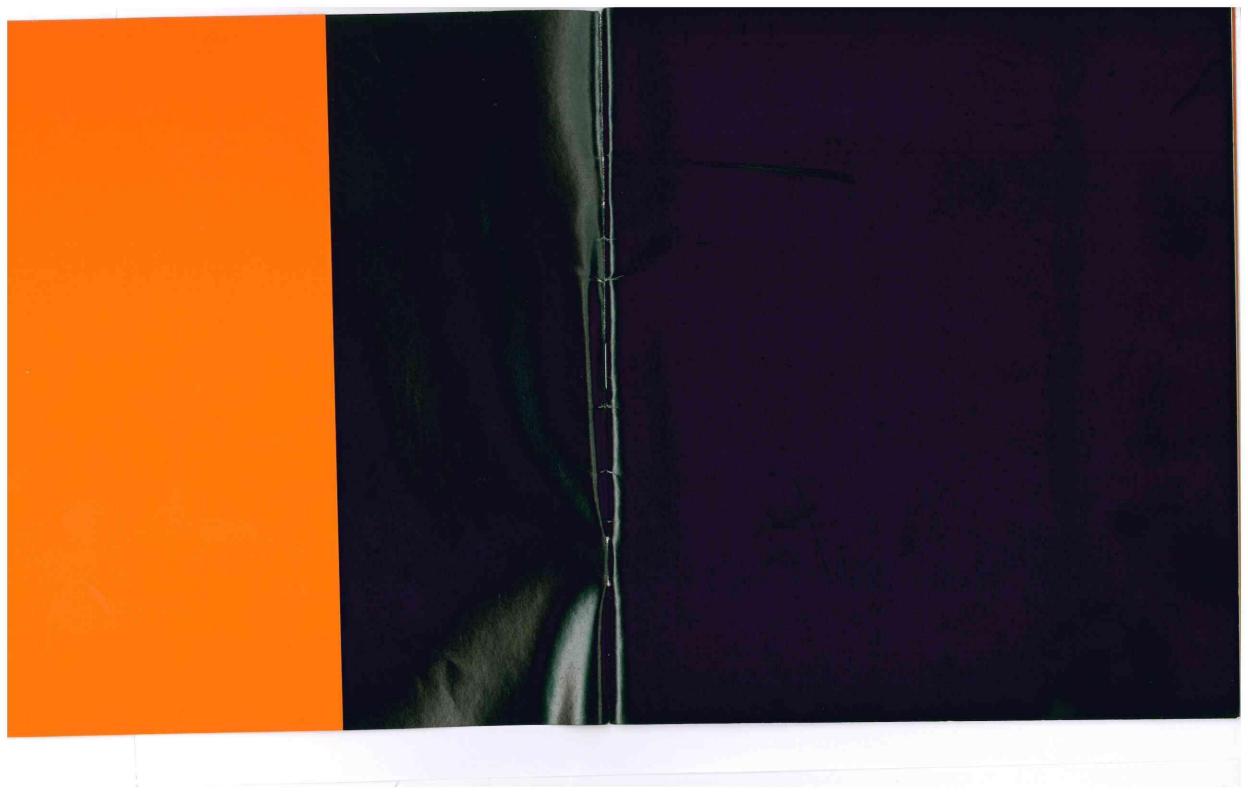
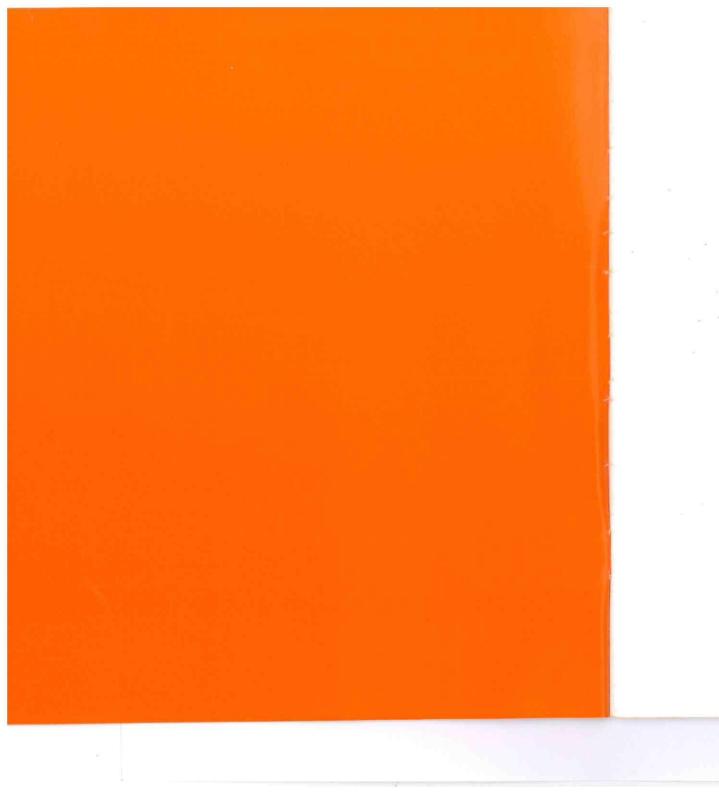
The Contemporary Art Society 1996





THE CONTEMPORARY ART SOCIETY 1996

Annual Report 1996

The Contemporary Art Society

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Rupert Gavin Honorary Treasurer

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Robert Hopper

Janice Blackburn

Paul Hedge appointed (11 December 1996)

DIRECTOR Gill Hedley

PROJECT DIRECTOR

Leah Byrne

PROJECT MANAGER

Sara Grant Thorold

MUSEUMS LIAISON

Mary Doyle

ACCOUNTANT AND COMPANY SECRETARY

George Yates-Mercer FCA

MUSEUM LIAISON AND ADMINISTRATION ASSISTANT

Daniel Belasco Rogers

MEMBERSHIP AND OFFICE MANAGER Elizabeth Tulip

I CHAIRMAN'S REPORT

Being Chairman of the Contemporary Art Society has taken me to places I had never reached before. I have opened an exhibition of purchases made by Wolverhampton Art Gallery through our joint collection scheme with Wolverhampton and ACE, 'unveiled' a major commission by David Nash at the Towner Art Gallery in Eastbourne, funded by the same scheme, and been delighted by the range and quality of works presented in our exhibition Take It From Here in Sunderland.

I was on more familiar ground when I took part in one of those legendary Contemporary Art Society trips. this time to the Chicago Art Fair in May. As usual, this was an active and informative, professional visit, and no mere social outing, as we made a thorough survey of the Art Fair and visited outstanding private and corporate collections with an emphasis on the very contemporary and challenging.

Nearer home, it was a pleasure to see new work by Peter Randall-Page in an exhibition, organised by Contemporary Art Society Projects, in the perfect setting of Kew Gardens.

Later in the year, along with a full house in the BAFTA auditorium, I was taken on an inspirational journey through means of a lecture by David Nash starting with his studio in Blaenau Ffestiniog then to the many parts of the world's landscape, including Eastbourne, where he has created marvellous sculptures.

At the end of the year, I visited the Art Market on numerous occasions, always finding something new and sharing the pleasure of all those involved in seeing which works had disappeared off the walls on their way to someone's home. I bought paintings by Basil Beattie and Steven Marshall.

How do we do it all? My fellow committee members offer us their time, their experience and their ideas. I would like to pay tribute in particular to our Honorary Treasurer since 1991, Rupert Gavin, and our Honorary Secretary, Cecily Lowenthal, a committee member since 1990 and a buyer in 1993, both of whose resignations I have tried unsuccessfully to refuse. Both will remain on the committee as ordinary members.

Hezlett Colgan and Richard Cork have now come to the end of their terms of office and we thank them for all that they have contributed. We are delighted that Pesh Framjee, a partner at Arthur Andersen and an expert in charity accounting, has accepted our invitation to become Honorary Treasurer and that Janice Blackburn, with specialist knowledge of the applied arts, Paul Hedge, with skills in marketing to a young audience. Lance Blackstone, with expertise in the corporate sector. Ann Stanton, an experienced fundraiser and regular participant in our events, and Dr Wendy Baron, art historian and, until recently Curator of Government Art Collection, have all joined the committee.

Under the professional leadership of Gill Hedley. Director, the staff continue to work with tremendous energy and enthusiasm and I cannot thank them enough.

None of us, however, can be complacent about the financial health of Contemporary Art Society. 1996 is our last year of rent-free accommodation and our last year of sponsorship from Sainsbury's. Most companies are cutting back on their charitable giving and we have not increased the number of our corporate members. Although there is a modest increase in the number of companies that are building up art collections, few

spend substantial amounts. The charity depends on the income that Projects earns.

Much rests on our Lottery bid for 1997 which the Director outlines in her report. Our history, professionalism and recent achievements may lead some to believe that we are comfortable. The Arts Council of England has given us fixed-term funding to allow us to spend more on computers, travel to member museums, attend conferences and improve our publicity. Nonetheless, we still rely very heavily on goodwill and generosity which we can pass on, in turn, to artists and to our museums.

DAVID GORDON Chairman

II · HONORARY TREASURER'S REPORT

The Contemporary Art Society completed a satisfactory year from a financial perspective.

£78,000 of pictures, sculptures and craft were purchased during the course of the year, with provision made for a further £56,000 to be made this year from last year's funds, and a further £34,000 to be purchased to complete our collection scheme programme.

This buying left the Society with a deficit of £8,000 on the year, which given the sound state of the Society's finances is affordable.

The one area of disappointment this year has been the lower level of covenanted income from Projects. While the Market income has remained as strong as ever, corporate buying fees were lower than in prior years. This is due to the project by project nature of this business which does not always have an even flow of income to it. We are hopeful that this year will see an increase in fees again.

The other point of note that should be made about the accounts is that the Group ended this year with a higher that usual level of creditors (£358,000), but also a higher than usual amount of cash in hand (£298,000). The reason for this change over prior years was due to the later date for the Market this year, which, coming only a few weeks ahead of our year end, means that the bulk of the artists' settlements had not been completed by the year end date, but will have been completed shortly thereafter.

RUPERT GAVIN Honorary Treasurer

III DIRECTOR'S REPORT

We began and ended 1006 in full commercial flow. January saw us at ART96 where we organised a sitespecific competition on behalf of the Wingate Foundation and invited six organisations, off the beaten track, to participate at the Art Fair under our auspices. It was undoubtedly the most lively part of ARTo6 and has established a pattern for the future.

In November/December we held the 13th annual Art Market on the South Bank and reached the highest sales since 1002. We sold 515 works for £235,560 and I would like to take this opportunity to thank Sainsbury's once more for their long-term sponsorship which came to an end in 1996.

All of us want to record our continuing gratitude to Jeni Walwin, Clive Garland and his team, and all those, especially Jean Wainwright, who do so much for the Contemporary Art Society while somehow managing to fit in full careers at the same time. We must be doing something right because of the quality of volunteers that work for us and stay in close touch. In particular, we would like to thank Rowena Williams for all her help.

In between these two dates, the Contemporary Art Society has been as busy and diverse as ever it has been.

In late February, to mark Visual Arts Year in the Northern Arts region, we held our distribution exhibition of all works purchased for member museums since 1992. This was the first time that the exhibition has been held exclusively out of London and the first occasion that all works on offer were on display. To emphasise that the exhibition was held to enable our member curators to select works for their collection I chose the title Take It From Here. It was held in three venues in the city of Sunderland, concurrently with

other exhibitions in the area of recent acquisitions by the Tate, Arts Council of England and Crafts Council. This opening event to the Year of Visual Arts was known as 'the Collection of Collections' and attracted excellent national and local press coverage, giving the Contemporary Art Society its rightful place as a national organisation making significant purchases. We are very proud of our achievement, delighted at the enthusiastic response from curators and would like to record our thanks to all those who helped make it such a success, not least our buyers and all the artists. In particular, we are indebted to those funding bodies, private and public, who continue to support us: the Arts Council of England, the Crafts Council, the Henry Moore Foundation, the Elephant Trust and the Worshipful Company of Painter-Stainers.

Contemporary Art Society Projects, as well as managing the Art Market, worked throughout the year with BUPA to develop an art collection for its new headquarters in Bloomsbury. The collection includes five major commissions from Peter Randall-Page, Loretta Braganza, Zadok Ben-David, Stephen Farthing and Bill Culbert. The latter, a cloud of blue argon light, can be seen from Bloomsbury Way through the huge 7th floor window of BUPA House and carvings by Peter Randall-Page can be seen at the entrance in Bury Place.

The most important task of 1996 was the formulation of a major bid to the Lottery Department of the Arts Council of England, announced at the AGM in May 1996. This underwent many revisions and expansions throughout the year and was submitted in March 1997. The final bid is a collaboration between the Contemporary Art Society and fifteen member museums to enable

the museums to develop thoughtful, individual and distinctive collections of contemporary art and craft. Each museum will provide 25% of the bid as well as a time commitment for research and travel. We will rely on the advice of many specialists and will continue to buy for our other member museums through invited purchasers, as generously as our income allows.

That income is now affected for the first time in our long history by the need to raise funds for rent, after the long and happy (and rent free) relationship with the Tate comes to an end in March 1997. Lottery funds can only be used on capital projects, not general running costs. Generations of Contemporary Art Society staff have been used to keeping these to the most modest level and I want to express my gratitude and admiration to the current staff for their resilience, mordant good humour and warm support for me over the last year. They have achieved so much and have to make do with knowing that their work and professional approach is valued by curators, artists, clients and members alike. Elizabeth Tulip, who was one of those marvellous volunteers, is now a permanent member of staff with special responsibility for membership. Dan Belasco Rogers, who first worked for us at the 1995 Art Market, has also now joined us permanently assisting both on project and museums liaison work, and directing all of us along the proper path to computer literacy. Mary Doyle organised the exhibition in Sunderland, the catalogue and a symposium, with a balance of care and panache. Leah Byrne and Sara Grant Thorold, the Director and the Manager of Contemporary Art Society Projects, respectively co-selected and organised all aspects of the Art Market and staged a Peter Randall-Page exhibition

at Kew, all the while making our corporate clients feel that they had their full and expert attention. George Yates-Mercer, Chartered Accountant and Company Secretary, makes certain that all the activities of the charity and the business are efficiently and smoothly run. Warmest thanks are also due to Caitie Callaghan at Arthur Andersen for her invaluable advice on our new computer equipment, arranged through Business in the Arts, as well as her continued support of the Contemporary Art Society.

The Committee, especially the members of the executive, and the Chairman, David Gordon, have supported us through the triumphs and problems of 1996 and worked hard, on behalf of the whole membership, at defining what the Contemporary Art Society can best achieve in its support of contemporary art. We are all confident that we know what needs to be done and that we can achieve it but only with a great deal of help from our friends. If every member of the Contemporary Art Society convinced or enabled a friend or relation to join; if a few members persuaded a company of the wisdom and pleasure in creating an art collection with our advice; if many members made gifts and bequests to museums through the Contemporary Art Society, then our public collections, and all of us that visit them would be directly enriched.

People say 'it ought to be in a museum' when disparaging something. For an artist, there is no greater compliment. Please help us to pay that compliment to more artists and act upon it.

GILL HEDLEY Director

IV · EVENTS IN 1996

JANUARY

Contemporary Art Society were given a stand at ART97 which we shared with Andrew Mummery, Anthony Wilkinson Fine Art, Curtain Road Arts, Hardware Gallery and Jibby Beane. Contemporary Art Society Projects also organised a site-specific competition on behalf of the Wingate Foundation, with the winning entrant displayed outside the entrance of the Business Design Centre.

FEBRUARY

Members were invited to the private view of Jacqueline Poncelet's Blue and Green Should Never Be Seen at Angel Row Gallery, Nottingham, opened by Gill Hedley.

MARCH

Opening of the distribution exhibition Take It From Here in Sunderland coincided with the activities of Visual Arts UK. Members were invited to the private view and a seminar on national collecting policies, Collecting for the Future.

APRIL

Visit to Sculpture at Goodwood set in the grounds of Hat Hill on the south Downs, which includes newly commissioned work by David Mach, Andy Goldsworthy and Ana Maria Pacheco.

Three visits to the Government Art Collection were organised in 1996 because of huge demand. Members were given a highly informative hour tour of one of the largest collections of British art in the United Kingdom, (and one of the least known) with about 15,000 works that are displayed in Government buildings and embassies.

MAY

A unique opportunity to see the private collection of Janice Blackburn in her Hampstead office, designed by Peter Wilson. The contemporary collection includes commissioned furniture, glass, ceramic and paintings.

A trip to Chicago with a group of Contemporary Art Society members, led by CAS Chairman David Gordon, Mary Doyle and escorted by member Jean Wainwright, attended the opening night of the Chicago Art Fair, with a display of 178 international galleries. Also included in this five day trip was a visit to the private collection of Susan & Lewis Manilow with works by Anselm Keifer, Jeff Koons, Damien Hirst and Kiki Smith, a tour of Donna and Howard Stone's private collection, breakfast at Uncomfortable Spaces, an informative architectural river cruise, and trips to many museums.

The Contemporary Art Society AGM was held at the Clore Auditorium, followed by an inspirational slide lecture by Paul Collard, Director of Visual Arts UK, and the launch by David Gordon of specially commissioned art work on the side of three articulated lorries, which then toured the country. There was a drinks party for members after the meeting.

JULY

Members were given a private tour of the innovative corporate collection assembled in the last ten years at Simmons and Simmons, featuring work by David Austen, Peter Doig, Tracey Emin, Mark Francis, Mark Wallinger, Georgina Starr and Gillian Wearing.

Members enjoyed a weekend trip to Berwick-on-Tweed which included a visit to the studio and

exhibition space of James Hugonin and Sarah Bray in the foothills of the Cheviots, a guided tour of the Berwick Ramparts Project to see work by international sculptors and their exploration of the 16th century walls encircling the town and a chance to see Private View at the Bowes Museum, Darlington, with work by Damien Hirst, Hermoine Wiltshire, Anya Gallaccio, Catherine Yass and Richard Wentworth and other British and German artists

The 1996 Whitechapel Open was the biggest ever and members were given the opportunity of a tour around all five participating venues with informative talks by the curators at each stage.

SEPTEMBER

Members were invited to a special viewing of Decorative Arts Today at Bonhams in Knightsbridge, with a talk by the curator, Peta Levi MBE.

Numbers had to be limited for a visit to a very special private collection in Belgravia. On all its floors, from the roof garden to the swimming pool, members saw applied art and paintings by young British and European artists and designers.

A special viewing of the collection at Starkmann Ltd gave members a rare opportunity to see cutting edge contemporary art within an office environment. Three permanent installations on show by Angela Bulloch, Martin Creed, Mark Lewis and artists' work recently introduced to the collection including Carl Andre. Richard Long and Ian Hamilton Finlay, made it a particularly memorable event.

OCTOBER

In association with Annely Juda, David Nash gave a fascinating lecture, in the wonderful setting of BAFTA, Piccadilly, to over 150 people. The lecture coincided with his exhibition at Annely Juda and the installation of Eighteen Thousand Tides at the Towner Art Gallery. Eastbourne, purchased through the Contemporary Art Society Collection scheme.

Two further trips were made to the Government Art Collection (see April events).

NOVEMBER

Contemporary Art Society's 13th annual Art Market took place once again in the Royal Festival Hall and was generously sponsored by Sainsbury's. Members were given the opportunity to buy a voucher entitling them to £.15 off any purchase throughout the exhibition. The Market also saw the launch of the new and colourful membership leaflets. An amazing 515 works were sold throughout the six days of the market making £235,560 in sales.

Members were invited to enjoy an evening lecture by Edward Lucie Smith on Louisiana Story, at Delfina Studios, his selection of works by New Orleans artists. Members welcomed the private collectors from the US who were so hospitable to them during a trip to the Southern States in 1992.

DECEMBER

Members were warmly welcomed to The Agency for Christmas drinks with Bea de Souza, Director, who gave an informal talk on the gallery as an independent organisation and Draw, the exhibition on display of artists works on paper including Matthew Chilton, Maria Lindberg and Thomas Sharpe.

V · MUSEUMS REPORT 1996

Distribution Exhibition – Take It From Here, March 1996

March 1996 saw the finale to four years of purchasing in our Distribution exhibition, Take It From Here, which was held over three venues in Sunderland as part of the launch of the 'Year of Visual Arts UK' in the North of England. The Contemporary Art Society was the instrumental partner in bringing together the other three national institutions that purchase contemporary art, the Arts Council of England, Tate Gallery and the Crafts Council, to highlight their recent contemporary acquisitions.

Take It From Here presented over one hundred works of fine and applied art purchased between 1992 and 1995 at the City Library & Arts Centre, Sunderland; Sunderland Museum & Art Gallery; the Vardy Gallery, University of Sunderland. Our exhibition encouraged all three venues to collaborate on an exhibition for the first

The opening for Take It From Here coincided with the official launch of the 'Year of Visual Arts' and was extremely well attended. Throughout the first week further openings were held, including a press lunch for national art critics hosted by the City Library & Arts Centre. The exhibition received positive reviews from local and national press, ('The Tate collection is impressive, but it doesn't have the power to startle of Sunderland's display of works bought by the Contemporary Art Society over the past three years', Charles Hall, The Times, March 1996). The following day over fifty curators from our member museums came to a special lunch to consider their choice of works.

To complete the opening week, the Contemporary Art Society in collaboration with Visual Art & Galleries Association (VAGA), organised a seminar, Collecting

For the Future, at the Hatton Gallery, University of Newcastle. The seminar addressed the policies and practice of contemporary collecting. The speakers were: Isobel Johnstone, Arts Council; Richard Morphet, Tate; Gill Hedley, Contemporary Art Society; Susan Hiller, artist; Tim Marlow, critic; Gilane Tawadros, International Institute of Visual Arts (INIVA); Lynda Morris, Norwich Gallery, Norwich School of Art and it was chaired by Richard Calvocoressi, Scottish National Gallery of Modern Art.

By August 1996, the difficult task of distributing works was completed with most museums having received their first or second choice with an inevitable few who were disappointed. To add to the Contemporary Art Society's long standing record of distributing key works by important artists we can now include Peter Doig, Concrete Cabin, 1992, to Leicester Museum & Art Gallery and Douglas Gordon, Hysterical, 1995. (Turner Prize Winner 1996) presented to Southampton City Art Gallery. This work prompted the museum to participate in our Lottery application to develop a film and video collection in partnership with us. Helen Chadwick's tragically early death in March 1996 created a strong list of requests for her work and the Contemporary Art Society decided to present the key works, Loop My Loop and Self Portrait, 1991 to Harris Museum, Preston and Scottish National Gallery of Modern Art, Edinburgh respectively. (for the full distribution list see page 18.)

Other works presented include: Simon Patterson, The Great Bear, 1991 to Doncaster Museum & Art Gallery; Steven Pippin, Vacuum, 1994, to Manchester City Art Galleries - 'We are delighted to receive Steven Pippin's 'Vacuum', a striking and unique work which adds a new dimension to our contemporary collection upon which we intend to build'. Tim Rollins & K.O.S, Study for America to Middlesbrough Art Gallery -'Many thanks for offering Tim Rollins & KOS. It was on my list but felt we had no chance of receiving it into our collection'. Mark Francis, Negative (4), 1994 and Mary Little, Ghengis Chair, 1994, to Ulster Museum, Belfast -

'I need not tell you how absolutely delighted we are....Both works are very appropriate for Belfast and will meaningfully extend the range of our collection'.

Many of the works purchased in the last four years are on regular request for loan to temporary exhibitions both in the UK and abroad. (for a full list of loans see page 23.)

VI · LIST OF WORKS IN 1996 DISTRIBUTION

Buyers' names are given in brackets.

* Indicates purchased with a grant from the Henry Moore Foundation.

ABERDEEN ART GALLERY & MUSEUMS John Hooper Untitled (after seeing Picasso's 'L'Atelier 1932/38), 1994, acrylic and oil on canvas, 122 × 152.5 cm (Jane Lee) Callum Innes Repetition (Violet/Grey), 1995, oil on canvas, 175×165 cm (Jane Lee) Michael Rowe Conditions for Ornament, 1992, brass, tinned finish, $50 \times 30 \times 20$ cm (Martina Margetts)

AYR: MACLAURIN ART GALLERY Michael Craig-Martin Glass of Water Painting (Red & Black), 1991, acrylic on canvas with objects, 228 × 129.5 × 17.8 cm (Celia Plunkett)

BATH: VICTORIA ART GALLERY Paula Rego Wendy and Hook, 1992, colour etching with aquatint, 64 × 51 cm, Mermaid Drowning Wendy, 1992, colour etching with aquatint, 61 × 50.2 cm, The Never Land, 1992, colour etching with aquatint, 57×72 cm (Cecily Lowenthal)

BEDFORD: CECIL HIGGINS ART GALLERY & MUSEUM

Angus Suttie Cup, blue & white, 1994, ceramic, $17.8 \times 33 \times 9$ cm (Ralph Turner) Bill Woodrow 10 PM, 1994, bronze, steel, wood, gold leaf and enamel paint, $128 \times 75 \times 63$ cm (Angela Weight)

BELFAST: ULSTER MUSEUM

Mark Francis Negative (4), 1994, oil on canvas, 180 × 180 cm (Edward Lee) Mary Little Ghengis Chair, 1994, steel, polyurethane foam, silk and wood, $73 \times 76 \times 73$ cm (Peter Dormer)

BIRKENHEAD: WILLIAMSON ART GALLERY & MUSEUM

Jacqueline Poncelet Turning and Lying Form, 1986, clay, glaze, slip, 41 × 110 × 67 cm (Ralph Turner)

BIRMINGHAM MUSEUM AND ART GALLERY Cynthia Cousens Necklace studies: Winter 1-6, 1995, oxidized silver, textile, paper and twig, 70 × 107 cm (Linda Theophilus) Craigie Horsfield Magda Mierwa, ul. Nawojki, Krakow, August 1984, 1988, unique photograph, 140 × 140 cm (Edward Lee)

BLACKPOOL: GRUNDY ART GALLERY Michael Kerr Ceramic Dish, 1990, earthenware with high-alkaline frit glaze, (gift to CAS)

BOLTON MUSEUM & ART GALLERY Sutton Taylor Red Bowl with gold spots, 1992, earthenware, 35 × 15 cm (Linda Theophilus) Andy Warhol: Joseph Beuys and Liza Minelli, 1980, unique Polaroid photographs, 10.8 × 8.5 cm (Celia Plunkett)

BRADFORD ART GALLERIES & MUSEUMS Shirazeh Houshiary What I tell about me I tell about you, 1993, graphite and acrylic on paper on aluminium, $100 \times 100 \times 1.5$ cm (Cecily Lowenthal) Carol McNicoll Bowl, 1982, stoneware, 25.4 cm (Martina Margetts)

BRISTOL MUSEUMS & ART GALLERY Esther Knobel Ring, 1993, $3.5 \times 4 \times 3$ cm, Bracelet, 1993, 21 × 3 × 4 cm, Ring, 1993, 4 × 4.5 × 4.5 cm, Brooch, 1993, $2 \times 13 \times 6.5$ cm (Ralph Turner) Richard Long Untitled, 1991, Mississippi mud on paper, 181.5×92.7 cm (Celia Plunkett)

CAMBRIDGE: FITZWILLIAM MUSEUM Nigel Coates Noah Armchair, 1988, sandblasted ash seat, black metal frame, $69 \times 60 \times 72$ (Peter Dormer) Bridget Riley Shadow Play, 1990, oil on canvas, 96.5 × 68.6 cm (Celia Plunkett)

CARDIFF: NATIONAL MUSEUM OF WALES Jenny Crisp Tray, 1992, willow and hazel, 46 cm diameter (Martina Margetts) Julie Roberts: Child (blues), 1994, oil on canvas, 152.5 × 152.5 cm (Edward Lee)

CHELTENHAM ART GALLERY & MUSEUM Richard La Trobe-Bateman Utility Chair, 1994, ash, ply and stainless steel, $90 \times 45 \times 45$ cm (Peter Dormer)

COVENTRY: HERBERT ART GALLERY & MUSEUM Mona Hatoum A couple (of swings), 1994, glass sheets, stainless steel chains, 245 \times 66 \times 130 cm (Edward Lee)* Floris Van Den Broecke STC Table, 1994, acrylic, reinforced vinyl and resin, $90 \times 90 \times 72$ cm (Peter Dormer)

COVENTRY: MEAD GALLERY Lubna Chowdhary Grown for Flavour, 1995, (all) press moulded and hand modelled porcelain, $20 \times 10 \times 9$ cm, Extended Shelf Life, 1995, 18 × 18 × 18 cm, Added Vitamins, 1995, $16 \times 25 \times 10$ cm (Linda Theophilus) Keith Coventry Untitled (Single Roman: Single Luton Fan), 1993, oil on canvas, glass, wooden frame, gold leaf, 84.5×50 cm (Cecily Lowenthal)

DONCASTER MUSEUM & ART GALLERY Simon Patterson The Great Bear, 1991, lithograph print, glass and aluminium frame, $109 \times 134 \times 5$ cm (Cecily Lowenthal)

DUDLEY: BROADFIELD HOUSE GLASS MUSEUM Simon Moore Green Cylinder, 1992, glass, 35 × 13 cm (Ralph Turner)

DUNDEE ART GALLERIES & MUSEUM Maria Wong Carrot Neckpiece, 1991, silver, copper and brass, 15.3 × 2.5.cm. 45 cm chain (Martina Margetts)

EDINBURGH: SCOTTISH MUSEUMS COUNCIL Helen Chadwick Self Portrait, 1991, cibachrome transparency, aluminium frame, glass and electric circuitry, 114.3 \times 120.5 \times 33 cm (Petronilla Silver)*

GATESHEAD: SHIPLEY ART GALLERY Fred Baier Tripod, 1994, London plane, MDF, gold leaf, lacquer, 61 × 94 cm (Peter Dormer)

GLASGOW MUSEUMS Kate Blee Untitled (2 works), 1995, wool woven in Kashmir and hand painted with acid dyes, 122×248 cm (Linda Theophilus)

GLASGOW: HUNTERIAN MUSEUM & ART GALLERY Tony Beers Two Static States, 1992, 2 part aluminium extrusion, 1: 98×20 cm 2: 236×8 cm Untitled, 1992, ink on film, 54 × 44 cm (Jane Lee)* Colin Nicholas Itinerary, 1992, acrylic on plastic tubes, 60 × 60 × 11 cm (Jane Lee)*

GUILDFORD HOUSE GALLERY Louise Baldwin Glimpse, 1993, stitched paper, felt, acrylic paint, mixed media, 210 × 175 cm (Linda Theophilus) Lorna Moffat Textile Hanging, 1987, silks, satin and cotton, $65 \times 38 \times 5$ cm (Muriel Wilson)

- HALIFAX: BANKFIELD MUSEUM
 - Mary Restieaux: Ikat Wallhanging, 1992. silk, 106×61 cm (Martina Margetts) Linda Green Silver Sequence, 1985, paper, 66 × 132 cm (Marina Vaizey)
- HEREFORD CITY MUSEUM & ART GALLERY Steven Follen Arrangement, 1995, coiled mild steel with wooden hardcore,: 3 sections, 140 \times 10 \times 7: 138 \times 5 \times 5 cm: 128 × 18 × 4 cm (Linda Theophilus) Jasper Morrison Green Bottles, 1995, 31×7 , 27.5×8 , 33.5×11 cm (Peter Dormer)
- HOVE MUSEUM & ART GALLERY Michael Brennand-Wood Stack O'Lee, 1994, fabric, acrylic, wood, $63 \times 63 \times 4$ cm (Peter Dormer), Two Steps from the Middle Ages, 1993/4, acrylic on wood with copper inlay, $86 \times 86 \times 4.5$ cm (Linda Theophilus)
- HUDDERSFIELD ART GALLERY Jim Partridge Carved Seat, 1992/3, oak, $130 \times 70 \times 78$ cm (Ralph Turner) Amikam Toren Of The Times series, 1993, PVA and newspaper pulp on canvas, 235 × 220 cm (David Elliott)
- IPSWICH MUSEUMS & GALLERIES Langlands & Bell Millbank Penitentiary, 1993, MDF. Rohacell paint lacquer, powder coated aluminium and glass, 110 \times 110 \times 16 cm (Cecily Lowenthal) Ronald Carter Stitch, 1994, English ash, $180 \times 500 \times 720$ cm (Peter Dormer)

- KENDAL: ABBOT HALL ART GALLERY & MUSEUM David Nash Ash Dome, planted 1977. Caen-y-Coed, Maentwrog, North Wales, 1993, pastel on paper, 87 × 125 cm (Cecily Lowenthal) Romilly Saumarez-Smith Binding for Ken Currie's Story from Glasgow, 1992/3, leather, 44 × 34 × 4.5 cm (Martina Margetts)
- LEAMINGTON SPA ART GALLERY & MUSEUM Terry Atkinson History Snap 1, 1987, pastel on paper, (gift to CAS from Edward Lee) Gillian Wearing (From the series) Signs that say what you want them to say..., 1992/3. 6 c-type prints mounted on aluminium, (Richard Cork)
- LEEDS CITY ART GALLERY Grenville Davey (gold) Table, 1991, oak veneer and MDF, $129 \times 227 \times 128.5$ cms (Gill Hedley)*
- LEICESTERSHIRE MUSEUMS, ARTS & RECORD SERVICES

Peter Doig Concrete Cabin, 1991/2, oil on canvas, 200 × 240 cms (Edward Lee) Susan Halls Thrown Rider, 1994, ceramic raku, $27 \times 28 \times 12$ cm. Red Horse, 1994, earthenware, 22 × 26 × 8 cm, Blue Horse, 1994, earthenware, $20 \times 26 \times 7.5$ cm , Speckled White Horse, 1994, stoneware, $22 \times 25 \times 9$ cm (Peter Dormer)

LINCOLN: USHER GALLERY

Simon Lewis Where's Walter, 1993 and Step Inside Luv, 1993, both oil and gesso on board, each 17.8 × 10.2 cm (Cecily Lowenthal) Sara MacDonald No 6 Double Slump Bowl, 19, ceramic, unsandblasted surface, 60 cm diameter (Linda Theophilus)

LIVERPOOL: THE UNIVERSITY OF LIVERPOOL ART GALLERY

Dennis Creffield The Park, Autumn Equinox 1, 1991. oil on canvas, 63.5×132 cm (Cecily Lowenthal)

- LIVERPOOL: WALKER ART GALLERY Hermione Wiltshire Introduce, 1993, unique photograph, glass and wood, 70 × 60 cm (Richard Cork)* Julie Wood Heartland, 1992, polished ceramic. 13 × 41 cm (Ralph Turner)
- LONDON: TATE GALLERY Simon Patterson JP 233 in CSO blue, 1992, wall installation, dimensions variable (Richard Francis)
- MANCHESTER CITY ART GALLERIES Erik de Graaff Truss Chaise Longue, 1994, MDF. 01 × 38 × 147 cm (Peter Dormer) Steven Pippin Vacuum, 1994 Perspex, aluminium, television monitor, vacuum, 240 \times 75 \times 48 cm (Edward Lee)*

MANCHESTER: WHITWORTH ART GALLERY,

- UNIVERSITY OF MANCHESTER Polly Binns Tidemarks, 1995 acrylic on linen with hand and machine stitching, 220 × 180 cm each (Linda Theophilus) Kate Whiteford Black Line Drawing 1. 2. 3,1992, charcoal and emulsion on arches paper, 190.5 × 80 cm
- MIDDLESBROUGH MUSEUMS & ART GALLERIES Clare Neasham Drop, 1993, oil on plywood, 122.3×10.8 cm (Jane Lee) Tim Rollins & KOS Second Study for America, 1992, acrylic on paper, 38.1 × 183 cm (Richard Francis)

(Cecily Lowenthal)

- NEWCASTLE UPON TYNE: LAING ART GALLERY Catherine Yass Corridor: Kitchen (Springfield Hospital), 1994, transparency and lightbox, 80 × 72.5 × 14 cm (Richard Cork)*
- NEWPORT MUSEUM & ART GALLERY Lindsay Anderson Waving, 1994, limewood, decorated with oils, 98 × 46 cm (Linda Theophilus) Eileen Cooper Whisper, 1992, pastel on paper. 101.5 × 152 cm (Celia Plunkett)
- NORWICH CASTLE MUSEUM Georgina Starr The Nine Collections from the Seventh Museum 77 Scattered Pictures (2), 1994, colour photograph, silk-screen poster, booklet, certified index card, 40 × 50 & 118 × 175 cm (Edward Lee) Sam Taylor-Wood Five Revolutionary Seconds II, 1995, colour photograph, 20.5 × 200 cm (Richard Cork)
- NOTTINGHAM CASTLE MUSEUM Matt Collishaw Untitled (Frozen Finches), 1994, two colour photographs, perspex, light bulbs and steel, 30.5 × 20.5 × 7.5 cm (Richard Cork) Alexander Hartley Untitled (Division), 1991, photograph, MDF, aluminium and perspex, 83.5 × 89 cm (Petronilla Silver)* Hans Stofer Twig Brooch. Saffron Brooch, Mirror Ring, Insect Basket, 1993, mild steel, sandblasted and blackened with zebrite & wax, wood, mirror (Ralph Turner)

OLDHAM ART GALLERY

Matthew Hilton Antelope Table. 1987, MDF, polished sycamore and aluminium, 85 × 73 cm (Peter Dormer) Yasumasa Morimura Angels Descending Stairs, 1991. colour photograph, 205 × 238.8 cm (Richard Francis)

- PAISLEY MUSEUM & ART GALLERIES Julie Wood Heart of Hearts II, 1995, ceramic, $18 \times 47 \text{ cm}$
- PLYMOUTH CITY MUSEUM & ART GALLERY Julian Lethbridge Untitled, 1991/2 oil and graphite on linen, o6.5 × 68.6 cm (Richard Francis) Peter Chatwin & Pamela Martin Watermark II, 1992, dyed and laminated sycamore, 48.5 × 48.5 cm (Martina Margetts)

PORTSMOUTH: CITY MUSEUM & RECORDS OFFICE

Catherine Hough Clear carved conical form on slanting base, 1988, glass, 14 × 22 cm, (Muriel Wilson) Danny Lane Dwarf Chair, 1994, wood, 145 × 36 × 75 cm (Peter Dormer) Lisa Milroy Lightbulbs, 1991, oil on canvas, 203.2 × 260 cm (Penny Govett) Mike Scott Tall wooden vessel with iron posts, 1991, ho2 × d30 cm (John Ball)

- PRESTON: HARRIS MUSEUMS & ART GALLERY Helen Chadwick Loop my Loop, 1991, cibachrome transparency, glass, aluminium frame and electric circuitry, 127 × 76.2 × 15.2 cm (Petronilla Silver)* Carol McNicoll Jugs and Cups Set, 1993, ceramic, 24 × 49 × 28 cm (Ralph Turner)
- ROCHDALE ART GALLERY Susan Hiller Gulf I, Gulf II, (both) 1991, dispersion and oil on wallpaper on canvas, 107 × 102 cm (David Elliott)
- SALISBURY: THE JOHN CREASEY MUSEUM Antoni Malinowski Bardo: Yellow, 1993 and Inscape, 1993, both dispersion on canvas, each 186 × 56 cm (David Elliott)

SHEFFIELD: GRAVES ART GALLERY

Peter Chang Bracelet, 1993, acrylic, polyester and PVC, 13.5cm diameter, 6cm thick (Ralph Turner) Cathy de Monchaux Defying death, I ran away to the fucking circus, 1991, brass, velvet, leather, bolts, straps screws and rivets, $216 \times 148 \times 45$ (Gill Hedley)* Study for Cruising Disaster, 1995, ink on paper, $153 \times 35 \times 3$ cm (gift of the artist)

SOUTHAMPTON CITY ART GALLERY Douglas Gordon Hysterical, 1995, laser disc installation, 2 screens, each 300 × 400 cm (Richard Cork & Jane Lee)* Maggi Hambling First Dragon, 1993, high-fired clay and engobe, 21 × 34.3 × 23 cm (Ralph Turner)

STOKE-ON-TRENT: CITY MUSEUM & ART GALLERY

Philip Eglin Madonna col Bambino, 1993, stoneware, 100 cm height (Martina Margetts) Catherine Yass Corridor: Personnel (Springfield Hospital), 1994, transparency and lightbox, $89 \times 72.5 \times 14$ cm (Richard Cork)

- SUNDERLAND MUSEUM & ART GALLERY Rosa Lee Reflection, 1991, oil on canvas, 208 × 198 cm (Angela Weight)
- SWANSEA: GLYNN VIVIAN ART GALLERY Jo Ganter First Lines, 1994, etching, 107 × 148 cm (Jane Lee)
- SWINDON MUSEUM & ART GALLERY Basil Beattie Witness VI, 1992, oil and wax on cotton duck, 213.5 × 183 (Angela Weight) Alison Britton Blue White Pot, 1991, earthenware, $33.5 \times 33 \times 24$ cm (Martina Margetts)

VII · LOANS 1996

WAKEFIELD ART GALLERY

Caroline Broadhead Double Vision, 1992/3, nylon, $122 \times 38 \times 38$ cm (Ralph Turner) Philip Reeves Stack, 1995, mixed media, gouache, ink and collage, 124.5 × 129.5 cm (Jane Lee)

WORCESTER CITY MUSEUM AND ART GALLERY Kate Blacker Mars, Moon, Earth, 1993, corrugated maps in wooden box, 19.5 × 19.5 cm each (Gill Hedley)*

YORK CITY ART GALLERY John Davies Mapped Head, 1992/3, epoxy resin, 94.5 cm height (Petronilla Silver)* Julie Wood Heart of Hearts I, 1992, polished ceramic, 18 × 47 cm (Ralph Turner)

WOLFSON COLLEGE, OXFORD

William Brechenridge, O.S.D, 1.2, 1989, oil on canvas: John Carter, Equal Areas II, (Cadmium Red), 1982, oil on board: Clyde Hopkins, A Dog of the People, 1988/ 89, oil on canvas: Caroline List, From this Earth, 1988, oil on canvas: John Murphy, Primal Sound, 1993, oil on canvas: Ian Stephenson, Untitled, 1980, 2 screen prints: Martin Naylor, Untitled, 1984, screen print, A/P ed 5, from December 1996 to December 1999.

SOUTH BANK CENTRE

Douglas Gordon, Hysterical, 1995, laser disc and screens for the tour of the British Art Show 4, Manchester, Edinburgh & Cardiff from November 1995 to August 1996.

GESELLSCHAFT FUR AKTUELLE KUNST Peter Doig, Concrete Cabin, 1991/2, oil on canvas, artist's solo exhibition at Gesellschaft fur Aktuelle Kunst, Bremen, Germany from June 22 to August 25 1996.

SERPENTINE GALLERY

Langlands & Bell, Millbank Penitentiary, 1994, MDF. paint, glass, aluminium, artists' solo exhibition from 30 April to 26 May 1996 and thereafter Kunsthalle Bielefeld, Germany, 9 June to 14 July 1996.

WHITWORTH ART GALLERY John Davies, Mapped Head, 1992/3, epoxy resin, Still. University of Manchester, from 20 October to 17 February, 1996.

CRAFTS COUNCIL EXHIBITION

Cynthia Cousens, Necklace Studies: Winter 1-6, 1995. silver, textile, paper, twig, Crafts Council exhibition New Times, New Thinking: Jewellery in Europe and America, from 1 September to 30 November 1996.

VIII GIFTS AND BEQUESTS 1996

Gifts 1996

DAVID BOMBERG

Portrait of Jim Newmark, 1943, oil on canvas. Gift of Kitty Newmark, presented to Abbot Hall Art Gallery, Kendal, 1996.

DOROTHY BRETT

Umbrellas, 1917, oil on canvas. Presented to Manchester City Art Galleries.

JONATHAN GREEN

Untitled, oil on canvas. Gift of Edward Lucie Smith, presented to the Ferens Art Gallery, Hull.

TERRY ATKINSON

History Snap I, pastel and charcoal. Gift of Edward Lee, presented to Leamington Spa Art Gallery.

CERI RICHARDS

The Coster Woman, 1943, pen, ink and watercolour. Presented to the Tate Gallery, London.

Bequests

Nora Meninsky, widow of the artist Bernard Meninsky, bequeathed her private collection and the contents of the studio of her husband who died in 1950. The Contemporary Art Society presented many examples of Meninsky's work to museums between 1920 and 1963. The bequest also included a small sum of money to cover some costs of administration.

IX · SUBSCRIPTIONS AND DONATIONS 1996

From Public Art Galleries

Aberdeen Art Gallery and Museums £500.00 Ayr Maclaurin Gallery £500.00 Bath Victoria Art Gallery £500.00 Bedford Cecil Higgins Art Gallery £500.00 Belfast Ulster Museum £500.00 Birmingham City Art Gallery £500.00 Bolton Museum and Art Gallery £500.00 Bradford Cartwright Hall Art Gallery £500.00 Bristol City Art Gallery £500.00 Cambridge University Fitzwilliam Museum £500.00 Cardiff National Museum of Wales £500.00 Coventry Herbert Art Gallery £500.00 Doncaster Museum and Art Gallery £500.00 Edinburgh Scottish National Gallery of Modern Art £500.00 Glasgow Art Galleries and Museum £1,000.00 Glasgow University Art Collection Fund £500.00 Huddersfield Art Gallery £500.00 Ipswich Museum and Art Gallery £500.00 Kendal Abbot Hall Art Gallery £500.00 Leamington Spa Art Gallery £500.00 Leeds City Art Galleries £500.00 Leicestershire Museums. Art Galleries and Records Service £500.00 Lincoln Usher Gallery £500.00 Liverpool Walker Art Gallery £500.00 Liverpool University Art Collections Fund £500.00 Manchester City Art Gallery £500.00 Manchester University Whitworth Art Gallery £500.00 Middlesbrough Art Gallery £500.00 Newcastle upon Tyne Laing Art Gallery £500.00 Newport Art Gallery £500.00 Norwich Castle Museum and Art Gallery £500.00

Nottingham Castle Museum and Art Gallery £500.00 Oldham Art Gallery £500.00 Plymouth City Art Gallery £500.00 Preston Harris Museum and Art Gallery £500.00 Rochdale Museum and Art Gallery £500.00 Salisbury John Creasey Museum £500.00 Sheffield Graves Art Gallery £500.00 Southampton City Art Gallery £500.00 Stoke on Trent Museum and Art Gallery £500.00 Sunderland Museum and Art Gallery £500.00 Swansea Glynn Vivian Art Gallery £500.00 Swindon Art Gallery £500.00 Wakefield Art Gallery and Friends £500.00 University of Warwick Arts Centre £500.00 Worcester City Museum and Art Gallery £500.00 York Art Gallery £500.00

From Public Art Galleries for Crafts

Aberdeen Art Gallery and Museums £100.00 Bedford Cecil Higgins Art Gallery £100.00 Belfast Ulster Museum £,100.00 Birkenhead Williamson Art Gallery £,100.00 Birmingham City Art Gallery £100.00 Bolton Museum and Art Gallery £,100.00 Bradford Cartwright Hall Art Gallery £,100.00 Bristol City Art Gallery £100.00 Cambridge Fitzwilliam Museum £100.00 Cardiff National Museum of Wales £100.00 Cheltenham Art Gallery £,150.00 Coventry Herbert Art Gallery £100.00 Dudley Broadfield Glass Museum £100.00 Dundee Art Gallery £100.00 Gateshead Shipley Art Gallery £100.00 Glasgow Art Galleries and Museum £200.00 Guildford Gallery 90 £,100.00 Halifax Brighouse Art Gallery £100.00 Hereford City Museum £,100.00 Hove Museum and Art Gallery £100.00 Huddersfield Art Gallery £100.00 Leicestershire Museums, Art Galleries and Records Service £100.00 Lincoln Usher Gallery £100.00 Liverpool Walker Art Gallery £100.00 Manchester City Art Gallery £100.00 Manchester University Whitworth Art Gallery £100.00 Newport Art Gallery £100.00 Nottingham Castle Museum and Art Gallery £100.00 Oldham Art Gallery £100.00

Paisley Museum, Art Galleries and Coats Observatory £100.00 Plymouth Art Gallery £100.00 Portsmouth City Museum and Art Gallery £100.00 Preston Harris Museum and Art Gallery £,100.00 Sheffield Graves Art Gallery £,100.00 Southampton City Art Gallery £100.00 Stoke on Trent Museum and Art Gallery £200.00 Swansea Glynn Vivian Art Gallery £,100.00 Swindon Art Gallery £100.00 Wakefield Museum and Art Gallery £,100.00 University of Warwick Arts Centre £100.00 York Art Gallery £100.00

From Corporate Patrons

Euromonitor £,1,000.00 Oppenheimer Charitable Trust £1,000.00

From Corporate Members

Durrington Corporation Ltd £500.00 ICI £,500.00 Ocean Group plc (P. H. Holt Trust) £,200.00 Ove Arup £500.00 Rayne Foundation £500.00 Sainsburys £500.00

From Commercial Art Galleries

Annely Juda £300.00 Lisson Gallery £300.00 Waddington Galleries £200.00 Connaught Brown £150.00 Interim Art £100.00 Lamont Gallery £100.00 Laure Genillard Gallery £100.00 Marlborough Fine Art £100.00 Piccadilly Gallery £100.00 Purdy Hicks Gallery £100.00 Redfern Gallery £,100.00 Wildenstein £100.00 The Agency £75.00

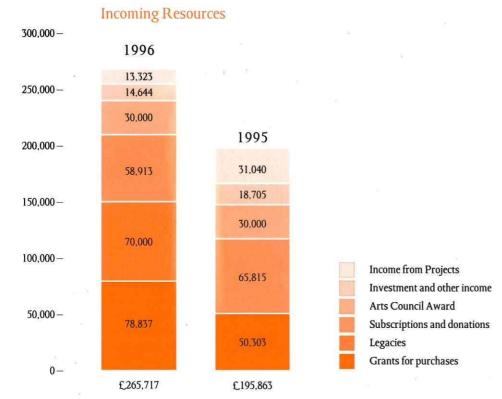
Other Donations

Harold Hyam Wingate Foundation £750.00 Estate of Mrs N. Meninsky £250.00 Anon £,250.00 Neville Shulman OBE £.200.00 Friends of the Kunstmuseums St. Gallen, Switzerland £,200.00 The Marquess of Douro £100.00 Robert & Lisa Sainsbury Charitable Trust £100.00 Mr and Mrs W. R. Cass f.100.00 Meyer Charitable Trust £100.00 Frances Barker £,100.00 Simons Charity £,70.00 Timothy Sainsbury, MP & Mrs Sainsbury £50.00 Sir Michael Culme-Seymour £50.00 Anon £50.00 Albemarle Gallery £50.00 Benjamin Rhodes £40.00 From the Liberal Jewish Synagogue in the name of Mrs M. Simon £.15.00

Donations in lieu of fees

Essay for catalogue, The Cut Gallery, November 1996 £750 Judging prize for the Royal Over-Seas League, July 1006 £450 Appearance on BBC, April 1996 £80 Lecture at University of Sunderland, March 1996 £51 Seminar to students at City University, March 1996 £50

X · SUMMARY FINANCIAL INFORMATION



The summary financial information shown here is extracted from the full accounts of the Society which were OF THE CONTEMPORARY ART SOCIETY. approved by the Committee on 24 April 1997. Full audited accounts, with the Trustees' and auditors' reports giving an unqualified opinion have been filed with the Charity Commission and the Registrar of Companies, and can be obtained from the Contemporary Art Society, 17 Bloomsbury Square, London WC1A 2LP.

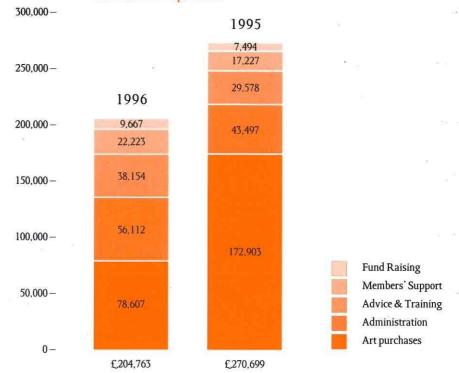
DAVID GORDON Chairman 24 April 1997

AUDITORS' STATEMENT TO THE TRUSTEES

We have examined the summary financial information of the Contemporary Art Society set out on pages 28 and 29.

Respective responsibilities of trustees and auditors You are responsible as trustees for the preparation of the summary of financial statements. We have agreed to report to you our opinion on the summarised statements' consistency with the full financial statements on

Resources Expended



which we reported to you on 24 April 1997. Basis of Opinion

We have carried out the procedures we consider necessary to ascertain whether the summarised financial statements are consistent with the full financial statements from which they have been prepared. Opinion

In our opinion the summary statements are consistent with the full financial statements of the Society for the year ended 31 December 1996.

NEVILLE RUSSELL Chartered Accountants and Registered Auditors, 24 Bevis Marks, London EC3A 7NR 24 April 1997

XI · THE CONTEMPORARY ART SOCIETY

The Contemporary Art Society is a registered charity that aims to increase the support and appreciation of contemporary art by purchasing works of art and craft which are then donated to public collections throughout the country. The Contemporary Art Society:

- encourages and advocates the collecting of contemporary art by museums, companies and individuals, providing major support to living artists;
- purchases works of art and craft by living artists (selected by individuals not a committee) for museums throughout the country, helping museums to build collections and introducing contemporary art to a wider public;
- provides extensive contacts and links with artists and commercial galleries throughout Britain, using its expertise to advise and assist companies and other organisations on the acquisition and commissioning of works of art;
- has complete independence, having no contracted artists or stock and undertaking projects and commissions on any scale and in any medium;
- runs an annual Art Market providing the opportunity to see and buy reasonably priced art for the home;

- encourages individuals to collect for themselves by organising an extensive range of events, studio visits, lectures and visits overseas providing a 'look behind the scenes'. All activities are contained in a regular newsletter, aimed at individual and professional members alike;
- serves as a channel for gifts and bequests of 20th century art.

The Contemporary Art Society receives grants for specific projects from the Arts Council of England, the Crafts Council and the Henry Moore Foundation. The resources generated from advising companies on contemporary art collecting, from the Art Market, and from membership activities go directly to purchasing works of art for museums.

JOIN US!

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. We are a charity supported by our members. Please encourage friends and family to join, or give membership as a gift.

For further information and membership forms please contact:

Membership Manager, Contemporary Art Society 20 John Islip Street, London SW1P 4LL

Telephone 0171–821 5323 Fax 0171–834 0228

XII · MEMBERSHIP DISCOUNTS

- CECIL HIGGINS ART GALLERY & MUSEUM
 Castle Close, Bedford NK40 3NY
 10% discount in museum shops on production of
 membership card
- ULSTER MUSEUM BOTANIC GARDENS
 Belfast BT9 5AB, Northern Ireland
 Free admission to exhibitions and 10% discount in
 Museum shops on production of membership card
- BIRMINGHAM MUSEUM AND ART GALLERY Chamberlain Square, Birmingham B3 3DH Free admission to exhibitions on production of membership card
- BOLTON MUSEUM & ART GALLERY
 LeMans Crescent, Bolton BL1 1SE
 20% discount in museum shop on production of
 membership card
- SCOTTISH NATIONAL GALLERY OF MODERN ART

Belford Road, Edinburgh EH4 3DR, Scotland Concessionary rate admission to exhibitions on production on membership cards

- HUNTERIAN MUSEUM & ART GALLERY
 University of Glasgow, 82 Hillhead Street, Glasgow
 G12 8QQ, Scotland
 20% discount on admission to exhibitions on production
 of membership card
- GLASGOW MUSEUMS
 Art Gallery and Museum, Kelvingrove, Glasgow
 G3 8AG, Scotland
 20% discount on admission to exhibitions on production
 of membership card
- HOVE MUSEUM & ART GALLERY

 19 New Church Road, Hove, East Sussex BN3 4AB
 Free entrance to permanent and temporary exhibitions
 on production of membership card

USHER GALLERY

Lindum Road, Lincoln LN2 1NN 50% off admission charge and 10% discount on shop sales on production of membership card

- THE UNIVERSITY OF LIVERPOOL ART GALLERY
 6 Abercromby Square, Liverpool L69 3BX
 10% discount on sale of postcards and Art Gallery publications on production of membership card
- WALKER ART GALLERY
 William Brown Street, Liverpool L3 8EL
 Concessionary rate for exhibitions and 10% discount in
 galleries shop on production of membership card
- MANCHESTER CITY ART GALLERIES

 Mosley Street, Manchester M2 3JL

 Concessionary rate for exhibitions on production of membership card
- LAING ART GALLERY
 Higham Place, Newcastle upon Tyne NE1 8AG.
 Concessionary rate for entrance on production of membership card
- OLDHAM ART GALLERY
 Oldham Library, Union Street, Oldham oli idn
 Free Paisley Pattern gift with over £10 spent in Museum shop
 on production of membership card
- SWINDON MUSEUM & ART GALLERY
 Part of Thamesdown's Museum Service, Bath Road,
 Swindon, Wiltshire SN1 4BA
 Discount of £4 on the 'Swindon Collection' catalogue on
 production of membership card
- ZWEMMER ART BOOK SHOPS
 24 Litchfield Street, London WC2H 9NJ and
 Whitechapel Art Gallery, Whitechapel High Street, London E1
 10% discount for all Contemporary Art Society members on
 production of membership card. Please check Newletters for
 details of exclusive offers

