

**Contemporary
Art Society
Annual Report
2003–2004**

Introducing the Contemporary Art Society

The Contemporary Art Society actively supports living artists and, for ninety-five years, has backed its own judgements about which works of contemporary art should be presented to public museum collections. Over 5000 works of contemporary art have been presented to member museums throughout Britain since 1910. These include work by artists as diverse as Francis Bacon and David Hockney, Mona Hatoum and Helen Chadwick, Damien Hirst and Cornelia Parker.

The society is a registered charity supported by its members and grants from Arts Council England, Arts Council London, the Scottish Arts Council, the Esmée Fairbairn Foundation and the Fine Family Foundation, and it continues to raise funds to benefit ninety-six museum collections throughout the British Isles. This includes Lottery funds via the Arts Council of England and Scottish Arts Council for twenty-one museums in England and Scotland.

The Contemporary Art Society raises funds for its museum purchases through advice to companies wishing to develop corporate collections and consultancy work for individuals and institutions. Professional guidance is available to those developing contemporary collections or commissioning art or craft.

CAS individual members join in our events and activities because they have a curiosity about or commitment to contemporary art. CAS encourages individuals to collect contemporary art and investigate art by living artists. There are a wide variety of events, including regular tours around London to exhibitions and studios; visits to private and corporate collections, lectures and international trips.

The Society has also run Artfutures, an annual art market, for twenty years. This selling event encourages the general public to collect art and support artists.

CAS is an active conduit for gifts and bequests, enabling private collectors to enrich collections through Britain and have their names linked with their gifts in perpetuity.

Contemporary Art Society
Bloomsbury House
74-77 Great Russell Street
London WC1B 3DA

Telephone +44 (0)20 7612 0730
Facsimile +44 (0)20 7631 4230
Email cas@contempart.org.uk
Website www.contempart.org.uk

Chairman's Statement

The principal purpose of the Contemporary Art Society is often overlooked by even our members and friends because we have such a wide range of enjoyable activities. Everything we do is for the promotion and understanding of contemporary art, but our principal purpose is to receive gifts and bequests, subscriptions, donations and grants — and to apply them to the purchase and placement in member museums of works of contemporary art and craft which we believe to be of high quality.

The Nancy Balfour Estate was divided into a memento sale, an auction, an 18-month travelling exhibition, and gifts to museums. This was successfully concluded some time ago. We now have the challenge of the valuable Tom Bendhem Bequest, which includes the art collection and the studio freehold. We look forward to doing justice to the memory of a wonderful friend and staunch supporter of the arts.

Our largest project by far, however, is the Special Collection Scheme, in which 15 museums and galleries participate, funded by the Arts Council of England Lottery. This is now in its last year, and a total of £3,500,000 will have been spent by December. It is not an exaggeration to say that the purchases made under this scheme will have had a transforming effect on all fifteen collections. The National Collecting Scheme in Scotland is also up and running and purchases have been made throughout the year.

Of the remainder of our income, as much as we can afford is applied to the purchase by invited buyers of contemporary art and craft for distribution by gift to member museums every 4–5 years. The last distribution was in the year 2000. There will be a preview at the South London Gallery in November of this year, followed by the main exhibition Showcase in Edinburgh early in 2005. This is probably the best known of our activities.

In the year under review, the total of art purchases made for the three schemes mentioned above came to nearly £770,000 — which is a record.

We are also well known for our art market, under the name of Art-futures, held for the third time at City of London School, in the shadow of St. Paul's and opposite Tate Modern. We pioneered art markets in London and our market remains free of entry and carefully selected. Here we sell today's art instead of buying it, but please remember that the largest percentage of the proceeds goes to the living artist.

The cause of the living artist and the acceptance of modern and contemporary art have made great strides during the twenty years of the Turner Prize, and perhaps the 'crusade' was won when Tate Modern opened its doors in 2000. Be that as it may, there is a bewildering amount and diversity of work 'out there' and the Contemporary Art Society maintains an independent voice and provides guidance and expertise across as wide a front as possible.

In the forefront, of course, is the admirable Director, Gill Hedley, completing her 11th year with the Society. She now has a more stable staff supporting her than before, and, for that matter, a more stable committee. On behalf of that committee, and of our members and friends, I would like to thank Gill and her staff for their great efforts and cheerfulness during, as ever, a very eventful year.

Director's Report

This year has been dominated by two areas of activity, both central to the Contemporary Art Society's aims and objectives. Tom Bendhem's bequest to CAS of his collection, the freehold of his studio and a very generous cash donation has made a huge impact on our future and brought us responsibilities. While waiting for probate to be granted, we have made plans for the collection to be cared for, catalogued and transformed into a travelling exhibition to be shown in member museums next year. Ann Elliott is the curator of the project. The exhibition and accompanying publication will help us to make the case for the important role of the private collector and patron both for the future of CAS and of regional museums. CAS needs to make the message of its unique strengths and achievements heard more widely and loudly.



Photograph: © Victor de Cirsasia

The most significant achievement in the recent history of CAS is, without doubt, the Special Collection Scheme (SCS), funded by the Arts Council of England through the Lottery and by fifteen partner

museums. This is the largest non-building project funded by ACE Lottery and we have all had to learn from our experiences. Originally planned as a three-phase project, problems with drawing up contracts and with inevitable staff changes, have led to the process of purchasing taking longer than envisaged. More time to be thoughtful and careful is no bad thing and ACE has agreed that the project can be extended to December 2004.

The last year has been one of reflection and hard decisions to create an efficient strategy for this last vital year and I want to pay tribute to Mary Doyle who joined CAS in January 1994 and has helped me recreate the professional reputation of CAS. She has been the lynchpin of SCS throughout, planning international visits, giving curators confidence in their decision-making, seeking the right artists and works for all the collections involved and debating their merits with fellow curators and making sure that both works of art – and curators – get safely to their museums. The financial tracking of grant payments, purchases, travel and other costs has been gargantuan and Mary has learned more new skills than she and I dreamt of when I asked her to join CAS. The final list of purchases and commissions reflect her commitment and tenacity in making SCS such an overwhelming success for England's museums and for CAS. See the Curators' Report on page 11 for further information. She has been very strongly supported by Ceri Lewis in all aspects of this curatorial work.

In financial matters, we have been kept skilfully and patiently on the right path by Suzana Bakar and Anna Bayraktar. I am grateful to these colleagues.

In the same spirit, the National Collecting Scheme in Scotland (NCSS) is now thoroughly launched and purchases have been made throughout the year. Sarah Yearsley, the administrator of NCSS and based in Scotland, runs the scheme with efficiency, sensitivity and good humour which, on a part-time basis and considering the geographical spread of all the partners, is a remarkable achievement. Sarah and I would like to extend our thanks to all staff, especially Wendy Law, at the Scottish Arts Council (SAC) for their financial support through the Lottery and all their encouragement.

I wrote last year about the Lottery funded development project for the SAC to encourage private collecting in Scotland. This ended in March 2004 but its legacy is Spin, a membership scheme in partnership with the National Galleries of Scotland, run in Edinburgh by Kirstie Skinner with flair and dedication. We plan to extend the model to Glasgow, Aberdeen and Dundee with CAS keeping a close link but a less active role. Spin bases a lot of its ideas on 'Blood', our membership scheme in London, and we hope to extend this kind of partnership to encourage new collectors elsewhere in Britain.

We continue to depend on subscriptions from our member museums and from individual members but we owe a particular debt of gratitude to certain institutions and individuals.

All those who have become supporters of our Catching Comets programme are warmly thanked by us all and by those artists whose work we have been able to acquire. Works acquired either through gift or purchase through Catching Comets and other donations will be given as outright gifts to member museums throughout 2005. Works from the Tom Bendhem Bequest will also be donated, as will works given as gifts from the estate of the late Brian Willis. Brian's estate also provided funds to purchase a stunning new glass work by Colin Reid and I am delighted that Greg Worth helped me to select this piece. We are very grateful indeed to Charmian Adams, Patricia Bickers and Andrew Patrizio for accepting the challenge to act as our buyers for the year.

Sadly, the Henry Moore Foundation has not been able to make their usual generous grant this year and we feel this loss keenly while understanding the problems that many investors are facing. The moral support of the Henry Moore Trustees and staff is very much appreciated.

The Arts Council of England has reorganised itself so that CAS is no longer "a national client". CAS now gets its very welcome grant through the London office with whom we look forward to continuing our excellent relationship while extending our own national role wherever possible.

During the 1970s CAS ran the only advisory service for companies but this is no longer our monopoly. The activity of encouraging new collections and new audiences is so much our core activity that in

April 2003, we decided that it was misleading to continue our separate company, Contemporary Art Society Projects. All CAS activities, whether related to membership, museums or commercial and consultancy projects, are central to our aims.

Artfutures is the most obvious of our public activities and has been for twenty years. Thanks to the generosity of the Headmaster and staff of the City of London School and above all its Trustees, especially Edwin Wulfsohn who is also on the Committee of CAS, we have enjoyed this wonderful venue, poised between the City and Tate Modern for three years now.

Artfutures is vital to CAS as it allows us to have a very public platform and actively to support artists at a range of different stages in their careers. We can also introduce our philosophy to a new group of collectors. We depend heavily on the acute eye and great integrity of Jeni Walwin who heads the team that selects each work that we offer for sale. I continue to be grateful for her fresh approach each year. Jeni and I wish to thank all the artists that make works available for us and everyone else that makes Artfutures such a success. Clive Garland has been the mainstay of the high display standards of Artfutures since its beginning which is a great vote of confidence. He and his team are crucial to its success.

Elizabeth Cooper, new Operations Manager at CAS, stage-managed Artfutures 2004 with efficiency and dedication, and she and I want to offer special thanks to Ruth Downie, David Mackay and Nour Wali, and the

wonderful team of sellers, packers, and store-keepers who give so much energy to the event. It is a great regret to us all that it is not sponsored any more so that it does not make the profit that it deserves. We intend to spend more on its marketing for the future because – simply put – everyone involved, be they artists or buyers or organisers, deserves it to be better known. Artfutures has many imitators but nothing really compares, so we should shout about it.

Other CAS projects include The Economist exhibition programme managed by freelance curators. Luke Oxley ran this on a temporary basis and has now been succeeded by Jaime Ritchie. We depend on their good judgement and curatorial vision to present a new group of artists within a public, West End venue and to introduce staff and tenants of The Economist building to new ideas of contemporary art, right on their doorstep. We are grateful to the Economist Art Committee for this challenge and their confidence in us.

New clients include the Dolphin Square Hotel for whom we selected paintings for Anton Edelman's new Allium restaurant and ETC Venues for whom we have purchased and commissioned works and are beginning a new programme of activities. Nour Wali's energy and judgement make this exciting for us all.

Grants and fees are vital to our financial health but so are the subscriptions from member museums and individual members. New individuals join all the time, largely introduced by enthusiastic fellow members or through our

monthly bus tours, CAST, which continue to be hugely popular. There are many competitors for art enthusiasts' time and support but it seems clear what makes CAS special. CAS members are serious about the art that they love, take pleasure in discussing it and are constantly adventurous in seeking and understanding new ideas in good company.

Wynne Waring manages this with inspiration, persuading a range of people to open their doors to us; and looking after everyone's needs and comforts. She does this while retaining high standards and her own pleasure in the art uncovered, and it is this personal touch and integrity that makes CAS events special. I enjoy them immensely and appreciate all the care that Wynne takes.

Many of our activities are supported by the wonderful group of volunteers, from home and abroad, who give so generously of their time and skills. Last year these were Laura de Calonje, Kate Hawkins, Christine Hsieh and Henry Saywell, and my colleagues and I would like to thank them for all their help.

For many years, I had a personal yardstick of what made a CAS occasion really distinctive: if Jeremy and Annabel Rees attended, I knew that we had touched some professional nerve and come up with a quality event. Jeremy and Annabel created the Arnolfini in Bristol and from 1984 Jeremy was a CAS Committee member, and later Vice Chairman. He brought an acuity to the meetings upon which I depended, as he always sought to represent both the curator's and the artist's viewpoints.

As a buyer, he bought CAS's first photographic work. Jeremy attended every CAS AGM and it was always his marvellous laugh, in contrast to his modest manner, that announced him. His early death in December 2003 is a tragic loss.

I attended Sir Stephen Tumim's memorial service on May 4th and remembered, too, what an important role he played as a CAS committee member and buyer.

Sadly, Derek Taunt has also died recently, at the age of 86, having been a member and supporter for many years. We extend our deepest sympathy to Angela Taunt.

CAS has depended since its inception on the guidance and judgement of curators, critics, collectors, and latterly on a range of other experts to steer us with their experience in the law, finance and plain commonsense. The current Committee brings a range of views and experience to bear on the complex organisation that is CAS and I thank each and every one of them.

Most of all, as ever, I want to express my appreciation of all that Oliver Prenn does for CAS and for the cause of art. He was rightly singled out in December by Nicholas Serota for his support for the Turner Prize from its inception. He is a tireless advocate for the best in contemporary art and believes in extending its audiences as widely as possible. If CAS did not exist, I think he might have invented it.

Gill Hedley
Director

CAS Supporters: Membership & Events

Joining the Contemporary Art Society as an individual member is an active, effective way of supporting living artists and contributing toward the presence of contemporary art in our public museums. CAS raises funds to purchase works of contemporary art on behalf of 96 public collections of fine art and craft throughout the UK. We are grateful for the integral support of our members. Some contribute with their expertise, effective ideas and valuably help us forge relationships, others widely sing our praises, while behind the scenes there's evidence of more quiet votes of confidence — our members are remarkably constant in their commitment to us and renew their annual subscriptions year upon year.

The network of Contemporary Art Society supporters is broadening and growing. Our 'Catching Comets' patrons contribute larger donations to CAS and commit to doing so over a series of years — the idea behind the name is based on CAS' reputation of 'catching comets' before artists' careers and prices are out of orbit. The impact of these supporters' commitment and championing of our cause will be marked when the exhibition in 2004/5 will display purchases of works of art made over the past four years. The genuine achievement of Catching Comets is the potential impact in perpetuity of the works themselves, when they enter public collections — enriching cultural experience in the UK and potentially changing lives.

'Blood', an auxiliary CAS membership initiative launched in 2002, delivers a regular programme of evening contemporary art walking tours in London for emerging collectors with a strong social element: ending up in a local hip bar, club or pub. Run by a committee of volunteers that have demonstrated genuine dedication, 'Blood' is chaired with aplomb by Obi Felten, and deftly aided by Domo Baal, Rachel French, Cara Francis, Todd Harding, Nicky Laird and

Martin Douglas. In addition to nurturing a new audience for contemporary art, the aim of 'Blood' is to operate as an online membership — subscriptions are processed online and communication is via email. With much hard work, it is rewarding to report 'Blood' has over 100 members at the end of this financial year. It is also been the inspiration behind a similar programme initiated in Scotland, called Spin, managed by the National Galleries of Scotland. In recognition of its early successes and potential, CAS has been awarded an Arts Council of England grant to develop 'Blood' further in 2004/5.

In the year ahead CAS will continue to work toward reaching an increasingly diverse audience, while vital work continues on modernising our technical and communication systems. Our supporters have exemplified a forward-thinking generosity to our cause for close to a century — we are ever aware of this responsibility and indeed driven by it.

Events

CAS has a long history of organising trips and events for its members dating back to almost the very beginnings of CAS itself. The primary aim of our tours, events and trips is to cultivate greater understanding of contemporary art and to encourage collecting. We investigate the new, the best and most cutting-edge of contemporary art by visiting biennials, artists' studios, galleries, exhibitions, art spaces and projects, art fairs, private and corporate collections; and meet the people involved in these ventures. A cornerstone of our programme is CASt (Contemporary Art Society tours): our popular rigorous contemporary art coach tours around London that investigate a selection of far-flung and temporary venues alongside more established spaces each month. We invite you to join us.

Projects & Consultancy

April 2003
Artfutures 2003
May 2003
Paris
June 2003
Collectors' trip to Scotland
July 2003
East Anglia
September 2003
CAS Annual General Meeting at Pearson
October 2003
Frieze Art Fair Private View
November 2003
International trip 2003: Lyon and Turin
January 2004
Chinese New Year Lunch at Sketch
February 2004
Special Preview at 'Collect'

We extend our thanks to all the artists who have opened their studios; gallerists, curators and artists that welcomed us to their exhibitions; our interns who have contributed with their fresh ideas, skills, style and hard work; and collectors who have opened their homes. We are grateful to our members for their contributions to CAS events, especially the energy, friendliness and inquisitiveness of members that attend, and in particular this year to the following members: Rossella Riva, Hugh Pilkington, James Holloway, Sonia Coode-Adams and Dr and Mrs Taunt. Our gratitude also goes to the following organisations: City of London School, The Economist, Pearson plc, East International, Crafts Council, Artprocess, Fondazione Sandretto Re Rebaudengo, Sketch and Red Mansion Foundation.

Wynne Waring
Events & Membership Manager

Artfutures is, of course, CAS's major project each year and we are very grateful to the City of London School, its staff and trustees as well as all the participating artists. The venue, art, staff and atmosphere are wonderful: all we need is a sponsor so that we can afford the marketing that all involved deserve.

At the invitation of Arts & Business, we held a small reprise of Artfutures 2003 at their offices for a specially invited audience. As a result, we are now working with a new client, ETC Venues, to upgrade their existing art collection and to acquire other works and organise temporary exhibitions over their various sites. Nour Wali manages this project with great enthusiasm and skill, and has also undertaken consultancy for other corporate clients such as the Allium restaurant and AMP over the last year.

The Economist exhibition programme continues to flourish under the curatorship of Jaime Ritchie, and she and I wish to thank Daniel Franklin, the Economist art committee and all the participating artists in the last year:

26 March – 18 May 2003
Sui Jianguo/Zhan Wang –
Legacy Mantle I
Catherine Shakespeare Love –
The Jacket

28 May – 20 July 2003
Amanda Beech – The Patriot
Nick Ferguson – Lookout Unit

30 July – 21 September 2003
Kyoko Kagata – Infinity Wear
Cathie Pilkington – Homunculus

01 October–23 November 2003
David Mabb—The Hall of the Modern
Bob & Roberta Smith—Throw Art Away

10 December 2003–25 January 2004
Stefan Eberstadt—24-Hour-Piece
Lothar Gotz—Schloß Schachen

07 February–21 March 2004
Celine Condorelli & Gavin Wade—
Support Structure—Phase 2

Immediately after Artfutures, CAS took part in the Glasgow Art Fair to test the water for the creation of Spin. This is a membership group, based in Scotland and which was subsequently launched in partnership with the National Galleries of Scotland in February 2004, using CAS's 'Blood' initiative as a model.

The Scottish Arts Council invited CAS to undertake a consultancy to increase the levels of private, corporate and museum collecting in Scotland. The result has been Spin and the Lottery-funded National Collecting Scheme for Scotland (see page 13), run respectively by Kirstie Skinner (for CAS and NGS) and Sarah Yearsley, to whom I offer my thanks for managing such vital projects and maintaining the long distant relationship with colleagues here. Our role in Scotland is very important to us.

For Arts & Business, we organised tours of the inaugural Frieze Art Fair to coincide with their conference on corporate collecting.

The 4Cs, our Contemporary Corporate Curators' Circle, still meets on a regular basis to discuss developments and standards.

Finally, CAS is grateful to the Gulbenkian Foundation in London for

its support which enables CAS to act as advisers to their collection of modern British art in Lisbon and on other projects.

CAS depends on the fees it earns from managing projects and acting as a consultant. We are happy to discuss any kind of project which encourages collecting in the private or public sector.

GH

Curators' Report

It is nearly 100 years since the Contemporary Art Society was founded. Our aim has not changed: to promote and develop contemporary collections. The means of achieving this have, however, evolved considerably over this period. The Special Collection Scheme, funded by the Arts Council of England Lottery, has developed much closer relations with our partner museums, enabling curators to establish contemporary collections of significance for their museums. The achievements of this scheme are detailed below. While the scale of the SCS was unique, it has been recognised as a model for the future. The Scottish Arts Council have generously funded a National Collecting Scheme for Scotland. This year purchasing began and is described in Sarah Yearsley's report on page 13.

CAS continues to campaign on a national level for the development of regional collections. This year also sees the end of a four year cycle of purchasing art works that will culminate in our Distribution exhibition and we take the opportunity to thank our buyers for this year, Charmian Adams, Andrew Patrizio and Patricia Bickers. In order to continue purchasing on behalf of our member museums we rely on the generosity of many individuals and organisations.

In late 2003 the Collections team at CAS increased to three: initially we were ably assisted by David Mackay for three months, who then left to take up the position of Administrator at the National Museums of Scotland. We are delighted to welcome Honor Beddard who joined us as Administrative Assistant in March 2004. She has proved to be an invaluable support to us in the lead up to the completion of the SCS in December 2004.

Mary Doyle, Collections Curator
Ceri Lewis, Assistant Collections Curator
Sarah Yearsley, NCSS Coordinator

The Special Collection Scheme (SCS)
How do we assess the achievements of a scheme of such ambition? One answer could be, quite simply, to consider that over four hundred works of art have been purchased on behalf of eighteen museum collections. Another could be to look more closely at the significance and reputations of the artists now represented in regional collections across Britain. If a key objective was to give our partner museums the means — that is, both the funds and the ambitions — with which to develop challenging contemporary collections, we can be confident of success.

To coincide with Show5 (regional exhibitions of five leading makers), Birmingham Museum & Art Gallery hosted 'Bright Futures', a one day symposium on craft production and collecting. Martin Ellis, Curator Decorative Art, Birmingham, gave an introduction on how vital the SCS was in developing the contemporary metalwork collection. As Helen Clifford, the scheme advisor who works closely with Martin, pointed out in her article for Crafts magazine, "By the end of the five year period... Birmingham will have one of the most exciting, varied and representative collections in Britain, including batch productions, commissions and experimental and conceptual work".

The scheme has allowed curators to take an active role as both the initiators of major commissions and the purchasers of artists' works that might previously have been perceived as beyond their reach.

At the end of 2003, Leeds City Art Gallery commissioned American sound artist Bill Fontana to create a site-specific sound sculpture, *Primal Soundings*. Visitors are greeted in the gallery square by the sound of the River Aire gushing beneath the dark arches under Leeds railway station. As they journey through the museum, they hear the clicks and chimes of the Town Hall clock, the eerie sound of wind turbines on the Yorkshire Dales and seismic recordings of the sea

pounding against the coast of England, taken from the Earth Sciences Department at Leeds University. The huge success of this commission has sparked further commissions for the artist in the area.

Projects such as this one, and others, have allowed curators to build and develop working relationships with national and international artists, usually the prerogative of exhibition curators rather than collection curators. The opportunity to travel abroad has helped curators contextualise artists' work and collections within an international framework. All of these factors have begun to place regional collections on a par with nationals and those abroad.

In March, the Towner Art Gallery, Eastbourne, presented Landscape? 2, the second of a two part exhibition of recent purchases for the collection. It included the first ever work for a regional collection in the UK by Danish artist Olafur Eliasson, the creator of The Weather Project at Tate Modern. His site-specific installation for Eastbourne, titled The forked forest path, was created using hundreds of ash and sycamore saplings claimed from the nearby South Downs, interwoven to create the illusion of a woodland forest within the galleries. Other recent purchases of work included in the exhibition were by Tacita Dean, Roni Horn, Marine Hugonier, Jonathan Monk, Helen Mirra, Julian Opie and Zoe Walker.

Similarly, from July to September of 2003, Manchester Art Gallery launched a stunning new display of purchases for the collection. The collection aims to explore the expanding definitions between the field of photography and sculpture. An early purchase of Stephen Pippin's renowned Laundromat Locomotion, 1997, in which the drum of washing machines is used as a camera, was placed alongside key photographic and time based work by Bernd and Hilla Becher, Thomas Demand, Mona Hatoum, Tatsuo Miyajima, Tony Oursler and Gabriel Orozco.

Yet despite these obvious achievements, what impact has the scheme had on the climate of museum collecting in this country? How are the collections being used and how are audiences engaging with these new collections?

What is quantifiable, at this stage, is the regular display of fine art and craft purchases; the increasing number of loan requests for exhibitions here and abroad; and, not least, the strengthening relationships between our partner museums and CAS. As Isabel Vasseur identified in her evaluation for the Arts Council of England this year: "The CAS objectives have made it one of the most important national institutions on which galleries and museums depend".

As the deadline for the completion of the SCS nears, we are working with curators to complete fifteen commissions currently underway and make final purchase decisions. Whilst completing the scheme, the CAS and museums are preparing the groundwork to continue the principle, if not the scale, of funding and support from the arts sector to continue to build on this achievement.

MD/CL



National Collecting Scheme for Scotland (NCSS)

During its first year of operation museums participating in the National Collecting Scheme for Scotland were able to purchase and display exciting new work for their contemporary collections.

Some of the early highlights include the display, since August 2003, at Aberdeen Art Gallery and Museums of Jim Lambie's Head and Shoulders with Conditioner, a vast installation of record sleeves which has proved a great talking point for visitors. Paisley Museum & Art Galleries has built upon its strong historical collection with works by Claire Barclay, who exhibited at the Venice Biennale, and a delicately cut-out gas mask by Jonathan Owen.

The museums involved are geographically spread throughout Scotland and over the next two years the scheme will enable them to revitalise their contemporary collections. Research trips in the UK and overseas are an important feature of the scheme and during the year curators were able to attend the Venice Biennale, Turin Art Fair and Frieze Art Fair in London and visit museums in Munich and Vienna. Already new purchases and relationships with artists and colleagues have resulted from these visits, and further trips are planned.

Over the next year the museums will also work closely with artists as they undertake several major commissions of new work, thanks to further funding from the Scottish Arts Council.

SY



Distribution for Member Museums

The acquisition and distribution to public galleries of works by living artists has been, and remains, the prime purpose of the Contemporary Art Society. We continue to invite individuals to work with us to identify emerging talents, or significant works which they feel should be placed within a museum collection in Britain. It is only with the continued support from our members and patrons via the Catching Comets programme, and a number of funding organisations (see page 26), that we are able to purchase these works, supporting living artists and strengthening the contemporary collections of museums throughout the country.

This year sees the end of our latest four year purchasing cycle and will culminate in the presentation of almost 150 fine art and craft works to nearly 100 member museum collections. A major exhibition, Showcase: contemporary art for the UK, will take place in Edinburgh, at the City Art Centre and the Talbot Rice Gallery, from January to February 2005. We will also preview a selection of work at the South London Gallery in November 2004. This immense task would not have been possible without the hard work and expertise of our buyers, all of whom have demonstrated considerable skill and judgement in both their decision making and their dedication.

This year, we have been delighted to witness the enthusiasm with which Charmian Adams has approached the task of visiting, commissioning and buying craft works on behalf of the CAS. Charmian, a private collector, acknowledges that she is passionate about the multitude of talent that is to be found in all areas of the contemporary craft world. She comments

"I have chosen a very wide spectrum of work in order to embrace some makers whose work does not receive the recognition it merits. The contemporary crafts deserve to reach a far wider public than they do at present."

List of Purchases & Loans

Our fine art buyers, Andrew Patrizio and Patricia Bickers, have similarly ensured that their selections reflect the breadth of contemporary artistic production, both geographically and in terms of media. Andrew, Head of Research at Edinburgh College of Art, purchased directly from artists or galleries based in Scotland, bypassing the London gallery system entirely. Patricia Bickers, editor of Art Monthly, bought both young and more established artists across the country and internationally, all of them linked, as Patricia described with hindsight, "... by a certain subtle subversiveness and a transgressive spirit."

Our fine art buyers used this opportunity to translate their long standing admiration for artists' work into purchases for public collections. Andrew Patrizio commented: "The exercise has been one of self-development as well as allowing those artists I respect most to move permanently into public spaces and be enjoyed by thousands of people over future years."

To Charmian, Andrew and Patricia, we express our thanks.

We would also like to thank all those who have generously donated works during this year, and who, in doing so, continue to enrich public collections. We are delighted that we will be able to present these gifts and purchases to the public both through a major exhibition and the accompanying catalogue.

All measurements given in centimetres, height (h), width (w), depth (d), unless otherwise stated.

SPECIAL COLLECTION SCHEME

BIRMINGHAM MUSEUM & ART GALLERY
Craft

ANE CHRISTENSEN
Symbiosis, 2003
18ct yellow gold and stainless steel, 22 (w) x 22 (d)

ANDREAS FABIAN
Bowl, 2000
Silver and felt, 4.5 x 54.5 x 33.8

KOJI HATAKEYAMA
Box, 1999
Patinated bronze box with gilt interior, 6.7 x 7.5 x 6.1

ADRIAN HOPE
Reliquary for a Traveller, 2003
Lidded silver box with embossed surface, oxidised interior containing silver, 18ct gold

REBECCA DE QUIN
'Spottiswoode',
flatware, seven piece place

setting, 2003
Sterling silver, ed. 1/14 seven piece place settings, 23 x 5 x 2.5

Pair of 'Spottiswoode' servers (spoon and fork), 2003
Sterling silver with stainless steel blades, ed. 1/3, 23 x 6.5 x 3

MICHAEL ROWE
Server, Cream Jug and Serving Plate, 2003
From the series

'After Euclid',
925 silver

Loans

ANDREAS FABIAN
Bowl, 2001, fine silver and Bowl, 2001, sheet, wire and peppercorns
Solo exhibition: Calouste Gulbenkian Foundation, Lisbon, Portugal, 26 February - 30 May 2004

FERENS ART GALLERY
Fine Art

SEAMUS NICOLSON
BobbyAnn, 2000
C-type print, mounted on

aluminium, framed, ed. 1/3, 142.3 x 101

Wajid, 2000
C-type print, mounted on aluminium, framed, ed. 2/3, 151 x 104.5

LEEDS CITY ART GALLERY
Fine Art

BILL FONTANA
Primal Soundings, 2004
Sound sculpture (Commissioned)

MARIELE NEUDECKER
Winterreise, 2003
DVD projection in two parts (Commissioned)

MANCHESTER ART GALLERY
Fine Art

THOMAS DEMAND
Public Housing, 2003
Chromogenic print and diasec, ed. 3/6, 100 x 157

JUAN MUÑOZ
Blotter Figures: Standing Still, 1999
Polyester resin, 160 x 91.4 x 53.30

PUSHPAMALA N
Triptych (from the Bombay series), 2001
3 sepia photographs on fibre paper with lustre finish, ed. 1/10, 63.5 x 51

GABRIEL OROZCO
Path of Thought, 1997
Cibachrome print, 1/2 artist's proofs, from an edition of 5, 32.5 x 47.3

CORNELIA PARKER
from the series Up, Down, Charm, Strange (Truth and Beauty), 1998
Feather that went to the Top of Everest (In the jacket of Rebecca Stevens, the first British woman to climb Mt. Everest)

Feather that went to the South Pole (In the sleeping bag of Sir Ranulph Fiennes on his trip across Antarctica)
Feather from Benjamin Franklin's Attic (With thanks to the Benjamin Franklin Museum)

SLICE, 1999
Laser cut 3mm aluminium chair, 78 x 150 x 90

Feather from Freud's Pillow (From his couch) (With thanks to the Freud Museum)
Raven Feather from the Tower of London
Feather from a Wandering Albatross (With thanks to the British Antarctic Survey, Cambridge) 1998
six photograms, ed. 5/5, each 63 x 63

THOMAS SCHUTTE
Untitled, 1999
Ceramic, 2 parts, each 43 x 43 x 38

Craft

ASSA ASHUACH
501Chair, 2003
Fibre glass cast from fibre glass mould, 110 x 50 x 40
My Trousers, 2003
Prototype, ed. 2/5, 110 x 48 x 6

MATHIAS BENGTSSON
SPUN, 2002
Carbon fibre chaise longue, 87 x 80 x 210

SLICE, 1999
Laser cut 3mm aluminium chair, 78 x 150 x 90

FERNANDO & HUMBERTO CAMPANA
Favela Chair, 2003
Wood, glue, nails, 74 x 67 x 62

JAMES GOTT
Reaction Recliner, 2000
Pressure moulded laminated plywood, combustion modified polyurethane foam, 1.5mm airo-ply, plywood base, rubber coated steel rollers on sealed bearings and quick release locknut, ed. 3/3, 65 x 50 x 165

JIM PARTRIDGE
Kissing Seat, 2003
Carved blackened oak, 45 x 112 x 30

MICHAEL SODEAU
2 Door Wing Unit, designed 1999
Manufactured by Windmill Furniture, timber frame with birch laminate and coloured lacquer interior, 66 x 90 x 45
Light Sculpture, designed 1998
Manufactured by MSP Philippines, woven natural

rattan, edition of 5, 180 height x 50 diameter.

MEAD GALLERY, UNIVERSITY OF WARWICK
Fine Art

IAN DAVENPORT
Wall Painting, 2004
Acrylic paints on plasterboard, 731.5 x 1036.5 (Commissioned)

NICKY HIRST
SHHHH, 1999
Enamel sign, edition of 10, 23.5 x 90

GEORGE SHAW
Scenes from the Passion: The Swing, 2002/3
Humbrol enamel on board, 77 x 101

MIDDLESBROUGH ART GALLERY
Fine Art

JEREMY DELLER
This Is Us, 2003
Schedule drawing, pencil, pen and ink, and watercolour on paper;
Map, pen and ink, pencil, and coloured pencil on paper;

DVD, edition of 10; CD, unlimited edition, Schedule drawing 61 x 45.5; Map 61 x 45.8

CEAL FLOYER
Ink on Paper, 2001
Set of 12, felt pen on paper, 57.5 x 44.5

GRAHAM GUSSIN
I love it, in space there are no limits, I love it, 2001
Wall drawing, unique work from a series of six, dimensions variable
Study for 'I love it, in space there are no limits, I love it', 2001
Pencil on paper, framed

YOSHIHIRO SUDA
Fleming Parrot, 2002
Painted wood, 35 x 20 x 20

JOHN WOOD & PAUL HARRISON
Plastic Bag Drift Lifejacket Boat 2 Horizon Line 8 x 4
From the series

detailed pictures from 'Deep Sea Diving fur Kunsthalle', 2003
Photographs, paints, marker pen and acrylic sheets, 172 x 125
Dive 3 = H.Q. (Head Quarter) with 25 sections in 'Deep Sea Diving fur Kunsthalle, or, a world in 6 x 4', 2003, Photographs, paint, marker pen and acrylic sheets, 200 x 95

THE NEW ART GALLERY, WALSALL
Fine Art

HEW LOCKE
Jungle Queen (ii), 2003
Mixed media on wooden framework, 275 x 160 x 40

Twenty Six
(Drawing and Falling Things), 2002
All single channel video, DVD loop, ed. 1/3

NOTTINGHAM CASTLE MUSEUM & ART GALLERY
Fine Art

RODERICK BUCHANAN
Me & My Neighbours, 1993
Reversal print on aluminium, ed. 2/3, 81 x 94

HELEN SEAR
Flown, 1997
Series of 4 C-type photographic prints, ed. 3/3, 137.16 x 106.68

Islington, London, 1983
Moorgate, London, 1979
Islington, London, 1976
Gloucestershire, 1988
Islington, London, 1983
South West France, 1984
From the series Making Do, Getting By All unique colour photographs, each 28.8 x 19

SHIZUKA YOKOMIZO
Stranger (No.8), 1999
C-type print, ed. 4/5, 127 x 108
Stranger (No.2), 1999
C-type print, ed. 4/5, 127 x 108
Craft

LUCY BROWN
Squeeze, 1999
Woven and stitched dyed nylon nightdress, stainless steel and sprung wire, cotton, 164 x 14 x 20
Petti-Fur-Coat, 1999
Woven and stitched acrylic, cotton and acetate fake fur coat, stainless

steel and sprung wire, cotton, 290 x 32 x 16
Odd One Out, 2000
Collage, graphite, ink, photocopies, PVA, handmade paper, 69 x 92 x 2

SHELLY GOLDSMITH
Vital Organ, 2001
Woven tapestry and brushed stainless steel tray, 117 x 239 x 20

FREDDIE ROBINS
Forewarned, 2002
Machine knitted wool, 192 x 136
Forearmed, 2002
Machine knitted wool, 136 x 136
Anyway, 2002
Machine knitted wool, wood structure, 165 x 300 x 300

Loans

POLLY BINNS
Serial Shimmers and Shades, 1996
& Shallows with Shadow, 1996, each linen, painted and stitched
Solo exhibition: Surfacing, Bury St Edmunds Art Gallery, 20 September-30

October 2003, Mercer Art Gallery, Harrogate, 15 November 2003-18 January 2004, and tour

THE POTTERIES MUSEUM & ART GALLERY
Craft

ROB KESSELER
Spode Willow vases, 2003
Bone china with applied printed motifs, 25 x 22 x 22
Leaf vein motif, 2003
Bone china plates with applied printed motifs, dimensions variable
Willow Pattern Tree, 2003
Digital image on archival paper, 52 x 52

Loans

LAURA FORD
Donkey, 2000
Fabric, jesmonite, steel
The Dick Institute, Kilmarnock, Scotland, 12 July-13 September 2003

SOUTH LONDON GALLERY
Fine art

MARK WALLINGER
The Word in the Desert III, 2000
Framed colour photograph, ed. 4/5 + 1AP, 190 x 154

LAWRENCE WEINER
Untitled, 2003
Mixed media on paper, 2 sheets, each 40 x 40
Loans

ANYA GALLACCIO
Now the leaves are falling fast, 2000
C-print mounted on aluminium
Forest, Wolverhampton Museum and Art Gallery, 26 February-17 April 2004 and tour

SARAH LUCAS
Two works titled
Self Portrait,
1999, from the
series Self
Portraits,
1990-1999
Portfolio of 12
iris prints,
edition 5/150
and
MARK WALLINGER
The Word in the
Desert III, 2000
Framed colour
photograph, ed. 4/5
Both City Inn, 27
November-22
December 2003

RUT BLEES
LUXEMBURG
The Wandering
Depth, 1999
C-print mounted
on aluminium,
ed. 1/5
Solo exhibition:
Glynn Vivian Art
Gallery, Swansea,
27 September-30
November 2003,
Ffotogallery at
Turner House,
Cardiff, 13 March-
25 April 2004

SOUTHAMPTON CITY
ART GALLERY
Fine Art

MARTIN CREED
Work No. 217 the
whole world + the
work = the whole
world, 1999

Wall text, ed.
6/10, each letter
7.62 high

PAUL MORRISON
Cambium, 2002
Film on DVD,
projected &
installed with 2
speakers & 1
subwoofer, 1 min,
52 on a 20 min
loop, ed. 1/3
+2 AP
GARY STEVENS
Slow Life, 2003
5 screen video
projection with
sound, ed. 1/6 +
1 A/P, dimensions
variable

MARK WALLINGER
Prometheus, 1999
Projected video
installation,
continuous video
loop, ed. 7/10 +
1 A/P

TOWNER ART
GALLERY
Fine Art

TACITA DEAN
The Green Ray,
2001
16mm colour film,
mute, ed. 2/4

OLAFUR ELIASSON
The forked forest
path, 1998
Installation,
branches and
saplings,

dimensions
variable

RONI HORN
Piece (5), 1998
Five Iris printed
photographs on
Somerset paper,
ed. 3/5, 3 units,
55.9 x 55.9; 2
units, 55.9 x 73.7

MARINE HUGONNIER
Towards Tomorrow
(International
Date Line,
Alaska), 2001
Portfolio set of
9 Lamda prints,
ed. 2/6, 41.6 x
69.7; 41.6 x 54.1

ELIZABETH MAGILL
Overhead III,
2002
Oil on canvas,
182.9 x 213.4

HELEN MIRRA
Coastline
(folded), 2003
Wool army and
navy blankets,
ed. 3/4,
5 x 105 x 83

JONATHAN MONK
Blue without
hidden noise,
2003
Slide projection
with 69 colour
slides, wall-
painting, edition
1/2, dimensions
variable

JULIAN OPIE
Missing You, 1996
Four Iris prints,
unique, ea. 74 x 69

UGO RONDINONE
No. 183
NEUNTERAPRILZWEI-
TAUSENUNDNULL,
2000
C-print on
aluminium,
framed, 50 x 75;
40 x 60; 30 x 45;
25 x 37.5

WOLFGANG
TILLMANS
End of Land I,
2002
Inkjet print, ed.
1/1 + 1 AP,
195 x 135

THE WHITWORTH ART
GALLERY
Fine Art

ILANA HALPERIN
Eulogy for a
German Tourist,
2001
Four drawings,
pencil on paper,
each 38 x 28
Integrated
Catastrophe, 2000
Four drawings,
pencil on paper,
each 59 x 42

WOLVERHAMPTON
ART GALLERY
Fine Art

DAVID BURROWS
Snowy Landscape
with Wreckage,
2002
Polyethylene foam
and glitter,
dimensions
variable

PAUL GRAHAM
Untitled 2001
(Detroit)
Lightjet Endura
C-print, Diasec,
ed. 3/3 plus 1AP,
189.5 x 238.5

SIMON NORFOLK
Former Teahouse
in a park next to
the Afghan Exhib-
ition of Economic
and Social
Achievements in
the Shah Shahid
district of Kabul
Fujicolor Crystal
Print, edition of
10, 101.6 x 127
A government
building close
to the former
Presidential
palace at Darul-
aman, destroyed
in fighting
between Rabbani
and the Hazaras
in the early 1990s
Fujicolor Crystal
Print, edition of
10, 101.6 x 127

ERASMUS
SCHROETER
Bunker IXX, 1995
C-print negative
type, ed. 1/8,
120 x 157.8

PAUL SEAWRIGHT
Column, 2002
C-print on fuji
crystal paper
mounted on
aluminium,
framed, ed. 1/6,
122 x 147 x 4.5
Horizon, 2002
C-print on fuji
crystal paper
mounted on
aluminium,
framed, ed. 1/6,
122 x 122 x 4.5

Loans

PAUL SEAWRIGHT
Column, 2002
Horizon, 2002
Each C-print on
fuji crystal paper
Solo exhibition:
Hidden, Milton
Keynes Gallery,
26 July-31
August 2003,
Irish Museum of
Modern Art,
Dublin 17
September-30
November 2003

WORCESTER CITY
ART GALLERY &
MUSEUM
Fine Art

RUSSELL CROTTY
Atlas of Solar
System Drawings,
2000
Cloth bound book,
India ink on
paper, 22 pages,
60 x 40
Venus and Jupiter
over the Cuyama
Ridges, 2002
Ink on paper,
51 x 51

DAN HOLDSWORTH
Untitled, 2001
C-print, framed,
ed. 1/5 plus 2 AP,
121 x 152
Untitled (The
World in Itself/2),
2000
C-print, framed,
ed. 2/5 plus 2 AP,
121 x 152

ELIZABETH MAGILL
Close to
(Swansea), 2002
Oil on canvas,
122 x 153

DAVID RAYSON
Short Cut, 2000
Acrylic on board,
90 x 105

CAROL RHODES
Canal, Hill,
Road, 2001

Oil on board,
45 x 51 x 3

SOPHY RICKETT
Landscape
(Oxford-Rome),
2002
Two C-prints
mounted on
aluminium, ed.
5/5, 65 x 100

GRAZIA TODERI
London, 2000/2002
Single channel
video projection,
DVD with sound,
ed. 1/4,
dimensions
variable

NATIONAL
COLLECTING SCHEME
FOR SCOTLAND

ABERDEEN ART
GALLERY &
MUSEUMS
Fine Art

KENNY HUNTER
Feedback Loop,
2003
Glass-reinforced
plastic,
316 x 120 x 110

JIM LAMBIE
Head and
Shoulders with
Conditioner, 2003
Record covers/
blank tape,
283.5 x 567

Member Museums

Craft

DOROTHY HOGG
Artery Series
Brooch, 2004
Oxidised silver
and red felt,
diameter 10.6

SIMONE TEN HOMPEL
3 Spoons, 2003
Silver, 26.5 x
6.8, 26.6 x 6.4,
30.2 x 6.6
Billy, 2004
Gilding metal,
palladium leaf
and white metal,
height 20,
diameter 13.3

MCMANUS
GALLERIES, DUNDEE
Fine Art

SOPHY RICKETT
Cypress Screen,
Dundee, 2001
3 black & white
photographs
mounted on
aluminium,
each 100 x 100

Craft

COLIN REID
Untitled 'R1198',
2003
Kiln-cast optical
glass, approx.
17 x 20 x 15

BRUNO ROMANELLI
Recollection of
a Time IV, 2004
Kiln-cast and
polished glass,
42 x 12 x 12

PAISLEY MUSEUM &
ART GALLERIES
Fine Art

CLAIRE BARCLAY
Untitled, 2003
Aluminium pole
with black
crochet
Untitled, 1995
Leather clad
hoop
Untitled, 1996
Crocheted wool &
glass
Untitled, 2000
Sewn leather
bands

All pieces have
variable
dimensions

ENRICO DAVID
Untitled
(Brussels Human),
2000
Acrylic thread on
dyed canvas,
260 x 200

JONATHAN OWEN
Michaelmas Term,
2002
Cut-out gas mask,
variable
dimensions

All Museums
are part of the
Distribution
programme. Those
additionally particip-
ating in the Lottery
Funded Schemes are
indicated thus:
SCS — Special
Collection Scheme;
NCSS — National
Collecting Scheme
for Scotland

Aberdeen

**Aberdeen Art
Gallery & Museums
(NCSS)*/****

Bedford

**Cecil Higgins Art
Gallery */****

Belfast

Ulster Museum*/**

Birkenhead

**Williamson Art
Gallery & Museum****

Birmingham

**Birmingham
Museum and Art
Gallery (SCS)*/****

Blackpool

Grundy Art Gallery*

Bolton

**Bolton Museum
& Art Gallery*/****

Bradford

Cartwright Hall*/**

Bristol

**City Museum &
Art Gallery*/****

Cardiff

**National Museum
& Art Gallery*/****

Cheltenham

**Cheltenham Art
Gallery & Museum****

Coventry

**Herbert Art Gallery
and Museum*/****

**Mead Gallery,
University of
Warwick (SCS)***

Doncaster

**Doncaster Museum
& Art Gallery***

Dudley

**Broadfield House
Glass Museum****

Dundee

**McManus Galleries†
(NCSS)*/****

Eastbourne

**Towner Art Gallery
(SCS)***

Edinburgh

**City Art Centre†
(NCSS)***

**Scottish National
Gallery of Modern
Art ***

Gateshead

Shielfy Art Gallery**

Glasgow

**Glasgow Art Gallery
& Museum*/****

**Hunterian Art
Gallery (NCSS)***

Halifax

Bankfield Museum**

Harrogate

Mercer Art Gallery*

Hove

**Hove Museum &
Art Gallery* ***

Huddersfield

**Huddersfield Art
Gallery*/****

Hull

**Ferens Art Gallery
(SCS)***

Ipswich

**Christchurch
Mansion***

Leamington Spa

**Leamington Spa Art
Gallery & Museum***

Leeds

**Leeds City Art
Gallery (SCS)***

Leicester

**New Walk Museum
& Art Gallery*/****

Lincoln

Usher Gallery*/**

Liverpool

**University of
Liverpool Art
Collection***

**Walker Art
Gallery*/****

London

**South London
Gallery (SCS)***

Tate*

Manchester

**Manchester Art
Gallery (SCS)*/****

**The Whitworth Art
Gallery, University of
Manchester (SCS)***

Middlesbrough

**Cleveland Crafts
Centre****

**Middlesbrough Art
Gallery (SCS)***

Newcastle Upon Tyne

Laing Art Gallery*

Newport

**Newport Museum
& Art Gallery*/****

Norwich

**Norwich Castle
Museum***

Nottingham

**Nottingham Castle
Museum & Art
Gallery (SCS)*/****

Oldham

Gallery Oldham*/**

Orkney

**Pier Arts Centre†
(NCSS)***

Oxford

**Ashmolean
Museum of Art &
Archaeology***

Paisley

**Paisley Museum
& Art Galleries
(NCSS)†*/****

Plymouth

**Plymouth City
Museum & Art
Gallery*/****

Portsmouth

**City Museum &
Records Service****

Preston

**Harris Museum
& Art Gallery*/****

Rochdale

**Rochdale Art
Gallery***

Rugby

**Rugby Art Gallery
& Museum***

St. Albans

**Margaret Harvey
Gallery, University of
Hertfordshire ***

Salisbury

**John Creasey
Collection of
Contemporary Art***

Sheffield

**Graves Art
Gallery*/****

Southampton

**Southampton City
Art Gallery (SCS)*/****

Southport

**Atkinson Art
Gallery****

Stoke on Trent

**The Potteries
Museum & Art
Gallery*/****

Sunderland

**Sunderland Museum
& Art Gallery***

Swansea

**Glynn Vivian Art
Gallery*/****

Swindon

**Swindon Museum &
Art Gallery*/****

Wakefield

**Wakefield Art
Gallery*/****

Walsall

**The New Art Gallery
Walsall (SCS)***

Wolverhampton

**Wolverhampton Art
Gallery (SCS)***

Worcester

**City Art Gallery &
Museum (SCS)***

York

York Art Gallery*/**

* Fine Art
**Craft

† Membership is
supported by
funds from The
Esmée Fairbairn
Foundation

Contemporary Art Society Group

Consolidated Statement of Financial Activities

Incorporating a consolidated income and expenditure account. For the year ended 31 March 2004.

The figures listed here all relate to continuing operations and include all recognised surpluses and deficits.

<u>Incoming Resources</u>	
VOLUNTARY INCOME	Subscriptions and donations
	Bequest
	Arts Council Award
ACTIVITIES IN FURTHERANCE OF THE CHARITY OBJECTIVES	Fees and commissions
	Arts Council Lottery funding
	Lottery scheme contributions
	Other grants
	Ticket sales for events for members
	Other income
INVESTMENT INCOME	Interest and dividends
	Total incoming resources
<u>Resources Expended</u>	
COST OF GENERATING FUNDS	
	Fundraising costs
NET INCOMING RESOURCES AVAILABLE FOR CHARITY	
<u>COSTS OF ACTIVITIES IN FURTHERANCE OF CHARITABLE OBJECTIVES</u>	
	Advice, training & collection support
	Art purchases
	Members' events and support activities
	Management and administration
	Total resources expended
	Net incoming resources/ (outgoings) resources
OTHER RECOGNISED GAINS AND LOSSES	
	Revaluation of investments
	Net movement in funds
	Fund balances brought forward as previously stated
	Prior Year Adjustment
	Fund balances brought forward as restated
	Fund balances carried forward

Unrestricted funds (£)	Restricted funds (£)	Total 31.03.2004 (£)	Restated 31.03.2003 (£)
108,124	29,277	137,401	110,809
503,046	-	503,046	-
55,000	-	55,000	55,000
157,209	-	157,209	251,301
-	73,125	73,125	129,069
-	637,126	637,126	138,000
-	182,000	182,000	118,663
33,231	-	33,231	23,448
11,621	-	11,621	4,379
24,089	-	24,089	13,044
892,320	921,528	1,813,848	843,713
18,151	-	18,151	24,296
874,169	921,528	1,795,697	819,417
358,390	83,328	441,718	465,997
-	768,482	768,482	264,762
41,503	-	41,503	36,594
52,608	-	52,608	41,282
452,501	851,810	1,304,311	808,635
470,652	851,810	1,322,462	832,931
421,668	69,718	491,386	10,782
(87)	-	(87)	453
421,581	69,718	491,299	11,235
443,916	387,225	831,141	957,342
-	-	-	(137,436)
£443,916	£387,225	£831,141	£819,906
£865,497	£456,943	£1,322,440	£831,141

Summarised Consolidated Balance Sheet

Contemporary Art Society Group Summarised Consolidated Balance Sheet as at 31 March 2004	31.03.2004 (£)	ReStated 31.03.2003 (£)
Fixed Assets	58,188	64,587
Current Assets	1,348,206	883,232
Creditors: Amounts falling due within one year	(83,954)	(116,678)
Net Current Assets	1,264,252	766,554
Net Assets	£1,322,440	£831,141
Represented by:		
Restricted Income Funds	456,943	387,225
Unrestricted Funds	865,497	443,916
TOTAL FUNDS	£1,322,440	£831,141

The summary financial information set out on pages 22-24 is extracted from the full accounts of the Society which were approved by the Committee on 15 July 2004. Full audited accounts, with the Trustees' and auditors' reports giving an unqualified opinion can be obtained from the Contemporary Art Society, Bloomsbury House, 74-77 Great Russell Street, London WC1B 3DA.



Oliver Prenn
Chairman
27th July 2004

Patrons & Staff

INDEPENDENT AUDITORS STATEMENT TO THE TRUSTEES OF CONTEMPORARY ART SOCIETY GROUP

We have examined the summarised financial statements of Contemporary Art Society.

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND AUDITORS

The trustees are responsible for preparing the summarised financial statements in accordance with the recommendations of the charities SORP. Our responsibility is to report to you our opinion on the consistency of the summarised financial statements with the full financial statements and Trustees Annual Report. We also read the other information contained in the summarised annual report and consider the implications for our report if we become aware of any apparent misstatements or material inconsistencies with the summarised financial statements.

BASIS OF OPINION

We conducted our work in accordance with Bulletin 1999/6 The auditors' statement on the summary financial statement issued by the Auditing Practices Board for use in the United Kingdom.

OPINION

In our opinion the summarised financial statements are consistent with the full financial statements and the Trustees' Annual Report of Contemporary Art Society for the year ended 31 March 2004.

MAZARS

Chartered Accountants and
Registered Auditor
24 Bevis Marks, London, EC3A 7NR
Dated 29th July 2004

Artist Patrons Sir Anthony Caro, OM Bridget Riley, CH

Vice-Patrons

Bryan Ferry
David Gordon
Caryl Hubbard
Lord McAlpine of West Green
Lord & Lady Sainsbury of Preston Candover
Lady Vaizey
Viscount and Viscountess Windsor

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Chairman

Oliver Prenn
Honorary Treasurer
Pesh Framjee

Honorary Solicitor

Mark Stephens
Honorary Secretary

Lance Blackstone
Doris Lockhart Saatchi
Caroline Summerfield
Babs Thomson
Vicente Todoli (from 11 July 2003)
Edwin Wulfsohn

Director

Gill Hedley
Collections Curator

Mary Doyle
Assistant Collections Curator

Ceri Lewis
Administrative Assistant, Collections
(fixed term contract)

Honor Beddard
Events and Membership Manager

Wynne Waring
Operations Manager

Elizabeth Cooper
Administrator

Phil Ashcroft
Accountant (part time)

Suzana Bakar
Accounts Assistant (part time)

Anna Bayraktar
Artfutures Selector

Jeni Walwin

Acknowledgements

The Contemporary Art Society offers sincere thanks to all individuals and organisations that help us to extend our work, and in particular the following:



The Arts Council England for their continued fixed term funding, which provides CAS with the vital support needed to develop our work with museums and other programmes



The Scottish Arts Council for their support in the development of a new collecting initiative on behalf of museums, companies and individuals in Scotland.



The Fine Family Foundation

The Estate of Tom Bendhem

The Estate of Brian Willis

Viscount and Viscountess Windsor

MBNA Donations Foundation

The Rayne Foundation

The P. Holt Charitable Trust

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 Ann Wingerstrand

Key	II	IV	VI	VIII	XI	XIII	XV
SCS Special Collection Scheme	OLAFUR ELIASSON <u>The forked forest path,</u> 1998 [SCS]	KENNY HUNTER <u>Feedback</u> <u>Loop</u> , 2003 [NCCS] Purchased in 2004 for Aberdeen Art Gallery with the aid of a grant from the National Fund for Acquisitions and with the assistance of the National Collecting Scheme for Scotland Photograph: © Mike Davidson, Positive	THOMAS SCHEIBITZ <u>Texas</u> , 1998 [TBB] Tom Bendhem Bequest Photograph: © Nicholas Sinclair	IAN DAVENPORT <u>Wall</u> <u>Painting</u> , 2004 [SCS] Commissioned by the Contemporary Art Society Special Collection Scheme on behalf of Mead Gallery, University of Warwick, with funds from the Arts Council Lottery, 2003 Photograph: © John Riddy	CERITH WYN EVANS <u>Later that day</u> , 2001 [CP] Purchased through the Contemporary Art Society's corporate consultancy work for ETC Venues Ltd art collection. Image courtesy Jay Jopling/ White Cube (London) Photograph: © Stephen White	GRAHAM GUSSIN <u>I love it,</u> <u>in space</u> <u>there are</u> <u>no limits,</u> <u>I love it,</u> 2001 [SCS] Purchased through the Contemporary Art Society Special Collection Scheme on behalf of Middlesbrough Art Gallery, with funds from the Arts Council Lottery, 2004 Image courtesy of Lisson Gallery and Graham Gussin	FERNANDO & HUMBERTO CAMPANA <u>Favela</u> <u>Chair</u> , 2003 [SCS] Purchased through the Contemporary Art Society Special Collection Scheme on behalf of Manchester Art Gallery, with funds from the Arts Council Lottery, 2004 Photograph: © Manchester Art Gallery
NCCS National Collecting Scheme for Scotland	Purchased through the Contemporary Art Society Special Collection Scheme on behalf of Towner Art Gallery, with funds from the Arts Council Lottery, 2003 Photograph: © Anthony Carr		VII DAVID BURROWS <u>Snowy</u> <u>Landscape</u> <u>with</u> <u>Wreckage</u> , 2001 [SCS] Purchased through the Contemporary Art Society Special Collection Scheme on behalf of Wolver- hampton Art Gallery, with funds from the Arts Council Lottery, 2004 Image courtesy of fa projects, London Photograph: © Dave Morgan	IX COLIN REID <u>Untitled</u> <u>R1158</u> , 2003 [D/04] Gift of Gregory Worth and the estate of Brian Willis Photograph: © Colin Reid	XII GRAZIA TODERI London, 2000/2002 [SCS] Purchased through the Contemporary Art Society Special Collection Scheme on behalf of Worcester City Art Gallery & Museum, with funds from the Arts Council Lottery, 2003 Image courtesy fa projects, London	XIV JONATHAN OWEN <u>Michaelmas</u> <u>Term</u> , 2002 [NCCS] Purchased in 2003 for Paisley Museum & Art Galleries with the assistance of the National Collecting Scheme for Scotland. Image courtesy of Doggerfisher	XVI FREDDIE ROBINS <u>Anyway</u> , 2002 [SCS] Purchased through the Contemporary Art Society Special Collection Scheme on behalf of Nottingham Castle Museum & Art Gallery, with funds from the Arts Council Lottery, 2003 Photograph: © Douglas Atfield
D/04 Distribution 04		V SEAMUS NICOLSON <u>BobbyAnn</u> , 2000 [SCS] Purchased through the Contemporary Art Society Special Collection Scheme on behalf of Ferens Art Gallery, with funds from the Arts Council Lottery, 2003 Image courtesy of The Agency Photograph: © Seamus Nicolson					
CP Corporate Projects							
TBB Tom Bendhem Bequest							
	III SHIZUKA YOKOMIZO <u>Stranger</u> (No.8), 1999 [SCS] Purchased through the Contemporary Art Society Special Collection Scheme on behalf of Nottingham Castle Museum & Art Gallery, with funds from the Arts Council Lottery, 2003 Image courtesy of The Approach, London and Shizuka Yokomizo						

II

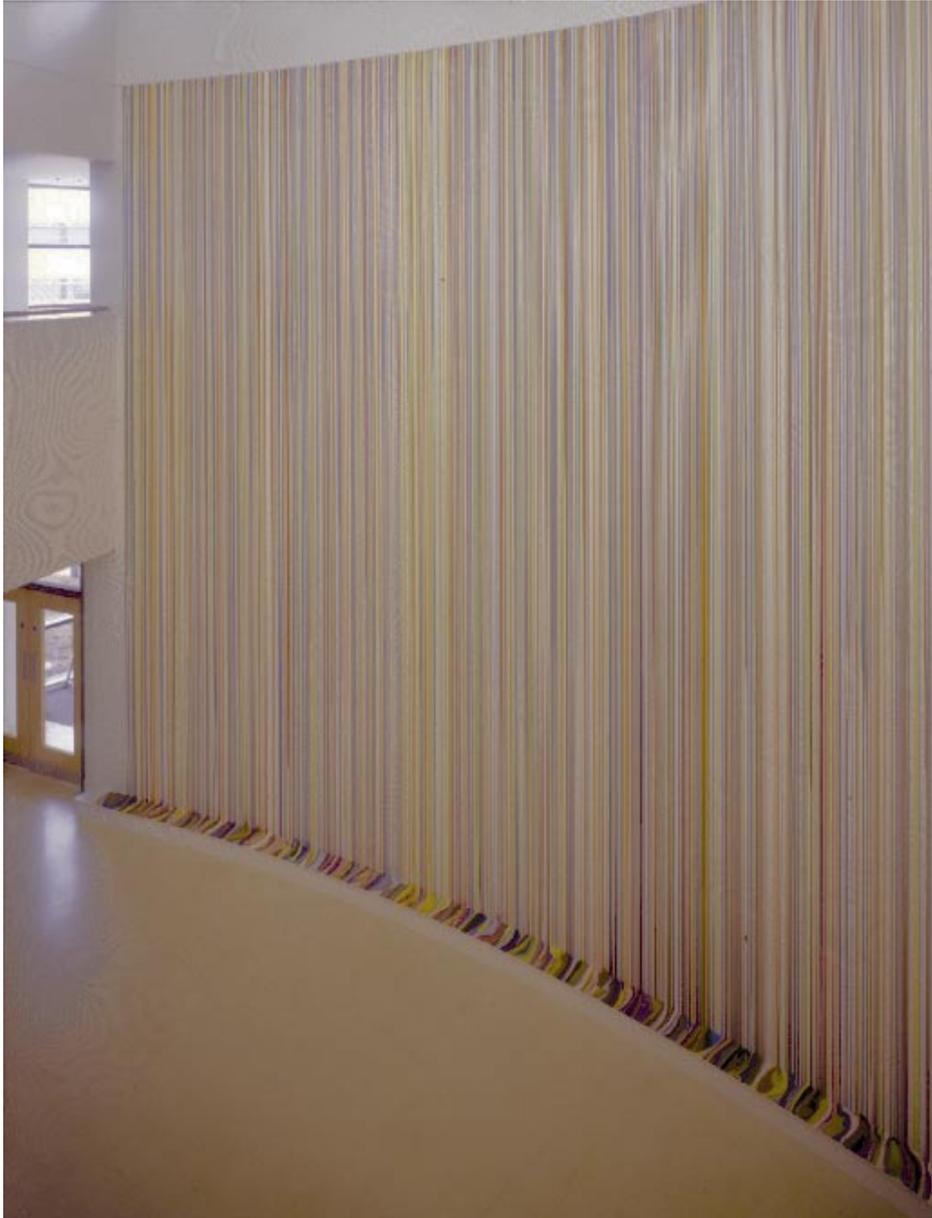


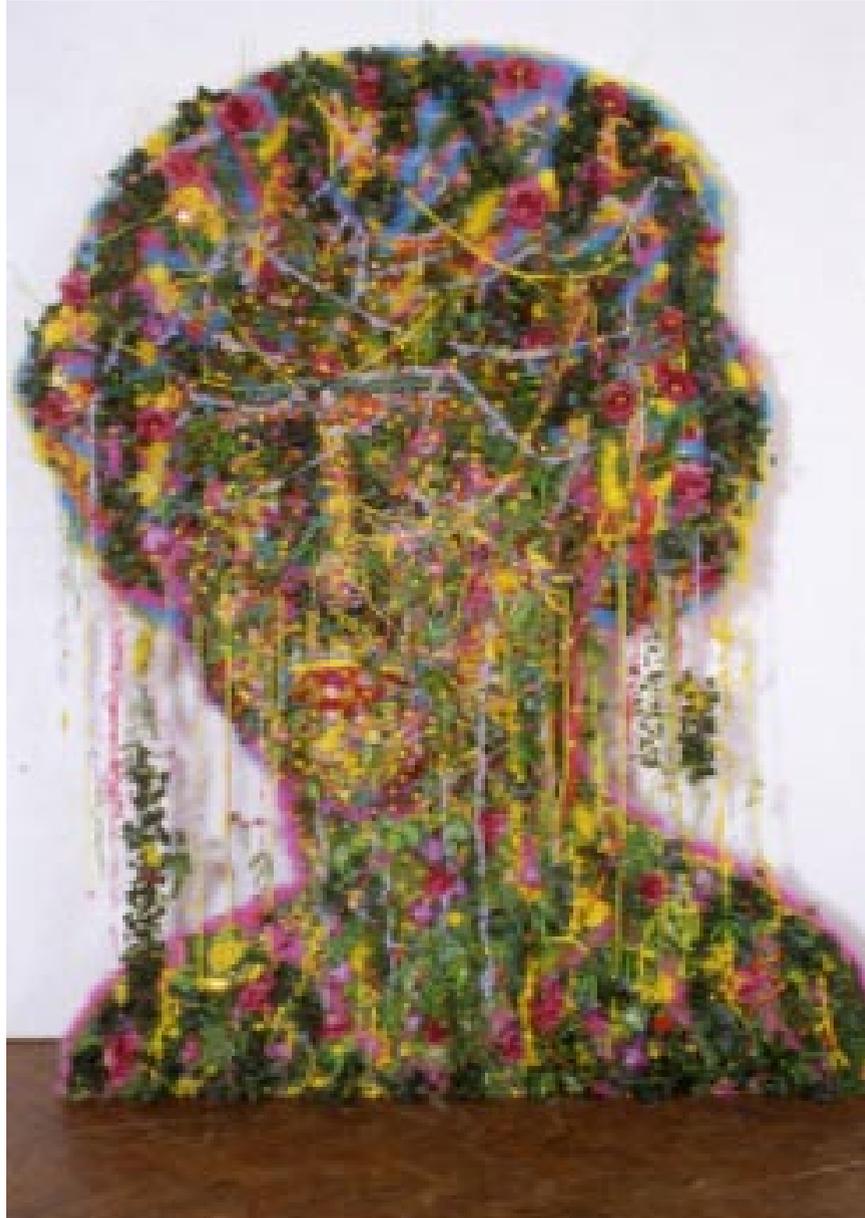
III













XIV



XV



