

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**\_Annual Report 2001/2002

CAS

## Annual Report 2001/2

### **Patron**

Her Majesty Queen Elizabeth The Queen Mother  
(1948 - 2002)

### **Vice-Patrons**

Bryan Ferry  
David Gordon  
Caryl Hubbard  
Pauline Vogelpoel Mann  
The Lord McAlpine of West Green  
The Lord and Lady Sainsbury  
of Preston Candover  
The Lady Vaizey  
The Viscount and Viscountess Windsor

### **Artist Patrons**

Sir Anthony Caro, OM  
Bridget Riley, CH

### **Committee Members**

Oliver Prenz, Chairman  
Pesh Framjee, Honorary Treasurer  
Mark Stephens, Honorary Solicitor  
Lance Blackstone, Honorary Secretary  
Jolyon Barker  
Janice Blackburn *until October 2001*  
Philip Hewat-Jaboor  
Doris Lockhart Saatchi *from September 2001*  
Sean Rainbird  
Babs Thomson  
Edwin Wulfsohn *from December 2001*

### **Director**

Gill Hedley

### **Projects Director**

Cat Newton-Groves

### **Collections Curator**

Mary Doyle

### **Office Manager**

Paula Hollings

### **Events/Membership Manager**

Kate Steel *until December 2001*  
Wynne Waring *from January 2002*

### **Assistant Collections Curator**

Jessica Wallwork *until December 2001*  
Ceri Lewis *from January 2002*

### **ARTfutures Selector**

Jeni Walwin

### **Accountant** (part time)

Suzana Bakar

### **Accounts Assistant** (part time)

Anna Bayraktar *from April 2001*

Contemporary Art Society\_Annual Report 2001/2002

About Contemporary Art Society	02
Chairman’s Statement	03
Director’s Report	05
Museums’ Report	08
Purchases for Special Collection Scheme	14
Distribution Scheme Buyers’ Reports	18
Purchases for Distribution Scheme	20
Projects’ Report	24
Members’ Events	26
Member Museums	28
Statement of Financial Activities	30
Acknowledgement to CAS funders	32

## 02\_CAS

### About Contemporary Art Society

*The Contemporary Art Society 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.*

*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

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

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

CAS continues to raise funds to benefit 65 museums in England, Scotland, Wales and N.Ireland.

CAS has secured major Arts Council of England lottery funding on behalf of 15 member museums.

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 ART*utures*, an annual selling event to encourage collecting and support artists.

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.

For further information and membership forms please contact:

Wynne Waring  
wynne@contempart.org.uk

or visit our website at **www.contempart.org.uk**

## 03\_CAS

### Chairman’s Statement

Her Majesty Queen Elizabeth, the Queen Mother, had been our Royal Patron for 54 years when she died on March 30th at the age of 101. She was therefore nine years older than the Contemporary Art Society and, when she became our Royal Patron, she was the Queen. Her private collection at Clarence House, which many of us visited in 1998, included Sickert, Monet, Augustus John, Piper, Sutherland and Sydney Nolan. They were the contemporary artists of her first half century. Augustus John was required to be sober when he attended the Palace, which he found difficult. Her name remains as Royal Patron for the year under review and she will be well-nigh impossible to replace.

The purpose of the Contemporary Art Society is the promotion of contemporary art but our principal objective is the acquisition of works of art and craft for presentation to public museums throughout the country. In this respect CAS is unique. During the year we were able to purchase works to the value of £553,242 which is a record.

The Special Collection Scheme, supported by ACE Lottery, is now in full swing and will greatly enhance the collections of the 15 participating museums. For our general

distribution in 2004, Thomas Frangenberg, Lisa Corrin and Barbara Taylor purchased vigorously. To the total above must be added the 121 works purchased by corporate clients - just under £275,000 in total - which this year included Pearson as a major collector. At the end of the year, the Scottish Arts Council selected us to be their special advisers for the promotion of contemporary collecting in Scotland and the promotion of Scottish contemporary artists; there will be acquisitions under this heading next year.

I referred last year to the launch of the ‘Catching Comets’ appeal which gathered momentum between May and December, but has slowed down subsequently. Although equities are in decline and interest rates are low, I do beg all of you to do the ‘Ottoline Morrell thing’, which is to devote any spare cash to the acquisition of today’s art. If we want the arts to thrive in this 21st Century we have to purchase the art for museum display as soon as it is made. There is an alternative to spare cash and that is the gift of a specific work or works, which may be easier in these difficult times. In any case, I once again give my telephone number, which is (020) 7938 3440.

Aside from purchases which are made from

## 04\_CAS

restricted funds, the Society had a satisfactory year financially, showing a modest surplus in a year which contained no windfalls, no major sponsor and, by a month, no ART*futures*.

I cannot close without mentioning ART*futures*, held in April at a new venue, the City of London School, opened by Sir Nicholas Serota and achieving a turnover of £155,000 in only four days. The ART*futures* team got this together with only two months' notice including Easter! Even better news is that we shall be back next year at this superb location opposite Tate Modern and in the shadow of St Paul's Cathedral.

I would like to pay tribute to Janice Blackburn, who has retired from the Committee after six years, who was our craft buyer from 1997-9, and who has shown us her collection (twice)

and is a Major Donor with her husband David.

I welcome Doris Lockhart Saatchi and Edwin Wulfsohn, who introduced us to the City of London School. I hope they will enjoy their term on the Committee.

Gill Hedley, Mary Doyle and Cat Newton-Groves have all had a good year. Gill in particular is synonymous with the Contemporary Art Society and I hope she will long continue to be so: I would like to thank her for her unflagging efforts which have been rewarded with much success. She leads a small team, of which Mary and Cat are the principals, and I thank the entire staff on your behalf.

Oliver Prenn  
Chairman

## 05\_CAS

### Director's Report 2001/2

If 2000/1 was the year in which, as is our custom, we 'gave it all away', then 2001/2 seems to have been a time when we began to spread the message about CAS further than usual.

In February 2001, CAS was invited by ARCO, the Madrid Art Fair, to participate in their celebration of British contemporary art. I was also invited to take part in one of a series of panel discussions on public and private collecting.

With funds from Nancy Balfour's family, I was able to publish a brief illustrated history of CAS, with an extended essay, which has been a useful introduction. It also serves to highlight the real need for a more substantial publication in the future to tell the extraordinary story of CAS and all the people that have created it.

One of these is Pauline Vogelpoel Mann and it was a great pleasure for all of us that she was able to advise on and participate in so much of the members' trip to Basle in June.

As well as the many museums in the city and the gigantic Art Fair, we also made a day trip to the Beyeler Foundation, had a delicious lunch of local asparagus in a sunny garden and then

visited the very beautiful sculpture park and Romanesque Monastery at Schoenthal in the foothills of the alps.

The weather stayed fine as we walked in the hills to see a range of sculpture including new work by Nigel Hall who accompanied us. The rain only came down as we saw new work by Ian Hamilton Finlay inside the chapel and, after supper in the monastery hall, a rainbow appeared as we left. It was a magical visit for all of us.

In July, I took a group of Special Collection Scheme curators to Oporto, on a visit which was immaculately organised for us - including a roundtable discussion between British and Portuguese curators - by Filipa Oliveira.

The same month saw a possible new venue for ART*futures* but this suddenly became unavailable during the summer, causing us to postpone the art market until April 2002. In the light of the terrible events of 11 September 2001, this decision appears to have been only too timely.

In September, an exhibition of new work by Tony Cragg, organised by Contemporary Art Society Projects for the Somerset House Trust,

## 06\_CAS

opened on the Terrace at Somerset House. We hope that this will be the beginning of a series of sculpture exhibitions in this marvelous new space in London.

In the same month, Birmingham saw the opening, by Cherie Booth QC, of the Water Hall, adjacent to the Museum and Art Gallery. As a direct result of the Special Collection Scheme and its role in extending Birmingham's collection of contemporary paintings, the City of Birmingham decided to develop a permanent gallery for the display of their collection of paintings and sculpture from the 20th and 21st centuries. The collection of contemporary metalwork, purchased through SCS, is also on permanent view.

Later in the month, the Annual General Meeting of Contemporary Art Society was held, at the invitation of BAT, at their superb new headquarters on the Embankment.

Godfrey Worsdale, Curator of Southampton City Art Gallery, talked about the video and wall drawings collection that he is creating with the help of the Special Collection Scheme and Jane Farrington, Principal Keeper of Birmingham Museum & Art Gallery, showed slides of the new Water Hall

project and the painting collection.

Afterwards, members enjoyed drinks in a room with a fine view of the Thames and then a tour of the sculpture collection at BAT: amongst other works, this includes the largest private collection of Rodins.

During the year, two major initiatives have been developing. One is our fundraising appeal 'Catching Comets', announced by the Chairman last year and referred to again in his report on p3. The other is a new membership initiative, *Blood*, which is still in its earliest stages but aims to increase impact of CAS on the widest possible audience, in London and beyond and through the internet.

I want to thank Frances Prenn and Allison Storr for all their energy and ideas in helping us launch and maintain our fundraising appeal. Allison created *Blood*, although we both want to acknowledge the debt we owe for the name and so much of the impetus to Philip Orwell and Paul Townsin of V3.

As always, CAS has depended on the voluntary help of many wonderful people who take on some of our routine tasks and also help us spread the word about CAS.

Our freelance colleagues, too, become a vital part of what we achieve and how we are seen by the rest of the world.

On behalf of all my colleagues I want to thank them all, especially Jeni Walwin who has dealt with the on/off nature of the art market with her usual calm and optimism. When it was 'on' at very short notice she and Kerry Duggan and Kelly Carmichael rose to the challenge and won my admiration. Clive Garland and all the others in the team made it look, as ever, effortless. Believe me, it is not.

In November, two members of staff left CAS and we wish them well in their exciting new roles: Kate Steel is now PA to the Director of the Victoria and Albert Museum and Jess Wallwork is Administrator at Matts Gallery.

We welcome their successors, Wynne Waring and Ceri Lewis.

The staff of Contemporary Art Society is small but resilient. There are so many events where we appear swan-like - we hope - in public but so much effort goes on beneath the surface to keep us afloat. I want, as ever, to record my gratitude for all the hard work and extra commitment that they give to CAS as a whole and to me personally.

## 07\_CAS

Elsewhere in this Annual Report, Mary Doyle and Cat Newton-Groves write about their work, respectively, with museums and clients and acknowledge all the freelance staff that help us. We are all, in turn, supported in the office by our colleagues Paula Hollings, Suzana Bakar and Anna Bayraktar. My thanks go out to each and all of them.

A new project which involves all aspects of CAS work was given Lottery funding through the Scottish Arts Council at the turn of the year. Over the next two years, CAS staff will investigate the level of private, corporate and museum collecting throughout Scotland and then seek to find strategies to expand and develop this. This is the result of many years' discussion and planning and we are delighted to have won such recognition for our achievements.

We are grateful, as always, to all the organisations that support and help to fund us, especially the Arts Council of England and the Henry Moore Foundation.

We could not have won such support, nor achieved so much, without the painstaking and unstinting commitment of the Committee and, above all, our Chairman Oliver Prenn.

The Committee must sometimes feel that they deal with the business and leave the fun to others but their guidance is vital in maintaining that balance of good management and flair on which an arts charity depends. I am well aware of how much I owe to them all, especially to Oliver, his good sense and good humour. It is a pleasure to welcome Doris Lockhart Saatchi and Edwin Wulfsohn to the Committee.

During 2001, we have all been fascinated to watch the list of purchases grow, and the funds diminish accordingly, as Lisa Corrin, Thomas Frangenberg and Barbara Taylor exercised their judgment and skill as this year's buyers. I am grateful to them all and hope (and sense) that they have had real pleasure in purchasing work on our behalf.

One of our past buyers, past Committee members, a continuing support and good friend was Tom Bendhem who died unexpectedly in January 2002. He was forever generous: offering a present of cash to buy 'something for the office' when we moved from the Tate and, in recent years, offering to buy specific work for us if we so wished. This showed thoughtfulness and a real awareness of what we needed as well as active, informed patronage.

He cared for CAS and everything it stands for and we will miss his friendship and his huge laugh very much indeed. His gifts to museums through CAS will keep him in the minds of many people.

Finally, March 2002 saw the death of our Royal Patron, Her Majesty Queen Elizabeth the Queen Mother. In 1998, members were fortunate enough to be able to visit her art collection at Clarence House to mark the fiftieth anniversary of Royal Patronage of CAS. It was a wonderful opportunity to see a personal collection of works bought and commissioned from so many of her own contemporaries. In the Annual Report of 1947/8 Sir Edward Marsh wrote of her consent to become Patron as a 'matter for gladness and gratitude'.

I can think of no better summary of her role as our Royal Patron and it was an honour to attend her funeral, representing the staff, Committee and Members of the Contemporary Art Society.

Gill Hedley  
Director

## 08\_CAS

### Museums’ Report 2001/2

#### Special Collection Scheme

2001 marked a turning point in the Special Collection Scheme with over 250 works of contemporary art purchased, and over £1 million spent, on behalf of the fifteen museums in the Scheme.

In January 2002, Ceri Lewis replaced Jessica Wallwork as Assistant Collections Curator. As well as assisting with the Special Collection Scheme, Ceri oversees the many gifts and bequests of work we receive on behalf of member museums.

Three major commissions were completed through the SCS in early 2002. Simon Patterson completed a stunning new commission for the Mead Gallery, University of Warwick. Patterson was invited to submit a proposal for a large scale wall drawing for the new social studies building on the University campus. *Cosmic Wallpaper* is based on a map of the constellations, in which the names of stars and planets have been replaced with song titles by the rock band ‘Deep Purple’. *Cosmic Wallpaper* extends Patterson’s practice of playfully subverting recognisable classification systems. The commission is an eighteen by seven metre convex wall drawing produced on new digital wallpaper.

The SCS recently supported the production of a major audio commission by internationally renowned French artist, Christian Boltanski. The audio work was commissioned by the South London Gallery to accompany his major exhibition ‘Les Abonnés du Téléphone’, a library-like installation of 3,000 telephone directories from around the world. The commission comprises audio recordings of the names of 12,000 registered voters living within ten minutes walk of the South London Gallery.

Nottingham Castle Museum & Art Gallery commissioned Catherine Yass to produce a work in response to their collection. At her suggestion and much to our delight and surprise, she produced a portrait of her father-in-law, the first Asian Mayor of Nottingham.

In September 2001, we saw the opening of Birmingham’s Water Hall - a dedicated gallery for the display of paintings purchased through the scheme. Works purchased reflect some of the concerns of painting over the last ten years and include work by Basil Beattie, Tony Bevan, Ian McKeever, Callum Innes, Jane Harris and Fiona Rae. The Water Hall has been given to the museum by the city council in recognition of the importance of developing

## 09\_CAS

a contemporary collection for the city and its audiences.

Spring 2002 led up to the opening of a new extension and stunning new galleries at Manchester Art Gallery, which will offer a dedicated space for the display of SCS acquisitions of fine art and international furniture and lighting made through the Scheme.

Many curators value the importance of this Scheme and the opportunity it provides to develop contemporary collections. Few wish to surrender their position in the SCS. Several curators managed to relocate to new jobs in partnership museums. Toby Watley moved from the Ferens Art Gallery, Hull, to Birmingham Museum & Art Gallery and will oversee the last remaining purchases to be made through the scheme on behalf of Birmingham. Godfrey Worsdale, formerly Curator at Southampton City Art Gallery, was appointed Director of Middlesbrough Art Gallery and will oversee the development of a new-build gallery for Middlesbrough to house the contemporary drawing collection. Margot Heller, Godfrey’s predecessor at Southampton, took up as Director of South London Gallery, and continues to develop the collection which represents artists who live or work in South London.

#### Visits

In June we visited Oporto, Portugal, to coincide with ‘Squatters’ a site specific international exhibition around the city. The SCS curators also participated in a public panel discussion with curators and directors in Portugal, at the impressive new Museo de Serralves.

In March we organised a visit to the Netherlands for curators from the four SCS craft museums, who are also members of the Crafts Council’s *Show 5* exhibition consortium: Manchester Art Gallery; The Potteries Museum & Art Gallery, Stoke on Trent; Nottingham Castle Museum & Art Gallery; Birmingham Museum & Art Gallery. The programme was co-organised with the Mondriaan Foundation, Holland, which supports cultural exchange between countries and co-funded staff at the Crafts Council to accompany us on this visit. The programme included visits to key museums, galleries and makers including Ineke Hans and Droog design group. Two works by David Huycke, an established Dutch metalworker, were purchased directly from Galerie Marzee, Nijmegen, for Birmingham’s collection.

#### Loans

Works purchased under the Special Collection Scheme are frequently requested

for loan to exhibition in the UK and abroad; several go on tour for long periods before the museum sets sight on them. Two commissioned works were included in *A Sense of Occasion*, a national touring exhibition organised by Craftspace Touring: *A New Communion*, by Maria Hanson originally commissioned by Birmingham Museum & Art Gallery and Grayson Perry’s *Claire’s Coming Out Dress*, 2000, commissioned on behalf of Nottingham Castle Museum & Art Gallery. The tour extended to Cheltenham Art Gallery, Shire Hall Gallery, Stafford, the Bowes Museum and Barnard Castle, County Durham.

#### Distribution Scheme

Purchasing for the Distribution forged ahead during early 2001, with lecturer and private collector, Thomas Frangenberg, purchasing several young and emerging British artists. Meanwhile, Lisa Corrin, former Chief Curator, Serpentine Gallery, focussed on several artists from abroad. Thomas and Lisa shared on a joint purchase of *Forever n ever*, 2001, a large scale work by Turner Prize nominee Fiona Banner.

Several of their purchases have been requested for loan to temporary exhibitions.



## 10\_CAS

Two basketry works by Gyöngy Laky and Christine Joy purchased by Barbara Taylor, craft buyer, were included in *Crossover*, a touring exhibition initiated by Bury St Edmunds Art Gallery and toured to Wellbeck, Middlesbrough and Lincoln.

*Good Hiding* by Henry Krokatsis, purchased through the Distribution scheme by Thomas Frangenberg, was lent to *Sculpture in the Park*, Mile End Park, 22 June to September 2001.

### Gifts and bequests

Increasingly, the Contemporary Art Society is approached to help place a range of works from artists and collectors as permanent gifts or long-term loans to member museums. The following artists works will be offered to member museums during 2002:

Jean Spencer (1942-1998)  
As a painter she was associated with the loosely termed British Constructivists or

Systems Group of the 1970s and 80s and was married to the painter Malcolm Hughes. Her family are kindly offering several paintings, gouaches and pastels to member museums.

John A. Walker Collection  
A small scale collection from the art critic and art historian that includes paintings, posters, prints and ephemera of a political and pop art aesthetic

Alison Wilding, *Contract*; eight monumental sculptures on the theme of The Passion. This work was privately commissioned during the period 1989 - 2000.

Nicola Hicks; a sculptural work based on animal forms made in the early 1990s.

Gustav Metzger, auto-destructive artist and anti capitalist campaigner is offering large and small scale installations comprising objects, texts and photographs from his *Historic Photographs* series 1995-1998.

The late Tom Bendham kindly gifted CAS a painting by Brian McCann.

A private collection of early works by young British artists, including Glenn Brown, Mat Collishaw, Michael Landy, Abigail Lane, Sarah Lucas and Paul Noble.

This collection together with Tom Bendham's gift, will be presented alongside the CAS purchases at the next Distribution exhibition planned for 2004.

We would like to extend our thanks to all the volunteers who have provided us with invaluable support and enthusiasm in our work with museums over the last year.

Mary Doyle  
Collections Curator

Ceri Lewis  
Assistant Collections Curator

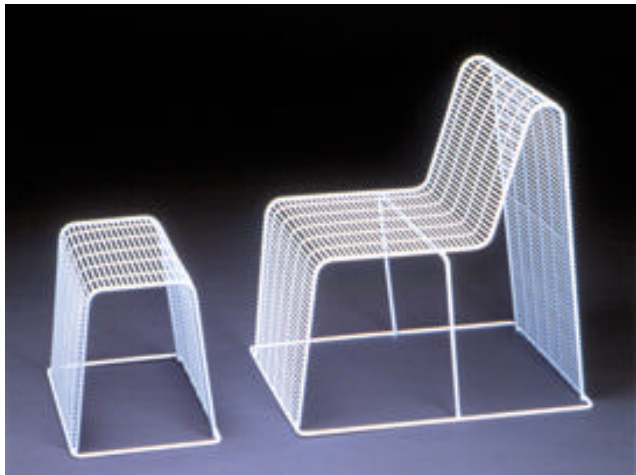


Simon Patterson, *Cosmic Wallpaper*, 2002  
Commissioned on behalf of Mead Gallery, University of Warwick  
with funds from the Arts Council Lottery, 2002 ©The artist





Langlands & Bell, *Frozen Sky*, 1999  
Purchased on behalf of Mead Gallery, University of Warwick  
with funds from the Arts Council Lottery, 2001 ©The artists ©Photo: Anthony Oliver



Shin and Tomoko Azumi, *Wire Frame Chair and Wire Frame Stool*, 1998  
Purchased on behalf of Manchester Art Gallery, with funds from the Arts  
Council Lottery, 2001 ©The artists ©Photo: Julian Hawkins



Fiona Rae, *Dark Star*, 2000  
Purchased on behalf of Birmingham Museum & Art Gallery,  
with funds from the Arts Council Lottery, 2001 ©The artist ©Photo: Prudence Cuming Associates



Philip-Lorca diCorcia, *Naples*, 1995  
Purchased on behalf of Nottingham Castle Museum & Art Gallery,  
with funds from the Arts Council Lottery, 2001 ©The artist

14\_CAS

Purchases for Special Collection Scheme  
April 2001-March 2002

*All measurements given in centimetres, height, width, depth unless otherwise stated.*

**Birmingham Museum and Art Gallery  
Fine Art**

**Simon Gallery**

*Rivose*, 1992-2001, distemper, watercolour and pitt charcoal on paper, 45 x 65.5  
*Stretcher*, 1999, distemper and pitt charcoal on paper, 48 x 67  
*Draught*, 2000, distemper and pitt charcoal on irregular shaped paper, 45.8 x 65

**Jane Harris**

*22:33*, 2001, pencil on Fabriano paper, 57 x 76

**Jason Martin**

*Serengeti*, 2001, acrylic on aluminium, 150 x 150 x 7

**Fiona Rae**

*Dark Star*, 2000, oil, acrylic and glitter on canvas, 246 x 203

**Craft**

**Helene Andreassen**

*Disc Oil Burner*, 1998, pewter and brass, 5 x 12 x 12  
*Disc Oil Burner*, 1998, pewter and brass, 5 x 9 x 9  
*Disc Oil Burner*, 1998, pewter and brass, 5 x 7.5 x 7.5  
Manufacturer: A.R. Wentworth, Sheffield (Pewter) Ltd

**Sarah Dawe**

*Envelope Bottle Holder*, 1998, pewter, 20 x 12 x 10  
Manufacturer: A.R. Wentworth, Sheffield (Pewter) Ltd

**Louise Gates**

*Slant Juice Jug*, 1998, pewter, 28.5 x 10 x 6  
*Pirouette Vase*, 2000, pewter, 27 x 10 x 7

*Vestry Condiment*, 2001, pewter, 2 x 8 x 8  
*Pirouette Budvase*, 2000, pewter, 16 x 7 x 5  
Manufacturer: A.R. Wentworth, Sheffield (Pewter) Ltd

**Hayley Lewin**

*Tall Taper Vase*, 2001, pewter, 44.5 x 10 x 10  
Manufacturer: A.R. Wentworth, Sheffield (Pewter) Ltd

**Robert Marsden**

*The End*, 2000, rusted mild steel, 12.5 x 35 x 18.5

**Graham Stewart**

*A Birds Voice*, 2001, silver bowl, 11 x 15.8 (diam)

**Hans Stofer**

*Deception*, 1996, steel coated, plate, insect, perspex, 31 x 23 x 25.1  
*Waterfall*, 2000, ceramic, steel coated, 15.1 x 32.6 x 29.4  
*Maiden*, 2001, plate, steel coated, cage, lock, 9.1 x 30 (diam)

**Catherine Tutt**

*Twist Vase*, 2001, pewter, 13.5 x 11 x 7  
*Twist Vase*, 1996, pewter, 23.5 x 12 x 7.5  
*Twist Vase*, 1996, pewter, 33.5 x 13 x 5  
Manufacturer: A.R. Wentworth, Sheffield (Pewter) Ltd

**Ferens Art Gallery, Hull  
Fine Art**

**Jason Brooks**

*Harewood Castle Self Portrait*, 2001, acrylic on linen, 86 x 101

**John Coplans**

*Self Portrait, Upside Down, No 1*, 1992, silver

15\_CAS

gelatin prints, mounted, edition 6/6, 213 x 107  
*Self Portrait, Fingers Standing*, 1999, silver gelatin print, mounted and framed, edition 1/6, 66 x 84

**Ross Sinclair**

*Duff House #2*, 2000, C-type print, edition 2/3 + 1AP, 94 x 76  
*Duff House #5*, 2000, C-type print, edition 2/3 + 1AP, 94 x 76

**Manchester Art Gallery  
Craft**

**Shin and Tomoko Azumi**

*Wire Frame Chair and Wire Frame Stool*, 1998, pre-fabricated mesh, steel rod, 76 x 45 x 70

**Michael Noah**

*Undulate (tall)*, 2000, cherry veneer chest of drawers, 110 x 39 x 42

**Claire Norcross**

*850 Light*, 2001, Standard Light with Russett Orange shade, base manufactured by Ferrious, 450

**Mari-Ruth Oda**

*Sit-able Sculpture*, 2001, stoneware ceramics, multiple, 35 x 70 x 60

**Mead Gallery, University of Warwick  
Fine Art**

**Layla Curtis**

*A Familiar Place*, 2000, collaged EU road maps, 141x100

**Langlands & Bell**

*Frozen Sky*, digitally controlled neon and associated components mounted on white board and powder coated aluminium frame, 225 x 225 x 15

**Melanie Manchot**

*The L.A. Pictures:*  
*David Kizirian kisses Barbarella*, 2000  
*James Bender kisses Cleopatra*, 2000  
*Klairat Brown-Dunn kisses Galileo*, 2000  
*Kenka kisses James Baldwin*, 2000  
*Alex Porter kisses Michael Jordan*, 2000  
All lambda prints on aluminium, edition 4/5, 80 x 80

**Simon Patterson**

*Cosmic Wallpaper*, 2002, digital wallpaper commissioned for the Ramphal Building, University of Warwick campus, 667 x 1884

**Johnny Spencer**

*How the Brain Works*, 1997, laminate, paper on panel, edition of 3, 81 x 57  
*The Mouflom*, 1998, laminate, paper on panel, edition of 3, 82.7 x 58.5  
*Coffee Tables*, 1997, laminate, paper on panel, edition of 3, 81 x 57  
*The Poor*, 1998, laminate, paper on panel, edition of 3, 82.7 x 58.5

**Catherine Yass**

*Cinema: Regal*, 2001, ilfochrome transparency, lightbox, 100 x 123.5 x 12.5

**Middlesbrough Art Gallery  
Fine art**

**Francis Alys**

*De Fluiter*, 1999, 3 second animation loop (one hour) with soundtrack, edition 1/4, dimensions variable  
*Study for De Fluiter*, 1991-1999, Pencil on tracing paper

**Fiona Banner**

*Black Blind*, 2000, graphite on paper, 292 x 150

**Nayland Blake**

*Untitled (scar-lines)*, 2000, charcoal on paper, 35.5 x 27.5  
*Untitled (eyes)*, 2000, coloured pencil on paper, 35.5 x 27.5  
*Untitled, (bandaged bunny)*, 2000, charcoal on paper, 35.5 x 27.5

**Kate Davis**

*Mutual Betrayal 1 (Brancusi)*, 1994  
*Mutual Betrayal 2 (Picasso)*, 1994  
*Mutual Betrayal 3 (Moore)*, 1994  
*Mutual Betrayal 4 (Laurens)*, 1994  
All pin-pricked paper, 28.5 x 38.5

**Till Exit**

*Drawing ‘Untitled’ (Fallschirmspringer)*, 1999, acrylic on paper, 70 x 100  
*Drawing ‘Untitled’ (Vier Piloten)*, 1998, acrylic on paper, 63 x 100



## 16\_CAS

### Tobias Gerber

*Horror Vacui*, 1998, black and white video (14 minutes) edition 2/10

### Linda Karshan

*Untitled 31/7/01*, Graphite stick on Arches paper, 76 x 56  
*Untitled (8-second series) 25/7/00*, Graphite Stick on Arches paper, 76 x 56  
*Untitled 2/2/00*, Graphite Stick and Turpentine wash on Arches paper, 76 x 56  
*Untitled 14/12/00*, Graphite Stick on Arches paper, 76 x 56

### Rachel Lowe

*A Letter to an Unknown Person No. 6*, 1998, video for projection, edition 1/3

### Chad McCaill

*Study for 'Snake'*, 2001, series of 4 gouaches on paper, each 107 x 86

### Paul Noble

*Unified Nobson*, 2001, DVD projection, edition 1/3 + 1AP, three minute loop

### Cornelia Parker

*Poison Drawing, Antidote Drawing*, 1999, rattlesnake venom and ink, correction fluid and antivenom, 2 parts each 61 x 61  
*Explosion Drawing*, 2001, charcoal, sulphur and saltpetre, 63 x 63

### Nottingham Castle Museum and Art Gallery

#### Fine Art

##### Zarina Bhimji

*Strange Domineering Tenderness*, 1998, cibachrome transparency light box, 105 x 88 x 16

##### Philip-Lorca diCorcia

*Naples*, 1995, ektacolor print on 4 ply board, edition 13/15, 76.2 x 101.6

##### Elisa Sighicelli

*Paris: Bed Edge*, 2000, C-print on light box, edition 1/3, 2 panels each 124.5 x 114.5 x 8

#### Craft

##### Michael Brennand-Wood

*You Are Here*, 1997, inlaid fabric, electric lights, painted wood base, 175 x 350 x 4

### Southampton City Art Gallery

#### Fine Art

##### Douglas Gordon

*Silence in the Museum*, 1992, wall text, dimensions variable

##### Simon Grennan and Christopher Sperandio

*Hakim*, 2000, vinyl wall painting, dimensions variable

##### Georgina Starr

*Crying*, 1993, DVD for single monitor, (5 minutes), edition of 3

### South London Gallery

#### Fine Art

##### Christian Boltanski

Audio commission to accompany '*Les Abonnés du Téléphone*', exhibition at SLG, 2002

##### Marc Camille Chaimowicz

*Pendulum Polaroids*, 2000, polaroid photographs, 56 sets, 143 images

##### Daniel Pflumm

*Ohne Titel, (Untitled)*, 1998, lightbox, edition 5/5, 75 x 133 x 15

##### Donald Rodney

*Flesh of my Flesh*, 1996, photograph on aluminium, three panels, each 183 x 122

##### Ross Sinclair

*Glasgow #1*, 1994, 2001, C-type print, edition 1/3, 93.5 x 73

##### Keith Tyson

*Studio Wall Drawing*, 2001, mixed media on paper, 157 x 126

### The New Art Gallery Walsall

#### Fine Art

##### Rose Finn-Kelcey

*House Rules*, 2001, miniature circuit board with red LEDs encased in vacuum-formed plastic, 95/100, 9.4 x 2.3 x 1.7  
*It Rules*, 2002, miniature circuit board with

## 17\_CAS

green LEDs encased in vacuum-formed plastic, 15/50, 9.4 x 2.3 x 1.7

### Gavin Turk

*Bag 9*, 2001, painted bronze, edition, 60.5 x 57 x 48

### The Potteries Museum and Art Gallery, Stoke on Trent

#### Craft

##### Philip Eglin

*Oliver's Fantasy England Football Team*, 2001, clay, 56.5 x 46 x 43

##### Laura Ford

*Bear*, 2000, glazed earthenware, edition 21/30,  
*Bear*, 2001, glazed earthenware, edition 24/30,  
*Bear*, 2000, glazed earthenware, edition 23/30, each 19.7 x 20.3 x 31.8  
*Donkey*, 2000, fabric, jesmonite, steel, 185.4 x 137.2 x 83.8

##### Marysia Lewandowska & Neil Cummings

*Use Value*, 2000, CD, edition of 3

##### Grayson Perry

*Slave Ship*, 1998, cotton and rayon, computer controlled embroidery, 150 x 250

##### Richard Slee

*Rose Twig*, 2000, ceramic with found object, 68 x 25 x 14.5  
*Blue*, 2000, ceramic with found object, 38 x 35 x 14.5

### Towner Art Gallery, Eastbourne

#### Fine Art

##### Ceal Floyer

*Door*, 1995, projected light installation, 1 masked 35mm slide, example 4 of 5

##### Tania Kovats

*Strike*, 2001, acrylic composite, mdf, 85 x 162 x 109

### Whitworth Art Gallery, University of Manchester

#### Fine Art

##### Jonathan Callan

*Mao In Most Wanted*, 2000, punched book, 45 x 30  
*Broken Sky*, 2000, punched photograph on paper and mdf in perspex, 121.3 x 111 x 14.6

##### Tacita Dean

*Fernsehturm*, 2001, 6 colour photogravures printed on Somerset White Satin 300gsm, edition 10/15, 30.3 x 77

##### Ewan Gibbs

*Travel inn*, London, 2000, ink on paper, 30 x 42  
*Astron Hotel Munich*, 2000, ink on paper, 30 x 42

### Wolverhampton Art Gallery

#### Fine Art

##### Breda Beban

*Let's Call it Love*, 2000, DVD projection with

sound (7 minutes), 500 x 370

### Cornford & Cross

*Childhood's End*, 2000, installation with DVD projection, single screen monitor and partition, edition of 3

### Tom Hunter

*The Vale of Rest*, 2000, cibachrome print, edition 4/5, 121.9 x 152.4  
*Traveller X (Man with Road Closed sign)*, 1996-8, cibachrome print, edition 2/12, 58.5 x 61

### Worcester Museum and Art Gallery

#### Fine Art

##### Fiona Crisp

*Untitled No 4*, 2001, C-type colour photographic print mounted on aluminium, edition 1/3, 180 x 120 x 3

##### Willie Doherty

*Extracts From A File*, 2000, 5 black and white photographs on aluminium, edition 1/6, each 45 x 60

##### Sophy Rickett

*Forest 3*, 2001, black and white photograph, edition 1/5, 77 x 177

##### George Shaw

*Scenes from the Passion: The Path to Pepys Corner*, 2001, Humbrol enamel on board, 43 x 53

18\_CAS

Distribution Scheme  
Buyers’ Reports 2001/02

Buying art for public museums, on behalf of the Contemporary Art Society, was an extraordinary, and extraordinarily enjoyable, experience. Having been taken through the paces in an eye-opening session with Gill Hedley, I came to greatly enjoy the intersection of private value judgement and the public arena that is at the very heart of the CAS - to say it more flippantly, the CAS allowed me to put public money where my mouth is. Throughout the period I was choosing works - a period all too brief as the money was committed within what seemed only minutes - I encountered the fullest support from artists and galleries, and I dare say we got some very good bargains. Throughout, I was allowed to aim for the most interesting work available and if the price was beyond my budget for individual acquisitions (in one case threefold), most satisfactory agreements could always be reached. I hasten to add that one acquisition was made possible by Lisa Corrin’s most kind offer to suggest a work jointly, should I run out of funds.

Now some comments on what I suggested for acquisition. As I am best acquainted with British art, I decided to focus on art produced

in this country. After the demise of the common perception that new British art is bindingly defined by the yBa canon, exhibitions have become greatly diversified, and a good deal of new voices deserve to be, and are, now heard. With few exceptions (F. Banner, L. Gillick, N. Hirst and A. Toren) I have chosen among artists who have established their reputations within the last five or so years. In line with current practices, a wide range of media are represented, ranging from various uses of photography (Gottelier, Nicholson, Shez, Stehli) video (Calderwood), painting (de la Cruz, Farquhar, Toren), wall drawing (Musgrave, Titchner), and sculpture (Griffiths) to works of difficult categorization, questioning the borderlines between sculpture and installation (this holds, among others, for Afrassiabi and Krokatsis). I stuck the CAS’s neck out in my firm belief that all of these works present major contributions to contemporary practice, and greatly hope that they will find caring homes.

Thomas Frangenberg  
Purchaser for Fine Art  
November 2001

19\_CAS

It was a great privilege to be asked to be purchase work for eventual distribution among member museums across the country. It is no longer unusual for museums to collect contemporary craft or necessary to make the arguments for purchasing work. Contemporary craft pieces may be shown in the context of specialist collections that concentrate on a specific subject such as contemporary jewellery, in a varied collection of current craft, in the context of fine art collections or as a way of extending and updating historical collections of applied art.

I was aware of these different contexts while looking for work, and also of the restrictions that most museums have on purchasing. As a result I sought to fill gaps I had noticed from previous lists and to purchase work by artists I have long admired. Most importantly, I tried to make purchases of work that surprises and delights, questions categories and use of materials, and that might link in various surprising ways to different types of existing collection.

Two sculptures by American artists Gyöngy Laky and Christine Joy presented themselves through a touring exhibition *Crossover* and represent the exciting work being made in the States, arguably more adventurous and confident than in this country. Both *Henry* and *Globe* demonstrate an assured development of form and mastery of material and stand to make an important contribution to collections containing sculpture, vessels and containers, traditional basketry or contemporary textile.

Junko Mori’s forged steel sculpture is a delight and defies dating or categorisation. The technical virtuosity is worn lightly and the object, a curio, reminds me of nothing so much as Victorian stumperies.

Both Lin Cheung and Nora Fok bring a sense of humour to their jewellery, existing as much as independent forms as needing to be worn. Both employ materials with very little value, all the added value is a keen intelligence. Fok’s intricate crocheted nylon yarn is a wonderfully

idiosyncratic but effective means of portraying natural forms in bizaare wearable objects. In casting polystyrene Christoph Zellweger equally intelligently draws attention to a ubiquitous contemporary material which has no value.

Lisa Gallacher’s digital photographs of stitched female torsos have stayed with me since I first saw them, during the selection of *arttextiles2* in 1999. I make no apology for purchasing a sewing machine print a few years old as Gallacher is a very exciting artist who references textile in diverse work including digitally manipulated photography and public art projects. This powerful image hits hard on first sight but also satisfies in the layers of references that can be drawn out on longer contemplation.

Barbara Taylor  
Purchaser for Craft  
May 2002

20\_CAS

Purchases for  
Distribution Scheme  
April 2001-March 2002

All works purchased for Distribution  
Scheme will be presented to member  
museums in 2004

All measurements given in  
centimetres, height, width, depth  
unless otherwise stated.

Buyers

Lisa Corrin  
Thomas Frangenberg  
Barbara Taylor

Fine Art

Purchases made by Lisa Corrin

Ken Aptekar

'If there was one ...', 2000, oil on wood,  
sandblasted glass, bolts, 76.5 x 76.5

Mark Dion and J. Morgan Puett

The Ladies' Field Club of York, 1999, suite  
of 8 sepia photographs, hand painted text  
mounted on photographic board, each 50.8  
x 40.64

Isaac Julien

After Mazatlan, 1999/2000, suite of 8 black  
and white photogravures on Arches Cover  
White 250gsm, edition 3/10, sheet size  
55.88 x 76.2, image size variable

Janice Kerbel

Home Fittings (study for 242 Cambridge  
Heath Road), 1999, pencil on paper, 72 x  
102

Maria Marshall

Football Film, 2001, DVD, edition 5/5  
+ 2 AP, dimensions variable

Terry Smith

Unnatural Acts, 2000, single screen video  
(20 min), edition of 3

Do-Ho Suh

'Who Am We?' (brown), 1999, iris print on  
Somerset paper, edition 6/10, 88.9 x 119.4

Purchase made by Lisa Corrin and  
Thomas Frangenberg

Fiona Banner

Forever n ever, 2001, screen print on stainless  
steel, edition 1/3, five panels, each 50 x 125

Purchases made by Thomas Frangenberg

Shahin Afrassiabi

Jalousie Gelocht Als Blendschutz, 2000,  
mixed media, dimensions variable

Matt Calderwood

Ground Experiment #1, 1998, DVD (5:45 min),  
edition 2/8

Angela de la Cruz

One Painting, 1999, oil on canvas, 370 x 340

Keith Farquhar

Woman I can hardly express, 2000, acrylic on  
canvas, 2 parts, 91 x 91 and 34.5 x 18

Liam Gillick

Double Back Platform, 2001, anodised  
aluminium, opaque plexiglas (yellow 229,  
orange 363) 6 x 120 x 120



Lin Cheung, Jewellery, 2001  
©The artist



Brian Griffiths, Return of Enos, 2000  
©The artist



Jemima Stehli, Table 1, 1997/8  
©The artist



22\_CAS

Luke Gottelier

*A Hole*, 1998, colour photograph, edition 1/3, 81 x 122

Brian Griffiths

*Return of Enos*, 2000, mixed media (carpet, cardboard, tape), 120 x 70 x 220

Nicky Hirst

*Untitled*, 2001, moulded plastic tiles and pins, 213.4 x 182.9

Henry Krokatsis

*Good Hiding*, 2001, wood (Douglas fir, pine, English oak) latex, 350 x 250 x 250

David Musgrave

*Giant (4)*, 2000, emulsion paint, 1000 x 100

Seamus Nicholson

*Upper Crust*, 1999, C-type print on aluminium, framed, edition 1/5, 102 x 152 x 2

Shez 360

*The Party*, 1999, billboard (encapsulated Durst Lamda print with wooden frame and backboard), 300 x 100 x 5

Jemima Stehli

*Table 1*, 1997/8, black and white photograph, edition 1/3, 130 x 241

Mark Titchner

*So Near, So Clear*, 2001, water-based paint on wall, dimensions for installation variable

Amikam Toren

*Armchair Painting, Untitled (Choose Death)*, 1995, oil on canvas, 51 x 61

Craft

Purchases made by Barbara Taylor

Lin Cheung

from the series *Jewellery*, 2001:  
*24 Carat Gold Bracelet*, 2001, woven polyester tape, silver, 40 l x 1 w  
*18 Carat Gold Bracelet*, 2001, woven polyester tape, silver, 37 l x 1 w  
*925 Silver Bracelet*, 2001, woven polyester tape, silver, 32 l x 1 w  
*Pearl Earpins*, 2001, woven polyester tape, silver, 1.5h x 1w x 1d  
*Diamond Earpins*, 2001, woven polyester tape, silver, 2h x 1w x 1d

Nora Fok

*Seedling*, 2001, knitted, knotted, woven pigmented nylon ring, 33-35h  
*Shoots*, 2001, knitted woven pigmented nylon ring, 12h  
*Creeping Thistle*, 2001, knitted, woven,

dyed pigmented nylon ring, 18h

Lisa Gallacher

*Sewing Machine (Figure 2)*, 1999, digital print on C-type paper mounted on aluminium, 160 x 110

Christine Joy

*Globe*, 2001, willow and red osier, 48.3 x 58.4 x 53.3

Gyöngy Laky

*Henry*, 1999, plum prunings with hand painted wooden dowels, 48.3 x 33 (diam)

Carol McNicoll

*Deer*, 2001, ceramic sculpture, 15 x 43 x 43

Junko Mori

*#45 Organism*, 2001, forged steel, dried plants, 15 x 18 x 15

Steven Newell

*Waggle Jug*, 1999, blown glass, 53 x 18 x 10

Christoph Zellweger

*Body Piece No.10*, 1996, expanded polystyrene, 8 x 11.5 x 4



Mark Dion and J. Morgan Puett, *The Ladies' Field Club of York (Anthropology, Mrs Herbert Fowler)* 1999  
©The artists



Mark Dion and J. Morgan Puett, *The Ladies' Field Club of York (Lepidoptery, Mrs E.N. Todter)* 1999  
©The artists



Mark Dion and J. Morgan Puett, *The Ladies' Field Club of York (Conchology, Arabella Bell)* 1999  
©The artists



Issac Julien, *After Mazatlan*, 1999/2000  
©The artist



Issac Julien, *After Mazatlan*, 1999/2000  
©The artist



Issac Julien, *After Mazatlan*, 1999/2000  
©The artist



## 24\_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 and the promotion of young artists.

CAS Projects continues its successful relationship with Unilever plc and the development and utilisation of its art collection. During 2001 Unilever, together with the guidance and assistance of CAS Projects, hosted in excess of fourteen private art tours. 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 their own contemporary art collection. During 2001, there were a total of six temporary exhibitions held in the Kingscote Restaurant at Unilever House.

Pearson plc took occupation of 80 Strand (formerly the headquarter building of Shell) in June 2001 and contracted CAS Projects to advise and manage on the development of

a contemporary art collection for floors 9 and 10 of the building. These floors are Directorate offices, private dining rooms and the Board Room for Pearson. In total, sixty-seven works were purchased and artists included are:

Linda Karshan, Andrew Bick, Jane Bustin, Malcolm Temple, Dawn Dupree, Edward Burtensky, Callum Innes, Gordon House, Victoria Stewart-Liberty, Sean Scully, Ian McKeever, Catherine Yass, Antoni Malinowski, Keith Roberts, Martin McGinn, Onya McCauslan, Dieter Peitsch, Carol Robertson, Maria Laliac, Olav Christensen Jenssen, Danny Rolph, Brad Lochore, Richard Smith, Stephen Chambers, Lucy Jones, Rupert Spira, Kate Palmer, Ray Richardson and David Austen

CAS Projects continues to advise on the marketing of these artworks and the support of Pearson as corporate contemporary art collectors.

The Economist annual exhibition programme continues to excite and challenge its audience and has seen a strong variety of media included in the programme.

## 25\_CAS

*Presented and managed by CAS Projects, artists are given the opportunity to show work in the distinguished architectural space designed by Alison and Peter Smithson.*

**6 June - 5 August 2001**  
*De-Sign* by Mark Bynon  
**SCHEME** by Luke Oxley

**22 August - 7 October 2001**  
*Untitled* by Ingrid Sandborg  
*Untitled* by Chiaki Yano

**24 October - 18 November\***  
*Carpet* by Angela Wright  
*Urban Scan* by Lesley Davy

**9 January - 10 March 2002**  
*UNCUT* by Mark Monaghan

**20 March - 5 May 2002**  
*Welcome Stranger* by G-BRECHT  
*Birdcage* by Jane Watt

\* The Economist requested an extension to this exhibition to cover the Christmas period of December 2001 to January 2002

ART2002, the 14th London Contemporary Art Fair gave CAS and CAS Projects the

opportunity of highlighting the benefits of being a Membership organisation and also the advice offered on building and developing a collection and commissioning works of art. The supported charity was The Whitechapel Gallery with a special focus on East London galleries. CAS Members shared their evening at ART2002 with The Kyte Group, the Fair's sponsor.

Fresh Art in July 2001 offered CAS Projects a unique opportunity to discover and support works by young art graduates and independent artists without dealers. This was the newest fair to be launched at the Business Design Centre and CAS Projects was asked to select one work from each participating art institution. Eighteen works ranging from painting, print, photography, ceramic and various contemporary craft were selected and exhibited on the CAS stand in the main body of the Fair.

CAS Projects was again invited to participate in the series of Corporate Art Collecting and Management conference *Benefits of Corporate Art for Business, Managing: An Integrated and Global Approach* (26 November -29 November 2001) held in Brussels.

Issues discussed included:

- How to use corporate art sponsorship to meet business and brand building objectives
- Integrating art with education
- The relationship between Art and Human Resources and
- Art in a contemporary corporate culture

CAS Projects worked with Stanhope plc on their new office development at Mid City Place, Holborn. Two large-scale works by Howard Hodgkin were purchased by High Holborn Estates Ltd and which are sited in the main reception area of the building.

CAS Projects would like to thank Matthew Poole for his continued support to The Economist's exhibition programme, Andrea Bammuseher for her support at ART2002, Rose Bethell and Alison Storr for their support during Fresh Art and special thanks to Sandra Mahon for her administrative, project and invaluable general support during the year.

Cat Newton-Groves  
Projects Director

## 26\_CAS

### Members’ Events

CAS promotes the collecting of contemporary art and craft through its events. We depend on the support of our members, whose contributions are often not only financial - they also give their time, ideas and encouragement. We organise events for our members to facilitate engagement with a wide range of contemporary art practice. CAS works hard to continue establishing contacts between collectors, artists, curators, dealers and the public. Our events range from our Saturday contemporary art bus tours around London (CASt), to visiting private and corporate collections, artists’ studios, lectures, and excursions to international biennials. We aim to enable access and understanding of contemporary art to an audience, we hope, that is broadening due in part to our efforts.

#### April 2001

CAS members visited the Eyestorm showroom in London, the online art forum offering limited edition modern and contemporary art and photography to a global market.

#### May 2001

A special morning tour of the Tacita Dean exhibition at Tate Britain was led by Sean Rainbird, CAS Committee Member and Curator at Tate Modern.

Two CAS members hosted an evening visit to their home in Highbury to view their diverse private collection including works by Antony Gormley, Gerhard Richter and Naum Gabo. Our hosts explained how the collection had come together over the years.

Curator and art historian Jean Wainwright gave an evening talk to CAS members on avant-garde contemporary photography and its frontiers within the context of contemporary art.

#### June 2001

The 2001 international trip was to Basel, Switzerland. The primary attraction was the *Basel Art Fair* and *Liste* (the fair for younger galleries). Over four days members toured the Kunsthalle with Director Peter Pakesch, visited Dieter Roth’s studio and the Beyerler Foundation. We also had the opportunity to spend time with Pauline Vogelpoel Mann, previous CAS Director and valued supporter of CAS. A highlight was the visit to Schoenthal Monastery where members met the owner John Schmidt and the artist Nigel Hall.

#### August 2001

The members made a visit to Artwords Bookshop and Vilma Gold Gallery, both on Rivington Steet. Ben Hillwood-Harris, Director of the newly opened Artwords, explained his

## 27\_CAS

enterprise over drinks. At Vilma Gold, Gemma de Cruz and Cedar Lewsohn of *Flash Art Magazine* explained the paintings of Russian artists Dubossarsky and Vinogradov on show.

#### September 2001

Phillips invited CAS members for a special evening preview of seven days of specialist auctions and events at New Bond Street entitled Century of Change, which concentrated on the last 100 years of British creative output.

The Annual General Meeting was held on 26 September at the headquarters of British American Tobacco. An illustrated talk by the curators on the work that they acquired through the CAS Lottery funded Special Collections Scheme followed the meeting, along with the opportunity to tour the BAT collection, which includes the largest collection of works by Rodin in private hands.

#### October 2001

Invited to visit the private collection of a previous Chairman of the American Crafts Council, members discovered a collection of modern and contemporary craft and ceramics sitting alongside works by artists such as Gilbert & George, Francesco Clemente, Andy Warhol and Julian Opie. Also of interest was the furniture - each piece was specially

commissioned for this Mayfair home.

#### November 2001

Members made a late night shopping trip to InsideSpace, a new art gallery inside Selfridges. At this special viewing, the space and works on display were introduced, including a photographic installation by Mat Collishaw.

At the Royal Pharmaceutical Society in Lambeth, Michelle Charles’ exhibition of a series of works inspired by objects and ideas Charles found in the collections of the RPS museum. This was the first ever showing of contemporary art in its display cases.

The Courtauld Institute hosted an evening visit to view *Looking With/Out* the biennial loan exhibition of contemporary art organised and curated by a committee of students from the college. Curators toured members through the collection, followed by a question and answer session. Gill Hedley also talked briefly on the Tony Cragg works situated on the Terrace at Somerset House - an exhibition organised by Contemporary Art Society Projects.

#### December 2001

A special evening viewing with the artist Martin Richman at Rhodes + Mann of Richman’s exhibition *Come to Light* was followed by

Christmas drinks with Dominic Berning in his salon space on Hoxton Square. The group exhibition on show at Dominic Berning’s also included a work of light columns by Richman on the roof which dazzled the roof terrace as well as passers-by.

#### February 2002

During one of the Sir John Soane Museum’s candlelit evenings, members had the opportunity to view Linda Karshan’s new drawings and prints on show within the museum. Will Palin gave an introductory lecture on the history of the Museum, followed by the opportunity to listen to Linda Karshan in conversation with Suzanne Cotter (Curator, MOMA Oxford).

#### March 2002

Members spent an evening at the Fleming Collection, one of the most important private collections of Scottish art, which opened to the public in January in a newly converted gallery space on Berkeley Street. Selina Skipwith (Keeper of the Fleming Collection) explained the evolution of the collection and divulged the plans to further develop the collection. Skipwith then introduced the works on display including the temporary exhibition *The Glasgow Boys*.

28\_CAS

Member Museums

**Fine Art**  
**Aberdeen** 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 and 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** Margaret Harvey Gallery, University of Hertfordshire  
**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** Art Gallery  
**Manchester** The Whitworth Art Gallery, 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

29\_CAS

**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 Walsall  
**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** 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

30\_CAS

Statement of Financial Activities

Contemporary Art Society Group incorporating a consolidated Income & Expenditure account for the year ended 31.03.02

The figures all relate to continuing operations and include all recognised surpluses and deficits.

Income and Expenditure	Unrestricted Funds £	Restricted Funds £	Total 31.03.02 £	Year ended 31.03.01 £
<b>Voluntary Income</b>				
Subscriptions & donations	84,371	35,108	119,479	74,399
Arts Council Award	45,000	-	45,000	45,000
<b>Activities in furtherance of the Charity objectives</b>				
Fees	117,278	-	117,278	136,569
Arts Council Lottery funding	-	398,208	398,208	287,191
Lottery scheme contributions	-	163,750	163,750	6,250
Other grants	-	44,000	44,000	65,000
Ticket sales for events for members	12,909	-	12,909	11,205
Other income	12,980	-	12,980	43,234
<b>Activities for generating funds</b>				
Art Market sponsorship	-	-	-	60,000
<b>Investment Income</b>				
Interest and dividends	14,322	-	14,322	16,272
<b>Total incoming resources</b>	<b>286,860</b>	<b>641,066</b>	<b>927,926</b>	<b>745,120</b>
<b>Resources Expended</b>				
<b>Cost of generating funds</b>				
Fundraising costs	27,804	5,115	32,919	28,291
<i>Net incoming resources available for charity</i>	<i>259,056</i>	<i>635,951</i>	<i>895,007</i>	<i>716,829</i>
<b>Costs of activities in furtherance of charitable objectives</b>				
Advice, training and collection support	119,336	73,476	192,812	219,307
Art purchases	-	553,242	553,242	305,843
Art market	-	-	-	63,626
Members' events and support activities	41,121	-	41,121	36,342
Management and administration	62,216	402	62,618	53,723
	222,673	627,120	849,793	678,841
<b>Total resources expended</b>	<b>250,477</b>	<b>632,235</b>	<b>882,712</b>	<b>707,132</b>
Net incoming resources	36,383	8,831	45,214	37,988
Revaluation of investments	(687)	-	(687)	281
Net movement of funds	35,696	8,831	44,527	38,269
Fund balances brought forward	625,818	286,997	912,815	874,546
<b>Fund balances carried forward</b>	<b>£661,514</b>	<b>£295,828</b>	<b>£957,342</b>	<b>£912,815</b>

31\_CAS

Balance Sheet

Contemporary Art Society Group at 31.03.02

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 11 July 2002. 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, 23 July 2002

	Group		Charity	
Fixed assets	31.03.2002 £	31.03.2001 £	31.03.2002 £	31.03.2001 £
Tangible assets	920	2,270	702	1,378
Investments	12,188	18,875	27,188	33,875
Works of art	45,195	45,195	45,195	45,195
	<hr/> 58,303	<hr/> 66,340	<hr/> 73,085	<hr/> 80,448
Current assets				
Stocks	195,815	210,764	192,861	207,810
Debtors	419,737	440,043	376,034	439,794
Short term deposits	298,196	231,584	298,196	231,584
Cash at bank and in hand	112,852	75,038	87,143	18,373
	<hr/> 1,026,600	<hr/> 957,429	<hr/> 954,234	<hr/> 897,561
Creditors : amounts falling due within 1 year	127,561	110,954	69,977	65,194
	<hr/>	<hr/>	<hr/>	<hr/>
Net current assets	899,039	846,475	884,257	832,367
	<hr/>	<hr/>	<hr/>	<hr/>
Net assets	£957,342	£912,815	£957,342	£912,815
	<hr/>	<hr/>	<hr/>	<hr/>
Represented by:				
Restricted income funds	295,828	286,997	295,828	286,997
	<hr/>	<hr/>	<hr/>	<hr/>
Unrestricted funds	661,514	625,818	661,514	625,818
	<hr/>	<hr/>	<hr/>	<hr/>
Total funds	£957,342	£912,815	£957,342	£912,815
	<hr/>	<hr/>	<hr/>	<hr/>

## Acknowledgement to funders

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

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The 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. We thank the Arts Council Lottery Fund for their continued support of the Special Collection Scheme, which is enabling fifteen museums and galleries in England to develop challenging collections of contemporary art and craft.



Scottish Arts Council for their support in the development of a new collecting initiative on behalf of museums, companies and individuals in Scotland.



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 Henry Moore Foundation

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

### 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.

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\_Annual Report 2001/2002

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