

**Contemporary  
Art Society  
Annual Report  
2004–2005**



Image courtesy the artist and Galerie Yvon Lambert

II



Photograph: courtesy the artist

III



Photograph: © Marc Domage, courtesy Galerie Kreo

IV



Photograph: Joe Wrigley, MacCormack Jamieson Prichard Architects

Image courtesy the artist and Lisson Gallery

V







Photograph: courtesy Alison Jacques Gallery, photography by Andy Keate

Image courtesy Maureen Paley Interim Art





Photograph: Chapman / Forsyth



Photograph: Tom Vack, Munich

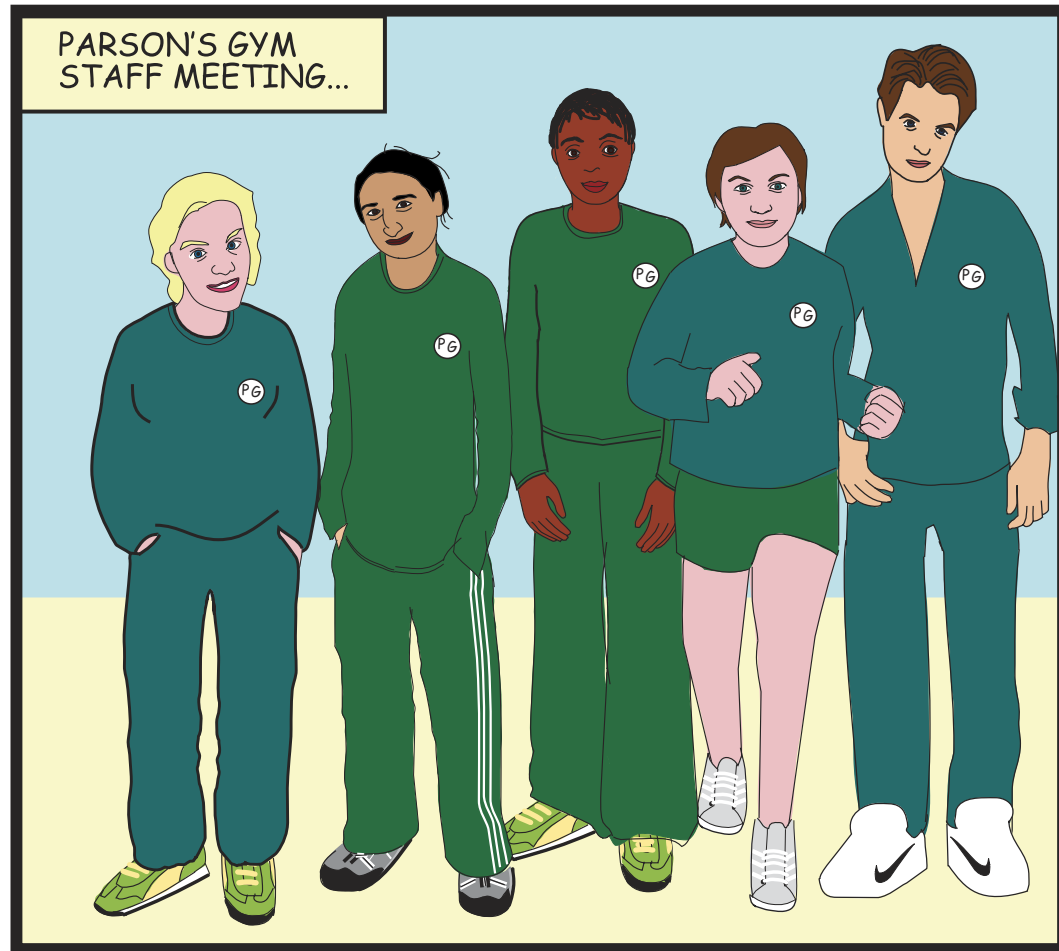


Image courtesy South London Gallery



Photograph: Angelo Plantamura



To mark the end of the Special Collection Scheme in England, all illustrations in this year's Annual Report are of recent purchases for museums in the scheme. Available space allows only a small selection: for a full list of SCS purchases in the final year of the Scheme, please refer to pp 11-18 of the accompanying text booklet.

I  
NAN GOLDIN  
My Parents Kissing on Their Bed, Salem, Massachussetts, 2004  
Cibachrome, ed. 2/15, 70 x 101.5  
Collection Ferens Art Gallery, purchased through the Contemporary Art Society Special Collection Scheme with Lottery funding from Arts Council England, 2005.

II  
JUNKO MORI  
#30 Silver Organism, 2004  
Forged fine silver 999, 12 x 21 x 22  
Collection Birmingham Museum & Art Gallery, purchased through the Contemporary Art Society Special Collection Scheme with Lottery funding from Arts Council England, 2004

III  
MARC NEWSON  
Zenith Chair, designed 1998  
Polished aluminium, ed. 8/8 + 2AP + 2 prototypes, 79 x 60 x 77  
Collection Manchester Art Gallery, purchased through the Contemporary Art Society Special Collection Scheme with Lottery funding from Arts Council England, 2005

IV  
DAVID BATCHELOR  
Against Nature, 2005  
Steel & aluminium lightboxes, fluorescent lights, acrylic sheet, cable, plugs, aluminium support, 750 x 70 x 25  
Collection Mead Gallery, University of Warwick, commissioned through the Contemporary Art Society Special Collection Scheme with Lottery funding from Arts Council England, 2005

V  
JAMES CASEBERE  
Turning Hallway, 2003  
C-type print mounted on plexiglass, ed. 4/5, 120 x 150  
Collection Manchester Art Gallery, purchased through the Contemporary Art Society Special Collection Scheme with Lottery funding from Arts Council England, 2005

VI  
PAUL MORRISON  
Cryptophyte, 2005  
Acrylic on linen, 194 x 145  
Collection Worcester City Art Gallery & Museum, purchased through the Contemporary Art Society Special Collection Scheme with Lottery funding from Arts Council England, 2005

VII  
GILLIAN WEARING  
Self Portrait as My Uncle Bryan Gregory, 2003  
Digital C-type print, ed. 6/6 + 2AP, 124 x 82.5  
Collection Ferens Art Gallery, purchased through the Contemporary Art Society Special Collection Scheme with Lottery funding from Arts Council England, 2005.

VIII  
ANNIKEN AMUNDSEN  
Transition, 2003/2004  
Woven fishing line & perspex, 300 x 170 x 95  
Collection Nottingham Castle Museum & Art Gallery, purchased through the Contemporary Art Society Special Collection Scheme with Lottery funding from Arts Council England, 2005

IX  
INGO MAURER  
Porca Miseria, 1994  
Light – exploding dinner service, limited edition, 135 x 110 x 110  
Collection Manchester Art Gallery, purchased through the Contemporary Art Society Special Collection Scheme with Lottery funding from Arts Council England, 2005

X  
JANETTE PARRIS  
Throw in the Towel, 2004  
Comic style strip book, unlimited edition, 29.8 x 21, 16 pages  
Collection South London Gallery, commissioned through the Contemporary Art Society Special Collection Scheme with Lottery funding from Arts Council England, 2004

XI  
TOBY ZIEGLER  
I Wish I Was a Hole in the Ground, 2005  
Backlit film, inkjet prints, lightbulbs, 159 x 125 x 254  
Collection The New Art Gallery Walsall, purchased through the Contemporary Art Society Special Collection Scheme with Lottery funding from Arts Council England, 2005



# Introducing the Contemporary Art Society

The Contemporary Art Society actively supports living artists and, since 1909, has backed its own judgements about which works of contemporary art should be presented to public museum collections. Over 5000 works of contemporary art have been presented to member museums throughout Britain since 1910. These include work by artists as diverse as Francis Bacon and David Hockney, Mona Hatoum and Gillian Ayres, Damien Hirst and Cornelia Parker.

The society is a registered charity supported by its members and grants from public bodies, private foundations and many generous private individuals and it continues to raise funds to benefit museum collections throughout the British Isles. This has included Lottery funds via the Arts Council of England and Scottish Arts Council for twenty-one museums in England and Scotland.

The Contemporary Art Society raises funds for its museum purchases through advice to companies wishing to develop corporate collections and consultancy work for individuals and institutions. Professional guidance is available to those developing contemporary collections or commissioning art or craft.

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 investigate art by living artists. There is a wide variety of events, including regular tours around London to exhibitions and studios; visits to private and corporate collections, lectures and international trips.

The Society has also run ARTfutures, an annual art market, since 1984. This selling event encourages the general public to collect art and support artists.

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.

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## Chairman's Statement

It has been an extraordinary year. Two of our major programmes reached their climax simultaneously. More than £1,000,000 was spent on new art.

I intend, however, to take continuity as my theme. Tate Britain recently mounted an exhibition of Sir Anthony Caro's work, taking as its signature Early One Morning, an important sculpture presented to the Tate by the Contemporary Art Society in 1965. This was prescient. Bridget Riley, our only other Artist Patron, had enjoyed a major retrospective in 2003, also at Tate Britain. Many of her works have been through our hands on their way to museums. In 2005 we now have a third Artist Patron in Ann Sutton, the leading textile artist, who was responsible for bringing craft back onto the CAS agenda many years ago. We are committed to keeping it there, and to increasing the representation of craft in museums.

In 1997 Arts Council England awarded the Contemporary Art Society £2,500,000 from Capital Lottery funds towards a £3,300,000 project to establish the Special Collection Scheme, which would enable 15 museums throughout England to develop challenging collections of contemporary art and craft (in the event 19 collections). The scheme began in 1998 and concluded this year. A total of 575 works has been purchased for £2.9 million. The balance of the funds was spent on travel, education, research and career development. The contemporary collections of the 15 museums have been hugely enhanced and enlivened by the choice of new work made possible by the scheme.

Gill Hedley overleaf states that "many museums depend on CAS for their only acquisitions of work by living artists". The second major programme in which this happened last year was the Distribution of 2004/5, the process by which we display and catalogue the purchases made by our invited buyers together with the gifts received during the 4 year period. There were 165 works, valued at £650,000. A selection was shown at the South London gallery and the totality in Edinburgh.

The distribution to museums is the final step in the process, which is unique to CAS.

The National Collecting Scheme for Scotland, a close relative of Special Collection Scheme, is still underway and is thriving.

ARTfutures takes place this year at Bloomberg SPACE in late November. It should be remembered that we pioneered art markets in this country, and ours remains free to enter and, more important, carefully selected.

I return to my theme of continuity, bearing in mind the extraordinary resilience of the Contemporary Art Society for nearly a century, and its striking contributions from time to time—whether Picasso, Henry Moore, Damien Hirst or the Special Collection Scheme—and I ask all readers to consider how best we should now progress the acquisition of contemporary art by museums in this country.

As ever we appeal to Government, Arts Councils, private donors, trust and foundations to maintain and increase their support, and to explore new ways of enlivening our museum collections so that they are never allowed to stagnate but refresh the spirit of all who enter.

We have shown that the crusade can be won. What comes next?

You will have gathered from the above that Gill Hedley—and her colleagues—have had an outstanding year. I would like to thank her—and them—on your behalf: she is truly among the great crusaders for the art of our times.



Oliver Prenn  
Chairman

## Director's Report

2004/5 was rightly dominated by the conclusion of the Special Collection Scheme [SCS] and, in the latter months, by the distribution of gifts to member museums, through our exhibition ShowCASE.

An evaluation of the SCS was launched in October 2005 and, to quote from one curator: "The Scheme has transformed an entire generation of British curators.... There must be 20-25 curators who are going to pay the country back for the rest of their professional lives." We are very proud of this achievement and Ceri Lewis describes the scheme in more detail on page 9.

The exhibition of all our purchases and gifts, ShowCASE, opened at the South London Gallery in November 2004 – and was followed by the entire collection in Edinburgh during January – March 2005. These two huge projects were managed with dedication and real commitment by Mary Doyle, Senior Curator, who has run SCS from the beginning, and Ceri Lewis, Curator, who has been intensely involved for the last three years. I want to pay tribute to their very hard work. We also acknowledge our dependence on the work of other staff: Liz Cooper and Phil Ashcroft who keep us functioning and effective; Suzana Bakar and Anna Bayraktar who keep us accountable; and Wynne Waring who gets us on the bus or plane to wonderful events, outlined on page 6.

Nour Wali has joined as Business Development Manager: see page 8 for her report on consultancy services. Our freelance colleagues have been, as ever, crucial to many activities. Jeni Walwin selected ARTfutures 2004, (see last year's report) and, at the time of writing, is busy with

this year's edition, which will take place at the Bloomberg Space from 23-27 November 2005.

Sarah Yearsley runs the Scottish equivalent of SCS, the National Collecting Scheme for Scotland [NCSS] and its programme of purchases and events, about which she writes on page 18. It is not easy to manage a project where many of the participants are 400 miles apart and the headquarters about 400 miles in the opposite direction. Her calmness and eye for detail account for its success.

The importance of NCSS was why we staged ShowCASE in Edinburgh, where the City Art Centre is a participant in the scheme. The two venues received funding from Scottish Arts Council [SAC] and we owe Amanda Catto and Wendy Law our gratitude for their financial and moral support. NCSS has also received SAC funding for new commissions.

Another important link with Scotland was the launch of 'Spin', a membership initiative run by Kirstie Skinner working for the National Galleries of Scotland and CAS. Based on 'Blood' in London, 'Spin' was launched with great panache at The Hallion Club in Edinburgh in February 2005. It was a particular pleasure at the ShowCASE opening that a group of CAS and 'Blood' members, led from the front by Oliver Prenn, joined forces with 'Spin' members for a series of visits, curators' talks and convivial meals in Edinburgh. 'Spin' will open in Glasgow late in 2005 and we hope to offer the template to other partners in the UK.

The exhibition to honour our donor Tom Bendhem, Tom Bendhem: Collector, also began its tour in 2004. All of the works, including

some very generous gifts made by artists in Tom's name, will be presented to member museums. Ann Elliott created the selection, the tour and the very beautiful catalogue with an illuminating essay about Tom and his role in the art world. We have also been offered a remarkable gift by the textile artist Ann Sutton, previously a CAS committee member, of over forty of her own works. These, too, will be given to museums and she wishes us to use the gift to encourage private craft collectors to make gifts to museums through CAS. I am delighted that she also accepted our invitation become our third Artist Patron.

CAS achieves a great deal with meagre resources and is thankful to those who give us financial support, especially our members – individuals and museums – without whom we would not be a society and could not do so much for contemporary art and artists. We are grateful to our public funders, Arts Council of England and Scottish Arts Council, who support us in our work.

The West Midlands Hub, funded by Museums, Libraries and Archives Council [MLA], made a grant to allow SCS museums in the area to employ a consultant to look at the impact of SCS in the region and to help create a template for future work, involving other museums and identifying possible funding and individual supporters. A Research Assistant has also been appointed and we welcome Sheila McGregor and Sarah Terkaoui as colleagues.

The circle of private supporters that help CAS enrich public collections by making purchases from contemporary artists defines us. Our Collection Schemes have

involved curators more directly and strategically in these activities. Our corporate work, ARTfutures, membership, Catching Comets, 'Blood' and 'Spin' all extend our message and encourage active support. One of the year's highlights was the television programme, The Culture Show, on 17 November 2004, BBC2, which featured CAS and told our story with great style and simplicity. The departure board at Euston was shown with its letters tumbling down to spell out artists and the museums where, thanks to CAS, their work can be found. Thus, in place of destinations, we find Gilbert & George in Wolverhampton, Mona Hatoum in Coventry and Mike Nelson in Walsall. Look on page 20 for the list of all the other destinations of this year's distributed gifts.

2004/5 has given everyone involved in CAS the opportunity clearly to see what we can achieve. At the South London Gallery; in Edinburgh; in the ShowCASE catalogue and press campaign; the Tom Bendhem exhibition and catalogue; members' events; 'Blood' and 'Spin' events; the wonderful dinner hosted so generously by Fatima Maleki for our Catching Comets supporters; and on TV, CAS has laid out its stall. In Tom Bendhem's memory and at my suggestion, a debate was held at the Oxford Union in March 2005: "This House believes that Contemporary Artists are Talentless". The motion was defeated.

Many museums have come to depend on our collecting schemes for the proper attention we pay to the collaborative and international elements of collecting today. CAS increasingly serves to perform

## CAS Supporters: Events & Membership

a vital function for public collections and has to decide where to place the modest amounts of money raised. Larger museums need our advocacy and network, and deserve substantial and challenging gifts from us. Smaller museums ask us to give them works that fit into inadequate stores and very closely defined collecting policies. Many museums depend on CAS for their only acquisitions of work by living artists. CAS's staff and committee will be obliged to make some fundamental choices in the next year now that Lottery funding is no longer available to us but when we have established a template for regional museum collecting upon which we wish to build.

We depend, in so many ways, on our committee to make our work known, define our goals and to keep us on track. I would like to thank them all for their personal support to me, and their generosity with valuable time and expertise, as well, in several cases, of gifts of art. In every case, Oliver Prenn, Chairman, leads by example. He is on the bus for CAS or the aeroplane to Pittsburgh, makes the toast at every dinner and is first through the door at the private view, wherever in the country we happen to be. He buys from ARTfutures, made donations to ShowCASE and has been a major Catching Comets donor. Most importantly of all, he looks carefully and with a critical eye at everything: works of art, accounts and strategy. He combines astuteness with enthusiasm and we owe him a great deal for his guidance through an extraordinary year for CAS.

Gill Hedley  
Director

**J**oining the Contemporary Art Society as an individual member is an active, effective way of supporting living artists and contributing toward the presence of contemporary art in our public museums. CAS raises funds to purchase works of contemporary art on behalf of 95 public collections of fine art and craft throughout the UK. We are grateful for the integral support of our members. Some contribute with their expertise, effective ideas and valuably help us forge relationships, others widely sing our praises, while behind the scenes there's evidence of more quiet votes of confidence—our members are remarkably constant in their commitment to us and renew their annual subscriptions year upon year.

The network of supporters is broadening and growing. Our 'Catching Comets' patrons contribute larger donations and commit to doing so over a series of years—the idea behind the name is based on CAS's reputation of 'catching comets' before artists' careers and prices are out of orbit. The impact of these supporters' commitment and championing of our cause has been marked this year by the exhibition ShowCASE, which displayed purchases of works of art made over the past four years. The genuine achievement of Catching Comets is the potential impact in perpetuity of the works themselves, when they enter public collections—enriching cultural experience in the UK and potentially changing lives.

'Blood', an auxiliary CAS membership initiative launched in 2002, delivers a regular programme of evening contemporary art tours with a strong social element for emerging collectors in London. 'Blood' is co-chaired by Obi Felten and myself, strongly supported by Domo Baal, with further assistance this year from Anne-Françoise Gavanon, Barra Little and Sarah Potterton. In addition to nurturing a new audience for contemporary art, the aim of 'Blood' is to operate its membership online. In recognition of its early successes and potential, Arts Council England awarded CAS a grant to develop 'Blood' further.

As a result, 'Blood' generated interest and new members from our successful discussion event at Sketch. The grant has also allowed us to concentrate on developing our online resources and functionality – the new 'Blood' website will be launched in late 2005.

In the next year, amongst other things, we are looking forward to the CAS Trip to China – indeed an opportunity for broadening horizons and minds. Our supporters have exemplified a forward-thinking generosity to our cause for close to a century – we are ever aware of this responsibility and indeed driven by it.

We extend our thanks to all the artists who have opened their studios; gallerists, curators and artists that welcomed us to their exhibitions; our events interns that have contributed with their fresh ideas, skills, style and hard work (Christine Hsieh, Amy Knerr, Camille Guimaraes and Shirin Khosravi); and collectors who have opened their homes. We are grateful to our members for their contributions to CAS events, especially the energy, friendliness and inquisitiveness of members that attend, and in particular this year to the following friends and members: Eric and Jean Cass, Milton and Sheila Fine, Tim Hadfield, Jean-Conrad and Isabelle LeMaître, Eskandar and Fatima Maleki, Mourad Mazouz, Rosie Millard, Guy and Marion Naggar, Anders Petterson, Alexandre Pollazzon, Tot Taylor, Jean Wainwright, Phil Young, Poju and Anita Zabudowicz. Our gratitude also goes to the following organisations: City of London School, The Economist, Simmons & Simmons, Camden Arts Centre, Artprojx, Arts Council England.

### Events

CAS has a long history of organising tours, trips and events for its members dating back almost 100 years. The primary aim of our events is to cultivate greater understanding of contemporary art and to encourage collecting. We investigate the new, the best and most cutting-edge of contemporary art by visiting biennials, artists' studios, galleries, exhibitions, art spaces and projects, art fairs, private and corporate collections; and meet the people

involved in these ventures. A cornerstone of our programme is CAS (Contemporary Art Society tours): our popular rigorous contemporary art coach tours around London that investigate a selection of far-flung and temporary venues alongside more established spaces each month. We invite you to join us.

### April 2004

ARTfutures 2004 – Members' private view  
May 2004

Private Collections Tour around NW3

### September 2004

Private Collection Visit to Surrey  
AGM at Simmons & Simmons  
'Blood' weekend in Berlin

### October 2004

International Trip 2004: Pittsburgh USA to coincide with Carnegie International  
November 2004

Platform Discussion at KSB Law  
Catching Comets Dinner  
ShowCASE Preview at South London Gallery  
Tom Bendhem: Collector, CAS touring exhibition, launched at Ben Uri Gallery, London

### January 2005

ShowCASE in Edinburgh  
CAS and 'Blood' weekend in Edinburgh

### February 2005

'Blood' Panel Discussion at Sketch chaired by Rosie Millard

### March 2005

Artists' studios tour

Wynne Waring  
Events and Membership Manager



## Consultancy Services

The key aims of our Business Development work are to pursue our close collaboration with existing corporate clients; secure new projects and members where possible; and maximise our opportunities to increase awareness and exposure about CAS's multiple activities.

CAS has continued advising etc.venues on acquiring an art collection that reflects and enhances their business interests and ethos. Adam Dant's commission, *The Guild of Neologists*, was launched at their Bonhill House venue in November 2004. Actively engaging their clients and open to public participation, this commission proved an especially rewarding art project, generating a great deal of publicity and exposure, and also welcomed the contribution of CAS members in the creation of new words for a business lexicon. The completion of the project was celebrated at one of etc.venues' other premises, The Hatton. CAS also advised etc.venues on new acquisitions for three of their offices: the highlights were a Pipilotti Rist photograph for Bonhill House; a Catherine Yass light-box for Prospero House; and a set of 6 photographs by Marie-France and Patricia Martin for Park Street.

CAS is also proud to have won the bid to advise BAA on exterior sculpture commissions for the new Terminal 5 at Heathrow. We have been contracted to project manage the selection of an artist and the development of this commission through to the launch with the opening of the new terminal in 2008.

Advice was also given to a new *Catching Comets* member on the purchase of a work to enhance her private collection.

The total amount spent on art purchases at *ARTfutures* and by corporate and private clients through CAS consultancy this year was £160,214.

Proposals were presented to a number of new potential corporate clients and projects, with whom we are continuing discussions.

Public presentations and panel discussions provided ideal opportunities to extol the work of the Contemporary Art Society, including mentions of *ARTfutures*, our consultancy work as well as our membership events and activities. Such occasions included a panel discussion on Corporate Collections during the Glasgow Art Fair; a talk at the Radar exhibition of students' work and a presentation to students at Sotheby's Institute.

Regular meetings and discussions with the 4Cs, our Contemporary Corporate Curators' Circle, continue to provide a beneficial support network to share ideas and progress. Arts & Business have generously agreed to publicise information about CAS and 4Cs on their website to advocate corporate art collecting of a high standard.

(See: [www.aandb.org.uk](http://www.aandb.org.uk) – Corporate Art Collections).

Updating information about our corporate consultancy work on the CAS website is also underway.

At the time of writing, the next major event to which the 4Cs, existing and potential corporate clients will also be invited will be *ARTfutures 2005* at Bloomberg SPACE in November. A great deal of work and energy is being placed into making this a big success.

Nour Wali  
Business Development Manager

## Special Collection Scheme 1998–2005

As both our Director and Chairman have already acknowledged, 2004/5 was an important year in our work with museums.

As this complex and ambitious Collecting Scheme draws to a close, it is fair to say that none of us could have accurately predicted the outcome when the bid was first made to Arts Council Lottery in 1997. Much has been achieved over the past seven years, some of which has already been detailed in our reports, year on year. It is, however, worth taking stock at this moment, to recognise the scale and impact of its achievements, and to attempt to draw some conclusions about its legacy.

That the Scheme was groundbreaking cannot be overstated: unique, untested, it was described by the Director of Visual Arts, Arts Council England, as an "action research" project. The scale in itself was unique—bringing together 15 museums around England in partnership with CAS, all with differing collections, staff and governance was an audacious move, and not without difficulty. It was a change, not only in how museum curators had worked, but also in the way that CAS worked with its member museums. The stated aim of the partnership was to "increase the quality and diversity of contemporary art collections across the country and to extend the access, enjoyment and understanding of contemporary art to a wider audience."\*

The scheme sought to address the lack of contemporary art collecting in regional museums by providing funds for acquisitions. Moreover, it recognised the need for curators to build skills, knowledge and expertise, providing money and time for travel and research, to ensure a sustainable legacy. £2.5 million was awarded from Arts Council Lottery, which, together with partnership funding from museums and CAS, brought the total project cost to over £3.3 million: this level of funding would permit a sustained period of collecting in regional museums unprecedented in the last 30 years.

It was anticipated that an outcome of the scheme on completion would be that regional collections would then be in a position to

make a notable contribution to the climate of contemporary art collecting. In doing so, they would establish a model for other museums and galleries to follow.

What is quantifiable at this stage? The quality and diversity of contemporary art acquired is without question. The public can now see Olafur Eliasson in Eastbourne; Mike Nelson in Walsall, the first in any British collection; Thomas Ruff in Hull; Juan Munoz in Manchester; Shirin Neshat in Nottingham: major international artists, with established reputations, previously outside the reach of regional collections. And this achievement is not confined to the acquisition of fine art—designers and makers have been purchased or commissioned to develop outstanding collections and areas of excellence. Birmingham Art Gallery now has one of the finest collections of contemporary metalwork in Europe; the furniture and lighting collection at Manchester contains work by Ron Arad, Thomas Heatherwick, Marc Newson, Ingo Maurer; the textiles collection in Nottingham contains commissioned works by Liz Rideal, Heather Belcher, and works by a number of Japanese makers of international repute. In some cases works acquired have created the foundation of new specialist areas within collections: photography in Nottingham, furniture and lighting in Manchester, lens-based work in Ferens Art Gallery in Hull, and Southampton City Art Gallery. New media—DVD installations, sound works, films—an area previously underrepresented in collections can now be seen around the country.

The dramatic change in the level of support for the work of contemporary artists is equally significant. Over 600 works have been purchased or commissioned for regional collections in Britain, and over £2.9 million spent on the acquisition of contemporary fine art and craft. Nearly 300 artists are now represented in the 18 regional collections, many for the first time. The scheme has led to 25 commissions, for both internal and external sites within museums, with 13 completed during the final year. New relationships with artists

have been developed, changing the way some collection curators work: “it has given some curators the confidence to begin to develop strong relationships with artists which will now become a regular way of working... curators have invited artists whose work they have purchased to work with them, either on the interpretation of material they have bought, or to invite them to curate shows themselves.” Equally encouraging is the fact that this closer relationship has led to additional gifts from artists to collections.

What this means for regional museums and the public is that local audiences now have the opportunity to see quality contemporary work in their region. There is clear evidence that the SCS has enabled museums to develop their audiences in a range of ways, and has helped to change people’s perception of museums as places of historic interest, having little contemporary relevance. Works acquired through the SCS have directly contributed to developing new audiences. Visitors to Leeds City Art Gallery now have the youngest profile of all West Yorkshire galleries—a direct result, it is seen, of the new contemporary works purchased. The new acquisitions have presented imaginative opportunities for exhibitions and dynamic displays, reinvigorating the historic collection. The new contemporary acquisitions have enabled education staff to develop their outreach projects and resources for schools based on the contemporary collection (rather than temporary exhibition) allowing the development of long-term, sustainable relationships. There are many examples of improved and sustained partnerships with other museums, independent galleries, agencies, and education institutions. The frequent requests to borrow works purchased through the Scheme by venues abroad recognises the changing perception of British museums, and reinforces the significance and richness of these regional museum collections. It is clear that there has already been an extraordinary impact, but it is fair to say that there is much more to come.

Perhaps a legacy not so immediately apparent, but one vital for the long-term success of collecting in Britain, is on the professional development of the curators involved. In many cases, curators have only realised in hindsight that this has been the most important aspect, changing how they work, their expectations and their confidence, allowing a thoughtful and sustained approach to collecting. “I hadn’t realised that the travel and research would turn out to be so important. Looking back, it is that that I have gained from most. It was amazingly beneficial. I learned so much and it completely changed my way of working and my practice as a curator... It gave me space to think.” (Curator, Leeds City Art Gallery.) Over the seven years, 25 curators committed some 2300 days to research and travel in Britain and internationally. From 5 day visits to Scotland or Scandinavia, to a 12 day trip across Canada with 30 curators, visiting over 65 exhibitions and collections venues, independent galleries, artist-led initiatives and studio visits—the programme of travel broadened horizons and offered an international context. It developed knowledge of artists and their practice, relationships with galleries and dealers, new approaches to display and exhibitions, and provided a network of contacts in this country and abroad. In a number of cases the collecting policies of museums have been revised to secure a long-term commitment to the acquisition of contemporary art. The passion and motivation generated among curators, inspired to argue the case for continuing to collect contemporary art is an extraordinary achievement.

Mary Doyle and I would like to pay tribute to all our colleagues in the SCS museums with whom we have worked over the years, for their dedication, skill and patience in delivering what at times appeared an almost impossible task. Their enthusiasm and commitment means that museums now have contemporary collections that will be enjoyed for generations to come. We would like to thank Honor Beddard for her invaluable assistance at CAS in the closing stages of the scheme. The Collecting model

has transformed how CAS has worked with our museum colleagues, and has shown that strategic intervention at a national level can make a difference. But it cannot operate without sustained public investment and a clear public commitment to contemporary collecting. The model of the collecting scheme that CAS has developed dovetails with current thinking yet a successor is not immediately obvious, without funding and a national framework.

All involved feel CAS has an important role to play in working with museums to acquire contemporary collections of fine art and craft in the future—CAS continues to take the lead in exploring how contemporary purchasing can be sustained.

#### Ceri Lewis Collections Curator

\*All quotations in this section are taken from Contemporary Art Society Special Collection Scheme Evaluation Report, by Val Millington, 2005.

#### SPECIAL COLLECTION SCHEME LIST OF PURCHASES

All dimensions given in cm, height (h), width (w), depth (d), unless otherwise indicated

BIRMINGHAM MUSEUM  
& ART GALLERY  
Fine Art

TOBY ZIEGLER  
Freedom or Death,  
2004  
Oil painting on  
scotchlite,  
145 x 225 x 4

#### Craft

DAVID CLARKE  
All the 3’s, 2004  
Sterling silver  
sawn dish, 6 x 33  
x 33 (commission)

RAJESH GOGNA  
Ice-Teapot, 1998  
Silver-plated  
copper teapot,  
silver-plated  
nickel stand,  
unique,  
28 x 28 x 15

MICHAEL LLOYD  
Oak Bowl, 2004  
22 ct gold, 7 x 6.5  
Spring Vase, 2001  
Britannia silver,  
gilded, 21 x 12

JUNKO MORI  
#30 Silver

Organism, 2004  
Forged fine silver  
999, 12 x 21 x 22

REBECCA DE QUINN  
A Jug With Handle,  
2004  
Sterling silver,  
27 x 19 x 7  
A Handle-less Jug,  
2004  
Sterling silver,  
25.5 x 8 x 7.5

TORRE SVENSSON  
Bowl, 1999  
Steel, partly  
gilded, 10 x 30.5  
4 small bowls, 2000  
Steel, partly  
gilded, each 4 x 10

SIMONE TEN HOMPEL  
Leuchtender  
Schatten (Glowing  
Shadows), 2005  
Vessels in mixed  
metals, 210 x 275  
(diam.)

FERENS ART  
GALLERY  
Fine Art

JANE BUSTIN  
Darkness Visible:  
Helene Cixous,  
2003  
Oil on wood &  
cotton,  
169 x 41 x 4.5

DOROTHY CROSS  
Ghost Ship, 1999  
35mm film  
transferred  
to DVD, 12 min  
loop, ed. 2/3,

dimensions  
variable

ALAN CURRALL  
Message to my  
best friend, 2000  
Single monitor  
video with sound,  
ed. 1/5 + AP  
How I would  
probably do it,  
2004  
Single monitor  
video with sound,  
ed. 1/5 + AP  
Survival kits:  
Shipwreck, plane  
crash and nuclear  
war, 1997  
Triple monitor  
video work with  
sound, ed. 1/3 +  
AP

DALZIEL & SCULLION  
Water Falls Down,  
2001  
DVD installation,  
9.24 min., ed.  
2/3, dimensions  
variable

NAN GOLDIN  
My Parents  
Kissing On Their  
Bed, Salem,  
Massachusetts,  
2004  
cibachrome, ed.  
2/15, 70 x 101.5

TORSTEN  
LAUSCHMANN  
Mother and  
child, 2004  
DVD projection,  
gold paint,  
80 x 60

THOMAS RUFF <u>Porträt (V. Levchenya)</u> , 2000 C-print, ed. 2/4, 210 x 165	5.20 min., ed. 2/3, dimensions variable	PETER FRASER Untitled, 2003 Fuji crystal light jet print C-type photograph mounted on foamex, ed. 1/6, 100 x 150 x 3	Silver teapot, engraved, 15 x 17 x 10
BETTINA VON ZWEHL <u>#1, #5, #7, #8</u> , from the series <u>Alina</u> , 2004 C-prints mounted on aluminium, framed, ed. 1/5, each 59.8 x 46.4 x 3	TACITA DEAN <u>Blind Pan</u> , 2004 Series of five photogravures on Hahnemule Butten Paper, ed. 11/24, 61 x 90	JORG SASSE <u>5833</u> , 2003 C-print, diasec- face on alucobond, aluminium frame, glazed, ed. 2/6, 50 x 75	CRAFT
GILLIAN WEARING <u>Self portrait as my Uncle Bryan Gregory</u> , 2003 Digital C-type print, ed. 6/6 + 2AP, 124 x 82.5	ROSALIND NASHASHIBI <u>Hreash House</u> , 2004 DVD, single screen projection, ed. 2/3 + 2APs	MONA HATOUM <u>Static Portraits (Momo, Mary Ellen, Peter)</u> , 2000 Three polaroids, unique, 72 x 56	CRAIGIE HORSFIELD <u>Plaice</u> , ascending, 2003 Dry print on card, unique, part of a variation of 7, 32 x 27.5
SHIZUKA YOKOMIZO <u>When You Wake</u> , 2003 Two screen DVD projection, ed. 6/10, dimensions variable	SANTIAGO SIERRA <u>Hooded Woman Seated Facing the Wall, Spanish Pavilion, Venice Biennale, Italy</u> , 2003, 2003 Black and white photograph, framed, ed. 4/6 + 1AP, 150 x 220	Fish, Cabbage, <u>Bottles</u> , 2003 Dry print on card, unique, part of a variation of 7, 30 x 29.9	RON ARAD <u>Oh Void II</u> , chair, designed 2002 Woven black carbon fibre, ed. 1/20, 80 x 125 x 60 <u>Ge Off Sphere</u> , light, designed 2000 Laser-set polyamide with light fittings and height-adjustable cable, ed of 10, max height 260
LEEDS CITY ART GALLERY <u>Fine Art</u>	GEORGINA STARR <u>Big V</u> , 2004 4 screen DVD projection (commission)	Squid, 2003 Mixed technique, on card, unique, part of a variation of 7, 28.5 x 27.5	GEORG BALDELE <u>Caveman</u> , Designed 1999 Set of 3 lights, aramid fibre paper, metal and glue, 300 x 45 (diam.), 180 x 40 (diam.), 125 x 35 (diam.)
ANNA BARRIBALL <u>Silver Map</u> , 2003 Silver pen on world map, 82 x 131	MANCHESTER ART GALLERY <u>Fine Art</u>	GABRIEL OROZCO <u>B.K.I.</u> , 2004 Giclee on watercolour paper, ed. 55/175, 27.9 x 19.7	
ERGIN CAVUSOGLU <u>Poised in the Infinite Ocean</u> , 2004 3 screen video installation with sound, looped	JAMES CASEBERE <u>Turning Hallway</u> , 2003 C-type print mounted on plexiglass, ed. 4/5, 120 x 150	CORNELIA PARKER <u>Object that fell off the white cliffs of Dover</u> , 1992	

RONAN AND ERWAN BOUROULLEC <u>Samurai Chair</u> , 2000 Stainless steel base with felt and foam, 77 x 57.5 x 55 (diam.)	JASPER MORRISON <u>Thinking Man's Chair</u> , Designed 1986 Painted tubular and flat steel 72 x 64 x 95.5, (manufactured by Cappellini) <u>Plywood Chair</u> , Designed 1988 Plywood, glue and screws, 84 x 39.5 x 39, (manufactured by Vitra, 2004) <u>Glo-Ball</u> , floor lamp, designed 1999 Hand-blown opal glass with steel base, 174 (h), Base 33 (diam.), Shade 34 (diam.) (manufactured by Flos) <u>Op-La Tray-Table</u> , Designed 1998 Stainless steel and ABS plastic, 52.5 (h), Tray 48 (diam), Base 28 (diam.) (manufactured by Alessi)	MARC NEWSON <u>Zenith Chair</u> , Designed 1998 Polished aluminium, ed. 8/8 + 2AP + 2 prototypes, 79 x 60 x 77 (manufactured by Bodylines)	MEAD GALLERY <u>Fine Art</u>
PAUL COCKSEEDGE <u>NeON</u> , 2003 6 neon lights, glass & gas, each 50 x 10 x 10	PHILIPPE STARCK <u>W.W. Stool</u> , 1990 Sand-blasted aluminium, lacquered. 95.5 x 56 x 53 (diam) (manufactured by Vitra, 2004) <u>SuperArchimoon Giant Lamp</u> , 1999 Silver-finished steel structure and cloth shade. 214 x 242, Lamp shade: 55 (diam.), Base: 79 (diam.) (manufactured by Flos) <u>Louis Ghost Stacking Chair</u> , 2000 Transparent injection-moulded polycarbonate, 94 x 55 x 47 (diam.) (manufactured by Kartell), 2004	DAVID BATCHELOR <u>Against Nature</u> , 2005 Steel & aluminium lightboxes, fluorescent lights, acrylic sheet, aluminium support, (commission), 750 x 70 x 25	DAVID MUSGRAVE <u>Drawing</u> , 2003 Graphite on paper, 37.4 x 32 <u>Painted Form No.3</u> , 2004 Resin and enamel, ed. 1/5 (white version), 10 x 4.5 x 2
THOMAS HEATHERWICK <u>Please Keep off the Glass</u> , 2004 Handblown Murano glass chair structure, limited edition of 12, 85 x 42 x 60, (manufactured by Salviati)	TATSUYA NAKAMURA <u>hanne-yasume</u> , Designed 2002 Carved mdf with polyurethane lacquer, 26 x 150 x 34 (manufactured by Kon-Wood, 2004)	JASON TAYLOR <u>Scrub Together Bench</u> , 2003 Birch plywood & polyester bristles, 38 x 120 x 45	MIDDLESBROUGH ART GALLERY <u>Fine Art</u>
MICHAEL MARRIOTT <u>'Missed' Day Bed</u> , 1999 Russet (untreated) leather, polyurethane foam, timber frame, stainless steel legs, 190 x 90 x 44		TRACEY EMIN <u>It Never Felt Like This</u> , 1999 Monoprint, 29.7 x 42 (print size)	TOBY PATERSON <u>Pavilion for Public Transport (Warsaw Version 2)</u> , 2003 Acrylic on paper, 75 x 105



DAVID SHRIGLEY <u>Untitled (A prison)</u> , 2003 Ink on paper, 30 x 21 <u>Untitled (Trust)</u> , 2003 Ink on paper, 30 x 21 <u>Untitled (Workman vs. his tools...)</u> , 1998 Ink on paper, 24.5 x 26 <u>Untitled (Red Bird)</u> , 2000 Acrylic and pen on paper, 34 x 36.5 <u>Untitled (Funny bunny)</u> , 2000 Acrylic on paper, 45.5 x 41 <u>Untitled (Tired)</u> , 2001 Ink on paper, 35.4 x 39.2	<u>Untitled (7/8/03)</u> , 2003 Gouache on paper, 42.5 x 61.6 NOTTINGHAM CASTLE MUSEUM & ART GALLERY <u>Fine Art</u> JITKA HANZLOVA <u>Untitled (Hunter with deer)</u> , 1994 C-type print, ed. 1/8 <u>Untitled (Clothesline in spring)</u> , 1991 C-type print, artist proof 2/3 <u>Untitled (Vesuv)</u> , 1993 C-type print, ed. 2/8, <u>Untitled (House in snow)</u> , 1993 C-type print, ed. 4/8 <u>Untitled (Bathtub)</u> , 1994 C-type print, ed. 1/8 <u>Untitled (Dance with Goat)</u> , 1993 C-type print, artist proof 1/3 All from the Rokytnik series, each 40 x 29.8 SUSAN HILLER <u>Snow Scenes / Schneeszenen</u> , 2003 3 piezo prints with pigmented inks on Hannemuhle William Turner	paper, ed. 3/3 + 2AP, each 100 x 70 CANDIDA HÖFER <u>Trinity College Library Dublin II</u> , 2004 C-print, AP 1, 152 x 177.7 SHIRIN NESHAT <u>Women Without Men (untitled 3)</u> , 2004 C-print, ed. 2/5 + 1 AP, 72.4 x 233.7 JOHN RIDDY <u>Sky 6 (Kalk Bay)</u> , 2003 C-type print, ed. 1/5 + 1AP <u>Sky 8 (Kalk Bay)</u> , 2003 C-type print, ed. 1/5 + 1 AP <u>Sky 10 (Normandy)</u> , 2003 C-type print, ed. 1/5 + 1AP <u>Sky 12 (Monaco)</u> , 2003 C-type print, ed. 1/5 + 1AP <u>Sky 14 (Camberwell)</u> , 2003 C-type print, ed. 1/5 + 1AP Each 33 x 40 [print size] NIGEL SHAFRAN <u>Bookshelves (Archive Bookshop)</u> , 2004 C-print, framed, ed. 2/5, 118 x 145 <u>Charity Shop, Watford</u> , 2001	C-type print, ed. 1/7, framed, 61 x 76 (print size) HANNAH STARKEY <u>March 2004</u> , 2004 C-type colour print mounted on aluminium, ed. 1/5 + 1AP, 122 x 163 x 5 <u>Craft</u> MACHIKO AGANO <u>Untitled</u> , 2003 Paper wire, fishing line, finger knitted, 240 x 220 x 220 ANNIKEN AMUNDSEN <u>Transition</u> , 2003/2004 Woven fishing line & perspex, 300 x 170 x 95 JEANETTE APPLETON <u>Land Line: Double Edged Encounters</u> , 2003 Needle, felt, transfer print, metal rod, clips, 60 x 2840 EMILY BATES <u>Falls of Peace (version II)</u> , 2003 Black synthetic organdie fabric, dimensions variable
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HEATHER BELCHER <u>The Sampler</u> , 2005 Wool felt, wood & velcro support, heat transfer print, silk & linen, 19 works in total: 3 panels 50 x 70; 13 panels 45 x 35; 1 panel 75 x 45; 1 panel 75 x 25; 1 panel 75 x 40. (commission)	100 x 100 x 5 <u>Shrines and Temples</u> , 2004 Sail cloth, digitally transfer printed, smocked with misuhiki strings, 100 x 100 x 5 <u>Street</u> , 2004 Sail cloth, digitally transfer printed, smocked with misuhiki strings, 100 x 100 x 5 NAOKO YOSHIMOTO <u>Memory Miles In My Hand</u> , 2004 Cotton, second hand clothes & accessories, 50 x 50 x 20 SOUTH LONDON GALLERY <u>Fine Art</u> ADAM CHODZKO <u>Settlement</u> , 2004 DVD, unique, dimensions variable (commission) MARK DION <u>Secret Garden Biological Field Unit</u> , 2004 Blue & red pencil on paper, 23 x 30.5 <u>Grotto</u> , 2005 Red & blue pencil on paper, 25.5 x 32.5	GOSHKKA MACUGA <u>The source of life is in the art of the people</u> , 2004, Wooden extendable table with stain design hand painted and hand polished, unique, 90 x 180 x 70 (commission) SASKIA OLDE WOLBERS <u>Untitled (Multiplex)</u> , 2005 DVD projection, ed. 1/7 + 2 AP, dimensions variable JANETTE PARRIS <u>Throw in the Towel</u> , 2004 Comic style strip book, unlimited edition, 29.8 x 21, 16 pages (commission) CORNFORD & CROSS <u>Where is the Work?</u> 2004 Cast iron and wall text, unique, 60 x 60 x 2 (commission) PAULA ROUSH <u>Aesthetics of Emergency (art and security)</u> , 2004 Installation, mdf playhouse, cush- ions, 8 DVDs, texts, lightbox,	mannequin head and balaclava, 16 x 80 x 20 (house), 100 x 180 x 10 (frame), 30 x 100 x 10 (light) (commission) THE NEW ART GALLERY WALSALL <u>Fine Art</u> MONICA BONVICINI <u>Drill 4 Chastity</u> , 2004 2 part cast, bronze & resin, ed. 23/35, 10.5 x 15 x 9 MARTIN CREED <u>Work No.264 Two protusions from a wall</u> , 2001 Aluminium, plaster & paint, ed. 8/9 + 1AP, 61(diam.) x 30.5 (d) DOROTHY CROSS <u>Eye Camera</u> , 2004 Bronze, ed. 2/4, 10 x 14 x 9 CHRISTIAN MARCLAY <u>My Bad Ear</u> , 2004 Life size bronze cast, ed. 34/60 RICHARD WOODS <u>Logo No.14</u> , 2005 Floor installation: printed wood, gloss paint, dimensions variable (commission)
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TOBY ZIEGLER <u>I Wish I Was A Hole In The Ground</u> , 2005 Backlit film, inkjet prints, lightbulbs, 159 x 125 x 254	MICHELLE ERIKSON <u>Liberty (Justice)</u> , 2003 Porcelain and stoneware, thrown & hand-modelled, 36 x 22 <u>Justice (Liberty)</u> , 2003 Porcelain and stoneware, thrown & hand-modelled, 36 x 22 <u>Tea Toadler</u> , 2004 Agate earthenware, porcelain and indigenous clay with gold enamel, 21 x 19 <u>Pairrot Teapot</u> , 2004 Agate earthenware and porcelain press moulded thrown & modelled, 34 x 27  ANYA GALLACCIO <u>While reaching for Alma Ata</u> , 2004 Set of 5 porcelain apples, glaze, ed. 4/6, dimensions variable  SARAH LUCAS <u>Toby Jug</u> , 2004 Ceramic jug, unlimited edition, 16.4 x 10.5 x 12  CAROL MCNICOLL <u>Pair of Jugs</u> , 2002 Slip cast, stoneware glaze & transfers, 32 x 12.5	JACQUELINE PONCELET <u>Who Knows?</u> , 1994 63 paintings, photos & fabric on wooden stretchers, 221 x 318  DAVID SHRIGLEY <u>Black Pot</u> , 2004 Clay, glaze, enamel paint, 43(h) x 18(diam.) <u>Untitled (Tom Thumb)</u> , 2000 Acrylic and ink on paper, 34 x 42.4  JULIAN STAIR <u>Adult Sarcophagus</u> , 2004 Thrown circular sarcophagus & lid, oxidised Etruria Marl, 154(h) x 72(diam.) <u>Funerary Jar</u> , 2004 Reduced Etruria Marl, oxidised white stoneware, 31 x 44 x 36 <u>Funerary Jar</u> , 2004 Oxidised porcelain, oxidised white stoneware, 31 x 44 x 36  HANS STOFER <u>Eden</u> , 2002 Ceramic fragments by Janice Tchalenko, steel coated, glue, gold leaf, 15 x 30 x 35 <u>Cup &amp; Saucer</u> , <u>allinone</u> , from	the series <u>trash4cash</u> , 2003 Ceramic, silicon, metal wire, 9(h) x 12(d)  ANN SUTTON <u>Morphing Crosses</u> , 2000 Linen, 25 x 25 <u>Movement Meshes</u> , 2001 Ink on paper, 15 x 21  GAVIN TURK <u>Hairshirt</u> , 1997 Silk labels & muslin, 91 x 66.8  MARTIN VINCENT <u>The North / South Divide</u> , 2002 Cotton on 14 point aida, 1/3, 50 x 60  THE WHITWORTH ART GALLERY <u>Fine Art</u>  BASIL BEATTIE <u>Beyond Yonder</u> , 2002 Oil & wax on cotton duck, 229 x 366  JACQUELINE DONACHIE <u>Crawfurd Heights</u> , 2004 Galvanised steel (commission) <u>Green Place</u> , 2004 Sycamore and galvanised steel, 3 digital prints mounted
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on aluminium (commission)  MICHAEL LANDY <u>Four Walls</u> , 2004 DVD with colour & sound, ed. 2/6 + 1 AP <u>Nourishment</u> , 2002 Portfolio of 12 etchings, Hahnemuehle paper, edition of 37, published by Paragon Press London, 2002  TOBY PATERSON <u>New Plan</u> , 2004 Mdf, acrylic on canvas, acrylic and perspex, acrylic on wood panel, 30 x 160 x 30; 51.2 x 63 11.8; 270x 120 x 40; 190 x 60 x 50  IAN RAWLINSON <u>Refuge 1, Refuge 2, Refuge 3, Refuge 4</u> , 2004 from the series <u>SS Patris</u> , Graphite on draughting film, framed, each 42 x 60  RACHEL WHITEREAD <u>Drawing for Snow Show</u> , 2004 Collage, acrylic medium and graphite on paper, 56 x 38	STEPHEN WILLATS <u>In Relationship to Another</u> , 2004 Acrylic paint, letraset text & ink on card, 100 x 100  JANE & LOUISE WILSON <u>Monument (Apollo Pavilion, Peterlee)</u> , 2003 Four LCD screen installation, ed. 2/5, dimensions variable  TOWNER ART GALLERY <u>Fine Art</u>  TACITA DEAN <u>The Green Ray</u> , 2001 Colour postcard, ed. 80/100, 10.5 x 14.9  RONI HORN <u>You Are The Weather</u> , 1998 Two-colour silk screen on Arches paper in wooden frame, ed. 58/60, 50 x 60  PETER LIVERSIDGE <u>Elk Relax in the Beauty of their Surroundings</u> , 2001 Emulsion, watercolour on board, 39.1 x 40 <u>Forever Summer on the North Montana Plains</u> , 2003-2004	Emulsion, watercolour on board, 110.5 x 86.8 <u>Buffalo Gather to Graze the North Montana Plains</u> , 2003-2004 Emulsion, watercolour on board, 110.5 x 86.8 <u>Forest at Dawn</u> , 2003 Emulsion, watercolour on found wood, 68.5 x 50.8 <u>Fence (2)</u> , 2003 Found wood, dimensions variable  WOLVERHAMPTON ART GALLERY <u>Fine Art</u>  JEREMY DELLER <u>William Elliot Whitmore Live at Melancholy Ranch</u> , Ten 7" picture discs, poster, monogrammed box, ed. 5/40, dimensions variable  SIOBHAN HAPASKA <u>Cease Firing On All Fronts</u> , 2003 Light jet print on fuji crystal paper mounted on aluminium, ed. 1/5, 154.5 x 121.5	ANTHONY HAUGHEY <u>Resolution</u> , 2004 Installation, 26 lightboxes, DVD projection, sound, dimensions variable  ZINEB SEDIRA <u>Mother, Daughter and I</u> , 2003 Tryptich, C-type prints, mounted on aluminium, ed. 2/3, 142.3 x 101.6  ROSS SINCLAIR <u>Real Life Geography</u> , 2001 Ten neon sentences mounted on perspex panels, 12(h), dimensions variable  GILLIAN WEARING <u>Olia</u> , 2003 C-type colour photograph, framed, 4/10 APs, edition of 100, 61 x 51  WORCESTER CITY ART GALLERY & MUSEUM <u>Fine Art</u>  DAVID AUSTEN <u>Green Tree</u> , 2004 Oil and charcoal on flax canvas, 214 x 152
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# National Collecting Scheme for Scotland

RICHARD BILLINGHAM  
Untitled no.1, Black Country, 2003  
Colour lightjet print, ed. 1/5,  
111 x 136

MARION COUTTS  
Everglade, 2003  
DVD installation, screen, stand, ed. 1/3, dimensions variable

JAMES IRELAND  
The Decline and Fall, 2004  
Steel frames, nuts, bolts, washers, twigs, glass with vinyl printing,  
80 x 150 x 200

HEATHER & IVAN MORISON  
Chinese Arboretum, 2003  
30 medium format slides, ed. 1/3 + 1AP  
Colours and sounds in Ivan Morison's garden, Spring 2002, 2002, Looping DVD installation with sound on suspended two-sided screen, ed. 5/5 + 1 AP,  
I put you on a mile long string, but you still broke away, 2004  
Framed lambda print on

hardboard, ed. 1/9 + 1 AP, 46 x 46  
A Polikarpov Po-2 biplane has been looping & diving a smoky trail above the Siberian taiga for some time, as it spells out a brand of Russian ice cream in the sky. Below is a woman who can hardly be..., 2004

Looping 10 min. sound installation, ed. 2/5 + 1AP

PAUL MORRISON  
Cryptophyte, 2005  
Acrylic on linen, 194 x 145

PAUL NOBLE  
M, 1997  
Pencil on paper, framed, 73 x 67

JEM SOUTHAM  
Untitled (Polder 6), 2003  
C-print, ed. 1/6, 91.4 x 116.8

**D**emonstrating their growing ambition and confidence Scottish curators have made acquisitions of 30 works of visual and applied arts this year, and much of this is now on display in the museums concerned.

Curators have been inspired by CAS-led research visits to Zurich, Amsterdam, ArtBasel, Frieze Art Fair and Collect, amongst others, and by the opportunity to share knowledge and expertise with each other.

Highlights of the latest acquisitions include: Gavin Turk's cast bronze sculpture of a sleeping bag for Aberdeen Art Gallery & Museums; 'Habitat'; Paisley Museum & Art Galleries acquisition of Anya Gallacio's exquisite cast bronze and silver sculpture 'Whirlwind in the Thorntree'; Graeme Todd's painting 'It Is So Endless' for McManus Galleries, Dundee; metalwork by several international makers for Aberdeen Art Gallery & Museums; and the Hunterian Art Gallery's purchase of Anne Bevan and Janice Galloway's thought-provoking installation Rosengarten (made in response to objects from the Hunterian's collection).

Working in partnership with other organisations is key to the success of NCSS. It is a delight to see the curators involved virtually doubling their purchase funds in some cases thanks to grant-aid funding from other bodies.

Further National Lottery funding from the Scottish Arts Council is allowing the NCSS museums to commission new work for their collections from Scottish-based artists and makers. The first commission will be a major piece of metalwork for Aberdeen Art Gallery & Museums' collection.

Funding for the first phase of NCSS comes to an end in March 2006 and we are working closely with the Scottish Arts Council and the NCSS museums to ensure that the excellent progress made so far in Scotland continues.

Sarah Yearsley  
NCSS Co-ordinator



**N**CESS LIST OF PURCHASES  
All dimensions given in cm,  
height (h), width (w), depth (d),  
unless otherwise indicated

ABERDEEN ART GALLERY & MUSEUM  
Fine Art

CHIHO AOSHIMA  
Zombies in the Graveyard,

2001  
Photographic print on photographic paper

DAMIEN HIRST AND DAVID BAILEY  
Jesus is Condemned to Die,

2004  
C-print on aluminium in artist designed frame, photographed by David Bailey

JULIAN OPIE  
Sara, Walking, Sparkly Top and Jeans, 2003  
Computer film on plasma screen

GAVIN TURK  
Habitat, 2004  
Painted bronze

VLADIMIR BOHM  
Bowl, 2003  
Fine silver with white opaque enamel

Craft

DAVID HUYCKE  
Patinated silver bowl, 2004  
Silver

HIROKI IWATA  
Copper Vase, 2004  
Copper and enamel

TORU KANEKO  
Copper Vase, 2004  
Copper

JUNKO MORI  
A Small Propagation Project, 2004  
Forged mild steel, wax coated  
A Silver Organism, 2002  
Silver

HIROSHI SUZUKI  
Aqua Posey VI, 2003  
Hammer-raised fine silver

DAVID WATKINS  
Palaces of the Night II pin, 2003  
steel  
In the Gardens of Arqua Petrarca Series bangle, 2003  
steel

CITY ART CENTRE, EDINBURGH  
Fine Art

GRAHAM FAGEN  
Nothank, 1999  
Installation and documentary

HUNTERIAN ART GALLERY, GLASGOW  
Fine Art

ANNE BEVAN & JANICE GALLOWAY  
Rosengarten, 2004  
Mixed media

MCMANUS GALLERIES, DUNDEE  
Fine Art

MASSIMO BARTOLINI  
Fiscus, 2004  
Nespolo drypoint on plexiglass

MAT COLLISHAW  
Burning Flowers 2, 2003  
Photograph, ed. 2/3

GRAHAM FAGEN  
Where the Heart Is, 2002  
Sculpture

DUNCAN MARQUISS & ANDY WAKE  
Skoggangr  
Video

GRAEME TODD  
It is so Endless, 2002  
Acrylic, ink, varnish on board

Craft

ANNIE CATTRELL  
Capacity, 2001  
Blown glass with lampwork

ALISON KINNAIRD  
Streetwise II, 2004  
Glass tableau with engraved glass panels lit by dichroic filters

KATE MALONE  
Bubble Pyramid, Line 1, 5th item, 2004  
Pebble-glazed earthenware

RACHEL WOODMAN  
Chosen I, RW99, line 1, item 2, 2004  
Blown cased glass, purple over white, gold leaf

PAISLEY MUSEUM & ART GALLERIES  
Fine Art

ANYA GALLACIO  
Whirlwind in the Thorntree, 2004  
Sculpture of cast bronze with cast silver berries on a steel plate base

HANNELINE VISNES  
In The Flowers, 2004  
Oil on board  
Faces Fading, 2004  
Oil on board

# Distribution 2005 ShowCASE

**F**our years of purchasing on behalf of our member museums culminated in the exhibition and allocation of work to collections across the country. In November 2004 a curated selection of work was shown at South London Gallery, followed by the major exhibition of purchases and gifts at the Talbot Rice Gallery and City Art Centre in Edinburgh. We would like to thank Margot Heller, Pat Fisher, Ian O'Riordan and their colleagues who worked in partnership with us to stage such ambitious projects. The exhibition would not have been possible without the generous support of the Scottish Arts Council and Stanley Thomas Johnson Foundation, to whom we owe many thanks. We also indebted to Kerry Duggan whose dedication ensured that the exhibition catalogue was such a success.

The process of selection and allocation of works of art is always complex. It would not be possible without the generosity of all those involved. Our appointed buyers gave time and thoughtful consideration to their purchasing; individuals chose CAS as the conduit for their gifts of works of art; and we received generous support from foundations, funding bodies and individuals.

CAS has now given the works to museum collections throughout the UK and the final stage of the process is complete. We are delighted that the public will soon see these works of contemporary art in their permanent homes.

## Exhibitions

ShowCASE Preview, South London Gallery, 19 November – 19 December 2005  
ShowCASE: Contemporary Art for the UK, City Art Centre & Talbot Rice Gallery, University of Edinburgh, 22 January – 12 March 2005

## Catalogue

ShowCASE: Contemporary Art for the UK, published by Contemporary Art Society, 2005. Copies may be purchased directly from CAS.

## Buyers

Charmian Adams, private collector (CA)  
Patricia Bickers, editor of Art Monthly (PB)  
Lisa Corrin, was Chief Curator, Serpentine Gallery, and is now Deputy Director of Art, Jon and Mary Shirley Curator of Modern and Contemporary Art, Seattle Art Museum (LC)  
Thomas Frangenberg, private collector and lecturer in the History of Art at the University of Leicester (TF)  
Andrew Patrizio, Reader and Director of Research at Edinburgh College of Art, writer and curator (AP)  
Barbara Taylor, former Director of Bury St Edmunds Art Gallery, 1993 – 2004, now Programme Director for the “en-quire” action research programme (BT)

## Grants

Purchases have been made possible with the support of:  
Arts Council England (ACE)  
The Fine Family Foundation (FFF)  
The Henry Moore Foundation (HMF)  
The Worshipful Company of Painter-Stainers (WCPS)

Buyer and grant (where applicable) indicated after each work



Ceri Lewis  
Collections Curator

**S**HOWCASE DISTRIBUTION:  
ALLOCATION OF WORKS TO MEMBER  
MUSEUMS All dimensions given  
in cm, height (h), width (w), depth (d),  
unless otherwise indicated

ABERDEEN ART  
GALLERY  
Fine Art

LOUISE HOPKINS  
Black Sea, 2003  
aAcrylic ink on  
world map,  
80 x 126.5 x 2.5  
Purchased by AP,  
2004 from  
doggerfisher,  
Edinburgh

YOKO IZAWA  
Veiled Jewellery,  
2003  
Lycra, nylon,  
perspex, 18ct  
yellow gold, nylon  
cord, 8 x 7 x 1.5  
Purchased by CA,  
2003 from Royal  
College of Art,  
London

## Craft

STEPHEN FOLLEN  
Arrangement, 1995  
Coiled mild steel  
with wooden  
hardcore in three  
sections,  
140 x 10 x 7,  
138 x 5 x 5,  
128 x 18 x 4  
Purchased by  
Linda Theophilus,  
1995 (ACE)

THOMAS HILL  
Black Beaked  
Flying Bound Wire  
Bird, 2004  
Bound wire, wood,  
steel, resin,  
enamel paint,  
75 x 40  
Purchased by CA,  
2004, from  
Bluecoat Display  
Centre, Liverpool

CECIL HIGGINS ART  
GALLERY, BEDFORD  
Fine Art

JEAN ARP  
Litho, undated  
Lithograph,  
49 x 67  
Gift of Dasha  
Shenkman

## Craft

WENDY RAMSHAW  
Dream Tower, 2000  
Perspex,  
stainless steel,  
optical glass  
with frosted  
acrylic surface,  
50 x 12  
Purchased by CA,  
2004 from the  
Artist

ULSTER MUSEUM,  
BELFAST  
Fine Art

MATT COLLISHAW  
Self Portrait,  
1997  
Colour transpar-  
ency in lightbox,  
ed. 10/11,  
51 x 43 x 7.2  
Gift of Karsten  
Schubert

## Craft

KAMILLA RUBERG  
Kinetic Pendant,  
2003  
18ct white and  
yellow gold, two  
princess cut  
diamonds, clear  
elastic polymer,  
black ribbon,  
4.5 x 8.5 x 1.6  
Purchased by CA,  
2003 from the  
Artist

BIRMINGHAM  
MUSEUMS & ART  
GALLERY  
Fine Art

BRUCE MCLEAN  
Spoon to Spoon II,  
1980  
acrylic and wax  
crayon on  
photographic  
paper, 202 x 137  
Gift of Dasha  
Shenkman

IAN DAVENPORT  
Untitled, 1988  
Oil on canvas,  
213.4 x 213.4  
Purchased by  
Adrian Ward-  
Jackson, 1989

## Craft

DAIL BEHENNAH  
Pair of Black and  
White Willow  
Bowls, 2002  
Willow, silver-  
plated and brass  
pins, 48 x 48 x  
11 (white),  
48 x 48 x 9 (black)  
Purchased by CA,  
2004 from Crafts  
Council, London

CATHERINE MARTIN  
Tied Leaves, 2003  
18ct yellow gold,  
5.5 (1)  
Purchased by CA,  
2004 from Lesley  
Craze Gallery,  
London

GRUNDY ART  
GALLERY, BLACKPOOL  
Fine Art

LAURA FORD  
Naughty Bird, 1998  
Plaster on wire  
frame,  
195 x 52 x 46  
Gift of Barbara  
Lloyd

BOLTON MUSEUMS &  
ART GALLERY  
Fine Art

PHILLIP KING  
Untitled, 1988  
Collage, 22.4 x 29  
Gift of Dasha  
Shenkman

MICHAEL LANDY <u>[Untitled] (2), (3), (5), (6), 2002</u> Etchings from the portfolio <u>Nourishment</u> , published by Paragon Press, London, 2002, Each 90 x 78.5 [sheet size] Gift of Karsten Schubert  <u>Craft</u>	ed. 6/10, 88.9 x 119.4 Purchased by LC, 2001 from Lehmann Maupin, New York  <u>Craft</u>  ANE CHRISTENSEN <u>Connected Bowls</u> , 2003 Silver, 12 x 35 x 12 Purchased by CA, 2003 from The Metal Gallery, London (ACE)  BRISTOL MUSEUMS & ART GALLERY <u>Fine Art</u>  MATT CALDERWOOD <u>Ground Experiment #1</u> , 1998 DVD on monitor with sound, ed. 2/8, Purchased by TF, 2001 from the Artist (HMF)  <u>Craft</u>  WAYNE VICTOR MEETEN <u>Eclipsed Spiral</u> , 2003 Mokume gane, glass surround, 5(h) x 30(diam.), surround 45(diam.) Purchased by CA, 2003 from the Artist  NATIONAL MUSEUM & GALLERY, CARDIFF <u>Fine Art</u>	CATHY DE MONCHAUX <u>Wound Drawing No. 10 (Spike)</u> , 2004 Paper, brass, wood, paint, 58.5 x 58.5 x 9 Gift of Oliver Prenn  <u>Craft</u>  JUNKO MORI <u>#45 Organism</u> , 2001 Forged steel, dried plants, 15 x 15 x 15 Purchased by BT, 2002 from Crafts Council, London (ACE)  CHELTENHAM ART GALLERY & MUSEUM <u>Craft</u>  MACGREGOR & MICHAEL <u>Lidded Bag</u> , 2003 Vegetable-tanned cow hide, hand stitched linen, 40 x 31 x 7 Purchased by CA, 2003 from the Artists  HERBERT ART GALLERY & MUSEUM, COVENTRY <u>Fine Art</u>  MARIA MARSHALL <u>Playground</u> , 2001 DVD projection with sound, ed. 5/5, dimensions variable	Purchased by LC, 2001 from Team Gallery, NY (HMF)  <u>Craft</u>  DRUMMOND MASTERTON <u>Memoryscapes</u> , 2000 Resin board, silver leaf, cellulose paint, cast silver, 12 x 45 x 31.5 Purchased by CA, 2003 from the Artist (ACE)  MEAD GALLERY, UNIVERSITY OF WARWICK, COVENTRY <u>Fine Art</u>  LIAM GILLICK <u>Double Back Platform</u> , 2001 Anodised aluminium, opaque plexiglas, 3 x 120 x 120 Purchased by TF, 2001 from Corvi-Mora, London (HMF)  DONCASTER MUSEUM & ART GALLERY <u>Fine Art</u>  NORMAN ACKROYD, CRAIGIE AITCHISON, JOHN BELLANY, JEFFREY CAMP, PATRICK CAULFIELD, PRUNELLA CLOUGH, BARRY FLANAGAN, MAGGI HAMBLING,
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PAULA REGO <u>Nine London Birds</u> , 1994 Portfolio, published by Byam Shaw School of Art, edition of 80, Gift of Tom Bendhem  MCMANUS GALLERIES, DUNDEE <u>Fine Art</u>  BRUCE MCLEAN <u>Objects d'outback</u> , Undated enamel on metal, 140 x 140 Gift of Richard Walker  <u>Craft</u>  FERNANDO CASASEMPERE Untitled, 2001 Stoneware and industrial waste materials, 80 x 37 x 20 Gift of Dasha Shenkman  TOWNER ART GALLERY, EASTBOURNE <u>Fine Art</u>  ADAM CHODZKO <u>Plan for a Spell</u> , 2001 Single screen DVD projection with sound, ed. 2/5 + 3 APs, dimensions variable. Purchased by PB,	from Film and Video Umbrella, London (HMF)  CITY ART CENTRE, EDINBURGH <u>Fine Art</u>  DAVID CONNEARN <u>Coming Going (I) &amp; (II)</u> , 2002 Ink on paper, each 117 x 117 x 2.5 Purchased by AP, 2004 from dogger-fisher, Edinburgh woth funds from Peter and Maria Kellner  SCOTTISH NATIONAL GALLERY OF MODERN ART, EDINBURGH <u>Fine Art</u>  NATHAN COLEY <u>A Manifesto for Bournville</u> , 1999 Digital photographic print, 110 x 240 Purchased by PB, 2004 from dogger-fisher, Edinburgh (HMF)  ZEBEDEE JONES <u>Untitled 1</u> , 2001 Oil on linen, 120 x 120 Gift of Oliver Prenn  SHIPLEY ART GALLERY, GATESHEAD <u>Craft</u>	KATE POWELL <u>Pod 1</u> , 1999 White clay, oxidised silver plated wire, 60 (l) x 35 (w) Given by Lee Tuan in memory of her mother, Tay Geok Yap  GLASGOW ART GALLERY & MUSEUM <u>Fine Art</u>  RICHARD WRIGHT Untitled, 2003 Series of 6 colour silkscreen prints, ed. 13/30, 122 x 88, 67.5 x 96.3, 43 x 36, 57.5 x 38, 82 x 115 & 73.5 x 103.5 Purchased by AP, 2004 from The Modern Institute, Glasgow  HUNTERIAN ART GALLERY, UNIVERSITY OF GLASGOW <u>Fine Art</u>  THERESE OULTON Untitled, 1990 Monoprint, 96 x 61 Gift of Dasha Shenkman  CERI RICHARDS <u>The Lion Hunt</u> , 1962 Oil on canvas, 38.4 x 43.5 Given in memory of Brian Willis	by Greg Worth, from their collection  BANKFIELD MUSEUM, HALIFAX <u>Craft</u>  JENNY CRISP <u>Boat Basket</u> , 2004 Hazel frame, purpurea willow, 30 x 120 x 30 Long Rectangular Tray, 2003 Purpurea willow, 6 x 120 x 22 Purchased by CA, 2004 from the Artist  MERCER ART GALLERY, HARROGATE <u>Fine Art</u>  MARGARET HUNTER <u>Cross Your Heart</u> , 1988 Acrylic & conte on card, 27 x 21 Gift of Dasha Shenkman  EILEEN AGAR <u>Portrait of Miss Terry</u> , 1980 Acrylic on canvas, 46.5 x 36.5 Given in memory of Brian Willis by Greg Worth, from their collection  EILEEN COOPER <u>Learning to Fly</u> , 1989
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Etching, ed. 11/35, 70 x 60.8 Given in memory of Brian Willis by Greg Worth, from their collection	Commissioned by AP, 2004 from the Artist (HMF)	Oil based inkjet on aluminium, 293 x 239 Purchased by TF, 2004 from Vilma Gold, London	2000 Acrylic on canvas in two parts, 91 x 91 & 34.5 x 18 Purchased by TF, 2001 from Anthony Reynolds Gallery, London (HMF)
MARGARET HARVEY GALLERY, UNIVERSITY OF HERTFORDSHIRE	NICKY HIRST <u>Untitled</u> , 2001 Moulded plastic tiles and pins, 213 x 182 Purchased by TF, 2001 from Wilkinson Gallery, London (HMF)	LEEDS CITY ART GALLERY <u>Fine Art</u>	JOHN HOOPER <u>Untitled (To Bernstein's "Big Bluff")</u> , 24.7.94- 26.7.94, 1994
SARAH JONES <u>Consulting Room (Couch) (VII)</u> , 1997 C-type Photographic print, mounted on aluminium, unique + 1 AP, 152.4 x 152.4 Gift of Dasha Shenkman	<u>Craft</u>  JENNIE MONCUR <u>Parlour Pink</u> , 2003 Wool and linen on mohair warp, 150 x 100 x 0.5 Purchased by CA, 2003 from the Artist	Pastel and pencil on paper, 39.9 x 37.5 <u>Figures and Wall</u> , 1978 Pastel and pencil on paper, 38.4 x 38.7 <u>Three Heads No. 21</u> , 1978 Wood, paint, 26.5 x 13 x 5 Gift of Dasha Shenkman	Acrylic on canvas, 41 x 51.5 Gift of the artist  MICHAEL LANDY <u>Our limit is that of the desire and imagination of the human mind</u> , 1996 Colour photograph, ed. 3/5, 101 x 57.5 Gift of Karsten Schubert
HOVE MUSEUM & ART GALLERY <u>Fine Art</u>	FERENS ART GALLERY, HULL <u>Fine Art</u>	BRIAN GRIFFITHS <u>Return of Enos</u> , 2000 Carpet, cardboard, tape, 230 x 90 x 40 & 62 x 92 x 58 Purchased by TF, 2001 from Vilma Gold, London (HMF)	<u>Craft</u>  CHRISTINE JOY <u>Globe</u> , 2001 Willow, 48 x 58 x 53 Purchased by BT, 2003 from Bury St Edmunds Art Gallery, Suffolk, (ACE)
MICHAEL AYRTON <u>Steep Street</u> , Undated Oil on board, 60 x 50 Gift of an anonymous donor	CLAUDE HEATH <u>Head Tilting Forward II</u> , 2002 Acrylic on linen, 183 x 183 Purchased by AP, 2004 from the Artist	NEW WALK MUSEUM & ART GALLERY, LEICESTER <u>Fine Art</u>	USHER GALLERY, LINCOLN <u>Fine Art</u>
HUDDERSFIELD ART GALLERY <u>Fine Art</u>	LEAMINGTON SPA ART GALLERY & MUSEUM <u>Fine Art</u>	KEITH FARQUHAR <u>Woman I Can Hardly Express</u> ,	FIONA BANNER, TACITA DEAN,
STEFAN GEC <u>Untitled: Sputnik (tattoo)</u> , 2004 Engraved aluminium and stainless steel, 150(l) x 58(diam.)	MARK TITCHNER <u>We Want Responsibility To Be Shared By All</u> , 2004		

PETER DOIG, ANYA GALLACCIO, BRAD LOCHORE, CORNELIA PARKER, KATHY PRENDERGAST, YINKA SHONIBARE, GAVIN TURK, MARK WALLINGER <u>Bugs</u> , 2000 Portfolio published by Byam Shaw School of Art, edition: edition of 90 with 15 APs, 30.5 x 40.5 [sheet size] Gift of Tom Bendhem	<u>Heart</u> , 1988 Bronze, 39.5 x 28 x 24 Gift of Dasha Shenkman  WALKER ART GALLERY, LIVERPOOL <u>Fine Art</u>  ABIGAIL LANE <u>Man with Glass</u> , 1991 Black and white photograph, glass, 16 x 17 x 1.5 Gift of Karsten Schubert	SOUTH LONDON GALLERY <u>Fine Art</u>  HAYLEY NEWMAN <u>Meditation on Gender Difference</u> , 1998 C-type print and accompanying text, ed. 3/3, 40 x 26.7 <u>Stealth</u> , 1998 Black and white photograph and accompanying text, ed. 3/3, 55 x 106 Both from the series <u>Connotations – Performance</u> <u>Images</u> , 1994-1998 <u>A Translation of the Sensation of the Left Hand into the Right</u> , 1999-2000 Book with colour photocopies and braille, 30 x 21.5 <u>Kiss Exam</u> , 1999-2000 Book with colour photocopies and braille, 30 x 21.5 All purchased by PB, 2004 from the Artist (HMF)	TATE, LONDON <u>Fine Art</u>  MARK DION & J MORGAN PUETT <u>The Ladies Field Club of York</u> , 1999 Suite of eight sepia photographs, hand painted text mounted on photographic board, each 50.8 x 40.6 Purchased by LC, 2002 from Tanya Bonakdar Gallery, New York with funds from Peter and Maria Kellner  MANCHESTER CITY GALLERIES <u>Fine Art</u>  STEPHAN BALKENHOL <u>Big Relief</u> , 1999 Wood, paint, 280 x 100 x 4 Gift of Dasha Shenkman  BOYD WEBB <u>Button Hole</u> , 1983 photograph, edition: 3/10, 59.5 x 48 Given in memory of Stuart Morgan by his family and friends
<u>Craft</u>  TARA COOMBER <u>Jeeves Pitcher</u> , 2003 silver, 14(h) x 5.5(diam.) <u>Jeeves Pitcher</u> , 2003 Silver, 17(h) x 6(diam.) Purchased by CA, 2003 from The Metal Gallery, London  UNIVERSITY OF LIVERPOOL ART GALLERY <u>Fine Art</u>	KEITH VAUGHAN <u>Harrow Hill</u> , 1972 Oil on board, 46.5 x 52.1 Given in memory of Brian Willis by Greg Worth, from their collection  <u>Craft</u>  NORA FOK <u>Ring of Fire</u> , 2003 Woven, knitted, dyed pigmented nylon, 50 (diam.) Purchased by CA, 2003 from Crafts Council, London DAVID WATKINS <u>Torus 300: Black Rays</u> , 2003 Acrylic, 30(diam.), 0.4(d) Purchased by CA, 2003 from Lakeland Arts Trust, Cumbria	JEMIMA STEHLI <u>Table 1</u> , 1997/8 Black and white photograph, ed. 1/3, 130 x 241 Purchased by TF, 2001 from the Artist (HMF)	

20.8 x 12.5 Gift of Dasha Shenkman	2001 from Wilkinson Gallery, London	GLENN BROWN <u>Love</u> , 1997 Colour photograph, 82.5 x 96 Gift of Karsten Schubert	18 x 293 Purchased by AP, 2004 from doggerfisher, Edinburgh
ALISTAIR MCCALLUM <u>Mokume Gane Bowl</u> , 2003 Gilding metal and silver, 5.9 x 5.9 <u>Mokume Gane Bowl</u> , 2003, gilding Metal and silver, 5.9 x 5.6 Purchased by CA, 2003 from the Artist	ALISON WILDING <u>Interferences</u> , 2000 Set of 3 etchings, ed. 1 of 3 APs, edition of 35, 32 x 38 Gift of Karsten Schubert	JANUSZ OLSZEWSKI <u>Landscape from the end of the 20th Century – Wounded</u> , 1990 Photograph, edition of 6, 177 x 117 x 5 Purchased by Jeremy Rees, 1990	CASTLE MUSEUM & ART GALLERY, NOTTINGHAM <u>Fine Art</u>
THE WHITWORTH ART GALLERY, UNIVERSITY OF MANCHESTER <u>Fine Art</u>	MIDDLESBOROUGH INSTITUTE OF MODERN ART <u>Fine Art</u>	NEWPORT MUSEUM & ART GALLERY <u>Fine Art</u>	SEAMUS NICHOLSON <u>Upper Crust</u> , 1999 C-type photographic print mounted on aluminium, edition: 1/5, 152 x 102 Purchased by TF, 2001 from The Agency, London
CRISTINA IGLESIAS <u>Untitled</u> ( <u>Habitation XIII</u> ), 2002 Silkscreen on aluminium, ed. 38/200, 37.5 x 50 Gift of Dasha Shenkman	FIONA BANNER <u>Forever n ever</u> , 2001 Screen print on stainless steel in five parts, ed. 1/3, 250 x 625 Purchased by LC and TF, 2001 from Galerie Barbara Thumm, Berlin (HMF)  <u>Craft</u>	HARRY HOLLAND <u>The Photographer</u> , 1984 Oil on board, 39 x 44 Given in memory of Brian Willis by Greg Worth, from their collection	<u>Craft</u>  COLIN REID <u>R1158</u> , 2003 Cast glass, 20 x 21 x 19 Purchased with funds bequeathed by Brian Willis from Contemporary Applied Arts, London
JANICE KERBEL <u>Study for Home</u> <u>Fittings #5 –</u> <u>242 Cambridge</u> <u>Heath Road,</u> <u>Soundlines:</u> <u>where to walk so</u> <u>no creaks are</u> <u>heard, Sightlines:</u> <u>where to stand so</u> <u>no shadows cast</u> , 1999 Pencil on paper, 72 x 102 Purchased by LC,	ADAM PAXON <u>Squirming Ring</u> <u>with Tail</u> , 2003 Acrylic, 7.5 x 5.3 x 5.3 Purchased by CA, 2004 from Contemporary Applied Arts, London (ACE)	DAVID REMFREY <u>Three Women</u> , 1985-6 Oil on canvas, 91.5 x 91.5 Gift of Caroline Hansberry	GALLERY OLDHAM <u>Fine Art</u>
	LAING ART GALLERY, NEWCASTLE UPON TYNE <u>Fine Art</u>	CASTLE MUSEUM, NORWICH <u>Fine Art</u>	JONATHAN CALLAN <u>Steam</u> , 2002 Paper and ink, 37 x 37 x 6.5 Gift of the Artist
		FRANZISKA FURTER <u>Fragile Horizon</u> (II), 2004 Graphite on paper,	SHEZAD DAWOOD <u>The Party</u> , 1999 Billboard,

digital archival print and MDF, 120 x 300 x 100 Purchased by TF, 2001 from the Artist (HMF)	RICHARD HUGHES <u>Let's Not and Say</u> <u>We Did</u> , 2003 Acrylic paint and pencil on wall, dimensions variable Purchased by PB, 2004 from The Modern Institute, Glasgow (HMF)	Given in memory of Brian Willis by Greg Worth, from their collection	gouache on paper, with collage, 77 x 57 Gift of Dasha Shenkman
<u>Craft</u>	JOSEF HERMAN <u>Threshing</u> , Undated Watercolour and pencil on paper, 37.7 x 43.6 Given in memory of Brian Willis by Greg Worth, from their collection	<u>Craft</u>  FELICITY AYLIEFF <u>Softly, Softly</u> , 2001 White clay, porcelain, 56 x 56 x 56 Purchased by CA, 2004 from the Artist	
KATE MALONE <u>Baby Lady Garlic</u> <u>Bud Pot</u> , 2002 Crystalline- glazed stoneware, 20(h) x 7.5(diam.) Purchased by CA, 2003 from Adrian Sassoon, London, (ACE)	DAVID SHRIGLEY <u>Lettuce Leaf with</u> <u>cigarette burns</u> , 1999 Painted fabric, edition: 2/3, 10.2 x 59.7 x 44.5 Purchased from Stephen Friedman Gallery, London (FFF)	THERESE OULTON <u>Chronic Blue</u> , 1986 Oil on canvas, 225 x 189 Gift of Dasha Shenkman	HARRIS MUSEUM & ART GALLERY, PRESTON <u>Fine Art</u>
ASHMOLEAN MUSEUM OF ART & ARCHAEOLOGY, OXFORD <u>Fine Art</u>	<u>Craft</u>	TERRY SMITH <u>Unnatural Acts</u> , 2000 3 channel video work for monitor or projection with sound, ed. 1/3, variable Purchased by LC, 2000 from the Artist (HMF)	
LINDA KARSHAN <u>Dieu Donne</u> <u>Production III</u> <u>10.10.03</u> , 2003 Paper pulp drawing, 77 x 67 Gift of the artist	GYONGY LAKY <u>Henry</u> , 1999 Plum prunings with hand painted dowels, 48.2 x 35.5 x 35.5 Purchased by BT, 2002 from Bury St Edmunds Art Gallery, Suffolk (ACE)	CAITLIN JENKINS <u>Terracotta and</u> <u>Green Bowl</u> , 2004 Red earthenware clay and brushed slip, 50 x 50 x 45 Purchased by CA, 2004 from the Artist	ANGELA JARMAN <u>Evolution III</u> , 2002 Opaque black glass, clear glass element, 15 x 41 x 25 Purchased by CA, 2003 from Crafts Council, London
PAISLEY MUSEUM & ART GALLERIES <u>Fine Art</u>	PLYMOUTH CITY MUSEUM & ART GALLERY <u>Fine Art</u>	PORTSMOUTH CITY MUSEUM & RECORDS SERVICE <u>Fine Art</u>	
SANDY MOFFAT <u>Adrian</u> , 1987 Drypoint, edition of 8, 44.5 x 53.5 Gift of Dasha Shenkman	ADRIAN HEATH <u>Study G (Shaston</u> <u>no. 1)</u> , 1982 Pencil on paper, 45 x 42	PHILIP CORE <u>Principia Ethica</u> ( <u>Duncan Grant &amp;</u> <u>Maynard Keynes</u> ), 1978 Pencil, ink and	

ROCHDALE ART GALLERY, TOUCH-STONES ROCHDALE <u>Fine Art</u>	JOHN CREASEY COLLECTION OF CONTEMPORARY ART, SALISBURY <u>Fine Art</u>	<u>Craft</u> SIDSEL DORPH-JENSEN <u>Pouring Vessel</u> , 2003 Britannia silver, 12 x 20 x 8 Purchased by CA, 2003 from the Artist CHRISTOPH ZELLWEGER <u>Body Piece</u> , 1996 Expanded polystyrene, 8 x 11.5 x 4 Purchased by BT, 2002 from Barratt Marsden Gallery, London (ACE) SOUTHAMPTON CITY ART GALLERY <u>Fine Art</u> PAUL NOBLE <u>Light Bulb</u> , 1996 Pencil on paper, 37 x 70 Gift of Karsten Schubert JULIAN OPIE <u>Incident in the Kitchen</u> , 1983 Oil paint on steel, 102 x 81 x 22.5 Gift of Dasha Sherkman <u>Craft</u> JASPER MORRISON <u>Green Bottles</u> , 1994 Green glass,	31(h) x 7(diam.), 27.5(h) x 8(diam.) & 33.5(h) x 11(diam.) Purchased by Peter Dormer, 1994 ATKINSON ART GALLERY, SOUTHPORT <u>Craft</u> NORA FOK <u>Creeping Thistle Ring</u> , 2001 Nylon, 18(h) <u>Seedling Ring</u> , 2001 nylon, 35(h) <u>Shoots Ring</u> , 2001 Nylon, 12(h) Purchased by BT, 2002 from Crafts Council, London, (ACE) THE POTTERIES MUSEUM & ART GALLERY, STOKE-ON-TRENT <u>Fine Art</u> AMIKAM TOREN <u>Untitled: Armchair Painting (Choose Death)</u> , 1995 Oil on canvas, 51 x 61 Purchased by TF, 2001 from Anthony Reynolds Gallery, London DAVID SHRIGLEY <u>Hell</u> , 1992 C-type photographic print, ed. 9/12, 27 x 31
LUKE GOTTELIER <u>Landscape</u> , 1998 Colour photograph, edition: 1/3, 81.3 x 121.9 Purchased by TF, 2001 from the Artist	VICTOR PASMORE <u>Composition with Blue</u> , 1979 Silkscreen on paper, ed. 13/70, 75.5 x 70.5 Given in memory of Brian Willis by Greg Worth, from their collection KEITH VAUGHAN <u>Still Life with Skull and Pears</u> , 1951 Pencil on paper, 36.8 x 42.5 in memory of Brian Willis by Greg Worth, from their collection GRAVES ART GALLERY, SHEFFIELD <u>Fine Art</u> ISAAC JULIEN <u>After Mazatlan</u> , 1999/2000 Suite of 8 black and white photogravures on Arches paper, ed. 3/10, each 55.8 x 76.2 Purchased by LC, 2001 from Victoria Miro Gallery, London (HMF)		
RUGBY ART GALLERY & MUSEUM <u>Fine Art</u>			
AK DOLVEN <u>it could happen to you</u> , 2001 35mm film on DVD, edition 1/5 + 2 AP, Purchased by PB, 2004 from Wilkinson Gallery, London (HMF)			
DAVID LEAPMAN <u>Scuttle Through Life</u> , 1987 Paint on unprimed canvas, 17.5 x 21 Given in memory of Stuart Morgan by his family and friends			
SIMON LEWTY <u>The Aimless Propose</u> , 1987 Pencil, crayon & acrylic on tissue paper, wood frame, 27.5 x 27.5 Given in memory of Stuart Morgan by his family and friends			

Purchased from the Stephen Friedman Gallery, London (FFF)	Purchased by BT, 2002 from the Artist (ACE)	GLYNN VIVIAN ART GALLERY, SWANSEA <u>Craft</u>	edition of 8 + 2 APs, 23 x 6 x 10 <u>Rising</u> , 2000 Cast acrylic, edition: 1 of 3 APs, edition of 35, 17 x 14 x 17 Gift of Karsten Schubert <u>Craft</u> NEIL WILKIN <u>Resting Place</u> , 2003 Bath stone and glass, 10 x 35 x 35 Purchased by CA, 2003 from the Artist
<u>Craft</u>	THE PIER ARTS CENTRE, ORKNEY <u>Fine Art</u>	CAROL MCNICOLL <u>Deer</u> , 2001 Slip cast earthenware, 15 x 40 x 40 Purchased by BT, 2002 from Barrett Marsden Gallery, London (ACE)	
LIN CHEUNG <u>18 Carat Gold Bracelet</u> , 2001 Woven polyester tape, silver, 37(l) x 1(w) <u>24 Carat Gold Bracelet</u> , 2001 Woven polyester tape, silver, 40(l) x 1(w) <u>925 Silver Bracelet</u> , 2001 Woven polyester tape, silver, 32(l) x 1(w) <u>Diamond Earpins</u> , 2001 Woven polyester tape, silver, 1.5 x 1 x 1 <u>Pearl Earpins</u> , 2001 Woven polyester tape, silver, 1.5 x 1 x 1 All from the series 'Jewellery'. Purchased by BT, 2002 from Crafts Council, London, (ACE)	LESLEY FOXCROFT <u>Stackwork</u> , 1993 Corrugated cardboard, 250 x 25 x 25 Purchased by Robert Hopper, 1999 from the Artist (HMF)	SWINDON MUSEUM & ART GALLERY <u>Fine Art</u>	
	ALAN REYNOLDS <u>First Drawing for Summer (The Seasons)</u> , 1954-56 Gouache and ink pen, 23 x 16.5 <u>Modular Study (1)</u> , 1981 Lead pencil on paper, 34 x 28 Given in memory of Ernest and Mary Darby by their daughters	FRANK AUERBACH <u>Freud</u> , 1980 Kitaj, 1980 <u>Kossoff</u> , 1980 Tilson, 1981 All etching, 41.9 x 35.5, edition 24/50, Gift of Dasha Sherkman <u>Craft</u> MO JUPP <u>The Pear</u> , 2003 Porcelain and stoneware plinth, 13.5(h), plinth 24 x 12.7 x 14.2 Purchased by CA, 2003 from Peter's Barn Gallery, West Sussex	THE NEW ART GALLERY WALSALL <u>Fine Art</u> DAVID MUSGRAVE <u>Giant (4)</u> , 2000 Wall painting emulsion paint, dimensions variable Purchased by TF, 2001 from green-grassi, London WOLVERHAMPTON ART GALLERY <u>Fine Art</u> JOONHO JEON <u>Drift/Wealth</u> , 2003 Computer animation, DVD projection with sound, edition 3/5, Purchased by PB, 2004 from the Artist (HMF)
LISA GALLACHER <u>Sewing Machine (figure 2)</u> , 1999 Digital print mounted on aluminium, edition: 1/5, 160 x 110	GED QUINN <u>The Happy Garden</u> , 2004 Oil paint on linen, 183 x 215 x 3.2 Purchased by AP, 2004 from the Artist (WCPS)		

## Member Museums

WORCESTER CITY  
ART GALLERY &  
MUSEUM  
Fine Art

MARK WALLINGER  
Samizdat, 1984  
Wood from packing  
case, oil paint,  
94 x 70.5  
Given in memory  
of Max Gordon by  
David and Maggi  
Gordon

YORK CITY ART  
GALLERY  
Fine Art

WILLIAM GEAR  
Abstract  
Landscape, 1947  
Watercolour and  
gouache, 68.8 x 49  
Given in memory  
of Brian Willis  
by Greg Worth,  
from their  
collection

Craft

JULIAN STAIR  
Three Cups, 2004  
Stoneware,  
6.8(h) x  
7.7(diam.), 6.8(h)  
x 7.7(diam.),  
6.4(h) x  
7.4(diam.), base  
6.2(h) x 22(diam.)  
Purchased by CA,  
2004 from the  
Artist

A number of other  
works were  
presented to  
museums during  
the year from  
various sources:

NEW HALL,  
CAMBRIDGE  
Fine Art

JEANNE MASOERO  
Deep Dreams  
are Frail, 1985  
Liquitex on  
canvas,  
35.6 x 35.6  
Nancy Balfour  
Bequest

Craft

NICOLA HICKS  
Cow,  
Date not known  
Plaster and wire  
Gift of Barbara  
Lloyd

UNIVERSITY OF  
LIVERPOOL ART  
COLLECTION  
Fine Art

PETER CORBETT  
Lifeware I, 1997  
Oil on canvas,  
152.4 x 243.8  
Gift of the Artist

**A**ll Museums  
are part of the  
Distribution  
programme. Those  
additionally particip-  
ating in the Lottery  
Funded Schemes are  
indicated thus:  
SCS — Special  
Collection Scheme;  
NCSS — National  
Collecting Scheme for  
Scotland

Aberdeen  
Aberdeen Art  
Gallery & Museums  
(NCSS)\*/\*\*

Bedford  
Cecil Higgins Art  
Gallery \*/\*\*

Belfast  
Ulster Museum\*/\*\*

Birkenhead  
Williamson Art  
Gallery & Museum\*\*

Birmingham  
Birmingham Museum  
& Art Gallery  
(SCS)\*/\*\*

Blackpool  
Grundy Art Gallery\*

Bolton  
Bolton Museum  
& Art Gallery\*/\*\*

Bradford  
Cartwright Hall\*/\*\*

Bristol  
City Museum &  
Art Gallery\*/\*\*

Cardiff  
National Museum  
& Art Gallery\*/\*\*  
Cheltenham  
Cheltenham Art  
Gallery & Museum\*\*

Coventry  
Herbert Art Gallery  
and Museum\*/\*\*  
Mead Gallery,  
University of Warwick  
(SCS)\*

\* Fine Art

\*\* Craft

† Membership is  
supported by funds  
from The Esmée  
Fairbairn Foundation

Doncaster  
Doncaster Museum &  
Art Gallery\*

Dundee  
McManus Galleries†  
(NCSS)\*/\*\*

Eastbourne  
Towner Art Gallery  
(SCS)\*

Edinburgh  
City Art Centre†  
(NCSS)\*  
Scottish National  
Gallery of Modern Art\*

Gateshead  
Shiela Art Gallery\*\*

Glasgow  
Glasgow Art Gallery  
& Museum\*/\*\*  
Hunterian Art Gallery,  
University of Glasgow  
(NCSS)\*

Halifax  
Bankfield Museum\*\*

Harrogate  
Mercer Art Gallery\*

Hove  
Hove Museum &  
Art Gallery\*\*

Huddersfield  
Huddersfield Art  
Gallery\*/\*\*

Hull  
Ferens Art Gallery  
(SCS)\*

Ipswich  
Christchurch  
Mansion\*

Leamington Spa  
Leamington Spa Art  
Gallery & Museum\*

Leeds  
Leeds City Art  
Gallery (SCS)\*

Leicester  
New Walk Museum &  
Art Gallery\*/\*\*

Lincoln  
Usher Gallery\*/\*\*

Liverpool  
University of Liverpool  
Art Collection\*

Walker Art Gallery\*/\*\*

London  
South London Gallery  
(SCS)\*  
Tate\*

Manchester  
Manchester Art  
Gallery (SCS)\*/\*\*  
The Whitworth Art  
Gallery, University of  
Manchester (SCS)\*

Middlesbrough  
Middlesbrough  
Institute of Modern  
Art (MIMA) (SCS)\*/\*\*

Newcastle Upon Tyne  
Laing Art Gallery\*

Newport  
Newport Museum  
& Art Gallery\*/\*\*

Norwich  
Norwich Castle  
Museum\*

Nottingham  
Nottingham Castle  
Museum & Art  
Gallery (SCS)\*/\*\*

Oldham  
Gallery Oldham\*/\*\*

Orkney  
Pier Arts Centre†  
(NCSS)\*

Oxford  
Ashmolean Museum  
of Art & Archaeology\*

Paisley  
Paisley Museum  
& Art Galleries†  
(NCSS)\*/\*\*

Plymouth  
Plymouth City  
Museum & Art  
Gallery\*/\*\*

Portsmouth  
City Museum &  
Records Service\*\*

Preston  
Harris Museum  
& Art Gallery\*/\*\*

Rochdale  
Rochdale Art  
Gallery, Touchstones  
Rochdale\*

Rugby  
Rugby Art Gallery  
& Museum\*

St. Albans  
Margaret Harvey  
Gallery, University of  
Hertfordshire\*

Salisbury  
John Creasey  
Collection of  
Contemporary Art\*

Sheffield  
Graves Art Gallery\*/\*\*

Southampton  
Southampton City Art  
Gallery (SCS)\*/\*\*

Southport  
Atkinson Art Gallery\*\*

Stoke on Trent  
The Potteries  
Museum & Art  
Gallery (SCS)\*/\*\*

Sunderland  
Sunderland Museum  
& Art Gallery\*

Swansea  
Glynn Vivian Art  
Gallery\*/\*\*

Swindon  
Swindon Museum &  
Art Gallery\*/\*\*

Wakefield  
Wakefield Art  
Gallery\*/\*\*

Walsall  
The New Art Gallery  
Walsall (SCS)\*

Wolverhampton  
Wolverhampton Art  
Gallery (SCS)\*

Worcester  
Worcester City Art  
Gallery & Museum  
(SCS)\*

York  
York Art Gallery\*/\*\*



# Contemporary Art Society Group

## Consolidated Statement of Financial Activities

Incorporating a consolidated income and expenditure account. For the year ended 31 March 2005.

<u>Incoming Resources</u>	
VOLUNTARY INCOME	Subscriptions and donations Bequest Arts Council Award
ACTIVITIES IN FURTHERANCE OF THE CHARITY OBJECTIVES	Fees and commissions Arts Council Lottery funding Lottery scheme contributions Other grants Ticket sales for events for members Other income
INVESTMENT INCOME	Interest and dividends
	Total incoming resources
<u>Resources Expended</u>	
COST OF GENERATING FUNDS	Fundraising costs
COSTS OF ACTIVITIES IN FURTHERANCE OF CHARITABLE OBJECTIVES	Advice, training & collection support Art purchases Members' events and support activities Management and administration
	Total resources expended
	Net incoming resources/ (outgoings) resources
OTHER RECOGNISED GAINS AND LOSSES	Revaluation of investments
	Transfers
	Net movement in funds
	Fund balances brought forward
	Fund balances carried forward

Unrestricted funds (£)	Restricted funds (£)	Expendable Endowment (£)	Total 31.03.2005 (£)	Revised 31.03.2004 (£)
96,143	19,721	-	115,864	137,401
-	-	695,000	695,000	503,046
80,000	-	-	80,000	55,000
175,621	-	-	175,621	157,209
-	3,917	-	3,917	73,125
-	784,832	-	784,832	637,126
68,000	257,793	-	325,793	182,000
31,770	-	-	31,770	33,231
1,228	-	-	1,228	11,621
28,471	-	-	28,471	24,089
481,233	1,066,263	695,000	2,242,496	1,813,848
92,252	4,731	-	96,983	81,773
260,744	111,188	-	371,932	344,990
-	1,092,975	-	1,092,975	768,482
96,162	35,178	-	131,340	86,181
50,532	862	-	51,394	41,036
407,438	1,240,203	-	1,647,641	1,240,689
499,690	1,244,934	-	1,744,624	1,322,462
(18,457)	(178,671)	695,000	497,872	491,386
(643)	-	5,000	4,357	(87)
(19,100)	(178,671)	700,000	502,229	491,299
(67,558)	67,558	-	-	-
(86,658)	(111,113)	700,000	502,229	491,299
865,497	456,943	-	1,322,440	831,141
£778,839	£345,830	£700,000	£1,842,669	£1,322,440

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

## Summarised Consolidated Balance Sheet

Contemporary Art Society Group Summarised Consolidated Balance Sheet as at 31 March 2005	31.03.2005 (£)	Restated 31.03.2004 (£)
Fixed Assets	756,433	58,188
Current Assets	1,097,569	1,348,206
Creditors: Amounts falling due within one year	(29,333)	(83,954)
Net Current Assets	1,068,236	1,264,252
Net Assets	£1,824,669	£1,322,440
Represented by:		
Unrestricted Funds	778,839	865,497
Restricted Income Funds	345,830	456,943
Expendable Endowment Fund	700,000	-
TOTAL FUNDS	£1,824,669	£1,322,440

The summary financial information set out on pages 32-34 is extracted from the full accounts of the Society which were approved by the Committee on 14 July 2005. 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 Prens  
Chairman  
8 August 2005

## Patrons & Staff

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 2005.

MAZARS  
Chartered Accountants and Registered Auditor  
24 Bevis Marks, London, EC3A 7NR  
Dated 1 August 2005

**A**rtist Patrons  
Sir Anthony Caro, OM  
Bridget Riley, CH OBE  
Professor Ann Sutton, MBE (from 07.05)  
Vice-Patrons  
Bryan Ferry  
David Gordon  
Caryl Hubbard  
Lord McAlpine of West Green  
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Honorary Solicitor Mark Stephens  
Honorary Secretary Lance Blackstone  
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Babs Thomson  
Vicente Todoli  
Edwin Wulfsohn

Director  
Gill Hedley  
Senior Collections Curator  
Mary Doyle  
Collections Curator  
Ceri Lewis  
Collections Assistant (until 02.05)  
Honor Beddard  
NCSS Co-ordinator  
Sarah Yearsley  
Events and Membership Manager  
Wynne Waring  
Business Development Manager (from 01.05)  
Nour Wali  
Operations Manager  
Elizabeth Cooper  
Administrator  
Phil Ashcroft  
Accountant (part time)  
Suzana Bakar  
Accounts Assistant (part time, until 03.05)  
Anna Bayraktar  
Artfutures Selector  
Jeni Walwin

# Acknowledgements

The Contemporary Art Society offers sincere thanks to all individuals and organisations that help us to extend our work, and in particular the following:



The Arts Council England for continued fixed term funding, which provides vital support to develop CAS's work with museums and other programmes, especially a grant to support development of the 'Blood' membership programme. Also the Arts Council England Lottery Fund for establishing the Special Collection Scheme, a unique national project in England supporting nineteen museum collections.



The Scottish Arts Council for their support in the development of collecting initiatives. Also the Scottish Arts Council Lottery Fund for establishing the National Collecting Scheme for Scotland in partnership with six museums and for supporting new commissions.

The Henry Moore Foundation  
The Fine Family Foundation  
The Esmée Fairbairn Foundation  
The Stanley Thomas Johnson Foundation  
The Estate of Tom Bendhem  
The Rayne Foundation  
The P. Holt Charitable Trust  
Viscount Windsor

## Catching Comets Patrons

Janice Blackburn  
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Sibyl Fine King  
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Oliver Prenn  
Dr and Mrs Sackler  
The Schmeer Foundation  
Mr and Mrs DM Shalit  
Richard Sykes and Penny Mason  
The Trusthouse Charitable Foundation  
Audrey Wallrock

## CAS Donors

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