

1910  
—2010

## contemporary art society

On 9 April 1909, a group of leading art world figures gathered at the home of arts patron, Lady Ottoline Morrell, 44 Bedford Square, Bloomsbury to discuss the foundation of a new society, which would promote the understanding and appreciation of contemporary art and develop public collections of contemporary art in the UK. Initially known as the Modern Art Association, its founding committee met three times between April 1909 and May 1910, when the organisation was given the name it retains to this day. For 100 years, that society has acted as a catalytic agent in the contemporary visual arts ecology of this country, developing audiences, artists, curators, collectors and collections alike. It has played a unique, visionary and largely solitary role in the development of public collections of contemporary art, donating more than 8,000 works to institutions in Britain — and the Commonwealth — where they are enjoyed by audiences of millions. That organisation is the Contemporary Art Society and it is my pleasure and privilege as the current Director, to herald our Centenary Year...

The Contemporary Art Society of today has both shaped and in turn been shaped through the dramatically shifting cultural landscape in which we have been active over the past one hundred years. Founded at the dawn of Modernism, we have borne witness to — and played an important part in — the foundation of modern and contemporary visual culture in this country. Through our gifts, we have made the ideas and forms of visual art in our own times available to a wide and diverse audience in public collections, and in doing so we situate contemporary art in a network of institutions that value critical reflection and the opportunity to consider new developments in the context of histories. Associated in the early days with the Bloomsbury Group, the Contemporary Art Society has supported succeeding groupings of artists from the Camden Town Group and Euston Road to the Neo-Romantics, St Ives to Pop and Op, into our current era of practice in which an unprecedented number of artists defy the tidy but problematic categorisations of schools and movements.

Throughout our history, we have been a pioneering organisation. We were the template on which the Friends organisation was based, we led the way in organising educational talks, touring exhibitions and artist-led events for audiences unfamiliar with modern art in the early decades of the 20th century, in international travel to biennials and art fairs in the 1950s and 1960s. We launched the first contemporary art fair in Britain in the 1980s, and devised innovative new ways of working with the private and public sectors in the 1980s and 1990s, along with new models of collection development and curatorial support in recent years. It has always been our policy, largely due to limited funds, to purchase the work of artists early in their careers — contributing to our unrivalled reputation for being ‘ahead of the curve’ — and to do so with an independent eye.

Today, we sit at the intersection of a complex sector, between the increasingly hybrid private, commercial sector and the public sector, between local authority funded museums and Arts Council funded commissioning

and programming venues, in the rich seam between artists and audiences, curators and collectors. We have a truly pioneering history and a unique perspective from which we operate as a national charity that exists to encourage the appreciation of contemporary art and the importance of public collections as an inspirational resource for audiences as well as artists, curators and collectors.

Our Centenary Year provides a valuable opportunity for reflection: to celebrate the legacy of one hundred years of our work and to acknowledge the contribution of many visionary individuals — artists, critics, curators, philanthropists and collectors — who through our work have left an indelible, lasting impression on collections and audiences in the UK. But most importantly, we are certain of the enduring relevance of our work in the 21st century: we will continue to advocate for the vital importance of contemporary art — as a form of knowledge and experience production that extends our engagement with the world — and for our vision of public collections as productive, vital and evolving assets for everyone.

We invite you to share with us this important moment in our history.

Paul Hobson  
Director, Contemporary Art Society

# The Contemporary Art Society's Centenary Programme

The programme has been formed around the following ideas and made possible thanks to the close partnerships that we have with our sixty-three member museums across the UK...

## **Establishing a Platform**

p9

An array of ideas and approaches to making more visible to audiences the impact that gifts and bequests have on the successful development of public collections.

## **Talking Around Collections**

p21

A national talks and events programme that brings artists closer to the opportunities and challenges of working with public collections and draws audiences closer to a direct exchange with many of the artists working with us as part of this programme.

## **In Fellowship**

p31

Working towards establishing new strategies for curating and working with public collections.

## **The Guide**

p33

The Guide to the Contemporary Art Society's sixty three member museums, this pocket book will enable the reader to navigate England, Scotland, Wales and Northern Ireland through public collections of modern and contemporary art.

## **100 Years and Now**

The Centenary publication — drawn from the year's programme; a collections of artist's editions and new writing that records the Centenary Programme and looks forward to anticipate how public collections will be used, researched and developed in the future. To be published in March 2011.

# The Contemporary Art Society

It was a very big and progressive idea indeed, the idea of the distributed collection and it still remains so today. The Contemporary Art Society continues its commitment to an active relationship with its membership, one where we see skills, experience and knowledge grow within collections across the country. With this in mind a Centenary Programme has been developed to celebrate the past where this is useful and to look to the future to consider where we can work best with our membership of public collections, supporters and patrons.

There are many examples of *firsts* in the life of the Contemporary Art Society: The first Picassos (Tate and then the Grundy Art Gallery, Blackpool) the first Francis Bacons (Aberdeen Art Gallery and Ulster Museum), the first major work by Mike Nelson (New Art Gallery Walsall), this list goes on and on. These *firsts* are much to be proud of as we look back over the one hundred years of the organisation's life, it shows that the Contemporary Art Society has taken risks and had a degree of insight. But perhaps there has been less focus than there should be on the ground breaking idea through which the organisation began to function from around 1920; through its network of member museums and with a commitment to the distributed collection.

I wish very much that I had been a fly on the wall when this idea emerged within the group of Trustees and Patrons, as this is an idea with huge ambition; to develop such a network where one has not existed before: A network of independent institutions, with all their own histories of patronage and philanthropy, the specifics of their locations, their own ideas and strategies concerning the development of their collections of art. This small and relatively new Society had the ambition firstly, to consider drawing all these relationships together with a similar aim, and secondly, to encourage these

public collections to acquire the work of artists, contemporary artists, artists inspired by ideas of the time, who these institutions might not otherwise have considered. This must have required a shared vision between museum and gallery directors and the Society, to tentatively provide for their audiences, an array of new thoughts on the function of art.

Up to this time institutions in this country were wedded to their collections of romantic Victorian painting, the major collections being in Birmingham, Liverpool and Manchester. The first members of the Contemporary Art Society were Leicester City Art Gallery, Nottingham Castle Museum and Ulster Museum, then Leeds and Birmingham. It must have been the directors of these museums that felt that they had to consider the contemporary age and acquire the work of artists who were considered as being at the forefront.

With a history of this sort, how then to celebrate a centenary? A hundred years, some better years or periods than others. Should there be a huge exhibition to bring all the works together, to reflect decade by decade, on the work of the Society? Perhaps this might have been one way of spending a great deal of money on transport, but this seems a strategy that somehow misses the point. The real essence of the Contemporary Art Society is not so much the specific works bought and their accumulated value over time, but the networks through which the organisation has operated in order to make these works and the artists who made them, visible to audiences the length and breadth of this country.

It is this structure of membership that has been, and remains, the really valuable and great idea that emerged as the Contemporary Art Society started thinking of itself as an institution. It is this idea, at the route of the organisation, that remains extraordinarily progressive.

So the Contemporary Art Society's collection in one place is not an idea that functions in an interesting way, but the way in which the member museums use these works, as part of their broader collections that is far more interesting. As the Centenary Programme was developed, it became more of a priority therefore to consider generating

a programme that highlights the mechanism behind the collection, to enable audiences to understand better why collections of art have such cultural value. Sometimes this is something that both the Contemporary Art Society and the keepers of those collections take for granted, but we hope that the Centenary Programme has inspired, in a variety of ways, a renewed dynamism, or at least renewed debate, about the way in which collections of art are mediated.

This is a programme that reinforces the importance of the relationships with our member museums and recognises the influence that an organisation with a reach across the UK can have through developing shared ideas in to an outcome for public engagement. If we were to consider setting up such a network from scratch now – well what a terrifying thought. It has been the brilliant achievement of all those who have worked for the Contemporary Art Society over the years that inspires us to sustain these relationships and to develop new models and ways of working that suites collection development now.

All of this programme has come about through an exchange of thoughts, the brokering of partnerships and discussion, some of these discussions have been longer than others, with artists, curators and those with the complex job of running a collection in these times. It is a programme that avoids ideas flitting in and out but invests in projects and relationships that have potential for the future, so providing for the Contemporary Art Society, the opportunity to establish new focus for the foreseeable future through an active engagement with our membership.

Lucy Byatt  
Head of Programmes, Contemporary Art Society

# Establishing a Platform

There are a multitude of perspectives and approaches, brought to this part of the Centenary Programme, yet all consider the importance of gifts to public collections, through making some aspect of provenance more clearly visible. Some feature works presented, over the years, through the Contemporary Art Society, others are more general in their approach to this subject. All use the Centenary Programme as a Platform from which to describe what a vital role gifts and bequests have had, and continue to have on the development of public collections. Each project demonstrates how important it is that excellent works by contemporary artists are acquired for collections across the country so that everyone has access to at least one active and thoughtful collection of art in a town or city wherever they live, or wherever they may visit in the UK.

**September 2009 – October 2010**  
*At the Edge: British Art 1950–2000*

A major exhibition of works, including many gifted through the Contemporary Art Society, drawn from the collections of four leading museums in Rochdale, Oldham, Bolton and Preston will tour to each of the four venues. *At the Edge* focuses on modern British and contemporary art and includes works by Jacob Epstein, Lucian Freud, Eduardo Paolozzi, Laura Ford and Helen Chadwick.

Touchstones, Rochdale: 26 Sep 2009 – 3 Jan  
Harris Museum and Art Gallery, Preston: 16 Jan – 13 Mar  
Gallery Oldham: 17 Apr – 17 Jul  
Bolton Museum, Art Gallery & Aquarium: 31 Jul – 30 Oct

**January — December**  
**Southampton City Art Gallery**  
*The History of the Contemporary*  
**Symposium 22 October**

Perhaps the most important collection outside of London, thanks to the care of previous directors and curators as well as the long standing relationship with Tate. The current collections curator, Alice Workman has invited individuals once close to this outstanding collection to devise a series of displays:

11 January — 21 February 2010

Helen Simpson, Exhibitions Organiser, Museum of Fine Arts, Ghent. Selected work: *Old Crow and Yukon*, 1984 by David Tremlett

21 February — 5 April 2010

Les Buckingham, Curator of the Millais Gallery. Selected work: *Electric Fire and Car Seat and Incident*, 1981 by Bill Woodrow

27 March — 18 April

Margot Heller, Director of the South London Gallery. Selected work: *Untitled (free-standing bed)* by Rachel Whiteread and *With the Arcades* by Daniel Burren.

May 21 — 27 June

Godfrey Worsdale, Director of BALTIC, Gateshead. Selected work: *Silence in the Museum* by Douglas Gordon.

17 August — 19 September

Liz Goodall, Chief Executive, North Dorset District Council. Selected works to be announced.

21 September — 24 October

Stephen Snoddy, Director, The New Art Gallery Walsall. Selected works to be announced.

2 November — 5 December  
Ann Gallagher, Head of Collections (British Art), Tate  
Britain. Selected works to be announced.

**February — December**  
**Tate Britain London**  
Elizabeth Price, Yane Calovski  
and Richard Wright

By the end of 2010 three artists will have devised three exhibitions for Gallery 1 at Tate Britain. Taking the gifts to Tate from the Contemporary Art Society as a starting point, they will interpret and consider the idea of the collection through their own practice.

1 February — 9 May

Elizabeth Price talk on 24 April **p23**

*Perfect Courses and Shimmering Obstacles*: Elizabeth Price has selected a series of prints by Richard Hamilton, called *Five Tyres Remoulded*, as a point of departure. Donated by the Contemporary Art Society to Tate in December 1975, they are presented here alongside a selection of other works from Tate's collection. All these works were acquired as gifts. The works are not only linked by stories of provenance, and the idea of the gift, but also by formal similarities. In each work, circles, spheres and spirals lead the compositional and conceptual operation of the work. In her work Price uses digital and reprographic media to reformulate and re-inscribe collections and archives.

15 May — 3 September

Yane Calovski event to be held 15 May **p24**

*Ponder Pause Process (a situation)*: In his selection of works from the collection at Tate, Macedonian artist, Yane Calovski has established an analytical narrative between the consciously documented and intrinsically personal history of Sven Berlin's unpublished monographic work *The Velvet Man*, and works that are engaging with the legacy of conceptual art practice. In the

mix of the selected works there is a constructed object, a public table accompanied by chairs and book shelves, turning the corridor gallery into a space for further research and also respite.

13 September — 5 December

Richard Wright talk on 9 November tbc.

Recent Turner Prize winner Richard Wright will be in London in the summer spending time in Tate's store researching through the collection. More information about his selection of works will follow.

**6 February — 3 May**  
**York Art Gallery**  
*100 Years of Gifts*

Curated by Laura Turner, this exhibition brings together works gifted by the Contemporary Art Society from five major Yorkshire collections. Spanning 100 years, works included are by artists such as David Bomberg, Eileen Agar, John Craxton, Graham Sutherland, Tacita Dean and Sarah Lucas and many more. The Gallery have commissioned a new work by Torsten Lauschmann to enlarge upon the works selected from the collections.

Talk by Torsten Lauschmann 11 March. **p22**

**27 February — 11 April**  
**Pier Art Centre**

*Contemporary Art Society: A Centenary Display*

Recent acquisitions gifted through Contemporary Art Society and purchased through the National Collecting Scheme for Scotland include works by Lesley Foxcroft, Alan Reynolds and Mark Francis. As part of the Centenary Programme the Contemporary Art Society will be working with the Pier Art Centre later this year to stage Hannah Rickards' work *Thunder*. **p26**

**16 March — 11 June**  
**Rugby Art Gallery and Museum**  
*Rugby Collection 2010*

The Rugby Collection of 20th century and contemporary British art was established in 1946, and now holds more than 170 important paintings, drawings, prints and video works. To celebrate Rugby Art Gallery & Museum's tenth anniversary at its current site and the Contemporary Art Society's centenary, the exhibition will focus on the gifts that have been received from the society over the years, including works by A K Dolven, Barbara Hepworth, Bridget Riley, Eduardo Paolozzi, Stanley Spencer and L S Lowry.

Talk by AK Dolven April 29. **p23**

**March — January**  
**Leeds Art Gallery**

For their participation in the Centenary Programme, the curators at Leeds Art Gallery have selected works from their collection by contemporary artists that have been inspired by the idea of a journey or quest. These will include DJ Simpson's work *Common Field* and Tacita Dean's *In Search of Spiral Jetty*. In addition, and throughout 2010, the following works will be screened:

20 March — 4 May

Corinne Silva *Wandering Abroad*, Marielle Neudecker *Winterreise*

8 May — 4 July

Mark Dean *Goin' Back (The Birds/The Byrds x 32 + 1)*

10 July — 29 August

Georgina Starr *BIG V*

18 September — January

Kevin Laycock and Michael Berkley *Collision*

**20 March — 3 July**  
**Wolverhampton Art Gallery**  
Seamus Harahan *Holylands*

In 2009 the Art Gallery participated in the Contemporary Art Society's new Acquisitions Scheme. As a result *Holylands*, an important work by Belfast based artist Seamus Harahan was acquired for the collection. This is the first showing of the work within the Gallery's renowned collections of Pop Art and works by contemporary Irish artists.

In Conversation with Duncan Campbell 19 March. **p22**

**20 March — 13 June**  
**Nottingham Castle Museum and Art Gallery**  
*100 Years of Collecting — Now for Tomorrow*  
and *A Stranger's Window*, curated by Moot

*Now for Tomorrow* brings together many of the artworks that the Contemporary Art Society have acquired for, or gifted to Nottingham Castle. In late 2009 the artist led group Moot were invited to research and develop an exhibition from the collections. For *A Stranger's Window*, they have invited fourteen artists to devise methods for displaying their selected works on paper from the collection, including: Josephine Flynn, Ruth Proctor, Simon and Tom Bloor, Robert Orchardson, S Mark Gubb and many more.

Talk on 9 June. **p25**

**31 March — 19 March**  
**Sheffield Museums, The Graves Art Gallery**  
*Centenary Display*

For the Centenary Programme the Museum will install a year long display of works that have been gifted by the Contemporary Art Society. The selection will focus on photography and moving image works, including artists

such as Isaac Julien, Michael Rovner and Bridget Smith. In 2009 the Gallery was the recipient of the first of the Contemporary Art Society's Annual Awards, commission to collection, they won with their proposal to commission a major new work by the Czech artist Katerrina Šedá. The newly commissioned piece will be exhibited in the Galleries in Sheffield in December this year.

**1 April — 12 August**  
**The Whitworth Art Gallery, University of Manchester**  
*Sweet Dis/order*

At the heart of *Sweet Dis/order* is Jane and Louise Wilson's video *Monument* (Apollo Pavilion, Peterlee) (2003) which shows Victor Pasmore's 1960s Modernist pavilion overrun with boys playing. This idea of the disruption of man-made order by natural forces continues through the rest of the exhibition. Consisting entirely of works from the Whitworth's collection, a second narrative is written within the exhibition that traces the reciprocal relationships that exist between individuals and institutions, and the ways in which art is given to the Whitworth Art Gallery. Artists include: Jane and Louise Wilson, Basil Beattie, JMW Turner, Lloyd Durling, Anton Mauve, Raymond Teague Cowern, Keith Norman, Richard Forster and Michael Andrews.

**April — May**  
**The New Art Gallery Walsall**

The following events have been programmed by The New Art Gallery Walsall to coincide with the Gallery's 10th Birthday and the Contemporary Art Society's Centenary:

Thursday 15 April: Talk 6pm — 9pm  
Peter Jenkinson, the gallery's first Director, returns to Walsall to talk with Jo Digger, Head of Collections. They will

discuss the early stages of the development and who the people were who made the development of the Gallery possible...

Wednesday 19 May: Screening 6pm — 9pm

As part of: *Journey through the Epstein Archive*, artist Bob and Roberta Smith and Archive Curator Neil Lebeter will screen a series of brand new short films that delve deep into the Epstein Archive which is held within The New Art Gallery's collections.

**1 May — 30 May**  
**Cheltenham Art Gallery & Museum**  
*Gifted*

This exhibition shows a selection of the works gifted to Cheltenham Art Gallery & Museum, by the Contemporary Art Society over nearly seventy years. Works featured include some of the great names of 20th century art, Stanley Spencer, Paul Nash, Duncan Grant and Kenneth Armitage. There is also fascinating work by lesser known artists, including an intriguing surrealist work by Leslie Hurry.

**8 May — 5 September**  
**The Potteries Museum & Art Gallery, Stoke-on-Trent**  
*... and a Five Legged Donkey*

This exhibition brings together the work of leading artists that have been gifted to The Potteries Museum & Art Gallery by the Contemporary Art Society, with other aspects of the Museum's collections. Taking its title from a Laura Ford work, *and a Five Legged Donkey*, the exhibition also includes works by Walter Sickert, Richard Slee, Grayson Perry, David Shrigley, Terry Frost, Mark Wallinger and many more.

**15 May — 24 October**  
**Laing Art Gallery, Newcastle-upon-Tyne**  
*Symmetry of Intimacy*

Born in Sunderland, Michael Dean knows the collections at the Laing Art Gallery well and one painting in particular: David Bomberg's *Sunset, The Bay, North Devon*, 1946. Dean's exhibition of sculpture, text and drawing is inspired from the idea of an exchange between himself and Bomberg.

Michael Dean performance on 15 May. p24

**28 May — 7 August**  
**Victoria Art Gallery, University of Liverpool**  
*A Break with Tradition:*  
*100 years of the Contemporary Art Society*

This exhibition features material from the diverse collection of gifts made to the University collection from the Contemporary Art Society. The exhibition will include significant works by Bernard Meninsky and Bridget Riley. The Contemporary Art Society will be working with the Gallery in October to stage a performance by the artist Andy Holden; *Three Short Works in Time*. p27

**5 June — 12 September**  
**New Walk Museum & Art Gallery, Leicester**  
*Gifts of Art for Today & Tomorrow*

The museum in Leicester was one of the first to join the Contemporary Art Society in the early years. This exhibition for the centenary features works gifted by the Society; from Mark Nestler's *The Fruit Sorters*, 1914, gifted in 1924, to Peter Doig's stunning *Concrete Cabin*, presented in 1996. Other works include those by Stephen Buckley, Michael Sandy and Philip Ackerman.

**17 July — 31 October**  
**Birmingham Museum and Art Gallery**  
*Modern Treasures from the*  
*Contemporary Art Society*

‘Although the Contemporary Art Society has been supporting our collection for a lot longer, this exhibition will illustrate the relationship developed over the last fifty years as we have acquired some remarkable treasures.’ Senior Curator, Brendan Flynn.

The exhibition will include about sixteen major paintings and some choice contemporary craft pieces including works by Francis Bacon, Jack Butler Yeats, Carel Weight, Allen Jones, Prunella Clough, William Scott, Leon Kossoff, Basil Beattie and Ian Davenport.

**24 July — 27 November**  
**Worcester City Art Gallery & Museum**  
*Exuberant Colour*

The exhibition will explore how artists use colour and paint, investigating the changes over the 20th century as revolutions in paint technology, colour theory and conceptual and theoretical influences have developed. The exhibition will include three works acquired through the Contemporary Art Society: Duncan Grant’s *Sketch for the Queen Mary*, 1935, Keith Milow’s *untitled* 1975–6 and Carol Rhodes’ *Canal, Hill, Rail* 2001.

**2 October — 19 December**  
**New Walk Museum & Art Gallery, Leicester**  
Rosalind Nashashibi *The State of Things*

The Contemporary Art Society has recently acquired, with New Walk Museum and Art Gallery, *The State of Things*, an important work by artist Rosalind Nashashibi. This will be

the first time that the work has been shown within the Gallery. It is the first moving image work to enter the collection and will have great influence on the direction of the collection in the future. Its screening has been programmed to coincide with an exhibition of the work of the German artist Gerhard Richter. This show is part of the 'Artist Rooms' series.

**23 October — 8 January 2011**  
**Plymouth Museum and Art Gallery**  
*A Contemporary Vision*

A selection of fine art and craft works which have been acquired from the Contemporary Art Society in recent years, including textiles by Ann Sutton, glass by Stephen Newell and works by artists Josef Herman, Adrian Heath and Ian Davenport.

**30 October — 9 January 2011**  
**The Ferens Art Gallery, Hull**

Selection from the collection by the Ferens Art Ambassadors. For over five years the Ferens Art Gallery have been working with students from Hull College and Hull University to develop exhibitions for the galleries from their collections, and over the coming months another exhibition will be conceived by the students in collaboration with the collection curators. A selection will be made from works gifted by the Contemporary Art Society in recent years and will include works by artists such as Dorothy Cross and Matthew Daniel & Louise Scullion. Many more of the moving image and film works that are currently held within the Gallery's collection will feature in the exhibition.

**30 October — 27 November**  
**Aberdeen Art Gallery**

Emily Wardill *The Diamond (Descartes' Daughter)*

*The Diamond (Descartes' Daughter)* by Wardill has recently been gifted to the Art Gallery through the Contemporary Art Society's Acquisitions Scheme. This will be the first screening of the work in the galleries in Aberdeen and will provide the opportunity for the work to be seen within the context of the collection for the first time: *The Diamond* is a reconstruction of the scene from a film that only exists within the artists memory, with a voice-over of a young woman reflecting on this shift between what is real and what is imagined.

Emily Wardill and Michael Bracewell in conversation,  
3 November. p28

**11 December — 5 June 2011**  
**Norwich Castle Museum and Art Gallery**  
In partnership: OUTPOST and Kaavous-Bhoyroo

For the Contemporary Art Society's Centenary programme the Museum and Art Gallery have formed a partnership with artist-run space OUTPOST and arts agency Kaavous-Bhoyroo. They have invited artist Lawrence Leaman and Director of London Gallery, Raven Row, Alex Sainsbury to work together to compile a new collection. This collection will be selected from Norwich Castle Museum's art collections, including works gifted by the Contemporary Art Society and the broader encyclopaedic collections in the museum's holdings. They will also include works from OUTPOST artist members' and Kaavous-Bhoyroo Quarterly Editions. There will be a public programme of talks throughout the run of the show ranging from presentations of personal collections to wider debates on the subject of collecting. A text, to accompany the exhibition, on the subject of collecting will be commissioned by Kaavous-Bhoyroo from the writer and expert on international surrealism, Krzysztof Fijalkowski.

**February — May 2011**  
**Paisley Art Gallery and Museum**

Artist and writer Fiona Jardine has been invited to develop an exhibition for Paisley Art Gallery and Museum. She will be given access to the collection and possibly collections held by other Scottish galleries as her starting point. To gain an insight in to the developing research, a discussion event will be held in December this year followed by the opening of the culminating exhibition in early 2011.

## **Talking Around Collections**

The event (whether in the form of a talk, discussion, performance, lecture or some other hiatus devised within an institution dedicated to visual culture), provides a moment when an audience concentrates in silence or participates, heckles, laughs — together and as a group, in response to the focus of that event; the artist, performer, speaker...

The Centenary Programme has been devised to include many of these moments and, in selecting the artists, collaborating organisation and individuals, the priority has been to make strong and specific connections to the public collections that they will take place within or adjacent to. The majority of these will be held physically within the collections themselves, with the aim of bringing artists closer to the opportunities and challenges that collections offer, and to provide for audiences and participants, a dynamic insight that extends the experience of the artist's work.

**Talk: 11 March 7pm**  
**York Art Gallery**  
Torsten Lauschmann

As part of the exhibition *100 Years of Gifts*, York Art Gallery have commissioned a new film work by Torsten Lauschmann. *Growing Zeros (Digital Clock)*, 2010 is one of a number of works by the artist which relates to time, a series that he began in 2008. Although this projection shows a digital clock, the time is changed manually and raises questions about technology and the pace of technological change. This event will provide the opportunity to hear the artist talk about the work in detail. *100 Years of Gifts* runs to 3 May.

**Talk: 17 March 3.30pm**  
**Wolverhampton Art Gallery**  
Seamus Harahan in conversation  
with Duncan Campbell

*Holylands*, by Seamus Harahan, is a new purchase made with the Contemporary Art Society for Wolverhampton Art Gallery. The Museum's strong holdings of works by artists based in, or working with issues concerning Northern Ireland is outstanding. *Holylands*, a half hour film work, is perhaps Harahan's best known work to date making this acquisition of particular importance. The work is a view of a city, not just from the artist, but from the collective vision of a renewing city. The camera lingers on mundane activity of the street with an overlaid collaged fast moving sound track, the minute detail of the observation of the cityscape could be describing any city, though we know it to be Belfast. *Holylands* will be screened to 3 July.

**Talk: 24 April 11am**  
**Tate Britain, London (Gallery 1)**  
Elizabeth Price

Having spent a number of weeks and months considering Tate's collection, dealing with issues of conservation and accessing works that have not been out of the store for many years, Price will talk about this experience and the selection that she has made for *Perfect Courses and Shimmering Obstacles*. The installation draws together a number of works within a highly constructed space. Each work was acquired by Tate as a gift, formal links and relationships are clearly and subtly made; repeated circles, spheres and spirals. The selection includes works by Richard Hamilton and Lillian Lijn.

*Perfect Courses and Shimmering Obstacles* runs to 9 May.

**Talk: 29 April 6.30pm**  
**Rugby Art Gallery and Museum**  
AK Dolven

*It Could Happen to You* by AK Dolven was the first moving image work to be acquired by Rugby through the Contemporary Art Society's Distribution Scheme. Now a well loved work for audiences to the gallery, this will be the first time that the artist will have seen the work within the context of the collection at Rugby. Dolven will give a talk about her work and help place this physically small, yet very powerful piece that has become such an important part of Rugby's collection, within the broader context of her practice.

*Rugby Collection 2010* runs to 11 June.

**Event: 15 May 11am — 4pm**  
**Tate Britain, London (Gallery 1)**  
Yane Calovski

The event marks the opening to the public of the artist's selection of works from Tate's collection: *Ponder Pause Process (a situation)*. From 11 — 12 Yane Calovski will be in conversation with Head of Programmes at the Contemporary Art Society, Lucy Byatt. They will talk about the development of this project and Yane will set this installation within the broader context of his practice and talk about how he works from his base in Skopje, Macedonia. For the rest of the day Ouumpo, a discussion group of artists, curators and scientists that Yane is part of, will congregate in the gallery for their second ever meeting. They first gathered in Rome in January this year. Visitors are very welcome to join the discussion, just drop in and share ideas throughout the day. The group includes: Meris Angioletti, Daniele Balit, Yane Calovski, Cecilia Canzini, Jacob Dahl Jurgensen, Adrienne Drake, Mark Gaffriaud, Raimundas Malasauskas, Darius Miksys, Jacopo Milani, Daniela Paes Leao, Samon Takahashi and Stephen Whitmarsh. Additional participants in London will be artist Per Huttner of Vision Forum and curator Fatos Ustek.

The exhibition runs from 15 May — 5 September. 4pm drinks reception (15 May) supported by the Macedonian Embassy.

**Performance: 15 May 6 — 8pm**  
**Laing Art Gallery, Newcastle-upon-Tyne**  
Michael Dean

Dean's exhibition *Symmetry of Intimacy* at the Laing, is inspired by the Bomberg painting *Sunset, The Bay, North Devon* that he has known from his earliest visits to the Gallery. The artist will use the opening of the exhibition as an occasion to stage a new performance.

*'The play is an attempt to outline my private childhood relationship to the work by Bomberg which has contributed to an idea of index and autonomy which I feel is now central to my work.'*

Writing is at the centre of Michael Dean's work; he is concerned simultaneously with the composition of writing and, what he refers to as, a sculptural calligraphy. For the performance, actors will perform aloud the text that will be available to the viewer for the duration of the exhibition, so these words will continue on, through silent repetition.

The exhibitions runs from 15 May — 24 October.

**Talk: 9 June 6.30pm**  
**Nottingham Castle Museum and Art Gallery**  
 Moot in Conversation

Having spent several months delving in to the art collections at Nottingham Castle, Moot have become familiar with the conservation and other complex challenges of working with a collection. In *For A Stranger's Window* the artists have transgressed the conventional boundaries of the archive, store and gallery. The tables/vitrines, designed to be used in the café, each with its glass case with a work on paper installed from the collection, so shifting these works out of their archive boxes and under the glass upon which you place your coffee cup. Within the galleries they have invited a network of artists to develop methods of representing their selected works on paper. The result is a contemporary sculpture show within which the works from the collection are featured. This talk, followed by a picnic in the Castle gardens, will be an opportunity to reflect, with the members of Moot, on their experience and the exhibition itself.

*A Stranger's Window* runs from 20 March — 13 June.

**Talk and screening: September**  
**Ulster Museum and Art Gallery, Belfast**

The Beruti artist and founder of the Arab Image Foundation, Akram Zaatari has been invited to speak about his work and to discuss with artists based in Belfast, the inspiration and often inescapable impact that film makers and photographers have

had on their work. This event will take place at the recently re-opened Ulster Museum and is developed in partnership with Hugh Mulholland of Third Space and artist Daniel Jewsebury.

**Performance: September**  
**The Pier Art Centre, Orkney**

Hannah Rickards

*Thunder* — *Autumn/Winter*: exhibition dates still to be confirmed. First commissioned in 2007 by Media Art Bath, it would be hard to find a better location to re-stage the performance than on a remote group of islands, off the north coast of Scotland, where people's lives are so dictated by weather. The Pier Art Centre in Stromness, Orkney is home to the Margaret Gardner Collection, one of the most important collections of Modern British art in the UK and, in addition, the curators at the Pier continue to build the contemporary collection. Rickard's *Thunder* is a recording of a single thunderclap, slowed from eight seconds to seven minutes, and transcribed by composer David Murphy for a sextet of flute, trumpet, trombone, cello, viola and violin. This score is then performed, in this instance by musicians from Orkney, and will then be recorded and squeezed back to eight seconds. The work will be performed within the galleries at The Pier Art Centre.

**Talk: October/November**  
**New Walk Art Gallery and Museum, Leicester**

Rosalind Nashashibi

An event programmed to bring the artist to the Gallery whilst her film, *The State of Things*, recently purchased for Leicester's collection by the Contemporary Art Society, is installed and on public display in the Museum. This work is an important early work for Nashashibi; it was the work shown when she won the prestigious Becks Award. The talk will

offer a great introduction to the artist's practice from the time that she made this work to more recent film projects.

**Discussion: October**  
**The Herbert Art Gallery and Museum, Coventry**

**Talk: October**  
**Harris Museum and Art Gallery, Preston.**

To be programmed by Vivienne Gaskin, Curatorial Fellow at The Herbert, Coventry: the aim is to focus in more detail on the role that new technologies can play in museums. The discussion at The Herbert will focus on the way in which lab culture can be most effective. A public talk, developed with the Harris, Preston and FACT, will follow to provide a more open reflection. The impressive project, *Cybermholler*, developed in Delhi by Sarai will be one of the models that will be looked at, they have been invited to come from India to join our debate.

**Performance: 20 October 1.30 & 6.30pm**  
**Victoria Art Gallery, University of Liverpool**  
Andy Holden

*Three Short Works in Time* is Andy Holden's ongoing programme of pieces that investigate the relationship between sculptural objects and duration. There is something of the sublime about this work that incorporates 16mm film, live camera feed, spoken word, and a string quartet performing music by Johnny Parry and The Grubby Mitts conducted by Johnny Parry. This event has been programmed to coincide with the Liverpool Biennial and will take place in the beautiful lecture theatre at the Victoria Art Gallery at lunch time and then again in the early evening.

**Symposium: 22 October**  
**Southampton City Art Gallery**  
*Future Plan*

Southampton City Art Gallery have masterminded a year long programme of choices from the collection by past directors and curators. The symposium will be programmed by the Contemporary Art Society's Curatorial Fellow, Robert Dingle in collaboration with the Collections Curator, Alice Workman. The event will ask the question: How can we use new curatorial strategies to ignite the inspirational potential of public collections of modern and contemporary art? In addition *Future Plan* will explore the benefits of curating the temporary exhibition programme in close relationship to the collection.

**Talk: 27 October, Lunch-time from 1pm**  
**Walker Art Gallery, National Museums Liverpool**  
Marcus Coates

Marcus Coates' work, *Journey to the Lower World*, to be screened at the Walker from September, is a recent purchase made as part of the Contemporary Art Society's Acquisitions Scheme. This is an opportunity to hear the artist talk, from within the galleries where the historic collections are hung, about this work and more recent projects.

**Talk: 3 November from 1pm**  
**Aberdeen Art Gallery**  
Emily Wardill in conversation  
with Michael Bracewell

This is an opportunity to hear the artist speak about her work and set *The Diamond (Descartes' Daughter)*, recently purchased for Aberdeen Art Gallery's collection by the Contemporary Art Society, within the broader context

of her practice. Michael Bracewell, writer and critic and regular contributor to *Frieze* and other cultural publications, will introduce the artist and her work and develop the discussion for us on the day.

*The Diamond (Descartes' Daughter)* will be screened from 30 October — 27 November.

**Talks**  
**Norwich Castle Art Gallery and Museum**  
OUTPOST & Kaavous-Bhoyroo

Exhibition dates: 11 December 2010 — 5 June 2011.

A programme of invited speakers will give a series of talks ranging from presentations of personal collections to wider debates around the subject. Details of the programme will be available later this year.

**Talk: 25 November**  
**The McManus Art Gallery and Museum, Dundee**  
David Batchelor

**Seminar: 26 November**  
**The McManus Art Gallery and Museum, Dundee**  
*On Colour*

*Waldella*, by David Batchelor, is newly installed at the McManus Gallery. It has caught the imagination of a city in the first weeks of the Art Gallery's reopening. How can any of us anticipate how a particular work will become the most photographed or the most popular? Perhaps the last person to know why such a cult might grow up around their work is the artist, but this event will be an opportunity to hear more about the making of this particular sculpture and understand the fuller extent of David Batchelor's work.

A seminar, *On Colour*, to be held on the following day, will be programmed in collaboration with the McManus

Gallery and Duncan of Jordanstone College of Art, Dundee. *On Colour* will include a range of artists invited to talk about their approach and use of colour in their work.

## **GOMA**

Dates and details of this event will be circulated later this year.

## **The Whitworth Art Gallery University of Manchester**

Dates and details of this event will be circulated later this year.

## **Talk: December Paisley Museum and Art Gallery** Fiona Jardin

Dates and details of this event will be circulated later this year.

## **Seminar: 3 December 2pm – 4pm National Museum of Wales, Cardiff** *On collecting: transactions in art*

Amgueddfa Cymru – National Museum Wales and g39 present a seminar around the theme of collecting. With invited guest speakers representing a range of institutions, organisations and private collections, the event will consider how modern and contemporary collections are created and curated and how artists might engage with this process.

# In Fellowship

Centenary Curatorial Fellowships: Towards establishing new strategies for curating and working with public collections. Working in partnership with our member museums to draw additional curatorial skills in to their teams is a new working model for the Contemporary Art Society. We expect that these first appointments will establish the value of specialist contemporary curating in museums and intend to develop the programme with other partners in future years.

**Vivienne Gaskin**  
The Herbert Museum  
& Art Gallery, Coventry

Vivienne Gaskin will start her six month fellowship in April. She will work with the team at the Herbert to develop the collection strategy with a specific focus on collecting digital media. She will work on elements of the public programme for 2011 and, with the Contemporary Art Society and the staff at the Herbert, will purchase a new work for the collection. Vivienne is a curator and producer with over fifteen years experience within contemporary arts. Her expertise is derived from the performing arts and digital media genre whilst spanning the other complimentary fields of practice. Previously held posts include Director of Performing Arts and Digital Media at the ICA, London 2002-06, and Head of the Artistic Programme and Education at CCA, Glasgow.

**Elisa Kay**  
Nottingham Castle Museum  
and Art Gallery

Elisa Kay will work at Nottingham Castle for six months from September this year. She will contribute to the development of new programming and particularly on the re-installation of the permanent collection exhibition spaces. She will go on to develop an exhibition for the public programme for 2011. Elisa Kay is currently Curator at Flat Time House, the former home and studio of the late British artist John Latham. During her time working at the house she has established a pioneering programme that has included Latham's contemporaries and collaborators as well as work by more recent generations of artists. Forthcoming projects include a solo show of, a previously unseen group of works by Latham at Lisson Gallery, London, and a new commission and exhibition by Laure Prouvost.

**Robert Dingle**  
The Contemporary Art Society

Robert Dingles' Fellowship is for twelve months and will focus on establishing our web site as a national resource for our Museums Members and the growing National Network Membership. Over the last fourteen months since completing his Masters at Goldsmiths Robert has worked closely with the Arts Council Collection to curate an exhibition drawn from the Collection. The Gathering opened in March this year at Longside Gallery at the Yorkshire Sculpture Park. He is co-founder of Hold and Freight and in parallel to the fellowship he will continue to work alongside Catriona Warren as curator for murmurART, Hoxton Square.

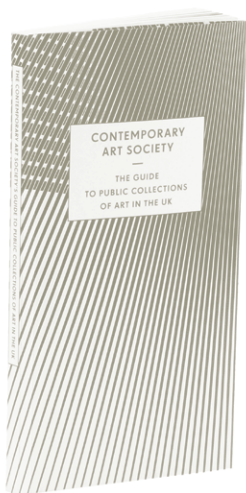
# The Guide

The Contemporary Art Society's Guide draws together information on the majority of public collections of modern and contemporary art held by museums and galleries across the UK. Developed as a 'pocket book', the Guide gives brief details of the many and varied collections, offering a glimpse that we hope will inspire you to explore further. The public institutions included in the Guide are members of the Contemporary Art Society. All have acquisition policies and strategies through which they continue to develop their collections.

The Contemporary Art Society was formally constituted 100 years ago in May 1910; to mark this anniversary, the Guide will be available from 9 April 2010.

Order your copy now by contacting us here:

**[nationalprogrammes@contemporaryartsociety.org](mailto:nationalprogrammes@contemporaryartsociety.org)**



## Map of Participating Galleries and Museum Members

- 01 Aberdeen Art Gallery
- 02 Birmingham Museums & Art Gallery
- 03 National Museum Wales, Cardiff
- 04 Cheltenham Art Gallery & Museum
- 05 Ferens Art Gallery, Hull
- 06 Gallery of Modern Art, Glasgow
- 07 Graves Art Gallery, Sheffield Museums
- 08 Harris Museum & Art Gallery, Preston
- 09 The Herbert, Coventry
- 10 Laing Art Gallery, Tyne & Wear Museums
- 11 Leeds Art Gallery (Leeds Museums & Galleries)
- 12 McManus Galleries & Museum, Dundee
- 13 The New Art Gallery Walsall
- 14 New Walk Museum & Art Gallery, Leicester
- 15 Norwich Castle Museum & Art Gallery
- 16 Nottingham Castle Museum & Art Gallery
- 17 Gallery Oldham
- 18 Paisley Museum & Art Gallery
- 19 Pier Arts Centre, Stromness
- 20 Plymouth City Museum & Art Gallery
- 21 Rugby Art Gallery & Museum
- 22 Southampton City Art Gallery
- 23 Tate, London
- 24 The Potteries Museum & Art Gallery, Stoke-on-Trent
- 25 Touchstones Rochdale
- 26 Ulster Museum, National Museums Northern Ireland
- 27 Victoria Art Gallery & Museum (University of Liverpool)
- 28 Walker Art Gallery, National Museums Liverpool
- 29 The Whitworth Art Gallery (University of Manchester)
- 30 Wolverhampton Art Gallery
- 31 Worcester City Art Gallery & Museum
- 32 York Art Gallery



**The Contemporary Art Society  
was formally established in May 1910.**

Throughout 2010 we are  
celebrating our centenary year.

For more information:

[www.contemporaryartsociety.org/national-programmes/centenary](http://www.contemporaryartsociety.org/national-programmes/centenary)  
[nationalprogrammes@contemporaryartsociety.org](mailto:nationalprogrammes@contemporaryartsociety.org)



**NATIONAL COLLECTING  
SCHEME FOR SCOTLAND**

