Contents

Foreword 5
Museums Receiving Artworks 9
Map of Museum Members 10

Special Projects
— Great Works 14
— Collections Fund at Frieze 18
— Valeria Napoleone XX Contemporary Art Society 20
— Art Night 24

Acquisitions Scheme
— Fine Art 27
— Omega Fund 75

Gifts and Bequests 91

Art Consultancy 99

Supporters and Patrons 108
Museum Members 112
Art Consultancy Clients 114
Trustees and Staff 115
Index of Artists 117
Image Credits 119
Foreword

The Trustees of the Contemporary Art Society are a hard-working group of individuals whose commitment to our mission makes an enormous difference to the way we are able to operate. Without their efforts, their advice and encouragement, we would not be able to deliver public benefit across the whole country in the way that we do. This year we are very proud to have been able to donate 106 works to 34 of our Museum Members.

At the end of 2017 we bid a fond farewell to Christopher Jonas CBE, who stepped down to enjoy his new career as a photographer, having been our Chair of Trustees from 2014 until 2018. Christopher oversaw a period of renewal and growth at the Society and was a stalwart friend to the team as we navigated to success in both our museums work and with the consultancy team. I would like to record our sincere thanks to him for his wise counsel and his great belief in the mission of the Society.

In January we welcomed our new Chair, Marco Compagnoni, who is an enthusiastic advocate for our work, and brings with him a wealth of experience from major London arts institutions such as the Serpentine Gallery, Sadler’s Wells and the Royal Opera House. Also in 2017, two new trustees joined the Board: Antje Gécry has returned to us from Australia and we are delighted to benefit from her energy and experience once again; we were also pleased to invite Anna Yang to become a trustee and look forward to working with her on exciting projects in future. Both Antje and Anna are already making important contributions.

Trustee Emma Goltz is dynamic in her chairing of the new Development Board, and Anna Yang, Simon Davenport, Keith Morris and Michael Bradley, as members of the Digital Sub-Committee are overseeing the development of our huge and valuable online archive, which will build on the powerful new database of gifts that has been established over the past three years.
In November and March we enjoyed wonderful Artists Table events: one with John Stezaker at The Approach Tavern, hosted by trustee Nicola Blake, and another with Lynette Yiadom-Boakye at Corvi-Mora Gallery, hosted by Emma Goltz with great support from Tommaso Corvi-Mora. These two events were in large part responsible for our being able to end the financial year in good shape, having increased our spend on art for a fourth successive year.

Our new Chair of Trustees quickly secured two new corporate patrons for the Society in January and we extend thanks to Alan Cristea Gallery and to Weil, Gotshal and Manges for joining us. We were also delighted to welcome Phillips on board. We have been fortunate to have had the pleasure of working with Frieze, Gagosian, Hallett Independent, Mishcon de Reya, Momart, Sotheby’s, and LGT Vestra for another year, deepening those relationships and contributing to the stability we currently enjoy.

Our Art Consultancy work contributes significantly to our mission, and importantly to our acquisition budgets. In a hugely successful year for the business, our thanks go to our Consultancy clients, who by choosing to work with us generate valuable income and support.

This year we welcomed new members of the Acquisitions Advisory Committee: Ben Cook, Director of Lux; Margot Heller, Director South London Gallery; JJ Charlesworth, Editor Art Review; and artist Steven Claydon joined our craft advisors, critic and writer Tanya Harrod, distinguished ceramicist Alison Britton and the curator Sarah Griffin.

In July 2017 the Society co-commissioned Anne Hardy for Art Night, and was proud to support her immersive and sensual installation Falling and Walking, which entered the collection of Leeds Art Gallery following the London showing. The work was debuted in Leeds in March 2018 as part of their major new sculpture collections displays. We extend our heartfelt thanks to Bertrand Coste and to Emma Goltz for supporting this collaboration that builds a long-term legacy into the one-night-only London-based event.

In October, the Collections Fund at Frieze purchased South African artist Dineo Seshee Bopape’s room-scale installation Sedibeng (it comes with the rain) for Towner Art Gallery in Eastbourne. The committee is chaired by Béatrice Lupton, Anna Yang and Jill Hackel, and we are once again indebted to Lord and Lady Lupton for generously matching the funds that the committee members contribute. Dineo gave a captivating interview to Brian Cass at the Royal College of Art at the end of March, and the work will be installed for the first time in Eastbourne in 2019.

As we neared the end of our financial year in March, we were able to unveil the second acquisition through the unique Great Works scheme that is supported by the Sfumato Foundation. Cerith Wyn Evans’s neon sculpture Radiant fold (… the Illuminating Gas) (2018) was made especially in response to the spaces at the National Museum of Wales, where this is the first of the internationally renowned artist’s works to enter the collection. At the time of writing it is also the only neon work by Cerith Wyn Evans in a UK public collection.

A large and imposing painting by Aliza Nisenbaum arrived in the UK from New York in March, and is the second donation to be made through the Valeria Napoleone XX CAS scheme. Aliza Nisenbaum’s painting enters the collection of Norwich Castle Museum – where it was hung to coincide with the Southbank Centre’s Women of the World Festival that toured to Norwich this year. Valeria Napoleone took the stage during the Festival for an in conversation about her support of female artists.

Through the Fine Art Acquisitions scheme we purchased work for the first time for a number of newly joined museum members: we were delighted to be able to acquire a drawing by Phyllida Barlow for the British Museum Prints and Drawings Department; a sculpture by Christina Mackie for the Government Art Collection; a photograph by Thomas Joshua Cooper for the National Maritime Museum; a suite of text works by Helen Cammock for Reading Museum; a group of photographs by Chloe Dewe Mathews for the Museum of London; a watercolour by Gillian Ayres for the Royal Albert Museum Exeter; and a group of photographs by the Siberian artist Evgenia Arbugaeva for The Atkinson in Southport. In addition we were proud to have been able to support Wolverhampton Art Gallery in their fundraising to acquire Earth (2010), a major sculpture by Yinka Shonibare MBE. And finally, as a highlight of the acquisitions made through the Omega Fund for Craft, I would like to record our thanks to Sarah and Gerard Griffin for their assistance in acquiring an important ceramic sculpture by Nao Matsunaga for the Shipley Art Gallery in Gatehead.

The total value of works of art and craft donated in the financial year 2017–18 exceeds £1 million – a remarkable achievement, and one that, as I hope I have described above, can only be reached with the help and goodwill and imagination of Contemporary Art Society supporters and friends as well as artists and gallerists.

We extend our sincerest thanks to all those who have supported the work of the Contemporary Art Society, as we look forward to another year of placing great art in great places.
<table>
<thead>
<tr>
<th>Museum Name</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amgueddfa Cymru – National Museum Wales</td>
<td>(p.14)</td>
</tr>
<tr>
<td>Abbot Hall Art Gallery, Kendal</td>
<td>(p.30)</td>
</tr>
<tr>
<td>Aberdeen Art Gallery &amp; Museums</td>
<td>(p.28)</td>
</tr>
<tr>
<td>The Atkinson, Southport</td>
<td>(p.64)</td>
</tr>
<tr>
<td>The British Museum, London</td>
<td>(p.32)</td>
</tr>
<tr>
<td>The Collection and Usher Gallery, Lincoln</td>
<td>(p.82)</td>
</tr>
<tr>
<td>Cartwright Hall Art Gallery, Bradford</td>
<td>(p.34)</td>
</tr>
<tr>
<td>Graves Gallery: Museums Sheffield</td>
<td>(p.76)</td>
</tr>
<tr>
<td>Glynn Vivian Art Gallery, Swansea</td>
<td>(p.36)</td>
</tr>
<tr>
<td>Government Art Collection, London</td>
<td>(p.40)</td>
</tr>
<tr>
<td>Hatton Gallery, Newcastle-upon-Tyne</td>
<td>(p.92)</td>
</tr>
<tr>
<td>Imperial War Museum, London</td>
<td>(p.42)</td>
</tr>
<tr>
<td>Leeds Art Gallery</td>
<td>(p.24, p.92)</td>
</tr>
<tr>
<td>Manchester Art Gallery</td>
<td>(p.78)</td>
</tr>
<tr>
<td>Mead Gallery, University of Warwick</td>
<td>(p.92)</td>
</tr>
<tr>
<td>Mercer Art Gallery, Harrogate</td>
<td>(p.46)</td>
</tr>
<tr>
<td>Museum of London</td>
<td>(p.48)</td>
</tr>
<tr>
<td>National Maritime Museum, London</td>
<td>(p.50)</td>
</tr>
<tr>
<td>Norwich Castle Museum &amp; Art Gallery</td>
<td>(p.20)</td>
</tr>
<tr>
<td>Nottingham Castle Museum &amp; Art Gallery</td>
<td>(p.92)</td>
</tr>
<tr>
<td>Reading Museum</td>
<td>(p.52)</td>
</tr>
<tr>
<td>Royal Albert Memorial Museum &amp; Art Gallery, Exeter</td>
<td>(p.54)</td>
</tr>
<tr>
<td>Royal Pavilion and Museums Brighton and Hove</td>
<td>(p.56)</td>
</tr>
<tr>
<td>Rugby Art Gallery &amp; Museum</td>
<td>(p.58)</td>
</tr>
<tr>
<td>Swindon Museum &amp; Art Gallery</td>
<td>(p.60)</td>
</tr>
<tr>
<td>The Shipley, Gateshead</td>
<td>(p.84)</td>
</tr>
<tr>
<td>The Stanley &amp; Audrey Burton Gallery, Leeds</td>
<td>(p.92)</td>
</tr>
<tr>
<td>The Whitworth Art Gallery, Manchester</td>
<td>(p.96)</td>
</tr>
<tr>
<td>Towner Art Gallery, Eastbourne</td>
<td>(p.18)</td>
</tr>
<tr>
<td>University of Salford Art Collection</td>
<td>(p.66)</td>
</tr>
<tr>
<td>Walker Art Gallery, Liverpool</td>
<td>(p.68, p.86, p.92)</td>
</tr>
<tr>
<td>Williamson Art Gallery &amp; Museum, Birkenhead</td>
<td>(p.70)</td>
</tr>
<tr>
<td>Wolverhampton Art Gallery</td>
<td>(p.72)</td>
</tr>
<tr>
<td>York Art Gallery</td>
<td>(p.88)</td>
</tr>
</tbody>
</table>
Map of Museum Members

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

SOUTH EAST
9 Pallant House Gallery, Chichester
10 Royal Pavilion and Museums Brighton and Hove
11 Towner, Eastbourne

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

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

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

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

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

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

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

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

NORTHERN IRELAND
70 Ulster Museum, National Museums Northern Ireland, Belfast
Special Projects
GREAT WORKS

Amgueddfa Cymru – National Museum Wales

Cerith Wyn Evans

Radiant fold (... the Illuminating Gas)
2017–18
Neon
399 x 380 x 520 cm

Radiant fold (... the Illuminating Gas) has been created specifically for Amgueddfa Cymru – National Museum Wales by the internationally acclaimed artist Cerith Wyn Evans. It is the second donation made through the Contemporary Art Society’s Great Works scheme. The Great Works scheme, generously supported by the Sfumato Foundation, aims to tackle the absence in UK museums of works by major British artists of the last 20 years. This will be the first large-scale neon sculpture by Cerith Wyn Evans placed in a UK museum collection, and Amgueddfa Cymru – National Museum Wales is significant to the artist as one of the first places he experienced art as a child.

Wyn Evans first came to attention as a film-maker producing experimental films and collaborative works. He has subsequently expanded his practice to incorporate sculpture, photography, film and text to communicate his interest in language and communication, and in the process of translation. Raised bilingual in Wales, he has made work consisting of Latin palindromes and transmitted text by John Cage as Morse code through a glass chandelier. Neon is the medium for which he has become best known.

Radiant fold (... the Illuminating Gas) draws inspiration from the mysterious forms in Marcel Duchamp’s iconic work The Bride Stripped Bare by Her Bachelors, Even (1915–23). Three vast discs in bright white neon recreate the forms of Duchamp’s original into multi-dimensional objects. Suspended from the ceiling at an angle and developed with reference to the architecture and history of the museum, the work imposes a foreshortened perspective, evoking unfamiliar registers of perception and creating a rupture in the visual field.

Cerith Wyn Evans (b. 1958, Llanelli, UK)
lives and works in London. Recent solo exhibitions include the Museo Tamayo, Mexico City (2018); Tate Britain Commission (2017); White Cube Bermondsey, London, and the Museion Bolzano (both 2015); Serpentine Sackler Gallery, London (2014). He has also participated in the Venice Biennial (2017, 2010, 2003); Skulptur Projekte Münster (2017); Moscow Biennial (2011) among other group exhibitions.

Presented by the Contemporary Art Society and the artist through Great Works, supported by the Sfumato Foundation, 2018
'The Great Works award has given us a unique opportunity to acquire a major work by Cerith Wyn Evans that has been specifically developed for the spaces of the museum. Cerith Wyn Evans is one of Wales’s greatest artists who has established an international profile through a series of important exhibitions and prestigious commissions. The fact that his work was not represented in the Wales national collection has been a huge gap that the museum has been anxious to fill for many years. Radiant fold (… the Illuminating Gas) is a stunning addition to the collection and one that the museum would like to thank both the artist and the Contemporary Art Society for making possible.'

Nicholas Thornton, Head of Fine Art, Amgueddfa Cymru – National Museum Wales

‘The Contemporary Art Society has been a constant support to the Towner Art Gallery over many years, helping us to strengthen our collection and allowing us to stage original and exciting exhibitions. In the present difficult economic climate when we, like all galleries, are facing cuts in funding, it was particularly exciting to have been awarded the Collections Fund at Frieze. Towner is committed to maintaining a lively interest in contemporary art, which can excite and challenge a new generation of art lovers. The support and confidence of the Contemporary Art Society in our work is hugely gratifying and greatly appreciated.’

David Dimbleby, Chair of the Board of Trustees, Towner Art Gallery
Dineo Seshee Bopape
Sedibeng (it comes with the rain)
2016
Mixed media
Variable dimensions

Through the Collections Fund at Frieze, the Contemporary Art Society has acquired South African artist Dineo Seshee Bopape’s installation Sedibeng (it comes with the rain). In her work Bopape addresses topics of politics, race, spirituality, gender and sexuality. She looks to the land for inspiration, her work reflecting how one’s geographical location informs identity and memory. It is perhaps not surprising, given her South African heritage, that she is invested in the specifics of land, colonial histories, ecology and representation.

But what is singular in her working process is how she creates a range of associations that explore powerful socio-political and metaphysical notions of fertility, land, resistance, Afro-diasporic spiritual aesthetics and practices. Her work engages with the complex set of relationships and tensions embedded in land that from the beginning has been at the heart of Towner’s Collection.

Sedibeng (it comes with the rain) consists of various objects and materials connected to fertility and the cosmos. Abstracted, archetypal metal symbols of masculinity and femininity are connected with chains of letters, black feathers and herbs, traditionally used to heal ailments of the uterus. The walls of the installation are dotted with stickers of native African flowers. Overhead projectors and mirrors cast light and shadows, and a slide projection shows a woman’s hand forming clay balls and imprints. The glamour of the installation destabilises the everyday objects, inviting the viewer to reconsider their purpose.

Towner Art Gallery has a significant collection of works that explore notions of the ‘edge in landscape’, including those by Yael Bartana, Tacita Dean, Olafur Eliasson (a Contemporary Art Society acquisition in 2004), Omer Fast and Isaac Julien. The museum is located on the southern coast of England, along the constantly changing boundary between land and sea.

The installation was presented at Frieze London by Sfeir-Semler Gallery in 2017 and was purchased at the fair.

2016. This 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.


Presented by the Contemporary Art Society through the Collections Fund at Frieze, 2017/18
A painting by Aliza Nisenbaum, who is known for her portraits of under-represented communities in the US, and who has been commissioned by the Contemporary Art Society for Norwich Castle Museum & Art Gallery through the Valeria Napoleone XX Contemporary Art Society (VNXX CAS) initiative. This scheme encourages debate on the gender imbalance in museum collections by donating work by a living female artist to a UK museum each year.

It was during her time spent teaching English classes at the Immigrant Movement International (IMI), a community space in Queens, New York, started by Cuban-born artist and activist Tanya Bruguera, that Nisenbaum met and formed lasting relationships with the subjects in her portraits. Her deeply observed paintings are part of a socially engaged practice that challenges the social and representational hierarchies of traditional portraiture. For Nisenbaum, her subjects are not merely sitters, but are active collaborators who are depicted with grace, composure and a certain stature at a time when society treats them as largely invisible.

Nisenbaum cites the work of Alice Neel as formative to her work, as well as the legacy of Mexican muralists. The intimacy of Neel’s work combined with the narrative sequences and political dimension of the muralists can be traced in her many-layered and expressive paintings. For Nisenbaum, the backgrounds in her paintings are part of a larger narrative that speaks of the sitter and their own environments either at home or at work.

Susan, Aarti, Keerthana and Princess, Sunday in Brooklyn depicts a two-mother mixed-race family with two strong-willed, joyful girls. Their collective heritage is Indian and African-American. They are a family that came together through immigration, adoption, and New York City and they are deeply committed to social justice and racial equity – both women have devoted their careers to advancing education and human rights.

This landmark acquisition for Norwich Castle Museum comes at an important moment when the museum is actively addressing the underrepresentation of art made by women in the collection. It also stands as the first work to enter the collection that represents women of colour. Susan, Aarti, Keerthana and Princess, Sunday in Brooklyn is showcased in ‘Visible Women’, an exhibition of work drawn from the modern and contemporary collection made by women. It looks specifically at the diverse roles occupied by women, how they see themselves and how they are seen by others. As Nisenbaum has said, ‘I’m interested in the politics of visibility: who and why someone is depicted… to pay attention to someone can be a political act’.

Aliza Nisenbaum (b. 1977, Mexico City, Mexico) lives and works in Harlem, New York. Her work was shown at the Whitney Biennial in 2017 and she has had recent solo exhibitions at Minneapolis Institute of Art (2017) and Mary Mary Gallery in Glasgow (2015). In 2018 her work will be shown at MOCA, Los Angeles.

Presented by the Contemporary Art Society through Valeria Napoleone XX Contemporary Art Society (VNXX CAS), 2017/18
‘I am honoured to have been asked to make a new painting for the Norwich Castle Museum’s Collection. I am deeply grateful for the support and for the faith in my practice. My painting *Susan, Aarti, Keerthana and Princess, Sunday in Brooklyn* will be the first painting of women of colour to enter The Norwich Castle Museum’s Collection and it is therefore very fitting that it be gifted by Valeria Napoleone, who herself has been visionary in her patronage of female artists.’

Aliza Nisenbaum, Artist

‘This is the first sculptural work by Hardy to enter a public collection in the UK. We are thrilled that with the support of the Contemporary Art Society and the Henry Moore Foundation this groundbreaking installation has become part of the permanent collection.’

Sarah Brown, Principal Keeper, Leeds Art Gallery
Anne Hardy

Falling & Walking (phhhhhhhhhhh phosshhhhhh crthhazz mn huuoooghh) 2017
Sculptural installation with audio: pink and green carpet, cast concrete objects, timber and hardboard structures, strip lights, fans, tin cans, video tape curtains, video tape, flowers, feathers, rubber, cast metal objects, photo structure, timber frame
Approximately 350 x 910 x 1960 cm

Anne Hardy is known for her large-scale installations where sound, objects, light, colour and drawing seem to take on a life of their own. She invites us to enter a ‘sentient space’ and to experience a work of art that slowly evolves around us. Materials can appear concrete and familiar, but everything feels slightly unreal. We are immersed in an artwork that speaks to all our senses.

The environments Anne Hardy constructs hover between depiction and abstraction – staging our encounters with these spaces through careful composition of physical and audio landscapes and precisely coordinated perspectives, creating a space that is at once functional and illusory.

This immersive ‘walk in’ FIELD work Falling and Walking (phhhhhhhhhhh phosshhhhhh crthhazz mn huuoooghh) was co-commissioned by Art Night and the Contemporary Art Society for Art Night in London 2017. Hardy finds many of the materials, objects and sounds for her FIELD works on the street: things that have been discarded and have lost their original function. They have become essentially ‘ambiguous’ in the sense that they have the possibility of containing two or more ideas simultaneously. Hardy thinks about space in the same way; places can be both strange and familiar, floating between the real and the imaginary. They have something magical – something we have to experience but which is also hard to define. In Hardy’s own words: ‘they make us aware of the slippery nature of our perception of the world.’

Anne Hardy

'I am particularly grateful for the Contemporary Art Society’s research support over the course of a year. Ben Cook, Director of LUX, and the Contemporary Art Society’s Advisor on film and video works spent many wonderful hours going over 16mm film and sound tapes with John Hilliard and me. It has been a real pleasure to learn from Ben’s extensive knowledge of moving image. His expertise and technical advice on issues such as printing, digitisation and editioning were key to enabling the acquisition of John Hilliard’s From and To.'

Jenny Lund, Curator of Fine Art, Royal Pavilion and Museums Brighton and Hove
Lucy Skaer
Me, Me, Me, Me
2012
Resin, celluloid film
23.5 x 15.5 x 4 cm each

Much of Lucy Skaer’s work is focused on materials, the meanings that emanate from them and the transformation those meanings can go through. Her diverse practice draws its inspiration from literature, art history, the artist’s memories and found materials. Operating across film, printmaking, sculpture and traditional craftsmanship in an extremely wide range of materials, Skaer blurs the boundaries between traditional art categories. The works are often elusive, their meaning just beyond grasp, yet deeply familiar.

The series Me, Me, Me, Me consists of material that has been re-purposed three times: it started life as Film for an Abandoned Projector (2011). Skaer then removed the centre of each frame and showed the resulting film as Margin of July (2012) while casting the cut-outs in resin lozenges according to scenes of the film in the series Me, Me, Me, Me (2012). The shape of the work, the lozenge with emerald cut, recurs throughout Skaer’s oeuvre. If film is considered as the passage of time made manifest, then Skaer has physically sealed this fourth dimension, adding a new layer to the traditional discipline of sculpture. While she brings film and sculpture closer together through an action which makes the film unwatchable, the iconoclasm inherent in her practice raises intriguing questions around how we look at art.

Skaer’s complex work and her use of unconventional materials bring Aberdeen’s collection up to date by interrogating definitions of traditional classifications such as sculpture and by investigating sculptural possibilities in other media. The acquisition will be shown in the Sculpture Court of the newly redeveloped Art Gallery that will display sculpture from classical plaster casts to contemporary works.
George Shaw is known for painting Tile Hill, an estate in Coventry where he grew up in the 1970s. His use of Humbrol enamel, normally used for painting Airfix models, has long set his work apart from other artists. The reflective, lacquered effect finish offers a great contrast to the darker palette and his vision of the British landscape.

Shaw was offered the position of Associate Artist at the National Gallery in London in 2014, where he revisited the work of the artists that had inspired him when visiting the museum as a teenager.

Each morning, before the Gallery was open to the public, Shaw explored the various mythological woodland landscapes in the work of old masters like Titian and Poussin. In these woodlands he often found stories of drunken revelry, violent acts and illicit sex.

Shaw drew parallels between these works and his experience of the woodland around Tile Hill, where on morning walks with his dad he would encounter the discarded beer cans and pornography left behind from clandestine meetings and parties.

During his residency at the National Gallery, Shaw used these memories. Shaw’s works may appear to be of traditional natural subjects at first glance, but a closer look reveals a narrative that explores British culture and its relationship with the landscape just beyond our towns and suburbs.

In 2016, George Shaw: My Back to Nature, an exhibition of the works created during Shaw’s residency, was shown at the National Gallery. In January 2017, Abbot Hall Art Gallery became the first partner venue to host Shaw’s exhibition, along with three works from the National Gallery’s collection that had inspired his work.

Abbot Hall has a large collection of watercolours and a gallery dedicated to showing works on paper. Landscapes by artists such as J. M. W. Turner, David Cox and Joseph Wright of Derby are included, as well as key figures of British Modernism such as Graham Sutherland and John Piper. Shaw’s work will be a valuable addition to this collection.

George Shaw (b. 1966, Coventry, UK) studied Fine Art at Sheffield Polytechnic and gained an MA in painting from the Royal College of Art in London in 1998. Solo exhibitions have included Southampton City Gallery (2018); Abbot Hall (2017); National Gallery, London (2016); Wilkinson Gallery, London (2011); and Void, Derry (2010). He has participated in group shows in London at White Cube, Tate Britain, Whitechapel Gallery, Institute of Contemporary Arts (ICA), and the Jerwood Gallery. He was nominated for the Turner Prize in 2011.

Presented by the Contemporary Art Society, 2017/18

**Abbot Hall Art Gallery**

George Shaw  
*Wounded Tree (1–3)*  
2014  
Ink on paper  
30 x 40 cm each
Phyllida Barlow has always been a central part of Phyllida Barlow’s practice. Throughout her career she has made often highly finished drawings to explore ideas for her sculptural work using acrylic since the 1980s. She produces these drawings before, during and after making the corresponding sculptures. Stages, fences, towers and other imposing three-dimensional structures often appear in her work.

untitled: hoarding relates to a sculpture that formed part of Folly, Phyllida Barlow’s installation work made for the British Pavilion at the Venice Biennale 2017. This drawing is the first work by Barlow to enter the British Museum’s collection, where it joins an important group of contemporary British sculptors’ drawings, including recently acquired works by Rachel Whiteread and Alison Wilding.

Created from cast concrete, her sculptural work untitled: folly; holed hoarding stood in a narrow side area outside the British Pavilion. It evoked a billboard or screen with its two holes staring like a pair of eyes or binoculars. Beneath this menacing structure lay scattered debris of various objects, also cast from concrete, suggesting, perhaps, placards discarded after a demonstration. The related drawing untitled: hoarding gives emphasis to the massive billboard structure erected on two slender legs, with its circular open holes, both seeing and unseeing. Below, fiery swirls of red, orange yellow and black marks evoke an unquenchable conflagration.

Phyllida Barlow (b. 1944, Newcastle-upon-Tyne, UK) studied at Chelsea College of Art (1960–63) and the Slade School of Art (1963–66). After joining the staff in the late 1960s, Barlow taught at the Slade School of Art for more than forty years before retiring in 2019, and is now Emerita Professor of Fine Art. Phyllida Barlow has had an important influence on younger generations of artists through her work and long teaching career in London art schools. In 2011 Barlow became a Royal Academician and in 2015 she was made a CBE. Recent solo shows include Jupiter Artland, Edinburgh (2018); Turner Contemporary, Margate (2017); Kunsthalle Zürich (2016). Barlow represented Great Britain at the Venice Biennale 2017. Recently she was included in group exhibitions at the Art Gallery of New South Wales, Sydney; Schirn Kunsthalle Frankfurt; and Firstsite, Colchester (all 2018).

Presented by the Contemporary Art Society, 2017/18
Fox Talbot’s Articles of Glass (four glasses)
This page, top

Fox Talbot’s Articles of Glass (four glasses more)
This page, middle

Fox Talbot’s Articles of Glass (all together now)
This page, bottom

Fox Talbot’s Articles of Glass (tagged glasses)
Opposite page, top left

Fox Talbot’s Articles of Glass (tagged decanter)
Opposite page, top right

Fox Talbot’s Articles of Glass (three decanters)
Opposite page, bottom left

Fox Talbot’s Articles of Glass (bottoms up)
Opposite page, bottom right

A set of nine polymer photogravure etchings
on Fabriano Tiepolo Bianco 290 gsm paper
Edition 19 of 25
56.3 x 77.3 cm each

Fox Talbot’s Articles of Glass (2017), a series
of nine polymer photogravure etchings on paper,
arose from Parker’s investigations
into photogravure, a photomechanical
process that produces an image through
the exposure of a photographic positive
onto a copper printing plate. Inspired by the
nineteenth-century photographic pioneer
William Henry Fox Talbot, Parker combined
two of his early techniques – solar prints
and photogravure – creating a new hybrid
form of print by exposing three-dimensional
objects to ultraviolet light.

In these works, she uses the last remaining
items of glassware belonging to Fox Talbot,
which he famously used in his early
photograph, Articles of Glass (c. 1844),
and are now housed in Oxford’s Bodleian
Library. The playful way Parker has positioned
the decanters, partnered with their dryly
descriptive titles, breathes a new celebratory
life into the light-strewn glass objects.

Bradford Museums and Galleries have been
collecting prints for over a hundred years
and organised the British International
Print Biennale from 1968 until 1990. Their
collecting policy aspires to acquiring works by
outstanding British and international artists
with particular emphasis on contemporary
British artists. Parker is an outstanding
British artist who was not represented in the
collection and this series demonstrates a new
technique in the development of printmaking.

Cornelia Parker (b. 1956, Cheshire,
UK) lives and works in London. Recent solo
exhibitions have been Westminster Hall,
Palace of Westminster, London (2018); The
Whitworth, Manchester and Frith Street
Gallery, London (2017); The Metropolitan
Museum of Art, New York (2016). She
also participated in group exhibitions
including Great North Museum: Hancock,
Newcastle-upon-Tyne; Leeds Art Gallery,
Leeds; Baghdad; Kettle’s Yard, Cambridge;
Camberwell College of Arts, London (all 2018).

Presented by the Contemporary Art Society
2017/18
Neeta Madahar & Melanie Rose and Anna Fox were originally commissioned to make new work for the Glynn Vivian Art Gallery’s exhibition, *The Moon and Smile* (2017), invited to respond to a period in the 1840s and 1850s, when Swansea was at the centre of early experiments in photography worldwide.

John Dillwyn Llewelyn (1810–1882) played a leading role in nearby Penllergare, as did his wife, Emma (1808–1881), cousin of photography’s inventor, William Henry Fox Talbot (1800–1877). Dillwyn’s sister, Mary (1816–1906), captured the earliest photograph of a smile and his daughter, Theressa (1834–1926), the first photograph of the moon.

The family’s passion for growing orchids became the inspiration for Neeta Madahar & Melanie Rose. Photographing the ruins of the Orchid House at Penllergare, they then studied family correspondence in the archives at Kew Gardens and identified forty species of orchids grown at Penllergare. Selecting eight orchids, they worked experimentally with traditional and digital processes to make one-off silver gelatin prints, giving the flowers an almost uncanny presence.

Anna Fox’s project also explores time and memory in photography. Fox was intrigued by the way in which the Dillwyn Llewelyns sought to capture reality while, with their careful staging, they also explored photography’s illusory qualities. Visiting the places they photographed, many now play a role in today’s leisure industry. The artist took multiple photographs for hours at a time, and then stitched them together digitally to make a final image, giving the illusion of instantaneity, but in fact representing an extended period of time: a ‘site of play’, exploring the past with multi-layered digital technology.

Richard Billingham was born in the West Midlands and now lives in Swansea. In the 1990s, his work came to prominence with the candid photography of his parents’ home life, although his practice has always included landscape, as well as animals – whether wild or domesticated. *Untitled (Welsh Moor)* captures the local ancient moorland on a wet, misty day, where cattle have grazed for centuries. Welsh Moor and the Gower have a powerful resonance for people in Swansea, and more work can be seen later this year, when Billingham will be the recipient of The Wakelin Award 2018.

These works, gifted to the Glynn Vivian Art Gallery by the Contemporary Art Society, offer a vibrant contemporary connection to the long history of photography in Swansea.
Neeta Madahar & Melanie Rose
*Orchidomania*
8 silver gelatin prints
2016

*Paphiopedilum superbiens*
41 x 30 cm
Opposite, bottom left

*Phalaenopsis amabilis*
30 x 41 cm

*Laelia speciose*
41 x 30 cm
Opposite, bottom right

*Paphiopedilum insigne*
30 x 41 cm

*Dendrobium aggregatum*
30 x 41 cm

*Dendrobium nobile*
30 x 41 cm

*Bollea violacea*
30 x 41 cm

*Araucaria cathcartii*
30 x 41 cm

Richard Billingham
*Untitled (Welsh Moor)*
2010
C-type print
Edition 1 of 5 (plus 1 A/P)
60 x 100 cm
Opposite, top

Anna Fox (b. 1961, Alton, UK) has influenced documentary photography and video for many years. Solo exhibitions include Impressions Gallery (2018); The Museum of Contemporary Photography, Chicago (2000); and The Photographer’s Gallery, London (1990); with several monographs published. Anna is Professor of Photography at the University for Creative Arts in Farnham.

Richard Billingham (b. 1970, Cradley Heath, UK) has exhibited internationally since the 1990s. Recent solo exhibitions include Anthony Reynolds Gallery (2017); Art Exchange, Colchester (2015); Towner Art Gallery, Eastbourne (2015). He was shortlisted for the Turner Prize in 2001. Collections include Tate and the Victoria & Albert Museum. Billingham is Professor at Gloucester and Middlesex Universities.

Presented by the Contemporary Art Society, 2017/18
Christina Mackie is perhaps best known for her large-scale installations that bring together multitudes of materials in quasi-scientific field arrays. By comparison, *Brushes, Pots 4* functions almost like a scholar’s rock – a highly poised, symbolic evocation of a greater whole. The power of nature is condensed to domestic scale and brought into the home for philosophical contemplation. Arranged within a shallow wooden tray, the large turquoise rock of chrysoprase, a semi-precious stone, dominates a restrained grouping of objects and gestures. A Japanese calligraphy brush diagonally bisects the tray, its wooden handle subtly whittled away by the artist into gentle facets. The base of the tray is painted in one section, as if the pigment had been taken from the rock itself.

This is the first work by Mackie to enter the Government Art Collection. It was part of *Drift Rust*, Mackie’s solo installation at Herald Street in 2017, and one of a number of similar objects in the *Brushes, Pots* series, arranged on the trestle tables that have become a familiar element of the artist’s larger installations. Mackie has referred to her works as ‘emotional landscapes’ and suggests that we should suspend judgement and surrender to the beauty of the colour and the arrangement. As a series, the *Brush, Pots* pieces emphasise their materiality and colour in various states – chunks of glass, crystalline chrysoprase and liquid ink. The work has many conceptual links to other works in the Government Art Collection that make literal reference to their own conception and making. *Brushes, Pots 4* joins other recent contemporary acquisitions, including a translucent wall sculpture by Alice Channer and a series of small resin works by Lucy Skaer.

**Christina Mackie** (b.1956, Oxford, UK) lives and works in London. She studied first in Vancouver and later at Central Saint Martin’s School of Art in London. Mackie was selected for the prestigious Duveen Commission at Tate Britain in 2015, and has had major solo exhibitions at the Renaissance Society, University of Chicago (2014) and Praxes, Berlin (2015). She was commissioned for Nottingham Castle Museum through the CAS Annual Award in 2013. Her work is in many public collections in the UK and internationally.

Presented by the Contemporary Art Society, 2017/18
David Cotterell

*Gateway II (triptych)*

2009

C-type print mounted on aluminium

Edition 2 of 3

147 x 99 cm

David Cotterell is an installation artist who works across various mediums and technologies, exploring social and political extremities. His work focuses on the human condition and the pressures it can be forced to undergo.

After two years of negotiations between the Wellcome Trust, Imperial War Museum and Ministry of Defence, David Cotterell was invited to observe the Joint Forces Medical Group at Camp Bastion in Helmand Province, Afghanistan. He underwent basic training, was taught the rudiments of battlefield first aid and was issued with body armour. In November 2007, he flew in an RAF C17 from Brize Norton to Kandahar, the sole passenger in a plane loaded with half a million rounds of palletised munitions and medical supplies to join Operation Herrick 7.

His triptych *Gateway II* presents one night when wounded soldiers were transferred onto the plane that took them home to the UK. The huge scale of the planes contrasts with the vulnerability of their human cargo, who were sedated and probably unaware of their journey. There is an unnerving air within the densely padded windowless aeroplane interior that contrasts with the calamities outside. The work was made during a period of time when casualty rates for British troops were escalating.

Imperial War Museum

David Cotterell (b. 1974, Ilford, UK) lives and works in London. He is currently the Research Professor in Fine Art at Sheffield Hallam University. Recent exhibitions have included The City of Chester (2017); Imperial War Museum, London (2017-2018); Danielle Arnaud Contemporary Art, London (2017); and Ambika P3 Gallery, London (2016).

Presented by the Contemporary Art Society, 2017/18
Shona Illingworth is a Danish/Scottish artist who works across a range of mediums, including sound, film, video, photography and drawing. She creates immersive video and multi-channel sound installations, exploring memory and situations of social tension and trauma.

216 Westbound examines the effects of post-traumatic stress disorder (PTSD) on John Tulloch, a survivor of the suicide attacks that took place in London on 7 July 2005. A photograph of Tulloch, taken shortly after the attack, was used by the media against his will to promote new anti-terror legislation. The assault on his body and sense of self was further exacerbated through the subsequent global media dissemination of an image of his injured body. His image was used to promote an amendment to the terrorism act 2006 that would allow for detention without charge, a move that he strenuously opposed. Through disorientating visuals, blurred and layered, Illingworth presents the tremors of trauma experienced after the bombings, interspersed with the burdening pressure of state power on one person's sense of space.

The film enters the Imperial War Museum's collection, an institution that explicitly addresses the subject of conflict. Illingworth's film presents the personal perspective of a civilian individual caught up in the indirect consequences of a distant war.

Shona Illingworth (b. 1966, Ørsted, Denmark) lives and works in London. Recent solo exhibitions have been UNSW Galleries, Sydney; CGP, London; Taigh Chearsabhagh Museum and Arts Centre, North Uist (all 2016). She also participated in group exhibitions at Imperial War Museum, London (2017-18); Sayle Gallery, Isle of Man (2017); Wellcome Collection, London (2016).

Presented by the Contemporary Art Society, 2017/18
Mercer Art Gallery

Caroline Walker
Apparition
2017
Oil on board
42 x 34 cm
Opposite, top

Dandar Bathers
2015
Oil on paper
44 x 39.5 cm
Opposite, bottom

Initiations Portfolio, 2014
Groundwork
Lithograph
43.5 x 60.5 cm
Local Custom
Lithograph
41 x 59.1 cm
Adornment
Lithograph
45 x 42.7 cm
Island Resort
Lithograph
41 x 59.1 cm

In her paintings and prints Caroline Walker creates a quiet and intimate female world. Her practice explores the relationship of women to domestic space, and reflects on a history of representing women in art. Some works include human beings, in others we are drawn to a space without figures, that nonetheless suggests female presence. There is a filmic quality to her paintings in which she often creates the sense of being underwater, both physically and imagined. Walker takes numerous photographs of models in preparation for her paintings, and because of this ‘the eye of the camera’ seems to be inherent in her oil paintings.

Mercer Art Gallery has acquired a suite of works by Caroline Walker that consists of two paintings, Apparition and Dandar Bathers, and her Initiations Portfolio of lithographs. The paintings, one on board, one on paper, present a blurred and distorted world as if seen through water. The woman bather in Apparition turns away from the viewer, resembling a background figure in an Impressionist painting, whereas in Dandar Bathers the faces look back at us, just as they gazed into the artist’s camera. Walker chose Initiations as the title for her portfolio because the production process was new to her. She has described how lithography made her explore the relationship between the intensity and variety of mark making and its outcomes in print, which were entirely different to working with oil paint.

The Mercer Art Gallery is building a significant contemporary collection with an emphasis on women artists, connections with the town’s Spa history and the element of water. The Mercer’s collection includes many notable female artists: Nina Hamnett, Mary Potter, Barbara Rae, Anne Redpath, Rose Garrard, Tacita Dean and Sarah Pickstone, all presented by the Contemporary Art Society.

Caroline Walker (b. 1982, Dunfermline, UK) currently lives and works in London, where she completed her MA at the Royal College of Art in 2009. Recent solo exhibitions include GRIMM, Amsterdam; Anat Ebgi, Los Angeles (both 2018). She has been included in numerous group shows including at Kettle’s Yard, Cambridge (2018), ProjectB, Milan (2017); and Whitechapel Gallery, London (2016).

Presented by the Contemporary Art Society, 2017/18
Chloe Dewe Mathews is a documentary photographer whose research-based practise captures the turbulent relationship between man and the urban or natural environment. Her work takes a refreshing view on matters of identity and the social fabric. Sunday Service considers the London borough of Southwark's black majority Christian churches. Located in small industrial estates, opposite railway stations, on busy high streets, in former office blocks and bingo halls, there are now around 240 African churches in this one London borough alone, representing the greatest concentration of African Christianity in the world, outside the continent itself.

The series includes portraits of the people who have repurposed and used these buildings, along with interior and exterior images of the spaces themselves, underlining the connection between them. By examining the shift from industrial to religious function, Dewe Mathews also draws attention to broader issues for cities like London: the increasingly rapid evolution of localities, for instance, with the attendant demands for space and pressures on populations. The apparently informal nature of these buildings reflects a dedicated approach to worship that then contrasts with their provisional nature.

Chloe Dewe Mathews’s series Sunday Service fits the Museum of London’s contemporary art collecting strand on a number of levels. A commitment to acquiring contemporary photographs and associated lens-based practices has been a stated aim for some years, with a particular emphasis on work made by women. Moreover, one of the strengths of the historic photographs collection is in work that examines the interrelationship of people and place.

Chloe Dewe Mathews (b. 1982, London, UK) studied Fine Art at Ruskin School of Fine Art, Oxford University. Recent solo exhibitions have been held at Ivory Press, Madrid (2016); Irish Museum of Modern Art, Dublin (2015); Bosse Baum in collaboration with Tate Modern (2015). Group exhibitions include Impressions Gallery, Bradford (2017); Estuary, Tilbury Cruise Terminal (2016); Staatliche Kunstsammlungen, Dresden (2015).

Presented by the Contemporary Art Society with the support of the Museum of London, 2017/18.

Chloe Dewe Mathews

Sunday Service:

Copeland Park Industrial Estate, 2013
Opposite, row 1, left

Liberty Christian Fellowship (Interior 2), 2013
Opposite, row 1, right

Sammy and friend, Freedom Centre International, 2013
Opposite, row 2, left

Holy Ghost Zone, 2014
Opposite, row 2, right

Amy, Peckham Road bus stop, 2013
Opposite, row 3, left

Liberty Christian Fellowship (Interior 1), 2013

House of Praise, 2014

Mountain of Fire and Miracles Ministries, Camberwell Branch, 2014

Prophetess, Cherubim and Seraphim, 2013

Freedom Centre International, 2014

Ade, House of Praise, 2014
Opposite, row 3, right

Winner's Temple, 2014
Opposite, row 4, left

Lawrence and Hillary, Liberty Christian Fellowship, 2013

New Covenant Church, 2014
Opposite, row 4, right

Fourteen archival C-type prints
Edition 1 of 9
76 x 61 cm
National Maritime Museum, Royal Museums Greenwich

Thomas Joshua Cooper

Moonrise Over the End of the World – Furthest West – The Mid North Atlantic Ocean – Faro Orchillo, Punta Orchillo. The Isle of El Hierro, The Canary Islands, Spain, The West-most point of the Canary Islands, and, the original site of the 0° Meridian Longitude – The End of the World – as designated by the ancient geographer Ptolemy

2002
Silver gelatin print, hand-toned and printed by the artist
Edition 2 of 3
143.5 x 108 cm

Thomas Joshua Cooper is one of the world’s leading contemporary fine art photographers. He is the Head of Photography at Glasgow School of Art, where he founded the Fine Art Photography department in 1982. Cooper works with analogue techniques, using an 1898 wooden large-format field camera, to capture single shots of his subjects, later developed in the darkroom. These are then printed in limited selenium-toned silver gelatin print editions, in the manner of Victorian photographers. Much of his practice takes Cooper to the furthestmost edges of continents, mapping the extremities of land. Together with the adventurous, documentary and exploratory nature of his approach, the painterly qualities of his photographs – the softened effect achieved through the long exposures he privileges – place his seascapes within the tradition of the romantic sublime.

His ongoing series exploring the meridians starts with this piece, made at Faro Orchillo, Punta Orchillo on the Isle of El Hierro, the westernmost point of the Canary Islands. This was the original site of the 0 degrees Longitude Meridian, the end of the world as designated by the ancient geographer Ptolemy. It is an evocative commentary on both the arbitrariness and fluidity of determining the world’s meridians, which resonates powerfully with the history of Royal Museums Greenwich’s site and collections. Cooper’s work is particularly fitting for Royal Museums Greenwich, not least for his focus on the world’s oceans and the meridians, but also for his use of photographic processes, which speak to a world-class collection of historic photographs of maritime subjects.

Thomas Joshua Cooper’s (b. 1946, San Francisco, USA) photographs have featured in numerous group and solo exhibitions, including Govan Old Parish Church and Glasgow Cathedral, Glasgow (2013); Ingleby Gallery, Edinburgh touring to Fleming Collection, London (2014); The Royal West of England Academy, Bristol (2014) and John Hansard Gallery, Sea City Museum, Southampton (2013). Group exhibitions include Ingleby Gallery, Edinburgh (2013); Hayward Touring: Southampton Art Gallery, Southampton (2013).

Presented by the Contemporary Art Society with the support of the American Friends of the Royal Museums Greenwich, 2017/18
Reading Museum

Helen Cammock
*Untitled 1 to 5 from the series Shouting in Whispers*
2017
Hand-pulled screenprint
Edition 2 of 3
102 x 72 cm
This page, right, and opposite page, top row

*Untitled A–C from the series Slide Re-enactment*
2017
Hand-pulled screenprint
Edition 2 of 3
100 x 70 cm
Opposite page, bottom

Informed by a research-driven approach to making art, Helen Cammock’s work reflects her English/Jamaican background and her experience of inequality and under-representation among the people she met as a social worker before becoming an artist. She collages material from found sources into beautiful works, which gently question the hierarchical nature of the histories that we are told and champion histories that usually remain untold.

*Shouting in Whispers* is a group of five large screenprints. Intense colours, hand-mixed by the artist, create rich surfaces that are broken by the interjection of simple texts—questions and statements quoted from philosophers and activists, historic and contemporary, as well as friends of the artist.

*Slide Re-enactment* is a set of three pale screenprints that quietly deliver a punch. Each print is a collage of found images. One of Barack Obama sits beside another of Theresa May. The third is of Shirley Chisholm, the extraordinary activist who was both the first Black American and the first woman to run for a major party presidential nomination in the US in 1972. The addition of enigmatic dictionary definitions turns these apparently political posters into poetry.

*Waiting for the Re-enactment: Noun*
The process of moving into a worse state
often through lack of control or care
The acting out or repetition of a past event or situation

Reading Museum has re-joined the Contemporary Art Society with the support of Reading Foundation for Art. This is at a time when the town is changing rapidly and the museum is actively collecting art that reflects the concerns and interests of its increasingly diverse population.

**Helen Cammock** (b. 1970, Cannock, UK) gained her MA in Photography from the Royal College of Art in 2011. Her first solo show took place at Cubitt Gallery, London in 2017. She was commissioned as part of Hull City of Culture (2017) and has been included in the Serpentine Cinema series, Tate Artist Moving Image Series and Open Source (all 2016). She is the winner of the 2017–19 Max Mara Art Prize for Women.

Presented by the Contemporary Art Society, 2017/18
Gillian Ayres was one of the leading British abstract painters of her generation. She was a pioneer of abstract art and one of the first artists in Britain to be influenced by American Abstract Expressionism and Colour Field painting. Her work is both powerful and lyrical.

Shalimar #2 is typical of her work, with its vibrancy, uplifting colours and smooth, simple forms. Typical for Ayres, this work is not a direct response to a particular moment or subject. Her work is never taken directly from nature, instead her paintings use an extensive vocabulary of symbols. In Shalimar #2 seed heads and flowers are set against each other in a whirling chaos of juxtaposing geometric forms.

This gift strengthens RAMM’s collection of abstract paintings and allows Ayres’s work to be viewed alongside her contemporaries Patrick Heron, Terry Frost, John Wells and Brian Rice. As one of our most significant post-war women abstract artists, her work begins to redress the historical dominance of the male artists within the collection.


Presented by the Contemporary Art Society, 2017/18
The Royal Pavilion & Museums Brighton & Hove

John Hilliard

*From and To*

1971

Edition 1 of 5

16mm and high-res digital, 3 min. 30 sec.

A key figure within the 1970s conceptual art scene, John Hilliard began his photographic career by taking pictures of his site-specific installations. Confronted, however, with the representational limitations of the photographic image, he soon came to make works that questioned and interrogated assumptions about photographic objectivity. Exposure, focus, the negative, cropping, and the various viewpoints from which a subject was recorded became the themes of Hilliard's work.

The 16mm black-and-white twin-screen film *From and To* was shot in the quadrangle of Brighton Polytechnic in 1971, where John Hilliard then taught. It was one of several films that came directly out of comparable work Hilliard was doing with still photography in that same year, specifically charting a subject/object relationship between two cameras/operators. One cameraman is located at the centre of a circle, the other at its periphery, and they are choreographed to shoot through a systematic progression of circular movements and zooms. After the films were processed they were then projected in a viewing theatre, each cameraman in turn and in isolation being asked to spontaneously and subjectively voice their thoughts on seeing their own film. In the final double-screen projection the two voice-overs are heard simultaneously, overlapping and separating at various points, and adding another layer of subjectivity/objectivity to the film.

The Royal Pavilion & Museum has a historical collection of material relating to the early film pioneers of Brighton & Hove at the turn of the twentieth century and was recently awarded the Art Fund's New Collecting Award to develop a more contemporary collection of artists’ moving-image works. The Contemporary Art Society recently gifted films by Ben Rivers and a collage by Jeff Keen to the museum to support its collecting strand of moving image work by artists who have close links to Brighton. *From and To*, which until now has not been held in any public collection or archive, has been re-mastered and digitised for this acquisition and is a great addition to the collection. From a key period in British art where traditional art practices were being challenged, *From and To* reflects the moment when the Brighton Polytechnic was, in Hilliard's words, 'a hotbed of experimental film and video work'.

John Hilliard (b. 1945, Lancaster, UK) studied in the sculpture department at Saint Martin’s School Of Art, London from 1964 until 1967. From 1968 to 2010 he taught in various art departments, including at the Rijksakademie in Amsterdam and the Slade School of Fine Art. Hilliard is currently Emeritus Professor in Fine Art, University College London. His work has been the subject of numerous solo shows in the UK and abroad. Recent exhibitions of Hilliard’s work include shows at Galerie De La Filature, Mulhouse (2018); Galleria Massimo Minini, Brescia (2016); and Galerie Max Hetzler, Berlin (2015).

Presented by the Contemporary Art Society and Art Fund, 2017/18
Rugby Art Gallery and Museum

Claudette Johnson

Standing Figure
2017
Acrylic, pastel, and masking tape on paper
159 x 132 cm (framed)

Claudette Johnson is known for depicting larger than life images of black protagonists that occupy the entire space of the painting. In her work, Johnson attempts to counter negative representations of black women and men, and to fight their lack of visibility. She also strives to create a range of representations of the black body that is free from or resists objectification. Joining the newly formed BLK Art Group in 1981, Johnson was part of a movement of artists who aimed to challenge their shared invisibility in the art world, leading ten female artists of African, Caribbean and Asian ancestry, to exhibit in the 1985 exhibition The Thin Black Line at the ICA.

In Standing Figure, she uses the modest materials of pastel on paper to capture the strong standing pose of the figure. The young woman never meets our gaze, nor does she give the impression that she is shy. Although Johnson’s works are often defined as ‘portraits’, she has suggested that her drawings sit outside of portraiture as the figures inhabit an undefined space that makes no reference to the sitter’s personal history or location. She uses her work to investigate her interest in the black figure, a place where race, gender and belonging collide.

In recent years Rugby Art Gallery and Museum’s acquisitions have been selected to broaden the range of mediums and subject matter represented in the gallery’s collection, connecting it with the temporary exhibition programme and growing audiences. Acquiring a new work by Claudette Johnson in early 2018 is a key decision linked to a series of temporary exhibitions that focus on people, communities and their stories.

Presented by the Contemporary Art Society, 2017/18
to the music and club culture of late 1970s and 1980s London. Swindon Museum and Art Gallery has been interested in collecting new work that not only captures the aesthetics and material possibilities of recent art, but which also responds to the shifting ideas about pop culture, gender and identity in the last few decades. These small drawings capture all these ideas, and many more. Through them, Tyson demonstrates the continuing and uniquely personal power of drawing as a means of expression.


Presented by the Contemporary Art Society, 2017/18
Marvin Gaye Chetwynd
Catpeople Collage #2
2017
Collaged photocopy
24 x 33 cm
Opposite, top
Catpeople Collage #3
2017
Collaged photocopy
28.5 x 26.7 cm
Opposite, bottom left
Catpeople Collage #4
2017
Collaged photocopy
28 x 19.3 cm
Opposite, bottom right

Marvin Gaye Chetwynd is known for her exuberant, inclusive and improvised performances, informed by folk theatre. She is increasingly known for her paintings and collages, such as those illustrating Some Canterbury Tales, which pull together a variety of found images, to create exciting new connections and allusions. Similarly, the Catpeople collages revel in the excitement of linking images, old and new, and discovering the new connotations they create.

Catpeople Collage #2, for example, juxtaposes a cat’s extended paw with a muscular flexed arm. Each is either side of a mysterious yellow gem. Catpeople Collage #4 also uses both a cat and gem stones: here a snarling cat’s face is pasted below an ornate medieval jewel.

Swindon Museum and Art Gallery was immediately drawn to Chetwynd’s collages. Through their use of coloured photocopies, they capture the creative energy involved in their own construction. Behind their humour and almost irreverent approach to cutting and pasting, they show a conviction in the power of images and ideas.

Animals, figures, objects, landscapes: Chetwynd takes the themes that underpin much of Swindon Museum and Art Gallery’s collection and reconfigures them in audacious new ways. Collage #3, with its sweeping winged figure, offers a nod to the works in Swindon’s collections that have embraced or deconstructed classical themes, such as Cecil Collin’s Pastoral (undated), or Maggi Hambling’s Descent of the Bull’s Head (1985).

In the past three years, Swindon has actively collected works on paper and has recently been the recipient of a gift of fifty contemporary works on paper given in tribute to the gallerist Meryl Ainslie. Marvin Gaye Chetwynd’s collages provide a complement and contrast, offering a more radical sensibility underpinned by an anthropologist’s fascination.

Marvin Gaye Chetwynd (b. 1973, London, UK) lives in Glasgow. She has performed and exhibited internationally, and was shortlisted for the Turner Prize in 2012. Her work has been subject of numerous solo exhibitions including Art Basel Parcours, Basel (2017); CCA Glasgow; Liverpool Biennial; Bonn Kunstverein, Bonn (all 2016). Her work has also been part of various group exhibitions, including Walker Art Gallery, Liverpool; Schirn Kunsthalle, Frankfurt; Mead Gallery, University of Warwick (all 2017).

Presented by the Contemporary Art Society, 2017/18
In her photographic oeuvre, Evgenia Arbugaeva combines documentary and narrative styles. She often looks to her homeland – the Arctic – discovering and capturing this remote world and the people who inhabit it. Her work portrays personal stories and photo essays in magical realist compositions that are rooted in fairy tale and fable.

Tiksi is a Siberian settlement on the shore of the Arctic Ocean and Evgenia Arbugaeva’s birthplace. Once an important USSR military and scientific base, Tiksi’s community diminished after the collapse of the Soviet Union. Returning for the first time in 2010, Arbugaeva was struck by its decline and set about reclaiming her childhood memories through a series of photographs. Tiksi is a love letter to the past, narrating the adventures of a girl called Tanya, who is a representation of the artist’s younger self. The images capture her playing among candy-coloured houses, snow-capped valleys and the eerie glow of the nightly aurora borealis.

Evgenia Arbugaeva’s series Tiksi relates strongly to The Atkinson’s permanent display about the polar explorer FJ ‘Percy’ Hooper and to the photographs of Southport-born polar photographer Herbert Ponting. In addition, the acquisition sits well with the museum’s collection of self-portraits and autobiographical subject paintings.

Evgenia Arbugaeva (b. 1985, Tiksi, Siberia) graduated from the International Center of Photography’s Documentary Photography and Photojournalism program in New York in 2009 and works as a freelance photographer. Arbugaeva has been a winner of various competitions. She is a recipient of the ICP Infinity Award, Leica Oskar Barnack Award and the Magnum Foundation Emergency Fund Grant. Her work has been exhibited internationally, for example at The Photographer’s Gallery in London (2017) and appeared in such publications as National Geographic, mare, Le Monde, and The New Yorker magazines, among others.

Presented by the Contemporary Art Society, 2017/18
Shezad Dawood is a natural collaborator and storyteller. Working with individuals and communities he weaves together complex theories, facts, language, literary references, and philosophical ideas to create narratives that are fantastical, yet also chillingly plausible. His practice is broad, encompassing film, sculpture, painting, textiles, neon and other materials that help to tell these stories.

Episode 1: Ben is the first installment of a ten-part film cycle conceived and directed by Dawood. Set in an imagined future following a cataclysmic solar event, each of the ten episodes is told from the point of view of a different character and makes new connections between significant issues of today: marine welfare, climate change, human migration and mental health.

By working with experts from across the world, including marine biologists, oceanographers, political scientists, neurologists and trauma experts, Dawood aims to produce a major narrative that blurs the line between fact and fiction and foretells, or forewarns our future.

Episode 1: Ben sets the context. Ben, the protagonist, reminisces about his childhood when his father was a marine biologist at the Natural History Museum in London. The narrative is intertwined with his current predicament of simply surviving in a post-apocalyptic world.

Subject matter. The overarching theme of the University of Salford Art Collection is telling the ‘story of now’. It also complements existing film-based acquisitions in the collection by artists such as Cao Fei, Nick Crowe and Rachel Maclean that reference in different ways the potential breakdown of society or end of the world, and the basic human needs for survival.
Walker Art Gallery, National Museums Liverpool

Paul Maheke
I Lost Track of the Swarm
2016
Three-channel video installation
Edition 1 of 3 + 2 AP
22 min. 46 sec.
Opposite, top

Seeking After the Fully Grown Dancer
“deep within”
2016
Performance
Duration variable
Unique

Paul Maheke’s practice encompasses performance, film, installation and sculpture, often reflecting on notions of identity and belonging. His recent work has particularly addressed and disrupted the representation of queer Blackness in Western art and culture. I Lost Track of the Swarm was made by Maheke during a six-month graduate residency at South London Gallery in 2016. The three-channel work features three unique videos of the artist dancing alone in a dark space, lit by a single light. In one video the light is held in his hands, in another it is attached to his waist. In the third it appears behind him like a spotlight. I Lost Track of the Swarm expands on concepts central to the artist’s practice, including his understanding of the body as an archive, in which history, memory and identity are fused. For the artist, movement and dance can be a way to process history and experience, both lived and inherited, while simultaneously asserting the performer’s own presence and agency.

Seeking After the Fully Grown Dancer
“deep within”, first performed in Toronto in 2016, is inspired by the principles of “authentic movement”, an expressive and improvised dance practice in which a performer’s movement emerges through their subconscious, free from direction or expectation. The original performance has been acquired for the Walker Art Gallery’s collection along with a film of the same title, based on the live performance, with subtitled narration. Both the performance and film explore the power relationship between performer and audience.

The acquisition of these works for the Walker Art Gallery strengthens their existing holdings of contemporary art, particularly in new media and performance, while supporting their aim to embed and foreground queer and LGBT+ histories and narratives in the collection.

Paul Maheke (b. 1985, Brice-la-Grillarde, France) lives and works in London. He completed an MA in Art Practice at l’École Nationale Supérieure d’Arts de Paris-Cergy in 2011 and a programme of study at Open School East, London in 2015. Previous solo exhibitions include Galerie Sultan, Paris; Assembly Point, London; Center, Berlin (2017); South London Gallery, London (2016). Selected group exhibitions include David Roberts Art Foundation, London; 57th Venice Biennale; Walker Art Gallery, Liverpool (all 2017). His work has recently been acquired by the Arts Council Collection, London.

Presented by the Contemporary Art Society, 2017/18
Williamson Art Gallery & Museum

Helene Appel

Dishwater
2017
Watercolour and acrylic on linen
89 x 60 cm

Sand
2017
Watercolour and acrylic on linen
88 x 58 cm

Helene Appel’s paintings deal in trompe-l’oeil technique, but rather than the grand architectural versions of the Renaissance, or the convoluted visual games of seventeenth-century Dutch painting, Appel instead focuses on the determinedly banal. Her depictions of objects are always rendered on a one-to-one scale and the canvas is fitted to the size of the subject. In this way a painting of a cut of meat will be quite diminutive in scale, whereas the precise rendering of a fabric curtain can be monumental. In the two paintings acquired for The Williamson, Appel’s hyper-realism reveals itself as self-consciously painterly. The raw linen support onto which she paints announces the artifice at work and nods to the history of a medium that includes still life and landscape. The soap bubbles and individual grains of sand are painted with a loving exactitude that is viscerally compelling for the viewer, while operating within such a restrained tonal range that they have a very contemporary, minimalist resonance.

The Williamson’s art collection has been built over the last century with a strong emphasis on British artists, especially those with a regional connection. This was an opportunity to include an artist with strong British links, through the Royal College of Art, but one with an international reputation and perspective. The subject matter of the paintings (sand and water) has a direct relationship to the local landscape – Wirral being a peninsula bounded on two sides by extensive beaches – and to the existing collection with its wide range of seascapes and coastal scenes. Helene Appel’s paintings offer a different approach to subjects favoured by so many local artists who feature in exhibitions both at The Williamson and other venues in the area.


Presented by the Contemporary Art Society with the support of Wirral Council and the Williamson and Priory Friends, 2017/18
Yinka Shonibare’s work deals with themes of race, class and colonialism. His emblematic ‘African’ fabrics have played a continuous role within his practice. As a student Shonibare found them in the market in Brixton, London and discovered later that they are manufactured by the Dutch and British, who were trying to copy Indonesian batik designs. These fabrics were sold to the African market where they were very popular and are therefore associated with African culture, an irony that the artist plays with in his work.

*Earth* is one of a group of four sculptures commissioned by the Israel Museum, Jerusalem, in 2010. It incorporates many of the elements that characterise the artist’s work: the signature African fabric, the use of the mannequin, irony and playfulness and aspects of the surreal. It was one of the first works which he made incorporating the globe, which he was later to adopt more widely. The figure stands with his legs apart and arms raised, set in an alert and defensive pose. The Victorian costume, with its distinctive chain pattern, references the age of industrial revolution. The work can be interpreted as a metaphor for the impact of industrialisation on the planet. *Earth* is represented by the symbolic globe and the fiery reds and orange of the fabric conjure up images of a scorched and damaged planet. This is particularly relevant to Wolverhampton and the Black Country, where the English industrial revolution was born.

Yinka Shonibare’s work sits particularly well in Wolverhampton’s collection given the context of the city as the birthplace of the British Black Art Movement of the 1980s, whose members Shonibare was thoroughly influenced by.
'It is a great honour to have my work acquired by the Contemporary Art Society for the Shipley Art Gallery in Gateshead. The support that the Contemporary Art Society gives artists is very important. It has allowed me to devote more of my time to my studio practice and meet curators that I would not have met otherwise. I love visiting regional museums and their unique collections. To have my work stand among the fantastic collection of the Shipley Art Gallery is wonderful.'

Nao Matsunaga, Artist
Graves Gallery: Museums Sheffield

Cóilín Ó Dubhghaill
Tulipiere 16
2017
Sterling silver and mikana sheet
35 x 25 x 36 cm

Cóilín Ó Dubhghaill's work looks at the intersection between traditional craft processes, new technologies and the appropriation of industrial technologies for craft production. He is a co-developer of mikana, a process that uses friction stir welding, first developed as an industrial welding method, to simultaneously bond and pattern decorative metals. This exquisite material, inspired by Japanese mokume gane, can be used to create products for jewellery, interiors and product design.

Tulipiere 16 (2018) is the first large-scale piece of decorative art to be produced that incorporates this mikana material. A hand-hammered and welded sterling silver base supports separate protrusions formed from flat sheets of copper and mikana. This work is part of a series that uses the form of a tulipiere vase as a starting point for a reflection on the relationship between object and value. These specialist ceramic vessels for growing and displaying single tulip bulbs originated in the 'Tulip Mania' which gripped the Netherlands in the seventeenth century. In remaking these symbols of wealth and status in sheet metal form, Tulipiere 16 explores the idea of excess with parallels to more recent economic bubbles. Inspired by desirable Chinese blue and white porcelain, these forms and their decoration links to Museums Sheffield’s decorative art collection.

The mikana material continues Sheffield’s long tradition of combining technology and industry with contemporary design and the decorative arts. Mikana has parallels in the development of old Sheffield plate in the 1700s, where sheets of copper and silver were bonded together in a metal sandwich to produce plated products for the growing middle-class market. This continued with the innovation of stainless steel in the early 1900s that revolutionised industry and the production of domestic tableware, cutlery and flatware. Museums Sheffield designated Metalwork Collection contains some of the most significant acquisitions of these materials and the additional of Tulipiere 16 brings this story up to date.

Dr. Cóilín Ó Dubhghaill (b. 1974, Dublin, Ireland) trained at Grennan Mill craft school and Edinburgh College of Art. He subsequently worked as a designer for industry in India, the Philippines, and the UK, and set up a workshop in Kilkenny, Ireland. In 1998, he moved to Tokyo, to study in the Metalwork Department at the National University of Fine Arts and Music (Tokyo Geidai), receiving his doctorate in 2005.

His silversmith practice is based at Persistence Works in Sheffield. Ó Dubhghaill’s work is represented in collections including the National Museum of Ireland, the Goldsmiths’ Collection, London, and the Marzee collection in the Netherlands. Since 2007 he has worked as a Senior Research Fellow in the Art and Design Research Centre at Sheffield Hallam University.

Presented by the Contemporary Art Society through the Omega Fund, 2017/18
Leah Jensen is one of the UK’s most compelling emerging ceramicists. She mixes innovative techniques and processes with a love of historic paintings to create vessels with astonishingly finely carved three-dimensional geometric patterns. Jensen makes classic forms from coiled clay, then connects focal points from an old master painting onto the clay while it is leather hard, using pins ‘to unearth hidden geometric patterns that reside beneath the surface’. The pin holes derived from the painting enable her to map out intricate patterns. Her carving is so fine and so precise that it appears to be the product of digital design and production, but it is in fact made meticulously by hand in its entirety and she relishes the process of carving.

In *Work* Jensen uses her strategy of planning and outlining hidden geometric structures, moving on from the Renaissance period that inspired her previous work to the Pre-Raphaelite era. Within this new painterly realm she unearths the geometric inner quality of the painting *Work* by Ford Madox Brown, which depicts a busy scene of Victorian civil life, celebrating the virtues of work in all its forms. The rich symbolism, interesting composition and strong narratives within this painting form exquisite patterns when carved out by Jensen. Furthermore, the complex figure composition exemplifies how Jensen challenges herself in making each new vessel progressively more detailed and finely carved than the last.

Manchester Art Gallery is famous for its Pre-Raphaelite paintings and *Work* by Ford Madox Brown is one of collection’s most iconic works. It also houses a nationally significant ceramic collection. The gallery blurs the boundaries between the fine and decorative arts, exploring the potential of the cross-pollination of ideas between artistic genres. Jensen, a ceramicist inspired by paintings, was a natural choice for a contemporary intervention in Manchester Art Gallery’s historic collection.

**Leah Jensen**
*Work* 2018
Carved porcelain
34 x 17.5 cm

Presented by the Contemporary Art Society through the Omega Fund, 2017/18
The Atkinson

Louis Thompson

*Devotion: Offerings*

2016
Free-blown and hot sculpted glass with hot-worked inclusions
36 x 10 cm

*Devotion: Offerings*

2016
Free-blown and hot sculpted glass with hot-worked inclusions
45 x 12 cm

*DNA Helix Bottle*

2016
Free-blown and hot sculpted glass with hot-worked inclusions
37 x 14 cm

The limitations of glass appear endless in the illuminating and strikingly mesmerising vessels by Louis Thompson. Fascinated by the haptic experience in art and sculpture, Thompson brings elements together to produce objects that question material truths. With an effervescent playfulness, yet a meticulous care for precision, he skilfully scrutinises the materiality of glass through his totem-like vessels, leading to the questioning of ideas of function, perception, and illusion. The bulbous shapes of his vessels, with their straight elongated necks, possess a feminine voluptuousness, while the inside body displays a solidified mass of electric colour and delicate ripples of air.

The two *Devotion: Offerings* vessels were part of a commission for Salisbury Cathedral as part of the Reflection exhibition in 2016. Thompson produced 81 hand-blown ‘bottles’ arranged in orderly lines at the front of the Morning Chapel in the cathedral. *DNA Helix Bottle* comes from his Taxonomy collection, highlighting Thompson’s influence by science and the patterns, repetitions and designs found within nature. Here, all three vessels come together in a unified and harmonious grouping.

Within The Atkinson’s collection commonalities can be found within the dynamic range of colour and form that Thompson exercises through each of these works. The Fine Art collection’s range of abstract and expressionist artworks share a spritely confidence and energy while the eighteenth and nineteenth-century glass collection complements Thompson’s formal precision and skill for the craft.


Presented by the Contemporary Art Society through the Omega Fund, 2017/18
The Collection and Usher Gallery

Bodil Manz
Rain
2017
Slip cast porcelain
17.5 x 22.5 cm

Bodil Manz is praised for her slip cast porcelain cylinders. The porcelain is wafer thin and beautifully translucent. Manz decorates the cylinders with geometrical patterns, sometimes on both inner and outer surfaces, where the resulting effect is a pattern on one side, offset by a shadow on the other. The light pours through them, enabling the outer and inner decoration to merge and form a single composition. One source of inspiration for Manz is the work of artists Piet Mondrian and Kazimir Malevich, both pioneers in geometric abstract art. In much of her work, Manz uses blocks of primary colour with fine black lines.

Rain relates well to the ceramic collections in the Usher Gallery. The simplicity of form and colour links to the oriental ceramics and other contemporary craft pieces. Manz has also been influenced by the Danish landscape, reminiscent in parts to the Lincolnshire landscape with its big, open skies.

Bodil Manz (b. 1943, Copenhagen, Denmark) graduated from the School of Arts and Crafts in Copenhagen and went on to study at the Escuela de Diseño y Artesanías in Mexico and Berkeley University in California. In 2007 she was awarded the Grand Prize at the 4th World Ceramic Biennale, Korea. Recent solo-exhibitions include Kunstindustriemuseet, Copenhagen (2008).

Presented by the Contemporary Art Society through the Omega Fund, 2017/18
Working with clay, wood and other materials, Nao Matsunaga makes sculpture imbued with a primal spirit. Its potency derives from a sense of the special, of objects beyond the everyday, charged with power. Cultural reference points are diverse, reflecting his Anglo-Japanese experience as well as a part-nomadic practice based around international residencies, ranging from Arizona to Norway. His working processes respond directly to the material in hand. Often methodical and repetitive, these allow space for the subconscious to come into play, and for the material itself to guide the outcome.

Matsunaga is fascinated by working with clay; its ability to capture movement and, in a sense, time. After kiln firing, the marks made on the soft clay become permanent. At the time of making Sometime Fountain, Matsunaga was exploring a new method he calls ‘mattress glazing’. He makes a thick slab of glaze and allows it to melt over the clay sculpture during firing. Mattress glazing allowed him to capture the movement of the glaze and gravity at work.

Matsunaga says of this work: ‘primal themes such as gravity, movement, time and weight have been central to my artistic practice. This piece in particular references the history of ceramics with its use of blue and white glaze and oxides.’ In this way, Sometime Fountain speaks to a wide range of ceramics in the Shipley Art Gallery collection. It will sit alongside sculptural ceramics by Angus Suitie and Alison Britton as well as historic glazed ceramics and a more recent commission using blue and white printing by Paul Scott.
Matt Smith
Spouts with Large Pearls, Wunderkammern II 16
2017
Black parian with freshwater pearls
22 x 36 x 11 cm

Both Spouts with Large Pearls and Falling are taken from the artist’s most recent Wunderkammern series. Cabinets of Curiosities, or Wunderkammern, first became popular in Renaissance Europe. These collections, sometimes taking up entire rooms or smaller display cabinets, typically included rare objects that defied classification. During the Victorian period, specialists and amateurs vied to find ever-more unusual specimens for their collection, leading to ‘faked’ objects appearing, including mermaids and unicorn horns, combining contrasting elements to make a new fantastic relic.

Smith draws on the rich history of the Wunderkammern to ask questions about our present society’s accepted norms. Falling, for example, disrupts expectations of perfection. Spouts with Large Pearls meanwhile is characteristic of Smith’s often humorous references to contemporary gay culture and draws attention to the sexual connotations often present but overlooked within art and history.

Both works are made in black parian, a fine, unglazed porcelain resembling marble, invented in around 1845 by a Staffordshire pottery manufacturer. Parian allowed manufacturers to mass-produce sculpture quickly and cheaply. It is an inherently unstable material and Smith embraces this unpredictability and its implications on the interpretation of his work.

These new acquisitions complement National Museums Liverpool’s existing holdings of sculpture and decorative art, and in particular its highly significant Wedgwood collection, which includes notable examples of the firm’s black basalt ware. They also continue the museum’s aim to embed and foreground queer and LGBT+ histories and narratives in the collection.

Matt Smith (b. 1971, Cambridgeshire, UK) works in Stockholm where he is Professor of Ceramics and Glass at Konstfack University of the Arts. He completed his PhD at the University of Brighton in 2016. Previous solo exhibitions include Fitzwilliams Museum, Cambridge (2017); Birmingham Museum and Art Gallery (2010). He has been part of group shows including Collect represented by Cynthia Corbett Gallery (2018); Guildhall, London (2017); The National Trust (2014); Brighton Museum & Art Gallery (2013-14).

Presented by the Contemporary Art Society through the Omega Fund, 2017/18
ACQUISITIONS SCHEME: OMEGA FUND

York Art Gallery

Aneta Regel

*Untitled*

2015

Porcelain, volcanic rocks, glazes, slips

43 x 18 x 15 cm

Opposite, top

Much of Aneta Regel’s inspiration is drawn from the natural landscapes of her native Poland, such as forests, riverbeds and boulders. She captures the forms, energies and rhythms of these natural features and phenomena in ceramic and stone. Regel is particularly interested in the juxtaposition between natural organic forms and human-made objects and the dramatic friction between them. Poised between abstraction and figuration, her objects take on the moods and characters of living figures. She says: “the human body and objects found in nature fascinate me. My work carries anthropomorphic references and autobiographical narratives.”

*Untitled* reflects Aneta Regel’s practice of producing work in series, with objects having a relationship to the ones created before and after. She often fires and glazes pieces dozens of times to create colour and texture, as the layered clay and glaze crack and stretch around the hand-built form. Occasionally a form will lean or collapse in the kiln. This is an aspect of working with clay that she embraces, enjoying the excitement of opening and unpacking the kiln and being surprised by unexpected outcomes.

The resulting works can congregate in groups, stand alone or sit together in couples like *Untitled*. Sometimes titles emerge during production, or finished works suggest titles to the artist, other works remain untitled.

Aneta Regel’s work may have a semblance of function, with openings suggesting they can act as containers. Once a work is sold, Aneta lets it have a new function or non-function, according to the wishes of the new owner.

For York Art Gallery, this acquisition strengthens the art and sculptural aspects of the collection, picking up on the anthropomorphic concerns that have been a feature of many artists working in clay. The acquisition of work by a Polish artist also builds on the international character of the museum’s collection and underlines the importance of international artists to the British studio ceramics movement.


Presented by the Contemporary Art Society with the support of Aneta Regel and Jason Jacques Gallery, 2018

Untitled

2015

Porcelain, volcanic rocks, glazes, slips

18 x 16 x 18 cm

Opposite, bottom
Gifts and Bequests play a vital part in the Contemporary Art Society’s development of public collections across the UK. By gifting an artwork to the CAS, through our collaborative work with museum curators and comprehensive understanding of their collections, we can ensure we find the most appropriate home for each work, where they will be enjoyed by millions for decades to come.

In 2017/18 we are grateful to Gold Patrons Michael and Philippa Bradley, artist Ryan Mosley, and the widow of Tony Carter, Wendy Smith, for their generosity in gifting works through the Contemporary Art Society, which have been donated to eight museums across the country, from Exeter to Newcastle-upon-Tyne.

Cash gifts in Wills are also a critical part of funding our future, and have a transformative, lasting impact on the philanthropic mission of the Contemporary Art Society. We would encourage as many people as possible to consider finding out more about these types of gifts.
The sculptor Tony Carter died in late 2016, and throughout 2017 we were privileged to work with his widow, the artist Wendy Smith, to find museum homes for some of the extraordinary sculptures that he left behind in his studio. In the course of meeting with museum curators from across the country, Wendy gained an understanding of the widespread appreciation of her late husband’s work, and herself deepened the appreciation of his practice through many long conversations.

Tony Carter first gained recognition for his work in the early 1980s, and was included in the exhibition British Sculpture in the Twentieth Century that Nicholas Serota curated when director of the Whitechapel Art Gallery in 1981, as well as the important 1986 Hayward annual exhibition Falls the Shadow, where he was included alongside artists such as Jannis Kounellis and Barry Flanagan.

Born in Barnsley, Yorkshire, in 1943, Carter graduated in Fine Art from the University of Newcastle-upon-Tyne (1962–66), where he was taught by Richard Hamilton. In 1990 he was the Henry Moore Foundation Artist Fellow at Christ’s College and Kettle’s Yard. In 1994 he was Fellow of the British School, Rome. He had a distinguished and influential teaching career for many years, as well as a substantial exhibition track record.

Tony Carter described himself as ‘a still life artist of an unconventional kind’, bringing together everyday objects which were transformed through the elegant and precise way in which he assembled them. Carter’s sculpture is characterised by an intense sensitivity to the symbolic and metaphorical power of objects. Writing about his own work in 2015 Carter said: ‘Objects fascinate me, not because they stimulate the urge to possess but because of their capacity to reflect aspects of our sensory and psychological condition. My work typically incorporates “found objects” and aims to represent the ways they exist within an extended context of associations. Some of these are obvious and others less direct but all are projections of the human mind and psyche. In this respect they dispel the idea of “innocence”, be it that of the “observer” or the “observed”.

It has been immensely gratifying to be able to find six different museum homes for six works by Tony Carter, ensuring that his place in the rich history of British sculpture is preserved.

Various Museums

Leeds Art Gallery
Tony Carter
Point of Balance
1983–86
Sicilian marble, glass spirit level, steel weight and MDF shelf
41.3 x 91.4 x 22.8 cm

The Stanley & Audrey Burton Gallery
Tony Carter
Two Last Songs (reworking of Season Song, 1977–78)
2013
Precision engineered tuning forks, one bronze, one steel, mounted in case with lid 27 x 62 cm

Walker Art Gallery
Tony Carter
Reinvesting the Wheel (final version)
2015–16
Mixed media
143 x 88 cm

Nottingham Castle Museum & Art Gallery
Tony Carter
A Dream of Things That Never Were
2015–16
2 MDF boxes, painted, wine bottles, ceramic goblet, metal crown
120 x 107 x 6 cm

Mead Gallery, University of Warwick
Tony Carter
Crown of Thorns (I Robert Oppenheimer’s Dilemma)
2011–14
Fire extinguisher mounted on metal bracket, steel ruler, stars and eagle
23 x 221 cm

Hatton Gallery
Tony Carter
Posed
2016
Fibreglass ellipse, metal, Perspex, rubber, MDF bracket
183 x 43 x 9 cm
Ryan Mosley’s paintings depict vividly coloured and multi-layered worlds that are fantastical and hallucinatory, inhabited by imaginative, peculiar figures. They are bearded, afro-headed, or hatted, can be gender ambiguous or zoomorphic, and are dressed in eccentric outfits that transcend all trends in fashion. Appearing on the canvas either as part of a scene, or alone as a portrait, they evolve and dissolve and balance between representation and delusion.

Ryan Mosley painted these series of large, enigmatic portraits with the intention to create a visual, though fictional, family tree. By using an oval canvas as the base for his portraits, a historic pictorial device, Mosley deliberately chooses to escape from the ‘the constraints of modernity’, as he formulates it. At the same time, however, by portraying the figures in his own distinctive painterly style, Mosley renders the works contemporary and avoids employing the principles of traditional portraiture. Mosley explores the paradox between historic and contemporary portraiture that is inevitably at the heart of these works.

Primitive Ancestry XII and Primitive Ancestry XIV are an important acquisition for RAMM’s collection as they both celebrate and challenge the notions of western art. Furthermore, his work confronts the portrayal of the black subject, which has been rarely depicted in this manner within western classical portraiture. The comparison with Mosley’s work will allow RAMM to engage in a deeper discourse on the nature of historic and contemporary portraiture and help the museum to display more ethnically diverse subject matter.

Ryan Mosley (b. 1980, Chesterfield, UK) trained at the University of Huddersfield and the Royal College of Art, London. He lives and works in Sheffield. Recent solo shows include Eigen+Art, Leipzig (2017); Alison Jacques Gallery, London (2016); and Tim Van Laere Gallery, Antwerp (2016). His work has also featured in group exhibitions, including Saatchi Gallery, London (2016) and Galerie Mikael Andersen, Copenhagen (2015).

Gifted by Ryan Mosley through the Contemporary Art Society, 2017/18
You Get What You Desire, You Take What You Want, You Wait For No One has been built as a structure to distil formal conventions of landscape into an architectural device. The interlocking frames delineate the spaces and viewers around it, producing a structure to view through and to be viewed in. The screens reflect back that desiring gaze as well as the context within which the structure is placed. At the same time, the filters impose their saturated digital colours over representations of a clear blue sky and an orange tinted sunset or sunrise onto that space.

You Get What You Desire, You Take What You Want, You Wait For No One, gifted to The Whitworth by Michael and Philippa Bradley, connects with The Whitworth’s collection and the gallery’s physical context. The Whitworth has a sustained interested in the artistic and cultural preoccupation with landscape – drawn in part from the 1892 founding gift of watercolours and the gallery’s position as the first British ‘gallery in a park’. More specifically, the relationship of the gallery’s architecture – from its original nineteenth-century building or its 1960s modernist interior and the recent renovation – has focused attention on the relationship between landscape and modernism. Ireland’s work ties in with this relationship and contributes to The Whitworth’s rethinking of the socially constructed landscape in the urban environment.

James Ireland (b. 1977, Derby, UK) is based in London and graduated from Ruskin School of Fine Art, University of Oxford. In 2014 he was commissioned by CAS Art Consultancy to create site-specific works for the Kingfisher Court Mental Health Unit in Radlett, Hertfordshire. Ireland has had solo exhibitions at Zabludowicz Collection, London (2016) and Art-O-Rama, Marseille (2008), among others. He participated in group exhibitions at Wimbledon Space, and Danielle Arnaud, London, (2013); PM Gallery, Ealing (2012); and Ceri Hand Gallery, Liverpool (2011).

Gifted by Philippa and Michael Bradley through the Contemporary Art Society, 2017/18
‘The Contemporary Art Society’s support on the Suffrage Statue Commission, and in particular throughout the complex production process, was instrumental in ensuring this statue is iconic and powerful in its own right... Thank you for working so closely with us to make this vision a reality.’

Sadiq Khan, Mayor of London
Our focus this year has been on increasing our contribution to the Contemporary Art Society’s charitable mission and building our visibility in key sectors. We have succeeded – our contribution towards the acquisition of new works for the benefit of public audiences has increased substantially. Our increasing profile in the area of cultural regeneration is reflected in the appointment in 2017 of Fabienne Nicholas, Head of Consultancy, as one of fifty Mayor’s Design Advocates tasked with advising the GLA’s various agencies to ensure that London’s growth is socially inclusive and environmentally sustainable. New partnerships have brought new opportunities – in October we launched a best practice public art commissioning guide, produced in collaboration with the British Property Federation. Our art advisory expertise continues to provide crucial exposure for emerging contemporary artists, by placing their works in global corporate collections.

Sadiq Khan’s Good Growth strategy is beginning to have an impact on London’s cityscape, with an ongoing trend towards using culture to define distinctive place-shaping approaches, contribute to social and public value and animate our public spaces. Our track record of demonstrating successful approaches to art in the public realm is increasingly recognised, leading to our appointment in 2017/18 to develop a number of arts strategies for high-profile masterplans. In 2017 we won our first project with Lendlease, appointed to deliver a comprehensive art strategy for Elephant Park, their £2 billion development across 25 acres of Elephant & Castle. Culture as a connector is a concept that increasingly resonates with our public sector clients too, as demonstrated by the City of London’s strategic Culture Mile initiative. We defined the cultural animation elements of their new public realm strategy, connecting internationally reputed cultural institutions and supporting their potential to extend programming into the public realm. We have produced an integrated and responsive arts and cultural strategy for West Cambridge, aligned with the University of Cambridge’s plans to create a connected, high-quality research environment. Designed to reflect the distinctive character of academic and research priorities whilst ensuring arts and cultural animation play an intrinsic part in a new socially dynamic public realm, the strategy will be implemented throughout the construction and development of the site.

Over the year we have seen a number of high-profile commissions come to fruition. To commemorate the centenary of the Representation of the People’s Act 1918, we were appointed by the Mayor of London to manage the commissioning of a statue of suffragist leader Millicent Fawcett. Working closely with Turner Prize-winning artist Gillian Wearing OBE we delivered the first ever monument of a woman, created by a woman, to stand in Parliament Square in London. On behalf of the Department of Digital, Culture, Media and Sport, we supported artists Alison Wilding and Adam Kershaw in the production of Still Water. This sculptural concrete pool, secluded in a wooded copse at the National Memorial Art Consultancy Gillian Wearing, Statue of Millicent Fawcett (2018), commissioned for Parliament Square, London

Arboretum in Staffordshire, offers a moment of contemplation for everyone who has been affected by terrorism overseas.

We continue to work with artist Michael Landy on the development of the first memorial to be solely dedicated to Humanitarian Aid workers, and Kenny Hunter’s memorial to war and reconciliation for the new civic space of Walworth Square in London is reaching the final stages of production. Commissioned by Southwark Council, the bronze sculpture of a youth atop a fallen tree looks to the future while also referencing the legacy of conflict for people’s lives.

Site-specific commissioning continues to generate an authentic sense of place. Our work with developers Stanhope and Mitsui Fudosan saw artist Ruiriadh O’Connell’s first public art commission being installed in WestWorks at White City Place. O’Connell’s four ornate screens in the reception area link the Allies & Morrison-designed office space to the Japanese-British Exhibition that took place on the same site in 1910. At the end of 2017 we began a project with new clients CBRE Global Investors and Queensberry to commission a signature artwork to complement the refurbishment of Angel Central Shopping Centre in Islington. Alongside the commission we are developing a creative education programme that will unlock the potential of creative careers for young people in the borough.

The year 2017 saw us expand our client base in Cambridge. We were appointed by healthcare developer BioMed Realty to manage the commissioning of a new public artwork to celebrate the expansion of Babraham Research Campus, Europe’s leading site for early-stage bioscience enterprise. Our twelve-year public art strategy for the University of Cambridge continues to bear fruit – 2018 saw the official opening of two permanent artworks in the new North West Cambridge Development. We worked with artist duo Winter & Hoerbelt to deliver two elegant additions to the landscape; new residents gain a mediated view of their surroundings through the giant, mirrored stainless steel of **Pixel Wall**, and a place for quiet contemplation in the structurally magnificent **Fata Morgana Teahouse**. Melanie Manchot has been artist-in-residence for the past year as part of the Habitation residency programme, reflecting on the meaning of community in the context of a new development. Her residency concluded with a unique choral performance event in the newly completed North West Cambridge community centre in January 2018.

Our work on the development of cultural and public art strategies and delivery of exemplary public art commissions is complemented by our ongoing advisory services to corporate clients. In 2017 we supported senior partners from Macfarlanes in the selection of contemporary artworks to reflect their ethos of traditional values combined with the ability to surprise and look to
the future. Noémie Goudal’s *Les Mécaniques* triptych now provides an intriguing focus in the elegant reception area of their new City office space in Fetter Lane. Our development of Aspen’s global contemporary art collection continues with a focus this year on their international offices. Working within the framework of their collection ethos, that art provides a new perspective onto the world, we have been busy acquiring artworks for Aspen’s offices in Dallas and Los Angeles. Now in its fourth year, the Aspen Online Art Award has expanded to encompass postgraduates from international universities. Renamed the Aspen Digital Art Award, the increased bursary was awarded to Xavier Sole Mora, whose final work will be online in late 2018.

With much to celebrate, we look forward to new projects, new clients and most significantly, a chance to create opportunities for contemporary artists at a time when leveraging culture to connect people and places is more important than ever.


The generosity and active involvement of the Contemporary Art Society’s Supporters and Patrons continually enables our vital work with public museums and galleries, our open dialogue with artists, and a wide-ranging, engaging programme around contemporary art. We would like to thank the following individuals, organisations, trusts and foundations, who have made our charitable work possible in 2017–18:

**CAS Supporters & Special Project Funders**
- Arts Council England
- Bertrand Coste and The Search Foundation
- Foyle Foundation
- Garfield Weston Foundation
- Emma & Fred Goltz
- The Lord and Lady Lupton
- Valeria Napoleone
- The Sackler Trust
- The Sfumato Foundation

**Collections Fund at Frieze 2017/18**
- Nicola Blake
- Hugo Brown
- Margaret Erbe
- Emma Goltz
- Jill Hackel (Co-chair)
- Béatrice Lupton (Co-chair)
- Paul Smith
- Emily Sun
- Cathy Wills
- Anna Yang (Co-chair)

**Gold Patrons**
- Michael & Philippa Bradley
- Simone Brych-Nourry
- Karin Cardiff
- Marco Compagnoni
- Bertrand Coste
- Antje Géczy
- Emma Goltz
- Keith Morris & Catherine Mason
- Bianca Roden
- Dame Theresa Sackler
- Edwin & Dina Wulfsohn
- Anna Yang & Joseph Schull
- Jill Hackel & Andrzej Zarzycki

**Gold Patrons**
- Nicola Blake
- Hugo Brown
- Emma Goltz
- Keith Morris & Catherine Mason
- Valeria Napoleone
- The Sackler Trust
- The Sfumato Foundation

**Gold Patrons**
- Bertrand Coste
- Arts Council England
- Bertrand Coste and The Search Foundation
- Foyle Foundation
- Garfield Weston Foundation
- Emma & Fred Goltz
- The Lord and Lady Lupton
- Valeria Napoleone
- The Sackler Trust
- The Sfumato Foundation

**Silver Patrons**
- Annette Anthony
- Elizabeth Bauza
- Nicola Blake
- Hugo Brown
- Alexandre Cordovil Araújo
- Loraine Da Costa
- Valentina Drouin
- Sarah Elson
- Margaret Erbe
- Tania Freeman
- Heloísa Genish
- Mimi Gilligan & Sean Carney
- Nezli Hariri
- Helen Janecek
- Chris Jermyn
- Linda Keyte
- Chris Kneale
- Paula Lent
- The Lady Lupton
- Charles Martin
- Mauro Mattei
- Sandra Mayzaw Lwin
- Suling Mead
- Racheline Michaels
- Keren Miagav Riisvedt
- Flavia Nesipotti
- Simon & Midge Palley
- Jill Platt
- Ekaterina Reitman
- Marina Roncarolo
- Susan Rosenberg
- Charu Sarma
- Françoise Sarre
- Dasha Shenkman OBE
- Brian Smith
- Emily Sun
- Audrey Wallrock
- Cathy Wills
- Jonathan Wood

Supporters & Patrons
Bronze Patrons
Marie Elena Angulo & Henry Zarb
Debra Blair
Wolf & Carol Cesium
The Marquess & Marchioness of Cholmondeley
Diego Correa
Alex Zaxidas
Terry Heller
Audrey Klein
Karsten Schubert

Young Patrons
Valerie Blair
Maria Fabiana Bond
Isabela Galvão
Deniz Güzeli
Daria Kiranova
Lucy Loveday
Claudia Paetzold
Suzanne Schurgers

Honorary Patrons
Brian Boylan
Vanessa Branson
Eric & Jean Cass
Edmund de Waal
Forbes & Bridget Elworthy
Sarah Grifin
Marie-Rose Kahane
Elizabeth Meyer
Alison Myner
Valeria Napoleon
Tatiana Peganova
Mark Stephens CBE
Dr Richard Sykes & Penny Mason
Jackson Tang
Anita Zabludowicz OBE

The Artist’s Table Hosts
Nicola Blake with
John Stezaker
Emma Goltz with
Lynette Yiadom-Boakye

Development Board
Nicola Blake
Marco Compagnoni
Sarah Elson
Antje Géczy
Emma Goltz (Chair)
Béatrice Lupton
Edwin Wulfsohn

Corporate Patrons

Mishcon de Reya

MOOMART
Moved by Art

GAGOSIAN GALLERY

PHILLIPS

Sotheby’s

IGT vestra

Weil

Corporate Supporter

LISSON GALLERY
Museum Members
Art Consultancy Clients

AECOM
Aspen
BioMed Realty
British Property Federation
CBRE Global Investors / Queensberry
City of London Corporation
Department for Digital, Culture, Media & Sport
Diligentia
Greater London Authority
Grosvenor Britain & Ireland
Steering Committee for Humanitarian Aid Workers
Lendlease
Liverpool City Council
London School of Economics and Political Science
Mardarknes LLP
Pictet
Southwark Council
St George PLC
Stanhope PLC
The Crown Estate
University of Cambridge

Trustees & Staff

Trustees
Marco Compagnoni
(Chair, from 1 January 2018)
Christopher Jonas, CBE
(Chair, to 31 December 2017)
Nicola Blake
Michael Bradley
Dr Sabri Challah
Tommaso Corvi-Mora
Simon Davenport
Sarah Elson
Emma Goltz
Antje Géczy
Beatrice Lupton
Keith Morris
Valeria Napoleone
Richard Punt
Cathy Wills
Edwin Wulfsohn
Anna Yang

Staff
Caroline Douglas
Director
Sophia Bardsley
Deputy Director
Curatorial
Christine Takengny
Curator, Museum Acquisitions
Dr Ilaria Puri Purini
Curator of Programmes
Elea Himmelsbach
Collections Researcher
Charlotte dos Santos
Curatorial Trainee
Development & External Relations
Dida Tait
Head of Development & External Relations
Ruth Piper
Senior Manager, Patrons & Development
Jacoba Bruneel
Development Manager
Marcus Crofton
Communications Manager

Art Consultancy
Fabienne Nicholas
Head of Art Consultancy
Nina Johnson
Consultancy Development Manager
Megan O’Shea
Art Producer, Consultancy
Jordan Kaplan
Art Producer, Consultancy
Ailve McCormack
Art Producer, Consultancy
Sam Wilkinson
Consultancy Associate – North West Cambridge Development
Jeni Walwin
Curatorial Associate
Administration
Myles Burgess
Administrator
Heather Forknell
Office Manager

Art Consultancy Clients

AECOM
Aspen
BioMed Realty
British Property Federation
CBRE Global Investors / Queensberry
City of London Corporation
Department for Digital, Culture, Media & Sport
Diligentia
Greater London Authority
Grosvenor Britain & Ireland
Steering Committee for Humanitarian Aid Workers
Lendlease
Liverpool City Council
London School of Economics and Political Science
Mardarknes LLP
Pictet
Southwark Council
St George PLC
Stanhope PLC
The Crown Estate
University of Cambridge
Index of Artists

Special Projects
24 Anne Hardy
   Falling and Walking
   (phshhhhhhhhhhh phoacshhhhh erthhhhz in huaoogch) (2017)
20 Aliza Nisenbaum
   Susan, Aanti, Keerthana
   and Princess, Sunday in Brooklyn (2018)
18 Dineo Seshee Bopape
   Sedibeng (it comes with the Rain) (2016)
14 Cerith Wyn Evans
   Radiant fold (… the Illuminating Gas) (2017–18)

Fine Art Acquisitions
70 Helene Appel
   Dishwater (2017);
   Sand (2017)
64 Evgenia Arbugaeva
   Untitled 2-5 from Tiski (2018)
54 Gillian Ayres
   Shalimar #2 (2011)
32 Phyllida Barlow
   Untitled: Hoarding (2017)
38 Richard Billingham
   Welshmoor (2015)
52 Helen Cammock
   Untitled 1-5 from the series
   Shouting in Whispers (2017);
   A-C Untitled from the series Slde-
   Re-enactment (2017)
42 David Cotterell
   Gateway II (2009)
66 Shezad Dawood
   Leviathan Cycle,
   Episode 1: Ben (2017)
48 Chloe Dewe Mathews
   Copeland Park Industrial
   Estate (2013);
   Liberty Christian Fellowship
   (Interior 2) (2013);
   Sammy and friend, Freedom
   Centre International
   (2013); Holy Ghost Zone
   (2014); Amy, Peckham
   Road bus stop (2013); Liberty
   Christian Fellowship (Interior 1)
   (2013); House of Praise
   (2014); Mountain of Fire
   and Miracles Ministries,
   Camberwell Branch
   (2014); Prophetess,
   Cherubim and Seraphim
   (2013); Freedom Centre
   International (2014);
   Ade, House of Praise
   (2014); Winner’s Temple
   (2014); Lawrence and
   Hillary, Liberty Christian
   Fellowship (2013); New
   Covenant Church (2014)
36 Anna Fox
   Flowers I, II, III (2016);
   Langland Bay Golf Club
   (2016); Penllergare (2016)
   Caswell Bay (2016);
   Orangery, Margam Park
   (2016); Sleety Hall (2016)
62 Marvyn Gaye CheWynd
   Catpeople Collage #2
   (2017); Catpeople Collage
   #3 (2017); Catpeople
   Collage #4 (2017)
56 John Hilliard
   From and To (1971)
44 Shona Illingworth
   16 Westbound (2014)
58 Claudette Johnson
   Standing Figure (2017)
50 Thomas Joshua Cooper
   Moonrise Over The End
   of The World — Furthest
   West — The Mid Atlantic
   Ocean Faro Orchillo,
   Punta Orchillo, The Isle
   of El Hierro, the Canary
   Islands, Spain (2002)
40 Christina Mackie
   Brushes, Pots (2017)
38 Neeta Madhobar &
   Melanie Rose
   Paphiopedilum
   superbiens (2016);
   Phalaenopsis amabilis
   (2016); Laelia speciose
   (2016); Paphiopedilum
   insigne (2016);
   Dendrobium aggregatum
   (2016); Dendrobium
   nobile (2016); Bollea
   violacea (2016); Arachnis
   cathartis (2016)
68 Paul Maheke
   I Lost Track of the Swarm
   (2016); Seeking After the
   Fully Grown Dancer
   "deep within" (2016)
   performance; Seeking
   After the Fully Grown
   Dancer "deep within"
   (2016)
‘The Contemporary Art Society is undisputedly the lifeblood of our nation’s public contemporary art and craft collections. The organisation is unique in providing unconditional support for the sector to expand these holdings of new art and, through the strength and consistency of its relationships, provide an invaluable network of professional and peer development for our institutions. This combination is key to ensuring art and creativity have an impact in the lives of all people across the country.’

Alistair Hudson, Director,
The Whitworth and Manchester Art Gallery