

THE CONTEMPORARY ART SOCIETY'S RAPID RESPONSE FUND ACQUISITIONS

JULY 2020

Herbert Art Gallery & Museum, Coventry

The Herbert will receive a self-portrait by **Claudette Johnson**, an artist associated with the BLK Art Group, founded in Wolverhampton in 1979, as it prepares to participate in Coventry City of Culture in 2021. Entitled *Doing Lines 1 (Lockdown) Line Journeys*, 2020, the oil pastel on paper drawing was created in lockdown. Johnson says *"this is part of a series of larger scale 'warm-up' drawings - the equivalent of scales practice for a pianist. I make them when I have no sitters when I want to work from life, as a way of exploring line, trying to find a new way across a familiar body; when I want to work freely without too much reflection but at the same time with deep concentration."*

The piece will form a focus for an exhibition at the gallery opening this autumn on the theme of Decentring, moving art historical narratives away from those that prioritise Western perspectives.

Francis Ranford, Cultural and Creative Director, Herbert Art Gallery & Museum, said: *"Claudette Johnson is widely recognised as one of the most accomplished figurative artists working in Britain today and her drawings of Black men and women powerfully capture the character and humanity of her subjects. In fact the Herbert first exhibited Johnson's work in 1983 as part of a ground breaking exhibition by the BLK Art group, so it's wonderful to finally be able to add an example of her work to the permanent collection. She is an artist whose work we have long been interested in and we're sure that this work will engage and inspire our audiences."*

The New Art Gallery Walsall

Keith Piper's multi-media installation *Surveillance: Tagging the Other* (1991) has been acquired for The New Art Gallery Walsall. Piper is another founder member of the BLK Art Group.

This work was created in response to issues arising in the run-up to the formation of the European Union in 1992. The four monitors, installed in a row, show the artist's head being a target of surveillance and control. The Black body is scrutinised in terms of ethnicity, gender, citizenship and appearance. Sound is an important part of the work, featuring fragments of news reports related to the rise of racist attacks, anti-Semitism and right-wing tendencies across Europe.

Keith Piper, artist, said: *"I am particularly excited that this work has found a home in the collection of the New Art Gallery Walsall during a period in which the European debate has arrived at the critical moment of 'Brexit'. I hope that having this work in the collection will stimulate ongoing debate and examination of what has been a watershed period of recent British history."*

Stephen Snoddy, Director, The New Art Gallery Walsall, said: *"Keith has strong connections with our region, having grown up in Birmingham, studied in Coventry and Nottingham (as well as London) and of course, he was a founder member of the highly influential BLK Art Group based in Wolverhampton. Though this work was created in 1991, it remains hauntingly pertinent today following the death of George Floyd and the demands for racial equality that have followed. It also connects with wider issues around surveillance and control in the wake of the coronavirus pandemic. In the longer term, the work will remain witness to turbulent times in British history and the struggles for racial equality."*

We plan to present the work next year, either as a stand-alone work or as part of a major solo exhibition we are developing with the artist for Autumn 2021."

Royal Albert Memorial Museum & Art Gallery, Exeter

A series of 8 photographs entitled *Breathe*, 2020 by Exeter-based artist **Michelle Sank** has been acquired for Royal Albert Memorial Museum & Art Gallery, Exeter. They were taken in March and April 2020 whilst the artist was isolated from her partner and social group during lockdown.

Michelle Sank, artist, said: *"I have been documenting – first with social isolation and then with lockdown – how people have managed private and public spaces during Covid on my daily walks in a neighbouring area "Burnthouse Lane" where I live in Exeter, Devon. This is an area that has a strong sense of community with a mix of social and ethnic diversity living side-by-side. I have been drawn to how people of all ages have negotiated this new way of being and how their interaction with these spaces has unfolded."*

Sank is an internationally acclaimed social documentary photographer whose work explores contemporary social issues. The series will be displayed in a new exhibition titled *Funded with Thanks*, with the artist leading walks around Exeter for the museum's audiences.

Cllr Rachel Sutton, Deputy Leader & Portfolio Holder for Climate & Culture, Exeter City Council, said: *"The Covid-19 lockdown of 2020 has had a profound impact on the city and people of Exeter and we wanted RAMM's collections to reflect this remarkable time. Michelle Sank's evocative images capture those weeks of empty streets, tranquillity and social isolation. They also illustrate the community spirit and human resilience that allowed people to survive such extraordinary circumstances. Acquiring the photographs and displaying them at RAMM will help us to reach out to new audiences and tell their personal stories of Exeter's lockdown."*

Leeds Art Gallery

Harold Offeh's *Reading the Realness*, 2020-ongoing is a performance and its documentation acquired for Leeds Art Gallery. Every time the work is performed, the resulting documentation – films, scripts and photographs, become part of an evolving and living archive. The script is always a re-enactment of an existing panel show discussion and is selected in dialogue with Harold and a culturally diverse participant group (chosen via a targeted call-out), who then perform this live. The work draws on rehearsal strategies from the Theatre of the Oppressed, encouraging participants and audience to critically consider the performance of self within contemporary media debates and – more broadly – to better understand ourselves and each other. Indicative subjects for contemporary scripts may include debates around colonial statues, positive discrimination, or use of the term 'Queer'.

The performance will be central to the museum's re-opening programme and will explore how bonds and connections between people can be strengthened at this time when communities are increasingly fractured and individuals isolated.

Harold Offeh, artist, said: *"I am really delighted to have my work represented in the Leeds Art Gallery. Having worked in Leeds for over 10 years, I'm a huge admirer of the city's cultural heritage and Leeds Art gallery's great collection in particular and I'm truly honoured to be part of it. I'm really looking forward to producing this ambitious project that marks a huge milestone in my career."*

Sarah Brown, Principal Keeper Leeds Art Gallery, said: *"We are thrilled to have been successful in our application to the Contemporary Art Society's Rapid Response Fund. Harold Offeh's Reading the Realness, 2020-ongoing, will be part of our re-opening Autumn/Winter programme as we welcome audiences back to Leeds Art Gallery. Offeh's work will play a pivotal role through performance, collaboration and conversation, working with a diverse and intergenerational group of participants to both choose the script, perform it and swap identities throughout. Reading the Realness is a fascinating and multi-faceted work that responds to the need for nuanced discussion about intersectionality, social identity and the urgency of building solidarity across difference. Responding to*

contemporary situations and debates, the work is about building understanding and empathy through consideration of other subject positions, strengthening connections between people at a time when it is sorely needed."

Manchester Art Gallery

The CAS has contributed funding to acquire *Everybody in The Place: An Incomplete History of Britain, 1984-1992* by **Jeremy Deller** for Manchester Art Gallery. The film examines our socio-political history in relation to the evolution of rave music as a significant cultural force.

Manchester's story as a contemporary city is shaped by music and art, its new renaissance founded on the energy and aesthetics created by Factory Records in the 1980s. The Manchester scene is referenced in Deller's film and Manchester, music and art are still closely intertwined today.

Museums Sheffield

The CAS has acquired 67 unique drawings and one engraving by **Phlegm** for Museums Sheffield. Phlegm spent his formative years as an artist in the city and is best known for his large-scale murals and street art. *Pandemic Diary, 2020* was created during lockdown and illustrates the artist's own experience and observations with sensitivity and humour.

The clear and precise line, detailed narrative and melancholic nature of *Pandemic Diary* connects with many works in Sheffield's collection – including historic prints by Holbein, Durer, Callot and Hogarth – and will be used to open up the collection to new audiences, particularly younger people.

Phlegm, artist, said: *"Pandemic Diary was an unplanned reaction to this sudden threat and change in our lives. As a body of work it was an immersive and cathartic way of processing a world in flux. To have this very personal collection kept together and held in Sheffield couldn't be more perfect. Sheffield is where I started out and found my voice as an artist and it will always feel like home."*

Kirstie Hamilton, Director of Programmes, Museums Sheffield, said: *"Pandemic Diary by Phlegm is an exquisite set of drawings that perfectly depict both the artist's personal experience of living through COVID-19 and the collective experience which we've all shared. We are thrilled that they will now form part of Sheffield's collection through the support of the Contemporary Art Society's Rapid Response Fund. Phlegm has a long-standing association with Sheffield, but this will be our first significant acquisition of his work. Pandemic Diary demonstrates the central role drawing plays in his practice; it has been a huge undertaking, with over 60 individual drawings illustrating his thoughts during lockdown. We look forward to exhibiting Pandemic Diary in 2021, when we will hopefully be better placed to reflect on these extraordinary times."*

Walker Art Gallery, Liverpool

Walker Art Gallery will receive *Holo Programme 155, 2020* by **Frances Disley**. The immersive installation takes inspiration from Star Trek's 'Holodeck', a computerised space transformable by virtual reality to suit a user's needs. Disley considers the gallery itself to be a holodeck, mutating for different artistic purposes, but she proposes a more radical shift. Informed by the artist's collaboration with Salford University psychologists, *Holo Programme 155* repurposes the gallery as a location for well-being and recovery. Disley's holodeck computer narrates a 20-minute guided visualisation, with blankets provided for comfort.

Liverpool has been badly affected by Covid compared to other areas due to high levels of deprivation and poor historic health outcomes. The Walker's re-opening has been a priority owing to the well-being role it can play in the city's recovery.

Frances Disley, artist, said: *"It's a privilege to think that my work will sit within such an important historical collection spanning right back to medieval works. I'm proud that it's within my own city as well, in a place that I love to visit with my own kids."*

Sandra Penketh, Executive Director of Art Galleries and Collections Care, National Museums Liverpool, said: *"Many of us have found solace in art and creativity during the painful last few months. As we emerge from lockdown, we are returning to public spaces with renewed conviction in their purpose and value as spaces to share experiences, find beauty and rediscover ourselves. Our public galleries and collections have a central role to play in our well-being and this work addresses the ability of art to restore and transform us. Frances is one of the artists whose exhibitions were postponed as a result of lockdown. We are committed to supporting artists from the North-West and are particularly glad to be able to work with Frances at this exciting moment in her career as her solo exhibition *Pattern Buffer at Bluecoat* re-opens."*

JUNE 2020

Middlesbrough Institute of Modern Art (MIMA)

Devotional Wallpaper and Placards, 2008-2020 is a room-scale installation by **Sonia Boyce**. This piece has been shown widely, in different forms, with much acclaim. Boyce now wishes to close the series, with the final version finding its home at MIMA.

The installation emerged from a collaboration between the artist and Liverpool Black Sisters, and will form the centrepiece of a major exhibition of Boyce's work when MIMA reopens following the Covid-19 lockdown. Boyce built an archive of material through public contributions; pasted wallpaper gathers the names of 200 black female musicians into a patchwork of small drawings. Leaning against the walls, a series of placards also display ephemera, selected from a wider archive held by Boyce, relating to the named artists.

Sonia Boyce, artist, said: *"I am delighted that *The Devotional Wallpaper and Placards* has found the perfect home with Middlesbrough Institute of Modern Art (MIMA). The socially-engaged nature of the *Devotional* series and MIMA's ongoing commitment as an open museum in dialogue with a wide community of art-lovers, makes this a fantastic match."*

Elinor Morgan, Head of Programme at MIMA, part of Teesside University adds: *"Sonia Boyce's *Devotional Wallpaper and Placards* is a key work by one of Britain's most important contemporary artists. The work will be shown as part of a large-scale exhibition by Boyce, titled *In The Castle of My Skin*, at MIMA in 2021. The installation offers rich stimulus for discussing relationships, visibility, memories and creativity. It proposes a space of recognition and a site for sharing memories and overlooked narratives. The installation connects with our commitment to publicly addressing cultural amnesia and to revising histories."*

Harris Museum, Art Gallery & Library, Preston

The CAS has acquired two works by **Shawanda Corbett** for the Harris Museum, Art Gallery & Library in Preston. A ceramic pairing called *Graveyard Shift* (2020) and a work on paper, *Let's play hide-n-seek* (2020) The artist's practice combines ceramics, painting, dance and architecture. Memories of childhood and of the neighbourhood where she grew up are a starting point for the ceramic works which each take on distinct personalities.

Corbett, who was born in New York, USA is currently working on a doctoral degree in Fine Art at the Ruskin School of Art and Wadham College, University of Oxford. The acquisition of these works will be a precursor to the museum commissioning a unique performance work for the local community in Preston.

Tim Joel, Head of Culture at the Harris, said: *"We are delighted to have been successful in our application to the Contemporary Art Society's Rapid Response Fund. When we re-open our galleries later this summer we will not only be reflecting on the impact of Covid-19 and the Black Lives Matter movement with our local communities – but also testing new ideas and objects for our major redevelopment project Harris Your Place. The ceramics and drawings by Shawanda Corbett will go on immediate display and be used as fulcrums around which we explore ideas relating to memory, community and creativity with our visitors. Corbett's work is hugely inspirational and, when it is completely safe to do so, we hope to invite the artist to Preston to perform so we can showcase the full range of her artistic practice."*

Hepworth Wakefield

The Hepworth Wakefield will be receiving a body of work by St Ives-based **Rosanne Robertson** (they/them): a video called *Packing*, 2020, a pair of Jesmonite sculptures entitled *Between Two Bodies*, 2020 and a work on paper, *The Island*, 2020. Robertson has been long interested in Hepworth's connection to the landscape and this significant acquisition queers the legacies of modernism and creates a statement of intent for the gallery as it reaches out to broader audiences. The works will appear in the opening gallery of their first exhibition post-lockdown November 2020 to May 2021.

Rosanne Robertson, artist, said: *"I am very pleased to have my new body of work acquired for The Hepworth Wakefield collection with the support of the Contemporary Art Society. The Hepworth has played a vital role in the journey of my practice which has taken me from West Yorkshire to West Cornwall, working site-specifically in both while expanding ideas around gender fluidity and the Queer body in the land/seascape. I can't think of a better journey for the work to find a home in Wakefield, continuing a connection forged by Barbara Hepworth between the landscapes of her hometown of Wakefield and her chosen home of St Ives. I would like to thank The Contemporary Art Society for making this opportunity possible and for supporting artists during difficult times and The Hepworth Wakefield for their continued support."*

Andrew Bonacina, Chief Curator The Hepworth Wakefield, said: *"We are delighted that the Contemporary Art Society's Rapid Response Fund will enable us to acquire this new body of work by Rosanne Robertson. Robertson has had an ongoing relationship with The Hepworth Wakefield and has played an important role in our continued research into Barbara Hepworth's legacy. Robertson's exploration of Queer subjectivity and its relationship to landscape will be an important addition to the diversity of stories we tell with our collection, enriching our continued work unearthing alternative histories, which is crucial to keeping the collection alive and relevant to our audiences in a fast-changing world."*

The Hunterian, Glasgow

The current crisis has left many people with a greater awareness of – and longing for – the natural world. The Hunterian will be receiving a feature-length 'avant-garde nature film for children' by Glasgow-based artist **Margaret Salmon** called *Eglantine*, 2016. Perhaps her key work to date, the film will resonate with the museum's historic landscape collection and bring the natural world to those who might not otherwise be able to access it in the year that the upcoming UN Climate Change Conference (COP26) is hosted in Glasgow.

Margaret Salmon, artist, said: *"I am delighted by the acquisition of Eglantine by The Hunterian, as supported by the Contemporary Art Society. This film marks a bold departure within my 20+ years as an artist filmmaker. It combines elements of 16mm observational filmmaking alongside classic 35mm narrative children's cinema to form an intimate reflection upon fascination, inter-species community and multi-sensory experiences of the outdoors. To have it reside within a collection so intimately engaged with learning, natural phenomena, and the Scottish landscape is a brilliant outcome from this challenging and rewarding endeavour."*

Dominic Paterson, Curator of contemporary art at the Hunterian Art Gallery, said: *"Margaret Salmon's Eglantine is a visionary, tender and generous film. Acquiring this work will allow us to share its attention and care for the natural world with our audiences as we recommence our public programme in due course, through both physical and online presentations. We are aware that at this time the possibility, the necessity, of seeing the world in new ways is widely felt. Eglantine looks at landscape, animal life and human contact through the lens of a child's experience; it is full of wonder and apprehension, and draws us into its way of seeing. Thanks to CAS's support that experience can be shared more widely, and we are really excited to work with Margaret on engaging our visitors new and old, in person and online, with the work."*

The Laing Art Gallery, Newcastle

Mike Silva is a London-based painter whose portrait subjects are invariably friends and lovers. He works from his own photographs, sometimes going back to images taken many years before: *"Memory and longing is something we project onto an image. The photographic image is rooted in the time and place that it was taken – it is fixed to that specific moment. Whereas a painting can appear to always seem in the present, because it's been divorced from the exact point in time it originally refers to; it has a more universal quality."* Silva approaches portraiture and the depiction of domestic interiors with the same quality of intimacy and tenderness, capturing the textures of daily life. His portraits of black men are a reflection of his life in London, meditations on masculinity and the passage of time. Through the Rapid Response Fund the CAS has acquired three paintings – two still lifes and a portrait – for the Laing in Newcastle that reflect the spectrum of Silva's practice.

Julie Milne, Chief Curator of Art Galleries, Tyne & Wear Archives & Museums, said: *"We are delighted to be acquiring works by Mike Silva, who is a brilliant painter of people and still lives, strengthening yet further the Laing Art Gallery's outstanding collection of work by British painters. We are in the process of rehangng our permanent collection, ensuring there are pictures on the walls representative of people of all backgrounds and as a trusted public institution we are committed to addressing the kind of erasures, omissions and incomplete narratives that are inherent in many public collections of British art. The new acquisition will further open up conversations about identity and representation, collections and curation. Silva has spoken of his personal experience: 'I've always grown up being aware of otherness. The mixed-race experience is a very strange one, I almost feeling like I'm floating between identities [...] of feeling simultaneously very British but also not British at all.' The artist's words, as well as the vulnerability and tenderness expressed in his artwork, are compelling for visitors and enable us to look at ways of exploring how we further represent the various identities that sit within British identity and present them in a nuanced way."*

Royal Pavilion & Museums, Brighton

The CAS has bought 12 ceramic and tapestry works by **Matt Smith**, which will form a central focus for the displays at Hove Museum when it reopens. Much of Matt Smith's work explores and comments on marginalised history and it will form a key inspiration for activity sessions as the museum expands its work with groups with varied critical social needs.

Matt Smith, artist, said: *"What museums collect, and what this tells us about what society deems important, is an ongoing fascination to me. Recent events have shown how important objects, and particularly sculpture, are in the national debate about who we are and how we got here. I have worked with the museums in Brighton and Hove many times over the last decade and am delighted that this acquisition leads on from that relationship. I look forward to seeing how the works are*

interpreted and curated to help the widest possible audience feel welcomed and visible within the museums."

Cllr Carmen Appich, chair of the city's Tourism, Equalities, Communities and Culture Committee, said: *"We are delighted to receive this generous award from the Contemporary Art Society enabling us to acquire a significant body of works by Matt Smith. I am very excited about these works at Hove Museum and Art Gallery which is in my ward. They will form a central focus of display when it reopens to the public as well as providing inspiration for creative sessions with some of our most vulnerable community groups."*

MAY 2020

Reading Museum

Artist **Eleanor Lakelin** has been commissioned on behalf of Reading Council to memorialise Reading Gaol's most famous inmate, Oscar Wilde. In 1895 Oscar Wilde was imprisoned in Reading Gaol and the prison has since become a key site within LGBT history. Despite, 'Save Reading Gaol', a recent community campaign to save the prison and turn the buildings into a community arts complex, the prison was sold to another, undisclosed bidder by the Ministry of Justice in April 2020.

An avenue of diseased chestnut trees that would have shaded the gaol when Wilde was incarcerated there was also felled just before the lockdown and the funds provided by the Contemporary Art Society will enable the commission of artist Eleanor Lakelin to create an artwork made from their timber. The Council was keen to create a lasting artwork from the felled wood. It will take its title "Oh beautiful world!" from the words Wilde was supposed to have uttered on leaving the gaol. The work will go on display at Reading Museum when it reopens to the public.

Eleanor Lakelin, artist, said: *"It is poignant that we should be starting a project to commemorate Oscar Wilde's time in confinement in Reading gaol whilst we are ourselves confined to a much smaller area of our normal existence. Reflecting Wilde's interests in Classicism and beauty, the piece will evoke the refinement and balance of classical objects. At the same time, I will use burred sections of the Horse Chestnut tree, which stood outside the gaol during Wilde's incarceration, to disrupt the form and suggest the fragile nature of our existence – the short distance between fame and humiliation, health and sickness, beauty and sorrow."*

Karen Rowland, Reading's Lead Councillor for Culture, Heritage and Recreation, said: *"We are delighted with this generous award from the Contemporary Art Society. I am incredibly excited to see the final piece Eleanor creates for Reading – which I am sure will be a beautiful tribute for the chestnut trees we have sadly lost due to disease and a fitting commemoration of Reading's link to Oscar Wilde."*

Victoria Gallery & Museum, Liverpool

The Victoria Gallery & Museum will receive a room size body of work by Liverpool's **Granby Workshop** who, as part of the Assemble co-operative, won the Turner Prize in 2015. Visitors to the museum will learn about the inspirational journey of Granby Workshop and its positive impact on Liverpool.

Granby Workshop is operated by a group of residents in Liverpool's Toxteth area, who use local materials – many collected from the disused Victorian terraced houses in the Granby Street neighbourhood – to craft ceramic products.

Mrs Nicola Euston, Head of Museums and Galleries at the University of Liverpool, said: *"The Contemporary Art Society's new Rapid Response Fund is giving much needed support to artists and makers during these difficult times. This acquisition of a significant body of artefacts by Liverpool's Granby Workshop will create an inspiring gallery installation to be a focus for community engagement when we reopen to the public."*

Lewis Jones from the Granby Workshop said: *"We're absolutely delighted to have our work included in the Victoria Gallery & Museum's collection. The incredible tiles and architectural ceramics that form the Museum's interior have been an ongoing source of inspiration for us at the Workshop so it's a real honour to have our work displayed there."*

Granby Workshop is a ceramics studio in Granby, Liverpool that grew out wider community-led efforts to rebuild the neighbourhood and was founded as a collaboration between The Granby Four Streets Community Land Trust and the design collective Assemble. Our products are designed through extensive material investigations, combining craft techniques with an experimental sensibility to develop new architectural materials and finishes."

GoMA, Glasgow

Three works by Glasgow-born artist **Rabiya Choudhry** will form the centrepiece of GoMA's reopening exhibition *Domestic Bliss*. A neon work, *Dad* (2018) puts her father's name 'Mazhar' in lights, celebrating Glasgow's Asian community and her father's occupation as a shop owner, now classed as 'essential workers' during the Covid-19 crisis. Two paintings address mental health and the internal and external factors that affect it – a conversation even more prevalent within the context of lockdown.

Rabiya Choudhry, artist, said: *"GoMA has from my earliest memories inspired me and showed me the potential of what art can be, so I am overwhelmed to have my work represented in their collection. I hope the artworks acquired inspire others like me who used to go along to a big public gallery and dream that one day, they could be part of it. I believe the works acquired are very pertinent to the times we currently find ourselves in and the struggles we are all now facing, so I am happy that they now have the freedom to be able to be seen and connect with large numbers of people."*

Duncan Dornan, Head of Glasgow Museums, said: *"Glasgow Museums is delighted to acquire these intriguing works by Rabiya Choudhry, through the support of CAS and Frieze's Rapid Response Fund. Choudhry has been on our radar since her wonderful exhibition COCO!NUTS! at Transmission in 2018, of which all three of the works we will receive were featured. Choudhry's work is personal and honest yet speaks to and for so many. Discussing issues such as anxiety, mental health, racism, guilt, family, joy and fear, Choudhry's work seems particularly appropriate at this time."*

These works will enable the team at GoMA to engage our community in dialogue as we all try to make sense of the complex and often difficult context we are currently living in. The themes echoed in Choudhry's work support many of the strands of work Glasgow Museums do, such as GoMA's Mindful Art Sessions around mental health and Orientation sessions for refugees and migrants in the city, which we have adapted and expanded to support communities during the Covid Crisis. The artwork also feeds into wider strands of work across all our museums, including projects involving our Asian communities and the continual work and reflection on Glasgow and the Legacies of Empire. Choudhry's work will be a welcome and thought-provoking addition to Glasgow Museums collection now and for future generations."

Rabiya Choudhry's (b.1982) work explores the themes of identity and cultural displacement in contemporary British society with a darkly comedic approach. She trained at Edinburgh College of Art to MA level and had a major solo exhibition at Glasgow's artist run space Transmission Gallery in 2018. Choudhry previously participated in the Dundee Contemporary Arts' exhibition DCA Thomson (2016-17). She was commissioned by Glasgow's 'Tramway Local' programme to produce Govanhill-based public engagement project *Sign Of The Times* (2017).

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