ANNUAL REPORT 2000/2001

We promote the collecting of contemporary art through our gifts to public museums and the advice and guidance we offer companies and individuals.

Contemporary Art Society
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CONTEMPORARY ART SOCIETY ANNUAL REPORT 2000/2001

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PATRON
HER MAJESTY QUEEN ELIZABETH THE QUEEN MOTHER

VICE - PATRONS
BRYAN FERRY
DAVID GORDON
CARYL HUBBARD
PAULINE VOGELPOEL MANN
THE LORD MCALPINE OF WEST GREEN
THE LORD AND LADY SAINSBURY OF PRESTON CANDOVER
THE LADY VAIZEY
THE VISCOUNT AND VISCOUNTESS WINDSOR

ARTIST PATRONS
SIR ANTHONY CARO, OM
BRIDGET RILEY, CH

COMMITEE MEMBERS
OLIVER PRENN, CHAIRMAN
PESH FRAMjee, HONORARY TREASURER
MARK STEPHENS, HONORARY SOLICITOR
LANCE BLACKSTONE, HONORARY SECRETARY
JOLYON BARKER
WENDY BARDIN (UNTIL 27 JANUARY 2001)
JANICE BLACKBURN
PHILIP HEWAT-JABOOR (FROM DECEMBER 2000)
SEAN RAINBIRD
ANN STANTON (UNTIL 5 JULY 2000)
BABS THOMSON

DIRECTOR
GILL HEDLEY

PROJECTS DIRECTOR
CAT NEWTON-GROVES

COLLECTIONS CURATOR
MARY DOYLE

OFFICE MANAGER
PAULA HOLLINGS

EVENTS/MEMBERSHIP MANAGER
KATE STEEL

ASSISTANT COLLECTIONS CURATOR
JESSICA WALLWORK

ART Futures SELECTOR
JENI WALWIN

ACCOUNTANT (PART TIME)
SUZANA BAKAR (FROM APRIL 2000)
CAS offers professional guidance in our events and activities. CAS encourages individuals about or commitment to heritage supporters’ group.

CAS actively supports living artists and for ninety years has backed its own judgements about which works of contemporary art should be presented to public museum collections.

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 enjoy art by living artists. An extensive range of events, visits to studios and private collections, lectures and overseas trips, are advertised in a regular newsletter.

CAS offers professional guidance to those developing contemporary collections or commissioning art or craft.

CAS has presented over 5000 works of contemporary art to its member museums throughout Britain since 1910 by artists from Picasso, Henry Moore and Francis Bacon to Anthony Caro, David Hockney, Damien Hirst and Mona Hatoum.

CAS is a registered charity supported by its members and grants from the Arts Council of England, Henry Moore Foundation, Crafts Council, Esmé Fairbairn Charitable Trust, Paul Hamlyn Foundation and the Elephant Trust.

CAS raises funds for its museum purchases through Contemporary Art Society Projects, which offers advice to companies wishing to develop corporate collections.

CAS also organises ARTutures, an annual selling event to encourage collecting and support artists.

CAS has secured major Arts Council of England lottery funding on behalf of 15 member museums.

CAS continues to raise funds to benefit 69 museums in England, Scotland, Wales and N.Ireland.

‘I cannot overestimate the benefits to artists and museum visitors provided by CAS. It plays a vital role in supporting and spreading enthusiasm for the work of living artists throughout the country.’ Richard Cork

It has been a wonderful year.

The distribution of the year 2000 to our 69 member museums was a huge success. Exhibitions at the Harris Museum in Preston, followed by the Jerwood Space and The Economist in London, looked exceptionally good, diverse and stimulating. A tribute to our buyers, our donors and the Nancy Balfour Bequest, we were able to present 160 works with a total value of £620,000.

Through the support of ACE Lottery, our Special Collection Scheme has enabled our fifteen partner museums to begin buying substantial works for their collections under CAS guidance. We are starting to make a real difference to city and university collections throughout the country.

ARTutures successfully moved to the Barbican, where we received a warm welcome, and the enlightened and generous sponsorship of Hewlett Packard. The Contemporary Art Society was first in the field with an art market, retains the loyalty of its supporters and attracts many new buyers. This is our main London event.

Our overseas trip for members was to Oporto, unthinkable until recently, but now a thriving centre for contemporary art.

We have achieved a reasonable financial surplus in the last two years but, as expected, our funds devoted to the purchase of new art have depleted in a distribution year.

Sir Nicholas Serota, in his Dimbleby Lecture, said on television that the Contemporary Art Society is the ONLY organisation which buys contemporary art to present to museums nationwide.

It is therefore with an eye to the distribution in 2004 that we have now launched the Catching Comets Appeal to raise £1,000,000 for our purchasing funds. Acquisitions have to be made progressively and a start has already been made: we try to catch artists before they become “comets” and their fame and prices go beyond our reach - hence the name of the Appeal.

We enjoy the continuing confidence of the Henry Moore Foundation and the Crafts Council and approaches are being made to many of the major trusts. We seek corporate support for our activities, and such sponsorship may release equivalent sums for purchases.

Catching Comets was however initially launched to individuals at three levels:

Benefactor (£7,500 p.a. for 4 years)

Major Donor (£2,500 p.a. for 4 years)

Patron (£1,000 p.a. for 4 years)

In the case of U.K. taxpayers, Gift Aid may increase the value of the gift by almost a third. We have a facility for eligible gifts to be made in the United States. At these levels, your name may be attached to specific works when they are presented to a museum.

I believe that the best in contemporary art contains a kind of magic and that often base materials can be transformed by a vision - and I have faith that our invited buyers can often spot this. I do hope you will help us in our crusade, and I can be contacted on (020) 7938 3440. If the line is engaged, please try again.

I am very pleased to announce that David Gordon, my predecessor as Chairman, has accepted our invitation to become a Vice Patron of the Society.

My final paragraph must be devoted to Gill Hedley. She combines flair, integrity and effort with cheerfulness to a greater extent than anyone else I know. She enjoys the loyalty of the staff and the confidence of the Committee. Her year as Nancy Balfour Fellow of Contemporary Art was a total success and I would like to thank her on your behalf.

Oliver Prenn
Chairman
During 2000/1, the Contemporary Art Society has been particularly active in promoting the collecting of contemporary art through substantial gifts to museums and the advice offered to companies and individuals.

The year in which we make a distribution is always the most exciting about which to write my annual report. Since I arrived at CAS in 1993, there have been two distributions.

Take it From Here was held in Sunderland in 1996 and, in 2000, Give and Take opened at the Harris Museum and Art Gallery in Preston, with edited highlights also in the north-west, at Rochdale Art Gallery. So many exhibitions, out of the works had educational and statistical advantage to encourage others to rely on the extraordinary staff of CAS. Supported by all their colleagues, Mary Doyle and the result of years of imaginativeifestyles and visiting the Barbican Exhibition Halls. As a result of funding that helps support our programme of visits and the Barbican Exhibition Halls. I am indebted to them both for the burdens that they shouldered with our sponsor, Hewlett Packard and installing the market in a brand new venue at the Barbican Exhibition Halls. We all welcome and depend on our presence at ART2000 and the moral support for our work in this area comes from both organisations and our colleagues within them.

CAS has always been generously funded from the Arts Council of England. This is the only source of funding that helps support our running costs. Other generous grants enable us to purchase substantial works of art for our member museums and, above all, we wish to acknowledge the significant role that the Henry Moore Foundation plays through its continuing support. The Crafts Council’s function as a grant-giving body has now transferred to ACE but the moral support for our work in this area comes from both organisations and our colleagues within them.

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Donations from Nyda and Oliver Prenn, the Schneer Foundation and Catherine Curran allowed us to extend our purchasing power.

David and Maggi Gordon have donated an important early work by Mark Wallinger in memory of Max Gordon. Two works by Alan Reynolds have been given in memory of Ernest and Mary Darby. These will all be presented to museums in 2004.

A sculpture by Mark Dunhill, given by Sir Stephen Waley-Cohen, and a painting by Richard Kidd, given in memory of Hyman Kreitman, have been presented, respectively, to Bristol and Belfast. We gratefully acknowledge all these gifts.

Our invited buyers, the late Robert Hopper and his fellow committee members Sean Rainbird and Janice Blackburn, as well as Jenni Lomax, gave freely of their flair and encouragement and belief in every aspect of our work.

In January 2001, the University of Warwick awarded Oliver Prenn an Honorary D.Litt. in recognition of his role as the first sponsor of the Turner Prize, patron of the arts which I sign off at the end of an exciting year.

It has been an honour for me to acknowledge Nancy and the continuing generosity of her family through the title with which I sign off at the end of an exciting year.

Buyers: Janice Blackburn, Private Collector and Curator (JB) Robert Hopper, Henry Moore Institute (RH) Jenni Lomax, Director, Camden Art Centre (JL) Sean Rainbird, Curator, Contemporary Art, Tate (SR) Grant and buyer indicated in brackets.

Contemporary Art

Purchases have been made possible through the support of: Crafts Council (CC) The Esmée Fairbairn Charitable Trust (EF) The Henry Moore Foundation (HMF) The Henry Moore Foundation to mark The Henry Moore Centenary (HMC) Nancy Balfour Memorial (NBM) Oliver Prenn Gift (OP) Buyers: Janice Blackburn, Private Collector and Curator (JB) Robert Hopper, Henry Moore Institute (RH) Jenni Lomax, Director, Camden Art Centre (JL) Sean Rainbird, Curator, Contemporary Art, Tate (SR) Grant and buyer indicated in brackets.

ABERDEEN ART GALLERY

DAVID BATECHORLE

Triple Decker, 1999, acrylic sheet, enamel paint, found objects, 54 x 43 x 40 cm (EF, SR)

JO GORDON

Kiss of Death, 1997, satin, spatre, feathers, edition 2 of 2, 75 x 62 x 27 cm (CC, JB)

FREDDIE ROBINS

Legroom, 1999, machine knitted wool, 215 x 58 x 20 cm (CC, JB)

BRYNDIS SNAEBJORNSDOTTIR

... but not waiting, 1995, ceramic, 48 x 37 x 35 cm (HMF, RH)

VICTORIA ART GALLERY, BATH

TREVOR SUTTON

Not one Thing II, 1999, oil on board, 56 x 56 cm (EF, SR)

ULSTER MUSEUM, BELFAST

BEVERLEY CLARKE

Soft Option, 1987, fabric and paint, 234 x 26 x 3 cm

ZORA PALOVA

The Leaf, 1998, cast ruby glass, polished, 73 x 24 x 45 cm (CC, JB)

JANE SIMPSON

Still Life (Turquoise Blue), 2000, porcelain, wooden shelf, 23 x 33 x 2 cm (HMF, SR)

RICHARD WILSON

Axel 150, 1998, two wardrobes, metal, neoprene, 225 x 390 x 60 cm (HMC, RH)

WILLIAMSON ART GALLERY & MUSEUM, BIRKENHEAD

NATASHA KERR

A Marriage, 1998, photograph, fabric, 38 x 38 x 16 cm (CC, JB)

KEIKO MUKAIDE

Seahorse Glass with Stand, 1998, glass, steel and acrylic, 50 x 10 x [diameter] 17 cm (CC, JB)

BIRMINGHAM MUSEUM & ART GALLERY

CHAD MCCAIL

Missile Story, 1998, graphite on paper, 3 sections each 87.7 x 89.3 cm (EF, SR)

MALCOLM MARTIN/GAYNOR DOWLING

Folds, 1999, scorched oak, 75 x 30 x 15 cm (CC, JB)

GRUNDY ART GALLERY, BLACKPOOL

MARTIN CREED

Things, 2000, red neon, 6 inch high letters (EF, SR)

ANNA GORDON

Square Brooch, 1999, black silver and yellow gold, 7.5 x 7 x 1.7 cm, Long Brooch, 2000, black silver and yellow gold, 11 x [diameter] 2.5 cm, Necklace, 2000, black silver and yellow gold, 104 cm long (CC, JB)

BOLTON MUSEUM & ART GALLERY

CHRIS KEENAN

Bowls, 2000, ceramic, 35 x 44 x 36 cm (CC, JB)

CAROL RHODES

Land and Sky, 1997/98, oil on board, 45.5 x 43 cm (NBM, SR)

CARTWRIGHT HALL, BRADFORD

CUBITT STREET STUDIOS

Portfolio, 2000, 20 artists prints, edition 29 of 100, yellow A4 size box portfolio (EF, SR)

EDMUND DE WAA L

Cupboard Cargo, 1999, porcelain, dimensions variable (CC, JB)

RICHARD WOODS

Untitled, 1997, Poster print, 73 x 101 cm (gift of Paul Wilson)

BRISTOL CITY MUSEUM & ART GALLERY

RODERICK BUCHANAN

Noddistream, 1995, video monitor installation [1 min 30 sec], edition 10 of 19 (HMF, SR)

PETER HARRIS

Save the World, by Margret Harris, 1967, 1998, mixed media on board, 74.5 x 86.5 cm, Totally in the Dark, by Rolf Harris, 1974, 1998, mixed media on board, 21 x 30 cm (EF, SR)
DANNY LANE  
Champagne Glass, 2000, glass, 16 x 15 x 15 cm (CC, JB)

NATIONAL MUSEUM & GALLERY, CARDIFF  
DONALD RODNEY  
In the House of My Father, 1996-97, photograph on aluminium, edition 1 of 5, 122 x 153 cm (EF, JL), My Mother My Father My Sister My Brother, 1996-7, human skin, pins, 2 x 2 x 2 cm, (on loan from the Estate of Donald Gladstone Rodney)

TAKESHI YASUDA  
Distorted Bowl, 1999, creamware, 13 (diameter) x 8 cm, Bowl with Handle, 1999, creamware, D40 x 15 cm (CC, JB)

CHELTENHAM ART GALLERY & MUSEUM  
REBECCA DE QUIN  
Sugar and Cream Set with Tongs, 1999, silver, 6 x 11 x 9 cm (CC, JB)

HERBERT ART GALLERY & MUSEUM, COVENTRY  
LES BICKNELL  
Two Walks, 1998, wood, leather, handmade paper, stones and lead, 19 x 24 x 17 cm (CC, JB)

CORNELIA PARKER  
Embryo Firearms, 1995, colt 45 guns in earliest stage of production, 19 x 13 x 2.4 cm (HMF, JL)

DONCASTER MUSEUM & ART GALLERY  
ANGUS FAIRHURST  
Tree With Arms, 1998, r-type print, edition 1 of 6, 60 x 40 cm, Inflated/Deflated, 1997, graphite on paper, diptych 25.5 x 28 cm and 29.5 x 21 cm (EF, SR)

GILLIAN LITTLE  
Woven Scarf, 1995, wool, 84 x 300 cm (EF, SR)

BROADFIELD HOUSE GLASS MUSEUM, DUDLEY  
BRUNO ROMANELLI  
Boxed V1, 2000, mould melted and polished glass, 31 x 20 x 10 cm (CC, JB)

TOWNER ART GALLERY, EASTBOURNE  
GRAHAM GUSSIN  
Future City, 1996, pencil on paper mounted on acrylic, 113 x 165 cm (NBM, SR)

SCOTTISH NATIONAL GALLERY OF MODERN ART, EDINBURGH  
JULIAN OPIE  
Imagine you are Driving.1, 1997, vinyl, aluminium, 260 x 336 cm (HMC, RH)

HUNTERIAN ART GALLERY, GLASGOW  
CHRISTINE BORLAND  
Family Conversation Piece, 1998, porcelain, wood, glass, table, 109 x 101 x 56 cm (HMF, RH)

BANKFIELD MUSEUM, HALIFAX  
SUSAN BOSCENCE  
Fabric Length, 1992, wax resist and block printing, 250 cm

MICHELLE CHARLES  
Lydia Pinkham Photogram, #1 #2 #3 and #4, 2000, black and white photographs, each 41 x 51 cm (EF, SR)

LEAMINGTON SPA ART GALLERY & MUSEUM  
MICHELLE CHARLES

MARGARET HARVEY GALLERY, HERTFORDSHIRE UNIVERSITY, HATFIELD  
CECILE JOHNSON SOLIZ  
Five Pitchers, 1993-6, clay, wood, paint, 210 x 53 x 46 cm (HMF, SR)

TACITA DEAN  
Gellert, 1998, set of 4 colour photographs, edition of 8, 38 x 59 cm (NBM, SR)

MARGARET HARVEY GALLERY, HERTFORDSHIRE UNIVERSITY, HATFIELD  
CECILE JOHNSON SOLIZ  
Five Pitchers, 1993-6, clay, wood, paint, 210 x 53 x 46 cm (HMF, SR)

HOVE MUSEUM & ART GALLERY  
EMMA WOFFENDEN  
Pupae, 1999, slumped glass, 36 x 34 x 80 cm (CC, JB)

HUDDERSFIELD ART GALLERY  
ALAN BROOKS  
Untitled, 1997, oil on canvas, 168 x 140cm (EF, SR)

GEORGINA FRANKEL  
Bows, 2000, porcelain, eight bowls, each D9 cm (CC, JB)

IAN MCKEEVER  
Day Painting, Saturday 11.4.99, 1999, oil and acrylic on canvas, 106 x 149 cm (EF, SR)

CHRISTCHURCH MANSION, IPSWICH  
DAVID RAYSON  
Blackham Road, 1999, acrylic on board, 90 x 122 cm (EF, SR)
LUCY GUNNING, CLIMBING ROUND MY ROOM, 1993, VIDEO STILL
(PARTIAL) PRESENTED TO HARRIS MUSEUM & ART GALLERY, PRESTON

THOMAS SCHEIBITZ, LOW SWEETIE, 1999 (DETAIL)
PRESENTED TO HARRIS MUSEUM & ART GALLERY, PRESTON

JULIAN OPIE, IMAGINE YOU ARE DRIVING 1, 1997 (DETAIL)
PRESENTED TO SCOTTISH NATIONAL GALLERY OF MODERN ART

PETER HARRIS, SAVE THE WORLD, BY MARGRET HARRIS, 1947, 1998
PRESENTED TO BRISTOL MUSEUM & ART GALLERY

CHRISTINE BORLAND, FAMILY CONVERSATION PIECE, 1998
PRESENTED TO HUNTERIAN ART GALLERY, GLASGOW
HEATHER BELCHER, OVERCOAT, 2000
PRESENTED TO SHIPLEY ART GALLERY, GATESHEAD

EDMUND DE WAAL, CUPBOARDCARGO, 1999
PRESENTED TO CARTWRIGHT HALL, BRADFORD

ALICE MAHER, THORN HOUSE, 1999
PRESENTED TO OLDHAM ART GALLERY

DOROTHY CROSS, TEACUP, 1998, VIDEO STILL
PRESENTED TO THE POTTERIES MUSEUM & ART GALLERY

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TONY CARTER
Hallgarten Blues, 1991, MDF, perspex, bottles, bronze, wire, paraffin wax, silver trumpet mouth piece, cork, 114 x 314 x 123 cm

LEEDS CITY ART GALLERY
LUCIA NOGUEIRA
Black, 1994, chandelier glass, spotlight, dimensions variable [HMF, JL]

THE NEW WALK MUSEUM & ART GALLERY, LEICESTER
PHILIP AKKERMANS
Self portrait no 72, 1994, oil on wood, 40 x 34 cm, Self portrait no 92, 1999, oil on wood, 40 x 34 cm, Self portrait no 38, 1996, oil on wood, 40 x 34 cm, Self portrait no 31, 1995, oil on wood, 50 x 43 cm [OP, SR]

USHER GALLERY, LINCOLN
SIMONE TEN HOMPEL
Silver Spoons, 1999, silver, dimensions variable [CC, JB]

UNIVERSITY OF LIVERPOOL ART COLLECTION
ANNA HUNT
Eames House, 1998, thread on canvas, 29 x 45 cm [EF, SR]

WALKER ART GALLERY, LIVERPOOL
DAIL BEHENNAH
Stainless Steel Dish, 1999, stainless steel, edition 15 of 50, 6 x 42.5 cm [CC, JB]

AMANDA BRIGHT
Lemon Pod with Seeds, 1997, hand-woven mild steel mesh, copper alloy, gold leaf, 58 x 27 x 4 cm [CC, JB]

BIAUDECO
Stainless Steel Dish, 1999, stainless steel, edition 15 of 50, 6 x 42.5 cm [CC, JB]

LAING ART GALLERY, NEWCASTLE UPON TYNE
CHRISS OFILI
6 x Untitled, 1998, water colour on paper, each 24 x 15.5 cm [OP, JL]

CASTLE MUSEUM, NORWICH
CORNELIA PARKER
Grooves in a Record that Belonged to Hitler, 1996, back-lit transparency, edition 2 of 5, 33.5 x 25 x 13/5 [HMF, JL]

CASTLE MUSEUM & ART GALLERY, NOTTINGHAM
DOROTHY HOGG
Bangle with 100 Rings, 2000, silver, D9.5 cm [CC, JB]

OLDHAM ART GALLERY
LAURA FORD
Elephant Boy, 1998, plaster and wool, 122 cm high [EF, SR]

ANNA HUNT
Eames House, 1998, thread on canvas, 29 x 45 cm [EF, SR]

MICHAEL LANDY
Car Disposal, 1998, pen and ink on paper, 70 x 50 cm [EF, SR]

VALERIE PRAGNELL
Eucalyptus Bark No 3, 2000, eucalyptus bark, beeswax and vegetable paper, 33 x 30.5 cm [CC, JB]
PATRICK HERON
London Mini in Red Light, 1970, gouache, 7 x 9 1/2 ins, Two Ochres, Black and Lemon, 1964, gouache, 231/2 x 22, presented to Ferens Art Gallery, Hull

HOWARD HODGKIN
The Second Visit, 1963, panel, 16 x 20 ins, presented to Southampton City Art Gallery

PETER HOSWON
Necropolis, oil on canvas, 191/2 x 191/2 ins, presented to Margaret Harvey Gallery, Hatfield

JAMES HUGOIN
Study for Trees, 1963, panel, 9 x 9 x 9 ins, presented to Graves Art Galleries

JUSTIN KNOWLES
Metamorphosis, 1965, oil on wood, aluminium, polished and lacquered, 41/2 x 1 ins, presented to Mead Gallery, Manchester

MARK ROTHKO MEMORIAL
The Reflection, 1966, bronze, height 51/4 ins, presented to The Whitworth Art Gallery, University of Manchester

BRIAN SKELTON
drawing, 1988, mixed media, 21/2 x 17 in, presented to York City Art Gallery

GIFT OF CONTEMPORARY ART SOCIETY
GERARD WILLIAMS
 Held, 1988, mixed media, 48 x 8 x 48 cm, presented to Henry Moore Institute Collection, Leeds

BEQUEATHED BY SIR MICHAEL CULME-SEYMORE
MAGGI HAMBLING
Sunrise, Orwell, Suffolk, watercolour on paper, 24 x 30 ins, presented to Doncaster Museum & Art Gallery

GIFTS OF DASHA SHENKMAN,
IN MEMORY OF HER MOTHER BELLE SHENKMAN
STEPHEN BUCKLEY
Untitled, 1978, waxed acrylic on canvas, 4 x 35 ins, presented to Swindon Museum & Art Gallery

NIGEL HALL
Drawing No 447, 1985, charcoal and gouache on paper, 75.7 x 56.6 cm, presented to Hudinders Art Gallery

MARGARET HUNTER
Holding Together, 1994, wood, copper, lead, 82 x 33 x 21 cm, Passaggio, 1992, oil on wood, 122 x 91.5 cm, presented to Paisley Museum & Art Galleries

BILL JACKLIN
Man with a Bib, 1980, watercolour, 77.5 x 55.9 cm, presented to Cecil Higgins Art Gallery, Bedford

JOHN MONKS
The Reflection, 1991, oil on canvas, 56 x 50 ins, presented to York City Art Gallery

BRIDGET RILEY
Drawing R1001, 1971, gouache on paper, 34 x 32 ins, presented to Leamington Spa Art Gallery & Museum, Study October 25th, 1968, gouache on paper, 261/2 x 251/2 ins, presented to Rugby Art Gallery & Museum

NIKI DE SAINT PHALLE
Maquette for The Drummer, 1968, bronche, edition of 3, 121/2 x 6 x 1/2 ins, presented to Towner Art Gallery, Eastbourne

KENNETH PRICE
The Drummer, 1968, chalk on paper, 30 x 23 ins, Work on paper, 1977, gesso, acrylic and charcoal on paper, 30 x 22 ins, gift of the artist in memory of Nancy Balfour, presented to Graves Art Gallery, Sheffield

BINA SULLY
Vase, ceramic, presented to Newport Museum & Art Gallery

ALISON WILDING
Venus, 1990, ebony and galen, 31/2 x 21/2 x 21/2 ins, Three Dark Objects (al, 1999, hemlock (pin)), leat, wax, 24 x 9 x 4 cms, gift of the artist in memory of Nancy Balfour, presented to Graves Art Gallery, Sheffield

TANZANIA BUS STOP
Tandem Bus Stop, 1984, conte crayon, 171/2 x 232 ins, presented to Glynn Vivian Art Gallery, Swansea

WILLIAM TUCKER
Four part Sculptures, 1967, bright steel bar, polished and lacquered, 41/2 x 1 ins, presented to Towner Art Gallery, Eastbourne

WILLIAM TURNBULL
Arrowhead Torso, 1979, bronze, edition of 9, 9 x 7 x 2 ins, presented to Towner Art Gallery, Eastbourne

KEITH VAUGHAN
The Wold Farm, 1946, gouache, 15 x 11 ins, presented to Newport Museum & Art Gallery

SASHA WARDELL
Vase, ceramic, presented to Newport Museum & Art Gallery
RICHARD SMITH
Cartouche Series V-4, 1979, paper, pulp and cloth, 60 x 60 ins, presented to John Creasey Collection of Contemporary Art, Salisbury

VICTOR VASARELY
Permutation no 3, lithograph, edition 72 of 150, 67 x 67 cm, presented to Leeds City Art Gallery

LOANS TO EXHIBITIONS

BERND AND HILDA BECHER
Nine framed photographs from Untitled, presented to Doncaster Museum & Art Gallery, Huddersfield Art Gallery and Harris Museum & Art Gallery, Preston

ANYA GALLACCIO
Drawings for Two Sisters, presented to Ferens Art Gallery, Hull

ILYA AND EMILIA KABAKOV
Model for The Palace of Projects, presented to Manchester City Art Gallery

LANGLANDS AND BELL
Technical drawings and scale maquettes for Eclipse, 1998, presented to Leeds City Art Gallery/Henry Moore Institute Collection

REGINA MOLLER
Regina magazine limited edition special issue, presented to member museums within the Art Transpennine region

JERSEY PARDO
Thirty-five prints from Untitled, each 28 x 21.8 cm, presented to Leeds City Art Gallery/ Henry Moore Institute Collection

FRANCIS QUARDON
Drawings, written planning notes, graphic lettering, photocopy-montage, assemblage of objects for The Day Before I Die, presented to Leeds City Art Gallery/ Henry Moore Institute Collection

JAMES TURRELL
Lapsed Quaker Ware, black basalt, white saltglaze, presented to Doncaster Museum & Art Gallery

ALISON WILDING
Drawings for Desmorais, presented to Cartwright Hall, Bradford

GIFTS TO CAS 2001

BYAM SHAW PORTFOLIO
Portfolio of ten prints on an insect theme: Fiona Banner, Tacita Dean, Peter Doig, Anya Gallaccio, Brad Lachore, Cornelia Parker, Kathy Prendergast, Yinka Shonibare, Gavin Turk, Mark Wallinger, edition of 95 with 15 a/p, each 30.5 x 40.5 cm, gift of Tom Bendhem

MARK DUNHILL
Cocoon, wood, gift of Sir Stephen Waley-Cohen, presented to Bristol City Musuems & Art Gallery

RICHARD KIDD
Breathing Space, 1974, oil on canvas, presented to Uster Museum, Belast, in memory of Hyman Kreitman

ALAN REYNOLDS
Study for Young September’s Rhythm O, 1974, gouache and ink, 9 x 6.5 ins, Modular Study [1], 1981, pencil on paper, 13.5 x 11 ins, given in memory of Ernest and Mary Darby by their daughter

MARK WALLINGER
Samizdat, 1984, from Common Grain series, wood from packing case, oil paint, 94 x 70.5 cm, gift of David and Maggi Gordon in memory of Max Gordon

Year 2000 marked the half way point in the Special Collection Scheme (SCS). Purchasing gathered momentum and museums began to integrate new acquisitions into their gallery displays. As before, CAS organised two international research trips for SCS curators.

Manifesta
In June, a group of thirty curators visited Manifesta3 a European Biennial of Contemporary Art hosted this year in Lubljana, Slovenia. It coincided with the tenth anniversary of the country’s independence from Yugoslavia. The curatorial approach for Manifesta3 focussed on artists from Eastern Europe whose work dealt with the changing social, political and economic boundaries of Europe. Much of the work presented was film and video.

As part of Manifesta3 events, the Moderna Galeria, Lubljana, launched the ARTEAST2000 collection in the former Yugoslavian Army barracks in Lubljana. The collection, developed in the 1990s, addressed work by artists from Eastern Europe alongside non-Europian artists. The collected works included major works by Rainer and Shirin Neshat’s now famous film performance Rhythm O, 1974, early photographic works by Jenny Holzer and one of Anish Kapoor’s key sculptures.

The outcome of our visit has established a number of plans to exhibit Canadian artists and collaborations between SCS and Midland Band venues.

Birmingham City Council recognise the success of the Special Collection Scheme and as a direct result have secured the adjacent Water Hall building on behalf of the museum, as a dedicated space for the display of their modern and contemporary collections. The local authority now see contemporary art and the museum as central to the cultural strategy and development of the city.

The special collection scheme (SCS) was launched in 1999 to directly purchase contemporary art for the collection of the Macdonald Stewart Foundation which supports the acquisition of decorative art for the collection of the Musée des Beaux Arts. Of particular note in Ottawa was the display of modern and contemporary collections. The local authority now see contemporary art and the museum as central to the cultural strategy and development of the city.
PURCHASES FOR SPECIAL COLLECTION SCHEME  
APRIL 2000 - MARCH 2001

BIRMINGHAM MUSEUM & ART GALLERY
FINE ART
SIMON CALLERY  
Six Pace Painting, 1999, oil on canvas, 200 x 385 cm

PRUNELLA CLOUGH  
Vegetation, 1999, oil on canvas, 152 x 184 cm

JANE HARRIS  
Pine, 1998/9, oil on canvas, 193 x 244 cm

LUBAINA HIMID  
Plan B, 1999, acrylic on canvas, 122 x 304 cm

ephylerees ART GALLERY, SOUTHBOURNE
RUT BLEES LUXEMBURG  
Test of Courage, 2000, c-print on aluminium, edition 1 of 5, 180 x 240 cm

FERENS ART GALLERY, HULL
PHILIP AKKERMANN  

LEEDS CITY ART GALLERY
MARK DEAN  

TACITA DEAN  
Trying to Find the Spiral Jetty, 1998, CD, 27 min, edition 2 of 6

ANELIES STRBA  
Shades of Times, 2001, video [incorporating 240 images with a sound track by Baby Ford], edition 1 of 6

ANNE LEES STRBA  
Shades of Times, 2001, video [incorporating 240 images with a sound track by Baby Ford], edition 1 of 6

MARK WALLINGER  
Threshold to the Kingdom, 2000, projected video installation, 11 min 20 sec, edition 8 of 10

MANCHESTER CITY ART GALLERY
FINE ART
RICHARD DEACON  
Dumb Bell, 1998, spun aluminium, 126 x 110 x 110 cm

TONY OURSLER  
Crystal Skull, 1998, CD, CD player, amplifier, speakers, fibreglass, skull, lightbulb, 68.6 x 56 x 91.5 cm

MIDDLESBROUGH ART GALLERY
ADAM DANT  
Drawing: Untitled 6, 1999, ink on paper, 30 x 48 cm

CASTLE MUSEUM & ART GALLERY NOTTINGHAM
CRAFT
POLLY BINNS  
Serial Shimmers and Shades, 1996 and Shallows and Shadow, 1996, both linen painted and stitched, each 125 x 185 x 3 cm

SHELLY GOLDSMITH  
No Escape: reclaimed dresses from the children’s home of Cincinnati, 2000, stitching, heat transfer printing on three dresses, variable sizes

SHIZUKO KIMURA  
Life Study I Caribbean 2000, 2000, cotton, wool thread and muslin, 140 x 240 cm

LESLEY MITCHISON  
Making clothes for children I and II, 1999, cotton, silk, paper, polyester yarns, felt, found materials, each 32 x 36 cm
HIROSHI SUZUKI, FIGURE DELTA, 2000, PURCHASED ON BEHALF OF BIRMINGHAM MUSEUM & ART GALLERY

ANYA GALLACCIO, NOW THE LEAVES ARE FALLING FAST, 2000, PURCHASED ON BEHALF OF SOUTH LONDON GALLERY

MARK WALLINGER, THRESHOLD TO THE KINGDOM, 2000, VIDEO STILL (DETAIL), PURCHASED ON BEHALF OF LEEDS CITY ART GALLERY

JANE HARRIS, PINE, 1998/99, PURCHASED ON BEHALF OF BIRMINGHAM MUSEUM & ART GALLERY

MARK DEAN, GOIN’ BACK (THE BIRDS/THE BYRDS X 32 + 1), 1997, DVD STILL, PURCHASED ON BEHALF OF LEEDS CITY ART GALLERY
SALLY MORFILL
enough, 2000, embroidery thread, video, monitor, VHS player, continuous loop, unique
GRAYSON PERRY
Claire’s coming out dress, 2000, silk satin, rayon, lace, life-size
SOUTH LONDON GALLERY
KEITH COVENTRY
Sceaux Gardens Estate, 1995, oil on canvas, 97 x 72 cm
ANGUS FAIRHURST
A Couple of Differences Between Thinking and Feeling, 2000, bronze, edition 2 of 6, 31 x 25.5 x 17.5 cm
ANYA GALLACCIO
now the leaves are falling fast, 2000, c-print on aluminium, 186 x 186 x 4 cm
STEPHEN WILLATS
Creating My Own Journey November 1998/ April 1999, 1998/99, six panels, photographic print and dye, acrylic paint, laser print, panel 1, 118.5 x 80 cm, panels 2-6, each 116 x 16.5 cm
SOUTHAMPTON CITY ART GALLERY
RODERICK BUCHANAN
Chasing 1000, 1994, DVD single screen or monitor, 90 min, Change Up, 1998, DVD two screen video projection, 8 min
JEREMY DELLER
I Love Melancholy, 2000, wall painting matt emulsion & gloss paint, edition 1 of 5, dimensions variable
LIAM GILLICK
Continuum 001 Wall Diagrams, 2000, acrylic paint on wall, dimensions variable
GRAHAM GUSSIN
Spill, 1999, 16mm black/white silent film, 12 min
HILARY LLOYD
Dawn, 1999, video, unique, 30 min, One minute of water, 1999, video, unique, continuous loop
STEPHEN WILLATS
Dangerous Pathway, 1999, super 8 film and VHS video, 14 photographic prints, ink, acrylic paint, photographic dye on card, 41 x 34 cm each
THE POTTERIES MUSEUM & ART GALLERY, STOKE ON TRENT
CECILE JOHNSON SOLIZ
Twenty-eight Pitchers, 1994-6, clay, wood, paint, 214 x 150 x 23 cm, Fast and Slow Coffee Sets, 1993-6, clay, Sixty Mug and Handle Types, Three Vases Two Times, Ten Mugs, Eight Cups and Saucers, watercolours on paper, 33 x 48 cm
THE NEW ART GALLERY WALSALL
LAYLA CURTIS
The Thames (North South Divide), 2000, collaged road maps and perspex, 85 x 153 cm
WOLVERHAMPTON ART GALLERY
RICHARD BILLINGHAM
Untitled (BW 1), 1990, Untitled (RAL 16), 1994, on loan to RichardBillingham, a touring exhibition organised by Ikon Gallery, Birmingham, from August 2000 to September 2001
SHIZUKO KIMURA
Life Study 1 Caribbean 2000, 2000, on loan to Art Textiles, see above
LESLEY MITCHISON
Making clothes for children I and II, 1999, on loan to Art Textiles, see above
SALLY MORFILL
Enough, 2000, on loan to Art Textiles, see above
GRAYSON PERRY
Claire’s Coming Out Dress, 2000, on loan to A Sense of Occasion, a touring exhibition organised by Craftspace Touring in collaboration with mac, Birmingham, from November 2000 to January 2002
Continuing with the promotion of collecting contemporary art through advice and purchasing, CAS Projects has concentrated on the development of employee appreciation within its corporate client base.

Unilever plc has worked with CAS Projects since the re-hanging of its art collection last year has hosted more than nine private art tours with the assistance of CAS Projects. These private tours are for interested groups, not only wishing to view the art collection, but at the same time experience the interior of Unilever House. Drawing on the success of these tours, CAS Projects has successfully launched an art club for the employees of Unilever offering them a changing exhibition programme, artists’ talks, gallery visits and highlighting selected works from the contemporary art collection.

The Economist continues with its annual exhibition programme. Assisted and presented by CAS Projects, artists are given the opportunity to show work in the distinguished architectural space designed by Alison and Peter Smithson.

Juliet Bingham was the programme co-ordinator on behalf of CAS Projects from July 1999 up until July 2000. Matthew Poole has replaced Juliet and CAS Projects welcomes him.

22 March - 30 April 2000
Mes P ripat ticciennes [My Streetwalkers] by Sharon Kviland
Hardback
by Nina Saunders

10 May - 2 July 2000
K by Daro Montag
The Allotment by Kate Malone

6 July - 20 August 2000
Self-Portrait: Ghost by Steve Bunn
Give and Take a selection 1of craft presented to museums by the Contemporary Art Society in 2000.

1 September - 15 October 2000
Cast by Jacqueline Pennell
Codex by Paul Ryan

25 October - 3 December 2000
In Transit by Michael Pinsk
Guides to The Economist Plaza by Cleo Broda

13 December 2000 - 21 January 2001
Portable Paradise by Zo Walker
While We Sleep by Axel Antas

31 January - 1 April 2001
Trailer by Matt Mitchell
Planisphere by Mike Marshall

11 April - 27 May 2001
Mini-Escort by Elizabeth Wright
Sprawl 1:1 by Graham Seaton

ART2001, the 13th London Contemporary Art Fair gave CAS Projects the opportunity of highlighting advice offered on building a collection, or commissioning works of art. The supported charity was South London Gallery, a member museum of the CAS Special Collections Scheme operated by CAS. CAS Members shared their evening at ART2001 with the Fair’s media sponsor, The Spectator.

Cat Newton-Groves, Projects Director, was invited to participate in the Paris conference Recontres Professionelle lArt et le Monde des Affaires (26 February - 1 March 2001) and chaired a day covering issues on corporate art collecting and management. Collaborating with Eric M. Zan, Director of Art Process an artists’ project agency based in the Bastille arrondissement of Paris, the workshop day highlighted issues such as:

- Art in the Retail Industry
- Private Art Funds
- Company Mergers
- Conservation, Presentation and Storage


CAS Projects would like to thank Lara Sampson [Project Manager], Matthew Poole, Sandra Mahon and Andrea Bammusheer for their support during the year.

Cat Newton-Groves
Projects Director

The CAS aims to promote the collecting of contemporary art and craft through its events. It has a tremendous track record of arranging events in Britain and abroad, and works hard to continue establishing contacts within the art environment. The events inform, educate and promote the insight into a wide-range of contemporary art practices. It is important that we programme a range of events, from visits to private collections, bus tours and lectures to international biennials and contemporary cultural excursions in order to achieve not only geographical balance, but the broadest understanding possible.

April 2000
Sculpture in Holland Park: A year-long exhibition throughout Holland Park, Bronze; A celebration of contemporary British sculpture, organised by the Royal Borough of Kensington & Chelsea in partnership with Sculpture at Goodwood. Armed with maps, intrepid CAS members braved bad weather in search of some fine works of art, following an introduction by Ann Elliott [Sculpture at Goodwood]. Artists showing work included: Edward Allington, Lynn Chadwick, Laura Ford, Nigel Hall, David Nash, Eduardo Paolozzi, Peter Randall-Page and Bill Woodrow amongst many others.

May 2000
Visit to private collection: long-time members and friends of CAS, Richard Sykes and Penny Mason invited CAS members to view the eclectic collection of modern and contemporary works in their beautiful Islington home. Well-known for their generosity in holding an annual party for dealers at the end of January’s Art Fair CAS for all members, we were very grateful to benefit from more of the same and have the opportunity to talk to Richard and Penny about how the collection had come together.

A day-trip to Paris, this tour hosted jointly by CAS and Eric M. Zan - one of our French counterparts and a devotee of CAST - gave members the opportunity to catch up with some of the most interesting and innovative Parisian contemporary art.

We were able to see a number of commercial and public spaces in the city, including an artist’s golf covered collective, and a range of new galleries on Rue Louise Weiss on the left-bank, Paris’ equivalent of Hoxton Square. The day ended with a drinks party at the commercial Galerie Thierry Marlat and an excellent show of photographs. It was a day full of surprises and contrasts.

September 2000
Tour of Unilever House, previously the De Keyser Hotel, and the London headquarters of Unilever for over half a century. Its imposing façade, now listed as being of historic interest, is a prominent London landmark.

Members were given a tour of the collection, including approximately 500 works curated by Contemporary Art Society Projects. Extending throughout the building’s splendid faux Art Deco interior, the tour also included a ride in lifts designed by Eric Gill. Some of the artists featured in the collection are: Jan Davenport, Mark Francis, Gilbert and George, Albert Irwin and Bridget Riley.

Annual General Meeting: graciously hosted by ING Barings, a question and answer session was followed by an illustrated talk given by Gill Hedley featuring highlights of works presented to museums in 2000. A guided tour of Baring’s modern British collection, featuring works by Lucien Pissaro, Stanley Spencer, Ivan Hitchens and Paul Nash amongst others, ended the evening.

October 2000
Tour of London Print Studio in Westbourne Park. A regional printmaking and computer graphics centre, the studio exists to support artists and those interested in learning more about visual arts and graphics with the added aim of helping to make these arts accessible to all. As well as organising public arts projects, it also establishes special projects which support art education in schools. Members were given a fascinating tour of the print studio, digital studio, projection suite and gallery space. Prints were available for sale.
The Members’ international trip to Oporto, Portugal, had a number of highlights, not least of which was a visit to the marvellous new national museum of contemporary art at Serralves. Another was the commercial gallery and private collection of Mario and Paula Sequeira in Braga. These combined with expert guidance through a number of contemporary art venues and the warmest hospitality, not to mention excellent food and wine.

November 2000

A visit to the Freud Museum in North London which started with a film show and talk by the Director, was followed by a tour of the house as well as a talk by the artist Elaine Kowalsky on her exhibition of work Parallel Lives.

ARTfutures, CAS’s annual art market took place at the Barbican Exhibition Hall in the last week of November and first week of December. 254 works, by both established and new artists, were sold for total of £182,130.

The Contemporary Art Society’s free annual sale of 1,000 new artworks not only provides the opportunity to buy major names and up-and-coming artists, but also helps to fund CAS’s initiative to donate artworks to public galleries and museums throughout the UK.’

Evening Standard 24/11/00

December 2000

Exclusive tour of collection at private members’ club in Soho: an introduction by the curator was followed by a tour which included talks by three of the artists featured. A changing display, artists whose works were on show included: Gavin Turk, Damien Hirst, Chris Bucklow, Peter Newman, Glen Onwin, Sarah Lucas and Mark Quinn.

January 2001

CAS again hosted a members’ evening at ART2001, the London Contemporary Art Fair, at the Business Design Centre. Showcasing around 100 of Britain’s contemporary galleries, 2000 was the fair’s thirteenth year. Members received a complimentary ticket for the evening event

An evening event in the company of artist Linda Karshan at the Redfern Gallery to celebrate the publication of her limited edition book Time Being/é Temps, Lui. The book features 10 etchings by Karshan, who gave a detailed explanation of the ideas behind it and the development of her work up to this point.

February 2001

Two photographers, Paul Smith and Tom Hunter, each gave a fascinating illustrated talk on their work, how they started their careers, commercial pressure, on being collected by Charles Saatchi, followed by an open discussion chaired by Gill Hedley.

March 2001

Constantine: a tour of a Fine Art shippers gave members the opportunity to see behind the scenes, and included explanations of all the stages involved in shipping works of art as well as practical demonstrations of handling and packing. Transport from central London was provided by Constantine, the experts.

Visit to private collection: CAS committee member and recent craft buyer for the Society, Janice Blackburn invited us to her beautiful home in West London to view her remarkable private collection. When explaining how she made her selection of works as a buyer for CAS, Janice wrote:

“I have a strong preference for work that is individual, with a creative and distinctive voice, devoid of gimmickry, not derivative as is so frequently and depressingly the case, and technically superb.”

Fine Art

Aberdeen Art Gallery
Bath Victoria Art Gallery
Bedford Cecil Higgins Art Gallery
Belfast Ulster Museum
Birmingham Museum & Art Gallery
Blackpool Grundy Art Gallery
Bolton Museum & Art Gallery
Bradford Cartwright Hall
Bristol City Museum & Art Gallery
Cardiff National Museum & Gallery
Coventry Herbert Art Gallery & Museum
doncaster Museum & Art Gallery
Edinburgh Eastbourne Towner Art Gallery
Edinburgh Scottish National Gallery of Modern Art
Glasgow Art Gallery & Museum
Manchester John Rylands Library
Middlesbrough Museum & Art Gallery
Operating Theatre
Southampton City Art Gallery
Stoke on Trent The Potteries Museum & Art Gallery
Sunderland Museum & Art Gallery
Swansea Glynn Vivian Art Gallery
Swindon Museum & Art Gallery
Wakefield Art Gallery
Walsall The New Art Gallery
Warwick University of Warwick Mead Gallery
Wolverhampton Art Gallery
York City Art Gallery

CRAFT
Aberdeen Art Gallery
Bedford Cecil Higgins Art Gallery
Belfast Ulster Museum
Birmingham Museum & Art Gallery
Blackpool Grundy Art Gallery
Bolton Museum & Art Gallery
Bradford Cartwright Hall
Bristol City Museum & Art Gallery
Norwich Castle Museum
Nottingham Castle Museum & Art Gallery
Oldham Art Gallery
Oxford Ashmolean Museum of Art & Archaeology
Plymouth City Museum & Art Gallery
Preston Harris Museum & Art Gallery
Rochdale Art Gallery
Rugby Art Gallery & Museum
Salisbury John Creasey Collection of Contemporary Art
Sheffield Graves Art Gallery
Southampton City Art Gallery
Stoke on Trent The Potteries Museum & Art Gallery
Sunderland Museum & Art Gallery
Swansea Glynn Vivian Art Gallery
Swindon Museum & Art Gallery
Wakefield Art Gallery
Warwick Mead Gallery, University of Warwick
York City Art Gallery

31/CAS

32/CAS/ MEMBER MUSEUMS
The above figures all relate to continuing operations and include all recognised surpluses and deficits. Lottery revenue was overstated in previous year’s accounts. An adjustment was made this year to correct the error.

### Statement of Financial Activities

**Income**

- Fees: £136,569
- Subscriptions & donations: £131,399
- Legacies: £-
- Arts Council Award: £45,000
- Arts Council Lottery funding: £-
- Lottery scheme contributions: £-
- Other grants: £-
- Ticket sales for events: £11,205
- Interest and dividends: £16,272
- Other income: £43,234

**Total Income Resources**

- Unrestricted funds: £383,679
- Restricted funds: £361,441
- Total 31.03.01: £745,120
- Year ended 31.03.00: £856,563

**Resources Expended**

- Direct charitable: £94,073
- Art purchases: £860
- Art market: £63,626
- Members’ events and support activities: £20,002
- Other: £180,561

**Total Resources Expended**

- 31.03.01: £106,893
- 31.03.00: £104,833

**Other Expenditure**

- Fundraising and publicity: £11,950
- Management and administration: £102,745

**Total Other Expenditure**

- 31.03.01: £12,476
- 31.03.00: £102,745

**Total Expenses**

- 31.03.01: £295,256
- 31.03.00: £207,583

**Net Income (outgoing) Resources**

- 31.03.01: £88,423
- 31.03.00: £37,988

**Revaluation of Investment**

- 31.03.01: £281
- 31.03.00: £-

**Net Movement of Funds**

- 31.03.01: £88,704
- 31.03.00: £38,269

**Fund Balances brought forward as restated**

- 31.03.01: £537,114
- 31.03.00: £337,432

**Fund Balances carried forward as restated**

- 31.03.01: £625,818
- 31.03.00: £286,997

### Balance Sheet

**31.03.2001**

- Tangible assets: £2,270
- Investments: £18,875
- Works of art: £45,195

**31.03.2000**

- Tangible assets: £2,215
- Investments: £18,594
- Works of art: £45,195

**Current Assets**

- Stocks: £210,764
- Debtors: £440,043
- Short term deposits: £231,584
- Cash at bank and in hand: £75,038

**Total Current Assets**

- 31.03.2001: £874,546
- 31.03.2000: £814,373

**Creditors: amounts falling due within 1 year**

- 31.03.2001: £110,954
- 31.03.2000: £83,036

**Net Current Assets**

- 31.03.2001: £912,815
- 31.03.2000: £874,546

**Unrestricted Funds**

- 31.03.2001: £625,818
- 31.03.2000: £537,114

**Total Funds**

- 31.03.2001: £912,815
- 31.03.2000: £874,546

The financial information set out on pages 30 and 31 is extracted from the full accounts of the Society which were approved by the Committee on 5 July 2001.

Full audited accounts, with the Trustees’ and auditors’ reports giving an unqualified opinion can be obtained from the Contemporary Art Society, 17 Bloomsbury Square, London WC1A 2NG.

Oliver Prenn
Chairman, 5 July 2001
CAS offers sincere thanks to all individuals and organisations who have helped us to extend our work, and in particular the following:

**Arts Council of England** for their continued donation of fixed term funding, which provides CAS with the vital support needed to develop our work with museums.

**The Henry Moore Foundation** for their generous contribution towards annual purchases of sculpture and video for the Distribution Scheme.

**The Crafts Council** for their significant contribution towards the annual purchase of craft for the Distribution Scheme and for partnership funding to the four museums developing craft collections in the Special Collection Scheme.

**The Esmée Fairbairn Charitable Trust**

The Esmée Fairbairn Charitable Trust enabled CAS to produce comprehensive interpretation packs for Distribution 2000, which accompanied selected works as resource material for museums’ education programmes.

**The Paul Hamlyn Foundation** for allowing CAS to build substantially on initial plans to involve a number of curators in a series of carefully designed visits. Participants concentrated on the problems and possibilities of developing collections while benefitting from visits that looked at exhibition programming and presentation.

**The Crafts Council**

The Crafts Council for their significant contribution towards the annual purchase of craft for the Distribution Scheme and for partnership funding to the four museums developing craft collections in the Special Collection Scheme.

**The Elephant Trust**

The Elephant Trust for their generous grant which has enabled the Society not only to realise CAS: Contemporary Art Society Tours, but has allowed its growth into a highly successful and popular event.

**Copyright of all images remains with the artist and/or their estate.**
We promote the collecting of contemporary art through our gifts to public museums and the advice and guidance we offer companies and individuals.