Acquisitions & Art Consultancy
April 2018 marked the beginning of a new four-year purchasing cycle for the Contemporary Art Society, with an increased financial commitment to support our 68 Museum Members across the UK. Over the past year, the Contemporary Art Society has supported acquisitions by 67 artists for 28 museums and invested over £360,000 in purchasing art and craft for museums, placing works with a total value in excess of £1.3 million. Given the political and economic uncertainty that has marked the year, we view this as a considerable achievement, and our first thought is to offer our most heartfelt thanks to all those individuals and corporates who have kept their faith in the value of our mission and supported us for another year. The work we do together reaches more than 21 million people across the whole country every year: the public benefit is national and undeniable.

As ever, the Board of Trustees has been an extraordinary force behind all of our efforts. We were very sad to say farewell to trustees Sabri Challah and Richard Punt who have been at the heart of so much of our development in the past five years; we take this opportunity to thank them, on behalf of us all. This year we have welcomed three new trustees: John Shield, Director of Communications and Corporate Affairs for the BBC; Tim Franks, of global investment firm KKR; and Layo Olayiwola who graduated from Oxford University in 2018 with a Masters in Art History. They are already making an enthusiastic and important contribution to the work of the Contemporary Art Society.

It is with particular pleasure that we are able to announce the third acquisition through the Great Works scheme, supported by the Sfumato Foundation. The Contemporary Art Society has had a long and hugely productive relationship with the Foundation, and we are particularly proud of the track record of outstanding acquisitions that they have enabled. This year we have been able to acquire a 16mm film work by Turner Prize and Oscar-winning artist Steve McQueen for Wolverhampton Art Gallery. The work will be installed at the Gallery in November when we will have a formal launch of the acquisition.

Other outstanding purchases during the year include a major film installation by the American artist Kehinde Wiley that, together with two works by London-based Zadie Xa, were acquired through the Collections Fund at Frieze, a committee chaired once again by Jill Hackel, Béatrice Lupton and Anna Yang. The works have been donated to The Box in Plymouth, and will form a part of what will be a spectacular re-opening event in 2020, marking the 400th anniversary of the
sailing of the Mayflower from the city. We are deeply indebted once again to 
James and Béatrice Lupton for making these enormously important purchases 
possible through their generous match-funding.

Now in its third year, the VN XX CAS award, supported and inspired by our 
trustee Valeria Napoleone, has once again enabled the acquisition of work that 
will without doubt have an enormous impact on the collection it enters. Berni 
Searle is a South African artist who uses photography and self-portraiture to 
address issues around the representation of the Black female body. Her works 
will enter into dialogue with those at Manchester Art Gallery, known in part 
for its extensive 19th-century collections that take a very different approach to 
representing the feminine.

In the summer of 2018 we were pleased to collaborate for a second time with 
Art Night in London. This year we supported the commission by London-based 
Prem Sahib, whose work was installed in Vauxhall Park for the duration of the 
event. Thanks to the support of the Search Foundation, along with that of the 
artist and his gallery, Southard Reid, we were delighted to be able to donate 
two works by Sahib to Tate. These are the first works by the artist to enter their 
collection, and significantly, his first to be added to a UK museum. I should 
add at this point that of the 23 artists whose work we have purchased 
for museums this year, 16 are women and 9, more than one third, are 
from ethnically diverse backgrounds – demonstrating how actively the 
Contemporary Art Society is working with our Museum Members to more 
accurately reflect the communities they sit within. We would like to thank 
our Acquisition Advisory Committee – Alison Britton, JJ Charlesworth, Steven 
Claydon, Ben Cook, Sarah Griffin, Tanya Harrod and Margot Heller – for their 
invaluable expertise and time.

This year we have initiated acquisitions through three new partnerships, all of 
which have been conceived strategically to build and strengthen distinctive 
collections. With the support of Cathy Wills, we have entered into a partnership 
with the Henry Moore Foundation that over four years will make significant 
purchases for Leeds Art Gallery and The Hepworth Wakefield, reinforcing 
these institutions as preeminent collections of contemporary sculpture. Phyllida 
Barlow has been the focus of the first year’s purchases and she will assume 
the role of curatorial ‘provocateur’ for the inaugural Yorkshire Sculpture 
International event in the summer of 2019.

2018 saw the Contemporary Art Society launch its first fund specifically 
designed to support work in ceramics. Jackson Tang has generously helped 
us to devise this innovative new scheme that in its first year has acquired a 
group of three important works by Italian artist Chiara Camoni, each of which 
incorporates candles. The works were shown through January and February 
at their new home at Middlesbrough Institute of Modern Art, where the candles 
were lit each day by different members of the local community, marking the 
New Year and acknowledging ancient and modern traditions and rituals around 
light in the wintertime.

Responding to an appetite for commissioning among our Museum Members, we 
have entered into a partnership with Film and Video Umbrella, with generous 
support from Jill Hackel and the Mbili Foundation. The first commission has 
been for the University of Salford Art Collection with the artist collective Open 
Music Archive. The film, to be shown in the summer of 2019 in association with 
the Manchester International Festival, has been a landmark project for Salford, 
stemming from work with more senior members of the local community. Our 
partnership with Film and Video Umbrella will continue with commissions for 
Oldham and Rochdale, satellite towns of Manchester whose shared history is 
marked by the influence of political philosophers Marx and Engels, who famously 
visited and studied the city in the 19th century.

Lead by Fabienne Nicholas, the work of the Consultancy team at the 
Contemporary Art Society continues to go from strength to strength, and we 
have been delighted to win some very significant contracts in the past twelve 
months, among which I would pick out a commission for the Supreme Court 
of a work to mark the contribution of women in law. Highlights of the year 
have included the unveiling of Kenny Hunter’s memorial to war and conflict 
in Walworth Square, Elephant and Castle, as a symbol of hope and reparation 
for future generations

A new contract with Lipton Rogers sees the team developing an innovative art 
programme for 22 Bishopsgate, the newest of the City of London skyscrapers, 
and working with the team there to support the ethos of collaboration and 
innovation in contemporary art programming in the office environment. The 
team’s many years of experience working with universities has been reflected 
in their being appointed to develop the University of Bristol’s public art strategy 
and to deliver of a number of high-profile city developments there, as well as 
as a commission to develop an artwork for the London School of Economics’ new 
public space, on St Clement’s Wall.

Once again, we end by emphasising how much we depend on the enlightened 
support of many individuals to achieve so much each year. Together, we 
champion progressive values and a belief in the central importance of culture 
within everyone’s daily life – and we make a difference. For this we offer our 
most sincere thanks to every Patron, Corporate Patron and Donor for working 
with us towards goals that we all believe in so deeply. Thank you.

Marco Compagnoni, Chairman

Caroline Douglas, Director
This year’s activity is another great example of the Contemporary Art Society championing the most exciting artists of the day, as it has done since its inception in 1910. Approaching our 110th anniversary, we want to ensure our core mission – of donating the best new art and craft to museums around the UK – continues for another century and more. In 2019 we are launching the CAS Future Fund, to support the future of our highly successful museum acquisitions programmes.

The CAS Future Fund will ensure:

— **The best artists of our time are discovered and nurtured.** The Contemporary Art Society can continue its great track record of spotting talent ahead of the curve and accelerating artists’ careers by placing their work in public collections, thereby giving them the public endorsement they deserve at a critical moment.

— **The best of contemporary art is safeguarded for future generations.** The Contemporary Art Society can continue to donate work to important museums and galleries across the UK, many of which would not be able to collect any contemporary art without its support.

You can be part of the CAS Future Fund by remembering the Contemporary Art Society in your Will. Every legacy gift we receive will be invested in the CAS Future Fund to support museum acquisitions of the future, making a vital difference to contemporary art and creating enduring support for new generations of artists and museum audiences.

You can also choose to support the CAS Future Fund during your lifetime, and the Contemporary Art Society would be delighted to discuss any fundraising ideas for this great cause.

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**For more information on the CAS Future Fund, or to request a brochure, please contact Dida Tait, Head of External Relations**

[dida@contemporaryartsociety.org](mailto:dida@contemporaryartsociety.org)  020 7017 8400

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**Museums Receiving Artworks**

**April 2018 – March 2019**

- Birmingham Museum & Art Gallery (p.60)
- The Box, Plymouth (p.18, 20)
- Ferens Art Gallery, Hull (p.38)
- Gallery Oldham (p.62)
- Graves Gallery, Museums Sheffield (p.70)
- Guildhall Art Gallery, London (p.40, 70)
- Harris Museum, Art Gallery & Library, Preston (p.42)
- Hatton Gallery, Newcastle University (p.44)
- Herbert Art Gallery & Museum, Coventry (p.72, 82)
- The Hunterian, University of Glasgow (p.46)
- Leamington Spa Art Gallery & Museum (p.84)
- Leeds Art Gallery (p.22, 70, 72)
- Manchester Art Gallery (p.30, 48, 71, 75, 80, 84)
- Mercer Art Gallery, Harrogate (p.84)
- Middlesbrough Institute of Modern Art (MIMA) (p.34, 84)
- Norwich Castle Museum & Art Gallery (p.71, 84)
- Pallant House Gallery, Chichester (p.84)
- Peter Scott Gallery, Lancaster University (p.50)
- Scottish National Gallery of Modern Art, Edinburgh (p.52)
- The Stanley & Audrey Burton Gallery, University of Leeds (p.54)
- Sunderland Museum & Winter Gardens (p.82)
- Swindon Museum & Art Gallery (p.64)
- Tate, London (p.26)
- Touchstones Rochdale (p.66, 71)
- University of Salford Art Collection (p.28, 78)
- Victoria Gallery & Museum, University of Liverpool (p.56)
- The Whitworth, Manchester (p.71)
- Wolverhampton Art Gallery (p.14)
### 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  
7. South London Gallery  
8. Tate  
9. Science Museum

**SOUTH EAST**

10. Pallant House Gallery, Chichester  
11. Royal Pavilion and Museums, Brighton and Hove  
12. Towner, Eastbourne

**SOUTH**

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

**SOUTH WEST**

17. Bristol Museum & Art Gallery  
18. The Box, Plymouth  
19. Royal Albert Memorial Museum, Exeter

**WEST MIDLANDS**

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

**EAST MIDLANDS**

29. Nottingham Castle Museum & Art Gallery  
30. Rugby Art Gallery & Museum  
31. The Collection and Usher Gallery, Lincoln

**YORKSHIRE & THE HUMBER**

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

**NORTH WEST**

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

**SCOTLAND**

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

**WALES**

67. Amgueddfa Cymru – National Museum Wales  
68. Glynn Vivian Art Gallery, Swansea
Special Projects
GREAT WORKS

Wolverhampton Art Gallery

Steve McQueen
Running Thunder
2007
16mm colour film
11 minutes, 4 seconds (continuous loop)
Edition 1 of 4 + 1 AP

Running Thunder is a mesmerising film. A glossy black horse lies in a field, framed by gently swaying grass. Through subtle signs, the viewer eventually realises that the horse is dead rather than sleeping. The immobility of the horse contrasts with the title of the film, with its suggestion of speed and power. Integral to the experience of the work is the sound of the 16mm projector insistently spooling in the background. While the central image of the film can be read as relating to an English landscape tradition, or to the European still life genre, the quiet presence of the projector reinforces an understanding of the work as primarily considering the condition of moving image itself.

We are reminded of early studies of animal locomotion using horses, undertaken by Eadweard Muybridge, the pioneer of early moving image. The medium of film, defined by time and motion, is subverted by McQueen’s static motif: a nature morte, or still life. The beauty of the saturated colours typical of 16mm film and the fall of light on the animal bear comparison with vanitas painting, as a meditation on time, mortality, and the possibilities of preservation through film.

McQueen’s work resonates strongly with the collections at Wolverhampton Art Gallery, which has been a pioneer in collecting film and video. Early acquisitions included Childhood’s End by Cornford & Cross and Let’s Call it Love by Breda Beban – both in 2000. Jane & Louise Wilson, John Smith, Luke Fowler, Larissa Sansour and Willie Doherty all feature in the collection as well. More recently the Gallery acquired films by Keith Piper, Go West Young Man (1996), and Sonia Boyce, Exquisite Tension (2005), as part of a collecting project which focused on the early years of the BLKArt Group in the city. The Gallery also has a comprehensive collection of art related to the Troubles in Northern Ireland, a theme memorably addressed by McQueen in his first feature film Hunger (2008). The collection and programme both have strength in new media and one gallery has been newly refurbished to show artists’ film and video more regularly.


Presented by the Contemporary Art Society and the artist through Great Works, supported by the Sfumato Foundation, 2018/19, with additional support from Thomas Dane Gallery.
'We are thrilled to be receiving Running Thunder through Great Works, especially given that so few of Steve McQueen’s works are in UK public collections. It’s a fantastic opportunity to bring such a significant artist to our audiences in Wolverhampton and beyond.’

Marguerite Nugent, Manager, Arts and Culture, City of Wolverhampton Council

‘The themes that Kehinde Wiley and Zadie Xa’s work explore, such as migration, identity and the overlapping of cultures, are extremely relevant for Plymouth, especially as we build up towards our Mayflower 400 commemorations in 2020. We are thrilled to have been able to work with the Contemporary Art Society’s Collections Fund at Frieze on such important acquisitions and can’t wait to see how our visitors respond to them at The Box when we open.’

Nicola Moyle, Head of Heritage, Art and Film, The Box
The Box, Plymouth

The Contemporary Art Society’s Collections Fund was set up in 2012 and, for the third year, has worked in partnership with Frieze London. The scheme supports the acquisition of significant contemporary works for Contemporary Art Society Museum Members across the UK. It aims to draw together the knowledge, experience and expertise of private collectors with that of museum curators.

Through the Collections Fund at Frieze, the Contemporary Art Society has acquired three works by Kehinde Wiley and Zadie Xa for The Box, Plymouth. Both North American artists, their works explore questions of identity, race and belonging from different perspectives.

The Box is a landmark new museum and art gallery opening in 2020 that brings together six of the city’s collections into one venue. The works acquired will form part of the reopening displays for the new institution and they join a collection in Plymouth which has traditionally had a strong focus on portraiture, with Sir Joshua Reynolds being one of the most famous sons of the city.

The themes that Wiley and Xa’s work explore, such as migration and the overlapping of cultures, are extremely relevant for Plymouth, especially as the opening of The Box will coincide with the 400th anniversary of the sailing of the Mayflower from Plymouth, a symbol of early European colonialism in North America.

Kehinde Wiley

_{Narrenschiff}_

2017

Three-channel digital film

16 minutes, 40 seconds

Edition 2 of 5

Kehinde Wiley was chosen by Barack Obama in 2017 to paint the President’s portrait. Appropriating recognisable Old Master subjects, Wiley’s larger-than-life figures disturb and interrupt tropes of portrait painting, blurring the boundaries between traditional and contemporary modes of representation. Adopting the traditional format of portraiture, but with largely urban subjects, Wiley engages the signs and visual rhetoric of the heroic, powerful and sublime in his representation of African-American men.

_{Narrenschiff}_ is Wiley’s first film installation and an exciting new development in his practice; the three-screen digital film projection produces an immersive experience for the viewer. Wiley’s film is an emotionally affecting and visually compelling portrait of a group of Black men at sea, capturing the full spectrum of the human condition. The film, which features an original score by composer Maxim Budnick, is narrated by acclaimed actress C.C.H. Pounder who reads from Michel Foucault’s _Madness and Civilization_ and Frantz Fanon’s _The Wretched of the Earth_. The figures appear at one with the ocean, an enduring relationship throughout history, while suggesting wider concerns of international territories and governance.

The film was presented at Frieze London.


Presented by the Contemporary Art Society through the Collections Fund at Frieze, 2018/19
Canadian-born Zadie Xa explores her own identity and her outsider’s perspective of South-Korean culture through film and performance, textiles and painting. Korean shamanic practice, the experience of the Asian diaspora and contemporary street fashion all feature in her work. The choice of costume pieces, a mask (Xixho) and cloak (91 Chyzanthemumz 4 Imsook), relate to the performance work that is at the heart of her practice.

91 Chyzanthemumz 4 Imsook is intricately hand-sewn and stitches together familiar motifs such as yin-yang symbols, knives, lucky numbers and monolid eyes. Xa uses these exaggerated symbols both to engage with Eurocentric perceptions of Asian identity and to create alternative, fantastical narratives.

Craft has a long and important history in the South West of England, providing a fascinating context for Xa’s works within the Museum’s collection. Xixho and 91 Chyzanthemumz 4 Imsook were presented at Frieze London 2018 by Union Pacific and purchased at the Fair for The Box.

Zadie Xa (b. 1983, Vancouver, Canada) lives and works in London. Recent solo exhibitions include Union Pacific, London; Galeria Agustina Ferreyra, Mexico City (both 2018); Pump House Gallery, London (2017). Recent group exhibitions include MoMA, New York (2018); Museum of Contemporary Art, Tucson; Night Gallery, Los Angeles; L’inconnue, Montreal (all 2018).

Presented by the Contemporary Art Society through the Collections Fund at Frieze, 2018/19
Leeds Art Gallery

Phyllida Barlow
untitled: venicecolumns; 2016-17
2016-17

Cement, hessian scrim, PVA, paint, plastic, plywood, polyurethane board, polystyrene, polyurethane foam, sand, spray paint, steel, tape, timber, wire mesh, wool
178 x 203 x 163 cm

Opposite

HOLD
1986–9
Bitumen, glass, canvas, Aquaseal
32 x 42 x 15.5 cm

The Contemporary Art Society and Henry Moore Foundation have formed a new partnership, generously supported by Cathy Wills, to donate contemporary sculpture to museums in the UK. The initial four-year scheme will support Yorkshire as the UK centre of sculpture, with either The Hepworth Wakefield or Leeds Art Gallery receiving a major work by a living artist each year.

This year, two works by Phyllida Barlow have been acquired for Leeds Art Gallery and will go on display between 9 March – 29 September 2019. HOLD is a glass form wrapped in canvas, soaked in black bitumen and Aquaseal rubber. It is a relatively early example of a tendency towards the use of household materials and ad hoc processes that would emerge on a monumental scale later in her career in works including the Tate Britain commission dock (2014), seestage (2013) shown in The Hepworth Prize for Sculpture in 2016, and folly (2017) for the British Pavilion at the Venice Biennale.

untitled: venicecolumns; 2016-2017 is a table-top version of one part of folly: a collection of models for the seven giant, stacked columns that occupied the main space in her 2017 British Pavilion commission. In this piece they are presented in the same materials – cement, concrete, hessian scrim, PVA, plywood, polyurethane foam – but in a studio scale, which recalls their origins in Barlow’s earlier and ongoing making practice.

The two sculptures acquired for Leeds Art Gallery are the first three-dimensional works by Barlow to enter their collection, although the Gallery holds a collection of fifteen works on paper that cover a large proportion of her career from the mid-1970s to the early 2000s. Barlow’s relationship with Yorkshire will also be reinforced through her role as the ‘provocateur’ for the first Yorkshire Sculpture International in 2019. The UK’s largest sculpture festival, YSI 2019 is a response to Barlow’s assertion that ‘sculpture is the most anthropological of the artforms’, and the free 100-day event will explore what it means to create sculpture today.

Phyllida Barlow CBE RA (b. 1944, Newcastle upon Tyne, UK) lives and works in London. Recent solo exhibitions include Jupiter Artland, Edinburgh (2018); Turner Contemporary, Margate (2017); Kunsthalle Zurich (2016). Recent group exhibitions include Art Gallery of New South Wales, Sydney; Schirn Kunsthalle Frankfurt; Firstsite, Colchester, England (all 2018). In 2017 Barlow represented Great Britain at the Venice Biennale.

Presented by the Contemporary Art Society through a special partnership with the Henry Moore Foundation, supported by Cathy Wills, 2018/19
'The Contemporary Art Society's passion for the development of public collections of the art of our time matches well the Henry Moore Foundation’s commitment to the research and development of sculpture. Within this scheme, our ambitions come together seamlessly, and what better way to announce our partnership than with the acquisition of these important works by Phyllida Barlow. With its exceptional collection of sculpture, Leeds Art Gallery is a very fitting recipient.'

Godfrey Worsdale, Director,
Henry Moore Foundation

‘The Contemporary Art Society were instrumental in helping me realise an ambitious public commission for Art Night 2018. Their support also resulted in the acquisition of two works by Tate. One of these works, *Do You Care? We Do*, consisted of twelve lockers rescued from a gay sauna and community space in Shoreditch which recently closed to make way for a luxury hotel. The lockers and paraphernalia inside tell a story of the place, time and community. Thanks to the generosity and support of the Contemporary Art Society, the significance of this history will be preserved for years to come.’

Prem Sahib, Artist
In June the Contemporary Art Society and Art Night co-commissioned Prem Sahib to create a pavilion in Vauxhall Park for Art Night 2018. Sahib’s commission, 500 sq ft, was a large-scale sculpture based on the floorplan of a standard new-build one-bedroom apartment, referencing the changing character of the local area around the Park. Made from modular sheets typically used for changing room cubicles, the maze-like structure was inspired by the nearby Vauxhall Pleasure Gardens (1732–1859), whose pavilions and walkways were transformed into notoriously transgressive spaces after dark. The pavilion also alluded to contemporary gay nightlife, particularly Vauxhall’s well-known club scene.

Subsequently, two works by the artist have been gifted to Tate’s collection through the Contemporary Art Society: Do You Care? We Do consists of 12 lockers from the former Chariots Spa in Shoreditch, another rapidly changing area of London. Chariots was a gay sauna that closed in 2016 to make way for a luxury hotel development. The sauna functioned as a meeting place for the local gay scene, not only for cruising but also as a place of seclusion and safety. Helix, a faux-classical plaster medallion, was cast from a medallion found at the sauna and attached to the wall with oversized body piercings.
Everything I Have Is Yours
2019
Single-channel HD video with sound
20 minutes
Edition 1 of 5 + 2 APs

Equal Shares is a collaboration between the Contemporary Art Society and Film and Video Umbrella to commission new moving-image works by artists in partnership with four Museum Members: University of Salford Art Collection; Touchstones Rochdale; Gallery Oldham; and Grundy Art Gallery, Blackpool. Once completed, the individual works will enter the permanent collection of one of the four museums.

The commissions will consider the North West of England as a longstanding source of radical thinking: a site of new forms of collective action and co-operation, and of alternative models of redistribution and exchange. The first of the four projects is Everything I Have Is Yours by Eileen Simpson and Ben White (Open Music Archive). This ambitious film and sound work looks back to the first decade of the UK pop charts (1952–62), in the company of older musicians, now in their 70s and 80s, who were the original ‘teenagers’ of the Greater Manchester music scene. The film focuses on this diverse group as they re-engage with public-domain recordings from the formative era of the birth of pop, and incorporate these classic, timeless sounds into new musical creations.

As the musicians play, they individually and collectively interact with digital technology, recalling archive sounds ripped from 1950s and early 1960s shellac and vinyl chart hits. Copyright-controlled elements of the original records are separated out and copyright-expired samples are released, through an algorithmic process, to enable collective use for the project and for future sharing. As the group triggers sounds from the past, the camera continuously tracks its way through the assembled musicians, echoing the circular loops of the music itself. What results is a vivid sonic conversation, an intergenerational call and response that traverses the private, personal and public, as well as a work that highlights the importance of Greater Manchester as a creative mainstay of music and popular culture in the UK. Everything I Have Is Yours will premiere at Salford Museum & Art Gallery in July 2019 and an edition of the work will enter University of Salford Art Collection.

Open Music Archive is an artist collaboration between Eileen Simpson and Ben White (both b. 1977, Manchester, UK) who live and work in Manchester. Recent solo exhibitions include Victoria Gallery & Museum, Liverpool (2018); Hiroshima MoCA, Japan (2014); Association of Women Artists (VBKÖ), Vienna (2012). Recent group exhibitions include Modern Art Oxford (2016); 17th Biennale of Sydney (2010). Open Music Archive were included in British Art Show 8 (2015–17).

Commissioned by Film and Video Umbrella, Contemporary Art Society, University of Salford and Castlefield Gallery through Equal Shares, 2018/19
Presented by Contemporary Art Society, Mbili Foundation and University of Salford, 2018/19
Manchester Art Gallery

Berni Searle

*Untitled (Red). From the Colour Me series*
1998
LightJet on archival matt paper
42 x 50 cm
Edition 7 of 10 + 1 AP

*In wake of*
2014
Archival digital print
100 x 200 cm
Edition 2 of 3 + 2 APs

Two powerful photographs by South African artist Berni Searle have been acquired for Manchester Art Gallery through the Valeria Napoleone XX Contemporary Art Society award, which supports the acquisition of significant works by a living female artist for a museum collection.

Searle works with lens-based media to stage narratives connected to history, memory and place. Using her own body, she addresses racism, the commodification of the female body and its power in myth making. Her work connects to universal emotions of vulnerability, loss and beauty.

*Untitled (Red)* is a play on the racial classification of ‘coloured’ used under apartheid, the government’s term for mixed ethnicities. Searle covered herself in spices in reference to the Dutch East India Company’s trade. This brought white colonisers into contact with local inhabitants and slaves of the Cape of Good Hope, who consequently had children of multiple cultural heritage.

Searle states: ‘I chose to cover myself with various colours – red, yellow, white, brown – in an attempt to resist any definition of identity which is static, or can be placed into neat categories. Placing myself or my body in the work exposes other aspects of my identity, for example, gender. In this work Searle’s mouth is covered and, unable to speak; she confronts us directly with her eyes.

*In wake of* was created after the 2012 Marikana massacre, in which striking mineworkers were shot at close range by the South African police. In this closely cropped image, Searle’s body is covered with coal dust and positioned as if laid out in death. Her hands hold gold Krugerrand coins, a symbol of the wealth created for the mine owners who stand in direct contrast to the migrant workers suffering under systems of racial, gender, class and economic segregation. The body here is presented as a unit of labour and memorialises women involved in the mining industry.
‘I am delighted and honoured to enter the permanent collection of Manchester Art Gallery, and I am grateful to the Contemporary Art Society and Valeria Napoleone for their continued patronage of women in the arts.’

Berni Searle, Artist

‘The acquisition of Chiara Camoni’s thoughtful work through the Jackson Tang Ceramics Award was a special moment for MIMA. The work is about relationships. Relationships to clay, and via clay, to the land. Relationships between Camoni and those in her village who make with her. Relationships between MIMA, Camoni and those who lit the candles each day during the display.’

Elinor Morgan, Senior Curator, Middlesbrough Institute of Modern Art
creation of her sculptural work, Camoni traces connections to the prehistory of object making and to artefacts that would have included tools, vessels and talismans.

Sister 1, Sister 3, and Sister 4 are clay forms each supporting several multi-coloured candles. Over time the coloured wax builds up on and around each work as the candles burn down. The works were displayed for a month in January/February 2019. Individuals from local communities were invited to take the role of lighting the candles each day during the exhibition period, activating the work and creating a special, communal moment. The work also acted as a way of marking the New Year and acknowledged ancient and modern traditions and rituals around light in the wintertime.

Middlesbrough Institute of Modern Art sees itself as a ‘useful’ museum, an institution with a social function that repurposes art as a tool for change. It seeks to play a civic role through a focus on education and community building, and these topics resonate with the diverse users and constituent groups it serves. Their recent focus has been on work motivated by social and political themes and how these connect to craft. Camoni’s charismatic sculptures will join the Gallery’s outstanding collection of major ceramic works by some of the most important practitioners of our era.

Chiara Camoni (b. 1974, Piacenza, Italy) lives and works in Fabbiano, Italy. Recent solo exhibitions include Libreria delle Donne, Milan; SpazioA, Pistoia; Pinacoteca Civica B. Molajoli, Fabriano; Nomas Foundation, Rome (all 2016). Recent group exhibitions include Contemporary Art Centre, Vilnius; Triennale, Milan; MACRO (Museum of Contemporary Art of Rome) (all 2016); Museum of Contemporary Art, Genoa (2015-16). She is a founding member of the MAGra Contemporary Art Museum of Granara and the artist group Vladivostok.

Presented by the Contemporary Art Society through the Jackson Tang Ceramics Award, 2018/19
Acquisitions Scheme: Fine Art

‘I know that each work acquired by the Contemporary Art Society must undergo such rigorous debate as to its cultural worth and its value to each specific gallery and museum. Thank you all again for making the acquisition of my work to the Hatton Gallery possible, I shall visit very soon.’

Linder, Artist
Giulia Piscitelli

Christ Rescuing Saint Peter from Drowning
2017
Gold leaf on paper
75 x 115 x 3.8 cm

Appropriating a series of historical maps that date from 1930 to 1957, conceptual artist Giulia Piscitelli explores how we distinguish between land and sea, borders and territories, and how in this way we create and define a sense of self and other.

Gold-leaf discs are overlaid onto Piscitelli’s maps, copying the position of saints’ haloes from Early Renaissance altarpieces, which in their original church settings provided a visible means for viewers to distinguish between the divine and earthly realms. Political geography, like other belief-systems, shifts and changes over time. Through the absence of saints’ bodies in the artist’s appropriated maps, Piscitelli highlights how man-made constructs affect collective understanding, be those beliefs faith-based and spiritual, or political and earthly.

As a port-city, Hull’s collections are defined by its maritime heritage. Piscitelli’s recent map works resonate by bringing new, multi-layered perspectives and a contemporary slant to the city’s complex interactions and relationships with the sea. In this acquisition for Ferens Art Gallery, a 1935 military map of the Tyrrhenian Sea evokes for Piscitelli, ‘a state of alert linked back to drownings over the centuries’ and connects with the contemporary global refugee crisis. The overlaid golden haloes reference an Early Renaissance panel painting by Lorenzo Veneziano Christ Rescuing Saint Peter from Drowning (1370). On a human level, Piscitelli’s concern about loss of life at sea resonates with the experience of Hull’s fishing communities. Her work also provokes thinking afresh in the context of a now largely forgotten aspect of the development of Hull, through its acceptance and absorption of migrant communities over the centuries.


Presented by the Contemporary Art Society, 2018/19
The Guildhall Art Gallery recently changed its collecting policy, directing its focus to collecting art about London by artists who live and work in the capital. Top Shelf is the first work of Johnson Artur to enter a UK public collection. This acquisition also marks an important moment for the Gallery as she is the first female artist of dual heritage to be represented there.


Presented by the Contemporary Art Society with support of the City of London Corporation, 2018/19

Top Shelf is a photographic installation comprising of 20 prints from Johnson Artur’s large and diverse oeuvre. Inspired by the Guildhall Art Gallery’s collection, Johnson Artur chose to window mount and frame the prints as one complete piece, creating a contemporary take on the 19th century salon hang of the Gallery’s permanent Victorian collection displays.

Top Shelf interweaves different diasporic narratives, highlighting family, love and friendships whilst also exploring the nuances of Blackness. Through her well-observed, tender and empathetic images, Johnson Artur not only documents the everyday lives of Black people, but also subtly draws attention to and challenges perceptions of Black communities in the popular imagination. Images of men with children confront the trope of the absent Black father, whilst the image of a man in drag on a night out raises the subject of being LGBTQI within the Black community.

Top Shelf speaks of the ordinary and everyday; it is a vivid portrait of what life is really like in parts of the capital. Whilst the people in the photographs are strangers, they seem familiar, and although Johnson Artur’s work exclusively documents Black communities, the photographs resonate with anyone who knows London.

Liz Johnson Artur
Top Shelf
2018
C-Type, black-and-white fibre based paper
111.2 x 195.5 cm

Liz Johnson Artur is a Ghanaian-Russian photographer who has been working in London since the early 1990s. Her work has documented the lives of Black people from across the African Diaspora, with her recent photographs focusing on Black British communities in Peckham and Brixton, South London.

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Salvatore Arancio's work explores beauty and the sublime in nature. He is fascinated by the merging of myth and science, exploring the state of suspension between the real and the fictional through an emphasis on construction and staging. Playing with images, shapes and symbols using found geological illustrations as a starting point, he suggests a sense of human inefficacy against nature, creating juxtapositions that are both beautifully evocative and deeply disquieting.

For his photo-etchings, Arancio scans images from scientific books dating back to the 19th-century. Editing and combining elements from different illustrations and reworking them in Photoshop, Arancio creates his own image and turns it back into an etching. The combination of new technologies with 'outdated' techniques creates a new hybrid of communication. The resulting images are bereft of human presence and depict nature in its most extreme manifestations, presenting us with a strange temporality: they could be depicting a distant future or a vision of a remote past. Titles for his etchings, such as Volcano Emitting Rapidly Expanding Gases Containing Millions Of Tons Of Rock Reduced To Powder By The Deflagration, sound scientifically convincing but they are completely made up; Arancio takes elements of existing scientific terminology and puts them back together in different configurations, playing with the inaccessibility of this language.

The form of Arancio’s sculpture Untitled is informed by the petrified trees of the Lava Tree State Monument in Hawaii which preserves lava moulds of the tree trunks that were formed after a volcanic eruption. By using a natural material like clay to recreate the lava trees’ totemic presence and by toning the resulting shapes with iridescent, metallic glazes, Arancio creates a link to his ongoing fascination about nature as a theatre for rituals, worship and self-induced trance states. De-contextualising the forms that have inspired him, Arancio makes apparent their mystical side and emphasizes the strangeness and the evocative power of these natural elements that may recall phallic symbols and esoteric signs.

This acquisition of three works by Arancio are a significant addition to Harris’ collection and will play an important role in their contemporary art programme – Harris Inspired – which will display works in and around the building, including non-gallery spaces. Arancio’s print, collage and sculpture will be displayed alongside 18th and 19th century landscapes, sculpture, ceramics, historic books, and an important but underused collection of prints from the 16th century to the present day.

Salvatore Arancio (b. 1974, Catania, Italy) lives and works in London. Recent solo exhibitions include Whitechapel Gallery, London (2018); Artissima, Turin (2017); Museo Civico di Castelbuono, Palermo; Kunsthalle Winterthur; Camden Arts Centre, London (all 2016). Recent group exhibitions include Ferens Art Gallery, Hull; Centre d’Art Contemporain La Halle des Bouchers, Vienne (both 2019); 57th Venice Biennale (2017).

Presented by the Contemporary Art Society, 2018/19
Linder

**Untitled**

1979

Photomontage

27 x 22 cm

The 1979 collage acquired for Hatton Gallery was made two years after Linder designed the infamous album cover of The Buzzcocks’ *Orgasm Addict*. Living in Manchester in the 1970s, Linder was closely involved in the underground Punk scene, the DIY aesthetic of which she credits with empowering her use of collage technique. During this time she began to make work that was aggressively critical of the banal commodification of the female body and female sexuality. Using materials found in pornography as well as women’s magazines, she frequently obscured the faces of naked models with domestic appliances. Her wrath was not only directed at the commercial world, but quite specifically at the casual screening of pornography at the famous and influential Hacienda nightclub in Manchester. It was here in 1982 with her band Ludus that Linder famously performed in a dress made of raw meat.

*Untitled* is perhaps less immediately confrontational than some of her work, but it sits squarely within the concerns that have been at the core of Linder’s practice for more than thirty years. White goods, cooking utensils and cutlery feature repeatedly as signifiers of the domestic sphere that was for so long considered the appropriate setting for women. In *Untitled*, the home itself is presented as a teetering monolith, women’s faces peering through the windows and doors. Like Alice in Wonderland, the women have become absurdly too large for the buildings and threaten to be no longer confined by them – be they palatial mansions or modest suburban semis.

Hatton Gallery holds a pivotal place in the development of Pop Art and collage in Britain, adjacent to Newcastle University’s art school where Victor Pasmore, Richard Hamilton and Eduardo Paolozzi were influential teachers. The Gallery is also home to Kurt Schwitters’ *Merz Barn* (1948). The Gallery’s acquisition of Linder’s *Untitled*, adds to the continuing story of collage in the UK – one that is important not only for its material radicality, but for its history as a medium for protest and political commentary.

Linder (born 1954, Liverpool, UK) lives and works in Heysham, Lancashire. Recent solo exhibitions include Modern Art, London (2019); Nottingham Contemporary (2018); Tate St Ives (2013). Recent group exhibitions include Scottish National Gallery of Modern Art, Edinburgh (2019); Hatton Gallery, Newcastle University, Newcastle-upon-Tyne (2018); IMMA, Dublin, Ireland (2017).

Presented by the Contemporary Art Society, with Art Fund support, the support of Arts Council England/ V&A Purchase Grant Fund, the friends of the Hatton Gallery and the Zabludowicz Collection, 2018/19
Tamara Henderson’s practice draws inspiration from the itinerant life of the artist, where international exhibitions and residencies mean continual relocations and dislocations. Henderson’s work is notable not only for its agile movement across installation, painting, film, sculpture and, more recently, performance, but also for the way in which certain works are themselves conceived as journeys of transformation.

During a residency at Hospitalfield, Arbroath, Scotland (2015), Henderson developed *Seasons End*, a multi-part installation that has been staged in Glasgow, Istanbul, Ontario, Dublin, Los Angeles and London. During Henderson’s travels to, from and between these sites, she accumulated an assortment of objects and materials. These range from fabrics bought in Athens and dyed with plants gathered on a Greek island to objects crafted using material from the Bay of Fundy mudflats in Nova Scotia, USA.

*Camera* is one of the works that make up *Seasons End*’s cast of human-like figures robed in colourful, embroidered costumes and wearing hand-made shoes. The work constructs a personal cosmology out of a set of invented characters who appear poised to traverse borders - be they physical or spiritual. Henderson’s voyagers weave together an intensely personal story of travel between countries and states of being, of material alchemy and transformation, and of slipping between worlds, particularly from the world of matter and flesh to one that is ‘out of body’. Henderson is also inspired by themes of illness, mortality and mourning that are universally accessible. Her own experience of bereavement informs her interest in the various medical, holistic and ritualistic ways of perceiving the human body that are alluded to throughout the work.

*Seasons End* has particular resonance for The Hunterian, where anatomical and scientific collections coexist with works of art in all media, and *Camera* is a window into the fascinating cosmos Henderson is creating and recreating in her practice.

**Tamara Henderson** (b. 1982, New Brunswick, Canada) lives and works in London. Recent solo exhibitions include Kunst-Werke Institute for Contemporary Art, Berlin; Douglas Hyde Gallery, Dublin (both 2018); Rodeo, London (2017); Tate Liverpool, Liverpool; Glasgow International (both 2016). Recent group exhibitions include Centre d’Art Contemporain Genève, Geneva; Tate St Ives (both 2018); Vancouver Art Gallery (2016).

Presented by the Contemporary Art Society, 2018/19
Manchester Art Gallery

Sonia Boyce

Six Acts

2018

Six-screen film and wallpaper installation

15 minutes

Edition 1 of 3

Sonia Boyce first gained prominence as part of the Black Arts Movement in the 1980s. The starting point for her solo exhibition in Manchester Art Gallery was a series of conversations about the Gallery’s collection and how it was displayed and interpreted. Boyce and a group of gallery staff were specifically interested in exploring how the politics of class, gender, race and sexuality in Manchester Art Gallery’s 18th and 19th century painting displays could be reconsidered today, as the displays have remained the same since the gallery reopened in 2002.

In January 2018 an evening gallery takeover took place. Performance artist Lasana Shabazz fictionalised the character of Ira Aldridge, a renowned 19th century Shakespearean actor, stepping out of his portrait as Othello, the Moor of Venice (1826) by James Northcote. Contemporary drag artists Anna Phylactic, Cheddar Gorgeous, Liquorice Black and Venus Vienna were also invited to respond to artworks of their choice. One of the six performative acts that night was the temporary removal of JW Waterhouse’s painting Hylas and the Nymphs (1896), which prompted a strong public reaction.

Boyce worked with documentation of the event to create the film and wallpaper installation Six Acts. Each of the six screens represents a performative ‘act’ that took place during the takeover. The wallpaper, mimicking Victorian designs, is a collage of photographs of the artists who performed during the evening juxtaposed with the leaves that Cheddar Gorgeous used as part of their performance.

Sonia Boyce MBE (b. 1962, London, UK) lives and works in London. Recent exhibitions include Manchester Art Gallery; Frieze London (both 2018); ICA, London (2017); 56th Venice Biennale (2015). Boyce is currently Professor of Black Art and Design at University of the Arts London and is the Principal Investigator for a three-year Arts and Humanities Research Council (AHRC) funded project, ‘Black Artists and Modernism (BAM)’. Presented by the Contemporary Art Society, 2018/19
Peter Liversidge’s work exists in almost every conceivable medium. However, his artworks, interventions and performances all begin in the same way: as a proposal typed on an Olivetti Lettera 35.

In response to each project a group of proposals are written which consider its location, history and relationship with the surrounding community. Some are realised, but equally significant are the proposals that remain on paper – the potential held within each proposal is unlocked through the reader’s interpretation. The connections and collaborations established between people and ideas result in a continued exchange with the audience as proposals become objects, exhibitions and live events. Proposals for Lancaster Arts, developed with the artist over a six-month period, is a site-specific acquisition that considers the home of the collection and Lancaster more generally.

Peter Scott Gallery is a constituent part of Lancaster Arts, a combined arts organisation based at Lancaster University. One aspect of Lancaster Arts’ work is developing and presenting live work and performance, and to reflect its context, Peter Scott Gallery acquires work with a live or performed element. Other areas of interest for Lancaster Arts include place and interdisciplinary practice; a key feature of the Gallery’s collection is a group of works bequeathed by the eminent scientist and collector Irene Manton (1904–88) which reflected her interest in how other disciplines were related to her scientific work. Throughout her career as a botanist Manton remained curious about different fields of knowledge and held the view that, ‘art is meant to be lived with’. Liversidge’s work complements the Peter Scott Gallery’s collection and its setting, seeking to understand the possibilities of the place it exists whilst reacting to a range of views and opinions.

Peter Liversidge (b. 1973, Lincoln, UK) lives and works in London. Recent solo exhibitions and selected projects include British Museum, London (2019); Bonnier Konsthall, Stockholm (2018/19); Sean Kelly Gallery, New York (2018); CGP London; Tate Modern, London (both 2017); Vancouver Biennial (2016).

Presented by the Contemporary Art Society, 2018/19
Susan Philipsz is best known for her arresting site-specific sound installations which explore notions of loss, longing, hope and return. She is interested in how sound can trigger memory and emotions.

Seven Tears was purchased for Scottish National Gallery of Modern Art with support from the Contemporary Art Society, Henry Moore Foundation and National Galleries of Scotland. The sound installation comprises seven synchronised record players, modified with a specially designed software-system, each playing a single tone taken from Lachrimae, or Seven Tears, a collection of instrumental music composed in 1604 by John Dowland (1563–1626). Considered by many to be the composer’s signature work, Lachrimae is based upon the motif of a single falling tear. As with much of Dowland’s music, it is melancholic in mood and follows the tradition of the Baroque lament by giving expression to the fleeting nature of happiness. To create the audio work, Philipsz took seven individual tones from Dowland’s Lachrimae and produced each on tuned glasses filled with water, played with a wetted finger on the rim. The recordings were then rendered onto the transparent vinyl records.

Seven Tears is an example of a long-running strand of Philipsz’s practice in which, rather than using her own voice, the artist employs and deconstructs the compositions of others. It is also among numerous works in which she uses physical equipment as both a means of replaying sound and as a sculptural entity in itself. In addition to being the first work by Philipsz to enter the National Galleries of Scotland collection, Seven Tears is also the first major sound and software-based artwork to join the museum.

Susan Philipsz OBE (b. 1965, Glasgow, UK) lives and works in Berlin. Recent solo exhibitions include Baltic Centre for Contemporary Art, Gateshead; Bonnier Konsthall, Stockholm; Balton Museum of Art, Austin (all 2017); Kunsthaus Bregenz (2016); Tate Britain, London (2015); Eastside Projects, Birmingham (2014). Recent group exhibitions include RMIT Gallery, Melbourne (2018); Yorkshire Sculpture Park, Wakefield (2017); The National Gallery, London (2015). In 2010 she won the Turner Prize.

Purchased with the support of the Contemporary Art Society and the Henry Moore Foundation, 2018/19
Katrina Palmer

The Time Travelling Circus: A Dossier Concerning Pablo Fanque and the Electrolier Revised to Include the Electrolier’s Accession and Other Variations

2017

Artist book: hardback, bound in linen, special edition single version
48 pages

8 preparatory collages for The Time Travelling Circus book

2017:
Tightrope Walker v1
Collage on paper
29.5 x 21 cm

Tightrope Walker v2
Mixed media collage on paper
29.5 x 84 cm

Susannah Never Experienced Weightlessness Like This Before
Collage, inkjet print on paper
29.5 x 21 cm
Opposite, top right

Every Mind in the Room Is Intently Focused
Mixed media collage on paper
29.5 x 22 cm

Pity My Fate
Mixed media collage on paper
29.5 x 21 cm

I Never Said I Wanted To Fall
Mixed media collage on paper
33.5 x 24 cm
Opposite, left

A Skirt of Glass
Mixed media collage on paper
41 x 33 cm

Like a Quasi-Stellar Object
Mixed media collage on paper
43 x 33 cm
Opposite, bottom right

Katrina Palmer creates sculptures out of words, often drawing on history and literature. Her narrative-based, site-specific works take the form of immersive installations, books, public readings and recordings. Central to her practice are themes around absence, loss and memorialisation.

The limited edition book The Time Travelling Circus is the result of Palmer’s research into Pablo Fanque (1810–71), born William Darby, a celebrated equestrian who was the first Black travelling circus performer and proprietor in the UK. Fanque is buried in St. George’s Field, an area of recreational parkland that was bought by the University of Leeds in the 1930s and is now part of its campus. The site was a Victorian cemetery that was in use until 1969.

Whilst working on her exhibition The Necropolitan Line (2015) at Henry Moore Institute, Palmer became interested in Fanque, whose story is largely forgotten, apart from a few archival documents available to the public in the University’s Brotherton Library. Palmer’s book serves as an artist’s intervention in the library, using the notion of a time-travelling circus as a way to experiment with different temporalities and different voices. Attentive to the itinerant but recurring nature of circus buildings and performances, the artist explores Fanque’s forgotten history through story-telling.

The narrative of the book relates the death of Fanque’s first wife Susannah, who was killed in 1848 when the circus ceiling collapsed during a performance. She is also buried in St. George’s Field. Drawing parallels between the Library’s dome and a circus ‘big top’, Susannah re-materialises in Palmer’s story as the Art Deco chandelier hanging at the centre of the Library’s domed ceiling.

The Stanley & Audrey Burton Gallery is keen to make connections with the Brotherton Library. Palmer’s publication, on display in the Library, successfully challenges the idea of what an artist book can be as it actively engages the reader: Palmer’s work also addresses the gender-imbalance in the Gallery’s collection, which is especially significant for the University of Leeds, given its importance as the centre for Feminist Art History in the UK and as the site of Feminist Archive North.

Katrina Palmer (b. 1967, London, UK) lives and works in London. Recent solo exhibitions include Temple Bar Gallery & Studios, Dublin (2018); Void, Derry (2016); Henry Moore Institute, Leeds (2015). Recent group exhibitions include Tate Britain, London (2015); Hayward Gallery, London; Flat Time House, London (both 2014). In 2015, she realised End Matter, an Artangel commission for Portland, Dorset with a published book and a radio broadcast. Her publications include The Fabricator’s Tale (2014) and The Dark Object (2010). In 2015 she was shortlisted for the Contemporary Art Society Annual Award.

Presented by the Contemporary Art Society, 2018/19
Fiona Banner, also working under the name of The Vanity Press, puts text and publishing at the centre of her practice. Nominated for the Turner Prize in 2002, her work spans a broad range of media including sculpture, film, installation, performance and drawing. Deeply engaged intellectually while at times playful, Banner’s practice reveals an ongoing fascination with military hardware and subjects relating to conflict, such as fighter jets, the Vietnam War and Joseph Conrad’s novel *Heart of Darkness*.

*Runway Show* consists of a poem referencing the fashion world’s (mis)use of young women, printed on a piece of aircraft fuselage. The text describes a model in a runway show, and through its title conflates the idea of an aircraft landing strip with the idea of a performance space. *Runway Show* was exhibited in Banner’s recent exhibition *Runway AW17* at the De Pont Museum in Tilburg, Netherlands, where the artist created a theatrical mise-en-scène in which gigantic helicopter rotor blades and re-purposed parts of military aircraft played a central role.

The Victoria Gallery & Museum, part of the University of Liverpool, holds a range of collections that link to the University’s history and its current academic focus, which includes a specialism in aerospace engineering. Merseyside-born Banner was elected a Royal Academician in 2018, so it is especially fitting that this honour is marked by an important acquisition of her work for Liverpool.

**Victoria Gallery & Museum, University of Liverpool**

**Fiona Banner**

*Runway Show* 2017

Lettreset on aircraft part

86 x 45 cm

**Fiona Banner** (b. 1966, Merseyside, UK) lives and works in London. Recent solo exhibitions include Mission Gallery, Swansea (2018); De Pont Museum, Tilburg; De La Warr Pavilion, Bexhill-on-Sea (both 2016). Recent group exhibitions include Somerset House, London (2018); Imperial War Museum, London (2017–18); Towner Art Gallery, Eastbourne (2017). She was nominated for the Turner Prize in 2002.

Presented by the Contemporary Art Society with the support of the University of Liverpool, 2018/19
‘It is a great honour to have my work acquired by the Contemporary Art Society for Oldham Art Gallery. The purchase of my work has been of great support and acts as an affirmation of my practice. It is particularly satisfying to have work in this collection in Oldham, as I lived and studied in the area during my early years.’

Lubna Chowdhary, Artist
Vicki Ambery-Smith

Birmingham City Ring

2019

Silver with red and yellow gold details, anodised niobium, titanium veneer
6.1 x 4.6 x 2.4 cm

Vicki Ambery-Smith has earned an international reputation for her unique metalwork interpretations of cityscapes. Her jewellery is designed to be worn, and the architectural structures on which she bases her work are therefore adapted, rather than replicated, in miniature. More than a representation of a building, each becomes a study of shape, surface, light, space and the language of architecture.

Birmingham City Ring was commissioned specifically for Birmingham Museum & Art Gallery. It depicts iconic Birmingham city-centre buildings including the Museum, Birmingham Central Library, Selfridges, Rotunda and one of the city’s canals, among other landmarks. It captures a moment in the city’s ever-changing architectural environment and celebrates Birmingham’s history in the jewellery trade.

The process of making Birmingham City Ring began by drawing the concept of it from every angle, by hand. It was then constructed using silver sheet, beginning with the ring shank followed by soldering the top plate and curved underside of the ring base. Each tiny building was made by scoring and folding silver sheet into a small hollow box, cutting out windows and applying additional layers of sheet silver or a veneer of red or yellow gold. The Library’s distinctive colours of blue and yellow were created with anodised titanium. Each building was soldered onto the base one by one. The canal that weaves through the city is made of anodised niobium, complete with a tiny oxidized silver boat.

Birmingham Museum & Art Gallery’s collection development aims to gather material that explores the urban experience from multiple perspectives and to expand the collection of work by female artists. The acquisition of Ambery-Smith’s Birmingham City Ring will build on the city’s collection of modern and contemporary jewellery dating from the 1970s, and featuring national and international makers.


Presented by the Contemporary Art Society through the Omega Fund, 2018/19
Gallery Oldham

Lubna Chowdhary

Late in the Afternoon

2018

Ceramic

60 x 100 cm

Lubna Chowdhary’s shaped tiles, sculptural objects and installations in ceramic constitute a distinctive oeuvre that bridges the disciplines of architecture, craft, design, sculpture and painting. Her colour-rich body of work explores and celebrates the plurality of our built environment. Histories of material culture and cross-cultural confluence are examined to generate new forms that resist easy classification.

Her heritage – born in Tanzania to Pakistani parents, who emigrated to the industrial north of England in the 1970s – brings with it the memory of richly decorated spaces and diverse architectural landscapes. Working with both industrial and studio ceramic traditions, Chowdhary merges ideas and aesthetics from Eastern and Western cultures to address the relationship between them.

The tableau Late in the Afternoon evokes the characteristically hybrid architecture of Asian and South Asian cities, with their informal conjunctions of tradition and modernity, and of the rational and spiritual. The work recalls a view of a distant cityscape, a world captured in space and existing across time. It brings together multiple, overlapping and intimately installed two-dimensional forms that are often metaphorical, but sometimes reference memories of real objects, buildings and places. Special attention is paid to constructing, accumulating and composing elements. Their vibrant glazed surfaces carry the softness and irregularity of hand glazing, which contrasts sharply with the technologically precise cut of the ceramic forms.

Late in the Afternoon will join Gallery Oldham’s existing collection of studio ceramics. Chowdhary grew up just a few miles from Oldham and this work resonates on a local level, evoking the familiar shapes of the North West’s industrial-built forms and, in combination with the artist’s South Asian architectural influences, echoes the complexity of our shared lives in the UK today.

Lubna Chowdhary (b. 1964, Dodoma, Tanzania) lives and works in London. Recent solo exhibitions include Art Basel Hong Kong (2019); Kochi-Muziris Biennale, Kerala (2018). Recent group exhibitions include Frestonian Gallery, London; Jhaveri Contemporary, Mumbai (both 2018); Manchester Art Gallery (2017). In 2017 she was artist in residence at the Victoria & Albert Museum, London.

Presented by the Contemporary Art Society through the Omega Fund, 2018/19
Swindon Museum & Art Gallery

Malene Hartmann Rasmussen

Nightfall

2015
Ceramic (earthenware) glazed with ceramic transfers
17 x 45 x 45 cm

Malene Hartmann Rasmussen creates mixed media installations incorporating sculpture, print and found objects. Nightfall is a ceramic nest made of twisted black antlers, speckled acorn eggs and delicate butterflies. The work explores the theme of the forest and the wild land beyond the cultivated fields that has captured our imaginations for centuries. In Norse mythology, the dark Scandinavian forests are inhabited by elves, trolls, witches and giants. These same creatures are found in 17th century fairy-tales, from Sleeping Beauty through to Little Red Riding Hood, as lore and legend morph into fantasy and fiction. Nightfall’s antlers, acorn eggs and butterflies also suggest links to the surrounding countryside and customs of Wiltshire.

The forest continues to act as an important construct in contemporary culture, being the sinister backdrop for countless horror movies and novels. In all appearances, it is a place of danger, adventure and magic. Hartmann Rasmussen enters the woods at that most magical time of the day, twilight. It is when daylight fades, and with it our sense of security, that crepuscular creatures emerge from their dens and trees start to talk. This moment of transformation is embedded in Hartmann Rasmussen’s sculptures, the once soft clay now hardened into fragile ceramic. This boundary, between living and non-living, animal and human, plant and creature, is a constant source of intrigue for the artist. Each composition points to a hidden narrative, which we are invited to piece together from our imagination.

Swindon Museum & Art Gallery has a collection that includes fine art, craft and local folk objects. Nightfall makes connections to all these collections, demonstrating Hartmann Rasmussen’s awareness of ceramic history whilst also being informed by a broader range of contemporary cultural interests. This timely acquisition ensures that Swindon continues to be a centre for modern and contemporary ceramics.


Presented by the Contemporary Art Society through the Omega Fund, 2018/19
ACQUISITIONS SCHEME: OMEGA FUND

Jasleen Kaur
*He Walked Like He Owned Himself*
2018
Embroidered tracksuit
Dimensions variable

Jasleen Kaur is a Scottish-Indian artist based in London. She was brought up in a traditional Sikh household in Glasgow. An early influence upon Kaur’s practice was formed by working in her family’s hardware business, ‘Hardy’s Hardware’, an Anglicisation of her father’s name Hardeep. This enforced a connection with materials, compelling Kaur to re-evaluate objects, their cultural connotations and what they reveal about how we live and work within different communities.

*He Walked Like He Owned Himself* is an orange tracksuit with a blue embellished stripe, made from Kaur’s process of uncovering and making sense of a colonial history of India. In the British Sikh diaspora, memories of orange and blue Adidas tracksuits attach to the visual identity of Sikh youths in ‘90s Britain; that orange-yellow mimicking the mustard fields of the homeland. Embroidered down the arms and legs are the weapons that make up the Sikh emblem — kirpan, khanda, chakkar — whose origins have no genealogy to Sikhism’s religious history but instead evolved from the design of British Indian army uniform logos. It is this slipperness of culture, this (mis)formation of cultural identity in which Kaur makes this artwork.

This acquisition comes at a time when Kaur is about to start work on a new project in Rochdale, The Culture Industry. Co-commissioned by Touchstones Rochdale and UP Projects, this multifaceted project will capture and celebrate the diverse cultural influences that have shaped Rochdale, from the Industrial Revolution to the present day. Focusing on economic and linguistic change, the outcomes include a new musical work, performances, a publication and a series of portraits.

Presented by the Contemporary Art Society through the Omega Fund, 2018/19.

Touchstones Rochdale

Jasleen Kaur (b. 1986, Glasgow, UK) lives and works in London. Recent exhibitions and commissions include Eastside Projects, Birmingham (2018); Victoria & Albert Museum; Goethe Institut, London (both 2017); Baltic, Gateshead (2016); Art on the Underground, London (2015).

Presented by the Contemporary Art Society through the Omega Fund, 2018/19.

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Jasleen Kaur is a Scottish-Indian artist based in London. She was brought up in a traditional Sikh household in Glasgow. An early influence upon Kaur’s practice was formed by working in her family’s hardware business, ‘Hardy’s Hardware’, an Anglicisation of her father’s name Hardeep. This enforced a connection with materials, compelling Kaur to re-evaluate objects, their cultural connotations and what they reveal about how we live and work within different communities.

*He Walked Like He Owned Himself* is an orange tracksuit with a blue embellished stripe, made from Kaur’s process of uncovering and making sense of a colonial history of India. In the British Sikh diaspora, memories of orange and blue Adidas tracksuits attach to the visual identity of Sikh youths in ‘90s Britain; that orange-yellow mimicking the mustard fields of the homeland. Embroidered down the arms and legs are the weapons that make up the Sikh emblem — kirpan, khanda, chakkar — whose origins have no genealogy to Sikhism’s religious history but instead evolved from the design of British Indian army uniform logos. It is this slipperness of culture, this (mis)formation of cultural identity in which Kaur makes this artwork.

This acquisition comes at a time when Kaur is about to start work on a new project in Rochdale, The Culture Industry. Co-commissioned by Touchstones Rochdale and UP Projects, this multifaceted project will capture and celebrate the diverse cultural influences that have shaped Rochdale, from the Industrial Revolution to the present day. Focusing on economic and linguistic change, the outcomes include a new musical work, performances, a publication and a series of portraits.

Presented by the Contemporary Art Society through the Omega Fund, 2018/19.

Jasleen Kaur (b. 1986, Glasgow, UK) lives and works in London. Recent exhibitions and commissions include Eastside Projects, Birmingham (2018); Victoria & Albert Museum; Goethe Institut, London (both 2017); Baltic, Gateshead (2016); Art on the Underground, London (2015).

Presented by the Contemporary Art Society through the Omega Fund, 2018/19.
'The Contemporary Art Society worked with us sensitively and thoughtfully, identifying and connecting us with wonderful museums and curators from across the UK. They made the whole process, which could have been so overwhelming, an actual pleasure. Because of them, we now feel assured that a large number of Jacqueline’s works have been placed in the right institutions that will care for them and offer the public a chance to engage with them in perpetuity. We really couldn’t be more grateful.'

Andrea Morreau, Jacqueline Morreau Estate
Cranford Collection

The Cranford Collection began with the new millennium when, guided by Professor Andrew Renton, Muriel Salem began to collect work by principally British-based and European artists. Although the work was all destined to be shown in their family home in London, the Collection has always sought to acquire works of scale and importance that are emblematic of a particular moment in an artist’s oeuvre. Over the succeeding years, the Cranford Collection has become one of the most distinguished private collections in London, and regularly lends generously here in the UK and across the world.

It was therefore a rare honour to be approached with the offer to donate a number of works to CAS Museum Members. As ever, when considering such a proposition we have sought to identify museums that provide an appropriate context for individual works – either because they have an existing relationship to an artist, or because there are other strong connections to the existing collection. Touchstones Rochdale mounted a beautiful solo exhibition with Glasgow-based sculptor Claire Barclay in 2015, and the Contemporary Art Society had donated prints and sculptures by Barclay to Touchstones Rochdale in 2012, so there was a marvellous opportunity to amplify this group by the addition of the 2005 sculpture Silver Gilt.

In recent years Rochdale has prioritised collecting and exhibiting works by women artists, and we were delighted to be able to contribute to this initiative.

The new Yorkshire Sculpture International festival will debut in summer 2019 and feature a first UK solo presentation of work by the Japanese sculptor Nobuko Tsuchiya. It is therefore particularly appropriate to be able to place two works by the artist in the permanent collection at Leeds Art Gallery. Graves Gallery in Sheffield was thrilled to be able to develop its collection of contemporary photography through the addition of a series of works by Bridget Smith, and in the city where Karl Marx and Friedrich Engels met in the mid-1800s and where Engels wrote The Condition of the Working Class in England, Manchester Art Gallery provided an excellent setting for a 2003 installation by Mark Titchner that includes light boxes that take their aesthetic from the banners of the early labour movement in this country.

We are indebted to Muriel and Freddy Salem for their generosity in donating this important group of works; their long-standing support of art and artists in the UK will as a consequence now be better understood across the country, and these works will benefit generations to come.

Graves Art Gallery Sheffield

Bridget Smith
Desert Strip
1999
4 c-prints on aluminium
120 x 162 cm

Guildhall Art Gallery, London

Carey Young
Untitled
2001
C-print on aluminium
18.8 x 28.7 cm

Leeds Art Gallery

Nobuko Tsuchiya
… rewind …
2003
Mixed media
42 x 28 x 46 cm

Nobuko Tsuchiya
… gaa …
2003
Mixed media
20 x 36 x 50 cm

Manchester Art Gallery

Mark Titchner
The Memory of Our Will Will Wash the Dirt from Your Feet
2003
Light boxes, carved wood, metal, concrete, amplifier and microphone
Dimensions variable

Norwich Castle Museum

Georgina Starr
Bunny Lakes (007)
2000
Iris print, mounted and framed
99 x 87 cm

Touchnstones, Rochdale

Claire Barclay
Silver Gilt (Element I)
2005
Wood, glass leather, porcelain, silver, silver paint
214 x 152 x 66 cm
Shown on pp.72-3

Whitworth Art Gallery, Manchester

Jane & Louise Wilson
Ram Raid (II)
1994
Ektacolour print mounted on plywood
66 x 66 cm

Donated by The Cranford Collection through the Contemporary Art Society, 2018/19
GIFTS & BEQUESTS

Thomas Frangenberg Bequest

Thomas Frangenberg died on 12 March 2018, leaving a will that provided for his considerable collection to be disposed of between Tate and the Contemporary Art Society. A Renaissance art historian with a PhD from the University of Cologne, Frangenberg lived in London from the late 1980s until his death. He was a lecturer in art history at the University of Leicester between 1990 and 2017 and a notable buyer for the Contemporary Art Society in 1990s London when his passion for neo-Conceptual art was given full rein. The list of artists he bought for the Contemporary Art Society also reflects in microcosm one slice of his collection: Shahin Afrassiabi, Fiona Banner, Matt Calderwood, Angela de la Cruz, Keith Farquhar, Liam Gillick, Luke Gottelier, Brian Cyril Griffiths, Nicky Hirst, Henry Krokatsis, David Musgrave, Seamus Nicholson, Shez 360, Jenima Stehli, Mark Titchner and Amikam Toren.

Frangenberg was an exemplary collector in that his passions tended towards a profound commitment to a circle of artists who he bought in depth. He became a friend to the artists he collected, a uniquely engaged patron of the arts, as interested in conversation with the creator as with buying their work. Never blessed with enormous means to indulge his collecting, he bought modestly but shrewdly, and the affection and regard with which he is still held today reflect the integrity of his way of operating.

In approaching the proposition of placing works from his collection in museums, we have broadly attempted to compose coherent groupings of works that faithfully reflect the character of Frangenberg’s collecting. Thus Leeds and Manchester Art Galleries have both been the recipients of extensive groups of works that in themselves are redolent of the 90s in London and provide an inherent context for the individual works within them. We trust that these gifts will in future enable scholars to gain important insights into the diverse realities of the art scene in London at the end of the twentieth century, as well as individual works finding myriad connections within the existing and future collections of both institutions.

In addition we were delighted to have been able to place a small number of other works in collections where they find a strong existing context: two works by Dexter Dalwood – a painting and its study – have gone to Herbert Art Gallery, Coventry, which has a collecting policy that specialises in work relating to the Second World War; and an early work by Shezad Dawood has joined later works by the artist in the collection of University of Salford.

Herbert Art Gallery & Museum, Coventry

Dexter Dalwood
Hitler’s Bunker (study)
1998
Oil on paper
17.8 x 25 cm

Dexter Dalwood
Hitler’s Bunker
1998
Oil on paper
45.6 x 60.8 cm

Leeds Art Gallery

Art & Language
Map of thirty-six square mile surface area of the Pacific Ocean west of Oahu
1967/1991
Black-and-white printed cardboard
Edition 97 of 100

Sasha Bowles
Silk Pumpkin May
2016
Materials to be confirmed
24 x 18.8 x 2 cm

Stuart Brisley
Photo in relation to the performance Bathworks
1974
Black-and-white photograph
98 x 94.8 cm
Liam Gillick
Prototype
2002
Metal sheet
30 x 28 x 29 cm

Douglas Gordon
Untitled
1993
Pen on postcard
10 x 15 cm

Douglas Gordon
List of Names, 1850 Names over 470 Pages
1992
Typewriter on paper
Edition 5 of 100

John Hilliard
Collapse
1981
Giclées on aluminium
81 x 204 cm

John Hilliard
Collapse (study)
1981
Pencil on paper
42.3 x 60 cm

Nicky Hirst
Paperbar
1992
Metal bracelet, coat hooks
5.5 x 12 x 5 cm

Nicky Hirst
Incomplete Joke Drawing
1994
Black gesso on paper
76.3 x 56.5 cm

Nicky Hirst
Untitled
1992
Postcard
15 x 10 cm

Nicky Hirst
Untitled
1996
6 steel beakers in metal
toothbrush mug holders
52 x 7.3 x 8.8 cm

Nicky Hirst
A shell as wide as it can be
1996
Glass, metal
3.8 x 5.5 x 13.9 cm

William Mackrell
Gulp (Large)
2017
C-type print, etching
90 x 110 cm

William Mackrell
Self Portrait 1
2013
Lipstick on paper
58 x 85 cm

Simon Patterson
Lee Miller
1993
54.7 x 75 cm
Edition 1 of 3

Simon Patterson
Abélard
1993
54.7 x 75 cm
Edition 1 of 3

Mariele Neudecker
From the series Never Eat
1997
Shredded Wheat
Blue pen on postcard
10 x 15 cm

Mariele Neudecker
From the series Never Eat
1997
Shredded Wheat
Black pen on postcard
15 x 10 cm

Jane & Louise Wilson
Untitled
1999
Photographic print
120 x 86 cm

Rut Blees Luxemburg
The Kiss
2003
Photographic print
10 x 15 cm

William Mackrell
The back of someone’s head
(Flight FR2966)
2015
Etching on photograph
21.0 x 29.7 cm
Rose Finn-Kelcey (1945–2014) studied at Ravensbourne College and then the Chelsea College of Art. She was associated in the 1960s and 70s with the emerging Performance Art scene, as well as with politically active groups such as Artists For Democracy. From the beginning her practice incorporated performance, film, photography and sculpture. Her work frequently commented on the position of women in society as well as on the commercialisation of the art market. One of Finn-Kelcey’s most well-known works, Bureau de Change (1987), was exhibited at Matt’s Gallery in East London. It consisted of £1,000 of coins laid on the floor to reproduce Van Gogh’s Still Life: Vase with Fifteen Sunflowers (1888), which had just sold at auction for a record sum. A security guard watching over the installation was an integral and performative part of the work.

Characters was made for an important solo exhibition at Milton Keynes Gallery, along with other large sculptures such as Take-Away and Sad and Lonely (all 2006). The works were made in response to the experience of spending a month in China that same year. In preparation for the trip, the artist undertook a course in Mandarin, which enabled her to have a rudimentary understanding of some of the text she encountered while there.

At the heart of Finn-Kelcey’s experience in China was the sense of disparity between the popular image of the country as it had taken hold at that time in Britain, and the reality that she encountered when actually there. Thus, her negotiation of Chinese culture through this body of work combines these two quite separate viewpoints.

Remote from the sophistication of traditional Chinese calligraphy, Characters borrows the visual idioms and materials of commercial signage and advertising. Vividly coloured and glossy, the Perspex, polystyrene, tin and brass characters bob about on overhead wires – redolent of the dynamism of a burgeoning commercial superpower, as well as the entrepreneurial success of the Chinese diaspora in the UK.

We are indebted to the efforts of Rose Finn-Kelcey’s artistic executor and to Andree Cooke for making it possible to donate this work as a gift to Manchester Art Gallery.
The Estate of Jacqueline Morreau

The artist Jacqueline Morreau died in 2016 at the age of 86. Born in Milwaukee in the USA she moved to London in 1972 with her husband Patrick and their children. Her figurative practice, which ranged across traditional media from painting, through drawing and printmaking to bronze casting, was in some ways out of step with the times, but her political convictions were emphatically not.

Morrreau was passionately and deeply engaged with the politics of her age, and her works vividly reflect this. Across a career spanning thirty years her concerns with the fundamental dilemmas facing women were a constant: how to reconcile the triple lives that a woman might lead – as a professional, as a wife and as a mother. In 1980 she collaborated with Pat Whiteread, Sarah Kent and Joyce Agee on the ground-breaking exhibition ‘Women’s Images of Men’ at the ICA in London. The overwhelming response from Museum Members of the Contemporary Art Society to the offer of acquiring works with the bequest attests to the fact that these concerns remain as urgent as ever they were.

Familial relationships are examined repeatedly and touchingly across the artist’s life, reflecting shifting tensions as her children grew up and she grew older. Throughout her oeuvre images of splitting, doubling and reflections recur again and again. In the 1980s Morreau became engaged in women’s protest at the Greenham Common American air base, and she also made work about the first Gulf War. Children’s Crusade, now in the collection of Herbert Art Gallery & Museum, Coventry, is a powerful triptych in which she gives vent to raw emotions around the plight of women and children in conflict and the damage inflicted by religious intolerance and patriarchal oppression.

The Contemporary Art Society has previously purchased paintings by Morreau for Middlesbrough Institute of Modern Art and Ferens Art Gallery, Hull. In the last year, nine Contemporary Art Society Museum Members have accepted a total of 23 works by Morreau as gifts to their collections. The works will produce a diverse spectrum of connections within these individual collections, and the nine museums collectively now constitute a powerful network for future study of Morreau’s life and work.
<table>
<thead>
<tr>
<th>Sunderland Museum &amp; Winter Garden</th>
<th>Graves Gallery, Museums Sheffield</th>
<th>Pallant House Gallery, Chichester</th>
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<tbody>
<tr>
<td>Jacqueline Morreau</td>
<td>Jacqueline Morreau</td>
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<tr>
<td>Cascais III</td>
<td>The Divided Self I</td>
<td>Hades Feeding Persephone</td>
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<td>1993</td>
<td>(Work and Desire)</td>
<td>Pomegranate Seeds Study</td>
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<td>Oil on canvas</td>
<td>1979</td>
<td>1983</td>
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<td>102 x 86 cm</td>
<td>Oil on board</td>
<td>Charcoal on paper</td>
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<td>The Swelling Sea</td>
<td>89 x 108 cm</td>
<td>50 x 76 cm</td>
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<tr>
<td>1993</td>
<td>Divided Self / Flood</td>
<td>Model Holding Face</td>
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<tr>
<td>Oil on canvas</td>
<td>1985</td>
<td>(self-portrait)</td>
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<tr>
<td>96 x 102 cm</td>
<td>Oil on canvas</td>
<td>c.1987</td>
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<tr>
<td>Herbert Art Gallery &amp; Museum, Coventry</td>
<td>81 x 101 cm</td>
<td>Charcoal, pastel on paper</td>
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<tr>
<td>Jacqueline Morreau</td>
<td>Fate as Potter</td>
<td>38 x 28 cm</td>
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<tr>
<td>If Mary Came to Greenham</td>
<td>c.1990</td>
<td>Woman and Mirror</td>
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<td>1983</td>
<td>Ink, acrylic on canvas</td>
<td>c.1983</td>
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<tr>
<td>Oil on board</td>
<td>123 x 152 cm</td>
<td>Charcoal, pastel on paper</td>
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<tr>
<td>202 x 81 cm</td>
<td>Sketch for Divided Self III – Work and Duty</td>
<td>56 x 76 cm</td>
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<td>Children's Crusade, Triptych</td>
<td>1979</td>
<td>Head on Pillow</td>
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<td>1980–1</td>
<td>Ink, acrylic on canvas</td>
<td>c.1987</td>
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<td>Oil on panel</td>
<td>8 x 76 cm</td>
<td>Ink, charcoal on paper</td>
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<td>198 x 76 cm (each panel)</td>
<td>Fate Sealed</td>
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<td>Untitled</td>
<td>1990</td>
<td>Shown on p.83, top</td>
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<tr>
<td>c.1987</td>
<td>Charcoal, pastel, paint on paper</td>
<td>Fate Sealed</td>
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<td>Ink, acrylic on canvas</td>
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<td>Shirt of Flame</td>
<td>Oil on board</td>
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<td>1986</td>
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<td>Oil on board</td>
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<tr>
<td>80 x 101 cm</td>
<td>She Who Spins Study</td>
<td>She Who Spins Study</td>
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<td>Norwich Castle Museum &amp; Art Gallery</td>
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<td>Jacqueline Morreau</td>
<td>Untitled</td>
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<td>Struggle for the Coat</td>
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<td>Woman in Wardrobe</td>
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<td>Oil on canvas</td>
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<td>Middlesbrough Institute of Modern Art</td>
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<td>Jacqueline Morreau</td>
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<tr>
<td>Fate with Roller</td>
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<td>c.1990</td>
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<td>Ink, acrylic on canvas</td>
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<td>Manchester Art Gallery</td>
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<td>Jacqueline Morreau</td>
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<td>Coats: Splitting with Pomegranate</td>
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<td>c.1986–2000</td>
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<td>Ink, acrylic on canvas</td>
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<td>Mercer Art Gallery, Harrogate</td>
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<td>Jacqueline Morreau</td>
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<td>Boys in Water – Blue Ground</td>
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<td>Boys in Water – Black and White</td>
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<td>Leamington Spa Art Gallery &amp; Museum</td>
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<td>Jacqueline Morreau</td>
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<td>Swimmer Red Bikini</td>
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<td>c.2003</td>
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<td>Swimmers, Study (in Red Bikini)</td>
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<td>Swimmers, Study (Two Boys in Water)</td>
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<td>1989</td>
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Donated by The Estate of Jacqueline Morreau through the Contemporary Art Society, 2018/19
'My association and indeed that of LSE with the Contemporary Art Society, goes back to 2007, when they were appointed to source and manage the public art for our New Academic Building. We ended up with two incredible pieces by Richard Wilson and Joy Gerrard. They were the natural choice when we decided to seek a new piece of public art in a square adjacent to our award-winning Students' Centre. The Contemporary Art Society are adept in teasing out the client’s requirements and sourcing high quality artists who will be able to respond to the vision and values of the client. They organised an artists’ competition, shortlisting and selection, and then worked with the donor, client and selected artist, skilfully mediating the different priorities of each of the parties to achieve an outstanding result.'

Julian Robinson, Estates Director,
London School of Economics and Political Science
Consultancy’s commitment to the charitable mission of the Contemporary Art Society sees us working with a range of clients and supporting the acquisition of artists’ works for public collections across the UK. This year, we have gone from strength to strength, acting as curatorial consultants for corporate, higher education and local authority clients; delivering permanent works for the public realm; developing strategies that ensure culture is at the heart of new development and working with an ever-increasing group of artists – from Turner Prize winners to recent graduates – to keep artists working and keep art relevant in what has been, politically and socially, a challenging year for the UK.

We’ve been working with artists for over thirty years, and our expertise in the field is increasingly recognised. We develop meaningful relationships with clients and artists to create exciting possibilities for art. This year, we worked with East Riding of Yorkshire Council to select an internationally-significant art practice to produce a signature artwork for the seaside town of Bridlington in 2020. We were also engaged by the Royal College of Music, which is undergoing significant refurbishment at its South Kensington campus. The College sought to commission an artwork that could announce its new build project, and we worked with four artists to develop proposals for the new atrium space. The College has appointed Glasgow-based Victoria Morton for the commission, which will herald the launch of the RCM Museum in 2020. We have also been commissioned by the Supreme Court of the United Kingdom and Spark21 to realise an artwork commemorating the centenary of the Sex Disqualification (Removal) Act 1919, which paved the way for women to enter the professions. An artist will be appointed in the coming months and this historically significant commission will be visible to the public by the end of 2019.

Our growing reputation for outstanding curatorial support is leading us into exciting territory with clients who see contemporary art as a catalyst for developing innovative workspaces. We continue our longstanding relationship with Inflexion Private Equity, building a new collection to complement their move into larger offices. We have agreed commissions for these new spaces, which will include wall-based works from early and mid-career artists. Since 2014, Consultancy has been delivering the Aspen Digital Art Award for emerging artists, demonstrating Aspen’s commitment to cutting edge creative practice and reflecting the Contemporary Art Society’s mission to identify and support emerging artists and showcase their work. The award provides a generous stipend to support a graduate artist, this year’s recipient being Xavier Solé Mora. Inspired by Goya’s series of etchings Los Disparates, Solé Mora’s Fools’ Feast is a dream-like CGI of weightless hippos floating in a void, which is now part of Aspen’s growing online collection. In London, we are curating a project with an international investment board’s London office, providing bi-annual exhibitions that are thematically linked to contemporary issues and aim to facilitate discussion and debate in the workplace. The first, which addresses Brexit from multiple perspectives, launched in February 2019.
Consultancy continues to work with the University of Cambridge on its groundbreaking public art programme. Having delivered the West Cambridge public art strategy for the University, we are now undertaking delivery of the public art programme for the research campus. Showcasing scientific endeavour through a creative lens is at the heart of this programme and we recently appointed Troika to deliver new artwork for 2022. Exploring the notion that interesting things happen at the edge of expertise, Troika will be collaborating with researchers based at West Cambridge to develop a commission for JJ Thomson Gardens. Meanwhile, our work at North West Cambridge has most recently seen a new addition to Eddington: David Batchelor’s *Richard of York Gave Battle in Vain*, which draws inspiration from one of Cambridge’s most famous scholars, Sir Isaac Newton, who divided visible daylight into a spectrum into a circle of seven distinct colours. The work provides a new civic clock for the town centre, as each sculpture changes colour through the day. In 2018, we appointed Tania Kovats to devise a new work for Babraham Research Campus, which is expanding as it continues to develop its expertise in the biosciences. Kovats’ piece, which will be delivered this autumn, involves cast sculptural elements alongside indigenous flora, and is designed to create a pollinator-friendly environment for solitary bees.
Creating a sense of place within the university campus is critical to our latest work in developing the University of Bristol’s public art strategy, focusing on two developments at the University. Temple Quarter Enterprise Campus will be a new digital and technology zone in the south of the city, revitalising a neglected area by Temple Meads station, while the Campus Heart development centres around an inspirational new library; and the surrounding public realm will become a centre for the University, giving students and staff a sense of belonging in an animated and social realm.

Increasingly, Consultancy is invested in cultural placemaking, developing unique experiences and projects that create and enliven communities through art. We are working with Lipton Rogers to develop an art programme for their signature building in the City of London, 22 Bishopsgate. German artists Wolfgang Winter and Berthold Hörbelt have been appointed to create a new work for the streetscape. A nine-storey tall ‘tree’, the artwork will mitigate against some of the wind associated with such a tall building while adding to the increasingly sophisticated portfolio of public artwork in the City of London. We launched Caroline McCarthy’s Flying Boots & Eyes on Fire in Herne Hill. Following extensive flooding and loss of footfall in a key retail area of South London, we were appointed to deliver an artwork that could create an exciting focal point for the area. McCarthy worked with local communities to develop a project that speaks of local history and community involvement – an art trail of local icons rendered in stainless steel draws people through the high street. Our work with London Borough of Southwark has continued, as London’s newest public space, Walworth Square, was opened in late 2018. Tasked with delivering a memorial to war and conflict, Consultancy worked with an artist and local communities to devise an artist’s brief that could take on board people’s concerns about conflict in an area noted for its diverse population. Kenny Hunter’s memorial, a bronze of a youth standing atop a fallen ash tree, was installed on the centenary of the Armistice and is a commemoration of all lives affected by war and conflict around the globe.

Consultancy’s long standing relationship with the London School of Economics and Political Science continues, with new additions to London’s evolving public spaces: this summer we will unveil the first of a series of temporary commissions for St Clement’s Wall. Overlooking the new

Mark Wallinger, The World Turned Upside Down, 2019
Commissioned for the London School of Economics and Political Science, London

LSE Square, each year-long iteration will consider the School’s symbiotic relationship with the city. At the end of March, we were honoured to unveil Mark Wallinger’s first permanent public commission for London. The World Turned Upside Down, a four-metre diameter political globe with the North Pole hovering on the pavement of Portugal Street, offers a meditation on ownership, stewardship, the fluctuation of borders and the human costs associated with political upheaval. It is a magnificent piece of public art that has people talking and thinking about our shared spaces, whether new squares or nation states. It is a fitting conclusion to our work over the past year as we look ahead to new projects and new ways of imagining our changing world.
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Omega Fund
Vicki Ambery-Smith, p.60
Lubna Chowdhary, p.62
Jasleen Kaur, p.66
Malene Hartmann
Rasmussen, p.64

Gifts & Bequests
Sue Arrowsmith, p.77
Art & Language, p.74
Claire Barclay, p.71
Sasha Bowles, p.74
Stuart Brisley, p.74
Tony Carter, p.76
Helen Chadwick, p.76
Marc Camille Chaimowicz, p.77
Adam Chodzko, p.77
Martin Creed, p.76, 77
Dexter Dalwood, p.74
Shezad Dawood, p.79
Ceal Floyer, p.76
Anya Gallaccio, p.77
Liam Gillick, p.76, 78
Douglas Gordon, p.78
Brian Cyril Griffiths, p.76
Tim Head, p.76, 78
John Hilliard, p.78
Nicky Hirst, p.78
Dean Hughes, p.78
Runa Islam, p.76
Michael Landy, p.76
Rut Blees Luxemburg, p.78
William Mackrell, p.78
George Melly, p.78

Fine Art Acquisitions
Salvatore Arancio, p.42
Liz Johnson Artur, p.40
Fiona Banner, p.56
Sonja Boyce, p.48
Tamar Henson, p.46
Linder, p.44
Peter Liversidge, p.50
Katrina Palme, p.54
Susan Philipsz, p.52
Giulia Piscitelli, p.38

Special Projects
Phyllida Barlow, p.22
Chiara Camoni, p.34
Steve McQueen, p.14
Open Music Archive, p.28
Prem Sahib, p.26
Berni Searle, p.30
Kehinde Wiley, p.18
Zadie Xa, p.20

Index of Artists
Image Credits

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