

Contemporary Art Society

We promote the
collecting of
contemporary art
through our gifts to
public museums
and the advice and
guidance we offer
companies and
individuals
Contemporary
Art
Society

annual report 1998/9

I director's report

1998 began as it ended, with a successful art market. Two *ARTfutures* were staged: one in January at the Business Design Centre and a larger version at the Royal Festival Hall in November. The double income from these, and sponsorship for marketing respectively from Unilever and the Gulbenkian Foundation, is reflected in the robustness of the annual accounts.

These represent a substantial improvement on the figures for 1997 (during which no art market was held) but incoming resources cannot be permanently sustained at this level. 1998/9's accounts feature a one-off windfall of works valued at £242,625 from the Nancy Balfour Bequest. Donations from David, Maggi and Daniel Gordon, to mark David's retirement as chairman, and from his successor Oliver Prenz to support both purchase and salary costs, were gratefully received.

Purchases continue to be made steadily as cashflow permits by Janice Blackburn, Jenni Lomax, Sean Rainbird and Robert Hopper. Their judgement, sensitivity and commitment is much appreciated. All purchases, and donated works, will be offered to member museums through the next distribution exhibition in spring 2000.

CAS is now coming into line with its funders, clients and member museums to begin its financial year on 1 April from 1999 onwards; 1998/9 was

consequently a 15 month financial year.

1998/9 saw a considerable improvement in the level of grants received. Funding from the Henry Moore Foundation was increased by £45,000 over three years to mark the centenary of the sculptor's birth. The Esmée Fairbairn Charitable Trust awarded CAS £60,000 for a three year project to enable six new museums to join and for CAS to develop an education programme to enhance gifts to museums. They also generously recognised the need for additional core funding within their grant. The Arts Council of England and the Crafts Council continued their grant aid for, respectively, museum liaison work and craft purchases. ACE gave us a splendid Christmas present of a 50% increase.

We are grateful to all of them and to the Paul Hamlyn Foundation which recognised the importance of museum liaison work in the area of curatorial development through travel, funding a programme of visits within Britain and Ireland. The three Regional Arts Boards in the Midlands have funded CAS to include curators in their area within both the national and international curatorial visit programmes.

These programmes marked the successful launch of the Contemporary Art Society Special Collection Scheme, funded by the Arts Council Lottery, with support from the Crafts Council. Although much of the time of

Mary Doyle, Collections Curator, in 1998 was devoted to redrafting of the contract between the Lottery, CAS and 15 partner museums, it was possible for her to begin a series of group visits and carefully targeted day sessions with individual curators.

Events, talks and visits for individual members continued to reach the places and people that other friends' groups cannot reach. Highlights of the year include the creation of CAST - Contemporary Art Society Tours, supported generously by The Elephant Trust, which visit out of the way and artist-led spaces. A regular group of devotees plus new members and art tourists take part each month.

40 members enjoyed a memorable trip to the Basque country in October, visiting not only the Guggenheim in Bilbao and many remarkable restaurants but also, as the first invited group beyond his family and friends, Eduardo Chillida's spectacular private sculpture park near San Sebastian (see page 5 for full programme of the year). Gill Hedley, Director of CAS, stayed on in the Basque country to lead a group of 30 professionals funded by the three northern Regional Arts Boards on a four day visit to look at cultural regeneration.

Elizabeth Tulip, who organised the visit, left to join the London Arts Board. Daniel Belasco Rogers also left to return

to his previous career in the theatre and Sara Grant Thorold has chosen to work freelance after her maternity leave.

Their successors are Kate Steel, Brendan Caylor and Lara Sampson while Tobias & Co were appointed as accountants.

David Gordon retired as Chairman in June 1998 and has been succeeded by Oliver Prens. The Committee would like to thank David Gordon for his efforts throughout the seven years of his chairmanship which included the difficult move back to Bloomsbury from the Tate in 1997 and the triumph of the Lottery bid later the same year. Oliver Prens was Vice Chairman of the Serpentine Gallery from 1987 to 1993 and is an Honorary Patron of New Art at the Tate.

CAS depends heavily on freelance and voluntary help throughout each year and would like to acknowledge the work undertaken by Ingrid Swenson and Katherine Stout for The Economist, Jaime Murray Jackson and Matthew Poole for CASP and all *ARTfutures* staff especially Clive Garland and his team and Judith Davies, Tabitha Cocksedge, Jean Wainwright and Violet McLean. *ARTfutures* could not take place without the commitment and vision of Jeni Walwin who selects all the work with the help of CAS staff especially Brendan Caylor. Jessica Wallwork provided essential support and joined CAS permanently in January 1999.

ART*utures* is the major fundraising initiative of Contemporary Art Society Projects and The Gulbenkian Foundation gave financial help to a new marketing strategy. During her first year as Projects Director, Cat Newton-Groves has concentrated on development work with new and existing clients, overseeing the successful launch of *Art in the Ark* for Seagram's and becoming permanent curator of the Unilever art collection. Ellis O'Connell's sculpture *Helix* was commissioned through CASP for Development Securities Ltd, an international collection of photography and video was purchased for the Royal Armouries in Leeds and new projects with private clients were initiated.

1998 has clearly been characterised by change. New and enthusiastic staff and committee members joined a team determined to increase fee income, develop fundraising initiative and deliver a first successful year of the vitally important Special Collection Scheme.

New letterheading and marketing leaflets were printed in 1998 with a grant from Unilever.

Nancy Balfour's Bequest of 350 works of art given to CAS without any pre-conditions and a subsequent grant from the Nancy Balfour Trust helped with new storage costs. An appeal was launched in September 1998 to raise funds for the purchase of works of art and to benefit other

arts organisations supported by Nancy Balfour. £12,000 has been raised to date, thanks to a launch party sponsored by The Economist.

An early painting by Victor Pasmore was given by CAS from the Bequest to the Tate Gallery in memory of Nancy Balfour. A selection of works will form a touring exhibition during 1999/2000 before works are divided into those which will be presented to museums and others which will be sold to raise further purchase funds.

A memorial fund was also created by CAS and the Tate Guides to honour Cecily Lowenthal. £2,600 has been raised and a work will be given to the Tate Gallery. CAS has also presented four works from the Bernard Meninsky Bequest to the Ben Uri Art Gallery in Cecily's memory.

1998 was marked by departures and welcomes. Funders, donors, members, sponsors, clients and ART*utures* purchasers have helped us to improve our financial position and we are grateful to every one of them. Although our purpose is to benefit artists, as well as museums, the Chairman, Committee and staff of the Contemporary Art Society do not forget how much artists, in turn, support our work and encourage others to do so.

Gill Hedley
Director

The CAS aims to promote the collecting and appreciation of contemporary art and craft through its events. It has a tremendous track record of arranging events in Britain and abroad, and works hard to continue establishing contacts within the art environment. The events inform, educate and provide an insight into a wide-range of contemporary art practices. It is important that we programme a range of events, from private collections, bus tours and lectures to international biennials and contemporary cultural excursions, in order to achieve not only geographical balance, but the broadest understanding possible.

january

The year began with *ARTfutures* at ART98 at the Business Design Centre, Islington. The Art Market formula again placed an emphasis on selling works by recent graduates and senior artists not represented by dealers.

Early morning private view of the exhibition *Art Treasures of England* at the Royal Academy. *Three Hundred and Sixty Degrees*, the 5th exhibition by CASP at The Economist Plaza, featured work by Margaret Barron. *Monochromobiles* by David Batchelor was also shown.

february

Jean Wainwright gave a lecture on 'New Media' which looked at the work of Nam June Paik and Andy Warhol as well as the diverse practices of Orlan, Sam Taylor Wood, Lucy Gunning, Tracey Emin, Jane & Louise Wilson and Gillian Wearing.

march

Talk by the curator Suzanne Cotter at the Inaugural exhibition following the Serpentine renovation: a major presentation of the work by Piero Manzoni. The 6th exhibition by CASP at The Economist combined the work of John Carson and Conor Kelly in a show entitled *Evening Echoes*, alongside an exhibition of work from Ballinglen Arts Foundation.

april

Visit to the Whitechapel Open 1998, a biennial event which has become an important feature of London's art calendar, reflecting the vibrancy of the artistic community in the East End. Each of the three venues, The Whitechapel, The Tannery and Canary Wharf, were visited by bus and there were talks and discussions on works by over 300 artists and curators. *Sea, Stone and Space*, organised by CASP, featured work by the Portuguese artist Carlos Nogueira at The Economist.

may

Visit to distinguished international contemporary art collection in Clerkenwell, belonging to a Dutch collector now living in London. Artists featured included: Nobuyoshi Araki, Matthew Barney, Francesco Clemente, and Marlene Dumas.

june

Slide talk and UK premiere at the Royal Academy of Ed Ruscha's film *Miracle*. Members were invited to hear the artist discuss his work. The Annual Members' Evening, held at the Royal Academy, gave everyone the opportunity to bid farewell to David Gordon on his retirement as Chairman. The new Chairman, Oliver Prenz, was welcomed. Members were invited by Giles and Sonia Coode-Adams to the opening of *Cultivated*, an exhibition which was held in the grounds of their 14th century manor house in Essex. *Time and Tide* an exhibition of the work of David Connearn was shown at The Economist. Also shown was *Reclining Figure: Hand* by Henry Moore to mark his centenary.

july

Trackorama and Minumental Sculptures featuring work by Paul St. George and Roger Clarke was shown at The Economist.

september

Works from the Nancy Balfour Collection were exhibited alongside *Acrobats 1997* by Barry Flanagan at The Economist Plaza.

october

The highlight of the year for many was the tour of Her Majesty The Queen Mother's private collection at Clarence House. Celebrating 50 years as Royal Patron of the Society, the visit provided a fascinating glimpse of a distinguished private collection and beautiful home.

The Members' international trip to the newly redeveloped city of Bilbao included visits to the spectacular new Guggenheim museum designed by Frank Gehry, as well as a fascinating tour of Eduardo Chillida's private sculpture park in San Sebastian, the CAS group being the first outside family and friends to be permitted entry. The trip also included visits to areas surrounding Bilbao as well as some marvellous restaurants. *Funny, Warm, Scary* work by Elizabeth LeMoine and *Light Tree* by Ron Haselden were shown at The Economist.

november

ART*utures*, the Contemporary Art Society's annual art market, was held at the Royal Festival Hall.

january

ART99 at the Business Design Centre at which CASP offered a corporate advisory service and guided tours to members of the public.

february

Visit to the private collection of Oliver and Nyda Prens, CAS Chairman and his wife. *Turf Accountants* featuring work by Andy Harper and Robert Davies and *Sensitive Dependence* by Charlie Hooker were shown at The Economist.

march

Visit to the exhibition *Modern Britain 1929-1939* at the Design Museum including a talk by curator James Peto.

CAST 1998/99

Contemporary Art Society Tours: on the last Saturday of every month (excluding July, August and December) CAS staff took members and their guests on a tour of the newest and most difficult to reach galleries and artist-led spaces in London. Transport was provided, with routes carefully planned and a lunch venue arranged. Some of the places CAST visited in 1998/99 were:

A22, The Agency, Danielle Arnaud, bbb. Bobo's, Chisenhale, Conductors Hallway, Curwen Gallery, Decima, Delfina, Deutsch Britische Freundschaft, The Eagle Gallery, Fische, Gasworks, Greengrassi, Hales Gallery, Lotta Hammer, Stephen Lacey Gallery, Michael Landy's Studio, Lift, Milch, Modern Art Inc, Morrison Judd, Mota, Andrew Mummary, Museum of Installation, Nylon, One in the Other, Platform, The Powerhouse, Robert Prime, Purdy Hicks Gallery, Salon 3, Shillam + Smith 3, The Showroom, South London Gallery, Tablet, The Tannery, Void, Anthony Wilkinson, Zelda Cheatle

CAST is supported by The Elephant Trust

III museums' report 1998

Special Collection Scheme Report

After our initial excitement at winning the Lottery many of the inevitable teething problems with a project of this scale needed to be addressed. Not least was the contract and our successful re-negotiation of the terms to allow the CAS to hand over ownership of works to museums in year 2014.

The early part of 1998 was taken up establishing a regular programme of research visits with curators from the six museums in the first phase: Birmingham Museum & Art Gallery; Manchester City Art Gallery; Mead Gallery, University of Warwick; Castle Museum, Nottingham; Southampton City Art Gallery and Walsall Museum & Art Gallery. In addition to working with individual curators to visit galleries, artists' studios, exhibitions and events within and outside London, we organised two international group visits during 1998: a large group of fine art curators to Manifesta 2, Luxembourg, and a small group of mainly craft curators to Vienna.

Our intention was always to focus much of the first year on time for research, which has proved vital in establishing the individual needs of curators. As well as CAS initiated visits, regular meetings between curators and their advisers were established to discuss collection policies and identify artists for consideration. We would like to thank

all the advisers for their commitment and much valued contribution during the first year of this scheme :

Birmingham Museum & Art Gallery

Stephen Farthing, artist and Master of Ruskin School of Painting & Drawing, Oxford (fine art adviser) Helen Clifford, curator/lecturer, RCA/V&A (craft adviser).

Castle Museum & Art Gallery

Nottingham - advisers for fine art and craft schemes established for 1999.

Mead Gallery, University of Warwick

Mike Tooby, Curator, Tate St Ives and Antonia Payne, freelance curator.

Walsall Museum & Art Gallery

Judith Nesbitt, Head of Programming, Whitechapel Art Gallery and Richard Wentworth, artist.

Southampton City Art Gallery

Andrea Schlieker, freelance curator.

Manchester City Art Gallery

Lewis Biggs, Director, Tate Liverpool; James Lingwood, co-director Artangel (fine art advisers). Jane Dillon and Tom Dixon (craft advisers).

Gilane Tawadros, Director, Institute of New International Visual Arts (INIVA), is an overall adviser for the scheme.

The first year of the Special Collection Scheme made a considerable and successful impact on our partner

museums, reflected not only in the response of scheme curators, but from the museum sector generally. Notably, the project has highlighted how vital it is for curators to have access to extend their knowledge of contemporary art and craft practice. Our provision for travel and research has meant that museums have begun to put into practice new approaches to display and interpretation within their temporary exhibition and interpretation programmes, as well as plans for exchanges between scheme museums and those visited abroad.

Manifesta 2 Biennale, Luxembourg June 26-28th

A group of ten curators visited Manifesta 2, an increasingly important international biennale of contemporary art with an emphasis on current east European art practice. The opportunity for curators to participate in discussions surrounding the event proved valuable to all. As Sandra Martin, Curator, Manchester City Art Gallery reported "It was very useful to share experiences with colleagues, some of whom I had not previously met or whom I see rarely". The event stimulated ideas for the development of collections, as Sarah Shalgosky, Curator, Mead Gallery explained "The display of works of art across Luxembourg city was similar to the way in which works of art are dispersed across the campus of the University of Warwick...this perhaps

corresponds with our aim to select work which relates to the academic and physical environment of the University campus". For several curators this was the first opportunity to visit an international exhibition on this scale.

Vienna, Austria 14th to 16th September

The purpose of this visit was to look at contemporary craft practice in Vienna. The programme was focused on a visit to the Museum of Applied Art (MAK) which houses outstanding contemporary and historic applied art collections. The museum is renowned for its unique innovative practice of inviting fine artists to intervene in the display and interpretation of craft galleries. Jenny Holzer addressed this with a LCD display circling the gallery which commented on the 'production and collection' of art, surrounded by her arrangement of exquisite Empire & Biedermeier furniture. The permanent collection is complemented by rooms devoted to study collections of textiles, furniture, metalwork, glass and ceramics. These galleries helped formulate ideas for handling collections and questions around interpretation. As Kate Day, Craft Curator, Manchester City Art Gallery pointed out "The radical re-displays of the collections have received critical acclaim within the museum press and amongst fellow professionals, and have already had significant influence on British

institutions, such as recent re-displays at Nottingham Castle Museum". Our programme included a visit to the Academy of Applied Arts to discuss current student practice in Austria, the Museum Moderner Kunst Stiftung Ludwig to view an extraordinary historical exhibition which surveyed the use of photography to document sculpture and its use as a medium in sculpture today.

Meetings were held with Eastbourne, Hull, Leeds, Middlesbrough, Worcester, Wolverhampton, South London Gallery and Stoke on Trent, in preparation for their participation in the Collection Scheme in January 1999.

The following purchases were made in late 1998 and early 1999:

Walsall Museum and Art Gallery

Walsall's first purchase was Nicky Hoberman's painting, *Frog Princesses*, oil on canvas, 1999 following inclusion in an exhibition at Walsall Museum & Art Gallery.

Birmingham Museum and Art Gallery

Two paintings by Callum Innes were purchased from his exhibition at the Ikon Gallery - *Exposed Painting, Paynes Grey/Yellow Oxide on White* 1998 and *Exposed Painting, Paynes Grey/Red Violet on White* 1998.

South London Gallery

Following Gavin Turk's successful show

at South London Gallery, the gallery purchased two works by the artist, *Portrait of Something that I'll Never Really See* 1997 and *Droste Effect* 1999 both C-type colour prints.

Nottingham Castle Museum and Art Gallery

Purchased her one person exhibition at Angel Row Gallery, Nottingham, Caroline Broadhead, *Ready to Tear* 1998 scorched silk, pencil and paint.

Mary Doyle
Collections Curator

buyer: Janice Blackburn

Emily Bates

Depilator 1994, human hair, spun and knitted, 260 x 75 x 20 cm, from the artist.

Les Bicknell

Two Walks 1998, wood, leather, handmade paper, stones and lead, 19 x 24 x 17 cm, from Sotheby's at the Contemporary Decorative Arts Exhibition.

Amanda Bright

Lemon pod with seeds 1998, wire, gold painted discs, 58 x 27 x 4 cm, from Contemporary Applied Arts.

Jo Gordon

Kiss of Death 1997, satin, spatre, feathers, edition 2/2, from the artist.

Alice Maher

Thorn House 1999, rose thorns and wood, 22 x 15 x 13 cm, from the artist.

Zora Palova

The Leaf 1998, cast ruby glass, polished, 73 x 24 x 65 cm, from Sotheby's at the Contemporary Decorative Arts Exhibition.

Dai Rees

Human Hair Covered Headcage 1997, turkey quills, human hair, mild steel, adhesive, 39 x 74 x 67 cm, from the artist.

Koichiro Yamamoto

Small Jug 1998, glass, 98 (diameter) x 21.5 cm, from Sotheby's at the

Contemporary Decorative Arts Exhibition.

buyer: Jenni Lomax

Chris Ofili

Untitled (x 6) 1998, watercolour on paper, 24 x 15.5 cm, from Victoria Miro Gallery.

Rose Wylie

Early Memory Series No.2: Doodle-Bug 1998, oil on canvas, 183 x 165 cm, from Stephen Lacey Gallery.

**Purchases made with a grant from
the Henry Moore Foundation**

buyer: Jenni Lomax

Dorothy Cross

Teacup 1998, VHS video (3 min loop) and video monitor, edition 3/3, from Frith Street Gallery.

Lucia Nogueira

Black 1994, chandelier glass, spot light, installation size variable, from Anthony Reynolds Gallery.

Cornelia Parker

Embryo Firearms 1995, colt 45 guns in earliest stages of production, 19 x 13 x 2.4 cm

Grooves in a Record that Belonged to Hitler 1996, back lit transparency, 33.5 x 25 x 13.5 cm, edition 2/2, from Frith Street Gallery.

Donald Rodney

My Mother, My Father, My Sister, My Brother 1995-97 (under negotiation).

V buyers

Craft Buying 1998/9

Selecting craft that is both accessible and challenging to a wide audience, that would not only stand the test of time, but represent our times in museums became my mantra when I was the buyer for craft in 1998/9. I have a strong preference for work that is individual, with a creative and distinctive voice, devoid of gimmickry, not derivative as is so frequently and depressingly the case, and technically superb. No easy task! And all this had to be achieved with a fairly modest budget.

I concentrated on textiles in its widest sense, because it is a category that offers an opportunity to demonstrate a broad overview of interesting interpretations.

From milliners Jo Gordon and Dai Rees (a former RCA ceramics graduate) I purchased work that can stand alone as sculpture or be worn by the bold and daring. Jo's *Kiss of Death* cocktail hat is constructed from feathers, whilst Dai's *Human Hair Covered Headcage* combines turkey quills, human hair and steel. From Emily Bates, winner of the Scottish Arts Council 1997 Bursary, I purchased *Depilator*. I hope it will be admired for its surreal beauty before people realise that the dresses have been spun and knitted from human hair and react with a combination of repulsion and fascination.

Dublin artist Alice Maher cannot be pigeon holed or conveniently categorised.

She works in natural materials she picks herself, hedgerow berries, thorns, nettle leaves and wood, and constructs wonderful child size garments and objects. *Thorn House* represents a very contemporary approach begging the question "How do we define craft?"

Les Bicknell's conceptual books once again combine an unlikely hotchpotch of materials, which include wood, leather, handmade paper and stones to exciting effect. I chose *Two Walks* from many outstanding examples. Finally, Amanda Bright's *Lemon Pod with Seeds*, woven from wire with gold discs, is a delicate but visually strong wall piece.

Since my 'official term of office' ended I have been fortunate to have my buyer's duties temporarily extended. Working closely with Gill and Mary we have selected work by leading ceramicists Edmund de Waal and Julian Stair and glass from Zora Palova, a Professor at Sunderland University and an outstandingly talented young Japanese artist, Koichiro Yamamoto.

My approach to buying for the CAS is simple. To select work that will give a wide museum public as much pleasure as it gives me, and to open their eyes to the marvellous, rich diversity of craft as we enter a new century.

Janice Blackburn

August 1999

In memoriam

Donald Rodney (1961-1998)

Lucia Nogueira (1950-1999)

Fine Art Buying 1998/9

My Mother, My Father, My Sister, My Brother, a sculpture painstakingly constructed by Donald Rodney from dressmakers' pins and patches of his own skin, was the first work I chose for CAS. I saw the piece in his solo exhibition at South London Gallery and was both appalled and deeply moved by it. Although wrought from personal pain, this beautiful little object speaks loudly of the fragility of the human predicament and connects vividly with other people's lives and histories. I felt that Donald Rodney's work would enrich any museum collection and stimulate imaginative connections within displays of art of the past as well as the future.

This first work helped me establish a brief for the rest - this was to buy key works by artists, not yet represented in museum collections, which would help tell a more complete story about contemporary art and make imaginative interventions into accumulations of art history.

I have always loved Lucia Nogueira's work and look forward to seeing how her wonderful *Chandelier* resonates within the walls of a museum. I can imagine it adding compelling whiffs of magic, mischief and potential danger to a room full of portrait paintings. Dorothy Cross's video work *Storm in a Tea Cup* is funny, tragic and totally mesmerising, recalling epic paintings of dramas at sea.

World history and secret memories are contained within readings of Cornelia Parker's two works *Grooves in a Record that Belonged to Hitler* and *Embryo Firearms*. They work for me as intriguing objects in themselves and as metaphors for all kinds of imagined narratives.

The painters Chris Ofili and Rose Wylie each bring fresh approaches to traditional subjects and media. Rose Wylie's *Aeroplane* is full of energy and the anticipation of travel. A series of six sassy portraits by Chris Ofili are distinguished by his fresh and very direct handling of watercolour and the disarming presence of the subjects.

Buying work for CAS was enjoyable and also highly educative. My usual world is one of temporary exhibitions and artists' projects which respond directly to an immediate situation. The process of considering contemporary work for situations full of constraints and restrictions, and notions of posterity, brought up a whole set of questions about how well our museums will be resourced in the future to accommodate the breadth of contemporary art practice.

CAS, with its many new initiatives and continuing purchasing scheme, is clearly doing an excellent job in supporting museums in their wish to offer their visitors access to the best of contemporary art. I hope that those who have it in their gift to allocate the necessary resources also feel impelled to play their part.

Jenni Lomax

Director, Camden Arts Centre

VI loans

Emily Bates *Depilator* 1994

Addressing the Century
Hayward Gallery,
South Bank Centre,
October 8 - January 11
Kunstmuseum Wolfsburg,
Germany
12 February - May 9

*Weaving the world,
Contemporary Art of
Linear Construction*
Yokohama Museum of Art,
Japan
June 26 - August 22

Laura Ford *Beast* 1998

*Laura Ford & Jacqueline
Poncelet - a stranger
here myself*
Arnolfini, Bristol
April 17 - May 23
Wolsey Art Gallery, Ipswich
June 12 - July 31

VII bequests 1998/9

We are honoured to have been bequeathed the collection of our late president, Nancy Balfour OBE, a selection of work from which was shown at The Economist from 10 September - 18 October. Examples of work by Henry Moore, Lynn Chadwick, Bridget Riley, Gillian Ayres and David Nash were shown, amongst others.

Friends were invited to make contributions to her favoured arts bodies : Public Art Development Trust, Arts Research Ltd, Space Studios, Arts Digest, Tate Archives and of course the CAS, all of whom owe much to Nancy's wonderful knowledge and unrelenting enthusiasm for contemporary art. Nancy's association with these bodies was celebrated during a special fund-raising event, held on 24 September in The Economist Plaza for the Nancy Balfour Memorial Fund. Funds for the event were generously provided by The Economist where Nancy had been American Editor from 1948 -1972.

The Nancy Balfour Memorial Fund will enable CAS to buy a work of art which will be presented to a member museum in Nancy's memory.

Many of the works in the Bequest will also be given to member museums and the Tate has already accepted Victor Pasmore's Portrait of Claude Rogers and his wife.

From Member Museums for
Distribution Scheme

Fine Art :

Aberdeen Art Gallery

Ayr Maclaurin Art Gallery

Bath Victoria Art Gallery

Bedford Cecil Higgins Art Gallery
& Museum

Belfast Ulster Museum

Birmingham Museum and Art Gallery

***Blackpool** Grundy Art Gallery

Bolton Museum & Art Gallery

Bradford Art Galleries & Museums

Bristol City Museum & Art Gallery

Cardiff National Museum of Wales

Coventry Herbert Art Gallery & Museum

Doncaster Museum & Art Gallery

Eastbourne Towner Art Gallery

Edinburgh Scottish National Gallery of
Modern Art

Glasgow Art Gallery and Museum

Glasgow Hunterian Museum & Art
Gallery

***Harrogate** Museums & Art Gallery

Huddersfield Art Gallery

Hull Ferens Art Gallery

Ipswich Christchurch Mansion

Kendal Abbot Hall Art Gallery
& Museum

Leamington Spa Art Gallery & Museum

Leeds City Art Gallery

Leicester City Museums Service

Lincoln Usher Gallery

Liverpool University Art Gallery

Liverpool Walker Art Gallery

London Tate Gallery

London South London Gallery

Manchester City Art Galleries

Manchester University, Whitworth
Art Gallery

Middlesbrough Art Gallery

Newcastle upon Tyne Laing Art Gallery

Newport Museum & Art Gallery

Norwich Castle Museum

Nottingham Castle Museum and Art Gallery

Oldham Art Gallery

Oxford Ashmolean Museum

Plymouth City Museum & Art Gallery

Preston Harris Museums & Art Gallery

Rochdale Art Gallery

***Rugby** Art Gallery

Salisbury John Creasey Museum

Southampton City Art Gallery

Stoke-on-Trent Potteries Museum and
Art Gallery

Sunderland Museum & Art Gallery

Sheffield Graves Art Gallery

Swansea Glynn Vivian Art Gallery

Swindon Museum & Art Gallery

Wakefield Art Gallery

Walsall Museum and Art Gallery

Warwick University, Mead Gallery

Worcester City Museum and Art Gallery

Wolverhampton Art Gallery and Museum

York City Art Gallery

Craft :

Aberdeen Art Gallery

Bedford Cecil Higgins Art Gallery
& Museum

Belfast Ulster Museum

Birkenhead Williamson Art Gallery
& Museum

Birmingham Museum and Art Gallery

***Blackpool** Grundy Art Gallery

Bolton Museum & Art Gallery

Bradford Art Galleries & Museums

Bristol City Museum & Art Gallery

Cardiff National Museum of Wales

Cheltenham Art Gallery & Museum

Coventry Herbert Art Gallery & Museum

Warwick University Mead Gallery

Dudley Broadfield House Glass Museum

Dundee Art Galleries & Museum

Gateshead Shipley Art Gallery

Glasgow Art Gallery and Museum

Halifax Bankfield Museum

Hereford City Museum & Art Gallery

Hove Museum & Art Gallery

Huddersfield Art Gallery

Kendal Abbot Hall Art Gallery
& Museum

Leicester City Museums Service

Lincoln Usher Gallery

Liverpool Walker Art Gallery

Manchester City Art Galleries

Manchester University, Whitworth
Art Gallery

Middlesbrough Cleveland Crafts Centre

Newport Museum & Art Gallery

Nottingham Castle Museum and
Art Gallery

Oldham Art Gallery

Paisley Museum & Art Galleries

Plymouth City Museum & Art Gallery

Portsmouth City Museum &
Records Office

Preston Harris Museums & Art Gallery

Sheffield Graves Art Gallery

Southampton City Art Gallery

Southport Atkinson Art Gallery

Stoke-on-Trent Potteries Museum and
Art Gallery

Swansea Glynn Vivian Art Gallery

Swindon Museum & Art Gallery

Wakefield Art Gallery

Warwick University, Mead Gallery

York City Art Gallery

* with funds from the Esmée Fairbairn
Charitable Trust

As predicted, the financial condition of the Society improved greatly during the 15-month period to 31 March 1999. Incoming resources exceeded £1,000,000 (£1,040,000), greatly assisted by the Nancy Balfour Bequest of £247,000 and income relating to the Special Purchase Lottery Scheme (£262,000). The Lottery scheme income has been received to enable purchases to be made for participating museums.

The net balance of £814,000 might appear satisfactory, particularly when compared with only £243,000 the previous year, but this would be to ignore the fact that £354,000 represents restricted funds, which can only be applied for specific purposes. Stocks amount to £310,000 and these will diminish as distributions are made.

As always, the Society depends on the kindness of its friends, and welcomes gifts of art or money, bequests as well as grants from Trusts and Foundations, The National Lottery and The Arts Council of England.

Oliver Prenn
Chairman

X contemporary art society

The Contemporary Art Society is different to any other friends' and heritage supporters' group.

- CAS actively supports living artists and, for ninety years, has backed its own judgements about which works of contemporary art should be presented to public museum collections.
- CAS individual members join in our events and activities because they have a curiosity about or commitment to contemporary art.
- CAS encourages individuals to collect contemporary art and enjoy art by living artists. An extensive range of events, visits to studios and private collections, lectures and overseas trips, are advertised in a regular newsletter.
- CAS offers professional guidance to those developing contemporary collections or commissioning art or craft.
- CAS has presented over 5000 works of contemporary art to its member museums throughout Britain since 1910 by artists from Henry Moore, Francis Bacon and David Hockney to Anthony Caro, Damien Hirst and Mona Hatoum.
- CAS is a registered charity supported by its members and grants from the Arts Council of England, Henry Moore Foundation, Crafts Council, Esmée Fairbairn Charitable Trust, Paul Hamlyn Foundation and the Elephant Trust.
- CAS raises funds for its museum purchases through Contemporary Art Society Projects, which offers advice to companies wishing to develop corporate collections.
- CAS also organises *ARTfutures*, an annual selling event to encourage collecting and support artists.
- CAS has secured major Arts Council of England lottery funding on behalf of 15 member museums.
- CAS continues to raise funds to benefit 69 museums in England, Scotland, Wales and N.Ireland.

"I cannot overestimate the benefits to artists and museum visitors provided by CAS. It plays a vital role in supporting and spreading enthusiasm for the work of living artists throughout the country."
Richard Cork

For further information and membership forms please contact :

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Zwemmer Art Book Shops

24 Litchfield Street London WC2
and

Photographers' Gallery Bookshop

5-8 Great Newport Street London WC2
and

Whitechapel Art Gallery

Whitechapel High Street London E1
and

Museum of Modern Art Bookshop

30 Pembroke Street Oxford OX1
all 10% discount on production of membership card

Cecil Higgins Art Gallery & Museum

Castle Close Bedford NK40 3NY
10% discount in museum shop

Ulster Museum Botanic Gardens

Belfast BT9 5AB Northern Ireland
Free admission to temporary exhibitions and 10% discount in Museum shop on production of membership card

Birmingham Museum and Art Gallery

Chamberlain Square Birmingham B3 3DH
Free admission to temporary exhibitions on production of membership card

Bolton Museum & Art Gallery

LeMans Crescent Bolton BL1 1SE
20% discount in museum shop on production of membership card

Scottish National Gallery of Modern Art

Belford Road Edinburgh EH4 3DR Scotland
Concessionary rate for paying exhibitions on production on membership cards

Hunterian Museum & Art Gallery

University of Glasgow 82 Hillhead Street Glasgow G12 8QQ Scotland

20% discount on major shows on production of membership card

Glasgow Museums Art Gallery and Museum

Kelvingrove Glasgow G3 8AG Scotland

20% discount on major shows on production of membership card

Hove Museum & Art Gallery

19 New Church Road Hove East Sussex BN3 4 AB

Free entrance to permanent and temporary exhibitions

Usher Gallery

Lindum Road Lincoln LN2 1NN

50% off admission charge and 10% discount on shop sales on production of membership card

The University of Liverpool Art Gallery

6 Abercromby Square Liverpool L69 3BX

10% discount on sale of postcards and Art Gallery publications

Walker Art Gallery

William Brown Street Liverpool L3 8EL

Concessionary rate for temporary exhibitions and 10% discount in galleries shop

Manchester City Art Galleries

Mosley Street Manchester M2 3JL

Concessionary rate for temporary exhibitions on production of membership card

Laing Art Gallery

Higham Place Newcastle upon Tyne NE1 8AG

Concessionary rate for entrance on production of membership card

