

# Contemporary Art Society 2005–2006

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Collection of McManus Galleries, Dundee, purchased with funds from the National Collecting Scheme for Scotland with the support of the National Lottery through the Scottish Arts Council

The Contemporary Art Society has pioneered the promotion of contemporary art collecting in the United Kingdom since its inception in 1910.

The Society was the first to organise a contemporary art fair in the United Kingdom, ART*futures*, and at the forefront in promoting the concept of corporate art collections in the contemporary field. We also actively supported the collection of contemporary art by national and regional museums and galleries at a time when there was little support from the art establishment, ensuring the inclusion of great works by great living artists—Bacon, Hirst, Hockney and many more.

Over the last eight years, Oliver Prens, our retiring Chairman, has ensured that the role of the Contemporary Art Society is as important now as it has ever been. He presided over many great successes, including the Special Collection Scheme and the National Collecting Scheme for Scotland. On behalf of all of our members, the Board of Trustees, management and staff, I would like to thank Oliver for his enormous contribution to the work of the Society.

We face many challenges. The world in which we operate is changing and moving rapidly. We celebrate the increasing interest being shown in contemporary art by individuals, galleries and museums. We have to ensure that the Contemporary Art Society evolves with these changes, and continues to be bold and innovative.

To this end we have been reviewing our activities with the support of the Arts Council. We look forward to providing a new and exciting programme of

events, lectures and tours for our rapidly expanding membership, hungry to see new art from living artists. We will be developing and expanding our highly respected consultancy service, advising corporate and private clients on acquiring and developing their own contemporary art collections. Being the natural destination for gifts and bequests ensures that donors who have loved their art are secure in the knowledge that their works will enrich their chosen collections. We will widen the audience for our annual selling exhibition—ART*futures*—which supports living artists and allows buyers to purchase, at the

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*we will build on the respect and trust the Contemporary Art Society has already earned, positioning ourselves as a leader and advisor*

cutting edge, works selected exclusively by independent curators and we will continue to keep the relationship with museums and galleries at the heart of our work.

In the year ahead, we will build on the respect and trust the Contemporary Art Society has already earned, positioning ourselves as a leader and advisor, amidst the many organisations who have now entered and operate in the world of contemporary art.

Alison Myners  
Chairman



It is generally accepted that Max Gordon put forward the idea of an annual prize for contemporary art, which became the Turner Prize, and which I supported (financially) for the first three years. It was his brother, David Gordon, my predecessor at CAS, who approached me early in 1998 with a view to becoming Chairman. I refused him of course, but meetings with Gill and the staff convinced me to change my mind. I am sure that all who know me will have no doubt that I never regretted my change of heart for an instant, and that I have hugely enjoyed the challenges of the last eight years.

In the fourth year of the Turner Prize, 1987, I was on the Jury, and the prize was awarded to Richard Deacon. Gill knows I have always loved his work, but it was still a sensational surprise when Richard responded to Gill's request for "a present for Oliver" with a new work, which even bears my name. Although I look at the work every day, I still have difficulty in believing it is here.

At the Turner Prize Dinner of 2004, I sat next to Alison Myners, which was a very enjoyable experience. In August 2005, I started the campaign to approach her about becoming my successor. She did not refuse me, but it took until March of this year for the formal handover to take place. She brings fresh energy, enthusiasm and a bright personality to deal with the difficult but stimulating tasks ahead.

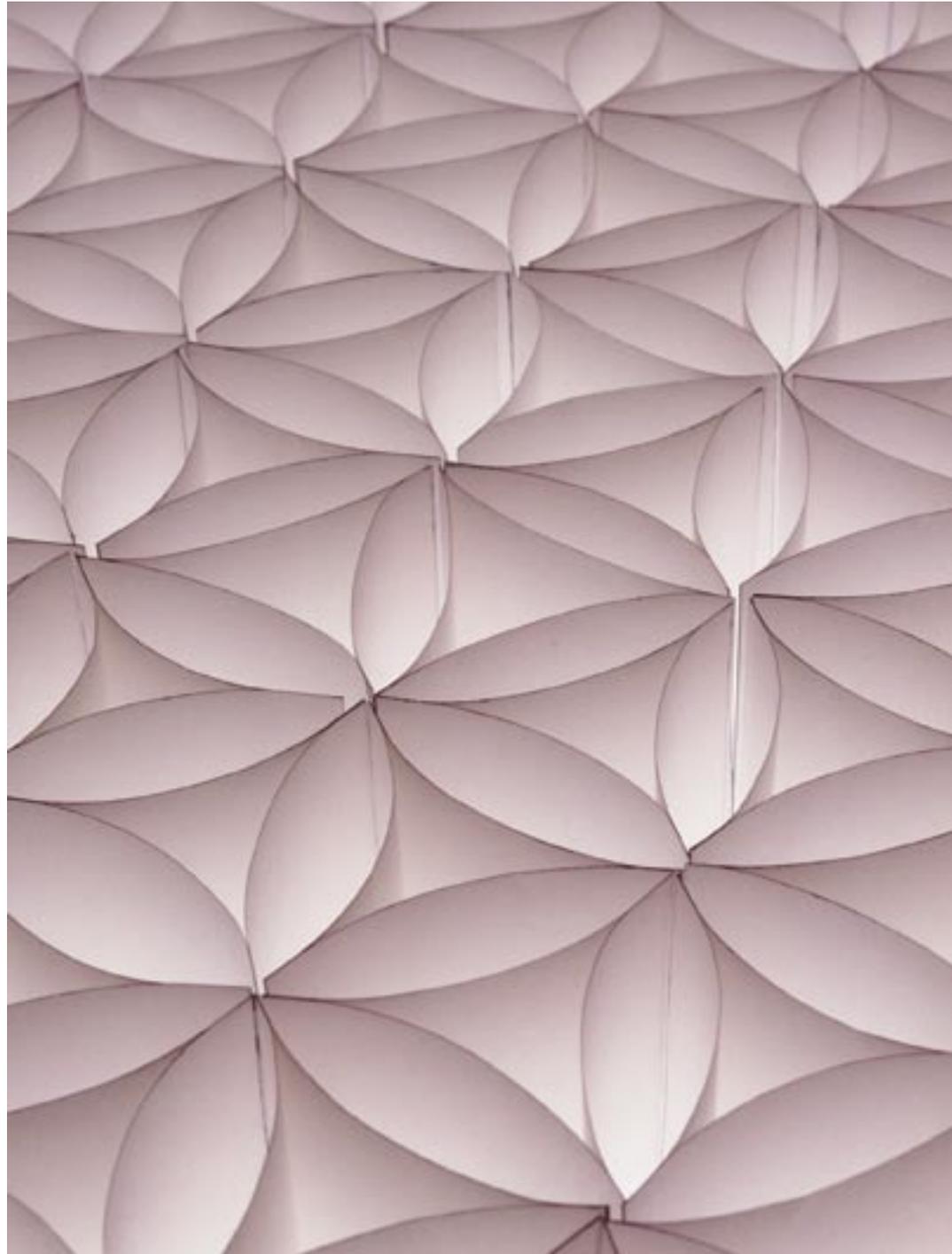
This is my opportunity to say "thank-you" to everyone: it has been enormous fun to work with Gill, who has become synonymous with the Contemporary Art Society, and who has always elicited

strong support from her colleagues; it is still difficult to find words to thank Richard Deacon; I am delighted that Alison has succeeded me (I greatly enjoyed the party at Tate Modern on May 9<sup>th</sup> though I was rendered "speechless"); most of all I treasure wonderful memories of events and meetings and trips involving Gill, the staff, the trustees and the hugely active and friendly membership.

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the challenges of the last  
eight years*

Oliver Prens  
Chairman 1998–2006



Collection of Paisley Museum and Art Galleries, purchased with funds from the National Collecting Scheme for Scotland with the support of the National Lottery through the Scottish Arts Council © The artist, courtesy Rokeby, London

The visit we made to China has substantially influenced my view of 2005/6. We have been “living in interesting times” during this year. It has been a time for reflection, review, evaluation and planning. It has also been a time for farewells and an opportunity to look forward to a new and exciting future.

China was the most ambitious members' trip for many years and I have written in detail about it for our website. The journeys, the laughter and the banquets will probably stay with us for as long as the new art that we saw.

At our AGM in December, Oliver Prens announced his retirement and introduced his successor, Alison Myners. Trustees, members and staff showed their affection and gratitude to Oliver through the gift of a sculpture, made and given specially, by Richard Deacon.

As ever, funders, trustees, members, curators, supporters, freelance colleagues and volunteers have defined CAS and given us all our reason for striving to do the most that we can for artists and audiences. The staff and I extend gratitude to them all.

To the staff, I want to express not only thanks but also my admiration for their energy and loyalty. This year saw two departures from the core team at CAS.

In October, Mary Doyle, who saw the Special Collection Scheme through from its earliest moments to its final delivery, left knowing that she had worked tirelessly on the most important project we have ever undertaken. We were able to present

her with a wonderful fan club photo by the Danish artist Peter Land as a gift from all her friends and fans and a memento of so many international curators' trips stage-managed by Mary.

Wynne Waring, Membership and Events Manager, left in December to the regret of her colleagues and all those members who have been on her memorable CAS bus tours and visits to Documenta, Pittsburgh, Lyon, Turin, East Anglia, Edinburgh and China.

An annual report is always on the cusp of looking back and forwards. After a

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period of intense effort to deliver our amazing collection schemes in England and Scotland and with Alison Myners as the new Chairman we are about to enter a new phase that will sharpen our focus and increase our impact in the contemporary art world. All of us are looking forward.

Gill Hedley  
Director

Distribution of Contemporary Fine Art and Craft to Museums:

Much of 2005 was taken up with the distribution of 100 works of fine art and nearly 50 craftworks to the 95 museum collections that are currently members of the Contemporary Art Society. These works had been purchased over the last four years by the Society and had been exhibited in *ShowCASE* in late 2004 at the South London Gallery and in early 2005 at the City Art Centre and Talbot Rice Gallery, in Edinburgh. Member museums were invited to make their selection of gifts from the exhibition.

### *Curatorial skills, knowledge and confidence go hand in hand with the acquisition of work*

CAS is delighted that many of the works given to museums this year have already been on public display, many new artists are now represented in public collections across the country, and the public has the opportunity to see more contemporary works of art in their local museums and galleries.

The Special Collection Scheme: Evaluation, Advocacy and Beyond

Following the conclusion of the Special Collection Scheme (SCS) in March 2005, CAS commissioned a formal evaluation from an independent consultant, Val Millington. The SCS was a major Lottery-funded initiative, run by CAS, involving almost £3.5 million of funding (through ACE, the museums themselves and CAS) and involving seven years of work with 18 museum collections. The evaluation was generously supported by grants from the Esmée Fairbairn Foundation and Arts Council England and was launched in October 2005 at an event at Frieze Art Fair which was attended by the media, major funders and museum curators.

To quote from the executive summary of the SCS Evaluation:

- “The CAS Special Collection Scheme has left a significant legacy in terms of:*
- the skills, knowledge and confidence that curators have gained from the experience;*
  - the quality and diversity of contemporary fine art and craft acquired for museum collections;*
  - the range of imaginative opportunities for exhibitions, display, education and outreach projects that the collections will enable for years to come;*
  - the passion and motivation that the scheme has generated among curators who now feel inspired to argue the case for continuing to collect contemporary work;*
  - extending opportunities for audiences to be able to see good quality contemporary work in their regions;*
  - reversing negative perceptions of museums as places with historic collections that have little contemporary relevance.*

Michael Geertsen *Green Wall Object*, 2005  
glazed earthenware



Collection of McManus Galleries, Dundee, purchased with funds from the National Collecting Scheme for Scotland with the support of the National Lottery, through the Scottish Arts Council. Photograph courtesy Galleri Neerby, Copenhagen



Collection of The Pier Arts Centre, Orkney, purchased with funds from the Pier Arts Centre and the National Collecting Scheme for Scotland with the support of the National Lottery through the Scottish Arts Council. © The artist, photograph courtesy Ingleby Gallery.

What it has shown is that curatorial skills, knowledge and confidence go hand in hand with the acquisition of work and the two are inseparable. Future policy and strategy must take this into account. The achievements of the scheme deserve to be celebrated and the positive lessons learned embraced by policy makers in future planning for contemporary collecting."

The full evaluation report is available on [www.contempart.org.uk](http://www.contempart.org.uk)

Other activities that have followed on from the work of the SCS include:

- the West Midland Museum Hub, funded by Museums, Libraries and Archives Council (MLA) was awarded a grant to employ a consultant, Sheila McGregor, to build on the achievements of the SCS in the region and create a template for future work. CAS has worked in partnership throughout the year with The New Art Gallery, Walsall and Wolverhampton Art Gallery.
- publication of two papers in May 2005, written by Sheila McGregor, *Collecting in Crisis: Contemporary Art in Regional Galleries*, and *Hopeful Signs* (both available on [www.contempart.org.uk](http://www.contempart.org.uk)). Supported by Arts Council England.
- an advocacy event for arts decision makers and press at the house of CAS Trustee Doris Lockhart Saatchi, to coincide with publication of the above papers and mark Museums & Galleries Month in May 2005, the theme of which was 'The Art of Collecting'. The event was supported by Arts Council England.

– *New Art On View*, a book by Sheila McGregor, published by Scala, about the SCS and collecting in public museums will be launched in September 2006 and will bring the achievements of the SCS to a wider audience. CAS worked in partnership with The New Art Gallery Walsall on the production of this book.

– *Out of Place* at The New Art Gallery, Walsall, will be the first major exhibition of works selected from the contemporary collections built through the SCS. The exhibition is planned to open in September 2006.

– CAS initiated a survey of every collection-based art gallery in Britain asking about their collection policies and funding. The results underline the importance of contemporary art to galleries today: over 95% of respondents either collected or aspire to collect contemporary art and/or craft. Current funding restrictions and priorities mean that the purchasing opportunities and curatorial development programmes that were offered under the Special Collection Scheme are not available to the majority of curators.

– *Turning Point*, a summary of Arts Council England's Review of the Presentation of Visual Arts, published on 28 June 2006, stated:

"We will build on the work of the Contemporary Art Society scheme, funded by the National Lottery, which brought over 600 works into regional public collections, including major craft collections."

Will Duke, *We Fashioned the City on Stolen Memories*, 2005, (still), computer generated animation



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Collection of the City Arts Centre, Edinburgh, purchased with funds from the National Collecting Scheme for Scotland with the support of the National Lottery through the Scottish Arts Council

Matt Stokes, *Long After Tonight*, 2005, (still), super 16 film and audio transferred to DVD



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Collection of McManus Galleries, Dundee, purchased with funds from the National Collecting Scheme for Scotland with the support of the National Lottery through the Scottish Arts Council

## National Collecting Scheme for Scotland (NCSS)

The National Collecting Scheme for Scotland, (NCSS), is operated by the Contemporary Art Society with funds from the National Lottery through the Scottish Arts Council. In the first phase of the scheme, which ran from April 2003 until March 2006, CAS worked in partnership with six Scottish museums to support the purchase of challenging works of visual and applied art. By providing extensive professional development to curators, including international research trips, and significant new funds to make purchases, the scheme has resulted in over 100 new acquisitions being made for museum collections around Scotland. (see p 16 for participating museums and purchases). Almost £600,000 (from NCSS funds as well as grants from the National Fund for Acquisitions, the Art fund and participating museums) was spent on works of art over the three years of the Scheme and a number of purchases were still in process at the year-end. Significant new funds to make purchases have promoted ambition and innovation in collecting challenging works of visual and applied art for museum collections around Scotland.

Highlights of the latest acquisitions include: the film *Long After Tonight*, 2005 by Matt Stokes, that won him the 2006 Beck's Futures award, bought by the McManus Galleries, Dundee; a group of photographs by Turner Prize winner Wolfgang Tillmans, the first to enter a museum collection in Scotland; a major work by Sean Scully, *Colourland*, for the Pier Arts Centre, which will join works by artists newly represented in Scottish collections including Olafur Eliasson.

The NCSS was managed until March 2006 by Sarah Yearsley, working for CAS but based in Scotland. All colleagues at CAS

and in the NCSS are grateful for all her hard work and commitment.

A new website will be launched in October 2006, detailing the works of art and craft purchased through the NCSS over the last three years, with high quality images and revealing texts relating to each of the works. It will provide a guide to the institutions and curators involved in the scheme and a unique insight into the decisions and dilemmas faced by the curators as they formulated their collecting policies and set about buying works. Video interviews with the eight curators illustrate eight different approaches to acquiring contemporary works for posterity.

The website will be an indispensable resource for students, artists, educators and professionals, as well as an enjoyable virtual exhibition for the general public. It records a remarkable and unprecedented period of collecting contemporary art for Scotland's museums and galleries:  
[www.NCSScotland.org.uk](http://www.NCSScotland.org.uk)

The NCSS museums have also been able to commission new work for their collections from Scottish-based artists and makers, through additional National Lottery funding from the Scottish Arts Council. This year two major commissions have been awarded, and will be launched in autumn 2006:

- in an innovative approach to collecting for the 21<sup>st</sup> century, the six partner museums chose to work in collaboration to commission Glasgow-based artists Joanne Tatham and Tom O' Sullivan to create a substantial and ambitious new work of art for Scotland. In October 2006 the first visual art commission through the National Collecting Scheme for Scotland, *Rhetoric Works & Vanity Works & Other*

Ndidi Ekubia  
*Silver Tray*, 2005, sterling silver



Collection of Aberdeen Art Gallery & Museums, purchased with funds from the National Collecting Scheme for Scotland with the support of the National Lottery through the Scottish Arts Council and with a grant from the National Fund for Acquisitions.

Works, will be installed for six weeks within the interior of Newhailes, a 17<sup>th</sup> century house outside Edinburgh owned by The National Trust for Scotland. Visitors will have the opportunity to experience the work within the context of this domestic period interior, before the suite of objects is shown within the collections of each of the museums.

- Aberdeen Art Gallery & Museum invited silversmith John Creed to undertake a commission for their esteemed craft collection. With the funding available through the NCSS, Aberdeen have been able to extend their impressive collection of applied art by concentrating on contemporary metalwork, exploring the startling diversity of contemporary approaches to metal, both precious and non-precious, and have amassed an international collection of vessels, jewellery, and abstract forms. For this commission, Creed is working in collaboration with Lindean Glass to create a major site-specific work for the building.

Museum Curators Visit to Portugal

The experience of the SCS made clear the importance of continuing professional development, networking and international visits for museum curators. In light of this, it was very welcome that the Calouste Gulbenkian Foundation in London awarded CAS a grant that enabled a group of 13 curators from 12 museums, accompanied by Ceri Lewis, CAS Curator, to spend a week in November 2005, visiting private collections, museums and commercial galleries in Oporto and Lisbon. Aberdeen Art Gallery purchased works by Portuguese artists João Louro and José Carlos Teixeira as a result of the visit. The Calouste Gulbenkian Foundation assisted with funding for the purchase of João Louro's work.

Purchases made through the National Collecting Scheme for Scotland, supported by the National Lottery through the Scottish Arts Council. Many of the purchases were made possible through additional grants from the National Fund for Acquisitions and the Art Fund.

Aberdeen Art Gallery & Museum  
*Fine art*

João Louro  
*Blind Image No 92*, 2005, acrylic and graphite under plexiglas

Adam McEwen  
*Untitled (Macaulay)*, 2004, C-print

Danger Museum  
*An Clar Glas (The Grey Album)*, 2005, photograph on paper

José Carlos Teixeira  
*IT'S OK (united)*, 2004/5, DVD installation

*Craft*

Jane Adam  
*Oyster necklace*, 2004, aluminium, gold leaf, gct gold and dyed freshwater pearls

Kim Buck  
*Silver body*, 2005, silver

Ane Christensen  
*Negative bowl*, 2006, patinated copper

Rebecca de Quin  
*Leaning Jug*, 2005, sterling silver and silver gilt

Sidsel Dorph Jensen  
*Three pouring vessels*, 2005, britannia silver

Ndidi Ekubia  
*Silver Tray*, 2005, sterling silver

Robert Forster  
*Samurai teapot*, 2004, anodised titanium and anodised aluminium

Anna Gordon  
*Brooch*, 2003, 18ct gold wire  
*Brooch*, 2003, oxidised silver with Japanese origami papers

Marian Hosking  
*Seaweed Vessel*, 2004, silver

Chris Knight  
*Four-piece coffee set with tray*, 2006, sterling silver and blue-anodised aluminium

Mizuho Koizumi  
*3 Rosebud bowls*, 2005, silver

Pamela Rawnsley  
*Two Vessels: Folded series*, 2004, silver with oxide interior, silver and copper with redstain  
*Vessel: Cwm Cwareli series*, 2005, oxidised silver

McManus Galleries, Dundee  
*Fine Art*

Franziska Furter  
*Summerwine*, 2003, graphite on paper

Catriona Grant  
*Untitled 4*, 2003, C-type photographic print, mounted on aluminium

Pernille Spence  
*I look up, I look down*, 2001, digital video, 2mins 25 seconds

Matt Stokes  
*Long After Tonight*, 2005, Super 16mm film and audio transferred to DVD

Wolfgang Tillmans  
*Wolfsnap*, 2002, C-type photographic print  
*Tree Filling Window*, 2002, C-type photographic print  
*Untitled (Jam)*, 2003, C-type photographic print  
*Tomatoes*, 2003, C-type photographic print  
*Untitled (Abstract)*, 2006, C-type photographic print

*Craft*

Per Ahlmann  
*Copenhagen 500*, 2004, glazed earthenware

Halima Cassell  
*Tsunami*, 2005, carved stoneware

Michael Geertsen  
*Green Wall Object*, 2005, glazed earthenware

Gitte Jungersen  
*Cube Light Green*, 2005, slab-built stoneware

Bodil Manz  
*Cylinder No 5 Black Mesh*, 2006, cast eggshell porcelain

Gareth Mason  
*Porcelain Bowl*, 2005, porcelain with sang de boeuf red over a pale celadon glaze

Frances Priest  
*Green Balance*, 2005, slab-built incised ceramic with impressed pattern

Sarah Jane Selwood  
*Rounded Double Inversion*, 2003, thrown, cut and altered polished terracotta vessel

Emma Woffenden  
*Surging*, 2004, cast glass

City Art Centre, Edinburgh  
*Fine Art*

Martin Boyce  
*Ventilation Grills (Punching Through The Clouds)*, 2004, four acid etched brass panels

Nathan Coley  
*Villa Savoye*, 1997, slide installation with audio

Will Duke  
*We Fashioned the City on Stolen Memories*, 2005, computer generated animation

Kenny Hunter  
*Modern Routes*, 2000, screenprint  
*Modern Roots*, 2000, screenprint

Hunterian Art Gallery, University of Glasgow  
*Fine Art*

Mat Collishaw  
*I like to get my Loving when I got it on my Mind*, 2003, loop video projection, wood, glass

Mark Dion  
*Deep Time Pour (for Lord Kelvin and Robert Smithson)*, 2001, wood, painted letters and tar

Ilana Halperin  
*Icelandic Mineral Sample 18*, mineral sample, glass case, text panel  
*Nomadic Landmass (Eldfell)*, 2005, graphite on paper

*Nomadic Landmass (Eldfell) I*, 2005, graphite on paper  
*Nomadic Landmass (Eldfell) V*, 2005, graphite on paper

*Nomadic Landmass (Stven's Klint)*, 2004, graphite on paper  
*The Eldfell Birthday Event*, 2004, C-prints on mdf

Paisley Museum & Art Galleries

Claire Barclay  
*Untitled*, 2005, terracotta earthenware pipe with clear glaze and jute cord, glazed stoneware pot with vegetable fibre and horse hair brush bristle

Shary Boyle  
*Ghost*, 2005, lace-draped porcelain, china paint, silver gilt  
*The Beast*, 2006, lace-draped porcelain, china paint, gilt, feathers

Steven Campbell  
*Waiting: Byrnicus Paisleycycus Virus Invading Mr Gray*, 2005, oil on canvas

Craig Coulthard  
*Source of Eden*, 2006, DVD  
*Directions for the Creationist Canoeist (Parts I & II)*, 2006, two banners, wooded stilts

Anna Hunt  
*Vanitas*, 2005, thread on canvas

Ellen Munro  
*Sweet Bird*, 2002, embroidered dressing gown, chair  
*How to Work Better (after Fischli & Weiss)*, 2003, wool, lurex yarn, plastic canvas

Raúl Ortega Ayala  
*White Post-it notes with black marker folded to create a pattern*, 2005, digital print on semi-gloss photographic paper  
*Shoes, Tippex and Pencils manipulated to create a form*, 2004, shoes, 2 bottles of Tippex and white pencils  
*5000 map pins on corkboard to create a drawing—'Gone Fishing'*, 2002, 5000 map pins,

corkboard, Post-it note and marker  
*A Chair, a suit and rubber bands manipulated to make a video—'Calf Roping'*, 2003, video, 11.29 mins

Hugh Pizey  
*Still Life Triptych*, enamelled glass, ceramic, plinth  
*Dream Town*, gold enamelled plate

Calum Stirling  
*Interlude*, 2004, DVD

Francis Upritchard  
*Urns*, 2004, found ceramic, modelling material, paint  
*Roman Plastic Tree*, 2005, found plastic, modelling material

The Pier Arts Centre, Orkney

Roger Ackling  
*Weybourne*, 1996, sunlight on wood  
*Voewood*, 2004, sunlight on wood  
*Voewood*, 2004, sunlight on wood with mapping pin  
*Voewood*, 1999, sunlight on wood, 6 parts

Olafur Eliasson  
*The Colour Spectrum series*, 2005, colour photogravure

Callum Innes  
*Exposed Painting, Deep Violet, Charcoal Black*, 2004, oil on canvas

Camilla Low  
*4 + 4*, 2005, wood, paint

Sean Scully  
*Colourland*, 2005, oil on canvas

Exhibition of the Art Collection of Tom Bendhem:

*Tom Bendhem: Collector*, the exhibition to honour Tom Bendhem and the art collection he bequeathed to the Contemporary Art Society on his death in 2002, opened in London at the Ben Uri Gallery in late 2004 and during 2005/2006 continued to tour the country. The exhibition was shown at the Laing Art Gallery, Newcastle upon Tyne; Bristol Museum and Art Gallery; Gallery Oldham; Huddersfield Art Gallery; York Art Gallery and will continue to Cheltenham Art Gallery and James Hockley Galleries at the University for the Creative Arts in Farnham later in 2006.

The diverse group of contemporary works of art which make up the collection was amassed at Tom Bendhem's London home since the late 1960s. Not only does it reflect the collector's passion for painting, drawing, sculpture and photography but, more than this, the collection records lasting friendships forged between artist and benefactor throughout the last thirty years of the twentieth century. He bought repeatedly from artists he loved and admired, and many of the works bear personal inscriptions from the artists. A number of significant artists have given CAS more recent works in memory of Tom Bendhem, and the support he gave them at earlier and crucial stages of their careers.

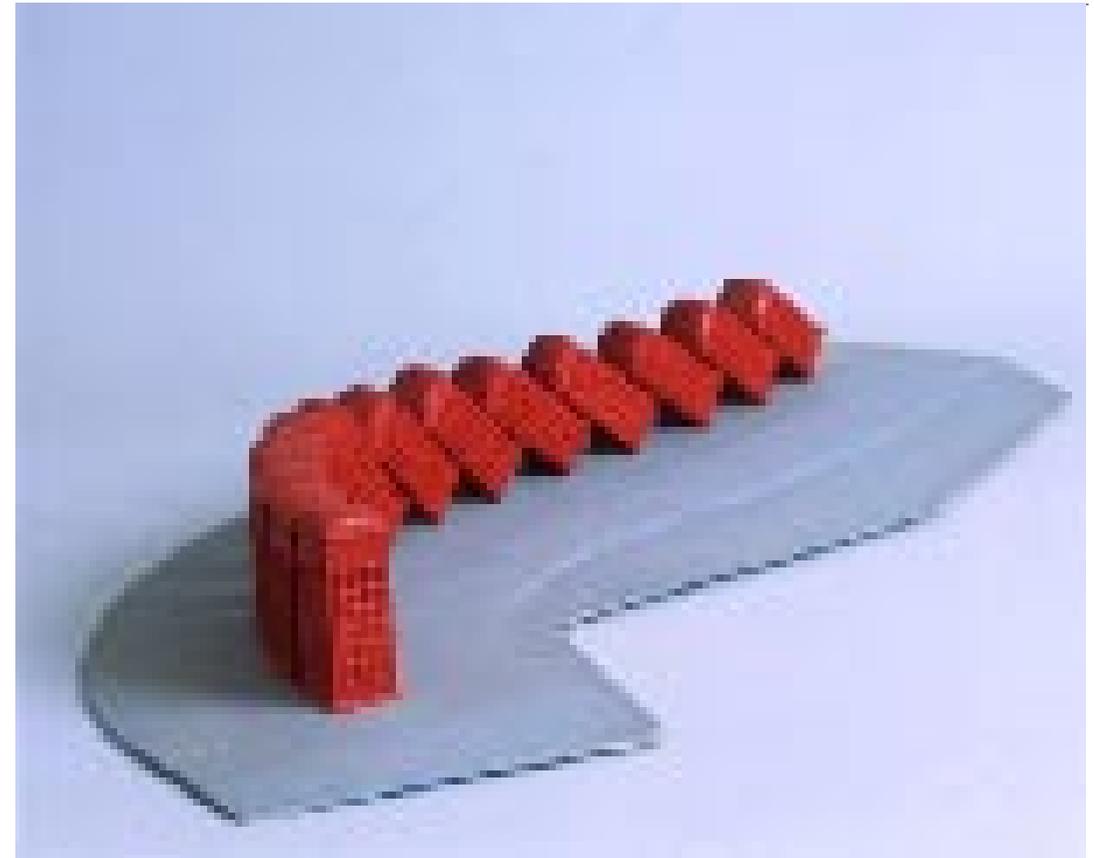
Tom Bendhem was actively involved in selecting works for CAS for presentation to member museums and galleries. He was also the first person to give financial support to the annual selling exhibition, *ARTfutures*. *Tom Bendhem: Collector* celebrates Tom's generosity, bringing the work of CAS to a wider audience, but also underlines the vital importance of private collectors, both to artists and to public collections.

Gifts and Bequests:

CAS is extremely grateful to the private individuals and estates that have given or bequeathed work to museums through CAS. These works, together with the Tom Bendhem Bequest and the Ann Sutton gift of more than 40 of her works from her personal collection, dating from the late 1960s to the late 1990s (see CAS annual report 2004–2005), will be given to museums in winter 2006/07. This is the first time for many years that CAS has been in the fortunate position of being able to offer substantial gifts to museums in two successive years.

Gifts of works of art (2005/2006)

- Tony Cragg, *Plaster and Wood Table*, 1987, given by Marc and Sébastien Blondeau through the Contemporary Art Society to the Walker Art Gallery, Liverpool
- Langlands & Bell, *Adjoining Rooms*, 1998, given by Doris Lockhart Saatchi through the Contemporary Art Society to Tate
- A group of 50 works on paper by Justin Knowles, bequeathed by the artist (to be presented during 2006)
- A group of 17 prints by Ian Hamilton Finlay, given by the executors of the David and Liza Brown Bequest (to be presented during 2006)
- Abigail Lane, *Untitled*, 1992, given by an anonymous donor (to be presented during 2006)
- Michael Craig-Martin, *Michael Craig-Martin Book*, 1997, book of bound screen prints, edition 113/150. Given by an anonymous donor (to be presented during 2006)



Tom Bendhem Bequest, Photograph © Nicholas Sinclair

- Laura Ford, *Soft Fruit*, 1991 and *High Yield*, 1991, given by an anonymous donor (to be presented during 2006)

Future Strategy for CAS and its Work with Museums

In December 2005, with the support of Arts Council England, CAS commissioned a major strategic review, consulting staff, trustees, museum curators, funders and other art-world figures, to determine both the challenges facing it as it heads towards its centenary in 2010, and the best way to work with museums and others to promote contemporary art collecting and to build on the achievements of the SCS. The results of this review will be known in

the next financial year and will form the basis of a business plan to take CAS forward in its work with museums as well as the private and corporate sector.

CAS is extremely grateful to the Calouste Gulbenkian Foundation, London, for a grant of £30,000 to extend CAS' work with museums. CAS has a long-standing relationship with the Gulbenkian, not least as recent advisors to their British collection in Portugal. The Foundation has always demonstrated support for UK museums and galleries in particular through its establishment of the prestigious Gulbenkian Prize for Museums and Galleries.

All Museums are part of the Distribution programme. Those additionally participating in the National Collecting Scheme for Scotland are indicated as NCSS.

## Aberdeen

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

## Bedford

Cecil Higgins Art Gallery \*/\*\*

## Belfast

Ulster Museum \*/\*\*

## Birkenhead

Williamson Art Gallery & Museum\*\*

## Birmingham

Birmingham Museums & Art Gallery \*/\*\*

## Blackpool

Grundy Art Gallery\*

## Bolton

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

## Bradford

Cartwright Hall \*/\*\*

## Bristol

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

## Cardiff

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

## Cheltenham

Cheltenham Art Gallery & Museum\*\*

## Coventry

Herbert Art Gallery & Museum \*/\*\*

Mead Gallery, University of Warwick\*

## Doncaster

Doncaster Museum & Art Gallery\*

## Dundee

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

## Eastbourne

Towner Art Gallery\*

## Edinburgh

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

## Gateshead

Shiela Art Gallery\*\*

## Glasgow

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

## Halifax

Bankfield Museum\*\*

## Harrogate

Mercer Art Gallery\*

## Hove

Hove Museum & Art Gallery\*\*

## Huddersfield

Huddersfield Art Gallery \*/\*\*

## Hull

Ferens Art Gallery\*

## Ipswich

Christchurch Mansion\*

## Leamington Spa

Leamington Spa Art Gallery & Museum\*

## Leeds

Leeds City Art Gallery\*

## Leicester

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

## Lincoln

Usher Gallery \*/\*\*

## Liverpool

University of Liverpool Art Collection\*  
Walker Art Gallery \*/\*\*

## London

South London Gallery\*  
Tate\*

## Manchester

Manchester Art Gallery \*/\*\*  
The Whitworth Art Gallery, University of Manchester\*

## Middlesbrough

mima—Middlesbrough Institute of Modern Art \*/\*\*

## Newcastle Upon Tyne

Laing Art Gallery\*

## Newport

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

## Norwich

Norwich Castle Museum and Art Gallery\*

## Nottingham

Nottingham Castle \*/\*\*

## Oldham

Gallery Oldham \*/\*\*

## Orkney

Pier Arts Centre (NCSS)\*

## Oxford

Ashmolean Museum of Art & Archaeology\*

## Paisley

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

## Plymouth

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

## Portsmouth

City Museum & Records Service\*\*

## Preston

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

## Rochdale

Rochdale Art Gallery, Touchstones Rochdale\*

## Rugby

Rugby Art Gallery & Museum\*

## St. Albans

Margaret Harvey Gallery, University of Hertfordshire\*

## Salisbury

John Creasey Collection of Contemporary Art\*

## Sheffield

Graves Art Gallery \*/\*\*

## Southampton

Southampton City Art Gallery \*/\*\*

## Southport

Atkinson Art Gallery\*\*

## Stoke on Trent

The Potteries Museum & Art Gallery \*/\*\*

## Sunderland

Sunderland Museum & Art Gallery\*

## Swansea

Glynn Vivian Art Gallery \*/\*\*

## Swindon

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

## Wakefield

Wakefield Art Gallery \*/\*\*

## Walsall

The New Art Gallery Walsall\*

## Wolverhampton

Wolverhampton Art Gallery\*

## Worcester

Worcester City Art Gallery & Museum\*

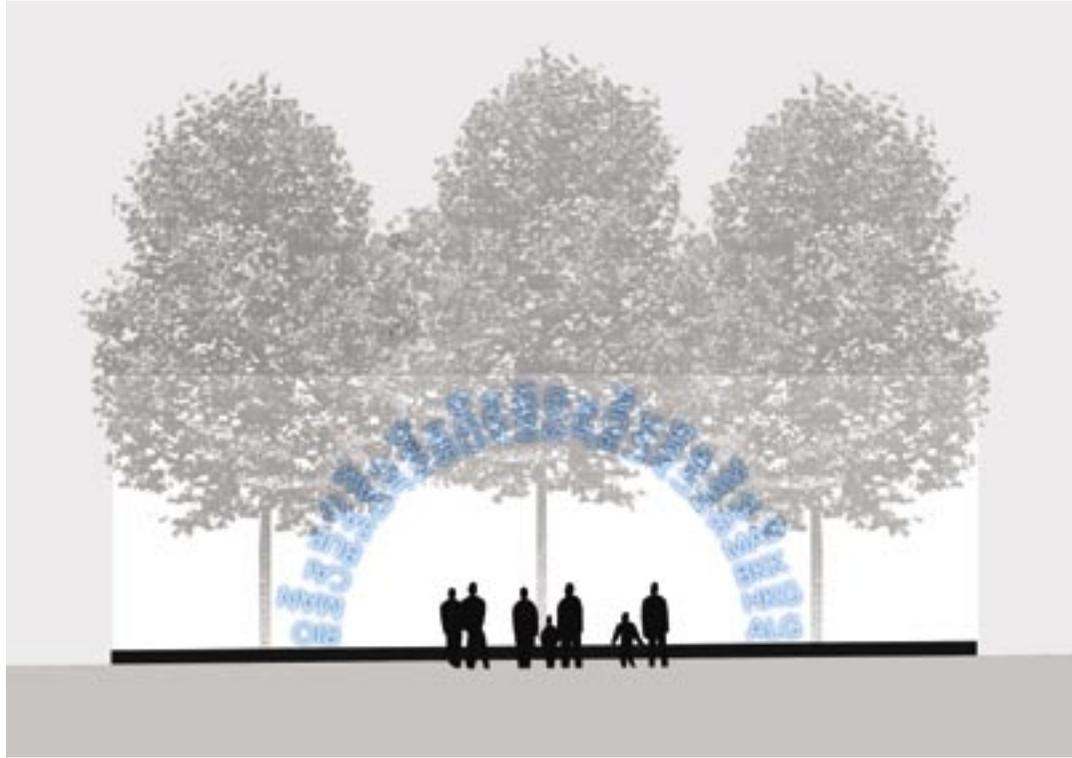
## York

York Art Gallery \*/\*\*

\* Fine Art

\*\* Craft





The Contemporary Art Society has had another active year providing Consultancy Services to both companies and individuals. Major projects have included:

**BAA**

*Heathrow Terminal 5 commission of a new sculptural work, Moving World by Langlands & Bell.*

The Contemporary Art Society was contracted to project-manage the selection of an artist and the development of the major art commission for the new Heathrow Terminal 5. It is an outdoor commission and involves the placement of two iconic sculptural works at either end of the 300m long exterior pedestrian plaza, stretched along the front of the Richard Rogers-designed airport building due to open in March 2008.

In early 2006 BAA and CAS announced that Langlands & Bell had been selected to create a new work, *Moving World*, which will be an installation in two parts flanking either side of the plaza. Each sculpture will consist of an opaque glass wall 6m high and 18m wide, onto which blue neon acronyms designating the identity of international destinations worldwide will be mounted in an arc. The three-letter acronyms will be turned on and off according to pre-set programmes causing individual acronyms to light up in both random and ordered sequences, to give a constantly changing arc of moving blue light throughout the day and night, reflecting across the plaza and in the glass walls of the new terminal building.

**etc.venues**

*Purchase of four new works for key sites at etc.venues' new site at Prospero House, SE1*  
The works bought were: Andrew Bick, *Memory Club*, 2005, acrylic paint, pencil, markerpen and Perspex on wood; David Burrows, *Yes, yay-us, yeah*, 2003, polythylene foam; Craig Mulholland, *Adding Machine*, 2005, framed oil and polycarbonate on etched stainless steel and Craig Mulholland, *Hyperinflation*, 2005, limited edition DVD animation.

**Completion of Adam Dant's Guild of Neologists Commission**

In October 2005, etc.venues celebrated the completion of Adam Dant's commission, *The Guild of Neologists*, with a launch party for the illustrated *Lexicon of Neologisms* at the Hatton venue and a series of witty blackboard illustrations of selected contributions. The works are on permanent display at the etc.venues' Hatton Onyx restaurant.

**Lothar Götz Commission**

Commission of a site-specific ceiling and wall painting *Canopy* by artist Lothar Götz for etc.venues' Hatton reception was completed in early January 2006. The reception was transformed through multicoloured bands of luminous colour and a framed drawing. Visitors are always welcome to view the commission at the Hatton ground floor reception, 51–53 Hatton Garden, London EC1N 8HN open daily from 9am to 5pm.

**Loan of Works**

Two works by Laura Ford, *Soft Fruit*, 1991 and *High Yield*, 1991, acrylic on canvas, were very generously given to CAS in June 2005 by an anonymous donor to be presented to a CAS member museum. The two works have been temporarily loaned to etc.venues'

Hatton venue for display at the ground floor foyer, where they are available for viewing by museum curators and CAS members.

**Dresdner Kleinwort Wasserstein**

The CAS was engaged in early 2006 to advise DrKW on purchases to extend their collection and a new commission for the prestigious 6<sup>th</sup> floor client hospitality reception and meeting rooms in their new custom-built offices London. Artists whose works were acquired include Alexis Harding, Claude Heath and Cornelia Parker.

**The Economist Group**

The CAS continues to curate the Economist Group's outdoor sculpture exhibition programme of six exhibitions per year at the Economist Plaza in St.James's, London. Artists who have exhibited at the Plaza between April 2005–March 2006, are Paul Hosking; Kate Davis; Louise Nixon; Keith Wilson; Robert Orchardson and Michael James Jones. Special thanks to Jamie Ritchie for her selection of artists programmed until May 2006.

**Pearl Assurance Collection**

A current report of condition, insurance evaluations and advice on the collection's upkeep were commissioned to update the art records of the Pearl Assurance collection in Peterborough (previously known as the AMP collection).

**Private Clients**

The Contemporary Art Society has worked with a number of private clients throughout the year, ranging from new collectors to those with well established collections. Services offered range from tailored gallery visits and advice on emerging artists, through to purchase negotiations and installation.

In November 2005 ARTfutures was held for the first time at Bloomberg SPACE and was generously supported by Bloomberg.

As an exhibition selling cutting edge contemporary art, what makes ARTfutures unique is that each work of art offered for sale has been individually selected by a team of independent curators, during a rigorous series of studio visits. In 2005 approx 1000 pieces of art by around 150 artists working throughout the UK was offered for sale. While some of the artists were well-established names (including Liam Gillick, Gavin Turk, Langlands & Bell)

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*2005 was a record year for ARTfutures, with sales almost double those of 2004 and capacity crowds at the Private Preview evening*

many others were emerging (some straight from college). Prices for the art generally ranged from £100–£5000 and the work included paintings, drawings, sculptures, video and film works and sound pieces.

2005 was a record year for ARTfutures, with sales almost double those of 2004 and capacity crowds at the Private Preview evening, to which all CAS members are invited and at the Artists' Party, to which all Blood members are invited.

We are indebted to all the organisations that supported ARTfutures 2005, in particular Bloomberg but also Arts Council England, The Scottish Arts Council, Perrier Jouet, Cobra Beer, General Bilimoria Wines, City Inn and ArtReview.

The next ARTfutures will again be held at Bloomberg SPACE from 8–14<sup>th</sup> March 2007, with the Preview evening on Wednesday 7<sup>th</sup> March.



# Statement of Financial Activities

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Incorporating income and expenditure account for the year ended 31 March 2006

## Incoming resources

Voluntary income	Subscriptions and donations
	Bequest
	Arts Council Award
Activities in furtherance of the charity objectives	Fees and commissions
	Arts Council Lottery funding
	Lottery scheme contributions
	Other grants
	Ticket sales for events for members
	Other income
Investment income	Interest and dividends
	Total incoming resources

## Resources expended

Cost of Generating funds	Fundraising costs
Charitable activities	Advice, training & collection support
	Art purchases
	Members' events and support activities
Governance costs	
Total resources expended	
Net incoming/(outgoing) resources	
Other recognised gains and losses	Revaluation of investments
	Transfers
	Net movement in funds
	Fund balances brought forward
	Fund balances carried forward

These figures all relate to continuing operations and include all recognised surpluses and deficits

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Unrestricted funds (£)	Restricted funds (£)	Expendable Endowment (£)	Total 31.03.2006 (£)	Revised 31.03.2005 (£)
100,819	12,759	-	113,578	115,864
23,390	-	-	23,390	695,000
80,000	-	-	80,000	80,000
348,672	-	-	348,672	175,621
-	-	-	-	3,917
-	7,319	-	7,319	784,832
-	75,523	-	75,523	325,793
68,354	-	-	68,354	31,770
6,437	-	-	6,437	1,228
22,737	-	-	22,737	28,471
650,409	95,601	-	746,010	2,242,496
68,822	17,280	-	86,102	75,255
471,671	61,467	-	533,138	456,703
-	124,378	-	124,378	1,092,975
146,710	5,732	-	152,442	100,602
618,381	191,577	-	809,958	1650,280
22,115	-	-	22,115	19,089
709,318	208,857	-	918,175	1,744,624
(58,909)	(113,256)	-	(172,165)	497,872
(81)	-	149,922	149,841	4,357
(58,990)	(113,256)	149,922	(22,324)	502,229
(52,722)	7,644	45,078	-	-
(111,712)	(105,612)	195,000	(22,324)	502,229
778,839	345,830	700,000	1,824,669	1,322,440
£667,127	£240,218	£895,000	£1,802,345	£1,824,669

	31.03.06 (£)	Restated 31.03.05 (£)
Fixed Assets	951,094	756,433
Current Assets	887,636	1,097,569
Creditors: Amounts falling due within one year	(36,385)	(29,333)
Net Current Assets	851,251	1,068,236
Net Assets	£1,802,345	£1,824,669
Represented by:		
Unrestricted Funds	667,127	778,839
Restricted Income Funds	240,218	345,830
Expendable Endowment Fund	895,000	700,000
Total Funds	£1,802,345	£1,824,669

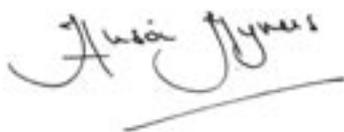
The summary financial information set out on pages 28 and 29 is extracted from the full accounts of the Society which were approved by the Committee on 6 July 2006. Full audited accounts, with the Trustees' and auditors' reports giving an unqualified opinion can be obtained from the Contemporary Art Society, Bloomsbury House, 74-77 Great Russell Street, London WC1B 3DA.

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

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

Opinion  
In our opinion the summarised financial statements are consistent with the full financial statements and the Trustees' Annual Report of Contemporary Art Society for the year ended 31<sup>st</sup> March 2006.

Mazars, Chartered Accountants and Registered Auditor  
24 Bevis Marks, London, EC3A 7NR  
Dated: 3<sup>rd</sup> August 2006



Alison Myners  
Chairman  
28<sup>th</sup> July 2006

#### Acknowledgements

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

#### The Arts Council England



The Arts Council England for their continued fixed term funding, which provides CAS with the vital support needed to develop our work with museums and other programmes.

Other grants from ACE have enabled CAS to:

- with support of Esmée Fairbairn Foundation, commission an evaluation of the Special Collection Scheme [SCS]
- hold two advocacy events during Museums & Galleries Month and Frieze to inform media and funders about the success of SCS and the need for continued funding
- increase its marketing for ARTfutures 2005
- commission a major strategic and organisational review
- Arts Council Yorkshire enabled a feasibility study for a contemporary collectors' group in Yorkshire

#### Esmée Fairbairn Foundation

The Esmée Fairbairn Foundation for encouragement and financial support to allow CAS to evaluate SCS.

#### The Gulbenkian Foundation, London

The Gulbenkian Foundation, London, which enabled a group of curators to visit to

Lisbon, Porto and Coimbra, seeing artists, museums, private collectors, galleries and the Lisbon Art Fair. We are grateful to Filipa Oliveira for the organising the visit.

#### The Scottish Arts Council



The Scottish Arts Council Lottery Fund for establishing the National Collecting Scheme for Scotland in partnership with six museums.

A further grant helped CAS to arrange transport for Scottish artists to show work at ARTfutures 2005

#### The Fine Family Foundation



The Estate of Tom Bendhem  
The Rayne Foundation  
The P. Holt Charitable Trust  
The Trusthouse Charitable Foundation

#### Bloomberg



Bloomberg for their support for ARTfutures 2005

#### Champagne Perrier Jouet



Champagne Perrier Jouet for their support for ARTfutures 2005 and many of the members' events.

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Bridget Riley CH OBE  
Prof. Ann Sutton MBE

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David Gordon  
Caryl Hubbard  
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Ceri Lewis

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Wynne Waring *(to 12.05)*

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Ann Wingerstrand  
Anita and Poju  
Zabludowicz

Sincere thanks are offered to the following, who made gifts of works of art to the Contemporary Art Society for presentation to museums (see p 18 for more details)

Marc and Sébastien  
Blondeau  
Doris Lockhart  
Saatchi  
Justin Knowles  
The executors of  
Dr David and Lisa  
Brown Bequest  
Two donors who  
wish to remain  
anonymous