England and the Esmée Fairbairn Foundation for the CTN has allowed this learning to be put into ambitious practice, with the producers programming and evaluating two local festivals each year in each location.

—
bac.org.uk

**Belarus Free Theatre:
Crossing the Borders**

Belarus Free Theatre (BFT) is an extraordinary international theatre company. It has been making potent, acclaimed physical, visual and textual theatre whilst members of its company have been living in political asylum in the UK, forced to flee from persecution for their views in their home country of Belarus. Crossing the Borders allowed four talented young theatre makers to work with BFT for a year, training in BFT's methodology as 'universal theatre makers' able to write, act, direct, produce, design and market their work. Participants Josh Coates, Franziska Haberlach, Patrick Walshe McBride and Eleanor Westbrook were selected from an open call, and worked alongside the development and staging of two major BFT productions: *Red Forest* and *Price of Money*.

—
belarusfreetheatre.com

**Glyndebourne: Jerwood Chorus
Development Programme**

In its 10th year this programme offers professional training opportunities for singers from Glyndebourne Festival's chorus. These are individuals with exceptional talent and the potential to establish international solo careers. In addition to providing support for the broader chorus, in 2014 Joshua Owen Mills, Anna Rajah, Padraic Rowan and Daniel Shelvey were selected as Jerwood Young Artists, receiving comprehensive training and artistic development which included individual coaching in music and language studies, acting workshops, vocal and language coaching. They performed recitals at the Brighton Festival and Glyndebourne Festival in addition to their chorus roles throughout summer 2014.

—
glyndebourne.com



**Hofesh Shechter Company:
In Good Company**

This was the third edition of In Good Company, and the second with our funding. The project offers choreographic development opportunities to Hofesh Shechter Company's dancers and a wider dance community, making the company an attractive place for dancers to work and beginning a legacy for dancer transition. In Good Company 2014 allowed Maeva Berthalot, Sam Coren, Frederic Despierre, Bruno Karim Guillore, Kim Kohlmann and Sita Ostheimer to create new dance works, some of whom were choreographing for the first time. These were presented in a touring showcase at Brighton Festival, Dance City, DanceEast, The Place and South Hill Park Arts Centre. The programme also offered training sessions to 71 artists, including workshops delivered by the In Good Company choreographers.

—
hofesh.co.uk

Top:
Roundhouse: Circus Propeller Prize
Circus Geeks' *Beta Testing*
Featured: Jon Udry, Matt Pang, Arron Sparks
Photo: courtesy of Circus Geeks

Hofesh Shechter: In Good Company
Featured: L-R, Kim Kohlmann, Bruno Karim
Guillore, Frédéric Despierre, Sita Ostheimer,
Maëva Berthalot, Sam Coren
Photo: Tom Medwell



Jerwood Fiction Uncovered Prize
Photo: Alicia Canter

The Literary Platform: Jerwood Fiction Uncovered Prize

Fiction Uncovered was established in 2010 with support from Arts Council England to develop profile and audiences for talented British fiction writers. With publishing advances reduced and high competition for sales, it provides a vital boost to eight British writers each year, selected by an expert panel. In 2014 we added a prize fund of £40,000 for authors, with the project becoming the Jerwood Fiction Uncovered Prize. The impact of the addition of prize money was demonstrable, connecting it more effectively with readers, achieving increases in media coverage, in retailers stocking and promoting the titles, and in interest from publishers. The first recipients of the prizes were Ben Brooks, Bernardine Evaristo, Lesley Glaister, Cynan Jones, Gareth R Roberts, Naomi Wood, Gerard Woodward and Evie Wyld.

—
theliteraryplatform.com
fictionuncovered.co.uk

The Lowry: The Lowry Studio

The Lowry Studio provides an outstanding programme for the development and presentation of emerging and mid-career theatre makers. In 2014 The Lowry Studio stepped up the depth and intensity of this activity, and our own initial investment was followed by a three-year funding commitment from Esmée Fairbairn Foundation, recognising the Lowry's ambition to embed artist development in their business model. Our support offered creative and business support for their Associate Artists and 'Developed With' artists and companies; J Fergus Evans, Tuheen Huda, Idle Motion, Kill The Beast, Laura Lindow, Monkeywood Theatre, Theatre Ad Infinitum and The Wrong Crowd.

—
thelowry.com

Performances Birmingham Ltd: Jazzlines Fellowships

Jazzlines Fellowships offer space and resources for three emerging musician/composers to work on their own creative projects over a year, recognising that jazz musicians often face challenges in devoting sufficient time to their musical and professional development. With the guidance of Jazzlines alongside a bursary and access to the building and programmes of Town Hall Symphony Hall, Lluís Mather, Dan Nicholls and Percy Pursglove each worked on new concert length compositions. For each artist, their Fellowship culminated in a major showcase at the CBSO Centre. In autumn 2014 we welcomed new Jazzlines Fellows Yazz Ahmed, Lauren Kinsella and Chris Mapp whose attachment to the programme continues into 2015.

—
thsh.co.uk/jazzlines

Roundhouse: The Circus Propeller Prize

The Circus Propeller Prize offers the opportunity for an emerging circus company to work with leading circus development organisations in England and France. Following on from a pilot which we supported in 2012, the Circus Propeller Prize provided funding, professional advice and production space for the company to make new work and to increase its expertise and profile. The consortium of Jacksons Lane, La Brèche, National Centre for Circus Arts, Roundhouse and Seachange Arts selected young company Circus Geeks to receive the prize, and over the course of a year they developed a new show, *Beta Testing*, which premiered at CircusFest 2014. Circus Geeks were subsequently successful in a bid to Arts Council England to fund a major tour of *Beta Testing* in 2015.

—
roundhouse.org.uk
circusgeeks.co.uk

Sadler's Wells: Summer University

The first of its kind in the UK, Sadler's Wells Summer University was a four-year programme about the art and craft of choreography which launched in 2010 through a national open call. A group of 15 professional dance artists, each with no more than five years' experience, spent two intensive weeks together each year, exploring their choreographic and compositional processes and questioning how dance is made and what it might communicate to an audience. This leading programme was founded by Emma Gladstone with Jonathan Burrows and supported a new wave of choreographers to make outstanding new work for the stage. In 2014 we welcomed Artistic Programmer and Artist Development Producer Eva Martinez to Sadler's Wells, as Emma Gladstone took up her new role as Artistic Director of Dance Umbrella.

—
sadlerswells.com

Serious: Take Five Edition X

In partnership with PRS for Music Foundation and Help Musicians UK, Serious' Take Five programme continues to be one of the most influential development schemes for jazz composer-performers. The launch of its 10th edition and achievements of its alumni reaffirm that investment in the creative and business development of talented musicians is essential for the health and vitality of the jazz scene. Sam Andreae, Tom Greene, Heide Heidelberg, Lauren Kinsella, Emilia Martensson, Phil Meadows, Percy Pursglove and Alice Zawadzki were selected for edition X, receiving a residential week to work collectively on creative ideas, benefit from business oriented workshops and meet influential music industry contacts. Participants also receive one-to-one sessions outside the residency, with help and advice for specific personal projects.

— serious.org.uk

Below:
Performances Birmingham Ltd:
Jazzlines Fellowships
Featured: Dan Nicholls
Photo: THSH / jazzcamera.co.uk

Sadler's Wells
Jerwood Studio Summer University
Featured: graduating cohort 2014
Photo: Foteini Christofilopoulou



Untitled Projects and Citizens Theatre: Main Stage Directors Programme

Glasgow-based Untitled Projects with Citizens Theatre, Glasgow, together identified a paucity of opportunities for Scottish directors who are experienced in making theatre for studio spaces to make the leap to directing productions for large auditoriums. Through an open call, Gareth Nicholls was chosen for a two-year attachment to Citizens Theatre, working with support from Dominic Hill and Stewart Laing. In 2015 he will develop his own project for the main stage at Citizens Theatre.

— untitledprojects.co.uk
citz.co.uk

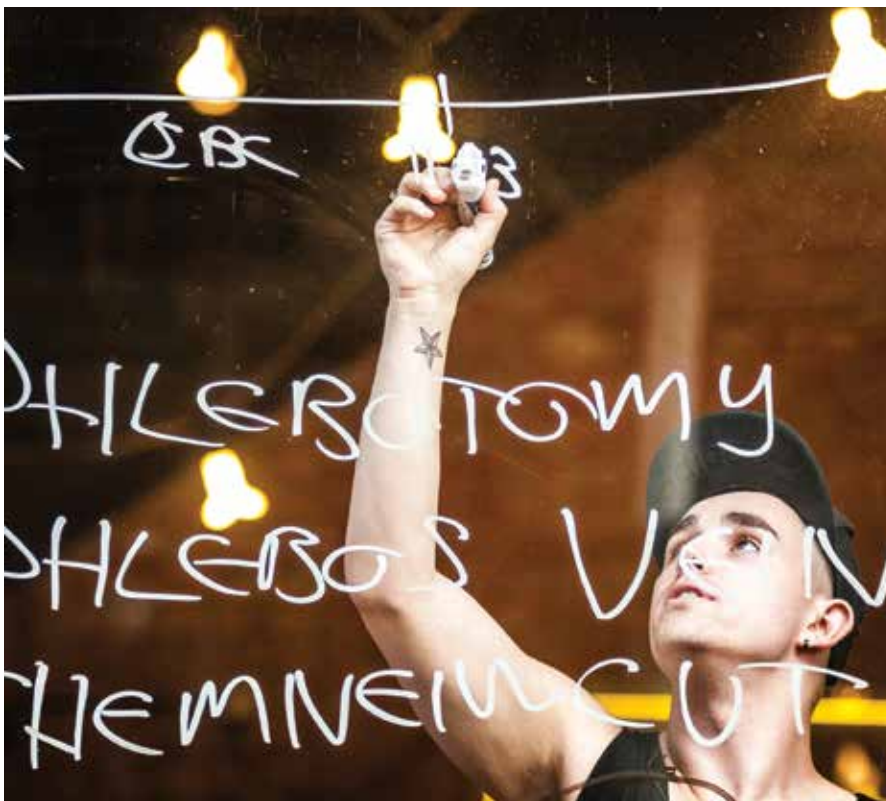
Young Vic Theatre: Jerwood Assistant Directors Programme

The Young Vic has an impressive track record in attracting some of the best stage and screen directors, creating opportunities for emerging directors to learn from those at the top of their game. From assisting on main stage shows to leading projects for the Young Vic's Taking Part department, six Jerwood Assistant Directors each year receive a spectrum of on-the-job training. In 2014 the programme completed its fourth edition, supporting Jeff James, Alice Knight, Natasha Nixon, Jonathan O'Boyle, Catriona Shoobridge and Caroline Williams. Peer networking and workshop opportunities were introduced, along with an international cultural visit, and the directors also presented their own new pieces of work.

— youngvic.org

Research & Development

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



Arcangelo: Sinfonia Concertante Project

Arcangelo is a baroque music ensemble of exceptional musicians playing both historical and modern instruments. It was founded by Artistic Director and Conductor Jonathan Cohen in 2010, and has enjoyed numerous invitations from major festivals and concert halls in Europe and America. Arcangelo set out a strategic plan to focus its direction and stabilise income streams. A key component of this was our support for the rehearsal and recording of Haydn and Mozart's *Sinfonia Concertantes*, and Mozart's *Violin Concertos 1* and *5*, their first major orchestral project, which established a new dimension to their repertoire thereby increasing Arcangelo's offer to venues and festivals.

—
arcangelo.org.uk

Artsadmin: Artists' Bursary Scheme

We were pleased to offer a second round of support to Artsadmin's influential Artists' Bursary Scheme, which since 1996 has supported more than 200 emerging contemporary performance and visual artists. The scheme supports artistic experiment, risk, speculation and play, rather than the production or touring of finished work, offering funding, time and dialogue to explore processes and try out ideas, with mentoring support and opportunities to show work with Artsadmin. Over 250 applications were received for 2014's scheme and Rosana Cade, Reynir Hutber, Lucy Hutson, Lily Johnson, Martin O'Brien, Project O (Jamila Johnson-Small and Alex Hemsley) and Rosalie Schweiker were selected.

—
artsadmin.co.uk

Artsadmin Artists' Bursary Scheme
Featured: jamie lewis-hadley, Bursary recipient
2013, in his work *Blood on the Streets*
Photo: Lamar Francois

Cove Park: Jerwood Residencies

For over 10 years we have worked with Cove Park, situated on the West coast of Scotland, recognising their care and ability to provide an excellent meditative and working environment for artists. Through this relationship, over 180 artists have had the space and freedom to think, rethink or make new work, and the chance to be inspired by their co-residents, who may come from other art forms, cultures or be at different career points. In 2014 Cove Park and Fuel's partnership continued to offer a programme of Jerwood Residencies to performing artists from across the UK. 16 artists were selected across 11 different projects, each lasting one week.

—
covepark.org
fueltheatre.com

DanceXchange: Jerwood Choreographic Research Project

During 2014, the first recipients of the Jerwood Choreographic Research Project were selected. This innovative new commissioning and producing model was designed to stimulate and support new ideas and thinking about choreographic research and practice in the UK. It brought together a national group of 32 arts and academic organisations from across art forms, who contributed funds and in-kind support to become producing partners for new choreographic research projects. Our grant provided match funding for non-dance organisations' contributions, helping to lever a total commissioning fund of £123,000. Research projects were sought through an application process open to artists, creatives and producers across art forms, and 417 applications were considered. 12 projects were chosen by the partners to receive a share of the fund, and development began in 2014.

—
dancexchange.org.uk

Mahogany Opera Group: Incubator

Mahogany Opera Group’s Incubator, the research programme through which they bring new opera projects to life, this year took the form of the Various Stages Festival, a three-week series of workshops intensively developing six projects with over 40 artists. Various Stages was motivated by a desire to increase the quality and depth of their research whilst engaging Mahogany Opera Group’s audiences and collaborators in the process. The six projects will form the backbone of the company’s creative output over the coming years. This was the final year of our support for the Incubator.

—
mahoganyoperagroup.co.uk



**Requardt & Rosenberg:
The Roof and Castle**

We supported two weeks of research and development for two new projects by choreographer Frauke Requardt and theatre director David Rosenberg, produced by Fuel. This allowed Requardt to develop her practice in large-scale choreography and tackling their most ambitious project to date. The result was a full production of *The Roof*, which blended the vernaculars of gaming, parkour and contemporary dance for an immersive experience. The show visited sites in Bournemouth, Bristol, London and Stockton on Tees. Research also took place for *Castle*, Requardt & Rosenberg’s first indoor show.

—
requardt-rosenberg.com

**Royal Society of Literature:
Jerwood Awards for Non-Fiction**

Over 11 years these awards have attracted a fascinating list of entries and prize winners, becoming a bellwether for non-fiction writing in the UK. They offer a financial injection at a crucial time for three writers, one receiving £10,000 and two receiving £5,000 each, and are for 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 time to write. In 2014, the prize winners were Minoo Dinshaw for a biography on historian Sir Steven Runciman, Aida Edemariam for a biography of the author’s Ethiopian grandmother, and Laurence Scott for a meditation on the way digital culture is changing our lives and consciousness.

—
rslit.org

Sadler’s Wells: Jerwood Studio

This award-generating research programme for cross art form projects provides the space, support and resources dance artists need to explore ideas and form new relationships beyond their tightly scheduled performance and production commitments. Since 2006 it has supported 40 collaborations between dance artists and practitioners from other areas, with a majority of projects resulting in substantial productions. In 2014, choreographer Hofesh Shechter worked with theatre director Ramin Gray and playwright Simon Stephens; ZooNation filmed for *The Truman Show*; designer/artist Hussein Chayalan collaborated with choreographer Damien Jalet; actress and singer Jane Horrocks worked with choreographer Aletta Collins; Liv Lorent undertook initial research with text by Carol Ann Duffy; and choreographer Crystal Pite worked with writer Jonathon Young.

—
sadlerswells.com



Above:
Sadler’s Wells: Jerwood Studio
Le Patin Libre’s *Vertical Influences*
Featured: Samory Ba
Photo: Alicia Clarke

Left:
Mahogany Opera Group
R&D for *Billiards*
Featured: Ergo Phizmiz
Photo: Impact Ideas

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.

Aurora Orchestra:
The Jerwood Commissions
How Pure the Sky
Featured: Conductor Nicholas Collon
with the orchestra
Photo: Simon Weir



Aurora Orchestra: The Jerwood Commissions

The Jerwood Commissions are new arrangements and compositions at the heart of Aurora's innovative cross art form New Moves programme. Over the last five years this strand has been strongly identified with establishing Aurora's reputation as one of the country's finest young orchestras, with a distinctive and engaging approach to repertoire. Funding in 2014 enabled Aurora to work with: counter tenor Iestyn Davies and lighting designer William Reynolds on *How Pure the Sky*; swing band Man Overboard on *Jitterbug*; and percussionist Manu Delago with Stanton Media on *House*.

—
auroraorchestra.com

Gate Theatre: Jerwood Young Designers

Under Artistic Director Christopher Haydon, the Gate Theatre's programme of new plays and adaptations, all ambitious in scale and reach, provides an exceptional opportunity for talented young designers to take a creative lead. The support of the Jerwood Young Designers programme has been instrumental in launching the careers of some of the UK's most exciting theatrical designers, and by the end of their 2014/15 programme it will have supported 67 designers over 12 years. The latest were: Alex Lowde for *The Body of an American*; Fly Davies for *I'd Rather Goya Robbed Me of My Sleep Than Some Other Arsehole*; Ana Ines Jabares Pita for *Idomeneus*; Lily Arnold for *The Edge of Our Bodies*; and Madeleine Girling for *The Chronicles of Kalki*.

—
gatetheatre.co.uk

Grace Schwindt: Only A Free Individual Can Create A Free Society

A major leap in the scale of her production, this 70 minute film revisited discussions that Grace Schwindt witnessed during her childhood in Germany. The verbatim dialogue is transcribed from Schwindt's interview with a leftwing political activist, and the film's tightly scripted choreography utilises dancers' bodies, costume and sculpture as it attempts to take apart assumptions about systems and status. The film was commissioned by FLAMIN Productions through Film London Artists' Moving Image Network; Eastside Projects; The Showroom; Badischer Kunstverein; Contemporary Art Gallery, Vancouver; Site Gallery; Tramway, Glasgow; ICIA, University of Bath; and Zeno X Gallery, and supported by Arts Council England, and the Hessian Film Fund, touring to galleries in the UK, Germany, Belgium and Canada.

—
graceschwindt.net

London Sinfonietta: Blue Touch Paper Programme

The Blue Touch Paper programme nurtured and promoted new work borne out of interdisciplinary collaborations, by giving participants funding, time to work with London Sinfonietta's musicians and team, and a performance platform. In 2014 it commissioned three new projects with: Shiva Feshareki (composer) and Haroon Mirza (artist); Eve Harrison (composer) and David Boulton (artist); and Gavin Higgins (composer) and Finn Beames (writer/director/designer). It also provided seed funding for a fourth project with Luke Styles (composer) and Ted Huffman (director). The three work in progress commissions were presented in an event at the ICA, and a feedback session using Liz Lermann's Critical Response process facilitated part of the development of the works.

—
londonsinfonietta.org.uk

Pacitti Company: SPILL National Platform

The SPILL National Platform, part of SPILL Festival led by artist Robert Pacitti, is an open submission performance platform for emerging live artists and experimental performance makers. 35 places were offered by an industry panel to showcase work at the Festival in Ipswich in October. It included live performance, sound, film and video, durational work, installation and new technologies. Five SPILL New Producers attended the Festival, undertaking professional development. Following the Festival, 10 artists or companies were selected for an extended critical pathway of mentoring, working towards performing at the SPILL Showcase as part of SPILL Festival 2015 in London. The New Producers will continue to work alongside Showcase artists to develop this work.

—
pacitticompany.com
spillfestival.com

Pacitti Company:
SPILL National Platform
Project O's *Swagga*
Featured: Charlotte
Cooper, Kay Hyatt
Photo: Tom Mountford



ROYAL COURT THEATRE: JERWOOD NEW PLAYWRIGHTS

Rory Mullarkey's *Wolf from the Door*
Featured: L-R, Anna Chancellor,
Calvin Demba, Sophie Russell, Pearce Quigley
Photo: Stephen Cumminskey

In 2014 we celebrated 20 years of Jerwood New Playwrights at the Royal Court Theatre. This significant achievement was accompanied by a reaffirmation of the programme's founding principle: one of the best ways to support talented emerging writers for the theatre is to put their work on stage. With the support of the Royal Court, playwrights who are in the first 10 years of their careers are supported through the development process leading to the staging of their play. Through this they develop new directorial relationships, significant audiences and press profile, allowing writers to build their reputations and opening the door to further commissions and productions. The longevity and consistency of the quality of the Jerwood

New Playwrights programme demonstrates the benefit and effect of this approach, with the alumni now being some of the best known and most respected playwrights of their generation. To date, the programme has taken risks on and supported 60 writers and 77 productions at those crucial early stages. In October, we were joined by 22 of the Jerwood New Playwrights at a 20th anniversary reception hosted by the Royal Court.

During 2014 Molly Davies (*God Bless the Child*), Vivienne Franzmann (*Pests*) and Rory Mullarkey (*The Wolf from the Door*) joined the illustrious list of Jerwood New Playwrights.



**Jerwood New Playwrights
writers and plays to date are:**

Joe Penhall Some Voices;
Nick Grosso Peaches, Real Classy
Affair; Judy Upton Ashes and Sand;
Sarah Kane Blasted, Cleansed, 4.48
Psychosis; Michael Wynne The
Knocky, The People Are Friendly;
Judith Johnson Uganda; Sebastian
Barry The Steward of Christendom;
Jez Butterworth Mojo; Mark
Ravenhill Shopping and Fucking;
Ayub Khan Din East is East, Notes
on Falling Leaves; Martin McDonagh
The Beauty Queen of Leenane; Jess
Walters Cockroach, Who?; Tamantha
Hammerschlag Backpay; Conor
McPherson The Weir; Meredith
Oakes Faith; Rebecca Prichard
Fair Game; Roy Williams Lift Off,
Clubland, Fallout; Richard Bean
Toast, Under the Whaleback; Gary
Mitchell Trust, The Force of Change;
Mick Mahoney Sacred Heart, Food
Chain; Marina Carr On Raftery's Hill;
David Eldridge Under the Blue
Sky, Incomplete and Random Acts of
Kindness; David Harrower Presence;
Simon Stephens Hérons, Country
Music, Motortown; Leo Butler
Redundant, Lucky Dog; Enda Walsh
Bedbound, David Greig Outlying

Islands, Zinnie Harris Nightingale
and Chase, Grae Cleugh Fucking
Games; Rona Munro Iron; Ché Walker
Fleshwound; Laura Wade Breathing
Corpses, Catch; debbie tucker green
Stoning Mary; Gregory Burke On Tour;
Stella Feehily O Go My Man, Catch;
Simon Faquhar Rainbow Kiss; April
De Angelis Catch; Tanika Gupta Catch;
Chloe Moss Catch; Polly Stenham
That Face, Tusk Tusk; Mike Bartlett
My Child; Fiona Evans Scarborough;
Levi David Addai Oxford Street; Bola
Agbaje Gone Too Far!, Off The Endz;
Alexi Kaye Campbell The Pride; Alia
Bano Shades; Tim Crouch The Author;
DC Moore The Empire; Anya Reiss
Spur of the Moment, The Acid Test;
Penelope Skinner The Village Bike;
Rachel De-lahey The Westbridge,
Routes; Nick Payne Constellations;
Vivienne Franzmann The Witness,
Pests; E.V. Crowe Hero; Anders
Lustgarten If You Don't Let Us Dream,
We Won't Let You Sleep; Suhayla El-
Bushra Pigeons; Clare Lizzimore Mint;
Alistair McDowall Talk Show; Rory
Mullarkey The Wolf from the Door;
and Molly Davies God Bless the Child.

—
royalcourttheatre.com

Small Grants

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



Abram Wilson Foundation: The Philippa Project

The Abram Wilson Foundation was established in November 2012 to continue the legacy of acclaimed jazz trumpeter, composer and educator Abram Wilson. We were proud to become the first organisation to fund the new Foundation, with a grant for research on the script and score of *The Philippa Project*, a major new jazz-theatre production inspired by the powerful life of mixed race classical piano prodigy Philippa Schuyler.

—
abramwilson.com

Art Licks: Art Licks Weekend

Founded in 2010 by Holly Willats, Art Licks is a young organisation which promotes under-represented artist-led, emerging and grassroots visual arts activity in London through its magazine and festival. Art Licks Weekend in October across East and South London

worked with more than 73 galleries and over 200 artists, taking art to new and local audiences. We funded the second year of an innovative performance programme, supporting over 20 new experimental commissions by emerging artists working in public spaces.

—
artlicksweekend.com

Ivan Blackstock: A Harlem Dream

Young choreographer Ivan Blackstock's first full-length dance production, *A Harlem Dream*, was presented at the Young Vic as part of Dance Umbrella in October 2014. The festival's first ever hip-hop commission, its premiere marked 'rising star Ivan Blackstock as a man to watch' (*The Telegraph*). For his most ambitious and risky work to date, we supported Ivan to work with producer Jo Hammett, the first time he had collaborated with a producer on his own work.

Abram Wilson Foundation:
The Philippa Project
Featured: Abram Wilson
Photo: Benjamin Amure

Buzzcutt: Buzzcut Festival 2014

Over the last three years, Buzzcut has become an important platform for Scottish performance making. Our support in 2014 allowed Co-Directors Nick Anderson and Rosana Cade to grow the annual festival programme, creating a generous and lively community for artists and audiences at the Pierce Institute in Govan, Glasgow. Since founding the company, they have also worked tirelessly with other organisations to create new opportunities beyond their own festival for the artists they champion.

—
glasgowbuzzcut.wordpress.com

Camden People's Theatre

Brian Logan took over as Artistic Director of Camden People's Theatre in 2013. With this support he embarked on a period of structured professional development, expanding his knowledge of how to push the venue as a creative hub supporting emerging artists. The project resulted in a co-production with MAC Birmingham and Gameshow, *The HS2 Project*, and an in-house production, alongside a busy line-up of events and a refreshed identity for the company.

—
cptheatre.co.uk

**The Campsite:
 The Campsite Retreat 2014**

Hosted on a campsite in West Cornwall, The Campsite Retreat offered space for 28 invited artists to reflect on their practice and develop work for small, unusual spaces. The project gave rise to artistic projects that took on a life beyond the residency, and made connections that will feed the wider touring work of The Campsite. The Campsite is run by theatre makers Emma Frankland and Laura Mugridge with Producer Bridget Floyer and Art Director Keir Cooper.

—
whereisthecampsite.org



Above:
 Art Licks Weekend 2014
 Featured: Art Licks audience
 Photo: Ollie Hammick

Below:
 Ivan Blackstock
 Featured in his production *A Harlem Dream*
 Photo: Chris Nash



How to work together
Audiences at Céline Condorelli & Avery Gordon
in conversation event, Chisenhale Gallery
Photo: Manuela Barczewski

Below:
Trish Clowes: Emulsion
Featured: Tom Lessels, Louise McMonagle
Photo: Dannie Price



Chisenhale Gallery, The Showroom and Studio Voltaire: How to work together

How to work together is a collaborative programme by three small-scale, influential London galleries; Chisenhale Gallery, The Showroom and Studio Voltaire. Over three years, they are combining their knowledge and resources to discover what they can do together that they could not do alone, producing a series of artists' commissions, exhibitions, events and online content. Our support was for new works through its research strand, the Think Tank.

—
howtoworktogether.org

Trish Clowes: Emulsion

Since 2012, composer and saxophonist Trish Clowes and eight jazz and contemporary classical musicians have come together to explore their different approaches to composition and improvisation. We funded a series of four workshops through which the core members of Clowes' group Tangent and Luke Styles' Ensemble Amorpha developed new compositions for the Emulsion festival in 2014. The workshops focussed on skills sharing and brought in the knowledge and experience of ECM artists Iain Ballamy and Thomas Strønen.

—
emulsionmusic.org

Gareth Evans and FVU: Stay Where You Are

Stay Where You Are was a year-long cross-disciplinary commissioning programme led by curator Gareth Evans and commissioners FVU. Four artists were challenged to forego the far horizon for the close at hand, pausing to reflect on still points and the appeal of the local. Artist-composer Jem Finer, poet Lavinia Greenlaw, essayist Jay Griffiths and filmmaker Ben Rivers each delivered four seasonal dispatches of new work throughout 2014. Rivers' resulting film *Things* was also shown at Kate MacGarry gallery in 2014 and Whitechapel Gallery in 2015, and won a Cannon Tiger Award for Short Films 2015 at the International Film Festival Rotterdam.

—
staywhereyouare.fvu.co.uk

Forest Fringe: Edinburgh Festival Fringe

2014 was the fifth and final year of our support for this influential programme at the Edinburgh Festival. Settled in its home at the Out of the Blue Drill Hall in Leith, it provided a significant artist-led space for experimental performance making. A packed schedule of shows and installations was delivered over 12 days, including a series of special events hosted by Buzzcut, Tim Crouch, Hunt & Darton, Brian Lobel and Rachel Mars amongst others.

—
forestfringe.co.uk

Gateshead International Festival of Theatre (GIFT)

Founded in 2011 by Kate Craddock, GIFT takes place in and around Gateshead town centre. The festival aims to increase opportunities for regional artists to present and experience inspiring, world class contemporary performance. Our funding in 2014 allowed GIFT to run a series of workshops for theatre makers and to provide artist bursaries for attendance and participation in the festival.

—
giftfestival.co.uk



Gareth Evans and FVU:
Stay Where You Are
Ben Rivers' *Things*, 2014
(still)
Photo: courtesy of the
artist and FVU

Invisible Flock: If You Go Away

Leeds based young company Invisible Flock create work that asks people to reimagine the everyday or ordinary, often using technology. Our funding was for the pilot phase of developing a new mobile phone-based experience, *If You Go Away*, which invites individuals to explore their local area using an interactive narrative overlaying what they see around them.

—
invisibleflock.co.uk

Soosan Lolavar: Stay Close

Stay Close was a year-long contemporary music project through which Lolavar explored the intersection between Western and Iranian Classical music, and the rich territory that it opened up for her as a composer and educator. Our support was for a commission at the heart of the project, *Only Sound Remains*, which was first performed at the V&A Museum in March 2014.

—
staycloseproject.com

non zero one: Mountaineering

Known for successful and profoundly affective shows for small audiences, non zero one wanted to extend their range by developing an ambitious new project. Starting with the theme of commitment and life choices, our funding allowed the six artists to enter a detailed period of research. The resulting show, *Mountaineering*, was commissioned by the Roundhouse and Salisbury Playhouse to tour in 2015.

—
nonzeroone.com

**OTO Projects:
Promoters and Artists Fund**

Café OTO is a unique venue dedicated to experimental music. This fund supported UK-based promoters and musicians to present ambitious new work there, extending their artistic practice and bringing their work to new audiences. BOAR Collective, Cry Parrot, Miles of Smiles and Octopus Collective each presented two evenings of music promoting their circle of musicians. Participant Fielding Hope has since taken up the post of Senior Producer at Café OTO.

—
cafeoto.co.uk

**Sir John Soane's Museum:
The Digital Soane**

This project between the Museum and Royal College of Art alumni invited former students to produce new digital works in response to a digitally shattered bust of Soane himself. The designers were chosen by an expert panel, and the competition offered a prestigious platform for a new generation of jewellery designer-makers to showcase their hybrid design approaches, some working with digital techniques for the first time. Their new jewellery products were presented in an exhibition and sold in the Museum's shop.

—
soane.org

Stanley Picker Gallery: Site Line

This collaborative project brings together both Jerwood Charitable Foundation and Stanley Picker Gallery's track record and shared goals in supporting contemporary artists across both fine art and design practices. In 2014 we jointly commissioned internationally renowned art organisation Rhizome to work with us on a first phase of research into how the two organisations might together launch a new, ongoing and shared programme of support for digital artistic practice.

—
stanleypickergallery.org

Jerwood Foundation

Foundation Council

Alan Grieve CBE (Chairman)
Peter Marxer
Florian Marxer
Lara Wardle (Secretary to the Council)

Philippa Hogan-Hern (Director)
Kim Condren (PA to the Chairman)
Clair Montier
(General Manager/PA to Director)
Lara Wardle (Curator, Jerwood
Collection)

Jerwood Gallery

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Christopher Digby-Bell
Elizabeth Gilmore
Alan Grieve CBE
Karen Grieve (until August 2014)
Philippa Hogan-Hern (from July 2014)
Lara Wardle

Elizabeth Gilmore (Director)
Nikki Austen (Welcome Assistant)
Molly Barrett (Welcome Assistant)
Danial Demaine (Welcome Assistant/
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Victoria Evans (Welcome Assistant)
Rebecca Fletcher (Front of House
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Ella Lewis-Collins (Communications
and Marketing Manager until
October 2014)
Kate Giles (Marketing and
Communications Manager from
November 2014)
Emily Hedley (Education Coordinator/
Duty Manager)
Paul Homer (Gallery Operations
Manager until May 2014)
Victoria Howarth (Assistant Curator)
Gary Hunt (Welcome Assistant/Duty
Manager until December 2014)
Kim Kish (Operations Manager from
May 2014)
Rosanna Leech
(Welcome Assistant/Duty Manager)
Shelley Mullane
(Gallery Development Manager)
Suzanne Trevethan (Welcome Assistant)
Kirsty Williams (Marketing Assistant)

The Friends of Jerwood Gallery

Board of Trustees

Alan Grieve CBE (Chairman)
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Jerwood Charitable Foundation

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Jerwood Foundation

Representative Office
7 St Stephen's Mews
London W2 5QZ

Tel: 020 7792 1410
Fax: 020 7792 1539
jerwood.org
@JerwoodF

Jerwood Gallery

Rock-A-Nore Road
Hastings, East Sussex
TN34 3DW

Tel: 01424 728 377
jerwoodgallery.org
@JerwoodGallery

London Office
7 St Stephen's Mews
London
W2 5OZ

Tel: 020 7792 1410

Registered Company 06674776

The Friends of Jerwood Gallery

Rock-A-Nore Road
Hastings, East Sussex
TN34 3DW

Tel: 01424 728 377

Registered Charity 1150383
Registered Company 8204873

Jerwood Space

171 Union Street
Bankside
London SE1 0LN

Tel: 020 7654 0171
Fax: 020 7654 0172
jerwoodspace.co.uk
@JerwoodSpace

Registered Company 03422429

Jerwood Charitable Foundation

171 Union Street
Bankside
London SE1 0LN

Tel: 020 7261 0279
jerwoodcharitablefoundation.org
@ShonaghM
@JerwoodJVA

Registered Charity 1074036
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Jerwood New Playwright Nick Payne's *Constellations* opened in the Jerwood Theatre Upstairs at the Royal Court Theatre in January 2012. The production transferred to Duke of York's Theatre later that year after rehearsals at Jerwood Space. In January 2015 it was restaged on Broadway starring Jake Gyllenhaal and Ruth Wilson. A full UK tour of the production with a new cast begins in May 2015.

Jerwood New Playwright Nick Payne's *Constellations*, directed by Michael Longhust, American Premiere Production at MTC's Samuel J. Friedman Theatre (261 W. 47th Street). Featured: Jake Gyllenhaal and Ruth Wilson
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