Contemporary Art Society
Acquisitions & Art Consultancy

APRIL 2021–MARCH 2022
Contents

Foreword 5
Future Fund 8
Museums Receiving Artworks 9
Map of Museum Members 10

Special Projects
— Collections Fund at Frieze 14
— Commissioning Partnership with Film and Video Umbrella 20
— Valeria Napoleone XX Contemporary Art Society 22
— Partnership with the National Gallery, London 26

Acquisitions Scheme
— Fine Art 28
— Omega Fund 58

Gifts & Bequests 72

Art Consultancy 86

CAS at Mount Street 96
Supporters & Patrons 97
Art Consultancy Clients 100
Trustees & Staff 101
Index of Artists 102
Image Credits 103
The second year of the pandemic has demanded extraordinary reserves of resilience and flexibility from us all. Our museum colleagues have been operating under the most challenging of conditions – welcoming their audiences back as soon as they could, stepping up to their role in the community, offering places of solace, as well as discovery and debate.

Yet, in spite of all the difficulties we have faced, there has been lots of good news. We are delighted to have welcomed the Craft Study Centre in Farnham and the Holburne Museum in Bath to our network of member museums. Two other museums are in the process of preparing applications to join this year, proving just how much the work we do is valued, especially now.

In the summer of 2021, thanks to the generosity and vision of Muriel and Freddy Salem, we found ourselves running a pop-up gallery in Mayfair. For three months, the gallery was a hive of activity, and we are hugely grateful to the commercial galleries that agreed to place works on consignment with us. You can find a list of the galleries on page 98 of this publication. Thanks are also due to our friends at Momart and Christie’s, whose extensive in-kind and financial support were key to our meeting our fundraising goals for the project.

With amazing timing, we were able to hold an in-person Artist’s Table event in the early autumn of 2021, just before the winter lockdown. In a brief moment of freedom, almost a hundred of us enjoyed a performance by the artist Tai Shani at Cromwell Place. An unexpected outcome was when a group of our guests spontaneously joined forces to purchase a large-scale watercolour by the artist for The Box in Plymouth. This spring we had a second Artist’s Table evening, this time with the internationally renowned painter Glenn Brown. We were thrilled to be the very first visitors to his new exhibition space in central London. We owe a great debt of thanks to both these artists for so wholeheartedly supporting us at this time.

Through the generosity of our patrons and supporters, we have placed 89 works by 41 artists in 30 different museums during the last year. In total we have invested over £300,000 in living artists, placing works with a total value in excess of £950,000.

Our second crowdfunding campaign, in March 2021, was a partnership with Frieze and Katherine Hamnett, London. Raising over £200,000, the funds helped support our core acquisition schemes as well as an outstanding set of purchases at Frieze London in the autumn. The Harris Museum and Art Gallery was selected to receive the Frieze fund, having proposed the opposite and compelling theme...
When we look back on this period in the cultural sphere, the experience of the pandemic will be inseparable from the response to the Black Lives Matter protests of the summer of 2020, and, in Britain, the debates around individuals honoured in public statuary. The great majority of our member museums have reacted by redoubling their efforts to achieve greater representation of under-represented groups in all aspects of their work. As you will see as you look through this publication, the Contemporary Art Society has responded to this by researching (alongside our Museum Member colleagues) works to add to their permanent collections that help them better reflect the reality of contemporary Britain. Our continuous professional development programme was delivered in partnership with the Decolonising Arts Institute at the University of the Arts London, supporting colleagues across the country to discuss their anti-racist and decolonising work in a year-long series of seminars.

As the pandemic has ground on, the overwhelming experience for so many has been exhaustion. It is, therefore, doubly remarkable that our supporters have sustained their commitment to us unwaveringly throughout this time. At the time of writing, the difficulties of Brexit and the pandemic are being added to by the global effects of the Russian invasion of Ukraine. It is possible that the year ahead will be even harder than the two just gone, but we face this knowing that the networks and relationships that constitute and sustain the Contemporary Art Society are as strong or stronger than ever. And for that we are deeply thankful.

Marco Compagnoni, Chairman
Caroline Douglas, Director
Remember us in your will
In 1910 the Contemporary Art Society was inaugurated by Roger Fry and six other individuals largely from the Bloomsbury Group, including Lady Ottoline Morrell, the great patron of young emerging modern artists. As we approach our 112th anniversary, we continue the legacy of our founders by championing today’s most exciting artists.

We would like to ensure that our core mission – to donate the best new art and craft to museums around the UK – continues for many years to come. In 2019 we launched the CAS Future Fund, to support the future of our highly successful museum acquisitions programmes.

You can be part of the CAS Future Fund by remembering the Contemporary Art Society in your will. Every legacy gift we receive will be invested in the CAS Future Fund to support future museum acquisitions, making a vital difference to contemporary art and creating enduring support for new generations of artists and museum audiences.

You can also choose to support the CAS Future Fund during your lifetime.

The CAS Future Fund will ensure that:
— the best artists of our time are discovered and nurtured
Your gift will allow the Contemporary Art Society to continue its great track record of spotting talent ahead of the curve, and accelerating artists’ careers by placing their work in public collections, thereby giving them the public endorsement they deserve at a critical moment.

— the best contemporary art is placed in public collections for future generations
Your gift will enable the Contemporary Art Society to continue to donate work to important museums and galleries across the UK, many of which would not be able to collect any contemporary art without our support.

For more information on the CAS Future Fund, or to request a brochure, please contact Dida Tait, Head of External Relations: dida@contemporaryartsociety.org, 020 7017 8400. All enquiries are treated in strict confidence.

Thank you for considering the future of contemporary art in the UK.

Museums Receiving Artworks
April 2021–March 2022

Abbot Hall, Lakeland Arts, Kendal
The Atkinson Gallery, Southport
Birmingham Museums Trust
The Box, Plymouth
Bristol Museum & Art Gallery
British Museum, London
Gallery of Modern Art (GoMA), Glasgow Museums
Glynn Vivian Art Gallery, Swansea
The Harris Museum, Art Gallery and Library, Preston
The Hepworth Wakefield
Huddersfield Art Gallery
The Hunterian, University of Glasgow
Imperial War Museum, London
Leeds Art Gallery
Manchester Art Gallery
Museum of London
Norwich Castle Museum & Art Gallery, Norfolk
Pallant House, Chichester
The Pier Arts Centre, Stromness
Royal Albert Memorial Museum & Art Gallery (RAMM), Exeter
Science Museum, London
Scottish National Gallery of Modern Art, Edinburgh
The Shipley Art Gallery, Gateshead
Touchstones Rochdale
Tullie House Museum and Art Gallery, Carlisle
UH Arts and Culture, University of Hertfordshire, Hatfield
Walker Art Gallery, National Museums Liverpool
Williamson Art Gallery and Museum, Birkenhead
Wolverhampton Art Gallery
York Art Gallery
LONDON
1 British Museum
2 Government Art Collection
3 Guildhall Art Gallery
4 Imperial War Museum
5 Museum of London
6 National Maritime Museum
7 South London Gallery
8 Tate
9 Science Museum

SOUTH EAST
10 Pallant House Gallery, Chichester
11 Royal Pavilion and Museums Trust, Brighton and Hove
12 Towner, Eastbourne
13 Craft Study Centre, Farnham

SOUTH
14 Ashmolean Museum of Art and Archaeology, University of Oxford
15 Reading Museum
16 Southampton City Art Gallery
17 Swindon Museum and Art Gallery

WEST MIDLANDS
24 Birmingham Museums Trust
25 Herbert Art Gallery & Museum, Coventry
26 Leamington Spa Art Gallery & Museum
27 Mead Gallery, University of Warwick Art Collection
28 The New Art Gallery Walsall
29 The Potteries Museum & Art Gallery, Stoke-on-Trent
30 Wolverhampton Art Gallery

EAST MIDLANDS
31 Leicester Museum & Art Gallery
32 Nottingham Castle Museum & Art Gallery
33 Rugby Art Gallery & Museum
34 The Collection and Usher Gallery, Lincoln

YORKSHIRE & THE HUMBER
35 Cartwright Hall Art Gallery, Bradford
36 Doncaster Museum and Art Gallery
37 Ferens Art Gallery, Hull
38 Graves Gallery, Sheffield
39 The Hepworth Wakefield
40 Huddersfield Art Gallery
41 Leeds Art Gallery
42 Mercer Art Gallery, Harrogate
43 The Stanley & Audrey Burton Gallery, University of Leeds
44 York Art Gallery

NORTH WEST
50 Abbot Hall Art Gallery, Kendal
51 The Atkinson Gallery, Southport
52 Blackburn Museum & Art Gallery
53 Bury Art Museum
54 Gallery Oldham
55 Grundy Art Gallery, Blackpool
56 The Harris Museum, Art Gallery and Library, Preston
57 Manchester Art Gallery
58 Peter Scott Gallery, Lancaster University
59 Touchstones Rochdale
60 Tullie House Museum & Art Gallery, Carlisle
61 University of Salford Art Collection
62 Victoria Gallery & Museum, University of Liverpool
63 Walker Art Gallery, National Museums Liverpool
64 The Whitworth, Manchester
65 Williamson Art Gallery & Museum, Birkenhead

SOUTHWEST
22 Norwich Castle Museum & Art Gallery
23 UH Arts + Culture University of Hertfordshire, Hatfield

NORTH EAST
45 Hatton Gallery, Newcastle University
46 Laing Art Gallery, Newcastle upon Tyne
47 Middlesbrough Institute of Modern Art (MIMA)
48 The Shipley Art Gallery, Gateshead
49 Sunderland Museum & Winter Gardens

SCOTLAND
66 Aberdeen Art Gallery & Museums
67 Gallery of Modern Art (GoMA), Glasgow Museums
68 National Museums Scotland, Edinburgh
69 The Hunterian, University of Glasgow
70 The McManus: Dundee’s Art Gallery & Museum
71 The Pier Arts Centre, Stromness
72 Scottish National Gallery of Modern Art, Edinburgh

WALES
73 Amgueddfa Cymru – National Museum Wales
74 Glynn Vivian Art Gallery, Swansea
‘Very early in my career I presented a performance piece at the Harris Museum. Years later, it is incredibly meaningful to me to have my new work in the collection here – to have a painting of my family permanently housed so close to where I grew up, knowing that my family living in the region can visit to see it themselves on the walls, among a rich history of art.’

Hetain Patel, Artist
Billie Zangewa
*Sweetest Devotion*
2021
Hand-stitched silk collage
106 x 137 cm

Billie Zangewa’s work is autobiographical and centralises Black femininity, everyday domesticity and motherhood – what the artist has termed ‘daily feminism’. She combines vibrant silks, gems, haberdashery trimmings and other textile pieces in her works.

*Sweetest Devotion* (2021) is a hand-stitched silk collage depicting a quiet scene with Zangewa’s son Mika and his uncle, at home in Johannesburg. They sit comfortably together, lost in their separate activities. It comes from a body of work inspired by the artist’s appreciation for family during Covid and the important role family plays in making her who she is. Mika’s uncle spent the first lockdown with them and was a source of strength and feelings of safety.

Hetain Patel

Baa’s Gold (Family Portrait)

2021

Acrylic and lacquer on board

89 x 125 cm

Hetain Patel aims to challenge assumptions about how we look and where we come from. As a child and teenager, he was greatly inspired by comic book heroes. This painting comes from a body of work that grew out of a robbery that his grandmother (called Baa, which means ‘mother’ in Gujarati) suffered in 2015, during which her gold jewellery was forced from her wrists. Patel’s deeply personal paintings ‘seek to retrieve Baa’s gold’, which for the artist is a metaphor for everything that has been taken from his family via the systemic racism experienced in the UK since his birth and before.

Hetain Patel (b. 1980, Bolton) lives and works in London. Solo exhibitions include Chatterjee & Lal, Mumbai (2022); Copperfield, London, and John Hansard Gallery, Southampton (both 2021). Group exhibitions include British Art Show 9 (2021–22); the Asia Society Triennial, New York (2021); Bow Arts, London (2020); Gallery of Modern Art, Brisbane; Somerset House, London; and the Devi Art Foundation, Delhi (all 2019). He has won the Paul Hamlyn Foundation Award (2021) and Best International Film at Kino Der Kunst, Munich (2020), and his work is held in several international public collections.
Sunil Gupta

Sunil and His Parents (Ram & Penny) 1974 / 2021
Archival pigment print
35.6 x 53.3 cm
Above

Shalini, Rudi, Sunil, Léo, and Stanley 1974 / 2021
Archival pigment print
26.7 x 40 cm
Above, right

Sunil Gupta works as a photographer, writer and curator, seeking to promote a greater understanding of questions regarding representation, sexuality, access and cultural difference. His career, which spans four decades, has been either community-based, as he photographed other members of the queer community, or introspective, as he documented his medical journey after being diagnosed as HIV+.

Gupta uses his own lived experience of race, migration and queer identity as a point of departure for photographic projects. Sunil and his Parents (Ram & Penny) is a portrait of the artist with his mother and father. His parents hold each other while he stands slightly apart. The second image, Shalini, Rudi, Sunil, Léo, and Stanley, was taken in an apartment in Montreal that he shared with his sister and partner, both of whom feature in the image. The two photographs show the people he was closest to: his biological family on the one hand and his “chosen family” of friends and lovers he made through the gay liberation movement in Montreal at the time.

Sunil Gupta (b. 1953, New Delhi) works in London and Delhi. Recent solo exhibitions include Vadehra Art Gallery, New Delhi, and Ryerson Image Centre, Toronto (both 2022); Hales, London (2021); and The Photographers’ Gallery, London (2020). Recent group exhibitions include Henie Onstad Kunstsenter, Oslo, and the Whitechapel Gallery, London (both 2022); Haus der Kunst, Munich; Jhaveri Contemporary, Mumbai; FOMU, Antwerp; and the Barbican Art Gallery, London (all 2021); Soho Photo Gallery, New York (2019).

Presented by the Contemporary Art Society through the Collections Fund at Frieze, 2021/22.
Helen Cammock
Concrete Feathers and Porcelain Tacks
2021
HD Video
77 min 38 sec
Edition 1 of 5

Helen Cammock uses film, performance and text in her community-based practice. Motivated to link stories across time, Cammock’s pieces are personal, too. We hear her voice narrating and singing, and she uses archival footage as well as what she has shot herself, thus allowing her to question subjectivity and authorship.

Her storytelling process begins with the idea that stories and lives can cross time and geographies. This is reflected in her fragmented, non-linear narratives and by occasionally showing the process behind filmmaking. Before Cammock went to art school in 2005, she worked as a social worker in Brighton, and the skills around trust and patience that she developed there have carried through in her approach.

In an echo of the equitable, collective ethos of the Cooperative Movement (founded in Rochdale in 1844), Concrete Feathers and Porcelain Tacks brings together members of Rochdale’s present-day community to relay their individual experiences and different perspectives on what it is to be a stakeholder in an enterprise or entity that is larger than yourself. The collection at Touchstones Rochdale was established in the name of the people and is used in the film: objects are brought out to live their history, including a vintage sewing machine being used and a coffee mug from the miners’ strike being drunk from.

The people picking out these objects are equally disparate and diverse, encompassing families that have lived in the town for generations as well as members of newer communities, from a local artist to Rochdale’s former mayor, from a retiree gardener encouraging biodiversity to a Ukrainian women’s choir. The places that the protagonists take the objects (and Cammock) reveal strikingly different facets of Rochdale to the one an outsider might have expected: green and wild and open to its future, as well as keenly aware of its industrial history and its radical past.

Helen Cammock (b. 1970, Staffordshire)
lives and works in Brighton and London.

Recent solo exhibitions include Kestner Gesellschaft, Hanover (2022); The Photographers Gallery, London; Touchstones Rochdale, Greater Manchester; STUK, Leuven; and Kate MacGarry, London (all 2021).

Group exhibitions include British Art Show 9 (touring 2021–22); Tate Britain, London (2021); Hamburger Kunsthalle, Hamburg (2020); Turner Contemporary, Margate (2019). She was awarded the Turner Prize in 2019, jointly with Lawrence Abu Hamdan, Oscar Murillo and Tai Shani, and the Max Mara Art Prize (Whitechapel Gallery) in 2017.

Co-commissioned by Film and Video Umbrella, the Contemporary Art Society (with support from the Mbili Foundation) and The Photographers’ Gallery, in partnership with Touchstones Rochdale. Supported by Arts Council England.

The work was commissioned for the collection of Touchstones Rochdale as part of Equal Shares, a collaboration between Film and Video Umbrella and the Contemporary Art Society, supported by the Mbili Foundation, to enable museums and galleries in the northwest of England to commission, exhibit and acquire new moving image work by artists.
Stacy Lynn Waddell
Goldenhot Butterfly Queen
2015
Composition gold leaf and watercolour on paper
244 x 137 cm

American artist Stacy Lynn Waddell’s Goldenhot Butterfly Queen has been acquired for Bristol Museum & Art Gallery through the Valeria Napoleone XX Contemporary Art Society award, which supports the acquisition of significant works by a living female artist for a museum collection. This monumental gold leaf image brings together two figures in colonial history. Sarah Baartman (1789–1815), the so-called ‘Hottentot Venus’ and Thelma ‘Butterfly’ McQueen (1911–1995), the Hollywood actor who played Prissy in Gone with the Wind.

Bristol received the VNXX CAS award in the aftermath of the notorious toppling of the statue of Edward Colston. The questions raised by this momentous act foreground not just who is memorialised but who makes the figures set in stone or bronze for future generations. The museum was seeking to recalibrate this debate, towards an art of inclusivity away from singular heroic figures and grand aesthetic gestures. Waddell’s watercolour approaches these aims. Inspired by Butterfly McQueen, whose character Prissy was a stereotype of a foolish black maid, Waddell’s drawing features butterflies taking flight.

‘Just before things get too scary and before I awake myself I begin to fly. What amazement! Just as I gain altitude … I am left wondering if my true power is the ability to fly or the ability to wake myself.’

Rendered in gold leaf, the butterflies flutter around the monumental gold leaf image of Sarah Baartman, reclaiming her exploited body, which is no longer exhibited as an exotic, a curiosity and a physical (steatopygic) type to fit a racialist theory. Waddell reverses the racialist voyeurism of the exhibiting of Baartman as the so-called Hottentot Venus, to reclaim Baartman’s body as an icon of Black beauty and pride.

Although a monumental work, the precious fragility of this drawing on paper, the dual figures alluded to, are distinct from the permanent memorializing of statues such as the toppled Colston: narratives are challenged and space is given for alternatives.

Stacy Lynn Waddell (b. North Carolina, 1966) lives and works in North Carolina. Recent solo exhibitions include Candice Madey, New York, NY (2021); Visual Arts Center of Richmond, Richmond, Virginia (2015); and Weatherspoon Art Museum, Greensboro, North Carolina (2011). Recent group exhibitions include The Art of the Ecstatic, KARMA, New York (curated by Hilton Als); Pennsylvania Academy of the Fine Arts, Philadelphia (both 2021); Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum, Brooklyn (2018). Her work is in the collections of The Princeton Art Museum, The Studio Museum in Harlem and The Brooklyn Museum, among numerous other museums and private collections. In autumn 2022, Stacy will be a Civitella Ranieri Foundation Fellow in Umbria, Italy. In 2010 she was recipient of the Joan Mitchell Foundation grant and in 2017 she was an Artist in Residence at the Joan Mitchell Center in New Orleans.

Presented by the Contemporary Art Society through Valeria Napoleone XX CAS, 2021/22
‘The support of Valeria Napoleone and the Contemporary Art Society has helped me to focus deeply on what, at this time and in this place, women’s art practice can bring to the debate about who is represented, what history is represented, and who brings that narrative to the fore.’

Julia Carver, Curator, Art
Bristol Museum & Art Gallery

‘Without the support of the Contemporary Art Society I wouldn’t have been able to turn this project of the last four years into my first feature film and bring the earlier parts to a unified conclusion. The relationship with the Pier Arts Centre and the island of Orkney has enriched the work with an ancient and mysterious perspective.’

Rosalind Nashashibi, Artist
PARTNERSHIP WITH THE NATIONAL GALLERY, LONDON

The Pier Arts Centre, Orkney

Rosalind Nashashibi
A Trilogy of Films: Part One, Part Two and Part Three
Part One: Where there is a joyous mood, there a comrade will appear to share a glass of wine. 22 mins
Part Two: The Moon almost at the full. The team horse goes astray. 16 mins
Part Three: The wind blows over the lake and stirs the surface of the water. Thus visible effects of the invisible show themselves. 28 mins
2022
16mm film transferred to HD file
1 hour 7 minutes

The National Gallery established its Modern and Contemporary Projects Programme to reflect critically on the gallery’s collection, its history and on the institution itself. The programme comprises a partnership with the Contemporary Art Society and the designation of the National Gallery Artist in Residence, a twelve-month appointment in collaboration with a non-London member museum of CAS. The Artist in Residence is appointed by a jury that includes a representative from the partner museum. The artist enjoys access to the on-site artist’s studio at the gallery and receives a stipend for London-living and childcare. The residency culminates with a display of work within the permanent collection, and published documentation of the artist’s practice and the residency. With the generous support of trustee Anna Yang and her husband, Joe Schull, the Contemporary Art Society then acquires a work from the residency for the permanent collection at the partner museum.

The Pier Arts Centre in Orkney was chosen as the first partner museum, and painter and filmmaker Rosalind Nashashibi was selected as the first Artist in Residence. Covid and subsequent protection measures affected the start date of the residency, but Nashashibi had regular contact with curatorial and conservation staff at the gallery throughout 2021, and presented a display of new paintings in the Spanish galleries in October 2021. Through the summer of that year, Nashashibi filmed at the National Gallery as well as in Orkney. The resulting work is the last part of a trilogy of films: a meditation on non-nuclear family and community structures, the theoretical effects of non-linear time travel on human relationships, and how this could aid or problematise communication.

The sense of sharp observation in Nashashibi’s work shares a kinship with the work of the Orcadian artist, filmmaker and poet Margaret Tait. The Pier Arts Centre collection contains several films by Tait, and this connection between the two artists’ work will be an important point of reference for curatorial development, as well as a new foundation for the acquisitions of other artists’ films in the future.

Rosalind Nashashibi (b. 1973, Croydon) lives and works in London. Recent solo shows include National Gallery Artist in Residence (2020); Vienna Secession (2019); and The Art Institute of Chicago (2018). Recent group shows include the Royal Academy Summer Exhibition, London (2020); Memory Game, Villa Lontana, Rome (2018); Documenta 14 (2017); and the Edinburgh Art Festival (new commission, 2013). Nashashibi was nominated for the Turner Prize in 2017, won Beck’s Futures in 2003, and was Artist in Residence at the National Gallery, London, in 2020.

Parts One and Two: Commissioned by Edinburgh Art Festival with Vienna Secession, Centro Andaluz de Arte Contemporáneo, Seville, and National Galleries of Scotland. Supported by the PLACE Programme, a partnership between the Edinburgh Festivals, the Scottish Government and City of Edinburgh Council. With additional support from the Department of Art, Goldsmiths, University of London.

Part Three: Commissioned by the National Gallery, London, as part of the 2020 National Gallery Artist in Residence programme.

Presented to the Pier Arts Centre by the Contemporary Art Society through a partnership with the National Gallery, London Artist in Residence scheme, with the support of Anna Yang and Joe Schull; partial gift of the artist.
'I am pleased that my two drawings will be exposed to a new audience in a region which has an interesting history around people of African descent; my wish is that they will form part of an ongoing conversation around belonging and place.'

Charmaine Watkiss, Artist
Charmaine Watkiss

**Tenacity Serves the Warrior Well**
2021
Graphite, pencil, watercolour and ink on paper
76 x 56 cm

**Warriors Inhabit Mind, Body and Spirit**
2021
Graphite, pencil, watercolour and ink on paper
76 x 56 cm

Opposite

Charmaine Watkiss creates works on paper that explore her extensive research into the diverse cultural heritages of the African Caribbean diaspora. Working mainly with pencil and paper, Watkiss then incorporates other materials, such as watercolour and ink, to draw out additional layers of meaning and fields of reference. Her recent work has focused on the interconnectivity between history, botany and cosmology. While she draws her life-sized images from reference portraits of herself, they are not self-portraits—rather, they are characters that navigate and reimagine pertinent ideas.

**Tenacity Serves the Warrior Well** and **Warriors Inhabit Mind, Body and Spirit** are part of the Plant Warrior series created for Watkiss’ first solo exhibition, The Seed Keepers. Born in London to Jamaican parents, she uses this body of work to delve into her botanical inheritance and explores the spiritual properties of herbs that are traditionally used for holistic healthcare. Each Plant Warrior is a physical embodiment of these properties and manifests these spiritual attributes in human form.

**Tenacity Serves the Warrior Well** is a representation of ginger. The ginger flower can be seen as a detailed collar, which evokes the lace that adorned the necks of Victorian women and connects Watkiss’ work with nineteenth-century botanical illustrations. The woman in **Warriors Inhabit Mind, Body and Spirit** is a representation of aloe vera. Known as the ‘Single Bible’ in Jamaica, because of the belief it can be used as a cure-all, aloe vera is seen as the most spiritually evolved of all plants.

Each warrior resonates with existing themes in the Lakeland Arts collection, particularly the pieces at Blackwell, the Arts and Crafts House. The Arts and Crafts Movement’s advocacy of reconnecting to nature, and its use of symbolism and mythologies inherent within the natural world to inform design and pattern, will provide a meaningful context in which to display Watkiss’ work. The two warriors also find resonance in the works on paper collection, which numbers over 3000 objects and includes recent acquisitions by Emma Stibbon that explore the impact of climate change.

Charmaine Watkiss (b. 1964, London) lives and works in London. A solo exhibition of her work was held at Tiwani Contemporary Gallery (2021). Recent group exhibitions include the British Museum (2022); the Royal Academy, London; and Carl Freedman Gallery, Margate (both 2021). She was shortlisted for the 198 Gallery Women of Colour Award (2020) and the Trinity Buoy Wharf Drawing Prize (2019). Her art is held in several public collections, including the British Museum, the Government Art Collection, and Cartwright Hall, Bradford.

Presented by the Contemporary Art Society with support from Lakeland Arts, 2021/22.
ACQUISITIONS SCHEME: FINE ART

The Atkinson, Southport

Business As Usual
2018
C-type Print
91.4 x 121.9 cm
Opposite, top

Alberta Whittle
Mammmmmmmmywata Presents
Life Solutions International
2016
HD video, 3 min 57 sec
Edition of 3 + 2 AP
Opposite, bottom

Born in Barbados, Alberta Whittle spent most of her childhood there before moving to Birmingham as a teenager, where she was diagnosed with fibromyalgia and chronic fatigue. She moved to Glasgow to study and has been based between Scotland and Barbados ever since.

Whittle works with a variety of media, including film, interactive installations, sculpture, collage and performance, aiming to unsettle people from positions of privilege and passivity, instead eliciting collective care and compassion. Research is an important part of her practice, drawing from trans-national sources that allow her to link narratives across the Atlantic. This has been shaped by witnessing differences in the acknowledgment of the legacy of colonialism – how some in the UK have the luxury of forgetting these histories, compared to those in the Caribbean and wider diaspora.

Mammmmmmmmywata Presents Life Solutions is a video collage, featuring tongue-in-cheek humour and borrowed elements from self-help videos. The short film serves to remind us that active effort is needed to combat white hegemony. We are guided by an avatar based on ‘Mami Wata’, a creolised mythological figure who disrupts binary identities by personifying a culture of mixedness, rooted in both miscegenation and love.

Business as Usual is a digital collage filled with phallic and yonic imagery, with a combination of natural forms and technological objects. The pineapple, orchids and diamonds symbolise wealth and luxury. Combined with the pose Whittle takes, it seems to tell us that we will reach liberty and decadence through emerging science and technology. Looking through an Afrofuturist lens, perhaps the audience is being told that freedom will be found among the stars after escaping the inequalities on Earth.

The two works were chosen because of the strong thematic links to the existing Fine Art collection at The Atkinson, which includes self-portraiture, mythic female deities, and watery beings such as sirens and mermaids. They also add to the representation of Black bodies in the Atkinson’s collection, which helps rectify a previous lack of representation and is important for staff and visitors alike.

Alberta Whittle (b. 1980, Barbados) is an artist, researcher and curator based in Glasgow. Recent solo shows include the Johannesburg Gallery (2021); the Grand Union Birmingham (2020); and Dundee Contemporary (2019). Recent group shows include Tate Britain, London (2021–22); Jupiter Artland, Edinburgh; Copperfield, London; and Lisson Gallery, London (all 2021); and British Art Show, Aberdeen (2021). She has won several awards, including the Frieze Artist Award (2020) and the joint Turner Prize (2020). Whittle will represent Scotland at the 59th Venice Biennale.

Presented by the Contemporary Art Society with the support of Bianca Roden, 2021/22
Gillian Wearing
Lockdown Portrait 19
2021
Watercolour on paper
32 x 23.8 cm

During the lockdown enforced by the 2020–21 Covid pandemic, Gillian Wearing made a series of self-portraits – nearly all in watercolour, although she also made a few in oils. Best known for her work exploring identity in film and photography since the early 1990s, when she first came to prominence as one of the YBAs, the watercolours marked a new departure in her practice. Not since her first year as a student at Goldsmiths had she worked as a painter. As she explained, ‘We were taught to find a perfect medium for each idea you have, and so I went through a whole range of disciplines, from sculpture, photography, film, to performance, and never, until now, found a way back into oil and canvas. But the pandemic gave me the chance.’ The restrictions on daily life imposed by lockdown became, paradoxically, a source of liberation. She has described picking up the brush and paints once more as a ‘bit like learning to drive again’.

A group of her Lockdown portraits painted in 2020 were recently included in her major retrospective exhibition, Wearing Masks, at the Solomon R. Guggenheim Museum in New York. This watercolour was produced during the 2021 lockdown. Here, she confronts us directly; her head is tilted slightly to the side, her lank hair falling in loose strands over her shoulders and house dress. She looks frankly dejected by the self-isolation and the sense of its unending boredom. Speaking of her Lockdown portraits, she has said, ‘I felt a need to do these paintings, and they ended up reflecting these times; they were about isolation, self-reflection, anxiety about the future, and being honest.’ The British Museum was particularly keen to acquire this watercolour as an artistic response to the pandemic and its effects on the individual, and the questioning of self-worth and sense of purpose that it provoked. It is Wearing’s first watercolour to enter the collection.

Gillian Wearing CBE RA (b. 1963, Birmingham, UK) lives and works in London. Recent solo exhibitions include the Guggenheim Museum, New York (2021); Maureen Paley, London (2020); and the Moody Center for The Arts, Houston, Texas (2019). Recent group exhibitions include the Kunstmuseum Bonn; Pallant House Gallery, Chichester; and The National Museum of Modern and Contemporary Art, Seoul (all 2021). In 1997, Gillian Wearing won the Turner Prize, and in 2018 she was commissioned to make a statue of Suffragist Millicent Fawcett that has been erected in Parliament Square, London.

Presented by the Contemporary Art Society, 2021/2022, with a contribution from the Rootstein Hopkins Foundation
France-Lise McGurn
Wrong Beat and Baby
2021
Oil, marker and spray paint on canvas
250 x 350 cm

France-Lise McGurn’s paintings have a dreamy quality, the tones and figures imbued with a feeling of intimacy and fluidity. The people are anonymous: they are not meant to be specific individuals but, rather, offer the presence of others, conveying an experience similar to being in a room filled with people, like being in a crowd at a club. Through her practice of working quickly in simple strokes, McGurn brings an immediacy to her work and creates an emotional connection with the audience. The lack of detail in terms of clothing make the figures timeless.

Renowned for her wall paintings, such as the one at Tate St Ives, McGurn’s practice has expanded in recent years to working with neon or creating sculpture. While expanding her artistic language, she is also exploring the idea of being contained on a canvas. Wrong Beat and Baby is a shift in McGurn’s practice and relationship with the canvas. The work also represents a shift in her life, in becoming a mother. The ‘wrong beat’ references the different rhythm of night McGurn now experiences, rather than the rhythm of the nightclub that has so influenced her life and work. A baby can be seen within the womb of one of the figures in the painting.

As McGurn was born and raised in Glasgow, and the Gallery of Modern Art believes it essential to acquire a work by this local artist. The painting is a reflection on motherhood, on the shifts in working practice and life with which a female artist has to contend, and a focus within the museum’s existing collection and programmes. The work continues

Glasgow Museums’ drive for more equal representation within its holdings, celebrating the influence of women artists on the visual arts scene in the city.

France-Lise McGurn (b. 1983, Glasgow) lives and works in Glasgow. Selected solo exhibitions Include Kelvingrove Art Gallery and Museums, Glasgow (2021); Simon Lee Gallery, London; Tramway, Glasgow; and Kunsthalle Kassel, Biel (all 2020); and Tate Britain, London (2019). Selected group exhibitions are Drawing Room, London (2021); Simon Lee Gallery, New York (2020); the Gallery of Modern Art, Glasgow (2019); CCA, Glasgow; Glasgow International, Glasgow; and Tate St. Ives, St. Ives (all 2018).

Presented by the Contemporary Art Society, with support from Byron and Susan Roth and Christie Zhou, 2021/22
Carlos Bunga makes structures and interventions out of everyday mass-produced materials such as cardboard, tape and household paint. His work is often site-specific, encouraging us to rethink the ways in which we experience architectural space and the world around us. Bunga's practice is also inspired by his self-described nomadic lifestyle, drawing on his experiences of displacement, loss and movement. Often known for works that explore urban space, architecture and mass-produced materials, he has more recently turned his attention to our destructive relationship with the natural world, in order to consider ways forward and alternative ways to live – for example, in the exhibition *Something Necessary and Useful* (2020) at the Whitechapel Gallery, London, where he considered the Shaker community.

In the sculpture series *Untitled #*, commissioned for Glynn Vivian as part of Bunga’s major exhibition, *Terra Firma*, in 2021. This commission was part of the gallery’s series of exhibitions entitled *Conversations with the Collection*, in which artists, curators, scientists and communities are invited to work with and respond to the permanent collection. For this exhibition, Bunga selected a number of historical landscapes mostly from the nineteenth century. Many of these are picturesque, romantic and idealised, containing elements of wildness, depicting a time just before or at the beginnings of the industrial revolution and the ravages of colonialism and late capitalism. Between the paintings and these simultaneously organic and surreal sculptures, we are invited to consider where we find ourselves in this time of crisis and to contemplate possible ways forward for humanity and the world.

Carlos Bunga (b. 1976, Porto, Portugal) currently lives and works near Barcelona. Recent solo shows include Glynn Vivian Art Gallery, Swansea; and Secession, Vienna (both 2021); MOCA, Toronto; and the Whitechapel Gallery, London (both 2020); MAAT, Lisbon (2019); Museum of Contemporary Art, Detroit; and Galería Elba Benítez, Madrid (both 2018). Recent group shows include Alexander and Bonin, New York (2020–21); Biennale Gherdëina 7, Ortisei, Val Gardena, Italy (2020); Caixaforum, Barcelona (2019); Museo del Patrimonio Municipal de Málaga (MUPAM), Málaga (2017); and the Guggenheim Bilbao (2016). His work is featured in several permanent collections, including The Museum of Modern Art, New York; ‘La Caixa’ Collection of Contemporary Art, Barcelona; and the Hammer Museum, Los Angeles.

*Untitled #9* presented by the Contemporary Art Society, 2021/22

*Untitled #17* gifted by the artist through the Contemporary Art Society, 2021/22
Imperial War Museum, London

Diana Matar

Evidence V, VIII, XI, XIII and XIV

2012

3 silver-gelatin prints on paper
Edition of 5
50.8 x 50.8 cm
Accompanied by 5 texts
12.7 x 12.7 cm

The Men

2010

Silver-gelatin print on paper
Edition of 5
12.7 x 12.7 cm
Accompanied by text
12.7 x 12.7 cm

The Tomb

2012

Silver-gelatin print on paper
Edition of 5
12.7 x 12.7 cm
Accompanied by text
12.7 x 12.7 cm

Diana Matar’s work is concerned with memory. Often spending years on a theme, she attempts to capture the invisible traces of human history. Specifically, she is concerned with power and violence and the question of what role aesthetics might play in their depiction. Her photographs are conscious of the past and are the result of a rigorous enquiry into the possibility that a contemporary image might contain memory. Time is an integral element in the making of her work, both in the sense that her photographs are often taken at night, where film is subjected to long exposure times, and in the sense that her work arises from a cultivated patience that is attentive to the resonance of a particular place.

Matar’s Evidence series responds to atrocities committed between 1977 and 2011. She presents landscapes and architectural spaces where human rights violations took place during both the Gaddafi dictatorship and the ensuing Libyan civil war. Here the images stand in as ‘evidence’, because the acts of violence have gone undocumented or were covered up by the regime. Matar has described Evidence as ‘a response to the enforced disappearance of my father-in-law, a Libyan opposition leader who was taken by the Gaddafi regime in 1990’, and her work is a comment not only on the effects of dictatorship on a nation, but equally on the families and communities left behind.

The Imperial War Museum has over 11 million photographs covering the cause, course and consequences of modern-day conflicts, and Diana Matar’s photography will serve to enrich this collection.


Presented by the Contemporary Art Society, 2021/22
Museum of London

Larry Achiampong
Sunday’s Best
2016
4K colour video
15 min 45 sec

Larry Achiampong uses imagery, aural and visual archives, and live performance to explore ideas around class and cross-cultural and post-digital identity. By examining the construct of ‘self’ through archival materials and pop culture, using a post-colonial position, he reveals the entrenched socio-political contradictions in contemporary society.

Achiampong’s work often takes place in the public realm, with public art and screenings integral to his practice. While being inspired by Afrofuturism, Achiampong refers to his work using his own terminology of ‘sanko-time’. Sankofa is a Ghanaian Twi word, meaning to go back and retrieve and, by extension, that something is known but needs to be revisited to make sense of the present or pave the way for the future. With this outlook, when encountering his work, the viewer is prompted to consider the threads of continuity between the past, present and future in a way different than that used by Western capitalist classifiers of time.

Sunday’s Best is a video that considers how belief systems within the diaspora are influenced by colonial histories in the present day. The work begins with fast-paced visuals showing us a mix of historical and contemporary images, lasting just long enough to illustrate some of the events and references of the Black diaspora. Our narrator is introduced with organ swells, as the images are replaced with static shots of the inside of Christian churches documented across several sites in London, at odds with the narrators’ descriptions. The final image, which interrupts the narration, is of a woman in traditional West African dress, singing with closed eyes and tears streaming down her cheeks.

Sunday’s Best is a significant addition to the Museum of London’s contemporary art collection. It extends the museum’s collection of artists’ film and video, which includes work by Laurence Lek and Jeremy Deller, among others. Moreover, it complements holdings of work by artists and photographers exploring themes of black British history and identity, such as Charlie Phillips and Liz Johnson Artur.

Presented by the Contemporary Art Society with support from the Museum of London, 2021/22
American artist Amie Siegel has received widespread acclaim for her conceptually rigorous artworks that embrace moving image, installation, photography, painting and performance. She has a long-held interest in the genealogies of objects, artworks and materials, and in her work she frequently considers how cultural value and meaning is assigned or accrued through changing contexts.

In her expansive film installation, Bloodlines, Siegel explores ideas of class and labour, and the relationship between private and public realms. She follows the movement of paintings by English artist George Stubbs (1724–1806) from aristocratic country estates and public institutions across the UK to a Stubbs exhibition in a public gallery, and their subsequent return. As the film unfolds, Siegel draws out connections between her subjects and those of the paintings. People, property, animals and objects move between the real and the represented, creating a mirror of human, equine and artistic bloodlines, and highlighting both lineages of ownership and the constructs of image-making itself. Without voice-over or narration, Siegel’s intimate camerawork – her signature, carefully composed tracking shots and deft, associative editing – reveal networks of meaning in subtle and poetic ways. Offering a window into the world of cultural heritage, Bloodlines exposes structures of ownership and inherited wealth that continue to shape British society today.

Bloodlines is the first work by renowned artist Amie Siegel to join the National Galleries of Scotland (NGS) collection, and it significantly enriches the museum’s holdings of contemporary international art. It finds a fitting home in the Modern and Contemporary collection, which spans the early twentieth century to the present day, including works across all media. Siegel’s work is among the most ambitious moving image works in the growing collection of time-based media, which features film and video installations by artists such as Ed Atkins, Douglas Gordon and Nashashibi/Skaer, among others. Many of the themes that Siegel raises in Bloodlines resonate with NGS’s wider historic collection.

Scottish National Gallery of Modern Art – National Galleries of Scotland

Amie Siegel
Bloodlines
2022
4K colour video, sound
82 min

Amie Siegel (b. 1974, Chicago, Illinois) lives and works in Brooklyn, New York. Recent solo exhibitions include the Blaffer Art Museum, Houston, Texas (2019); the Guggenheim Bilbao (2017); and South London Gallery (2017). Recent group exhibitions include the São Paulo Bienial (2021); the Gwangju Biennial, South Korea; and the Dhaka Art Summit, Bangladesh (both 2018). She has been a guest artist of the DAAD Berliner-Künstlerprogramm, a Guggenheim Foundation Fellow, and Fulton Fellow at The Film Study Center, Harvard University. Her work is held in public collections internationally, including Tate, London; The Museum of Modern Art, New York; and the Whitney Museum of American Art, New York.

National Galleries of Scotland. Commissioned and acquired with the support of the Art Fund and the Contemporary Art Society, with additional production support from the Princess Grace Foundation, New York, and PALOMAR, 2022.
Joy Gregory

The Sweetest Thing

2022

Cyanotype and chintz cotton with rayon, polyester and metal threads
290 x 180 cm

Top left, plus details

Joy Gregory’s practice is concerned with social and political issues, and cultural differences in contemporary society, which she explores using video, and digital and analogue photography. The Royal Albert Memorial Museum and Art Gallery in Exeter commissioned Gregory to respond to the themes of their exhibition In Plain Sight: Transatlantic Slavery and Devon (2022). Working in response to the collections, she created a tapestry, a series of photographs and a video. Gregory, who was born to Jamaican parents, chose to make a tapestry because she was particularly struck by an embroidered linen textile piece from the 1750s, which belonged to the Landfordbrown family at Combesatchfield near Silverton, just north of Exeter.

The Sweetest Thing is multi-layered. The background is made up of cyanotype photograms of the artist’s own hair, which evokes the sea and the Middle Passage, a traumatic and horrific journey across the Atlantic Ocean by those captured in Africa and forced to work on plantations in the Caribbean. Embroidered images, such as manor houses and enslaved people loading sugar, bring together stories from both sides of the Atlantic. Some of the buildings will be specifically recognisable as those belonging to enslavers or those who profited from enslaving. Along the edges of the tapestry are images of people in slave restraints intended to stop them from eating sugar cane, and images of sugar shakers from RAMM’s collection. All embroidery has been done by machine, and metallic thread has sometimes been used, reflecting both a mediation on the role of industry and a direct reference to historic embroidery where threads of metal were employed for decorative effect.

Gregory has worked on other projects that explore similar themes, most recently in 2020.

Alongside Matron Bell was commissioned by Lewisham Hospital to celebrate sixty years of the NHS, and Invisible Life Force of Plants explored how plants we often associate with British heritage came from elsewhere.

Joy Gregory (b. 1959, Bicester) lives and works in London. Recent solo shows include the Royal Photographic Society, Bristol; and RAMM, Exeter (both 2022); Danielle Arnaud Gallery, London (2021); and BCA, London (2020). Recent group exhibitions include Dulwich Picture Gallery, London (2020); 57th Venice Biennale (2017); Biennale of Sydney, Australia (2010); Goodman Gallery, Johannesburg (2007); and Black Women Photographers, London (1987). She has received several awards and fellowships, including Honorary Research Associate at the Slade School of Art, London (2015). Her work is held in permanent collections at the Victoria and Albert Museum and the Government Art Collection, UK.

Presented by the Contemporary Art Society with support from the Friends of RAMM, 2021/22
Science Museum, London

Grayson Perry
Alan Measles – God in the Time of Covid-19
2020
Glazed ceramic
51.3 x 27.6 x 28.1 cm

During the UK’s first national lockdown, Grayson and Philippa Perry presented Grayson’s Art Club on Channel 4. The program brought together artists, celebrities and the public to make their own work around a different theme each week. Perry made Alan Measles – God in the Time of Covid-19 during fantasy week, using the form of an albarello – a maiolica medicine jar – to present an imagined response to experiences of lockdown. The jar is decorated with Perry’s fears and imaginings, and features Alan Measles (Perry’s famous teddy bear), Perry’s alter ego, Claire, and Professor Chris Whitty. Other characters wear PPE and hold rainbow signs for the NHS.

In response to the pandemic, the Science Museum is collecting stories and objects that capture this moment in our history, providing a permanent record for future generation of medical, scientific, industrial, cultural and personal responses to the outbreak, and chronicling its impact on society. Perry’s albarello presents an opportunity for the Science Museum to exhibit a personal reflection from a prominent and popular artist that will resonate with visitor’s own experiences of the pandemic. Perry’s jar offers a window into the sometimes complicated conversations surrounding health and medicine, and art can often help visitors make meaning out of scientific topics.

In 2022, the jar will go on display within the ‘Medicine: The Wellcome Galleries’ at the Science Museum, comprising the world’s largest medical collection. It will act as a contemporary intervention in the galleries, complementing a display of historic medicine jars from the collections of Henry Wellcome, as well as further Covid-19 displays elsewhere in the gallery. These include vials from the first Pfizer and Oxford/AstraZeneca vaccines administered in the UK, and public health signage from the UK daily government briefings.

Grayson Perry (b. 1960, Chelmsford) lives and works in London. Recent solo exhibitions include KIASMA, Helsinki; Monnaie de Paris, Paris; The Gallery at Windsor, Vero Beach, Florida; and the Royal Hibernian Academy, Dublin (all 2018); and the Serpentine Gallery, London (2017). Group exhibitions include Dell’Amore Gallery, London (2021); Victoria Miro, Venice (2019); the Imperial War Museum, London (2017). Perry has received several prestigious awards, including the Turner Prize (2003), and was elected as a Royal Academician (2012), named a Commander of the British Empire (2013), appointed Chancellor of the University of the Arts, London (2015), elected a British Museum Trustee (2015) and awarded an RIBA Honorary Fellowship (2016). His work is held in several national and international collections.

Made possible with support from Victoria Miro Gallery and Art Fund, with additional thanks to the Contemporary Art Society and the Hiscox Foundation, 2021/22
Any Paintsil creates rugs using wool, braiding hair and human hair. Rugmaking brings her back to her Welsh roots, paying homage to the creativity that emerged when she was taught by her maternal grandmother. Paintsil noticed the similarities between that craft and the adornment and intricacy of West African hairstyles, ultimately weaving these together with her Ghanaian heritage. The subject of Paintsil’s works is often her family, drawn from stories and memories of childhood and the world around her. Paintsil’s works enable the viewer to enter complex debates about gender, domesticity and Afro hair.

I am the Predator, not the Prey I and II are both self-portraits that serve as a reminder to the viewer of the struggles and frustrations that can emerge when foreign beauty standards are imposed on women of colour and Black women. In both portraits, facial features are pronounced, eyes stare wide and defiantly, mouths curl up. Against a rust-coloured background and a naked body, the long twists that project from the head and cascade past the border take centre stage. By questioning society and the harm that lies within, the artist invites people to see what reclaiming power and space look like on her terms.

Paintsil’s compelling works immediately captured the eyes of the curators at Tullie House Museum, who saw the connection between her art and the rugs in the collection, enabling new conversations about identity, race and gender. The incorporation of Afro-textured hair into the rugs intrigued the curators, who have been working with local community groups from various African countries. During the process of this commission, the CAS put Paintsil in touch with Tullie House and members of their community, to inspire Paintsil’s process of making I am the Predator, not the Prey.

Any Paintsil (b. 1993, Wrexham, north Wales) lives and works in Chester. Recent solo shows include Glynn Vivian Art Gallery, Swansea; and Salon 94, New York (both 2021); and Somerset House, London (2020). Recent group shows include Christie’s, London; and Lychee One, London (both 2021); and The Whitworth, Manchester (2020). Paintsil won the Wakelin Award 2020 at Glynn Vivian Art Gallery.

Presented by the Contemporary Art Society, 2021/22
ACQUISITIONS SCHEME: FINE ART

UH Arts + Culture
University of Hertfordshire, Hatfield

Rana Begum
WP414, WP415 and WP416
2020
Pen on paper
Each 45 x 70 cm

Rana Begum’s work focuses on the interplay between light and colour, blurring the boundaries between sculpture, painting and architecture. Her use of repetitive geometric patterns – found within both Islamic art and the industrial cityscape – takes its inspiration from childhood memories of the rhythmic repetition of daily recitals of the Qur’an.

Begum’s work ranges from drawings, paintings, films and wall-based sculptures to large-scale public art projects. She explores the infinite possibilities of geometry in her works, and the acquired prints display the prevalent process of repetition through geometric forms and colours. Repetition, for the artist, retains an element of ritual. Begum weaves a Western-influenced minimalist approach with a search for the divine and the unknown, steeped in Islamic tradition.

The University of Hertfordshire (UH) chose to acquire these three prints by Begum to celebrate the success of an alumna of the University within the field of contemporary art. Begum studied her foundation course at UH, which she has said had a pivotal impact on her in opening up ideas and disciplines.

Begum lived in St Albans from the age of eight, having moved there from Bangladesh with her family. The year 2025 will see the 150th anniversary of St Albans Art School – which became the School of Creative Arts at UH – and to mark this anniversary, St Albans Museum and Gallery aspire to partner with Begum for a solo project. St Albans is also the site of UH Arts + Culture’s partner institution, St Albans Museum + Gallery, and we look forward to collaborating with Begum on a solo project in her former home city, to coincide with this significant anniversary.

The University’s Art Collection is exhibited across its campuses rather than within a dedicated museum space, and Begum’s striking drawings will enhance the university environment by introducing contemporary art to places where people study, work and visit. The Collection works offer fresh subjects and alternative perspectives that invite the community to think and question beyond their chosen disciplines.

Rana Begum (b. 1977, Sylhet, Bangladesh) lives and works in London. Recent solo exhibitions include Mead Gallery, Warwick (2022); Kate MacGarry, London; and Wands Konst, Sweden (both 2021); and Tate St Ives (2018), following the Tate St Ives Artists Programme residency at Porthmeor Studios.

Selected group shows include Yorkshire Sculpture Park (2021); the Whitechapel Gallery, London (2019); and Frieze Sculpture Park, London (2018). A new publication, Rana Begum: Space Light Colour, was published by Lund Humphries in 2021. Begum was elected a Royal Academian in 2020.

Presented by the Contemporary Art Society, 2021/22
Grayson Perry is an English contemporary artist, writer and broadcaster known for his ceramic vases, tapestries and cross-dressing. There are often strong autobiographical elements in his work, focusing on his childhood, family and identity. He richly detailed work draws the viewer into the different narratives.

The print series *Six Snapshots of Julie* is a celebration of the ordinary: the images feature six events from childhood to maturity of the life of Julie Cope, a fictional Essex girl, focusing on random but poignant scenes. The woodcuts are bold and large enough to tell their tales easily. They were first created in 2015 alongside other elements of Grayson Perry’s work in the architectural collaboration *House for Essex*, resembling a fairy-tale cabin designed as a shrine for Julie Cope, including pottery and tapestries — but they also stand alone as a significant suite of works. They fit perfectly with a range of subjects within the Williamson’s existing collection.

For the first series of Grayson Perry’s Art Club for Channel 4, Grayson visited the Williamson Art Gallery and Museum in Birkenhead during the Covid lockdown period in September 2020, and footage of the closed gallery was included in one of the programmes. He was interested in the situation of a small regional gallery and its importance to the local community; this became especially relevant a few months later, when the Williamson was under threat of closure due to the local authority’s financial difficulties.

Presented by the Contemporary Art Society, 2021/22

The collection at the Williamson has very strong local roots. Artists of regional significance from the last 250 years are well represented, but it is not always those names that spark the initial interest of visitors, or prospective visitors. Over several decades the Contemporary Art Society has been significant in distributing work by ‘name’ artists that can provide additional draw to the gallery for visitors and press.

Grayson Perry (b. 1960, Chelmsford) lives and works in London. Recent solo exhibitions include KIASMA, Helsinki; Monnaie de Paris, Paris; The Gallery at Windsor, Vero Beach, Florida; the Royal Hibernian Academy, Dublin (all 2018); and the Serpentine Gallery, London (2017). Group exhibitions include Dellasposa Gallery, London (2021); Victoria Miro, Venice (2019); and the Imperial War Museum, London (2017). Perry has received several prestigious awards, including the Turner Prize (2003); and was elected as a Royal Academician (2012), named a Commander of the British Empire (2013), appointed Chancellor of the University of the Arts, London (2015), elected a British Museum Trustee (2015) and awarded an RIBA Honorary Fellowship (2016). His work is held in several national and international collections.

Grayson Perry
*Six Snapshots of Julie*
2015
Woodcut with lithographic underlay
Each 72.5 x 48.5 cm (sheet)
Wolverhampton Art Gallery

Pio Abad
It Seems We Have Developed a Taste for Each Other’s Weaknesses No. 19, 20, 24, 26, 27 2021
Ink and gouache on watercolour paper 42 x 29.7 cm
Clockwise from top left: No. 20, 24, 27, 26

Pio Abad began his art education at the University of the Philippines, before studying at Glasgow School of Art and later at the Royal Academy Schools on the advice of his aunt, Pacia Abad. Working in a variety of media, from photography and drawing to textiles and installation, Pio’s work is tied together through style and themes of family, politics and material history.

The series It Seems We Have Developed a Taste For Each Other’s Weaknesses consists of eighteen works on paper, depicting pill boxes from the collections of Margaret Thatcher and Ronald Reagan. These were sourced from auction catalogues – a key place where the private becomes public. Abad began this work during a Covid-19 lockdown, among rising casualties, anxieties and economic uncertainty. He connects the global pandemic and how it has been felt with the consequences of neoliberalism as introduced by Thatcher and Reagan, whose policies of social austerity and deregulation of capital and labour have led directly to a decreased capacity to cope with national health crises.

Wolverhampton Art Gallery were extremely pleased to acquire Abad’s work, as they felt his focus on social and political commentary matched the core thread of their contemporary collections, such as Pop art that reflects the Troubles in Northern Ireland, and their Black art collection. Wolverhampton Arts and Culture has the second largest collection of eighteenth-century enamels in the UK, mostly made in nearby Bilston, which was famous for this trade. It has an extensive collection of pillboxes, bonbonnières, snuff boxes and other trinkets, many of which bear sentimental inscriptions similar to those in Abad’s work. Because of this, Abad’s work will help to bring fresh interpretation to the gallery’s enamels, allowing for the exploration of parallels between modern day power structures and those of the 1700s. They loved his approach: the work is witty and yet makes serious points about politics, power and today’s society.

Pio Abad (b. 1983, Manila) is a Filipino artist living and working in London. Selected solo exhibitions include KADIST, San Francisco, California (2019); Art Basel Encounters, Hong Kong (2017); and 4A Centre for Contemporary Asian Art, Sydney (2016). Recent group shows include the ifa Gallery and Savvy Contemporary, Berlin; and the Whitechapel Gallery, London (both 2021); the Museum of Contemporary Art, Tokyo (2020); the Jameel Arts Centre, Dubai; Artspacelse, Sydney; Bellas Artes Projects, Manila; and the Honolulu Biennial, Hawaii (all 2019); the Museum of Modern Art, Moscow (2018). Abad has also won the Fernando Zobel Prize for Visual Art (2015).

Presented by the Contemporary Art Society, 2021/22
'I’m delighted that my work has found a permanent home at Huddersfield Art Gallery, particularly because it is a centre for textile excellence. The validation of the Contemporary Art Society is of immense importance, especially after two years of the pandemic.'

Richard McVetis, Artist
The Atkinson, Southport

Livia Marin
Broken Things III
2020
Porcelain
46 x 22.5 x 10.2 cm
Opposite, top

Nomad Patterns I
2020
Porcelain
35.5 x 30 x 10.5 cm
Opposite, bottom

Livia Marin’s work was initially informed by the socio-political context of Chile in the 1990s, during the transformation from seventeen years of dictatorship under Pinochet’s brutal regime to a democracy dominated by extreme neo-liberal economic reforms, which was no less authoritarian and despotic. Goods were imported from the global market, destroying many local artisans.

Marin produces work characterised by large-scale installations and the appropriation of mass-produced and mass-consumed objects. It explores our relationship to objects when they are produced and consumed on such a scale, and how their meaning can be elevated and disrupted. She ponders how identities can be designated through these objects, and how the daily relationship one forms with them allows the object to enter a new phase of significance.

Broken Things III and Nomad Patterns I are from two different series of works, which are made from fragments of everyday objects that have been frozen as they are collapsing; whether they are melting under heat or collapsing under pressure of keeping themselves in shape is undetermined. These works aim to reflect on aspects of loss and care, disposal and preservation, and on the relationship we develop with the day-to-day objects that populate our lives.

Whereas Broken Things employs commercially available floral and miscellaneous transfer-printed motifs, Nomad Patterns takes as its central figure the well-known Willow Pattern motif, an image of which is taken from second-hand or antique objects and then reproduced by means of a custom-made transfer print. Willow Pattern hails back to the Industrial Revolution, and while the blue and white ceramic pattern was once associated with aristocracy, through mass dissemination its meaning has changed. The items are all broken but, paradoxically, complete as pieces of art.

These pieces have been acquired by The Atkinson, Southport. They relate well to the Atkinsons’ collection of blue and white wares, and the museum has previously collected work by Peter Scott, from his Cockle Pickers series. The Atkinson is working on a future project with Gordon Cheung, which will revisit blue and white ceramics and issues of global economics – themes that Marin addresses.

Livia Marin (b. 1973, Santiago de Chile) lives and works in London. Solo exhibitions include Punto de Cultura Federico Ramírez, Concepción, Chile; and Proyecto H, Madrid (both 2017); Peltz Gallery, London (2016); and Galleria Patricia Armocida, Milan (2015). Group exhibitions include L’arTsenal, Dreux, France; Terre et Terres, Stouel, France; and Messums Wiltshire, Tisbury (all 2018).

Presented by the Contemporary Art Society through the Omega Fund with the support of The Atkinson Development Trust, 2021/22
Richard McVetis
Two Cubes
2018
Hand embroidery, cotton on wool
Each cube 5 x 5 x 5 cm
Top

Permutations
2019
Hand embroidery, cotton on wool
36 x 32 cm
Bottom

Richard McVetis’ practice is deeply rooted in process and ritual-making. For over a decade, he has been using hand embroidery to record time and geographical space through dots, lines and crosses. His work is intricate, with each stitch embodying a deliberate thought and a record of human presence through time. McVetis’ work is often created during a predetermined or durational period; in this way, it has a performance-like quality, although the performance is executed in private.

Two Cubes is part of a series called Units of Time, which seeks to visualise and give time material form, translating the intangible into the tactile. The objects orbit each other, describing the individual expression of McVetis’ time. The work consists of two cubes that have been intricately embroidered to give the impression of a circle. On one cube, it is the circle which holds the stitches; on the other, the stitches are everywhere except in the central circle.

Permutations is a mediation on McVetis’ cubed works. Here, twelve objects have been rearranged and reconstructed to form a new entity. What was once cubes has been laid flat. This reworking of the cubes could mean that this piece, rather than measuring time, is more akin to reflecting on old memories, or perhaps trying to see the same situation from a different perspective.

Huddersfield Art Gallery is a centre of textile excellence and is actively seeking to develop its craft collection. McVetis’ work has synergy with other works in the gallery’s collections that explore systems and space, for example, works by British Constructivists and systems artists.

Richard McVetis (b. 1983, Witbank, South Africa) lives and works in London. Recent solo shows include Craft Studies Centre, Farnham (2022). Selected group shows include the British Textile Biennial, Lancashire (2021); Kettles Yard, Cambridge (2019); the Design Museum, London (2018); the Saatchi Gallery, London; and the Cheongju Craft Biennale, South Korea (both 2017). He has also collaborated with fashion and lifestyle brands COS and TOAST. McVetis has been awarded The Cockpit Arts / Newby Trust Craft Excellence Awards (2019), and he was Embroiders Guild Scholar in 2006/07.

Presented by the Contemporary Art Society through the Omega Fund, 2021/22
Anthony Amoako-Attah
*Dancing With Culture*
2022
Printed and kiln-formed glass
100 cm x 50 cm x 9 cm
Top, plus detail below

Anthony Amoako-Attah superimposes the intricate patterns of Kente textiles from southern Ghana onto sheet glass, which he kiln-forms to mimic the movement and texture of cloth. Kente cloth uses colour and patterns symbolically to celebrate rites of passage and historic events. It also incorporates black and white symbols called *adinkra*, which represent concepts from Ghanaian proverbs. Amoako-Attah invents new Kente designs that express contemporary experiences of transition, migration, integration and life chances. He says, ‘My work seeks to bridge the gap between Ghanaian art and the contemporary glass world. My work also investigates the identity of the artist and ... Black identity in the glass world.’ Although Kente cloth originated in southern Ghana, it has been adopted throughout the West African diaspora.

Manchester drew its wealth from the cotton trade in the nineteenth century and had an influential glassmaking industry until the 1920s. Amoako-Attah’s oeuvre connects these two materials – cotton and glass – which are central to Manchester’s history, which is why he was commissioned to make a piece for Manchester Art Gallery. As Kente cloth is often used to illustrate proverbs, Amoako-Attah was drawn to the motto carved onto the exterior of the art gallery – *For the Advancement and Fulfillment of Knowledge* – and created *Dancing With Culture* in response. His sculpture reflects the complexity of culture and the role of identity in creating meanings. It also expresses the artist’s desire to engage with arts actively, ‘as a participant, not an observer’ – a philosophy Amoako-Attah has manifested by developing his own distinctive practice from the outset of his studies rather than simply imitating existing European models.

Manchester Art Gallery has a collection of over 1,300 pieces of glass, and recent collecting has focused on Black and Asian artists, who are particularly under-represented in this craft. Amoako-Attah’s commission, *Dancing With Culture*, is an exquisitely crafted, large-scale piece that merges European studio glass with West African culture, adding a much-needed Black presence to both Manchester’s collection and the contemporary glass art scene.

Anthony Amoako-Attah (b. 1989, Obuasi, Ghana) first encountered glassmaking during his Ceramics BA degree at Kwame Nkrumah University of Science and Technology in Ghana in 2010; glass had only just been introduced to the department. There is no tradition of glassmaking in Ghana, so he moved to Sunderland University to complete an MA in Glass; he is currently working on his PhD in Glass at Sunderland University. Recent exhibitions include Collect, London (2022); Sunderland Museum & Winter Gardens (2019); the National Glass Center, Sunderland; and Business Design Centre, London (both 2016). He was selected as Artist of the Fair at Collect, London (2022), and won first prize as Aspiring Glass Artist by Warm Glass, UK (2020).

Presented by the Contemporary Art Society through the Omega Fund, 2021/22
Aaron Angell works primarily with ceramics, producing sculptural tableaux of thrown and assembled parts. His work is concerned with non-canonical or ‘folk’ histories and marginal forms of image-making. In 2014 he founded Troy Town Art Pottery in London, the first sculpture-specific ceramic workshop in the UK. Following a residency at the Leach Pottery in St Ives, Cornwall, in 2017, Angell subsequently received a Leach 100 award (celebrating the 100th anniversary of Bernard Leach’s Pottery) to work with anagama (wood-fired, cave-like) kilns.

This piece is one of an on-going series of Caterpillar Engines that Angell has produced since 2018. Its form references an engine block, the structure containing the cylinders and other parts of an internal combustion engine, which has been detached from a larger machine. Its title carries different meanings and dichotomies. It is at once a machine and an animal, a destructive and creative force. The name ‘Caterpillar’ alludes to the American heavy equipment manufacturer (CAT), best known for excavation equipment that both demolishes and builds, as well as the destructive larval stage of butterflies and moths (constructive and often highly decorative pollinators). The work was fired in Oxford University’s anagama kiln in Wytham Woods in 2021. The atmospheric glazing, achieved by the build-up of ash within the wood-fired kiln, allows for greater sculptural complexity than could be achieved by a more conventional firing, which would result in some detail being obscured by glaze.

Angell’s innovative approach to ceramics as a vehicle for sculpture makes this piece an important addition to the Shipley Art Gallery’s nationally significant collection of contemporary British craft. When the craft collection began in the late 1970s, the first acquisition was a slab-built ceramic sculpture by Gordon Baldwin. There are now a wide range of sculptural ceramics represented in the collections, including Nao Matsunaga’s Sometime Fountain, which was presented by the Contemporary Art Society in 2017/18. Angell has sought to encourage new ways of thinking about the culturally nuanced history of ceramics, seeing his own work as outside Leachian and post-Leachian traditions of Anglo-Japanese pottery, and this piece will help to open up this dialogue, especially in relation to the Shipley’s outstanding collection of twentieth-century studio ceramics.

Presented by the Contemporary Art Society through the Omega Fund, with support of the Northern Rock Foundation: Craft Acquisition Fund, 2021/22
What is a wealthy merchant’s house made of?

Earthenware figure group with mixed media, glazed, enamelled and printed
Overall size of group approximately 72 x 110 x 50 cm

Claire Partington’s original sculptures are influenced by the history of art and ceramics. Often inspired by iconic portraits, her distinctive ceramic figures prove a powerful vehicle to comment on society, both now and then. Frequently exploring myths and legends, Partington is fascinated by folklore. She also employs symbolism that repeats in her work, such as interchangeable animal heads. This device is inspired by fairy tales and the historic ceramic form of the bear jug. The Walker Art Gallery’s collections in Liverpool inspired this new commission. Creating a strong link to the northwest, the catalyst was the oil painting, *Mr and Mrs William Atherton* by Arthur Devis (1712-1787). Atherton was a wealthy draper and Alderman of Preston when it was painted in 1743. Partington chose the painting for its starkness and the deadpan ambiguity of the sitters. Through the painting the couple display their wealth, in an age when modern consumerism began. The scene is carefully constructed to convey success.

For *What is a wealthy merchant’s house made of?* Partington expands Devis’s domestic scene, taking inspiration from objects in the Walker’s collections. Liverpool was a centre for the ceramics industry in the eighteenth century, and she employs a palette synonymous with Liverpool pottery. In this work, the bear heads suggest a darker side to the life of the respectable couple. The patterns of her dress also hint at sources of merchant wealth in this era, when Liverpool and other Lancashire ports were hubs for the transatlantic slave trade.

Presented by the Contemporary Art Society with the support of National Museums Liverpool, Walker Art Gallery, 2021/22
Phoebe Collings-James

How many times can I surrender to you? (your living has taught me how not to die)
2021
Glazed ceramic
84 × 245 cm
Top, plus details below

Phoebe Collings-James’ practice comes from a desire to work with clay as a live, sculptural material, and from previous black oil-slick paintings she had produced on canvas. These two ways of making converged into her current process, which allows for the incorporation of resonant symbols and textures. She describes her work as ‘emotional detritus’, as it speaks of the feelings and experiences of living, surviving and desiring within hostile environments; the artist hopes that viewers will have a sensory reaction to her art.

The first question in the title, How many times can I surrender to you?, is from a poem Collings-James wrote in 2021, and the second declaration (in brackets) is from Nothing Beautiful, a song by Beverly Glenn Copeland. The title has an ambiguous tense – ‘you’ and ‘your’ could be another, or one’s own self. Surrender is thought of as both relinquishing and harnessing control.

This piece reflects how Collings-James was feeling at the time, an expression of a desire for wholeness in the midst of grief. The ceramic painting shows a figure stretching themselves out – with legs and toes crawling one way and a face, tongue and hands clawing in the other, covered with symbols, scrawls and forged plant pressings. Through the medium of clay, they can seem more alive than through painting, as they pop and crack when coming out of the kiln.

In a time when she felt depleted, Collings-James used Copeland’s music and deepened her spiritual practice with meditation. This helped her explore a tension between self and other, and led to the realisation that ideas such as healing work, forgiveness, decolonialisation and surrender must begin internally. It also relates to how on the clay surface the word ‘you’ is crossed out and corrected to ‘me’, asking how many times a person can surrender to themselves.

The acquisition of Phoebe Collings-James’ glaze ceramic is a meaningful addition to York Art Gallery’s large collection of Decorative Arts and Studio Pottery. The museum has recently updated its collection remit and is focusing on supporting early-career artists, with the hope that this institutional support will have a positive impact on the artists’ careers.

Phoebe Collings-James (b. 1987, London) works in London and Brooklyn, New York. Recent solo exhibitions include the Camden Arts Centre, London; and the Picture Room, New York (both 2021); the Palais de Tokyo, Paris; Ginerva Gambino, Cologne; and Arcadia Missa, London (all 2018). Selected group exhibitions include Two Temple Place, London (2022); Kunsthalle Düsseldorf; and Eastside Projects, Birmingham (both 2021); and FACT Liverpool (2019).

Presented by the Contemporary Art Society with the support of Art Fund, the V&A Purchase Fund and Sarah Nichols, 2021/22

York Art Gallery
Gifts & Bequests
The Hepworth Wakefield and Leeds Art Gallery

Phyllida Barlow
RIG: untitled: stage chairs
2011
Timber, cement, paint
204 x 429 x 350 cm

Phyllida Barlow creates her monumental pieces from inexpensive, everyday materials such as cement, cardboard, fabric, plywood and polystyrene, challenging the use of traditional materials for sculpture, such as bronze and wood. In RIG: untitled: stage chairs, which was shown as part of her first exhibition with Hauser & Wirth in London in 2011, Barlow explores the idea of sculpture as a stage, with forms based on folding chairs acting as both performer and viewer. ‘The largeness of sculpture has that infinite possibility to make one engage beyond just the object itself and into other realms of experience’, she said.

The Hepworth Wakefield and Leeds Art Gallery jointly provide a context that is unparalleled in the UK for Barlow’s sculpture. Leeds Art Gallery and the adjacent Henry Moore Institute have created one of the most significant collections of sculpture in the UK, accompanied by a rigorous research programme.

Leeds Art Gallery has a significant holding of work by the artist, from the early Hold (1989) to recent work exhibited for the British Pavilion in Venice (2017). Importantly, the Henry Moore Institute and Leeds Art Gallery have developed a productive relationship with Barlow over a period that predates her more recent critical reappraisal. Leeds Art Gallery holds eight works on paper, acquired in 2004 and 2007, which represent two distinct periods of activity: the late 1970s, characterised by monochrome, geometrical representations of interior spaces, and the late 1990s to early 2000s, which are coloured, abstract paintings more recognisably connected with her current preoccupations.

The acquisition of RIG: untitled: stage chairs provides an opportunity to represent the breadth of Barlow’s practice for the first time, considering her sensitive use of quotidian household materials, drawings and work that would emerge on a monumental scale later in her career, particularly through the screensstage (2013–16), shown at The Hepworth Wakefield Sculpture Prize in 2016, and folly, for the British Pavilion at the Venice Biennale in 2017.

The Hepworth Wakefield has in the last ten years established itself as one of the most important art museums in Europe. The gallery previously held no work by Phyllida Barlow in its collection, despite the artist being an important part of the The Hepworth’s story during its first decade. The co-acquisition of RIG: untitled: stagechairs enables the museum to realise an ambition to collect works by artists who have been a major part of its exhibition programme.

Dame Phyllida Barlow DBE RA (b. 1944, Newcastle upon Tyne) lives and works in London. Recent solo exhibitions include Sprengel Museum, Hannover, Germany (2022); Tate Modern, London (2021); and the Henry Moore Institute, Leeds (2019). Recent group shows include Hauser & Wirth, Zurich (2022); Mori Art Museum, Tokyo; and K20 Kunstsammlung Nordrhein-Westfalen (both 2021). Barlow represented Britain at the Venice Biennale in 2017 and was nominated for The Hepworth Prize for Sculpture in 2016.

Accepted under the Cultural Gifts Scheme (CGS) by HM Government from Alex Petalas, through the Contemporary Art Society; allocated jointly to Leeds Art Gallery and The Hepworth Wakefield, 2021/22
**The Hepworth Wakefield**

Rosie Hastings and Hannah Quinlan

**Republic**

2020

Pigment on plaster on board 265 × 265 × 7 cm

Top, and detail below

Rosie Hastings and Hannah Quinlan are a multidisciplinary artist duo who interrogate the iconography of queer culture through sound, moving image, live events, paintings and drawings. They map the queer landscape in myriad ways, creating bodies of work that place under-represented narratives at the forefront of their practice.

The fresco Republic, based on Andrea Mantegna’s *The Flagellation, with the Pavement* (c. 1475–80), a drawing of Christ being whipped in the street, considers the figure of the woman as she enters the public forum, a psychologically complex terrain. In contrast to Mantegna’s drawing, in which everyone is male, Republic is populated by women apparently in states of anger or distress. No one is making eye contact. A melodramatic tableau of fractious individuals, the work could be read as a satire of infighting over what the term ‘lesbian’ means, and what might count as its collective politics.

In recent years, The Hepworth Wakefield has developed its collecting policy to redress the imbalance of gender of the artists as well as the paucity of artists from diverse and marginalised communities. Hannah Quinlan and Rosie Hastings explore the politics of queer spaces in contemporary society, spaces that are increasingly contested and challenged by heteronormative social and economic policies. While under-represented, recent research into the museum’s collection has brought to the fore some of the queer artists working throughout the twentieth century – including Keith Vaughan, Wilfred Avery and David Hockney – each of whom addressed their position as queer artists in a rapidly changing society, though often indirectly in their choice of subjects. Quinlan and Hastings place these issues at the centre of their art, and a major work such as Republic provides an essential way for the museum to link these themes and narratives from the historic collection through to artists working today. It will join other works by artists acquired through the Contemporary Art Society, including Ro Robertson and Magali Reus, who explore queer materialities and identities.

**Gifted by Russell Tovey through the Contemporary Art Society 2021/22**
Counter Editions

Founded in 2000, Counter Editions commissions and produces prints and multiples by leading international contemporary artists. Over twenty years, these have included Tracey Emin, Chris Ofili, Howard Hodgkin, Rachel Whiteread, Frank Bowling and Jeff Koons. On the strength of its history and artist collaborations, Counter Editions was chosen to produce the official prints of the London 2012 Olympic and Paralympic Games. In 2021 we were approached by Carl Friedman, founder of Counter Editions, with the generous offer to donate a selection of prints to our museum members.

Seven of our member museums – Norwich Castle Museum, the Hunterian Museum, the University of Glasgow, Birmingham Museums, Pallant House in Chichester, Huddersfield Art Gallery, The Atkinson in Southport and Bristol Museum and Art Gallery – each selected a group of prints. Each institution has strong holdings of prints and drawings but it is conscious that contemporary prints are less well represented, as are women artists; all were delighted to bring artists into the collection for the first time.

For The Atkinson in Southport, for example, Gillian Wearing’s My Man, will be used in a variety of themed exhibitions that have particular resonance in a seaside town like Southport. Many of the paintings and prints in that collection deal with relationships, from classical genre to Victorian narrative art. The majority of those works are by male artists, and Wearing’s photograph and text present a subtle critique of the power imbalance of gendered relationships. Fiona Banner’s Superhuman Nude is an excellent work to display in the context of figure studies and paintings of the nude, providing a completely fresh and heroic image of a Paralympic athlete.

The acquisition of works by Anthea Hamilton and Josephine Meckseper will enable Norwich Castle Museum to contextualise the existing modern and contemporary collection within a more nuanced framework. That collection also contains significant examples of works by Eduardo Paolozzi and Colin Self, artists most commonly associated with the early British Pop Art movement, with Self’s Hot Dog (1965), for example, drawing extensively on the iconography associated with food and the body. Hamilton’s Manarch (Pasta) firmly situates this iconography within a contemporary context, referencing broader concerns within the historic fine art collection and, in particular, representations of the male body. Meckseper’s Untitled, with its collagist, confrontational aesthetic, provides multiple points of reference for Norwich Castle’s audiences interested in the impact of consumer culture and, in particular, positions this narrative within an international context.

Birmingham Museum and Art Gallery had immediate plans for showing the works: “Initially, the pieces will be added to the panels proposed for a series of rotating works on paper in the ‘We Are Birmingham’ Round Room re-display in 2022, which is being curated by members of Don’t Settle, a group of young people of colour. The display aims to represent and celebrate the richly diverse population of Birmingham.”

The Atkinson Gallery, Southport

Fiona Banner
Superhuman Nude
2011
inkjet with 1-colour screenprint and 1 glaze on 300gsm Somerset Photosatin paper
Edition 93/125
70 x 60 cm

Anthea Hamilton
Manarch (Pasta)
2013
26-colour screenprint with UV glaze on 410gsm Somerset Tub sized paper
Edition 36/100
60.5 x 54 cm

Sam Taylor-Johnson
Wanderer Above the Sea of Dreams
2016
26-colour screenprint, solvent-based ink on 410gsm Somerset Tub sized paper
Edition 78/100
76 x 60 cm

Gillian Wearing
My Man
2000
15-colour silkscreen with 1 halftone colour set and 1 glaze on 400gsm Somerset Tub sized paper
Edition 179/300
100 x 75 cm
Pictured p.80

Birmingham Museums Trust

Fiona Banner
Superhuman Nude
2011
inkjet with 1-colour screenprint and 1 glaze on 300gsm Somerset Photosatin paper
Edition 78/150
70 x 60 cm

Anthea Hamilton
Manarch (Pasta)
2013
26-colour screenprint with UV glaze on 410gsm Somerset Tub sized paper
Edition 36/100
60.5 x 54 cm

Bristol Museum and Art Gallery

Fiona Banner
Superhuman Nude
2011
inkjet with 1-colour screenprint and 1 glaze on 300gsm Somerset Photosatin paper
Edition 78/150
70 x 60 cm

capital

Jeff Burton
Untitled (Swim Trunks)
2000
Cibachrome print
Edition 86/300
29 x 44 cm

Chapman Brothers
I do not recall distinctly when it began, but it was months ago I
2010
Photogravure on 300gsm Somerset Tub sized paper with a chine-collé
Edition 93/125
45.5 x 56.5 cm

Chapman Brothers
I do not recall distinctly when it began, but it was months ago II
2010
Photogravure on 300gsm Somerset Tub sized paper with a chine-collé
Edition 93/125
45.5 x 56.5 cm

Mat Collishaw
Flesheater 4
2000
10-colour silkscreen with 1 halftone colour set and 1 glaze, on 400gsm Somerset Tub sized paper
Edition 83/300
74 x 87 cm
Pictured p.81, bottom

Anthea Hamilton
Manarch (Pasta)
2013
26-colour screenprint with 1 halftone colour set and 1 glaze, on 400gsm Somerset Tub sized paper
Edition 42/100
60.5 x 54 cm

Gary Hume
Capital
2011
13-colour screenprint on 400gsm Velin Arches paper
Edition 210/250
76 x 60 cm

Josephine Meckseper
Untitled
2012
Inkjet print on Hahnemühle Photo rag 308gsm paper
Edition 61/100
71.5 x 51 cm

Mat Collishaw
Flesheater 4
2000
10-colour silkscreen with 1 halftone colour set and 1 glaze, on 400gsm Somerset Tub sized paper
Edition 83/300
74 x 87 cm
Pictured p.81, bottom

Anthea Hamilton
Manarch (Pasta)
2013
26-colour screenprint with 1 halftone colour set and 1 glaze, on 400gsm Somerset Tub sized paper
Edition 42/100
60.5 x 54 cm

Gary Hume
Capital
2011
13-colour screenprint on 400gsm Velin Arches paper
Edition 210/250
76 x 60 cm

Josephine Meckseper
Untitled
2012
Inkjet print on Hahnemühle Photo rag 308gsm paper
Edition 61/100
71.5 x 51 cm

Chapman Brothers
I do not recall distinctly when it began, but it was months ago I
2010
Photogravure on 300gsm Somerset Tub sized paper with a chine-collé
Edition 93/125
45.5 x 56.5 cm

Chapman Brothers
I do not recall distinctly when it began, but it was months ago II
2010
Photogravure on 300gsm Somerset Tub sized paper with a chine-collé
Edition 93/125
45.5 x 56.5 cm
Bob & Roberta Smith
Love (Produced for the 2012 Paralympic Games)
2011
6-colour screenprint on 350gsm Magnani litho paper
Edition 120/150
76 x 60 cm

Gillian Wearing
My Man
2000
15-colour silkscreen with 1 halftone colour set and 1 glaze on 400gsm Somerset Tub sized paper
Edition 183/300
100 x 75 cm
Pictured p.80

Huddersfield Art Gallery
Chapman Brothers
I do not recall distinctly when it began, but it was months ago I
2010
Photogravure on 300gsm Somerset Tub sized paper with a chine-collé
Edition 93/125
45.5 x 56.5 cm

Chapman Brothers
I do not recall distinctly when it began, but it was months ago II
2010
Photogravure on 300gsm Somerset Tub sized paper with a chine-collé
Edition 93/125
45.5 x 56.5 cm

Gary Hume
Capital
2011
13-colour screenprint on 400gsm Velin Arches paper
Edition 209/250
76 x 60 cm

Gary Hume
Vicious
2010
12-colour silkscreen on 410gsm Somerset Tub sized paper
Edition 166/250
89 x 75 cm

Gary Hume
American Tan XXVI
2007
8-colour screenprint with 1 glaze, on 400gsm Somerset Tub sized paper
Edition 140/225
86 x 70 cm
Pictured p.81, top

Bob & Roberta Smith
Love (Produced for the 2012 Paralympic Games)
2011
6-colour screenprint on 350gsm Magnani litho paper
Edition 118/150
76 x 60 cm

Gillian Wearing
My Man
2000
15-colour silkscreen with 1 halftone colour set and 1 glaze on 400gsm Somerset Tub sized Paper
Edition 178/300
100 x 75 cm
Pictured p.80

The Hunterian, University of Glasgow
Fiona Banner
Superhuman Nude
2011
inkjet with 1-colour screenprint and 1 glaze on 300gsm Somerset Photosatin paper
Edition 77/150
70 x 60 cm

Mat Collishaw
Flesheater 4
2000
10-colour silkscreen with 1 halftone colour set and 1 glaze on 400gsm Somerset Tub sized paper
Edition 84/300
74 x 87 cm
Pictured p.81, bottom

Anthea Hamilton
Manarch (Pasta)
2013
28-colour screenprint with UV glaze on 410gsm Somerset Tub sized paper
Edition 77/100
76 x 60 cm

Josephine Meckseper
Untitled
2012
Inkjet print on Hahnemuhle Photo rag 308gsm paper
Edition 77/100
71.5 x 51 cm

Norwich Castle Museum
Anthea Hamilton
Manarch (Pasta)
2013
28-colour screenprint with UV glaze on 410gsm Somerset Tub sized paper
Edition 58/100
71.5 x 51 cm

Josephine Meckseper
Untitled
2012
Inkjet print on Hahnemuhle Photo rag 308gsm paper
Edition 60/100
71.5 x 51 cm

Sarah Jones
Cabinet (Spiral)
2016
Archival inkjet print on Canson Baryta Photographique 310gsm paper
Edition 36/100
76 x 60 cm

Sam Taylor-Johnson
Wanderer Above the Sea of Dreams
2016
26-colour screenprint, solvent-based ink on 410gsm Somerset Tub sized paper
Edition 77/100
76 x 60 cm

Sarah VanDerBeek
Asymmetrical Alignment
2012
Digital C-print
Edition 67/120
51.5 x 37.5 cm

The Gift of Carl Freedman and Robert Diament, presented by the Contemporary Art Society, 2021/22
The Box, Plymouth

Tai Shani

*Outsides and Erotics (Big Pink)*

2021

Watercolour on paper

150 x 117 cm

Tai Shani’s practice encompasses performance, film, photography and sculptural installations, frequently structured around experimental texts. Taking inspiration from disparate histories, narratives and characters gathered from forgotten sources, Shani creates dark, fantastical and utopian worlds. Her works often combine provocative and poetic monologues with impressive installations.

*Outsides and Erotics (Big Pink)* is born out of Shani’s urgency to connect and feel closer to the outside world. Made during the Covid-19 pandemic, the artist felt the need to create energetic transmissions with the external realm and started painting spherical shapes among architectural formations. The floating atoms appear in various scales and shades of pink and are full of vitality. An atmospheric tension is palpable, and a vibrant, shiny light produces a powerful dynamism between the shapes, all connected by the joyous curves and loops of a ribbon. The surreal combination is playful and mysterious, with exquisite peaches and red colours constantly shifting between depth and flatness.

*Outsides and Erotics (Big Pink)* brings a prominent contemporary voice into The Box’s diverse collections, while strengthening our continuous commitment to gender inclusivity. The work not only offers a view on the need for more empathy and connection to the natural environment, it also speaks to The Box’s existing collections – from the watercolours and prints in our historically significant Cottonian Collection to our mediaeval books and botanically-inspired porcelain from the 1700s. It actively contributes to a contemporary art collection that reflects current themes and shared histories.

Tai Shani (b. 1976, London) lives and works in London. Recent solo shows include CentroCentro, Madrid (2019–20); Fondazione Sandretto Re Rebaudengo, Turin; and Grazer Kunstverein, Graz, Austria (both 2019). Group shows include British Art Show 09 (2021); Turner Contemporary, Margate; Grazer Kunstverein, Graz; and Nottingham Contemporary (all 2019); Glasgow International (2018); the Serpentine Gallery, London; Tate Modern, London; and the Irish Museum of Modern Art, Dublin (all 2016). She is the joint 2019 Turner Prize winner, together with Lawrence Abu Hamdan, Helen Cammock and Oscar Murillo. In 2019 Shani was a Max Mara prize nominee.

Presented by the Contemporary Art Society through the Artists Table 2021, with the support of the Tai Shani syndicate.
Art Consultancy
‘Consultancy has been advising Aspen’s art acquisitions for over 15 years, assembling over 400 artworks including video, painting, photography, drawing and site-specific installations that reflect the values and ethos of our company, offering a creative perspective on the world around us. We are reshaping our approach to collecting to reflect our new flexible workplace environment and are working in collaboration with Consultancy to locate new ways to support arts, culture and grassroots projects.’

Emilio Galanda
VP – Group Head, Corporate Real Estate Services
Aspen

‘It was a delight working alongside Consultancy on this commission for Eddington – they understood our brand and aspirations, presenting us with a thoughtful selection of artists and guiding us through the commissioning process. The result is a spectacular installation, which draws on the rich history of Cambridge with an eye on its bright future.’

Phil Pamphilon
Head of Development Europe
edyn
Consultancy is committed to the charitable mission of the Contemporary Art Consultancy. Like the wider Society, we’re invested in working with living artists to develop projects that improve the visibility of art and culture in the United Kingdom. Our work, commissioned by clients that include local authorities, commercial developers and private investors, exists to challenge expectations of what art can (and should) be.

Consultancy’s scope of work exists in three distinct strands: delivering unique art for the public realm, devising cultural strategies and commissioning art and cultural programming for the workplace. We partner with other charitable organisations that recognise the value cultural activation can bring to social enterprises.

We’ve been working in the field for more than thirty years and have a team that understands how to get the very best results from artists and their commissioners. Artists are at the core of our practice, and we actively support and protect their interests. We recognise that creating opportunities for artists and cultural makers is, in fact, creating opportunities for the society we all inhabit. We’re proud to be contributing to the cultural life of the UK through the Contemporary Art Consultancy.

Over the past year, we’ve been working on three projects that ensure art and culture sit at the heart of strategic visioning. In 2020, we were contracted to develop and deliver a comprehensive Public Art Framework for Wakefield, one that could build on existing expertise in the region and recognise Wakefield’s position as the home of UK sculpture. We undertook a consultation process with key stakeholders that culminated in a series of targeted workshops with cultural institutions, arts collectives, infrastructure providers and local authority representatives. The resulting Framework outlines strategies for connecting urban and rural destinations, as well as possibilities for new delivery models post-Covid, while providing a road map for the delivery of best-practice public art commissioning that reflects the unique character of Wakefield.

Consultancy has also been working with the City of London to deliver a cultural response to plans for London Wall West, an area in the Square Mile that will undergo significant change in the coming years. Our work for this project has involved consultation with local cultural institutions, including the Barbican, the London Symphony Orchestra, the Museum of London, the Guildhall School of Music and Drama, and Culture Mile, as well as community stakeholder groups including residents, office workers and service providers. Our ongoing work continues to investigate meaningful ways to make cultural outputs visible and equitable in the City.

We are delighted with the results of our collaboration with the City of London and the Hawkins\Brown-led design team, reimagining the public realm around Smithfield. Together, we developed an artist brief that sought to embed an artist’s thinking within the design team, in order to impact critical conversations about equity of public space. This shift from an outcome-centred brief was crucial to a process that expanded the ways in which art and culture can impact public realm design. Our work with Larry Achiampong, artist-in-residence on the design team, has recently been captured and shared in an exemplary case study report published by the City of London.

Consultancy’s work developing corporate collections stretches back decades, and we are rightfully proud of our track record in bringing contemporary artists’ work to the attention of new and seasoned collectors. We are also aware that the nature of ‘work’ is shifting, not least as a result of the pandemic, and there is now increased flexibility and a focus on wellness in the workplace, both of which are very welcome.

Over the past few years, Consultancy has worked with 22 Bishopsgate to realise ambitious artworks for its vast reception spaces. In 2020, we were approached to develop a new series of wall-based works for the building’s informal dining spaces. Working in close collaboration with the space’s interior designers to develop a site- and context-specific brief, Consultancy brought Sinta Tantra to the project. In 2021, Illuminated, a series of seven hand-painted and gold-leafed murals, was installed by the artist and her team. The spirit of community, collaboration, craftsmanship and charity embodied by the Square Mile’s Livery Companies informs the work, which responds to the palettes of medieval heraldry and the ethos of wellbeing and creative exchange at the heart of 22’s common spaces. We are continuing to work with 22 Bishopsgate to tease out new approaches to contemporary culture through pop-ups, presentations and programming.

Our work with Babraham Research Campus began several years ago. The Campus is a secure biomedical research park and home to small and medium start-ups that often share resources and ideas. We worked with the site owners, occupiers, ground keepers and parishioners to develop an artist brief and scope, inviting artists to visit the site and consider its spaces. Tania Kovats was appointed to develop ideas over the course of a year, and the resulting work, HIVE, interacts with the landscape of rural Cambridgeshire while...

Overleaf: Fiona Curran, *Bright Shadows Point*, 2021
considering the research that takes place indoors. Likening the shared purpose of researchers to the behaviour of bee colonies, HIVE operates as eco-activist land art. 2021 was Year One for this project, which will grow into its surroundings as its trees and meadow take root and as its visitors, whether bees or school children, research scientists or horticulturalists, watch over and care for it in the years to come.

Our relationship with Aspen goes back more than fifteen years and is evidenced by a collection of more than 400 artworks acquired for offices around the world. Aspen has always been open to more holistic ideas around creativity and culture and were enthusiastic when we suggested the company host a digital art award. Likewise, we worked with the London office and its collection to support local school workshops with artists and an arts charity, furthering broadening the reach of its artworks. We’ve worked with Aspen over the past year and a half to rationalise its collections, as some offices close and others open in new sites. Liaising with galleries, artists and auction houses, we have realised some remarkable sales figures over this period, ensuring Aspen’s investment in art is secure and committed to future projects.

Consultancy’s work in the public realm is well documented, and we are delighted to have a new work from Fiona Curran to add to our canon. Our extensive work in Cambridge continued when we commissioned Fiona to make a public work for the dRMM-designed Turing Locke hotel. Located within the sustainable new neighbourhood of Eddington, Bright Shadows Point connects Eddington’s colourful history with its progressive future. Curran’s sculptures reference research undertaken by the Cambridge Archaeological Unit (CAU) at Cambridge University. The artist took inspiration from the shapes cut into the landscape when archaeologists carry out their digs and from the notion of multiple and layered histories.

An understanding of what public art is, and what it can be going forward, informs our most recent project, a collaboration between Consultancy, a City law firm, an East London foundry and a charity that supports young people at risk. Provisionally dubbed Call to Arms, the project is a pilot programme that will work with a small group of young people to develop life skills and confidence as they work with metal from knives used in street violence. Our commitment to contemporary art production is building in scope, to include some of the hardest-to-reach members of our communities, extending the social wellbeing benefits of arts and culture in public space. Long may this be the case.
In early June 2021 the Contemporary Art Society opened a temporary exhibition space at 16 Mount Street in Mayfair. Over an eleven-week period, twenty artworks were sold on consignment from sixteen commercial galleries across the UK, including greengrassi, Hollybush Gardens and The Modern Institute: works sold include pieces by Patrick Caulfield, Antony Gormley, Linder and Gillian Wearing. The initiative raised nearly £40,000 towards the Contemporary Art Society mission. Throughout the summer months the team welcomed approximately 250 guests and presented a series of talks and events enabling engagement with new audiences, not least during London and Mayfair Gallery weekends.

The generosity and active involvement of the Contemporary Art Society’s Supporters and Patrons continually enables our vital work with public museums and galleries, our open dialogue with artists, and a wide-ranging, engaging programme around contemporary art. We would like to thank the following individuals, organisations, trusts and foundations who have made our charitable work possible from April 2021 to March 2022.

**CAS Supporters & Special Project Funders**
- Arts Council England
- Creative Scotland
- Christie’s
- Emma & Fred Goltz
- Helen Faccenda
- Sarah Griffin
- The Lord & Lady Lupton
- The Mbili Charitable Trust
- Henry Moore Foundation
- Valeria Napoleone
- Sfumato Foundation
- Cathy Wills
- Anna Yang & Joseph Schull

**Collections Fund 2021/22**
- Nicola Blake
- Liesl Fichardt
- Emma Goltz
- Jill Hackel
- Sascha Hackel
- Soo Hitchin
- Béatrice Lupton (Chair)
- Paul Smith
- Pamela Stanger
- Cathy Wills

**CHOOSE ART Campaign Founder Members**
- Michael Bradley
- Marco Compagnoni
- Sarah Elson
- Keith Morris

**Gold Patrons**
- Charlotte & Alan Artus
- Michael Bradley
- Liesl Fichardt
- Emma Goltz
- Whitney Gore
- Jill Hackel & Andras Zarzycki
- Soo Hitchin
- Stephanie Holmquist & Mark Allison
- Marelu Justus
- Bertrand & Elisabeth Menurier
- Keith Morris OBE & Catherine Mason
- Tim & Andrew Pirrie-Franks
- Bianca Roden
- Dame Theresa Sackler
- Bruce Sansom
- Peter Wild & Minka Nyberg
- Jonathan Wood
- Edwin & Nina Wulssohn
- Anna Yang & Joseph Schull

**Silver Patrons**
- Nicola Avery-Gee
- Nicola Blake
- Bertrand Coste
- Lorraine Da Costa
- Sarah Elson
- Antje Gecay
- Susan Furnell
- Sascha Hackel & Marcus

**Honorary Patrons**
- Glenn Brown CBE & Edgar Laguñina
- Jean Cass
- Sarah Griffin
- Christopher Jones CBE
- Penny Mason
- Elisabeth Meyer
- Alison Myners
Valeria Napoleone
Mark Stephens CBE
Jackson Tang
Russell Tovey

Mount Street Gallery
Supporters
Christie’s
Momart
Francis Outred
Muriel & Freddy Salem
Barry & Laura Townsley
The Approach
Boase & Barum
Carvi-Mora
Cristea Roberts
Frith Street
greengrassi
Hollybush Gardens
Kate MacGarry
Lisson Gallery
Marsden Woo
Maureen Paley
Modern Art
The Modern Institute
Thaddaeus Ropac
Thomas Dane Gallery
White Cube

Digital Archive 2021/22
Michael Bradley
Marco Campagnoni
Béatrice Lupton
Keith Morris

Artist’s Table Committees
Tai Shani with Charlotte Artus, Liesl Fichardt, Emma Golz, Valeria Napoleone, Bianca Roden and Cathy Wills (October 2021)
Glenn Brown with Suling Mead, Francis Outred, Tim Pirrie-Franks, Dasha Shenkman OBE and Cathy Wills (March 2022)

Tai Shani Big Pink
Syndicate
Marco Campagnoni

Liesl Fichardt
Keith Morris
Muriel & Freddy Salem
Edwin & Dina Wulsohn

Development Board
Charlotte Artus
Nicola Blake
Marco Campagnoni
Bertrand Coste
Emma Golz (Chair)
Soria Hamidi
Béatrice Lupton
Benedetta Riva

We are also grateful to our supporters who wish to remain anonymous.

Corporate patrons

Cristea Roberts Gallery

Frieze Art Fair

Gagosian

Lisson Gallery

MOMA

Thaddaeus Ropac

London Paris Salzburg

Weil

Corporate Supporters

Cromwell Place

Special Projects

CHRISTIE’S

MBIL

THE MANY CHARAKA TRUST

Stunato Foundation

Registered with Fundraising Regulator
Art Consultancy Clients

Ancient Connections
Aspen
AXA
BioMed Realty
City of London
Steering Committee for Humanitarian Aid Workers Memorial
Edyn
Lendlease
Lipton Rogers
London School of Economics and Political Science
Mayor of London
University of Bristol
University of Cambridge
Wakefield Council

Trustees

Nicola Blake
Michael Bradley
Marco Compagnoni (Chair)
Shawanda Corbett
Tommaso Corvi-Mora
Simon Davenport
(until January 2022)
Emma Goltz
Soria Hamidi
Beatrice Lupton
Keith Morris
Valeria Napoleone
Francis Oultred
Tim Pirrie-Franks
Bianca Roden
John Shield
Cathy Wills
Edwin Wulfsohn
Anna Yang

Staff

Caroline Douglas
Director
Sophia Barsdale
Deputy Director
Christine Takengny
Senior Curator, Museum Acquisitions
Ilaria Puri Purini
Curator of Programmes
Jessica Lowe-Mbirimi
Curatorial Trainee
(until November 2021)
Elea Rutlin
Curatorial Trainee
(since January 2022)
Tania Adams
Collections Researcher
Ksenya Blokhina
Image Rights Manager

Development & External Relations

Dida Tait
Head of Development & External Relations
Ally Bennett
Senior Manager, Development
Meela Thurloway
Assistant Manager, Development
(since October 2021)

Marcus Crofton
Senior Communications and Campaigns Manager
(until February 2022)
Tosin Adegoke
Communications Manager
(since March 2022)

Art Consultancy

Colin Ledwith
Head of Consultancy
Jordan Kaplan
Senior Art Producer
Megan O’Shea
Senior Art Producer
Katharina Worf
Senior Art Producer

Administration

Myles Burgess
Administrator
Hev Forknell
Office Manager
Index of Artists

Special Projects
Helen Cammock
Sunil Gupta
Rosalind Nashashibi
Hetain Patel
Stacy Lynn Waddell
Billie Zangewa

Fine Art Acquisitions
Pio Abad
Larry Achiampong
Rana Begum
Carlos Bunga
Joy Gregory
Diana Matar
France-Lise McGurn
Anya Paintsil
Grayson Perry
Amie Siegel
Charmaine Watkiss
Gillian Wearing
Alberta Whittle

Gifts & Bequests
Fiona Banner
Phyllida Barlow
Jeff Burton
Chapman Brothers (Jake and Dinorah Chapman)
Mat Collishaw
Anthea Hamilton
Anne Hardy
Gary Hume
Sarah Jones
Josephine Meckseper
Hannah Quinlan & Rosie Hastings
Tai Shani
Bob & Roberta Smith
Sam Taylor-Johnson
Sara VanDerBeek
Gillian Wearing

Omega Fund
Anthony Amoako-Attah
Aaron Angell
Phoebe Collings-James
Livina Marin
Richard McVetis
Claire Partington

Image Credits

Special Projects
p.21 © Helen Cammock. ‘Concrete Feathers and Porcelain Tacks’ by Helen Cammock, 2021.

Fine Art
p.33 © Albert Whittle. All Rights Reserved, DACS 2022.
p.35 © Gillian Wearing, courtesy Maureen Paley. Photo: Mark Bower.
p.41 © Diana Matar. Courtesy Purdy Hicks Gallery.

Omega Fund
p.61 © Livia Marin. Courtesy the artist.

Gifts & Bequests
p.75 © Phyllida Barlow. Photo: Hepworth Wakefield.