

Take it from here

CONTEMPORARY ART SOCIETY PURCHASES  
1992-1995



"Seldom can there have been a moment in recent times when so much innovative and exciting work has been produced by a great number of younger artists in Britain."

EDWARD LEE buyer for 1994

Peter Doig *Concrete Cabin*, 1991-92, oil on canvas

"I have so often stopped in surprise in front of a painting in a museum – in surprise, admiration and delight – and found it was a CAS donation. I hope the five works I have bought will similarly arrest people; leaving powerful, wondering impressions."

CELIA PLUNKETT buyer for 1992



Bridget Riley *Untitled*, 1991, oil on canvas



"There is nothing costly reassuring about the new British art. Stubbornly insisting on asking hard questions, these clear-eyed men and women have no desire to provide comfort. At the same time, though, their vivacity and mordant humour are strangely heartening. The toughness of their work generates its own exuberance, and promises well for their future development in a country which has so often done more to stifle visual art than nurture its essential strength."

RICHARD CORK buyer 1995

Douglas Gordon *Hysterical*, 1995, laser disc projection



Basil Beattie *Witness VI*, 1992, oil and wax on cotton duck

## PURCHASES 1992-1995

The name of the Contemporary Art Society buyer is shown in blue

† indicates works bought with a Henry Moore Foundation grant

## 1992

### RICHARD FRANCIS

JULIAN LETHBRIDGE  
*Untitled*, 1991-92  
oil and graphite on linen

YASUMASA MORIMURA  
*Angels Descending Stairs*, 1991  
colour photograph

SIMON PATTERSON

*JP 233 in C.S.O. blue*, 1992  
wall installation

TIM ROLLINS & K.O.S  
*Second Study for Amerika – A Country House Near New York*, 1992  
acrylic on paper

CHRISTOPHER WILLIAMS  
*Bouquet for Jan Bas Ader and Christopher d'Arcangelo*, 1991  
mixed media

### MARTINA MARGETTS

SUSAN BOSENCE  
*Fabric Length*, 1992  
wax resist and block printing

ALISON BRITTON  
*Blue-White Pot*, 1991  
earthenware

PETER CHATWIN & PAMELA MARTIN  
*Watermark II*, 1992  
dyed and laminated sycamore

JENNY CRISP  
*Tray*, 1992 willow and hazel

PHILIP EGLIN  
*Madonna col Bambino*, 1993  
stoneware

THOMAS EISEL  
*Light*, 1992  
steel, wood & aluminium

CAROL MCNICOLL  
*Bowl*, c.1982 stoneware

MARY RESTIEAUX  
*Ikat Wallhanging*, 1992 silk

MICHAEL ROWE  
*Conditions for Ornament*, 1992  
brass, tinned finish

KEN CURRIE & ROMILLY SAUMAREZ-SMITH  
*Story from Glasgow*, 1992-3  
book of 97 linocuts by Currie in a leather binding by Saumarez-Smith, commissioned by Martina Margetts, 1992. Part purchase by Martina Margetts and part gift from Paragon Press

MARIA WONG  
*Carrot Neckpiece*, 1991  
silver, copper and brass

### CELIA PLUNKETT

EILEEN COOPER  
*Whisper*, 1992  
pastel on paper

MICHAEL CRAIG-MARTIN  
*Glass of Water Painting (red and black)*, 1991  
acrylic on canvas with objects

RICHARD LONG  
*Untitled*, 1991  
Mississippi mud on paper

BRIDGET RILEY  
*Untitled*, 1991 oil on canvas

ANDY WARHOL  
*Joseph Beuys*, 1980  
unique polaroid photograph

Liza Minnelli, 1980  
unique polaroid photograph

### PETRONILLA SILVER

TONY CARTER  
† *Hallgarten Blues*, 1991  
MDF, perspex, bottles, bronze, wine, paraffin wax, silver trumpet mouthpiece, cork

HELEN CHADWICK  
† *Loop My Loop*, 1991  
cibachrome transparency, glass, aluminium frame and electrics

† *Self Portrait*, 1991  
cibachrome transparency, glass, aluminium frame and electrics

JOHN DAVIES  
† *Mapped Head*, 1992-93  
epoxy resin

## 1993

### CECILY LOWENTHAL

KEITH COVENTRY  
*Untitled (Single Roman: Single Luton Fan)*, 1993  
oil on canvas, glass, wooden frame and gold leaf

DENNIS CREFFIELD  
*The Park: Autumn Equinox I*, 1991  
oil on canvas

SHIRAZEH HOUSHIARY  
*What I tell about me I tell about you*, 1993  
graphite and acrylic on paper on aluminium

LANGLANDS & BELL  
*Millbank Penitentiary*, 1993  
MDF, glass, powder coated aluminium

SIMON LEWIS  
*Where's Walter*, 1993  
oil and gesso on board

*Step Inside Luv*, 1993  
oil and gesso on board

DAVID NASH  
*Ash Dome, Planted 1977. Caen-y-Coed, Maentwrog. North Wales*, 1993  
pastel on paper

SIMON PATTERSON  
*The Great Bear*, 1991  
lithograph print with aluminium and glass frame, purchased with a grant from the Worshipful Company of Painter Stainers

PAULA REGO  
*The Never Land*, 1992  
colour etching with aquatint

*Mermaid Drowning Wendy*, 1992  
colour etching with aquatint

*Wendy and Hook*, 1992  
colour etching with aquatint

KATE WHITEFORD  
*Black Line Drawing*, 1991  
charcoal and emulsion on arches paper

*Black Line Drawing*, 1992  
charcoal and emulsion on arches paper

*Black Line Drawing*, 1993  
charcoal and emulsion on arches paper

### DAVID ELLIOTT

SUSAN HILLER  
*Gulf (1)*, 1991  
dispersion and oil paint on wallpaper on canvas

SUSAN HILLER  
*Gulf (2)*, 1991  
dispersion and oil paint on wallpaper on canvas, gift of the artist

ANTONI MALINOVSKI  
*Bardo – Yellow*, 1993  
dispersion on canvas

*Inscape*, 1993  
dispersion on canvas

JOHN MURPHY  
*Primal Sound*, 1993 oil on canvas

AMIKAM TOREN  
*Of the Times series*, 1993  
PVA and newspaper pulp on canvas

### RALPH TURNER

RUSHTON AUST  
*Eight*, 1993  
painted and printed cotton fabric

CAROLINE BROADHEAD  
*Double Vision*, 1992-93  
nylon

PETER CHANG  
*Bracelet*, 1993  
acrylic, polyester and PVC

MAGGI HAMBLING  
*First Dragon*, 1993  
High-fired clay and engobe

ESTHER KNOBEL  
*Two Rings, Brooch & Bracelet*, 1993  
ceramic

CAROL MCNICOLL  
*Jug and Cups Set*, 1993  
ceramic

SIMON MOORE  
*Green Cylinder*, 1992  
glass

JIM PARTRIDGE  
*Carved Seat*, 1992-93  
oak

JACQUELINE PONCELET  
*Turning and Lying Form*, 1986  
clay, glaze and slip

HANS STOFER  
*Insect Basket*, 1993  
mild steel, sandblasted and blackened with zebright and wax

HANS STOFER  
*Glass, Wire, Twig, and Saffron Brooches*, 1993  
mild steel, sandblasted and blackened with zebright and wax and glass

CATHY DE MONCHAUX  
† *Defying death I ran away to the fucking circus*, 1991  
brass, velvet, leather, bolts, straps, screws and rivets

*Mirror Ring*, 1993  
mild steel, sandblasted and blackened with zebright and wax, gold leaf back mirror

ANGUS SUTTIE  
*Cup, blue and white*, 1991  
ceramic

JULIE WOOD  
*Heartland*, 1992  
polished ceramic

### GILL HEDLEY

KATE BLACKER  
† *Mars, Moon, Earth*, 1993  
corrugated cardboard maps in ten parts with box

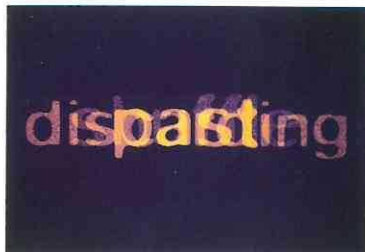
GRENVILLE DAVEY  
† *(gold) Table*, 1991  
oak

I decided at once that I was not going to aim for the latest hot young property (unless I happened to like it when I saw it) nor was I interested in attempting to gap-fill with established modern masters, even if it had been possible with the budget available. Age would be immaterial, and indeed the artists whose work I have bought span at least three generations.

ANGELA WEIGHT  
buyer for 1994



"Early CAS buyers were told that 'a shilling well spent today will go as far as a pound tomorrow.' I hope that will be true of my purchases."  
CECILY LOWENTHAL buyer for 1992

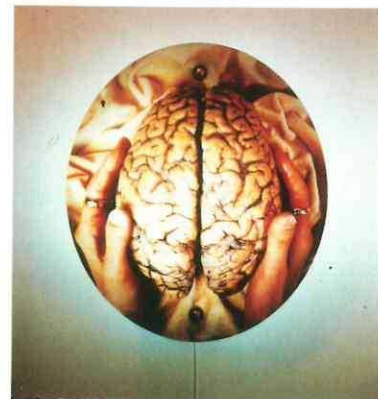


above Tracy Mackenna *Couplets*, 1995, computer animated text  
top Simon Patterson *The Great Bear*, 1992, lithograph print

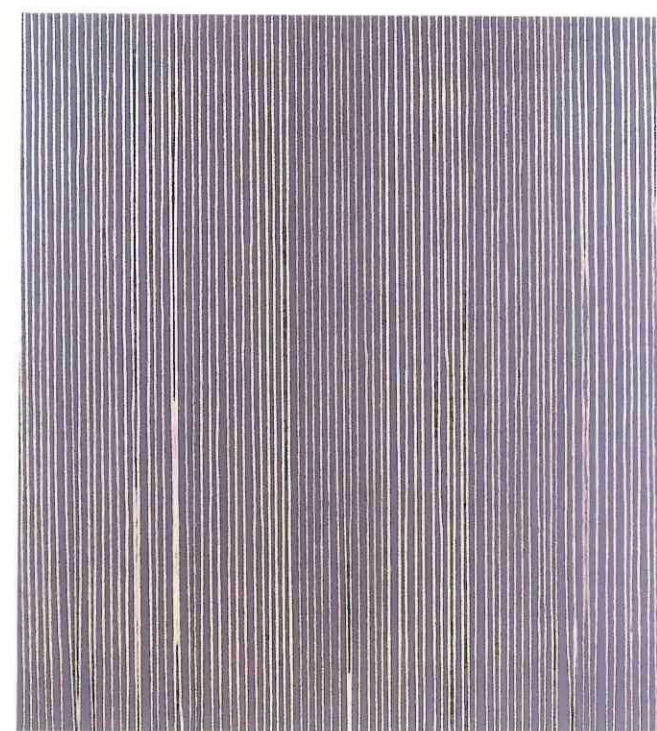


Gillian Wearing from the series *Signs that say what you want them to say...*, 1992-93, type-c print mounted on aluminium

"Judgement can only be developed by constantly looking at a wide range of work but among these works there are those which have developed a certain recognisable point of order and completion, no matter how open ended the 'content' of the work might be. This, I think, is what 'museum worthy' means and when choosing works I have used this criterion."  
JANE LEE buyer for 1995



Helen Chadwick *Self Portrait*, 1991, cibachrome transparency, glass, aluminium frame and electrics



Callum Innes *Repetition (Violet/Grey)*, 1995, oil on canvas

† Study for 'Cruising Disaster', 1995  
ink on paper

## 1994

### ANGELA WEIGHT

DAVID AUSTEN  
*Untitled*, 1993  
oil and charcoal on linen  
BASIL BEATTIE  
*Witness VI*, 1992  
oil and wax on cotton duck  
LOSA LEE  
*Reflection*, 1991  
oil on canvas  
ALAIN MILLER  
*Untitled*, 1993  
oil on canvas  
HILL WOODROW  
*OPM*, 1994  
iron: steel, wood, gold leaf,  
enamelpaint

### EDWARD LEE

PETER DOIG  
*Concrete Cabin*, 1991-92  
oil on canvas  
MARK FRANCIS  
*Negative (4)*, 1994  
oil on canvas  
MONA HATOUM  
† *A couple (of swings)*, 1993  
glass and stainless steel chains  
CRAIGIE HORSFIELD  
*Magda Mierwa, ul. Nawojki, Krakow, August 1984*, 1988  
unique photograph  
STEVEN PIPPIN  
† *Vacuum*, 1994  
perspex, aluminium, television  
monitor, vacuum  
JULIE ROBERTS  
*Child (blues)*, 1994  
oil and acrylic on canvas  
GEORGINA STARR  
*The Nine Collections of the Seventh Museum*, 1994, 77

*Scattered Pictures (2)*  
colour photograph, silkscreen  
poster, booklet and certificated  
index card

### PETER DORMER

FRED BAIER  
*Tripod*, 1994  
wood, MDF, gold leaf, lacquer  
MICHAEL BRENNAND-  
WOOD  
Stack O'Lee, 1994  
fabric, acrylic and wood  
RONALD CARTER  
*Stitch*, 1994  
English ash  
NIGEL COATES  
*Noah Armchair*, 1988  
sand blasted ash seat and black  
metal frame  
ERIK DE GRAAFF  
*Truss Chaise Longue*, 1994  
MDF

SUSAN HALLS  
*Speckled White Horse*, 1994  
stoneware  
Blue Horse, 1994  
earthenware  
Red Horse, 1994  
earthenware  
Thrown Rider III, 1995  
ceramic raku fired  
MATTHEW HILTON  
*Antelope Table*, 1987  
polished aluminium, stained  
sycamore and stained MDF  
DANNY LANE  
*Dwarf Chair*, 1994  
wood  
RICHARD LA TROBE-  
BATEMAN  
"Utility" chair, 1994  
ash, ply and stainless steel  
MARY LITTLE  
*Ghengis Chair*, 1994  
steel, ply, polyurethane, wool, silk

JASPER MORRISON  
*Green Bottles*, 1994  
glass  
JIM PARTRIDGE  
*Tripod Picnic Perch*, 1994  
oak and galvanised steel  
FLORIS VAN DEN BROECKE  
*STC Table*, 1994  
acrylic, reinforced vinyl, reinforced  
resin

## 1995

### JANE LEE

TONY BEERS  
† *Two Static States*  
2 part aluminium extrusion  
*Untitled*, 1992  
ink on film, gift from the artist  
JO GANTER  
*First Lines*, 1994  
etching

DOUGLAS GORDON  
† *Hysterical*, 1995  
video installation, purchased with  
Richard Cork  
JOHN HOOPER  
*Untitled (to Bernstein's "Big  
Stuff")*, 24.7.94-26.7.94  
acrylic on canvas, gift from the  
artist  
JOHN HOOPER  
*Untitled (after seeing  
Picasso's "L'Atelier" of 1932-  
38)*, 27.4.94-8.6.94  
a.tylic and oil on canvas  
CALLUM INNES  
*Repetition (Violet/Grey)*, 1995  
oil on canvas  
TRACY MACKENNA  
† *Couplets*, 1995  
computer animated text on disk  
JO GANTER  
*First Lines*, 1994  
etching

COLIN NICHOLAS  
† *Itinerary*, 1992  
acrylic on plastic tube  
PHILIP REEVES  
*Stack*, 1995  
mixed media, gouache, ink, collage

### RICHARD CORK

BRIDGET SMITH  
*Empire (Blue)*, 1995  
c-type print on MDF  
SAM TAYLOR-WOOD  
*5 Revolutionary Seconds II*, 1995  
colour photo  
GILLIAN WEARING  
*From the series "Signs that say  
what you want them to say and  
not signs that say what someone  
else wants you to say"*, 1992-3  
6 x c-prints  
CATHERINE YASS  
† *Corridor: Kitchen, (Springfield  
Hospital)*, 1994  
transparency and lightbox

† *Corridor: Personnel, (Springfield  
Hospital)*, 1994  
transparency and lightbox  
HERMIONE WILTSHIRE  
*Introduce*, 1993  
unique photograph, glass, wood

### LINDA THEOPHILUS

LINDSAY ANDERSON  
*Waving*, 1994  
limewood decorated with oils  
LOUISE BALDWIN  
*Glimpse*, 1993  
hand stitched paper, felt, acrylic paint,  
mixed media  
POLLY BINNS  
*Tidemarks*, 1995  
linen painted with acrylic, hand and  
machine stitched  
MICHAEL BRENNAND-WOOD  
*Two Steps from Middle Ages*,  
1993-94  
acrylic on wood with copper inlay

KATE BLEE  
*Untitled*, 1995  
Fine wool woven in Kashmir and hand  
painted with acid dyes  
*Untitled*, 1995  
Fine wool woven in Kashmir and hand  
painted with acid dyes  
LUBNA CHOWDHURY  
*Extended Shelf Life*, 1995  
moulded and modelled porcelain  
*Grown for Flavour*, 1995  
moulded and modelled porcelain  
*Added Vitamins*, 1995  
moulded and modelled porcelain  
CYNTHIA COUSENS  
*Necklace Studies: Winter 1-6*,  
1995  
oxidized silver, textile, paper, twig  
STEVE FOLLEN  
*Arrangement*, 1995  
coiled mild steel with wooden hardcore  
GILIAN LITTLE  
*4 Layer Diamond Devore*, 1995  
semi transparent cloth

*Woven Scarf*, 1995  
100% wool  
*Inspirational Picture*  
stitched lace leaf  
SARA MACDONALD  
*No 6 Double slump bowl*  
unsandblasted surface  
SUTTON TAYLOR  
*Redbowl, with gold spots*, 1992  
earthenware

### GIFTS TO THE CAS

MICHAEL KERR  
*Ceramic Dish*  
earthenware with a copper and high  
alkaline frit glaze, gift from Penelope  
Govett  
RICHARD WENTWORTH  
*Half A Mo*, 1994  
stainless steel, anonymous gift  
RICHARD WILSON  
*Waterable*  
vinyl, printed card, gift from artist  
and Matt's Gallery

# Take it from here

CONTEMPORARY  
ART SOCIETY  
PURCHASES  
1992-1995

Sunderland Museum  
and Art Gallery

City Library and  
Arts Centre

Vardy Gallery,  
University of  
Sunderland

2 MARCH TO  
13 APRIL 1996

ART SERVICES  LIMITED

Funded by  
THE  
ARTS  
COUNCIL  
OF ENGLAND

Funded  
CRAFTS  
COUNCIL

HENRY MOORE  
FOUNDATION

Exhibition  
organised by Mary  
Doyle, *Museum  
Liaison*

THE WORKS IN THIS EXHIBITION HAVE been purchased by the Contemporary Art Society between 1992 and the first weeks of 1996 and are now gathered together before being presented to museums around the country.

There seems little doubt that there is need for more private patronage of our public collections and the way that the Contemporary Art Society works is, as far as I am aware, unique in the world. Many know our name from the labels beside some of the most distinguished examples of modern British art in museums throughout Britain. Few are aware that we retain no collection of our own or that all purchases are entrusted to individuals without the net of a committee. I suspect that this way of operating reflects the manner in which the Contemporary Art Society has been viewed. At first, admirably avant-garde; later, eccentric, cosy and clubbily undemocratic. Today, I hope, we are seen as bravely separate from the nervously correct, risk-taking and attempting to lead rather than follow.

Our gifts to museums are infrequent and cannot mask the huge gaps in public collections, in the regions and even in our national museums, caused by lack of money and lack of resources for those curators who are charged with their care. Improvements have been made to the housing of the arts and to funding exhibition provision over the last two decades but unless those collections are added to we will be all back to the point where the word 'museum' was used pejoratively, meaning fossilised and retrospective. The title *Take It From Here* serves not only to invite our member museums to choose additions to their collection but for all of us to carry the argument about funding of those collections much further.

Since 1992, many people have served on the staff and committee of the Contemporary Art Society, watching over its changes, and, on behalf of the current committee and its chairman, David Gordon, I offer our thanks. We would all

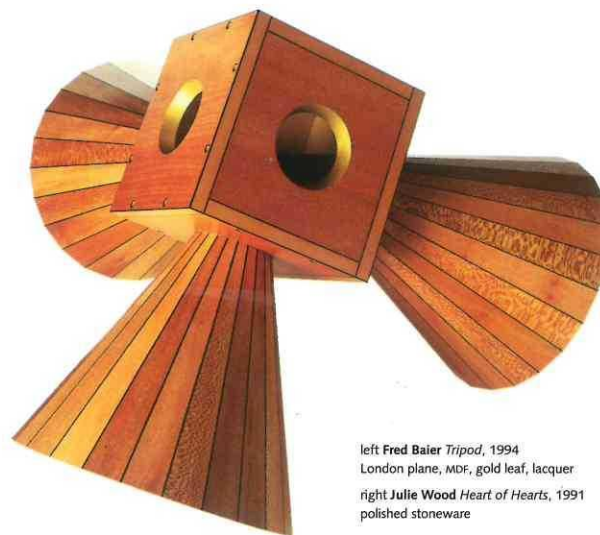
wish to acknowledge the individual and significant contributions of our buyers: their names and a complete list of their purchases are shown on the other side of this leaflet.

None of this would be possible without the constant financial support of private and public funding bodies who support our work with grants and advice. The Henry Moore Foundation generously allows us to acquire major examples of sculpture: the Crafts Council enables us to give applied art collections the equal attention they deserve; the Worshipful Company of Painter-Stainers adds the very contemporary to its wide range of beneficiaries and the Elephant Trust has responded enthusiastically to our pilot project to bring the work of site specific artists into permanent public collections.

The Arts Council of England has funded our Museums Liaison work since 1995 and we appreciate not only the extra resources but the recognition that this confers on our achievements. We are delighted to be able to participate in the Year of Visual Arts 1996. This is the first time that our exhibition has been shown solely outside of London and we are grateful to all our hosts in Sunderland, Northern Arts and Northern Sights.

In 1910, our founders realised that Britain had excellent young artists with new ideas which would not be reflected in museum collections throughout Britain unless they (collectors, critics, curators and other art lovers) organised themselves to undertake a range of activities that would raise purchasing funds and encourage gifts and bequests. Very little has changed. Lastly, therefore, I want to thank all the members of the Contemporary Art Society, not least our museum members. The number of individual members has been growing steadily in the last two years and their active support of artists and museums is vital, emphasising the importance of collecting today. I hope they are as proud as we are of our achievements in difficult times.

GILL HEDLEY  
*Director, Contemporary Art Society*



left Fred Baier *Tripod*, 1994  
London plane, MDF, gold leaf, lacquer  
right Julie Wood *Heart of Hearts*, 1991  
polished stoneware



"The tradition of studio pottery in Britain has helped place contemporary work in a world class. I was pleased then to be able to buy pieces from five important practitioners: Jacqui Poncelet, Carol McNicoll, Maggi Hambling, Julie Wood and Angus Suttie."

RALPH TURNER *craft buyer 1993*

"I chose to spend most of the money on furniture. Modern furniture in Britain is rooted in a hybrid craft-art-design background and I have chosen examples that illustrate a range of craft, art, and design ideas. There is no thesis and no grand idealogical structure to my purchases. I did not even stick to my prejudices regarding what I like or dislike."

PETER DORMER *craft buyer 1994*



"It is very satisfying to be able to buy a group of works that give greater insight into the artist's range and working practice. I have very much enjoyed my task, and look forward to discovering which museum will claim these treasures".

LINDA THEOPHILUS  
*craft buyer 1995*

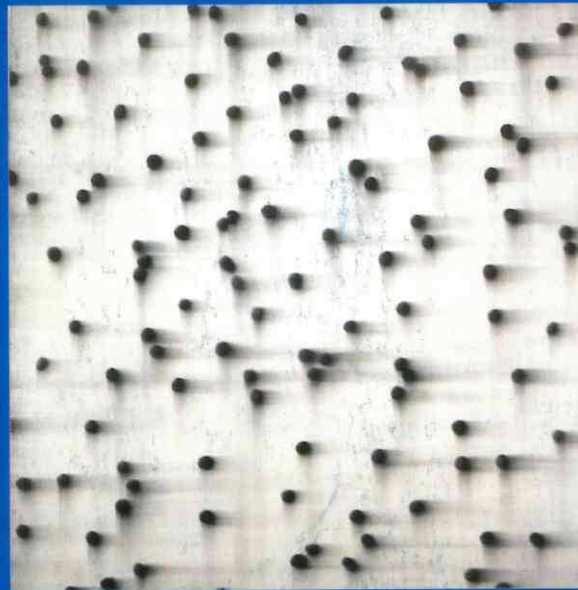
left Matthew Hilton *Antelope Table*, 1987, polished aluminium, stained sycamore and MDF  
right Philip Eglin *Madonna col Bambino*, 1993, stoneware

"The Society's aims are crucial in a country which does not do enough to nurture contemporary culture. In buying for the CAS, I decided to: spread the net across several crafts; fill some notable gaps; balance tradition and innovation in terms of form and content, and include some works by craftspeople with emerging reputations."

MARTINA MARGETTS  
*craft buyer for 1992*



## The Role of the Contemporary Art Society



above Mark Francis *Negative (4)*, 1994, oil on canvas  
front cover detail from Bridget Smith *Empire (Blue)*, 1995, c-type print mounted on MDF

FOR FURTHER INFORMATION PLEASE CONTACT:  
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FAX 0171-834 0228

THE CONTEMPORARY ART SOCIETY encourages and advocates the collecting of contemporary art by art museums, companies and individuals. It is therefore a major support to living artists. The Society spreads the enjoyment and understanding of contemporary art and introduces it to a wider public.

The Society, which has extensive contacts and links with artists and commercial galleries throughout Britain, also uses its expertise to advise and assist companies on the acquisition and commissioning of works of art. It is completely independent having no contracted artists or stock and can undertake projects and commissions on any scale and in any medium.

The Society encourages individuals to collect for themselves and enjoy art by living artists. The annual Art Market provides the opportunity to see and buy reasonably priced art for the home. In addition, an extensive range of events, studio visits, lectures and visits overseas, provide a 'look behind the scenes' and are advertised in a regular newsletter. These activities are educational and fun and aimed at individual and professional members alike. The Society also serves as a channel for gifts and bequests of 20th century art.

A registered charity supported by its members, the Society also receives grants for specific projects from the Arts Council of England, the Crafts Council, the Henry Moore Foundation and the Elephant Trust. The resources generated from advising companies, from the Art Market, and from other activities go directly to purchasing works of art for art museums.

We need support more than ever to continue our vital work and hope very much you will help us expand the membership of the Contemporary Art Society. Please encourage friends and family to join, or give membership as a gift.