To mark the end of the Special Collection Scheme in England, all illustrations in this year’s Annual Report are of recent purchases for museums in the scheme. Available space allows only a small selection: for a full list of SCS purchases in the final year of the Scheme, please refer to pp 11-18 of the accompanying text booklet.

Copyright of all works remains with the artist and/or their estate.
The Contemporary Art Society actively supports living artists and, since 1909, 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 Gillian Ayres, Damien Hirst and Cornelia Parker. The society is a registered charity supported by its members and grants from public bodies, private foundations and many generous private individuals and it continues to raise funds to benefit museum collections throughout the British Isles. This has included 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 is 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, since 1984. 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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Chairman’s Statement

It has been an extraordinary year. Two of our major programmes reached their climax simultaneously. More than £1,000,000 was spent on new art.

I intend, however, to take continuity as my theme. Tate Britain recently mounted an exhibition of Sir Anthony Caro’s work, taking as its signature Early One Morning, an important sculpture presented to the Tate by the Contemporary Art Society in 1965. This was prescient. Bridget Riley, our only other Artišt Patron, had enjoyed a major retrospective in 2003, also at Tate Britain. Many of her works have been through our hands on their way to museums. In 2005 we now have a third Artišt Patron in Ann Sutton, the leading textile artist, who was responsible for bringing craft back onto the CAS agenda many years ago. We are committed to keeping it there, and to increasing the representation of craft in museums.

In 1997 Arts Council England awarded the Contemporary Art Society £2,500,000 from Capital Lottery funds towards a £3,300,000 project to establish the Special Collection Scheme, which would enable 15 museums throughout England to develop challenging collections of contemporary art and craft (in the event 19 collections). The scheme began in 1998 and concluded this year. A total of 575 works was spent on travel, education, research and career development. The contemporary collections of the 15 museums have been hugely enhanced and enlivened by the choice of new work made possible by the scheme.

Gill Hedley overleaf states that “many museums depend on CAS for their only acquisitions of work by living artists”. The second major programme in which this happened last year was the Distribution of 2004/5, the process by which we display and catalogue the purchases made by our invited buyers together with the gifts received during the 4 year period. There were 165 works, valued at £650,000. A selection was shown at the South London gallery and the totality in Edinburgh.

The distribution to museums is the final step in the process, which is unique to CAS.

The National Collecting Scheme for Scotland, a close relative of Special Collection Scheme, is still underway and is thriving.

ARTfutures takes place this year at Bloomberg SPACE in late November. It should be remembered that we pioneered art markets in this country, and ours remains free to enter and, more important, carefully selected.

I return to my theme of continuity, bearing in mind the extraordinary resilience of the Contemporary Art Society for nearly a century, and its striking contributions from time to time—whether Picasso, Henry Moore, Damien Hiršt or the Special Collection Scheme—and I ask all readers to consider how best we should now progress the acquisition of contemporary art by museums in this country.

As ever we appeal to Government, Arts Councils, private donors, trust and foundations to maintain and increase their support, and to explore new ways of enlivening our museum collections so that they are never allowed to stagnate but refresh the spirit of all who enter.

We have shown that the crusade can be won. What comes next?

You will have gathered from the above that Gill Hedley—and her colleagues—have had an outstanding year. I would like to thank her—and them—on your behalf: she is truly among the great crusaders for the art of our times.

Oliver Prenn
Chairman
2004/5 was rightly dominated by the conclusion of the Special Collection Scheme (SCS) and, in the latter months, by the distribution to member museums, through our exhibition ShowCASE.

An evaluation of the SCS was launched in October 2005 and, to quote from one curator: “The Scheme has transformed an entire generation of British curators... There must be 20-25 curators who are going to pay the country back for the rest of their professional lives.” We are very proud of this achievement and Ceri Lewis describes the scheme in more detail on page 9.

The exhibition of all our purchases and gifts, ShowCASE, opened at the South London Gallery in November 2004 – and was followed by the entire collection in Edinburgh during January – March 2005. These two huge projects were managed with dedication and real commitment by the Senior Curator, who has run SCS from the beginning, and Ceri Lewis, Curator, who has been intensely involved for the past three years. I want to pay tribute to their very hard work. We also acknowledge our dependence on the work of other staff: Liz Cooper and Phil Ashcroft who keep ShowCASE functioning and effective; Suzana Bakar and Anna Bayraktar who keep us accountable; and Wynne Waring who gets us on the bus or plane to far-off destinations.

Another important link with Scotland is the launch of ‘Spin’, a membership initiative run by Kirstie Skinner working for the National Galleries of Scotland and CAS. The last exhibition in London, ‘Spin’ was launched with great panache at The Hallion Club in Edinburgh in February 2005. It was a particular pleasure at the ShowCASE launch that a group of CAS and ‘Blood’ members, led from the front by Oliver Prenn, joined forces with ‘Spin’ members for a series of visits, curators’ talks and convivial meals in Edinburgh. ‘Spin’ will open in Glasgow late in 2005 and we hope to offer the template to other partners in the UK.

2004/5 has given everyone involved in CAS the opportunity clearly to see what we can achieve. At the South London Gallery, in Edinburgh; in the ShowCASE catalogue and press campaign; the Tom Bendhem exhibition and catalogue; the National Gallery Scheme, ‘Blood’ and ‘Spin’ events; the wonderful dinner hosted so generously by Fatima Maleki for our Catching Comets supporters; and on TV, CAS has laid out its stall. In Tom Bendhem’s memory and at my suggestion, a debate was held at the Oxford Union in March 2005: “This House believes that Contemporary Artists are Talentless”. The motion was defeated.

Many museums have come to depend on our collecting schemes for the proper attention we pay to the collaborative and international elements of collecting today. CAS increasingly serves to perform...
a vital function for public collections and has to decide where to place the modest amounts of money raised. Larger museums, like our own, can only afford to make substantial and challenging gifts from us. Smaller museums ask us to give them works that fit into inadequate stores and very closely defined collecting policies. Many museums depend on CAS for their only acquisitions of work by living artists. CAS’s staff and committee will be obliged to make some fundamental choices in the next year now that Lottery funding is no longer available to us but when we have established a template for regional museum collecting upon which we wish to build.

We depend, in so many ways, on our committee to make our work known, define our goals and keep us on track. I would like to thank them all for their personal support to me, and their generosity with their time and expertise, as well, in several cases, of gifts of art. In every case, Oliver Prenn, Chairman, leads by example. He is on the bus for CAS or the aeroplane to Pittsburgh, makes the toast at every dinner and is first through the door at the private view, wherever in the country we happen to be. He buys from artists at every dinner and is first to welcome us to their exhibitions; our events interns that have contributed with their fresh ideas, skills, dyle and hard work (Christine Hsieh, Amy Knerr, Camille Guimaraes and Shirin Khosravi); and collectors who have opened their studios; gallery-keepers, curators and artists that welcomed us to their exhibits; our events interns that have contributed with their fresh ideas, skills, dyle and hard work (Christine Hsieh, Amy Knerr, Camille Guimaraes and Shirin Khosravi); 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 friends and members: Erica and Jean Cass, Philip and Sheila F, Tim Hadfield, Jean-Conrad and Isabelle Le Maître, Eskandar and Fatima Maleki, Mourad Mazouz, Rosie Millard, Guy and Marion Naggar, Anders Pettersson, Alexandre Pollazzon, Tom Taylor, Jean Wainwright, Phil Young, Poju and Anita Zakladwicz. Our gratitude also goes to the following organisations: City of London School, The Economist, Simmons & Simmons, Camden Arts Centre, Artprojx, Arts Council England.

As a result, ‘Blood’ generated interest and new members from our successful discussion event at Sketch. The grant has also allowed us to concentrate on developing our online resource and functionality – the new ‘Blood’ website will be launched in late 2005.

In the next year, amongst other things, we are looking forward to the CAS Trip to China – indeed an opportunity for broadening horizons and minds. 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. We extend our thanks to all the artists who have opened their studios; gallery-keepers, curators and artists that welcomed us to their exhibitions; our events interns that have contributed with their fresh ideas, skills, dyle and hard work (Christine Hsieh, Amy Knerr, Camille Guimaraes and Shirin Khosravi); 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 friends and members: Erica and Jean Cass, Philip and Sheila F, Tim Hadfield, Jean-Conrad and Isabelle Le Maître, Eskandar and Fatima Maleki, Mourad Mazouz, Rosie Millard, Guy and Marion Naggar, Anders Pettersson, Alexandre Pollazzon, Tom Taylor, Jean Wainwright, Phil Young, Poju and Anita Zakladwicz. Our gratitude also goes to the following organisations: City of London School, The Economist, Simmons & Simmons, Camden Arts Centre, Artprojx, Arts Council England.

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 on our public platform. CAS raises funds to purchase works of contemporary art on behalf of 95 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 supporters is broadening and growing. Our ‘Catching Comets’ patrons contribute larger donations and commit to doing so over a series of years—the idea behind the name is based on CAS’s reputation of ‘catching comets’ before artists’ careers and prices are out of orbit. The impact of these supporters’ commitment and championing of our cause has been marked this year by the exhibition ShowCASe, which displayed 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 tours with a strong social element for emerging collectors in London. ‘Blood’ is co-chaired by Obi Felten and myself, and supported through membership dues by Dom Baal, with further assistance this year from Anne-Françoise Gavanon, Barra Little and Sarah Potterton. In addition to nurturing a new audience for contemporary art, the aim of ‘Blood’ is to operate its membership online. In recognition of its early successes and potential, Arts Council England awarded CAS a grant to develop ‘Blood’ further.
Consultancy Services

The key aims of our Business Development work are to pursue our close collaboration with existing corporate clients; secure new clients and members where possible; and maximise our opportunities to increase awareness and exposure about CAS’s multiple activities.

CAS has continued advising etc.venues on acquiring an art collection that reflects and enhances their business interests and ethos. Adam Dant’s commission, The Guild of Neologists, was launched at their Bonhill House venue in November 2004, actively engaging their clients and open to public participation, this commission proved an especially rewarding art project, generating a great deal of publicity and exposure, and also welcomed the contribution of CAS members in the creation of new words for a business lexicon. The completion of the project was celebrated at one of etc.venues’ other premises, The Hatton. CAS also advised etc.venues on new acquisitions for three of their offices: the highlights were a Pipilotti Rist photograph for Bonhill House; a Catherine Yass light-box to The Guild of Neologists; and a set of 6 photographs by Marie-France and Marc Newson, Ingo Maurer; the textiles collection in Nottingham contains commissioned works by Liz Ridel, Heather Belcher, and works by a number of Japanese makers of international repute. In some cases works acquired have created new relationships with artists; for example, French and Japanese makers of international repute.

The total amount spent on art purchases at ARTfutures and by corporate and private clients through CAS consultancy this year was £160,214. Proposals were presented to a number of new potential corporate clients and projects, with whom we are continuing discussions. Public presentations and panel discussions provided ideal opportunities to extol the work of the Contemporary Art Society, including mentions of ARTfutures, our consultancy work as well as our membership events and activities. Such occasions included a panel discussion on Corporate Collections during the Glasgow Art Fair; a talk at the Radar exhibition of students’ work and a presentation to students at Sotheby’s Institute. Regular meetings and discussions with the 4Cs, our Contemporary Corporate Curators’ Circle, continue to provide a beneficial support network for the healthy and progress. Arts & Business have generously agreed to publicise information about CAS and 4Cs on their website to promote corporate art collecting of a high standard. (See: www.aandb.org.uk — Corporate Art Collections).

Updating information about our corporate consultancy work on the CAS website is also underway. At the time of writing, the next major event to which the 4Cs, existing and potential corporate clients will also be invited will be ARTfutures 2005 at Bloomberg SPACE in November. A great deal of work and energy is being placed into making this a big success.

Nour Wall
Business Development Manager

Special Collection Scheme 1998–2005

As both our Director and Chairman have already acknowledged, 2004/5 was an important year in our work with museums.

As this ambitious Collecting Scheme draws to a close, it is fair to say that none of us could have accurately predicted the outcome when the bid was first made to Arts Council Lottery in 1997. Much has been achieved over the past seven years, some of which has already been detailed in our reports, year on year. It is, however, worth taking stock at this moment, to recognise the scale and impact of its achievements, and to attempt to draw some conclusions about its legacy.

That the Scheme was ground-breaking cannot be overstated: unique, untested, it was described by the Director of Visual Arts, Arts Council England, as an “action research” project. The scale in itself was unique—bringing together 15 museums around England in partnership with CAS, all with differing collections, staff and governance was an audacious move, and not without difficulty. It was a change, not only in how museum curators had worked, but also in the way that CAS worked with its member museums. The stated aim of the partnership was to “increase the quality and diversity of contemporary art collections across the country and to extend the access, enjoyment and understanding of contemporary art to a wider audience.”

The scheme sought to address the lack of contemporary art collecting in regional museums by providing funds for acquisitions. Moreover, it recognised the need for curators to build a network of knowledge and expertise, providing money and time for travel and research, to ensure a sustainable legacy. £2.5 million was awarded to arts Council Lottery for the access, enjoyment and understanding of contemporary art to a wider audience.£2.5 million was awarded by the Arts Council Lottery in 1997. Much has been achieved over the past seven years, some of which has already been detailed in our reports, year on year. It is, however, worth taking stock at this moment, to recognise the scale and impact of its achievements, and to attempt to draw some conclusions about its legacy.

The dramatic change in the level of support for the work of contemporary artists is equally significant. Over 600 works have been purchased or commissioned in regional collections in Britain, and over £9.2 million spent on the acquisition of contemporary fine art and craft. Nearly 300 artists are now represented in the 86 regional collections, many of which have never been seen or even represented in regional collections before. The dramatic change in the level of support for the work of contemporary artists is equally significant. Over 600 works have been purchased or commissioned in regional collections in Britain, and over £9.2 million spent on the acquisition of contemporary fine art and craft. Nearly 300 artists are now represented in the 86 regional collections, many of which have never been seen or even represented in regional collections before.
have been developed, changing the way some collection curators work: “it has given some curators the confidence to begin to develop strong relationships with artists which will now become a regular way of working… curators have invited artists whose work they have purchased to work with them, either on the interpretation of material they have bought, or to invite them to curate shows themselves.”

Equally encouraging is the fact that this closer relationship has led to additional gifts from artists to collections.

What this means for regional museums and the public who see local audiences now have the opportunity to see quality contemporary work in their region. There is clear evidence that the SCS has enabled museums to develop their audiences in a range of ways, and has helped to change people’s perception of museums as places of historic interest, having little contemporary relevance. Works acquired through the SCS have directly contributed to developing new audiences. Visitors to Leeds City Art Gallery now have contemporary collections and the opportunity to see quality contemporary art in the future—CAS continues to take the lead in exploring how contemporary purchasing can be sustained.

Ceri Lewis
Collections Curator

*All quotations in this section are taken from Contemporary Art Society Special Collections Scheme Evaluation Report, by Val Millington, 2005.

has transformed how CAS has worked with our museum colleagues, and has shown that strategic intervention at a national level can make a difference. But it cannot operate without sustained public investment and a clear public commitment to contemporary collecting.

The model of the collecting scheme that CAS has developed dovetails with current thinking yet a successor is not immediately obvious, without funding and a national framework. All involved feel CAS has an important role to play in working with museums to acquire contemporary collections of fine art and craft in the future—CAS continues to take the lead in exploring how contemporary purchasing can be sustained.

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THOMAS RUFF  
Portrait (V. Levchenya), 2000  
C-print, ed. 2/4, 210 x 165

BETTINA VON ZWEHL  
Et, 5, 9, 17, 8,  
from the series Alina, 2004  
C-prints mounted on aluminium, framed, ed. 1/5, each 59.8 x 46.4 x 3

GILLIAN WEARING  
Self portrait as my Uncle Bryan Gregory, 2003  
Digital C-type print, ed. 6/6 + 2AP, 124 x 82.5

SHIZUKA YOKOMISO  
When You Wake, 2003  
Two screen DVD projection, ed. 6/10, dimensions variable

LEEDS CITY ART GALLERY  
Fine Art

ANNA BARRIBALL  
Silver Map, 2003  
Silver pen on world map, 82 x 131

ERGIN CVASOGULU  
Poised in the Infinite Ocean, 2004  
3 screen video installation with sound, looped 5.20 min., ed. 2/3, dimensions variable

TACITA DEAN  
Blind Pan, 2004  
Series of five photograbures on Mhamnenu Butten Paper, ed. 11/14, 61 x 90

ROSA LIND  
HAYASHIBI  
Breath House, 2004  
DVD, single screen projection, ed. 2/3 + 2AP

SANTIAGO SIERRA  
Hooded Woman  
Black and white photograph, framed, ed. 4/6 + 1AP, 150 x 220

GEORGINA STARR  
Big V, 2004  
4 screen DVD projection (commission)

GABRIEL OROZCO  
B.K.I., 2004  
Glicee on watercolour paper, ed. 55/175, 27.9 x 19.7

JAMES CASEBERE  
Turning Hallway, 2003  
C-type print mounted on plexiglass, ed. 4/5, 120 x 150

CORNELIA PARKER  
Object that fell off the white cliffs of Dover, 1992

Silver teapot, engraved, 15 x 17 x 10

Infinite Ocean  
6/10  
82 x 131

Silver Map  
2003

C-print, diasec-face on aculobond, aluminium frame, glazed, ed. 2/6, 50 x 75

MONA HATOUM  
Static Portraits (Mom, Mary Ellen, Peter), 2000  
Three polaroids, unique, 72 x 56

CRAGIE HORSFIELD  
Place, ascending, 2004  
C-print, diasec-face on aculobond, aluminium frame, glazed, ed. 2/6, 100 x 16

RONAN AND Eован BOURULLEC  
Samurai Chair, 2000  
Stainless steel base with felt and foam, 77 x 57.5 x 55 (diam.)

JASPER MORRISON  
Thinking Man's Chair,  
Designed 1986  
Painted tubular and flat steel, 72 x 64 x 95.5, (manufactured by Cappellini)

PAGES  
No, 2003  
6 neon lights, glass & gas, each 50 x 10 x 10

THOMAS HEATHERWICK  
Please Keep off the Glass, 2004  
Handblown Murano glass chair structure, limited edition of 12, 85 x 42 x 60, (manufactured by Salviati)

MICHAEL MARRIOTT  
‘Missed’ Day Bed, 1999  
Russet (untreated) leather, polyurethane foam, timber frame, stainless steel legs, 190 x 50 x 44

TATSUYA NAKAMURA  
hanne-yasume  
Designed 1999  
Carved mdf with polyurethane lacquer, 26 x 150 x 34 (manufactured by Ron-Woo, 2004)

INGO MAURER  
Porca Miseria, 1994  
Light - exploiting dinner service, limited edition, 135 x 110 x 110

Marc NEWSON  
Zenith Chair,  
Designed 1998  
Polished aluminium, ed. 8/8 + 2A + 2 prototypes, 79 x 60 x 77 (manufactured by Bodylines)

PHILIPPE STARCK  
W.M. Stool, 1990  
Sand-blasted aluminium, lacquered. 95.5 x 56 x 53 (diam.)

MIDDLESBROUGH ART GALLERY  
Fine Art

TRACEY EMIN  
It Never Felt Like This, 1999  
Nonprint, 29.7 x 42 (print size)

MARC NEWSON  
Samurai Chair,  
Designed 1986  
Painted tubular and flat steel, 72 x 64 x 95.5, (manufactured by Cappellini)

PAUL COCKSCEDGE  
NeoN, 2003

JOEY BALLETTI  
Blind Pan, 2004  
C-print, diasec-face on aculobond, aluminium frame, glazed, ed. 2/6, 100 x 16

BIRCH plywood & polyester bristles, 38 x 120 x 45

MEAD GALLERY  
Fine Art

DAVID BATELOR  
Against Nature, 2004  
Steel & aluminium lightboxes, fluorescent lights, acrylic sheet, aluminium support, (commission), 750 x 70 x 25

JASON TAYLOR  
Scrub Together Bench, 2003  
Birch plywood & polyester bristles, 38 x 120 x 45

12

13
David Shrigley
Untitled (7/8/03), 2003
Gouache on paper, 42.5 x 61.6

NOTTINGHAM CASTLE MUSEUM & ART GALLERY
Fine Art

Jitka Hanzlová
Untitled (Hunter with deer), 1994
C-type print, ed. 1/8

Untitled (Clothesline in spring), 1991
C-type print, artist proof 2/3

Untitled (Veuv), 1993
C-type print, ed. 2/8,

Untitled (House in snow), 1993
C-type print, ed. 4/8

Untitled (Bathrub), 1994
C-type print, ed. 1/8

Untitled (Dance with Goat), 1993
C-type print, artist proof 1/3

All from the Rokytí series, each 40 x 29.8

Susan Hiller
Snow Scenes / Schneezenen, 2003
3 pièces prints with pigmented inks on Hannemuhle William Turner paper, ed. 3/3 + 2AP, each 100 x 70

Candida Höfer
Library Dublin II, 2004
C-print, AP 1, 152 x 177.7

Shirin Neshat
Women Without Men (untitled 2), 2004
C-type print, ed. 1/5 + 1AP, 72.4 x 233.7

John Middy
Sky 6 (Kalk Bay), 2003
C-type print, ed. 1/5 + 1AP

Sky 8 (Kalk Bay), 2003
C-type print, ed. 1/5 + 1 AP

Sky 10 (Normandy), 2003
C-type print, ed. 1/5 + 1 AP

Sky 12 (Monaco), 2003
C-type print, ed. 1/5 + 1 AP

Sky 14 (Camberwell), 2003
C-type print, ed. 1/5 + 1 AP

Each 33 x 40 [print size]

Nigel Shafran
Bookshelves (Archive Bookshop), 2004
C-print, framed, ed. 2/5, 118 x 145

Charity Shop, Watford, 2001

C-type print, ed. 1/7, framed, 61 x 76 [print size]

Hannah Starkey
March 2004, 2004
C-type colour print mounted on aluminium, ed. 1/5 + 1AP

122 x 163 x 5

Craft

Michiko Kawanabayashi
Germination, 2003
C-type print, ed. 1 AP

Majiko Nitta
Pockets / Ventilation, 2003/2004
Woven fishing line & perspex, 300 x 170 x 95

Janette Appleton
Land Line: Double Edged Encounters, 2003
Needle, felt, transfer print, metal rod, clips, 60 x 2840

Liz Rideal
Tupac Velant, 2005
C-type print, ed. 4/5 + 1AP

Timbo, 2000
C-type print, ed. 1/5 + 1AP

Each 33 x 40 [print size]

Emily Bates
Falls of Peace (Version II), 2003
Black synthetic organide fabric, dimensions variable

Mark Dion
Secret Garden at the Botanical Field, 2004
DVD, unique, dimensions variable (commission)

Paula Rouss
Aesthetics of Emergency (art and security), 2004
Installation, DVD projeÇion, with misuhiki

Matten, 2004
Wooden extendable table with stain design hand painted and hand polished, unique, 90 x 180 x 70 (commission)

The New Art Gallery WALSALL
Fine Art

Saskia Olde Wobbers
Untitled (Multiplex), 2005
DVD projection, ed. 1/7 + 2 AP, dimensions variable

Janette Parris
Throw in the Towel, 2004
Comic style strip book, unlimited edition, 29.8 x 21, 16 pages (commission)

Cornford & Cross
Where is the Work?, 2005
CD iron and wall text, unique, 60 x 60 x 2 (commission)

Christian Marclay
My Bad Bar, 2004
Life size bronze cast, ed. 3/60

Richard Woods
Logo No.14, 2005
Floor installation: printed wood, gloss paint, dimensions variable (commission)
TROY ZIEGLER
I Wish I Was A Hole In The Ground, 2003
Batch inkjet prints, lightbulbs, 159 x 125 x 254

THE POTTERIES
MUSEUM & ART GALLERY
Craft

BARNABY BARFORD
I need a bloody holiday, 2004
3 plates, epoxy resin, 27 x 62
It always happens when you least expect it, 2004
2 plates, epoxy resin, 27 x 44

NEIL BROWNSWORD
Remnant, 2009
Ceramic & found archaeology, multiple consisting of 2 components, 11 x 25 x 60

ROBERT DAWSON
Surface, 2003
Print on ceramic tiles, 51 x 76

EDMUND DE WAAL
In a dark wood, 2003/2004
Three porcelain jars, 83(h) x 12(diam.), 91(h) x 12(diam.), 90(h) x 13(diam.)

MICHELLE ERIKSON
Liberty (Justice), 2003
Porcelain and stoneware, thrown & hand-modelled, 36 x 22
Justice (Liberty), 2003
Porcelain and stoneware, thrown & hand-modelled, 36 x 22
Tea Toddler, 2004
Agate earthenware, porcelain and indigual clay with gold enameled, 21 x 19
Pairrot Teapot, 2004
Agate earthenware and stoneware mould thrown & modelled, 34 x 27

ANYA GALLACCIO
While reaching For Aima Ata, 2004
Set of 5 porcelain fruits, apples, glaze, ed. 4/6, dimensions variable

SARAH LUCAS
Toby Jug, 2004
Ceramic jug, unlimited edition, 16.4 x 10.5 x 12

CAROL MCNICOLL
Pair of Jugs, 2002
Slip cast, glazed stoneware & transfers, 32 x 12.5

JACQUELINE PENCELET
Who Knows? 1994
63 paintings, Backlighted fabric on wooden stretchers, 221 x 318

DAVID SHIRLEY
Black Pot, 2004
Clay, glaze, enamel paint, 43(h) x 18(diam.) Utinted (Tom Thumb), 2000
Acrylic and ink on paper, 34 x 41.4

JULIAN STAIR
Adult Sarcophagus, 2004
Thrown circular sarcophagus & lid, oxidised Etruria Mari, 154(h) x 72(diam.) Funerary Jar, 2004
Reduced Etruria Mari, oxidised white stoneware, 31 x 44 x 36 Funerary Jar, 2004
Oxidised porcelain, oxidised white stoneware, 31 x 44 x 36

MARTIN VINCENT
The North / South Divide, 2002
Cotton on 14 point aida, 1/3, 50 x 60

THE WHITWORTH ART GALLERY
Fine Art

BASIL BEATTIE
Beyond Wonder, 2002
Oil & wax on cotton duck, 223 x 366

JACQUELINE DONACHIE
Crawfurd Heights, 2004
Galvanised steel (commission)

GREEN PLACE
Eden, 2002
Ceramic fragments by Janice Tchalenko, steel coated, glazed, gold leaf, 15 x 30 x 35

SIOBHAN FRAYNE
Drawing for Snow Show, 2004
Collage, acrylic medium and graphite on paper, 56 x 38

STEPHEN WILLATS
In relationship to Another, 2004
Acrylic paint, photo set text & ink on card, 100 x 100

JANE & LOUISE WILSON
Monument (Apollo Pavilion, Peterlee), 2003
Four LCD screen installation, ed. 2/5, dimensions variable

TOWNER ART GALLERY
Fine Art

WOLVERHAMPTON ART GALLERY
Fine Art

ANTHONY HAUGHEY
Resolution, 2004
Installation, 11 lightboxes, DVD projection, sound, dimensions variable

ZINEB SEDIRA
Mother, Daughter I, 2003
Tryptich, C-type prints, mounted on aluminium, ed. 2/3, 142.3 x 101.6

ROSS SINCLAIR
Real Life Geography, 2001
Ten neon sentences mounted on perspex panels, 12(h), dimensions variable

GILLIAN WEARING
Glia, 2003
C-type colour photographs, framed, 4/10 APs, edition of 100, 61 x 51

WORCESTER CITY
ART GALLERY & MUSEUM
Fine Art

DAVID AUSTEN
Green Tree, 2004
Oil and charcoal on flax canvas, 214 x 152

Stephens Point Lighthouse, 1984
DVK, 2004
Mdf, acrylic on canvas, perspex and perspex on wood panel, 30 x 160 x 30; 51.2 x 63 x 11.8; 270 x 120 x 40; 31 x 60 x 50

IAN RawLInson
Refuge 1, 2003
References to the Weather, 1948 Two-colour silk screen on Arches paper in wooden frame, ed. 58/60, 50 x 60

RONI HORN
You Are The Weather, 1998
Two colour silk screen on Arches paper in wooden frame, ed. 58/60, 50 x 60

SIOBHAN HAPASKA
Cease Firing On All Fronts, 2003
Light jet print on Fuji Crystal paper mounted on aluminium, ed. 1/5, 154.5 x 121.5

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In relationship to Another, 2004
Acrylic paint, photo set text & ink on card, 100 x 100

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National Collecting Scheme for Scotland

Demonstrating their growing ambition and confidence Scottish curators have made acquisitions of 30 works of visual and applied arts this year, and much of this is now on display in the museums concerned.

Curators have been inspired by CAS-led research visits to Zurich, Amsterdam, ArtBasel, Friese Art Fair and Collec‘ted, amongst others, and by the opportunity to share knowledge and expertise with each other.

Highlights of the latest acquisitions include: Gavin Turk’s caí bronze sculpture of a sleeping bag for Aberdeen Art Gallery & Museums; ‘Habitat’; Paisley Museum & Art Galleries acquisition of Anya Gallacio’s exquisite caí bronze and silver sculpture ‘Whirlwind in the Thorntree’; Graeme Todd’s painting ‘It Is So Endless’ for McManus Galleries, Dundee; metalwork by several international makers for Aberdeen Art Gallery & Museums; and the Hunterian Art Gallery’s purchase of Anne Bevan and Janice Galloway’s thought-provoking installation Rosengarten (made in response to objects from the Hunterian’s collection).

Working in partnership with other organisations is key to the success of NCSS. It is a delight to see the curators involved virtually doubling their purchase funds in some cases thanks to grant-aid funding from other bodies. Further external funding from the Scottish Arts Council and the National Collections Fund is allowing the NCSS museums to commission new work for their collections from Scottish-based artists and makers. The first commission will be a major piece of metalwork for Aberdeen Art Gallery & Museums’ collection.

Funding for the first phase of NCSS comes to an end in March 2006 and we are working closely with the Scottish Arts Council and the NCSS museums to ensure that the excellent progress made so far in Scotland continues.

Sarah Yearsley
NCSS Co-ordinator

CSS LIST OF PURCHASES

All dimensions given in cm, height (h), width (w), depth (d), unless otherwise indicated

ABERDEEN ART GALLERY & MUSEUM

FRAMES

DAVID HUYCKE
Patinated silver
Bowl, 2004
Silver

HIROKI IWATA
Copper Vase, 2004
Copper and enamel

DAMIEN HIRST AND DAVID BAILEY
Jesus Is Condemned to Die, 2004
C-print on aluminium in artist designed frame, photographed by David Baile

JUNKO MORI
A Small Propagation Project, 2004
Forged mild steel, wax coated A Silver Organism, 2002
Silver

HIROSHI SUGIURA
Aqua Peircey VI, 2003
Hammer-raised fine silver

DAVID WATKINS
Palaces of the Night II pin, 2003
Steel

GRAHAM FAGEN
Where the Heart Is, 2002
Scupture

VIDALIM FROHM
Bowls, 2003
Fine silver with white opaque enamel

GRAEME TODD
It is so Endless, 2002
Acrylic, ink, varnish on board

CITY ART CENTRE, EDINBURGH

FINE ART

GRAHAM FAGEN
Nothank, 1999
Installation and documentary

HUNTERIAN ART GALLERY, GLASGOW

FINE ART

ANNE BEVAN & JANICE GALLOWAY
Rosengarten, 2004
Mixed media

MCMANUS GALLERIES, DUNDEE

FINE ART

MASSIMO BARTOLINI
Fiscus, 2004
Nespolo drypoint, ed. 2/3

PAT COLLISHAW
Burning Flowers I, 2003
Photograph, ed. 2/3

GRAHAM FAGEN
Where the Heart Is, 2002
Sculpture

DUNCAN MARQUIS & ANDY WAKE
Skogsnagar Video

GRAEME TODD
It is so Endless, 2002
Acrylic, ink, varnish on board

ANNA CATRELL
Capacity, 2001
Blown glass with lampwork

ALISON KINNAIRD
Streetwise II, 2004
Glass tableau with engraved glass panels lit by dichroic filters

KATE MALONE
Bubble Pyramid, Line 1, 4th item, 2004
Pebble-glazed earthenware

RACHEL WOODMAN
Chosen I, Nilv, line 1, item 7, 2004
Blown cased glass, purple over white, gold leaf

PASLEY MUSEUM & ART GALLERIES

FINE ART

ANYA GALLACIO
Whirlwind in the Thorntree, 2004
Scupture of cast bronze with cast silver berries on a steel plate base

HANDELINE VIGNES
In The Flowers, 2004
Oil on board

ROSALIND WATSON
Faces Fading, 2004
Oil on board
The exhibition would not have been possible without the generous support of the Scottish Arts Council and Stanley Thomas Johnson Foundation, to whom we owe many thanks. We also indebted to Kerry Duggan whose dedication ensured that the exhibition catalogue was such a success.

Ceri Lewis
Collections Curator

Exhibitions
ShowCASE Preview, South London Gallery, 19 November – 19 December 2005
ShowCASE: Contemporary Art for the UK, City Art Centre & Talbot Rice Gallery, University of Edinburgh, 22 January – 12 March 2005

Catalogue
ShowCASE: Contemporary Art for the UK, published by Contemporary Art Society, 2005. Copies may be purchased directly from CAS.

Table 1

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Gallery/Gallery</th>
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<tbody>
<tr>
<td>Untitled</td>
<td>Stephen Follen</td>
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<td>Coiled mild steel</td>
<td>Stephen Follen</td>
<td>Dream Tower, 2000</td>
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<tr>
<td>Arrangement</td>
<td>Stephen Follen</td>
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<tr>
<td>Ulster Museum, Belfast</td>
<td>Louise Hopkins</td>
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<td>Thomas Hill</td>
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<td>Bound wire, wood, steel, resin,</td>
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<td>Lyrica, nylon, perspex, 18ct yellow gold, nylon cord, 8 x 7 x 1.5 cm, 49 x 67</td>
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Our years of purchasing on behalf of our member museums culminated in the exhibition and allocation of work to collections across the country. In November 2004 a curated selection of work was shown at South London Gallery, followed by the major exhibition of purchases and gifts at the Talbot Rice Gallery and City Art Centre in Edinburgh. We would like to thank Margot Heller, Pat Fisher, Ian O’Riordan and their colleagues who worked in partnership with us to stage such ambitious projects.

The exhibition would not have been possible without the generous support of the Scottish Arts Council and Stanley Thomas Johnson Foundation, to whom we owe many thanks. We also indebted to Kerry Duggan whose dedication ensured that the exhibition catalogue was such a success.

The process of selection and allocation of works of art is always complex. It would not be possible without the generosity of all those involved. Our appointed buyers gave time and thoughtful consideration to their purchasing; individuals chose CAS as the conduit for their gifts of works of art; and we received generous support from foundations, funding bodies and individuals.

CAS has now given the works to museum collections throughout the UK and the final stage of the process is complete. We are delighted that the public will soon see these works of contemporary art in their permanent homes.
MICHAEL LANDY
[Untitled] (2), (3), (5), (6), 2002

CATHY DE MONCHAUX
Wound Drawing No. 10 (Spike), 2001 Paper, brass, wood, paint, 58.5 x 58.5 x 9 cm Gift of OliverPenn

BART FLANAGAN
Eclipsed Spiral, 2000 Ink on paper, each 117 x 117 cm

PAULA REGO
Nine London Birds, 1994
Portfolios, published by Byam Shaw School of Art, edition of 80, Gift of Tom Bendhem

JUNKO MORI
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JENNIFER JOHN
Cross Your Heart, 2001
Gift of DashaShenkman

JULIUS HEAVY
Forage, 2001
Gift of TomShenkman

PAUL KANE
View of the Landscape, 2001
Gift of DashaShenkman

MICHAEL LANDY
[Untitled] (2), (3), (5), (6), 2002

BRADFORD ART GALLERIES & MUSEUMS
Fine Art
L.S. LOWRY
Haworth Church, 1950 Pencil on paper, 34.3 x 41.3 Given in memory of Brian Willis by Greg Worth, from their collection

DO-HO SUH
Who Am I?, 1999 Iris print on Somerset paper, ed. 6/10, 88.9 x 119.4 Purchased by LC, 2001 from Lehmann Maupin, New York

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Objects d’outback, Untitled, 2002, Gift of DashaShenkman

JENNIFER JOHN
Cross Your Heart, 1988
Acrylic & conte on card, 27 x 21 Gift of DashaShenkman

EILEEN AGAR
Portrait of Miss Terry, 1980 Acrylic on canvas, 46.5 x 36.5 Given in memory of Brian Willis by Greg Worth, from their collection

EILEEN COOPER
Learning to Fly, 1989
24

Etched, ed. 11.135, 70 x 60.8
Given in memory of Brian Willis by Greg Worth, from their collection

MARGARET HARVEY
GALLERY, UNIVERSITY OF HERTFORDSHIRE

SARAH JONES
Consulting Room
(Couch) (VII), 1997
C-type photographic print, mounted on aluminium, unique + 1 AP, 152.4 x 157.4
Gift of Dasha Shenskan

HOVE MUSEUM & ART GALLERY
Fine Art

MICHAEL AYRTON
Steep Street, Undated
Oil on board, 60 x 50
Gift of an anonymous donor

HUDERSFIELD ART GALLERY
Fine Art

STEFAN GEC
Untitled: Sputnik (tattoo), 2004
Engraved aluminium and stainless steel, 150(1) x 58(diam.)

25

Commissioned by AP, 2004 from the Artist (HMF)

NICKY HIRST
Untitled, 2001
Moulded plastic tiles and pins, 213 x 182
Purchased by TF, 2001 from Wilkinson Gallery, London (HMF)

LEEDS CITY ART GALLERY
Fine Art

JOHN DAVIES
Drawing of T.P, 1977
Pastel and pencil on paper, 39.9 x 37.5
Figure of Richard Burton, purchased by AP, 2000

MICHAEL LANDY
Our limit is that of the desire and imagination of the human mind, 1996
Colour photography, ed. 3/5, 40 x 26.7
Gift of Karsten Schubert

TARA COOMBER
Jeeves Pitcher, 2003
Silver, 17(h) x 6(diam.)
Purchased by CA, 2003 from the Metal Gallery, London

UNIVERSITY OF LIVERPOOL ART GALLERY
Fine Art

PHILLIP KING
Maquette for Gobelin for Tower Bridge, 1989
Bronze, 49 x 15 x 30
Purchased by TF, 2003 from the Artist (HMF)

SOUTH LONDON GALLERY
Fine Art

PETER DOIG, ANA GALLACCIO, BRAD LOCHORE, CORNELIA PARKER, KATHY PRESTON, YINKA SHONIBARE, GAVIN TURK, MARK WALLINGER
Bugs, 2000 Portfolio published by Byam Shaw School of Art, edition: 50 with 15 APs, 20.5 x 14.5 [sheet size]
Gift of Tom Bendhem

ABIGAIL LANE
Man with Glass, 1993
Black and white photograph, glass, 16 x 17 x 1.5
Gift of Karsten Schubert

KEITH VAUGHAN
Narrow Hill, 1972
Oil on board, 46.5 x 52.1
Given in memory of Brian Willis by Greg Worth, from their collection

Riss Exam, 1999-2000
Book with colour photographs and braille, 30 x 21.5
Gift of Dasha Shenskan

BOYD WEBB
Button Hole, 1983
Photograph, edition: 3/10, 55.5 x 48
Given in memory of Stuart Morgan by his family and friends

SAM SMITH
Painted Head, Undated
Painted wood, velvet, ed. 23/62,
20.8 x 12.5
Gift of Dasha Shenkman

ALISTAIR MCCALUM
Mokume Gane Bowl, 2003
Gilding metal and silver, 5.9 x 5.9
Mokume Gane Bowl, 2003, gilding
Metal and silver, 5.9 x 5.6
Purchased by CA, 2003 from the Artist

THE WHITWORTH ART GALLERY,
UNIVERSITY OF MANCHESTER
Fine Art

CRISTINA IGLESIAS
Untitled (Habitation XIII), 2002
Silkscreen on aluminium, ed. 38/200, 37.5 x 50
Gift of Dasha Shenkman

JANICE KERBEL
Study for Home Fittings #5 — 242 Cambridge Heath Road, Sounds like: where to walk so no cracks are heard, Sightlines: where to stand so no shadows cast, 1995
Pencil on paper, 72 x 102
Purchased by LC, 2001 from Wilkinson Gallery, London

GLENN BROWN
Love, 1997
Colour photograph, 81.5 x 96
Gift of Karsten Schubert

ALISON WILDING
Interferences, 2000
Set of 3 etchings, ed. of 3 APs, edition of 35, 32 x 38
Gift of Karsten Schubert

JANUSZ OLSZEWSKI
Landscape from the end of the 20th Century — Wounded, 1990
Photograph, edition of 6, 177 x 117 x 5
Purchased by Jeremy Rees, 1990

MIDDLESBROUGH INSTITUTE OF
MODERN ART
Fine Art

FIONA BANNER
Forever n ever, 2001
Screen print on stainless steel in five parts, ed. 1/5, 250 x 619
Purchased by LC and TF, 2001 from Galerie Barbara Thumm, Berlin (HMF)

HARRY HOLLAND
The Photographer, 1984
Oil on board, 20 x 21 x 19
Purchased with funds bequeathed by Brian Willis from Contemporary Applied Arts, London

DAVID REMFREY
Three Women, 1985-6
Oil on canvas, 91.5 x 91.5
Gift of Caroline Hansberry

JANUSZ OLSZEWSKI
Landscape from the end of the 20th Century — Wounded, 1990
Photograph, edition of 6, 177 x 117 x 5
Purchased by Jeremy Rees, 1990

GALLERY OLDHAM
Fine Art

JONATHAN CALLAN
Steam, 2002
Paper and ink, 37 x 37 x 6.5
Gift of the Artist

FRANZISKA FURTER
Fragile Horizon (II), 2004
Graphite on paper, 18 x 293
Purchased by AP, 2004 from doggersfisher, Edinburgh

CASTLE MUSEUM & ART GALLERY,
NOTTINGHAM
Fine Art

SEAMUS NICHOLSON
Upper Crust, 1999
C-type photographic print mounted on aluminium, edition: 1/5, 152 x 102
Purchased by TF, 2001 from The Agency, London

LINDA KARSHAN
Dieu Donné Production III 10.10.03, 2003
Paper pulp drawing, 77 x 67
Gift of the artist and Redfern Gallery, London

GALLERY OLDHAM
Fine Art

GALLERY OLDHAM
Fine Art

JONATHAN CALLAN
Steam, 2002
Paper and ink, 37 x 37 x 6.5
Gift of the Artist

PHILIP CORE
Principia Ethica (Duncan Grant & Maynard Keynes), 1978
Pencil, ink and gouache on paper, with collage, 77 x 57
Gift of Dasha Shenkman
ROCHDALE ART GALLERY
TROUBSS ROCHDALE
Fine Art
LUKE GOTTIELLE
Landscape, 1998
Colour photograph, edition: 1/3
Purchased by TF, 2001 from the Artist
RUGBY ART GALLERY
& MUSEUM
Fine Art
AK DOLVEN
it could happen
to you, 2001
35mm film on DVD, edition 1/5 + 2
AP, Purchased by PB, 2004 from Wilkinson Gallery, London (HMF)
DAVID LEAPMAN
Scuttle Through Life, 1987
Paint on unprimed canvas, 17.5 x 21
Given in memory of Stuart Morgan by his family and friends
SIMON LEWTY
The Aimless Proposal, 1987
Pencil, crayon & acrylic on tissue paper, wood frame, 27.5 x 27.5
Given in memory of Stuart Morgan by his family and friends

JOHN CREASEY
COLLECTION OF CONTEMPORARY ART, SALISBURY
Fine Art
VICTOR PASMORE
Composition with Blue, 1979
Silkscreen on paper, ed. 13/70, 75.5 x 70.5
Given in memory of Brian Willis by Greg Worth, from their collection
KEITH VAUGHAN
Still life with Skull and Pears, 1951
Pencil on paper, 36.8 x 42.5
In memory of Brian Willis by Greg Worth, from their collection
GRAVES ARTS
GALLERY, SHEFFIELD
Fine Art
ISAAC JULIEN
After Matzatlan, 1999/2000
Suite of 8 black and white photographs on Arches paper, ed. 3/10, each 55.8 x 76.2
Purchased by LC, 2001 from Victoria Miro Gallery, London (HMF)

CRAFT
SIDSE DORPH-JENSEN
Pouring Vessel, 2003
Britannia silver, 12 x 20 x 8
Purchased by CA, 2003 from the Artist
CHRISTOPH BELLWERGER
Body Piece, 1996
Expanded polystyrene, 8 x 11.5 x 4
Purchased by BT, 2001 from Bartlett Marsden Gallery, London (ACE)
PAUL NOBLE
Light Bulb, 1996
Pencil on paper, 27 x 70
Gift of Karsten Schubert
JULIAN OPIE
Incident in the Kitchen, 1983
Oil on panel, 102 x 81 x 22.5
Gift of Dasha Shenkan
DAVID SHRIGLEY
Ull, 1992
C-type photographic print, ed. 9/12, 27 x 31

Purchased from the Stephen Friedman Gallery, London (FFF)

LIN CHEUNG
18 Carat Gold Bracelet, 2001
Purchased by BT, 2001 from the Artist (ACE)
Lesley Foxcroft
Stockwork, 1993
Purchased by BT, 2002 from Bartlett Marsden Gallery, London (ACE)
ALAN REYNOLDS
First Drawing for Summer (The Seasons), 1954-56
Gift of Dasha Shenkan

MO JUFP
The Pear, 2003
Purchased by BT, 2001 from greengrassi, London

JOONHO JEON
Drift/Wealth, 2003
Computer animation, DVD projection with sound, edition 3/6
Purchased by PB, 2004 from the Artist (HMF)

GLYNN VIVIAN ART GALLERY, SWANSEA
Fine Art
CAROL MCNICOLL
Deer, 2001
Purchased by TF, 2001 from the Artist (ACE)
SLIP cast earthenware, 15 x 40 x 40
Gift of Karsten Schubert

NEIL WILKIN
Bedtime, 2003
Purchased by BT, 2001 from Bartlett Marsden Gallery, London (ACE)

FREUD
Sculpture Through Life, 1987
Paint on unprimed canvas, 17.5 x 21
Gift of Karsten Schubert

Res: 23 x 6 x 10
Cast acrylic, edition: 1 of 3
Gift of Karsten Schubert

The New Art Walsall
Fine Art
DAVID MUSGRAVE
Giant (q.), 2000
Wall painting emulsion paint, dimensions variable
Purchased by TF, 2001 from greengrassi, London

Wolverhampton Art Gallery
Fine Art

JOHN CREASEY
COLLECTION OF CONTEMPORARY ART, SALISBURY
Fine Art
VICTOR PASMORE
Composition with Blue, 1979
Silkscreen on paper, ed. 13/70, 75.5 x 70.5
Given in memory of Brian Willis by Greg Worth, from their collection
KEITH VAUGHAN
Still life with Skull and Pears, 1951
Pencil on paper, 36.8 x 42.5
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GALLERY, SHEFFIELD
Fine Art
ISAAC JULIEN
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The Pear, 2003
Purchased by BT, 2001 from greengrassi, London

JOONHO JEON
Drift/Wealth, 2003
Computer animation, DVD projection with sound, edition 3/6
Purchased by PB, 2004 from the Artist (HMF)
A number of other works were presented to museums during the year from various sources:

**NEW HALL, CAMBRIDGE**

- Jeanne Masero
  - Deep Dreams are Frail, 1985
  - Liquitex on canvas, 35.6 x 35.6

**Nancy Balfour**

- Ink on paper, 6.8(h) x 22(diam.)
  - Purchased by CA, 2004 from the artist

**R. W. C.**

- Life I., 1997
  - Oil on canvas, 152.4 x 243.8

Gift of the Artist

**Craft**

- NICOLA HICKS
  - Cow, Date not known

- Plaster and wire
  - Gift of Barbara Lloyd

**Craft**

- UNIVERSITY OF LIVERPOOL ART COLLECTION

**Fine Art**

- Peter Corbett
  - 3(diam.), 6.8(h) x 7.3(h), 6.4(h) x 7.4(diam.), base 6.2(h) x 22(diam.)
  - Purchased by CA, 2004 from the artist

**Craft**

-Membership is supported by funds from The Esmée Fairbairn Foundation

**Worcester City Art Gallery & Museum**

**Fine Art**

**William Garrow**

- Abstract Landscape, 1947
  - Watercolour and gouache, 68.8 x 49

- Jeanne Masero
  - Three Cups, 2004
  - Stoneware, 6.8(h) x 7.7(diam.), 6.8(h) x 7.7(diam.), 6.4(h) x 7.4(diam.), base 6.2(h) x 22(diam.)

**Craft**

**Gateshead**

- Shipley Art Gallery
  - Oil on paper, 6.2(h) x 22(diam.)

- City Museum & Art Gallery
  - Oil on canvas, 94 x 70.5

- University of Liverpool
  - Oil on canvas, 6.8(h) x 22(diam.)

- University of Manchester
  - Oil on canvas, 6.4(h) x 22(diam.)

- Charles and Margaret Harvey Foundation
  - Given in memory of Brian Willis

- David and Maggie Gordon
  - Given in memory of Max Gordon

- John Creasey Foundation
  - Purchased by CA, 2004 from the artist

**Doncaster**

- Doncaster Museum & Art Gallery
  - Oil on canvas, 6.8(h) x 22(diam.)

- Newcastle City Art Gallery
  - Oil on canvas, 6.4(h) x 22(diam.)

- University of Warwick
  - Oil on canvas, 6.4(h) x 22(diam.)

- University of Manchester
  - Oil on canvas, 6.2(h) x 22(diam.)

* 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 2005.

**Incoming Resources**

<table>
<thead>
<tr>
<th>VOLUNTARY INCOME</th>
<th>Unrestricted funds (£)</th>
<th>Restricted funds (£)</th>
<th>Expendable Endowment (£)</th>
<th>Total 31.03.2005 (£)</th>
<th>Revised 31.03.2004 (£)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subscriptions and donations</td>
<td>96,143</td>
<td>19,721</td>
<td>-</td>
<td>115,864</td>
<td>137,401</td>
</tr>
<tr>
<td>Bequest</td>
<td>-</td>
<td>-</td>
<td>695,000</td>
<td>695,000</td>
<td>503,046</td>
</tr>
<tr>
<td>Arts Council Award</td>
<td>80,000</td>
<td>-</td>
<td>80,000</td>
<td>80,000</td>
<td>55,000</td>
</tr>
<tr>
<td>Fees and commissions</td>
<td>175,621</td>
<td>-</td>
<td>-</td>
<td>175,621</td>
<td>157,209</td>
</tr>
<tr>
<td>Arts Council Lottery funding</td>
<td>3,917</td>
<td>-</td>
<td>-</td>
<td>3,917</td>
<td>73,125</td>
</tr>
<tr>
<td>Lottery scheme contributions</td>
<td>784,831</td>
<td>-</td>
<td>-</td>
<td>784,831</td>
<td>637,126</td>
</tr>
<tr>
<td>Other grants</td>
<td>68,000</td>
<td>257,793</td>
<td>-</td>
<td>325,793</td>
<td>182,000</td>
</tr>
<tr>
<td>Ticket sales for events for members</td>
<td>31,770</td>
<td>-</td>
<td>-</td>
<td>31,770</td>
<td>33,231</td>
</tr>
<tr>
<td>Other income</td>
<td>8,228</td>
<td>-</td>
<td>-</td>
<td>8,228</td>
<td>11,621</td>
</tr>
<tr>
<td>Interest and dividends</td>
<td>28,471</td>
<td>-</td>
<td>-</td>
<td>28,471</td>
<td>24,089</td>
</tr>
<tr>
<td><strong>Total incoming resources</strong></td>
<td>481,233</td>
<td>1,066,263</td>
<td>695,000</td>
<td>2,242,496</td>
<td>1,813,848</td>
</tr>
</tbody>
</table>

**Resources Expended**

<table>
<thead>
<tr>
<th>COST OF GENERATING FUNDS</th>
<th>Unrestricted funds (£)</th>
<th>Restricted funds (£)</th>
<th>Expendable Endowment (£)</th>
<th>Total 31.03.2005 (£)</th>
<th>Revised 31.03.2004 (£)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fundraising costs</td>
<td>92,252</td>
<td>4,731</td>
<td>-</td>
<td>96,983</td>
<td>81,773</td>
</tr>
<tr>
<td>Advice, training &amp; collection support</td>
<td>260,744</td>
<td>111,188</td>
<td>-</td>
<td>371,932</td>
<td>344,990</td>
</tr>
<tr>
<td>Art purchases</td>
<td>1,092,975</td>
<td>-</td>
<td>-</td>
<td>1,092,975</td>
<td>768,482</td>
</tr>
<tr>
<td>Members’ events and support activities</td>
<td>96,162</td>
<td>35,178</td>
<td>-</td>
<td>131,340</td>
<td>86,181</td>
</tr>
<tr>
<td>Management and administration</td>
<td>50,532</td>
<td>862</td>
<td>-</td>
<td>51,394</td>
<td>41,036</td>
</tr>
<tr>
<td><strong>Total resources expended</strong></td>
<td>499,690</td>
<td>1,244,934</td>
<td>-</td>
<td>1,744,624</td>
<td>1,322,462</td>
</tr>
</tbody>
</table>

**Net incoming resources/(outgoings) resources**

<table>
<thead>
<tr>
<th>Net incoming resources/(outgoings) resources</th>
<th>Unrestricted funds (£)</th>
<th>Restricted funds (£)</th>
<th>Expendable Endowment (£)</th>
<th>Total 31.03.2005 (£)</th>
<th>Revised 31.03.2004 (£)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revaluation of investments</td>
<td>18,457</td>
<td>178,671</td>
<td>695,000</td>
<td>497,872</td>
<td>491,386</td>
</tr>
<tr>
<td>Transfers</td>
<td>(643)</td>
<td>-</td>
<td>5,000</td>
<td>4,357</td>
<td>(87)</td>
</tr>
<tr>
<td>Net movement in funds</td>
<td>(19,100)</td>
<td>(178,671)</td>
<td>700,000</td>
<td>502,229</td>
<td>491,299</td>
</tr>
<tr>
<td>Fund balances brought forward</td>
<td>(67,558)</td>
<td>67,558</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Fund balances carried forward</td>
<td>(86,658)</td>
<td>(111,113)</td>
<td>700,000</td>
<td>502,229</td>
<td>491,299</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>£778,839</td>
<td>£345,830</td>
<td>£700,000</td>
<td>£1,842,669</td>
<td>£1,322,440</td>
</tr>
</tbody>
</table>

The above figures all relate to continuing operations and include all recognised surpluses and deficits.
The summary financial information set out on pages 32–34 is extracted from the full accounts of the Society which were approved by the Committee on 14 July 2005. 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
8 August 2005

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 2005.

MAZARS
Chartered Accountants and Registered Auditor
24 Bevis Marks, London, EC3A 7NR
Dated 1 August 2005

Artists Patrons
Sir Anthony Caro, OM
Bridget Riley, CH OBE (from 07.05)
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Caryl Hubbard
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Honorary Secretary Lance Blackstone
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Gill Hedley
Senior Collections Curator
Mary Doyle
Collections Curator
Ceri Lewis
Collections Assistant (until 02.05)

Honour Beddard
NCSS Co-ordinator
Sarah Yearsley

Events and Membership Manager
Wynne Waring
Business Development Manager (from 01.05)
Nour Wali

Operations Manager
Elizabeth Cooper
Administrator
Phil Ashcroft

Accountant (part time)
Suzana Bakar
Accounts Assistant (part time, until 03.05)
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:

**About Contemporary Art Society**

The Arts Council England for continued fixed term funding, which provides vital support to develop CAS’s work with museums and other programmes, especially a grant to support development of the ‘Blood’ membership programme. Also the Arts Council England Lottery Fund for establishing the Special Collections Scheme, a unique national project in England supporting nineteen museum collections.

The Scottish Arts Council for their support in the development of collecting initiatives. Also the Scottish Arts Council Lottery Fund for establishing the National Collecting Scheme for Scotland in partnership with six museums and for supporting new commissions.

The Henry Moore Foundation
The Fine Family Foundation
The Esmée Fairbairn Foundation
The Stanley Thomas Johnson Foundation
The Estate of Tom Bendhem
The Rayne Foundation
The P. Holt Charitable Trust
Viscount Windsor

**Catching Comets Patrons**

Janice Blackburn
Mrs Neville Burston
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Tania Fares
Sibyl Fine King
Caroline Hansberry
Peter and Maria Reliner
Barbara Lloyd and Judy Collins
Oliver Frenn
Dr and Mrs Sackler
The Schneer Foundation
Mr and Mrs DM Shalit
Richard Sykes and Penny Mason
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Audrey Wallrock

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**Designed by Value and Service**