

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

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JENI WALWIN

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SUZANA BAKAR (FROM APRIL 2000)

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## 5/CAS/ ABOUT CAS

The Contemporary Art Society is different to any other friends' and heritage supporters' group.

CAS actively supports living artists and for ninety years has backed its own judgements about which works of contemporary art should be presented to public museum collections.

CAS individual members join in our events and activities because they have a curiosity about or commitment to contemporary art.

CAS encourages individuals to collect contemporary art and enjoy art by living artists. An extensive range of events, visits to studios and private collections, lectures and overseas trips, are advertised in a regular newsletter.

CAS offers professional guidance to those developing contemporary collections or commissioning art or craft.

CAS has presented over 5000 works of contemporary art to its member museums throughout Britain since 1910 by artists from Picasso, Henry Moore and Francis Bacon to Anthony Caro, David Hockney, Damien Hirst and Mona Hatoum.

CAS is a registered charity supported by its members and grants from the Arts Council of England, Henry Moore Foundation, Crafts Council, Esme Fairbairn Charitable Trust, Paul Hamlyn Foundation and the Elephant Trust.

CAS raises funds for its museum purchases through Contemporary Art Society Projects, which offers advice to companies wishing to develop corporate collections.

CAS also organises ARTfutures, an annual selling event to encourage collecting and support artists.

CAS has secured major Arts Council of England lottery

funding on behalf of 15 member museums

CAS continues to raise funds to benefit 69 museums in England, Scotland, Wales and N.Ireland.

'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

For further information and membership forms please contact:

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or visit our website at:  
[www.contempart.org.uk](http://www.contempart.org.uk)

## 6/CAS/ CHAIRMAN'S REPORT

It has been a wonderful year.

The distribution of the year 2000 to our 69 member museums was a huge success. Exhibitions at the Harris Museum in Preston, followed by the Jerwood Space and The Economist in London, looked exceptionally good, diverse and stimulating. A tribute to our buyers, our donors and the Nancy Balfour Bequest, we were able to present 160 works with a total value of £620,000.

Through the support of ACE Lottery, our Special Collection Scheme has enabled our fifteen partner museums to begin buying substantial works for their collections under CAS guidance. We are starting to make a real difference to city and university collections throughout the country.

ARTfutures successfully moved to the Barbican, where we received a warm welcome, and the enlightened and generous sponsorship of Hewlett Packard. The Contemporary Art Society was first in the field with an art market, retains the loyalty of its supporters and attracts many new buyers. This is our main London event.

Our overseas trip for members was to Oporto, unthinkable until recently, but now a thriving centre for contemporary art.

We have achieved a reasonable financial surplus in the last two

years but, as expected, our funds devoted to the purchase of new art have depleted in a distribution year.

Sir Nicholas Serota, in his Dimpleby Lecture, said on television that the Contemporary Art Society is the ONLY organisation which buys contemporary art to present to museums nationwide.

It is therefore with an eye to the distribution in 2004 that we have now launched the Catching Comets Appeal to raise £1,000,000 for our purchasing funds. Acquisitions have to be made progressively and a start has already been made: we try to catch artists before they become "comets" and their fame and prices go beyond our reach - hence the name of the Appeal.

We enjoy the continuing confidence of the Henry Moore Foundation and the Crafts Council and approaches are being made to many of the major trusts. We seek corporate support for our activities, and such sponsorship may release equivalent sums for purchases.

Catching Comets was however initially launched to individuals at three levels:

Benefactor  
(£7,500 p.a. for 4 years)

Major Donor  
(£2,500 p.a. for 4 years)

Patron  
(£1,000 p.a. for 4 years)

In the case of U.K. taxpayers, Gift Aid may increase the value of the gift by almost a third. We have a facility for eligible gifts to be made in the United States. At these levels, your name may be attached to specific works when they are presented to a museum.

I believe that the best in contemporary art contains a kind of magic and that often base materials can be transformed by a vision - and I have faith that our invited buyers can often spot this. I do hope you will help us in our crusade, and I can be contacted on (020) 7938 3440. If the line is engaged, please try again.

I am very pleased to announce that David Gordon, my predecessor as Chairman, has accepted our invitation to become a Vice Patron of the Society.

My final paragraph must be devoted to Gill Hedley. She combines flair, integrity and effort with cheerfulness to a greater extent than anyone else I know. She enjoys the loyalty of the staff and the confidence of the Committee. Her year as Nancy Balfour Fellow of Contemporary Art was a total success and I would like to thank her on your behalf.

Oliver Prenn  
Chairman

## 7/CAS/ DIRECTOR'S REPORT

During 2000/1, the Contemporary Art Society has been particularly active in promoting the collecting of contemporary art through substantial gifts to museums and the advice offered to companies and individuals.

The year in which we make a distribution is always the most exciting about which to write my annual report. Since I arrived at CAS in 1993, there have been two distributions.

Take it From Here was held in Sunderland in 1996 and, in 2000, Give and Take opened at the Harris Museum and Art Gallery in Preston, with edited highlights shown in London at the Jerwood Gallery and The Economist.

The simple but powerful statistics are that, in 2000, we presented 160 works of art with an overall value of £620,000 to 69 member museums. The entire list is included here on pp7-18 listed by museum, A-Z, and on our website, ordered by artists' names.

There are so many people involved in a distribution, all of whom play a special role. The curators and all staff at the Harris must be singled out in our thanks for their hospitality and professional care. We are grateful, too, to our hosts at the Jerwood Gallery.

Contemporary Art Society Projects staff collaborated with their CAS colleagues to display

the craft section at The Economist. This was the second such collaboration within a few months.

The project manager, Lara Donaldson, and the collections curator, Mary Doyle, worked closely together to advise the Royal Armouries, Leeds, on the creation of a photography and video collection on the subject of violence and weaponry. This was managed as if it was a corporate project but with the special expertise needed when collaborating with museum colleagues. CAS/CASP are ideally placed to develop such a scheme which was then turned into an exhibition, Warning Shots, which opened in June 2000, just after Give and Take closed in Preston. At the same time, the exhibition of Nancy Balfour's bequest was also in the north-west, at Rochdale Art Gallery.

So many exhibitions, out of London, put even more of a burden on the extraordinary staff of CAS. Supported by all their colleagues, Mary Doyle and Jessica Wallwork organised every aspect of Give and Take with their usual flair. It looked beautiful at the Harris and we were proud, too, of the edited versions that the London audiences saw. Many of the works had educational and information packs supplied with them and we are grateful to Deborah Smith and Kate Fowle for preparing these and to the Esme Fairbairn Charitable Trust for their support of the whole project.

During the summer, museum curators started to submit their requests for works both from Give and Take and the Nancy Balfour Bequest. In addition, we offered a large group of works that formed the legacy of the major exhibition Artranspennine to member museums in that part of the country. It is difficult to make choices like these and agonising to make the final allocation of which works go where.

We take into account first the museum's preferences and the case that they argue for each work. For works chosen by many, we look at which museums received their first or second choice last time and try to redress any imbalances. We use our own judgement about collections and the way museums display and make use of them, relying therefore on member museums to keep us up to date with all their activities.

One of the most effective ways of keeping in touch with curators from our member museums is through the programme of visits that CAS organises for them. The Special Collection Scheme trips are mentioned on p19 but CAS also finished its project with the Midland Band of regional arts boards, co-funded by the Paul Hamlyn Foundation, with a visit for a group of curators to Lille and Dunquerque in March.

Our events for individual members throughout 2000 are all

## 8/CAS

listed on p27 but the highlight was undoubtedly the visit to Oporto in October. Our monthly bus tours, supported by The Elephant Trust, continue to be one of our greatest successes and Kate Steel, Membership and Events Manager, also organises tailor-made tours for visiting groups from overseas.

This is a useful source of income for us and gives us a new network of friends and supporters.

Contemporary Art Society Projects works the same way: providing us with essential income but also as one of our most effective ways of carrying our message further afield. Unilever continues to be one of our most imaginative clients, working with us to reframe, restore and rehang their collection and invite numerous groups to enjoy these eclectic works in their marvellous art deco setting.

Cat Newton-Groves, CASP Director, uses these occasions, our presence at ART2000 and the continuing exhibition programme at The Economist, to full advantage to encourage others to collect contemporary art as imaginatively as possible.

All of these activities are undertaken, as every CAS annual report from 1910 has recorded, by a very small group of staff. Those named above would want me to acknowledge the less public but equally vital role played by Paula

Hollings, Office Manager, who joined us in February 2000, and Suzana Bakar, Accountant.

We all welcome and depend on wonderful volunteers or freelance staff to work on specific projects, such as Juliet Bingham and now Matthew Poole as co-ordinator at The Economist.

Every year, Jeni Walwin returns to CAS and guides the selection of artists for ARTfutures and installs it in a way that makes it look like an elegant exhibition but one in which it is hard to resist taking the work off display and buying it for home. Clive Garland and his team make this logistical problem of replacing work every few minutes look easy but it is the result of years of imaginative solutions that make our art market run so successfully.

This year, Ania Grzesik, assisted by Kerry Duggan, took on the administrative tasks of working with our sponsor, Hewlett Packard and installing the market in a brand new venue at the Barbican Exhibition Halls. I am indebted to them both for the burdens that they shouldered with such enthusiasm and panache and the skill with which they worked with all the artists involved.

Every single member of CAS staff works long, hard hours to make ARTfutures a resounding success and I am grateful to every one of them and the whole team of energetic and committed

packers, hangers and sellers that become part of the CAS staff for one week.

Hewlett Packard's sponsorship of ARTfutures made a great impact on our finances this year, supporting us after two difficult years without an art market sponsor.

We have benefited greatly from foundations, trusts and charities and the continuing fixed-term funding from the Arts Council of England. This is the only source of funding that helps support our running costs. Other generous grants enable us to purchase substantial works of art for our member museums and, above all, we wish to acknowledge the significant role that the Henry Moore Foundation plays through their continuing support. The Crafts Council's function as a grant-giving body has now transferred to ACE but the moral support for our work in this area comes from both organisations and our colleagues within them.

CAS has always been generously and imaginatively supported by individuals and, in this distribution year, we wish to record our warmest thanks again to Tom Bendhem, Dasha Shenkman and William Shenkman, Jim Moyes and Paul Wilson for their gifts of works of art. We hope that they will also be rewarded by the pleasure that these will give to museum audiences. We are also grateful to an anonymous donor for the gift of two works of craft.

Donations from Nyda and Oliver Prenn, the Schneer Foundation and Catherine Curran allowed us to extend our purchasing power.

David and Maggi Gordon have donated an important early work by Mark Wallinger in memory of Max Gordon. Two works by Alan Reynolds have been given in memory of Ernest and Mary Darby. These will all be presented to museums in 2004.

A sculpture by Mark Dunhill, given by Sir Stephen Waley-Cohen, and a painting by Richard Kidd, given in memory of Hyman Kreitman, have been presented, respectively, to Bristol and Belfast. We gratefully acknowledge all these gifts.

Our invited buyers, the late Robert Hopper and his fellow committee members Sean Rainbird and Janice Blackburn, as well as Jenni Lomax, gave freely of their flair and commitment to our ideals when

buying works on our behalf. Through their judgement, CAS has once again fulfilled its aim to benefit museums and artists alike through purchases made at a crucial time in an artist's career.

Everyone involved in CAS can take pride in the way we have presented significant works of art, sought funding and earned income imaginatively but true to our aims. I want to record my gratitude to all my colleagues for their energy and support. We are indebted to the Chairman and the Committee members, past and present, for their encouragement and belief in every aspect of our work.

In January 2001, the University of Warwick awarded Oliver Prenn an Honorary D.Litt. in recognition of his role as the first sponsor of the Turner Prize, patron of the arts and benefactor of the University of Warwick in particular through the gift of a major sculpture by Richard Deacon and, not least,

his Chairmanship of the Contemporary Art Society. Beside him in all these achievements is always his wife Nyda who, less formally, we cherish as our Chair Spouse. We owe them both a great deal and warmly congratulate Oliver on his doctorate.

The achievements of 2000/1 would have given the greatest pleasure to Nancy Balfour who would have relished seeing aspects of her private collection presented to museum audiences in different displays up and down the country.

It has been an honour for me to acknowledge Nancy and the continuing generosity of her family through the title with which I sign off at the end of an exciting year.

Gill Hedley  
Director  
Nancy Balfour Fellow of Contemporary Art

**Purchases have been made possible through the support of:**  
Crafts Council (CC)  
The Esmee Fairbairn Charitable Trust (EF)  
The Henry Moore Foundation (HMF)  
The Henry Moore Foundation to mark The Henry Moore Centenary (HMC)  
Nancy Balfour Memorial (NBM)  
Oliver Prenn Gift (OP)

**Buyers:**  
Janice Blackburn, Private Collector and Curator (JB)  
Robert Hopper, Henry Moore Institute (RH)  
Jenni Lomax, Director, Camden Art Centre (JL)  
Sean Rainbird, Curator, Contemporary Art, Tate (SR)

**Grant and buyer indicated in brackets.**

**ABERDEEN ART GALLERY**  
DAVID BATCHELOR  
Triple Decker, 1999, acrylic sheet, enamel paint, found objects, 54 x 43 x 40 cm (EF, SR)  
JO GORDON  
Kiss of Death, 1997, satin, spathe, feathers, edition 2 of 2, 75 x 62 x 27 cm (CC, JB)  
FREDDIE ROBINS  
Legroom, 1999, machine knitted wool, 215 x 58 x 20 cm (CC, JB)  
BRYNDIS SNAEBJORNSDOTTIR  
... but not waiting, 1995, ceramic, 48 x 37 x 35 cm (HMF, RH)

**VICTORIA ART GALLERY, BATH**  
TREVOR SUTTON  
Not one Thing II, 1999, oil on board, 56 x 56 cm (EF, SR)

**ULSTER MUSEUM, BELFAST**  
BEVERLY CLARKE  
Soft Option, 1987, fabric and paint, 234 x 26 x 3 cm  
ZORA PALOVA  
The Leaf, 1998, cast ruby glass, polished, 73 x 24 x 65 cm (CC, JB)  
JANE SIMPSON  
Still Life (Turquoise Blue), 2000, porcelain, wooden shelf, 23 x 33 x 2 cm (HMF, SR)

RICHARD WILSON  
Axel 150, 1998, two wardrobes, metal, neoprene, 225 x 390 x 60 cm (HMC, RH)

**WILLIAMSON ART GALLERY & MUSEUM, BIRKENHEAD**  
NATASHA KERR  
A Marriage, 1998, photograph, fabric, 38 x 38 x 16 cm (CC, JB)  
KEIKO MUKAIDE  
Seahorse Glass with Stand, 1998, glass, steel and acrylic, 50 x 10 x (diameter) 17 cm (CC, JB)

**BIRMINGHAM MUSEUM & ART GALLERY**  
CHAD MCCAIL  
Missile Story, 1998, graphite on paper, 3 sections each 88.7 x 89.3 cm (EF, SR)

MALCOLM MARTIN/GAYNOR DOWLING  
Folds, 1999, scorched oak, 75 x 30 x 15 cm (CC, JB)

**GRUNDY ART GALLERY, BLACKPOOL**  
MARTIN CREED  
Things, 2000, red neon, 6 inch high letters (EF, SR)

ANNA GORDON  
Square Brooch, 1999, black silver and yellow gold, 7.5 x 7 x 1.7 cm, Long Brooch, 2000, black silver and yellow gold, 11 x (diameter) 2.5 cm, Necklace, 2000, black silver and yellow gold, 104 cm long (CC, JB)

**BOLTON MUSEUM & ART GALLERY**  
CHRIS KEENAN  
Bowls, 2000, ceramic, 35 x 44 x 36 cm (CC, JB)

CAROL RHODES  
Land and Sky, 1997/98, oil on board, 45.5 x 43 cm (NBM, SR)

**CARTWRIGHT HALL, BRADFORD**  
CUBITT STREET STUDIOS  
Portfolio, 2000, 20 artists prints, edition 29 of 100, yellow A4 size box portfolio (EF, SR)

EDMUND DE WAAL  
Cupboard Cargo, 1999, porcelain, dimensions variable (CC, JB)

RICHARD WOODS  
Untitled, 1997, Poster print, 73 x 101 cm (gift of Paul Wilson)

**BRISTOL CITY MUSEUM & ART GALLERY**  
RODERICK BUCHANAN  
Sodastream, 1995, video monitor installation (1 min 30 sec), edition 10 of 19 (HMF, SR)

PETER HARRIS  
Save the World, by Margret Harris, 1967, 1998, mixed media on board, 74.5 x 86.5 cm, Totally in the Dark, by Rolf Harris, 1974, 1998, mixed media on board, 21 x 30 cm (EF, SR)



DANNY LANE  
Champagne Glass, 2000, glass,  
16 x 15 x 15 cm [CC, JB]

## NATIONAL MUSEUM & GALLERY, CARDIFF

DONALD RODNEY  
In the House of My Father, 1996-  
97, photograph on aluminium,  
edition 1 of 3, 122 x 153 cm [EF,  
JL], My Mother My Father My  
Sister My Brother, 1996-7, human  
skin, pins, 2 x 2 x 2 cm, (on loan  
from the Estate of Donald  
Gladstone Rodney)

TAKESHI YASUDA  
Distorted Bowl, 1999, creamware,  
13 (diameter) x 8 cm, Bowl with  
Handle, 1999, creamware,  
D40 x 15 cm [CC, JB]

CHELTENHAM ART GALLERY &  
MUSEUM  
REBECCA DE QUIN  
Sugar and Cream Set with Tongs,  
1999, silver, 6 x 11 x 9 cm [CC, JB]

HERBERT ART GALLERY &  
MUSEUM, COVENTRY  
LES BICKNELL  
Two Walks, 1998, wood, leather,  
handmade paper, stones and lead,  
19 x 24 x 17 cm [CC, JB]

CORNELIA PARKER  
Embryo Firearms, 1995, colt 45  
guns in earliest stage of production,  
19 x 13 x 2.4 cm [HMF, JL]

DONCASTER MUSEUM & ART  
GALLERY  
ANGUS FAIRHURST  
Tree With Arms, 1998, r-type  
print, edition 1 of 6, 60 x 40 cm,  
Inflated/Deflated, 1997, graphite  
on paper, diptych 25.5 x 28 cm  
and 29.5 x 21 cm [EF, SR]

SARAH LUCAS  
SexBaby, 2000, c-print, edition  
5 of 10, 80 x 60 cm [EF, SR]

BROADFIELD HOUSE GLASS  
MUSEUM, DUDLEY  
BRUNO ROMANELLI  
Boxed V1, 2000, mould melted  
and polished glass, 31 x 20 x  
10 cm [CC, JB]

TOWNER ART GALLERY,  
EASTBOURNE  
GRAHAM GUSSIN  
Future City, 1996, pencil on paper  
mounted on acrylic, 113 x 165 cm  
[NBM, SR]

SCOTTISH NATIONAL GALLERY  
OF MODERN ART, EDINBURGH  
JULIAN OPIE  
Imagine you are Driving.1, 1997,  
vinyl, aluminium, 240 x 336 cm  
[HMC, RH]

SHIPLEY ART GALLERY,  
GATESHEAD  
HEATHER BELCHER  
Overcoat, 2000, hand made felt  
wool, wooden baton support,  
175 x 100 x 5 cm [CC, JB]  
MARIA VAN KESTEREN  
Object, 1999, elm,  
14 x 36 x 35 cm [CC, JB]

HUNTERIAN ART GALLERY,  
GLASGOW  
CHRISTINE BORLAND  
Family Conversation Piece,  
1998, porcelain, wood, glass,  
table, 109 x 101 x 56 cm  
[HMF, RH]

BANKFIELD MUSEUM,  
HALIFAX  
SUSAN BOSCECE  
Fabric Length, 1992,  
wax resist and block printing,  
250 cm

GILLIAN LITTLE  
Woven Scarf, 1995, wool,  
84 x 300 cm

MERCER ART GALLERY,  
HARROGATE  
TACITA DEAN  
Gellert, 1998, set of 4 colour  
photographs, edition of 8, 38 x  
59 cm [NBM, SR]

MARGARET HARVEY GALLERY,  
HERTFORDSHIRE UNIVERSITY,  
HATFIELD  
CECILE JOHNSON SOLIZ  
Five Pitchers, 1993-6, clay, wood,  
paint, 210 x 53 x 46 cm  
[HMF, SR]

HOVE MUSEUM & ART  
GALLERY  
EMMA WOFFENDEN  
Pupae, 1999, slumped glass,  
36 x 34 x 80 cm [CC, JB]

HUDDERSFIELD ART GALLERY  
ALAN BROOKS  
Untitled, 1997, oil on canvas,  
168 x 140cm [EF, SR]  
GEORGINA FRANKEL  
Bowls, 2000, porcelain,  
eight bowls, each D9 cm  
[CC, JB]  
IAN MCKEEVER  
Day Painting, Saturday 11.4.99,  
1999, oil and acrylic on canvas,  
106 x 149 cm [EF, SR]

CHRISTCHURCH MANSION,  
IPSWICH  
DAVID RAYSON  
Blackham Road, 1999, acrylic  
on board, 90 x 122 cm  
[EF, SR]

LEAMINGTON SPA ART GALLERY  
& MUSEUM  
MICHELLE CHARLES  
Lydia Pinkham Photogram,  
#1 #2 #3 and #4, 2000, black  
and white photograms, each  
41 x 51 cm [EF, SR]



TACITA DEAN, GELLERT, 1998 [DETAIL], PRESENTED TO MERCER ART GALLERY, HARROGATE



JULIAN OPIE, IMAGINE YOU ARE DRIVING 1, 1997 [DETAIL]  
PRESENTED TO SCOTTISH NATIONAL GALLERY OF MODERN ART



LUCY GUNNING, CLIMBING ROUND MY ROOM, 1993, VIDEO STILL  
(DETAIL) PRESENTED TO HARRIS MUSEUM & ART GALLERY, PRESTON



PETER HARRIS, SAVE THE WORLD, BY MARGRET HARRIS, 1967, 1998  
PRESENTED TO BRISTOL MUSEUM & ART GALLERY



THOMAS SCHEIBITZ, LOW SWEETIE, 1999 (DETAIL)  
PRESENTED TO HARRIS MUSEUM & ART GALLERY, PRESTON



CHRISTINE BORLAND, FAMILY CONVERSATION PIECE, 1998  
PRESENTED TO HUNTERIAN ART GALLERY, GLASGOW





ALICE MAHER, THORN HOUSE, 1999  
PRESENTED TO OLDHAM ART GALLERY



DOROTHY CROSS, TEACUP, 1998, VIDEO STILL  
PRESENTED TO THE POTTERIES MUSEUM & ART GALLERY



HEATHER BELCHER, OVERCOAT, 2000  
PRESENTED TO SHIPLEY ART GALLERY, GATESHEAD



EDMUND DE WAAL, CUPBOARD CARGO, 1999  
PRESENTED TO CARTWRIGHT HALL, BRADFORD

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TONY CARTER  
Hallgarten Blues, 1991, MDF,  
perspex, bottles, bronze,  
wire, paraffin wax, silver  
trumpet mouth piece, cork,  
114 x 314 x 123 cm

LEEDS CITY ART GALLERY  
LUCIA NOGUEIRA  
Black, 1994, chandelier glass,  
spotlight, dimensions variable  
(HMF, JL)

THE NEW WALK MUSEUM & ART  
GALLERY, LEICESTER  
PHILIP AKKERMAN  
Self portrait no 72, 1994, oil on  
wood, 40 x 34 cm, Self portrait  
no 92, 1992, oil on wood,  
40 x 34 cm, Self portrait no 38,  
1996, oil on wood, 40 x 34 cm,  
Self portrait no 31, 1995,  
oil on wood, 50 x 43 cm  
(OP, SR)

USHER GALLERY, LINCOLN  
SIMONE TEN HOMPEL  
Silver Spoons, 1999, silver,  
dimensions variable  
(CC, JB)

UNIVERSITY OF LIVERPOOL ART  
COLLECTION  
ANNA HUNT  
Eames House, 1998, thread  
on canvas, 29 x 45 cm  
(EF, SR)

WALKER ART GALLERY,  
LIVERPOOL  
DAIL BEHENNAH  
Stainless Steel Dish, 1999,  
stainless steel, edition 15 of 50,  
6 x 42.5 cm (CC, JB)

AMANDA BRIGHT  
Lemon Pod with Seeds, 1997,  
hand-woven mild steel mesh,  
copper alloy, gold leaf,  
58 x 27 x 4 cm (CC, JB)

STEPHANIE SMITH AND  
EDWARD STEWART  
Dual, 1997, single colour video  
monitor installation with sound  
(60 min loop), edition 1 of 3  
(HMF, SR)

SOUTH LONDON GALLERY,  
LONDON  
EMMA KAY  
The Bible from Memory, 1997,  
offset print on paper,  
edition of 25, 43 x 31 cm,  
War and Peace, 1997, ink jet  
print on paper in two parts,  
edition of 5, 243 x 170 cm  
(EF, SR)

MANCHESTER CITY ART  
GALLERIES  
KOICHIRO YAMAMOTO  
Small Jug, 1998, glass, 21.5 x  
10 x 10 cm (CC, JB)

THE WHITWORTH ART GALLERY,  
UNIVERSITY OF MANCHESTER  
RUSHTON AUST  
Eight, 1993, painted and printed  
cotton fabric, 368 x 27 cm

MIDDLESBROUGH ART GALLERY  
MARTIN BODILSEN KALDAHL  
Slade, 1998, gesso acrylic,  
graphite inscribed paper on  
linen, 31.6 x 41.8 cm (gift of  
James Moyes)

CLEVELAND CRAFTS CENTRE,  
MIDDLESBROUGH  
MARTIN BODILSEN KALDAHL  
Shifting Planes, 1999, ceramic,  
44 x 41 cm (CC, JB)

LAING ART GALLERY,  
NEWCASTLE UPON TYNE  
CHRIS OFILI  
6 x Untitled, 1998, water colour  
on paper, each 24 x 15.5 cm  
(OP, JL)

CASTLE MUSEUM, NORWICH  
CORNELIA PARKER  
Grooves in a Record that Belonged  
to Hitler, 1996, back-lit  
transparency, edition 2 of 5,  
33.5 x 25 x 13/5 (HMF, JL)

CASTLE MUSEUM & ART  
GALLERY, NOTTINGHAM  
DOROTHY HOGG  
Bangle with 100 Rings, 2000,  
silver, D9.5 cm (CC, JB)

OLDHAM ART GALLERY  
LAURA FORD  
Elephant Boy, 1998, plaster and  
wool, 122 cm high (EF, SR)

ALICE MAHER  
Thorn House, 1999, rose thorns  
and wood, 22 x 15 x 13 cm (CC, JB)

GLEN ONWIN  
Carbon, Oxygen, Water, 1987,  
earth, carbon, wax on canvas,  
mounted on board with acrylic  
tub containing water,  
dimensions variable

ASHMOLEAN MUSEUM OF  
ART & ARCHAEOLOGY,  
OXFORD  
RACHEL WHITREAD  
Demolished, 1996, portfolio of 12  
duotone screen prints plus title  
and colophon page, edition  
10 of 35, 49 x 74.4 cm (HMC, RH)

PAISLEY ART GALLERY  
EMILY BATES  
Depilator, 1994, human hair, spun  
and knitted, 260 x 75 x 20 cm  
(CC, JB)

PLYMOUTH CITY MUSEUM & ART  
GALLERY  
MICHAEL LANDY  
Car Disposal, 1998, pen and ink on  
paper, 70 x 50 cm (EF, SR)

VALERIE PRAGNELL  
Eucalyptus Bark No 3, 2000,  
eucalyptus bark, beeswax and  
vegetable paper, 33 x 30.5 cm  
(CC, JB)

## 17/CAS

### PORTSMOUTH CITY MUSEUM & RECORDS SERVICE

EMMANUEL COOPER

Bowl with Gold, 1997, porcelain body with slips, glazes and gold, 26 x 28 x 9 cm, Stoneware Jug, 1999, 27 x 25 x 27 cm [CC, JB]

HOWARD RAYBOULD

Wooden Platter, wood, 38 x 33 x 3 cm

### HARRIS MUSEUM & ART GALLERY, PRESTON

LUCY GUNNING

Climbing Round My Room, 1993, video monitor installation (7 1/2 min), edition 3 of 8 (EF, SR)

CATHERINE HOUGH

Circular Vase and Horizontal Vase, 2000, glass, 25 x 20 x 8 cm [CC, JB]

NICHOLAS RENA

Cube, 1999, clay, 23 x 23 x 23 cm, Asymmetric Bowl, 1999, clay, 27 x 47 x 31 cm [CC, JB]

THOMAS SCHEIBITZ

Low Sweetie, 1999, oil on canvas, 170 x 270 cm [gift of Tom Bendhem]

HANNAH STARKEY

October 1998, 1998, c-type print mounted on aluminium, edition of 5, 122 x 152 cm [NBM, SR]

### ROCHDALE ART GALLERY

MARIELE NEUDECKER

Morning Fog in the Mountains, 1998, c-type photograph, edition of 4, 96.5 x 119.3 cm (EF, SR)

### RUGBY ART GALLERY & MUSEUM

MARTIN MCGINN

Well, 1999, acrylic and cellulose on canvas, 106.5 x 91.5 cm [EF, SR]

### GRAVES ART GALLERY, SHEFFIELD

VANESSA JOHNSON

Salad Tongs, 2000, silver, 26 x 3.5 cm, Tongs, 2000, silver,

26 x 3.5 cm, Pickle Fork, 2000, silver, 18 x 2 cm [CC, JB]

CHRIS KNIGHT

Vodka Shot, 1999, silver, 4.5 (diameter) x 5.5 cm, Tequila Shot, 1999, silver, 4 cm (diameter) [CC, JB]

BRIDGET SMITH

Empire (Blue), 1995, c-type print mounted on MDF, 183 x 183 cm

### SOUTHAMPTON CITY ART GALLERY

BETHAN HUWS

Sans Titre, (Linguistic), 1999, water colour on paper, 72 x 53 cm, Sans Titre, (Merci Thomas), 1999, water colour on paper, 72 x 53 cm [HMF, RH]

### ATKINSON ART GALLERY, SOUTHPORT

ANTHONY BRYANT

Burr Oak Vessel, 1999, burr oak, 34 x 80.5 x 42 cm [CC, JB]

### THE POTTERIES MUSEUM & ART GALLERY, STOKE ON TRENT

DOROTHY CROSS

Teacup, 1998, video monitor installation (3 min loop), edition 3 of 3 [HMF, JL]

DAI REES

Human Hair Covered Headcage, 1998, turkey quills, human hair, mild steel, 700 x 700 x 300 cm [CC, JB]

### SUNDERLAND MUSEUM & ART GALLERY

EDWARD HARPER

Gun St, 2000, acrylic on canvas, 152 x 213 cm [SR]

### GLYNN VIVIAN ART GALLERY, SWANSEA

JULIAN STAIR

Commission of selection of ceramics, 1999 (porcelain and red

stoneware plate, bowl, demi-tasse, beaker, teapot, jug), dimensions variable [CC, JB]

### SWINDON MUSEUM & ART GALLERY

KATHY PRENDERGAST

Lost, 1999, digital print, edition 1 of 25, 85 x 132 cm (EF, SR)

### THE NEW ART GALLERY WALSALL

RICHARD WENTWORTH

Essay, 1998, wood, Formica and nails, 4 x 110 x 30 cm [HMC, RH]

### YORK CITY ART GALLERY

JOANNA CONSTANTINIDIS

Stoneware Vase, 1999, stoneware, height 25.5 cm [CC, JB]

ROSE WYLIE

Early Memory Series No.2: Doodle-Bug, 1998, oil on canvas, 183 x 165 cm [OP, JL]

### GIFTS AND BEQUESTS PRESENTED TO MUSEUMS 2000 ANONYMOUS DONOR

PETER CHATWIN & PAMELA MARTIN

Jagged Edge, 1991, wood veneer dish with colour inlays, 483 x 483 cm, presented to Portsmouth City Museum and Records Service

SALLY GREAVES LORD

Untitled, 1990, natural vegetable dyes hand-painted on raw silk, 235 x 745 cm, Untitled, 1990, natural vegetable dyes hand-painted on raw silk, 235 x 745 cm, presented to Bankfield Museum, Halifax

## 18/CAS

### NANCY BALFOUR BEQUEST

ROGER ACKLING

Holy Island, Wood from shoreline, August 1986, 1986, wood, 4 x 21/2 x 1 ins, presented to Castle Museum, Norwich

CRAIGIE AITCHISON

The Tree, 1968, oil on canvas, presented to Usher Gallery, Lincoln

KAREL APPEL

T te Eclat e, 1958, gouache, 30 x 211/2 ins, presented to Glynn Vivian Art Gallery, Swansea

FRANK AUERBACH

Drawing, coloured chalks on paper, 12 x 9 ins, Study for Mornington Crescent, 1931, 39 x 3 x 39 cm, gift of the artist in memory of Nancy Balfour, presented to Castle Museum & Art Gallery, Nottingham

GILLIAN AYRES

Merlin, 1983, oil on canvas, 12 ins diameter, Untitled, 1964, pastel on paper, 20 x 29 ins, No More, 1997/98, gouache, 35 X 8 X 35 cm, gift of the artist in memory of Nancy Balfour, presented to John Creasey Collection of Contemporary Art, Salisbury

GLENYS BARTON

Little Madonna, 1986, ceramic, height 101/2 ins, Pebble Portrait, ceramic, edition 7 of 50, presented to Wakefield Art Gallery

JOHN BELLANY

Untitled, 1985, watercolour on paper, 30 x 22 ins, presented to Rochdale Art Gallery, Caged Cockenzie Man, 1985, etching, artist's proof, 91/2 x 61/2 ins, presented to Cartwright Hall, Bradford, Flowers II, 1989, oil on canvas, 48 x 36 ins, presented to John Creasey Collection of Contemporary Art, Salisbury

STEPHEN BUCKLEY

Small Painting no. 19, 1977, oil on board, 71/2 x 81/4 ins, Study for Albion, 1979, oil and enamel on canvas, 40 x 24 ins, Untitled #9 1977, oil, wax on board, 21 x 29.5 cm, gift of the artist in memory of Nancy Balfour, Curemont 1989, oil, gold, wax, canvas, wood, 43 x 20 cm, gift of the artist in memory of Nancy Balfour, presented to Swindon Museum & Art Gallery

REG BUTLER

Seated Girl, 1956, bronze, 121/4 x 101/2 x 111/2 ins, presented to Middlesbrough Art Gallery

SIR ANTHONY CARO

Small bronze 'A', 1982, bronze cast, 5 x 5 x 5 ins, presented to Cecil Higgins Art Gallery, Bedford

LYNN CHADWICK

Maquette for The Watchers, 1961, bronze cast, edition 5 of 6, 101/2 x 101/2 x 101/2 ins, Maquette I: Two Winged Figures, 1973, bronze cast, edition 2 of 6, 91/2 x 5 x 3 ins and 91/4 x 71/2 x 3 ins, presented to Ferens Art Gallery, Hull

PRUNELLA CLOUGH

Enclosed Area, 1980, oil on canvas, 14 x 14 ins, presented to Birmingham Museum & Art Gallery, Sweetpack, 1988, oil on canvas, 54 x 583/4 ins, presented to Christchurch Mansion, Ipswich

PETER COLLINGWOOD

Macroganze hanging, linen with steel rods, 40 x 241/2 ins, presented to Bankfield Museum, Halifax

ALAN DAVIE

Three Symbolic Characters, 1967, oil on canvas, 20 x 24 ins, presented to Worcester City Art Gallery & Museum

FRANK DOBSON

Leisure, Study for London Pride, 1951, terracotta, 4 x 21/2 x 5 ins, presented to Cecil Higgins Art Gallery, Bedford

BARRY FLANAGAN

Maquette for Night and Day, 1978, sheet copper, 31/4 x 7 ins, '5 Feb 73', 1973, painted canvas sculpture (hanging), 501/2 x 18 ins, presented to University of Liverpool Art Collection

SAM FRANCIS

Painting, 1957, watercolour, 22 x 15 ins, presented to Middlesbrough Art Gallery

ELISABETH FRINK

Bird Man V, bronze, 8 x 91/2 x 15 ins, presented to Wakefield Art Gallery

TERRY FROST

Yellow Suspended Form, 1979, mixed media collage, 311/2 x 173/4 ins, presented to Plymouth City Museum & Art Gallery

ANDY GOLDSWORTHY

Leaf sculpture, 1986, leaves, perspex box, 6 x 6 x 6 ins, Torn Stones, ceramic, edition 60 of 180, presented to Oldham Art Gallery

NIGEL HALL

Drawing no 923, 1993, charcoal and gouache on paper, 15 x 111/4 inches, presented to Middlesbrough Art Gallery, Untitled, 1978, charcoal on paper, 25 x 351/2 inches, presented to Huddersfield Art Gallery

HANS HARTUNG

Composition in Black, Yellow and Green, 1959, pastel and charcoal, 171/2 x 22 ins, presented to Middlesbrough Art Gallery

EWEN HENDERSON

Small bowl and Ceramic, 38 x 21 x 19 cm, presented to Swindon Museum & Art Gallery

## 19/CAS

### PATRICK HERON

London Mini in Red Light, 1970, gouache, 7 x 9 1/2 ins, Two Ochres, Black and Lemon, 1964, gouache, 23 1/2 x 29, presented to Ferens Art Gallery, Hull

### HOWARD HODGKIN

The Second Visit, 1963, panel, 16 x 20 ins, presented to Southampton City Art Gallery

### PETER HOWSON

Necropolis, oil on canvas, 19 1/2 x 19 1/2 ins, presented to Margaret Harvey Gallery, Hatfield

### JAMES HUGONIN

Study for Untitled (IV), 1990-91, oil and wax on wood, 8 x 7 1/2 ins, Jouissance (artist's book), presented to Towner Art Gallery, Eastbourne

### JOHN KEANE

I'll Have This One, 1988, acrylic and mixed media on paper, 22 x 15 ins, presented to Bolton Museum & Art Gallery

### PHILLIP KING

Brick Piece I, mixed media, 11 x 17 x 16 ins, presented to The New Art Gallery Walsall

### JUSTIN KNOWLES

Sculpture, perspex and chrome, prototype, 9 x 9 x 9 ins, presented to Wolverhampton Art Gallery

### LANGLANDS & BELL

Bauhaus, 1996, screenprint, edition 19 of 50, presented to Usher Gallery, Lincoln

### BERNARD LEACH

Fluted porcelain bowl, presented to Cecil Higgins Art Gallery, Bedford

### CHRISTOPHER LE BRUN

Painting, 1982, oil on canvas, 16 x 20 ins, presented to Laing Art Gallery, Newcastle Upon Tyne

### KENNETH MARTIN

Oscillation, 1962, phosphor bronze, 6 1/2 x 3 1/2 x 2 1/4 ins, presented to The Whitworth Art Gallery, University of Manchester

### MARY MARTIN

Perspex Group on Red (C), perspex on wood, 9 1/4 x 9 1/4 x 5 ins, presented to The Whitworth Art Gallery, University of Manchester

### IAN MCKEEVER

Study for Painting, 1983, oil on canvas, 10 x 6 ins, Study after Old Trees, 1985, graphite, gouache on photographic paper, 48 x 54 ins, Study No.4A, 1997-8, from a series of 5 woodcut monoprints, 98.2 x 72.2 cm, gift of the artist in memory of Nancy Balfour, presented to Mercer Art Gallery, Harrogate

### BRUCE MCLEAN

Untitled(Pipe Smoker and Step Ladder), 1984, acrylic on photographic paper, 27 3/4 x 19 1/2 ins, presented to Margaret Harvey Gallery, Hatfield

### F. E. MCWILLIAM

Maquette for the Witch of Aquesi II, 1959, bronze, edition of 5, 14 x 5 1/2 x 3 1/2 ins, presented to Wakefield Art Gallery, Maquette for Parents and Children, 1950, plastic wood, 4 x 7 x 6 1/2 ins, Mosaic Sculpture, glass mosaic tiles, gilded, 8 x 3 x 3 ins, presented to Ulster Museum, Belfast

### BERNARD MEADOWS

Fallen Bird, 1958, bronze, 15 1/2 x 8 x 7 ins, presented to Victoria Art Gallery, Bath

### DENIS MITCHELL

Gwennap, 1968, bronze, edition 3 of 3, 12 3/4 x 4 x 4 1/2 ins, presented to Wakefield Art Gallery

### HENRY MOORE

Maquette for Reclining Figure (Two Piece), Version II, 1960, bronze, height 5 1/4 ins, presented to The New Art Gallery Walsall

### DAVID NASH

Ladder, 1978, wood, 15 x 3 x 5 ins, presented to Glynn Vivian Art Gallery, Swansea

### EDUARDO PAOLOZZI

Hagim, 1967, chrome-plated steel, unique, 21 1/2 x 11 1/4 x 6 ins, Zutrubars, 1975, wood relief, 9 x 3 3/4 x 3 3/4 ins, presented to Wolverhampton Art Gallery

### CORNELIA PARKER

Falling Trophy, 1991, silver plate, wire, 8 x 9 1/2 x 3 1/2 ins, presented to Rochdale Art Gallery

### VICTOR PASMORE

Maquette for Metamorphosis Mural, 1966, oil on board, 9 1/4 x 34 3/4 ins, presented to Castle Museum & Art Gallery, Nottingham

### JOHN PIPER

Portland Church and Radar Mast, gouache, 9 x 6 1/2 ins, presented to South London Gallery

### NICHOLAS POPE

Young Tree Column, 1973, oakwood, height 84 ins, presented to Castle Museum, Norwich

### KENNETH PRICE

Untitled Cup no.4, 1973/74, ceramic, presented to Newport Museum & Art Gallery

### WILLIAM PYE

Four Part Sculpture, 1967, steel, polished and lacquered, 4 1/4 x 6 1/2 x 6 ins, presented to Herbert Art Gallery & Museum, Coventry

### LUCIE RIE

White porcelain bowl with pale blue spirals, presented to Southampton City Art Gallery

## 20/CAS

### BRIDGET RILEY

Drawing R1001, 1971, gouache on paper, 34 x 32 ins, presented to Leamington Spa Art Gallery & Museum, Study October 25th, 1986, gouache on paper, 26 1/4 x 25 1/4 ins, presented to Rugby Art Gallery & Museum

### NIKI DE SAINT PHALLE

Nana Acrobat, polyester fibre, height 7 ins, presented to Wolverhampton Art Gallery

### MICHAEL SANDLE

Maquette for The Drummer, 1989, bronze, edition 3 of 8, 12 1/2 x 4 x 6 1/2 ins, presented to Bolton Museum & Art Gallery

### TIM SCOTT

Sistrum I, aluminium, 16 x 5 x 3 ins, presented to The New Walk Museum & Art Gallery, Leicester

### WILLIAM SCOTT

Blue on Blue, 1967, oil on canvas, 24 x 24 ins, presented to Towner Art Gallery, Eastbourne

### SEAN SCULLY

Squares No. 7, drawing, gouache, 26 x 27 ins, presented to Glynn Vivian Art Gallery, Swansea

### RICHARD SMITH

Drawing (Black with Blue), 1970, chalk on paper, 30 x 23 ins, Work on paper, 1997, gesso, acrylic and charcoal on paper, 30 x 22 ins, gift of the artist in memory of Nancy Balfour, presented to The Whitworth Art Gallery, University of Manchester

### WILLIAM TILLYER

The Blue Vase at the Home of Mrs Lumsden, acrylic on paper and wire, 22 1/2 x 18 1/2 ins, presented to Victoria Art Gallery, Bath

### JOE TILSON

Reflector Column, Ziglial 2, 1965, oil on wood, aluminium, chromium plated copper, 27 x 12 ins, presented to Herbert Art Gallery & Museum, Coventry

### DAVID TREMLETT

Tanzania Bus Stop, 1984, conte crayon, 17 1/2 x 23 1/2 ins, presented to Glynn Vivian Art Gallery, Swansea

### WILLIAM TUCKER

Four four-part Sculptures, 1967, bright steel bar, polished and lacquered, 4 1/2 x 1 ins, presented to Towner Art Gallery, Eastbourne

### WILLIAM TURNBULL

Arrowhead Torso, 1979, bronze, edition of 9, 9 x 7 x 2 ins, presented to Towner Art Gallery, Eastbourne

### KEITH VAUGHAN

The Wold Farm, 1946, gouache, 15 x 11 ins, presented to Newport Museum & Art Gallery

### SASHA WARDELL

Vase, ceramic, presented to Newport Museum & Art Gallery

### ALISON WILDING

Venus, 1990, ebony and galen, 31 1/2 x 21 1/2 x 21 1/2 ins, Three Dark Objects (a), 1999, hemlock (pine), lead, wax, 24 x 9 x 4 cms, gift of the artist in memory of Nancy Balfour, presented to Graves Art Gallery, Sheffield

### BILL WOODROW

Locket and Gold Bow, mixed media, 4 1/2 x 7 x 19 ins, presented to Mead Gallery, University of Warwick

### MARK ROTHKO MEMORIAL PORTFOLIO

Portfolio of prints by British artists published in 1973, presented to The British Museum

## GIFT OF CONTEMPORARY ART SOCIETY

### GERARD WILLIAMS

Held, 1988, mixed media, 48 x 8 x 48 cm, presented to Henry Moore Institute Collection, Leeds

## BEQUEATHED BY SIR MICHAEL CULME-SEYMOUR

### MAGGI HAMBLING

Sunrise, Orwell, Suffolk, watercolour on paper, 24 x 30 ins, presented to Doncaster Museum & Art Gallery

## GIFTS OF DASHA SHENKMAN, IN MEMORY OF HER MOTHER BELLE SHENKMAN

### STEPHEN BUCKLEY

Untitled, 1978, waxed acrylic on canvas, 62 x 35 ins, presented to Swindon Museum & Art Gallery

### NIGEL HALL

Drawing No 447, 1985, charcoal and gouache on paper, 75.7 x 56.6 cm, presented to Huddersfield Art Gallery

### MARGARET HUNTER

Holding Together, 1994, wood, copper, lead, 82 x 33 x 21 cm, Passage, 1992, oil on wood, 122 x 91.5 cm, presented to Paisley Museum & Art Galleries

### BILL JACKLIN

Man with a Bib, 1980, watercolour, 77.5 x 55.9 cm, presented to Cecil Higgins Art Gallery, Bedford

### JOHN MONKS

The Reflection, 1991, oil on canvas, 66 x 50 ins, presented to York City Art Gallery

## 21/CAS

RICHARD SMITH

Cartouche Series V-4, 1979, paper, pulp and cloth, 60 x 60 ins, presented to John Creasey Collection of Contemporary Art, Salisbury

VICTOR VASARELY

Permutation no 3, lithograph, edition 72 of 150, 67 x 67 cm, presented to Cecil Higgins Art Gallery, Bedford

### **GIFTS OF WILLIAM AND DASHA SHENKMAN, IN MEMORY OF THEIR MOTHER BELLE SHENKMAN**

ANTHONY DONALDSON

Startracker, presented to Paisley Museum & Art Galleries

JOHN HOYLAND

Pact, 31.5.78, 1978, painting, 60 x 50 ins, presented to York City Art Gallery

ANTONI TAPIES

Forma Ombrejada, 1987, etching, aquatint and carborundum, 82 x 76.5 cm, edition of 99, presented to Graves Art Gallery, Sheffield

WILLIAM TUCKER

Orpheus I, 1965, painted wood, edition 1 of 3, 54 x 48.5 cm, presented to Manchester City Art Gallery

### **ARTRANSPENNINE98**

an international contemporary visual art exhibition recorded  
**THE LEGACY:**

ATELIER VAN LIESHOUT

Working sketches and scale maquette for The Henry Moore Institute, presented to Leeds City Art Gallery/ Henry Moore Institute Collection

JOSEPH BARTSCHERER

3 framed photographs from Canal,

presented to Leeds City Art Gallery

BERND AND HILLA BECHER

Nine framed photographs from Untitled, presented to Doncaster Museum & Art Gallery, Huddersfield Art Gallery and Harris Museum & Art Gallery, Preston

ANYA GALLACCIO

Drawings for Two Sisters, presented to Ferens Art Gallery, Hull

ILYA AND EMILIA KABAKOV

Model for The Palace of Projects, presented to Manchester City Art Gallery

LANGLANDS AND BELL

Technical drawings and scale maquettes for Eclipse, 1998, presented to Leeds City Art Gallery/ Henry Moore Institute Collection

REGINA MOLLER

Regina magazine limited edition special issue, presented to member museums within the Art Transpennine region

JORGE PARDO

Thirty-five prints from Untitled, each 28 x 21.8 cm, presented to Leeds City Art Gallery/ Henry Moore Institute Collection

FRANCOISE QUARDON

Drawings, written planning notes, graphic lettering, photocopy-montage, assemblage of objects for The Day Before I Die, presented to Leeds City Art Gallery/ Henry Moore Institute Collection

JAMES TURRELL

Lapsed Quaker Ware, black basalt, white saltglaze, presented to Doncaster Museum & Art Gallery

ALISON WILDING

Drawings for Desmormais, presented to Cartwright Hall, Bradford

### **LOANS TO EXHIBITIONS**

EDWARD HARPER

Gun St, 2000, lent to Out of Place, Memory, Imagination and the City, The Lowry, Salford, Sept 00-Jan 01

DAVID RAYSON

Blackham Road, 1999, lent to Out of Place, Memory, Imagination and the City, see above

### **GIFTS TO CAS 2001**

BYAM SHAW PORTFOLIO

Portfolio of ten prints on an insect theme: Fiona Banner, Tacita Dean, Peter Doig, Anya Gallaccio, Brad Lochore, Cornelia Parker, Kathy Prendergast, Yinka Shonibare, Gavin Turk, Mark Wallinger, edition of 90 with 15 a/p, each 30.5 x 40.5 cm, gift of Tom Bendhem

MARK DUNHILL

Cocoon, wood, gift of Sir Stephen Waley-Cohen, presented to Bristol City Museums & Art Gallery

RICHARD KIDD

Breathing Space, 1976, oil on canvas, presented to Ulster Museum, Belfast, in memory of Hyman Kreitman

ALAN REYNOLDS

Study for Young September's Cornfield, 1954, gouache and ink, 9 x 6.5 ins, Modular Study (1), 1981, pencil on paper, 13.5 x 11 ins, given in memory of Ernest and Mary Darby by their daughters

MARK WALLINGER

Samizdat, 1984, from Common Grain series, wood from packing case, oil paint, 94 x 70.5 cm, gift of David and Maggi Gordon in memory of Max Gordon

## 22/CAS/ SPECIAL COLLECTION SCHEME

Year 2000 marked the half way point in the Special Collection Scheme (SCS). Purchasing gathered momentum and museums began to integrate new acquisitions into their gallery displays. As before, CAS organised two international research trips for SCS curators.

### **Manifesta**

In June, a group of thirty curators visited Manifesta3 a European Biennial of Contemporary Art hosted this year in Ljubljana, Slovenia. It coincided with the tenth anniversary of the country's independence from Yugoslavia. The curatorial approach for Manifesta3 focussed on artists from Eastern Europe whose work dealt with the changing social, political and economic boundaries of Europe. Much of the work presented was film and video.

As part of Manifesta3 events, the Moderna Galerija, Ljubljana, launched the ARTEAST2000 collection in the former Yugoslavian Army barracks in Ljubljana. The collection, developed in the 1990s, addressed work by artists from Eastern Europe alongside non-European artists. The collection of mainly conceptual works from the 60s & 70s includes Magdalena Abramovich's key film performance Rhythm O, 1974, early photographic works by Jenny Holzer and one of Anish Kapoor's Void series. The collection has been developed with virtually no budget and has largely benefited from artists' donations.

### **Canada**

A group of thirty-three curators took part in our visit to Canada at the end of September. Three days were spent in turn in Montreal, Ottawa, Toronto and Vancouver, seeing, as one curator gleefully announced, a total of sixty-five exhibition and collection venues over twelve days. The itinerary included national museums and galleries, independent and commercial galleries, artist-led initiatives and studio visits, with an aim to achieve an overview of contemporary art and craft in Canada. Our visit was organised in collaboration with Michael Regan, Curator at Canadian High Commission in London who also secured extra funding for the Midland Band curators to join us for the full tour.

Our visit coincided with the opening of the Montreal Biennale and the presence of such a large group of curators from Britain attracted much press attention. We were welcomed by Mrs Vivien Stewart, founding member of the Macdonald Stewart Foundation which supports the acquisition of decorative art for the collection of the Musée des Beaux Arts. Of particular note in Ottawa was the National Gallery, the Department of Northern Indian Affairs, giving an insight into issues around the first-nation communities and their artistic practice.

In Toronto, we were impressed by the Art Gallery of Ontario, the Museum of Textiles and the Ydessa Hendes Foundation, an

inspiring example of private collecting informed by an intuitive curatorial approach, which included major works by Christian Boltanski, Gerhard Richter and Shirin Neshat's now signature work Turbulent.

On the last leg of our tour, Vancouver, we visited Vancouver Art Gallery's stunning contemporary collection based on the theme of modernity, landscape and identity. An interview with Jeff Wall was arranged and a small group of curators from SCS and Midland Band were invited. A further highlight was a coach trip up into the mountains north of Vancouver to see the Canadian landscape which put into context the experiences of the visit. The outcome of our visit has established a number of plans to exhibit Canadian artists and collaborations between SCS and Midland Band venues.

Birmingham City Council recognise the success of the Special Collection Scheme and as a direct result have secured the adjacent Water Hall building on behalf of the museum, as a dedicated space for the display of their modern and contemporary collections. The local authority now see contemporary art and the museum as central to the cultural strategy and development of the city.

Mary Doyle, Collections Curator  
Jessica Wallwork, Assistant Collections Curator



## **PURCHASES FOR SPECIAL COLLECTION SCHEME APRIL 2000 - MARCH 2001**

### **BIRMINGHAM MUSEUM & ART GALLERY**

#### **FINE ART**

SIMON CALLERY

Six Pace Painting, 1999, oil on canvas, 200 x 385 cm

PRUNELLA CLOUGH

Vegetation, 1999, oil on canvas, 152 x 184 cm

JANE HARRIS

Pine, 1998/99, oil on canvas, 193 x 244 cm

LUBAINA HIMID

Plan B, 1999, acrylic on canvas, 122 x 304 cm My Parents Their Children, 1986, acrylic on canvas, 151 x 184 cm, gift of the artist

#### **CRAFT**

MALCOLM APPLEBY

Tidal Waters, 2000, engraved silver bowl, 28 x 31 cm

ANGELA CORK

Cutlery Set, 1999, silver, stainless steel, 5 items between 20 and 23 cm in length, Rocking Vessel, 2000, silver, D7.2 x H7.8 cm

GRAHAM CRIMMINS

Set of 6 Spoons, 2000, Britannia silver, fine silver, gold, 24.5 x 5.5 cm, drawings and designs for Set of Spoons, 2000, 13 variously sized sheets

MARIA HANSON

Chalice and Communion Cups, 2000, silver, gold leaf, black acetate, chalice 8 x 9 cm, twelve cups each 7 x 8 cm, base 140 x 50 cm, unique

SIMONE TEN HOMPEL

5 Silver Spoons, 2000, silver, each 20 cm in length

WILLIAM KIRK

Tumbler Cup, 2000, silver, H5.5 x D7.4 cm

GRANT MCCAIG

Water Jug, 2000, silver, gold detail, H10.4 mm x D9.6 cm

HIROSHI SUZUKI (commission)

Figure Δ (Konoe - 1), 2000, silver vessel, H30 x D15.5 cm

### **TOWNER ART GALLERY, EASTBOURNE**

RUT BLEES LUXEMBURG

Test of Courage, 2000, c-print on aluminium, edition 1 of 5, 180 x 240 cm

### **FERENS ART GALLERY, HULL**

PHILIP AKKERMAN

Self Portrait 1991 No 10, 1991, oil on wood, 40 x 34 cm, Self Portrait 1995 No 68, 1995, oil on wood, 40 x 34 cm, Self Portrait 1997 No 43, 1997, oil on wood, 40 x 34 cm, Self Portrait 1999. No 74, 1999, oil on wood, 27 x 25 cm, Self portrait 1986 No 43, 1986, oil on wood, 40 x 32 cm

### **LEEDS CITY ART GALLERY**

MARK DEAN

Ascension (Nothing/Something Good), 2000, DVD, black and white/sound continuous loop, edition 1 of 3, Goin' Back (The Birds/ The Byrds x 32 + 1), 1997, DVD colour/sound, 9 min 30 sec, edition 1 of 3

TACITA DEAN

Trying to Find the Spiral Jetty, 1998, CD, 27 min, edition 2 of 6

ANNELIES ŠTRBA

Shades of Times, 2001, video (incorporating 240 images with a sound track by Baby Ford), edition 1 of 5, Bronte Moor, 1996, Wuthering Heights, 1994, Linda as Isabella, 1996, Sonja as Cathy, 1996, Haworth, 1996, five photographs, edition 2 of 6, 100 x 150 cm

MARK WALLINGER

Threshold to the Kingdom, 2000, projected video installation, 11 min 20 sec, edition 8 of 10

### **MANCHESTER CITY ART GALLERY**

#### **FINE ART**

RICHARD DEACON

Dumb Bell, 1998, spun aluminium, 126 x 110 x 110 cm

TONY OURSLER

Crystal Skull, 1998, CD, CD player, amplifier, speakers, fibreglass, skull, lightbulb, 68.6 x 56 x 91.5 cm

### **MIDDLESBROUGH ART GALLERY**

ADAM DANT

Drawing: Untitled 6, 1999, ink on paper, 304.8 x 152.4 cm

### **CASTLE MUSEUM & ART GALLERY NOTTINGHAM**

#### **CRAFT**

POLLY BINNS

Serial Shimmers and Shades, 1996 and Shallows and Shadow, 1996, both linen painted and stitched, each 125 x 185 x 3 cm

SHELLY GOLDSMITH

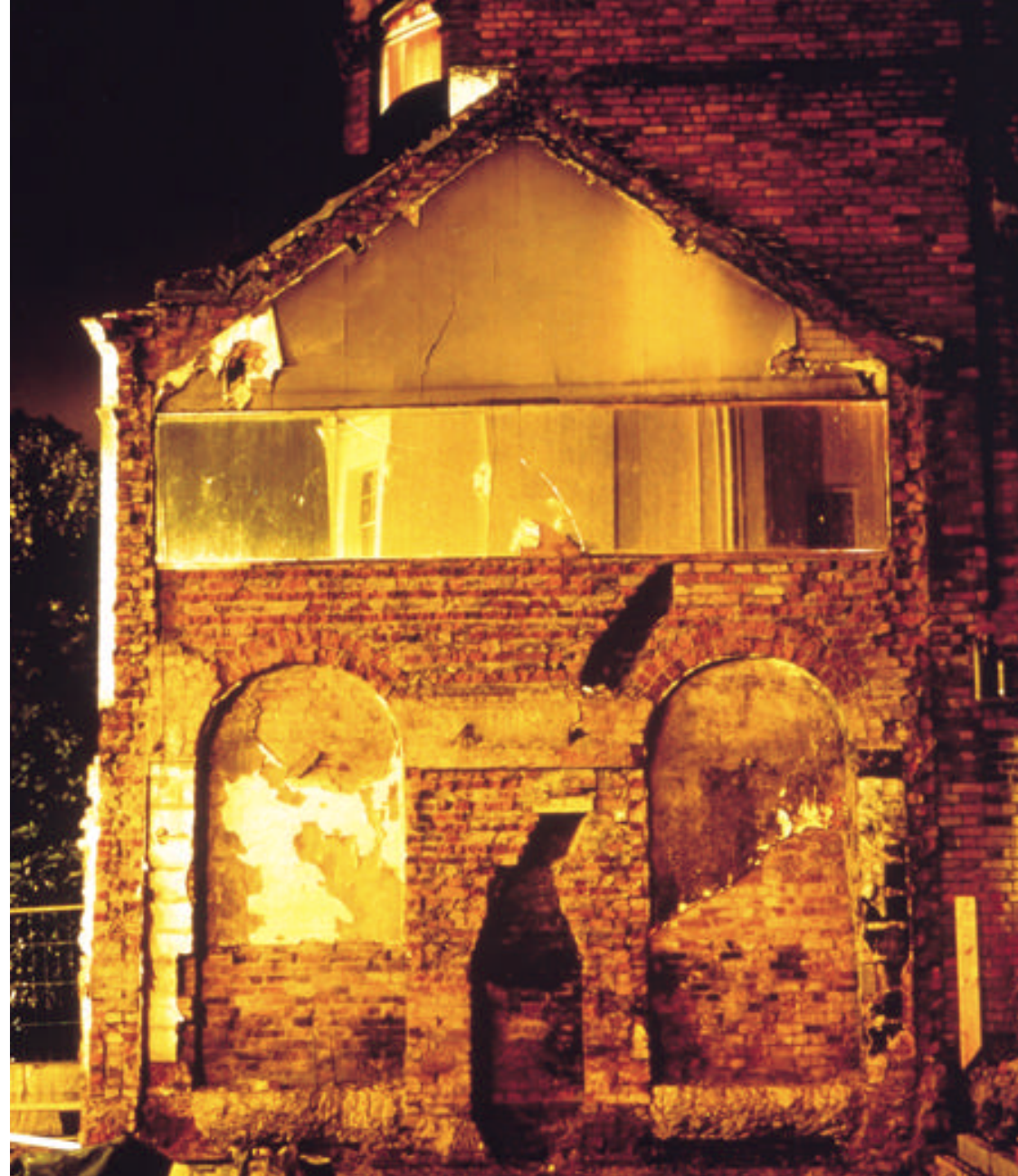
No Escape: reclaimed dresses from the children's home of Cincinnati, 2000, stitching, heat transfer printing on three dresses, variable sizes

SHIZUKO KIMURA

Life Study I Caribbean 2000, 2000, cotton, wool thread and muslin, 140 x 240 cm

LESLEY MITCHISON

Making clothes for children I and II, 1999, cotton, silk, paper, polyester yarns, felt, found materials, each 32 x 36 cm

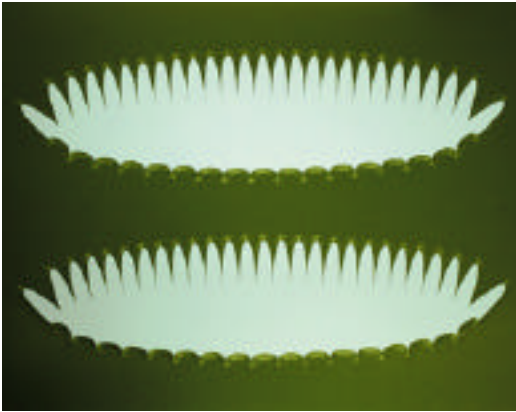


RUT BLEES LUXEMBURG, AFFLICTION, 2000, PURCHASED ON BEHALF OF WOLVERHAMPTON ART GALLERY





MARK WALLINGER, THRESHOLD TO THE KINGDOM, 2000, VIDEO STILL (DETAIL) PURCHASED ON BEHALF OF LEEDS CITY ART GALLERY



JANE HARRIS, PINE, 1998/99  
PURCHASED ON BEHALF OF BIRMINGHAM MUSEUM & ART GALLERY



HIROSHI SUZUKI, FIGUREDELTA, 2000  
PURCHASED ON BEHALF OF BIRMINGHAM MUSEUM & ART GALLERY



ANYA GALLACCIO, NOW THE LEAVES ARE FALLING FAST, 2000  
PURCHASED ON BEHALF OF SOUTH LONDON GALLERY



MARK DEAN, GOIN' BACK (THE BIRDS/THE BYRDS X 32 + 1), 1997, DVDSTILL  
PURCHASED ON BEHALF OF LEEDS CITY ART GALLERY



RODERICK BUCHANAN, CHANGE UP, 1998, VIDEO STILL (DETAIL), PURCHASED ON BEHALF OF SOUTHAMPTON CITY ART GALLERY

## 28/CAS

**SALLY MORFILL**  
 enough, 2000, embroidery  
 thread, video, monitor, VHS  
 player, continuous loop, unique

**GRAYSON PERRY**  
 Claire's coming out dress, 2000,  
 silk satin, rayon, lace, life-size

### **SOUTH LONDON GALLERY**

**KEITH COVENTRY**  
 Sceaux Gardens Estate, 1995,  
 oil on canvas, 97 x 72 cm

**ANGUS FAIRHURST**  
 A Couple of Differences  
 Between Thinking and Feeling,  
 2000, bronze, edition 2 of 6,  
 31 x 25.5 x 17.5 cm

**ANYA GALLACCIO**  
 now the leaves are falling fast,  
 2000, c-print on aluminium, 186  
 x 186 x 4 cm

**STEPHEN WILLATS**  
 Creating My Own Journey  
 November 1998/ April 1999,  
 1998/99, six panels,  
 photographic print and dye,  
 acrylic paint, laser print, panel  
 1, 118.5 x 80 cm, panels 2-6,  
 each 116 x 16.5 cm

### **SOUTHAMPTON CITY ART GALLERY**

**RODERICK BUCHANAN**  
 Chasing 1000, 1994,  
 DVD single screen or monitor,  
 90 min, Change Up, 1998, DVD  
 two screen video projection,  
 8 min

**JEREMY DELLER**  
 I Love Melancholy, 2000, wall  
 painting matt emulsion &  
 gloss paint, edition 1 of 5,  
 dimensions variable

**LIAM GILLICK**  
 Continuum 001 Wall Diagrams,  
 2000, acrylic paint on wall,  
 dimensions variable

**GRAHAM GUSSIN**  
 Spill, 1999, 16mm black/white  
 silent film, 12 min

**HILARY LLOYD**  
 Dawn, 1999, video, unique,  
 30 min, One minute of water,  
 1999, video, unique,  
 continuous loop

**STEPHEN WILLATS**  
 Dangerous Pathway, 1999,  
 super 8 film and VHS video, 14  
 photographic prints, ink, acrylic  
 paint, photographic dye on card,  
 41 x 34 cm each

### **THE POTTERIES MUSEUM & ART GALLERY, STOKE ON TRENT**

**CECILE JOHNSON SOLIZ**  
 Twenty-eight Pitchers,  
 1994-6, clay, wood, paint,  
 214 x 150 x 23 cm, Fast and  
 Slow Coffee Sets, 1993-6, clay,  
 Sixty Mug and Handle Types,  
 Three Vases Two Times,  
 Ten Mugs, Eight Cups and  
 Saucers, watercolours on  
 paper, 33 x 48 cm

### **THE NEW ART GALLERY WALSALL**

**LAYLA CURTIS**  
 The Thames (North South  
 Divide), 2000, collaged road  
 maps and perspex, 85 x 153 cm

### **WOLVERHAMPTON ART GALLERY**

**RICHARD BILLINGHAM**  
 Untitled (BW 1), 1990,  
 black/white print on aluminium,  
 edition 1 of 5, 98 x 147 cm,  
 Untitled (RAL 16), 1994,  
 fuji long-life print on  
 aluminium, edition 4 of 5,  
 105 x 158 cm

**RUT BLEES LUXEMBURG**  
 Affliction, 2000, c-print, edition  
 1 of 5, 180 x 150 cm

### **WORCESTER MUSEUM & ART GALLERY**

**PAUL SEAWRIGHT**  
 Tree, Underpass, 1999, c-print  
 on aluminium, edition 2 of 6,  
 144 x 183cm, Fires Belfast  
 Series, 1997, c-print on  
 aluminium, edition 2 of 6,  
 150 x 150 cm

### **SPECIAL COLLECTION SCHEME LOANS TO EXHIBITIONS**

**RICHARD BILLINGHAM**  
 Untitled (BW 1), 1990,  
 Untitled (RAL 16), 1994, on  
 loan to Richard Billingham, a  
 touring exhibition organised by  
 Ikon Gallery, Birmingham,  
 from August 2000 to  
 September 2001

**SHELLEY GOLDSMITH**  
 No Escape: reclaimed dresses  
 from the children's home of  
 Cincinnati, 2000, on loan to Art  
 Textiles, a touring exhibition  
 organised by Bury St. Edmunds  
 Art Gallery, from September  
 2000 to March 2002

**SHIZUKO KIMURA**  
 Life Study 1 Caribbean 2000,  
 2000, on loan to Art Textiles,  
 see above

**LESLEY MITCHISON**  
 Making clothes for children  
 I and II, 1999, on loan to Art  
 Textiles, see above

**SALLY MORFILL**  
 Enough, 2000, on loan to Art  
 Textiles, see above

**GRAYSON PERRY**  
 Claire's Coming Out Dress,  
 2000, on loan to A Sense of  
 Occasion, a touring exhibition  
 organised by Craftspace Touring  
 in collaboration with mac,  
 Birmingham, from November  
 2000 to January 2002



## 29/CAS/ PROJECTS' REPORT

Continuing with the promotion of collecting contemporary art through advice and purchasing, CAS Projects has concentrated on the development of employee appreciation within its corporate client base.

Unilever plc has worked with CAS for more than twenty-one years and since the re-hanging of its art collection last year has hosted more than nine private art tours with the assistance of CAS Projects. These private tours are for interested groups, not only wishing to view the art collection, but at the same time experience the interior of Unilever House. Drawing on the success of these tours, CAS Projects has successfully launched an art club for the employees of Unilever offering them a changing exhibition programme, artists' talks, gallery visits and highlighting selected works from the contemporary art collection.

The Economist continues with its annual exhibition programme. Assisted and presented by CAS Projects, artists are given the opportunity to show work in the distinguished architectural space designed by Alison and Peter Smithson.

Juliet Bingham was the programme co-ordinator on behalf of CAS Projects from July 1999 up until July 2000. Matthew Poole has replaced Juliet and CAS Projects welcomes him.

**22 March - 30 April 2000**  
Mes P ripat ticiennes (My Streetwalkers) by Sharon Kivland  
Hardback by Nina Saunders

**10 May - 2 July 2000**  
K by Daro Montag  
The Allotment by Kate Malone

**6 July - 20 August 2000**  
Self-Portrait: Ghost by Steve Bunn  
Give and Take a selection of craft presented to museums by the Contemporary Art Society in 2000.

**1 September - 15 October 2000**  
Cast by Jacqueline Pennell  
Codex by Paul Ryan

**25 October - 3 December 2000**  
In Transit by Michael Pinsky  
Guides to The Economist Plaza by Cleo Broda

**13 December 2000 - 21 January 2001**  
Portable Paradise by Zo Walker  
While We Sleep by Axel Antas

**31 January - 1 April 2001**  
Trailer by Matt Mitchell  
Planisphere by Mike Marshall

**11 April - 27 May 2001**  
Mini-Escort by Elizabeth Wright  
Sprawl 1:1 by Graham Seaton

ART2001, the 13th London Contemporary Art Fair gave CAS Projects the opportunity of highlighting advice offered on building a collection, or commissioning works of art. The supported charity was South London Gallery, a

member museum of the CAS Special Collections Scheme operated by CAS. CAS Members shared their evening at ART2001 with the Fair's media sponsor, The Spectator.

Cat Newton-Groves, Projects Director, was invited to participate in the Paris conference Recontres Professionnelle L'Art et le Monde des Affaires (26 February - 1 March 2001) and chaired a day covering issues on corporate art collecting and management. Collaborating with Eric M zan, Director of Art Process an artists' project agency based in the Bastille arrondissement of Paris, the workshop day highlighted issues such as:

- Art in the Retail Industry
- Private Art Funds
- Company Mergers
- Conservation, Presentation and Storage

Development Securities (Projects) Limited commissioned Dialogue 1 by silversmith, Ane Christensen for a new office development in Blackfriars Court London EC4. Ane graduated from the Royal College of Art in 2000.

CAS Projects would like to thank Lara Sampson (Project Manager), Matthew Poole, Sandra Mahon and Andrea Bammuseher for their support during the year.

Cat Newton-Groves  
Projects Director

## 30/CAS/ MEMBERS' EVENTS

The CAS aims to promote the collecting of contemporary art and craft through its events. It has a tremendous track record of arranging events in Britain and abroad, and works hard to continue establishing contacts within the art environment. The events inform, educate and provide an insight into a wide-range of contemporary art practices. It is important that we programme a range of events, from visits to private collections, bus tours and lectures to international biennials and contemporary cultural excursions in order to achieve not only geographical balance, but the broadest understanding possible.

### April 2000

Sculpture in Holland Park: A year-long exhibition throughout Holland Park, Bronze; A celebration of contemporary British sculpture, organised by the Royal Borough of Kensington & Chelsea in partnership with Sculpture at Goodwood. Armed with maps, intrepid CAS members braved bad weather in search of some fine works of art, following an introduction by Ann Elliott (Sculpture at Goodwood). Artists showing work included: Edward Allington, Lynn Chadwick, Laura Ford, Nigel Hall, David Nash, Eduardo Paolozzi, Peter Randall-Page and Bill Woodrow amongst many others.

### May 2000

Visit to private collection: long-

time members and friends of CAS, Richard Sykes and Penny Mason invited CAS members to view the eclectic collection of modern and contemporary works in their beautiful Islington home. Well-known for their generosity in holding an annual party for dealers at the end of January's Art Fair in Islington, we were very grateful to benefit from more of the same and have the opportunity to talk to Richard and Penny about how the collection had come together.

A day-trip to Paris, this tour hosted jointly by CAS and Eric M zan - one of our French counterparts and a devotee of CaSt - gave members the opportunity to catch up with some of the most interesting and innovative Parisian contemporary art. We were able to see a number of commercial and public spaces in the city, including an artist's graffiti covered collective, and a range of new galleries on Rue Louise Weiss on the left-bank, Paris' equivalent of Hoxton Square. The day ended with a drinks party at the commercial Galerie Thierry Marlat and an excellent show of photographs. It was a day full of surprises and contrasts.

### September 2000

Tour of Unilever House, previously the De Keyser Hotel, and the London headquarters of Unilever for over half a century. Its imposing facade, now listed as being of historic interest, is a prominent London landmark.

Members were given a tour of the collection, including approximately 500 works curated by Contemporary Art Society Projects. Extending throughout the building's splendid faux Art Deco interior, the tour also included a ride in lifts designed by Eric Gill. Some of the artists featured in the collection are: Ian Davenport, Mark Francis, Gilbert and George, Albert Irvin and Bridget Riley.

Annual General Meeting: graciously hosted by ING Barings, a question and answer session was followed by an illustrated talk given by Gill Hedley featuring highlights of works presented to museums in 2000. A guided tour of Baring's modern British collection, featuring works by Lucien Pissaro, Stanley Spencer, Ivon Hitchens and Paul Nash amongst others, ended the evening.

### October 2000

Tour of London Print Studio in Westbourne Park. A regional printmaking and computer graphics centre, the studio exists to support artists and those interested in learning more about visual and graphic arts with the added aim of helping to make these arts accessible to all. As well as organising public arts projects, it also establishes special projects which support art education in schools. Members were given a fascinating tour of the print studio, digital studio, project studio and gallery space. Prints were available for sale.

The Members’ international trip to Oporto, Portugal, had a number of highlights, not least of which was a visit to the marvellous new national museum of contemporary art at Serralves. Another was the commercial gallery and private collection of Mario and Paula Sequeira in Braga. These combined with expert guidance through a number of contemporary art venues and the warmest hospitality, not to mention excellent food and wine.

**November 2000**

A visit to the Freud Museum in North London which started with a film show and talk by the Director, was followed by a tour of the house as well as a talk by the artist Elaine Kowalsky on her exhibition of work Parallel Lives.

ARTfutures, CAS’ annual art market took place at the Barbican Exhibition Hall in the last week of November and first week of December. 254 works, by both established and new artists, were sold for total of £182,130.

‘The Contemporary Art Society’s free annual sale of 1,000 new artworks not only provides the opportunity to buy major names and up-and-coming artists, but also helps to fund CAS’s initiative

to donate artworks to public galleries and museums throughout the UK.’ Evening Standard 24/11/00

**December 2000**

Exclusive tour of collection at private members’ club in Soho: an introduction by the curator was followed by a tour which included talks by three of the artists featured. A changing display, artists whose works were on show included: Gavin Turk, Damien Hirst, Chris Bucklow, Peter Newman, Glen Onwin, Sarah Lucas and Mark Quinn.

**January 2001**

CAS again hosted a members’ evening at ART2001, the London Contemporary Art Fair, at the Business Design Centre. Showcasing around 100 of Britain’s contemporary galleries, 2000 was the fair’s thirteenth year. Members received a complimentary ticket for the evening event

An evening event in the company of artist Linda Karshan at the Redfern Gallery to celebrate the publication of her limited edition book Time Being/le Temps, Lui. The book features 10 etchings by Karshan, who gave a detailed explanation of the ideas behind it and the development of her work up to this point.

**February 2001**

Two photographers, Paul Smith and Tom Hunter, each gave a fascinating illustrated talk on their work, how they started their careers, commercial pressure, on being collected by Charles Saatchi; followed by an open discussion chaired by Gill Hedley.

**March 2001**

Constantine: a tour of a Fine Art shippers gave members the opportunity to see behind the scenes, and included explanations of all the stages involved in shipping works of art as well as practical demonstrations of handling and packing. Transport from central London was provided by Constantine, the experts.

Visit to private collection: CAS committee member and recent craft buyer for the Society, Janice Blackburn invited us to her beautiful home in West London to view her remarkable private collection. When explaining how she made her selection of works as a buyer for CAS, Janice wrote:

“I have a strong preference for work that is individual, with a creative and distinctive voice, devoid of gimmickry, not derivative as is so frequently and depressingly the case, and technically superb.”

**FINE ART**

**Aberdeen** Art Gallery  
**Bath** Victoria Art Gallery  
**Bedford** Cecil Higgins Art Gallery  
**Belfast** Ulster Museum  
**Birmingham** Museum & Art Gallery  
**Blackpool** Grundy Art Gallery  
**Bolton** Museum & Art Gallery  
**Bradford** Cartwright Hall  
**Bristol** City Museum & Art Gallery  
**Cardiff** National Museum & Gallery  
**Coventry** Herbert Art Gallery & Museum  
**Doncaster** Museum & Art Gallery  
**Eastbourne** Towner Art Gallery  
**Edinburgh** Scottish National Gallery of Modern Art  
**Glasgow** Art Gallery & Museum  
**Glasgow** Hunterian Art Gallery  
**Harrogate** Mercer Art Gallery  
**Hatfield** University of Hertfordshire, Margaret Harvey Gallery  
**Huddersfield** Art Gallery  
**Hull** Ferens Art Gallery  
**Ipswich** Christchurch Mansion  
**Leamington Spa** Art Gallery & Museum  
**Leeds** City Art Gallery  
**Leicester** New Walk Museum & Art Gallery,  
**Lincoln** Usher Gallery  
**Liverpool** University of Liverpool Art Collection  
**Liverpool** Walker Art Gallery  
**London** South London Gallery  
**London** Tate  
**Manchester** City Art Gallery  
**Manchester** The Whitworth Art Gallery, The University of Manchester  
**Middlesbrough** Art Gallery  
**Newcastle Upon Tyne** Laing Art Gallery

**Newport** Museum & Art Gallery  
**Norwich** Castle Museum  
**Nottingham** Castle Museum & Art Gallery  
**Oldham** Art Gallery  
**Oxford** Ashmolean Museum of Art & Archaeology  
**Plymouth** City Museum & Art Gallery  
**Preston** Harris Museum & Art Gallery  
**Rochdale** Art Gallery  
**Rugby** Art Gallery & Museum  
**Salisbury** John Creasey Collection of Contemporary Art  
**Sheffield** Graves Art Gallery  
**Southampton** City Art Gallery  
**Stoke on Trent** The Potteries Museum & Art Gallery  
**Sunderland** Museum & Art Gallery  
**Swansea** Glynn Vivian Art Gallery  
**Swindon** Museum & Art Gallery  
**Wakefield** Art Gallery  
**Walsall** The New Art Gallery  
**Warwick** University of Warwick Mead Gallery  
**Wolverhampton** Art Gallery  
**Worcester** City Art Gallery & Museum  
**York** City Art Gallery

**CRAFT**

**Aberdeen** Art Gallery  
**Bedford** Cecil Higgins Art Gallery  
**Belfast** Ulster Museum  
**Birkenhead** Williamson Art Gallery & Museum  
**Birmingham** Museum & Art Gallery  
**Blackpool** Grundy Art Gallery  
**Bolton** Museum & Art Gallery  
**Bradford** Cartwright Hall

**Bristol** City Museum & Art Gallery  
**Cardiff** National Museum & Art Gallery  
**Cheltenham** Art Gallery & Museum  
**Coventry** Herbert Art Gallery & Museum  
**Dudley** Broadfield House Glass Museum  
**Dundee** McManus Galleries  
**Gateshead** Shipley Art Gallery  
**Glasgow** Art Gallery & Museum  
**Halifax** Bankfield Museum  
**Hove** Museum & Art Gallery  
**Huddersfield** Art Gallery  
**Leicester** New Walk Museum & Art Gallery  
**Lincoln** Usher Gallery  
**Liverpool** Walker Art Gallery  
**Manchester** City Art Gallery  
**Manchester** Whitworth Art Gallery, University of Manchester  
**Middlesbrough** Cleveland Crafts Centre  
**Newport** Museum & Art Gallery  
**Nottingham** Castle Museum & Art Gallery  
**Oldham** Art Gallery  
**Paisley** Museum & Art Gallery  
**Plymouth** City Museum & Art Gallery  
**Portsmouth** City Museum & Records Service  
**Preston** Harris Museum & Art Gallery  
**Sheffield** Graves Art Gallery  
**Southampton** City Art Gallery  
**Southport** Atkinson Art Gallery  
**Stoke on Trent** The Potteries Museum & Art Gallery  
**Swansea** Glynn Vivian Art Gallery  
**Swindon** Museum & Art Gallery  
**Wakefield** Art Gallery  
**Warwick** Mead Gallery, University of Warwick  
**York** City Art Gallery

# 33/CAS/ STATEMENT OF FINANCIAL ACTIVITIES

CONTEMPORARY ART SOCIETY GROUP  
INCORPORATING A CONSOLIDATED INCOME & EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31.03.01

Incoming Resources	Unrestricted Funds £	Restricted Funds £	Total 31.03.01 £	Year ended 31.03.00 £
Fees	136,569	-	136,569	130,724
Subscriptions & donations	131,399	3,000	134,399	78,544
Legacies	-	-	-	50,000
Arts Council Award	45,0000	-	45,000	45,000
Arts Council Lottery funding	-	287,191	287,191	266,445
Lottery scheme contributions	-	6,250	6,250	153,750
Other grants	-	65,000	65,000	70,000
Ticket sales for events	11,205	-	11,205	30,310
Interest and dividends	16,272	-	16,272	18,185
Other income	43,234	-	43,234	53,605
Total income resources	383,679	361,441	745,120	856,563
<b>Resources Expended</b> direct charitable				
Advice, training and collection support	96,073	106,893	202,966	199,974
Art purchases	860	304,983	305,843	398,312
Art market	63,626	-	63,626	55,392
Members' events and support activities	20,002	-	20,002	45,611
	180,561	411,876	592,437	699,289
<b>Other Expenditure</b>				
Fundraising and publicity	11,950	-	11,950	9,767
Management and administration	102,745	-	102,745	85,560
Total resources expended	295,256	411,876	707,132	794,616
Net incoming/(outgoing) resources	88,423	(50,435)	37,988	61,947
Revaluation of investment	281	-	281	[1,774]
Net movement of funds	88,704	(50,435)	38,269	60,173
Fund balances brought forward as restated	537,114	337,432	874,546	814,373
<b>Fund balances carried forward as restated</b>	<b>£625,818</b>	<b>£286,997</b>	<b>£912,815</b>	<b>£874,546</b>

The above figures all relate to continuing operations and include all recognised surpluses and deficits. Lottery revenue was overstated in previous year's accounts. An adjustment was made this year to correct the error.

# 34/CAS/ BALANCE SHEET

CONTEMPORARY ART SOCIETY GROUP  
AT 31.03.01

	Group		Charity	
	31.03.2001 £	31.03.2000 £	31.03.2001 £	31.03.2000 £
<b>Fixed assets</b>				
Tangible assets	2,270	2,215	1,378	2,132
Investments	18,875	18,594	33,875	33,594
Works of art	45,195	45,195	45,195	45,195
	66,340	66,004	80,448	80,921
<b>Current assets</b>				
Stocks	210,764	254,515	207,810	251,561
Debtors	440,043	409,890	439,794	407,657
Short term deposits	231,584	204,443	231,584	204,443
Cash at bank and in hand	75,038	22,730	18,373	15,437
	957,429	891,578	897,561	879,098
<b>Creditors : amounts falling due within 1 year</b>	110,954	83,036	65,194	56,158
<b>Net current assets</b>	846,475	808,542	832,367	822,940
<b>Net assets</b>	<b>£912,815</b>	<b>£874,546</b>	<b>£912,815</b>	<b>£903,861</b>
Represented by:				
<b>Restricted income funds</b>	286,997	337,432	286,997	337,432
<b>Unrestricted funds</b>	625,818	537,114	625,818	566,429
<b>Total funds</b>	<b>£912,815</b>	<b>£874,546</b>	<b>£912,815</b>	<b>£903,861</b>

The financial information set out on pages 30 and 31 is extracted from the full accounts of the Society which were approved by the Committee on 5 July 2001. Full audited accounts, with the

Trustees' and auditors' reports giving an unqualified opinion can be obtained from the Contemporary Art Society, 17 Bloomsbury Square, London WC1A 2NG.

Oliver Prenn  
Chairman, 5 July 2001



## 35/CAS/ ACKNOWLEDGEMENT TO CAS SPONSORS

CAS offers sincere thanks to all individuals and organisations who have helped us to extend our work, and in particular the following:



Arts Council of England for their continued donation of fixed term funding, which provides CAS with the vital support needed to develop our work with museums.

The Henry Moore Foundation

The Henry Moore Foundation for their generous contribution towards annual purchases of sculpture and video for the Distribution Scheme.



The Crafts Council for their significant contribution towards the annual purchase of craft for the Distribution Scheme and for partnership funding to the four museums developing craft collections in the Special Collection Scheme.

*The Esmée Fairbairn Charitable Trust*

The Esmée Fairbairn Charitable Trust enabled CAS to produce comprehensive interpretation packs for Distribution 2000, which accompanied selected works as resource material for museums' education programmes.



The Arts Council Lottery Fund for having established the Special Collection Scheme, a unique national project enabling fifteen museums and galleries in England to develop challenging collections of contemporary art and craft.

### **The Elephant Trust**

The Elephant Trust for their generous grant which has enabled the Society not only to realise CAST: Contemporary Art Society Tours, but has allowed its growth into a highly successful and popular event.



The Paul Hamlyn Foundation for allowing CAS to build substantially on initial plans to involve a number of curators in a series of carefully designed visits. Participants concentrated on the problems and possibilities of developing collections while benefiting from visits that looked at exhibition programming and presentation.

CAS would particularly like to thank the Harris Museum, Preston for hosting the entire Give and Take Distribution exhibition and for the enthusiasm and generous support of their staff, we would also like to thank the Jerwood Gallery and The Economist for hosting the London showing of selected purchases.

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