Acquisitions & Art Consultancy

Contemporary Art Society

APRIL 2015–MARCH 2016

contemporaryartsociety.org
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The past year has been one of exciting growth and change for the Contemporary Art Society (CAS) and it is a pleasure now to review some of the achievements of the past 12 months, as well as to consider ground laid for further developments in the coming year. In 2015 we welcomed two new trustees to our Board: the Lady Lupton and Richard Punt will bring new skills and energy to the non-executive team that is providing powerful support for CAS. We are grateful to all our trustees for the significant work they do to help the Society achieve its charitable aims while becoming more sustainable and innovative.

Important developments in 2015-16 have been the launch of a Corporate Patronage scheme and a new Young Patrons group. We are delighted to welcome Momart, Vestra Wealth, Mishcon de Reya and Frieze as Corporate Patrons of the Society, and look forward to developing strong and mutually beneficial partnerships with them all over the coming year. The Young Patrons group which launched in September 2015 is flourishing under the leadership of Nicola Blake. A dynamic programme designed to meet the interests of younger collectors has included a series of successful talks at Soho House and Shoreditch House as well as an event for parents and young children at Camden Arts Centre.

After seven years running our high profile gala auction, last summer we took the decision to develop a new model fundraiser to support our core mission. The Artist’s Table is an innovative new idea for an event that brings patrons into the heart of an artist’s working space, a unique experience that reflects the way the Society offers its patrons valuable insights into contemporary art and introductions to some of the individuals making work that defines our era. In November our trustee Sarah Elson hosted a first evening at Isaac Julien’s studio, and in March trustee Valeria Napoleone hosted an event with Gossha Maruga. We are looking forward to more Artist’s Table events in the coming year, but we would like to take this opportunity to thank all those trustees and patrons who have already contributed so much to making them a resounding success. We continued to raise critical support from charitable trusts and foundations and were very pleased to receive generous support from the Garfield Weston Foundation in October 2015; the second of such grants. This support went towards acquisitions, our curatorial education programme and bursaries for curators.

Throughout the past financial year we have continued to benefit from the knowledge, expertise and guidance of the members of our Acquisitions Advisory Committee: Steven Bode, Brian Griffiths, Tanya Harrod, Daniel Herrmann and Jennifer Higbie have been generous with advice and we are proud that, with their help, we have been able to place 43 works of art and craft with 22 museums in the year just ended. The CAS is unique in the way it functions to support its Museum Members; rather than offering unparalleled knowledge to the work we do through our Omega Fund, as well as those supporters who give generously to the fund. Curators from Plymouth, Nottingham, Leicester, Preston, Oldham and Cardiff have benefitted from her knowledge and advice in researching contemporary work to enter their craft collections. In the coming year we are delighted that Tanya will be joined on the Advisory Committee by noted collector Sarah Griffin and leading ceramicist Alison Britton. Their expertise in the field of British and international craft will be hugely appreciated by our Museum Members and we look forward very much to working with them both.

Two commissions through our Annual Award scheme debuted in February this year, and both are major works that acutely reflect the particularity of the cities and collections they join. Nathaniel Mellors’ new film Ourhouse, Ep.-1: Time, 2016, was made largely in Preston and opened at the Harris Museum there, electrifying audiences as part of their Nothing Happens, Twice exhibition curated by Clarissa Corle. Later the same month, Elizabeth Price’s work A Restoration opened at the Ashmolean Museum in Oxford. Drawing on two years research into the holdings of the Ashmolean and Pitt Rivers Museums, the work was acclaimed immediately as ‘the artwork of the year’ by Jonathan Jones in The Guardian. Also at the beginning of this year, coinciding with the second exhibition of her work there, Nottingham Castle Museum published a beautiful book that explores Christina Mackie’s 2011 Annual Award commission, the third in her series of works entitled The Judges.

The winner of the Annual Award 2015 was announced by Yinka Shonibare, MBE at the Barbican in November. The selection panel, comprising of Michael Archer (Critic and Professor of Art, Goldsmiths College), Annie Fletcher (Chief Curator, Van Abbe Museum, Eindhoven), Haroon Mirza (Artist) and Polly Staple (Director, Chisenhale Gallery), selected Graham Eatough and Steven Sutcliffe for the Whitworth Art Gallery to receive the award. Their film will focus on Manchester born writer Anthony Burgess and form a centrepiece of celebrations in Manchester during a year of national commemorative centenary events in 2017.

The Annual Award was funded throughout its seven years by the Stumato Foundation. In December last year we were delighted to be able to announce the new Great Works scheme, once again very generously supported by the Stumato Foundation. Sir Antony Gormley kindly allowed us to hold a press briefing at his Kings Cross studio, where we announced the Great Works project which seeks to acquire major works by British artists with important international reputations. Many British artists who have established major careers in the last 20 years are absent from UK collections, and the new scheme aims to address some of these gaps over coming years.
Also announced in the year just ended is an exciting new project to address the gender imbalance in public collections. We are working with one of our newest trustees on the Valeria Napoleone XX project, which will acquire work for one of our Museum Members each year. The project places no restrictions in relation to age or nationality but will seek to be timely in supporting a female artist at a critical moment in her career. We are privileged to be working with Camden Arts Centre, who will showcase the work acquired in January 2017 before it enters the museum collection. The scheme has already attracted much positive attention and will act to highlight the disparities between the professional experiences of male and female artists.

The Contemporary Art Society has a long history of being first to acquire work by artists whose careers have taken a stellar trajectory. This year the Collections Fund committee chose to work with the Gallery of Modern Art in Glasgow. Under the joint chairmanship of Cathy Wills and Anna Yang, we worked with curator Katie Bruce who wanted to add to their holdings of documentary work by female artists. We are delighted that our purchase of Abstract, 2012 by Berlin-based Hito Steyerl will enter the collection at GoMA, and that it is the first work by this artist to enter a collection in the UK. Steyerl represented Germany at the Venice Biennale in 2015 and has been the subject of numerous important exhibitions in Europe and the US.

Our position at the heart of a network of museum collections across the country means that we are ideally placed to suggest new homes for works that are offered as Gifts and Bequests. Perhaps most notable this year has been the gift of an important painting by John Walker to the Ulster Museum in Belfast. The painting dates from 1979 when Walker was establishing himself as a key figure in the London art scene and comes to us as the latest in a long series of gifts from distinguished patron Dasha Shenkman OBE.

The Consultancy team at CAS has continued to grow its portfolio of clients in the past year, now establishing a confident upward trend in income generation for the Society’s charitable mission. New projects in 2015–16 include a significant commissioning programme for Television Centre and White City Place in West London, the launch of the first permanent artwork by Ruth Proctor for the University of Cambridge’s public art programme and strategic initiatives such as Avenue of Art in Southwark. The investment into these major commissions provides substantial opportunities for artists and expands our mission by providing opportunities for audiences to experience important contemporary art in the world around them.

I cannot end without making some mention of the fact that we understand only too well the very difficult financial climate in which our Museum Members are operating. All the changes we have undertaken in the past year have been designed to sharpen our focus on the way we can most effectively support the many dedicated and extraordinary professionals who work in these museums, and work with them to build collections that are a credit to their regions and to us as a country. I take this opportunity to extend our most heartfelt thanks to every single individual who, through their engagement with the work of the Contemporary Art Society, has helped us to do this in the past year.

Christopher Jonas CBE, Chairman
Caroline Douglas, Director

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**Museums Receiving Artworks April 2015–March 2016**

Amgueddfa Cymru – National Museum Wales (pp.40–41)
Bristol Museum & Gallery (pp.60–61)
Bury Art Museum (pp.12–15, 62–63)
Gallery Oldham (pp.42–43)
Harris Museum & Art Gallery, Preston (pp.44–5)
Herbert Art Gallery & Museum, Coventry (pp.62–63)
Laing Art Gallery, Newcastle upon Tyne (pp.44–45)
Leamington Spa Art Gallery & Museum (pp.18–19)
The McManus: Dundee’s Art Gallery & Museum (pp.26–27)
Mead Gallery, University of Warwick Art Collection (pp.18–19)
New Walk Museum and Art Gallery, Leicester (pp.46–47)
Norwich Castle Museum & Art Gallery (pp.20–21)
Nottingham Castle Museum & Art Gallery (pp.48–49)
Plymouth City Museum and Art Gallery (pp.50–51)
Southampton City Art Gallery (pp.22–23)
The Stanley & Audrey Burton Gallery, University of Leeds (pp.24–25)
Touchstones Rochdale (pp.28–29)
Ulster Museum, National Museums Northern Ireland, Belfast (p.66–67)
UH Galleries, University of Hertfordshire, Hatfield (pp.30–31)
The Whitworth, The University of Manchester (pp.32–33, 62–63)
Worcester City Art Gallery & Museum (pp.34–35)
York Art Gallery (pp.36–37)
Map of Museum Members

LONDON
1 The British Museum
2 Government Art Collection
3 Guildhall Art Gallery
4 Imperial War Museum
5 Museum of London
6 National Maritime Museum
7 South London Gallery
8 Tate

SOUTH EAST
9 Brighton Museum & Art Gallery
10 Pallant House Gallery, Chichester
11 Towner, Eastbourne

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

WEST MIDLANDS
21 Birmingham Museum and Art Gallery
22 Herbert Art Gallery & Museum, Coventry
23 Leamington Spa Art Gallery & Museum
24 Mead Gallery, University of Warwick Art Collection
25 The New Art Gallery Walsall
26 The Potteries Museum & Art Gallery, Stoke-on-Trent
27 Wolverhampton Art Gallery
28 Worcester City Art Gallery & Museum

EAST MIDLANDS
29 New Walk Museum and Art Gallery, Leicester
30 Nottingham Castle Museum & Art Gallery
31 Rugby Art Gallery & Museum
32 The Collection and Usher Gallery, Lincoln

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

NORTH EAST
42 Hatton Gallery, Newcastle University
43 Laing Art Gallery, Newcastle-upon-Tyne
44 Middlesbrough Institute of Modern Art (mima)
45 The Shipley Art Gallery, Gateshead
46 Sunderland Museum & Winter Gardens

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

SCOTLAND
62 Aberdeen Art Gallery & Museums
63 Gallery of Modern Art (GoMA), Glasgow Museums
64 The Hunterian, University of Glasgow
65 The McManus: Dundee’s Art Gallery & Museum
66 The Pier Arts Centre, Stromness
67 Scottish National Gallery of Modern Art, Edinburgh

WALES
68 Amgueddfa Cymru – National Museum Wales
69 Glynn Vivian Art Gallery, Swansea

NORTHERN IRELAND
70 Ulster Museum, National Museums Northern Ireland, Belfast
‘The Contemporary Art Society have supported my practice both by organising studio visits to inform curators and collectors about my work, and by making sure that it finds a safe museum home in the UK, for which I am deeply thankful.’

Mikhail Karikis
Janice Kerbel

Remarkable: Double Attraction – Crystal and Blindspot
2007
Silkscreen on campaign poster paper
165.5 x 114.5 cm
Edition 4/5 + 2 APs

Janice Kerbel (b. 1969) is a Canadian artist based in London. She was nominated for the 2015 Turner Prize and her recent solo exhibitions include Score at Catriona Jeffries, Vancouver (2015) and DOUG, commissioned by The Common Guild, and performed in The Mitchell Library, Glasgow in 2015.

In recent years Kerbel has been interested in creating artwork based around language. Though her work is generally minimal and refined in its outcome, behind each piece is an extensive and complex body of research. Her Remarkable series is significant, as it typifies the artist’s thematic and stylistic approach to language. In the series, Kerbel takes nineteenth-century fairground posters as her inspiration and within each print tells the impossible story of a far-fetched and extraordinary performance act. The work was originally developed for Frieze Projects at Frieze Art Fair in 2007 as a reflection upon the spectacle of the fair.

The typographic approach Kerbel takes when conveying her absurd Remarkable narratives creates an unusual linguistic emphasis. Although the prints are created digitally, each letter is treated as an object that is set individually onto the page (as in letterpress) rather than as part of a text document. This has the effect of altering the content’s focus and disguising the impossibility of the narrative. Through this technique the artist provokes an almost submissive acceptance of the artwork’s unfeasible content and stimulates the viewer to visualise the unlikely story.

In Double Attraction – Crystal and Blindspot, we are told the story of the shyest person alive who has the ability to unveil ‘hidden truths’ and ‘distant futures’. Much like the nineteenth-century fair posters, Kerbel uses traditional tools, such as visually amplified typography and hyperbolic language, to create a sense of awe and excitement. This has the added effect of allowing the viewer to become swept away in the momentary suspension of disbelief. In an ingenious act of obvious deception, through the use of everyday language tools, Kerbel has woven the illusion of reality into her surreal narrative.

The artist’s use of language and her visual referencing of Victorian posters in the Remarkable series links to Bury Art Museum’s existing collections, including the theatre posters in the social history collection. It also expands and enhances the museum’s Text Art Archive, a main area of recent collection development, which was established with the intention of documenting information on the history and practice of Language Art, making it secure and easily available.

Presented by the Contemporary Art Society, 2015
Alison Erika Forde (b. 1985) was born in Wigan, Greater Manchester, and has been practising art in and around Manchester since graduating from Manchester Metropolitan University in 2008. Forde exhibits regularly in the UK and overseas and has recently shown at H-Project Space, Bangkok; Transition Gallery, London; The Usher Gallery, Lincoln; The John Rylands Library, Manchester; and London Art Fair (all 2014).

Forde’s narrative paintings on old and disused objects are inspired by fantasy and daydream. Through her work, she transforms previously unwanted objects into vessels for escapism. Despite their playful nature, the paintings often refer to states of anxiety or impending peril, with her ‘story-book’ style drawing on both subcultural and high art imagery to create unusual twists and misleading realities.

One of the strengths of the Bury Art Museum collection is 19th-century narrative painting. The acquisition of *let’s dance* (2010) will help to develop and invigorate this area of the collection and make it more accessible to younger visitors.

*Presented by the Contemporary Art Society, 2015*
Katsutoshi Yuasa (b. 1978) lives and works in Tokyo. Yuasa studied MA Printmaking at the Royal College of Art, London, and is now an instructor at M-LAB, located at the foot of Mount Fuji. In 2015, he was involved in the 5th Guanlan International Print Biennial and the Summer Exhibition at the Royal Academy of Arts, London, and has most recently hosted a solo exhibition entitled *All is Vanity* (2015) at Artify Gallery in Hong Kong.

Yuasa uses his own photography or media images in combination with Japanese woodblock printing methods to produce strikingly beautiful artworks. His work is an intriguing amalgamation of the contemporary and the traditional that achieves both fine aesthetic quality and poignant meaning.

The artist’s approach of taking the immediacy of photographic image capture and then applying time and labour-intensive techniques to its presentation leads the viewer to appreciate each medium in a new way. Yuasa is involved in the physical making process at each stage, unlike previous masters of the woodblock tradition and, through the intimacy of this process, he further builds upon his existing connections to the subject of the work.

In *Pseudo Mythology #2* (2011), Yuasa takes media images of an underwater volcano and expands them to a large scale. His inspiration for the work draws on his feeling of dislocation when living overseas and seeing Japan from a distanced perspective. The intricacy of the work and his discerning commitment to the refined technique of his craft is striking to behold.

The Laing Art Gallery in Newcastle upon Tyne holds the largest collection of Japanese art in the UK. *Pseudo Mythology #2* was first exhibited there as part of the 2011 International Print Bienniale and has huge scope for exhibition alongside the historical collections. While progressive and contemporary, the work draws great inspiration from Japanese traditions of the past, as reflected in the gallery’s collections.

Presented by the Contemporary Art Society, 2015
Noémie Goudal

**Satellite I**
2014
Lambda print
168 x 210cm
Edition 2/5

—

**Satellite II**
2014
Lambda print
168 x 208cm
Edition 1/5

Noémie Goudal (b. 1984) studied MA Photography at the Royal College of Art, London, and Graphic Design at Central Saint Martins. She has since been the recipient of the 2013 Prix HSBC pour la Photographie and featured in Out of Focus: Photography (Saatchi Gallery, London) in 2012. In 2015, Goudal had a solo show, Noémie Goudal: Southern Light Stations at The Photographers’ Gallery in London and has also recently been included in shows at Foam Fotografiemuseum, Amsterdam (2015) and The New Art Gallery Walsall (2014).

Noémie Goudal’s work is inspired by removed and isolated places and has a distinct narrative influence. She constructs fictional photographic landscapes by amalgamating sections of existing architectural constructions on large-scale photographic backgrounds. The resulting works exist in a state between illusion and reality. *Satellite I* and *Satellite II* (both 2014) refer to Brutalist and Cosmic Indian industrial, architectural monuments, a sense of determined purpose, rigidity and stature is conveyed in each of the works.

Mead Gallery, University of Warwick, and Leamington Spa Art Gallery & Museum have each acquired a work in Goudal’s Satellite series. Given the geographical proximity of these institutions, it is intended that this partnership will lead to some exciting future collaborations.

*Satellite I* is an important addition to Mead Gallery’s developing international photography collection and relates to both photographic and non-photographic artworks that explore architecture and landscape. The work explores themes that are significant to the collection, such as the possibilities of photographic technique, and genres such as narrative and documentary.

*Satellite II* continues to build upon Leamington Spa Art Gallery & Museum’s contemporary photography collection and resonates with a core strand of their collections policy relating to camouflage (The Civil Defence Camouflage Directorate was based in Leamington Spa during WWII). This work fits with the theme in that it challenges ideas of concealment and deception through the constructions the artist creates in her landscape.

Presented by the Contemporary Art Society, 2015
Andrew Dadson (b. 1980) is a Canadian artist who works with painting, sculpture, photography and performance and is interested in the slippages between them. His works have been exhibited widely across Europe and the US, with recent solo exhibitions including Painting (Organic) (David Kordansky Gallery, Los Angeles, 2015); Over the Sun (Vancouver Art Gallery, British Columbia, 2015); and The Brink (Henry Art Gallery, Seattle, 2012).

Dadson captures images of his site-specific paintings made within the dimensions of the landscape and presents them as cross-media art forms. Black Barbed Wire (2013) is part of a series of works situated in the post-industrial outskirts of Vancouver. For the work, Dadson has literally painted the landscape, taking water-based black paint and applying it to hedges, bushes and borders using a spray gun. He then documented his intervention into the landscape through photography, channelling the spirit of 1970s land artists. The black rectangle of Black Barbed Wire recalls both the history of monochromatic painting and graffiti tags, evoking shadow or scorched earth.

Dadson’s work often considers notions of ‘edgelands’ or land areas that exist on the boundary between places of ownership. Ideas of ‘enclosure’ in his work connect to the Norwich Castle Museum & Art Gallery’s collection of work by the Norwich School Painters, who were concerned by the effects of nineteenth-century government enclosure acts on the Norfolk landscape. In a contemporary context, Black Barbed Wire also alludes to issues around migration and the idea of a promised land lying beyond a border.

This acquisition will mark the first time Dadson’s work has been acquired by a public museum or gallery in the UK. It is a significant international addition to Norwich’s expanding collection of landscape photography by artists such as Mark Edwards and Frances Kearney.

Presented by the Contemporary Art Society with the support of the Norfolk Contemporary Art Society, 2016.
Steven Claydon (b. 1969) trained as a painter and currently works with sculpture, installation, painting, drawing, film and performance. Claydon has had recent solo exhibitions at Sadie Coles HQ, London (2016) and at both the Bergen Kunsthall and the Centre d’Art Contemporain in Geneva (both 2015). He has exhibited widely both nationally and internationally, with major solo exhibitions at Firstsite, Colchester (2012); La Salle de Bains, Lyon (2011); Haus der Kunst, Munich (2010) and work included in exhibitions at Palais de Tokyo, Paris; Tate, London; Nottingham Contemporary; and Maison Particulière, Brussels. In 2013 he was commissioned to make a new work that was shown at various locations on the High Line public park in New York.

Claydon reinterprets the objects, images and texts through which ‘cultural baggage’ has been communicated and rewrites history as a series of ‘what ifs’. His fusion of old and new is mysterious and tantalising, and he jumbles the usual categorising of high and low culture. His pieces contain clues, symbols, images and texts from familiar sources that combine to create confusion and disruption. Of the work Trespasses and Dust (2010), the artist states: ‘to put it simply, it’s to do with the way memories manifest themselves and the way they mutate and sometimes crassly impose themselves into the “now”.’

In context, with other contemporary works on paper in the Southampton City Art Gallery collection, this example of Claydon’s work will perfectly complement a strong and growing nucleus of fine contemporary works. Claydon was not previously represented at the institution and the piece is an exciting contribution to the gallery’s collection.

Presented by the Contemporary Art Society with the support of an anonymous donor, 2015
different generation; fascination arises from
the differences in demeanour and expression,
with each variously contemplative and
amused.

Etching has emerged as central to Yiadom-
Boakye’s overall project, and First Flight is the
most substantial edition she has made to date.
The acquisition of this important series for The
Stanley & Audrey Burton Gallery, University
of Leeds, makes fascinating links between
the gallery’s contemporary practice and its
traditional portraiture collections. Her interest
in automatic painting and eliciting creative
responses from her audience also links her
work to British modernists, such as Alan
Davie (former Gregory Fellow in Painting at
the University of Leeds) or other contemporary
painters represented in the gallery’s collection,
including Christopher P. Wood.

Presented by the Contemporary Art Society, 2015
Victoria Morton (b.1971) is a Glasgow-based artist whose work involves the use of painting, sound, found objects, garments and photography. Her recent shows include The Appearance (Galerie Born Berlin, 2016); Continuum (Hospitalfield Arts, Arbroath, 2015); and Devils in the Making (GOMA, Glasgow, 2015).

Morton’s practice often seems improvised and spontaneous, though the making process behind her work is based on a strong theoretical art understanding. Her work reflects upon historical painting and literature, while also considering notions of the everyday and alluding to the domestic through use of found household objects. The result is a body of work that presents a new perspective of the world around us and the lived experience. Her installations and sculptural works, including those purchased for The McManus: Dundee’s Art Gallery & Museum, project her painting into the viewer’s space and suggest that painting belongs in the real world rather than upon a dehumanised and sanctified museum wall.

The acquisition of Untitled (2010), Untitled (2010) and Dance (2014) for The McManus has provided the gallery with a representative portfolio of Victoria Morton’s work, including sculpture, installation and painting. The works are an important addition to the gallery’s nationally significant collections of Scottish painting and Scottish abstract art, and their growing collection of works by artists associated with Duncan of Jordanstone College of Art and Design.

Presented by the Contemporary Art Society, 2015
Hayley Tompkins (b. 1971) was born in Bedfordshire and is based in Glasgow. Her work has featured in British Art Show 8 (touring 2015–17) and other past projects include solo exhibitions at Drawing Room, Hamburg (2015), Aspen Art Museum (2013) and Inverleith House, Edinburgh (2009).

Painting plays a pivotal role in Tompkins’ work. While she has made colourful abstract works using the traditional medium of watercolour on paper, she has also applied her distinctive palette of muted greens, ochre tones and bright sherbets to a wide array of everyday, found objects such as hammers, bottles, knives, chairs, twigs, mobile phones and fragments of clothing. All of these materials are carefully worked on by Tompkins to amplify their particular qualities and suggest new possibilities and identities.

*Untitled* (2015) and *Chair* (2013) are strong examples of Tompkins’ practice and they will enable Touchstones Rochdale to draw meaningful links with other sculptural artworks that explore the use of found materials, colour and form. This includes work by Claire Barclay, Rosa Nguyen and Natasha Daintry, which was recently acquired for the collection through the Contemporary Art Society. In a broad sense the work continues to build upon the gallery’s history of collecting women artists and adds to this strength within the collection.

Tompkins’ specific use of a chair and a shirt sleeve in *Chair* (2013) and *Untitled* (2015) also connects to the large collection of furniture and textiles held by the museum. As such, the acquisition supports Touchstone Rochdale’s ongoing programme of using contemporary art to newly contextualise and reinvigorate elements of their social history collection, reflecting Tompkins personal interest in creating the possibility of new meaning through her practice.

*Presented by the Contemporary Art Society, 2015*
Noémie Goudal’s (b. 1984) latest series of work, entitled Southern Light Stations, reflects the artist’s interest in man-made interventions in the natural world. She continues to photograph her constructions in natural environments, using them to distort the landscape and our understanding of it.

Working in an ambiguous state between illusion and reality, Goudal uses the series to explore the imperceptible nature of celestial space. She considers myths, legends, religious symbolism and early scientific theory in her reflections on human relationships and our fascination with the sky above us. In the work Southern Light Station II (2015), Goudal makes a clever distortion of the sky using one of her signature paper backdrops. In this instance, the backdrop is created using an archive image of a daguerreotype photograph of the sun, one of the first on known record.

UH Galleries, University of Hertfordshire, chose to acquire Southern Light Station II as a reinforcement of a growing strand of contemporary photography by emerging artists within their collection. Goudal’s preoccupation with man-made observatories and celestial space has a direct relationship with the University’s School of Physics, Astronomy and Mathematics and, particularly, Bayfordbury Observatory, one of the best-equipped teaching observatories in the UK.

The UH Galleries’ art collection is exhibited across campus rather than within a dedicated museum space, and Goudal’s striking and enigmatic image will stimulate interest and curiosity, taking the university population beyond the boundaries of their subject disciplines and daily routine.

Presented by the Contemporary Art Society, 2015
The Whitworth, The University of Manchester

Sara Barker

Sea heaves in a glass
2015
Brass rod, folded aluminium sheet, perspex, automotive paint
114.5 x 139 x 22cm


Barker’s work not only considers the boundary between sculpture and painting, but exists as the boundary itself. True to this stylistic approach, Sea heaves in a glass (2015) is the first in a series of weaving metal drawings that wind around painted aluminium trays. The slivers of painted surface that made up earlier work by the artist now dominate the experience.

The latest works resemble etching plates and combine the heavier materials of industry with the refined process of silversmithing. The addition of perspex screens creates an intentional barrier between painting and viewer, both concealing and creating new dimensions of space and making it more difficult to view the work from a frontal position. Instead we are forced to return to the work as a sculpture and consider both interior and exterior space, getting our best views of the painted surfaces from the side.

The work is influenced by a poem by Mark Strand, Reading in Place (1990): ‘how the stars in the sky’s black glass / sink down and the sea heaves them ashore like foam’. Barker’s choice of colour and its application creates a sense of both reality and liminality; the fluidity of the blue is a reflection of the sea and the sky. The work seems to form a border to a subterranean imagination – a window to another place.
Mikhail Karikis (b.1975) is a Greek-British artist who lives and works in London. His recent performances and exhibitions include British Art Show 8 (Hayward Touring Exhibition, 2015); Art in the Age of... Energy and Raw Material (Witte de With, Rotterdam, 2015); 19th Biennale of Sydney (2014); Ghosts, Spies and Grandmothers (Mediacity Seoul, Seoul Museum of Art, 2014); Inside (Palais de Tokyo, 2014); Assembly: Surface Tension (Tate Britain, London, 2014).

As a continuation of the artist’s explorations of marginalised communities, Karikis’ sound piece and video collaboration with Uriel Orlow, Sounds from Beneath (2011–12), first shown at Manifesta 9 in Genk, centres on a disappearing community of former coal miners in Kent. For the piece, Karikis asked the Snowdown Colliery Male Voice Choir to vocalise the industrial sounds of a former coalmine based on their memories. The result is a moving ode to an extinct landscape, the industrial chimes and low rumbling hummings attaining a meditative quality as the performance progresses. The miners tell a wordless story of the strength, loss and resolve of a community built through work and song.

The piece is unconventional in that it is romantic but also centres on a difficult political theme that has not been entirely resolved despite the passage of time. The mine and its complex history is reawakened as the choir members return to their past, standing in solidarity, grouped in a linear formation before the sunken mine that was once their livelihood. The colliers’ cracked and rough hands mirror the cracks and furrows of the mined earth, further relating their history to that of the physical landscape.

Sounds from Beneath is a particularly fitting acquisition for Worcester City Art Gallery & Museum due to the city’s connections with the miners’ strikes of 1984–5. This addition to the Gallery’s collection will reflect a particular point in Worcester’s political history.

Presented by the Contemporary Art Society, 2015
Rose English (b. 1950) is an interdisciplinary artist, who has been writing, directing and performing her own work for over 35 years. She has recently been the focus of a major solo show at Kunsthall Charlottenborg, Copenhagen (2014–15), an exhibition at Camden Arts Centre, London (2015–16), and a monograph published by Ridinghouse (2014).

English’s productions feature a diverse group of co-performers, including musicians, dancers, circus performers, magicians and horses, and often include elements from opera, circus and high society events.

Quadrille (1976) is a film of one of the artist’s earliest performance works, staged in the dressage arena of an equestrian event in Southampton. Six women appear, dressed as horses, wearing aprons that cover their upper bodies, leather harnesses, horse tails and hoof-shaped high heels. In an outdoor area marked off by ceramic horse figurines and watched eagerly by an unsuspecting audience, the women perform a dance based on dressage, their movements stilted by their cumbersome shoes. Full of beauty, humour, playfulness and criticism, the work highlights the fetishisation of women’s bodies and explores issues around gender roles, whereby dressage can be seen as a metaphor for power struggles and relationships.

This new acquisition strengthens and develops York Art Gallery’s growing collection of contemporary art relating to ‘flesh’ and the body. It is particularly significant as it is the first work to enter York’s collection in the field of performance and prefigures the work of artists such as Helen Chadwick, which is also in the Gallery’s collection. There is also an interesting relationship to the inherent performative elements of life modelling, represented in life studies by William Etty and a drawing by Berlinde de Bruyckere, and explored in collages by John Stezaker.

Presented by the Contemporary Art Society, 2015
'I am very pleased that the Contemporary Art Society selected and donated my work to a regional museum collection in the North West – a natural home for my piece Manchester (09/08/2011). It is very encouraging that CAS supports and invests in artists based in the regions, giving them recognition and the opportunity to be represented in museum collections across the UK.'

Ana Rosa Hopkins
Simon Carroll (1964–2009) was born in Hereford, UK. He was an unconventional, multifaceted artist, who, among many things, experimented with ‘head throwing’ and beach painting. He was particularly interested in outsider art and abstract expressionism. In 2015, his work was shown in a posthumous retrospective exhibition at the Victoria and Albert Museum, London, and Ruthin Craft Centre.

Carroll drew inspiration from a range of eclectic sources to intuitively construct his expressive ceramic vessels. The pieces selected for Amgueddfa Cymru – National Museum Wales, Tall Vase (2006) and Three Jugs (2007), represent Carroll’s work at its most ambitious. The grouping illustrates his practice of working in series with a given form, in order to discover expressive variation. The Museum hopes that this acquisition will contribute to a collection that celebrates ceramics as an important, diverse and vibrant contemporary art medium.

The artist’s works go beyond conventional thinking and disciplinary boundaries. His approach is remarkable for his free and expressive use of trailed slip, and makes an interesting comparison with other slipware in the Amgueddfa Cymru collection: from historic Ewenny pottery to modern and contemporary work by Bernard Leach, Michael Cardew and Clive Bowen. Carroll’s approach also connects to a theme in the museum’s collection of work exploring clay as an expressive material. He was fascinated by touch and developed his awareness of how clay could be used, directly and instinctively, by spending time with blind students in the early 1990s.

Carroll’s work deconstructs the history of ceramics, particularly Staffordshire slipware, and breaks all conventions of the highly finished form. He builds up surfaces with various slips, glazes and rich paints, with mark-making also becoming an important element of his artistic approach. His indulgence in the joy of exploration and process calls into question the role of ceramic art altogether. The acquisition of these works will enhance Amgueddfa Cymru’s ability to show and interpret contemporary and historic craft.

Presented by the Contemporary Art Society with support from the Colwinston Charitable Trust, 2015
Kerry Jameson (b. 1969) is a London-based artist who works in ceramics and found material. She creates narrative works that are inspired by a mixture of everyday experiences, historical art forms and the spiritual, with her work taking the form of sculptures, drawings and paintings. Jameson trained at the Royal College of Art, London, and she has recently shown her work at Lacoste Gallery, Concord, MA (2015); Marsden Woo Gallery, London (2013); Art Gallery NSW, Sydney (2015); and in the Australian Ceramics Triennale 2015.

Jameson’s work draws upon found sources such as books and postcards, as well as the artist’s own photography, and her sculptures are often crafted from red earthenware and found objects. The finished creations become seemingly otherworldly due to the strangeness of the subject matter, and invite the viewer to engage in a new perceptual experience.

Sticks and Stones (2015) is a mixed-media piece that typifies Jameson’s approach of incorporating sculpted ceramic with found objects. Like many of her works, the piece appears as a vignette from a fairy tale that we don’t know. The artist does not explain her work and we are asked to build narratives with minimal information as a starting point. The work will sit between Gallery Oldham’s contemporary ceramics and sculpture collections. It will sit alongside other works such as the Elephant Boy (1999) by Laura Ford, a Contemporary Art Society gift from 2000.

Presented by the Contemporary Art Society, 2015
Ana Rosa Hopkins (b. 1963) is an Argentinian-born British artist based in Manchester. Her work has been exhibited in the UK and internationally, in Spain, Portugal, Germany, Holland, Finland and Brazil, with work recently shown at the Harris Museum & Art Gallery, Preston (2015–16) and the 2015 British Glass Biennale in Stourbridge.

In recent years, Hopkins has specialised in the use of glass, mirror glass and lenses. Hoping to subvert the traditional and decorative uses of glass, she explores the physical qualities of the material and challenges the boundaries of its use. She works in the liminal region between sculpture and glassmaking to explore the possibility of creating multi-layered messages and metaphors through the use of material, drawing on her doctoral research on the legacy of Joseph Beuys and his ideas on social sculpture.

Manchester (09/08/2011) (2012) is part of a series of works titled Riot Glass, made from glass collected from the street following the riots in Manchester in August 2011. As a Lancashire museum, the Harris Museum & Art Gallery has a connection to the social conflict that the work concerns. The work addresses developments in contemporary glassware and notions of conceptual design over function, drawing an interesting comparison with the more traditional glassware collections. Her approach to glass blowing and experiments with refracted light and water in this piece link to the museum’s large scent bottle and glass collections.

Presented by the Contemporary Art Society, 2015
Severija Inčirauskaitė-Kriaunevičienė (b. 1977) is an acclaimed Lithuanian textile artist. She has been involved in prominent international exhibitions in Lithuania and abroad, teaches at the Vilnius Academy of Arts Textile Department and successfully runs their textile gallery Artifex.

Inčirauskaitė-Kriaunevičienė’s technique involves the application of modified cross stitch onto dense metal objects. Through this process the material qualities become exaggerated and their contrasting characteristics become more distinguished. The resulting effect of this manipulation of the everyday is both unexpected and beautiful.

Light Bucket Challenge (2010) is a definitive example of Inčirauskaitė-Kriaunevičienė’s practice and will make a strong addition to the museum’s collection. It resonates with many areas of their permanent collection and creates an interesting dialogue with Leicester’s Arts and Crafts tradition. The artist’s work, although sympathetic to the Arts and Crafts movement’s dedication to traditional craftsmanship, fundamentally diverges from their values because it is born from the products of industry. She embraces the mundane symbols of Lithuanian life – the metal bucket, the radiator, the car – and turns them into objects of beauty, rather than shunning them and the industrial processes they represent.

New Walk Museum and Art Gallery aims to open a new gateway to the museum’s collection and to begin a conversation with residents of the city who have perhaps not been reached out to before. Light Bucket Challenge engages with Leicester’s newer immigrant communities from Eastern Europe, whose cultural milieu is signposted almost subliminally by the piece.

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

New Walk Museum and Art Gallery, Leicester

Severija Inčirauskaitė-Kriaunevičienė

Light Bucket Challenge

2010

Floor lamp

50 x 154 x 48cm
Nottingham Castle Museum & Art Gallery

Bettina Speckner

Amber Girl

2015

Ferrotype, silver, amber

8 x 5.5cm

Bettina Speckner (b. 1962) initially studied painting at the Academy of Fine Arts in Munich with Horst Sauerbruch, and afterwards studied Jewellery with Hermann Jünger and Otto Künzli. In 1985, she was a guest student with the Fluxus artist Daniel Spoerri, with whom she had an exhibition at Schmuckmuseum Floraheim in 2014. She has run her own jewellery workshop since 1992 and has recently shown work at the Royal Academy of Art, London (2015) and Art Geneva (2016).

Speckner combines strong graphic forms – a pierced human profile and the oval of a traditional brooch – with photographic imagery and applied three-dimensional natural objects to produce her jewellery. Much of her work incorporates small Victorian photographic portraits. Typically, she uses unique and cheap tintype photographs taken in the US in the 1860s and 1870s – arguably the forerunners of the photo-booth strip, the Polaroid or the ‘selfie’. The subjects are anonymous and appeal to Speckner as graphic images rather than for any nostalgic value. She also uses images of animals and landscape, and photographs that she has taken herself. There is an emphasis on flatness and her work is suffused with an air of melancholy.

Speckner’s jewellery is made with skill and mastery of traditional techniques, and with attention to the detail, both on the front and the back of pieces. She uses pearls, coral, diamonds and coloured stones. She challenges our perception with her photographic imagery and combination of materials – it makes her work highly contemporary and thought provoking, deliberately open to different interpretations.

Nottingham Castle Museum & Art Gallery has had a strong interest in Speckner’s work for many years. Her Amber Girl (2015) brooch makes connections with traditional pendants, brooches and rings in the Gallery’s jewellery collection, painted with portraits on enamel and set with gemstones. The work also links to their collection of portrait miniatures and their fine-art photography collection.

Presented by the Contemporary Art Society, 2015
David Clarke (b. 1966) is a British silversmith who was educated at the Royal College of Art, London. He works with domestic objects, subverting his chosen medium and breaking the conventions of silversmithing to create new and intriguing objects. His recent exhibitions include *Fixing The Unbroken: New Making on the Vessel* (2015), Radiant Pavilion, Melbourne (2015); *What Is Not*, Galerie Rosemarie Jaeger, Hochheim am Main (2015); Art Basel (2015); and COLLECT, The Saatchi Gallery, London (2015).

Clarke rejects traditional notions of beauty, distorting and innovatively transforming the surfaces of precious metals using corrosives such as salt and lead. The artist has based this most recent work, *50/50* (2015), on the cup that his mother used to take medicine towards the end of her life while suffering with cancer. His delicate approach to materiality creates an emotive intimacy around a subject that greatly impacts so many lives, with the self-corroding elements of the combined materials, pewter and lead, mirroring the effects of cancer as a destructive disease.

The acquisition of *50/50* (2015) for Plymouth City Museum & Art Gallery will develop the museum’s contemporary holdings of metalwork. The work challenges the forms and functions of traditional metalworking to offer an interesting juxtaposition with the gallery’s substantial collection of historic metalwork and eighteenth-century tableware. The new and pioneering work is at once aesthetically appealing and also thought-provoking.

Presented by the Contemporary Art Society through the Omega Fund, 2016
'In addition to supporting the valuable mission of the Contemporary Art Society, becoming a patron has opened so many doors into the fascinating world of contemporary art, through private studio visits with artists, curated tours of gallery shows and art fairs, international art trips, and meeting other patrons who are also passionate about understanding and appreciating the art of our time. In particular, leading the Collections Fund Committee provided an invaluable opportunity to work with the curators of the selected museums to identify and purchase works by important emerging artists that will have a lasting impact on their collections and their audiences.'

Anna Yang, Contemporary Art Society Patron
The Whitworth, The University of Manchester, with artist Stephen Sutcliffe (b.1968) and theatre maker Graham Eatough (in partnership with LUX) have won the Contemporary Art Society Annual Award for Museums 2015. Sutcliffe and Eatough will create a film based on the first and last chapters of Anthony Burgess’ Enderby novels, premiering for the centenary of the author’s birth in 2017.

The two-part film will explore the cultural figure of ‘the artist’, and ideas of authenticity and posterity, through theatrical performances and filmic collage. It will contrast the figure of the artist as remembered culturally with the nervousness and uncertainty of the actual lived experience, a recurring theme in both Sutcliffe and Eatough’s work. Burgess, best known for his novel A Clockwork Orange (1962), was himself preoccupied with how artists are remembered and the Enderby novels deal with these themes throughout.

Anthony Burgess also has a connection to The Whitworth: his biography recounts that, when growing up in Manchester’s Moss Side, he was ejected from the gallery for ‘sucking on the marble breast of a Greek goddess’. The film will form a centrepiece of celebrations in Manchester during a year of national commemorative centenary events that include exhibitions, plays, performances of Burgess’s music, and the publication of new editions of his novels, poetry and journalism.

Glasgow-based artist Stephen Sutcliffe creates film collages from an extensive archive of British television, film, sound, broadcast images and spoken-word recordings, which he has been collecting since childhood. Graham Eatough is a theatre maker who also works in visual arts and film. Having co-founded Suspect Culture theatre company in 1992, Graham went on to act as Artistic Director and Chief Executive. During this time Graham directed and occasionally performed in 15 productions for the company which gained an international reputation for high-quality, innovative new work.

Presented by the Contemporary Art Society, 2015, through the Contemporary Art Society Annual Award for Museums 2015.
Hito Steyerl

Abstract

2012

Two-channel HD video with sound

7’30”

Edition 2/7 + 2 APs

Hito Steyerl (b.1966) is a documentary filmmaker and author who lives and works in Berlin. She explores the mass proliferation of images and knowledge brought on by digital technologies through the fields of documentary film, media art and video installation. Her work frequently has political content and is often delivered in an internet context – tumblr pages, computer screens and other media. In 2015 she represented Germany in the 56th Venice Biennale and has presented recent solo shows at institutions including the Art Institute of Chicago (2012–13); the Van Abbemuseum, Eindhoven (2014); ICA, London (2014); and Museo Nacional Centro de Arte Reina Sofia, Madrid (2015–16). In 2016, Steyerl had a solo show entitled Hito Steyerl: Factory of the Sun at the Museum of Contemporary Art (MoCA), Los Angeles.

Abstract (2012) is a two-channel video commemorating a childhood friend of Steyerl’s called Andrea Wolf, who became an activist and revolutionary and was eventually killed in the Kurdish region of Turkey in 1998 while fighting for the PKK. Wolf was already subject of Steyerl’s films November (2004) and Lovely Andrea (2007), and Abstract shows Steyerl visiting the site where her friend died, examining casings from the ammunition that most likely killed her. Instead of including any pictures of Wolf, the Kurdish guide is shown recounting the circumstances surrounding her death. On the other screen, Steyerl is in Berlin, taking mobile phone pictures of an office of Lockheed Martin, manufacturer of weapons sold by the German government to the Turkish Army. Combining cinematography, globalisation and warfare, it reveals how the political and private are closely interconnected.

Abstract (2012), acquired by the Contemporary Art Society for GoMA, is the first work by the artist to enter a UK public collection. GoMA has been researching and acquiring documentary media by influential female artists, increasing the representation of women working in this field within the city’s collection and highlighting the contribution of female artists to contemporary art practice overall. The film relates thematically and intellectually to a number of key recent acquisitions by the Museum, including work by Walid Raad, Fiona Tan, Emily Jacir, Barbara Kruger and Jenny Holzer.

Presented by the Contemporary Art Society through the Collections Fund, 2015
Gifts and bequests are a vitally important part of the Contemporary Art Society’s work in developing public collections in the UK. In 2015/16 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 10 works. 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.

‘The acquisition of Red Conservatory by John Walker has enabled us to explore the many connections between abstraction and figuration in the Ulster Museum’s collection of Post-war and contemporary British, Irish and International art.’

Anne Stewart, Curator of Fine Art, Ulster Museum, National Museums of Northern Ireland
Aubrey Williams (1926–1990) initially trained as an agronomist and lived for two years among the indigenous Warao people in the north-west rainforest of Guyana. In 1952, Williams left Guyana to become a painter in London and studied at Saint Martins School of Art.

With his profound knowledge of flora and fauna, a growing interest in pre-Columbian cultures and personal experience of significant political changes in the Caribbean, Williams arrived in London with a unique visual and intellectual vocabulary. In the early 1950s, London was a city with few apparent signs of black presence, and the visibility of Williams’ work represented one of the first challenges to the white dominance in the British art establishment. Williams was also very active in the Caribbean Artists Movement, founded in 1966 to strengthen the visibility of Caribbean artists in the UK.

Williams’ paintings have evolved through many different phases over the course of his career – from immaculately accomplished depictions of animals, to figurations and explosive, colourful abstracts. Williams drew influence from Olmec, Maya and Warao imagery, from abstract expressionism, science fiction, the symphonies and quartets of Russian composer Dmitri Shostakovich, as well as artists such as Jackson Pollock, Arshile Gorky, Diego Rivera, Yves Klein and Rufino Tamayo.

Through the Contemporary Art Society, the Commonwealth Education Trust has gifted Shostakovich Symphony No. 13, Opus 110 for Bass to Bristol Museum & Art Gallery. In 2012, the Gallery was given the entire Commonwealth Institute collection, including a work by Aubrey Williams, and this latest gift will reside among the collection. The work is part of a series that Williams painted in relation to a symphony by Shostakovich, who Williams regarded as the greatest composer of his time.

Gifted by the Commonwealth Education Trust through the Contemporary Art Society, 2015

Bristol Museum & Art Gallery

Aubrey Williams

Shostakovich Symphony No. 13, Opus 110 for Bass
1962
Oil on canvas
2744 x 1723cm
GIFTS AND BEQUESTS

Bury Art Museum
Carl Plackman
Lost for Words
1998
Mixed media
213 x 305 x 5cm

Herbert Art Gallery & Museum, Coventry
Carl Plackman
Three Levels of Engagement
2003
Mixed media
142 x 109cm

The Whitworth, The University of Manchester
Carl Plackman
Consumption
1992
Mixed media
198 x 244cm

Carl Plackman
Fall Out
2002
Mixed media
145 x 345 x 15cm

British artist Carl Plackman (1943–2004) was one of the most innovative sculptors of his generation, as well as being one of the country’s most influential teachers working at the Royal College of Art, London (1974–80) and at Goldsmiths’ College, London (1970–99). Many of the students he taught have gone on to become major names in British contemporary art, including Tony Cragg, Damien Hirst, Liam Gillick and Alison Wilding. Solo shows of Plackman’s work have been held at various institutions across the UK, including the Arnolfini, Bristol (1978); Huddersfield Art Gallery (2007); Stanley Picker Gallery, Kingston upon Thames (2007); Chapter Arts Centre, Cardiff (1979) and Chisenhale Gallery, London (1987). His work can be found in a number of prestigious permanent collections including those of Tate, British Museum, London, Amgueddfa Cymru – National Museum Wales, Cardiff, and the Art Gallery NSW, Australia.

Plackman’s work explores the lives of everyday things through large, often architectural constructions that encompass photography, drawing and assembled objects, challenging conventional notions of sculpture. His work attempts to examine how people communicate with each other and how objects often get in the way.

Plackman’s later work focuses on two particular interests: one involves aspects of human intimacy that have been assimilated from the media and the different power relationships these images can represent. The other is his concern with aspects of human nature, desires or passions, which have been civilised or controlled. In order to explore this, Plackman used images of various animals such as the dog, the ostrich and the giraffe in an attempt to find metaphors for the human condition.

The addition of Lost for Words (1998) to Bury Art Museum’s collection reinforces their existing holding of twentieth-century art and complements a growing body of Language Art, which is now linked to Bury’s new Text Art Archive (see also p.12). Over the last few years the Herbert Art Gallery & Museum in Coventry has delivered a major Collecting Cultures project, acquiring work with themes of conflict, peace and reconciliation. Three Levels of Engagement (2003) links to this collecting approach through the artist’s interests in human nature – our passions and desires.

The donation of Plackman’s Consumption (1992) and Fall Out (2002) to The Whitworth at The University of Manchester builds upon the gallery’s important collection of Modern sculpture, bolstering the context of the gallery’s holdings of sculpture by artists such as Alison Wilding, Bernard Meadows, David Evison and Anthony Caro. More recent works in the collection, by the likes of Hayley Tompkins and Helen Marten, also resonate with Plackman’s work, particularly in their representation of the act of drawing through the assemblage of objects.

Gifted by the estate of the artist through the Contemporary Art Society, 2015
Saul Fletcher (b. 1967) lives and works in Berlin. Recent exhibitions include The Imminence of Poetics, 30th Sao Paulo Biennale (2012); Portrait of the Artist As… (The Courtauld Institute of Art, London, 2012); Focal Points: Art and Photography (Manchester Art Gallery, 2012); and Spirit Level, curated by Ugo Rondinone at Gladstone Gallery, New York (2012). His work is present in numerous museum collections including that of the British Arts Council, Dallas Museum of Art; DESTE Foundation, Athens; Solomon R. Guggenheim Museum, New York and Walker Art Center, Minneapolis.

Fletcher’s photographic practice began with images of sculptural assemblages on his studio wall, and the constrained space of the studio setting still plays an important role. The wall serves as a surface for scraps of text, stray marks, the layered traces of previous work and found objects that are introduced fleetingly, then disappear. Fletcher’s photographs of landscape have a similar, highly-charged sense of impermanence.

The photographs that have been gifted to Nottingham Castle Museum were made between 1998 and 2002. They are small in scale yet have a lyrical intensity that both draws and holds the viewer’s attention. They will make a great contribution to Nottingham Castle Museum’s contemporary photography collection, sitting alongside work by John Riddy, Wolfgang Tillmans and Thomas Joshua Cooper. They offer opportunities to make connections between works in which artists use photography as part of a sculptural practice and the many historical landscape and still-life paintings in the collection.

Gifted through the Contemporary Art Society, 2016
John Walker (b. 1939) is a British painter and printmaker. He was awarded the Harkness Fellowship in 1969 and won the 1976 John Moores Painting Prize. In 1985 he was nominated for the Turner Prize. Walker has exhibited widely, both in the UK and internationally, at venues including the Venice Biennale (1972); the Museum of Modern Art, New York (1974); Hayward Gallery, London (1975); Walker Art Gallery, Liverpool (1976); Museum of Modern Art, Oxford and the Art Gallery of New South Wales, Sydney (1978); National Art Gallery, Wellington (1981); The Phillips Collection, Washington (1982); and Tate Gallery, London (1985). Recently, Walker was included in the Royal Academy of Arts Summer Exhibition in London in 2014 and was involved with shows at the Inside Out Museum, Beijing and the American Academy of Arts and Letters, New York. Walker’s most recent solo exhibitions were held at Alexandre Gallery, New York, and Adelson Galleries, Boston, in 2014.

Walker reinterpreted cubist collage on a massive scale through layering shapes of painted and cut-out canvas. Following his receipt of the Harkness Fellowship and during the 1970s he began to split his time between England and the US. Early works from this time look to the American models of abstract expressionism and post-painterly abstraction. Later in his career he was likewise influenced by his travels in Australia. He commented that his paintings were always ‘a piece of me. Whatever I’m into at that time.’

In the late 1970s and early 1980s, his work increasingly referred to earlier painted images and Red Conservatory (1979–80) is one of a group of canvases that make direct allusion to the work of Spanish master Francisco Goya. Known as the Alba paintings they make abstracted reference to Goya through their central motif, which is taken from the shape of the Duchess of Alba’s standing figure and pointed hand in Goya’s paintings of his muse.

The Ulster Museum, National Museums of Northern Ireland, holds a collection of twentieth-century British and International art and is particularly strong in British painting of the 1950s and 1960s and the American ‘Colour Field’ movement. They currently have a work by John Walker, Touch (1970), in which Walker is largely concerned with the power of monumental forms. The acquisition of Red Conservatory will provide visitors with a greater understanding of abstraction by showing Walker’s development as a painter and his exploration of the figurative aspects of abstract painting.

Gifted by Dasha Shenkman through the Contemporary Art Society, 2015
Art Consultancy

The Consultancy team continues to focus on creating visionary public art strategies, commissioning landmark artworks for public spaces and building contemporary art collections. As our client base expands, it is enabling us to offer dynamic opportunities for the best emerging artists to showcase their work.

Following the development of a national public art strategy for Qatar, our work continued in creating a city-wide public art delivery plan designed to enhance the central business district of West Bay North in Doha. Back in the UK, the strategic opportunities we outlined for the University of Leeds, based around their desire to take a leading role in twenty-first-century public art practice, are gradually being realised.

With the ongoing transformation of London’s cityscape, the team have been working with developers, local associations and corporate clients to curate inspiring public art projects. These commissions are often the first opportunity for artists to produce work on a truly large scale. Following his inclusion in British Art Show 8, Jesse Wine’s five-storey artwork for The Crown Estate’s Princes House development in St James will be installed in summer 2016. Sara Barker has been appointed by Stanhope PLC to develop an artwork for the façade of the Fletcher Priest Architect-designed office tower building, Angel Court. A permanent sculpture by Swiss artist Claudia Comte will be sited in Southwark. Our David Batchelor commission for the Lyric theatre (see opposite) shines out across Hammersmith Square, contributing a memorable identity for the neighbourhood. We are also working with Better Bankside on a public art strategy for Southwark Street, to create visual cohesion and activation for the lesser known commercial and residential area behind Tate Modern.

Stanhope PLC and Mitsui Fudosan’s vision of creating a new cultural quarter for West London has catalysed the opportunity for seven public art commissions for Television Centre and the adjacent White City Place development. Yelena Popova’s artwork for the tiled façade of a new, seven-storey residential block,
is the first in this series of commissions – the design has now been finalised, with the building scheduled for completion in 2020.

Our work with the University of Cambridge continues to advance public art practice and develop a distinct identity for the North West Cambridge Development as it evolves. In May 2015, the event ‘Gravel: notes from the other side of the fence’ celebrated the culmination of the 2014–15 artist residency programme and included exhibitions, screenings and talks from Bedwyr Williams (see opposite, below), Fernando Garcia-Dory (see opposite, top) and collective Aid & Abet. Our 2015–2016 artists in residence are Ruth Ewan, Joshua Portway and Lise Autogena; their projects will come to fruition in May 2016. One of the first permanent artworks for the Development, Ruth Proctor’s We Are All Under The Same Sky, was successfully installed in the University of Cambridge’s Primary School in 2015.

Many of the artists we work with are receiving much deserved broader recognition. In 2015, two of the NWCD residency artists were shortlisted for the Max Mara Art Prize for Women, and another for the Artes Mundi biennial exhibition. Alongside their current residency, a recent redevelopment of one of Portway and Autogena’s existing works, Black Shoals: Dark Matter, was included in the Big Bang Data exhibition at Somerset House, London. Award-winning artist Simon Fujiwara’s first public artwork A Spire (see below) was installed on the University of Leeds campus in 2015.
In the corporate world, we continue to build contemporary collections and help companies find ways to create access and engagement with contemporary art. A noteworthy addition to corporate client Pictet's contemporary collection this year was the installation of a bold new commission by artist Rana Begum for the curving stairwell space at Moor House, London. Aspen’s global art collection, curated and managed by our Head of Consultancy, was featured in Corporate Collections, a publication focusing on the best art collections in the corporate world. Emerging digital artists Virginia Samper and Blanca Ulloa, known collectively as su_, received the 2015 Aspen Online Art Award. In a new initiative, our development of the educational programme with children’s mental health charity Place2Be opens the contemporary art collection to primary schools in London and supports Aspen’s charitable works. We have also advised on the formation of a new Aspen Art Committee, allowing employees to contribute to the expansion of the global collection.

Another highlight of 2015 was our staging of the Making It exhibition at Sevenoaks School (see above), featuring works by 10 alumni including Thomas Heatherwick, creator of the London 2012 Olympic Cauldron and London Bus, Turner Prize-winner Simon Starling, Daiwa Foundation Art Prize 2015-winner Oliver Beer, shoe designer Emma Hope and sculptor Oliver Barratt.

2016–17 is shaping up to be another busy year, with some high profile projects in the pipeline; all the more opportunity for our Consultancy activities to support the overall charitable mission of the Society.
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‘Working alongside the Contemporary Art Society, we are able to identify emerging artists who help us build a collection that represents our values and in turn supports the artists. We rely greatly on the Contemporary Art Society to keep us current and in return they get the support they need to carry on making the significant contribution to the world of contemporary art which they have done now for over 100 years.’

Chris O’Kane, CEO, Aspen Insurance
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West Cambridge Development
Maeve Polkington
Residency Coordinator – North
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Ceri Hand
Consultancy Associate
Jeni Walwin
Curatorial Associate
Administration
Phil Ashcroft
Office & Projects Manager
Jacoba Bruneel
Office Administrator

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Fine Arts
p.19 Images © the artist,
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p.35 Sounds from Beneath
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Special projects
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Merweiter
‘The Stanley & Audrey Burton Gallery is delighted to have acquired 10 etchings by Lynette Yiadom-Boakye, with the curatorial and financial support of the Contemporary Art Society. These etchings mix traditional technique with contemporary subject matter, which both reflect and expand the scope of the University art collection, and they have invited spirited discussion and debate from our visitors. It has also been invaluable for us as a university gallery to be able to show and engage our students with the best of British contemporary artworks here in Leeds.’

Layla Bloom, Curator, The Stanley & Audrey Burton Gallery, University of Leeds