



We promote the
collecting of
contemporary art
through our gifts to
public museums
and the advice and
guidance we
offer companies and
individuals

Contemporary
Art
Society

1909

Founded

1910

First purchase:
Augustus John,
Smiling Woman,
becomes first work
presented to Tate
Gallery, 1917

1911

British and Foreign
works on paper
fund created to aid
British Museum

1928

Crafts fund set up

1929

Lloyd Patterson
Fund buys 20
works for Belfast

1931

CAS becomes
registered Charity

1932

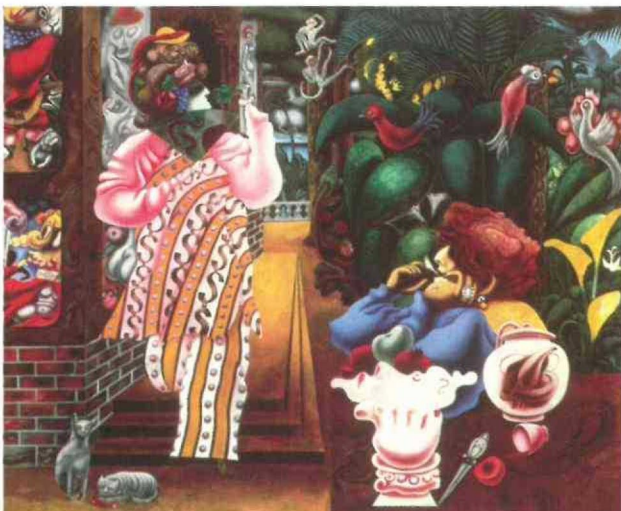
Maynard Keynes
joins committee

1937

Kenneth Clark
joins committee



Basil Beattie, *Witness VI* 1992, oil and wax on cotton duck, presented to Swindon Museum & Art Gallery, 1996



Edward Burra, *Storm in the Jungle* 1931, presented to Nottingham City Museums & Galleries; Castle Museum & Art Gallery, 1968

An Introduction

- The Contemporary Art Society (CAS) encourages the collecting of contemporary art through its gifts to museums and the advice it offers individuals and companies.
- It is a membership organisation that depends on support from its individual members, as well as earned income, to buy works of contemporary art to give to its member museums throughout Britain.
- CAS is an active conduit of bequests and gifts of modern and contemporary art from private collectors to national and regional museums.
- Gifts to museums are purchased on behalf of CAS by invited experts who are private collectors, critics or curators. Over 5000 works of fine art and craft have been presented since 1910, including work by Henry Moore, Francis Bacon, Lucie Rie, Anthony Caro, Bridget Riley, Tony Cragg, Mona Hatoum, Douglas Gordon and Chris Ofili.
- CAS gratefully acknowledges the organisations that give grants to help us support museums through our gifts and advocacy: the Arts Council of England, Henry Moore Foundation, Esmée Fairbairn Charitable Trust, Paul Hamlyn Foundation and the Elephant Trust.
- As an independent and private charity, CAS has flourished under the guidance and generosity of individuals since its beginning. The personal judgements and enthusiasms of Roger Fry, Kenneth Clark, Edward Marsh, Colin Anderson and, more recently, Nancy Balfour, have guaranteed an approach to contemporary art that continues to be both broad and idiosyncratic.
- In 1997, CAS made a successful bid to the Arts Council Lottery that has enabled 15 member museums to have their partnership funding matched to create a £3.5m fund for purchases and travel, guided by CAS. This Special Collection Scheme takes the ideals and achievements of CAS into the 21st century.

"For many years the principal source of new acquisitions has been the Contemporary Art Society, an independent charity which buys contemporary works for distribution to regional museums."

Sir Nicholas Serota,

Dimbleby Lecture, BBC TV, 2000

1939

First work by Henry Moore given to Tate Gallery

1940

Foreign Fund set up

1941

Art Gallery of New South Wales becomes member museum followed by other museums in Australia, New Zealand, South Africa and Canada

1947

Her Majesty Queen Elizabeth the Queen Mother becomes Royal Patron

1953

Edward Marsh Bequest of 200 works of art

1953

First CAS exhibition staged

1960

50th anniversary exhibition at Tate Gallery

1963

CAS "British Painting in the Sixties" shown at Tate, Whitechapel and overseas, followed by "British Sculpture" in 1965

History

- In May 1910 discussions between a group of private individuals led to the creation of the Contemporary Art Society. The first committee consisted of two private collectors (Philip and Ottoline Morrell), four curators (including Roger Fry), two critics and one dealer.
- Their aim was to purchase and exhibit the best of contemporary art, with an emphasis on British artists, avoiding purchases by committee and, while prompted by a recognition that the new Tate Gallery needed active support, an emphasis on working with national and regional museums throughout Britain. By 1912, the cities of Belfast, Leicester and Manchester had become CAS members for the benefit of their museum collections.
- In 1939, CAS presented the Tate with its first sculpture by Henry Moore (purchased by Kenneth Clark); in 1992, CAS also gave the Tate its first work by Damien Hirst, purchased by Penelope Govett.
- A very early purchase by Colin Anderson of Francis Bacon's *Figure Study II* in 1946 was prescient; in total, CAS purchased seven works by Bacon which are now in Aberdeen, Newcastle, Ulster, Huddersfield, Tate, Birmingham and Adelaide.
- The two most distinguished bequests in the history of CAS were from Sir Edward Marsh in 1953 and Nancy Balfour OBE in 1997. During their lifetimes, both collectors had given many works to CAS but the subsequent gift of their entire collections enriched museums throughout Britain. Not only were the works themselves substantial and varied but they have the stamp of the personal taste and judgement of these two collectors, each a "deeply instructed champion of the arts."

Museums

- CAS was founded because the Tate Gallery had insufficient funds to purchase works by young British artists. Although circumstances are much altered, a close relationship with the Tate has remained and CAS now has sixty nine museum members throughout England, Scotland, Wales and N. Ireland. In return for an annual subscription, each museum chooses gifts of purchased works of art every four years and benefits from loans and bequests whenever possible.
- CAS is the sole source of contemporary art for many museums and acts as a welcome counterbalance for many others. CAS is able to take risks, buy early in an artist's career and, through its practice of inviting private individuals to choose on its behalf, tries to be prescient while avoiding fashion or any other orthodoxy. 90 years of working on behalf of museums enables CAS to give weight to its selection of works in new media or materials and encourages museums to push their own boundaries further.
- The achievements of CAS since 1910 and its close links with curators in member museums prompted the creation of the Special Collection Scheme (SCS), funded by the Lottery, which will result in 15 collections of contemporary art and craft throughout England. Each collection will be based on the careful selection of work seen in exhibitions, galleries and artists' studios in Britain and abroad. Some may be commissioned in response to a particular collection or museum building. Funds for travel also enable curators to develop links with colleagues and to extend their own display and educational skills. Museums, visitors and artists all gain.

"If art works are only available through reproduction or in centralised locations, they become distanced and unreal. This contributes to the sense that art is elitist and inaccessible. The Contemporary Art Society can play a vital role in making works of art available across the country."

Catherine Yass, artist

"Ownership of art was never on my mind as a young artist, whether I was making it myself or looking at it in my local Bristol Museum. Now, I would always prefer my best work to be in museums, so they can own it on behalf of everyone, and as many local people can see it as possible."

Richard Long, artist

1967

Henry Moore's *Knife Edge - Two Piece* given to City of Westminster

1975

Prototype Art Market staged

1977

First corporate contract, with De Beers

1984

First Art Market sponsored by Sainsbury's staged

1988

Contemporary Art Society Projects created

1991

Collection Scheme with Hull, Wolverhampton and Eastbourne created

1996

The Economist commissions CASP to organise exhibition programme

1997

CAS leaves Tate Gallery offices and returns to Bloomsbury

Contemporary Art Society Projects (CASP)

- CAS now earns a proportion of its income through offering its expertise to companies, institutions and individuals.
- Since 1977, CAS has led the field in Britain through its corporate advisory and commissioning service, Contemporary Art Society Projects (CASP), which has helped companies such as ICI, NatWest, de Beers, Unilever, Glaxo Wellcome, BUPA, and Seagram's, to create collections of contemporary art.
- CASP works closely with companies to select works appropriate to the building and the needs of the staff and visitors. Works are purchased or commissioned and CASP often remains as curator of the collection to organise changing displays, exhibitions, catalogues and guided tours that keep the collections fresh and up to date.
- CASP also organises programmes of exhibitions and has worked with ITN, Kew Gardens and the Economist to bring contemporary work into new settings.
- CASP and CAS staff worked together to advise the Royal Armouries in Leeds on developing a collection of photography and video dealing with conflict and weapons.
- CASP also works with the general public to encourage collecting and broaden collectors' horizons. CASP is actively involved in art fairs at home and abroad but reaches its widest audience through its own annual art market, *ARTfutures*.
- CASP helps to fulfil the aim of CAS to encourage collecting wherever possible and always to the highest standards.

ARTfutures

ARTfutures is the Contemporary Art Society's annual art market, held every November/December since 1984 and a fixture in the art world calendar. Over 1000 works of art, individually selected by our own staff, are offered for sale. As a work is bought, it is packed to be taken away and then immediately replaced, keeping the display new and exciting.

Membership

- CAS has membership at its core, founded as it was by a group of private individuals passionately committed to the support of living artists by collecting their work, for public or private enjoyment.
- Subscriptions and donations from members largely supported CAS and its activities in its very early years until more and more museums also began to subscribe.
- During the 1960s and 1970s, largely due to the energy and style of Pauline Vogelpoel, (then Organising Secretary), CAS became nearly as well known for its events for members as for its purchases. Trail-blazing trips to private collections and exhibitions at home and abroad made CAS a distinctive force for good.
- Once the only membership society devoted to collecting and enjoying modern or contemporary art, CAS has inspired other organisations and has remained a vital and independent patron of the arts with a national remit.
- CAS still organises extraordinary visits to private collections and museums all over the world giving like-minded art enthusiasts the chance to discover for themselves the most exciting developments in contemporary art.
- On the last Saturday of each month, CAS bus tours (CAST) take members to artist-run spaces, one-off exhibitions and galleries in the harder to reach parts of London's huge art map. All monthly events and trips are listed in the quarterly newsletter.
- Members support CAS in their aim to "catch comets" by acquiring work early in an artist's career.
- Once every four years, CAS members have the chance to see what their support has bought at the exhibition of recent acquisitions. Works are then distributed to each member museum where they are displayed as "Given by the Contemporary Art Society"

"...I am convinced that the Contemporary Art Society, is to be cherished and supported. The people who purchase for the CAS are sometimes independent of current trends, this independence of judgement has often made for unfashionable acquisitions which have stood the test of time quite as well as more modish purchases."

Frank Auerbach, artist

1997

Nancy Balfour
Bequest of 350
works of art

1998

£2.5m grant
from Arts Council
lottery for Special
Collection Scheme
to buy works for
15 museums

1998

CASt: monthly
bus tours begin

1999

90th anniversary
celebrations

2000

Hewlett Packard
sponsors Art
Market, now
called ARTfutures

2001

"Catching Comets"
fundraising
appeal launched



Craigie Horsfield, *Magda Mierwa, VI Nawojki, Krakow 1984*, photograph, presented to Birmingham Museum & Art Gallery, 1996



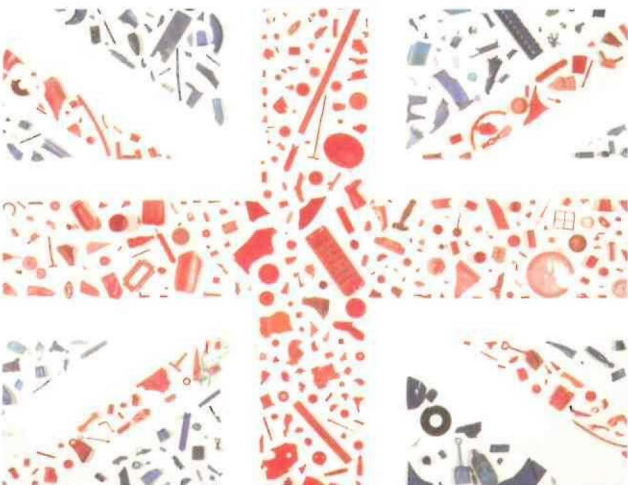
Anya Gallaccio, *now the leaves are falling fast 2000*, c-print, presented to South London Gallery (SCS) 2000



Edmund De Waal, *Cupboard Cargo 1999*, porcelain, presented to Cartwright Hall, Bradford, 2000



Caroline Broadhead, *Ready to tear 1998*, scorched silk, pencil, paint, presented to Nottingham City Museums & Galleries; Castle Museum & Art Gallery (SCS) 2000



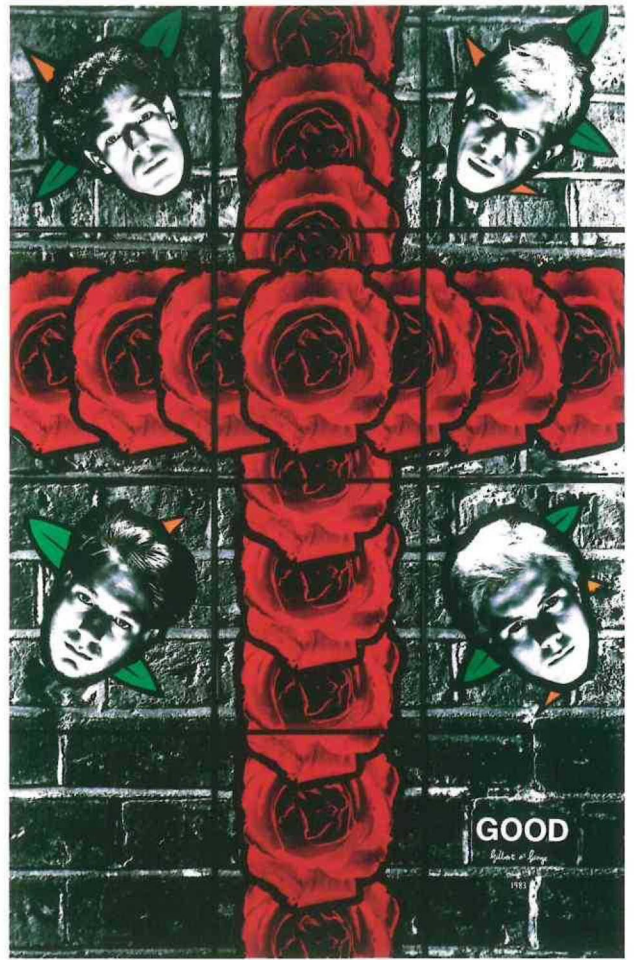
Tony Cragg, *Union Jack 1981*, blue and red found objects, presented to Leeds Museums and Galleries (City Art Gallery), 1982



Mark Wallinger, *Lost Horizon* 1986, oil on canvas, presented to The Potteries, Stoke on Trent, 1988

"It is imperative that organisations such as the CAS be given as much support as possible. If such a service were to be withdrawn, museums' everyday plight to acquire new works for their collections would be made much more of a struggle."

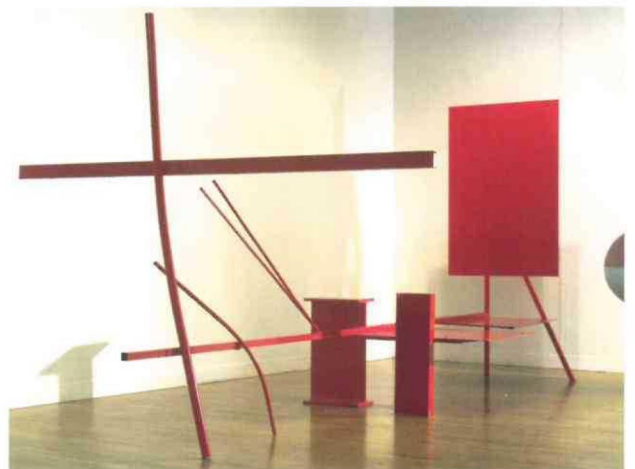
Mark Francis, artist



Gilbert and George, *Good* 1984, photopiece, presented to Wolverhampton Art Gallery, 1986



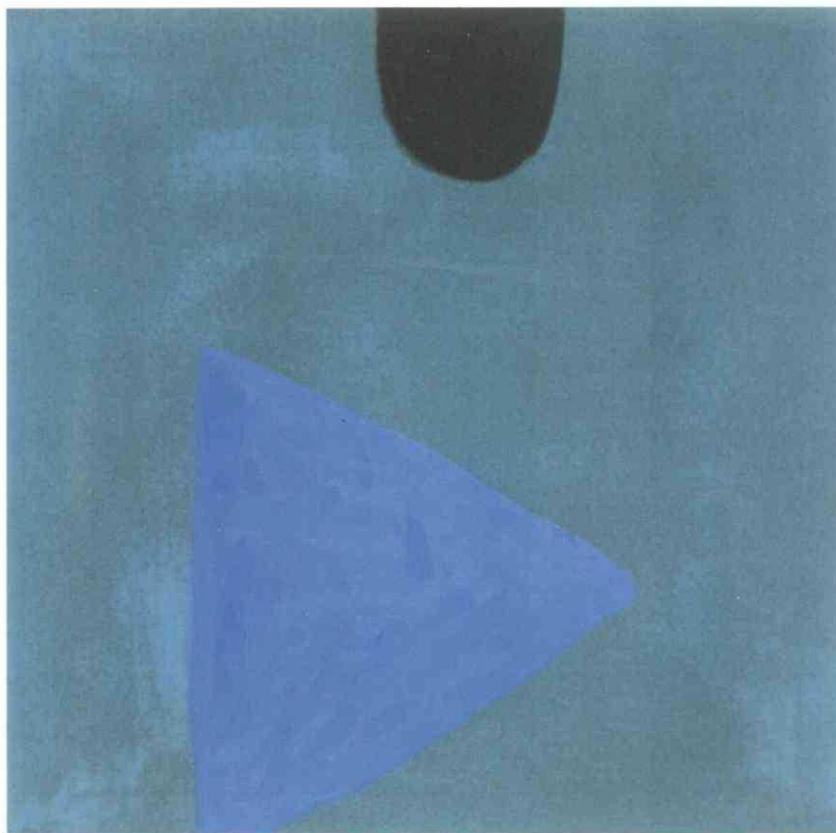
Francis Bacon, *Pope 1 - study after Velasquez*, 1951, oil on canvas presented to Aberdeen Art Gallery and Museums, 1956



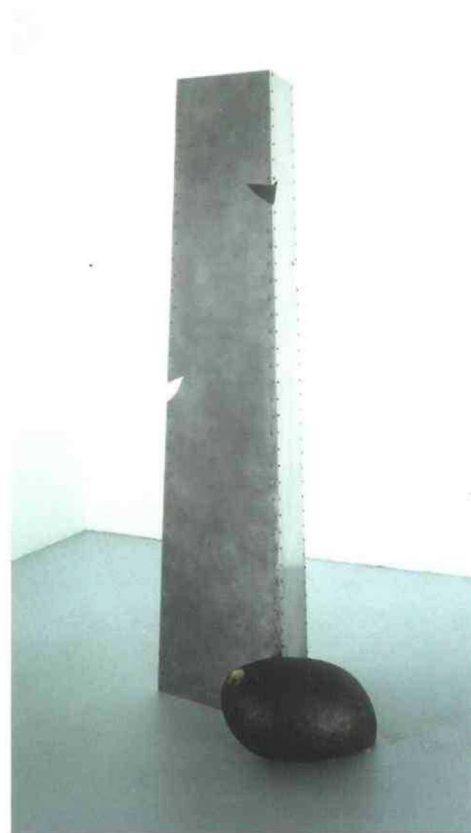
Sir Anthony Caro, *Early One Morning* 1962, painted steel and aluminium, presented to the Tate Gallery, 1965



Gillian Ayres, *To thy wild waves play* 1986, oil on canvas, presented to the Australian National Gallery, Canberra, 1989 (detail)



William Scott, *Blue on Blue* 1967, oil on canvas, presented to Towner Art Gallery, Eastbourne, 2000, in memory of Nancy Balfour, OBE



Alison Wilding, *Hand to Mouth* 1986, leaded steel, brass, beeswax and pigment on wood, presented to Scottish National Gallery of Modern Art, Edinburgh, 1992



Henry Moore, *Recumbent Figure* 1938, stone, presented to Tate Gallery, London, 1939



Damien Hirst, *Forms Without Life* 1991, melamine, wood, steel, glass and assorted sea shells, presented to Tate Gallery, London, 1992

"The Contemporary Art Society has played a vital role in placing works in museums throughout this country that have nourished our cultural life. Judging from the number of letters that I receive from not only students, but school children, I feel that the younger generation today are far more conscious of contemporary art than ever before."

Andy Goldsworthy, artist



Christine Borland, *Family Conversation Piece: 5 skulls: life size* 1998, porcelain, wood, glass table, dimensions variable (detail), presented to Hunterian Art Gallery, University of Glasgow, 2000

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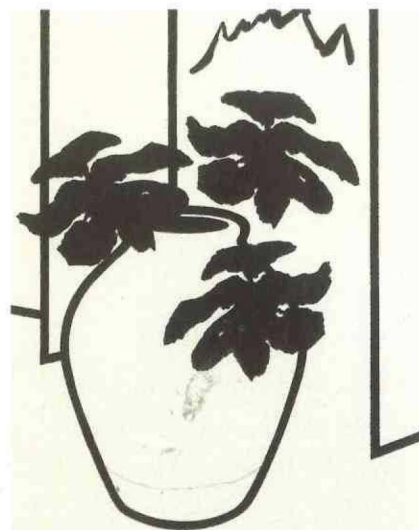
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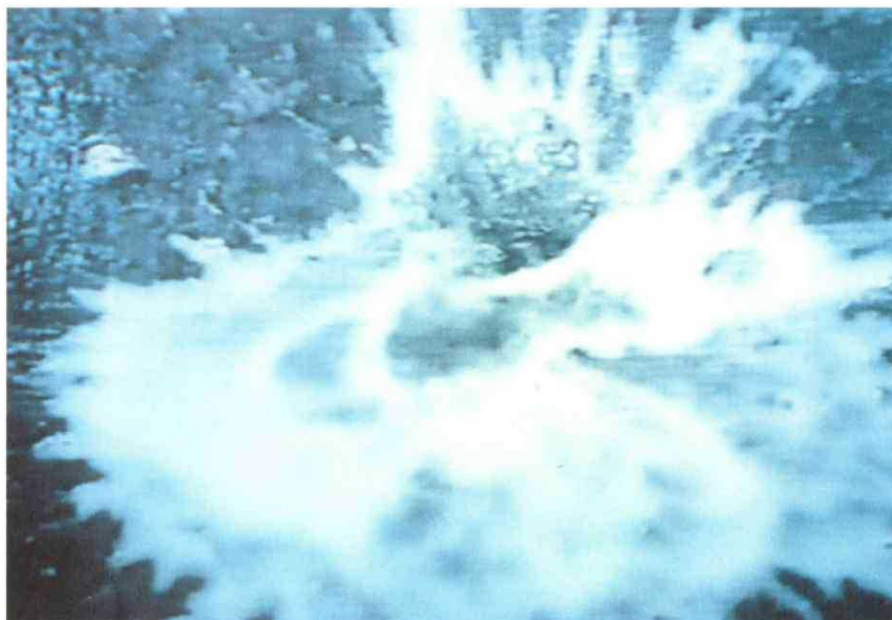


Paula Rego. *The Vivian Girls* 1984, acrylic on paper, presented to Bristol City Art Gallery, 1988



Patrick Caulfield, *Cream Glaze Pot* 1979, gouache on card, presented to Leamington Spa Art Gallery, 1988

"I cannot overestimate the benefits to artists and museum visitors provided by CAS. It plays a vital role in supporting and spreading enthusiasm for the work of living artists throughout the country." Richard Cork



(Front cover image also) Roderick Buchanan, *Sodastream* 1995, video, presented to Bristol City Art Gallery, 2000