

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 2002/2003

CAS

## Annual Report 2002/3

### **Artist Patrons**

Sir Anthony Caro, OM  
Bridget Riley, CH

### **Vice-Patrons**

Bryan Ferry  
David Gordon  
Caryl Hubbard  
Pauline Vogelpoel Mann (1984-2002)  
The Lord McAlpine of West Green  
The Lord and Lady Sainsbury  
of Preston Candover  
The Lady Vaizey  
The Viscount and Viscountess Windsor

### **Committee Members**

Oliver Prenn, Chairman  
Pesh Framjee, Honorary Treasurer  
Mark Stephens, Honorary Solicitor  
Lance Blackstone, Honorary Secretary  
Jolyon Barker *until July 2002*  
Philip Hewat-Jaboor *until November 2002*  
Doris Lockhart Saatchi  
Sean Rainbird *until December 2002*  
Caroline Summerfield *from February 2003*  
Babs Thomson  
Edwin Wulfsohn

### **Director**

Gill Hedley

### **Projects Director**

Cat Newton-Groves *until March 2003*

### **Collections Curator**

Mary Doyle

### **Assistant Collections Curator**

Ceri Lewis

### **Events/Membership Manager**

Wynne Waring

### **Office Manager**

Paula Hollings

### **ARTfutures Selector**

Jeni Walwin

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

Suzana Bakar

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

Anna Bayraktar

Contemporary Art Society\_Annual Report 2002/2003

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### 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 Arts Council England, Arts Council London, The Henry Moore Foundation, the Scottish Arts Council, the Esmée Fairbairn Foundation and the Gulbenkian Foundation.

CAS continues to raise funds to benefit ninety-six collections in England, Scotland, Wales and N. Ireland.

CAS has secured major Arts Council of England lottery funding on behalf of 15 member museums and Scottish Arts Council lottery funding on behalf of a further six museums.

CAS raises funds for its museum purchases through advice to companies wishing to develop corporate collections and consultancy work for individuals and institutions.

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

CAS also organises ART*futures*, 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 is an active conduit for gifts and bequests, enabling private collectors to enrich collections through Britain and have their names linked with their gifts in perpetuity.

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.

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)

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### Chairman's Statement

I place Gill Hedley first this year as it would be all too easy among other headlines to overlook the fact that she celebrates 10 years as Director of the Contemporary Art Society. She shrewdly combines tradition with innovation, and whether we talk of the Special Collection Scheme, the move to Bloomsbury, the continuing pleasures of ART*futures*, our still new relationship with the Scottish Arts Council or events at home and abroad, Gill will have made a singular contribution of effort, integrity and humour. I thank her warmly on behalf of all the members, and wish her many more years in a developing role.

Pauline Vogelpoel Mann, however, set a record which it will be difficult to match. She was Organising Secretary from 1956, re-named Director in 1976, and stayed until 1982, a total of 26 years. As recently as 2001, she advised on and participated in a memorable members' trip to Basel. We were aware of her serious illness and she sadly died on 22 December 2002. I would love to quote the Times obituary (26 December 2002) in full which includes such statements as "she invented art tourism" - but space precludes. She will be much missed.

Gill Hedley referred last year to the sad death of Tom Bendhem, one of the great benefactors to the visual arts, and closely linked to CAS, and we now learn that he has left us his studio in Chelsea, his entire collection, and a substantial cash bequest. I make no apology for the fact that you will read an almost identical tribute in Gill's report.

You will have read in successive reports about the Special Collection Scheme, in which 15 museums participate, and of which the principal funder is the Arts Council England Lottery Fund, with a total value of £3.5m. This has been proving a great success and has led, directly or indirectly, to our developing a similar relationship with the Scottish Arts Council, which involves six museums and in excess of £500,000 from the Lottery, SAC and each museum. Members recently visited Scotland for four days to see for themselves.

We are often asked where our funds come from and the answer is the kindness of friends rather than of strangers. I referred above to Tom Bendhem, Arts Council England and The Scottish Arts Council; none of us has forgotten Nancy Balfour and her family; I must add to these The Henry Moore Foundation, the Esmée Fairbairn Foundation, Arts Council London,

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The Fine Family Foundation, The Trusthouse Charitable Foundation, Catching Comets donors, member museums and private members themselves. We are immensely grateful to all of the above but it is never enough to buy all the art we want to enliven our museums; please dig a little deeper and send us a donation in time for our next distribution in 2004.

ART*futures* was again successfully held at the City of London School in April, achieved a turnover of £155,000 and made many buyers and artists happy. It remains free to enter and carefully selected. See Gill's report.

Sean Rainbird, Curator of Contemporary Art, Tate, resigned in December after several years' valuable service on the Committee. Caroline Summerfield joined us in February 2003. I thank Sean and welcome Caroline. Good news is that Vicente Todolí, new Director of Tate Modern, joined the Committee on 10th July 2003 and is also warmly welcomed.

I end by thanking my colleagues on the Committee, and all members of our devoted staff: the faces do change but the level of commitment is always high.

Oliver Prenn  
Chairman

Catherine Yass  
*Lord Mayor, 2002*  
Commissioned on behalf of Nottingham Castle Museum  
& Art Gallery.  
©The artist





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### Director's Report

Jananne Al Ani  
*Veil*, 1997 (detail)  
Purchased on behalf of Ferens Art Gallery, Hull.  
©The artist

It always feels strange to summarise a year that is defined by the financial year end rather than the calendar but now that ART*futures* begins and ends our year, I have a clearer picture in my head.

April has been described as the cruellest month - and certainly the hardest work for us. In both April 2002 and 2003 we were honoured to be the guests of the City of London School during their Easter vacation enabling us to stage ART*futures* and its 1000 works in a beautiful building facing the Thames and Tate Modern and right next to the Millennium Bridge.

We are indebted to the Headmaster, his staff, especially the Bursar, and his Trustees, among whom is Edwin Wulfsohn who is also a CAS Committee Member and made the link for us. We are very grateful to them all.

Jeni Walwin directed the event with the support, for both years, of Kerry Duggan and Kelly Carmichael, assisted this year by Steven van Grinsven. Clive Garland and his team, and a group of energetic and enthusiastic sellers, packers and store-keepers helped to give the event its usual integrity, substance and style. It is hugely exciting to be part of

ART*futures* because of the pleasure that it gives to both buyers and artists. One artist said ART*futures* was the most professional, profitable and speedy process that he'd ever been involved in. What a compliment to all those named above to whom, as ever, I want to extend my gratitude for all the work they do and the wonderful atmosphere that they create.

CAS staff increasingly have so many more projects to work on that ART*futures* is largely run by freelance support but Paula Hollings, Office Manager, Wynne Waring, Membership and Events Manager, and Anna Bayraktar, Accounting Assistant, also found time to play an active part in this, our most public annual event. Wynne writes elsewhere (page 23) about the events that she has organised in the busy year since she joined us.

Mary Doyle and Ceri Lewis, Collections Curator and Assistant Curator, spend much of their time travelling around the country and beyond, looking after curators and enabling them to make adventurous purchases. It may sound like a dream job but it is a huge task and they undertake it with consummate skill. Their report is on page 11.

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I want to pay tribute to the way in which every one of the staff at CAS supports each other, and me, by their flexibility and commitment to the essential aim of CAS - support for artists, members and museums.

This triumvirate is listed simply A-Z here: no one element is less important than the others and each member of staff plays a distinctive part in that aim, supported by Suzana Bakar, our Accountant, whether helping to raise our funds or spending them.

Cat Newton-Groves and Sandra Mahon, Projects Director and Administrative Assistant, and Matthew Poole, Curator of The Economist programme for CAS, all left in March 2003. I want to record my thanks for all their work with The Economist and Unilever, and, in Cat's case, for the five years of devotion to successful projects with BUPA, Seagram, Pearson, Stanhope, Somerset House, ARCO in Madrid, the art fairs at the BDC and Fresh Art. We wish them all well in their new ventures.

We all want to thank the wonderful volunteers and interns that have worked so closely with us over the last year: Kate Reid, Stephanie Taylor, Angela Williams.

We also want to pay tribute to the efforts made by the committee that runs Blood, our email-based new membership initiative (see [www.bloodarts.org](http://www.bloodarts.org)) - especially Obi Felten, its Chair. Blood was launched officially in October 2002.

In November 2002, CAS had to move for only the second time in its long history. Having returned to Bloomsbury in 1997, where we were conceived, I am delighted that we have moved only to the other side of the road to very elegant and spacious premises. Visiting Arts, the organisation that supports incoming artists and administrators to the UK, have moved to the floor above us, which opens up all sorts of possible collaborations.

Paula Hollings organised the search for premises as well as the move and all of her colleagues were grateful for the burden she shouldered. Paula left in early May 2003 with our best wishes and thanks. Liz Cooper has taken over as Office Manager, having learned all about us while working at *ARTfutures*.

2002/3 has brought sadness and joy and it's difficult to know how to order these events.

Over the last year or so, many very

distinguished and much loved art world figures have died, all closely associated with CAS. We have lost David Brown, David Sylvester, Bryan Robertson and, only weeks ago at the time of writing, Joanna Drew: all CAS Committee Members and buyers, and whose reputations remind me that, in this role, "if I have seen further it is by standing on the shoulders of giants".

In December 2002, we also lost one of CAS' most memorable and adored figures: Pauline Vogelpoel OBE, who as Organising Secretary and Director, defined CAS and its style from 1956-1982. On behalf of all staff and Committee members over the decades, I want to acknowledge the importance of her role in making CAS so well loved. The annual reports during her tenure simply summarise her many achievements so I hope this one can be a testament to her.

In March 2003, Brian Willis died. With Greg Worth, he was one of the most delightful of travelling companions on so many CAS trips and, along with many of his friends and fellow CAS members, I was immensely touched to hear during a eulogy at his funeral just how much those travels had meant to them both. Brian has left £5,000 to CAS to buy a work

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of glass or ceramic and it will be a pleasure to honour him with a gift to a museum in this way.

In the last annual report, I mentioned our sadness at the death of Tom Bendhem, whose name belongs in the list of "giants" above. In recent weeks, we have learned what a true friend and extraordinary man Tom was.

He has made bequests to many of the arts organisations he so generously supported but CAS has been singled out. Not only has Tom left us his beautiful studio, a valuable property, but also his entire art collection and a substantial cash bequest. We are working with his executors to find the appropriate and most celebratory ways of honouring this remarkable patron of the arts.

This wonderful and unexpected news leads me to the other highlight of 2002/3.

Over several years, I have been in negotiation with the Scottish Arts Council about the creation of a national collecting scheme for Scotland. In April 2002, we were awarded £65,000 from the Lottery through SAC to help develop collecting - private, corporate and

public - in Scotland and, in September 2002, learned that we had been awarded further funds which, with contributions from the museums themselves, amount to £500,000 for a National Collecting Scheme for Scotland for six museums from 2003-6. My thanks are due to all colleagues at SAC, especially Amanda Catto and Wendy Law, and colleagues in museums throughout Scotland for their faith in us.

The Esmée Fairbairn Foundation has given us funds to allow three Scottish museums to join or rejoin CAS and we are indebted to them as we are to our other benefactors who support our purchases and our running costs: The Henry Moore Foundation, the Arts Council of England and all those, especially The Trusthouse Foundation, who have supported Catching Comets. The Chairman pays his tribute to them all on page 3. I would like to single out Sibyl Fine King whose support for our work, including The Fine Family Foundation's donation which enabled us to invite the Curator of the Guggenheim Museum in Venice to give a lecture on the splendid Peggy Guggenheim, is much valued.

Finally, it is Oliver and the Committee Members to whom I turn. Unusually, because

normally I turn to Oliver first whether with good news or bad, or simply a problem. He is unfailing with his good advice and thoughtfulness and devotes himself equally to tackling the essential irritants of a small arts organisation and celebrating the triumphs. Oliver is both Chairman and an active CAS member - he buys from *ARTfutures*, comes on bus trips and relishes overseas visits. His energy and commitment are much appreciated by everyone and are inspiring.

He and I want, in turn, to thank all the Committee Members for their time, good humour and wisdom. Jolyon Barker and Philip Hewat Jaboor have now left us and, after a very long period of informed support and judicious purchasing for us, Sean Rainbird finally persuaded us to accept his resignation. We are delighted to welcome Caroline Summerfield to the Committee. She has been an active CAS member for several years and we look forward to her advice, especially regarding property law.

With new premises, the Tom Bendhem Bequest, the National Collecting Scheme for Scotland starting and the Special Collection Scheme ending its first phase of funding,



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CAS is looking forward with even more bounce in its step to the next year.

For me, it will be a new decade as I joined CAS in 1993. It has been the most extraordinary ten years of my career and I am well aware of the support that I have relied on from colleagues, committee members, individual members, artists and all those who care for CAS.

In 1993, the Chairman, David Gordon, wrote in the annual report “What is the Contemporary Art Society for?” I have enjoyed answering that for the last ten years and have plenty of new questions of my own to take us up to our centenary in 2010.

Gill Hedley  
Director

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### Museums Report

It is exciting for us to see museums’ collections take shape as works are purchased for the Special Collection Scheme (SCS) throughout the year. The public are now also able to see the fruits of the Scheme and the strength of the regional collections, with several museums highlighting their acquisitions in specific displays and major exhibitions.

In November the Towner Art Gallery, Eastbourne, presented *Landscape? New Definitions through the Contemporary Art Society Special Collection Scheme 1999-2002*. The works, in a range of media, by Tania Kovats, Joachim Koester, Rut Blees Luxemburg, Ceal Floyer and Zoe Walker, referred to Eastbourne’s geographical position as a coastal town on the edge of England, whilst challenging the concept of what we term ‘landscape’. These works also reflected on the fragility and monumentality of nature. The exhibition also included earlier CAS gifts of a painting by James Hugonin and a drawing by Graham Gussin.

In January, Birmingham Museum & Art Gallery opened *Drawing Parallels*, works on paper by Basil Beattie, Simon Gallery and Jane Harris, accompanied by earlier

purchases of the artists’ paintings through SCS. The exhibition explored the links between painting and drawing by looking at the way each of these artists uses drawing to articulate ideas in their painting. In addition the display included a recent CAS gift of pastels and drawings by Jean Spencer.

The strength of the growing collection at Nottingham Castle Museum & Art Gallery has led to the museum being awarded a £20,000 Regional Lottery grant to initiate *Drawing with Light*, a citywide photography festival which takes place in September 2003. The festival aims to celebrate diversity of practice in contemporary photography, and will include purchases made through the scheme. These include a series of colour photographs of contemporary Iran by Shirana Shahbazi who subsequently was awarded the Citibank Photography Prize, 2002, and works by Wolfgang Tillmans who has a major retrospective at Tate Britain in 2003. Two makers, Maxine Bristow and Shelly Goldsmith, purchased for the craft collection at the museum, were shortlisted for the Jerwood Textile Prize, 2002 exhibition, which Shelly Goldsmith subsequently won.



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### SCS Comissions

In collaboration with Opera North, the artist Mariele Neudecker has been commissioned by Leeds City Art Gallery to make a filmic response to Schubert's song cycle *Winterreise* (A Winter's Journey). Earlier this year Mariele visited snow-scaped locations, based on the sixtieth degree of latitude, in the Shetland Islands, Helsinki, Oslo and St. Petersburg. Mariele's film is being presented as an integral part of a live performance of *Winterreise* organised by Opera North, at venues in Glasgow, Leeds, York, and Nottingham.

South London Gallery commissioned a new sound installation by William Furlong which accompanied an exhibition celebrating thirty years of the Audio Arts archive. *Come and See* is an intriguing recording of an invited cross section of adults and young people living and working in Peckham and Camberwell. As visitors walked through a corridor they experienced a sense of place and time, through the humour, passions and beliefs of the local inhabitants.

### SCS Loans

The profile of our regional collections nationally and internationally increases, with a significantly higher number of fine art and craft loans than in previous years, both here and abroad:

**Geal Floyer's** *Door*, 1995 (coll. Towner Art Gallery, Eastbourne), was loaned to *Bang: When Seeing is Blinding*, Canadian Cultural Centre, Paris, 20 June to 14 September 2002.

*No Escape*, 2000 by **Shelly Goldsmith** and *Life Study I: Caribbean*, 2000 by **Shizuko Kimura** (coll. Nottingham Castle Museum & Art Gallery), were included in the Jerwood Textile Prize 2002.

An extended loan of **Maria Hanson's** *A New Communion*, 13 silver cups and chalice, (coll. Birmingham Museum & Art Gallery) and **Grayson Perry's** *Claire's Coming Out Dress*, 2000 (coll. Nottingham Castle Museum & Art Gallery) went to *A Sense of Occasion: significant objects marking diverse contemporary occasions*, at Welfare State International, Cumbria, 3 July to 31 August 2002.

Two of four graphite drawings by **Linda Karshan** (coll. Middlesbrough Art Gallery), were loaned to the artist's first solo exhibition at IVAM, Institute of Modern Art, Valencia, 16 May to 7 July 2002, followed by three drawings to her show at Kettle's Yard, Cambridge, 11 January to 2 March 2003.

**Chad McCail's** 4 digital prints from his *Snake* series (coll. Wolverhampton Art Gallery), were loaned to Smart Project Space, Amsterdam, 13 September to 22 December 2002 and, *Micro/Macro: British Art 1996-2002*, Budapest, 21 March to 1 June, 2003.

**Grayson Perry**, *Slave Ship*, 1998 (coll. The Potteries, Stoke on Trent), was loaned to the artist's first solo exhibition *Guerrilla Tactics*, at the Stedelijk Museum, Amsterdam, 18 May to 25 Aug 2002, followed by the Barbican Art Centre, London, 21 Sept to 3 Nov 2002.

Birmingham's purchase of *Dark Star*, 2001, by **Fiona Rae** was loaned to her solo exhibition at Carre D'Art Musee d'Art Contemporain, Nimes, 11 October to 5 January 2003.

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**George Shaw**, *Scenes from the Passion: The Fourth of November*, 2002 (coll. Birmingham Museum & Art Gallery), was loaned to *Days Like These*, Tate Triennial, London, 26 February to 26 May 2003. His *Scenes from the Passion: The Path to Pepys Corner*, 2001 (coll. Worcester City Art Gallery) was loaned to *Micro/Macro: British Art 1996-2002*, Budapest.

**Gerhard Stromberg's** *Albertblock* photograph, 2001 (coll. Worcester City Art Gallery), toured to *Or So It Seemed*, Northern Gallery for Contemporary Art, Sunderland, 6 September to 2 November 2002.

**Catherine Yass**, *Cinema: Regal*, 2001 (coll. Mead Gallery, University of Warwick), was loaned to *Cinema India: The Art of Bollywood* at the V&A Museum, London, 26 June to 6 October 2002.

*Field of Silver: Silver in a Field*, 2002, the work of ten silversmiths (coll. Birmingham Museum & Art Gallery), was loaned to the Scottish Gallery, Edinburgh 1 - 31 July 2002, and toured to Detail Zwo, Düsseldorf, 14 September to 20 October 2002.

### Distribution 2004

The buyers for the Distribution Scheme have been appointed for 2003 and we are delighted to welcome Patricia Bickers (Editor, *Art Monthly*) and Andrew Patrizio (Director of Research Development, Edinburgh College of Art) for fine art, and Charmian Adams (private collector) for the craft scheme. They are based in different locations around the country, which will encourage the purchase of a breadth of work and inevitably bring new artists to our attention.

Several purchases made through the Distribution scheme were requested for loan to exhibitions in the UK and abroad:

Liam Gillick's *Double Back Platform*, 2001, was included in his first major solo show *The Wood Way*, at the Whitechapel Art Gallery, London, 3 May to 23 June 2002.

Mark Dion and J. Morgan Puett's *The Ladies Field Club of York*, a suite of 8 sepia photographs was loaned to The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, followed by The Joseloff Gallery, University of Hartford, Connecticut, to March 9, 2003.

### Gifts

This year the Contemporary Art Society was approached by individuals, collectors and institutions to help place a range of works as permanent gifts to CAS member museums.

Six paintings, two reliefs and several pastels and drawings by the late Jean Spencer (1942-1998) were presented to the following member museums: Birmingham Museum & Art Gallery; Whitworth Art Gallery, University of Manchester; Manchester Art Gallery; Mead Gallery, University of Warwick and Southampton City Art Gallery. We would like to acknowledge our gratitude to Marion Waters, Jean's sister, for her generosity in gifting these works, which have made such a significant contribution to each collection.

CAS was saddened to hear of the death of Stuart Morgan, critic, curator and writer. The gift of five works from his private collection will be presented to member museums during the next distribution exhibition in 2004, in his memory.

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The John A. Walker archive collection of various 1970s political paintings, prints, art texts and posters, including work by Art & Language, Derek Boshier, John Latham, Lawrence Weiner and Peter Kennard, Andy Warhol and John A. Walker, has at his request been gifted to Wolverhampton Art Gallery. This gift complements their existing collection of contemporary works on political and social themes, purchased for the collection through the SCS scheme.

We were thrilled to receive a significant gift this year under the auspices of the Henry Moore Foundation. Alison Wilding was commissioned by our anonymous donor to make a series of sculptures on the theme of “The Passion”. This was an extremely challenging undertaking for the artist over a period of almost twelve years and resulted in eight remarkable monumental sculptures. So far, four museums have been delighted to be offered the following works from the series *Contract* (1989-2000):

Leeds City Art Gallery, *Cold Face*, 1997;  
Manchester Art Gallery, *Red Skies*, 1992;  
Whitworth Art Gallery, University of Manchester, *Deep Water*, 1989;  
Tate, *Assembly*, 1991 and

*Harbour*, 1994-96.

As the end of the scheme approaches for all but one of the museums, the pressure is on to make final decisions on purchases. More exciting commissioning projects are currently underway. Research visits have been focused on purchasing, with the exception, of course, of a group visit to Documenta 11 and Manifesto 4 in Germany. The value of international visits has been enormous in providing a global context and harnessing curators’ ambitions for their collections.

In the light of our new National Collecting Scheme in Scotland, launched this spring, CAS and museums are discussing a strategy for the future of SCS. Now the focus is to ensure we continue this scheme beyond 2004, and furthermore mark and celebrate the enormous achievements of this unique scheme.

Mary Doyle  
Collections Curator

Ceri Lewis  
Assistant Collections Curator

George Shaw  
*Scenes from the Passion: The Fourth of November*, 2002  
Purchased on behalf of Birmingham Museum & Art Gallery.  
Courtesy: Anthony Wilkinson Gallery, London.  
Photo: Peter White.  
©The artist

*Overleaf from left to right*

Marcel Wanders  
*Knotted Chair*, designed 1996, manufactured by Cappellini, 2002  
Purchased on behalf of Manchester Art Gallery.  
Photo: Manchester Art Gallery.  
©The artist

Niels van Eijk  
*Bobbin-Lace Lamp*, 2001  
Purchased on behalf of Manchester Art Gallery.  
©The artist

Norman Cherry  
*Asymmetry*, 2002  
Purchased on behalf of Birmingham Museum & Art Gallery.  
©The artist

Michael Rowe  
*Conditions for Ornament No 28, Lidded Container*, 1996  
Purchased on behalf of Birmingham Museum & Art Gallery.  
©The artist











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### Purchases for Special Collection Scheme

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

Zoe Walker  
*Somewhere Special*, 1999-2001 (detail from installation)  
Purchased on behalf of Towner Art Gallery, Eastbourne.  
©The artist

#### **Birmingham Museum & Art Gallery** **Fine art**

**George Shaw** (b.1966)  
*Scenes from the Passion: The Fourth of November*, 2002  
Humbrol enamel on board  
77 x 101

**Craft**  
**Norman Cherry** (b.1949)  
*Fecundity*, 2002  
Woven silver vessel with gold grains  
25 x 8 x 6  
*Asymmetry*, 2002  
Woven silver vessel  
18 x 9.5 x 9

**Ane Christensen** (b.1972)  
*Shredded bowl*, 2002  
Mild steel sheet, laser-cut, welded and powder coated  
14 x 40 x 30

**David Clark** (b.1967), **Maike Dahl** (b.1969),  
**Hilde De Decker** (b.1965), **Andreas Fabian**,  
**Howard Fenn** (b.1953), **Felix Flury** (b.1959),  
**Simone ten Hompel** (b.1960), **Chris Knight**  
(b.1969), **Alistair McCallum** (b.1953) and  
**Christopher Zellweger** (b.1962)  
*A Field of Silver: Silver in a Field*, 2002,

held at Bishopsland, Oxfordshire, in September 2002.  
Various works: silver, organic materials and found objects  
Purchased from the project exhibition at Gallery Flow, London, May 2002.

**David Huycke** (b.1967)  
*Bolinder 1*, 2000  
Copper, raised, the surface with overall punched decoration, ed. 1/7  
30 x 16  
*Multirond 7*, 1999  
925 Silver, raised and planished, ed. 2/7  
4.6 x 33.3

**Alistair McCallum** (b.1953)  
*Tall Vase*, 2002  
Mixed metals, worked in the mokume gane technique

**Michael Rowe** (b.1948)  
*Conditions for Ornament No. 29*  
Conical vase, 1997  
Brass, gold leaf finish  
43 x 26 x 26  
*Conditions for Ornament No. 28*  
Lidded container, 1996  
Brass, gold leaf finish  
36 x 21 x 21

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Ferens Art Gallery

Fine art

Jananne Al-Ani (b.1966)

Veil, 1997

5 slide phase projection installation, ed. 1/3  
Dimensions variable

Manchester Art Gallery

Fine art

Alex Hartley (b.1963)

Untitled Condemned (Rachel Point), 1998-2001

Satin etched glass, black & white photograph  
on MDF  
200 x 90 x 30

Tatsuo Miyajima (b.1957)

Floating Time V2-C-12, 2002

CD-rom projection with computer and  
custom-built table  
Dimensions variable

Craft

Jurgen Bey (b.1965)

Lightshade-Shade, 1999

Two way mirror foil, polyester, chandelier  
produced by DMD  
60 x 60 x 100

Tord Boontje (b.1968)

Wednesday Blossom Vase, 2002

Free blown glass, partially mould blown to  
create a raised floral pattern, produced by  
Simon Moore at Dartington crystal, ed. of 6  
30 x 20

Wednesday Light with resin drips, 2002

Etched stainless steel, red resin  
28 x 20 x 20  
Wednesday Cabinet, 2001

Wood framed cabinet, stamped (embossed)  
stainless steel, red resin  
160 x 60 x 20

Niels van Eijk (b.1970)

Bobbin-Lace Lamp, 2001

Fibre-optic cable  
82 x 45 (d)

David Grimshaw

Dip Table, 2000

Oak sawdust, powder coated mild steel  
frame, Scott Bayer resin  
3.5 x 10 x 10

El Ultimo Grito

Miss Ramirez easy chair, 1997

Pressure formed cork and latex with leather  
covering and metal frame  
83 x 50 x 60

Mind the Gap coffee table and magazine rack  
(prototype), 1998

Steel alloy frame with rubber top  
50 x 32.5 x 70

Robert Kilvington (b.1967)

Flat Pack Chair (unfinished), 1999

Unfinished oak, stainless steel pin  
80 x 45 x 60

Marcel Wanders (b.1963)

Knotted Chair, designed 1996, manufactured  
by Cappellini, 2002

Carbon centred aramid fibre, epoxy resin  
73 x 53 x 64

Middlesbrough Art Gallery

Fine art

Edward Pien (b.1958)

Dance Macabre, 1999

Suite of 19 ink drawings framed in one set  
Overall dimensions: 100 x 154

Gavin Turk (b.1967)

Skull (Portrait), 2002

Recycled frame, acrylic on canvas and  
chinagraph pencil  
56 x 46

Nottingham Castle Museum & Art Gallery

Fine Art

Shirana Shahbazi (b.1974)

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Mona-04, 2000, C-type print, 56 x 68

Dara-01, 2000, C-type print, 56 x 68

Mohammed-01, 1999, C-type print, 27 x 34

Manzareh-50, 2000, C-type print, 27 x 34

Dokhtar-04, 2000, C-type print, 27 x 34

Tehran-08, 2000, C-type print, 34 x 43

Tehran-01, 2000, C-type print, 65 x 86

Wolfgang Tillmans (b.1968)

Sheet Two, 2001

C-print, ed. 5/10 + 1 AP

40 x 30

Wohnung Köln, 1998

C-print, ed. 6/10 + 1 AP

30 x 40

Still Life, Herald Street, 2000

C-print, ed. 8/10 + 1 AP

30 x 40

Icestorm, 2001

C-print, ed. 1/10 + 1 AP

40 x 30

Blautopf landscape, 2001

C-print, ed. 6/10 + 1 AP

30 x 40

Window Box (37-36), 2000

C-print, ed. 3/10 + 1 AP

30 x 40

Catherine Yass (b.1963)

Lord Mayor, 2002, commissioned on behalf

of Nottingham Castle Museum & Art Gallery  
Ilfochrome transparency, lightbox  
71.5 x 87 x 12.5

Craft

Maxine Bristow (b.1962)

Doing without: Sustaining 7 Square metres, 1999

Textile (felted wool, tapestry wool, cotton,  
gesso) in three parts  
Each 163 x 124 x 8

South London Gallery

Fine art

William Furlong (b.1944)

Come & See, 2002, Audio commission for  
SLG. 8 track hard disc programme for 8  
loudspeaker panels  
Dimensions variable

The New Art Gallery Walsall

Fine art

Mike Nelson (b.1967)

Lionheart, 1997, installation

Mixed media

Dimensions variable

Towner Art Gallery, Eastbourne

Fine art

Joachim Koester (b.1964)

Nordenskiöld & The Ice Cap, 1999-2000

Slide installation, 4 projectors, 2 CD players,  
105 slides, 2 CDs, ed. 3/5  
Dimensions variable, projection 2.4 x 3.6m

Zoe Walker (b.1968)

Somewhere Special, 1999-2001

Installation including mountain (denier nylon, guy  
ropes, tent pegs, model-maker trees), Xpelair  
fan, TV monitor & wall mount, DVD (6 minutes,  
90 minute loop) and Lambda print on aluminium  
Mountain 550 x 340 x 249, Lambda print  
50 x 76, installation dimensions variable

Wolverhampton Art Gallery

Fine art

Chad McCail (b.1961)

Love is rooted in Sharing and Trust

Everything is alive

Courage is stronger than fear

No-one really dies

All from the series Snake, 2001-2002

12 digital print on Fuji archival paper, ed. 1/3  
Each 188 x 127

Worcester City Art Gallery & Museum

Fine art

Gerhard Stromberg (b.1952)

Albertblock, 2001

C-print, framed, ed. 1/5 plus 2 AP  
168 x 134

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### Projects and Consultancy

Underpinning the work of Contemporary Art Society Projects are two key projects for The Economist and Unilever plc. These were overseen by Cat Newton-Groves, assisted by Matthew Poole and Sandra Mahon. Regular tours of Unilever’s collection continued year round, and CAS wish to express thanks to their team of guides.

Cat Newton-Groves advised private collectors on their collections; represented CAS on the board of AXIS (the national artists’ database); and worked closely with Fresh Art to support recent graduates. She also managed our informal group, Contemporary Corporate Curators Circle (4Cs), informing and supporting in a challenging area of the visual arts, to maintain high standards and integrity.

The Gulbenkian Foundation, London, invited CAS to manage a commission for its new Museum Prize, awarded in May 2003. Vladimir Bohm created a vessel that stays for a year in each winning museum and therefore was designed for variety of settings, both classical and contemporary. His enamelled silver bowl succeeds beautifully. CAS also advises The Gulbenkian Foundation in Lisbon on its

British collection, funded by their sister foundation in London.

Development work for The Scottish Arts Council encourages private and corporate collecting in Scotland. We held an evening jointly with Arts & Business, Scotland, at Bonham’s and Standard Life. We also organised bus tours around galleries in Edinburgh and Glasgow for private collectors.

The three key Projects staff have now left CAS and our thanks are due to all three for their contribution. We pay tribute to the work done by Cat Newton-Groves over the last five years and she in turn would, we know, wish to express her appreciation of the support given by Sandra Mahon who had special responsibility for Unilever, and Matthew Poole who curated the exhibition programme at The Economist which has been one of CAS’ most public successes, especially amongst younger artists.

CAS’ project and consultancy work continues to develop in new directions with a team of specialist freelancers. We wish to express our gratitude to the clients and artists with whom we have worked during the year.

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### Members’ Events

Contemporary Art Society has a long history of organising trips and events for its members dating back to almost the very beginnings of CAS itself. Looking back through the Annual Reports that now span almost a century, it is clear that, in terms of our events and trips, the bar was raised by Pauline Vogelpoel, who, by all accounts, skillfully fused a thirst for knowledge with a high sense of sociability and style. CAS events and trips continue to be organised drawing from her inspiration. Pauline died in December 2002, and it is fitting that here as well as in Gill’s Director’s Report that she is paid tribute.

Fundamentally, CAS membership remains an opportunity for individuals to support living artists and to aid representation of contemporary art in public museums, so one needn’t be an active member to support the work of CAS. The primary aims of our events and trips are to foster greater depth and breadth of understanding of contemporary art and to encourage collecting. It is rewarding for Gill and I to see eyes widened (our own as well) and a pleasure to see friendships develop through CAS activities - which is a wonderful corollary. The energy, kindness,

ideas and support of our active members are unique and invaluable to CAS. Although it is not always possible to be an active member, I hope more of our members will join us in future activities. We have also recently launched ‘blood’ - a membership initiative with a programme of events for those that are new to collecting contemporary art, co-ordinated entirely through email. We rely on your ability to encourage your friends and acquaintances to join us - our monthly London bus tours (CAST) to off-the-beaten track exhibitions, studios and galleries, are an excellent starting point.

#### April 2002

ART*futures* was held at the City of London School directly across the Thames from Tate Modern, and was thus fittingly opened by Sir Nicholas Serota. The Private View, as ever, was the focus of busy buying and excitement, and over the course of the selling exhibition lasting 5 days, over 240 works were sold.

CAS hosted a lecture given by Philip Rylands, Director of the Guggenheim



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Museum in Venice, to our members at the Royal Institution. Rylands provided an intimate portrait of Peggy Guggenheim as a collector. It was a glamorous evening as well as being a fundraising success - facilitated by the support of The Fine Family Foundation.

### May 2002

We visited the Tate Archives in May held at the newly opened Hyman Kreitman Research Centre at Tate Britain. Adrian Glew, Tate Archive Curator, and Erica Foder-Lanahan, Head of Reader Services, guided us through this impressive facility that houses over a million archival items, and selected for us the most poignant items from the CAS archives (housed here).

### June 2002

This year's international trip was to Germany to visit Documenta 11 held in Kassel (every 5 years) and Manifesta 4 (a European biennial) held in Frankfurt in 2002. The sheer volume of work we saw, work by 116 artists at Documenta, plus work by 72

artists at Manifesta 4, was formidable. We also visited public museums and galleries in Frankfurt as well as MARTa Herford, a Gehry-designed museum still under construction.

Our day-trip to Paris via the Eurostar was also in June, where Eric Mézan, Parisian cultural expert, showed us the best of what's new on the Paris art scene. We explored the Palais de Tokyo, participated in Erwin Wurm's one-minute sculptures at the Centre National de la Photographie and much more.

### September 2002

Unilever generously hosted our AGM at their headquarters in Blackfriars this year. After the meeting, members were guided throughout the building to see Unilever's collection of contemporary British art that has developed over 20 years with the advice of CAS, resulting in an exuberant collection of over 500 works.

We visited Bloomberg SPACE, a recently opened gallery within the Bloomberg headquarters in Finsbury Square.

We met one of the space's curators, David Risley, and were shown the art and design commissions in the Foster-designed building.

### October 2002

Our weekend in Yorkshire and Newcastle started at Yorkshire Sculpture Park, followed by a short visit to the races (ostensibly to see contemporary art near the track) and to a private collection of contemporary art housed in a converted church. We had Durham Cathedral to ourselves to see the work of Tony Sinden, followed by dinner with Canon Bill Hall, and artists Tony Sinden, Lulu Quinn, Jim Harold and Susan Brind. We crossed the Tyne on the award-winning Millennium Bridge to visit the newly opened Baltic Art Centre in Gateshead and met artists-in-residence Chad McCail and Alec Finlay. Finally we visited Antony Gormley's *Angel of the North* and Tony Cragg's *Terra Novalis*, all in glorious crisp autumn sunshine.

### November 2002

We visited the Ben Uri Gallery, the London

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Jewish Museum of Art, to see the first solo exhibition of Mark Gertler's work in over a decade (whose work was among the first purchases made by the CAS). Sarah MacDougall, co-curator of the exhibition and author of a new biography on the artist, led us through each work in the exhibition lending valuable insight into his work and life.

### December 2002

Our visit to the Chelsea home of two long-standing CAS members to see their private collection and enjoy Christmas drinks was a success. Their collection of modern and contemporary painting including work by Ernst Ludwig Kirchner, Henri Matisse and Basil Beattie, was investigated and admired whilst enjoying the hospitality of our kind hosts.

### January 2003

In January CAS was invited to visit The Monsoon Collection, housed in the fashion retailer's headquarters in this former British Rail building known as the

“battleship” next to the Westway. The curators toured us around this young, ambitious collection of work that tends to reference colour, imagination, movement and travel, including the work of Vik Muniz, Adriana Varejao and Gabriel Orozco.

### March 2003

CAS members were invited to a private viewing with celebrated British artist Richard Wilson to see his commission at The Wapping Project, *Butterfly*. Over the duration of the exhibition Wilson was in the process of attempting to recover the original form of the large metal object he initially scrapped. Wilson explained his project and showed us a diary of the process in slides. We then enjoyed dinner with our guests of honour Wilson and his partner, performance artist Silvia Ziranek, in the restaurant presided over by the Director of The Wapping Project, Jules Wright.

Wynne Waring  
Events and Membership Manager



Member Museums

*\*Joined 2002 with funds from  
The Esmée Fairbairn Foundation*

<b>Fine Art</b>	<b>Lincoln</b> Usher Gallery
<b>Aberdeen</b> Art Gallery	<b>Liverpool</b> University of Liverpool Art Collection
<b>Bedford</b> Cecil Higgins Art Gallery	<b>Liverpool</b> Walker Art Gallery
<b>Belfast</b> Ulster Museum	<b>London</b> South London Gallery
<b>Birmingham</b> Museum & Art Gallery	<b>London</b> Tate
<b>Blackpool</b> Grundy Art Gallery	<b>Manchester</b> Art Gallery
<b>Bolton</b> Museum & Art Gallery	<b>Manchester</b> The Whitworth Art Gallery, University of Manchester
<b>Bradford</b> Cartwright Hall	<b>Middlesbrough</b> Art Gallery
<b>Bristol</b> City Museum & Art Gallery	<b>Newcastle Upon Tyne</b> Laing Art Gallery
<b>Cardiff</b> National Museum & Gallery	<b>Newport</b> Museum & Art Gallery
<b>Coventry</b> Herbert Art Gallery & Museum	<b>Norwich</b> Castle Museum
<b>Coventry</b> Mead Gallery, University of Warwick	<b>Nottingham</b> Castle Museum & Art Gallery
<b>Doncaster</b> Museum & Art Gallery	<b>Oldham</b> Gallery Oldham
<b>Dundee</b> McManus Galleries*	<b>Orkney</b> Pier Arts Centre*
<b>Eastbourne</b> Towner Art Gallery	<b>Oxford</b> Ashmolean Museum of Art & Archaeology
<b>Edinburgh</b> City Art Centre*	<b>Paisley</b> Museum & Art Gallery*
<b>Edinburgh</b> Scottish National Gallery of Modern Art	<b>Plymouth</b> City Museum & Art Gallery
<b>Glasgow</b> Art Gallery & Museum	<b>Preston</b> Harris Museum & Art Gallery
<b>Glasgow</b> Hunterian Art Gallery	<b>Rochdale</b> Art Gallery
<b>Harrogate</b> Mercer Art Gallery	<b>Rugby</b> Art Gallery & Museum
<b>Hatfield</b> Margaret Harvey Gallery, University of Hertfordshire	<b>Salisbury</b> John Creasey Collection of Contemporary Art
<b>Huddersfield</b> Art Gallery	<b>Sheffield</b> Graves Art Gallery
<b>Hull</b> Ferens Art Gallery	<b>Southampton</b> City Art Gallery
<b>Ipswich</b> Christchurch Mansion	<b>Stoke on Trent</b> The Potteries Museum & Art Gallery
<b>Leamington Spa</b> Art Gallery & Museum	
<b>Leeds</b> City Art Gallery	
<b>Leicester</b> New Walk Museum & Art Gallery	







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Fine Art continued  
**Sunderland** Museum & Art Gallery  
**Swansea** Glynn Vivian Art Gallery  
**Swindon** Museum & Art Gallery  
**Wakefield** Art Gallery  
**Walsall** The New Art Gallery Walsall  
**Wolverhampton** Art Gallery  
**Worcester** City Art Gallery & Museum  
**York** City Art Gallery

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Alison Wilding  
*Harbour, 1994-1996, from the series Contract, 1989-2000*  
Gift of an anonymous donor, presented by the Contemporary Art Society and the Henry Moore Foundation to Tate, 2003.  
Photo: Roderick Coyne.  
©The artist

[Left](#)

Wolfgang Tillmans  
*Blautopf landscape, 2001*  
Purchased on behalf of Nottingham Castle Museum & Art Gallery  
Courtesy Maureen Palley Interim Art, London  
©The artist

Craft  
**Aberdeen** Art Gallery  
**Bedford** Cecil Higgins Art Gallery  
**Belfast** Ulster Museum,  
**Birkenhead** Williamson Art Gallery & Museum  
**Birmingham** Museum & 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  
**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  
**York** City Art Gallery

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Contemporary Art Society Group

Consolidated Statement of Financial Activities

(Incorporating a consolidated income and expenditure account).  
For the year ended 31 March 2003.

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

Incoming Resources	Unrestricted Funds £	Restricted Funds £	Total 31.03.03 £	Revised 31.03.02 £
<b>Voluntary Income:</b>				
Subscriptions & donations	76,546	34,263	110,809	119,479
Arts Council Award	55,000	-	55,000	45,000
<b>Activities in furtherance of the Charity objectives:</b>				
Fees & Commissions	251,301	-	251,301	117,674
Arts Council Lottery funding	-	129,069	129,069	398,208
Lottery scheme contributions	-	138,000	138,000	163,750
Other grants	-	118,663	118,663	44,000
Ticket sales for events for members	23,448	-	23,448	12,909
Other income	4,379	-	4,379	12,980
<b>Investment Income:</b>				
Interest and dividends	13,044	-	13,044	13,926
<b>Total incoming resources</b>	<b>423,718</b>	<b>419,995</b>	<b>843,713</b>	<b>927,926</b>
<b>Resources Expended</b>				
<b>Cost of generating funds:</b>				
Fundraising costs	22,326	1,970	24,296	15,931
<i>Net incoming resources available for charity</i>	<i>401,392</i>	<i>418,025</i>	<i>819,417</i>	<i>911,995</i>
<b>Costs of activities in furtherance of charitable objectives:</b>				
Advice, training and collection support	404,131	61,866	465,997	266,435
Art purchases	-	264,762	264,762	553,242
Members' events and support activities	36,594	-	36,594	23,389
Management and administration	41,282	-	41,282	23,715
	482,007	326,628	808,635	866,781
<b>Total resources expended</b>	<b>504,333</b>	<b>328,598</b>	<b>832,931</b>	<b>882,712</b>
Net incoming resources/(outgoings) resources	(80,615)	91,397	10,782	45,214
<b>Other recognised gains and losses:</b>				
Revaluation of investments	453	-	453	(687)
Net movement in funds	(80,162)	91,397	11,235	44,527
Fund balances brought forward	661,514	295,828	957,342	912,815
Fund balances carried forward	<b>£581,352</b>	<b>£387,225</b>	<b>£968,577</b>	<b>£957,342</b>

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Summarised Consolidated Balance Sheet

Contemporary Art Society Group  
as at 31.03.03

The summary financial information set out on pages 30 and 31 is extracted from the full accounts of the Society which were approved by the Trustees on 10 July 2003. Full audited accounts, with the Trustees' and auditors' reports giving an unqualified opinion can be obtained from the Contemporary Art Society, Bloomsbury House 74-77 Great Russell Street London WC1B 3DA



Oliver Prenn  
Chairman, 25 July 2003

	31.03.2003 £	31.03.2002 £
<b>Fixed assets</b>	64,587	58,303
<b>Current assets</b>	1,020,668	1,026,600
<b>Creditors : amounts falling due within one year</b>	(116,678)	(127,561)
<b>Net current assets</b>	903,990	899,039
<b>Net assets</b>	<b>£968,577</b>	<b>£957,342</b>
Represented by:		
<b>Restricted income funds</b>	387,225	295,828
<b>Unrestricted funds</b>	581,352	661,514
<b>Total funds</b>	<b>£968,577</b>	<b>£957,342</b>

Independent Auditors' Statement to the Trustees of Contemporary Art Society Group

We have examined the summarised financial statements of Contemporary Art Society.

Respective responsibilities of trustees and auditors

The trustees are responsible for preparing the summarised financial statements in accordance with the recommendations of the charities SORP. Our responsibility is to report to you our opinion on the consistency of the summarised financial statements with the full financial statements and Trustees' Annual Report. We also read the other information contained in the summarised annual report and consider the implications for our report if we become aware of any apparent misstatements or material inconsistencies with the summarised financial statements.

Basis of opinion

We conducted our work in accordance with Bulletin 1999/6 'The auditors' statement on the summary financial statement' issued by the Auditing Practices Board for use in the United Kingdom.

Opinion

In our opinion the summarised financial statements are consistent with the full financial statements and the Trustees' Annual Report of Contemporary Art Society for the year ended 31 March 2003.

Mazars  
Chartered Accountants and Registered Auditor  
24 Bevis Marks, London, EC3A 7NR  
Dated: 6th August 2003

# 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.



The Arts Council England for their continued 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 Arts Council England Lottery Fund for establishing 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 Crafts Council for partnership funding to the four museums developing craft collections in the Special Collection Scheme.

The Trustees of The Trusthouse Charitable Foundation for their support of Catching Comets.



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



The Scottish Arts Council Lottery Fund for establishing the National Collecting Scheme for Scotland in partnership with six museums to develop challenging collections of contemporary art and craft.



The Esmée Fairbairn Foundation for their generosity in enabling three Scottish museums to rejoin CAS and their overall support for our work.



The Fine Family Foundation for their support of our annual lecture and Catching Comets.

and the generosity of a private donor who wishes to remain anonymous but who, through The Henry Moore Foundation, has given 8 monumental sculptures by Alison Wilding to CAS member museums.



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 2002/2003

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