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.

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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.

Oliver S. Prenn
Chairman
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.

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 Studio of the same name. Established in 1992, the SCS is funded by the Arts Council of England and is the only national scheme of its kind in the UK. It has supported over 100 artists, including some of the most significant names in contemporary art, and has provided a platform for the development of new and underrepresented artists. The SCS has also provided a valuable resource for member museums and has helped to establish new relationships between artists and institutions. It has been a key factor in the growth of CAS and its influence on the art world.

In financial matters, we have been kept skillfully 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 Caspian development project for our encourages private collectors 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 reflects 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. 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 Wilis. 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 encourage collectors 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.
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 Jaidee Walton who heads the team that selects each work that we offer for sale. I continue to be grateful for her fresh approach every 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 and 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 here and abroad, who give generously of their time and skills. Last year these were Laura de Calonje, Kate Hawkins, Christine Haieh 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
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 voices 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’ programme to 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. 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 contemporary art collectors with a strong social element: ending up in a local hip bar, club or pub.

“Blood” is operated 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 CAS (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.

Wynne Waring
Events & Membership Manager

Projects & Consultancy

Art futures 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 Art futures 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 Wall 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.

CAS’s Art futures 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
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

April 2003
Art futures 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 ‘Collected’

We extend our thanks to all the artists who have opened their studios; galleries, 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 Anglia, Crafts Council, Artprocess, Fondazione Sandretto Re Rebaudengo, Sketch and Red Mansion Foundation.

Wynne Waring
Events & Membership Manager

CAS Supporters: Membership & Events

March 2004

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.

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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 Showq (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 Museum & Art Gallery 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 Hugonnier, 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 fields of photography and sculpture. An early purchase of Stephen Pippin’s renowned Landromat 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.
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.

List of Purchases & Loans

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Dimensions</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Artwork</td>
<td>Aluminum, framed, ed. 1/3, 142.3 x 101 cm.</td>
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<tr>
<td>Artwork</td>
<td>Majid, 2000 C-type print, mounted on aluminium, framed, ed. 2/3, 151 x 104.5 cm.</td>
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<td>Artwork</td>
<td>Picture from the series ‘After Euclid’, 925 silver</td>
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<td>Artwork</td>
<td>Photographs on fibre paper with lustre finish, ed. 1/10, 63.5 x 51 cm.</td>
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<td>Artwork</td>
<td>Symbiosis, 2003 18ct yellow gold and stainless steel, 22(w) x 22(d) cm.</td>
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<td>Artwork</td>
<td>Winterrelaeae, 2003 DVD projection in two parts (Commissioned)</td>
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<td>Artwork</td>
<td>ASSA ASHUAICH 501Chair, 2003 Fibre glass cast fromibre glass mould, 110 x 50 x 40 cm.</td>
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<td>Artwork</td>
<td>Feather from Freud’s Pillow (From his couch) (With thanks to the Freud Museum)</td>
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<td>Artwork</td>
<td>Feather from Standing Still, 1999 Polyester resin, 160 x 91.4 x 53.30 cm.</td>
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<td>Artwork</td>
<td>Pushpamala N Triptych (from the Bombay Carnival) 2001 3 sepia photographs on fibre paper with lustre finish, ed. 1/10, 63.5 x 51 cm.</td>
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<td>Artwork</td>
<td>Primal Soundings, 2004 Sound sculpture (Commissioned)</td>
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<tr>
<td>Artwork</td>
<td>Ceramic, 2 parts, each 43 x 43 x 38 cm.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Code</th>
<th>Name</th>
<th>Description</th>
<th>Dimensions</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>A</td>
<td>Aluminium</td>
<td>101 x 142.3 cm.</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>B</td>
<td>Majid</td>
<td>104.5 x 151 cm.</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>C</td>
<td>Symbiosis</td>
<td>22(w) x 22(d) cm.</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>D</td>
<td>Winterrelaeae</td>
<td>DVD projection in two parts</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>E</td>
<td>ASSA ASHUAICH 501Chair</td>
<td>110 x 50 x 40 cm.</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>F</td>
<td>Pushpamala N Triptych</td>
<td>3 sepia photographs on fibre paper with lustre finish</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>G</td>
<td>Primal Soundings</td>
<td>Sound sculpture</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>H</td>
<td>Ceramic</td>
<td>2 parts, each 43 x 43 x 38 cm.</td>
<td></td>
</tr>
</tbody>
</table>
rattan, edition of 5, 80 height x 50 diameter.

MEAD GALLERY, UNIVERSITY OF WARWICK Fine Art

IAN DAVENPORT
Wall Painting
2004
Acrylic paints on plasterboard, 73 x 5 x 103.65 (Commissioned)

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

GEORGE SHAW
Scenes from the Swing
2003
Humbrol enamel on board, 77 x 101

MIDDLESBROUGH ART GALLERY Fine Art

JEREMY DELLER
This is Us, 2003
Schedule drawings, pencil, pen and ink, and watercolour on paper;
Map, pen and ink, pencil, and coloured pencil on paper;
DVD, edition of 101
CD, unlimited edition, Schedule drawing 61 x 45.57
Map 61 x 45.8

CEL FLOYER
Ink on Paper
2003
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
Study for 'I love it, in space there are no limits, I love it', 2001
Pencil on paper, framed

GEORGE SHAW
Black Prince
1997
The Triple Triangle Club, 1997
Set of three drawings, all pencil on paper, each 41.5 x 48.5

TOMOKO TAKAHASHI
Dive 3 – H.Q.
2003
(Team Quarter) and it’s 43
detailed pictures from ‘Deep Sea Diving for 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 for Kunsthalle, or, a world in 6 x 4’
2003, Photographs, paint, marker pen and acrylic sheets, 200 x 95

THE NEW ART GALLERY, WALSALL

NEW LOCKE
June 2003
111, 2003
Mixed media on wooden framework, 275 x 160 x 40

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

JOHN WOOD & PAUL HARRISON
Plastic Bag
1999
Drift
1999
Lifejacket
2003
Boat 2
Horizon Line
1983
8 x 4
From the series Twenty Six (Drawing and Falling Things), 1999
All single channel video, DVD loop, ed. 1/3

NOTTINGHAM CASTLE MUSEUM & ART GALLERY

RODERICK BUCHANAN
Making Do, Getting By All Unique colour photographs, each 28.8 x 19

HELEN SEAR
Flow
1997
Series of 4 C-type photographic prints, ed. 2/3, 81 x 94

JUNGLE QUEEN
2001

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

SHIZUKA YOKOMIZO
Forewarned
2002
Machine knitted wool, 192 x 136
Forewarned, 2002
Machine knitted wool, 136 x 136

SHELLY GOLDSMITH
Humble Willow Pattern Tree
2003
Digital image on archival paper, 52 x 52

MOTHER WALLINGER
The Wood in the Desert III
2000
Flamed cream photograph, ed. 4/5 + 1 AP, 190 x 154

LAWRENCE WEINER
Untitled
2003
Printed meter on paper, 2 sheets, each 40 x 40

ANYA GALLACCIO
Now the leaves are falling fast
2000
C-print mounted on aluminium

LOANS
LAURA FORD
Petticoat
2000
Fabric, jesmonite, steel

THE POTTERIES MUSEUM & ART GALLERY

LOANS
LAURA FORD
Forewarned
2002
Machine knitted wool, 192 x 136

ROB KESSELER
Spade Willow Tapes
2003
Bone china with applied printed motifs, 25 x 22 x 22
Leaf vein motif, 2003

RICHARD SLEW
Coming and Going
2003
Earthenware with found additions, 51 x 12 x 37

ANYA GALLACCIO
Now the leaves are falling fast
2000
C-print mounted on aluminium
SARAH LUCAS
Two works titled Self Portrait, 1999, from the series Self Portraits.
1990–1999 Portfolio of 12 Iris prints, series SOUTHAMPTON CITY
Self Portrait
Solo exhibition:
Cardiff, 2003
Glynn Vivian Art
GALLERY, Swansea,
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Glynn Vivian Art
GALLERY, Swansea,
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

**Silver**

TAPSER MUSEUM & ART GALLERIES
Fine Art

BROOCH
2003
Kiln-cast and polished glass, 42 x 12 x 12

**Cardiff**

ENRICO DAVID
Untitled (Brussels Human), 2000
Acrylic thread on dyed canvas, 280 x 200

**Coventry**

HERBERT ART GALLERY AND MUSEUM
Mead Gallery, University of Warwick (SCS)*

**Leeds**

Leeds City Art Gallery (SCS)*

**Leicester**

New Walk Museum & Art Gallery*/**

**Lincoln**

Usher Gallery*/**

**Aberdeen**

Aberdeen Art Gallery & Museums (NCSS)*

**Bedford**

Cecil Higgins Art Gallery*/**

**Belfast**

Ulster 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/**

**Dundee**

Dundee McManus Galleries* (NCSS)*

**Eastbourne**

Towner Art Gallery (SCS)*

**Edinburgh**

City Art Centre† (NCSS)*

**Glasgow**

Glasgow Art Gallery & Museum/**

**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)*

**London**

South London Gallery (SCS)*

**Liverpool**

University of Liverpool Art Collection*

**Manchester**

Manchester Art Gallery (SCS)*/**

**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*

**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 Museum**

**Walsall**

The New Art Gallery Walsall (SCS)*

**Wolverhampton**

Wolverhampton Art Gallery (SCS)*

**Worcester**

City Art Gallery & Museum (SCS)*

**York**

York Art Gallery*/**

**Aberdeen**

Aberdeen Art Gallery & Museums (NCSS)*

**Bedford**

Cecil Higgins Art Gallery*/**

**Belfast**

Ulster Museum*/**

**Birmingham**

Birmingham Museum and Art Gallery (SCS)**

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City Museum & Art Gallery**

**Cardiff**

National Museum & Art Gallery*/**

**Cheltenham**

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**Dundee**

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**Huddersfield**

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**Sheffield**

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**Southampton**

Southampton City Art Gallery (SCS)**

**Southport**

Atkinson Art Gallery**

**Stoke on Trent**

The Potteries Museum & Art Gallery*/**

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**Swansea**

Glynn Vivian Art Gallery*/**

**Swindon**

Swindon Museum & Art Gallery*/**

**Wakefield**

Wakefield Museum**

**Walsall**

The New Art Gallery Walsall (SCS)*

**Wolverhampton**

Wolverhampton Art Gallery (SCS)*

**Worcester**

City Art Gallery & Museum (SCS)*

**York**

York Art Gallery*/**
Contemporary Art Society Group
Consolidated Statement of Financial Activities

Incorporating a consolidated income and expenditure account.

### Incoming Resources

<table>
<thead>
<tr>
<th>VOLUNTARY INCOME</th>
<th>ACTIVITIES IN FURTHERANCE OF THE CHARITY OBJECTIVES</th>
<th>INVESTMENT INCOME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subscriptions and donations</td>
<td>Fees and commissions</td>
<td>Interest and dividends</td>
</tr>
<tr>
<td>Bequest</td>
<td>Arts Council Lottery funding</td>
<td>Ticket sales for events for members</td>
</tr>
<tr>
<td>Arts Council Award</td>
<td>Lottery scheme contributions</td>
<td>Other income</td>
</tr>
<tr>
<td>Fees and commissions</td>
<td>Other grants</td>
<td>24,089</td>
</tr>
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</table>

**Total incoming resources**

<table>
<thead>
<tr>
<th>Unrestricted funds (£)</th>
<th>Restricted funds (£)</th>
<th>Total 31.03.2004 (£)</th>
<th>Restated 31.03.2003 (£)</th>
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<tbody>
<tr>
<td>108,124</td>
<td>29,277</td>
<td>137,401</td>
<td>110,809</td>
</tr>
<tr>
<td>503,046</td>
<td>-</td>
<td>503,046</td>
<td>-</td>
</tr>
<tr>
<td>55,000</td>
<td>-</td>
<td>55,000</td>
<td>-</td>
</tr>
<tr>
<td>157,209</td>
<td>-</td>
<td>157,209</td>
<td>-</td>
</tr>
<tr>
<td>-</td>
<td>73,125</td>
<td>73,125</td>
<td>129,069</td>
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<tr>
<td>637,126</td>
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<td>637,126</td>
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<tr>
<td>182,000</td>
<td>-</td>
<td>182,000</td>
<td>118,663</td>
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<tr>
<td>33,231</td>
<td>-</td>
<td>33,231</td>
<td>23,448</td>
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<tr>
<td>11,621</td>
<td>-</td>
<td>11,621</td>
<td>4,379</td>
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<tr>
<td>24,089</td>
<td>-</td>
<td>24,089</td>
<td>13,044</td>
</tr>
<tr>
<td>892,320</td>
<td>921,528</td>
<td>1,813,848</td>
<td>843,713</td>
</tr>
</tbody>
</table>

### Resources Expended

<table>
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<tr>
<th>UNRECONCILED</th>
<th>RECONCILED</th>
<th>TOTAL</th>
<th>RESTATED</th>
</tr>
</thead>
<tbody>
<tr>
<td>874,169</td>
<td>921,528</td>
<td>1,795,697</td>
<td>819,417</td>
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</tbody>
</table>

### Net incoming resources/

<table>
<thead>
<tr>
<th>(outgoings) resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>18,151</td>
</tr>
</tbody>
</table>

### Net incoming resources/

<table>
<thead>
<tr>
<th>(outgoings) resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>18,151</td>
</tr>
</tbody>
</table>

### Cost of Generating Funds

- Fundraising costs
- 18,151

### Net incoming resources/

<table>
<thead>
<tr>
<th>(outgoings) resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>18,151</td>
</tr>
</tbody>
</table>

### Cost of Generating Funds

- Fundraising costs
- 18,151

### Net incoming resources/

<table>
<thead>
<tr>
<th>(outgoings) resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>18,151</td>
</tr>
</tbody>
</table>

### Costs of Activities

<table>
<thead>
<tr>
<th>COSTS OF ACTIVITIES IN FURTHERANCE OF CHARITABLE OBJECTIVES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advice, training &amp; collection support</td>
</tr>
<tr>
<td>Art purchases</td>
</tr>
<tr>
<td>Members’ events and support activities</td>
</tr>
<tr>
<td>Management and administration</td>
</tr>
</tbody>
</table>

Total resources expended

<table>
<thead>
<tr>
<th>Total resources expended</th>
</tr>
</thead>
<tbody>
<tr>
<td>470,652</td>
</tr>
</tbody>
</table>

### Net incoming resources/

<table>
<thead>
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<th>(outgoings) resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>470,652</td>
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</table>

### Net incoming resources/

<table>
<thead>
<tr>
<th>(outgoings) resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>470,652</td>
</tr>
</tbody>
</table>

### Other Recognised Gains and Losses

- Revaluation of investments
- (87)

Net movement in funds

- 421,668
- 69,718
- 40,986
- 10,782

### Other Recognised Gains and Losses

- Revaluation of investments
- (87)

Net movement in funds

- 421,668
- 69,718
- 40,986
- 10,782

- 421,581
- 69,718
- 49,199
- 11,235

### Other Recognised Gains and Losses

- Revaluation of investments
- (87)

Net movement in funds

- 421,668
- 69,718
- 40,986
- 10,782

- 421,581
- 69,718
- 49,199
- 11,235

- 443,916
- 387,225
- 831,141
- £819,906

### Other Recognised Gains and Losses

- Revaluation of investments
- (87)

Net movement in funds

- 421,668
- 69,718
- 40,986
- 10,782

- 421,581
- 69,718
- 49,199
- 11,235

- 443,916
- 387,225
- 831,141
- £819,906

### Fund balances carried forward

| £865,497 |
| £456,943 |
| £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
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

Catching Comets Patrons
Janice Blackburn
Mrs Neville Burston
Sibyl Fine King
Dr Pauline Graham
Caroline Hansberry
Peter and Maria Kellner
Barbara Lloyd and Judy Collins
Nyda & Oliver Prenn Foundation
Dr and Mrs Sackler
The Schneer Foundation
Mr and Mrs DM Shalit
Richard Sykes and Penny Mason
The Trusthouse Charitable Foundation
Rumi Verjee
Audrey Wallrock

CAS Donors
JR Aisbitt
Lady Brown
Eric and Jean Cass
CM Kauffman
Frank Moxon
Lady Sainsbury
Sir Nicholas Serota
Ann Winger Strand
OLAFUR ELIASSON

The forked forest path, 1998

KILIAN JOURDAN

Feedback Loop, 2003

IAN DAVIDSON

Thames, 1998

THOMAS SCHOEBITZ

[NCSS]
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: © Nicholas Sinclair

DAVID BURROWS

Snowy Landscape with Breckage, 2001

[SCS]
Purchased through 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

SEAMUS NICOLSON

BobbyAnn, 2000

[SCS]
Purchased through the Contemporary Art Society Special Collection Scheme on behalf of Ferens Art Gallery, with funds from the Arts Council Lottery, 2004. Image courtesy of fa projects, London. Photograph: © Dave Morgan

COLIN REID

Untitled R1155, 2003

[DD/04]
Gift of Worth and the estate of Brian Willis. Photograph: © Colin Reid

GREGORY FERENS

No.8, 1999

[SCS]
Purchased through the Contemporary Art Society Special Collection Scheme on behalf of the estate of Brian Willis. Photograph: © Colin Reid

SEAN CARR

Positive Approach, London and Shizuka Yokomizo

IAN DAVENPORT

Wall Painting, 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: © Stephen White

CERITH WYN EVANS

Later that day, 2001

[CP]
Purchased through the Contemporary Art Society's corporate consultancy work for ETC Venues Ltd. Photograph: © Stephen White

GRAHAM GUSSIN

I love it, in space there are no limits, I love it, 2001

[SCS]
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HEW LOCKE

Jungle Queen [III], 2003

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Anyway, 2002

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