Acquisitions & Art Consultancy
Foreword

It is with great pleasure that we report here on the acquisitions in art and craft that have been completed in the financial year just ended. Across all the different strands of our work with museums, 65 works have been donated to 27 of our museum members, representing a tremendous achievement for all concerned.

The year just gone has been one of considerable change, with many new supporters becoming close to the organisation. Foremost has been the appointment of Christopher Jonas as Chair of Trustees, following the departure of our dear friend Mark Stephens. Christopher has joined us with a burst of energy, and we are delighted that he has attracted some equally dynamic individuals to join the Board in the past few months: Michael Bradley, Sabri Chalilah, Simon Davenport QC, and Valeria Napoleone are already making significant contributions and we look forward to working with them to meet the ambitions of the organisation.

This last year also saw the formation of an Acquisitions Advisory Committee, which now convenes three times a year to support the work of the curatorial team through their professional knowledge and expertise. We are extremely grateful to Brian Griffiths, Daniel Herrmann, Jennifer Higgie, Steven Bode and Tanya Harrod for so generously giving their time and invaluable advice.

We are also delighted to record here that a number of new museums have joined as Museum Members in the past few months: we are very happy to welcome the Museum of London, Government Art Collection, University of Salford, National Maritime Museum and the Royal Albert Memorial Museum Exeter, among others, to the Society.

The Annual Award 2014, which continues to be funded by the Sfumato Foundation, attracted a stellar list of proposals. The selection panel comprised writer Tom Morton, Helen Legg Director of Spike Island in Bristol, artist Eva Rothschild and Paul Bonaventura, Senior Research Fellow at the Ruskin School of Art in Oxford. Four proposals were shortlisted in July: Martin Boyce for the Whitworth in Manchester, Marvin Gaye Chetwynd for the Scottish National Gallery of Modern Art, Becky Beasley for Leeds Art Gallery and Nathaniel Mellors for the Harris Museum and Art Gallery in Preston. At a hugely well-attended evening at the Barbican Centre in November, artist Martin Creed announced that the winner of the 2014 Annual Award was Nathaniel Mellors with the Harris Museum and Art Gallery. Mellors was an extremely popular winner and the new film commission will be his first work to enter a public collection in the UK. It will be presented in Preston in 2016. Elizabeth Price, winner of the 2013 Annual Award will present her commission for Oxford’s Ashmolean Museum in 2016 too.

The year 2014 saw the completion of the purchase of Marvin Gaye Chetwynd’s performance work Home Made Tasers for the New Walk Museum and Art Gallery in Leicester, as well as a group of works by Mel Brimfield for the Harris Museum and Art Gallery Preston with the Peter Scott Gallery at Lancaster Institute for the Contemporary Arts. These purchases were the culmination of the Testing Media project that was run collaboratively with the Art Fund and designed to support the acquisition of works presenting particular challenges in relation to display and conservation.

The Collections Fund committee came together last summer to support a major co-acquisition for Brighton Museum & Art Gallery with Bristol Museum & Art Gallery. The two institutions had never collaborated before, so it was of particular interest as the impetus for a new partnership between two of our Museum Members. Having proposed the acquisition of a moving image work, several months of research led to the purchase of two important 16mm film works by Ben Rivers. Both works will be shown at the museums in the course of 2015.

The Omega Fund is the name of our re-launched acquisitions scheme for craft. It is named after the Omega Workshops that were established in 1913 by Roger Fry, one of the founders of the Contemporary Art Society, along with other members of the Bloomsbury Group. The private collectors who contribute to the Omega Fund allow us to significantly increase the ambition of our purchasing in this area. In 2014/15 19 works were purchased under this scheme, among them Paul Scott for Bury Art Museum, Miriam Hiller for Birmingham Museum and Art Gallery and Michael Eden for Tullie House Museum in Carlisle.

We are particularly indebted to Tanya Harrod for her guidance of this strand of purchasing. The Omega Workshops aimed to blur the boundaries between fine art and craft by producing and selling objects of art and furniture designed and produced by artists. Our Omega Fund has the ambition of supporting emerging makers rather than established ones, in the tradition of the early years of the Contemporary Art Society and Roger Fry’s pioneering spirit.

In the first year of the new four-year cycle of purchasing under the Fine Art Acquisitions Scheme we are delighted to have been able to complete the purchase of 20 works of art in 2014/15. This strand of activity also very importantly provides a degree of professional development and support to curators from our Member Museums in the form of a year-long research process leading to the final acquisition of a work. We are particularly delighted this year to have been able to acquire a work by Gustav Metzger for the Herbert Art Gallery & Museum in Coventry, a work by Alice Channer for Nottingham Castle Museum and Art Gallery and to secure the permanent acquisition of the Paul Morrison mural for the South London Gallery.

And finally, the year saw the successful donation of 17 works to Museum Members through our Gifts and Bequests Scheme. A major painting by
constructivist artist Natalie Dower, originally made for the Countervail exhibition at the Mead Gallery in 1993, has been given to the permanent collection at Warwick University; an important work by the late Donald Rodney, who was born in Birmingham, has been donated to Birmingham Museum and Art Gallery, establishing a valuable new relationship with the artist’s estate; and two works by Roger Hiorns were donated to Leeds Art Gallery and the Whitworth in Manchester.

The Consultancy team continues to go from strength to strength, making serious inroads into the London property developer market with new commissions for major projects including One Blackfriars for St George, and Angel Court and Television Centre with Stanhope Properties Plc. The year also saw the launch of a number of high-profile public art projects including Conrad Shawcross’s elegant Three Perpetual Chords for Dulwich Park and integrated architectural commissions at the Lyric Theatre Hammersmith by David Batchelor and Richard Wentworth. We continue our long-term relationships to support high quality collecting and commissioning at Pictet, Aspen, and the University of Cambridge among an impressive portfolio of clients. The year 2014 saw the innovation of an online commissioning award developed for Aspen, demonstrating how a sustained relationship over eight years has added depth and relevance to their corporate collecting. The year saw the Consultancy team consolidate the successes of the previous year and put in a solid financial performance that does much to support the overall charitable mission of the Society.

Coming at the very end of the financial year, the Gala Fundraiser 2015 took the theme of Kaleidoscope: Colour in Motion. The energetic and highly effective gala committee was co-chaired for a second year by Veronique Parke, who together with Linda Keyte oversaw a glittering and exceptionally well-attended event at Old Billingsgate on the 24th of March. The Honorary Patron of the event this year was rising star of London fashion, Roksanda Ilincic, who brought with her an additional element of glamour as well as very generously donating a lot to the auction. The Gala is a key element of our fundraising and enables us to continue to increase our ambition to place great works by living artists in museums across the country. That ten museums have joined as Museum Members in the past year is a testament to the continued importance of the Contemporary Art Society’s mission, and it is thanks to our many generous supporters that we continue to occupy a place very much at the heart of the British art world.

Christopher Jonas CBE, Chairman
Caroline Douglas, Director

Museums receiving artworks
April 2014 – March 2015

Amgueddfa Cymru – National Museum Wales, Cardiff (p.10, 38)
Birmingham Museum and Art Gallery (p.34, 60)
Brighton Museum & Art Gallery (p.52)
Bristol Museum & Art Gallery (p.38, 52)
Bury Museum & Art Gallery (p.36)
Ferens Art Gallery, Hull (p.12)
Grundy Art Gallery, Blackpool (p.14)
Harris Museum & Art Gallery, Preston (p.50, 56)
The Hepworth Wakefield (p.16)
The Herbert Art Gallery & Museum, Coventry (p.18)
The Hunterian, Glasgow (p.20)
Leeds Art Gallery (p.30, 68)
Manchester Art Gallery (p.22)
The Mead Gallery, University of Warwick Art Collection (p.62)
New Walk Museum and Art Gallery, Leicester (p.54, 64)
Nottingham Castle Museum and Art Gallery (p.24)
Peter Scott Gallery, Lancaster Institute for the Contemporary Arts (p.56)
Plymouth City Museum and Art Gallery (p.38)
The Shipley Art Gallery, Gateshead (p.40, 66)
South London Gallery (p.26)
Southampton City Art Gallery (p.40)
Sunderland Museum & Winter Gardens (p.28)
Swindon Museum and Art Gallery (p.42)
Touchstones Rochdale (p.44)
Tullie House Museum and Art Gallery, Carlisle (p.46)
Victoria Gallery & Museum, University of Liverpool (p.30)
Walker Art Gallery, National Museums Liverpool (p.38)
The Whitworth, University of Manchester (p.68)
York Art Gallery, York Museums Trust (p.40)
‘We’re very excited to have acquired Algae by Alice Channer via the Contemporary Art Society’s Acquisition Scheme. We’ve admired Alice’s work for some time and this is a stunning piece that will be a great addition to our collection in general, while also developing our small but growing collection of contemporary sculpture.’

Deborah Dean, Curator, Nottingham Castle Museum and Art Gallery
Andrea Büttner (b. 1972, Stuttgart, Germany) lives and works in London and Frankfurt am Main. She holds a PhD from the Royal College of Art, London, and since 2012 has been a Professor at Kunsthochschule Mainz, Germany. Solo exhibitions in 2014 included Museum Ludwig, Cologne; Tate Britain, London; National Museum Wales, Cardiff; and Douglas Hyde Gallery, Dublin. Her work was included in Documenta 13, Kassel, Germany and Kabul, Afghanistan and the 29th São Paulo Biennale (2010).

Büttner’s exhibition Hidden Marriage at Amgueddfa Cymru – National Museum Wales in 2014 brought together two seemingly disparate parts of the Museum’s collection: the drawings of Gwen John and moss from the Museum’s Herbarium. The acquisition of her work, comprising a video, woodcuts and screen-prints, builds on the existing relationship between Büttner’s work and the Museum’s collection. The video Little Works (2007) was filmed in a closed Carmelite order in London. Büttner, unable to enter the convent, enlisted the help of Sister Luke, one of the nuns in the order, who filmed her sisters’ ‘little works’, the small creative projects such as crocheted bowls, drawings and candles. Grille depicts a partly concealed view into the convent, and likewise represents its inaccessible to members of the public. Both works have powerful links to Gwen John’s work with closed religious communities some hundred years earlier, which is also in the Museum’s collection.

Amgueddfa Cymru – National Museum Wales has recently focused on developing their holdings of modern and contemporary art, both in terms of acquisitions and exhibitions. This is in part due to the support of the Wales-based Derek Williams Trust which grant-aid much of the Museum’s post-1900 acquisitions and also acquire work on their own behalf which is then put on long-term loan to the Museum.

Presented by the Contemporary Art Society, with the support of Amgueddfa Cymru – National Museum Wales, and the Derek Williams Trust, 2015

**Amgueddfa Cymru – National Museum Wales, Cardiff**

**Andrea Büttner**

**Vogelpredigt (sermon to the birds) (2010)**
Woodcut, diptych
117 x 180cm
Unique

- **Dancing Nuns (2007)**
Woodcut
120 x 180cm
Edition 5/10 + 2 AP

- **Grille (2006)**
Screen-print on paper
120 x 180cm
Edition 1/5 + 2 AP

- **Little Works (2007)**
HD Video
10 minutes 45 seconds
Edition 1/6 + 1 AP
Liesbeth Bik and Jos van der Pol have been working together as Bik Van der Pol in Rotterdam, the Netherlands, since 1994. Their interdisciplinary and often site-specific practice is concerned with the idea of art as a form of knowledge production.

Bik Van der Pol’s works have been on display in numerous international museums and biennials such as: the 31st São Paolo Biennial (2014); Van Abbemuseum, Eindhoven (2013); Museum Boijmans Van Beuningen, Rotterdam (2013); and CCA, Glasgow (2009). Their work is also represented in international collections such as Musée d’Art Contemporain, Lyon; Ludwig Museum of Contemporary Art, Budapest; and the Rotterdam City Collection.

Untitled (Gold), initially produced for the exhibition Generosity is the new political at Wysing Art Centre in Cambridge, is inspired by the poem ‘Miss Kilmansegg and Her Precious Leg’ written by the British humourist and poet Thomas Hood (1799–1845). Hood’s poem, a timeless satire about the corrupting power of money, reveals how gold has the ability to test our capabilities for both greed and generosity. The source of Bik Van der Pol’s inspiration resonates with the genre and narrative themes of the Victorian paintings within Ferens Art Gallery’s collection, which are based on morality tales or subjects often inspired directly by literary sources provided by Victorian novelists and poets, including Thomas Hood.

Bik Van der Pol’s use of the medium of yellow neon as a twenty-first-century visual equivalent to gold has immediate visual appeal and the wording of the piece is equally seductive. Untitled (Gold) reinterprets a timeless theme, reinvesting it with layers of new meaning and subtle resonance in a thought-provoking but playful way.

Presented by the Contemporary Art Society with the support of the Ferens Endowment Fund, 2015
Heather Phillipson (b. 1978, London, UK) is an artist and poet living in London. Recent solo exhibitions include Dundee Contemporary Arts (2014), and BALTIC Centre for Contemporary Art, Gateshead (2013). In 2014, she performed at the ICA and the Serpentine Gallery, London. In 2015 she will have a solo show at the Schirn Kunsthalle Frankfurt, and her work will be included in the Istanbul Biennial.

Phillipson’s videos are often presented in installations taking the form of immersive environments in which the sculptural surroundings manifest themselves as physical projections of onscreen imagery. In the video work *A is to D what E is to H*, Phillipson’s voice-over carries us through a series of puns and linguistic slippages, set to a video sequence of cut-up moving image excerpts, which include shots of her own body, architectural surroundings and found footage. Phillipson excels in her use of vernacular forms and the ability to seize the language of spectacle, to produce playful irony and reveal deeper truths by amplification, repetition and saturation.

The Grundy Art Gallery recently identified three core areas for future acquisitions: popular culture and commentary on the language of spectacle; works tracing the history of exhibitions at the Gallery or related to Blackpool; and a new strand of light-based artworks. The Grundy’s exhibition of Phillipson’s work in the summer of 2014 engaged with Blackpool’s local culture and landmarks, attracting some 7,000 people. The acquisition of Phillipson’s works ensures the enduring legacy of this popular exhibition, while meeting the Grundy’s core aspirations.

Presented by the Contemporary Art Society, 2015

Hamilton explores the nature of images through surreal juxtapositions and appropriations of mass media tropes, often relating to cinema and art history. The Leg Chair series features perspex cut-outs of the artist’s own flexed legs combined with a variety of found images or materials. Hamilton’s Leg Chair not only relates to her own body but also raises questions regarding the role of the female body within art history and popular culture, thereby echoing the prominent themes explored within Barbara Hepworth’s work. Leg Chair is also of particular interest to The Hepworth Wakefield due to its incorporation of plaster, a medium that is historically associated with the representation of idealised forms of beauty and therefore resonates with the museum’s current research project into the use of the material within their collection.

Hamilton’s sculptural collages are also reflected in her prints. Manarch Pasta recalls the appropriations and engagements with consumer media and advertising, which characterised early British Pop art, a key element in The Hepworth Wakefield’s collection.

Anthea Hamilton is an artist whose career the curators of The Hepworth Wakefield have followed with interest but who was not yet represented in the museum’s collection. The acquisition of Leg Chair and Manarch Pasta represents different aspects of Hamilton’s artistic practice and contributes to the beginning of a fruitful relationship between the museum and the artist.

Presented by the Contemporary Art Society, 2015
Herbert Art Gallery and Museum, Coventry

Gustav Metzger
Aequivalenz. Shattered Stones, Coventry (2015)
Installation
Dimensions variable

Gustav Metzger (b. 1926, Nuremberg, Germany) lives and works in London. His work has been included in numerous group and solo exhibitions and has been the subject of publications and symposia. He has had solo shows at Kettle’s Yard, Cambridge (2014), Serpentine Gallery, London (2009), and Modern Art Oxford (1998). His work was included in Documenta 13, Kassel, Germany (2012) and the Liverpool Biennial (2014). His most recent exhibitions include Gustav Metzger’s Dome(s) Project (2015), Jumex Museum, Mexico and Act or Perish! Gustav Metzger – A Retrospective (2015), which starts at the Centre of Contemporary Art, Torun, Poland, and will travel to Kunsthall Oslo and Kunsthernes Hus, Norway.

Gustav Metzger’s work has a strong resonance with the collections and the work of the Herbert Art Gallery & Museum. Following the destruction of much of Coventry’s centre, including its medieval cathedral, in the blitz of November 1940, the city has worked on the international promotion of peace and reconciliation. This work is presented to a diverse audience through the Herbert’s collections and creative programme, particularly its permanent Peace and Reconciliation Gallery.

Aequivalenz. Shattered Stones, Coventry (2015) references Metzger’s Aequivalenz. Shattered Stones (2007), based on Coventry and Münster’s shared experiences of destruction by bombing in World War II, and commissioned for Sculpture Projects Münster 07, in Germany. To make the work, which took place every day for the 107 days of the project, an assistant collected groups of stones from a central location in the city and transported them by forklift truck to a different location.

He then deposited and arranged them in specific configurations generated by a computer program to reflect the random destruction caused by falling bombs. The new work commissioned for the Herbert features bricks made in Coventry and images of the Münster installation, as well as reproductions of a Luftwaffe map of Coventry showing targets for bombing, and a map showing RAF attacks on Germany.

Metzger’s work is informed by his personal experiences; he was born into a family of Orthodox Jews in Nuremberg in 1926, and following the arrest and deportation of a number of his family members under the Nazi regime, he and his brother escaped to England on the Kindertransport. In the 1960s he was an anti-war and anti-nuclear activist and, in response to his awareness of the destructive risks posed by society’s increasing dependence on technology, he developed the notion of Auto-Destructive art, which eventually gave its name to the Destruction in Art Symposium in London (1966) and New York (1968). Auto-destructive art soon gave way to auto-constructive work, which invited ‘change, movement and growth’.

Aequivalenz. Shattered Stones, Coventry will go on show at the Herbert in November 2015, to coincide with the 75th anniversary of the bombing of the city in 1940, when other commemorative displays and events will also be taking place.

Presented by the Contemporary Art Society with the support of an anonymous donor, 2015
Nashashibi / Skaer are Rosalind Nashashibi (b. 1973, Croydon, UK) and Lucy Skaer (b. 1975, Cambridge, UK). They began collaborating in 2005 and both artists have active independent careers. They have participated in numerous group exhibitions at venues including the 2nd Athens Biennial (2009); the 5th Berlin Biennial (2008); Contour Biennial for Moving Image, Mechelen, Belgium (2007); and Tramway, Glasgow (2005). Recent collaborative solo shows include Art Now at Tate Britain (2008); Spike Island, Bristol (2007); and Musée Matisse, Le Cateau-Cambrésis, France (2013).

Our Magnolia takes as its starting point the surreal landscape painting Flight of the Magnolia (1944) by Paul Nash, official war artist of World War I and World War II. In this context, the painting’s flower motif comes to represent the unfolding parachutes used by airborne regiments or artillery explosions. Nashashibi / Skaer’s film develops this reference with a series of enigmatic associations that form the thread running through Our Magnolia. A shot of the half-visible skeletal shape of a decomposing whale buried on a deserted beach echoes a drawing of a whale skeleton with the title Death, which is part of Leonora (2006), a work by Lucy Skaer also in the Hunterian collection. The images in the film are often as seductive as they are threatening, carrying the suggestion of impending disaster. At the end of the film, the soundtrack erupts from total silence with the anguished reaction of a woman to the looting of the National Museum in Baghdad during the 2003 invasion of Iraq.

This acquisition was supported by the recently established Hunterian Friends organisation, and it is their first in the field of contemporary art.

Presented by the Contemporary Art Society, with the support of Hunterian Friends, 2015
Mike Nelson is based in London, UK. Recent solo exhibitions include Eighty Circles through Canada, Tramway, Glasgow (2014); Studio apparatus for Kunsthalle Münster, Kunsthalle Münster, Germany (2014); Amnesiac Hide, The Power Plant, Toronto (2014); 408 tons of imperfect geometry, Malmö Konsthall, Sweden (2012). Nelson was nominated for the Turner Prize twice (2001 and 2007) and represented Britain at the Venice Biennale in 2011.

Amnezi Skalk Kask (2012) is part of a serial work produced since the mid-1990s, for which Nelson invented a fictional gang of nomadic outsiders, The Amnesiacs. Members of this late-twentieth-century biker gang seem to have just left the spaces they inhabited, leaving behind these traces. Mixing personal history, religious iconography and art history, the Amnesiacs create new worlds and environments. They mix motifs and create shrines, co-opting everyday objects and elevating them to devotional status. The installations feature the residue of their creations including skull helmets and beach fires. The power of Amnezi Skalk Kask lies in the contradictions it encompasses – dichotomies of life and death, good versus evil, protection or harm.

Amnezi Skalk Kask resonates with Manchester Art Gallery’s collection, which comprises a number of works featuring skulls and references to mortality, including Gabriel Orozco Path of Thought (1997), and Tony Oursler Crystal Skull (1999). Mike Nelson’s work is also a significant addition to Manchester Art Gallery’s growing collection of international contemporary sculpture, including works by Haroon Mirza, Brian Griffiths, and Helen Marten, that were recently acquired through the Contemporary Art Society’s Sculpture Fund.

Presented by the Contemporary Art Society, 2015

Alice Channer explores the sculptural properties of volume, dimension, material and weight, often in direct relation to the body. Algae consist of a stainless steel shelf and a curved steel pole. These intersecting forms echo the edges of a body. The pleated fabric that sits in the metal shelf relates to the sculptural quality of pleating. The image on the fabric represents shampoo, a product that through its conflicting associations acts as a symbol of glamour and yet also of industrial production. Overlaid on the image of shampoo is a digital image of black and orange imprints that were created by making a print of the artist’s own arm, leading to a human interruption in the industrial production. Nesting in the folds of the fabric are small plastic beads, which symbolise the raw material of today’s mass fabricated plastic products. The few, carefully-placed nurdles are like treasures hidden within the folds of the fabric and yet they wash up on shorelines across the world in large quantities, having a negative impact on our delicate marine ecosystem.

The acquisition of Algae not only augments a recent focus of Nottingham Castle Museum and Art Gallery’s collecting policy to represent sculpture by women artists, but also relates to the museum’s existing collection of Textile Art and Photography.

Presented by the Contemporary Art Society, 2015
South London Gallery

Paul Morrison

Asplenium (2010)

Acrylic paint, 24 carat gold leaf
3.79 x 11m

Paul Morrison (b. 1966, Liverpool, UK) lives and works in Sheffield and London. His work has been shown in museums and art spaces around the world, including the ICA London; The Irish Museum of Modern Art, Dublin; MUHKA, Antwerp; the Württembergischer Kunstverein, Stuttgart; Kunsthalle Nürnberg; and The Drawing Center in New York. His work is represented in a number of collections such as the British Council Collection, London; The Fitzwilliam Museum, Cambridge; The Government Art Collection, London; Museum of Modern Art, New York, and the Victoria and Albert Museum in London. Recent solo exhibitions include Auctorum, Millennium Gallery, Sheffield (2012); Black Light, Dirimart, Istanbul, Turkey (2013); and Eclipse, PS, Amsterdam, Netherlands (2014).

Paul Morrison’s large-scale work is characterised by monochromatic botanical visions. These boldly rendered gardens and landscapes appear magnified, distorted and cartoon-like and are expressed using a variety of techniques, including painting, drawing, print, sculpture and film. Morrison consciously experiments with scale, taking inspiration from historical engravings, botanical illustrations, comics, animations and found images.

In the South London Gallery’s Matsudaira Wing, Paul Morrison’s wall painting Asplenium, initially commissioned for the SLG’s re-opening exhibition Nothing is Forever (2010), establishes an immediate and uplifting dialogue with the architecture of the atrium. Drawing on his extensive archive of botanical drawings, Morrison has rendered an extraordinary combination of outsized and miniature plant life, sun and moon motifs, against a shimmering gold leaf background. Celebrating the relationship between interior and exterior views, which characterises the space, this stunning work enriches the already impressive effect of the changing light throughout the day. The Contemporary Art Society’s acquisition of Asplenium makes this wall painting a permanent addition to the SLG’s collection to be enjoyed by gallery visitors now and in the future.

Presented by the Contemporary Art Society, 2015
Sunderland Museum & Winter Gardens

Matt Stokes
_Long After Tonight (Film Stills) (2005–06)_
Series of 4 C-type prints on Diasec
23.2 x 38.5 x .25cm each
Edition 1/10 + 1AP

– _Long After Tonight (Production shot – Soul Brother) (2005–06)_
C-type print on Diasec
25.5 x 38.5cm
Edition 2/10 + 1AP

– _Long After Tonight (Carl) (2005–06)_
C-type print on Diasec
80 x 80cm
Edition 1/10 + 1AP

– _Long After Tonight (Andy) (2005–06)_
C-type print on Diasec
80 x 80cm
Edition 1/10 + 1AP

– _Long After Tonight (Fran) (2005–06)_
C-type print on Diasec
80 x 80cm
Edition 1/10 + 1AP


Matt Stokes’s practice stems from a long-term enquiry into subcultures, particularly musical ones. He is interested in the way music provides a sense of collectivity, acting as a catalyst for particular groups to form, shaping and influencing people’s lives and identities. His works are often context-specific; he immerses himself in a setting and area of interest, through which collaborations with informal communities arise.

In 2006, Stokes was awarded the Becks Futures Prize for _Long After Tonight_ (2005), an impressionistic 16mm film of a re-creation of a Northern Soul night staged at St Salvador’s Church in Dundee, parts of which housed some of the city’s first dance events of this kind during the early 1970s. Stokes invited original participants of this scene to dance to tracks from the genre, but transposed the event to within the nave’s Gothic interior. The candid portraits of the dancers and images showing Christian iconography and architecture offer a parallel depiction of the event captured in the film.

Sunderland Museum & Winter Gardens’ collecting policy for contemporary art focuses on figurative work by nationally-known artists and outstanding artists working in the region, as well as themes of identity and memory. These photographs will resonate with those among the Museum’s audience who remember Northern Soul nights in the city, as well as engage younger visitors living in a city with a vibrant current music scene.

Presented by the Contemporary Art Society, 2015
Francis Upritchard (b.1976, New Plymouth, New Zealand) is based in London. Her work has been widely exhibited in national and international art venues. Upritchard represented New Zealand at the Venice Biennial (2009). Recent solo exhibitions include Francis Upritchard, The Hammer Museum, Los Angeles, USA (2014); the Whitechapel Gallery Children’s Art Commission (2014); A Hand of Cards, Nottingham Contemporary (2012); and In die Höhle, Sezession, Vienna, Austria (2010).

Upritchard is equally drawn to the history of figurative sculpture and to a wide range of craft and artisan traditions around the world. From ceramic techniques to glass blowing, enamelling to welding, Upritchard’s installations and objects, which often feature archetypal figures, push these practices in new directions, creating a striking and original visual language of their own.

As part of the Contemporary Art Society Sculpture Fund (supported by Cathy Wills), Victoria Gallery & Museum now co-owns works by Haroon Mirza, Brian Griffiths and Helen Marten. These works provide a basis for developing examples of contemporary sculptural practice within the museum’s collection. Harlequin Vase with Face will also add to the museum’s contemporary holdings in showcasing the diversity of sculpture today and enhancing the presence of female artists in the collection.

Upritchard’s interest in folk, myth and ancient rituals links well with the historic fine art and museum heritage collections at Victoria Gallery & Museum, especially with a group of Peruvian pots collected by the university’s Latin American studies department. Though these are 600 to 800 years old, the custom of incorporating human features in vessels that could also be functional clearly resonates with Upritchard’s Harlequin Vase with Face.

Presented by the Contemporary Art Society
‘We are really delighted to acquire this cutting-edge piece by Michael Eden for the collection through the Contemporary Art Society Omega Fund. Eden is pushing the boundaries of contemporary applied art practice and has an international reputation. Cyan Bloom is a fabulous addition to the collection.’

Melanie Gardner, Curator of Art, Tullie House Museum & Art Gallery
For their Omega Fund acquisition Birmingham Museum and Art Gallery identified Mirjam Hiller and Soizig Carey as two contemporary jewellers whose work would enable them to expand on their existing collection policy, which focuses on enhancing the presence of female artists and the notion of urban experience.

Mirjam Hiller (b.1974, Stuttgart, Germany) is based in Potsdam, Germany. She has exhibited throughout Europe and in Australia, China, South Korea and the USA. Her works are in public collections such as mima, Middlesbrough; Newark Museum, New Jersey, USA; and also in the Museum für Kunst und Gewerbe, Hamburg, Germany.

In her work she explores everyday life, architecture and nature. Her colourful brooches *firassia* and *tipinea* are abstract and elegant and recall cityscapes in their design, echoing existing works in the museum’s Fine Art and Jewellery collections.

Soizig Carey (b.1986 in Paisley, Scotland) graduated from Edinburgh College of Art in 2009. She is based in Glasgow and was Artist in Residence at Glasgow School of Art and at Banff Art Centre in Canada. Her work has been on display in various spaces including the Glue Factory in Glasgow and Bonhoga Gallery, Shetland.

Carey’s *Glasgow Arm Piece* and *Glasgow Brooch* have been inspired by Glasgow’s post-war architecture, exploring its austere high-rise housing projects and their impact on urban landscapes and communities.

Mirjam Hiller and Soizig Carey are interested in surface treatment. Hiller’s pieces have been powder-coated while Carey’s are oxidised. Both artists’ work connects well with Birmingham Museum & Art Gallery’s modern and contemporary jewellery collection that dates from the 1970s and consists of work by a wide range of regional, national and international makers.

Presented by the Contemporary Art Society through the Omega Fund, 2015

Mirjam Hiller
*Brooch firassia* (2009)
Powder-coated stainless steel
13.5 x 12 x 6 cm

Mirjam Hiller
*Brooch tipinea* (2010)
Powder-coated stainless steel
12 x 9 x 4 cm

Soizig Carey
*Glasgow Arm Piece* (2009)
Oxidised silver
11 x 7 x 5.5 cm

Soizig Carey
*Glasgow Brooch* (2014)
Oxidised silver and 18ct gold
7 x 4 cm
ACQUISITIONS SCHEME: THE OMEGA FUND

Bury Art Museum

Paul Scott
Scott's Cumbrian Blue(s) – Spode Works
Closed. Tienshan/Xingyue Pattern (2009–10)
In-glaze decal collage on Chinese porcelain
soup bowl
22 x 3.5cm

Scott's Cumbrian Blue(s) – Wallendorf
Porcelain Tile with 4 Porcelain Summer
Tree 'Shots' – Porcelain (2013)
In-glaze decals and gold lustre
25 x 5 x 20cm

Scott's Cumbrian Blue(s) – Windturbines
with Vindsäter Tree (2013)
In-glaze screenprint decal collage on
old enamel plate
25.5 x 25.5 x 1.5cm

The Ceramic Age, for Alan Read (2007)
Cotton on linen
20 x 20.5cm

Paul Scott (b.1953, Darley Dale, UK) is based
in rural Cumbria. Paul’s commissioned work
can be found in public places in Carlisle,
Gateshead and Newcastle-upon-Tyne. He
has also completed large-scale works in
Hanoi, Vietnam and at the Guldagergård
public sculpture park in Denmark. His
ceramic printed objects are in national and
international private and public collections
including The National Museum of Art,
Architecture and Design in Norway; the
Victoria and Albert Museum, London; The
National Museum, Stockholm; Tullie House,
Carlisle; and The Shipley Art Gallery,
Gateshead.

Best known for his research into ceramics
and print, Scott creates individual pieces that
blur the boundaries between fine art, craft
and design. Research has always played a
key role in all aspects of his work – from
investigating the technical methodologies
of print transfers to the synthesis of historical
form and contemporary artefact embodied in
his Cumbrian Blue(s) series of which three
works were acquired for Bury Art Museum
through the Contemporary Art Society’s
Omega Fund.

Spode Work is a visual comment on the
closure of British factories and the sale of their
‘marques’ to China. Likewise, Wallendorf
Tile with 4 Porcelain Summer Tree ‘Shots’
refers to a British factory that until recently
produced tiles. The ‘shots’, which feature
landscape scenes on the interior, echo Bury
Art Museum’s collection of historic landscape
paintings while simultaneously providing a
subtle commentary on the popular habit of
drinking shots of alcohol. Within Windturbines
with Vindsäter Tree, Scott explores the
aesthetic contrast between traditional and
contemporary conventions of landscape.
The tree and lovebirds in the foreground
derive from a long tradition of wares that are
widely admired for their picturesque aesthetic
appeal. However, Scott’s landscape also
features wind turbines, which in the minds of
some are perceived as destructive intrusions
in the natural beauty of the landscape. This
juxtaposition raises intriguing questions as
to what it is that makes a landscape beautiful.

Bury Art Museum is also interested in material
that focuses on the traditional preoccupations
of women. Maria Damon’s contemporary text
embroideries, which focus on the relationship
between text/language, textile and the
notion of exile, re-contextualise the gallery’s
collection of traditional female craft. Damon’s
work also further enhances Bury Art Museum’s
Language Art Collection and the Bury Text
Art Archives that run in collaboration between
Bury Art Museum and Archives, and the
Contemporary Poetics Research Centre at
Birkbeck, University of London. Maria Damon
is a renowned poet, scholar, and academician
who is based in Brooklyn, New York. Her work
has been exhibited at Bury Art Museum (2014); the
Katherine Nash Gallery, Minneapolis,
USA (2013); the London Poetry Festival (2014); and
at the Durban Segnini Gallery, Miami,
USA (2005).

Presented by the Contemporary Art Society through
the Omega Fund, 2015
Plymouth City Museum and Art Gallery, National Museum Wales, National Museums Liverpool, and Bristol Museum & Art Gallery commissioned Paul Scott (for short biography please see page 36) to develop a new work through the Contemporary Art Society’s New Story of Craft Scheme between 2012 and 2015. There are many similarities between the collections that were involved in the commission. All are port cities with a history of trade as well as manufacture, and in particular, all had eighteenth-century porcelain factories. Paul Scott made a research visit to each of the collections and was interested not only in the ceramics but more widely in the prints and drawings as well as archaeological collections. Scott’s final work is a response to the objects, prints and materials he unearthed during this research phase.

The work consists of four obsolete print drawers. Each of these contain an amalgamation of historic ceramics. These pieces have been re-printed with new decals (digital prints) to give the historic pieces a new life and also to convey stories relating to each of the four venues. Scott often makes political comments in his practice and a closer look at this new work shows a fracking rig printed onto a nineteenth-century piece of earthenware as well as an engraving of a badger perhaps alluding to the contentious issue of badger culling in the UK. The work also makes visual reference to the darker side of the local histories surrounding Plymouth, Cardiff, Liverpool and Bristol and their association with the slave trade.

Presented by the Contemporary Art Society, 2015

Plymouth City Museum and Art Gallery, National Museum Wales, National Museums Liverpool, and Bristol Museum & Art Gallery

Paul Scott

Cookworthy, Body Sherds and Plymouth Rock (2014) for Plymouth City Museum and Art Gallery
Ceramic collage in customised, former print tray
43 x 46cm

–
Alkalon, Pountney and St Vincent’s Rock(s) (2014) for Bristol Museum and Art Gallery
Ceramic collage in customised, former print tray
43 x 46cm

–
Ladies of Llangollen, Dillwyn and Cow Creamers (2014) for National Museum Wales, Amgueddfa Cymru
Ceramic collage in customised, former print tray
43 x 46cm

Toxteth Park, Herculaneum, and Liver Birds (2014) for National Museums Liverpool
Ceramic collage in customised, former print tray
43 x 46cm
Phoebe Cummings (b. 1981, Walsall, UK) is based in Stafford. She works without a permanent studio space, creating detailed installations and sculptures directly on site. She has undertaken a number of residencies, exhibitions and commissions in the UK, USA and Greenland, including six months as ceramics artist-in-residence at the Victoria & Albert Museum (2010); a fellowship at Camden Arts Centre (2012–13); and a solo exhibition at the University of Hawaii Art Gallery, Honolulu. In 2011 she was the winner of the British Ceramics Biennial Award.

Production Line is a joint acquisition between Southampton City Art Gallery, York Museums Trust, and Shipley Art Gallery which all have outstanding ceramic collections.

Made directly in the gallery space of Southampton City Art Gallery, a construction of clay is built onto a rope and hoisted as it is made. This temporary sculpture considers the choreography of making, beyond the studio or factory, and the possibility for clay to produce objects that are neither fixed nor permanent. Cummings uses a labour-intensive process of pressing clay through a tea strainer to produce a fine texture. Historically a technique used to suggest grass or fur on ceramic figurines, it is translated here onto a large-scale abstract form. After it is shown, the piece will be dissolved into water and the clay re-claimed as raw material.

The acquisition of Production Line breaks boundaries in conventional museum collecting. In contrast to previous acquisitions, the work is ephemeral, almost a performance, and will only exist in all three collections as an archive, which includes time-lapse photography and documentary film.

Presented by the Contemporary Art Society, 2015
For their Omega Fund acquisition Swindon Museum and Art Gallery identified Fenella Elms and Grant Aston as two contemporary ceramists who would diversify and energise their collection of twentieth- and twenty-first-century studio ceramics.

Fenella Elms (b.1964, Münster, Germany) is a contemporary ceramists based near Swindon who is inspired by natural forms, rhythm and motion. Her work was recently presented at galleries including Contemporary Applied Arts, London (2014); Bluecoat Display Centre, Liverpool (2015); and Collect, Saatchi Gallery (2015). In her previous career, Elms worked in mental and occupational health. Dreams, instinct and the subconscious continue to influence her practice. Her work is of special interest to Swindon Museum and Art Gallery as she studied ceramics at Swindon College and was taught using many of the ceramics now in the museum’s collection. For her Large flow pot Elms used beads in white and cobalt as a reference to traditional cobalt decorated pots. The craftsmanship, scale and traditional references of Elms’s practice complement Swindon Museum and Art Gallery’s existing craft collection while demonstrating important trends in contemporary ceramics.

Grant Aston (b.1980, Stoke on Trent, UK) is based in London. His work has been included in a number of exhibitions including the British Ceramics Biennial, Stoke on Trent (2012); the Ceramic Art London Fair at the Royal College of Art, London (2014); and at Bluecoat Display Centre, Liverpool (2013). Aston’s robust clay sculptures are inspired by contemporary life, metalwork, architecture and science. The Omega Fund acquisition Radioactivitat is striking in terms of its innovative use of material in which different types of clay and glazes are used to expand the boundaries of ceramic art. Aston’s expressive pieces echo the abstract brushwork of artists such as Basil Beattie and Christopher Le Brun, while simultaneously reflecting the hand-built innovation of Sara Radstone and Gordon Baldwin and therefore enable Swindon Museum and Art Gallery to make a link between the ceramics and modern art collection.

Presented by the Contemporary Art Society through the Omega Fund, 2015
Rosa Nguyen

Nose and Tail Form (2012)
Glass
80 x 20 x 20 cm

Sanctuary (2014)
Ceramics
Each work 17 x 10 x 8 cm (approximately)

Rosa Nguyen (b. 1960, London, UK) is based in London. Her work is represented in national and international collections such as the Crafts Council Collection, the Aberdeen City Museum and the Wison Contemporary Art Museum in Shanghai. Past projects include solo exhibitions at galleries such as Touchstones Rochdale as part of the Asia Triennial Manchester (2014); Bristol Museum & Art Gallery (2010); and Lambeth Garden Museum, London (2013).

Nguyen’s site-specific glass and ceramic installations are strongly influenced by her interest in gardening and Ikebana, the Japanese discipline of flower arranging.

The large-scale installation Sanctuary, which was on display at Touchstones Rochdale as part of the Asia Triennial Manchester (2014), takes particular inspiration from Japanese Zen dry landscape gardens. Sanctuary comprises multiple ceramic and glass objects interconnected with natural materials such as dried plants and tree branches.

The curator at Touchstones Rochdale selected a larger glass piece and a group of smaller ceramic vessels from the installation to acquire through the Contemporary Art Society’s Omega Fund. This enables the museum to construct a variety of displays using Nguyen’s work in the future and connects with the artist’s practice to re-present existing objects in new installations.

The acquisition furthers the museum’s ambitions to collect across a range of different media and Nose and Tail Form is the first significant contemporary glass object to enter the collection. The glass and colourful ceramic pieces also fulfill the museum’s aim to collect work that focuses on colour and the absence of colour. In this respect, the selected vessels from Nguyen’s installation link well with a number of paintings, prints and drawings in the fine art collection at Touchstones Rochdale, which depict landscapes, gardens and the natural environment.

Presented by the Contemporary Art Society through the Omega Fund, 2014
Michael Eden (b. 1955, Blackburn, UK), is based in Milnthorpe, Cumbria, UK. His innovative work is represented in public collections in the UK and abroad such as Crafts Council Collection, Leeds Art Gallery and Museum of Arts and Design, New York. Recent solo exhibitions include a presentation at The Holburne Museum, Bath (2015).

Eden, who previously made functional slipware, used revolutionary 3D software for the first time to launch his *Wedgwoodn’t Tureen* in 2008. This technology enables him to communicate ideas and produce objects that would be impossible using conventional industrial ceramic techniques. He continues to experiment with digital technology, producing larger and more complex works while staying true to his original intention that each piece should be unique.

*Cyan Bloom* is a visually striking example of the cutting-edge processes and materials Eden has employed in his recent practice. The artist’s use of a historic shape references Wedgwood, the company that pioneered the production of high-quality ceramics in Britain. The radiating structures have an organic appearance and are reminiscent of plant forms. Fundamentally, the acquisition of *Cyan Bloom* strengthens Tullie House Museum and Art Gallery’s intention to collect artists from Cumbria. However, the piece also complements the museum’s important historic porcelain collection and echoes contemporary artworks within the collection that also relate to the natural world.

Presented by the Contemporary Art Society through the Omega Fund, 2014
‘The support and faith in my work that this award represents is impossible to put a price on, particularly from such a strong shortlist. It is a unique opportunity to consolidate recent developments in my practice and pull out some deeper weirdness, both with my amazing collaborators and through the extraordinary locations in and around Preston.’

Nathaniel Mellors, Artist, Winner of the Annual Award for Museums 2014
Harris Museum and Art Gallery, Preston

in partnership with University of Central Lancashire (UCLAN), In Certain Places and Media Factory

Nathaniel Mellors (b.1974, Doncaster, UK) makes irreverent, absurd and hilarious videos, sculptures, performances and writings that challenge notions of taste, morality, and intelligence. Recent solo exhibitions include Hammer Museum, Los Angeles (2014); ICA, London (2011); De Hallen, Haarlem (2010); and the Stedelijk Museum Bureau in Amsterdam (2009). Recent group shows include British Art Show 7 – In The Days of the Comet (2010–11); Altermodern at Tate Britain (2009); and the 54th Venice Biennale in 2011. Mellors lives and works in Amsterdam and Los Angeles.

Mellor’s work is uniquely imaginative, critical and ambitious in its approach. Mellors proposes to write, produce and direct New Preston & Cannibal Cinema Tech, an ambitious moving image work reflecting on the state of the UK through an experimental, absurdist fiction, realised using locations and production facilities specific to Preston. His current practice and this film commission are set within the expanding architecture of Mellors’s ongoing Ourhouse body of works.

The remarkable Brutalist (recently Grade II listed) bus station, the derelict Odeon cinema, the abandoned Coroner’s Court and the former Working Men’s Club will all be used as locations for the commission – a hybrid form of fiction, sculpture, performance and film. The work, comprised of a single-screen video, will use the fabric and social history of the city as a lens for an absurdist fiction incorporating a tribe of smart Neanderthals, a filthy cluster of cannibalising Homo sapiens and two characters going by the name of Babydoll and Daddy.

Presented by the Contemporary Art Society, 2014, through the Annual Award, funded by the Sfumato Foundation and Museum Victoria, Melbourne. Commissioned by Harris Museum and Art Gallery, Preston.
Ben Rivers
(b. 1972, Somerset, UK) lives and works in London. Rivers is an artist working with 16mm film and is known for his meditative portraits of alternative ways of living. His work has been shown in exhibitions and film festivals around the world and has won numerous awards, most recently the Canon Tiger Award for Short Films (2015) and the Paul Hamlyn Foundation Award for Artists (2010). Recent solo exhibitions include The Hepworth Wakefield (2012); Hayward Project Space (2011); and Matt’s Gallery, London (2011). Forthcoming solo exhibitions and commissions include Artangel Open Commission, London (2015) and Camden Arts Centre, London (2015).

With an affection for utopian novels like Sir Francis Bacon’s *The New Atlantis* and Mary Shelley’s *The Last Man*, Rivers’s work blends aspects of fiction and reality in a subversive and poetic manner. His work focuses on lone individuals and small insular communities on the fringes of society, from hermetic existences found deep in the Scottish countryside to post-apocalyptic island ecosystems.

The passing of time is a preoccupation of many of Rivers’s subjects. In *Origin of The Species* subtitled ‘An exploration into the nature of the world via the extraordinary S, who lives in the wilderness’, we hear S. musing on his immediate world and the wider universe: on evolution, quantum physics, and the uncertain future of the human race, while Rivers’s camera explores his wooden hut, his drawings for inventions and the bracken filled woods that surround him. Conceived as a companion piece, *Ah, Liberty!* is a mesmerising study of a family’s place in the wilderness. Working and playing on a farm in the Scottish highlands throughout the seasons, it captures an untamed sense of freedom, undercut with a sense of foreboding.

*Presented by the Contemporary Art Society Collections Fund, 2014*
New Walk Museum and Art Gallery, Leicester

Marvin Gaye Chetwynd
Home Made Tasers (2011)
Studio 231, New Museum, New York, 26 October 2011 – 1 January 2012

Marvin Gaye Chetwynd (b. 1973, London, UK) is a British artist whose practice mixes performance, sculpture, painting, installation, and video. She studied Social Anthropology at University College London before studying art at the Slade and the RCA. She has performed and exhibited internationally, and was shortlisted for the Turner Prize in 2012 for Odd Man Out at Sadie Coles HQ (restaged at Tate Britain, London). In 2014 her film Hermitos Children 2 was shown at Studio Voltaire, London, as part of a major solo exhibition.

Her performances and videos harness elements of folk plays, street spectacles, literature, and multiple other genres. They generally employ troupes of performers – friends and relatives of the artist – and feature handmade costumes and props. Through improvisatory, irreverent, and carnivalesque dramas, Chetwynd’s work traverses a panoramic range of subjects.

Acquired through Testing Media, a scheme designed in association with the Art Fund to support the acquisition of significant contemporary works presenting particular challenges around display and conservation, Chetwynd’s Brainbug is a large-scale performative sculpture. Based on the leader of a bug colony in Paul Verhoeven’s Starship Troopers (1997), the tent-sized Brainbug is animated in ‘low energy’ by a few performers on the inside to make it look alive, and by a full dance, with costume dancers, for the performance Home Made Tasers. This is the first time one of Chetwynd’s performances has been acquired for a public collection in the UK.

Presented by the Art Fund and the Contemporary Art Society, 2014
Mel Brimfield
An Audience with
Willy Little (2013)

Digital film
12 minutes 36 seconds
Edition 1/5
–

Death and Dumb
Part 2 (2013)

HD video
10 minutes 52 seconds
Edition 2/5
–

The Love Lives of
The Artists – Barbara
Hepworth (2013)

Gouache on mounboard
61.5 x 56cm
Unique
–

Between Genius and
Desire – Jackson (after
Hans Namuth) (2012)

Digital print on Dibond
20.5 x 30.5cm
Edition 1/5
–

Vincent (after Kirk
Douglas) (2012)

Digital print on Dibond
20.5 x 30.5cm
Edition 1/5
–

The Curse of Pygmalion
(2012)

Giclee print
77.8 x 112.5cm
Edition 1/5
–

Between Genius and
Desire – Jackson (after
Ed Harris) (2012)

Digital print on Dibond
20.5 x 30.5cm
Edition 1/5
–

He Hit Me… and It Felt
Like a Kiss (2011)

Gouache on board
40 x 50cm
Unique
–

The Semiotics of the
Kitchen (2011)

C-type photograph
29.4 x 19.5cm
Edition 2/6

Mel Brimfield –

Mel Brimfield’s wide-ranging multimedia works draw on photography, experimental theatre, writing and painting to build alternative realities, using fake documents and records to bring to life a universe populated by Brimfield’s performances and collaborations with other artists.

Brimfield’s works were acquired through Testing Media, an Art Fund initiative set up with the Contemporary Art Society to support the acquisition of contemporary art in new or challenging media. Nineteen works have been acquired that highlight key moments in Brimfield’s career, from collaborative films created for past performances and meticulously drawn and painted posters for imaginary erotic magazines about Henry Moore and Barbara Hepworth, to five photographs recreating moments in the life of Jackson Pollock from the perspective of the canvas, a filmed music hall performance starring a fictional raconteur, and posters anticipating her proposed 2015 exhibition at The Hepworth Wakefield.

Presented by the Art Fund and the Contemporary Art Society, 2014
Gifts and Bequests are a vitally important part of the Contemporary Art Society’s work in developing public collections in the UK. In 2014/15 we have not only been fortunate to place works from private donors into public collections, but we have also had the opportunity to work with several artists and their estates in gifting works. Once again we have been overwhelmed by the generosity of private donors, artists and estates and have been able to place important and significant works with our Museum Members.

This year the Contemporary Art Society has gifted a total of 17 works: 4 sculptures, 12 works on paper, and one large-scale oil painting to 6 public collections. Our close work with museum curators, and comprehensive knowledge of their collections, enables us to find the most suitable homes for these works where they will be enjoyed by audiences for years to come.

‘Natalie Dower’s work Red Flyer, 1989, has a very precise resonance with the Mead Gallery and with the Art Collection. Its addition to the collection has strengthened the context for the systematic constructionism of the work of Jean Spencer and Susan Tebby, and of Spencer’s husband Malcolm Hughes by whom we also have two screen-prints in the Art Collection.’

Sarah Shalgosky, Curator, Mead Gallery, University of Warwick
Donald Rodney
*Land of Milk and Honey II* (1997)
Glass vitrine, copper coins, milk
168 x 61 x 31cm

Birmingham Museum and Art Gallery has been a member of the Contemporary Art Society since the 1920s and is famous for being home to one of the world’s finest collections of Pre-Raphaelite paintings. Housed in a Grade II listed landmark building in Birmingham’s city centre, Birmingham Museum and Art Gallery has extensive collections of fine and applied art, social history, archaeology and ethnography with objects dating from 200,000 years ago to the present.

Birmingham-born artist Donald Rodney (1961–1998, Birmingham, UK) was a leading figure in Britain’s BLK Art Group of the 1980s and became recognised as one of the most innovative artists of his generation. Rodney’s work appropriated images from the mass media, art and popular culture to explore issues of racial identity and racism.

From childhood Rodney suffered from sickle cell anaemia and while he could not escape or conquer the disease he refused to declare himself a victim of it and created work not to draw attention to it but to act as a metaphor to represent the ‘disease’ of apartheid, the ‘disease’ of police brutality and the ‘disease’ of racism that lay at the core of society.

*Land of Milk and Honey II* was created as part of Donald Rodney’s final exhibition ‘9 Night in Eldorado’ held at the South London Gallery in 1997. The exhibition was a eulogy to the memory of his father who had died three years earlier. The work *Land of Milk and Honey II*, refers to Rodney’s fathers belief that moving to Britain (the supposed land of milk and honey) in the 1950s was to be full of prospects and potential, however, the move failed to live up to his expectations. The souring of his father’s hopes is shown through the inclusion of milk and copper coins, which change over time. The use of these materials also represents the artist’s own exploration of fragility in relation to sickle cell anaemia and for what he saw as the diseased nature of modern British society and the treatment of the black community.

Gifted by the Estate of the artist through the Contemporary Art Society, 2014
The Mead Gallery is one of the most important venues in the West Midlands for contemporary art. The gallery hosts an average of four exhibitions each year and also manages a collection of 800 works of modern and contemporary art on behalf of the University of Warwick. The collection is on display across five square miles of campus.

**Natalie Dower** (b. 1931, London, UK) works in the knowledge that the growth of every living thing is governed by mathematical rules. Connected to the British Systems artists, Dower works to this knowledge, creating paintings that are free from overt references to the creator, or to the external world, and makes works that are solely derived from her own invented, predetermined systems. Dower aims to produce paintings that attract and hold the attention of the viewer, with the underlying concept or system being at the core of their creation.

The founding collection of the University of Warwick was a group of abstract, colourfield paintings from 1965 and 1966, and ever since abstract painting has remained a constant focus. Dower’s work *Red Flyer* has a very precise resonance with the Mead Gallery as it featured in the exhibition *Countervail* at the gallery in 1993. *Countervail* was a series of three exhibitions that examined abstract painting by women and focused on work that was a response to systems. Work by both Susan Tebbby and Jean Spencer, who also featured, can be found in the collection.

*Gifted by the artist through the Contemporary Art Society, 2014*
Miriam Beerman

**Untitled (undated)**
Etching and aquatint
23 x 19cm

**Untitled (undated)**
Drypoint, AP
41 x 94.5cm

**Untitled (undated)**
Drypoint, AP
41 x 94.5cm

**Untitled (undated)**
Drypoint on watermarked Fabriano paper
49.8 x 35cm

**Untitled (undated)**
Drypoint, AP
38 x 43.4cm

**Untitled (undated)**
Drypoint on watermarked Fabriano paper
49.8 x 35cm

**Ribou gros commun (undated)**
Ink on paper
36.3 x 28.7cm

**Untitled (undated)**
Etching
38cm x 28cm

**Untitled (undated)**
Etching
38cm x 28cm

**Untitled (undated)**
Monoprint, printed in brown on fine laid paper with irregular deckle edge
26 x 36.5cm

**Untitled (undated)**
Ball-point pen and felt-tip pen on cold-pressed arches paper
35.5 x 25.5cm

**Untitled (undated)**
Woodcut on fine tissue paper
15.5cm x 13.2cm

**Untitled (undated)**
Hand-coloured etching
18.8 x 14.2cm

New Walk Museum and Art Gallery is home to the largest collection of German expressionist art outside of Germany. The Collection began with works acquired from the groundbreaking exhibition *Mid-European Art*, which took place at the museum in 1944. The exhibition featured unique works from private collections, which had been brought to England and safety by refugee artists and collectors.

Miriam Beerman (b.1923, Rhode Island, USA) is an American painter and printmaker who has spent over 60 years producing works that respond to the brutality of our time. Beerman’s expressionist works communicate a range of often dark emotions, rooted in the tradition of abstract expressionism, probing her political and personal heritage.

Leicester Museums Service are delighted to receive the gift of twelve works on paper by Miriam Beerman, which are a wonderful complement to Leicester’s internationally important collection of early-twentieth-century German expressionist art, which includes works by Wassily Kandinsky, Franz Marc, Alfred Kubin and George Grosz. Simon Lake, Curator of Fine Art at New Walk Museum and Art Gallery, comments how ‘Beerman’s vision possesses a quality equalling these artists, transforming the troubles and catastrophes of the external world into artworks of singular compassion and poignancy.’

The gifting of these works coincides with the release of a new film, *Miriam Beerman, Expressing the Chaos*, by award-winning film-maker Jonathan Gruber. The film tells the story of Miriam Beerman’s life and art and is a memorable profile of an artist who has elevated her empathy for the plight of the world’s cast offs into powerful portrayals of dignity.

Gifted by the artist through the Contemporary Art Society, 2014
The Contemporary Art Society continues to gift the remaining works from Eric and Jean Cass. All works have been gratefully received by the participating museums and galleries, and so far the Eric and Jean Cass gift has dispersed 135 works to over 20 public museums and galleries.

The Shipley Art Gallery is known for being the North East’s leading gallery for design and contemporary craft and houses one of the UK’s most important and largest collections of contemporary craft. In its craft collection the Shipley has the UK’s most comprehensive collection of Sowerby’s and Davidson’s glassware and its Fine Art collection is recognised as having one of the UK’s finest collections of Dutch and Flemish sixteenth- and seventeenth-century paintings.

The Shipley Art Gallery’s craft collection focuses on craft by British makers who demonstrate innovation, experimentation and technical excellence, so they were pleased to accept the gift of David Landess’s WHOLE Chair (1998) through the Eric and Jean Cass gift.

WHOLE Chair is made from hundreds of blocks of cherry wood cut to different sizes. The brick form, known for being one of the oldest building components, appealed to Landess, who was brought up among the industrial landscape of 1970s Middlesbrough and initially worked in heavy industry before becoming an artist. His inventiveness and experimentation can be seen through the way the work is constructed. Made on its side in a loop formation and turned upright when completed.

Donated by Eric and Jean Cass through the Contemporary Art Society, 2014
Roger Hiorns
Temporary construction to hidden obligations (2001)
Steel, enamel (nylon, hardware)
162 x 214 x 60.5cm

The coming afflictions suffered for the dirt of love (2001)
Metal, paint, copper sulphate
223 x 258 x 6.5cm

Roger Hiorns (b. 1975, Birmingham, UK) is a London-based artist with an international reputation. Hiorns studied at Goldsmiths College, London, from 1993 until 1996, and was nominated for the Turner Prize in 2009 for his most well-known installation, Seizure (2008), commissioned by Artangel. Hiorns is best known for his use of unusual materials and how these have an effect on found objects and urban situations, often creating surprising transformations. Fire emerges from drains, perfume stains metal surfaces, and copper sulphate crystals colonise industrial objects.

In 2014 the Contemporary Art Society was privileged to be asked to gift two major early works by Roger Hiorns to Museum Members. The coming afflictions suffered for the dirt of love features Hiorns’s signature copper sulphate crystals on the corners of a wall-hung triangle. The work presents pure forms of seemingly straightforward, functional material rooted in geometry and industrial production. Temporary construction to hidden obligations is a structure of black-enamelled sheet steel that makes a witty yet respectful reference to the work Twenty Four Hours (1960) by Anthony Caro. The gift of these two works will be significant additions to Leeds Art Gallery and the Whitworth, where the artist was unrepresented in both collections.

Leeds Art Gallery was established in 1888 and is home to one of the most significant collections of twentieth-century British art in the UK where it offers a changing programme of exhibitions and displays throughout the year. The collection boasts important works by eminent figures such as Francis Bacon, Jacob Epstein, Antony Gormley, Barbara Hepworth, Henry Moore, Paula Rego, Bridget Riley and Georgina Starr. The Henry Moore Institute manages the sculpture collection and archive of Leeds Museums and Galleries and through the generous support of the Henry Moore Foundation, the Gallery has bought many important sculptures and can boast one of the strongest public collections of sculpture in Britain.

The Whitworth was established in 1889 and houses an internationally important collection of around 55,000 works of art. The Collection ranges from outstanding groups of works on paper to textiles and wallpapers made for the mass market. It is also home to a unique collection of Outsider Art and international contemporary works. Dynamic and changing, the Whitworth continues to expand its collection through gifts and purchases and in 2014 underwent a major £15 million redevelopment, transforming the galleries and doubling them in size, while creating new spaces for the collection and exhibitions.

Gifted by an anonymous donor through the Contemporary Art Society, 2014.
The Contemporary Art Society has supported me to take an important step in developing my practice, not only giving me the opportunity to develop a significant piece in a national gallery, but to also investigate how this then operates in relation to the permanent museum collections and how the work might be accessed in new ways by audiences.

Phoebe Cummings, Artist

This has been another great year for the Art Consultancy team, commissioning art projects, building contemporary art collections and creating visionary public art strategies.

Our work with the University of Cambridge on the North West Cambridge Development goes from strength to strength as we approach the third year of the programme. Our 2014 – 2015 artists in residence are Bedwyr Williams, Fernando Garcia Dory, and the Cambridge-based collective Aid & Abet. The inventive and career changing work they have produced will be revealed in May 2015, adding to the impressive legacy of the programme so far, including three exceptional projects launched on site in 2014. These featured Tania Kovats, whose partnership with the Institute of Astronomy led to the creation of a sculptural universe made from metal donated by the Cambridge community; Hannah Rickards whose project On Spatial Configurations featured a seminar, film screening and publication exploring the relationship between geological time, landscape and the moving image; and Nina Pope & Karen Guthrie who created an 80-metre-long outdoor, sculptural model of the future North West Cambridge development out of cob with a group of dedicated volunteers.

Alongside the dynamic residency programme we are continuing the development of three permanent commissions for North West Cambridge by Winter & Hoerbelt, AK Dolven and Ruth Proctor. Ruth Proctor’s commission for the new Primary School, We are all under the same sky, will be installed in summer 2015 and is her first permanent public work.

We are proud of two commissions curated for the Kingfisher Court Mental Health Unit in Radlett by Nicky Hirst and James Ireland. Both artists responded sensitively to the context, creating a series of beautiful and meaningful works that are distributed through the building.

We are also thrilled to have announced the winner of the inaugural Aspen Online Art Award this year, artist Yi-Chun Lee. The award was initiated by Aspen, whose art collection we manage, as a way of supporting and championing emerging artists working in the expanding field of online art. The successful programme continues with the winner of the 2015 prize being announced in June.

Our work with the Pictet collection continues with the commissioning of a bespoke artwork from Fiona Banner, who spent time observing and recording the office environment to form the inspiration for her new work.
This feels like a really interesting time for public art in London. We worked with Southwark Council, commissioning Conrad Shawcross to create a new work for Dulwich Park to replace the stolen Barbara Hepworth sculpture. This work, Three Perpetual Chords, was launched in April 2015. Also launching in spring 2015 are the eagerly awaited commissions we developed for the Lyric, Hammersmith by two titans of British contemporary art, David Batchelor and Richard Wentworth. David’s landmark neon piece inspired by the original nineteenth-century interior of the theatre will be installed on the outside of the theatre. Richard Wentworth’s Twenty Small Signs for the Lyric will be mischievously dotted around the interior of the building.

Other works in the pipeline for London include a major commission by Mark Wallinger for the London School of Economics, a permanent work by Swiss artist Claudia Comte on the Southbank, and new commissions in the Square Mile by Sara Barker and in Hammersmith by Yelena Popova. Much to look forward to in the Consultancy world!

To investigate twenty-first-century public art, what it can be and its relationship to the city we have hosted a series of talks called the Public Art Forum looking into public art practice now. Have a look on our website to find out about past and future events.

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**Collections Fund**

- FA Fine Art
- AA Annual Award
- CF Collections Fund
- TM Testing Media
- GB Gifts & Bequests

**52 Rivers, Ben**

- OF Fine Art

**60 Rodney, Donald**

- GB Land of Milk and Honey II (1997)

**36 Scott, Paul**

- OF Scott’s Cumbrian Blue(s) – Spode Works Closed, Tienshan/Xyngye Pattern (2009–10); Scott’s Cumbrian Blue(s) – Wallendorf Porcelain Tile with 4 Porcelain Summer Tree ‘Shots’ (2013); Scott’s Cumbrian Blue(s) – Windturbines with Vindalder Tree (2013); Scott, Paul, Cockworthy, Body Sherds and Plymouth Rock (2014); Alkalon, Pountney and St Vincent’s Rocks (2014); Ladies of Llangollen, Dibwyn and Cow Creamers (2014); Toxteth Park, Herculanium, and Liver Birds (2014)

**28 Stokes, Matt**

- FA Long After Tonight (Film Still) (2005–06)
- FA Long After Tonight (Production shot — Soul Brother) (2005–06)
- FA Long After Tonight (Carl) (2005–06)
- FA Long After Tonight (Andy) (2005–06)
- FA Long After Tonight (Fran) (2005–06)

**30 Upritchard, Francis**

- FA Harlequin Vase with Face (2011)
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And others who wish to remain anonymous

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Leeds Art Gallery
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mima, Middlesbrough
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National Maritime Museum, London
The New Art Gallery Walsall
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Norwich Castle Museum & Art Gallery
Nottingham Castle Museum and Art Gallery
Peter Scott Gallery, Lancaster Institute for the Contemporary Arts
The Pier Arts Centre, Stromness, Orkney
Plymouth City Museum and Art Gallery
The Potteries Museum & Art Gallery, Stoke-on-Trent
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Swindon Museum and Art Gallery
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Museums Trust

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‘It is hard for me to understand that the world has moved to meet me, rather than me having to compromise and change the way I work. Working closely with the Contemporary Art Society, the Art Fund and New Walk Museum and Art Gallery has enabled my work to remain open to interpretation, to be “alive” within the collection and to accommodate and adapt in the future: as long as the essence of the flavour of “fun” and carnival remained in place. That innate sense of the carnivalesque is in us and will bubble up and burst out. The work cannot simply be boxed and wrapped up and stored for future generations, instead it needs to be interpretive. They were looking to work with an art form in this fluid and impossible form. How cool... how un-stuffy! How extraordinary!’

Marvin Gaye Chetwynd, Artist